LIBRARY
THE MUSEUM
OF MODERN ART
Received:

Scanned from the collection of
Eileen Bowser

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
Richard Scheckman

Vol. 35, No 1 January 5, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P. Chalmers in 1907

Goldwyn Pictures

Goldwyn productions are more than "doing their bit" for the nation's exhibitors by attracting *large audiences* and *making a "house profit."*

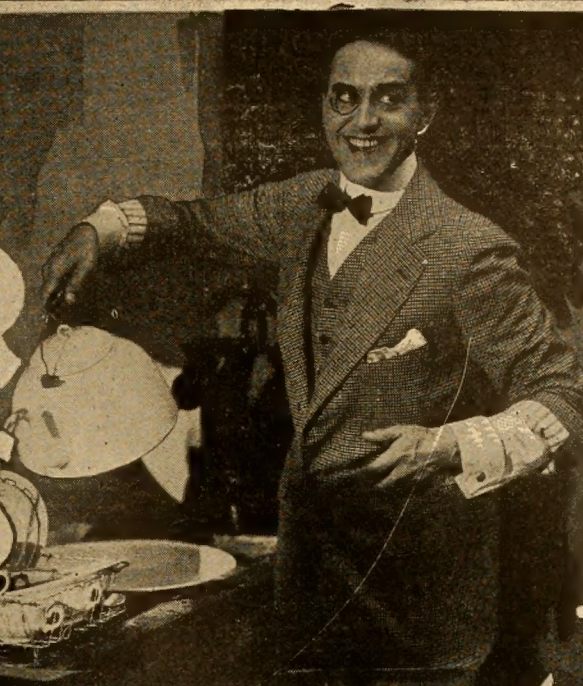
Copyright 1917 by the Chalmers Publishing Company

Chalmers Publishing Company 516 Fifth Ave. New York

"The PRICE OF A GOOD TIME"

A Photodramatic Wonder and a Jewel Production

GEORGE K. SPOOR
presents



-IN-

TAYLOR HOLMES

Uneasy Money

BY P.G. WODEHOUSE

AT ALL FIRST CLASS PICTURE THEATRES—Ask When!

TEN MILLION people have read this story in the Saturday Evening Post.

TWENTY MILLION people will know the star and play from the Billboards all over the United States.

THIRTY MILLION in all will expect to see this excellent comedy in your picture theatres.

Arrange your play dates NOW at the nearest George Kleine Exchange.

Geo. K. Spoor

Distributed through the George Kleine System

Perfection Pictures

Millions

WILL FLOOD THE

MYSTER BE ENDING For Boys

LIKE A DELUGE—MILLIONS of explanatory advertising heralds, carrying the advertisement and complete explanation of the UNIVERSAL'S mighty "MYSTERY SHIP BEST ENDING CONTEST" will fairly flood this entire country from end to end. One of the factors that will make this contest—

A tremendous crowd compelling plan that will pull for 18 weeks

THE HERALDS give the list of awards—explain every detail—of the age of boys and girls who may participate—how to become a participant—what to do—who the Judges are—how the awards will be made—how the suggestions will be judged—and all other details.

388 AWARDS

—consisting of United States Liberty Bonds—War Certificates and Thrift Stamps—Attractive amounts and so arranged as to be of the greatest possible incentive to all children.

NO BLANKS in this contest. EVERY CHILD IS REWARDED FOR HIS OR HER EFFORTS. This alone triples the value of this plan, and urges every Exhibitor throughout the entire country to communicate with his nearest Universal Exchange for this big WINNER.

The Kids Will Be Wild About It

# of Heralds

OUNTRY ON THE

Y SHIP,
ST
ONTEST
and Girls

MAKE application NOW to your nearest Universal Exchange for this tremendous nation wide "MYSTERY SHIP BEST ENDING CONTEST." DON'T let your competitor beat you to it. It costs you absolutely nothing—The UNIVERSAL gives all the prizes—conducts the entire contest—does all the work—and YOU get the benefit for 18 straight weeks.

AND remember this—the UNIVERSAL SERIAL—"THE MYSTERY SHIP"—even without this tremendous nation-wide plan, stands head and shoulders in punch and pulling power, above ANY SERIAL NOW ON THE MARKET. It opens with the colossal $35,000 thrill in episode one and grips like a vise to the finish. YOU can't afford to be without it.. Get in touch with your nearest Universal Exchange and BOOK "THE MYSTERY SHIP" today.

E VERY Exhibitor will secure a generous supply of these "MYSTERY SHIP BEST ENDING CONTEST" heralds for local distribution to back up this plan in all neighborhoods. Thus you will interest EVERY CHILD, every parent, every school teacher, enabling you to play capacity every week on matinees.

Universal Film Manufacturing Co.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

nterests Old and Young Alike

It's a Winner

Reserve a booking date for the gripping
Louise Lovely
Production
"The Wolf and his Mate"
A LOUISE LOVELY 5-act production that gives you a beautiful and popular Star—a big and powerful cast including Hart Hoxie and a throbbing story of real Feature proportions. Best of all, it allows you to book, advertise and play it at a price that every Exhibitor can afford. A chapter from the wilds of the great West, truthfully depicted. Book thru your nearest Universal Exchange. SPLENDID PULLING POSTERS.
Book thru any Universal Exchange

Goldwyn Pictures

"POWERFUL PICTURES WILL CURE ANY BOX-OFFICE DEPRESSION THAT EVER EXISTED"

THESE are the words of Walter Hays, Treasurer of all of the Mitchel H. Mark motion picture theatre enterprises. They confirm Goldwyn's own widely-advertised statement that *"good* pictures banish *bad* business in the theatre."

This *also* explains why exhibitors throughout North America have done *capacity business* while playing Goldwyn's

Madge Kennedy in "Nearly Married," by Edgar Selwyn,

"The Auction Block," Rex Beach's Greatest Story,

Mae Marsh in "The Cinderella Man," by Edward Childs Carpenter,

and why exhibitors everywhere are doubling their bookings for the greatest of all the Goldwyn Pictures and the biggest production of the year in the motion picture industry

Mary Garden in "Thais," by Anatole France.

Thousands of exhibitors can improve conditions in their houses *instantly* by playing Goldwyn Pictures—BEGINNING NOW.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, President — EDGAR SELWYN, Vice President — MARGARET MAYO, Editorial Director

16 East 42d Street New York City

Goldwyn Pictures

THE SUPREME ACHIEVEMENT *of* GOLDWYN

MITCHEL H. MARK, president, and Harold Edel, managing director of the Strand Theatre, who have as their New Year's week attraction at one of the world's greatest amusement institutions, Goldwyn's remarkable presentation of MARY GARDEN in "THAIS," make this unusual announcement:

"We know of no picture with which Mary Garden in 'Thais' can be compared and we expect to break every attendance record of The Strand with this unrivalled production."

And Still More:

ASCHER BROS., Chicago, telegraph: Mary Garden in "Thais" will prove the greatest attraction ever offered patrons of the screen. It is the most remarkable production of the year and we offer our congratulations.

STANLEY V. MASTBAUM, of Philadelphia, one of America's greatest exhibitors, writes: "Thais" is perfect to the smallest detail. Mary Garden and the production are both wonderful. "Thais" is an artistic knock-out.

Goldwyn Pictures

MARY GARDEN IN THAIS

by Anatole France

Directed by Frank H. Crane

GOLDWYN has the unusual honor of introducing for the first time to the millions of devotees of the photo-drama this exceptional dramatic artist in a production from a story by one of the foremost figures in the literature of the world. In "Thais" Mary Garden is the thrilling, electric, vital personality of flesh and blood—the daring, sensational, unusual woman who constantly challenges the attention of the world.

A Prediction.

MARY GARDEN is receiving more publicity, more attention from the critics, more attention from all classes of the public, than any star who has ever been presented in your theatre.

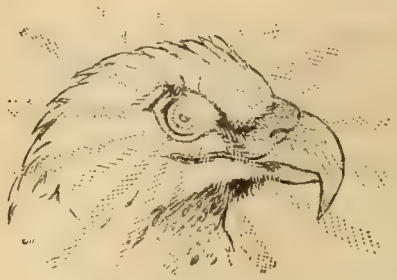
"THAIS" is the one production of recent years that is so certain in its box-office appeal as to justify you in playing it for double the time you give any other picture.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* — EDGAR SELWYN, *Vice President* — MARGARET MAYO, *Editorial Director*

16 East 42d Street New York City

A PATRIOTIC APPEAL



THE WHARTONS PRESENT

AMERICA'S SERIAL SUPREME

"THE EAGLE'S EYE"

THE STORY OF THE IMPERIAL GERMAN GOVERNMENT'S SPIES, PLOTS AND PROPAGANDA IN THE UNITED STATES

By WILLIAM J. FLYNN

Chief of the United States Secret Service

SCENARIO BY COURTNEY RYLEY COOPER

PRODUCED IN 20 STUPENDOUS THRILLING EPISODES
BY A GREAT COMPANY HEADED BY THE POPULAR STARS

KING BAGGOT and MARGUERITE SNOW

"THE EAGLE'S EYE" will go before the public with the greatest advance interest ever created in any attraction, either picture or play. Millions of pages have been printed, and millions more will be published in the next few months, in reference to spy activities in this country and the work of the United States Secret Service in exposing and combating their crimes.

AN ATTRACTION IN WHICH EVERYBODY IS INTERESTED

U.S.A. T.W. WHARTON L.D. ITHACA, N.Y.

DISTRIBUTED BY

FOURSQUARE EXCHANGES

PRINCIPAL OFFICE
729 SEVENTH AVENUE, NEW YORK

BOOKING OFFICES
IN ALL PRINCIPAL CITIES

4 SQUARE PICTURES

There is splendid value at the motion picture box office in the name and fame of

EDNA GOODRICH

whose forth coming appearance on the screen will be in—

HER SECOND HUSBAND

Which portrays the struggles against reconciliation of a proud husband and wife to whom newly acquired wealth had brought marital discord — the peril of hurried divorce — the final triumph of love over pride —

Available December 31
at all exchanges of the
Mutual Film Corporation

THE Mutual Film Corporation is extending its fullest co-operation to the committee of the motion picture industry collecting funds for "Jewish Welfare Work among Soldiers and Sailors."

The heroic Jews in our military service and three millions of Jews in the war zones abroad need our sympathy and support in substantial terms.

Contributions may be made by check (endorsed for Jewish Fund) or other remittance to—

MUTUAL FILM CORPORATION
220 South State Street
Chicago, Illinois.

What the genius of exhibitors—the man who has built the RIALTO and dreamed the RIVOLI—says of GEORGE LOANE TUCKER'S masterpiece:-

"Mother"

THE RIALTO TIMES SQUARE — NEW YORK — THE RIVOLI BROADWAY AT 49TH STREET

OFFICE OF THE MANAGING DIRECTOR

December 19. 1917.

Mr. Frederick L. Collins,
The McClures' Publications,
New York City.

My dear Mr. Collins:

I have just seen "Mother"by George Loane Tucker and, to say the least, it is a picture that will linger with me for a long, long time. Miss Risden, who plays the character part of "Mother" gives one of the finest character performances I have ever witnessed on the screen. The refinement, the intelligence and the good taste displayed by her make her, in my opinion, one of the greatest artistes on the screen. The whole picture has an atmosphere of good taste about it and drama is so big that I don't see how in the world it can go wrong. The musical possibilities in this picture are also great and I can assure you that if it is properly played and handled it will touch a responsive cord in everyone's heart and is bound to be talked about.

I will let you know in the near future just what date I can give you in either The Rialto or The Rivoli and you can rest assured that I shall be glad indeed to play it.

Very sincerely yours,

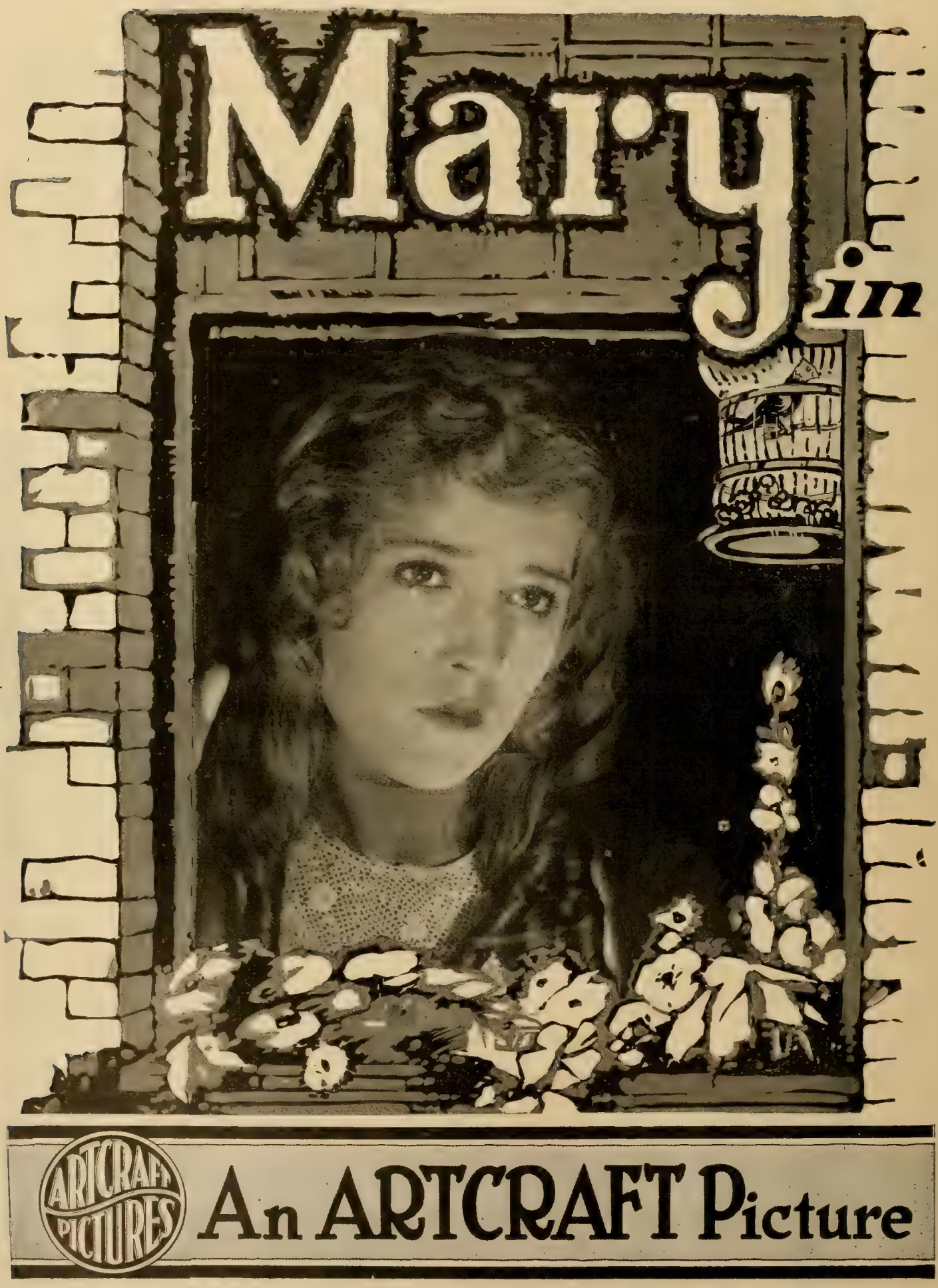
Managing Director.

STATE RIGHTS

WRITE OR WIRE FOR OPEN TERRITORY TO-

GENERAL ENTERPRISES, INC.

1476 BROADWAY, NEW YORK CITY


Mary in
ARTCRAFT PICTURES
An ARTCRAFT Picture

Pickford

"The Little Princess"

By Frances Hodgson Burnett
Scenario by Frances Marion
Directed by Marshall Neilan.

Do you remember
"Tess of the Storm Country"?

So do all your patrons. Yes, and they'd pay money to see it again.

You know this is true because Harold Edel, Managing Director of the Strand Theatre has played "Tess" back for three solid weeks of capacity business.

Now, we aren't going to tell you that you can do this with every picture or even say that this picture is as good as "Tess."

"The Little Princess" is better from our standpoint. It cost many times as much—the settings, cast, and story cost much more. But it's up to your patrons after all.

For the sake of the industry, if not for your own sake, play this wonderful picture long enough to let your regulars tell their friends and get out of this picture your proportion of the money spent to produce it.

—but don't forget to advertise enough so that all your people know about it.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

An ARTCRAFT Picture

ARTCRAFT PICTURES

YOU AREN'T SUPPOSED TO READ THIS ADVER
truck" that all the doting mothers and fathers in the

THE SEVEN SWANS

A PARAMOUNT PICTURE

Come away to the Valley of Make-believe,
A wonderful "magic" we shall weave-
Our hearts are young, as yours may be:
The Children of Make-believe are we!

TO CHILDREN AND THOSE WHOSE HEARTS ARE YOUNG
LETS MAKE-BELIEVE

A LETTER FROM
MARGUERITE CLARK

My dear Children:

John Martin came to see me to-day and we talked a long time about you, which made me very happy. I love you children dearly (and it is plain to see that John Martin does, too.)

Do you know what I want most of all in the world? I want to make you children happy and I want to give you the kind of thoughts that are really lovely; and I want to live and feel like a child myself—that is the reason I like my Fairy Plays most of all.

Won't you children come to see me in my new play, "THE SEVEN SWANS." I am a little Princess in it. You will love the film, I know, because my heart was with *you* all the time it was being made. Oh, it is a very *magic* play—and I should not wonder if some day I might step right out of the screen and come right among you children and ask you to play with me! Oh, I wish that would happen! Well—who can tell, perhaps it may.

"When I love you and you love me
Big magics are quite apt to be."

Good-bye, Children, I hope to see you soon.

Affectionately yours,

Marguerite Clark

AND SO

ONCE upon a time, in the Kingdom of Seven Dials, there was a beautiful little Princess, who lived with her father and Seven Big Brothers. In a near-by kingdom there lived a wicked Queen, a miserable Witch, and a cruel Prince. The wicked Queen desired to rule the Kingdom of the Seven Dials, so she arranged for the marriage of the little Princess to her stupid and cruel son. The Queen, and the Witch, and the stupid Prince came to the happy kingdom and wonderful were the betrothal festivities.

CHILDREN COME AND SEE THE BETROTHAL OF YOUR LITTLE PRINCESS.

Reprinted, by permission, from John Martin's Book

IT'S ONE of the reasons why your box
Seven Swans." Remember, it's even better

TISEMENT. We just wanted to show you a "double United States are reading to their "Kiddies" this Christmas

Every one was happy but the Princess who feared the wicked Queen and hated the stupid Prince, and, in a moment of anger, she soundly slapped one of the Queen's subjects. For this she was cast into prison by the Queen, who wanted to get rid of her.

POOR LITTLE PRINCESS, PERHAPS YOU CAN HELP HER!

Although the wicked Queen had gotten the little Princess out of the way, she knew she could not rule the Kingdom of the Seven Dials unless the Seven Big Brothers were disposed of. So she called her miserable Witch and said, "Work a Black Magic—rid me of those Seven Brothers!"

So the Witch, changing herself into a beautiful maiden, cast herself into the pool of the Seven Dials. Of course the brave princes all jumped into the deep pool to save the maiden, but, instead of drowning, as the Witch hoped and planned, they were turned into

SEVEN WHITE SWANS.

The Witch was so enraged that she cast a spell over them. They must *remain* Swans until sundown every night; at dark, only, might they take human form. Broken-hearted, they flew away to a far country.

In the meantime, the Princess escaped from prison and hastened to the kind Sandman for help to rescue her dear brothers. But even *good* cannot be gained without labor and sacrifice. So she worked and suffered, strove and journeyed.

But I cannot tell you the rest of this story, which ends in happiness for the dear little Princess because——

YOU ARE GOING TO SEE THE SEVEN SWANS.

"JOHN MARTIN'S BOOK" does not, as a rule, carry motion picture advertising. The very fact that the production of "*The Seven Swans*" in which Miss Marguerite Clark stars, and which will be released by Paramount, has attracted the attention of John Martin, satisfies us that we are accomplishing one of our aims—the occasional production, under the most careful supervision, of pictures designed to delightfully entertain and instruct juvenile audiences. It is also significant of the fact that Paramount and Artcraft pictures are of a quality and character adapted for the entertainment of all the people. This is a source of real gratification to all concerned in the making of these pictures.

JESSE L. LASKY, *Vice-President*, Famous Players, Lasky Corporation.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

TRADE MARK ARTCRAFT PICTURES

office will be besieged when you show "The than that unusual success "Snow White."

TRIANGLE

What Is Service in the Film Business?

NEVER was a word more abused—and misused.

Every quack who has had anything to sell, from thumb tacks to automobiles, has employed that word **"SERVICE"** in some form or other.

In the film business service means a whole lot. It means first—picture quality, measured by the power of a production to fill a theater; second—it means the proper delivery of film, and third—it means cooperation in connection with exhibitor's aids, publicity and especially systematic, fair and square methods of doing business.

The Triangle code defines service as "SATISFACTION"—pure and simple.

If the above is true, let's apply it to Triangle and see where we come out.

Triangle is buying the best stories that are available realizing that a good story is the foundation of a good picture. **This is the one element of a successful picture that cannot be eliminated.**

Triangle is producing its pictures at the best equipped studios in the world where every facility is available to insure high quality production. These studios are efficient manufacturing establishments, where waste is eliminated and every possible economy is practiced. **The entire cost of a production always appears on the screen.**

(Continued on opposite page)

TRIANGLE

TRIANGLE

(Continued from preceding page)

Here is what S. L. Rothapfel of the Rialto Theater, New York, has to say about Triangle productions: "It gives me much pleasure to inform you that we have selected for the week of December second 'Until They Get Me.' My staff also reports that they have looked at five other Triangle pictures ('Fanatics,' 'Learnin' of Jim Benton,' 'Because of a Woman,' 'The Maternal Spark' and 'Without Honor'), and find them very satisfactory. I can assure you you will have our every support. Keep up the good work."

Triangle has recently established a Traffic Department, whose sole duty it is to see that every Triangle exhibitor secures his film regularly and promptly and that it is shipped to him over the shortest route and at the least expense. This is just another little evidence of our desire to give service **plus.**

Triangle exchanges are operated by men who know picture quality, who can advise exhibitors as to the best methods of promoting pictures, and who fully realize that every exhibitor with whom they do business must receive fair, square and courteous treatment. **This is the unalterable policy of Triangle.**

There is nothing revolutionary about Triangle. We have no wonderful red-fire announcements to make to exhibitors. We are simply doing business in the most business-like way, with all of our cards on the table.

Does this method of doing business interest **you?**

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH	FRED KENT	R. W. LYNCH	Y. F. FREEMAN
President	Treasurer	Vice-President	General Manager

TRIANGLE

FOURSQUARE PICTURES

IN THE BRIEF SPACE OF A FEW MONTHS FOURSQUARE PICTURES HAVE TAKEN A PLACE OF FOREMOST IMPORTANCE IN THE INDUSTRY. QUALITY, EQUITABLE BOOKING PRICES AND SOUND BUSINESS METHODS ARE THE CAUSES.

PLANS OF THE BROADEST MAGNITUDE WILL RECORD EVEN GREATER PROGRESS FOR THE COMING YEAR

THE PICTURES

"THE BAR SINISTER"
Edgar Lewis's greatest production

"THE GREAT WHITE TRAIL"
with Doris Kenyon

"THE SILENT WITNESS"
starring Gertrude McCoy

"MADAME SHERRY"
the Broadway Success

"SHOULD SHE OBEY"
with Alice Wilson

"THE FRINGE OF SOCIETY"
with Ruth Roland and Milton Sills

"ONE HOUR"
featuring Zena Keefe and Alan Hale

"HER FIGHTING CHANCE"
with Jane Grey

"WHITHER THOU GOEST"
with Rhea Mitchell & Orrin Johnson

"THE SUBMARINE EYE"

THE EXCHANGES

NEW YORK
729 SEVENTH AVE.
PITTSBURG
127 FOURTH AVE.
CINCINNATI
STRAND THEATRE BLDG.
ST. LOUIS
EMPRESS THEATRE BLDG.
DENVER
1735 WELTON ST.
BOSTON
16 PIEDMONT ST
BUFFALO
47 WEST SWAN ST.

DETROIT
JOSEPH MACK BLDG.
KANSAS CITY
1120 WALNUT ST.
SAN FRANCISCO
191 GOLDEN GATE AVE
PHILADELPHIA
1325 VINE AVE.
CLEVELAND
SLOAN BLDG.
CHICAGO
207 S. WABASH AVE.
MINNEAPOLIS
FILM EXCHANGE BLDG.

LOS ANGELES
514 W. EIGHTH ST.
SEATTLE
2014 THIRD AVE.
DALLAS, TEXAS
1911½ COMMERCE ST.
ATLANTA
73 WALTON ST.
TORONTO
163 YONGE ST.
MONTREAL
8 McGILL COLLEGE AVE.
ST. JOHNS
87 UNION ST.

AN · ANNOUNCEMENT
BY
W · W · HODKINSON

PRESENTING

THE · MOTION · PICTURE · PLUS

I offer the Motion Picture PLUS as a process which, presented as a means of guaranteeing genuine quality to the public, will give the theater which shows it THE EQUIVALENT OF THE HIGHEST CLASS OF STAR, with all a star's advantages and none of the disadvantages.

Look out of the window as you read this. Imagine how much finer would be the view if the entire side of the wall were taken away.

THE MOTION PICTURE PLUS IS TO THE OLD PICTURE AS AN OPEN WALL IS TO A WINDOW.

It is a motion picture higher, wider, finer photographically, more unlimited in stage action—a process years ahead of the old method upon which we have built this tremendous industry.

THE MOTION PICTURE PLUS is a picture twice as wide as the present height of the screen, and as high as the present width of the screen.

In other words, the film runs sideways instead of up-and-down, and two standard "frames" are used for each picture.

THE STEREOSCOPIC EFFECT HAS AT LAST BEEN ACHIEVED IN THE MOTION PICTURE PLUS, giving a depth and clarity of focus heretofore unknown.

In projection, the new picture allows more actors, more action, with FIGURES THE SAME SIZE OR LARGER than they now appear.

Read the details in the following pages, and as you read realize what a tremendous force this new picture will be for you, restricted as it will be to products of surpassing quality—**a visible guarantee to the public of Quality, QUALITY, QUALITY.**

Wm. W. Hodkinson.

THIS · IS · THE · OLD · PICTURE

Scene from "A Man's Man," a PARALTA PLAY, featuring J. Warren Kerrigan.

This Style of Picture has been Standard for Ten Years for These Reasons

1.—The film size, ¾ x 1 inch, could be cheaply produced, for cheap theatres.

2.—The standard celluloid film would tear and "buckle" more easily if it were wider, and would break more easily if it were narrower. This size has the greatest "tensile strength."

3.—The lenses of ten years ago would not photograph a picture on a larger film in the 1-16 of a second allowed, except with "fuzzy" edges and a background out of focus.

4.—The small stage allowed of cheap settings and did not require much of the unskilful actors of that day.

There has been No Change in the Shape or Size of Pictures for These Reasons

1.—Nobody ever thought it possible. Their eyes were glued to immediate advantage, no matter what the cost in effort wasted on a medium that could not do the effort justice.

2.—"Standardization," in screen size and in projecting machines, was considered more important than the need of a more worthy medium for the great productions.

3.—The mechanical difficulties were considered too great to overcome.

MEANWHILE we built our Strands, spent hundreds of thousands on productions, stars and distribution efficiency—while presentation methods lagged in the old narrow channels of the nickleodeon days.

AND·THIS·IS·THE·NEW

The same scene as it would be presented in the Motion Picture PLUS

This Size and Shape of Film Is Perfectly Practical in Any Theatre, for These Reasons:

1.—Although double the amount of film is used, the new process, absolutely protected by many patents, will give such effects and WILL BE USED AS A GUARANTEE OF SUCH QUALITY, as will put the picture beyond all question of competition in stars, spectacles, etc.

2.—The standard film is used, in all its tensile strength and with all the value of standardization in laboratory work, shipping, handling, etc.

3.—Modern special lenses give not only as good but far better photographic results in the Motion Picture PLUS than anything yet achieved. The stereoscopic effect, so long sought for, has been secured, insuring a photographic quality unique in any motion picture theatre.

4.—For figures of equal size upon the screen, the actors move on a stage nearly twice as wide. This has all the effect of the stage of a legitimate theatre. It gives full advantage to the costly sets of modern productions. It allows the director to bring actors into the scene from "off stage" instead of jumping them into the action or using confusing "cut backs."

Compared to this larger field, the old screen seems like looking at a part of the stage of a theatre through a square hole.

The Hodkinson Plan for Distributing The Motion Picture PLUS

The first production under the new process is a PARALTA PLAY, with Bessie Barriscale as the star. It will be ready for issue in February, 1918.

In the beginning, not more than fifty theaters will receive franchises for exhibiting the Motion Picture PLUS. These exhibitors will be tied in with the Hodkinson organization.

This will give them assurance of control of the new process, with all its prestige of quality, in their locations.

As a bi-product of the Motion Picture PLUS, productions utilizing the same stories, stars and sets, will be made in the narrow, standard form, giving smaller exhibitors the advantage of the national advertising, publicity and discussion of the Greater Motion Picture until we can offer the number of productions needed to supply smaller theaters.

The projecting machines for the Motion Picture PLUS will be leased to theaters, so that THE ONLY ACTUAL INVESTMENT REQUIRED WILL BE A LARGER SCREEN.

Basic patents protect all the manufacturing and projecting processes of the Motion Picture PLUS, and all rights are vested in the W. W. Hodkinson Corporation.

WE SHALL THEREFORE BE ABLE TO CONTROL THE STANDARD OF QUALITY OF EVERY PICTURE MADE IN THIS SIZE AND SHAPE.

This control we regard as a sacred trust, which we shall use only to give to the theaters and the public that VISIBLE GUARANTEE OF QUALITY which alone can dispel from the public mind the confusion which hinders its search for pictures worthy of public patronage.

W. W. HODKINSON CORPORATION
527 Fifth Avenue
New York

Mr. Foreign Buyer

"WE OPERATE EVERYWHERE"

START OFF THE
NEW YEAR RIGHT
SEE US NOW
SECURE
FOR YOUR PARTICULAR TERRITORY

"WE OPERATE EVERYWHERE"

PARALTA PLAYS
PICK OF THE PICTURES
WORLD PICTURES
BRADY-MADE
BINGO COMEDIES
VIM COMEDIES
BLACK DIAMOND COMEDIES
AND
1,001 OTHER SUBJECTS TO CHOOSE FROM

EXCLUSIVE EXPORTERS OF SPEER CARBONS

INTER-OCEAN FILM
CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

220 W. 42ND ST.
NEW YORK CITY

LARGEST DISTRIBUTORS OF FILM IN FOREIGN FIELDS

SCHLES

PARALTA PLAYS
PICK OF THE PICTURES

The First Paralta Play

J. Warren Kerrigan *in*

Directed by
OSCAR APFEL

"A Man's Man"

Written by
PETER B. KYNE

*"Greater love hath no man than this,
that a man lay down his life for his friends."*
St. John xv: 13

John Webster's creed is, **"live and let live."** That's why **he hates** kings and such, and despises the **holier-than-thou** kind.
The world is his play ground. He has many **play fellows.**
But only **one** friend.
For that friend, John Webster is ready to **go the limit.**
There's nothing John Webster refuses to try once — **and once more,** if it **doesn't take** the first time.
He tries mining, and **makes his pile.** He tries to **save** a fellow's head.
The fellow is still **wearing a hat.**
He tries to start a revolution and **goes through** with it **all** the way.
He tries to **deliver a nation** from the yoke of a despot. (Mr. Despot is now **cursing** John Webster's memory — in a place **where the heat is never** turned off.)
After he has tried a whole lot more things, **he tries love.**
And **his friend,** too, tries love.
And it's the **same** girl.
John Webster **knows** it — his friend **doesn't.**
There's the **rub.**
There's where friendship **enters** by the **front** door.
There's where John Webster **is ready** to sacrifice **his soul** on the altar of **friendship.**
Because he **is** a man's man.
Then — providence **deals him** the ace of hearts!

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors
ROBERT T. KANE, Vice.-Pres.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

PARALTA PLAYS
PICK OF THE PICTURES

The Second Paralta Play

Bessie Barriscale *in*

Directed by REGINALD BARKER

"Madam Who?"

Written by HAROLD MacGRATH

ROBERT BRUNTON, Manager of Productions

Words may sell a picture, but they'll never make one!

To say that Paralta Plays are
the **greatest** pictures in the **world,** would be
stale and trite. And if we used up **all** the highflown words
in the dictionary, it would **amount to no more**
than the usual **flapdoodle** you've been handed
so long that you don't pay the **slightest** attention **to it.**
And you **shouldn't.**
Nowadays, only **those who see** can believe.
Well, there are those who **have seen** Paralta Plays.
And having seen, **they believe,**
What's more, they have backed their belief **by actions**
which make the **loudest words** seem
like a **hoarse whisper.**
Here are **the men** and their **actions:**
W. W. Hodkinson — who decided on **Paralta Plays** as his **feature product**
for distribution.
Paul H. Cromelin — Inter Ocean Film Corporation —
who **obtained** the foreign rights for **Paralta Plays.**
Arthur Cohen — Globe Films, Ltd.,— distributor of Paralta Plays
in Canada.
Have you **confidence** in the judgment of **these men?**
Now, **you** see Paralta Plays
and be **convinced.**

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors
ROBERT T. KANE, Vice.-Pres.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

SELECT SP PICTURES

So Shirley sat up all night, reading Powell on "Railroad Finance.

CLARA KIMBALL YOUNG

AND HER OWN COMPANY

present

"SHIRLEY KATE"

by Hulbert Footner

scenario by Margaret Turnbull

directed by

JOSEPH KAUFMAN

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT SP PICTURES

Warned by the lawyer, La Fleur waited; Marston was declaring his love for her in a passionate outburst

JOSEPH M. SCHENCK

presents

NORMA TALMADGE

in

"GHOSTS OF YESTERDAY"

adapted by Mildred Considine,
from the play, "Two Women."
by RUPERT HUGHES
directed by CHARLES MILLER

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

JACK SPURLOCK-PRODIGAL

FOX SPECIAL FEATURES — 1 A WEEK 52 A YEAR

SENSATION

EXHIBITORS ~ take notice

GEORGE WALSH

GEORGE HORACE LORIMER

William Fox has secured
AT GREAT EXPENSE
A STORY THAT HAS HAD
FIVE MILLION READERS
in the
SATURDAY EVENING POST

WRITTEN BY GEORGE HORACE LORIMER
AND PUBLISHED AS A SERIAL IN THAT
PAPER OF WHICH HE IS THE EDITOR

JACK SPURLOCK-PRODIGAL

A HAPPY, EXCITING STORY OF THE
EXPERIENCES OF A WIDEAWAKE
YOUNG MAN—
with
GEORGE WALSH

Staged by
CARL HARBAUGH

THE POINT FOR EXHIBITORS

THIS SENSATIONAL PICTURE WILL BE RELEASED ONLY TO THOSE WHO HAVE CONTRACTED FOR FOX SPECIAL FEATURES

AS SURE AS FATE-HERE IS THE GREATEST PATRONAGE BUILDER EVER OFFERED IN A SERVICE

MORE THAN TWO MILLION A WEEK

CONTRACT NOW

AT NEAREST FOX BRANCH

STANDARD PICTURES

READ THESE TELEGRAMS

From exhibitors who have played

A DAUGHTER OF THE GODS

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT GEORGE W. E. ATKINS FIRST VICE-PRESIDENT

RECEIVED AT

B109NY AGF 134 COUNT QU 1 WD

BC PHILA PENNA 215P DEC 3 1917

WILLIAM FOX

CARE FOX FILM CORPN NEW YORK

"DAUGHTER OF THE GODS" PACKED THE VICTORIA THEATRE ALL LAST WEEK AND PLAYED TO THE BIGGEST WEEKS BUSINESS OF THE YEAR YOUR WONDERFUL NATIONAL ADVERTISING CAMPAIGN ON THIS ANNETTE KELLERMANN PICTURE GAVE US AN INCENTIVE TO ADVERTISE HEAVILY OURSELVES WHICH RESULTED IN BUSINESS INCREASING EACH DAY THE ATTRACTION PLEASED THE PATRONS IMMENSELY YOU CERTAINLY DESERVE GREAT CREDIT FOR GIVING THE MOTION PICTURE THEATRES A PHOTO PLAY OF THIS CALIBRE IT IS UNNECESSARY FOR ME TO RECOMMEND THIS PRODUCTION TO THE EXHIBITORS IN THIS DISTRICT AS THEY ALL IMMEDIATELY HEARD OF THE WONDERFUL BUSINESS THAT IT DREW ACCEPT MY HEARTY CONGRATULATIONS FOR YOUR GREAT EFFORT IN GIVING US THIS PICTURE AND I KNOW I AM EXPRESSING THE SENTIMENTS OF THE EXHIBITORS AND MYSELF WHEN I SAY THAT WE CANNOT HAVE SUCH PRODUCTIONS TOO OFTEN

STANLEY V MASTBAUM

410P

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 16 BROAD ST. (STOCK EXCHANGE BLDG.) N. Y. ALWAYS OPEN.

B445F CDI 95 NL COUNT QRS 4 EX

SAN FRANCISCO CALIF DEC 10 1917

WILLIAM FOX

FOX FILM CORPN 130 WEST 46 ST NEWYORK

THE RIALTO ENJOYED A HIGHLY SUCCESSFUL BUSINESS LAST WEEK WITH YOUR MASSIVE SPECTACLE A DAUGHTER OF THE GODS IT IS A PRODUCTION THAT WILL NOT FAIL TO PLEASE YOUNG AND OLD ALIKE AND THE MAGNITUDE OF PRODUCTION AND BEAUTY OF SCENES IS THE TALK OF SANFRANCISCO YOU ARE INDEED TO BE CONGRATULATED IN PUTTING A SUPERPRODUCTION OF THIS ENORMOUS COST IN YOUR EXCHANGE WHERE IT IS WITHIN THE REACH OF ALL HOUSES BIG AND SMALL EVERY LIVE WIRE EXHIBITOR SHOULD AVAIL HIMSELF OF THE OPPORTUNITY TO MAKE A "CLEAN UP"

RIALTO THEATRE HAT HOLT RESIDENT MANAGER

535AM11TE

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

6 M XHI 92 NL

BIRMINGHAM ALA DEC 10

MR WILLIAM FOX

FOX FILM CORPN, 130 WEST 46TH ST NEW YORK CITY

I WANT YOU TO KNOW ABOUT THE WONDERFUL ENGAGEMENT AT MY THEATRE THIS WEEK WHEN I PLAYED A DAUGHTER OF THE GODS AND HOW GRATEFUL I AM TO HAVE HAD THIS DELUXE PICTURE FOR MY PATRONS I FOLLOWED YOUR EXAMPLE IN UNUSUAL ADVERTISING AND MY BUSINESS GREW FROM DAY TO DAY THIS PICTURE IS SURELY A BOX OFFICE MAGNET AND IT DOES WONDERS AT PRICES OF TWENTY FIVE AND FIFTY CENTS WITH SUCH ADVERTISING AS WE DID WITH IT

A W B JOHNSON 250 AM

FOX FILM CORPORATION

And Now Comes Out of the West

TARZAN OF THE APES

(Directed by Scott Sidney)

You have learned of its all-star cast—
Now learn about the picture itself.

*It has the ONE BIG NEW IDEA of the last two years.

*The life of a man-child fostered by an anthropoid ape is placed before your eyes.

*His primitive struggle for existence in the African jungle is shown in all its vivid realism.

*How Tarzan becomes king of the apes; how love of an American girl raises him above the beasts; how intrigue and scheme fail to rob him of his heritage —these are the themes which make

TARZAN OF THE APES

THE WONDER STORY OF THE AGE

**Millions have read Tarzan in the dailies; millions will see him in the film.*

NATIONAL FILM CORPORATION OF AMERICA

SANTA MONICA BLVD. (from Gower to Lodi Street), LOS ANGELES, CALIFORNIA

WORLD PICTURES BRADY-MADE

Exhibitors

With renewed thanks for your support heretofore and now, and appreciation of your future patronage, we extend the Season's Compliments, and our sincere wish that 1918 will give you full measure of profit, prosperity and success.

AS NOW, it shall be our aim so to study your interests and our own that each of us will gain added strength from our partnership and mutual esteem.—
We recognize the responsibility you placed upon us by your confidence and support.
We shall continue to deserve it.

It's YOUR business to see that OUR business prospers. OUR business to help YOUR'S.

World policies have at last waked up most distributors and producers to the real mutuality of interests of exhibitor and distributor. Both must fail unless both SURVIVE.

World Film Corporation

EXTRA ATTRACTIONS — LIVE

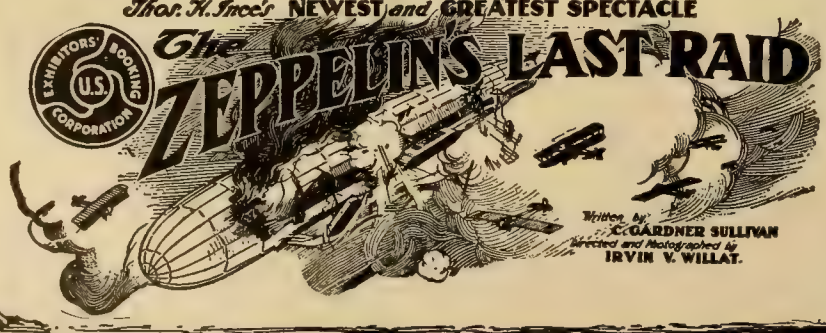
HOW TO ADVERTISE

THOSE

HOW TO ADVERTISE

The

HOW TO ADVERTISE



The ZEPPELIN'S

U·S·EXHIBITORS' BOOKING CORPORATION

FRANK G. HALL — PRES.

TOP O' THE TIMES BLDG. NEW YORK

ADVERTISING — BIG BUSINESS

WHO PAY

LET YOUR patrons know this is a special Thos. H. Ince production in seven reels planned by its famous producer as an extraordinary feature for special presentation. Also acquaint them with the fact that it is the most powerful vehicle in which Bessie Barriscale has ever been seen. The New York Review said: "'THOSE WHO PAY' is, in our opinion, the best screen exposition of the eternal triangle that has been presented in recent years." Advertise it as such. After your opening show the women will advertise it so effectively that capacity houses will continue throughout the engagement.

Belgian

Martyred Belgium is the most appealing subject in the public mind. The title of Frederic Arnold Kummer's timely drama therefore attracts immediate attention. Drive home the fact this elaborate offering represents the supreme effort of the great director, Sidney Olcott, to stage a masterpiece (in seven reels) worthy of the importance of the subject. Take advantage of the two eminent stars, Walker Whiteside and Valentine Grant, to prove the very special nature of the production. The many calls for "THE BELGIAN" by monster benefits (it was a prominent feature of Hero Land) is proof positive of its tremendous exploitation possibilities. You should do a wonderful business with this valuable attraction.

LAST RAID

EMPHASIZE THE FACT THAT THIS IS THOS. H. INCE'S NEWEST AND GREATEST spectacle and bring out the spectacular features—the Zeppelin in Action—the inner workings of the mighty air monster—the bombing and burning of towns and villages—mutiny in the gondolas of a dirigible—a huge "terror of the skies" destroyed by fire in midair—multitudes of enslaved people sounding the battle cry of freedom. These sensational features are making this high-class thriller do a tremendous box office business. You can get YOUR SHARE of this money—it's a live showman's proposition—go after it!

Book Through the Following Exchanges:

HOFFMAN-FOURSQUARE:
NEW YORK—729 Seventh Ave.
BUFFALO—47 W. Swan St.
DETROIT—304 Jos. Mack Bldg.
CHICAGO—207 S. Wabash Ave.
DENVER—1735 Welton St.
SEATTLE—2014 Third Ave.
PITTSBURGH—127 Fourth Ave.
LOS ANGELES—514 W. 8th St.
PHILADELPHIA—1325 Vine St.
CINCINNATI—301 Strand Theatre Bldg.
ST. LOUIS—301 Empress Theatre Bldg.
CLEVELAND—310 Sloan Bldg.
WASHINGTON—8 E St., N.W.
KANSAS CITY—1120 Walnut St.
SAN FRANCISCO—191 Golden Gate Ave.
MINNEAPOLIS—206 Film Exchange Bldg.

SOUTHERN STATES FILM CO.:
ATLANTA—114 Walton St.
DALLAS—1900 Commerce St.
GLOBE FEATURE FILM CO.:
NEW ENGLAND—20 Winchester St., Boston, Mass.
FRANK GERSTEN, Inc.:
NEW JERSEY—220 W. 42d St., New York City

FOREIGN RIGHTS: ROBERTSON-COLE CO., 23RD FLOOR, TIMES BLDG., NEW YORK

They can't Bulldoze me!

TOM MOORE of WASHINGTON

I will not be bulldozed.

I will not be robbed by overcharges.

Therefore I have concelled sixty-eight contracts with one distributing company and twenty-two contracts with an affiliated company.

I am working for Tom Moore. I have my own ideas of how my own business should be run, and, in all modesty, I think that those ideas are partially responsible for whatever success I have had. I will continue to run my business in my own way. When I can't do that, I'll quit.

For some time there had been a serious question in my mind as to how long existing conditions could continue. I knew I was paying extravagant prices, but, like thousands of other exhibitors, I submitted so long as I saw a profit.

Recently I was informed it would be necessary for me to show ALL of the pictures of these two particular companies in all of my Theatres, TO THE EXCLUSION OF THE PICTURES OF ALL OTHER COMPANIES. I cancelled every contract.

The motion picture business is too important and the Exhibitors are too good business men to tolerate bulldozing tactics of this kind. We are too far-sighted to permit one company to "hog" all of the business establishing a monopoly that will place us absolutely in their control.

Tom Moore

How about you?

You Exhibitors all know Tom Moore, of Washington.

Mr. Moore is one of the most courageous men in the Industry.

He is one of the pioneers and to him is due most of the credit for the improvement in the industry in the past few years.

Mr. Moore controls eighteen houses in Washington, including the Strand and the Garden. He will have bigger houses soon.

Several weeks ago Mr. Dooley, of Paterson, N. J., told you how he had cancelled his contracts with a certain company when he found he could make no profit because of the high rentals.

Mr. Moore has the same complaint. He objects to extravagant rentals and he objects to having his policies dictated by those who depend upon him and his fellow Exhibitors for their very existence.

Mr. Moore informs us he has cancelled ninety contracts.

Mr. Moore has signed for Pathe Plays

Before you book your plays for 1918, have a talk with us. We have something interesting to tell you.

J. A. Berst

Vice-President and General Manager
Pathe Exchange, Inc.

N. B.—We would be pleased to hear from other Exhibitors who are dissatisfied with existing conditions.

THE PUBLIC SPEAKS

ABOUT THE BOX OFFICE VALUE OF

HARRY RAVER'S POWERFUL PRODUCTION

THE PUBLIC DEFENDER

WITH THE GREATEST TRIOLOGY OF STARS EVER ASSEMBLED

FRANK KEENAN

ALMA HANLON

ROBERT EDESON

READ THE NEXT PAGE

THESE OPINIONS POINT TO THE BOX OFFICE

THEY REPRESENT **THE PUBLIC MIND** – THE SPECTATOR WHO KEEPS THE MIGHTY PICTURE INDUSTRY ALIVE AND GOING.

TO **THE SHOWMAN** WHO CATERS TO HIS PUBLIC. THESE OPINIONS ARE VALUABLE.

CONCERNING "THE PUBLIC DEFENDER"

HON. EDWARD J. LAUER,
Justice of the Municipal Court, New York

"It is certainly a novel and singularly effective production."

HON. EDWARD J. DUNPHY,
Ex-Congressman and Prominent Attorney

"I enjoyed the picture immensely. It entertained and thrilled me."

THOS. W. CHURCHILL,
Famous Educator and Former President of N. Y. Board of Education

"I was interested from start to finish. It is a graphic presentation, with a strong melodramatic plot of peculiar but plausible development."

REV. JOHN E. ZEITER,
Pastor First Methodist-Espiscopal Church, N. Y.

"'THE PUBLIC DEFENDER' is simply great, whether read as a book or seen as a picture."

REV. SAMUEL GREENFIELD,
Rabbi Isaiah Temple, New York

"Artistically, the production ranks high. The story is carried out with startling truthfulness and vivid forcefulness."

REV. RODOLPH GROSSMAN,
Rabbi Congregation Rodoph Sholom

"The picture is intense in its story, heart moving in its appeal, and very convincing in its presentation."

DR. WM. J. O'SULLIVAN,
Celebrated Medico-Legal Expert

"The cast is worthy of high praise for conscientious and artistic rendering of their respective parts. The picture is both informative and convincing."

FRANKLIN S. TOMLIN,
Well Known Labor Leader

"From the standpoint of an interesting entertainment, I consider it greatly superior to a majority of the motion pictures that have been presented."

MYRON SULZBERGER,
Successful New York Lawyer

"Representing, as I do, certain motion picture industries, I can appreciate the wonderful selling qualities that "THE PUBLIC DEFENDER" possesses. The public will clamor for it, and thereby stimulate such demand."

SAMUEL J. SIEGEL,
Prominent Criminal Lawyer

"'THE PUBLIC DEFENDER' unfolds an intensely gripping story, sending its lesson to heart and mind in a manner to create thought."

ALL THE ELEMENTS

POWERFUL STORY, GREAT STARS, IMPRESSIVE SCENES, UNUSUAL THEME, FINE DIRECTION ARE FOUND IN

THE PUBLIC DEFENDER

FOR TERRITORIAL RIGHTS ADDRESS

RENOWNED PICTURES CORP.

1600 BROADWAY, N.Y.

IMPORTANT NOTICE

You are not buying a law-suit when you buy the famous Keystone-Mack Sennett comedies mentioned below. EVERYONE OF THESE COMEDIES IS COPYRIGHTED AND PROTECTED. Every buyer is given a contract with power of attorney to confiscate any prints that are in the territory on Keystone subjects listed below.

"THE SUBMARINE PIRATE," with Syd Chaplin (4 Reels), and "FATTY AND MABEL ADRIFT," with Fatty Arbuckle and Mabel Normand (3 Reels), alone are worth the price we are asking for the entire list.

The only states remaining unsold are: NEW JERSEY, PENNSYLVANIA, ILLINOIS, OHIO, INDIANA, KENTUCKY, MINNESOTA, NORTH DAKOTA, SOUTH DAKOTA, and WISCONSIN.

Our suggestion to the live STATE RIGHT BUYERS who want tested box office winners is to GET BUSY AT ONCE and secure these pictures for their territories if they are still available.

THE SUBMARINE PIRATE	with	SYD CHAPLIN (4 Reels)
FATTY AND MABEL ADRIFT	with	FATTY ARBUCKLE and MABEL NORMAND (3 Reels)
CINDERS OF LOVE	with	CHESTER CONKLIN
HE DID AND HE DIDN'T	with	FATTY ARBUCKLE and MABEL NORMAND
THE OTHER MAN	with	FATTY ARBUCKLE
BRIGHT LIGHTS	with	FATTY ARBUCKLE and MABEL NORMAND
BUCKING SOCIETY	with	CHESTER CONKLIN
THE SNOW CURE	with	FORD STERLING
THE VILLAGE SCANDAL	with	FATTY ARBUCKLE and RAYMOND HITCHCOCK
SAVED BY WIRELESS	with	CHESTER CONKLIN
FATTY AND THE BROADWAY STARS	with	FATTY ARBUCKLE
DIZZY HEIGHTS AND DARLING HEARTS	with	CHESTER CONKLIN
HIS WILD OATS	with	FORD STERLING
WAITERS' BALL	with	FATTY ARBUCKLE
HIS FIRST FALSE STEP	with	CHESTER CONKLIN
AMBROSE CUP OF WOE	with	MACK SWAIN

HILLER & WILK, Inc.

EXCLUSIVE SELLING AGENTS FOR

BROADWAY FILMS COMPANY

LONGACRE BUILDING, 42d STREET AND BROADWAY, NEW YORK
PHONE, BRYANT 6652

Pathé

The most advertised feature ever offered to the exhibitor —

RUNAWAY ROMANY

with

MARION DAVIES

Loveliest of all of New York's stage beauties

A vigorous advertising campaign, conducted in over 40 of the largest newspapers of the country, for weeks has been telling the public of the merits of this fine attraction. In consequence millions wish to see it.

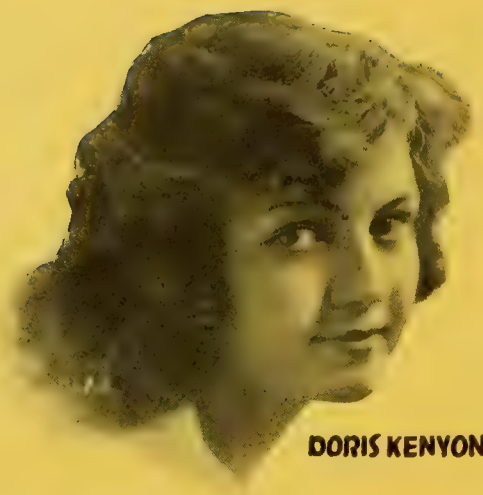
BOOK IT AND CASH IN!

Released Dec. 23rd

FIVE PARTS

Produced by Ardsley Art Film Corporation. Stellar cast with Joseph Kilgour, Matt Moore, Ormi Hawley, Gladden James, Boyce Combe and Pedro de Cordoba.

Pathé



DORIS KENYON

SHELDON LEWIS

STANDING ROOM ONLY WITH 1,600 SEATS AT 10¢, 15¢, 20¢ AND 25¢

The Grand Opera House in New York is doing it with

The HIDDEN HAND

..... The FOUR STAR SERIAL .....

with

DORIS KENYON

SHELDON LEWIS, ARLINE PRETTY, AND MAHLON HAMILTON

PATHE EXCHANGE, Inc.,
1600 Broadway, N. Y. City.

New York, December 7, 1917

Gentlemen:—With regard to your new serial "THE HIDDEN HAND".

I want to give my fellow exhibitors a little "dope" on the serial. This is the first Pathe Serial I have used in the above theatre in three years. After being induced by the salesman to screen this serial, I gave him a three days' booking on it. The results were so surprising that I will hereafter use every Pathe Serial which looks anything like a drawing card such as "THE HIDDEN HAND".

I have one thousand one sheets, one thousand half sheets and one thousand three sheets posted from 34th Street to the Battery advertising this Serial. It is playing to standing room with my 1600 seats at 10c., 15c., 20c. and 25c.

Hoping you will release another serial real soon, for which I will hold dates open, beg to remain,

Yours very truly, JAMES F. THOM, Mgr.
GRAND OPERA HOUSE, 23rd St. and 8th Ave., New York City.

YOU CAN PLAY TO CAPACITY TOO IF YOU BOOK "The HIDDEN HAND"

ADAPTED FROM THE STORY BY ARTHUR B. REEVE

ARLINE PRETTY

MAHLON HAMILTON

The THREE MOST THRILLING REELS YOU EVER SAW —

The 8th ANNUAL ROUND UP

(PENDLETON, OREGON)

If you want to see audiences fairly boil with excitement show this picture of daredevil-deeds.

RELEASED DEC. 30th

Pathé

VERA COLODNAIA

"ACTING SUPERB — A SUCCESS AS A BOX OFFICE ATTRACTION."—

What a prominent New York circuit says of the

RUSSIAN ART FILMS

"M. & S. CIRCUIT
25 Second Ave.,
New York City.

Nov. 21st, 1917

Pathé Exchange, Inc.,
1600 Broadway,
New York City.

Gentlemen:- ATTENTION OF MR. W.E. RAYNOR

We wish to state that the Russian Art Picture, "THE PAINTED DOLL" made a success as a Box Office Attraction for my East Side and Bronxville Theatres. The patrons appreciated it very much. The acting is superb, and the photography is splendid.

Sincerely hoping that all your future releases will be of the same standard, we remain

Very truly youre,

EM:ML (Signed) Mayer & Sohneider."

CURRENT RELEASE—

HER SISTER'S RIVAL

.....WITH M'LLE COLODNAIA.....

FIVE—PARTS

Pathé

What comedies average highest day in and day out, in the star, cast, direction and real laugh producing qualities? .....
Ask the exhibitor showing

HAROLD LLOYD

.....in the two reel.....

LONESOME LUKE

..... and the one reel.....

ROLIN COMEDIES

He Knows!

"'Love, Laughs, and Lather' is the best comedy the writer has seen recently. It sets a high-water mark in all picture comedy." .....
.....*Motion Picture News*

Pathé

BABY MARIE OSBORNE

is one of the best attractions in the business. She is the star of the five-part Gold Rooster Play

The LITTLE PATRIOT

Produced by DIANDO .....
Written by JOHN W. GREY .....

Read the various exhibitors' reports in the trade magazines on the "Baby" pictures. You will find they are cleaning up.

..... Now Ready .....

GLADYS HULETTE

whose pictures are always wholesome, sunshiny and charming, is the star of the five part Gold Rooster Play

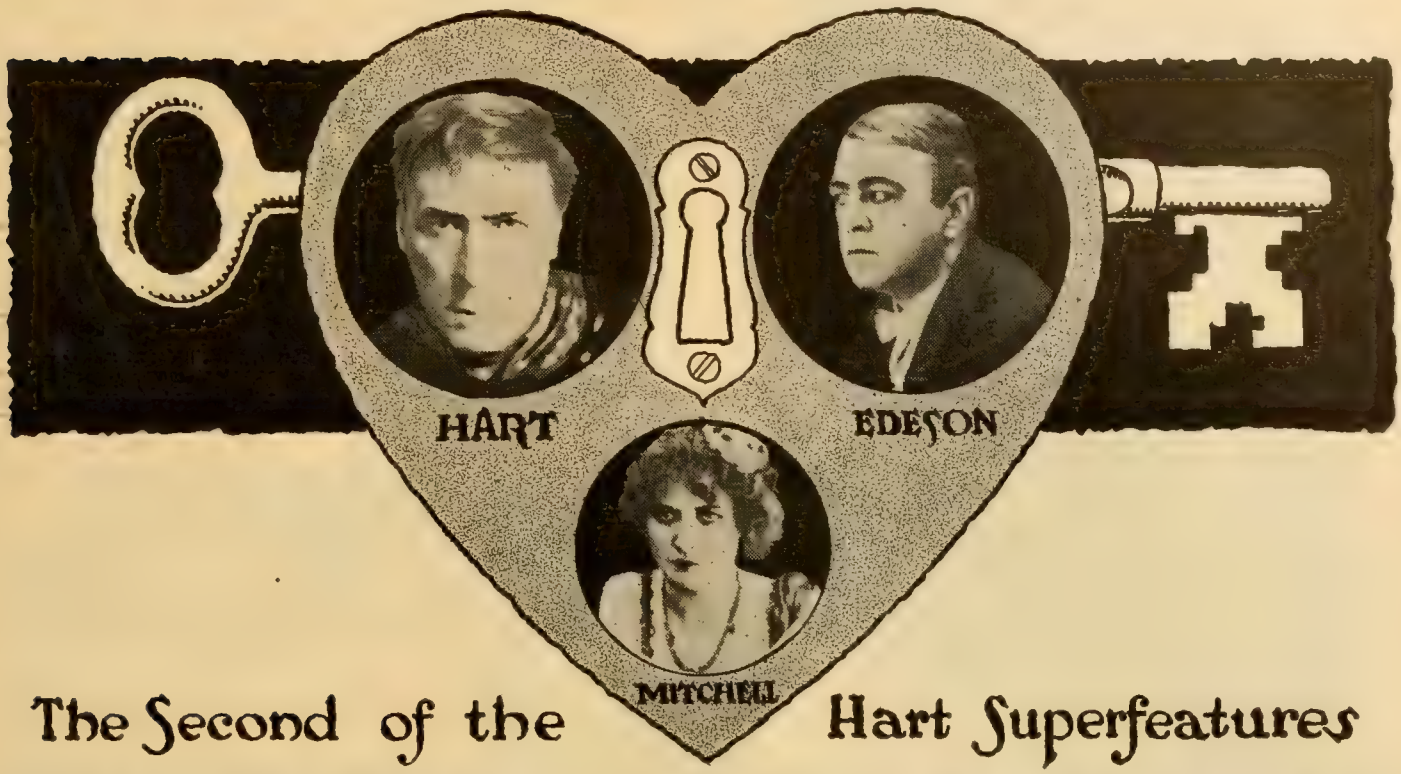
.....OVER THE HILL.....

Written by Lois Zellner ..... Produced by ASTRA
Directed by Wm. Parke

"OVER THE HILL" is the story of a newspaper girl in a small town. You'll like it.....

Who holds the Key to her heart?

THE BANDIT or THE PREACHER



The Second of the Hart Superfeatures

"The BANDIT and the PREACHER"

Written by C Gardiner Sullivan Produced by THOS·H·INCE

5 REELS

With WILLIAM S·HART as the BANDIT

Supported by an all star Cast

Robert Edeson—the Preacher
Rhea Mitchell — the Girl
Herschel Mayall — the Heavy
Gladys Brockwell—the Vamp

A NUMBER OF TERRITORIES ALREADY SOLD. APPLICATIONS CONSIDERED IN ORDER OF THEIR RECEIPT.

W·H·PRODUCTIONS CO

71 WEST 23rd ST. PHONE GRAM·3027 NEW YORK CITY

IN PREPARATION
"The HELL-HOUND of ALASKA"

Add PATHOS
And HEART-
To DRAMA
SENSATION
AND YOU

MABEL
NORMAND

"THE LITTLE
GIRL YOU
WILL NEVER
FORGET"

WORLD RIGHTS CONTROLLED BY

WESTERN

1010 BROKAW BLDG.

to HUMOR INTEREST~
—— THEN~
to MYSTRY HAVE~

IN "MICKEY"

7 REELS

AT LAST~
THE LONG WAITED FOR
MACK SENNETT
$300,000
PRODUCTION

TO BE RELEASED SOON

IMPORT CO

NEW YORK CITY

"WE PAY THE TAX"

"First National" Release Dates

NOW RELEASED

"ALIMONY"

NOW RELEASED

Mme. Petrova in "Daughter of Destiny"

FIRST PETROVA PICTURE

DECEMBER 31

(*Approximately*)

Herbert Brenon Presents

"EMPTY POCKETS"

By RUPERT HUGHES

JANUARY
(Approximately)

Chaplin's First Greater Comedy

"Signature *Charles Chaplin* Protected" { Foreign rights controlled by Wm. Vogel Productions, Inc. Longacre Bldg., New York City }

Bookings now at all "First National" Exchanges

FIRST NATIONAL EXCHANGES

AND TERRITORIAL DIVISIONS

ALASKA, WASHINGTON, OREGON, MONTANA, IDAHO
1200 4th Avenue, Seattle, Washington
All of Alaska, Washington, Oregon, Montana—All counties in Idaho north of and including Idaho County.

ARIZONA and SOUTHERN CALIFORNIA
833 So. Broadway, Los Angeles, California
Southern California, including counties of San Luis Obispo, Kern, San Bernardino and all south thereof. All of Arizona.

AUSTRALIA
New York Office—Australasian Films, 729 7th Avenue
Australian Office—Film House, Sydney. All of Australasia

CALIFORNIA, NEVADA, HAWAII
134 Golden Gate Ave., San Francisco
California north of counties of San Luis Obispo, Kern and San Bernardino; all of Nevada and Hawaii.

CANADA (Western)
1318 Standard Bank Bldg., Vancouver, B. C.
All Canada west of and including Fort William and Port Arthur.

CANADA (Eastern)
Imperial Theatre, Ottawa, Canada
All Canada east of but not including Fort William and Port Arthur.

COLORADO, NEW MEXICO, UTAH, WYOMING and PART OF IDAHO
All counties in Idaho south of Idaho County.
1744 Curtis St., Denver, Colo.

GEORGIA, FLORIDA, ALABAMA and SOUTH CAROLINA
Lyric Theatre, Atlanta, Ga.

ILLINOIS
110 S. State Street, Chicago, Ill.

INDIANA
24 W. Washington St., Indianapolis, Ind.

IOWA, KANSAS and NEBRASKA
Garden Theatre, Des Moines, Iowa.

KENTUCKY and TENNESSEE
Rex Theatre, Louisville, Ky.

LOUISIANA and MISSISSIPPI
Strand Theatre, New Orleans, La.

MICHIGAN
73 Broadway, Detroit, Michigan.

MINNESOTA, NORTH and SOUTH DAKOTA
717 Hennepin Ave., Minneapolis, Minn.

MISSOURI
New Grand Central Theatre, St. Louis, Mo.

MARYLAND, DISTRICT OF COLUMBIA and DELAWARE
Garden Theatre, Washington, D. C.

NEW ENGLAND STATES
20 Winchester Street, Boston, Mass.

NEW YORK
509 Fifth Avenue, New York City.

NEW JERSEY
509 Fifth Avenue, New York City.

OHIO
302 Sloan Bldg., Prospect Ave., Cleveland.

PENNSYLVANIA (Eastern) and SO. NEW JERSEY
1339 Vine Street, Philadelphia, Pa.
All counties in Pennsylvania east of Fulton, Huntington, Center, Clinton and Potter.

TEXAS, OKLAHOMA and ARKANSAS
1920 Main Street, Dallas, Texas.

WEST VIRGINIA and WESTERN PENNSYLVANIA
300 Westinghouse Bldg., Pittsburgh, Pa.
All of Pennsylvania counties west of and including Fulton, Huntington, Center, Clinton and Potter.

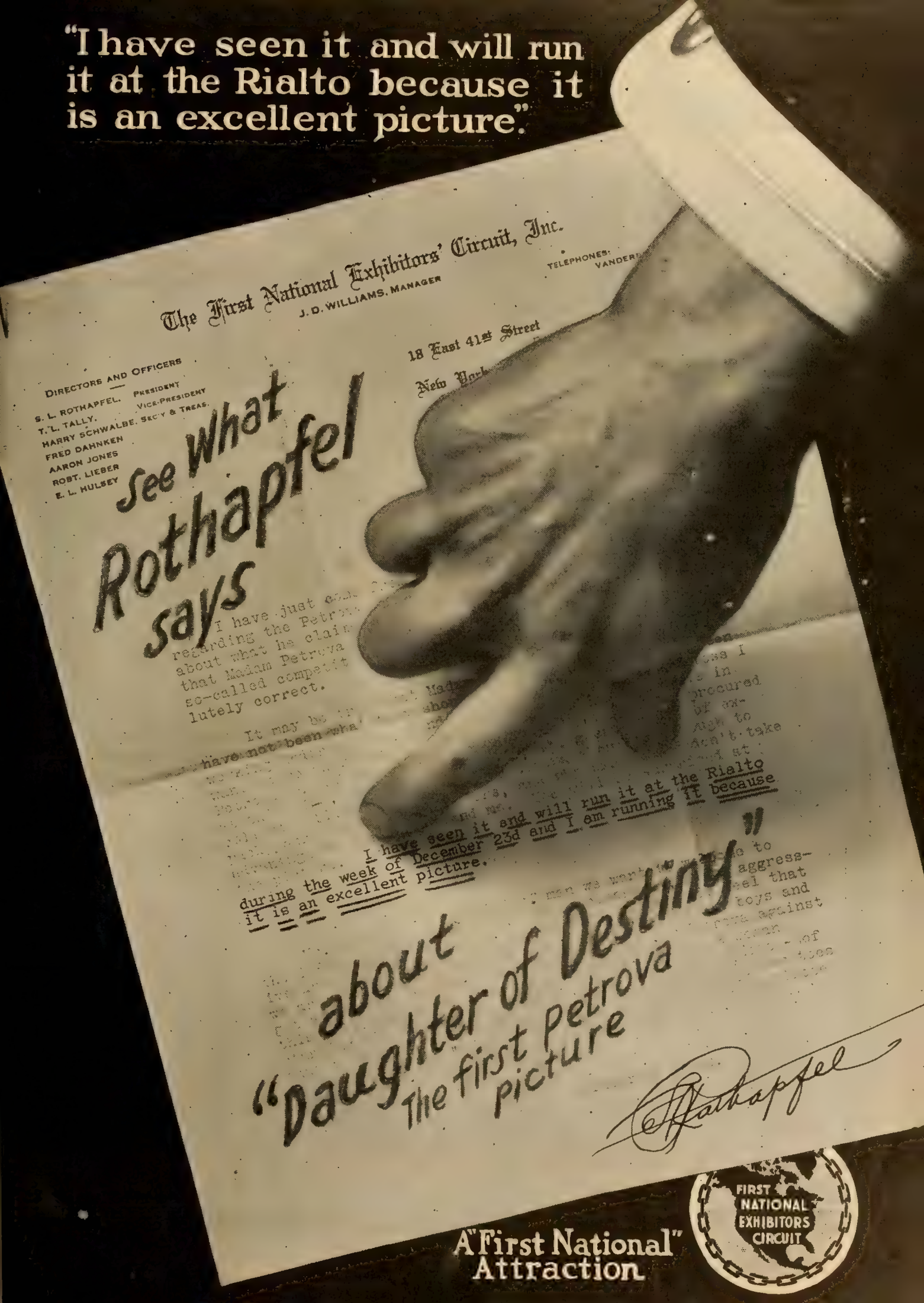
VIRGINIA and NORTH CAROLINA
420 9th Street, N. W., Washington, D. C.

WISCONSIN
Toy Bldg., Milwaukee, Wisconsin.

The First National Exhibitor's Circuit, Inc.

18 EAST 41st STREET, NEW YORK CITY

"I have seen it and will run it at the Rialto because it is an excellent picture."


The First National Exhibitors' Circuit, Inc.
J. D. WILLIAMS, MANAGER
TELEPHONES:
18 East 41st Street
New York
DIRECTORS AND OFFICERS
S. L. ROTHAPFEL, PRESIDENT
T. L. TALLY, VICE-PRESIDENT
HARRY SCHWALBE, SEC'Y & TREAS.
FRED DAHNKEN
AARON JONES
ROBT. LIEBER
E. L. HULSEY
See What Rothapfel says
about "Daughter of Destiny"
The first Petrova picture
during the week of December 23d and I am running it because
it is an excellent picture.
I have seen it and will run it at the Rialto
S. L. Rothapfel

A "First National" Attraction

FIRST NATIONAL EXHIBITORS CIRCUIT

FAIR PLAY

Our Way—The Only Fair Way —To Sell You Pictures

Book what Jewel Productions you like—*whenever* you like—*without* a contract tying you up 52 weeks in the year—*without* a deposit—*without* fear of mediocre pictures that you'll have to accept—without compulsion of any kind—*except the necessity of giving your patrons the best the market affords.*

Realize All That Jewel Fair Play Booking Means

This—the Jewel Way—*the only fair way to sell you pictures*—gives you a fair, square chance to pick only proven successes—as *many* or as *few* of those successes as you want—for the *dates* that best suit your schedule—for the *cream of the business* on those pictures. Gives you a fair, square chance to round out your program with other good pictures—*if you can find them.*

Realize Particularly This

Many other concerns, *if they could offer Jewel Quality,* would *jump* at the chance this highest quality offers, to tie you up with all manner of restrictions—limit you clear to the limit—squeeze the orange dry.

Not so, Jewel Productions, Inc.

Under the Jewel Fair Play Booking Plan YOU GET—

All the plums. None of the lemons. *At fairest figures.*

No forcing you to take *several weak features* just to get *one winning production.*

No buying a cat in a bag. *You see every Jewel Production before you buy it.* Thus you know what your goods are going to be like before you pay a single penny.

No exorbitantly salaried Stars—who add nothing to entertainment value, but who *do* compel insane rentals that a majority of exhibitors cannot afford—that only a few can play with real profit.

No contract plan. No tying you up on a Series in which there may be a weak picture.

Under the live-and-let-live Jewel Fair Play Plan You Pick Your Picture and Pay for Your Pick and Pay for That Alone

With a Quality Average *infinitely above* that of any other picture marketing concern in the business to-day, Jewel Productions, Inc., does not tie you up—does not restrict you—does not limit you in any way.

Instead, Jewel Productions, Inc., offers you OPEN BOOKING on the very finest pictures, obtained from every source and renting at figures that give you a *white man's profit on every one.*

Six Great Successes of Six Different Types

"The Man Without a Country"

The great patriotic drama of the hour, endorsed and recommended everywhere by the American Defence Society. Made by Thanhouser. *World Rights owned by Jewel Productions, Inc.*

"Sirens of the Sea"

Louise Lovely and Carmel Myers in a dream of Venus-like loveliness, made by Allen Holubar. *The Beauty Picture of the Age.*

"Pay Me"

Dorothy Phillips—Idol of Millions—in a tornado of a Western drama, produced by Joseph De Grasse. *Everywhere a smasher of business records.*

"The Price of a Good Time"

Mildred Harris in the most appealing, universal-interest play of many years, lavishly produced by Lois Weber—*the Belasco of the Screen.*

"Come Through"

Herbert Rawlinson in George Bronson Howard's mightiest melodrama of society and the underworld. *Suspense at the shouting point.*

"The Co-Respondent"

Elaine Hammerstein in the great Ralph Ince version of the stage play by Alice Leal Pollock and Rita Weiman. *With $50,000 advertising to back her up.*

Soon to be Released

"The Grand Passion"

Dorothy Phillips, William Stowell, Jack Mulhall, Lon Chaney.
A Drama dyed Red with Human Emotions. Watch and Wait.

JEWEL
PRODUCTIONS (INC)
1600 B'WAY. N.Y.

The MAN without a COUNTRY

One photoplay that you can count on for crowded houses as long as Americans are soldiers. Recommended everywhere by the American Defence Society. Made by Thanhouser.

The Five Other Record Smashing Jewels are.

Herbert Rawlinson in
"Come Through"

Elaine Hammerstein in
"The Co-Respondent"

Dorothy Phillips in
"Pay Me"

Louise Lovely - Carmel Myers in
"Sirens of the Sea"

Mildred Harris in *"The Price of a Good Time,"* produced by Lois Weber

COMING — Dorothy Phillips in "THE GRAND PASSION"

JEWEL PRODUCTIONS INC
1600 Broadway New York

The EXPORT and IMPORT FILM Co. INC.
AND
J. FRANK BROCKLISS INC.

have completed arrangements whereby they control for a period of years the

FOREIGN RIGHTS
(EXCLUSIVE OF GREAT BRITAIN)

for any and all productions made by the

SELIG POLYSCOPE COMPANY
OF CHICAGO

NEWLY COMPLETED

"The Garden of Allah" *"Paying the Price"*
"The Crisis" *"The Still Alarm"*
"Brown of Harvard" *"The City of Purple Dreams"* etc.

ARE NOW OPEN TO THE FOREIGN BUYER

ADDRESS ALL COMMUNICATIONS TO
729 SEVENTH AVE., NEW YORK CITY

EXPORT AND IMPORT FILM CO INC
PHONE BRYANT 4566-7-8

OR

J. FRANK BROCKLISS INC.
PHONE BRYANT 5343

EGGERS. NY.

GENERAL FILM COMPANY.

The HIDING of BLACK BILL

by O. Henry
(Two Parts)

A Snappy Dramatic Story in which a Desperado-Sheep Herder Plays a Desperate Game and Wins.

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company

Remember those fine holiday "O. HENRY" subjects, "Whistling Dick's Christmas Stocking" and "The Gifts of the Magi."

GENERAL FILM COMPANY.

Wonders of Nature and Science

The Bay of Fundy, where the tides flow 60 feet high, leaving the ships on dry ground at the ebb and floating them off at the flood.

SCENICS SUPREME

BOOK ONE EVERY WEEK

"Water Powers of Western Canada"
"How Canada and the Farmer Co-operate in Grain Raising"
"Through Canada from Coast to Coast"
"Agricultural Opportunities in Western Canada"

A NEW PROGRAM MAKER
ESSANAY COMEDIES

(Directed by ARTHUR D. HOTALING)

"He Loved Her So"
"Lunch"
"Nutt Stuff"
"Make Your Eyes Behave"

Screen time 15 minutes

Trademark Reg. U. S. Pat. 1907

Essanay

1333 Argyle Street, Chicago

George K. Spoor, President

Trademark Reg. U. S. Pat. 1907

Distributed Exclusively by General Film Company, Inc.

GENERAL FILM COMPANY.

Watch **CHARLIE CHAPLIN** Play in

"WORK"

New Prints

New Paper

PACK YOUR THEATRE WITH THESE GREAT ESSANAY-CHAPLIN COMEDIES

"IN THE PARK"
"THE CHAMPION"
"BY THE SEA"
"A JITNEY ELOPEMENT"

ONE EVERY MONTH

TRADEMARK Reg. U. S. Pat. 1907

ESSANAY

GEORGE K. SPOOR, PRESIDENT

TRADEMARK Reg. U. S. Pat. 1907

1333 Argyle St., Chicago

Distributed Exclusively by General Film Company

George K. Spoor presents

MARY MacLANE

IN

Men Who Have Made Love To Me

AT FIRST CLASS PICTURE THEATRES—ASK WHEN!

COMING SOON!

THE WORLD FAMOUS AUTHOR

(Herself)

in the

Great Ultra Feature

(By Herself)

It Will Be the Sensation of the Film World

Backed by a National Billboard Advertising Campaign

Arrange Your Booking Dates

AT ONCE!

Essanay

Pendleton Pictures

Distributed by the George Kleine System throughout the United States

TO CONTENTS

Advertising Aids for the Busy Exhibitor.. 131
Advertising for Exhibitors..... 75
"An American Widow" (Metro)..... 96
At Leading Picture Theaters..... 58

Ban on Bundles in St. Louis Theaters.... 125
Berst Closes Big Deal Contracts..... 83
"Betty Takes a Hand" (Triangle)..... 95
Brady Speaks for the Exposition..... 59
British Notes. 70
"Brown of Harvard" (Essanay)..... 97

Calendar of Daily Program Releases.... 134
Campbell, Eric, Killed in Accident..... 53
Canada, Theaters for Hospitals in..... 121
Chicago News Letter..... 62
Comments on the Films..... 98
"Convict 993" (Pathe)..... 91
Cutting and Editing a Picture..... 89

Dayton and Miami Valley Still Shivering.. 120
Detroit Exchanges Stand for Enforcing Tax. 122
"Devil Stone, The" (Artcraft)..... 90
"Diamonds and Pearls" (World)..... 93

Educational Pictures—Opinion. 51
Exemplary Convention, An..... 52
Exhibitor Has Found Strength Says Hodkinson. 86
Export Items 70

Facts and Comments..... 49
Fuel Famine, Theaters Close Because of... 119

Gardner, Helen, to Have Own Company.... 56
"Girl by the Roadside, The" (Bluebird)... 97
"Gown of Destiny, The" (Triangle)..... 95
Griffith Spectacle for Picture Theaters.... 83

Harlem Strand is Temporarily Enjoined... 58
Herrold Cantonment Theater Fears Failure. 126
"Her Sister" (Mutual)..... 93
"High Sign, The" (Universal)..... 92
How Exchange Combinations Work Out.... 67
How It Is Done at the Strand..... 69

Important Happenings of the Past Year.. 87
Indianapolis Exhibitors Feel Discouraged.. 123
Indian Notes. 69

"Just a Woman" (S & S)..... 92

Kansas City Trade Notes..... 124

Lightless Nights, Exhibitors Protest..... 120
List of Current Film Release Dates, 144, 146, 148, 150
"Love Letters" (Paramount)..... 93

Macpherson, Jeanie. 86
"Madame Who" (General Film)..... 96
Manufacturers' Advance Notes..... 104
Marie's Beauty Not of Garden Variety.. 74
Maritime Theater Men Aid Halifax..... 117
Maryland Censor Board Earns $10,000.... 117
Mastbaum Again Says Something..... 52
More Cancellations Than Contracts..... 125
"Mother" (McClure) 94
Motion Picture Educator..... 72
Motion Picture Exhibitor, The..... 60
Motion Picture Photography..... 82

N. A. M. P. I. Board Meeting..... 56
"Nearly a Papa" (Christie)..... 91
New England Exhibitors Meet..... 60
New England Film Trade Doings..... 116
News of Los Angeles and Vicinity..... 64
New Tax Regulations..... 57

O. Henry on the Screen..... 50
Oregon, Big Demand for Comedies in..... 130

Paramount Chiefs Surrender Positions.... 85
Parcel Post Delays, Some Reasons for.... 118
Photoplaywright, The. 78
Picture Theaters Projected..... 115
"Pride of New York, The" (Fox)..... 90
Producers of "Mother" Give Luncheon.... 85
Projection Department. 79

Reviews of Current Productions..... 90
Rivoli Opens to Public December 27..... 54

"Sadie Goes to Heaven" (Essanay)..... 96
St. Louis, Big Soldiers' Benefit in..... 124
Seattle Exchange Organization Elects.... 128
Sending Films to American Boys in France. 84
"Sins of Ambition" (Ivan)..... 95
"Smashed in the Career" (Fox)..... 95
South, Good Crops and Prosperity in..... 122
Spokes from the Hub..... 71
Standard Buys A. P. Engraving Plant..... 83
State Rights Department. 100
Stout, X. K., Tendered a Luncheon..... 127
Stories of the Films..... 137
"Struggle Everlasting, The" (Rapf)..... 92

"Taming Target Center" (Paramount).... 94
Taylor, William D., Signs with Famous-Lasky. 63
Texas, Past Week in..... 126
Theaters in Out of the Way Places..... 85
"Thirty Days" (Christie)..... 91

"Unmarried Look, The" (Metro)..... 97
United Exhibitors Open Quarters..... 61
Unity Now Prevails in Industry..... 53
"Unknown 274" (Fox)..... 91

What Walsh Found in Goldwyn Studios.... 57
"When Men Are Tempted" (Vitagraph).... 94

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
Speer Carbon Co..... 151

CHAIR AND SEATING MANUFACTURERS.
Du Pont Fabrikoid Co..... 152
Steel Furniture Co..... 138

ELECTRICAL AND MECH. EQUIPMENT.
Amusement Supply Co..... 151
Cushman Motor Works..... 133
Exhibitors' Supply Co..... 137
Moving Picture Machine Co..... 152
Northwestern Electric Co..... 151
Porter, B. F..... 152
Swaab, Lewis M..... 136
Typhoon Fan Co..... 152
United Theater Equip. Corp..... 155
Universal Motor Co..... 153

FILM EXCHANGES.
Film Exchange, The..... 138

MANUFACTURERS OF INDUSTRIAL PICTURES.
Erbograph Co. 134
Evans Film Mfg. Co..... 152
Duhem M. P. Co..... 153
Gunby Bros. 137
Rothacker Film Mfg. Co..... 138
Sanborn Laboratory, Inc..... 141
Standard M. P. Co..... 138

LENS MANUFACTURERS.
Crown Optical Co..... 147
Gundlach Manhattan Opt. Co..... 153

LOBBY DISPLAYS.
Kraus Mfg. Co..... 137
Newman Mfg. Co..... 153

MANUFACTURERS OF MOVING PICTURES.
Brickliss, J. Frank, Inc..... 43
Broadway Star Features..... 44
Clune Prod. Corp..... 136
Essanay Film Mfg. Co.....3, 45-47
First National Exhibitors' Circuit.....38-39
Four-Square Pictures 18
Fox Film Corp.....24-25
General Film Co.....44-46
Goldwyn Pictures Corp..... 7-9
Hiller & Wilk..... 34
Hodkinson, W. W., Corp.....Colored Insert
Inter-Ocean Film Corp..... 19
Jewell Productions, Inc.....2, 40-42
McClure Pictures, Inc..... 11
Monatfilm 141
Mutual Film Corp.....Colored Insert
National Film Corp..... 26
Paralta Plays, Inc.....20-21
Paramount Pictures Corp.....12-15
Pathe Exchange, Inc., The..Colored insert, 30-31
Renowned Pictures Corp.....32-33
Select Pictures Corp.....22-23
Triangle Distrib. Corp.....16-17
Universal Film Mfg. Co..... 4-6
U. S. Exhibitors' Book Corp.....28-29
Western Import Co.....36-37
Whartons Releasing Corp..... 10
W. H. Productions.....35, 129
World Film Corp..... 27

MISCELLANEOUS.
Allied Exhibitors' Legislative Committee... 154
Automatic T. S. & C. R. Co..... 138
Biograph Co. 139
Bioscope, The 136
Cinema, The 151
Cine Mundial 147
Classified Advertisements 142
Eastman Kodak Co..... 153
Far Eastern Cinema Exchange Col..... 116
Kinematograph Weekly, The..... 137
La Cinematografia Italiana 152
Moore, Wm. N..... 136
M. P. Directory Co..... 151
M. P. World..... 145
M. P. World Publications..... 149
National Ticket Co..... 132
Our Boys In France Tobacco Fund..... 136
Sellers, Benj. & Sons..... 151
Sun Light Arc Co., Inc..... 135
Williams, A. F..... 137

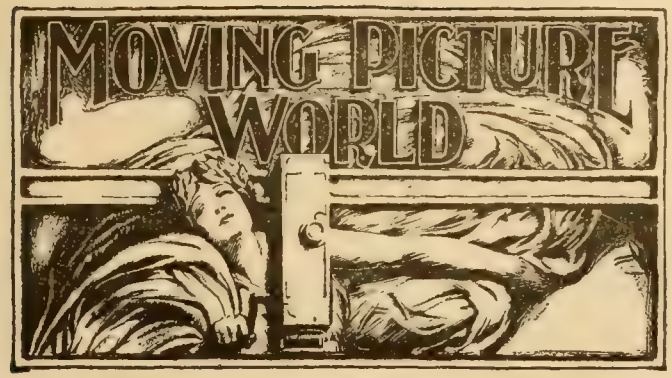
MOVING PICTURE CAMERAS.
Bass Camera Co..... 138
Burke & James, Inc..... 138
Gennert G. 147

MUSIC AND MUSICAL INSTRUMENTS.
American Photoplayer Co..... 137
Marquette Piano Co..... 138
Sinn, Clarence E..... 133

PROJECTION MACHINE MANUFACTURERS.
De Vry Corp., The..... 152
Enterprise Optical Co..... 138
Power, Nicholas, Co..... 156
Precision Machine Co..... 143

PROJECTION SCREEN MANUFACTURERS.
Gold King Screen Co..... 152

THEATRICAL ARCHITECTS.
Decorators' Supply Co..... 153



Entered at the General Post Office, New York City, as Second Class Matter

Founded by J. P. CHALMERS in 1907.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43RD STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—620-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, January 5, 1918

Facts and Comments

HERE'S to the New Year. May it see the triumph of right over wrong, of justice over injustice. May it see swank and swagger in the army and navy and everywhere hide its head in shame in the face of genuine service for cause and country May it see efficiency replacing inefficiency all down the line; may it see better business methods applied in every branch of our own industry; may it bring better picture productions than the world has yet seen; may it bring success to the cause for which we fight; may it see the world made safe for democracy; may it bring health, wealth and happiness to every reader of the MOVING PICTURE WORLD.

* * *

ILL-CONSIDERED and short-sighted are mild terms to use in characterizing a great deal of the advice that is being sown broadcast over the land since this country assumed its active part in the conduct of the war. A particularly flagrant example of this half-baked counsel appeared in the newspapers a few days ago, linked with the name of a prominent New York banker. It does not take much consideration of the matter to show what will happen to business and trade generally if this advice to make last year's overcoat do, to invest in war certificates the price of the usual picture theater ticket and other similar sage (?) suggestions. It is astounding to hear a banker deliver himself of this sort of rot. Of all people, bankers should realize the dependence of the nation on trade and the interdependence of people in different trades on each other. Where will the money come from to buy food and clothing, war certificates, war munitions and everything else, we would like to know, if we tie it all up in Red Cross and war certificates.

*

PROMINENT bankers, however, are not the only blunderers in this respect. An unwarranted attack on picture exhibitors was contained in a circular letter sent from Washington a short time since to all tax commissioners, containing the suggestion that theater managers were boosting prices and profits under the excuse of war taxes. Now comes a ruling by the fuel director or commissioner in regard to shutting off all electric signs on certain nights in the week. That this is an arbitrary ruling issued without any consideration whatever, of its result or effect on trade, is easily seen when we note its bearing on picture theaters. These signs should not be dark on the best business nights in the week for theaters. Exhibitors' Associations and Leagues everywhere should agitate for a modification of this ruling. The signs could be bright until, say, nine-thirty and if they must be dark on certain nights let it be those nights when they are of the least benefit.

* * *

WE again refer managers and theater owners to our new Department of Advertising Aids for Busy Managers. The information that we plan to give each week in this department, coupled with the Reviews and Comments on Films by our own staff, will furnish the most complete, most reliable and dependable information on films for the wide-awake exhibitor that can be compiled. This information combined with each exhibitor's knowledge of his own neighborhood and patronage should make for the most successful conduct of the business of every reader and subscriber.

* * *

CONDITIONS in the film export trade in this country have reached a pretty state surely when foreign buyers of American films have to advertise in our columns in an effort to protect the rights or property for which they have paid good money. If the trade needs one thing more than another just now, it is an organization of manufacturers to look into the whole export problem and devise ways and means of handling the sale of positives so that their own foreign property rights will be secure as well as the ownership and rights of the buyers of foreign territory. One manufacturer a few days ago admitted that he did not know just how many copies were printed of each of his productions. No wonder that the South American buyer who had just paid this manufacturer a good price for exclusive copies was able to buy a new copy next day at a bargain price that had actually come from the laboratory of the manufacturer. Was ever the situation in the trade of duping and stealing and dishonesty in worse shape than today? We question it.

O. Henry on the Screen

Robert C. McElravy

THE success in adapting the stories of the late O. Henry from his own scintillating pages to the screen is so marked that it has a double importance for the public. It not only reveals new possibilities for the moving picture, but it renders a new and valuable interpretation of the remarkable O. Henry plots themselves.

It would be a daring thing to say that O. Henry stories as photoplays are an improvement over the tales as he himself wrote them. The writer would not presume to say that, conclusively, not having seen all of the screen numbers thus far released. But he has seen several of them—competent, carefully adapted photoplays, which retain admirably the O. Henry touch. Those he has seen suffer in no way in comparison with the original stories, and in some respects they are bigger, more vital and closer to life than the same narratives were upon the printed page. In fact, if he were living, O. Henry himself would undoubtedly pronounce the screen version of "Whistling Dick's Christmas Stocking," with George Cooper as the genial hobo-hero, quite as enjoyable as his original short story, though this, it should be stated, is not one of his more important tales.

It may be that O. Henry is destined to gain his real permanency on the screen—a permanency many critics have been unwilling to accord him as a short story writer. The things he loses in transference to the screen—the ephemeral diction, valuable only to the time for which it was written, and the shrewd, involved, but in a way unnecessary verbal byplay—these are the very things that puzzled and angered some of his readers.

This excess material is largely curtailed in screen production, with just enough of it retained to give a proper seasoning. But the things in which everyone admits O. Henry excelled, the swiftly moving always original plot, the genuine flesh and blood characters, and the curious, ironical humor and pathos growing out of situations that impinge upon real life—these remain and are given fresh emphasis.

Are not the things that appear in the photoplay after all the real O. Henry? Do not the screen stories have a certain dignity and sublimity along with their humor, that many of the short stories themselves lacked?

O. Henry as an author represented a broader, deeper current of feeling than his surface style indicated. His stories were written in the smart, unliterary language of the late '90's and the early 1900's, an era from which war-sobered America seems already slipping away with incredible swiftness. It is doubtful if he could have written them in any other way and had the satisfaction of seeing them in print! He was so far the victim of his times that he had to don the cap and bells in order to be heard at all. Slang and smart comment were demanded of the writers of that period. George Ade, instantly wise to his times, met the issue squarely. He adopted slang as his literary medium, and succeeded in making an art of it, just as Charles Chaplin has since made an art of pie throwing. The Ade fables, now also screen favorites, as much perhaps as any other writing, contain a perfect record of that period, which they at the same time satirize so laughably. And they are still moving forward with the new times, exposing fresh Orlandos and new Gwendolins and new Dulcineas—joy be with them!

But with O. Henry the case was different. His slang was a secondary extraneous thing, and much of it was no doubt simply a concession to the public taste of the moment. Part of it, it must be admitted, was sheer comedy relief, for O. Henry loved more than anything else to construct the drama of the underdog—the pathetic history of the man of the streets and the open road. Fortunately the light touch is preserved to a sufficient degree in the photoplays, by means of subtitles, piquant characterizations and the surprising plot action itself. While he frequently told tales with a deep, underlying pathos, the treatment is usually of a humorous sort, and this is happily maintained in the photoplays the writer has seen.

As the writer stated in a previous review, the identity of an author seems to be more inherent in his plot conception than in the manner, or medium, of its telling. The conception is the thing that mirrors his sympathies and reflects his grasp upon life and humanity. O. Henry, by virtue of discriminating direction, is as much O. Henry in the current photoplays as in his fiction form, and has the advantage in the former of being more strongly revealed in those qualities for which the public loves him. And since his short stories as he wrote them are vulnerable to more or less just criticism, as above pointed out, it would seem that O. Henry is at least one author who has profited immeasurably in certain respects by screen adaptation.

A Few New Year's Peeps

By Sam Spedon.

WE are on the eve of a New Year and in the midst of a Merry Christmas. From the office boy to the general manager and the stenographer there is a strong realization of the greatness of the motion picture industry, its present and future possibilities. All are determined to make it greater next year than ever before. That's a good resolution and being a fitting time for resolutions, we hope that everybody's hopeful prediction will be realized. Gosh! How we would like to say something real smart and wise to impress you all that we speak as an oracle and a genius. Every exhibitor, producer, distributor and other member of the industry has troubles of his own and will have them for all time to come. Just keep on doing and try to meet conditions as best you can. Anything we can do or say to help you, just let us know and we won't be bashful in expressing ourselves. We have asked more than forty-six persons what they had to say about the coming year and they all said about the same thing. Putting it in composite form everybody wishes everybody A Merry Christmas and a Happy New Year.

Do You Know About It?

Profiteering in junk films by passing them on to the uninitiated and unsuspecting. The whole industry should not fail to notify the film commissioners of the Government whenever it hears of this contemptible practice. The producers of the National Association of the Motion Picture Industry are willing and able to furnish a full and perfect supply of film without taking chances with irresponsible and unscrupulous individuals.

As a Starter.

The exposition to be held in New York City February 12 will start the ball rolling in 1918. Thirty thousand dollars will about put it over.

Educational Pictures—Opinion

By Louis Reeves Harrison

THERE is an amusing element in opinion—it is so comically wrong at times, without foundation in fact, and it is occasionally just as stiff as it is stupid, but the kind I have reference to is that of judgment formed on evidence, whether trustworthy or not, such as public opinion. We know that the opinion of one political party may be bitterly opposed to that of another and yet both contain germs of truth. In religion, politics and society there are intense unities of opinion which it may mean martyrdom to oppose, yet which yield in time to enlightenment and the formation of correct opinion. Our present inclination is away from unity of opinion on most subjects and more toward conclusions of our own as individuals.

As a matter of fact there is an unsuspected value in these differences of opinion, largely due to our constant development. What was true yesterday becomes, because of our growth and changing circumstances, false today. We are eternally adapting ourselves to new conditions. Opinion is not any more staple than forms of government, sects or social conventions. Perpetually in a state of discovery and advancement, we can attain no such thing as a complete settlement of opinion on any subject for all time to come. It must be remembered that states of mind are not like the multiplication table, else we might become stagnant. We are in constant assertion and revolt, in discussion and dispute, hence an important element of the drama.

All this need not stand in the way on our reaching a right view of what is going on in our midst today, and we can make each discovery of the truth a basis for further exploration. Whether general opinion takes the form of relief, or of simply of a good guess, there are times when it hardens to an established faith, to be tenaciously cherished. Witness the idea of President Wilson that "we must fight for the ultimate peace of the world and the liberation of its peoples, the German people included, for the rights of nations great and small and the privilege of men everywhere to choose their way of life and obedience. The world must be made safe for democracy."

Here is an effort made to accomplish a really great end, but the President had to deal with a national state of mind. The end in view was in many cases so dimly perceived, or so outrageously misconstrued that it became necessary for him to take possession of our thoughts and illumine them with a brilliant expression of opinion, one carefully conceived and so clearly presented as to clarify our activities and the aim behind them. His opinion is of high value because of its incisive truth and because it is directed toward promoting our progress.

From a state of apparent indifference to remote danger, the whole country has been aroused by such shining opinions until the energies of the nation are now directed, as by a common impulse, toward righting world wrongs and guarding our own future from perils hitherto unforeseen. So any great opinion may become an established belief. It may not stir a nation to action, but it may operate to reclaim men and women who are going in the wrong direction, to protect immature minds, to effect legislation, and even secure the enactment of laws more just, or designed to accomplish some definite good end.

Whatever the intrinsic merit of an important opinion, it cannot become generally effective until its force is widely and deeply felt. Right here I oppose those scientists who claim that opinions are formed by an intellectual process. The screen story of sentiment has disproved any such theory, especially in the case of women and children, whose sympathies cannot be easily reached through logical argument. What they think springs largely from desires. Those desires must be satisfied before a message can be deeply impressed. Their minds start with sensation and work through sentiment to a conception. The conception may then be compared to others and harden to opinion.

The screen story of splendid purpose, set forth in terms of sentiment, thus becomes an educational instrument, though it may not be so designed at the outset. There is *desire* in the minds of a very large percentage of those who attend the picture shows, a craving for amusement, excitement, entertainment, something to stir the sensibilities, hence the audience mind is more readily reached when addressed through feeling. Settled opinion does not depend upon evidence so much as we imagine—some of our greatest faiths are independent of proof—but upon interest. The short cut to interest is through feeling, the surest route and the quickest through desire, feeling and interest to opinion.

By way of illustration, a dramatist wishes to "do his bit" to establish the opinions set forth by President Wilson. To tell us that "the only way people can express will is through democratic institutions" is to state an intellectual opinion, but if it can be shown on the screen in a story appealing powerfully to human sympathy, it will reach out to tens of millions now suffering deprivation because of the European war, who are not fully aware of why we should contribute so heavily from our energies and wealth. Such a story might show that an autocratic form of government, out of harmony with human rights, should cease to exist.

The splendid efforts we are making along lines long deemed necessary by the wisest Americans are the result of established opinion among our leaders, most of them enjoying a new elevation of sentiment, but the part we are yet to play in this tremendous world drama may depend upon the united opinion of all the people, humble as well as great. Moving pictures can be made educational in bringing about that unity, in knitting us closer together, in softening our hearts to a common sympathy with the oppressed across the seas, in teaching us to know their deep wrongs and hide the pain we feel.

For the relief of suffering, for the encouragement of those whose hearts are none too strong in time of trial, for the extension of our cherished ideals to people in other parts of the world, for all that stimulates nobility of character among ourselves, motion pictures offer the most effective medium at present known, not only because they reach out to the greatest number, but because their approach to the human heart is made along lines of the least resistance. Just as there is practical utility in every step we take as a people, there is nobility in every silent self-sacrifice, a national kindness of heart behind it all, sure evidence of enlightened opinion.

Our conduct as a nation depends very largely upon the opinions we hold. Where we are faulty in conduct we can only be improved by changing our opinions. Coercion has proven a failure. Might cannot rule us as it does the Germans, from whose undetermined minds evidence is withheld that right must prevail in the end. The surest educational methods are those direct ones which create widespread correct opinion. Ideas now, tomorrow and always will rule the world.

Mastbaum Again Says Something

By Sam Spedon

STANLEY MASTBAUM of Philadelphia writes a letter to the MOVING PICTURE WORLD calling attention to an article published in some of the newspapers which he entitles An Attempt to Kill the Goose that Lays the Golden Eggs:

"I respectfully call your attention to an article that appeared in the Philadelphia North American, issue of December 15, which I presume has been syndicated throughout the United States.

"What have you to suggest as to some form of concerted action to protest against sending out notices of this sort from Washington?

"STANLEY V. MASTBAUM."

Omaha, Neb., Dec. 14.—Pleasures should be forgotten during the war to a large extent and the money invested in war savings stamps or other Government securities, said Frank A. Vanderlip, national director of the war savings campaign, in an address here tonight.

"Store up your pleasures as you would store up money in the bank," pleaded Mr. Vanderlip. "You will enjoy them tenfold later, at the right time, and with a clear conscience.

"More than half the zest is taken off pleasure and enjoyments now because of the terrible things that are happening all the time and the suffering the whole world is going through. I am not asking you to be sad or doleful—that is quite unnecessary—but if you have a heart you won't get a tenth part of the normal enjoyment out of a pleasure or a luxury in these times, when every newspaper you pick up brings you a sense of the suffering and agony of so many millions of your fellow-men.

"These war savings stamps are the most practical aid that could be imagined in helping you to store up your pleasures. **Instead of buying that theater or movie ticket you buy a thrift stamp. Your money goes direct to the war coffers; you have the satisfaction of feeling that you have helped win the war, and you have stored up a greater pleasure for the future."**

Frank A. Vanderlip in addition to being national director of the War Savings campaign, is president of the National City Bank of New York. Once upon a time Mrs. Vanderlip addressed the housewives' association of her home town, advising them to conserve and economize in every way they could to help win the war. Someone asked why Mr. Vanderlip was building a large stone wall around his vast estate. He replied he was giving employment to a great many men in constructing the wall. Yet in the face of this statement he advises people not to buy tickets for "movie theaters" and invest the money in war saving stamps.

The movie theaters employ a great many persons and they are taxed on admission tax which goes to the Government. If people were to follow Mr. Vanderlip's advice, the "movies" would be driven out of business and the employes out of employment. How would Mr. Vanderlip like to have the Government representatives go about the country advising the people not to deposit money in the National City Bank, but invest it in War Savings Stamps? Mr. Vanderlip feels secure against any such procedure and for that reason he does not hesitate to throw a brick or two at the "movies" which, in addition to paying their war tax, are using their screens for the propaganda of the War Saving campaign, of which Mr. Vanderlip is national director.

We would advise Mr. Mastbaum to enter a protest to the Government in the name of his Association and call this matter to the attention of all other exhibitors' organizations and the N. A. M. P. I. requesting them to make protest also.

If we all stop eating, going to amusement and wearing clothes, we will soon have no business, no employment and no money to pay our war taxes. We will have to ask Mr. Vanderlip for a night's lodging at his vast estate on the Hudson and to discount our notes at his bank.

An Exemplary Convention

By SAM SPEDON.

WE went to the joint convention of exhibitors held at Washington, D. C., December 11 and 12. Mind you, this convention was not held under the auspices of any one exhibitors' league or association. It was an assemblage of affiliated and non-affiliated exhibitors and everything was carried out according to schedule. The first exhibitors' convention we have ever attended where this had been accomplished. If the convention had accomplished nothing else than to prove that a meeting of exhibitors could get together without a lot of hot air and fruitless waste of effort, this convention must be commended. It may have been because there was no politics in it. Everybody had a common interest; the good of the exhibitor, "all for one and one for all." It may have been that there were no manufacturers in attendance, exclusively exhibitors. We had a very strange feeling when the representatives of the five independent producing companies entered the hall to present their plan. They were listened to very attentively, without comment and the plan was given the most respectful consideration of the convention. Evidently the presence of some representation of the distributors was expected. Their attendance might not have made any difference in the action of the convention unless they had appeared with an adjustment of the "15-cent tax."

There was something ominous in the non-appearance of manufacturers and the orderly conduct of the convention. It suggested a nearer approach to business prinsiples and sincerity of purpose. It was an indication of unity and combined effort on the part of the exhibitors to settle their own affairs on their own responsibility in their own bailiwick. On the part of the producers in not attending, it seems to have the same significance.

There was no desire to rush madly into the halls of Congress, as was predicted, buttonhole the representatives and make wild appeals for relief and repeal. Quite the reverse. A committee on law and legislation was appointed and the chairman, Mr. Varner, was authorized to remain in Washington to act according to his best judgment and experience in legislative matters. Cool and calm judgment prevailed throughout, all flamboyant speeches and antagonistic contentions were taboo. There was a strong desire evinced by the members of the National Exhibitors' League to bring the A. E. A. back into the fold. Whether this was because the exhibitors realize that nothing can be accomplished by division for the 70 per cent. or smaller exhibitors or because one organization is stronger than the other, we do not know and we are not making any guesses.

The exhibitors will probably get together in a united organization. It is not yet. It may come to pass after the Detroit convention of the American Exhibitors' Association and the Boston convention of the Exhibitors' League in July next. Much will depend upon the election of a president and the adoption of by laws recommended by both bodies.

The atmosphere which permeated the convention and the spirit displayed certainly chalienged our approval. Our hope is, that the relief sought will be secured and the best results attained for the exhibitors and the whole industry through the joint convention of exhibitors.

Eric Campbell Killed in Accident

Big Chaplin Aid, Driving Machine Sixty Miles an Hour, Collides at Corner with Another Car.

THE millions of photoplaygoers who for the past two years have laughed at and with Eric Campbell, the big Chaplin aid, will learn with deep regret of his death at Los Angeles December 20. Mr. Campbell was driving an automobile in Wilshire Boulevard at a speed said to be sixty miles an hour. At the corner of Vermont avenue his car collided with another machine. When Mr. Campbell was picked up it was found death had been instantaneous.

Three women were in the car with the actor. One of them, Gene Crosby, of Brooklyn, was taken to a hospital suffering from a badly crushed arm and other injuries. It is hoped, however, she will recover.

The Late Eric Campbell.

Eric Campbell was one of the best known members of the Chaplin company. He was widely popular for his stage work when he joined the Mutual-Chaplin organization, coming to it direct from the "Pom Pom," one of the stage's successful musical comedies. He was with the Lyric Theater stock company of London for seven years, appearing in a number of successes. His first appearance in America was under the management of Klaw & Erlanger. Campbell was an author as well as a player, having written and produced a number of film comedies for the London Film Company.

Campbell's big frame and stature—he weighed nearly 300 pounds and was well over six feet in height—his agility in spite of his size, his ability to take punishment and his seeming ferocity when simulating rage all combined to make for popularity. The marked disparity in size between Chaplin and Campbell was sufficient in itself to start a laugh.

While the Chaplin studio was in course of construction and the comedian consequently was waiting to begin work on his contract with the First National Exhibitors' Circuit the big comedian, under an arrangement with Chaplin, had been working in the company of Mary Pickford.

Campbell's name had been frequently in the public prints the last few months. Last July his first wife died. A week later he married Pearl Gilman, sister of Mabelle Gilman Corey. The death of the actor ended a suit for divorce just entered by Mrs. Pearl Gilman Campbell.

Campbell was thirty-seven years old and leaves a daughter, Laura Austin, an actress.

PICTURES WANTED IN THE BAHAMAS.

In a recent issue of "Commerce Reports" United States Consul W. F. Doty at Nassau, Bahamas, says that a communication has been received by the American consulate from a citizen of that city, stating that a movement is on foot to obtain motion pictures of a high character for use there. The persons who are interested desire to get in touch with supply firms in New York with a view to securing pictures of a thoroughly satisfactory character, both optically and morally.

The kinds of film desired are: Picture weeklies, adventure, scenic and natural history, well-known books, plays, folk stories, etc., and humor without vulgarity. Catalogues will be welcomed.

It is proposed that pictures shall be supplied fortnightly, with a reserve of two weeks in stock to cover irregularities of delivery.

[The name of the writer of the communication mentioned may be obtained from the Bureau of Foreign and Domestic Commerce, its district or co-operative offices. Refer to file No. 95183.]

Unity Now Prevails in Industry

At Meetings in New York Legislative Committee Is Appointed Representative of Chief Branches.

AS the result of meetings which were held in New York during the past week between the allied exhibitors' legislative committee and a similar committee from the National Association of the Motion Picture Industry it is authoritatively reported that unity was established and the two bodies agreed on a definite plan of campaign to be pursued in obtaining the necessary remedial legislation from Congress during this session.

This combined committee is to be known as the Legislative Committee of the Motion Picture Industry. It is made up of Walter W. Irwin, P. A. Powers, Garbriel L. Hess, Ricord Gradwell, Arthur S. Friend, Frank Rembusch, H. B. Varner, John J. O'Donnell, Ernest H. Horstmann and Lee A. Ochs. The following committee on publicity was also appointed: Walter W. Irwin, P. A. Powers, Frank Rembusch and Lee A. Ochs.

For obvious reasons the plan of activities as laid out by this permanent legislative committee cannot be announced at this time. The important fact, however, is that the two committees were enabled to comprehend that success could only be achieved by means of a united industry, and after some discussion it was determined that the two committees could concentrate their efforts along the same lines. The plan of campaign as finally agreed upon was eminently satisfactory. The convention of exhibitors at Washington not only succeeded in bringing about harmony and unity of action among the exhibitors, but will undoubtedly bring about harmony between the exhibitors and distributors.

The duties of the publicity committee that was appointed will be largely that of collecting and collating information of a statistical nature for the benefit of the legislative committee. In order to bring this to the attention of the exhibitors of the country the committee has taken full pages of advertising in all of the trade papers, calling upon exhibitors to supply the detailed and accurate information as to how the war taxes have affected the business of their individual theaters.

The advertisement is addressed to all motion picture exhibitors.

In filling out the blank referred to in this advertisement exhibitors are requested to be absolutely frank and honest. No attempt is being made in collecting this information to disclose business secrets in any way. At the Washington convention it was suggested that exhibitors be asked to state their gross business for the month of November in the years 1916 and 1917, but this was objected to, as it was thought many exhibitors would refuse to disclose their gross business. As a result the question was put in the form which appears in the advertisement, as it was believed no exhibitor would object to stating the amount of the decrease between the two years. Of course, if business has increased state that fact, but also explain the reason for the increase. It is desired that these blanks be filled out and returned as soon as possible, to go over them and classify the information they contain before appearing before Congress.

STRAND TO ERECT STATUE TO SOLDIERS.

Harold Edel, managing director of the Strand theater, has engaged G. E. McCune to design a bronze statue in honor of the ex-employees who are now in the United States service. The memorial will be ready in about a month. This statue will present a gigantic screaming eagle with outstretched wings, underneath which will be inscribed the names of the former Strand employees. An extract from President Wilson's message to Congress, together with a facsimile of the President's signature, will also be inscribed, presenting in all a pretentious token of regard for the boys, many of whom are already "over there."

The unveiling of the statue will take place in the big lobby of the Strand.

NEW THEATER FOR KINGSTON.

First of the string of motion picture theaters which Frank A. Keeney plans to erect to exploit the products of the Frank A. Keeney Pictures Corporation will be a $100,000 house on property Mr. Keeney has purchased on King street, Kingston, N. Y. Plans have been drawn by William E. Lehman, architect of Mr. Keeney's big and handsome theater in Brooklyn and also of his theater in Newark. The new house will seat about 1,500 and will be equipped as a thoroughly up-to-date place of amusement. Ground will be broken in the spring as soon as the weather permits.

Rivoli Opens to Public December 27

Description of Great Photoplay House Erected by Sol. Rothapfel—Last Word in Motion Picture Palaces

ON Thursday evening, December 27, the eyes of the amusement community will center with uncommonly keen interest at Broadway and Forty-ninth street, where the Rivoli, the latest and greatest of picture play theaters, will open in all its stately splendor and make its first bid for popular approval. The building of this superb structure proves beyond need for further discussion that the motion picture, artistically presented in conjunction with a program of high-class music, has become the most popular form of entertainment now being offered to the American public. In other words the Rivoli marks the triumph of what has come to be known as "the Rothapfel idea," for it goes almost without saying that S. L. Rothapfel, originator of that type of amusement associated with his name, will direct the destinies of the new institution.

As thousands of people who have noticed the classic facade of the Rivoli are already aware, it is with one exception the most imposing theatrical edifice in the city. Its Grecian purity of line, its towering columns, the finely modeled figures in the triangular pediment—these and the gleaming, marble-like whiteness of it all assuredly give promise of something surpassingly beautiful within. Those who have seen the interior know that this promise will be more than fulfilled. To say that the general scheme of decoration is Italian Renaissance, that the dominant colors will be dull gold, ivory and black, that the carpet will be gray and the seats upholstered in tapestry conveys but an indifferent idea of what the architect and the decorator have accomplished. There always remains to be considered the enchantment which Mr. Rothapfel can weave over the place with his flexible system of illumination in color.

This method of handling color through a system of indirect lighting permits of effects in the Rivoli which are beyond the imagining of those who have not seen them. At the Rialto Mr. Rothapfel first essayed this particular form of wizardry, with results that were amazing, to say the least, but the lighting plant there was in a measure experimental. It was installed in a theater which was rebuilt as a motion picture house before the artistic value of Mr. Rothapfel's ideas on lighting had been demonstrated. Profiting by the popularity of the "color symphonies" for which the Rialto has become famous, the builders of the Rivoli took into consideration that feature from the outset, with the result that the place is equipped from floor to dome with all the wiring, the masked lamps, and other ingeniously concealed sources of light requisite to flood the auditorium with any color or combination of color desired.

Another and in this case an entirely novel feature of the Rivoli will be the introduction of perfume to supplement the appeal made to the other senses. Several thousand dollars have been expended on a newly devised compressor plant which operates in connection with an intricate system of atomizers and by means of which any delicate odor desired can be wafted instantly to all parts of the house; incense for oriental scenes, clover and new mown hay when the stage setting reveals a country landscape at dusk, a myriad variety of floral scents if a garden is to be suggested, and any other blending of odors so long as they be aesthetically possible and have a definite suggestive value.

In the way of stage setting and scenic effects, Mr. Rothapfel will have far greater scope for his ingenuity than he has had heretofore. For the opening of the theater the stage setting will be known as "The Conservatory of Jewels," a masterful creation from the Lee Lash Studios which promises to make even blase Broadway open its eyes. It will consist of a dome within a dome, each studded with huge crystal gems after the manner of the celebrated Tower of Jewels at the Panama Pacific Exposition. These will flash with kaleidoscopic effect when the light plays upon them from in front and will glow softly in their several colors when another set of lights is brought into play behind them.

The Rivoli, Broadway's Newest Photoplayhouse, to Be Opened December 27.

The base of the inner dome will be incrusted with a fine jeweled mosaic, and at the rear of the scene the eye will be led away in perspective down a magnificent avenue of palms.

The brightest jewel of all, of course, will be the screen, and this will be arranged so that it fits in as a component part of the stage picture. There will be two sets of curtains, a screen curtain and a tableau curtain, thus adding another innovation to houses of this character.

Pageant for Opening Week.

The entertainment in the "Conservatory of Jewels" will be an elaborate variation of the combined program of music and motion pictures on which Mr. Rothapfel founded his reputation. For the opening week the introductory number will be a modified pageant which has been styled "The Victory of Democracy." This will enlist the services of Forrest Robinson, the actor, and Mary Lawton, dramatic reader, together with the full orchestra, a chorus of thirty voices, and a boy soprano. The verses for the spectacle have been prepared by Charles Keeler, of the Bohemian Club, San Francisco, in collaboration with Professor Brian Hooker, of Columbia University, widely known as an authority on history. The musical score is the result of collaboration on the part of Mr. Rothapfel and Hugo Riesenfeld, his musical director. Without disclosing too much concerning this number it may be said that it traces the progress of democracy in this country from the time the Pilgrim Fathers landed until the United States entered the present war to make the world safe for the principles on which the nation is founded.

The remainder of the program will be made up of selected soloists, film novelties of every sort, orchestral numbers, and a miniature ballet, each presented in a manner quite different from anything of the sort which has been attempted heretofore.

The feature picture which will comprise the second half of the Rivoli program during the opening week will be Douglas Fairbanks' latest Artcraft production, "Modern Musketeer." Fairbanks was the feature of the opening week at the Rialto; he was the chief attraction again on the Rialto's first anniversary bill last April, and now his latest comedy-drama has been chosen to open the Rivoli.

So far as music is concerned, interest in the new theater centers largely around the orchestra. Mr. Rothapfel announces that it will consist of approximately fifty musicians, under the general direction of Hugo Riesenfeld, though except on special occasions Dr. Riesenfeld will continue to conduct at the Rialto. Unusual interest has been stimulated by the announcement that once each week the orchestras of the Rivoli and the Rialto will be combined in what is to be known as the Rothapfel Symphony Orchestra, of a hundred or more pieces, which will render a popular symphony concert in the new theater.

The grand pipe organ at the Rivoli is the largest and most complete ever installed in any theater in the world. It was built by the Austin Organ Company, of Hartford. It is equipped with every attachment known to the organ builder's art and will supply adequate musical atmosphere for those performances at which the orchestra is not present.

Mr. Rothapfel has selected the following musicians to serve as his musical staff for the Rivoli and the Rialto: Hugo Riesenfeld, director in charge; Erno Rapee, Nat W. Finston and George Rubinstein, conductors; Arthur Depew, Uda Waldrop, Dr. A. G. Robyn and Professor Firmin Swinnen, organists; William Humiston and Edward Falck, composition and arrangements; M. Borodkin, librarian; Alfred Saenger, assistant librarian.

Eight Columns Striking Feature of Facade.

From an architectural point of view the Rivoli offers a number of novel features which will be of interest to theater builders and to the playgoing public in general. Viewed from Broadway it suggests an art museum or public library rather than a theater. The facade is constructed of an extremely light-colored stone, so light that when illuminated at night by the indirect lighting system which is to be employed it will have the effect of white marble. There will be no electric signs on the building above those used on the marquee to announce current attractions. Searchlights and arcs will be disposed in such a way as to throw the severe outlines of the building into bold relief.

The most striking feature of the facade is its row of eight towering Doric columns. These extend from a point above the level of the marquee clear up to the entablature, with nothing to relieve their severity save the leaded glass windows set into the wall behind them. Crowning the entire facade is the broad triangular pediment, adorned with sculptured figures in deep bas relief. These figures are symbolical of music and the arts in general, as befits the nature of the entertainment offered within.

There is an Egyptian note in the slanting lines which frame the main entrance to the theater, but otherwise the scheme is pure Grecian. Credit for the architecture of the building goes to Thomas W. Lamb.

Coming to the interior construction of the Rivoli, the most novel and interesting feature is found in the elaborate precautions which have been taken to insure the expeditious handling of large crowds. Taking advantage of the fact that the building extends through the block from Broadway to Seventh avenue, the architect designed a series of superimposed passageways of generous width which parallel the auditorium on both sides and run straight through the structure from front to rear. Not only are the orchestra and mezzanine floors cared for in this manner but each cross aisle of the balcony has its own corridor as well, so that patrons in any part of the house will find themselves but a few steps from a doorway at which they can turn either to right or to left and pass directly to the street most convenient to them, without interference from incoming crowds.

This system of entrances and exits bears a marked resemblance to the one used in emptying the Coliseum at Rome of its eighty thousand occupants during the days of the gladiators, a process which historians say could be accomplished in from fifteen to twenty minutes.

Seating Capacity 2,500 Persons.

The whole structure is built with similar ideas of spaciousness. The lobby will hold three hundred people comfortably; the foyer is wide enough to give easy access to the orchestra seats; there will be an extensive promenade on the mezzanine, flanked by capacious lounging, smoking, and retiring rooms; and the auditorium itself will seat approximately 2,500 persons.

As an instance of the advanced ideas in theater equipment which have been embodied at the Rivoli it is worth noting that one room off the first mezzanine has been lined in white tile and fully equipped as an emergency hospital.

The Rivoli is extraordinarily well equipped with facilities for its musicians, its individual artists, its ushers, and its general staff. The musicians have a large lounging room to themselves, with locker room and shower baths adjoining. The dressing rooms have showers and there is another lounging room for the soloists and other individuals on the program. The ushers and the stage crew are cared for in like fashion, each in a separate portion of the building, so that no member of the huge organization will have the slightest excuse for being in any part of the theater where he does not belong. There is a communicating tunnel in the cellar which leads from the front of the house to that portion known as "back stage," thus permitting instant access from either end to the other without the necessity of passing through the auditorium or going out of doors.

The executive offices will be on the second mezzanine, at the front of the theater, excepting the office of the manager, which will be just off the orchestra floor. Mr. Rothapfel's executive staff will consist of the following: Hugo Riesenfeld, musical director; C. C. Stewart, manager; Hamish McLaurin; director of publicity; Edwin Mocsary, treasurer; Joseph La Rose, master of effects; Charles C. Reis, superintendent; Lester Bowen, chief operator; George Larbig, chief electrician, and Edward M. Berry, in command of ushers.

For those whose inclination runs toward figures it may be stated that the theater is 100 feet wide by an average depth of 138, and is 70 feet from the sidewalk to the peak of the pediment. It cost in the neighborhood of half a million dollars to construct and the job was completed in six months almost to the day. This is close to a record on this sort of construction.

In booking pictures for both the theaters Mr. Rothapfel will adhere to the open market system. His feature pictures will be the products of no one concern and his sole aim will be to get the best photodramatic production available for each house each week. The entertainment he will provide will be entirely institutional in any event, and it will be a case of going to the Rivoli to see the show—not going to see a certain picture at the Rivoli.

With reference to giving the patron his money's worth, an idea of the sort of show Rothapfel has in mind for the Rivoli may be gleaned from the fact that the regular price of loge seats there will be $1. Prices for the other parts of the house will range from 30 to 60 cents, as at the Rialto, but for the first time in the history of motion picture presentation, an effort will be made to provide an entertainment of such superior quality that a dollar will be considered a reasonable price for the choice seats.

N. A. M. P. I. Board Meeting

Quarterly Session Well Attended—Educational Campaign Approved.

THE quarterly meeting of the Board of Directors of the National Association of the Motion Picture Industry was held at the headquarters, Times Building, New York, on December 14th, and presided over by President William A. Brady. The following were present: Arthur S. Friend, Paramount Pictures Corporation; William L. Sherrill, Frohman Amusement Corporation; Louis F. Blumenthal, Lee A. Ochs, Ernest Horstmann, Alfred S. Black, Louis L. Levine, F. S. Eager, Joseph Hopp, exhibitor directors; P. A. Powers, Universal Film Manufacturing Company; Walter W. Irwin, Greater Vitagraph Company; Paul Gulick, Universal Film Manufacturing Company; Thomas Wiley, General Division; Gabriel L. Hess, Goldwyn Pictures Corporation; Joseph F. Coufal, Novelty Slide Company, and C. C. Burr, Famous Players-Lasky Corporation. The exhibitor directors from out of the city came to New York to attend the meeting at the close of the convention of exhibitors held in Washington on the preceding day. Various reports of committees were presented and acted upon and many routine matters were considered, several of which were referred to special committees for attention.

The following companies and individuals were elected to membership: Biograph Company, Craftsmen Film Laboratories, Eclipse Film Laboratories, A. H. Jacobs Photoplays, Inc., Paragon Films, Inc., Greater New York Slide Company, Carl Anderson, Paralta; H. C. Segal, state rights buyer, and Albert H. Cormier.

Ricord Gradwell, vice-president and general manager, World Film Corporation, and Winfield R. Sheehan, general manager, Fox Film Corporation, were elected members of the board, representing the Distributors' Divisions, which had presented their nominations to fill vacancies. C. C. Burr, Jr., was elected as a director from the General Division, upon nomination of that branch to fill a vacancy.

A new branch of the Producers' division, comprising Class C. Producers as reported as recently organized, with Joseph A. Golden of the Crystal Film Company, chairman, and L. Abrams of Craftsmen Film Laboratories as secretary. The following companies are represented in this division: Biograph Company, Craftsmen Film Laboratories, Crystal Film Laboratories, Erbograph Company, Kalem Company, Evans Film Manufacturing Company, Eclipse Film Laboratories and Paragon Films, Inc.

There was a general discussion regarding the cooperation which the industry is rendering to the various departments of the Government and reports were received indicating that the film and screen had been the means of rendering very material aid to the Federal officials in the dissemination of information in regard to the Second Liberty Loan, the Fuel Administration, War Savings certificates, Department of Agriculture, Aircraft Board, War and Navy Departments and the Red Cross War Council.

The plan for an educational campaign, presented by Executive Secretary Frederick H. Elliott, which is to be nation wide in scope, urging the public to go to the motion picture theaters and in this way do their bit towards paying war taxes, was enthusiastically approved and the directors, by resolution, extended their thanks to William R. Hearst and his syndicate of papers for the offer to furnish and assist in the distribution of a million copies of a herald entitled "Who Pays the War Tax? You Do!"

Reports were presented reviewing the work of the Service Bureau, showing upwards of 5,000 artists and photoplayers had been registered during a period of six weeks. This new department of the National Association was established through the efforts of the producers and has offices in Suite 320 and 321 Longacre Building, 1476 Broadway, under the direction of Wales Winter as general manager and Clifford Robertson as assistant manager. Many companies have taken advantage of the facilities offered by the Service Bureau and the producers were informed that an "extra" department had been opened, which was ready to meet the requirements of the producing companies with studios located in the Metropolitan District.

The report on the Motion Picture Exposition, which is to be held under the joint auspices of the Motion Picture Exhibitors' League of America and the National Association, showed that splendid progress has been made in securing contracts, although solicitations had only been under way for a few weeks. Two floors of the Grand Central Palace have been leased and practically two-thirds of the main floor has been disposed of. President Brady urged upon the officials of every company the importance of supporting this exposition, which was the first to be conducted with a united industry behind it, and set forth many advantages to be derived by making the event a great success.

Helen Gardner to Have Own Company

Former Vitagraph Favorite Announces Intentions of Returning to the Studio at the Head of Her Own Organization.

PLANS are now under way to the end that Helen Gardner will star at the head of her own producing organization. This, strange to say, is not a strictly new experience for this recognized screen actress, who made the acquaintance of the moving picture public six years ago with the Vitagraph Company. It will be recalled that when she left the Brooklyn manufacturer's professional roster, she engaged Charles L. Gaskill as director and proceeded to make her own productions, releasing them independently. The artistic qualities of her acting and the elaborateness of her themes and settings created a very favorable impression at the time and called forth generous praise from all quarters.

Helen Gardner.

It is, therefore, no surprise that Miss Gardner should select as her medium of return before the theater-going public her former triumph, "Cleopatra," which she has embellished and done over in part so as to thoroughly modernize the reissue. It is now being offered the state right market by the Cleopatra Film Company, who promise a trade showing of the enterprise shortly after the holidays.

After "Cleopatra" has been given this showing, Miss Gardner is prepared to appear in person, to a limited extent, simultaneously with the presentation of the feature. This "personal appearance" tour will be terminated, however, as soon as the time arrives for her to begin production on her first picture to be made by her own organization, which is doubtless to assume the name of the Helen Gardner Motion Picture Corporation, with offices in the Godfrey building. Though the personnel of the company has not yet been revealed, it is expected that Charles Gaskill and Pliny P. Craft will be prominently identified with the undertaking.

WAIVE THEATER TAX ON WAR SONG.

Following up permission to use his stirring war song, "Over There," as the musical theme for the Select Pictures Corporation's war drama, "Over There," George M. Cohan has further evidenced his generosity by granting the use of the music free of tax to any theater presenting the picture on its program. This is confirmed in a letter to Select Pictures from Mr. Cohan's publishers, Leo Feist, Inc.

"Over There" is a six-reel photodrama produced by the Charles Richman Pictures Corporation with Charles Richman and Anna Q. Nilsson in the stellar roles. It is a story of every-day life built about the present war exigencies and depicts the mental struggles of a man called to the service who believes himself a coward. The picture was directed by James Kirkwood, and is being distributed by the Select Pictures Corporation.

PRIZMA TO SHOW "OUR NAVY" AT 44TH STREET THEATER.

Prizma, Inc., which makes pictures in natural colors, opened at the 44th Street Theater, New York City, on Sunday evening, December 23, with "Our Navy" done in colors. The engagement is for eight weeks.

New Tax Regulations

Bureau of Internal Revenue Explains How Theater Managers Must Make Returns—Shall Keep Daily Record of Number and Kind of Tickets Sold.

NEW regulations have just been announced by the Bureau of Internal Revenue of the Treasury Department covering the manner in which owners and managers of motion picture theaters shall account for their receipts in order to be in position to make accurate returns of the taxes collected on admissions to their respective theaters. The regulations now provide that no person shall be admitted to any place to which admission is charged unless the ticket, card or pass by which he is admitted bears evidence that the tax due has been paid. This evidence shall consist of the printing or stamping upon the ticket, card, pass or other papers evidencing the right to admission the words "tax paid." Each proprietor of any place to which admission is charged not specifically exempted from taxation by the law must provide himself with such a stamp as may be necessary for this purpose. Such stamp is to be applied to the ticket, card, pass or other evidence of the right to admission at the place where it is issued, the order provides, and any or each of these issued before but used after November 1 must, before it is used, be "validated" in respect to the tax by collecting the proper tax in respect thereof and stamping the same in accordance with the above requirement.

It is also provided that "There shall be kept in each box or ticket office of every theater, place of amusement, or other place to which admissions subject to the tax are charged a daily record of the number and kind of tickets sold and the tax collected thereon. Such record shall also show the number of passes used for admission each day and the tax collected thereon and the number of admissions of children under twelve years of age and the tax collected thereon. Each separate class of tickets sold must be so distinctly indicated as to be capable of ready verification by the Internal Revenue Department. A separate record shall be kept of the number and kind of tickets, cards, passes or other evidence of right to admission on or after November 1, 1917, paid for or issued prior to November 1, and of the tax collected in respect thereof. The monthly return, required to be filed by proprietors of all places to which admission is charged, not expressly exempted from taxation, shall include and cover amounts collected on validation of tickets, passes, cards or other evidence of the right to admission.

"The foregoing regulations as to admissions take effect on December 15, 1917, and all rulings contrary to the above are hereby revoked as to that date." C. L. LINZ.

FILM ACTOR MURDERED.

George D. Gee, the mysterious Chinaman, who was featured in the photoplay entitled "Queen X," starring Edna Goodrich in a sensational but realistic expose of the opium traffic, was murdered recently in his home at 511 Rogers avenue, Brooklyn.

For many years Gee has been an informant of the Government and aided the revenue agents in trailing scores of traffickers in drugs, with the result that a price of $500 is said to have been placed on his head by tongs interested in the opium traffic.

In the film Gee was portrayed as the managing director of the Government campaign against illicit dealers in drugs and the Government officials believe that agents of the tongs recognized him in the film and spotted him as the informant who was responsible for the numerous raids which resulted in the arrest and conviction of illicit drug dealers.

Assistant United States District Attorney Edwin A. Staton, who has successfully prosecuted many offenders during the past few years, attributes the success of the Government to the information supplied by Gee.

MOTION PICTURE MADE IN VERA CRUZ.

The first motion picture to be taken in the State of Vera Cruz, with the exception of those relating to current events, was made recently by the Mexican Film Company, of Mexico City, according to United States Consul William W. Canada, Vera Cruz, Mexico. The subjects chosen were scenes between Spaniards and Indians from "Tabaré," a work by the Uruguayan poet, Juan Zorrilla de Sammartin, and the place selected was a picturesque tropical ranch at Boca del Río, a short distance south of Vera Cruz. The apparatus and supplies were purchased in New York.

What Walsh Found in Goldwyn Studio

Enumeration of Some of the Accessories of the Big Establishment at Fort Lee.

RAOUL A. WALSH, who is to become a member of the directorial staff of Goldwyn Pictures when his contract with another firm is fulfilled, has made an exploratory tour of the Goldwyn studio at Fort Lee, N. J., for the purpose of familiarizing himself with the equipment. Unhesitatingly he pronounces the Goldwyn plant one of the world's finest.

Mr. Walsh was particularly interested in the method of illuminating what is said to be the largest electric lighted motion picture stage in the world. He smiled his approval when he was told that the lighting equipment consists of fifteen wall broadsides, seven Kliegl broadsides, thirty-three overhead Duplex lights, thirty-five floor banks of Cooper-Hewitt mercury lights, six "gooseneck" Cooper-Hewitts, fifty overhead banks of "coops" and three six-inch and four eight-inch spotlights.

The property room came in for a share of the director's attention. Its unusually complete equipment represents an investment of approximately $150,000 in furniture, rugs, oil paintings and other accessories of house furnishing. He was told that there were few things he could ask for that could not at once be produced from property stock. Of particular interest was the wardrobe room, where are hung costumes worth close to $50,000.

NEW PATHE BRANCH MANAGER AT CHICAGO.

Ralph O. Proctor has been appointed and has taken over his duties as Chicago branch manager for Pathe, succeeding C. W. Bunn, now special representative. Mr. Proctor is one of the most competent and best known film men in the Central West. He made his entry into the film business with the old Burton & Webster theaters in Chicago. For two years he remained with them. This initiatory process proved so interesting that he decided to learn the exhibiting game from the bottom up. In consequence, after leaving the Burton & Webster Company, he spent some time as a motion picture operator.

After his term of service and acquiring the rudiments in full he went with the General Film Company, and served in all capacities, ranging from inspector to branch manager in Chicago for two years. He was manager of the office until December, 1915. He then went to Des Moines, as special representative there and in Omaha and Kansas City. He later took charge of the Kansas City exchange until May, 1916.

He received an offer following that to go with Metro, and he was given the managership of the Chicago office. Leaving Metro, he went in as the head of the Standard Film Company in Chicago, which he leaves to come to the Pathe.

WILLIAM FOX TAKES OVER VICTOR STUDIO.

William Fox has taken over the former Victor studio at 638 West Forty-third street, New York City, and already has a company working there. The acquisition was necessitated, according to the Fox management, by crowded conditions existing at the five studios in New Jersey which have been operated during the past year.

The matter of studio expansion has been under consideration for some time, it is announced, but decision has been put off from time to time because, by changing companies from studio work to work on locations, it has been possible temporarily to overcome congestion.

It is understood that even this arrangement affords only temporary relief, the Fox interests having plans under way for further expansion during the coming year which probably will necessitate even larger studio facilities being provided.

WALLACE McDONALD SIGNS CONTRACT WITH TRIANGLE.

Wallace McDonald, well-known leading man, who until recently played important parts with a moving picture concern in the East, has just arrived in Los Angeles from New York and has been added to the large playing forces at the Triangle Culver City studios. Two other players of exceptional ability have also signed Triangle contracts and will be seen in productions just started. Jean Hersholt, a character artist of unusual experience, will be seen in "Little Red Decides," which is now being made under the direction of Jack Conway. Marion Skinner, the other player engaged, is one of the best known character women and grand dames of the screen.

Harlem Strand is Temporarily Enjoined

Appellate Division Decrees That Uptown Theater May Not Use Same Name as Big Downtown House.

AN important decision was handed down by the Appellate Division of the Supreme Court December 20, granting an injunction to Mitchel H. Mark, president of the Mitchel H. Mark Realty Corporation, owners of the Strand Theater at Broadway and 47th street, restraining the use of that name by another theater on 125th street, known as the "Harlem Strand."

The suit was brought some time ago, and when the matter first came before the courts the injunction was denied. Thereupon the proprietors of the Strand Theater, through their attorney, Mortimer Fishel, filed an appeal with the Appellate Division. The latter court, in reversing the opinion of the lower court, went very deeply into the history of the law as regards the protection of trade names and the grounds upon which such relief was obtainable.

The court referred to the fact that Mr. Mark was the first person in America to use the name "Strand" as the name of a theater and opened the first one in Toronto and the second one in Buffalo. The court then refers to the opening of a theater in New York and to its enormous advertising, among other things saying:

"It has erected a building devoted exclusively to the presentation of motion pictures at an expense of many hundreds of thousands of dollars, it being the first theater devoted to such use in this country, and built upon an elaborate scale. Wide publicity was given to the first performance held therein, and peculiar interest attached to it by reason of the fact that it was claimed to be the largest moving picture theater in the world. Thereafter the name of the theater was continually kept before the theater-going public by means of most elaborate advertising, more than $50,000 yearly being spent in New York City newspapers alone, in addition to advertising throughout the country, billboard announcements displayed widely in the city, similar announcements along the lines of the railroads entering New York, wireless bulletins on steamships entering this harbor, paid notices in magazines, trade papers and weekly newspapers, and a general advertising campaign extending as far as Europe, South America and Australia."

The court then took up the fact that as the patronage of plaintiffs' theater was obtained from all sections of the city the defendants, in selecting their name, were unfairly giving the impression that Mr. Mark was connected with the defendant's theater in view of the fact that it called its theater the "Harlem Strand," and it granted an injunction, concluding with these words:

"As the defendants have absolutely failed to justify or explain their adoption of a name so closely resembling that of the plaintiff, and as the obvious effect of their use of such name is to create the impression that it is conducting a branch of the plaintiff's theater or is in some way connected therewith, and as their unlawful assumption of the name in question was had with full knowledge of plaintiffs' claims and rights, we think a case was made out for the issuance of an injunction during the pendency of the action."

This is the first case to come before the courts in which it has been sought to protect the name of a theater. A few years ago Mr. Fishel instituted the first important suit concerning the protection of the titles of plays, being a suit on behalf of Robert Hilliard and Klaw & Erlanger against the General Film Company. He secured an injunction restraining the picture men from using the play entitled "A Fool There Was" as the title of a photoplay on the ground that Mr. Hilliard's play was entitled to the sole use of that title. Since then hundreds of actions have been instituted under the law established in that case concerning title of plays. The Strand case is the first in which the law has been extended to cover the names of theaters. Mr. Mark stated that he intended to prosecute every infringer of this trade name, as he had spent many hundreds of thousands of dollars in advertising, which fact was commented upon by the court in its opinion.

GOLDWYN CASTING DEPARTMENT MOVES.

Following the resignation of Adolph Klauber as casting director, Goldwyn's casting department has been moved from the New York offices at 16 East Forty-second street to the studio at Fort Lee, where all applicants will be received in future. Mr. Klauber severed his connection with Goldwyn to devote his time to personal interests.

At Leading Picture Theaters

Programs for the Week of December 23 at New York's Best Motion Picture Houses.

"Daughter of Destiny" at the Rialto.

MADAME PETROVA was the principal attraction on the Rialto's Christmas week bill, appearing in "Daughter of Destiny," the first of the "Petrova Pictures," in which the Polish actress made her bow as head of her own producing company. The story is a dramatic vision of world events, which parallels almost exactly the recent crises which threatened to draw Denmark into the present world conflict. Mme. Petrova appears as the daughter of the American ambassador to "Belmark," where she becomes entangled in a web of diplomatic intrigue. Thomas Harding and Anders Randolf are prominent in her support. The picture was directed by George Irving and is released by the First National Exhibitors' Circuit.

Mr. and Mrs. Sidney Drew, in "The Spirit of Merry Christmas," a scenic showing the sources of water power in Western Canada, and the Rialto Animated Magazine were also on the program.

Mary Ball and the Rialto Male Quartette were the singers.

"The Seven Swans" at the Strand.

The Strand Theater has Marguerite Clark in a photo adaptation of Hans Christian Andersen's well-known fairy tale, "The Seven Swans," for Christmas week. The story is for children of all ages, and deals with the adventures of a certain Princess Tweedledee and her seven brothers. A wicked queen, desiring to gain control of the rich kingdom over which they rule, transforms the brothers into seven white swans, and orders Princess Tweedledee thrown into a dark and gloomy dungeon filled with rats. How she escapes and after three years and a day succeeds in saving her brothers and returning them to their human forms makes a fascinating photoplay. The cast supporting Miss Clarke in this Paramount picture includes Richard Barthlemess, as Prince Charming, and Daisy Belmore, as the witch. A Bray Christmas cartoon, entitled "Santa Claus' Christmas Gift to Democracy," a comedy, a zoological feature and the Strand Topical Review were also shown.

Rosa Lind and Herbert Waterous were the soloists.

Eighty-First Street Theater Bill.

At the Eighty-first Street Theater the pictures were: Monday, Tuesday, Wednesday, Ella Hall and Little Zoe Ray in "My Little Boy." Thursday, Friday, Saturday, Sunday, Madge Kennedy in "Nearly Married."

"SHIRLEY KAYE" LOVERS ARE MARRIED.

An interesting romance came to light a couple of days ago in the Clara Kimball Young studio in New Rochelle, when Miss Claire Whitney and John Sunderland, both members of Miss Young's staff of players, slipped quietly away and were married.

Mr. Sunderland is a flight officer in the English aviation corps and came to this country a couple of months ago on leave. He joined Miss Young's company for the production of "Shirley Kaye," playing the part of the young English Earl who falls in love with the Western financier's daughter. The latter role was Miss Whitney's and it needed only a few rehearsals to convince the two that their make-believe love was destined to live beyond the influence of "Shirley Kaye." As Mr. Sunderland's leave of absence had very nearly expired, the wedding was planned hurriedly and the young couple left for a brief honeymoon before the date of his sailing.

EXCHANGE MAN JOINS COLORS.

Branch Manager R. S. Nelson of General Film Company's Denver office will give up his position on January 1 to enter the new National Army. He expects to be assigned to one of the Western camps and will leave immediately to join the colors. In his absence Eugene Gerbase will serve as acting manager. The Denver office will move to its new quarters at 1539 Weltson street the first of the year.

BIGELOW COOPER IN METRO PICTURE.

Bigelow Cooper, who appears as Count Adrian de Roche in the great Nazimova's initial Metro picture, "Revelation," is well remembered by picture enthusiasts as a leading player in Edison photoplays from the one-reel plays to the present-day features.

Brady Speaks for the Exposition

Says Those Who Make Exhibit Will Reach the Public and Increase Business.

By William A. Brady.

THERE are so many good reasons why the progressive producers of film and motion picture equipment will find it advantageous to exhibit at the Motion Picture Exposition in Grand Central Palace next February that it seems to be a point scarcely worth while arguing. Primarily those who exhibit will do so to increase their business, and every concern at the exposition can increase its business if that concern will make the right sort of attack. Let it be aggressive—convey the idea that it is alive and able to deliver the goods and bigger business will result.

Of course, there are those who will attempt to tell you that exhibiting is not worth the effort—not worth the cost of floor space. They are the same ones who seem to think that cheap actors are as good as real artists—the same ones who will not engage a high-priced star for fear it will not pay. They seem to lose sight of the fact that the big star has a following that is worth big money, and likewise as regards the Exposition they seem to forget that it will have its following of the biggest exhibitors and distributors in the industry, hundreds of whom will travel across the country to attend the Exposition. Let the skeptical ones get it into their heads that in taking space they are not merely renting so much space as they might in a storage warehouse—no—they are securing space and also the privilege to display their goods to thousands of interested motion picture exhibitors who are in New York for a few days to look into what is now in profit-producing. It is a case of "catch 'em while they're hot."

Now if this Exposition were merely some private promoter's scheme to make a "clean-up" for himself, as has been the case of some expositions in the past, I should not be as emphatically in favor of it. I should turn around and say, "Let the National Association run a show of its own," which is precisely what is being done in the case of the coming exposition. It is under the joint auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America. That ought to be sufficient guarantee for anyone that the exposition will be thoroughly representative of what is best for the industry. The bigger and better it can be made the more business exhibitors will do. Once again the watchword "cooperation" becomes the keynote. By helping the industry as a whole we help ourselves. "Unity of action spells success."

Motion picture distributors and exhibitors can learn something new every day of their lives if they keep their eyes and ears open. There are none of us so familiar with everything used in connection with motion pictures that we can walk through Grand Central Palace when the exposition opens and fails to find something new and advantageous to our business. The automobile and motorboat industries were built up principally through the exchanges of ideas and signing of contracts for distribution at their annual expositions. Hundreds of thousands of the general public visited these expositions and became enthused over cars and boats. Last February the aeroplane manufacturers held an exposition in Grand Central Palace, and it was a very fortunate thing they did, too, for it resulted in many decided advances in the industry upon which we depend largely to win the war. The florists and horticulturists, the chemical industries, the electrical goods makers, the hotel men, all have their expositions and pay the concerns who exhibit, as is evidenced by the fact that they exhibit year after year and that the expositions grow bigger each season.

Now the motion picture industry is wholly dependent upon the general public. The more movie "fans" we can create, the more business we do. All the more reason why we should cooperate in every way to get more of the public interested in motion pictures. Thousands of visitors at the forthcoming exposition will go home and talk to their families and friends about what they saw of exceptional interest. The greatest advertising in the world is word-of-mouth recommendation and praise. That is what all printed advertising aims to inspire. It must be borne in mind that any big metropolitan exposition numbers visitors from many parts of the country, for a large percentage of New York's pouplation is made up of visitors from other cities and they go back home and talk of what they saw in Gotham.

In short, news of an exposition like the forthcoming one goes all over the country and increases the prestige of the motion picture industry and makes more movie fans, in addition to making increased business for film people.

HOW FOX HAS EXPANDED IN THE WEST.

Just two years ago, in December, 1915, William Fox sent his first company of motion picture players to Los Angeles. William Farnum headed this pioneer organization of about thirty persons. The Fox forces now have working regularly on the Coast four dramatic companies and five comedy companies, in addition to the periodic production of spectacular photoplays.

The corporation has expanded in California from a concern originally covering less than an acre of ground there to one now owning five acres in Hollywood, fifteen on Western avenue, and ten acres in locations at Silver Lake, Fernando Valley and Chatsworth. Where there were at first only two stages, Mr. Fox now has eight in constant use, and will undoubtedly have to build more within the near future if the present rapid expansion continues. To reach this high state of development, the corporation spent more than $1,000,000 during the first year following its invasion of the Coast.

TWO MORE STARS ON TRIANGLE SERVICE FLAG.

Two more stars will be added to the service flag at the Triangle Culver City studios this week. J. R. McGlone, who worked in the Employment Bureau, has enlisted in the United States cavalry. Although under twenty-one when the draft law went into effect, McGlone could no longer withstand the lure of the olive drab. Perry Evenvold, who has been Triangle-Keystone director, and Reggie Morris' cinematographer for more than a year, has joined the marines.

WILFRED LUCAS WILL STAGE BLUEBIRD PLAYS.

Wilfred Lucas, one of the most skillful directors in the photoplay industry, has joined the directing staff of the Bluebird studios at Universal City, Cal., and will start shortly upon his first Bluebird photoplay, which will feature Ruth Clifford and Monroe Salisbury. Mr. Lucas, as is well known, is something of a pioneer in the cinema world, having the distinction of being the first dramatic leading man to desert the stage for the motion picture screen.

"THE SEVEN PEARLS" GOOD, SAYS MOSS.

"The Seven Pearls," the Pathe serial featuring Mollie King, Creighton Hale and Leon Barry, released in September, has been a success through every one of its fifteen episodes, according to B. F. Moss, the owner of a circuit of theaters in New York City catering to the best people.

"'The Seven Pearls' had a good story and was well put on," said Mr. Moss when asked to what he attributed the hold this serial had obtained upon his audiences.

HARRIS IN MARINES; SENDS GREETINGS.

To the exhibitors and friends of Sidney Harris, late of Goldwyn, he wishes to etxtend Christmas and New Year's greetings, and regrets his inability to be with them this year owing to the fact that he has joined the marines.

STRAND SERVICE FLAG HAS 21 STARS.

The Strand Theater service flag has twenty-one stars representing the following employees now serving under the colors: Bruce Weyman, 1st American Aero Corps, stationed in France; James McManus, Fordham Ambulance Corps, France; Harry Johnson, 7th New York, Fort Wadsworth; William McFetridge, U. S. Heavy Artillery, France; Vincent Cruise, 2nd Field Artillery, Camp Wadsworth; Arthur Burnett, 7th New York Medical Corps, Camp Wadsworth; Francis Sutherland, Bandmaster 1st N. Y. Field Artillery, Camp Wadsworth; Jack Fosket, 302nd Engineer Corps, Camp Gordon; Bernard Skahill, Naval Academy, Bancroft Hall, Annapolis, Md.; William Lebish, U. S. Regulars, Pershings, France; James Murray, 69th Regiment, France; Robert Foskert, Harvard College, attached for wireless instruction by U. S. A.; Arthur Depew, Jr., U. S. Regulars, France; Percy Eleman, Signal Corps, British Army, France; William Dobbs, 302nd Engineers, Camp Gordon, Ga.; James Clark, 306th Supply Co., Camp Gordon, Ga.; Jack Faeder, 307th Field Artillery, Camp Upton; R. Bustanoby, Military Academy, West Point; Roy Whitelaw, U. S. S. Indiana; William Broderick, U. S. S. McDonough, U. S. Torpedo Fleet British Waters; Charles Blumenthal, Battery E, 2nd N. Y. Field Artillery, Camp Wadsworth.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Organizer Rogers in Portland

Holds Enthusiastic Meeting of Oregon Motion Picture Exhibitors' League.

D. G. ROGERS, national organizer of the Motion Picture Exhibitors' League of America, called the Portland, Ore., exhibitors together at the league rooms in the Majestic Theater Building, Saturday, December 15, and enthused them more than they have been for some time.

Mr. Rogers struck a popular chord when he began by saying that the first thing that attracted his attention when he came to Portland was the statement by a man there that the moving picture was worse than the saloon.

"I say that the motion picture industry is as good as the churches," said Mr. Rogers, commenting on the statement. "I say there isn't an institution in the world that gives more good for fifteen cents than the motion picture."

Mr. Rogers spoke of the strong support the motion picture industry was giving the Government in the war, told of the conditions in other parts of the country and showed the Portland men they were not alone making sacrifices for the benefit of our country.

Speaking of the advance deposits, Mr. Rogers stated that the abolition of that unfair institution rested entirely with the motion picture men.

He made many suggestions for the betterment of the league, which the local men will act on. There will be an election of officers about the first of the year, at which time the new plans will be acted upon.

Mr. Ochs Makes a Statement.

The resolution adopted at the Convention of Exhibitors, held in Washington, December 11-12, in which reference is made to the "action of the National Association of the Motion Picture Industry in filing criminal charges against the Motion Picture Exhibitors in Brooklyn," etc., is in error, as the National Association has taken no such action whatsoever. What the introducer evidently intended to infer was the action which was taken by the Distributors' Branch and which was not a concerted action taken by the National Association of the Motion Picture Industry, representing four other branches of the trade.

[The foregoing statement has been issued by Lee A. Ochs, chairman of the convention that adopted the resolution here referred to. His failure to call attention to the error at the time the resolution was introduced probably was due to an oversight.—Ed.]

New England Exhibitors Meet

At Annual Gathering of Massachusetts and Rhode Island Leagues It Is Decided to Send Large Delegation to Exposition.

THE annual meeting of the Massachusetts and Rhode Island branches of the Motion Picture Exhibitors' League of America was held at the Quincy House, Boston, on the afternoon of Tuesday, December 8. About fifty members were in attendance. Ernest H. Horstmann, acting president, was in the chair.

The reports of the various officers for the past year were read and accepted. The four delegates to the recent convention in Washington—Messrs. Horstmann, Black, Lydon and Conn—made detailed and comprehensive reports of the happenings and of the work accomplished in Washington and New York along get-together lines. The reports were enthusiastically received, and a vote of thanks was tendered to the committee.

Sam Grant, assistant manager of the National Motion Picture Exposition, which is to be held at the Grand Central Palace, New York City, February 2 to 10, made a report of the successful outlook, and it was voted to endorse and support the exposition in every way and to send a delegation of at least 100 Boston Boosters to the New York exposition. The following committee was appointed to arrange the details, including special cars, hotel arrangements and special features: Messrs. Gregory, Jake Laurie, Kincaide, Wasserman and Howard.

It is planned now to have the party leave Boston on the Knickerbocker Limited at 1 p. m. of Tuesday, February 5, and spend Tuesday night, Wednesday and Thursday at the exposition. Judging by the enthusiasm and interest displayed by those present the party of New England invaders will number at least 200, including the Boosters, their wives and friends.

It was also voted to appeal to the film manufacturers, distributors and the supply and accessory men to give this, the first joint National Exposition, their fullest support and co-operation.

Owing to the fact that it was reported a number of the members had failed to secure their notices of the meeting in time to attend it was decided to postpone the election of officers until Tuesday afternoon, January 22, at 2 p. m., at the Quincy House. Following the election a banquet will be held in the parlor of the hotel at 6:15 p. m.

Among those present were: Messrs. Lord, Somerville, Montague, East Boston; Eyester, Boston; Moscow, Cambridge; Mailey, Brighton; Black, Lowell; Nelson, Lowell; Conn, Providence; Hodgdon, Wakefield; Daniels, Lynn; Ramsdell, Malden; Benelov, Waltham; Gregory, Dorchester; M. J. Lydon, Dorchester; P. E. Lydon, South Boston; D. Laurie, Boston; J. Laurie, Boston; Howard, Boston; Hartford, Providence; Grant, Boston; Hamilton, Dorchester; Dadmun, Boston; Wasserman, Roxbury; Kincaide, Quincy; Gilman, Dorchester; Drown, Swampscott; Horstmann, Lynn; Giles, Framingham; Somerby, Boston; Brown, Allston; Sumner, Boston; Ryan, Attleboro; Bolen, Providence, R. I.; Walsh, Roxbury; Rollins, Boston; Traham, Centerville, R. I.; Mrs. Ayers, Boston, and Mildred Champagne, Boston.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Michigan State Association of Exhibitors at Majestic Theatre, Jackson, Mich....January 7 and 8

United Exhibitors Open Quarters

Showmen of Philadelphia and Its Vicinity Hold Meeting in New York—William Alexander, Representative.

THE United Exhibitors' Association, Inc., which includes in its membership motion picture showmen in Philadelphia and its vicinity, held a meeting at the Hotel Astor on Friday, December 21. There were thirty-six members present, representing 109 houses with a total of 156 days' bookings. In attendance were the officers elected at a previous meeting. These were: President, Robert W. Kincade, Philadelphia, owner of a chain of theaters; vice-president, Edward J. O'Keefe, Atlantic City, N. J., three houses; secretary, Joseph McCready, Philadelphia; recording secretary, Jay Emanuel, Philadelphia; treasurer, William J. Freihafer, Philadelphia, chain of theaters; also a board of directors of fifteen members.

A committee of five was appointed to negotiate an amalgamation with the Motion Picture Exhibitors' League of America.

The meeting was addressed by representatives of the home offices of the various distributing companies.

It is said 80 per cent. of the houses in the organization formerly booked through the Stanley Booking Company, of Philadelphia. In the 109 theaters represented are the J. Fred Nixon-Nirdlinger and the Freihafer chains of houses.

The organization will establish headquarters in New York, which will be in charge of William Alexander.

REEL TAX FIGHT KEEN IN ST. LOUIS.

The Exhibitors' League of St. Louis, through its president, Joseph Mogler, has issued strict orders to its members to "stick to the last" against paying the 15 cents per film assessed against exhibitors by the film companies.

The "war" between the film men and exhibitors over this charge is growing keen there; many of the houses have canceled all contracts for films on which the assessments have been proposed, while some of the film managers have received orders from New York to refuse release of any film to exhibitors who do not pay the assessment in cash in advance or at the time of the release.

Many of the exhibitors have large sums now held against them on the books of the film offices. Collection of the assessments for back films will, in all probability, reach the courts, as the only possible solution of the difficulty. This action is already being discussed among the exhibitors.

NEW YORK LOCAL TO MEET DECEMBER 27.

Manhattan Local No. 1 met at its rooms at West 42nd street, on Wednesday, December 19. The meeting was called to hear the reports of the delegates who attended the joint convention of exhibitors at Washington, December 12. After the hearing of the reports the meeting entered into a discussion of election of officers for the coming year. It was decided on motion that a special meeting be called for Thursday, December 27, at 11 A. M. at the headquarters, 218 West 42nd street. It was decided that at this meeting the advisability of requesting an amalgamation of the three local exhibitors' organizations be taken into consideration, also the selection of new league rooms be acted upon. This meeting will undoubtedly be the most important of the year and all the members are earnestly requested to attend.

MICHIGAN EXHIBITORS' CONVENTION.

The Michigan State Association of Exhibitors, branch of the A. E. A., will meet at Jackson, Mich., in the Majestic theater, January 7 and 8, for its annual mid-winter convention. President S. A. Moran is sending out notices to that effect to all exhibitors, requesting that they attend and participate in the discussion of the most important problems confronting the exhibitors of the State. A large crowd is expected.

EXHIBITORS URGE CHANGE IN TAX LEVY.

The Motion Picture Exhibitors' Association of the Northwest, of which James Gilosky is president and Clyde H. Hitchcock is secretary, has issued an appeal to Congress asking it to change the present war levy on the motion picture industry. The association favors paying a tax based on gross receipts rather than one cent on ten or fraction. It proposes to Congress a flat 10 per cent. payment on the entire business of the theater. The meeting was held in Minneapolis, November 30. Present were exhibitors from Minnesota, North and South Dakota and Wisconsin.

FEITLER, TEMPORARY SECRETARY, PITTSBURGH LEAGUE.

M. Feitler, of the Elmore theater, is serving as temporary secretary of the Pittsburgh local of the Motion Picture Exhibitors' League, which position was made vacant recently by the death of G. A. Sahner. The election of a permanent secretary will probably be deferred until the annual meeting in June. Miss Beatrice Dobson is acting as assistant secretary, and is in charge of the league headquarters, McCance building.

FOX PUSHING SOUTH AMERICAN TRADE.

Photographs which recently have been received here of the branch offices of the Fox Film Corporation in Rio de Janeiro are labeled by the manager: "Just to remind you that this office was the first one established by William Fox in South America."

As a matter of fact, according to the Fox management, the Rio de Janeiro office was one of the first the corporation established outside of the United States. Fox also claims credit for having been the first American producer

Rio de Janeiro Fox Office.

to invade the South American field with big five and six-reel features. The policy, it is claimed, has justified itself, bringing success where other shorter, lighter pictures had largely failed.

The propaganda work of the Fox institution in South America is done exclusively by persons in the employ of the New York office and is directed from this city. It is contended that the success which attended the branch office policy as applied to Rio de Janeiro was largely responsible for Fox's extension of this plan to practically all of the South American territory.

GIEGERICH WITH PATHE.

Charles Giegerich, who has had long experience in the motion picture industry and principally known as a sales and publicity promoter, is now connected with Pathe's publicity department.

Mr. Giegerich organized the publicity department and designed the trade mark of the Vitagraph—V. S. L. E.—and as publicity director of that company originated and edited its unique house organ and wrote the initial sales letters on the features released by the four contributing producing companies.

For the Pathe Company Mr. Giegerich will devote attention to publicizing Big-Star-Big-Story features and several of the special de luxe productions that Pathe will present during the coming year, beginning with Rudyard Kipling's "The Naulahka." The "Pathe Sidelights," a press sheet of pertinent notes written in a light vein, will also be a part of his weekly contribution to the newspapers.

Chicago News Letter

By JAS. S. McQUADE

The Testing of the Business

Shall Existing Evils Be Uprooted or Permitted to Remain and Let Things Take Their Uncertain Course?

THE year 1917 has been a year of testing for the moving picture industry, but only of preparatory testing. The duration of the war and the uncertainty of its close promise vital testing for 1918, if not for the years immediately following. This, instead of making more fearful or despondent the men who have in their keeping the three great departments of the business, should act as a stimulant on every man in it to safeguard the business against all odds.

It is undeniable that the business heretofore has been conducted extravagantly by the producing and distributing departments, while those engaged in the exhibition of pictures have been just as extravagant in their way and just as selfish in their ends.

There has been a lack of sympathy and of mutual understanding, and even of the desire to cooperate for the good of the business, in all departments of the industry.

In the producing end it has been a case of every man for himself and the devil take the hindmost. And this has led to the building up and the support of an expensive distributing system by each of the producing companies which, in combination, impose on the business a burden that cannot be borne much longer.

And, certainly, it cannot be borne, if the war continues two or three years longer.

In addition, stars have been created by the demands of moving picture fans, the annual income of each amounting to more than the average wealth of well-to-do people, while exhibitors have failed to raise their admission prices correspondingly to meet the increased cost of their programs. And here we have an added burden on the industry.

This evil also will be tested by a prolonged war, and it will be shown that it cannot be borne.

In their mad competition for business the exhibitors have accustomed their patrons to a complete change of programs daily, a custom which can be pronounced one of the greatest extravagances in the fifth industry in the United States. This led to a forcing of the producers to double and treble their output, often at the cost of art and finish in their productions, never to speak of the great extra capital involved, or the tendency to make moving picture entertainment cheap and commonplace. The neighborhood theater was the chief cause of this exorbitant demand, and poor showmanship on the part of the exhibitor led to its being granted.

A prolonged war will, most likely, lead to the discontinuance of this evil.

And this brings us to the question, "Is it necessary to await the uprooting of these evils by the enforced rigors of war rather than by the workings of cautious foresight on the part of the men in all branches of the industry?"

This is not a time to be blind to our interests when we know that harder times are yet to come. Is it not a time when there should be a great, combined getting-together of producers, distributors and exhibitors? Is it not a time when our national conventions should be held for the three great departments of the business, and the proceedings earnestly participated in by all of them for the general safety of the industry and the protection of all?

It is certainly not a time when the affairs of this great industry should be permitted to drift and take their uncertain course.

Chicago Film Brevities.

Patrons of the Perfection pictures program are awaiting with considerable expectancy the first release of the series of one-reel comedies written by James Montgomery Flagg, the well-known artist who is noted for his beautiful creations of varied types of girls in black and white and in colors. These pictures, as should be already known, bear the Edison brand and will be released every alternate week, beginning January 2. There are twelve comedies in the series and the George Kleine system expects they will meet with great popularity by patrons throughout the country.

* * *

The license committee of the Chicago city council met Thursday morning, December 20, to determine the question of increased licenses on moving picture theaters seating 400 people and upwards. After a brief discussion, at the suggestion of Joseph Hopp, president of Chicago Local M. P. E. L. of A., it was decided to put the matter over until after the holidays for final disposition, when the committee will again meet on the call of its chairman.

The license committee also held a conference with exchange managers regarding the final disposition on the increase of their licenses and a sub-committee was appointed to visit the exchanges of the city and ascertain what would be a proper and fair increase. Ike Van Ronkel, manager of the Jewel Film Corporation, informed the committee that the larger exchanges could afford the increased license, but that it would put the smaller exchanges out of business.

* * *

A joint committee of the M. P. E. L. of A. and of the M. P. T. O. Association, comprised of Joseph Hopp, Charles Stuart, Herman Krug and August Zilligen, Jr., called at the office of the city fuel administrator last week, in the State Council Defense Building, 120 West Adams street, to discuss the matter of lightless fronts at night for moving picture theaters. They suggested to Administrator Williams that Monday night be substituted for Sunday night, but were informed that National Fuel Administrator Dr. H. A. Garfield, Washington, D. C., was alone empowered to make the change. The city fuel administrator explained that the Government had no intention to be unreasonable in the matter of lights on lightless nights, as two arc lamps can be used in front of each house, or, if canopy lights are used, that half of them can be kept burning; also that in case the theater has arch lights that a few of these can be kept burning. Administrator Williams was explicit, however, in stating that all house electric signs must be darkened on prohibitive nights.

* * *

Luman C. Mann, who for several months past has been in the United States Aviation Corps at Fort Sill, Okla., was given an honorable discharge on December 4, due to ill health. Mr. Mann is now back with the Owl Features Incorporation, in this city, and his numerous friends have been surprised to see him once more in civilian clothes. If Mr. Mann's health permits, he hopes to get into the camera division of the army in the spring. I have read the honorable discharge given Mr. Mann by T. J. Fuller, Jr., acting adjutant and commander of the cadet attachment, which says in part: "In his classes he averaged above 90 per cent. when 100 per cent. was the maximum. His work was highly commended by his instructors. His health, however, was such that he was unable to perform all the duties required of him. I take pleasure in recommending him as a thoroughly reliable and intelligent soldier, worthy of any trust, and capable for any work which does not subject him to physical strain."

* * *

The Allen Film Corporation of this city, gave an invitation showing of "Mother" at the Ziegfeld Theater, Wednesday afternoon, December 19. The Grainger Film Corporation owns the rights to this picture in Illinois, Michigan, Iowa, Nebraska, Kansas, Missouri, Oklahoma, Texas, Arkansas, Ohio and Indiana, and the Allen Film Corporation will attend to its distribution in the territory mentioned, the release date being set for February 1. This six-reel feature has been adapted from Eden Phillpotts' novel of that name, the production being made by the McClure Pictures, of New York, under the direction of George Loane Tucker. Elizabeth Risdon appears in the leading role.

F. M. Brockwell, for some time past manager of the Goldwyn Chicago branch office and previous to that associate manager of the Central Film Company, has resigned from his position with the Goldwyn company to become manager of the Paramount Chicago branch office under the direction of Max Goldstein, to take effect January 1. Sidney Goldman will succeed Mr. Brockell as Chicago manager of the Goldwyn branch.

* * *

Members of the M. P. E. L. of A. and of the M. P. T. O. Association of America throughout the state of Illinois are decidedly against the enforcement of lightless nights on Sundays, as it will work a big injury to the business. On Sunday nights all store lights are out, which renders the streets entirely dark except for the lighted fronts of picture theaters. To put out the lights in front of picture theaters would make the streets completely dark and render them practically dead, as people do not care for traveling in dark streets these winter nights, subject to hold-ups and other dangers. Exhibitors generally strongly advocate that if there must be two lightless nights, as ordered by Fuel Administrator Garfield, it is preferable to have some other night than Sunday chosen. James A. Garfield, fuel administrator, selected Thursday and Sunday for the two nights a week when the lighted fronts of theaters will be darkened. It is the general desire of the owners of picture theaters throughout the state that the lightless-front nights shall be changed to Thursday and Monday. All dramatic and vaudeville theaters also join with exhibitors in having lightless nights changed to Thursday and Monday.

* * *

Fred M. Hartman, assistant national exposition manager, arrived in the city Monday, December 17, having visited Washington, Cleveland and Indianapolis on his way to this point from Manhattan, in the interests of the New York exposition which will open February 2. Mr. Hartman has been very busy in Chicago since his arrival, securing space buyers. I understand that Mr. Hartman has been very successful, both in Washington, Cleveland and Indianapolis, in this respect and that he is doing well in the Windy City.

* * *

The management of the Virginia theater at 208 East Forty-third street, this city has donated the theater to little Mary McAllister from 9:30 o'clock until noon, on Christmas Day, when hundreds of orphans and poor children will be entertained by viewing little Mary's latest film, "Sadie Goes to Heaven."

* * *

Warren Kerrigan in "A Man's Man" and Bessie Barriscale in "Madam Who" were seen at the regular exhibition given for exhibitors in the Selig Polyscope Company's private projection room Thursday morning, December 20. These are the first of the Paralta productions which will be released through the General Film Company. The release date has not yet been decided upon.

* * *

Harry Birch, the Mutual Weekly cameraman, had a narrow escape from severe injuries or death on Sunday, December 16. While motoring in a big passenger car to Jackson Park, this city, accompanied by five young women who were to pose for the Mutual Weekly, his car was hit by a street car and his right shoulder dislocated. The young women escaped injury, but were badly shaken up.

* * *

George Periolat arrived in the city from the coast last week and will take a vacation of about two months. Mr. Periolat is widely known as a member of the American Film Company's players whose fine characteristics and artistic make-ups have won him a large following.

* * *

A. S. Dowd, at one time special representative for Universal's Screen Magazine, Current Events and Animated Weekly, has been appointed sales representative of the Universal Film Manufacturing Company, working directly under E. H. Goldstein, general manager of Universal exchanges. Mr. Dowd expects to leave for the Detroit office about the opening of the new year, and after organizing a staff of special salesmen in that city will proceed to Buffalo. He will afterward make a round of Universal exchanges throughout the country. Irving N. Mack, publicity manager for Universal's Chicago film exchange, was recently appointed service manager. He will be given charge of the sales promotion department in this city when Mr. Dowd leaves for Detroit.

* * *

Federal Judge Carpenter, after viewing "The Rose of Blood," refused to issue an order restraining the city from interfering with its showing. The Chicago representatives of the Fox Film Corporation have taken the case to the circuit court of appeals, where it will be brought up in about four or five weeks.

* * *

Attorneys for Charles Chaplin were granted an injunction from Federal Judge Carpenter last week restraining the Strand Feature Film Company from using a counterfeit Charlie Chaplin film, pieced together with cuts from other films in which the real Charles Chaplin had appeared.

William D. Taylor Signs With Famous-Lasky

WILLIAM D. TAYLOR, the well-known director, has signed up for a long term with the Famous Players-Lasky-Morosco forces. This is Mr. Taylor's third contract with the Paramount people, under whose trade marks he has directed a number of their stars, including Edna Goodrich, Vivian Martin, House Peters, Dustin Farnum and George Beban, and his "Pasquale" with the latter was one of the classics of the screen.

William D. Taylor.

Taylor's success lies largely in his command of every phase of his story before he starts work, and having been a noted actor, he knows how to get the best work out of his artists, and is a genius at bringing out characterization.

Very much of a man, he is highly respected by his colleagues and holds the highest position in the Directors' Association which, with others, he was instrumental in forming.

He traveled far and much and his own experiences in different parts of the world would make, of themselves, good photoplays.

William D. Taylor directed for the Balboa company and with the American at Santa Barbara before joining the Morosco concern, and acted leads with the Vitagraph and with Thomas H. Ince before that, one of his most notable performances being his Captain Alvarez in the feature of that name with the Vitagraph.

Mr. Taylor is at present producing "Bunker Bean," and recently completed a picturized version of Mark Twain's "Tom Sawyer."

ARTHUR KANE ON TRIP FOR SELECT.

General Manager Arthur S. Kane, of the Select Pictures' organization, left town December 17 for a trip to Cleveland, Detroit and Buffalo, which points he was unable to visit during his recent tour of branches in the Middle West, owing to pressure of business in the home office, which resulted in his returning earlier than he had expected.

Cleveland was Mr. Kane's first objective, where he was received by Sam E. Morris, who is Select's Cleveland branch manager, and who also has supervision over the Cincinnati and Detroit exchanges. After a day's stay in Cleveland, Mr. Kane, accompanied by Mr. Morris, moved on to Detroit, where they were in conference with W. D. Ward, manager of the Select exchange in that city.

On Thursday Mr. Kane arrived in Buffalo, and spent the day with Charles R. Rogers, managers of the Select branch there, returning to New York the following day.

"GUS" PHILLIPS IN PROMINENT METRO ROLES.

Augustus Phillips, a Metro favorite, is seen in prominent roles in two new releases under the parrot trade mark, "Blue Jeans," starring Viola Dana, in which he plays Jack Bascom, and "Daybreak," starring Emily Stevens, in which he is seen as Dr. David Brett.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Triangle Companies Under One Roof

Keystone Players Move to Culver City—Davis Makes Flying Trip to New York.

TWICE crossing the continent in less than a month, Vice-President and General Manager H. O. Davis, of the Triangle, has departed for New York to complete plans for extended producing activities at the Culver City plant.

While in the East Mr. Davis will also arrange for the purchase and production of a series of famous plays. The first of these, upon which work will soon be started, is "The Servant in the House," by Charles Rann Kennedy. Mr. Davis expects to return to Los Angeles within a few weeks.

H. O. Davis.

The removal of the Triangle - Keystone comedy players to the Culver City studio from the old Majestic-Fine Arts plant on Sunset Boulevard, Hollywood, has given the Triangle plant the appearance of a circus lot during the past few days. The seven Keystone companies have been transported to their new home and installed on the new large stage which was recently built for their accommodation. Although the move involved scores of players and workmen and tons of baggage and properties, it was accomplished without confusion or lost time.

The feature companies at the Triangle plant started three new plays during the past week and the production department is working a day and night shift to keep pace with the nine directors working. In addition to three new plays just started, three directors are in various stages on their pictures, while two five-reel dramas and a comedy drama have been made ready.

Frank Borzage will have as his next Triangle offering, "Iron and Lavender," from the story by the same name by Hapsburg Liebe. Director Raymond Wells will next do "Work and Its Worth."

Director Jack Conway has started work on "Little Red Decides," a screen adaptation of the story of the same name by William M. McCoy.

Director Walter Edwards has started work on "Real Folks," the story by Mrs. Kate Corbaley which won first prize in a recent contest. The continuity was written by Jack Cunningham.

Olive Thomas has completed her fifth Triangle vehicle, "Limousine Life," under the direction of Jack Dillon.

Director Gilbert P. Hamilton, working with an all-star cast including William Desmond, Charles Gunn, Jack Richardson, Walt Whitman, Eugene Burr, Mitzi Gould, Ann Kroman and Claire McDowell, is putting the finishing touches to his second Triangle offering, "Captain of His Soul," a screen adaptation of Eleanoret Kinkade's story, "Shackles."

Director Thomas Heffron reports good progress on "The Hopper," from Meredith Nicholson's story of the same name.

Director Cliff Smith and his cowboy star are making rapid progress on "Keith of the Border," from Randall Parrish's novel of the same name.

The three stories completed and now in the editing department are "Mr. Butterfly," directed by E. Mason Hopper; "Limousine Life," Olive Thomas' latest vehicle, and "The Three Godsons of Jeanette Gontreau."

With the American Players

Mary Miles Minter Picture Completed—Bill Russell Has Narrow Escape and Gets Black Eye.

AT the American studios in Santa Barbara, Director Henry King has completed the fifth of the present Mary Miles Minter series, entitled "Madamoiselle Tiptoe." The story was written by Arthur Berthelet and adapted for the screen by Elizabeth Mahoney.

Bill Russell has been nursing a beautiful black eye, which was not secured in a fistic encounter. It happened while Director Edward Sloman was filming some automobile chase scenes for "Detective Dan Cupid." Russell was riding in a motor car driven by Harvey Clark, the well known character actor, who is included in the cast. The scene was a narrow road with a mountain cliff on the left, and ten feet from the other side a sheer drop of thirty feet to a river bed below, but not noticeable from the road. Jasper was ordered to turn the car around and drive back to the camera. He lost control in making the turn and drove to the edge of an enbankment, one wheel going over. "Big Bill," who was wearing a heavy overcoat, made a flying leap to safety, but his coat became entangled on the door of the car and brought his well known right optic in violent collision with the windshield. However, he leaped to the road, and so did Harvey, but the machine did not fare so well, plunging over the bank.

A. A. Bonnard, formerly manager of the automobile department of the American, has gained admission to the Aviation Corps and is now training at the San Antonio, Texas, camp.

The American company employes banqueted young Bonnard in Santa Barbara during his short stop-over while he was en route to San Antonio from Camp Lewis, from which point he was transferred.

A Visit to the Sanborn Laboratories.

A representative of the Moving Picture World recently inspected the new plant of the Sanborn Laboratories at

Drying Room of Sanborn Laboratories.

Culver City, which is owned and operated by Pat Burke and Clyde Slater.

This cut illustrates the largest drying room on the Pacific Coast, which measures 30 by 110 feet. The equipment in the

room consists of six drums, 12 feet by 12, which have a capacity of 18,000 feet of film an hour. A record was recently made at this plant when the negative of a two-reel comedy was received at the plant at 3 o'clock in the afternoon and that night the laboratories shipped ten release prints to the Eastern exchanges.

The Sanborn Laboratories are specializing in release print work. Among their customers are D. W. Griffith, W. H. Clifford Photoplay Company, Diando-Pathe Company, the Rolin-Pathe Company, Marie Dressler Company, the Essanay Company and the Bernstein studios.

Opening of Kinema Theater

Brilliant Audience at a Premier Presentation of "The Woman God Forgot" at Los Angeles' Latest Photoplay House.

THE new Kinema Theater opened in a blaze of glory on Saturday night, December 15. "The Woman God Forgot," the Lasky-De Mille production featuring Geraldine Farrar, received its premier presentation in this city. Never in the history of the Los Angeles amusement world had such a brilliant audience been assembled in a motion picture house. It was a "first night" recalling the most notable occasions of similar import when the spoken drama ruled supreme, and a grand opera could scarcely have had a more magnificent launching. Not only all the bright and shining stars of the California photoplay colony were present, but a great many of the most prominent people of Los Angeles, including the mayor of the city.

The program opened with a trumpet fanfare and the display of the national banner by three jackies in uniform. Then Emil Kehrlein, Jr., the manager of the house, appeared on the stage and made a brief address, dedicating the house to the people of Los Angeles. W. J. Dodd, architect of the theater, followed with a humorous talk about the trials of a poor architect in building a motion picture house, which drew roars of laughter from the audience. Cecil B. De Mille, the Lasky producer, and the director of the photoplay of the evening, then appeared on the stage and spoke at length on the advance of the cinema art in the last ten years, illustrating his speech with an exhibition of films as they were made ten years ago and today. The first picture was a "Spirit of '76" drama, showing the American and English troops in battle. The battle scenes certainly were a parody. For instance, the American army started out from their station in three feet of snow to fight the British and the battle occurred immediately in a June day scene, as Mr. De Mille explained, and then the British retreated from this mild summer landscape into the three feet of snow again. Interior scenes in those days were absolutely unknown and whenever anybody wanted to see General Washington, the poor general had to leave his comfortable room and go out in the snow. As a comparison Mr. De Mille projected a few feet of his own battle scenes from "Joan the Woman," which were received by the audience with thunderous applause.

During a short intermission serpentine rolls were distributed among the audience and the auditorium soon was decorated with the serpentine streamers, like a masquerade ball. Then the lights went out and Cecil B. De Mille's latest masterpiece, "The Woman God Forgot," was projected on the screen.

Admission was by invitation only. Seventh street for blocks was lined with smart equipages. But even the theater, with its twenty-four hundred seats and its ample aisles, could not accommodate all who were drawn to the newest home of the photodrama. The lobby itself—a striking feature of the interior—gorgeously carpeted and tapestried, was invaded throughout the evening and the doorman had a difficult time.

This is the third of the theaters built by Emil Kehrlein, Sr., the others being in Oakland and Fresno. This is the largest, however; in fact, it stands as one of the most ambitious theaters on the Coast dedicated exclusively to motion pictures.

U. S. Corporation in Los Angeles.

Announcement has been made that, in furtherance of its plan of having capable representation in the largest cities throughout the country, the U. S. Exhibitors' Booking Corporation has opened an office at 514 West Eighth street, Los Angeles, to supply the Southern California and Arizona territory with its feature productions.

Harvey E. Gausman has been selected as manager of the local Exchange. The first three releases of the new organization are "The Zeppelin's Last Raid," "Those Who Pay" and "The Belgian."

City Censorship Again Threatened.

City Prosecutor Widney has announced he will send his motion-picture commissioner ordinance to the council. This came as a surprise to many around the City Hall, who believed the plan to revive the film censorship in any form had been killed. It is the city prosecutor's idea that many taxpayers desire such a censorship as the ordinance provides, and that it is a question for the Council to decide and not himself.

"An organization is working on a license plan for all amusement houses that would be far more objectionable to film theaters, exchanges and producers than this ordinance," he said. "The plan these persons have is to compel all amusement houses to obtain a license to do business from the Police Commission. This would permit the revocation of their licenses for an infraction of the commission rules, while the censor commissioner would only pass on films and eliminate those that were objectionable. Then, too, the film owner, renter or producer has the privilege of an appeal from the commissioner to the Police Commission."

The prosecutor says the provisions of the censor ordinance are not fully understood. "Three men conducting film exchanges have called on me and, after reading the ordinance, pronounced themselves as in favor of it and stating it worked no hardship on them," says the city prosecutor.

Willis & Inglis Build Studio.

The Willis & Inglis studios in East Hollywood are approaching completion, and one company making two-reel comedies with Fay Tincher, is now working there. These studios formerly belonged to the Kalem company and were recently taken over by Willis & Inglis, who have considerably improved and enlarged the property.

The enlarged outdoor stage now measures 65 feet by 110, and is to be added to, and an indoor studio covering floor space of 50 feet by 100 feet is now completed. The electrical equipment is being installed. A mill is under construction. A laboratory building has been started and an up-to-date equipment is ready for installation. This laboratory will be under the management of Orrin Denny, one of the best laboratory men in the business.

With its well built and equipped property, projection

Fay Tincher Showing Richard Willis and Gus Inglis Where She Wants Her Dressing Room in the New Studio.

and dressing rooms, scene docks and the improvements now being added, the Willis & Inglis studios will be among the best fitted up studios in Los Angeles.

Fairbanks Will Run Red Cross Rodeo.

Douglas Fairbanks will give a Red Cross Rodeo at Washington Park January 12. Donald Crisp will be in charge of the field, with Fred and Ed Burns as directors of the arena. Fairbanks has telegraphed Sam Brownell, champion bucking bronco rider of the world, asking him to come on for the rodeo, the entire proceeds of which will go toward swelling the Red Cross fund. The prices will range from 50 cents to $2, with boxes selling at a premium. Mr. Fairbanks promises to give $500 for a box, providing ten others will pay the same amount. Almost all the prominent Los Angeles society women are members of the committee, headed by Mrs. J. M. Danziger, and it goes without saying that the eleven boxes at $500 each will be disposed of in a few days.

Sid Grauman's House Nearing Completion.

So rapidly have the artists, sculptors and decorators pushed their work on the new "Million Dollar Theater," at Third and Broadway, that Sid Grauman, the manager, was enabled to announce plans for the formal opening of the playhouse early in January, the final date depending on the completion of some of the delicately wrought interior decorations.

All the detail of construction involved in the rearing of so elaborate a structure as the new theater is being finished on or before schedule time, thus making it possible to open several weeks before the time originally fixed. Already the scaffolding is being torn away from before the massive columns and huge decorative figures in the main auditorium and the debris is being cleared away from the floors for the placing of the cushioned chairs, installation of lighting fixtures and the various paraphernalia of the house.

Lucas to Direct for Bluebird.

Wilfred Lucas has joined the directing staff at the Bluebird studios and will start shortly upon his first Bluebird photoplay, which will feature Monroe Salisbury and Ruth Clifford. During his stage career Mr. Lucas was featured in "Quo Vadis" for two years, produced and played the principal comedy part in "The Heir to the Hoorah," and played opposite Rose Stahl in "The Chorus Lady," which he also staged. He broke into pictures at the time D. W. Griffith was directing at the Biograph. After three years he joined the Universal and later went with Keystone. Rejoining the Universal, he staged one of their first serials, "The Trey o' Hearts." Joining the Triangle he directed and acted in a number of successful productions.

Browning Collides With Uncle Sam.

Director Tod Browning of the Metro studios in Hollywood unintentionally ran against the U. S. Government, this week, while filming scenes aboard a yacht outside San Pedro harbor for a forthcoming Metro production. The arresting officer saw the camera on the rear deck of the boat, and it was not until Browning had been taken before the commanding officer and assured him that the developed and printed film would show no land or fortification, that he was released, upon his promise to send a print of the film to San Pedro within three days. This was done, and the matter was satisfactorily adjusted, but only after Browning had suffered a severe case of "stage fright."

Los Angeles Film Brevities.

J. A. Berst, president and general manager of Pathe Exchange, Incorporated, is expected in the city shortly.

* * *

J. Stuart Blackton arrived in Los Angeles Tuesday, December 11, to make the third of his Paramount productions at the Lasky studios. Mr. Blackton will start work almost at once on another Sir Gilbert Parker story, "Wild Youth," for which he has selected Theodore Roberts as one of the principal players, while Louise Huff and Jack Mulhall will also have prominent roles.

* * *

Constance Talmadge, the Select star, arrived in Los Angeles, Friday, December 14, accompanied by her mother. She was met at the train by a number of friends from the local photoplay colony.

* * *

D. W. Griffith is back at his old Fine Arts studios, where he is making scenes for the completion of his great war picture.

* * *

Neal Burns, well remembered from Christie and Universal comedies, is now with Mack Sennett.

* * *

George Blair, traveling representative for the Eastman Kodak Company, of Rochester, New York, who had been in the city for two weeks, departed for the East December 12.

* * *

Perry Evenvold, who has been Reggie Morris' cameraman for over a year, has joined the marines. Bud Wales has taken his old place.

* * *

Several broken bones in his right foot as the result of a fight with Lon Chaney, who plays one of the principal roles in "The Girl Who Dared," which is being made for the screen by Allen J. Holubar, have taken James Russell out of the picture.

Director Henry Otto, of Balboa, is putting the finishing touches to the five reel Kathleen Clifford comedy feature upon which he has been working the past several weeks. Mr. Otto will start immediately upon another five-reeler starring Miss Clifford.

* * *

Another star will be added to the service flag at the Triangle Culver City studios this week. J. R. McGlone, who has been working in the Employment Bureau, has enlisted in the cavalry.

* * *

Mae Murray dropped more than sixty feet from a broken swing in the Majestic theater, Los Angeles, one night this week. And right over the heads of the audience, too, at least the audience was supposed to be there, but it wasn't. The player was making the drop for one of the scenes of "The Eternal Question."

* * *

Wallace MacDonald, well known screen player, has just arrived in Los Angeles from New York, and has been added to the large playing force at the Culver City studios of the Triangle Film Corporation. Mr. MacDonald, whose home is in Halifax, has received word that the members of his family escaped serious injury.

* * *

Tom Morgan, adventurer and motion picture actor, whose specialty is "doubling" in hazardous stunts, has enlisted in the army.

* * *

William Bock, chief technical expert for the William Fox studios, has departed for New York. Mr. Bock came here several weeks ago to inspect the technical department of the western plant.

* * *

Robert T. Kane, vice-president of the Paralta Picture Plays, Inc., and at present at Camp Lewis, American Lake, has been promoted to sergeant major.

It was announced that promotion was given as a reward for the able performance of a difficult and peculiar task.

* * *

A. H. Woods, theatrical producer, has been in Los Angeles for the last two weeks looking over things. It has been reported that Mr. Woods contemplates producing on the screen several of his stage successes and is looking for a studio site in Los Angeles. Sam Rork, formerly with Mack Sennett, has been appointed Woods' local representative.

* * *

Walter Wright, after a vacation of several months, during which he occupied much of his time in laboratory work in connection with an important invention, has returned to the Mack Sennett studio.

* * *

At the completion of the present episode now under production by the Mena Film Company, Howard Gaye, the director, will take up the work for the Roman period. Elaborate sets are being built for this chapter of the story. Nero's palace and an amphitheater will be the most pretentious and are now being built, to be ready for the commencement of this work, which will begin soon.

* * *

Wallace David Coburn, the "Cowboy Poet," has joined the Universal forces as an actor. He is the author of "Rhymes of a Round-up Camp" and other western stories in verse and prose, and is most intimately acquainted with the life he portrays. Coburn was born in Helena, Montana, and is of Scotch-Irish descent. He is a crack rifle and pistol shot and one of the best big game hunters in the northwest. Coburn now is playing a part in the Universal serial, "The Bull's Eye."

SCOTT IS NOW A FIRST LIEUTENANT.

First Lieutenant L. J. Scott, a recent graduate of the officers' training camp at Fort Sheridan, Illinois, was a welcome caller at the World office last week. Lieutenant Scott was formerly connected with the V-L-S-E in Kansas City and later with the home office of the Essanay in Chicago. It was while in this position he was sent to Canada to exploit the Max Linder pictures. What he saw in the Dominion convinced him it was only a question of time before the United States would be in the conflict. Accordingly he determined to make application for entrance to an officers' training camp as soon as he could wind up business matters. His application was granted and he landed his commission.

How Exchange Combinations Work Out

By W. R. Greene

Story of What Has Been Accomplished in Canada by One Concern with Offices in Six Dominion Cities

THE recent article appearing in the "New York Times" by Samuel Goldfish and the extended telegram later sent by Stanley Mastbaum to the leading producers and distributors has caused a great deal of comment, both favorable and unfavorable, from many in the industry.

Last week there was published in the trade papers a statement made by J. A. Berst, vice-president and general manager of Pathe, to the effect that amalgamation of producers or distributors would strangle the exhibitors of the country and would tend to raise the price of films to the exhibitor. This would undoubtedly be true if every producer and every distributor should combine into one corporation, but amalgamation by three, four or even five distributing organizations would save thousands of dollars a week for the companies involved.

A concrete example of the benefits that would be derived by a combination of distributors can be seen right at the present time in Canada. This territory has long been considered the graveyard of most all distributors, as the overhead in operating branches thoroughly to cover the Dominion runs into large figures, and has exceeded the gross income in some weeks of the year.

The Regal Films, Ltd., was organized just a year ago for distributing World Pictures, Brady-made, throughout Canada. A rapid increase in regular service was augmented by the purchase of a number of state right pictures, as well as a weekly service of single reels.

When the Goldwyn Pictures, Ltd., was formed for the distribution of the Goldwyn output in Canada the distribution of these productions was turned over to the Regal Films, Ltd., as it was found that the cost of handling could be brought down to a minimum. The Regal organization was able, on account of being established for some time, to get a great deal of business on the new productions.

The Triangle productions were handled for a long period in Canada by the late A. E. Fenton, who had to discontinue on account of his health, and the Triangle Distributing Corporation took over the offices. It was found that the overhead in keeping the offices open amounted to a high percentage of the gross income, and arrangements were made with the Regal Films, Ltd., to handle the distribution of the Triangle program for all of Canada. The Regal took over all of the latter releases in Canada on November 1, and in the short space of one month was able to reduce the operating expenses on this particular program of features by 75 per cent.

The Regal Films maintain offices in the six principal cities of the Dominion—Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver. In distributing three different brands of film, in addition to a large special department, the per capita cost of handling each program is reduced more than 50 per cent. It is a well-known fact in the distribution of motion pictures that any exchange now operating can take on additional business without increasing the overhead expenses to any appreciable degree.

The efficiency of a combination of distributors is shown by the operation of this particular Canadian company. Another good point in favor of amalgamation is the fact that the exchanges handling more than one program have an unlimited supply of features with which to supply the exhibitor. If circumstances should arise whereby a feature of the program the exhibitor is using cannot be supplied on certain dates he can be given a feature from one of the other programs.

There are many exhibitors in Canada who are adverse to using two features a week from one producer, but they would willingly book two or even three programs a week of different producers from one particular exchange if it were possible to obtain a variety of subjects from such an exchange. Each manufacturer has a reputation for putting out a certain class of subjects. One makes a majority of pleasing stories that can be witnessed by any one; another makes strong society dramas; another tends to western dramas, and still another produces thrilling adventure features. The average exhibitor does not wish to run all society dramas, neither does he wish more than the average number of western pictures. If an exchange can give the exhibitor three features a week, each being from a different producing company, the chances are that he will book his entire program from the one exchange.

The city exhibitor has many advantages in doing this. It saves him a good deal of valuable time in having to go to only one exchange for his features and paper, and in returning the film after playing at his theater the other feature can be picked up from the same office. The out-of-town exhibitor gets but one invoice from one office each week, which means that he has only to make out one check for his entire film service, saving time in writing letters to several exchanges. The lobby display for the out-of-town exhibitor who books all of his film from the one office is also sent in one parcel, saving a good deal of excess charges for express and assuring him of getting his lobby advertising in plenty of time for a proper display. The expenses of long-distance phone calls and wires to the exchanges can be cut down more than 50 per cent. by the exhibitor who books everything from the one office.

The exchange has many advantages in being able to book more than one brand of film to the exhibitors. Besides cutting down the overhead expenses per program it also eliminates a large office staff and a number of travelers in the territory. It is possible for a traveler to sell two, three or even four programs just as well as he is able to sell only the one. A customer may not wish to run the class of features offered by a certain program, and if the traveler cannot offer anything else he has to leave the town without a sale. But if the traveler is handling more than the one program of features he has enough variety to satisfy the most particular exhibitor. In this way the expenses of the traveler is brought down to a minimum for each individual line of features.

The distribution of a number of different brands of features tends to increase business on each one. If an exhibitor has a contract for one program he will at some time write into the office for a number of features from the other program, and the chances are that the exhibitor will become a contract customer on the second program. Business among the city exhibitors also takes a big boom when a number of programs are handled from one office. Managers of theaters going into the exchange for posters or features will happen to see posters or photographs on another program, and it is then an easy matter for the office to secure a contract for the second program of features during the week.

A combination of producers as outlined by Stanley Mastbaum might not be satisfactory, but surely an amalgamation of exchanges throughout the country will give the exhibitor better service, and at the same time do away with a good deal of unnecessary waste, which, it is admitted, is reaching huge sums every week. The conditions in distributing motion pictures in Canada are much harder than in any territory of the United States, and if a combination of distributors can be worked out in the Dominion to the benefit of all of the programs there is no doubt a combination of distributors in the United States would be a big boom to the business to all programs involved.

What Small-Town Exhibitor Faces

Virginia Manager Describes Conditions in His Section and Talks Frankly of His Troubles.

Editor Moving Picture World:

I ask permission for insertion in your paper of my view of adjusting the so-called 15-cent film war tax. In the complaint filed by the producers to restrain the Brooklyn exhibitors from canceling their bookings it is admitted that the average run of their features is fifty days, at a price ranging from $1 to $100 a reel a day.

Although I occasionally receive a subject that looks more like it has filled 500-day runs instead of 50 from the way it is shot up, yet we are charged with this same 15 cents a reel a day. Some of the subjects were originally in five reels, and in order to fulfill their promise of five reels they are stretched out to go on five reels with an average of about 600 feet to the reel, yet we are charged for the five reels.

These producers or exchanges admit they get as much a day as $100 a reel and even more. This being the case, is it fair that the small-town, or neighborhood house, which only has from 7:30 to 10 to do business, and whose receipts run anywhere from $3 to $24, should pay the same film war tax as the big fellow who has an all day grind at it and uses the show probably as many as seven times a day, and whose receipts are as much in one day as many of the little

fellows will do in a month? Yet each exhibitor is held to pay the same tax. Why not adjust all this difference and give the small fellow (the 80 per cent. man) by charging him say 1 per cent war tax on his film rental on everything up to, say, $75, and over that amount charge one-half of 1 per cent. This would make it lighter on the small fellow and help save the industry, and a trifle higher for the big all-day house which can better afford to pay $2 war tax a day than 80 per cent. of the small fellows can 25 cents a day. In the end the manufacturers or exchanges would realize more out of the war tax than they do today. On the face of the present charge of straight 15 cents a reel to all it isn't right any more than it is to charge the small fellow the same film rental that is charge the big fellow. I don't think there is a big-town fellow in America who would object to this slight increase on his film tax in order to save the drowning small exhibitor.

This is one way to bring about harmony with the exhibitors and producers. What's the need of all this stalling on the part of the various Exhibitors' Leagues when we are all at the mercy of the manufacturers. We have got to submit just like we have done as regards to deposits, return express charges, added cost of paper, etc. Why not fight for a more equitable charge on the film tax?

As to the patrons' tax: Uncle Sam needs the money to help load guns to win this war, and the sooner it's over the better for us all. Let's cut the stalling. Some nights I absorb the tax. That is, where I used to get 20 cents for an extra big picture I charge the same and take care of the tax myself. Sometimes I charge the tax to the higher seats and assume the tax on the cheaper seats so as to help the poor devil who has a struggle to live today in face of conditions, let alone go to pictures. It isn't the war tax that has caused the decline in patronage. It's the dreadful high cost of everything. Take shoes, foodstuffs and fuel. The average wage scale in my town isn't $10 a week.

What's the answer? The people haven't the money to attend.

My business has been paralyzed since the cold weather and snow set in ten days ago. I would have made money to have closed. But how could I when I had contracted for certain pictures and they have my money and tell me you must play the picture on such and such a date or wait probably several months before I could get it again. Then I would have it come in all shot or run to pieces. At that, I see no relief except to work away from these pictures and close my house save to road shows, stock companies and upon Saturday nights.

As to the patrons' tax, why not ask the Government to allow us to exact the present 10 per cent., and we settle with them say at 8 per cent of gross. This will not only save all this figuring on each priced tickets, etc., but will allow us a little pay for the trouble, take care of our film war tax, increased cost of fuel, help, advertising, etc., and declining business. I have inquired in all towns about me here for a hundred miles around and all report desperate conditions. I am an exhibitor in a town of 6,500, a nice, large, modern house, kept clean, comfortable, and play only the biggest and best pictures, as well as Artcraft, Goldwyn, Select and others, yet the town will not patronize the house sufficiently during the week to keep it open. It takes my Saturday's profits to pay my five other night's losses. I am alone in my town, yet held to pay from $30 to $50 a day for service. I simply take the money from the people at higher admissions and send it to the exchanges. They always play safe.

J. HENKEL HENRY,
Vice President, Secretary and Manager of Empire Theater,
Wincester, Pa.

Harden Has Plan to Cure Ills

Atlanta Exchangeman Advocates Grading By Manufacturers Themselves of Productions in Ten Classes.

CHARLES W. HARDEN is president of the E. & H. Film Distributing Company, of Atlanta, one of the largest independent exchanges in the South. Mr. Harden has been in the film distributing business for eight years, and in that time has been associated with several of the big companies. Consequently for that period he has been in close touch with exhibitors as well as with the public. Mr. Harden sends to the Moving Picture World the following suggestions:

I have read, with much interest, all articles in the various trade journals, most of them being in the form of a question asking for a solution of the difficulty that the entire moving picture industry is in today on account of overproduction, cost of distributing and lack of organization.

A number of big men in the industry have come out in lengthy statements telling us what is the matter with the business. That we already know and have known for sometime; what we have been waiting for is a detailed solution of the problem and so far none has been offered except by some fellow who has an axe to grind and wants the whole industry to follow a pet scheme of his own which would probably work out all right for his own personal benefit but would be impracticable for all.

There is no chance for the manufacturers to get together as a whole in one great corporation; that has been suggested, tried and failed. Even if this were possible, where would it benefit the exhibitor, who must be recognized as at least 50 per cent. of the industry, and his success must be assured ahead of everything else. There is no way by which he could be directly affiliated with the manufacturers end of the business, as that has been tried out for the past year by various exhibitors' circuits, and has not proved popular to a great degree.

There must be some other plan, and it must be an equitable one along lines that will assure both manufacturer and exhibitor a square deal in every way. Following, I am going to outline a plan to which I have given much thought. It may be practicable, and, if so, the great minds of the industry will not hesitate to seize upon it, and, if not all practical, there is at least a part of it so, and the plan may lead to suggestions from others that will eventually work out in a satisfactory way. If any part of it is eventually carried out successfully I will feel that my efforts have been rewarded. Practical or not, I think all sides will have to admit that it is at least equitable. The following is a brief outline of my plan:

First, there must be an agreement by all the big manufacturers to submit all pictures produced by them to a board of governors appointed by the manufacturers themselves, who will "in a body" review each picture to be released; each picture will be classed by this board according to star, drawing power of story and length, also as to quality, etc., in order that it be given a rating in accordance with its worth to exhibitors.

There would necessarily have to be a number of classes in order to designate the difference in the many grades of pictures; for instance, a picture that is worth $100 a day might be classed as No. 1, and one that an exhibitor could only pay $7 a day for could be classed as a No. 10, as prices now range from $5 a day up to a hundred or more, hence the necessity for a number of classes which will be necessary to carry out the plan to follow.

This board need not be made up entirely of representatives of manufacturers, but may be augmented by representatives of the exhibitors' organizations; but to eliminate any chance of partialty I think it advisable to confine it strictly to the manufacturers themselves. Then if they rate their pictures too high it will only react on all alike. The next step will be to list every theater of any consequence in the country, getting exact statistics of each house, the average business they do with different stars and pictures, the amount of expense in running their theater (not counting film rental) the amount of their investment, etc. This information can be easily and quickly complied by the exchange managers in each film center, or by a board of appraisers appointed in each film center, who will investigate thoroughly each theater and give them a rating; in other words, each house would know just what his price was for a No. 1 film, a No. 6 film, or a No. 10 film, as each theater would have a separate rating for each film of each class.

In case a theater owner finds he is overrated, on complaint to the local board he could demand an investigation, and if his claim is just his rating could be lowered by that board. In case an exhibitor is rated too low his rating can be raised by this same board after a thorough investigation.

In order to make this pain a success, each and every exhibitor must be allowed to make a reasonable profit in accordance with his investment, there to be no reduction on film account of age. (A film is worth as much in a town where it has not played one year from release date as it is when it comes out of the can, providing, however, the physical condition is as good.) Under this plan, distributors and manufacturers receiving the same amount of rental regardless of the age of their production could afford to keep a good copy at all times. This plan puts a fixed price on all film for all time to come and eliminates cutting prices as well as overselling, which has put the industry in the mire in which it fiuds itself today.

The exhibitor who has a town sewed up, and has on that account bought film at his own price, would nnd himself paying the same price as the man in the town where keen competition has existed and the exchanges have been selling their film at twice what it was worth.

Much has been said about the great cost of distribution, and the writer is under the impression that as much money has been wasted in that branch of the industry as has been in the manufacturing end. I do not think it practical to amalgamate all distributing companies under one head, as there would undoubtedly be complaint of partiality or neglect from some producers. Let each producer maintain a sales office in each film center as now exists, but have them all in close proximity to one another (all in one building of possible). Let each office attend to the sales of its own films with no more connection with the other offices than now exists. However, each company must turn its shipping instructions over to one man who will supervise one great shipping department for all, cost to be pro-rated by the various companies ac ord'ng to the amount of storage space they occupy and the amount of shipments. This will reduce the overhead at least 35 per cent. and eliminate 95 per cent. of errors in shipping, which now are many, and a number of times very costly to an exchange.

A great number of road salesmen could be eliminated under this plan, as well as about one-third the force in each office. All the argument a salesman would have would be the brand of his pictures. This plan may be held unlawful, but I think if all concerned agreed to it there could be no prosecution.

Now we have fixed things for the exhibitor and assured him of a profit, we have arranged to cut the cost of distribution at least 35 per cent. The manufacturer may justly ask what assurance will he have that he can make money on his productions. The amount saved under this plan in distribution will almost pay the profit the exhibitor is entitled to. If he finds his productions are costing too much to be sold at the fixed rating of the theaters, the only thing left for him to do is to cut the salaries of the stars, directors and people who have been getting too much money. There will be no need to fear some competitor taking the star and paying them more money, as they can get no more for the same star in the same class production than the other fellow can.

Think it over.

Chas. W. Harden

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

THE "no tip" system in a theater is one of the best little tricks toward retaining the good will of the patron that the manager can institute. In many instances this system makes a lifelong friend of the patron, as is indicated in a letter just received. "After tipping right and left for a number of years, I was agreeably surprised to find that at least there is one theater in the country where service and courtesy are included in the amount paid for the ticket," said this man. Twice during the same evening this gentleman tempted two different ushers, as a matter of habit, with tips and twice he was accorded the same "no, thank you." On asking an usher to get him a front seat he received his first surprise when he attempted to tip for a splendid single seat. Later on asking an usher to get him a program he felt the tip was well warranted, but received the same courteous salute and "no, thank you."

In his letter, this gentleman, a successful lawyer, took particular pains to voice the extent of his enthusiasm and stated that from that time on he could be considered as a walking advertisement for the Strand. Satisfaction is the greatest asset in every business. The business man of today not only sells his commodity, but after he is paid, he sees to it that whatever he sells gives satisfaction. Modern business science teaches us that the art of making permanent and profitable patrons is the only method of attaining real success. The Strand is not content with the mere sale of the admission ticket, but endeavors, in every way, to give such exceptional service with its quality that the patron will not only become a permanent one, but will become so enthusiastic that he will become a walking advertisement. Only exceptional satisfaction can bring about such a condition, and if some exhibitors would devote as much time to pleasing the patron after he is in the house as to getting him into the theater they would soon find an increase in their box office returns.

Creating Interest in an Advance Leader.

In announcing "next week's attraction" by means of a film leader showing the star in a scene of a forthcoming attraction we have found a little way of creating more interest in the leader itself than by merely making the announcement and then showing a piece of film from the photoplay. First, an announcement is thrown on the screen to this effect: "Next week the Strand will present"——— and then is shown the strip of film with the star in one of the scenes of next week's attraction. Immediately the audience will be heard guessing who the star is and what the name of the production will be. "Oh, it's Billie Burke!" exclaim some. "I'll bet that's her new picture, 'The Land of Promise.'" "No, it's a scene from so and so." While the scene is being run off there is discussion as to the star and the production and then the balance of the announcement: "———Billie Burke in 'The Land of Promise,'" is thrown upon the screen and all questions are settled. Thus more interest is created in the announcement of the next attraction than by merely making the complete announcement, after which the audience has little to think about until after the scene is run off and the next film is thrown upon the screen.

Effects on the Stage for Storm Scenes.

In "The Land of Promise" the effects on the stage added considerably to the thrills of the scene depicting a heavy storm. In addition to the usual thunder rolls, we used semi-lightning effects, that is, instead of throwing up a full flash of light, which would take the mind off the picture, we merely gave a suggestion of lightning in the panels on each side of the screen. The scene in question showed an interior of a farm house. Through a window the storm could be seen raging outside. On each darkened panel alongside the screen we used special projectors, presenting falling rain, and with an occasional weak flash of light the psychological effect of a storm outside the walls of the house was obtained. In other words, it made the audience feel as if it were in the room itself with the storm raging all around it outside.

War Pictures Great Drawing Card.

Donald C. Thompson's picture, "Blood-Stained Russia," showing German intrigue as a cause for the treason and revolt, proved a big attraction. In preparing the music for this film many hours were spent by Conductor Edouards and myself, and the result was most gratifying. Real war pictures are "eaten up" by the audiences at the Strand and with proper presentation they not only fill a want in the public's great desire to see how things actually are on the other side, but the showing of these films in itself is an act of patriotism, for they are the greatest propellers of public opinion the exhibitor can offer.

Indian Notes

By S. B. Banerjea.

I HAVE just returned from a tour through Central and Western India, and am delighted to say that I have found cinema theaters in many places where I never thought one could be profitably operated. At Jubleulpun, for instance, I found two cinema theaters, one owned by a European and the other by an Indian. Both were doing fine business in spite of the fact that they were located some distance from the town proper. American films, as may be expected, predominated. A theater in the heart of the town itself could profitably be started. At Benares I found a bioscope theater in a busy center. Its proprietor, an Indian gentleman, was doing a good business. I believe one or more theaters can be established there profitably.

In Bombay a new theater is in course of construction. It has been named His Majesty's. It is owned by an Indian. The existing theaters are doing excellently. At the New Alexandra "Crime and Its Penalty" and several other American films have been shown during the past two weeks. The New Imperial will be showing "Patria" very shortly. Mr. Yadan or Mr. Ducasse would do well to show it in Calcutta without delay. So far the Calcuttaites have not had the opportunity of seeing the acting of Mrs. Vernon Castle. I dare say when "Patria" will be screened she will at once become a Calcutta favorite. At the Empire I saw British films only. The authorities of this theater are proceeding on wrong lines. "Jane Shore" may be an excellent picture in its way, but it is in no way superior to the several American films which I saw in the Excelsior or the New Alexandria. The Mirror of Life, the Eldorado, the Royal Cinema and the Globe, I found, were doing excellently. At two of these theaters a system of prizes has been introduced. Every ticket holder has the chance of winning a good watch or something equally useful. The drawings are held openly so that no complaint of unfairness can be made by anybody.

* * *

The final installment of "Liberty" will be screened at the New Cornwallis next week. It has been seen by thousands. "The Pearl of the Army" has drawn big crowds at the Euphimstone Picture Palace. I believe if these two films are shown again hundreds will go to see them.

I have seen Mandan's program for the next season, and am glad to say he is bringing out many of the latest American successes. These are bound to draw crowded houses.

* * *

I am glad to find that Mr. Ducasse of the Bijou Grand has shown several American successes; for instance, "The White Raven," "Pennington's Choice," Rex Beach travel pictures, etc.

* * *

There will be no Bioscope performance on the Calcutta Mandan this year. I should say that no amusement of any kind will be permitted. Circuses will have to find room in the heart of the city itself.

* * *

I am glad to find that the Calcutta "Englishman" has in its Ruja issue published portraits of cinema stars like Chaplin, Holmes, etc. The illustrations are well executed, and reflect much credit on the convictions of the journal. This is the first time in the history of the Indian cinema world that portraits of our leading favorites have been published by a semi-official daily paper, and naturally this new departure has attracted attention. Many of my friends have cut out the portrait page, with a view to preservation.

* * *

In my last I gave the text of the Indian cinema bill, which will become the law of the land shortly. It will be news to the readers of this paper that "The Capital" of Calcutta, the leading commercial weekly, has started a crusade

against serials like "The Shielding Shadow," "Master Key," etc. It holds serials like these responsible for many evils. The authorities have been urged to prohibit the exhibition of all sensational serials, as these are calculated to produce moral and material injury. Certain other papers would like to see the censors prohibit films which "fly over" the heads of the average Indian cinema-goer. I have a shrewd suspicion that the wrath of "The Capital" and other papers of its ilk will be appeased if British film manufacturers can arrange to produce big serials. In other words, racial question is at the bottom of the frequent explosions to which we are treated. Under the new act regular boards of film censors will be created in every province. But I do not think they will be so senseless as to prohibit serials. I have said more than once that only Mandan, of Calcutta, among the local cinema proprietors, specializes in them. Indians like serials, hence the wonderful success of this Parsee gentleman. In Bombay three or four theaters exhibit serials. These are always crowded. Serials might not appeal to a section of the European public, but that is no reason why it will not allow Indians to enjoy them. It is the fashion with a class of people to blame the cinema as being responsible for increase in crime. A little inquiry will show that this charge is without foundation. I for one have no doubt that should the outcry of "The Capital" impress the authorities the producers of the serial films will be able to protect their interests in this country.

* * *

I have seen Mr. Ducasse's new program, and have no hesitation in saying that he will have crowded houses during the next season. During the Puja holidays he will give daily changes of program.

* * *

The proprietors of the Picture House also have made out an excellent program. They announce two big serials, viz., "Girl from Frisco" and "J. Dale." They are bound to make money.

* * *

Murrae is a far-off hill station, much frequented by Europeans. An enterprising person has opened a cinema hall here and is doing good busines. "Macbeth" drew packed houses for several days.

* * *

The Lahore cinema (Puri's) is going strong; as also Mandan's Darjeeling Bioscope. The Bioscope Theater of Calcutta has once again become a variety theater. During the last three weeks it has shown several excellent American films. The Theater Royal of Calcutta gives two changes weekly. American films predominate. The Secunderabad Theater is making a lot of money.

British Notes

By J. B. Sutcliffe.

"UNCLE SAM GETS READY," the timely topic of which we had a premiere at the New Gallery Kinema a few weeks ago, has made an extensive booking list in London not only at moving picture theaters but at a large number of the central and suburban music-halls. Before seeing "Uncle Sam Gets Ready" not a few exhibitors opined to the view that the martial preparation picture had had its day and perhaps on the side of the European forces it has. But the life, vigor and coherency of "Uncle Sam," coupled with the exposition of many original resources in the training of the raw material is in itself sufficient recommendation.

* * *

In connection with "Uncle Sam Gets Ready" I saw a rather neat but simple scheme of twisting the initials of the title words on a six-sheet poster; one that offers up possibilities in the exploitation of titles. It was outside a South London hall and commenced in bold black with:

U. S. G. R.

followed by a query mark and on the left hand side an ornamental monogram of U. S. and on the opposite side the familiar device G. R. (Georgius Rex) representing the United States and the United Kingdom respectively. Between the two crests was silhouetted a line of battleships linking the two together, the sunset on the wave revealing the title of the film, "Uncle Sam Gets Ready." Immediately underneath comes the reverse letters:

R. G. S. U.

with two corresponding devices at the bottom corners, the one on the left bearing "Really Great" and the one on the right "Simply Unique."

* * *

"Civilization" made its Metropolitan appearance last week at the Polytechnic Institute, Oxford Circus, and is expected to run there many weeks. It has already been exhibited extensively in Scotland and the provinces, where it was disposed of on the county rights basis.

* * *

The repertory play, "Hindle Wakes," by the late Stanley Houghton, is being "done for the pictures" on native soil by Maurice Elvey. The play revolves upon the pleasantries and scandals of a Lancashire industrial town at the time of the annual holiday or in the venacular "wakes," and Mr. Elvey has just returned with a company of players from Blackpool, where, among other spectacles of Lancashire factory workers enjoying vacation, he has secured exposures of the famous Tower ballroom. In splendor, size and magnificence the Blackpool ballroom is considered second only to the Casino ballroom at Monte Carlo, having floor accommodation for 4,000 dancers at one time.

* * *

The film of the week in London is the Vitagraph Company's version of Robert Chambers, "The Girl Philippa." It appeared a fortnight ago at the Marble Arch Pavilion and since at other West End theaters. It is booked to appear within the next few weeks at every suburb in London.

* * *

Andre Charlot, the revue producer, will shortly turn his attention to the moving picture. He has practically completed the script of a feature drama in which Phyllis Monkman will star. Arthur Weigall, author of the revue, "Babbly," is to collaborate in its production.

Export Items

By. E. T. McGovern.

A NEW export firm, the Mutual Export & Import Corp., has entered the Latin-American field, intending to operate in Chile, Peru, Bolivia, Central America, Mexico, Spain and Italy.

* * *

Sydney Garrett and Ben Blumenthal have returned from Chicago, where they closed a contract for the export rights on the Selig picture.

* * *

The war tax is rather hard on exporters to Argentina, Brazil and Chile. These three countries known as the A. B. C. powers have placed a tax on film imported. This means that the buyer has to stand two taxes on each picture he purchases for exploitation in these countries.

* * *

Francisco Elias has recently installed a linotype machine for the making of title cards. Elias makes many of the Spanish titles that are made in New York and his translations are in the best Spanish and French idiom.

* * *

"The Fall of the Romanoffs" is now ready for sale in the Spanish-speaking countries and a number of worth while offers have been received from this territory. Arthur Hoerl and Alexander Beyfuss are handling the sales end of this territory.

* * *

Felix Malitz and Joseph Lamy are busy with plans for 1918 to enlarge the foreign trade of the Piedmont Pictures.

* * *

Edna Williams is handling the foreign rights on the productions of the U. S. Exhibitors Booking Corp. Miss Williams has connected with the Robertson Cole Co., a large export house, and will have exclusive rights on all these films.

* * *

The Inter-Ocean Film Corp. has recently sold the exclusive rights on Speer Carbons to Max Glucksmann for Argentina, Uruguay, Paraguay and Chile.

* * *

Myron Selznick has started to line up the foreign markets on the first Selznick Pictures.

Spokes from the Hub

By Marion Howard

WITH a desire to do something for the cause, the Film Club voted to suspend meetings the balance of the club year and send money to France to one of its members, Mrs. Eugenie Young, over there working with the Duryea volunteers in aiding refugees. A pitiful letter was read from her, resulting in the action taken. Another member, Lieutenant J. F. Winston, a Plattsburg graduate, is also in service. The club board will meet and may call a special meeting at any time if occasion arises.

* * *

After quite an absence from the screen, rehearsing, we again see Bushman and Bayne in a strong play, "The Voice of Conscience"—clean, good atmosphere, well directed, and with excellent Southern scenes. Bushman does quite a stunt playing double; and aren't the darkies great! The blind mother was most pathetic and not overdone a bit. Miss Bayne writes me that she expects the fans to like their new picture, "Red, White and Blue Blood." Sounds good!

* * *

The Hub is pleased over the selection of Professor Baker as head of the scenario committee of the Government's motion picture department to institute propaganda work rightly directed along lines applying to the war. He is singularly gifted to undertake this, as proven by his years of service at Harvard University.

* * *

Another good piece of news is the placing of Benjamin Chapin's wonderfully compelling Lincoln pictures under the Paramount banner, where millions can see them with profit and intense satisfaction. I have seen them here and in New York, and having lived "befo' the war," and having seen Lincoln, know that they have a big mission, especially for the youth of the land. Florence Short plays Nancy Hanks as few could do, and, oh, the lesson of it all!

* * *

Do I owe an apology? Looks so, but it was a slip of the types that put Donald Brian instead of Donald Hall in the Vitagraph picture, "Satin and Calico."

* * *

There are several screen players here in the speaking play. Among them: Barrymore Brothers in "Peter Ibbetson," also Constance Collier; Julia Sanderson in "Rambler Rose"; Margaret Wycherly in "The Thirteenth Chair"; Henry Kolker and Frank Gillmore in "The Arabian Nights"; Nance O'Neil and W. J. Ferguson in "The Wanderer"; Jane Grey in "De-Luxe Annie"; Willie Collier in "Nothing But the Truth." Leon Gordon is still at the Copley and completing his star part in "The Man Who Stayed at Home" after its run of twenty-seven weeks.

* * *

"Our Navy," in colors, is the star attraction at Tremont Temple over the holidays, made possible by the Prizma Corporation.

* * *

For light pictures commend me to "The Small-Town Guy," with the inimitable Taylor Homes; "Antics of Ann," cleverly done by Ann Pennington and Harry Ham, full of healthy laughs; "Bab's Matinee Idol," like all the Sub-Debs seen thus far—good; "Nearly Married," another offering of Goldwyn for Madge Kennedy; the Drews in all their pictures.

* * *

I saw "The Garden of Allah" the other day for the first time—some picture, but why this perpetration, thrust more than once: "No one but God and I knows what is in my heart"? Nice English, that! My friend, who is quite a fan, asked me if I ever saw Tom Santschi smile—did you?

* * *

Elsie Ferguson seems to have scored again, and isn't she dainty without being conscious of it? "The Rise of Jennie Cushing" has been so well reviewed in these columns that I can only add a bit. The kiddies played an important part, and a picture with children and animals catches me every time. Speaking of this combination, what a wholesome picture the Essanays give us in "Pants," featuring that child wonder, Mary McAlister. The house, a large one, too, laughed over the antics of this star and applauded the picture at the close. This is safe to book in any community, so human and so natural is it. All we missed was Mary's dog, with its queer face and black eye.

A fashionable audience greeted Julian Eltinge's latest, "The Clever Mrs. Carfax," put on at the Exeter. We expect much from this unusual impersonator of feminine roles in his shifts to male ones. Here we get more action than in the others, and the opening scene gave delight to the men in front, recalling their college reunions when some one from outside was pressed into service to entertain. Eltinge does his stage dance well and then continues it in the center of the table. After that scene he is less spectacular.

* * *

Well, "The Price Mark" had some good features, apart from the unhealthy sex element, too plainly presented for the young to see. There was no attempt at concealment of it, either, and the entire surrender of the heroine after being ruined and her evident content at it all was revolting in a Paramount picture especially. True, there came into her life a clean man and all ends well, yet I wonder if it is quite necessary to encourage justifiable censorship in this way. Thomas H. Ince has given a great picture so far as directing goes, and Dorothy Dalton does finished work way through, well supported. My neighbor thought Conklin with his peculiar face made a dandy villain. There were some fine scenes, picturing Cairo, with its splendors, and great indoor ones in studio and apartment, also good human touches in connection with a crippled boy and the hospital. It jarred some to see Adele Farrington playing the part of a hypocritical confederate of the man in the case. Here is one of the titles—"When an hour has past." Wonder if Ince saw that!

* * *

On the same program we had Edna Goodrich's new Mutual, "A Daughter of Maryland," splendid Southern picture, with new touches and situation refreshing to note. William T. Carleton's make-up was so good that few in front recognized him. Stately Helen Strickland was billed as an "old maid sister of the Major," but she could not look the part and was ever a picture of the grand Southern dame, never suggesting "the girl he left behind him." There was good darky stuff in the street scenes, with the kids in front. Carl Brickett as the Yankee landscape gardener stood out clearly in all he did, but best of all were the interior settings, done in some effete old Southern mansion. Good work for John R. O'Brien!

* * *

A picture of distinctive class is "The Judgment House," for the introduction, in support of Conway Tearle, of dainty Violet Heming, so long in support of George Arliss. With the name of J. Stuart Blackton as director we were expecting much, and being the first of his Paramount pictures, too, there was added interest. I liked best the closing scenes, though not keen on too much war stuff at this time. Here we had corking battle scenes—best seen in a long time. Those are fine performances, too, of Wilfred Lucas and Crazy Thunder, the Indian.

* * *

"Jack and Jill" went well, as do all the Jack Pickford pictures. Plenty of punch here, a prize ring figuring. A good bit of spunky loyalty was shown by the heroine, Louise Huff, who had some funny lines, according to the slangy titles.

* * *

One of the funniest situations in "The Game of Wits" is the scene where the desired bride of an old duffer makes him do unearthly things beyond his strength, like donning an abbreviated bathing suit and joining members of a house party at the swimming pool. When you recall the angularity of Spottiswood Aitken and his lack of physical beauty you may know he was some sight. The entire picture was full of new stunts, humor and good situations. Gail Kane has done nothing better, and all credit is due Henry King for his sane work in directing the details.

* * *

"Maid of Belgium" proved entertaining enough, especially in the opening scenes, depicting Belgium after the invasion and the turning back of tourists, taking a young demented girl whom they found by the roadside, and transplanting her to their pretentious home in America. There were harrowing scenes incident to the birth of a child, whom the wife passed off on her husband as her own. Space does not permit telling much of this episode, but it had its lesson. Then the ending was rather suddenly shown, following the return of the girl's reason and the visit to that part of the world of her husband, a former Belgian soldier whom we saw in a flashback. Alice Brady was the unfortunate heroine, but somehow she did not seem to fit. We like her better in plays of different theme. George MacQuarrie was splendid as the husband and held himself well in check when his provocation was so great on learning of the imposition of his wife. Story dramatic and worth while.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

"Mother"

A Five-Part McClure Production Released by General Enterprises, Inc., Presents Strong Moral Teaching.

Reviewed by Rev. W. H. Jackson.

THE STRONG moral teaching of the five-part production, "Mother," cannot be too highly commended. Cast in the humbler walks of life, it will reach more people than if cast in a society vein and do more good. It will help many mothers in their loves and in their methods, which are not always wise, as this story will show. It will also help many sons, for here they will see a true picture of that motherhood which sets truth and justice on the same pedestal as love.

To secure a good title for a picture is often a great task, and too often the relationship of the pictures and the titles are far apart; sometimes so far as to bear no relationship whatever. Here, however, is a picture and a title which no circumstance or condition can disassociate or separate. It speaks for itself, and requires no further explanation.

The story of this mother in some degree takes its shape from the surroundings of the home over which she presides. In a rugged and wild country, with solid rock and rough woodland, as well as fertile soil, nature seems to reflect itself in the characters of this mother and son—she with a character as solid as the hills around her, and mind and heart as kindly and beautiful as the fertile soil, yielding its fruitfulness with joy; while the son's substance seems to partake of the rugged, wild nature of the rough and rocky woodland, lacking all the profit and joy of fruitfulness. The strong, stern kindness of the mother never wavers; true to her boy she is just as true to herself. No blind love is hers. She is first to see her boy's faults. She seeks neither to cover nor parade them, but with firm purpose and loyal devotion she sets herself the task of proving that the justice of a mother love will ultimately prevail.

The supreme test comes when the son brings home a couple of game birds, which are the result of a night of poaching with a well-known poacher upon a rich neighbor's land. When traced to his home by officers of the law the birds are hidden, and the son lies about his knowledge of them. At the moment when the officers are about to leave the house the integrity of the mother rises supreme. She stays the men and produces the birds. Following the denouncement of the mother by the son the former encourages the love of a girl in the neighborhood in wise and motherly fashion, taking her into her own home as a help and training her according to her own ideas of caring for her boy. In spite of the fact that she knows that, owing to an affliction of the heart, her own days are numbered she possesses herself in patience and "looketh well to the ways of her household."

One of the strong features of the story is the confidence of the mother in the ultimate triumph of her love. At length the fatal attack comes and she passes away with her son's arms around her, her face lighted with the assurance of her victory.

This picture, which should be widely exhibited throughout the country, is a McClure production, and is being released by the General Enterprises, Inc., of 1476 Broadway, New York.

"Tom Sawyer"

Famous Mark Twain Story Makes Fine Screen Material and Arouses Desire for Continuance of Filmization of Standard Works.

AFTER a period of inactivity in film adaptation of standard works of literature, the appearance of the five-part Paramount production of Mark Twain's famous story, "Tom Sawyer," is most welcome. Well-known works of standard authors afford the best material for photoplays, and the wonder is that they are not more extensively used.

Jack Pickford makes an inimitable Tom Sawyer, betraying a natural force which causes "Tom" to live again. The picture is an ideal one for boys and girls, and should find its way to the boy's column.

Pictures of this class are not only safe, but they have a strong moral influence for good. Their frequent use will not only add to the value of the moving picture, but the exhibitor will, by the use of them, be able to increase the number of his patrons. Such pictures make friends for the industry, and have also a tendency to increase the reading of good literature.

Interesting Educationals

One Sport Subject, Three Industrial and Two Topical Subjects.

Reviewed by Margaret I. MacDonald.

"Eighth Annual Round-Up—Pendleton, Ore." (Pathe).

THREE exciting reels of western cowboy sports being released by the Pathe Exchange, Inc., vividly illustrative of the eighth annual round-up at Pendleton, Ore. For those who love the sports of the cattle range this special release will prove intensely interesting. The opening reel introduces eight tribes of Indians in parade at Pendleton, then come the thrilling scenes of bull-dogging steers, riding bucking bronchos, the cowgirls' race and the race with wild horses. In the course of the round-up the knocking senseless of cowmen and cowwomen is passed by with the indifference of an every-day occurrence.

"Making Cord to Bind Uncle Sam's Harvest" (Paramount-Bray).

In the 99th release of Pictograph will be found a well illustrated description of how binder twine is made. Made of sisal hemp, a product of Yucatan, Central America, this useful article is seen to pass through the various stages of its development to the finished product, neatly wound into balls. The picture finishes with scenes in a harvest field, showing the harvester at work.

"My Lady's Veil" (Universal).

The manufacture of that delicate and often fantastically designed article of apparel, "my lady's veil," is illustrated in the Screen Magazine No. 53. Here we learn that the best quality of veil is made from the finest Italian silk, which is converted from a skein to a spool previous to its being consigned to the warping mill. The weaving of the veil on a 16-ton machine, which weaves from 14 to 40 widths at one time, is shown, and also the dyeing, drying, brushing and rolling of the veil on cards. The making of fancy Chenille veils, the ornamentation of which is put on by hand, is an interesting feature.

"Great Natural Industries of Canada" (General Film-Essanay).

According to the fourth number of the Essanay series, "The Wonders of Nature and Science," the natural industry first in importance in Canada is the timber industry. This picture gives a good idea of the vast timber resources of the Dominion and shows the logging methods followed on the Nashwaak River, near Fredericton, New Brunswick. A log jam of one million feet of timber is an interesting feature. Some good illustrations of the paper industry are included in the film, and also interesting scenes, showing the dynamiting of asbestos from its natural bed.

"Training United States Hospital Units" (Universal).

An interesting series of views contained in Screen Magazine No. 53 shows the careful training of United States hospital recruits in the art of bandaging. We also see a messenger bringing news of wounded in the field, recruits beating through the bush in search of wounded, a soldier with a fractured leg receiving treatment, the applying of the splint, etc. The treating of an unconscious soldier suffering from a head injury is also shown. The value of quick action in cases of emergency is one of the points made in the picture.

"Behind the Scenes" (Universal).

An interesting series of scenes will be found in the Uni-

versal Screen Magazine No. 53, showing how the wonderland of the stage is whipped into shape by scene painters and their aids. An interesting part of the picture illustrates the various things that happen behind stage to produce the effects which add realism to the play; for instance, what you hear when "Lizzie knocks Pat down the back stairs." An attractive subject.

Visual Education Theories

Motion Picture Bulletin Issued from the Visual Education Division of Los Angeles County, California, for the Benefit of Schools Interesting in Character.

THE VISUAL Education Division of the Los Angeles County Schools has issued a revised motion picture bulletin for the benefit and enlightenment of schools in that vicinity. The bulletin is issued from the office of Mark Keppel, Los Angeles County Superintendent of Schools, and contains information on various points relating to the use of film and stereopticon slide in the school for purposes of education and entertainment. The following extracts may not come amiss for those who have not the immediate opportunity of reading this bulletin:

If a school can afford motion picture projector equipment we do make such a recommendation provided it is understood that its main service at the present time must be limited to general educative results having a social and cultural value rather than to class-room instruction.

If the pictures are educational in nature they should be shown during regular time alloted to instruction and not at recess or after hours.

No school should buy a portable projector without doing so as a result of adequate investigation or competent advice.

It is not safe to use moving pictures without a booth unless slow burning stock is used.

The only practical method of securing slow burning film, in the belief of this department, lies in the line of co-operative purchase by different schools and districts.

The county bureau does not advocate the use of any film which is not of standard width and perforation. We believe that schools throughout the country eventually must co-operate to solve this problem, and that to do so standard film must be depended upon.

The idea of the booth is identical with the idea of a stove. It must be ventilated and must have an exit into the open air for the escape of gases, hot air and fumes. Unless a portable booth is connected by an adequate outlet with the open air it is entirely unsafe and has no protective value whatsoever, being, in fact, more dangerous than no booth at all.

There is no charitable agency producing educational film for the benefit of the cause. The county office is not provided with funds for the purchase of film for free use among the schools. Such an enterprise would be a prohibitive expense.

The one best book on motion picture work is entitled "Motion Picture Handbook." Its author is F. H. Richardson, editor of the projection department of the Moving Picture World. This book is simply written, can be easily comprehended by any intelligent person of sixteen years or over, is very complete, and gives exhaustive information on every phase of motion picture work.

In addition to such information as contained in the foregoing, the bulletin gives a list of feature films merely by way of suggestion and explains exchange and rental matters, giving names and addresses of well-known firms which may be safely dealt with in the matter of equipment and material.

Educating the Children

Saturday Morning Musicale at Rialto Worthy More Than a Passing Comment.

THAT the moving picture theater can be made educative in a musical capacity, as well as by means of actualities transmitted to the screen, is being proved by the management of the Rialto Theater in the series of Saturday morning musicales held there. These musicales, which are being continued throughout the winter months, are being nicely attended by the more intelligent class of patrons that such an experiment is bound to bring forth. Started with an eye to providing educational entertainment for the children, these Saturday morning performances, which consist chiefly of wisely chosen orchestral numbers, rendered by the Rialto orchestra of fifty musicians, under the efficient leadership of Hugo Riesenfeld, have become a delight also to parents and others of more advanced age.

One of these Saturday morning programs attended by the writer consisted of the following numbers, introduced, and in some cases explained, by Mr. Sigmund Spaeth, music editor of the Evening Mail.

1. Hail Columbia
2. Overture Ruslan and Ludmila - - - - - - - *Glinka*
3. Minuet from Symphony in E-Flat Minor - - - *Mozart*
4. a) In Winter I Get Up at Night - - - - - - - *Nevins*
   b) A Pocket Handkerchief to Hem - - - - - *Homer*
   c) The Cuckoo Clock - - - - - - - - - - *Schaefer*
   d) I Am Weary of the Garden, Said the Rose - - *Hawley*
5. Educational Film ("How Birds Feed Their Young")
6. a) Erotique - - - - - - - - - - - - - *Grieg*
   b) Along Broadway - - - - - - - - - - *Riesenfeld*
7. a) Sunday Morning at the Plantation - - - - - *Kriens*
   b) March Negre - - - - - - - - - - - *Kriens*
8. Pomp and Circumstance - - - - - - - - - *Elgar*
9. Star Spangled Banner

Hugo Riesenfeld is deserving of particular commendation for the choice of musical numbers composing this program, each of which is significant of a certain type of musical composition. Following the rendering of "Hail Columbia" the overture of a Glinka opera, described by Mr. Spaeth as having been a failure, was played. This overture, culled from this opera as a gem of musical composition, is significant of the Russia of Glinka's day, suggestive of the poetic romanticism, the tragedy and all the cooped-up emotions of a down-trodden people. Then there was the minuet of Mozart, simple in motif and suggesting at different times the light fantastic of the cultured dancer, or the heavy tread of the peasant. The group of songs beautifully rendered by Mary Ball, beloved of Rialto audiences, were in the main children's verses set to music. These were quite within the range of the child mind, and were also much appreciated by older members of the audience.

An educational film, with animated colored illustrations of birds of different kinds feeding their young, was followed by that delightful tone poem of Grieg's, called "Erotique," the (a) number of an interesting group, among which was a composition by Hugo Riesenfeld, descriptive of the impressions of people from different parts of the earth, who suddenly find themselves doing Broadway for the first time. The numbers by Kriens were suggestive of a new era in American music, in which that which has been known as popular music takes, to a certain extent, the form of the American classic.

It is to be hoped that other theater managements throughout the country may emulate the example of the Rialto in this particular, for it must be recognized by thinking people that the frequency and power given to such movements will go far toward giving America her place among the cultured nations of the earth. The ten-cent price of admission charged for these Saturday morning performances make it possible for the children of the rich and of the poor to share alike in the educational benefits to be derived from such a commendable institution.

"The School of a Soldier"

Camp Gordon, Ga., Demonstrates Its Appreciation of the Moving Picture as an Educator by Adding a Three-Reel Picture to Its Regular Course of Training.

AN INTERESTING bit of news from a southern camp, sent in by A. M. Beatty, our southern correspondent, tells of the use of the moving picture as an aid in training the soldier. It is as follows:

The Government has added moving pictures to its soldier training program, and a three-reel picture, "The School of a Soldier," is being shown to one regiment each night at Camp Gordon, Ga. The picture was made at West Point, and West Point advanced cadets, the best drilled men in the world, are the actors. It begins with the various courtesies, showing the correct methods of saluting—a private saluting an officer, an officer saluting an officer of higher rank, and so on. It shows the military reverence to the colors, the proper methods of salute outdoors and indoors, on and off duty. The same as applied to the playing of the national anthem is shown.

The student-officers are then taken through the manual of arms, the various drills, from the setting-up exercises on through the advanced stages, with the different formations. The use of the rifle is then demonstrated in minute and interesting manner. Captain Burke, of the United States Army, is the actor in this demonstration.

The picture is intensely interesting, and is one of the most appreciated training methods yet adopted by the War Department. Every soldier at Camp Gordon will be required to witness the picture, and to study every phase of the training program therein shown by the efficient young West Pointers.

NEW BURTON HOLMES TRAVELOGUES.

Beginning with New Year's Day, Burton Holmes starts his Travelogues in the circuit of cities which includes New York, Brooklyn, Boston, Worcester and Orange, N. J., his subjects this season being distinct novelties, the results of his journeyings this past summer around what he calls "The Militant Pacific." For years Mr. Holmes has sought an opportunity to visit the Antipodes—to see Australia, New Zealand, Tasmania and the lovely islands of the Pacific, renowned in poetry and prose, from the days of Captain Cook, the great explorer, to those of Robert Louis Stevenson and Jack London. He has always wanted to visit Northern Japan, hitherto un-Travelogued. He has also felt that our own Alaska should be brought home to his patrons, that they might mark the changes and development of this gigantic country, measured by a rule which could stretch from New York to San Francisco. This last summer, with Europe closed by the war, gave Mr. Holmes his chance and the coming series here brings pictorial proof of the delights and wonders of his 35,000 miles of travel. Every Sunday and Monday for six weeks Mr. Holmes will be heard in New York City, Tuesdays in Orange, Wednesdays in Brooklyn, Thursdays in Worcester, and Fridays and Saturdays in Boston.

To Brighten Soldiers' Christmas

Merry Christmas in the Camps to Be Aided by Use of Moving Pictures—Camp Mills to Be Well Looked After.

WHAT would the cantonments be without the pictures? While we are talking about the many advantages which the soldiers are enjoying as compared with previous experiences in war times (although many hardships still exist), nevertheless great credit is due the moving picture in that it is a power in every one of its applied properties for the benefit of the soldier. At Christmas time especially it is filling a large place in all parts of the world, and in addition to its entertaining and instructive qualities, it comes nearer than anything else to giving the soldier boys a genuine touch of the true home feeling he so much longs for.

In Camp Mills, the nearest large camp to New York City, plans are being made to give the soldiers as good a time as is possible under the circumstances. The nearby churches are furnishing the singers who shall, by carols and other songs, make bright many evenings at this festive season. Pictures are to fill a large place on the program, and the Rev. W. H. Jackson, of the staff of the Moving Picture World, is in charge of this part of the work, and will see to it that the boys get that which is good, although he has already been notified that Fairbanks must have a good look-in on the program.

The Christmas Red Cross drive is also looking to the pictures for a special introduction, the part of the exhibitor being that of exhibiting the "Trailer" each evening. The ten millions of members required is but ten per cent. of the population of the United States and may be easily realized if all do that which is required of them. Particulars of the "Trailer" may be found on page 1863 of the Moving Picture World.

Strand Exhibits "Blood-Stained Russia"

Patriotism Strongly Evident in Strand Theater Management's Presentation of Vivid Portrayal of Results of German Intrigue in Russia.

A LENGTHY review of the Donald C. Thompson series of Russian pictures was printed in our issue of December 22; it will, therefore, be unnecessary to retrace our steps to cover the same ground. We would, however, like to draw special attention to the attitude of the Strand Theater management in showing these pictures with their original subtitling, which are worded in the strongest possible anti-German language.

In these pictures is also concentrated a rousing inspiration to men and women alike to join in the great fight for democracy. The baldness of their truths makes us wish that their subtitles might be translated into all the languages of the earth, and that they might be given a world-wide exhibition. Could the poor, misguided Russian people, for instance, see these pictures, and read in a few brief, clearly enunciated statements their own pitiful story, German propaganda might lose considerable if not all of its force.

The exhibition of the Donald C. Thompson pictures in any and all theaters in the country constitutes an act of democracy and patriotism on the part of each individual manager. These pictures are being handled by the Pathe Exchange, Inc.

Items of Interest.

An excerpt from an address delivered by Orrin G. Cocks of the National Board of Review before the Commonweal Club of Syracuse contains interesting facts. It reads thus:

The Government, for instance, has been puzzling over the question of uniting the whole nation for the war. Some departments realize that they speak a language which does not reach the majority of the people. They have reached the cultured classes, who do not need to be reached, and have deluged them with facts, arguments, criticisms and information. All the while the motion picture has gone unostentatiously about its work of binding together the common people for this vast enterprise.

"Government officials now have commenced to see a great light. The Red Cross, the Food Administration, the Liberty Loan, the Committee on Public Information, the Treasury and Agricultural Departments, as well as others are trying constantly to use motion pictures. The Government also, in its relation to foreign peoples, recognizes that a far more effective instrument for carrying American ideals and principles than the public press is the motion picture. If this agency had been used from August, 1914, to the present day in the cities, towns and villages of Russia the present attitude of the Russian people would have been decidedly different. There might have been no attempt at a separate peace. Italy, France and the northern countries also need a continuous stream of motion pictures which actually interpret American life and American democracy to the common people."

* * *

The latest in animated news weeklies is the "Independent-American Weekly," which will presumably be handled on a state rights basis throughout the country. F. W. Brooker, Animated Press Syndicate, 71 West 23d street, New York City, is named as the proprietor of this new venture. The first issue of this weekly was released on December 16.

* * *

Universal Current Events No. 32 contains an extensive footage of film covering the Halifax disaster. The scenes of the film are carefully presented and subtitled, unnecessary exhibition of horrors has been wisely eliminated, while the devastation of the city, and scenes in the harbor showing the remainder of the relief ship Imo have not been overlooked.

* * *

A film entitled "Eye Hazards in Industrial Occupations" was recently exhibited at the Russell Sage Foundation, 130 East Twenty-second street, New York City, for the purpose of illustrating a lecture on the prevention of blindness. This reel of film was made up of scenes culled from a two-reel picture made by the Visual Education Company, 67 Irving Place, New York City, entitled "The Reason Why." The latter was made for the U. S. Steel Corporation for exhibition before its employees.

* * *

An attractive subject included in the Paramount-Bray Pictograph No. 99 is entitled "The Diary of a Dog Chauffeur." This subject, more amusing than educational in character, shows a wonderfully intelligent dog named Poughkeepsie Rex driving a motor on a crowded New York thoroughfare. To all appearances he guides the car himself. The more credulous will be not only pleased but astounded at this dog's performance in the capacity of chauffeur.

* * *

The Pathe screen magazine, "Argus Pictorial," contains in its fourth number a wealth of interesting material. Fox hunting in Virginia makes an entertaining opening feature for this number, giving characteristc scenes from the chase as it is practiced in that State. "Garden Monsters" is a series of close-up studies of crickets, June bugs, robber flies and other familiar creatures. "Numbers That Draw Pictures" is an interesting subject, demonstrating the way in which a swinging pendulum marks out curious patterns with colored sand. Freuh's "scissorographs" consist of animals and figures cut out in paper form, going through amusing antics.

Marie's Beauty Not of Garden Variety

Sylph-like Comediene, Who Admits Venus de Milo Has Nothing on Her, Takes Issue with Famous Singer.

IN an interview published in a New York newspaper recently Mary Garden declared that she had no use for "beauty doctors, beauty curists and the beauty banditti in general." She went on to say that women who depended upon creams, lotions and powders for their beauty always got left in the end, for cosmetics never caught up a sagging cheek or concealed a facial furrow. Cold water, good food, eaten moderately, no sweets and never a cocktail—this was Mary Garden's prescription for wholesome beauty, the beauty of good health.

Marie Dressler, equally well known among professional beauties, is quite frank in saying that she regards as rubbish the opinions on beauty as voiced by her sister artist.

"Mamie Garden knows as well as I do that we wouldn't be beautiful at all if we were not helped out by the beauty doctor. She calls him a bandit; to me he is a benefactor. I owe my figure, my complexion and my voice to cultivation. If Mame didn't believe in beauty doctors why did she ever take vocal lessons? A singing teacher is as much an improver of beauty as the woman who plasters your face with cucumber cream and turns on the steam spigot.

"Regularly I depend on the very things the prima donna says she scorns. In the morning I have my massage with violet oil, then a honey-and-milk lotion is applied to my face, followed by a secret cream made of fruits and flowers. The powder I use is also a secret. More than anything else I owe the beauty of my face—which is its expression—to this treatment. I dare the Garden girl to use it and not be a changed woman.

"My perfume, too, means a lot to me. I am sending a quart of it to the Goldwyn 'Thais.' When she gets a whiff her senses will reel and her ideas of beauty will get a jolt. Never, never will I tell what is in the perfume. It's so 'different,' as the advertisements say. It is called 'The Soul of Marie.'"

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Real Press Stuff.

JIMQUIN, of L. A., has ranked well as an advertiser, but he had to go to Texas to find the real answer to press work. Jimquin wandered down to El Paso to see what things were like down there. He hooked up with the El Paso Film Service. Before he hooked up he did a little Red Cross work. The local chapter was preparing for a pageant, and they had no press work, so Jimquin voluntered his services, and he writes:

> The first story I brought in was turned down by the city editor. He said it would do for an editorial, but they were only interested in "news." Well that made me mad—not at them but at myself for bringing them in stuff they would refuse and I went right back to my little corner and chewing another inch off my pencil—no we don't use pencils nowadays, do we?—I settled down to turn out stuff that they told me they were glad to get and which was published in nearly ever case in its entirety. Incidentally I learned something in the process. News writing is much, very much, different than write-ups of your show in your paid space or your programs or in fact anything else but "news." I made it a point to tell the editor that I appreciated his turning my first contribution. I did, too, because he made me get a hump on mentally and write stuff that was worth while.

This is the one big lesson in writing press work. If you have a theater you are supposed to get a certain amount of press stuff along with it, and most good natured editors will slap in anything you write. They regard it as part of the price they pay for the advertising patronage. But the fiesta was different. The space was free and the pressman had to pay for the space in news value. He had to write news and not editorial. He had to tell facts and tell them well. It was easy for Mr. Quinn to change the style of his offering to suit, but he had to go up against the press game as an outsider to learn the basic fact of press work. Real press work is not puffery but news. Press work benefits the house precisely in proportion to its news value. It is not sufficient that you get the stuff printed. It is not even enough that you get it read. You must interest, and to interest you must offer attractive news items and not flub. No one gives a whoop in the regions of the unblest about flub. They read it cold and unmoved. What people read with interest is news, or what has a news value. They do not care that Miss Bianca Bluff or the Bingo films is preparing to do something for the soldiers. That is not news, it is merely notice of intention. They want to know that she *has* done something. Learn to give a news flavor to your press stuff. You'll not only find it easier to plant, but it will help business. This is all carefully explained in PICTURE THEATER ADVERTISING, yet even Jimquin did not get the idea. Remember that the first great rule of press work is this:

Press work is of value only if it interests the reader and inspires him with a desire to patronize the theater.

Goldwyn Advertisements.

Kenneth Macgowan, of Goldwyn publicity, sends in some interesting examples of the use exhibitors have made of the Goldwyn ideas. The most novel is the heading of an issue of the Miami (Kansas) Republican, in which the announcement of the picture at two theaters is made in the "ears" of the heading. This is a small paper and probably the readers are used to strange happenings, but in a larger

town, for a special display, this heading position might cost what the publisher charges—for once. The disadvantage lies in the fact that not much room is given for argument, the name of the star and play together with the dates being about all that is possible, but it certainly seems to be a preferred position in the advertising sense of that term. We think that J. W. Llewllyn was the first to use this display, but it has been several years since we saw it—or heard from Mr. Llewllyn, for that matter.

In the second example the advertisement on the left is for the New theater, Baltimore, Md., and that on the right for the Majestic, Portland, Ore. The latter is a good example of an advertisement well held together by its border. There is not much argument, but the facts are set forth, and it all hangs together because of the inclosing rule. Breaking the rule to get through the arm and rug also helps to gain an effect. To have run the rule over to the extreme side of the cut would not have been as effective, for the reason that oddity, within due bounds, always attracts. Pulling in the rule around the cut gives a white margin emphasized by the protruding arm. The display was surrounded by advertising on three sides, and this white space helped much to keep the advertisement distinctive. In the other example the use of rule around the cut isolates it slightly from the rest of the display, but running the text diagonally below helps to hold the cut in the space. Here there is plenty of argument, and if you will look at the cut carefully you will note that there is a line of six point between "Goldwyn" and "Jane Cowl," and again between the name of the star and the title. We don't know how the management induced the printer to permit the relatively unimportant lines to stay in the

NEW THEATRE
ALL WEEK
Goldwyn
JANE COWL
THE SPREADING DAWN
Taken from the Saturday Evening Post's story by Basil King and giving the famous star for her first screen appearance a most remarkable opportunity for displaying the great dramatic talent for which she is noted.
The Incomparable New Theatre Orchestra, Under the Direction of Prof. C. V. Caperi, Will Render Selections from Cameos, by Black.
Goldwyn Presents
MAXINE ELLIOTT
The International Beauty, in
"Fighting Odds"
by
IRVIN COBB
Begins Tomorrow
MAJESTIC

background, but the impossible has been accomplished. The first of these lines reads, "Presents America's Great Emotional Actress," and the other runs, "In the Romance of a Generation." Both of these lines are of value, yet they have not sufficient weight to justify their being played up to the detriment of house, star, and play. The very fact that they are set so small will cause them to be read, where in a ten-point or larger they would have fought with the more important lines and probably none of them would have sunk in.

Two other examples from the Portland Majestic form an interesting contrast. Both employ the same space, three nines, yet that on the left stands a better chance of making a hit than the one on the right largely because a cut above an advertisement does not seem to be as intimately connected with the advertisement as one forming a part of the display. The quartered advertisement is more prominent and more striking, and you connect the girl directly with the displayed

name. In the right hand display the arm dropping down into the type space helps some, but the heavy rule work, on the other hand, seems to cut the two apart, and but for the arm that layout would be ineffective as compared with the other. Note in the examples, "I'll be with you on Saturday," and the larger, "I'll be with you to-morrow." The latter is given larger type and a more prominent display because the nearness of the showing makes it desirable to give the fact greater prominence. Both forms are good enough to rank with Ralph Ruffner's "Now, right now," and are more emphatic than a dated day could possibly be. At that it would be well to run a dated day in small type in case the advertisement should become separated from the heading of the paper.

The last examples show a pair of four elevens. The diamond shape is also from Portland, and the other is from Cleveland. The diamond

is not as well done as the other examples from this house. Probably the design looked well in the original drawing, but in reproduction it looks as though an effort had been made to eliminate the name of the star, and this detracts from the suggestion of importance. The name of the star, particularly when the star is more important than the play, should be made as prominent as possible, and here it would seem almost as though they were ashamed of the star. In the other example the effect would have been better had there been a little more white space between "Maxine" and "Elliott," and the

two words of the play name. There is slightly more space between the latter than the former, but not quite enough. A smaller "in" better placed would have gained this spacing. The advertisement is compact, the rule work holding it well together, and the general effect is good, but it falls short of punch. There is more kick to an all-type advertisement from the Grand, Madison, Wis., in which some interesting facts about the play in discussion give a force to the announced facts. This is "Baby Mine," and the paragraph runs:

> The only American farce ever played in Chinese in China—120 nights in Pekin. One of the few laughs the deposed Czar of Russia ever had—presented at his order in Petrograd.
>
> The Farce that captured Paris, Berlin, and London.

Even more might have been done with that last line, but it is put to good use as it stands.

Commenting upon a recent suggestion that the printing of the Goldwyn press sheets are printed on both sides, reducing their usefulness, Mr. Macgowan explains that two copies are sent each exhibitor. Most of these advertisements were suggested by the press department, and it goes to show that where material is offered in available form it can be used. That photographic sheet that Goldwyn gets out is worth several pounds of mats in flexibility of use.

For Neighboring Houses.

This unusual copy from the Victoria, Buffalo, will work well for any neighborhood house. "Built around the corner from you—for your convenience," would make a capital program line for regular use.

> THE VICTORIA FORTNIGHTLY FUN FABLE
>
> Willie Wise taught himself to like honest-to-goodness photoplays at the film theatre just around the corner from the place he called home.
>
> Over there they gave him Mary Pickford and all the big ones, along with frisky music and the glad hand when he chucked his ticket in the chopper.
>
> But They were so good to him in his Neighborhood Theatre that he imagined he was being bunked.
>
> So one night when the wind was shooting up Ferry Street like a delivery truck he nearly choked himself to death trying to swallow his dinner in one gulp; dove into his class A duds and stood up in the car until it landed in front of an open work building called a Downtown House.
>
> It wasn't a high class Downtown House either—but one of those cheap joints where the piano sounds like a squeaky sign swinging and the movies look like flies tangoing across the screen. A mob was trying to break down the doors because one only had to pay a dime to suffer 18 reels. Willie wedged himself in beside a dame who read the titles out loud and proceeded to get an eyeful of a play that was made when automobiles were just coming into being. He saw five like these and when they removed the seat from his aching limbs, he was murmuring faintly: "Out at the VICTORIA they can't afford to bunk me—But down here the Sucker Fishing's fine.
>
> MORAL:—The VICTORIA was built around the corner from you to stay—and the longer it is on the square and keeps you as a friend the longer will it remain to please you.

Handy.

The Rosemary, Ocean Park, Cal., is still using the bi-weekly calendar and the last issue for October was numbered 76, showing it to have been in use for considerably more than 2 years. It is a strip of tinted pasteboard 2½ by 8 inches, printed across the narrow measurement, with dated days and a fortnight's program. A hole is pinched at the top, and this hole is large enough to permit the card to be slipped over the head of a good-sized nail; a point wherein some calendars fail. People might hang the card, but they will not go to the trouble of hunting up a finishing nail to get a small head. The back of the card is sold to a local tradesman. The issue is a handy one, and gives the essential facts in brief space. Eight subjects are clearly displayed with room for considerable added matter as well. Some printers could not properly display a single title in the same space.

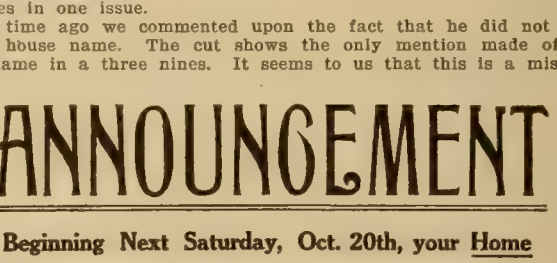
His Own Column.

Carroll E. King, of the Johnsonia, Leesburg, Ohio, writes that he runs the photoplay department in the local paper and finds that it pays. He explains:

> Note the "Silent Drama" column. By using a minimum of 30 inches per week and not taking any reduction from the regular price, the editor permits me to furnish my own material for this column, just as long as I do not make it too frank an ad. I agree with him, for by giving it the appearance of news, and running it in the same type face as the editorials, and adjoining them, everyone reads it. I know this because they often tell *me* things which they saw in the paper. I am always interested and glad to learn about things that they read. See? They are in the dark about this being an ad., thinking that the editor has put in this column for *them*. I believe that it pays far better than to take my discount on he space used and then buy "readers" with it. In order to get the maximum amount of advertising out of it without naming attractions, I advertise the stars by items about them and when the following program lists their names everyone remembers reading about them. I get my dope from the "World," house organs, press-sheets, newspapers, and make up some myself.

He takes three twelves in the weekly issue, and gets rather more than a column of space, both the advertisement and the "news" column being on the editorial page. There is no direct advertising matter used in the column, but the items largely concern the players on the current program. There is, however, a paragraph in which the editor apparently exults that Leesburg is now getting the same films as a rival town, and that works more good than did the advertising section saying the same thing. The editor also takes the outside column of the first page to announce that the house will give Saturday matinees for the benefit of the farmers who bring the kiddies to town. The matinee takes care of the kiddies while the head of the house goes shopping. A special space, three nines, announces the commencement of the matinees, and another, two fives, calls attention to the fact that on Tuesday nights the first show will be given in time to permit the performance to be witnessed by those who come in for the Grange meeting, and the children can be left for the second show while the head of the house goes to lodge. All told, Mr. King takes 73 inches in one issue.

Some time ago we commented upon the fact that he did not play up the house name. The cut shows the only mention made of the house name in a three nines. It seems to us that this is a mistake,



but Mr. King explains that it is the only house in town, and so, any advertising is known to apply to the Johnsonia. At the same time he wants to decrease the size of the house name and play up the fact it is the "home" theater, gradually arriving at the fact this is the Home theater and not the Johnsonia. The argument does not seem to be a good one from either angle. If there is only one house, call it the Home, formerly the Johnsonia. Shading from one to the other takes too long. Cme right out with an announcement to the effect that it is a home theater and therefore *the* Home theater. For a few weeks use "formerly the Johnsonia" below in a ten-point type, but meantime get the reading public so thoroughly familiar with the name that when opposition does come—as it will some time—the words Home and theater are so inseparably combined that they seem all part of one work. When there is no opposition is the time to prepare for competition, for competition will inevitably come with the success of the first house. Leesburg is still a three-a-week town, but if Mr. King makes a go of his venture he will work up to nightly shows and then the other house will come along. Meantime get them used to the new title.

Universal's Service Helps.

W. A. Bach, of the Universal Film Co., writes that his company is adding service men to the staff of all its chief branches. They already have service men in Toronto, New York, Chicago, St. Louis, Denver and Portland, and by the time he has completed his trip he will have others in San Francisco, Oklahoma City and Kansas City. Mr. Bach adds:

> This means the expenditure of quite a sum of money on the part of the Universal, but both the company and myself are convinced that the exhibitor is the vital point in the industry and we must do all we can to assist him to sell the goods after he has purchased them.

Five years ago this sort of a statement would have been deemed the venture of a visionary or clever appeal to the exhibitor not to be backed up by action, but the times have changed. Business long since found out that to endure it must help the retailer. Today the hardware salesman who sells a bill of goods out of proportion to the real needs of a hardware dealer is more apt to be discharged than ap-

plauded. Now the film companies have wakened to the fact that if they employ trained specialists to aid the consumer in moving his goods, there will be a more ample market for these goods. They help the retailer to sell that their own sales may continue. And it is with a genuine pride that we read Mr. Bach's opening and closing paragraphs:

> I thought it would interest you to know that I am having every Service Man installed in our branches purchase a copy of your "ICTURE THEATER ADVERTISING." * * * I have found your little book a valuable work of reference for myself and I am prescribing it as a text book for our service men.

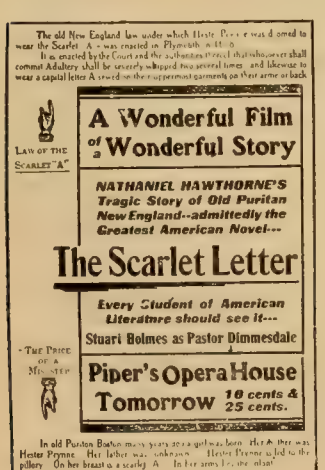
The sale of fifteen or twenty copies of PICTURE THEATER ADVERTISING is not a considerable item, but the appreciation of good judges means a lot. The service sheets of other releasing combinations shows that they have the book, and other publications have studied it. It is not so much that we have written a good book as that the live wires of America have written the volume. If every exhibitor had and used this book, we would be hearing less about poor business.

Another Program.

W. G. Mitchell, of the Regent, Toronto, sends in the first issue of a new house publication. It is a twelve page 6 by 9 on better paper stock than really is necessary. Most of the cuts are newspaper screen and do not work as well on a surfaced paper as they would upon a more absorbent material. That is the whole idea of the coarse screen cut. It is intended for use upon porous paper with an ink that is absorbed by the paper instead of drying upon the surface. In the process of absorption the ink spreads, just as it would upon blotting paper, though in a lesser degree. It is to provide for this spreading that the dots or stipples are further apart. When the cut is used with a surface-drying ink upon hard finish paper, the white spaces far apart make the cut look gray. It would be better to use a cheaper grade of stock, or else a finished cover and cheaper stock inside. The program is well displayed on the double middle page, but it is placed at right angles to the general run of the paper, and to be read the program is well displayed on the double middle page, but i. is placed at program in two columns and let it run properly. This will not affect the advertising frame surrounding it. A little rearrangement will give them all the same preferred next-to-program position. There is a generous proportion of reading matter, but a few full-face heads would point up this section. The matter runs on without dashes or headings. The larger items should carry a one line head each and the notes be separated by dashes. This would permit the text type to be unleaded without leaving blanks, and in that narrow column eight point solid matter would look more important. One mistake, we think, is running the five cent price on the cover page. It deceives few, if any, and it looks tricky, since the issue is clearly intended for free distribution. If the advertising is not permitted to overrun the text, that program should work hard for the house, for it is well arranged and the text is interesting to photoplay fans.

Paying the Piper.

Here are some interesting examples from one of the oldest theaters in the West, Piper's opera house, Virginia City, Nevada, a relic of the boom times. Some of them are a little handicapped by too much copy, but they make an interesting study. The first cut gives two ex-


A Wonderful Film of a Wonderful Story
NATHANIEL HAWTHORNE'S Tragic Story of Old Puritan New England--admittedly the Greatest American Novel---
The Scarlet Letter
Every Student of American Literature should see it---
Stuart Holmes as Pastor Dimmesdale
Piper's Opera House Tomorrow 10 cents & 25 cents.

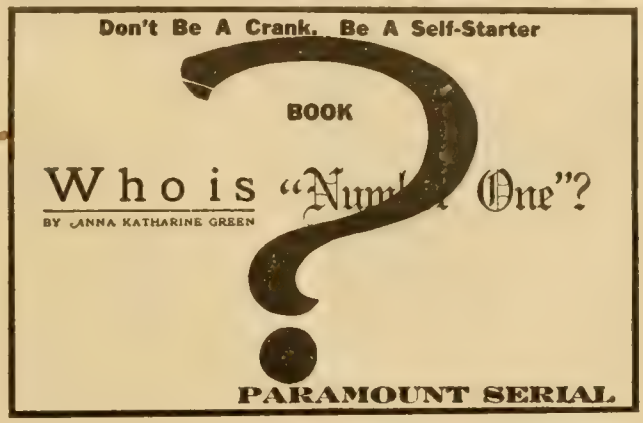
LOVE ACROSS THE CONTINENT
George Walsh the Ginger Boy
Doris Pawn the Prairie Girl
PIPER'S OPERA HOUSE -Presents-
George Walsh
In HIGH FINANCE
Piper's Opera House Tomorrow 10 cents & 25 cents.

amples of an odd and useful form. The main copy is moved to the right of the space, with pointing fists in the left hand margin calling special attention to two points in the story. In the display for "The Scarlet Letter" the top paragraph gives the old blue law under which Hester was made to suffer. The lower refers to the chief character and her penalty. The second example gets in the two punches of the story, each being advertised in the inclosed space between. The effect is odd and good. Three styles are shown in the other display. That in the centre is straight reading top to bottom, picking out the big situation and working from that. If you have not the time to read it all you can at least get the message from the larger type, and, perhaps, the attractor line will cause you to take the time to read. The sample on the right gives a bank of small type between the essential facts. Here, too, you do not have to read the small lines, but probably will be led to. The left hand section shows a split advertisement. The lower box gives the current attraction, while the top merely tells you to patronize the shows any night. The ballet dancers have no connection with the text, but are put in to fill out. They catch the eye. The orator figure in the Washburn advertisement is more germane.

Most offices carry these small cuts in two or three sizes, and they fit "Skinner's Dress Suit," yet few seem to have been used by exhibitors. The Piper advertising shows an improvement over the last lot sent in some time ago. They keep moving ahead faster than the town probably does. The Piper is one of the classist houses, and their work is of added interest on that account.

Use for Yourself.

The card shown here is being sent out by the Paramount to advertise to the exhibitor, but it is an unusually good card to copy. In the original it is 4 by 6 inches, printed in red, with a blue question



mark, and put the house name and address in six-point Gothic in instead. Use "see" in place of "book" in the curve of the question mark, and put the house-name and address in six-point Gothic in the lower left hand corner, and "showing" and the date in eight-point, the former to the left and the date to the right of the stem of the point. With these minor changes it should make good copy for any house using the serial.

One Quit.

The Queen theatre, Owensboro, Ky., has gone out of business as a result of the war tax. The two Bleich houses continues, but Mr. Hedderick seems to feel that to add the tax to the house cost will result in no business. He did not wait to find out. Since all houses are equally subject to the tax and the public well understands that it is a tax on the patron and not upon the house (which pays other taxes) it would seem to be only a matter of a few weeks when the new order of things will be accepted. The man who can pay ten cents for amusement can pay eleven, and three cents should not be an undue strain upon the man who can afford a quarter.

HELP FOR THEATRE MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK and a HAND BOOK. It tells all about advertising, printing and paper, how to run a house program, how to frame your newspaper advertisements, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Practical plans that have helped others and will help you.

By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building
Chicago, Ill.

Wright & Callender Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT.

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Getting Facts.

How much information did you bring back from your vacation? If you are a city man presumably you found that milk comes from a cow instead of a tin can, and that apples grow upon trees and not in some farmer's cellar. If your home is in the country it is to be presumed that you found out something about the city, but just how much information have you made your very own? Personally we found out a lot of things about people and things, and some of those facts are going to be useful soon and some we may hold onto for years, but we got a lot of new material, though we are working over old ground. The real author is constantly stowing his mind with facts whether he travels or stays at home. A street car ride will do an observant man more good than will a trip to Europe serve the unobservant. And it is well to remember that you do not always get the city stuff in the city and country stuff in the country. Some of the best city stuff we've picked up lately was found in a town that has a smaller population than it had before the civil war. Most facts are elastic, and almost all are capable of being reversed. You can use as fact as it stands or turn it inside out and get another fact. You can use a fact as such or twist it to make something else, or you can put two facts together and arrive at a third. The more facts you have, the more ideas you can invent, and the more varied the facts, the more varied those ideas become. Be alert, in town or country, and in time you'll not be worried for plot ideas. They will come faster than you can use them and then you can use only the very best and ignore the rest. The most successful authors do not write up all their ideas. They offer only the best of their work, and in this way they keep the market price up. The in and out writer gets a low price on his average. Perhaps he could get as much for only a very few of his best stories.

Still Here.

A correspondent points out that it was the Greeks and not the Romans who besieged Troy and thinks we should not seek to change history. We wrote "Romans" instead of "Greeks," but we know better, though we did not show it in a recent item. And with that for a starter the writer goes on to rhapsodize over the wonderful stories of those days as compared with the present day material. He does not realize that the stories are being acted over and over again today and in his own town. Just because Helen wears a one piece bathing suit and Cleopatra does "interpretive dances" as a means of showing her shape does not mean that the Helens and Cleopatras are less interesting now than they were then, but they require different treatment to make them interesting. Right now we are getting war stories that make Caesar's Commentaries look like the report of a schoolboy scrap, but we are too close to get the full perspective. Right now we get stories that make Cleopatra's dalliance with Antony sound like the story of a burned out love. Cleopatra merely stood one Roman general on his head. There are Broadway show girls who clean out two or three Pittsburgh millionaires in a season and yet have to pay press agents to get their names into the newspapers. There are still good stories, but they are too new to be fully appreciated.

Helpful.

Buying up fiction rights is going to help the man who writes directly for the screen, though it may be some time before this is made manifest. Most of the stories with moon faced, soggy young heroines have been snapped up. A little girl with curls is not considered so essential to the success of a fiction story, and it is probable that after we have had a few Skinners and Cappy Ricks and Judge Priest stories we shall be permitted direct stories about real people instead of sirupy soubrettes.

Use Judgment.

Although we urge authors not to trust to light effects to carry their plays, it does not necessarily follow that they should not write in a light effect that seems to belong, whether writing the continuity or the synopsis only. Light effects will not sell stories without plots, but light effects that belong will help to make plots better. The advice did not mean that all effects should be excluded from scripts, as some correspondents seem to believe. It merely means that you should worry about the plot and let the effects care for themselves, instead of worrying about effects to the prejudice of the plot. Use a little judgment even in taking advice.

Forewords.

A correspondent wants to know if we think that forewords hurt his chances of selling his synopses, and adds that it seems to help sales, but certainly it does not injure the chances of a sale. In the form the questioner uses he has a synopsis of his story, then the cast and what really is the scenario, but which, with the usual misnaming of this business, is known as the synopsis. The cast in detail is wholly unnecessary. It should be eliminated. The foreword as the writer explains it is too long and too dead. There is no use in briefly recapitulating th story unless you can make it attractive, and in his intense earnestness to make the story wholly clear this correspondent takes the life out of the paragraph. The best form would be not more than eight or ten lines directly above the story, single spaced and indented. This will set it apart from the synopsis in full, which should be double spaced. Indenting merely means not writing on the first five and last five spaces on the paper. Set the margin at 5 instead of 0 and the check at 70 instead of 75. Perhaps some examples of briefing will help:

> Persuaded to take a sleeping potion that causes the semblance of death, Juliet is laid in her tomb. Romeo, her affianced, comes to the tomb too soon, and finding that she does not rouse from her death-like sleep concludes that their ruse to evade her parents has brought about her death. He kills himself just as Juliet rouses, and she, despairing, kills herself with the same dagger.

That is the essence of Romeo and Juliet, and that is what will sell the story if it sells at all. Having read that and found it unusual, the editor is more apt to read the rest of the story. If he is told *all* of the story in the brief he will find nothing new in the full plot, but if he is given merely the main fact the rest will give novelty to the second reading. Comedies should read more sprightly. Suppose we have this:

> Jiggs knew better than to take home a box of salt codfish as the supposed results of his fishing trip, but he did not know bluefish from brook trout, and when he took the saltwater fish home Mrs. Jiggs could see it was poker and not fish. Jiggs thought he had won the pots, but he was wrong—Mrs. Jiggs was the real winner.

This will give the editor the idea of the story and he can dig deeper if the idea pleases him. The foreword, or whatever you care to call it, is not essential, it is not necessary nor perhaps even desirable. Unless it is well done it may even be a detriment, so if you do it, do it well.

Be Interested.

The first requisite to good work of any sort is interest in that work whether it be creative or purely mechanical. The man who digs a ditch with interest digs a straighter and better ditch than the man who is working merely that he may eat, and the man who takes an interest is more apt to become foreman than he who sees in the ditch merely a hole in the ground. In writing you cannot interest others unless you yourself are interested.

Prepare for the Field.

Probably two or three million people are today working over backyard gardens who never planted seeds before. Judging from what we have seen here in town, a large proportion of these gardens are going to be failures, chiefly because the ground was not properly prepared for the seed. It is the same with plays. You must plant the plot-seed in fertile ground or it will not grow. You must first prepare your mind through study before you can grow plays. And study does not mean merely the study of technical rules but general education. Rake over the ground first, fertilize it, mulch it, turn it over, and then try to write and you'll be more apt to gain success.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By mail, postpaid, Three Dollars
Order from nearest office.

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost, will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

From Australia.

Lesley H. Cornell, Grand Theater, Perth, West Australia, sends the following interesting letter across 3,000 miles of land and heaven knows how many miles of brine.

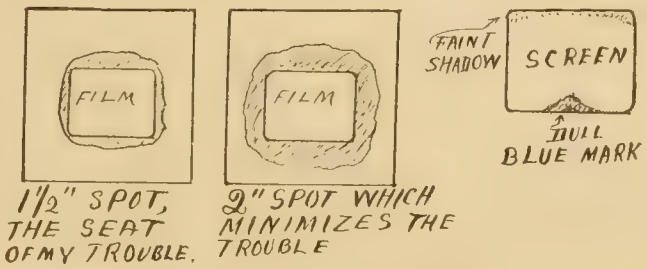
May I be permitted to ask a question? I am head operator at the Grand Theater, the finest and most costly continuous house in this state. It will have been opened twelve months the 20th of this month [September.—Ed.]. The projectors are "Simplex," and the trouble concerning which I desire to consult you has caused me a great deal of worry and experiment, only to get right back where I started from. When working with a 1½-inch spot, which seems to be plenty large enough, if one may judge by looking, I get a faint shadow at the top of the screen and at bottom of same a faint blueish spot, which latter appears to me to be the tip of the lower carbon. Can remedy this to some extent by increasing size of spot to full two inches, but this means waste of light. The sketches will, I hope, make the matter clear. Have tried spacing the condensing lenses; also have moved condenser various distances from the film, but have failed to entirely eliminate the trouble. Here are my present working conditions: Dallmeyer projection lens, 4-inch E. F.; 3-inch B. F. Distance apex front condenser to aperture, 9½ inches, with condensers close together; distance arc to back condenser, 3½ inches, using 4½ menisci-bi-convex lenses. The throw is 100 feet and the picture 22 feet; use 60 amperes.

Have the operating room very neatly fitted out, a special feature being the large air shaft. In summer I can work comfortably with my collar and tie on, which cannot be done in all Australia operating rooms [or in all United States and Canadian ones, either.—Ed.]. The theater was built at a cost of £5,000 in addition to which the Atex Organ Orchestrelle cost £1,500. In addition, we use an orchestra at night.

There, I am getting away from what I started to ask you about, but I am sure you will be pleased to hear from one of the boys on the other side of the globe. Have been intending to write for some time, but this is my first. Assure you, however, it won't be my last. Sent for third edition of handbook some time ago. It will doubtless be received before you get this. Am regular reader of the M. P. World and study the department each week; also have complete Hawkins' Electric Guide, which I could not afford to be without. Have been in the profession five years, having served two years as apprentice. My first "real" position I held for two years, at the end of which I was sent to take charge of projection at the Grand. My word, Mr. Richardson, but we operators still have lots to learn before we may finally rest on our oars and take it easy, and I for one have tried hard to improve on my knowledge and work. I must say in justice to you and your department ["Our" department.—Ed.] that through it I have gained a vast amount of knowledge. If we only had a man like yourself out here we would be happy. My word but the American men have something to be thankful for in having you there

And now here is a simple little device I have added to my machines. You might set it forth in the department for the benefit of Simplex users. I got a strip of aluminum 1/16-inch thick and slightly wider than a film and attached it as shown in illustration. The idea is to prevent the end of film, either at start or finish, from picking up the oil which works through from the bearing. And now, before closing, would like your opinion as to condensers; do you think the discoloration I get is due to too short focal length lenses, the same being of very poor quality and uncorrected—the only kind we can get here. So far as I know our other shows have the same trouble. We can get no other sizes than 4 and 4½.

Your letter will interest our readers, I am sure, even as it has interested me, though I am afraid I will be unable to help you much

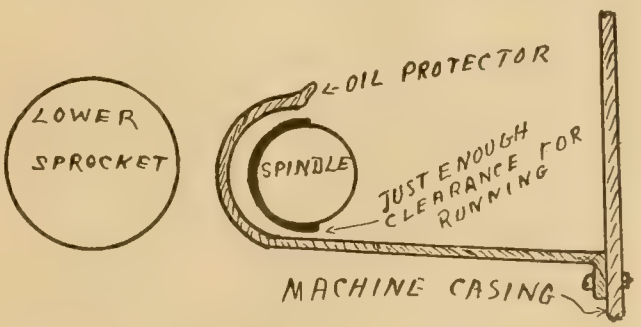


because, due to war conditions, whereas your letter was written September 10th it was not received until October 30th, and the fates only know when my answer will reach you. That operating room light shaft is very fine in some ways, but it has two serious drawbacks, viz., suppose you have a fire, and at that particular time the draft happens to be down, as it might be, instead of up. Then, too, at matinees the operating room is flooded with daylight, and that makes it increasingly difficult to see your screen as you ought to and must see it if your projection is going to be all it should be. This is not meant as a criticism, but as pointing out to you the "other side" of the matter.

As to the photo you promised in the postscript, would rather have one of the operating room, showing yourself and assistant (if there is one) in the foreground.

I submitted your optical problem to John Griffiths, who has, as you know, solved many knotty problems in practical projection optics for this department. His reply reads:

Australia's optical system is all out of balance. His X value (distance apex of arc condenser to crater—Ed.) is 3½ inches plus thickness of lens, or about 4 inches in all. His Y value [distance apex of front lens to film.—Ed.] is 9½ inches plus thickness of bi-convex lens, or about 10 inches in all. His ratio, therefore, is a little more than two to one. No wonder he cannot get results. The depth of the cooling plate is about ¾ of an inch and with the condenser so close there would be a shadow cast on the top and bottom of the aperture. This clears up somewhat when he advances his arc, because by so doing he widens the angle of those rays coming from the central points of the condenser, thus shooting them up into the opening. Remedy: Withdraw the lamphouse until the distance between the condenser and aperture is about 18 inches. Then take a piece of cardboard about the size of a slide and puncture in it three pin holes, one in the center and one in each of two diagonal corners. Place this in the slide-carrier and move the arc until the beams focus at the cooling plate. Having completed this,



shut off the current and measure distance between crater and condenser. The correct distance for a 60-ampere d. c. should be between 3.25 and 3.5 inches from the surface of the lens. For a 60-ampere a. c. arc it should be between 2.75 and 3 inches. Australia has, I think, direct current [called "continuous" over there, I believe.—Ed.]. His condensers are of too short focal length, therefore, to bring the crater to its proper position. For every ¼ inch his crater distance is too short, as compared

to the above named measurement for d. c., add one inch focal length to the front condenser and everything will be O. K. Example: Assuming 60 ampere d. c. If the three beams were in focus at the aperture when the crater distance was 2⅞ inches and the front condenser was a 6½-inch lens, in order to place the crater right for 60 amperes it would be necessary to change the front condenser to (one added inch of focal length for each ¼ inch difference between 2⅞ and 3½) 8½-inch focal length. This would get us a crater distance of 2⅞ plus ½ inch, equals 3⅜ inches. Get me?

Here, friend John. Whatcha doin'? Holdin' out on muh? I'll knock your block off, or bite your northwest ear. Come across, man, come across! Give us the whole dope on this new scheme. G-r-r-r-r-r man, I'm dangerous. Sort of a bad man from Bitter Creek, an' it's unhealthy to fool with me. Unless you kick in with the full dope I'll head Nancy Hanks toward Ansonia and argue the matter with you, unless I freeze to death on the way up.

As to condensers, Brother Cornell, the United Theater Equipment Company, 1604 Broadway, New York City, will supply you with highest grade condenser lenses, any desired focal length, at $5.00 per set for meniscus bi-convex, or $3.00 per set of two plano convex. To this must be added fifty cents for postage. This would make it cost you $11.00 for meniscus bi-convex for both machines, or $7.00 for plano convex. If you order these I would suggest a 7½ meniscus and 8½ bi-convex or a 6½ and 7½ plano convex, with about 18 inches from apex of front lens to film with the first named and 16 with the second, the lenses to be as close as you can get them without touching. These lenses are high grade, but uncorrected. Up to this time we have no corrected condensing lenses in form practical for motion picture projection work. You certainly will not be able to get either good or economical results with your present combination of lenses. I was amused at the three pence P. O. money order for carbon of reply. It was all right, of course, but seems queer to have a three pence money order travling something like twenty-five thousand miles—halfway around friend world and back again.

Compensarc For Mazda Lamp.

Constant current flow, without any considerable variation in amperage is one prime necessity to long life in the new Mazda projection lamp. Up to date the life of these lamps has, according to reports sent to this department, been almost anything else than satisfactory. For instance: the Alcazar theater, El Paso, Texas, by its manager, J .E. Alarcon, says: "We burned out two lamps in the first five days because the compensator would get red hot after a few hours' work. We have therefore gone back to the arc lamp."

Many very similar reports have reached us, and failure to properly regulate current flow seems, from all I can learn, to be the principal difficulty insofar as satisfactory lamp-life be concerned.

But now comes the General Electric Company and submits to this department a new compensarc which its engineers, working in conjunction with the lamp department of the same company, have designed. This device is intended to give close regulation in current. It is described by the company as follows:

> The Type I Compensarc is a self-contained device, requiring no auxiliary attachments, and is rated 750 watts, 110/120 volts A-C primary and 20/30 volts secondary. The working parts consist of compensator, starting switch, rheostat and ammeter. The starting switch, rheostat handle and ammeter all appear on the front of the steel cabinet which houses the compensator rheostat and other working parts. The steel cabinet is arranged for wall mounting at point where the controls will be convenient to the projection machine operator. The starting switch at starting the lamp automatically puts some resistance in the lamp circuit, so that excessive rush of current through the cold filament is prevented. The ammeter indicates at all times the current passing through the lamp and the finer adjustments of currents are controlled at the will of the operator by means of the adjustable rheostat. The operator can therefore easily adjust the rheostat to compensate for the slight variations in the commercial line voltage and thus conserve the life of the lamp.

Since the information was not sufficient to enable me to determine with certainty of just what the device consisted and how it operated, I wrote the company at Schenectady, requesting further data, to which their engineers answer as follows:

> In reply to your request for technical information concerning Type I compensarc, we wish to report as follows: The device is an auto transformer, provided with primary taps for coarse regulation of the voltage to the lamp. The one tap is designed for use when the primary supply is 110 to 115 volts and the other for use when it is between 115 and 120 volts. The fine regulation of voltage is secured by means of a 62-button rheostat placed in series with the primary. The starting switch is connected into the primary side of the device and at the first position inserts in series with the primary a resistance designed to cut down the rush of current which would otherwise occur through the cold filament of the projection lamp. The lamp connections are taken from the transformer at such points as will secure the proper voltage.

The only question arising in connection with this device, it seems to me, is, will friend operator stay on the job and watch things closely enough to maintain the necessary even amperage flow? This remains to be seen. If it is found there is no real necessity for automatic regulation of voltage it will be that much less complication, but I am just a little bit inclined to question on this point. Well, we shall see what we shall see, and if the General Electric finds automatic regulation to be necessary they will no doubt supply it. Meanwhile the compensarc looks very muchly like a long hop in the correct general direction.

New Speer Carbon.

The Speer Carbon Company, St. Marys, Pennsylvania, sends samples of the new carbon it is putting out under the trade name "Speer Alterno," together with descriptive booklet and remarks: "Would appreciate hearing from you at your convenience relative to this carbon. Should you require additional samples or any further information please let us know."

I will require "further information" before I can say much about the carbon. The man who could tell from looking at a carbon how it will perform in practice would be a wonder. Also it would be utterly useless to make a test involving a few of the carbons. This department only supplies information of real value, otherwise it s usefulness would very quickly cease. It is hard to avoid error when every precaution is used. We can therefore not afford to neglect any.

The principal claim for Alterno carbons is that they are noiseless for alternating current. If this be true, and they are equal to ordinary carbons in other respects, they will be welcomed by those operators who are obliged to use a. c. Concerning Alterno the manufacturer makes the following statement:

> The operators' difficulties, which included a wandering light, ghosts in the picture, sputtering of the arc, and a noise almost intolerable, have all been relegated to by-gone days. Operating with the Speer "Alterno" Carbons the work in the booth is simplified and made a real pleasure.
>
> By the adoption of special materials, both in the body of the carbon and the core, the Speer Carbon Company is able to offer to the exhibitor and operator a carbon with intensely bright, white light producing qualities. The illuminating qualities of the Speer "Alterno" Carbons bring out the minute details of the film and yet have a most pleasing effect on the eye. * * * Regarding the wandering of the arc or the flickering of the light, it can almost be said: "It cannot be made to wander"

We are pleased to know that "work in the 'booth' is at last to become a real pleasure." I trust Alterno will fulfill the very modest claims of brother Speer's advertising man, but I will nevertheless have to be shown as to the "become a real pleasure" end of it at least. Seriously, I shall have to tell the Speer Carbon Company exactly the same thing I told anotner large carbon manufacturer, who recently sent in large claims for a new carbon it is placing upon the market. Personally I do not in the least doubt but that the new carbon has superior value. I am not here, however, to set forth my mere belief in matters of this kind. I must deal in known, substantiated facts. I therefore ask that you send to me the names and address of as many theaters as possible which are *actually using the new carbon.* I will then select as many as I may wish from the list at random and correspond with the chief operators, getting their opinion of the carbon. In this way I get first-hand, thoroughly reliable data from men actually using the product under discussion and will be in position to tell my readers what the operator himself thinks about it. Incidentally, the list from the other manufacturer has not as yet arrived, though it probably will in due time.

Speer literature advises the use of the "jack-knife" set as best for the new carbons. This is a serious error. Granting that the operator can get a higher c. p. with that set, the fact still remains that no operator can or will maintain steady, even illumination with a jack-knife set. It simply is not done. I have been working for eight years to eliminate the jack-knife, and am sorry to see a carbon manufacturer advising it. That heavy-headed error has worked much injury to screen illumination in the past. I was congratulating myself that at last we had it killed and now the dry bones of its skeleton are rattled by a manufacturer. Shame upon you, brother Speer!

Let us have that list as soon as you can. Cut out that jack-knife abomination, and believe me when I say that I trust that the new carbon will prove to be of genuine value to the industry.

New Screen to Be Marketed.

From the Middle West comes the following:

> In about two weeks (November 11) I propose to market a new screen, which will have a specially prepared surface giving a more distinct picture. This screen will be more easy on the eyes and will give added value to the tones and lighting effects; also it will require but two-thirds the light required by the ordinary screen. I am going to demonstrate this curtain in a couple of Chicago theaters and will expect to do some advertising in your columns. Would you prefer seeing a demonstration before seeing my copy, and if you believed in my new curtain would you also help it along editorially?

You will take notice that this manufacturer claims quite some considerable many things. And maybe he's in position to deliver friend goods too. Who shall presume to deny the possibility? But this is something like the steenth time we have been informed by the enthusiastic maker of a new screen that it was going to fill us with astonishment; that it was the one thing neded to put the industry on its feet right; that ten amperes on its wondrous surface would do more, oh very, very much more than twenty on mere common screens; that it would give depth, brilliancy, have no fade-away and—all the rest of it. But alas, also alack. We sigh to say that in the ointment were flies. Some were good screens, which endure unto this day and have many friends, though not exactly world beaters. Others were really remarkable until time waved his wand just a little way and—they went out of business. Others were never even heard of after the first great noise. And so it goes.

No, friend manufacturer. We sincerely trust you have everything you claim, and have it in a form which will not tarnish—a form which Old Man Time will let alone, BUT that must be demonstrated, and time is one great, little ole demonstrator. Certainly I will give your screen editorial notice, whether you advertise it or not, if you send samples of screen, not less than one foot square, for examination. But I cannot "help it along editorially" until I KNOW it is all that

it claims to be, and time alone can determine that point. I hope you make good, however, because such a screen would be for the good of the exhibitor and the industry, of course, and anything which is good for the industry is welcome. I would not, however, adivise other screen manufacturers to abandon their plants just yet. Wait awhile and see what we shall see.

His Third Enlistment.

John E. Barnett writes from Anniston, Alabama, as follows:

> Have time to scribble a few lines, which I trust will find you in good health and enjoying the Big Town, as I certainly would could I but be there. This makes my third enlistment, and if the war continues it will not be my last. Being what most folks call a "crank twister," or a "film lacer," as operators are loosely titled here in Alabama, I just had to write you. I selected the most dangerous branch of field service, the 115th U. S. Machine Gun Company, because it offered quickest results and most sat sfaction if ever we meet the Boche in France. Our craft is fairly well represented. There are quite some theatrical workers, but a majority thereof are operators. I recently joined the Mis-frame heavies which Brother Sherman started. Was then at the Maryland theater in Cumberland, Maryland, where Simplex machines hold the fort against all-comers. I have operated some down here, for Y. M. C. A., using a brand new Motiograph, a jim-dandy mach ne, by the way, using d. c., projecting a 20-foot picture at 60 feet. The boys enjoy pictures, as it is a very healthy, unsuggestive entertainment of new stuff. Exchange supplies five reels three times per week. Our prospects for getting to France are good, and soon, too, I think. Anniston has seven theaters. The "Noble" is a Marcus house, and B. F. Keith has a fine vaudeville-picture house under way. Operators here are just about the average. Should you run across brother Sherman of the News please jog his memory concerning my case before I. A. Board in New York City.

Brother Sherman is no longer with the paper you name. Don't know what he is doing. Seems to have crawled into a hole, yanked said hole in after him and sealed the opening. First time he comes out for air I'll nab him. Good luck to you, my boy. I have a son in the navy. He expects to sail soon and his ship will carry fighting men to France, not once but many times. You might happen to go on his ship. His name is Lee Richardson. He runs the blower engine—or that is his duty now. Another boy who just simply adopted me for his father is already in France, in the aviation corps. I, myself, have some Liberty bonds and have "done my bit" in other ways. But it is something more than awful to have the boys slip out through the bay, one by one, and not know whether or no you will see them again. My own son is, I believe, thank God, at least comparatively safe; so is the son who "adopted" me, being in the mechan cal department and not flying, but there is Fred Bachman, Evers Abbey and many others who—well, I am getting to hate the sight of the narrows and the ocean beyond. It is, I think, even harder to stay behind and watch and wait for news one hopes to never hear, than it would be to tackle the trenches. Guess if I wasn't too ancient to be accepted I'd get on the job and do some lead projecting myself. Good luck, my boy, and may you come back safe, sound and with a sprig of olive in your gun's barrel and a paen of victory ringing clear, that all the world may know that right his triumphed.

Chicago Operators' Ball.

The editor is in receipt of a neatly engraved card, reading as follows: You are cordially invited to attend the Ninth Annual Ball of the Scientific Projections Engineers, Local Number 110 of the I. A. T. S. E. and M. P. M. O., Wednesday evening, December Fifth, Nineteen Hundred and Seventeen. Coliseum Annex.

And I would thoroughly enjoy being there; also had the invitation been received a week earlier I am not certain but that I'd have been on the job—so you see what you escaped. I am writing this the evening before the date of the ball and am wishing for the Chicago men the very best time ever. Whoop-er-up, boys; let joy reign unconfined.

New York Operators' Grand Ball.

On the night of February fourteenth next, New York Operators' Local Union 306 will give its annual grand ball at Palm Garden. Already the ball committee has plans under way which promises to make the affair one of the real events of New York's theatrical season.

Preceeding the grand ball will be a vaudeville entertainment, the securing of talent for which is in the thoroughly capable hands of Will C. Smith, of the Nicholas Power Company. This assures the entire success of that part of friend program. The lighting effects will be in charge of this particular editor, and he intends that it shall be worth looking at. Mr. S. L. Rothapfel, managing director of the Rialto theater, will lead the grand march with one of the brightest stars of the film firmament. And to crown it all a moving picture of the grand march will be made, and will be shown at the ball at about two a. m. in negative form, the positive to be shown later if possible.

Some doings, my boy, quite some considerable doings. The editor has been delegated to act on a committee of which Chas. Unger is chairman, to secure the attendance of Mayor Hylan, and what is more, we expect to succeed. Florence Turner will be there and we hope our old friend Anita Stewart will again favor us; also there will be others.

The editor has been delegated by the committee with the pleasant task of inviting every union within visiting distance to attend in a body, if possible, as the guests of Local 306. If all cannot come, at the very least we hope each union will send a delegation, and I will see to it that invitations, etc., reach you in due time. Come on, boys, get into the picture and maybe run yourself on your own screen, for we expect to get at least some of the film into one or more of the topicals.

It is going to be one great, big rip snorter of a howling good time. You are all invited. Friend Palm Garden is one of New York's most popular ball emporiums, but we intend to show it what a real crowd and a real Big Doings looks like.

Controller Trouble.

Pomeroy, Iowa, sends in the following unsigned letter:

> Am having trouble with my Power's Six A motor drive. Supply is 60 cycle, 110 volt, motor being built to accommodate that current, of course. Have tried to adjust pressure on the friction disc, but it apparently makes no difference. Put on a new fiber wheel about four months ago. Operating room floor is cement and the vibration is something awful. Do you think some felt or cork under the machine legs would improve matters? Heard your lecture at Fort Dodge and sure got some facts drilled into my ivory dome, and they will stay there, too.

You do not say whether or no you have a Handbook, Pomeroy, but presumably you have, and on pages 506 to 510, inclusive, you will find the Power's speed control fully described and illustrated, with full directions what to do under almost any possible kind of trouble. You were very careless in your letter. You did not tell me whether or no installation of the new fiber disc made any difference, and if so what difference? Presumably your trouble will be found in an uneven surface of friction material R 14, plate 2, page 509 of the Handbook. This may be caused by several things, the most likely being the carrying of excessive tension between the friction wheel and friction disc R 13, plate 2, and the leaving of the two surfaces in contact over night. Instruction No. 4, page 508 of the Handbook, says: "It is, of course, necessary that there be sufficient tension or friction between the friction material R 15 and driving disc R 13 to pull the projection mechanism, but anything more than sufficient to accomplish this purpose will merely result in undue wear of the friction disc, friction material and unnecessary consumption of power in the motor * * * and the book then goes on to describe, in minute detail, just how to regulate the friction. Briefly it is done as follows: at the end of the shaft carrying friction disc is a knurled thumbscrew. Loosen its locknut and slack off on the thumbscrew until friction disc and friction wheel are entirely out of contact with each other. Now start the motor and, having first set the speed control lever so that the friction wheel is pretty well in on the disc, slowly tighten up on thumbscrew until projection mechanism comes up to full speed and you are satisfied there is no slippage between wheel and disc." Your tension will then be juts right. This must, however, be done with a film in the machine, and you must be sure there is no excess of tension and no slippage. Instruction No. 3, page 508 of the Handbook, says: "CAUTION: never leave the controlling lever down when the machine is standing still. Always pull lever clear up so as to disengage the friction wheel from the disc. Failure to attend to this will probably result in flat spots in friction material." I think probably your trouble is due to this cause, plus excessive tension between the two wheels. The friction material may be trued up by following instruction No. 1, page 507 of the Handbook, which reads as follows: "Should friction material develop flat spots, or become eccentric in form, it may be trued up as follows: place point of new ten or twelve-inch coarse file on rod R 39, plate I (cross rod back of friction wheel), using rod merely as a rest and let face of file bear lightly on friction material, while motor is running. In doing this be very careful to have the file bear perfectly true and level (hold point of file flat on rod), else you will get the face ground off at a slant and it will not fit face of friction wheel squarely.

No, cork or felt under legs of machine would do no good, since the vibration is presumably in the machine itself, though from your letter it might also be in the floor. It is necessary to be very careful in describing trouble. I am a long way off, Pomeray, and have never taken even a correspondence course in long distance mind reading. If my diagnosis is not right you will have to be more explicit in describing the trouble.

Projection Experience

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

Buy it Today
$4 the Copy
Postpaid

MOTION PICTURE Handbook
For Managers and Operators
By F. H. RICHARDSON

The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

MOVING PICTURE WORLD

Schiller Bldg. Chicago, Ill. | 516 Fifth Avenue New York City | Wright & Callender Bldg. Los Angeles, Cal.

To save time, order from nearest office.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

A Model Motion Picture Laboratory (Continued).

Four huge drums are the predominating features of the drying room. Each of these drums hold 1,600 feet of film and they are kept rapidly revolving by means of individual electric motors. Temperature and humidity of atmosphere are very important in this room. Speed is desirable, but if the films are dried improperly the texture is spoiled and they are likely to reticulate or show granular markings. Therefore, to secure safety while speed is maintained, this room is supplied with a huge air conditioner which automatically supplies air at proper humidity and temperature. This machine strains, washes and warms or cools the air as desired and according to the way its control is set.

In the assembly department films are cut, patched and put together at a long work bench which has a fibre board top—hard and clean. Each workman has an electric pocket set flush with the top of the board and covered with glass which is used to show every detail of the film. For patching and repairing the films are clamped down on a specially designed device like a vise. Special reels are used for winding and unwinding. Each section of the long bench is fitted with steel receptacles for scrap and for finished stock.

This room also contains the inspector's bench, with its special light box, through which the films are run, and a cleaning machine. The latter, operated by motor, runs the films over a system of rollers and brushes dampened with cleaning fluid.

One factor of the department not previously mentioned and located in another part of the building, is the theater—a neat little auditorium with a seating capacity of 300. Every now and then the shop foremen assemble here to view films of an educational character. Distinguished visitors are also given a motion picture program in the theater and are frequently surprised to find themselves on the screen, as they have been taken by the motion picture operator unawares and the film has been developed while they have been inspecting the factory.

The department also produces all the still photography used by the Ford Motor Company for advertising purposes, in all printed matter, etc. Hundreds of portraits are made every week. Two special developing rooms are devoted to 8x10 still pictures, and there are many special devices used in the still photography quite distinct from any of the movie apparatus. Among these machines is a mechanical dryer, which dries prints automatically and in short order by a blower system, so that the pictures do not curl up. The still department produces a large number of pictures of machinery and parts and thousands of lantern slides.

Such has been the development of two years, and it is doubtful if there is any other industrial establishment in the world that has used photography to the extent the Ford Motor Company employs that art in merchandising and in spreading an industrial message. It is the first manufacturing plant to use the motion picture and the only one to maintain such a department as an integral and constant factor of its system. But in spite of the amazing growth of this department the end is not yet in sight. More room is necessary and arrangements are already being made for additional space.

Valuable Book Issued by Eastman Kodak Company.

Abridged Scientific Publications from the Research Laboratory of the Eastman Kodak Company, Rochester, 1917. This is the second volume of abridgments of scientific papers published from the laboratory of the Kodak Company, and contains abridgments of the material issued during 1915-16. It is not intended for general distribution, but is rather of interest to advanced workers along certain lines. The subjects covered are wide in their application to the many phases of photography, and, as will be surmised, are of a technical nature.

These abridgments are highly condensed results of about twenty-five papers giving the results of important investigations into various photographic problems, some of which have a very important bearing upon cinematography

Among the subjects may be mentioned "Projection and Focusing Screens," "Relative Photographic and Visual Efficiencies of Artificial Illuminants," "Proportional Reducers," "Optical Properties of Light Filters," etc.

*Copyright, 1917, by the Chalmers Publishing Co.

Pyro Developer for Titles.

In view of the expense of the regular hydoquinone title developer the following pyro developer will give a density equal to the regular hydroquinone-caustic title developer if used for a little longer time, a preferred time and temperature being five minutes at 70 degrees Fahrenheit.

The following is the formula:

	Avoirdupois.
Sodium sulphite, anhydrous	6 lbs.
Pyro	13 oz.
Carbonate Soda, anhydrous	2 lbs.
Caustic Soda, pure	3 oz.
Potassium Bromide	6 oz.
Water	10 gal.

Dissolve the sulphite in some water, then add the other ingredients in order given. If it is required to keep the developer a long time it may be desirable to make up and keep the soda as a separate solution, or, better still, make up a concentrated stock solution with less water and keep the stock solution in a large bottle, with a glass siphon for removing the developer, protecting the solution from oxidation by pouring a layer of heavy cylinder oil about a quarter of a inch thick over the top of the solution, where it will flow in a heavy viscous sheet on top of the solution, protecting it effectually from the atmosphere.

A short piece of rubber tubing drawn over the end of the glass siphon and constricted with an ordinary spring clothes-pin provides a good air-tight stopper, which may be opened by pinching the clothes-pin. When wanted for use dilute with the requisite amount of water and use immediately. As pyro developer oxidizes so rapidly this formula is only recommended for use with the drum system of development, where the small amount of developer used for each fresh drum may be thrown away and a fresh batch used for each new drum.

"Pictorial Photography."

"Pictorial Photography, Its Principles and Practice," by Paul L. Anderson, E. E., is a new book that should be in the hands of every photographer interested in the pictorial aspect of the work. The book, of over three hundred pages, contains over twenty half-tone illustrations, nearly twice that number of line cuts, and is handsomely bound in cloth. Mr. Anderson, a well-known contributor to photographic magazines, has in this book, achieved a most gratifying result by the method employed. While the work is authoritative and technical matters have been treated in a scientific manner, a too strict adherence to technical language has not been permitted to detract from the usefulness of the information imparted. Not only this, but the extremely elementary instructions with which the average book of this character is burdened, has been very sensibly left out. The remarkable part of the work lies in the fact that while Mr. Anderson has a keen appreciation of the pictorial possibilities of photography, he has a clear grasp of the scientific principles upon which the worker must base his efforts if success is to be achieved, knowing that a knowledge of these underlying principles will enable the worker to so command the technique of photography that he may secure the results necessary in the carrying out of his artistic ideas. Special attention has been given to the intimate relationship existing between the two, with the result that the book is an exceptionally informative one, while still being most readable and enjoyable. Published by J. B. Lippincott Company.

"How to Take and Make Moving Pictures."

The above is the title of a handsome little booklet of about fifty pages, filled with most informative matter in keeping with the title. This book is issued by the Ford Optical Company, 1029 Sixteenth street, Denver, Colorado, and sells for the modest sum of thirty-five cents post paid. The book contains some twenty-five or thirty illustrations that adds much to the clearness of the instruction that is given. An idea of the field covered can be gathered from a few of the chapter titles, which are as follows: What is a Motion Picture? The Camera and Its Construction, Lenses and Formulas, Developing the Films, How Films are Printed, Toning, Dyeing and Coloring, Title Making, Misframing, Causes of Unsteady Pictures, Flickering and Electric Markings, Trick Pictures and How a Motion Picture Can Be Made to Pay.

"Cinematography for Amateurs."

This is the latest addition to the well-known English series, "The Amateur Photographer Library," in which the author, Leonard Donaldson, gives us, in twelve chapters, a very comprehensive outline of what is required in the way of apparatus and "know how" for the production of moving pictures in an amateur way. Twenty illustrations and nearly a hundred pages of text are used without waste in telling how to start, with securing the idea for the film to projecting it upon the screen. The price is quoted as one shilling, sixpence, postage two pence, which would mean sending about forty cents to the publishers, Hazell, Watson & Viney, Limited, 52 Long Acre, W. C., London, England.

Berst Closes Big Deal Contracts

Pathe Plays for Tom Moore's Eighteen Theaters in Washington.

J. A. BERST, vice-president and general manager of Pathe, arrived in Los Angeles recently on a trip in connection with the expansion of releasing plans for 1918, and it is stated that the greater program of Pathe Plays will occupy Mr. Berst's principal attention. Stars and studios, it is reported, are both scheduled for consideration and many important developments are expected as a result of Mr. Berst's visit.

On the way to the Coast, Mr. Berst, accompanied by his assistant, G. A. Smith, stopped off long enough in Washington to conclude with Tom Moore, one of the most progressive exhibitors in the country, one of the biggest deals in film history of the Capitol. This calls for the showing of Pathe Plays in all of the eighteen theatres under Mr. Moore's control, a new $2,000,000 company to be known as Moore's Theaters Corporation having been incorporated, through which he will conduct the business of his houses. Preliminary negotiations with Mr. Moore were conducted by D. F. O'Donnell, manager of Pathe's Washington branch.

"I was surprised," stated Mr. Berst upon his arrival in Los Angeles, "to learn the extent of the feeling of unrest among the exhibitors from coast to coast. This statement applies particularly to the large exhibitors, but I understand from my branches that same conditions apply also to the owners of the smaller houses, the backbone of the industry.

"I do not think I exaggerate when I state that the situation is so serious, as to assume the proportions of a revolt. Everywhere I go I find the same situation. The exhibitors with whom I discussed conditions unanimously agreed that the greatest evil in the industry today is the high film rental being charged for unproductive pictures.

"Tom Moore, whom I consider one of the greatest exhibitors in the country, offers a good illustration. Mr. Moore told me that he submitted to extravagant prices for stars as long as he saw a possible profit. But when an attempt was made to force him, through a contract, to show all of the pictures of one company, to the exclusion of all of the other companies, he stated he canceled in all ninety contracts for eighteen theaters. We are pleased to announce that Mr. Moore has arranged to show our forthcoming feature productions.

"Before taking action along definite lines, I will make a careful survey of the producing activities in California. It is conceded that better pictures can be made for less money in California than in the East and I am considering plans which would mean a centralization of practically all of our production activities in or near Los Angeles."

It is reported on good authority that Mr. Berst has under consideration several additional stars for his Pathe Plays program, a new company to produce comedies and another serial company.

Standard Buys A. P. A. Engraving Plant

"Billie" Huffman and His Associates Consolidate By Purchase Two Big Concerns Doing Business in Picture Field.

NEWS of interest to the moving picture trade came to light last week when it was announced from the offices of the Standard Engraving Co. that the Standard interests had effected the purchase of the big engraving plant which had been operated for some time by the American Press Association and that the two engraving businesses, Standard and American Press Association, would be combined under the name of the Standard Engraving Co. The enlarged business will be conducted at the present address of the American Press Association, No. 225 West Thirty-ninth street, New York City, the entire top floor of the big loft building there being used. The present quarters of the Standard Engraving Co. at No. 143-145 West Fortieth street, will be vacated as soon as extensive alterations at the Thirty-ninth street address, made necessary by the consolidation, have been completed.

The Standard is "Billie" Huffman's business and the progress being made by the company is a source of much gratification to scores of people in the moving picture industry with whom Mr. Huffman, Ed. Chilton, and their able associates have been dealing for years.

The move to another address will be the second in the history of the firm, which was organized in 1895 with small quarters at No. 61 Ann street, New York City. When the move to the Fortieth street address was made about twelve years ago it meant the establishing of the first engraving plant north of Thirty-fourth street in New York City.

The present Standard plant, completely equipped to handle all kinds of photo engraving, employs approximately fifty workmen. In taking over the American Press Association shop the company secures equipment which will make necessary the employment of half again as many people and will make the Standard Engraving Co., Inc., the largest plant of its kind in New York City. E. F. Chilton is president of the company and William Huffman, treasurer.

Griffith Spectacle for Picture Theaters

Epoch Corporation Announces Change in Booking Policy for "The Birth of a Nation."

THE announcement from the offices of the Epoch Producing Corporation that it intends presenting D. W. Griffith's wonderful spectacle, "The Birth of a Nation," in the representative picture theaters of the country was made this week.

Although the great production which set a new record in motion picture history has been out for nearly three years this will be the first time that it has been played officially by the Epoch Company outside of the regular theatrical bookings in the higher-priced theaters.

This change of policy is in keeping with the new demand for longer features in the regular motion picture houses. There have been many spectacles undertaken since "The Birth" came with its phenomenal rush in the Spring of 1915, but Griffith's great work still stands out as the crowning achievement in this enlarged field of the motion picture industry.

The present plan of the Epoch Company, the corporation which controls this valuable property, is to reach the many million regular motion picture "fans" who have never been able to see this work. Elaborate arrangements are being completed to presen the big story in the same effective manner that marked its triumphs in the two-dollar theaters on tour.

To those in the know it is not necessary at this time to devote much space to the history of "The Birth of a Nation." The concrete facts are that it is the most phenomenal success that has ever been produced in American theaters. It holds records for length of runs and popular responses in every first class or leading theater of practically every city in this country. These triumphs have been duplicated in Europe despite the fact that its appearances there were at the depressed period of the war developments when theatricals were not as flourishing as they have been since. But in spite of its wonderful records the investigations of the Epoch managers show that less than one-fifth of the total population available for picture patronage have seen the spectacle.

Mr. Griffith's methods of presenting his big spectacles in a comprehensive way will be carried over to the picture theaters. The special orchestral score which was synchronized to every moment's action of the thrilling story will be given as it always has been given and the projection and embellishment of its salient features will be handled with the same care.

Special engagements are now booking and full particulars of the new plan may be had from the Epoch Producing Corporation, J. J. McCarthy, general manager, 807 Longacre Building, New York City.

GOLDWYN'S GLASS ROOF PAINTED BLACK.

The Goldwyn Pictures Corporation is trying an experiment in its studio at Fort Lee, N. J., which may bring an important change in methods of motion picture photography where the weather does not permit of sunlight work the year round. The great glass roof of the Goldwyn studio has been painted black and all daylight excluded, making it unnecessary to cover the sets in which companies are working. Natural light, the cameramen say, only interferes with proper artificial lighting, and since they cannot have proper natural lighting at all times they prefer to have it wholly shut out.

MAKE IT READ "WITHOUT A BIG DEPOSIT."

In the two-page advertisement of Jewel Productions, Inc., in this issue the word "big" was omitted by us in error from the statement "without a deposit" appearing in the first paragraph. This should read "without a big deposit."

Sending Films to American Boys in France

Y. M. C. A. Getting Ready to Plan Regular Film Circuits for Army Shows Overseas—Half Million Feet of Film Already on Way

THERE are several organizations whose duty it is to guard the moral tone and to keep up the morale, or the fighting, soldierly spirit of the boys in Uncle Sam's uniform. Most people know already how these organizations, the Fosdick Commission, the Y. M. C. A., the Knights of Columbus, etc., are going to work and what they are doing. Here in America they act more on their own special authority, but in France, where the commanding general is the sale authority, there will be even more perfect coordination and team work with the army organization.

The part that moving pictures will play in the work of these subsidiary camp comfort activities will of course be large. Much has been said of the need and the value of film shows just back of the trenches and in the camps. The English Army was the first to discover this and it has developed a smoothly working system by which regular film shows pass from one point to another along the whole British line. To study what has been accomplished and to report for the benefit of those who are organizing a like service to American troops, George Urie Stevenson has been in Europe for the Y. M. C. A. and has recently returned. Though he would not permit the World representative to see his report, he talked entertainingly and enthusiastically of what he found in England and France in the way of film shows for soldiers and method of providing them.

George U. Stevenson.

Mr. Stevenson was an ideal choice for this service. He has the personal quality to fit him to be of service, and the breadth and ripeness of his experience in the film business in Europe as well as in America will make his counsel most certainly worthwhile. Both as a broad-minded patriot and able executive who knows the film business thoroughly he will be a credit to himself and to the men with whom he works. It will interest his many friends in the trade to know that he volunteered for service with those who were t provide film shows to the army early last summer and connected himself with the War Camp Community Recreation Commission, under Raymond B. Fosdick. He was detached to go to Europe for the Y. M. C. A. The authority of the Fosdick Commission does not extend beyond the borders of the United States.

Before the war Mr. Stevenson was connected with the Trans-Atlantic Film Co., of London, English representatives of the Universal Film Manufacturing Company of America, and has many friends among film men on the other side. When his duties with the Y. M. C. A. took him to England, Harry Spoor, of Essanay, Ltd., who has been active from the start in getting film to the troops at the front, gave him every assistance. A conference was arranged between the Y. M. C. A. organizations of America, England, Canada, Australia and New Zealand and besides an assurance of cooperation was given Mr. Stevenson by all the leading film distributors of England and by the British Expeditionary Forces Canteens, the official organization under the auspices of the British Government, that cares for the soldiers' film shows.

How the Soldiers Came to Ask for Pictures.

In the earlier stages of the war there was not a little confusion in handling material of all kinds. Somewhere in England a film show was shipped to somewhere. It landed at Plugstreet (Ploegstreete) and the Tommies found it. The good show wasn't going to waste, not while there was a man who could put it on—not at this time and place. A man was found and the show was enjoyed. A Chaplin film was included and it added punch to the next day's work of all the Tommies who were fortunate enough to see it. Such a demonstration of the value of that kind of entertainment couldn't be passed over and at once chaplains and commanders began to apply for more of the same kind. If ever an artist justified his usefulness Chaplin did behind the trenches in Flanders. Fate has given such a privilege to but few. To supply more Chaplin films without delay Harry Spoor spent $2,000. It will be remembered that Chaplin was at that time with the Essanay firm.

The need of films was then brought up to the cinema trade in general and William Jury, one of the representative London film men, was appointed on the Imperial Commission, the English counterpart to our Fosdick Commission. Mr. Jury recommended the appointment of Harry Wood, then managing director of Gaumont, to head the new cinematograph department. The War Office gave Mr. Wood the rank of lieutenant and attached him to the British Expeditionary Forces Canteens. Lieut. Wood enjoyed the confidence of the trade and in his accustomed businesslike way tackled the job of organizing a film service that would be worth while and based on sound principles. As a result his show distributing organization has met all the problems of transportation and routing which, as can readily be imagined under the conditions, was a gigantic task. He now has several well-developed circuits working out of a half-dozen depots equipped to the last word with every essential to the intelligent handling of the situation.

Problems of Equipment, Machines, Parts, Etc.

Before the film can be used a complete installation has to be ready and preparation must be made to handle breakdowns quickly and keep the outfit in working order. All the better class of second-hand machines in England were secured and to keep these on the job all the spare parts lying around were also gathered in. This must be taken into account by the Americans, as no spare parts can be bought, except through a stroke of luck, anywhere in Europe. Foresight is needed to have spare parts in places where they can be reached on call. The shows travel on the interlocked system, which means that the group of subjects making up the show moves from point to point as a unit and must not be divided.

Operators and Showmen.

The representative of the Canteens at each station is the showman and looks out for all the local needs. He secures the operator, sees to the apparatus and the seats, if there are any, receives the show and sends it again on its way when the time comes. Most of the operators are enlisted men who volunteer for the work. Soldiers are often moved, and it is quite a job to keep in touch with men able to serve at the crank. In this connection we may add that magnificent work is being done by Paul Kimberly, managing director of Thanhouser, Ltd., in educating returned and disabled soldiers to be operators.

It is practically necessary to have an electric generating outfit for every soldier theater. Oxy-acetylene tubes have been used for projection, but the Governments have such need for these that they are requisitioned as soon as they appear. Besides they are dangerous, as can be seen when we remember that the film itself is highly inflammable and the oxy-acetylene is not the best neighbor for it. Small generating sets such as the Delco are available and should be supplied.

How the Films Are Chosen.

The Canteens take the selections recommended by the British Board of Censors and have Sergeant Sydney Brock

stationed in London and he makes choice of the pictures from the Censors' lists. These are sent to the bases and go out along the circuits in say seven-reel shows comprising largely comedy, virile, true-life stories that show life as it is, and with ews weeklies and educationals. Changes are semi-weekly and as close tabs are kept on the shows as though the business were on a commercial basis. The film is used up in the service, and that none of it may return and be in competition with the home trade it is destroyed when of no more use to the Canteens.

The Problem Before America.

Trade relationships and agreements between American companies and those abroad will of course have to be taken into account in sending film to entertain our troops. If this film gets on the European market it will of course spoil the American film trade there. This will be looked out for. The three big problems are getting the material, getting room in ships going to France and getting shows properly circuited to the troops. The British Canteens has offered the use of one of its depots for film distribution to American troops till an adequate service can be instituted on America's own account. This will be a great accommodation and is appreciated on this side of the ocean.

Paramount Chiefs Surrender Positions

Abrams and Schulberg Will Devote Energies to Fostering Closer Relationship Between Branches of Industry.

THE surrender of the executive supervision of the Paramount Pictures Corporation by Hiram Abrams and B. P. Schulberg, respectively president and general manager of the distributing company, was announced last week. The transfer of this authority to others was accomplished in order that the former Paramount executives may devote their efforts and time to the formation and fulfillment of a plan which it has long been the desire of the Famous Players-Lasky Corporation to put into existence and active practice. This plan consists of a closer relationship between exhibitors, producers and distributors, and a larger bond of common interest between these factors.

The reason for the extended national tour undertaken some time ago by Messrs. Abrams and Schulberg, and but recently terminated, is now made apparent. The intercourse with exhibitors in all parts of the country for which this trip created the opportunity, and the knowledge of exhibiting conditions which the tour disclosed, were obviously intended as the foundations for the future efforts of Mr. Abrams and Mr. Schulberg in this direction.

It may also be recalled that on several separate occasions within the past few months, Famous Players-Lasky executives have emphasized the need and the desirability for a closer communion between producers and exhibitors. It is clearly indicated that through the instrumentality of these two, the Famous Players-Lasky Corporation purposes to plant and nurture a deeper and more genuine association with the exhibitor-body of America than has ever before existed between the theater owners and managers and the producers and distributors.

The successors of Messrs. Abrams and Schulberg in the active management will probably be announced next week.

WALLACE COBURN IN UNIVERSAL SERIAL.

Wallace David Coburn, the "Cowboy Poet," has joined the Universal forces as an actor. He is widely known as the author of "Rhymes of a Round-Up Camp" and other Western stories in verse and prose and is intimately acquainted with the life he portrays. Mr. Coburn was born in Helena, Montana, and is of Scotch-Irish descent, being the son of Robert Coburn, one of the very earliest cattle pioneers of Montana and owner of the famous Circle C brand, whose ranches bordered the Assinaboine Sioux Indian Reservation.

EDEL TO INTRODUCE DEPARTURE AT STRAND.

Harold Edel, managing director of the Strand Theater, New York, has announced that another radical departure in photoplay programs will be introduced at that theater shortly, in the form of condensed versions of popular operas. These operas will be staged with all appropriate effects including special scenery, the first to be "Carmen," sung by Andre Enrico, the noted European tenor, as Don Jose, Anita Tagel as Carmen, Rosa Lind as Michaela and Auguste Bouillez as Escamillo.

Producers of "Mother" Give Luncheon

Feed Up the Reviewers After Showing the Picture—But It Was a Good Picture.

ARTHUR H. SAWYER and Herbert Lubin, of General Enterprises, Inc., distributors of the George Loane Tucker production of "Mother," the six-part screen version of Eden Phillpotts' famous novel of the English moors, sponsored by McClure Pictures, Inc., gave a luncheon, Tuesday, December 19, at Rector's for representatives of the reviewing and advertising staffs of the moving picture publications present at the trade showing on the same date. The guests, twenty-two in number, were seated at an oblong table in the Pompeiian Room, and the excellent impression made on them by the picture left them in a proper mood to enjoy the well-selected menu.

At the finish of the meal the next hour was spent in singing, the selections ranging from "Over There" to "Dolly Gray," and some positively amazing discoveries were brought to light in the way of volume and tone possessed by several of the singers. The names of these favored mortals need not be mentioned, but two of them at least are capable of seeing the boast of Sir Andrew Aguecheek and going it several times better. It will be recalled that the slim knight claimed to have "the loudest voice of any man in Illyria."

The chairs were occupied by Arthur H. Sawyer, Daniel M. Henderson, H. G. Kosch and Bert Ennis, of McClure Pictures; Frances Agnew, C. A. Kracht and J. P. P. Reddy, of the Sunday Telegraph; F. J. Beecroft and Peter Milne, of the Motion Picture News; Lawrence Reid and H. F. Rendall, of New York Review; David Arnold Balch, of the Dramatic Mirror; J. Goldie, Billboard; James Beecroft, Exhibitors' Herald; Charles W. Brennan, Motography; W. G. Beecroft, New York Star; Harry Ennis, Sidney Goldsmith, R. W. Baremore, Trade Review, and Randall M. White, James Milligan and Edward Weitzel, of the Moving Picture World.

Theaters in Out of the Way Places

Manager Wessling Finds Picture Houses Profitable in Small Towns.

W. S. WESSLING, Cincinnati branch manager for Pathe, visited the home office in New York last week and brought with him some interesting news of the picture business in the mining districts in his territory. According to official reports, Pathe's Cincinnati office has succeeded in booking subjects in places almost inaccessible except by way of coal car accommodations.

Mr. Wessling says that in many of the isolated sections covered by his office, picture theaters are found in towns that boast of but one other building, and that is used as a general store, also that at many of these little theaters as high as one dollar admissions are sometimes charged for feature shows.

"When I first went over the Cincinnati territory," said Mr. Wessling, "I was amazed at the so-called picture theaters I found at different railway stops. Many of these mining town theaters consist of plain benches placed before a rude screen. In some cases a sheet is hung loosely against the wall, but they all had plenty of people to draw from and now that they are getting a regular service from our office, they are all doing capacity business.

"About the queerest theater I visited is located in Thurmand, W. Va. Thurmand consists of the railroad station and a general store. The Southside theater is situated in the cellar of the general store and gets its name from the fact that it is entered from the south side of the building."

In announcing the showing of Pathe subjects, the management of the Southside theater, which is controlled by the coal company, distributes hand-bills printed in seven different languages.

STRAND ORCHESTRA TO OPEN M. P. EXPOSITION.

The opening musical program of the Motion Picture Exposition to be held commencing February 2 at the Grand Central Palace by the National Association and the Exhibitors' League, will be given by the Strand Symphony Orchestra.

In reply to an offer made by Harold Edel, Managing Director of the Strand, to contribute the Strand orchestra, F. H. Elliott, General Manager of the Exposition, last week accepted with thanks at the order of the Board of Directors. The entire orchestra of fifty pieces will be used on this occasion and Mr. Edel has already begun work on an elaborate program.

Exhibitor Has Found Strength Says Hodkinson

Must Be Given Place in Industry or Will Wrest It By Attempting Functions He Cannot Perform.

W. W. HODKINSON'S "Open Letter" to Stanley V. Mastbaum and the exhibitors of the country, in which he outlined his idea of the "ultimate type of organization," is being issued in booklet form. In the same booklet, which is being mailed free on request, are contained the text of the Mastbaum telegram and also, what has not been published before, a statement of the Hodkinson principles as applied to the current questions, a list which includes deposits, booking methods, the reel tax, rental prices, stars and exchanges.

Mr. Hodkinson's statement that he considered the "exhibitor investment as the only considerable value in the industry," and that the exhibitor was "the one indispensable element, where the larger profits should center" went even farther than many exhibitors themselves would choose to go.

Asked for an interpretation of his statements, and particularly of his reasons for announcing that he intended to give the exhibitors "who assume part of the functions of distribution a large share of the distribution profits of his organization," Mr. Hodkinson said:

"My plan of partnership with the exhibitor, giving him the major share of the profits of distribution, was not worked out because I wanted to give anything away, but because the situation where the exhibitor is entitled to this share is already here, and I am merely getting a little ahead of the procession by offering this share. The organization of exhibitor's distributing circuits, with an idea of crowding the producers off the map, the deadlock over the tax payments, all mean only one thing, and that is that the exhibitor has found his strength, and must be given his place in the industry. If not, he will wreck it by trying to perform functions which he cannot perform, just as the producers are trying to perform the functions of distribution, which they are unfitted to perform because they are so close to their own product.

"When I said that the aggregate exhibitor investment was the only real value in the industry, I mean just that. It has been upon the basis of that investment that the entire industry has been built, for that capital, that substantial return, has been the basis of all the financing which has been done for production and distribution. Star contracts are worthless. Contracts with executives are worthless. The studio investment is infinitesimal in proportion to the capital required to turn over the industry.

"A man who is not connected with the financing of business may find it hard to understand, but the amount of value tied up in this business is colossal, and is actually out of proportion to the average return—if the capital invested were actual cash. But it is not cash—it is credit. That credit is furnished by the presence of the exhibitor, who by merely being on the job guarantees that the money will ultimately come back from good pictures.

"The exhibitor has never had any returns on that credit, the capital of the business. I propose that he shall have a return for his part in furnishing the credit on which the business is built. That credit need not be invested capital —credit does not require always an outlay of money.

"There are other reasons for this plan of giving the exhibitor a large share of the distribution profits. The most stable elements in the industry are the big exhibitors. Those men have an investment which must be protected. They are today banding together because they see no other way in which to protect their investment. They are rushing in to upset a balance which is vital to the progress of trade, the balance between production and distribution. They must be protected from the harm which they would do themselves. They are justified in their motive, but the producer must be supported as well as the exhibitor. My plan is to give the exhibitor his share of distribution profits while at the same time the producer is protected.

"The producer, in the general scramble, got the first grip on distribution profits. It has doubtless been the saving of a great many trademarks in the business. But those profits do not belong to him. Protection does belong to him, and he must have it, but distribution profits outside of the exchangeman's belong to the exhibitor, who furnishes the credit which backs the great turnover of capital necessary to distribute pictures. Producer protection will never be found permanently in slicing off big distribution profits. My plan is so to rearrange the interests in the business as to give the producer the assured market which will support his good pictures, and the exhibitor the service of good pictures for which he pays. The distribution profits, earned not in the picture business at all, but merely by the credit and capital which the exhibitor furnishes, must go where they belong—and that is to the exhibitor."

Jeanie Macpherson

WITH the advent of big stars and the tremendous cost of production of present day feature photoplays great importance is placed upon the scenario. A young writer whose works have attracted considerable attention is Jeanie Macpherson, who is under exclusive contract with Artcraft and has contributed the stories for some of the biggest productions released by that organization.

Miss Macpherson is a brilliant example of what brains and concentration can do. In three years she has written twenty-four scenarios, either original or adapted from a story or play. She was responsible for "The Little American," in which Mary Pickford scored a great success, and "Joan the Woman" and "The Woman God Forgot," the big Geraldine Farrar spectacles produced by Cecil B. de Mille, and "The Devil's Stone," Miss Farrar's latest Artcraft release, was adapted by Miss Macpherson from the story by Beatrice de Mille and Leighton Osmun. As an artistic work, "The Devil Stone" is considered by Mr. de Mille one of the best pictures he has ever made.

Jeanie Macpherson.

At the present time Miss Macpherson is completing the script on "The Whispering Chorus" adapted from the book by Perley Poore Sheehan, which is to be the basis of a super-production by Mr. de Mille. The famous director is exceedingly enthusiastic over this latest subject, and is devoting considerable attention to the selection of the cast and the technical details.

That the public appreciates the work of Miss Macpherson was evidenced when she visited New York recently, on a vacation, when she was besieged by interviewers for big metropolitan dailies, who paid glowing tributes to her ability in their columns.

LONG MEMORIAL STARTS LAWSUIT.

That the piece of statuary of an angelic figure in bronze on the tombstone erected in Woodlawn Cemetery to the memory of Samuel Long, former president of the Kalem Film Company and one time director of the General Film Company, is an infringement of copyright is the charge made in an action on file in the United States District Court.

Mr. Long died in July, 1915, and his widow had a monument erected in his memory. An angelic figure in bronze formed an imposing superstructure on the monument, but Mrs. Minnie K. Young, widow of William Henry Young, alleges that the design is an infringement of a similar figure which she caused to be superimposed on a monument erected on her husband's tombstone several years ago.

Lozzari & Barton Co. and John Williams, Inc., are named as co-defendants in the unusual suit.

GLADYS HULETTE IN "ANNEXING BILL."

Gladys Hulette and Creighton Hale have started work under the direction of Albert Parker in their Pathe comedy headliner, "Annexing Bill," an adaptation from Edgar Franklyn's story that made a big hit when it was published in Munsey's Magazine. In the cast supporting the stars will be seen Marguerite Greene, Marc Smith, Helen Tracy, Saxon Kling and Frank Nelson.

Important Happenings of the Past Year

Events of Interest Occurring in 1917 Arranged in Chronological Order—It Was a Busy Year, Thank You

TAKEN all in all the year that has just slipped forever into the past—1917—has been a fairly strenuous period in the motion picture industry. Called upon almost at the outset to combat the ardent desire of the lawmakers of various states to tax its receipts or regulate its conduct, those who have chosen motion pictures as a vocation have been continually at their wits ends to circumvent or, in a measure, mitigate such demands. Withal the child is fairly healthy and active and promises to weather the storm—the demands of war and disturbed financial conditions consequent thereto.

During the year, it will be noticed, the dragon of official censorship was severely scotched whenever and wherever it raised its head. Sunday opening made some gains, though the failure of the Walker bill in New York was a disappointment. Funkhouser is still in the harness, but Breitinger's head fell in the basket.

Necessities of war, into which our country has been drawn, laid the heavy hand of taxation on the industry and has caused no little turmoil, but the disturbance will pass and the business prospects for the coming year will enable the motion picture to do its share toward winning the war in more than one way and to its everlasting credit.

The record shows unusual activity on the part of the organized exhibitors of the United States. The National Association of the Motion Picture Industry has also been busy and its influence has been felt in every branch of the business.

There have been remarkably few serious failures of motion picture firms. A few weak organizations have sprung up and quickly disappeared. There seemed to be no particular field for them.

Death has taken a light toll this year, for which all may be thankful.

The arrangement of events is by volume and the figures at the end of each paragraph indicate the page of the volume on which story is printed.

VOLUME XXXI.

Jan. 1—New Law Allows Shipping of Films by Mail. 203.
Jan. 1—Bible Film Company Organized. 80, 1774.
Jan. 2—Famous Players-Lasky Increase Capitalization. 346.
Jan. 2—N. A. M. P. I. Organize Defense Against Sunday Closing Law. 345, 1162, 1749, 1753, 1754.
Jan. 2—Death of John Edward Moore. 90.
Jan. 3—North Carolina Branch of Exhibitors' League in Convention. 53.
Jan. 3—N. A. M. P. I. Begins Organizing West Coast Division. 52.
Jan. 3—Sam Trigger Re-elected President Manhattan Local. 53.
Jan. 3—Metro-Colonial Studio Destroyed by Fire. 351.
Jan. 3—Intermountain Managers Organize. 54.
Jan. 3—Canadian Exhibitors' League Proposed. 54.
Jan. 4—E. I. S. Company Enters Producing Field. 110.
Jan. 5—Manhattan Exhibitors' League Protests Against Deposit System. 207.
Jan. 6—J. Warren Kerrigan Announces Own Company. 210.
Jan. 8—Max Linder Finishes First Comedy for Essanay. 211.
Jan. 9—President Hutchinson of American Film Company Makes Changes in Forces. 212, 530.
Jan. 9—Mae Murray Marries Jay O'Brien. 212.
Jan. 9—New Company for Rhea Mitchell. 215.
Jan. 10—Gaumont in London Appointed Britain Representative of World Film. 221.
Jan. 11—D. W. Griffith Heads Motion Picture Art League of N. A. M. P. I. 536, 861.
Jan. 11—California Exhibitors Organize. 667.
Jan. 11—Dixie Company Enters Producing Field. 253.
Jan. 12—Metro Re-elects Officers. 504.
Jan. 14—Pathe and International Join Forces. 202.
Jan. 15—J. L. Breitinger Resigns as Chairman Pennsylvania Censor Board. 346.
Jan. 15—Joseph R. Darling, Fox Foreign Representative, Returns. 347.
Jan. 15—Mastbaum in Million-Dollar Theater Deal. 350.
Jan. 15—Benjamin Chapin Announces "Lincoln Cycle." 351.
Jan. 16—George Loane Tucker Comes to New York. 353.
Jan. 16—Matt B. Snyder Dies.
Jan. 16—Andrew J. Cobe Forms Ultra Pictures Corporation. 353.
Jan. 17—O. T. Crawford, St. Louis Pioneer, Dies. 857.
Jan. 17—New York Exhibitors' Local Gives Dinner. 668.
Jan. 18—Indiana Exhibitors in Important Convention. 669, 1752, 1906, 1934.
Jan. 20—Paramount Engages "Fatty" Arbuckle, to Commence March 1. 500.
Jan. 20—J. C. Graham Joins Famous Players-Lasky. 501, 1166.
Jan. 21—Explorers Edward A. Salisbury and Rex Beach Return with Films. 502.
Jan. 22—Maritime Exhibitors Protest Deposit System. 505.
Jan. 22—Henry J. Brock Forms Enlightenment Photoplay Company. 510, 697.
Jan. 23—National Drama Corporation Begins Suit to Protect State Rights. 533.
Jan. 23—Willis Wood Theater, Kansas City, Damaged by Fire. 533.
Jan. 24—Douglas Fairbanks Retires from Triangle. 537.
Jan. 24—Riley B. Chamberlain Dies.
Jan. 24—Canadian National Features Organized. 538.
Jan. 25—Schwartz Films Incorporated in Chicago. 554.
Jan. 26—Idaho Exhibitors Begin Organizing. 668.
Jan. 27—Famous Players-Lasky Invades South America. 674.
Jan. 29—New York State Exhibitors Meet at Albany. 825.
Jan. 29—Sunday Closing Issue in Illinois, Texas and New York. 827, 1749.
Jan. 30—Film Club of Boston Hold Ball. 1203.
Jan. 30—Benjamin B. Hampton Discusses Proposed Taxation. 828, 1543.
Feb. 1—New Jersey Exhibitors' Ball Takes Place. 507.
Feb. 1—Mutual Secures Charles Frohman Stars and Plays; Empire All-Star Formed; Production Commenced. 504.
Feb. 1—California Exhibitors Elect Officers. 848.
Feb. 1—Maryland Effects Permanent Organization. 848.
Feb. 2—Ontario Picture Men Organize. 849.
Feb. 2—Chicago Exhibitors Elect Officers. 994.
Feb. 3—Grace Cunard Marries Joe Moore. 854.
Feb. 3—La Salle Film Company Organizes. 858.
Feb. 3—Hemment Brings African Hunt Pictures to United States. 860.
Feb. 3—Rocky Mountain Screen Club Ball. 1165.
Feb. 3—Unicorn Film Service Reorganized. 864.
Feb. 6—Buffalo's Second Annual Ball a Success. 990.
Feb. 6—Douglas Fairbanks Signs with Artcraft. 1166.
Feb. 7—Censorship Fight in West Virginia. 992.
Feb. 7—Indianapolis Exhibitors Hold Elections. 993.
Feb. 7—Benjamin Schulberg Becomes General Manager of Paramount. 1196.
Feb. 7—Victory for Chicago Local 110, I. A. T. S. E. 1011.
Feb. 8—St. Louis Operators Give Dance. 1338.
Feb. 8—Williamson Brothers Announce Own Manufacturing Company. 1013.
Feb. 8—Prizma, Inc., Given Color Photography Demonstration. 1201.
Feb. 9—Leonce Perret, French Director, Arrives in the United States. 1014.
Feb. 10—Mary Garden Signs with Goldwyn. 1016.
Feb. 12—Charles O. Bauman Retires from the New York M. P. Company. 1020.
Feb. 12—More Harmful Censorship Threatens Missouri. 1022.
Feb. 12—Joseph Farnham Becomes General Manager of Frohman Amusement Corporation. 1028.
Feb. 13—Jacksonville Holds Screen Club Ball. 1366.
Feb. 13—Wheeler Committee Hearings Concerning Reasons for Taxing Film Industry Brings Forth Various Manufacturers' Ideas on Stand. 1162, 1332, 1333, 1334, 1754, 1932, 1934, 2075.
Feb. 14—Clean Picture and Play League Holds First Meeting. 1356.
Feb. 14—Edward Warren Starts Warren Film Productions. 1197.
Feb. 14—New York F. I. L. M. Club Dines. 1338.
Feb. 16—Proposed Indiana State Censorship Killed. 1357.
Feb. 17—Isadore Bernstein Announces Own Productions. 1363.
Feb. 18—Marshall Farnum Dies in Arizona. 1782.
Feb. 19—Sunday Shows Permitted to Continue in Indiana. 1550.
Feb. 20—Raver Elected President of Art Drama Company. 1554.
Feb. 21—Brooklyn Exhibitors Hold Successful Ball at Coney Island. 1548.
Feb. 21—Fred Mace Dies While in New York. 1550.
Feb. 22—Famous Players Intrenches in Australia. 1638.
Feb. 23—Hodkinson and Edison Form Alliance — Forum Films Announced. 1749.
Feb. 28—Toronto Exhibitors Meet. 1933.
Feb. 28—George M. Cohan Finishes First Picture. 1794.
Mar. 1—Possibility of Film Commission for New York. 1907.
Mar. 2—F. H. Richardson, editor of the Projection Department of the Moving Picture World, Begins Country-Wide Tour. 1909, 2079.
Mar. 3—Cameragraph Club Ball. 1908.
Mar. 3—Chicago Exhibitors Install Officers and Further Plans for Convention of Illinois Organization on April 6. 1932.
Mar. 5—Jaxon Film Corporation Enters Field. 1934.
Mar. 6—Kansas City Holds Screen Club Ball. 1935.
Mar. 6—New Express Rules Announced After Conference. 1928.
Mar. 7—"Fatty" Arbuckle Finishes Transcontinental Publicity Trip. 1930.
Mar. 7—Winfield Sheehan, Fox Official, Returns from Abroad. 1938.
Mar. 8—G. W. Bradenburgh Indicted for "Duping"; Mutual Makes Charge. 2084.
Mar. 9—Chicago Exposition Muddle; Ludwig Schindler Succeeds Louis Frank as Manager; Resolution Condemns Music Tax. 1938.
Mar. 9—Movie Charity Ball for April 16 Organized. 1940.
Mar. 9—Al. H. Woods Announces Formation of the A. H. Woods Motion Picture Company. 1944.
Mar. 10—Tenth Anniversary Edition of the Moving Picture World. 1429 to 1696.
Mar. 10—Film Men Dine at Hotel Astor as Guests of Chalmers Publishing Company. 2109, 2110, 2111, 2112.
Mar. 14—Kansas Threatened with New Censor Bill. 2083.
Mar. 14—Manitoba Exhibitors Meet. 2082.
Mar. 15—Petition Against Massachusetts Censor Bill. 2083.
Mar. 15—Quarterly Meeting of N. A. M. P. I. 2078.
Mar. 17—D. W. Griffith Severs All Relations with Triangle and Joins Artcraft. 2074.
Mar. 17—Wheeler Committee Reports, by C. L. Grant. 2075.
Mar. 17—Associated M. P. Advertisers Aid Mobilization. 2114.

VOLUME XXXII.

Mar. 19—Captain Jack Bonavita, Famous Animal Trainer, Killed at Los Angeles. 82.
Mar. 19—Washington Exhibitors Hold Big Convention at Seattle. 248.
Mar. 21—Legislative Hearing on Sunday Bill at Albany. 67.
Mar. 22—Carl Anderson Forms Paralta Films, Inc. 78.
Mar. 22—Oregon Exhibitors' League Organized at Portland, Ore. 247.
Mar. 23—Jersey Sunday Opening Bill Fails of Passage. 69.
Mar. 24—Nevada Motion Picture Company's Studios at Pasadena, Cal., Destroyed by Fire. 256.

Mar. 31—William Brandt Elected President of the Brooklyn Exhibitors' Association. 243.
Mar. 31—George Kleine Moves His Offices to Chicago. 252.
Apr. 6—Meeting of Society of Motion Picture Engineers at Atlantic City, N. J. 404.
Apr. 6—Illinois Motion Picture Exhibitors' League Convention at Chicago. 407.
Apr. 7—Announcement of Retirement of D. W. Griffith and Staff from Fine Arts Film Corporation. 78.
Apr. 9—Ben B. Hampton Resigns from the Presidency of the General Film Company. 601.
Apr. 10—Walker Bill, Legalizing Sunday Motion Picture Shows, Reported in New York State Legislature. 588.
Apr. 10—Motion Picture Directors' Association Give Dinner to Adolph Zukor at Hotel Astor. 601.
Apr. 10—Meeting of Oklahoma Exhibitors' League at Oklahoma City. 771.
Apr. 12—Wheeler Tax Bill Introduced in the New York State Legislature. 587.
Apr. 14—Goldwyn Film Corporation Leases Universal Studio at Fort Lee, N. J. 252.
Apr. 14—Lasalida Films, Inc., Formed at Los Angeles. 259.
Apr. 14—Argus Laboratories Incorporated at New York. 260.
Apr. 14—New Board of Censors Formed in Kansas. 313.
Apr. 14—Synopsis of the Wheeler Motion Picture Tax Bill for New York State. 402.
Apr. 15—John C. Graham Starts on Trip to Spain for Paramount. 627.
Apr. 19—Hearing on Wheeler Tax Bill at Albany, N. Y., Develops Strong Protest. 767.
Apr. 20—Michigan Legislature Adjourns without Passing Censorship Bill. 663.
Apr. 21—Ralph and John Ince Form the Ince Productions, Inc. 408.
Apr. 22—Rialto Theater, New York, Celebrates Its First Anniversary. 972.
Apr. 23—First National Exhibitors' Circuit Meets at Hotel Astor, New York, to Elect Officers. 781, 935.
Apr. 23—Kansas Motion Picture Exhibitors' League Holds Meeting at Hutchinson. 938.
Apr. 24—Pathe Exchange, Inc., Directors Hold Annual Meeting and Re-elect Officers.
Apr. 26—St. Louis Motion Picture Exhibitors' League Celebrates Its Acceptance by the National Body with Big Dinner. 1124.
Apr. 27—Frank H. Hitchcock, Former United States Postmaster-General, Elected a Director of the Vitagraph Company.
Apr. 28—Formation of the First National Exhibitors' Circuit. 589.
Apr. 28—Universal Film Manufacturing Company Wins Suit Over Latham Loup Against Motion Picture Patents Company. 628.
May 1—Northwest Exhibitors' Corporation Holds Convention at Minneapolis, Minn. 1126.
May 1—Bessie Barriscale Feature Company Organized. 1100.
May 2—Big Meeting of Brooklyn Exhibitors at Coney Island, at which William A. Brady Proposes That Makers of Indecent Pictures be Jailed. 1094.
May 5—Censorship and Sunday Closing Bills Killed in Florida Legislature. 772.
May 8—New York State Senate Kills Walker Sunday Theater Bill. 1260.
May 10—Wheeler Film Tax Bill Killed by the State Legislature at Albany. 1259.
May 10—Testimonial Dinner Given to Lee A. Ochs at Healy's Restaurant, New York. 1264.
May 12—Mayfair Film Corporation Formed by M. A. Schlesinger in New York. 972.
May 12—Delegation of Film Men Appear Before Senate Finance Committee at Washington to Protest Against Proposed War Tax Bill. 1257.
May 12—Death of Charles L. Worthington of the Fox Film Corporation. 974.
May 12—Varner Disagrees with Film Delegation and Presents New Views of War Tax to Senate Finance Committee. 1416.
May 12—Twilight Club Discusses Motion Picture Problem at Biltmore Dinner, New York. 1421.
May 17—Bill Hart Hits the Great White Trail; Gets Warm Welcome in New York. 1422.
May 19—H. O. Davis Resigns as General Manager of Universal City. 1099.
May 19—Wholesome Film Company Incorporated with Headquarters at Chicago; to Make High-Class Subjects. 1102.
May 24—Maine Exhibitors Organize at Portland. 1788.
May 25—Virginia Exhibitors Organize Branch of League. 1916.
May 29—Oregon Motion Picture Exhibitors' League Holds Convention at Portland. 1915.
June 1—Senate Finance Committee Reports War Tax Measure Exempting All Picture Theaters Charging Less Than 25 cents Admission. 1760.
June 1—Superlative Pictures Company Launched; to Feature Lois Meridith and Irving Cummings. 1793.
June 7—Maine Exhibitors Meet at Bangor and Complete Organization. 1917.
June 8—United Motion Picture Industries Formed in San Francisco. 2145.
June 12—North Carolina Exhibitors Hold Successful Convention. 2101.
June 30—Thomas Ince Out of Triangle. 2071.

VOLUME XXXIII.

June 12—Iowa Exhibitors Hold Convention. 68.
June 12—Moran Heads Michigan Exhibitors. 70.
June 17—Maryland Exhibitors Hold Special Meeting. 66.
June 21—National Association Holds Special Meeting. 66.
June 21—Clarence J. Cain Dies. 252.
June 22—Mack Sennett Withdraws from Triangle Film Corporation. 63.
June 25—Pennsylvania League Holds Sixth Convention. 218.
June 30—Charlie Chaplin Signs with First National Exhibitors' Circuit. 217.
July 2—President Wilson Calls on Motion Picture Industry to "Do Its Bit." 217.
July 2—Fox Film Corporation Representatives Hold Convention. 433.
July 3—Senate Gets General Revenue Bill. 432.
July 4—First Convention of M. P. E. I. of Louisiana at New Orleans. 624.
July 4—Strand Theater, New Orleans, Opens. 673.
July 7—New Clara Kimball Young Company Announced. 666.
July 7—Daylight Bill Held Up in Committee. 69.
July 7—John W. Noble Starts Independent Production. 100.
July 7—United Motion Picture Industries of Northern California (exhibitors and exchangemen) Incorporates. 125.
July 9—Texas Exhibitors Hold Convention at Galveston. 622.
July 11—Committee Appointed by National Association Confers with Government Officials in Washington Regarding Methods of Co-operation. 614.
July 14—Seventh National Exposition Opens in Chicago. 615.
July 14—"Tax Pay" O'Connor Talks on Censorship. 215.
July 14—Thomas H. Ince Goes to Paramount-Artcraft. 216.
July 14—Sherman Pictures Corporation Formed. 258.
July 14—Mack Sennett Joins Paramount. 216.
July 14—British Columbia Exchange Managers' Protective Association Formed. 273.
July 16—Seventh National Convention of M. P. E. L. of A. held in Chicago, Also Meeting of N. A. M. P. I. and Society of Motion Picture Engineers. 772.
July 18—Lee A. Ochs Re-elected President of the M. P. E. L. of A. 772.
July 18—Reel Fellows' Ball Held in Chicago. 942.
July 19—American Exhibitors' Association Formed 798.
July 20—Illinois League Gives Big Banquet. 799.
July 21—North Carolina Supreme Court Declares "Fluke" Tax Law Valid. 501.
July 26—Momand of Saginaw Issues Statement Declaring for A. E. A. 1054.
July 28—Frank E. Woods Joins Lasky Company as General Manager of Productions. 625.
July 28—J. Stuart Blackton Arranged to Produce Independently and Release through Paramount. 630.
July 28—Piedmont Pictures Corporation Absorbs Hawk Film Company. 639.
July 28—U. C. Theater Opens in Berkeley, Cal. 684.
July 29—New York Screen Club Holds First Reel. 915.
Aug. 2—Detroit Exhibitors Form Branch of A. E. A. 1195.
Aug. 4—Edward J. McManus Joins Paramount as Serial Manager. 771.
Aug. 6—N. A. M. P. I. Holds Annual Meeting. 1052.
Aug. 11—President Grauman, of Milwaukee Exhibitors, Announces Wisconsin Exhibitors Will Join A. E. A. 916.
Aug. 11—President Brady of N. A. M. P. I. Appoints Committees to Aid National Government. 918.
Aug. 11—Beatrice Michelena Heads Own Company. 961.
Aug. 11—Max Linder Returns to France. 1225.
Aug. 14—Associated Theaters, Inc., Formed at Minneapolis. 1354.
Aug. 14—Trigger Resigns as President of Manhattan Local No. 1 of M. P. E. L. of A. 1355.
Aug. 15—Lord Northcliffe Speaks of Moving Pictures Part in War. 1359.
Aug. 16—Officials of A. F. A. Meet in New York; Open Offices in Times Building. 1353.
Aug. 18—C. J. Hubbbell, Pathe Photographer, Returns from Three Years' Trip. 1066.
Aug. 18—Motion Picture Distributors' Board of Cleveland Chamber of Commerce Formed. 1101.
Aug. 20—H. B. Walthall Announces Formation of Own Company, Releasing through Paralta. 1544.
Aug. 22—State Rights Distributors, Inc., Formed. 1547.
Aug. 23—Jaxon Film Company's Plant at Providence Badly Damaged by Fire. 1675.
Aug. 25—Arthur S. Kane Made General Manager of Selznick Enterprises. 1192.
Aug. 25—Senate Finance Committee Reports on War Tax. 1196.
Aug. 25—Madam Petrova Forms Own Company. 1203.
Aug. 25—Alice Brady Forms Own Company. 1517.
Aug. 25 and 26—M. P. E. L. of A. Executive Committee Holds Meeting in New York. 1546.
Aug. 27—N. A. M. P. I. Re-elects President Brady and Refuses Recognition of A. E. A. 1546.
Aug. 27—N. A. M. P. I. and M. P. E. L. of A. Get Together and Agree to Go Fifty-fifty on Expositions, Balls, etc. 1665.
Aug. 30—Virginia Motion Picture Exhibitors Hold Convention at Ocean View. 1667.
Aug. 30—Chester Beecroft Returns from Russia. 1672.
Sept. 1—Associated Theaters and Northwest Branch of National League Hold Meetings in Minneapolis. 1417.
Sept. 1—Composers' Society Takes Court Action Against Exhibitors in Copyright Controversy. 1355.
Sept. 4—Michigan Exhibitors Hold Meeting at Detroit and Form State Association, Affiliated with A. E. A. 1824.
Sept. 5—F. I. L. M. Club Visits Manhattan Local No. 1 of M. P. E. L. of A. and Urge Co-operation. 1824.
Sept. 5—J. H. Genter, of J. H. Genter Company, at Newburgh, N. Y., Dies. 1833.
Sept. 6—Vitagraph Seeks Injunction Restraining Anita Stewart from Working for Louis B. Mayer. 1835.
Sept. 7—Henry J. Brock, President of Inter-Ocean Film Company, Killed in Automobile Accident. 1833.
Sept. 8—William J. Watkins Dies. 1510.
Sept. 8 and 9—Maritime Province Exhibitors' League Holds Convention at St. Johns, N. B. 1969.
Sept. 10—War Tax Bill Passes Senate. 1971.
Sept. 12—Producers' Protective Association Formed. 2013.
Sept. 15—A. E. A. Announces Fight on Deposit System. 1667.
Sept. 15—National Association Offers Films for Soldiers in Foreign Service. 1669.
Sept. 15—National Government Announces Embargo on Films for Export; Must Obtain License. 1671.
Sept. 15—Joseph F. Lee's Buying Agency Formed. 1710.
Sept. 22—Judge Altshuler (U. S. District Court, Chicago) Decides Funkhouser Had No Authority to Hold Up "The Spy." 1826.
Sept. 22—C. F. Zittel Appointed General Manager of International Film Service. 1827.
Sept. 22—National Distributing Organization Formed by First National Exhibitors' Circuit. 1833.
Sept. 29—Producers' Employment Bureau Formed by N. A. M. P. I. 1974.
Sept. 29—Perfection Pictures Announces Plans. 1927.

VOLUME XXXIV.

Oct. 6—New Committees of N. A. M. P. I. Chosen; Association Joins United States Chamber of Commerce. 57.
Oct. 6—American Exhibitors' Association Confers with American Society of Composers on Music Tax Question. 58.
Oct. 6—Brooklyn League in Five Hours' Session Discusses Proposed Operators' Scale, the Music Tax and Other Questions. 59.
Oct. 6—Motion Picture Directors' Association Moves Into New York Quarters. 59.
Oct. 6—Paralta Plays, Inc., Severs Relations with Triangle Distributing Corporation. 60.
Oct. 6—Technicolor Has Its First Showing. 61.
Oct. 6—Alice Brady Leaves World Pictures Corporation and Goes to Select Pictures. 61.

Oct. 6—Frederick L. Collins Concludes Arrangements Between Super Pictures Corporation and First National Exhibitors' Circuit for Distribution of Petrova Pictures through Latter Organization. 67.
Oct. 6—F. H. Richardson Visits Maritime Provinces. 75.
Oct. 6—Pathe Exchange, Inc., Acquires Russian Art Films. 79.
Oct. 6—American Projection Society Holds Its First Banquet in the Green Room of Hotel McAlpin. 91.
Oct. 6—Ernest Shipman Opens New York Offices as Representative of Independent Manufacturers. 91.
Oct. 6—Metro Productions Corporation Sells Foreign Rights to Its Productions to Ben Blumenthal, President of the Export and Import Film Company, Inc. 92.
Oct. 6—Henry B. Walthall Announces Initial Production by His Own Company. 94.
Oct. 6—St. Francis Theater at San Francisco Opens. 119.
Oct. 6—Portland, Ore., Operators Get New Scale. 120.
Oct. 13—Henry B. Varner, Chairman Legislative Committee of the American Exhibitors' Association, Labors with Congressmen on the Question of Exempting Picture Houses from the War Tax. 211.
Oct. 13—Conferees of Senate and House of Representatives Favor Tax on Admission Tickets. 213.
Oct. 13—Sunday Law Gets "Knockout" in Louisville. 214.
Oct. 13—Famous Players-Lasky Buys Paragon Studio and Printing Plant at Fort Lee, N. J. 220.
Oct. 13—Charlie Chaplin to Build New Studio. 243.
Oct. 20—Herbert Brenon Secures Injunction Restraining Export and Import Film Company, Inc., et al, from Using the Title "The Tyranny of the Romanoffs," with Ilidor, in Connection with the Release of the Photoplay Depicting Ivan the Terrible and Life in Russia in the Sixteenth Century. 367.
Oct. 20—Clarence L. Yearsley Becomes the Publicity Director for the First National Exhibitors' Circuit. 368.
Oct. 20—N. S. Kaplan, President of the Russian Art Film Company, Returns to Moscow. 369.
Oct. 20—First National Exhibitors' Circuit, Inc., Disposes of Foreign Rights to Chaplin Productions to William Vogel Productions, Inc. 394.
Oct. 25—Michigan Exhibitors Hold Meeting and Hear Tax Laws Explained by Revenue Official and C. C. Pettijohn. 1000.
Oct. 27—Baltimore Exhibitors' League Holds Big Meeting. 510.
Oct. 27—Officials of the Treasury and Internal Revenue Departments Announce Rules Governing Operation of the New Amusement Tax. 511.
Oct. 27—Paul H. Cromelin Becomes President of Inter-Ocean Film Corporation; Succeeds Late Henry J. Brock. 544.
Oct. 27—Memphis Theaters Open for Sunday Shows. 566.
Oct. 28—Maryland Exhibitors Hold Annual Convention at Baltimore. 998.
Nov. 3—Motion Picture Exhibitors' League of New Jersey Hold Annual Convention at Acktel-Stetter Hall in Newark and Elect Officers for the Ensuing Year. 674.
Nov. 3—Motion Picture Exhibitors' League of Kansas Hold Annual Convention at Manhattan, Kansas. 676.
Nov. 3—Oro Pictures Company, Inc., Formed—Will Release One Six-Part Feature a Month. 677.
Nov. 3—Harry M. Crandall Opens Knickerbocker Theater, Washington, D. C. 678.
Nov. 3—D. W. Griffith Returns from Trip Abroad. 680.
Nov. 3—U. S. Exhibitors' Booking Corporation Formed by William Oldknow and Frank Hall. 682.
Nov. 3—J. A. Quinn, Los Angeles Exhibitor, Plans the Organization of a National Theater Circuit. 702.
Nov. 3—Producers' Protective Association, Inc., Formed. 714.
Nov. 3—Cleveland Operators' New Wage Scale for One Year. 739.
Nov. 7—Death of Mrs. John R. Freuler. 1302.
Nov. 10—William A. Brady Elected President of the Motion Picture Exposition Company. 832.
Nov. 10—Motion Picture Theaters' Company of New England and the Massachusetts Branch of the Motion Picture Exhibitors' League of America Amalgamate in Joint Convention. 839.
Nov. 10—American Cinema Commission Preparing. 842.
Nov. 10—W. W. Hodkinson Returns to the Motion Picture Business After a Retirement of Six Months. 843.
Nov. 10—Herbert Brenon Buys Big Studio Plant at Hudson Heights, N. J. 844.
Nov. 10—Sidney Garrett Elected President of J. Frank Brockliss, Inc. 851.
Nov. 10—M. H. Hoffman, Inc., to Distribute Serial Written by William J. Flynn, Chief of the United States Secret Service Bureau, and Produced by Whartons, Inc. 863.
Nov. 17—Commissioner of Internal Revenue Roper Straightens Tax Tangle. 995.
Nov. 17—British Columbia Exhibitors Form Organization. 999.
Nov. 17—Louisville Exhibitors in Get-Together Meeting Adopt Co-operative Advertising Scheme. 1001.
Nov. 17—Hodkinson to Handle Paralta Plays. 1026.
Nov. 18—Screen Club Holds Its Sixth Annual Ball. 1300.
Nov. 18—The Associated Motion Picture Exhibitors of Brooklyn in Meeting Decide to Fight the Fifteen-Cent-a-Reel Tax and Requests National Organization to Withdraw from N. A. M. P. I. 1309.
Nov. 19—Prominent Exhibitors and State Right Buyers Organize Allied Exchange, Inc. 1302.
Nov. 19—William A. Brady's Telling Chicago Speech. 1463.
Nov. 22—Allied Exchanges, Inc., Holds Meeting at Hotel Astor—Officers Elected Except President. 1508.
Nov. 23—Petition of Cleveland Exhibitors for Injunction Against Exchanges to Prevent Collection of Fifteen-Cent-a-Reel Tax Thrown Out of Court. 1468.
Nov. 24—Distributors Explain Views on War Tax. 1149.
Nov. 24—Irwin Retires from Cinema Commission. 1152.
Nov. 24—Bronx Exhibitors Hold Successful Ball. 1153.
Nov. 24—Howell Hansel Passes Away. 1154.
Nov. 24—Mutual Film Corporation Brings Suit Against New York Motion Picture Company for $400,000, Charging Violation of Contract. 1157.
Nov. 24—Moving Picture World Moves to 516 Fifth Avenue. 1181.
Nov. 24—Bell & Howell Company Reorganizes. 1181.
Nov. 24—California Theater, San Francisco, Cal., Opens. 1183.
Nov. 24—Brooklyn Exhibitors Act on Footage Tax. 1466.
Nov. 27—Michigan Association Organizes. 1615.
Dev. 1—American Exhibitors' Association Moves Its General Offices to the Indiana Trust Building, Indianapolis, Ind. 1296.
Dec. 1—Ivan Abramson Severs Connection with Ivan Films Productions, Inc. 1303.
Dec. 1—Cuban Medal Film Company, Inc., Formed for the Purpose of Exploiting American Pictures in Cuba. 1304.
Dec. 8—Atlas Film Corporation to Begin Producing Dec. 1. 1503.
Dec. 8—Theodore C. Deitrich Announces the Formation of the DeLuxe Pictures, Inc. 1506.
Dec. 8—State Right Distributors, Inc., Perfected in Convention. 1510.
Dec. 11—Joint Exhibitors' Convention at Washington. 1919.
Dec. 13—Illuminating Engineers Meet. 1928.
Dec. 22—Hodkinson and General Film in Combination. 1764.
Dec. 22—Lamerger Enlarges Activities. 1768.
Nov. 27—Iowa Exhibitors Get Together. 1765.
Dec. 29—Cromelin Tells What Inter-Ocean Is Doing. 1921.
Dec. 29—Howells Returns from Trip to Orient. 1925.
Dec. 29—First National of Ohio Incorporates. 1927.
Dec. 29—Creel Repudiates Funkhouser. 1931.

Cutting and Editing a Picture

By Edward M. Roskam, Film Expert.

THE hardest part of the producing of a motion picture is the cutting and assembling of the print. Hundreds of directors are producing pictures which are really made in the cutting departments. If a director is a good film cutter and can follow the action of his picture on a pair of rewinders, the producer he is working with has something to be thankful for.

Directors who can cut their own pictures are few and far between. D. W. Griffith, Thomas Ince, Edwin Carew, George Tucker and Edgar Lewis are a few great directors who cut their own pictures, but it has taken them years to master this art.

The majority of directors make a child or a pet out of their pictures. To them the eliminating of this episode or that unnecessary scene is like cutting off the fingers or arms of his own child.

If directors would only realize that a comedy situation or a dramatic scene is over after the laugh or the suspense, emotion, or thrill is accomplished by bringing the scene to a hasty close, their pictures would be less of a task to cut and the stories far more convincing.

The use of close-ups in the midst of dramatic action is also a mistake made by a great many directors.

I have seen a woman roughly thrown to the floor and as the man's hand grasped her, the director cut to a close-up of the woman, thereby losing all the dramatic value and suspense of the scene.

Close-ups are effective when used to depict emotion, as introductions, and thoughts. They are necessary for switch-backs or suspense, but should never be used when they break into dramatic action.

There are a few film cutters in this business who try to cut and edit a picture while watching it on the screen in a projection room. By making notes to a stenographer, telling him to eliminate this scene, shorten that one, transpose this scene or that title, and so forth, they think they are cutting the picture properly.

I claim that no man or woman can properly cut a picture unless he looks at it once or twice in the projection room and then personally goes over the entire film by hand, on a pair of rewinders. Then when he comes to an unnecessary scene he can eliminate it, but he must first be sure that the next scene or title will not break his continuity of action. If a scene is dragged or too long he must ponder over that scene, placing himself as one of the characters in the picture in order to think up a proper title, and he must personally insert his title so that it will seem to come from the correct character when projected on a screen.

Dramatic switch-backs are a physical impossibility unless a cutter personally arranges the scenes. If his assistant does this work his assistant is the real cutter, or it is luck if he gets the title inserted perfectly.

I have been a film cutter for the past eight years and although the assembling girls that worked for me are now expert film cutters, I have never let one of them cut a picture with or for me. If film cutting could be taught by dictation I would have started a film cutting school long ago.

A film cutter must be able to write and originate comedy and dramatic titles. He must also know the proper color schemes for each scene in order to cut the negatives properly when the positive print is ready for the laboratory.

NIGEL BARRIE JOINS ROYAL FLYING CORPS.

Nigel Barrie, the well-known young English actor who plays the part of Roger, the husband, in Clara Kimball Young's latest production, "The Marionettes," has passed his examination for entry into the British Royal Aviation Corps, and has left for points unknown to take up his training.

Mr. Barrie has taken leave of Miss Young and Director Chautard and members of the company, some of whom he expects to see "over there," and is followed by a host of good wishes.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Devil Stone"

Artcraft Presents Geraldine Farrar in an Exceptionally Fine Piece of Artistry.

Reviewed by Louis Reeves Harrison.

ARTCRAFT'S latest subject, featuring Geraldine Farrar, entitled "The Devil Stone," is from an original story of the Breton coast by Beatrice DeMille and Leighton Osmun. Reduced to scenario form by Jeannie MacPherson and directed by Cecil DeMille, "The Devil Stone" starts with a flavor of romance and with the idea of representing an abstract idea by a symbol. The devil's stone is a magnificent emerald richly set in an ancient diadem. It is found by a fisher maiden on a rugged coast after a storm. Its history is most picturesquely associated in her mind with a fragment of story lore. It had been stolen by a Norse Queen from a Bishop whose convent her troops had looted, and she ordered him thrown over a cliff for concealing it. With his last breath he curses her, declaring that possession of the jewel shall become fatal to all who hold it until it is returned to the church.

The fisher maiden, Miss Farrar, soon after attracts the attention of the miserly owner of the fisheries, and his greed is so excited by a glimpse he is accorded of the emerald that he bends every effort to win the maid in marriage and succeeds. The miser, Tully Marshall, steals the diadem after marriage and plots to get rid of his wife by compromising her with a young man in whom she has taken a deep interest, a reacting plot, for it leads her straight to a great criminologist, Hobert Bosworth, who has no difficulty in locating the thief. The wife discovers her husband gloating over the jewel, recovers it and is attacked by him in a fit of insane rage. She kills him in self-defense, but she effectually conceals her crime and the weapon. She is eventually married to the man of her choice, but the criminologist makes it his business to trace the author of the crime, and he refuses to believe that the

Scene from "The Devil Stone" (Artcraft).

husband was killed in self-defense. The girl on whom so much misfortune has been showered by the fatal stone asks leave to return the gem to its rightful owners before exposure is made and is accorded a month's time. She returns it to the church and comes back to pay the penalty with such good faith that she is believed, and her future made forever safe.

Such is the composite story of romance, tragedy and detective skill which, though the content is of vague purpose, is admirably constructed in every detail, showing a very high quality of craftsmanship in its formation for the screen. Thoroughly as this work has been done, however, it is really of secondary value to the exceptional artistry of production. In settings, picture composition, photography and scientific work generally, this production marks a high point in screen visualization. It sets a standard in these respects which will be difficult to follow, so harmoniously grouped are all the elements of success and production.

Miss Farrar has at last given an interpretation in accord with her accomplishments and experience as an artist, her operatic manners yielding gracefully to the more convincing naturalness of screen portraiture. Her eyes and their expressive accessories are ever busy, revealing with great force and intelligence the workings of her mind and heart, her attractive personality tremendously intensified by her swift comprehension of the exactions of her role. She has a strong support, notably in Tully Marshall, never better since the days of "Paid in Full," and Hobart Bosworth, as the criminologist; but she dominates the production by sheer strength of character irrespective of her superior opportunity. The play proved a winner at the Rialto, where it was presented to a packed house in masterly fashion.

"The Pride of New York"

War Picture That Will Make a Hit—Written By R. A. Walsh and With George Walsh as Hero It is a Most Satisfying Melodrama.

Reviewed by Hanford C. Judson.

TO THE mind of this reviewer, "The Pride of New York," recent five-reel Fox picture written by R. A. Walsh and with George Welsh in the hero's role, is the best war picture yet. It is a melodrama and has, like most of its kind, a most improbable denouement, but the old truth

Scene from "The Pride of New York" (Fox).

in the background of the story carries a tremendous punch, because it is the truth. The big thing in the picture is that these scenes and impressions of war conditions both in America and in France are pictured with artistic restraint. The eye sees them on the screen, the mind knows them to be true and the heart is made to feel the depth of them. There is a kind of whole-hearted democracy in the picture that will play no little part in making it a decided popular hit. It is a picture that will be welcome in any theater or church and will get a stirring ovation in the camps of soldiers.

"The Pride of New York" is Young Kelly, son of a builder, who is drafted, and the part is played by George Walsh, so everyone will know what kind of a lad the pride of New York is. The contrasting character is a son of wealth, played by William Bailey. The girl, taken by Regina Quinn, finds out the yellow streak in this son of wealth and becomes a Red Cross nurse, goes to France, is captured by a German prince and has to be rescued by Kelly, who has been promoted to be aviation captain. But this rough outline shows the picture on its weakest side; there are some other things. R. A. Walsh, the director, knows and shows how Uncle Sam sizes up a good soldier with no social backing and also a rich boob with a captain's bars on—for a while. He shows how the American people are taking the war; how the Allied soldiers are taking it in France and how the Boches are taking it. He has some fine battle scenes and has a picture that is taking audiences with a rush.

Studio Men Mary Garden's Xmas Guests.

When Mary Garden discovered last week that the stage hands, electricians and other attaches of the Goldwyn studio at Fort Lee were taking up a collection to defray the expenses of a Christmas Eve party at the studio she sent for one of their number and inquired how much the party was to cost. Told it had been figured at about $150, the star of "Thais" promptly drew a check for that amount and insisted that the studio employes be her guests. They said they'd be glad to be.

"Convict 993"

Five-reel Pathe Play, Produced by Astra Film Corporation, Features Mrs. Castle in Bright Crook Drama.

Reviewed by Robert C. McElravy.

"CONVICT 993" makes a strong bid for first honors in the entertaining series of Pathe Plays, with Irene Castle in the leading roles. It is a smoothly developed, fascinating detective story, with an unexpected denouement that gives observers a delightful thrill. Mrs. Castle also rises to her personal opportunities better in this number than in any of the others, achieving almost an emotional appeal at times. Her development along this line is one thing that contributes greatly to the surprise at the close.

The story opens with the prison experience of Roslyn Ayre, the girl portrayed by Mrs. Castle. She has none of the earmarks of a woman crook, but the prison garb speaks for itself. She has the cell adjoining that of a real girl criminal, Neva Stokes. Roslyn declares her innocence to Neva, who accepts the story without believing it, thinking Roslyn is merely trying to cover up her past mistakes by throwing the blame onto others.

Scene from "Convict 993" (Pathe).

A thrill runs through the prison one morning, when the cell bars to Roslyn's place of confinement are found cut, and it becomes known that "Convict 993" has escaped. Neva, left behind, hates her former acquaintance for her good luck.

The next scenes occur in the fine home in which Roslyn has established herself. She wears elaborate and expensive gowns and has formed the acquaintance of Rodney Travers, with whom she is in love. Neva Stokes, after her release from prison, trails Roslyn to her home and begins a system of blackmail. She threatens to expose the escaped criminal unless Roslyn helps Neva and her crook friends in making a big haul at the reception she is about to give.

Roslyn reluctantly consents, after meeting Dan Mallory, the head of the gang. Crooks are substituted for her retinue of servants, the guests arrive for the party and their gems are stolen in the night. Mallory makes a sudden agreement with Roslyn to double cross his gang and escape to America. The gang members get an inkling of this and hold up Mallory and Roslyn. At this crucial moment Roslyn plays her trump card, which reveals the fact that she has been from the first a member of the government secret service.

Harry Benham appears as Travers, Helene Chadwick as Neva, Warner Oland as Dan Mallory and J. H. Gilmore as Bob Ainslee. The story was written by Wallace Clifton and directed by Wm. Parke.

Two Christie Subjects

"Thirty Days" and "Nearly a Papa" Entertaining Comedies Featuring Jay Belasco.

Reviewed by Margaret I. MacDonald.

"Thirty Days."

THE theme of "Thirty Days" is not new; in fact, we have seen many comedies based on the same subject; yet this effort on the part of Al Christie and his company of players succeeds in pleasing. The comedy is clean and inoffensive, and has some original touches in the business.

The story centers around a young man's love of his club, and the sad results of his failure to keep his promise to his wife when she decides to take a vacation. To avoid the discomfort of staying away from the club, according to promise, he determines to bring the club to him, and so we find him with his chums in the midst of a game of cards on the approach of his wife's aunt and uncle from out of town. A scarlet fever placard placed outside the door not only saves them from unwelcome visitors but succeeds in getting them quarantined and eventually lands them in jail for a term of thirty days.

"Nearly a Papa."

An amusing situation arises in the development of "Nearly a Papa." A young man during his vacation receives a telegram in which a misspelled word causes considerable trouble in the household. In place of being duly informed that his wife's sister and baby are arriving he is led to believe that "mister baby has arrived." Upon reaching home, after purchasing a number of toys on the way, he is greeted by an empty house in which he finds what he believes to be twins. The discovery that the children belong to two different parties leaves the young hopeful in a much-disappointed mood. Quite entertaining.

"Unknown 274"

June Caprice as Friendless Orphanage Heroine Leads in Melodrama with Satisfying Sentimentality—Plot Is Well Made—Will Be Liked.

Reviewed by Hanford C. Judson.

THE story of "Unknown 274," a Fox five-reel picture in which June Caprice plays a poor raggedy orphan, beaten by the rough matron of the asylum, has freshness of interest and works up to an exciting struggle. It won many exclamations of approval among a fair-sized audience on Broadway, at the Nemo theater. It is the kind of picture that many people like extremely well.

There is a lack of breadth to June Caprice's acting at present, and she is so often cast as an orphan or other forlorn youngster who, by her kindliness and lovable personality, wins her way to good fortune, that it does take something from the value of this picture in the minds of a few who feel that they have seen some of it before. Even with this disadvantage the picture furnished good entertainment to the reviewer on account of the story and on account of the work of many of the characters. There were several in the audience near the reviewer who seemed to give their warmest approval to the work of the pretty leading woman.

June Caprice enters the picture as slavey at a country orphanage. We have seen her in the city, a motherless baby cared for by her father, a kindly musician. He is hurt and loses his memory of the past. The baby is brought to the country by a neighbor and later taken to the orphanage, where she is registered as "Unknown 274." In the next scene she has grown to be June Caprice, ill-treated drudge who makes friends of the children. A man and woman, New York crooks, come to the village and persuade her to run away and be their daughter. They intend to make use of her. She has her father's violin, and back in the city, they take her to the old musician to be taught. He has recovered, but fails to recognize her as his baby. Later the rich man she is set to decoy sees that something is wrong and truly falls in love with June. The crook, whom she calls father, gets jealous and says he wants her for himself. Here begins a struggle. The woman, the crook's partner, calls on the rich man for help, and the door is broken down and the crook knocked sick. The girl escapes to her old friend the musician with the violin and is recognized.

Scene from "Unknown 274" (Fox).

"Jealousy" Is Now "Madame Jealousy."

The title for Pauline Frederick's next Paramount release, following "Mrs. Dane's Defense" has been enlarged. Hitherto, known as "Jealousy," it has achieved the dignity of having "Madame" added to it and is now known as "Madame Jealousy."

Eve Unsell, prolific scenario writer, made the scenario for "Madame Jealousy" from the script furnished by George V. Hobart, author of the allegory "Experience," who wrote the story especially for Paramount. "Madame Jealousy" is announced as something new in pictures and is said to be one of the most elaborate productions in which Miss Frederick has appeared.

"The High Sign"

Herbert Rawlinson and "Brownie" Vernon Play Leading Roles in Romantic Universal Feature.

Reviewed by Robert C. McElravy.

"THE HIGH SIGN" is a five-reel story of the romantic type, written by J. Grubb Alexander and Waldemar Young and directed by Elmer Clifton. It falls into that category of imaginative tales represented in fiction by Stevenson's "New Arabian Nights" and Anthony Hope's "Zenda" stories.

It has zest and go from the beginning and leads up to a

Scene from "The High Sign" (Universal).

lively and satisfying climax. Herbert Rawlinson makes an interesting figure as the young college man who palms himself off as a prince on the natives of Burgonia, or at least thinks he has has done so in his vivid dream. Mr. Rawlinson is easily one of the best looking men playing in pictures and works with a pleasant freedom from self-consciousness. "Brownie," or Agnes, Vernon, as the girl of mystery, makes an equally attractive feminine lead. Hayward Mack appears as the real Prince Arno and Edward Brown, after playing innumerable minor parts in former offerings, dons the royal purple and plays His Majesty, the King. He gives some good comedy touches to the part.

As the story runs, Donald Bruce is expelled from college for participating in the activities of a secret society. His room-mate, a prince of Burgonia, has been summoned home after years of study in America. The prince is in love with a supposed American girl and induces Donald to go to Burgonia in his stead. Donald also loves a girl named Hulda Maroff. During the narrative it develops that the prince's favorite is in reality a princess, and Hulda is her first lady in waiting.

Donald never, in fact, makes the trip to Burgonia, but he dreams that he does so, and this dream is worked up in an elaborate way, showing his arrival there, his reception by the citizens and the reigning monarch, the wedding ceremony and subsequent revolution. There are times when the action contains an amusing touch of burlesque, but it is toned down so that the dramatic moments get over with considerable strength.

The settings and photography are excellent in this number and do much to make it appealing. Others in the cast are Nellie Allen, Marc Fenton, Frank MacQuarrie and Albert MacQuarrie.

"The Struggle Everlasting"

Florence Reed Gives Human Portrayal of Vampire Role in Seven-Part Morality Photoplay Written by Edwin Milton Royle—Produced by Harry Rapf.

Reviewed by Edward Weitzel.

HOGARTH'S "The Rake's Progress" and Balzac's "Splendors and Miseries of Courtesans" are the prototypes of Edwin Milton Royle's morality photoplay, "The Struggle Everlasting," produced by Harry Rapf, with Florence Reed as a symbolic character described as Body. The revival of the old morality "Everyman," about fifteen years ago, stimulated interest in this form of the drama and led to the writing of the two stage successes, "Everywoman" and "Experience." This method of pointing a moral, by reducing the passions to an elemental condition and then having them personified by the men and women of the cast, appealed to many minds, in spite of the fact that none of the metropolitan critics found even ordinary merit in either of the two plays. The screen also has essayed to forward the cause of virtue by the use of allegory, and its best efforts have met with a ready response.

"The Struggle Everlasting" was written for the spoken stage, and the screen version is the work of Bennet Musson. James Kirkwood directed the production. Its theme is illicit love. Body, Mind and Soul are the three principal characters. Other persons in the play are Champion Pugilist, Banker, Musician, Actor, Worldly Wise, Wife, Frail Sister, and Slimy Thing. Shorn of its cloak of allegory, the story is a modern "Harlot's Progress." It follows the career of a beautiful young woman from the time she first gives herself to a college student to her death, and shows how she becomes the companion of four other men as her fancy or her cupidity dictates. The story is sordid, and is unrelieved by any touch of comedy, except when the prize fighter loses the championship and is finally reduced to tending bar. However, the author has taken his subject very seriously, and displays a respectable degree of merit in preparing it for the spectator. The subtitles are in the same vein and will assist in inculcating the picture's moral lesson. At the end, the author has Body listen to the good counsel of Soul; and she is fatally wounded while trying to rescue a white slave from her owner. There is every reason to suppose that "The Struggle Everlasting" will be acceptable to a large number of screen patrons.

The novel feature in connection with the Royle photoplay is the performance of Florence Reed as Body. Here is an impersonation of the vampire-woman that is human, and not a thing of unlovely body contortions, exaggerated facial makeup and bizarre gowns. The handling of the theme has permitted the actress to wear an unconventional costume as the mountain girl, but her indication of the nature of the woman she depicts, her method of conveying the thoughts and desires that animate her mind, is from within, and has the natural expression of life itself. Her revelation of the moods of Body seem entirely unconscious, and through all the changes that experience gives she retains a womanliness that wins conviction for her sincerity when she turns her back on her old life. The method of her redemption is rather abrupt, but Florence Reed makes no unnecessary parade of this spiritual change. Her action is the usual one of falling on her knees, but the look on her face is that of a true Magadlene. The art of this actress is as fine as anything the screen has yet revealed.

The production of "The Struggle Everlasting" contains several other impersonations of uncommon merit. Chief among them is the acting of Mind by Milton Sills. Then follow E. J. Ratcliffe as Banker, Irving Cummings as Soul, Wellington Plater as Champion Pugilist, Fred C. Jones as Musician, and Edwin N. Hoyt as Worldly Wise.

A large share of the credit for the production goes to James Kirkwood for the skill shown in every department of his work. Both the exterior and interior scenes are thoroughly artistic, and the direction is never at fault. Lawrence Williams was the photographer.

"Just a Woman"

Seven-Part Screen Version of Eugene Walter's Powerful Drama Given Effective Presentation by Charlotte Walker and Her Support—Produced by S. & S. Photoplays.

Reviewed by Edward Weitzel.

A KNOWLEDGE of drama is always useful when fashioning a story either for the stage or the screen. Eugene Walter, the author of "Just a Woman," in a playwright who never fails to put good red blood into his characters and to see to it that the dramas he builds are constructed according to the rules of the art. The screen version of "Just a Woman," pro-

Scene from "Just a Woman" (S. & S.).

duced by S. & S. Photoplays and directed by Julius Steger, retains the strength of theme of the original and, in the main, tells the story with equal power. At times too deliberate action is permitted to interfere with the developmen of events; but the sincerity of the story and the fineness of its principal character outweigh every other consideration. Where so much merit is to be found, a few minor defects of direction need not be allowed to count against the picture.

The theme of "Just a Woman" is human and sympathetic.

The wife of a mill worker, who fought to save her husband from the drink habit, makes a more determined fight when prosperity brings another woman into the man's life and he consents to have his wife trapped in a compromising position that he may divorce her and marry again. The attitude of Anna, Jim Ward's wife, is explained in one speech when she meets her rival: "You're only part of Jim's spree; when it's over he'll come back to his family." The faithful woman does not think of her own happiness until the divorce is granted and the judge tells her that she must give her boy to his father. Her rebellion takes an entirely unexpected form. Standing up in the courtroom she denies Ward is his father, and defies the law to take the child from her. Anna's struggle is rewarded at last. Jim comes back to her, just as she had hoped and fought for, and the closing scenes show the father and mother proudly looking on as their son goes marching past on his way "over there." In its present form the finish is too long, but the director will quite likely apply the proper remedy.

The atmosphere of the story is correct throughout. Many of the exteriors were taken in Pittsburgh, and the drab existence of the workers in the mills is reproduced with striking fidelity. The acting is highly commendable. Charlotte Walker portrays the spirit of Anna Ward with understanding and skill. A habit of lifting her chin too high prevents her from always screening to the best advantage, but greater experience will overcome this fault. Lee Baker is satisfactory to a marked degree as Jim Ward, and more than average good impersonations are contributed by Edwin Stanley, Forrest Robertson, Cornish Beck, Henry Carvel, Charles Kraus, Paul Perez, and Anna Williams.

"Diamonds and Pearls"

Kitty Gordon in Five-Part World Photoplay Wears Stunning Frocks and Acts the Role of a Woman Who Marries for Money and Learns Her Lesson.

Reviewed by Edward Weitzel.

KITTY GORDON, the English actress whose husband is the Hon. Captain H. H. Beresford and who is known as one of the best-dressed women on the stage or the screen, is the star of "Diamonds and Pearls," a five-part World photoplay, directed by George Archainbaud. The story has for its heroine a woman who marries for money and narrowly escapes wrecking her life in consequence. The daughter of a proud but impoverished Southern colonel, Violetta D'Arcy, throws over Jack Harrington because she believes he is poor and marries Robert Van Ellstrom, a man of wealth, who can purchase the jewels she craves.

Although given a generous allowance, Violetta loses so heavily at bridge that she is forced to secretly pawn her sister-in-law's necklace. Being still pressed for money, she accepts a check from young Harrington's father, in return for an introduction into society for himself and wife. Later on he attempts to take advantage of the transaction, but Violetta's husband appears on the scene and the two men come to blows. Young Harrington, who is known to Violetta as Jack Rand, also becomes involved. His father tries to shoot Van Ellstrom, wounds his own son and, thinking he has killed him, puts a bullet through his own heart. Fearing the consequences of her folly Violetta is afraid to face her husband, but he goes to her and forgives her, when he realizes that she is repentant and has learned to love him. The material in this picture is

Scene from "Diamonds and Pearls" (World).

of good dramatic quality but it could have been more expertly put together. However, it gives Kitty Gordon a fair acting role and allows her to wear a number of stunning frocks. She meets the requirements of the part with considerable success and looks it remarkably well for a woman who is the mother of a sixteen-year-old daughter. The supporting company is made up of such well-known actors as Milton Sills, who plays Van Ellstrom; Curtis Cooksey, the Jack Harrington, and George MacQuarrie, as Jack's father.

"Love Letters"

Dorothy Dalton and Excellent Direction Make An Interesting Picture—Story by Shannon Fife Is Ably Handled, But Only Slightly Convincing.

Reviewed by Hanford C. Judson.

THE latest Paramount picture by the Thomas Ince company, "Love Letters," will be considered good entertainment by audiences in most theaters. Dorothy Dalton, ably supported by a cast of Thomas Ince players and helped by the best kind of direction, puts enough convincing human emotion into the

Scene from "Love Letters" (Paramount).

story's situations—sometimes not strongly convincing—to veil them in plausibility. The plot has unbroken continuity and the action carries speedily to incidents giving sustained excitement that truly grips the spectator. The picture's shortcoming is that it is too shallow to touch the deeper human emotions. There are times when most of us prefer to have our entertainment neglect to delve too earnestly into our feelings.

The villain of the plot is one of those teachers of erotic Eastern philosophies, enacted by William Conklin. He has a bad reputation, is now giving a course of lectures and Dorothy is one of his ardent admirers. Her paid companion, taken by Dorcas Mathews, has loved and been wronged by this teacher. Dorothy has been writing fervent letters to him couched in the stock terms of his free love teachings. He wants her to travel with him without marriage, but Dorcas spoils the plan by showing him up to Dorothy, who marries one of her other lovers. A year later the villain tries to get her back by threats. She comes to his house to get the letters, he tries to force her and she strikes him down with an Oriental sword. She leaves without the letters and the police find him dead. Next night—and this is the big scene—she goes back for them. Her husband and the police come to make a search and she is in the room. The action here is full of suspense.

One of the picture's qualities is its beautiful photography.

"Her Sister"

Five-Part Empire Production for Mutual Program Features Olive Tell—Based on Frohman Play.

Reviewed by Margaret I. MacDonald.

IN THE five-part Empire drama appearing for release on the Mutual program Dec. 24, Olive Tell lives up to her former record of doing things well. The picture entitled "Her Sister" was directed by John B. O'Brien in an adaptation of the Charles Frohman play of the same name, and contains situations of real dramatic excellence. In the cast with Olive Tell are Eileen Dennes, David Powell, Anita Rothe, Mrs. Clarat-Bracy, Harriet Thompson, Martha Dean, Eileen Errol, Madeline Meridith, Charles Edwards, Sidney Blair, Herbert Evans and Eleanor Seybolt.

The story which treats of the fortunes of two sisters who have been forced by circumstances to grasp the best opportunity that presented itself for earning a living. The elder sister enters the establishment of a fortune teller acting in the capacity of Isis, and at the same time strives to restrain her more wayward sister from certain associations of a harmful character. A pretty love story of which the elder sister is one of the central figures leads to a dramatic climax in which she attempts to sacrifice her own happiness to shield her sister. The final working out of the story lifts the finger of suspicion from both sisters and succeeds in placing the hand of justice on the right party.

The production is artistic and appealing, and while some may not like the fortune telling element, its presence detracts little if any from the charm of the picture.

"Taming Target Center"

Polly Moran in a Paramount-Max Sennett Comedy Wins Whole Audience—Breath-Catching Leap on Horseback Over Canyon One Feat.

Reviewed by Hanford C. Judson.

THE effective entrance of Sheriff Polly Moran into that Bedlam, Target Center, in the Paramount-Max Sennett comedy, "Taming Target Center," is a bit of able stagecraft. Things had been getting lively between the dance hall and the mission church across the way, and the old sheriff,

Scene from "Taming Target Center."

cross-eyed Ben Turpin, had much more than his hands full. The bad man, Tom Kennedy, and his right hand prairie flower, Gonda Durand, were running Cross-Eyed Ben off the claim. Then Ben's girl Polly arrives on the whirlwind of a mustang. She and the horse try to clean up the hotel. It is a chase upstairs and downstairs, canter and trot, till she gets the bunch outside where she ropes the lot at once and drags them off to the jail.

Cross-eyed Ben has a streak of yellow in him. There's a cry for help and Polly makes a dash over the prairie to save a drowning child after a death-defying leap over the canyon. When she comes back, the bad bunch is out of the coop and she finds Ben in a room with Gonda. Ben didn't know of Gonda's presence—he was afraid of her. Polly's "mother told her" that she could expect just that so she flounces over to the minister's. There are two adjoining rooms at the mission and she and the minister dress before the lighted shades and those outside have another scandal started.

It is a film to count on as a laugh maker. It's a speedy picture in which thrill is followed by burlesque comic situation and the whole is delightful entertainment.

"When Men Are Tempted"

Vitagraph Blue Ribbon Feature Written by Frederick Upham Adams a Loosely Constructed Story Featuring Mary Anderson.

Reviewed by Edward Weitzel.

BASQUES with muttonleg sleeves and full skirts that literally swept the earth are worn by Mary Anderson in "When Men Are Tempted," a five-part Vitagraph Blue Ribbon Feature, written by Frederick Upham Adams and directed by William Wolbert. The author has not shown any unusual ability in selecting his theme or in piecing it together. His hero is a poor young chap named John Burt, who is in love with Jessie Gordon, and has for a rival Arthur Morris, a wealthy young blackguard. Morris tries to compromise Jessie, and is given a thrashing by Burt. The young millionaire manages to draw a revolver, and there is another struggle over the weapon, which is discharged, Morris receiving the bullet.

Fearing that he has killed Morris, young Burt leaves town in a great hurry, goes West, locates a mine, becomes a rich man and sends a friend of his back East to find out what has become of the man he shot and the girl he left behind him. Morris has recovered and has Jessie's father in his power through tricking him in a railroad deal. His chances of forcing the girl to marry him look promising, but Burt puts in an appearance and turns the financial tables on Morris, and Jessie and John have the pleasure of signing their names to a marriage license. An unexplained point is why Burt never tried to communicate with Jessie until after he struck it rich. He knew he could trust her. Ineffectual is the word to apply to this picture. It is intelligently acted by Mary Anderson, Alfred Whitman, R. Bradbury, Otto Lederer and S. E. Jennings.

"Mother"

Six-Part Photoplay from Eden Phillpotts' Novel of the English Moors Contains Rare Character Studies, Scenes of Rugged Beauty and the Truthful Acting of Elizabeth Risdon—McClure Picture.

Reviewed by Edward Weitzel.

GEORGE LOANE TUCKER has done the screen a service by making a moving picture version of Eden Phillpotts' fine novel of the English moors, "The Mother of the Man." Under the title of "Mother," with Elizabeth Risdon in the leading role, the story has been produced on its native heath and the rugged beauty of the region and the quaint character types transferred to the screen. The skill shown in the acting and the directing has brought the happiest results, the only opening for criticism being found in the endeavor to retain all the characters and incidents of the novel. A little carefuly study will suggest the necessary cuts.

Mother love is the theme of Phillpotts' work. The novelist has treated his subject with the sincerity, depth of feling and perfect understanding of the people among whom he has laid his story that marks all his writings. Not since R. D. Blackmore has any novelist possessed the same familiarity with, and love of, the "Lorna Doone" country. And the story he tells will grip the heart of every true man and woman.

All that Abraham Lincoln said he owed to his mother is shown in the love and devotion of Avisa Pomeroy for her son Ives. The young chap is wild, easily offended and prone to evil. Only the keen insight of a mother saves him. Knowing her days are numbered, Avisa hides her own pain and bends every energy to setting Ives' feet in the right path. When he loses the girl he thinks is the proper mate for him and takes to drinking and poaching his mother gives him over to the law, well knowing that to shield him would only be to strengthen Ives in his yielding to further temptation. After Ives gets out of jail he vows he will never return home, but his mother lays his supper and places a light in the window every night, and one morning she is rewarded by finding him shaving himself before the kitchen mirror. The hardest trial comes when the woman who jilted Ives decides to leave her husband and tries to persuade Ives to go with her. Avisa has need of all her mother wit and determination to prevent this. She succeeds in keeping Ives away from Jill Bolt by showing the young fellow that Jill does not really love him. This is Avisa's last act for her boy. Her heart can no longer stand the strain. She dies in Ives' arms. After her death he turns to the woman that Avisa had hoped would be her son's wife.

To realize the character of Avisa Pomeroy in all its beauty of devotion, kindly humor and shrewd insight into life is an achievement of the highest merit. Elizabeth Risdon accomplishes this with a perfection that is the more remarkable from

Scene from "Mother" (McClure).

the fact that the woman she portrays is nearly twice her own age. Her makeup is a triumph, and the touches of character she imparts to Avisa make her a living and lovable reality. A list of the English actors who created the other parts has not reached this country, but mention must be made of the faultless work of the Ives of the cast. With but few exceptions, the remaining characters smack most convincingly of the soil.

Harold Lockwood Returns from Florida.

Harold Lockwood, Metro player, accompanied by members of his company, have returned to New York from Florida, where the fox hunt, the bathing beach episode and a number of other scenes in "Broadway Bill" were photographed under the direction of Fred J. Balshofer. The company had some exciting experiences on the way to the South due to two train wrecks which delayed their arrival at their destination by fifteen hours. No one was injured.

On the Triangle Program

"The Gown of Destiny," Novel Five-part Photoplay from Story by Earl Derr Biggers, and "Betty Takes a Hand," Triangle Prize Story Featuring Olive Thomas.

Reviewed by Edward Weitzel.

"The Gown of Destiny."

EARL DERR BIGGERS has written a war story from a new angle, and Lynn F. Reynolds has made it into a novel photoplay. "The Gown of Destiny" is a decided addition to the Triangle program. The picture starts in the shop of a Fifth avenue modiste, and the hero is Andre Leriche, head designer for Madame Felice. Andre is an undersized but loyal young Frenchman, who is fired with a desire to serve his country at the front, but is rejected by the French consul. His heart is broken; but he dreams one night of a new creation in smart frocks and hastens to transfer the design to paper. The gown is fashioned by Madame's workwoman and is the means of winning an erring husband back to his wife. It is

Scene from "The Gown of Destiny" (Triangle).

then sent to a niece in the West and helps to make a young English slacker fall in love with her, and of sending the young fellow back home to do his duty. The girl goes to her future father-in-law's home to await her lover's return.

In the meantime the father of Andre Leriche, who is the mayor of a town near the firing line, is sure that his boy is doing his duty wherever he is. Shortly after, the town is taken by the Germans and the mayor is condemned to be shot, but a detachment of British soldiers, led by the young Englishman, drives out the invaders and save the French designer's father and the town. Thus it happens that the gown created by Andre plays an important and patriotic service.

Lynn F. Reynolds has directed "The Gown of Destiny" with excellent results. There are several effective battle scenes, and the atmosphere of the French town is correctly maintained. The picture is also expertly acted. Herrera Tejedde fits the character of Andre at all points, and Alma Rubens and Allan Sears make an interesting pair of lovers. The other members of the cast are Lillian West, J. Barney Sherry, Pietro Buzzi, Frederick Vroom, Dorothy Marshall, Kathleen Emerson and Bliss Chevalier.

"Betty Takes a Hand."

Katherine Kavanaugh is the author of "Betty Takes a Hand," a five-part Triangle that won the second prize in the late contest. The scenario is the work of Jack Cunningham, and Jack Dillon directed the production. Olive Thomas is the featured player. The opening is cleverly conceived. Two miners who are partners in a claim separate, one buying the other out. Peter Marshall, the man who parted with his half of the mine, never becomes rich and always believes that he was cheated in the deal. James Bartlett, the other partner, amasses a fortune. Later in life Marshall's daughter and Bartlett's son meet and fall in love. The girl's father will not hear to the match, and the manner in which his objections are overcome forms the greater part of the action. Most of the scenes in which Olive Thomas appears are played in a comedy vein, some of them approaching farce. As Betty Marshall she is supposed to have been left in charge of a fine house belonging to the widow of the man who engineered the deal.

Knowing that her father is in need of money Betty hits upon the idea used in "All the Comforts of Home," and hangs out a sign, "Room and Board." The house is soon filled with boarders, who are glad to pay fancy prices for such fine accommodations. When the mistress of the house and her daughter return from a trip to Panama they walk in on a tableful of strange people, and drive them into the street. Young Bartlett is one of the boarders, and greatly disappoints the young lady of the house by marrying Betty.

The picture is amusing, and Olive Thomas makes up in attractiveness what she lacks in acting ability. Satisfactory impersonations are given by George Hernandez, Frederick Vroom, Charles Gunn, Bliss Chevalier, Mary Warren, Margaret Cullington, Graham Pette, June De Lisle and Anna Dodge.

"Sins of Ambition"

Seven-Part Ivan Photoplay Is Well Acted but Is Overburdened with Motives—Wilfred Lucas, Barbara Castleton and Leah Baird the Leading Players.

Reviewed by Edward Weitzel.

THE author of "Sins of Ambition," a seven-part Ivan photoplay, has selected an excellent theme, but has weakened his story by the introduction of too many motives. The central idea is strong enough to carry the burden of the action, and the rapidity with which the story skips from one motive to another prevents any single situation getting its full value. Generosity is an estimable quality in many cases, but there is such a thing as giving the spectator too much plot for his peace of mind. Another condition that detracts from the strength of the story is in making the leading female character an abnormal type. A mother who tells her husband that he is not the father of her child and utters the lie for the purpose of furthering her ambition to resume her profession as an actress reaches a depth of depravity that puts her outside the pale of common humanity.

Laurette Maxwell, in "Sins of Ambition," is credited with being capable of such an unnatural act, and the spectator is asked to be in sympathy with her when she repents and her daughter and husband forgive her and take her back into their hearts. The thing that brings this about is the killing by her daughter of the man who persuaded Mrs. Maxwell to leave her husband. The young girl tries to save her mother by encouraging the attentions of the villain. The man becomes too insistent and Ruth Maxwell is forced to shoot him in defence of her honor. The mother's testimony frees Ruth.

Aside from the main motive there is a fight with an ice trust, of which the villain is the leading spirit. Another motive is created by having Andrew Maxwell devoted to the perfecting of a universal language which will prevent the recurrence of the present world war. And still another one is introduced by having the sister-in-law of the young man, who is in love with Ruth Maxwell, the president of a charitable organization called "The Outstretched Arms," the good woman being the leader in the fight against the ice trust.

"Sins of Ambition" belongs to the class of melodrama that

Scene from "Sins of Ambition" (Ivan).

aims to appeal strongly to the emotions and hold the spectator's interest by force of the variety and vigor of its "punch." From this point of view it will sustain the reputation of its producer. Except that Barbara Castleton overacts several of her dramatic scenes the individual efforts of the members of the cast are uniformly admirable. The leading characters are taken by Wilfred Lucas, Barbara Castleton, Leah Baird, James Morrison, Madaline Traverse, Anders Randolf and Edward Lawrence.

"Smashed in the Career"

Fox-Lehrman Comedy That Filled the House With Laughter —Filled With Many Astonishing Stunts.

Reviewed by Hanford C. Judson.

THE new Fox Lehrman comedy, "Smashed in the Career," has among other properties a swimming pool and a race course for autos and a tall tower for the judges to view the race. It has the expected Lehrman quality in its wealth of dashes, splashes, jumps and almost unthinkable combinations. It is so filled with the unexpected and the astonishing that it baffles any description at all. One noticeable thing will be

the costumes of the maids attending the mistress of the house when she is taking her morning dip in the swimming pool—strong armed maids they are to keep the men servants in their place. Then we see the heroine come "fresh" from her dip to greet father. Her affectionate upper-cut of a love tap breaks the rocking chair. This is only a beginning. There is much of it that made the reviewer laugh. The house was laughing most of the time.

"Sadie Goes to Heaven"

Another Pleasing Story Filmed by Essanay, in Which Little Mary McAlister Sustains the Honors Delightfully.

Reviewed by James S. McQuade.

"SADIE Goes to Heaven," which has been adapted from a story that appeared in "Good Housekeeping" some time ago, is a most fitting vehicle for little Mary McAlister, and it is almost needless to state that little Mary invests Sadie

Scene from "Sadie Goes to Heaven" (Essanay).

with a glamor which captures the hearts of both old and young.

Sadie is stirred into thinking about heaven by a Sunday-school teacher, who chances to see the poorly dressed, dirty-faced child one day sitting on the bottom step of the flight leading up to her humble home, with her constant companion, George Washington Square, in her arms. This high-sounding name introduces Sadie's pet dog, also a creature of the slums, and just as dirty and untidy as Sadie herself.

Sadie's mother is a washerwoman, whose hard life is shown by her definition of heaven when Sadie asks her what it is like. "Heaven's a place where a woman don't have to sweat her soul out over the wash boiler," is her reply to Sadie's question.

How Sadie contrives to smuggle herself and her dog into the beautiful home of a very rich woman, and how she believes that this home is heaven itself is the chief burden of the story. But when the rich woman discovers the child and is horrified by the appearance of George Washington Square, she orders one of her servants to remove the "beast" at once. It is then that Sadie makes her choice against heaven in favor of her tousled pet in the words: "I wouldn't give up George Washington Square for all the heavens what ever was."

I was much disappointed by some of the interiors in the supposedly beautiful home which Sadie takes for heaven. The cast also is rather weak, outside the parts of Sadie and Hal Hawkins, the latter being very well impersonated by Rod La Rosque.

Release will be made December 24 through the George Kleine System.

"Madam Who"

General Film Company Releases Seven-Reel Paralta Production, Based on Story by Harold McGrath.

Reviewed by Robert C. McElravy.

THIS seven-reel offering must be added to the list of successful Civil War stories. Adapted by Monte M. Katterjohn from a narrative by Harold McGrath, it contains plenty of plot and action, as might be expected. In addition, the number has been given very careful attention in the matter of settings, costuming, characterizations and the further details that make for an atmosphere in keeping with the times depicted.

Bessie Barriscale is cast in the leading role, that of a Southern girl whose father and two brothers have fallen in the great conflict. As the story begins, she determines to offer her life if necessary to further the Southern cause. She accepts a commission to act as a spy and goes to Washington to carry on this work. Miss Barriscale gives a convincing portrait of this sensitive, high-bred girl, who matches her wits with the men of the government secret service.

The plot takes on unusual interest from the moment the girl is captured by a body of Northern secret service men and given the choice of death or marriage to one of their number. The situation itself lacks probability, but is made to seem real. The girl finds herself married against her will to a man whose face is concealed behind a black mask. In the course of the story several of the men who know her story and the manner in which she became known as "Madam Who," are killed, including the unwelcome husband. But the girl herself finds happiness at the close of the tale with the young Northern officer with whom she has reluctantly fallen in love.

The final reel of the number pictures in a graphic way the evacuation and fall of Richmond. This shows the thrills and excitement of warfare as it was waged in the '60s, and even in contrast with modern methods it rises to great dramatic heights.

The cast is a big one, hundreds of men being employed in the final scenes. Edward Coxen and Howard Hickman have two of the leading male roles. A word should be said for the subtitles and their accompanying scenes, which have been carefully looked after.

"An American Widow"

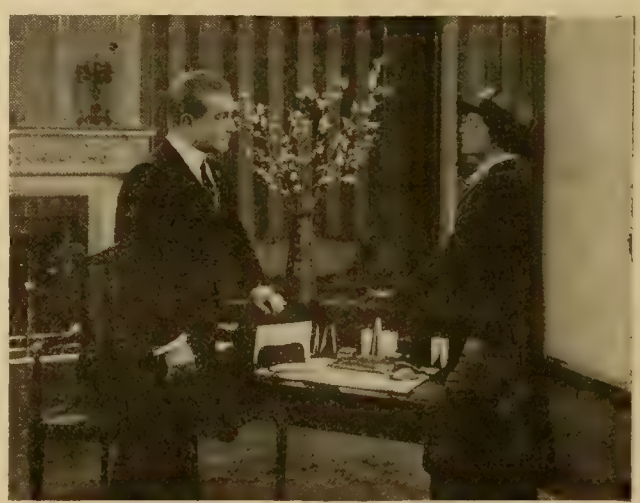
Ethel Barrymore Featured in an Amusing Comedy Based on Kellett Chambers' Play of the Same Name.

Reviewed by C. S. Sewell.

FOR the first time since she joined the Metro forces, Ethel Barrymore has been provided with a comedy role, in "An American Widow," adapted from Kellett Chambers' stage production of the same title. It is an amusing offering, affording her opportunities more in line with the parts portrayed in her stage successes and in contrast with her previous dramatic screen roles. The production is in five reels.

Elizabeth Carter, a wealthy widow, with everything she can wish except a title, prepares to marry the Earl of Dettsminster, when she is informed that, according to her late husband's will, his fortune will revert to a nephew unless her second husband is an American. She therefore hires a struggling playwright to marry her, with the understanding that there will be an immediate divorce so that she may then marry the Earl. After amusing complications and experiences, by the time the divorce is obtained the playwright, who has achieved success, discovers he really loves his wife and his affection is returned. The Earl elopes with an actress and it is discovered that the codicil has been forged by the unscrupulous nephew and his lawyer, who is also the executor of Elizabeth's estate.

As Elizabeth Carter, Ethel Barrymore is cast in a congenial



Scene from "An American Widow" (Metro).

role, which she handles admirably, and she is supported by a competent cast, including Irving Cummings as Mallory, the playwright; Dudley Hawley as the Earl, and Alfred Kappler as the nephew, together with Earnest Stallard, Arthur Lewis, Pearl Brown and Charles Dickson, the latter being particularly satisfactory as Elizabeth's old friend and adviser.

Frank Reicher directed the production, and the photography, settings and other details are in keeping with the Metro standard.

"The Blue Bird" a Photographic Marvel.

Filming Materlinck's "Blue Bird" is a stupendous undertaking, requiring every photographic trick ever conceived and the originating of many new ones.

It has remained for Artcraft to visualize these poetical visions, and under the direction of the great French artist and producer, Maurice Tourneur, the allegorical and symbolical epic is presented pictorially to civilization in a language understandable by all and depicted so clearly that a child can understand it.

"The Unmarried Look"

Metro-Drew Comedy in Which Mr. Henry's Unmarried Look Is Both His Good Fortune and His Misfortune—Fine in Comic Values.

Reviewed by Margaret I. MacDonald.

THE psychology of the Metro-Drew comedy "The Unmarried Look" is unquestionable. The production is one of the funniest of Drew comedies and will be enjoyed especially by the benedict class of the male population. Sydney Drew as Mr. Henry does some of his best work, and Mrs. Drew is sweet and more thoroughly feminine than ever in this number. One of the points of the picture that will be enjoyed is the presentation of various types of men with a "married look" as compared to Henry of the "unmarried look." But in spite of all the troubles (and successes) which the "unmarried look" causes Henry, he finally rises to the "very crown" of the hat business. For be it known Henry is a seller of Cupid hats, and is called upon to flaunt his graces before the feminine sex with whom he has become very popular, even to the near disruption of his domestic happiness.

One day when Mr. Henry left the house in an unusually buoyant spirit Mrs. Henry's suspicions caused her a very bad half hour, at the end of which she decides to call at the Cupid Hat Palace and investigate matters for herself. Here she finds hubby busy with a fair customer, and be it said to Henry's credit that his interest in the fair sex other than his wife is merely a matter of business.

The final straw falls when at home once again Mrs. Henry is obliged to take a phone message from one of these fair customers with whom hubby has made a lunch engagement, and is under the painful necessity of informing her that she is Mr. Henry's wife and not his mother. A tempest in a teapot ensues in the Henry household upon which the curtain is wisely drawn. We are then led over a skip of several years, when we find Henry a happy father. He has now climbed to the "very crown" of the hat business, as before stated, and has become an absolute nuisance by way of his pride in his possession of a son. For even should he forget to state that he has a wife, he never forgets to acclaim the fact that he is the possessor of a baby son

"Brown of Harvard"

Six-Part Essanay Screen Version of the Successful Stage Play, Arranged and Directed by Harry Beaumont, a Pleasing Picture—Distributed by George Kleine System.

Reviewed by Edward Weitzel.

RIDA JOHNSON YOUNG and Gilbert P. Coleman, the authors of "Brown of Harvard," showed great insight by selecting a subject that appeals directly to youth. The life and energy of the college boys with which the play is filled and the sports and pranks in which they delight keep the action moving swiftly, and the young at heart, whether sixteen or sixty, will respond to the truthful pictures of college life. The serious motive of the story will not fare as well with many of the spectators. Moreover, most of them will receive it tolerantly for the sake of the amusing qualities possessed by the play.

The six-part screen version, arranged and directed by Harry Beaumont and produced by Essanay, is superior to the piece in its original form. The outdoor scenes and the college boat-race is much more effectively done in the picture, notwithstanding the fact that scenes from a real race are blended in with those made especially for the play.

The story of "Brown of Harvard" is of "The Cinderella Man" grade. The hero is one of those perfect mortals found only in fiction. Rich, handsome and generous to a fault, Brown goes through life achieving the impossible with that delightful ease which so captivates the feminine heart. Beloved by Evelyn Ames, a most attractive maiden, Brown nearly loses the girl through the conduct of her brother. The spoiled young cub secretly married the sister of one of the students who is working his way through college. The brother imagines that Brown has wronged his sister and there is all kinds of trouble for everybody until the final explanation. When the brother withdraws from the race at the last moment Brown takes his place as stroke and helps send the boat over the line a winner.

The acting of the cast is entirely satisfactory. Tom Moore as Tom Brown, Hazel Daly as Evelyn Ames, Warner Richmond as Claxton Madden, Kempton Greene as Wilton Ames and Sidney Ainsworth as Victor Colton have the more important roles.

Wyndham Standing with Petrova.

Announcement was made this week by the Petrova Picture Company that Wyndham Standing, the prominent English actor of stage and screen fame, had been added to the cast of the third Petrova production, now being picturized under the direction of Frank Crane. Mr. Standing comes of a long line of distinguished stage players.

The member of the Standing family who will be seen with Madame Petrova in "The Life Mask," which has been chosen as the third starring vehicle for the Polish artist, has appeared with all of the leading stage celebrities of the present day and has to his credit many notable characterizations in screen productions. Thomas Holding, who has played opposite Madame Petrova in the first two pictures bearing the mark of her own organization, will continue as leading man.

"The Girl by the Roadside"

Violet Mersereau Star of Five-Part Screen Version of Varick Vanardy's Novel, Has Congenial Role in Rather "Sugary" Photoplay.

Reviewed by Edward Weitzel.

IN "The Girl by the Roadside," a five-part Bluebird made from a novel by Varick Vanardy, Violet Mersereau gives a performance that is always consistent with the character. As Judith Ralston she is called upon to portray a young girl

Scene from "The Girl by the Roadside" (Bluebird).

who is found by the roadside by a young man in an auto just after her horse has thrown her and left her with a sprained ankle. Boone Pendleton, the rescuer, is on his way to his hunting lodge. Finding that he has run short of gasoline and a heavy storm is about to break, he takes Judith pig-a-back and tramps off to the cabin. They pass the night there, with due regard for the proprieties, and the next morning two officers come in search of the girl. Boone helps her to escape, but does not learn where she intends going until he accepts an invitation to visit a country home and finds Judith there.

Judith has a brother who earns his living dishonestly, his wife aiding him. The girl is ignorant of this. The three were stopping at a country hotel when she first meets Boone. A Secret Service man is after the Ralstons. He arrests the brother and his wife while Judith is at the lodge, but they escape and reach their home. The detective gets on their track, arrives at the country place and corners Budd Ralston down in the cellar, where he has a counterfeiting plant. Just as the Secret Service man goes to seize Budd that gentleman slips through a sliding panel and disappears. He has already promised Judith to reform, and Boone is on hand to comfort the girl and assure her that they will be married as soon as it can be arranged.

The mystery of Budd Ralston's misdeeds is not explained until the very end, and this helps to sustain the interest, but most of Judith's scenes are of the "sugary" sort and call for a youthful appearance, a kittenish manner and the ability to look natty in a cross-saddle riding costume. Violet Mersereau fills all these requirements and admirers of this school of fiction will find her performance very much to their liking. Allen Edwards is breezy and natural as Boone Pendleton, and Robert F. Hill is an excellent type of Secret Service man. Cecil Owen, Ann Andrews, Royal Byron, Kenneth Hall and Sam B. Minter complete the cast. The scenario was made by John C. Brownell and Theodore Marston directed the production.

Toto in "The Movie Dummy."

Following the announcement that Pathe would release the first Toto two-reel comedy on January 13, a statement this week contains the news that the picture in which the famous comedian will make his initial bow will be "The Movie Dummy," instead of "A One-Night Stand."

The change is made because quick service in shipping prints to exchanges can more easily be accomplished on "The Movie Dummy" than on the other "Laugh Festival" since, having been produced earlier, it was placed in work first. The second Toto comedy will be "The Junkman," the third "Fare Please," and the fourth, "A One-Night Stand."

In "The Movie Dummy" Toto is supported by a splendid cast. He himself plays the Dummy, "all wool and a yard wide." Kathleen O'Connor, an extremely attractive little blonde, is "Imogene, the ingenue, the three-sheet favorite," and Marie Mosquini is "Vera the Vamp—not so bad as she paints herself."

EXHIBITORS!
See the New Department on Page 131.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

MAKE YOUR EYES BEHAVE (Essanay).—A one-reel comedy, featuring Arthur Higson and Rose Burkhardt. This deals with a flirtatious husband and his very portly wife. The scenes occur in a park, on a bus and an automobile and wind up in the police station. This is quite amusing throughout and has some laughable knockabout scenes at the close.

AFTER THE MATINEE (Sparkle).—A knockabout number of the eccentric type, featuring Billy Ruge. He and his partner in the law business become mixed up with an actress and their wives discover them. The action is of the rough and tumble sort and contains some amusing moments.

THEIR MODEL CAREER (Jaxon).—Stull and Ruge appear in this number as two flirtatious individuals. The latter suddenly inherits his aunt's cloak and suit business, which they conduct in an amusing way. Some of the models make a rather breezy appearance, but there is nothing that will greatly offend.

HOW IT WORKED (Jaxon).—A comic number, featuring Burns and Stull as "Pokes" and "Jabs." The plot concerns a henpecked husband, whose wife returns home suddenly to find him having a good time. She breaks up the party in typical burlesque style. Not very new in plot, but quite amusing in spots.

SMASHING THE PLOT (Sparkle).—A comic number, featuring Billy Ruge. He plays the part of an Italian organ grinder who becomes involved in a bomb-planting plot. The girl saves a bridge from destruction and her lover's life. This makes a fair subject of the knockabout type.

MADAM WHO (Paralta-General Film).—A strong seven-reel number, adapted by Monte M. Katterjohn from a story by Harold McGrath. The plot is laid in the fourth year of the Civil War and leads up to the evacuation and fall of Richmond. The number is well made in every respect, the settings and atmosphere are good and the characterizations strong and convincing. The cast is an elaborate one and the plot and action are excellent. Reviewed at length elsewhere.

Artcraft Pictures Corporation.

THE NARROW TRAIL (Artcraft).—A thrilling western subject, featuring William S. Hart. It is reviewed in last week's issue.

THE DEVIL'S STONE, Dec. 17.—An intense romance of strong situations, produced with exceptional skill and featuring Miss Geraldine Farrar at her best in the leading role.

Christie Film Company.

THIRTY DAYS (Christie).—Not a new subject, but entertainingly presented. A husband, fond of his club, fails to keep his promise to his wife not to visit it during the period of her vacation. He gets into trouble which eventually lands him in jail by disobeying orders and pretending that his household is a victim of scarlet fever, while he and his pals transfer club life to his home. A full review will be found elsewhere.

NEARLY A PAPA (Christie).—An amusing production, featuring Jay Belasco and Betty Compson. The situation of the story arises out of a mistake in a telegram which leads a young husband to believe that he is a father. A full review of the picture will be found elsewhere.

Fox Film Corporation.

THE PRIDE OF NEW YORK, Dec. 9.—A Walsh patriotic five-reel melodrama that will be a decided hit, especially with the soldiers. The audience at the Fox Academy of Music in New York showed clearly that it was appreciated. It is noticed at more length on another page of this issue.

SMASHED IN THE CAREER (Fox-Lehrman Comedy), Dec. 9.—Plenty of dash and full of unexpected comic situations mixed with wit, burlesque, comic characterization, and irresponsibility. It made a large audience bellow. For a longer notice see elsewhere in this issue.

UNKNOWN 274, Dec. 16.—A June Caprice picture in five reels. The plot works up to an exciting struggle between the villain and the girl when her simplicity has led her into danger. June has a typical role as slavy in an orphanage and wins out by her heart qualities. There is excellent heart interest in it, and it is well played and directed. See longer review elsewhere in this issue.

General Enterprises, Inc.

MOTHER (McClure).—Six-part screen version of Eden Phillpotts' novel of English rural life, George Lorne Tucker has directed the picture with skill and Elizabeth Risdon plays the title role with remarkable feeling and effect. A longer review is printed on another page of this issue.

Greater Vitagraph.

WHEN MEN ARE TEMPTED, Dec. 24.—This Blue Ribbon Feature was written by Frederick Upham Adams and Mary Anderson is a member of the cast. The story is not very convincing. It is given a longer review on another page of this issue.

Ivan Productions, Inc.

SINS OF AMBITION (Ivan).—Barbara Castleton, Leah Baird and Wilfred Lucas are the leading players in this seven-part photoplay which shows the unnatural length to which one woman goes when inspired by a mistaken ambition. A longer review is printed on another page of this issue.

George Kleine System.

SADIE GOES TO HEAVEN (Essanay), Dec. 24.—This is a very pleasing and amusing story in which Little Mary McAlister will please everyone by her remarkable realisms in the leading role. A detailed review is given on another page, this issue.

Metro Pictures Corporation.

BLUE JEANS (Rolfe Metro) Dec. 10.—The seven-part screen version of the celebrated old melodrama with its famous sawmill scene retains the life and vigor of the original. Viola Dana is excellent as June, and the entire cast and production are highly creditable. A longer review was printed in last week's issue.

WAGES NO OBJECT (Drew), Dec. 10.—An original subject has been found for this amusing Drew comedy which appears to be slightly behind some of the others in comedy values. The necessity of engaging a cook for the Minor household is brought about by the temporary desertion of Mandy for her home in old Kentucky. An answer to an advertisement in which it is stated that a home rather than high wages is the object of the party, brings a neat, refined, capable person, whose middle name is "gloom." After a week of tear-steeped service, Mrs. McGuire, as she is named, is palmed off on a western friend.

AN AMERICAN WIDOW, Dec. 17.—This five-reel picture is based on Kellett Chambers' play of same title. It is an interesting comedy, the first in which Ethel Barrymore has appeared, and deals with the heroine's attempt to frustrate her husband's will and marry an English earl. She finally falls in love with a struggling playwright, who has aided her by becoming her second husband and then divorcing her. Reviewed elsewhere in this issue.

THE UNMARRIED LOOK (Drew), Dec. 24.—One of the very best of Metro-Drew comedies. Mr. Henry of the unmarried look, in this number is seen selling Cupid hats, and is successful, by means of his marvellous ability, to read human nature. He has learned, among other things, that frequently the amount of a sale depends largely on the amount of champaigne the seller is able to spill. Mrs. Henry, becoming unduly suspicious of Mr. Henry's associations with his fair customers, decides to look into things, and in doing so "nearly spills the beans." A full review will be found elsewhere.

Mutual Film Corporation.

JERRY'S DOUBLE CROSS (Cub), Dec. 20.—The young lady has again appeared in the Jerry comedies, but the story in this number is an improvement on the last in which this attractive little actress appeared. In this instance Jerry's future father-in-law keeps an antique store in which a sale of fake articles marked with a double cross is to be held. Jerry buys a vase and, in breaking it on the head of a clerk, who has offended him, the nice sum of ten thousand dollars is discovered, which he promptly pockets, at the same time walking off with the girl on whose account he had all but committed suicide.

THE LOST EXPRESS NO. 14 (Signal), Dec. 19.—One of the most interesting of the episodes of this serial is the fourteenth, entitled, "Unmasked." In this episode Helen, in spite of a feeling that the Gaston Pitts of the present is not the same as in the past, marries him. A great deal of suspense is created by the preparations for the wedding and the rescue of the real Gaston Pitts, brother of Theodore, better known in the character of "Harelip," running neck and neck. The fact that the marriage takes place before news of Gaston's rescue can reach the Thurston household makes an exciting circumstance.

THE LOST EXPRESS NO. 15 (Signal), Dec. 26.—This is the final episode of this serial and is entitled, "The Return of the Lost Express." In it the Baron is shot while trying to get away with some

loot, and tells the whereabouts of the Lost Express. Theodore Pitts, in a struggle with his brother, is mortally injured. It closes in rather an unsatisfactory manner, in spite of the fact that it holds the interest of the spectator by thrilling events as in former episodes.

HER SISTER (Empire), Dec. 24.—An attractive five-part adaptation of the stage play of the same name, featuring Olive Tell. The production directed by John B. O'Brien, is artistic in quality, and Olive Tell's interpretation of the principal role will be enjoyed. A full review will be found elsewhere.

MUTUAL WEEKLY NO. 156 (Gaumont), Dec. 23.—Excerpts from a letter from a boy in France with the Red Cross Ambulance Corps forms an interesting part of this number of the Weekly. Scenes in Chicago showing preparations for the soldiers' Christmas, and also the arrival of a Christmas tree ship are interesting. Other items treat of the happenings in Europe and at the American camps.

MARY'S BOOMERANG (Strand), Dec. 25.—Billie Rhodes is charming in this amusing comedy in which she gets in wrong trying to prove to a friend that no man, even her friend's husband, is above being tempted by a pretty girl. She writes the husband, with his wife's sanction, to meet her at a certain hotel. The husband sends a friend in his place, who, upon treating the young lady to supper, is forced to send for the man for whom the invitation was intended to settle the bill. Funny complications occur which are finally smoothed down when misunderstandings are explained.

Paramount Pictures Corporation.

NAN OF MUSIC MOUNTAIN (Lasky), Dec. 17.—A remarkable cast surrounds Wally Reid in this fine story of the early west. An extended review will be found in last week's issue.

LOVE LETTER, Dec. 24.—A five-reel picture with Dorothy Dalton in a part that gives her a chance to do some commendable acting. She is ably supported by cast and director, and the photography is exceptionally fine. The story has good continuity and the big scene is very tense. There is a longer notice on another page of this issue.

TAMING TARGET CENTER (Mack Sennet Comedy), Dec. 30.—A two-reel Mack Sennett comedy with some rich burlesque turns and one or two hair-raising stunts like a marvelous leap on horseback over a canyon and a chase on horseback through a hotel, upstairs and down. For longer notice see review on another page of this issue.

Pathe Exchange, Inc.

THE FLOWER OF DEATH (Pathe), Dec. 30.—Episode No. 6 of "The Hidden Hand." New attempts are made upon Doris and Jack Ramsey in this number. No sooner have they escaped from the church than Dr. Scarley pours poison into a night blooming cereus. He intends to kill Jack with this, but the servant places it in Doris' room, and the girl is almost overcome by the poison as a result. Later the "Hidden Hand" prepares a bed of boiling lime, over which Doris is suspended as the instalment closes. The number contains much action of an exciting, melodramatic sort.

CONVICT 993 (Astra-Pathe Play), Jan. 6.—A strong five-reel crook story, written by Wallace Clifton and directed by William Parks. This features Irene Castle as Roslyn Ayre, and opens with her serving a prison term. She escapes from prison and is afterward blackmailed by a girl she met while behind the bars. She joins the latter's gang of crooks and this leads to their undoing. The plot is more or less familiar, but is handled skillfully and has a genuine surprise at the close. Reviewed at length elsewhere.

Harry Rapf.

THE STRUGGLE EVERLASTING (Harry Rapf).—Seven-part screen version of Edwin Milton Royle's morality play, the production is an excellent one, Florence Reed's performance of the leading part being something new in vampires. A longer review is printed on another page of this issue.

S. & S. Film Corporation.

JUST A WOMAN (S. & S. Film Corp.), December.—Eight-reel screen version of Eugene Walter's stage play, directed by Julius Steger, the story has a strong heart interest and is well acted by a competent cast headed by Charlotte Walker. It is given a longer review on another page of this issue.

Triangle Film Corporation.

THE GOWN OF DESTINY, Dec. 30.—Founded on a story by Earl Derr Biggers, this five-part photoplay is novel in theme and interesting from start to finish. It is given a longer review on another page of this issue.

BETTY TAKES A HAND, Jan. 6.—This story took the second prize in the Triangle contest. The situations are treated almost entirely in a comedy vein and are amusing. Olive Thomas is the star. A longer review is printed on another page of this issue.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 3 (Universal), Dec. 19.—Ice boating on Shrewsbury River, N. J.; Red Cross activities, women acting as stage hands, scenes from stricken Halifax, labor for blind French soldiers, and cartoons by Hy Mayer are features of this number.

CURRENT EVENTS NO. 32 (Universal), Dec. 22.—Recruiting in Australia makes a strong feature of this number; also the scenes taken in Halifax after the explosion. Other features are women letter carriers in New York City, drilling field artillery at Yaphank and newspaper cartoons from prominent dailies.

THE HIGH SIGN (Universal Feature), Dec. 31.—A five-reel number, written by J. Grubb Alexander and Waldemar Young and directed by Elmer Clifton. Herbert Rawlinson and "Brownie" Vernon play the leads, supported by Edward Brown, Nellie Allen, Marc Fenton and others. The story concerns a college youth who dreams that he goes to the kingdom of Burgonia, where he passes himself off as a prince and marries a princess from an adjoining state. The action is lively and reaches a pleasing climax, and the settings and photography are attractive. Reviewed at length elsewhere.

BUSTED HEARTS AND BUTTERMILK (Nestor), Dec. 31.—A two-reel subject, based on a play by Lincoln J. Carter, featuring Adele Farrington, Hayward Mack and others. This is a broad burlesque on the vampire type of melodrama. The characterization of the vampire is well done, but the costume may be subject to some criticism. The burlesque touches are very funny, showing the way the husband is lured from his wife and becomes a buttermilk fiend. The wife struggles with poverty by playing solitaire. The closing scenes occur in the den of the vampire and her followers. An entertaining subject, though broad in tone.

CARNIVALS AND CANNIBALS (L-KO), Jan. 2.—A two-reel comic, featuring Mert Sterling, Al Forbes and Russ Powell. The number contains much amusing nonsense, picturing the adventures of a young country couple at a county fair. They visit the various amusement concessions and then fall asleep in a canoe and dream they have been captured by a band of cannibals. The humor consists of little tricks and mishaps. Children will undoubtedly like this number.

KIDNAPPED (Universal Special), Jan. 5.—Episode No. 6 of "The Mystery Ship." Important changes in the plot occur in this number, some of them a little too casually to keep a good degree of interest and suspense. Betty and Gaston, after their long enmity, unite forces and return to Los Angeles, in pursuit of Harry, who has fled with the treasure. The latter has joined interests with "The Spider" and his gang. The action is entertaining, but considerably lacking in dramatic effect in contrast with that of previous numbers.

THE RED ACE (Episode No. 12, "Overboard"—Two Parts—Universal Special), Jan. 5.—This continues the efforts of Virginia and Winthrop to overtake the fleeing spies. They succeed, by a daring trick, in boarding the vessel on which the spies are coming to the United States. The situation creates much suspense and winds up with a hand-to-hand struggle. The interest is very strong as this serial continues.

World Pictures.

DIAMONDS AND PEARLS (World).—Kitty Gordon and Milton Sills have the leading parts in this five-reel photoplay which shows a woman's attempt to win happiness by sacrificing everything for wealth and position. It is reviewed at length on another page of this issue.

Biograph Studio Available for Producers

Many Large Productions Have Been Made There During the Past Year—Room for Ten Companies.

THE big Biograph studio, at 807 East 175th street, The Bronx, as well as its adjoining laboratories, is at the service of producers who are looking about for motion picture manufacturing facilities. The stages, all equipped with overhead and side lights, together with a large assortment of scenery, etc., are available by the week or longer. Thomas A. Persons, who has had large experience in studio control, especially with the Selig company, is manager. Mr. Persons says there is ample room for ten companies to work comfortably.

The completion of Harry Rapf's production, "The Struggle Everlasting," starring Florence Reed and directed by James Kirkwood, is the sixth production staged there by Harry Rapf during the past year. His former productions were "The Argyle Case," "The Silent Master," "The Mad Lover," "The Forced Honeymoon," all featuring Robert Warwick, and "To-Day," with Florence Reed.

Aside from directing some of the Harry Rapf productions, Ralph Ince has produced "The Co-respondent" and "The Battle Cry," with Elaine Hammerstein.

Mme. Petrova is at present busy with her Petrova pictures and has already completed two productions at this studio. Clara Kimball Young produced three subjects during the past year. Others who have made pictures in the studio during the past year are "Fatty" Arbuckle and Harry Weber.

Mark M. Dintenfass is now producing Ambassador Gerard's "My Four Years in Germany," under the direction of William Nigh.

"HIS FISHY FOOTSTEPS" (General Film).

The second of the Finn & Haddie Comedies, "His Fishy Footsteps," is released this week by General Film Company. This concludes the fifth series of Jaxon comedies, which will be followed immediately by a series of six Finn & Haddie comedies. Billy Ruge, the inimitable comedian who has been starring in the Sparkle Comedies, appears this week in "Double Cross," a rollicking screen comedy with some unusually entertaining situations.

State Rights Department

Conducted by A. K. GREENLAND

Silverman Explains Further Details

Presents New Twist to Current Efficiency and Economic Combinations Aimed Primarily to Advance Interests of Exhibitors in His Territory.

MAYER SILVERMAN is hard at work perfecting the initial details of his proposed organization, which is to combine his exchange, The Liberty Film Renting Service, Pittsburgh, Pa., with a circuit of sixty or more motion picture theaters located within the normal booking radius of his exchange, into a joint buying and distributing corporation, whereby the securing and distributing of feature state rights productions may be conducted not only with efficiency, economy and time-saving, but also at an actual profit to the mutual stockholders that subscribe to his views and take stock in the new enterprise.

Mr. Silverman points out that he does not desire to own the controlling stock for himself but is willing to retain only about 15 per cent. thereof, and aims at a constant buying fund of about $15,000 with which to make purchases of productions measuring up to the accustomed standard, and provide for the maintenance of such basic expenses as would be part and parcel of the exchange, minus all its present heavy and avoidable encumbrances. No one exhibitor is to be allowed more than 3 per cent. of the stock, which again will prevent any one man appropriating the voting power and control. In many other ways, too, Mr. Silverman has aimed to protect the stockholders.

Meetings are being called by Mr. Silverman, in which all interested exhibitors have been asked to participate.

Insomuch as the movement presents a new twist, the Moving Picture World, without attempting to deviate from its truly neutral course in all matters of this kind, herewith prints for the attention of its readers the following explanatory letter in which the Pittsburgh state rights exchangeman sets forth his ideas in brief form:

"We desire to co-operate with exhibitors in our territory for the purchase of state rights productions, regular weekly releases, comedies and so on, in order to eliminate the excessive overhead expenses of traveling salesmen, excess advertising, disparity of ideas regarding the booking of productions, and to cut the excessive time limit required in booking pictures independently.

"We have been in the moving picture business for ten years—always independent. It is almost necessary for us to add an excessive overhead in order to meet the expense as above described. We will eliminate this expense by combining approximately ninety-day bookings, using two subjects among our own exhibitors, who will be taxed with the entire cost of the production plus overhead expenses. Our additional profit will be derived from exhibitors outside of our combination who book and run our subjects.

"We will incorporate only to the value of our stock. We are not figuring on any exorbitant ideas, only on a pure, simple, business-like basis, by booking up the subjects we have open in our territory. We will be enabled to give back to the exhibitor in dividends the sums derived from the bookings, almost a sufficient amount to pay for his initial investment. Accrued dividends will be available to our exhibitors every two or three months.

"We will not publish the names of member exhibitors in connection with this idea until we have at least twenty checks on hand, for the reason that should we not be enabled to go through with this proposition we will return their checks and endeavor to do business as heretofore.

"I am informed that there are already several of these circuits in operation and have knowledge of several being promulgated in various sections of the country. In our advance notices sent out to exhibitors in this territory you will note that we called attention to these various ideas of producers and manufacturers, but in not one of these do they figure in the exhibitor. It is true I am backing a great deal of my reputation as a fair-minded exchange man to induce a number of exhibitors to join with us and am agreeably surprised at the attitude taken by the majority of theater-men whom I have approached.

"The old methods of doing business followed out by certain feature exchanges who figure on volume and end up with a loss must necessarily be eliminated. The release of certain subjects on a state rights basis as high-priced productions which are generally without great profit to the exhibitor, will, of a necessity, be eliminated. The exhibitor must receive state rights productions at a reasonable figure to allow him a living profit, and I do not think that there is any method that has so far been advanced that can equal my proposition."

JOE LEE OFF ON SWING.

The Joseph F. Lee Buying Agency is on the tongue of many of the independent exchangemen throughout the country this week and next, as it also was last week, for Joe Lee, founder of the movement and its head, is off on the swing around the circuit, as promised in an interview with the representative of the Moving Picture World, chronicled on page 1650 of our December 15 issue. Already Mr. Lee has been in Chicago, Kansas City and other distributing centers in that belt, and is due, or perhaps has already arrived, on the coast, where he will doubtless spend the holidays.

Mr. Lee is an energetic worker and one who does not fail to line up any proposition that he may espouse, so that the trade may well look forward to a full statement of his accomplishments upon his return to New York, which is expected before the middle of January. As it is, the Joseph F. Lee Buying Agency is already organized completely, and the trip of its founder is really in the nature of a last moment consultation before embarking upon its career. In addition to the details contained in the issue above referred to, our readers are hereby advised that much data on this proposition is to be found on page 1710 of our September 15 edition.

EARLY G. E. PLANS FOR 1918.

Arthur H. Sawyer and Herbert Lubin, moving spirits of General Enterprises, Inc., announced this week that their plans for the new year embraced continued activity in the field of state rights, together with a widening of their present scope, so as to embrace the production of special features during the year 1918. Herbert Lubin, who negotiated the contract between Madame Olga Petrova and Superpictures, Inc., has closed arrangements whereby William Christy Cabanne, author and producer of "The Slacker" and "Draft 258," will head Cabanne Superpictures, Inc., in the production plans of which Mr. Lubin will play a prominent part. The formation of this new organization is now in course of process and work on production will start early in January.

The next big film spectacle to be exploited by General Enterprises, Inc., as a successor to "The Warrior" will be seven reels in length and will offer as a star one of the leading

Scene from "The Liar" (General Enterprises).

female screen players at present high in public favor. In addition to the plans outlined above, the McClure production, "Mother," is at present being successfully exploited by Messrs. Sawyer and Lubin, and they have recently acquired the rights to "The Liar," a six-part society melodrama, starring the former Universal favorite, Jane Gail, and directed by William Haddock.

The present offices of General Enterprises, Inc., at 1476 Broadway, will be enlarged so as to include a projection room.

"Mickey" a Comedy Plus

Trade Showing After the Yuletide Season—Mack Sennett Furnishes Interesting News Regarding Production.

THE Western Import Co., who control the world rights to Mabel Normand in "Mickey," gave out the following interview with Mack Sennett relative to the reasons why "Mickey" was so costly.

"Wastage in the production of motion pictures is a favored topic among writers. They scold the industry very severely for flinging money away. Pioneers are always wasteful. In the old buffalo days on the plains, hunters cut ont the tongues and rump steaks and abandoned the rest of the meat to the wolves. Just so the pioneers in any mining district take only the richest of the ore. It is the men who come afterward who sift the gold from the ore dumps."

"I have no doubt that in time the production of motion pictures will be as carefully systematized as a packing house where they sell every part of the pig but the 'squeal.' At present we are progressing too rapidly in big things to occupy ourselves with stuffing up little leaks."

"At the same time the wastage is less than appears to the superficial observer. Compare the production of "Mickey," the big feature picture which we are about to release, with a big theatrical productions. Before a big theatrical show sees Broadway it has been rehearsed for weeks. By the time it appears in New York the chances are that not more than one line out of ten remains of the original manuscript. We can't put a motion picture out on a trial run. When it leaves our hands its mistakes are irrevocable. What appears to be an

Scene from "Mickey" (Western Import)

appalling wastage of film is our substitute for the tour of trial performances in the small towns. When we hit upon a comedy idea we go over it in council and pick it to pieces. We weigh it, we taste it, we do everything but take the filling out of its teeth; finally we decide to tear it to pieces again at rehearsal. Finally it goes to the camera. At this point occurs the apparent wholesale wastage. We take each situation from half a dozen angles. If we get two or three 'hunches' we take them all. When we finished 'Mickey,' we came to the projection room with enough film to make five or six big pictures. On an average we cut out four or five feet of film for every foot that we made. In fact, the cutting of 'Mickey' could be compared with the Chinese Ling Chee (the death of a thousand cuts). Some of the scenes from 'Mickey' have been made twenty times. This was not because the first time was not good. We were determined that no matter how much time it took or how much film was used up, 'Mickey' must be as near perfection as human effort could make it. 'Mickey,' the adorable little girl around whom this story was woven, is as real to me as though she were a living person. If I let 'Mickey' go out upon the road to seek her fortune, knowing there was one more thing I could have done for her, I would feel as though I had starved a child. Robert Louis Stevenson said that good writing consists not in writing, but in rewriting. Our way of rewriting 'Mickey' was to take a lot of film and use a little of it."

Incidentally, this Mabel Normand seven-part comedy is slated for its initial trade showing in New York after the holiday season.

STERLING HEAD IN CHICAGO.

Arthur F. Beck, president and general manager of the Sterling Pictures Corporation, spent the greater part of last week in Chicago on a deal of a state right nature. "Observation of conditions" is the way sales and exchange manager H. R. Ebenstein explains Beck's trip, though there is reason to expect an announcement of greater details upon his return.

McGOVERN WITH W. H. PRODUCTIONS.

Elmer J. McGovern has joined the ranks of W. H. Productions Company in the capacity of production editor. He is supervising the completion of the program of twenty-eight two-reel Keystone Comedies. These are considered the pick of the entire Keystone output, and in them are featured the world's famous comedy stars—Charlie Chaplin, Mack Sennett, Sydney Chaplin, Fatty Arbuckle, Mabel Normand, Max Swain, Chester Conklin, Ford Sterling and Charles Murray.

W. H. Productions Company, as evidence of its policy to help the independent exchangeman and the exhibitor, created a stir, indeed, among the trade last week by announcing the offer to dispose of this series of comedies at the rate of $80 per reel, with the war tax prepaid.

Mr. McGovern, who will supervise the editing of these productions, has had considerable experience in the industry. He has occupied the following executive positions: assistant to Adam Kessel of the New York Motion Picture Corporation, general manager for Frank Powell Productions, Inc., and studio and casting director for the Vitagraph Company. He is also author of a number of successful photoplays.

Carl P. Lothrop is also a new addition to the staff of W. H. Productions Company. He was born in Braintree, Mass.; was educated in the public schools of Braintree, in Thayer Academy, College of Liberal Arts of Boston University, Boston University Law School, of which he graduated with a degree of LL.B., of 1910. He has practiced law in Boston for the past eight years, and has been connected with big business for the past ten years, having been retained in a special advisory capacity relative to Massachusetts income tax law and the United States income tax law.

OLDKNOW RETURNS TO FAMILIAR POST.

With the addition of William L. Russell, prominent Pittsburgher, to the executive forces of the U. S. Exhibitors' Booking Corporation, Frank Hall, president and general manager of the concern, has completed his organization, as stated elsewhere in this issue.

Mr. Russell henceforward will make his headquarters in the York York offices of the booking corporation, in the Times Building, and will serve as treasurer in place of William Oldknow, the prominent southern film distributor, who has been acting in that capacity pending the selection of his successor.

Now Mr. Oldknow will transfer his activities again to the South, where he will continue to serve as general manager of the Consolidated Film and Supply Company. He also will have complete supervision over the distribution of U. S. subjects in the territory below the Mason-Dixon line, for which task his long experience in the southern field eminently equips him.

By the acquisition of William L. Russel the U. S. will greatly increase the efficiency of its sales forces, for Mr. Russell bears a high reputation in the Middle West as an organizer and developer of large mercantile interests. His familiarity with conditions beyond the Alleghanies also fits him for the important position he will undertake.

All this comes about after Mr. Oldknow had announced his resignation as executive of his southern interests and had received an elaborately engraved testimonial from thirty-nine members of his organization. The return of the popular exchangeman to his familiar haunts is indeed a logical move on the part of the U. S. Exhibitors' Booking Corporation.

ABRAMSON ASSEMBLING CAST FOR "MORAL SUICIDE."

Ivan Abramson, in his new post as president and director exclusive of the Graphic Film Corporation, is at present devoting his full time to the selection of the cast that is to interpret his gripping, original, seven-reel production, "Moral Suicide." Extreme care is being exercised by Mr. Abramson in this matter as he is particularly anxious that his first creation for the Graphic company should be as perfect as possible not only as to fidelity of types for the various parts, but particularly in that each performer selected should possess the full quota of unmistakable histronic talent that the respective roles call for. The Graphic head favored the writer with a skeletonized reading of the scenario, and he must confess being very much impressed with the power and vibrancy of the theme. He agrees that the director cannot be too careful in the selection of the talent. The names of some now under consideration give full evidence that Mr. Abramson intends to mark his independent re-entry to the producing field with an all-star cast. Announcements as to engagements should be forthcoming before the holidays have passed.

HOFFMAN ENGAGES ANOTHER GAINSBORG.

Eduardo Gainsborg, who has been engaged by M. H. Hoffman to take charge of the San Francisco Foursquare Pictures exchange, left last week for his destination. Mr. Gainsborg is one of the recent entrants into the film industry, but his progress has been sufficiently rapid to win his appointment to one of the most important posts in the Foursquare Pictures organization. Mr. Gainsborg is a Columbia College graduate, a man of keen discernment, and his methods will be those of the experienced man of affairs, who applies sane business methods to the distribution of motion pictures.

Frank Hall Organization Complete

The United States Exhibitors' Booking Corporation a Tribute to His Capacity.

ONLY three months ago and in that period expanded into a distributing organization covering the world, with three special attractions already on the market and others soon due, the success of the U. S. Exhibitors' Booking Corporation is a tribute to the energy and business acumen of Frank G. Hall, its organizer.

In record time he completed his sales forces to cover the domestic field with special representatives stationed in independent exchanges in every large city in the United States, after which he contracted with the firm of Robertson Cole, of New York and London, one of the largest importing concerns in the world, to distribute the U. S. output in the foreign territory.

Frank G. Hall.

Today the U. S. is in direct communication with exhibitors all over the globe, and has set so high a standard in its first group of pictures, embracing "The Zeppelin's Last Raid," "Those Who Pay," and "The Belgian," that it has established itself in the front rank of the independent distributing concerns.

Mr. Hall's success as a state rights operator in New Jersey impelled him to expand his efforts. A year ago he organized the Civilization Film Corporation in the commonwealth across the Hudson, through which he marketed such productions as "Civilization," "Joan the Woman," "Enlighten Thy Daughter," "The Garden of Allah," "Beware of Strangers," "On Trial," "The Bar Sinister," and others.

The growing demand among exhibitors of his State for special productions to show at intervals in their theaters for the purpose of stimulating business, impressed Mr. Hall with the need for a concern that specialized in such productions. The outcome was the formulation of the U. S. Exhibitors' Booking Corporation. At present it is the intention of Mr. Hall and his associates in the booking corporation to distribute about twelve such producions a year.

HUGHES VISITS MANHATTAN.

M. C. Hughes, district manager of the Metro Film Service, Ltd., with headquarters in Montreal, Canada, spent three days last week in New York. He was in conference with the home office of Foursquare Pictures, whose Canadian exchanges—operated in conjunction with those of the Metro Film Service—are being cared for by J. J. Unger, general manager of that organization.

"Foursquare Pictures may regard with satisfaction the prospective business which we are lining up in Canada," said Mr. Hughes. "Its features are of a quality which the Canadian exhibitors and public desire, and we expect a satisfactory volume of business for the coming year."

FRANK SENG SENDS CHRISTMAS MESSENGER.

The trade undoubtedly paid more than passing attention to the Parentage Messenger Christmas edition, which was last week circulated from the offices of Frank J. Seng, exploiter of "Parentage," the production with a purpose, produced by Hobart Henley. The eight-page holiday booklet is the work of Victor B. Johnson, general advertising manager of the Seng enterprises, and only goes to reinforce the reputation for able work that this gentleman enjoys.

LILLIAN WALKER SIGNS WITH CREST.

Lillian Walker, star of "The Grain of Dust," now being sold on the State Rights basis, has just signed a contract, by arrangement with Lester Park, with Carl E. Carlton, president of the Crest pictures, to make four more productions. Miss Walker will begin work as soon as the first of the four scenarios is determined upon.

GARFIELD REPORTS SUCCESS.

Herman J. Garfield has taken occasion to advise the Moving Picture World that he is meeting with success in his tour throughout Ohio, Indiana, and Kentucky, in behalf of the "Submarine Eye," which is controlled in that territory by the Submarine Film Corporation, of which he is general manager.

SPECIAL SALES-DRIVE ON "MOTHER."

A vigorous sales-drive has been inaugurated for the George Loane Tucker production, "Mother," by the departure from New York, this week, of Herbert Lubin, Harry G. Kosch and M. R. Fink, of General Enterprises, Inc., which firm controls the territorial distribution for the six part state rights offering.

Mr. Lubin left New York Monday afternoon, December 17, for Chicago and further across the continent to California. The G. E. executive has established headquarters at the Sherman House in the windy city and arrangements for a special showing have been made there on December 19.

Elisabeth Risdon, star of "Mother," at present playing a leading role in "Misalliance," played Chicago last week, and Mr. Lubin took advantage of the coincidence to have the young star appear at the showing.

Harry Kosch also left the city Monday, bound for Boston, Mass., where he will preside at several screenings of the George Loane Tucker production and close contracts for the New England territory.

Mr. Fisk, at present in the South, reports widespread interest in the Tucker picture and is also taking care of the arrangements recently completed whereby "Mother" will be shown in the various penal institutions as an aid in the uplift work now being vigorously pushed by many prison authorities.

During the absence of Messrs. Lubin, Kosch and Fink from the offices of General Enterprises, Inc., Arthur H. Sawyer is looking after the interests of the pictures controlled by the firm, namely: "The Warrior," "Mother" and "The Liar."

"BIRTH OF DEMOCRACY" SPECTACULAR.

A pretentious form of advertising and publicity will be connected with the release of "Birth of Democracy," Franko-American's spectacular film, which has been bought for New York state and northern New Jersey by the Merit Film Corp.

A special showing of the film will be given the first week during January at the Theatre Francaise, New York, and some of the most prominent foreign government representatives, as well as American administration representatives, are being invited.

Large publicity in the dailies throughout the country is being arranged for, especially because of the fact that some of the foremost editors have expressed the desire to give this production enthusiastic support, considering the picture both from the patriotic as well as entertainment standpoint.

In the metropolitan district the Merit Film Corporation is making special arrangements between the exhibitor and the public school to give special morning and matinee performances in the respective districts where the schools are situated.

The picture, from its dramatic value should, of itself, make a wonderful success. Lydia Borelli, having the leading part, is so well known as a star of clearest lustre, that her appearance in the picture itself would guarantee the dramatic work.

The objection that several would raise of its being a foreign picture, in this case will be entirely discarded, because the picture of necessity must needs have been made in foreign countries, for the settings, the streets, the building, and all connected therewith, being chiefly Parisian, and of such suburbs as are around Paris, made it a matter of necessity to take the picture in France.

"THE STRANGER" NOT A PROSPECTOR.

The January first release of the King-Bee Films Corporation, starring Billy West, is to be called "The Stranger" instead of "The Prospector," as previously announced.

In this picture Billy West will be seen in some new stunts, according to President Burstein, that will prove a genuine novelty in comedies. This is the second comedy made by the King-Bee company in California, and is said to be as funny as "The Slave," which is claimed the best release made by this company since it started making two-reelers.

Billy West and his associates went into the Rockies to screen "The Stranger," and what Director Gillstrom made poor Billy do caused him to take "osteopathic" treatments for ten days.

ELLMAN MANAGER OF WOLFBERG HEADQUARTERS.

J. L. Ellman, for the past few months publicity director for the Harris P. Wolfberg Attractions, has been appointed manager of the home office, Pittsburgh.

He succeeds Howard Stahler, who is in Maryland opening up that territory with "The Crisis." The Wolfberg Attractions now also distribute "The Mad Lover," "To-Day," "Persuasive Peggy" and "The Deemster."

"THE SLAVE" WITHOUT SUB-TITLES.

The King-Bee Films Corporation announces that their first picture made in California, entitled "The Slave," is so funny and the story so easy to follow that sub-titles might hurt the action, and they will release this latest Billy West King-Bee comedy without any sub-titles whatsoever.

It has been conceded by all authorities that sub-titles are of great importance in the presenting of a film story, and here is one instance where the action and the humor are said to dove-tail so perfectly that sub-titles are of no help.

"Triumph of Venus" Soon

Seven-Part Production Bearing Classical Greek Theme Will Introduce Betty Lee to Stardom.

EDWIN BOWER HESSER, general manager of the Victory Film Manufacturing Company, is busy engaged with the presentation of "The Triumph of Venus," starring Betty Lee. The story itself deals with Grecian gods and goddesses, fair nymphs and natural and super-natural beings. Captain Hesser, in addition to producing this spectacular seven-reel photo drama, is its director and author.

Although this story was written several years ago, Hesser did not undertake to produce it until he found a girl suitable to portray the character of Venus, and in the selection of Betty Lee he claims to have discovered a modern Venus de Milo. Supporting Miss Lee in this photo-drama are William Sherwood, Phyllis Beveridge, Hassan Mussalli, Grace Hamel and Baby Bonnie Marie Katz, who plays the part of Cupid. The company of nymphs consists of a bevy of pretty girls. All are expert swimmers and perfect specimens of womanhood.

Edwin Bower Hesser.

This is Captain Hesser's second production of the year, the first being "For the Freedom of the World," which was purchased and exploited by Goldwyn.

Mr. Hesser, who is but twenty-four years of age, has had a varied career and has traveled the world over. When a mere boy he held positions as dramatic critic on several dailies in New Jersey. When wireless was the craze he became an associate editor of the Aerogram. This post gave him an opportunity to write stories of travel as he went from place to place. With the coming of the motion picture Captain Hesser entered the silent drama industry. At one time he was the press representative of the Kinemacolor Company of America and manager of the Kinemacolor theater in New York. From publicity work Hesser entered the scenario writing field. He next learned the motion picture camera and became an assistant director. Soon he entered the field for himself. Realizing the value of publicity in the motion picture field he soon organized the Hesser Publicity Bureau, which handled the road tours of the Boston Opera Company and the Royal Cwent Chorus from Wales.

With the sinking of the Lusitania Captain Hesser dropped his commercial work and entered the Canadian army. Rejected at first because of physical unfitness, he remained in Canada, and owing to his ability to campaign and organize was commissioned lieutenant in the 212th Overseas Batalion. His ability was soon recognized and he was made a captain and appointed Brigade Director of Recruiting and Publicity for the American Legion. This strenuous campaign again brought on ill health, which prevented his engaging in active duty in the present conflict, and brought him back to civilian life. While in Canada the Hesser Bureau was devoted chiefly to recruiting campaigns, but Metro pictures were also introduced in that territory in a six-months' campaign mapped out by the Captain, who further announces that the next production of the Victory Film Manufacturing Company, following "The Triumph of Venus," will be a patriotic super-feature entitled "For the Glory of the Stars and Stripes."

FARNHAM REPORTS PROGRESS.

The alliance of independent manufacturers, namely, the Ivan, Frohman Amusement, High-Class, Triumph and Ogden companies, who through their spokesman, Joseph H. Farnham, addressed the joint exhibitors gathering in Washington on December 12, as recorded in our last issue on pages 1919 and 1967, with a manufacturer-exhibitor joint co-operative booking proposition, has been in frequent session with the heads of the two exhibitors' bodies, namely with Lee Ochs and Louis Blumenthal of the M. P. E. L. of A., and Charles Pettijohn and Frank Rembusch of the A. E. A., during the past week. No decisions have as yet been announced but should be forthcoming very shortly.

TOLMAS SUCCEEDS GILMAN.

B. R. Tolmas, a prominent Pennsylvania film man, has joined the sales force of the U. S. Exhibitors' Booking Corporation in that district, having charge of the marketing of U. S. subjects in Eastern Pennsylvania. He succeeds F. H. Gilman, who will assume charge of another territory for the same concern.

Sales of the Week

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

W. H. PRODUCTIONS COMPANY is maintaining its record in the consummation of sales on their product. During the past week the following deals have been made: To Tom Moore, Washington, the rights to the second and third Hart features, viz.: "The Bandit and the Preacher" and "The Hell Hound of Alaska" for Delaware, Maryland, District of Columbia and Virginia; To A. Dresner, Exhibitors' Film Exchange of Washington, the rights to Wm. S. Hart as "The Two-Gun Man," in "The Bargain," for Maryland, Delaware, District of Columbia and Virginia; To Masterpiece Film Attractions, Cleveland, Leon D. Netter, manager, the rights to Wm. S. Hart as "The Two-Gun Man" in "The Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska," for the State of Ohio; To the Keystone Distributing Corporation of Philadelphia, the rights to William S. Hart as "The Two-Gun Man" in "The Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska" for eastern Pennsylvania; To T. E. Larsen, Oklahoma City, the rights to Wm. S. Hart as "The Two-Gun Man" in "The Bargain" for Texas, Oklahoma and Arkansas.

* * *

A. Weinberg and Maurice Fleckles, of the Renowned Pictures Corporation, announce the closing of the following deals in which the Harry Raver production, "The Public Defender," is the central figure: To Reginald Warde, exporter, 729 Seventh avenue, the rights for the world, exclusive of the United States and Canada, and to Hirman Abrams' exchange, the Boston Photoplay Company, Boston, for the six states of New England.

* * *

The Ivan Film Productions, Inc., announce the following state right sales this week: To the Liberty Film Renting Company, for western Pennsylvania and West Virginia, "Babbling Tongues" and "Sins of Ambition"; to the Eastern Feature Film Company, for New England States, "Human Clay" and "Sins of Ambition"; to the Merit Film Corporation, for New York State and northern New Jersey, "Human Clay" and "Sins of Ambition"; to the Electric Theater Supply Company, for eastern Pennsylvania, southern New Jersey, Delaware, Maryland, District of Columbia and Virginia, "Human Clay"; to Peerless Feature Film Exchange, for eastern Pennsylvania, southern New Jersey, Delaware, Maryland, District of Columbia and Virginia, "Sins of Ambition."

* * *

Almost simultaneous with the announcement that Renowned Pictures, Inc., had purchased the United States and Canadian rights to the Keenan-Edeson-Hanlon production, "The Public Defender," comes the report from Messrs. Weinberg and Fleckles that Walter E. Greene has secured the rights to the Raver picture for Greater New York and the entire state. Modern Feature Photoplays, Inc., Greene's New York exchange, of which Charles Streimer is manager, will release "The Public Defender" by January 1 if possible.

BRENON PRODUCTIONS START 1918 AUSPICIOUSLY.

By the first of the year three big special features which Herbert Brenon has made will be launched simultaneously throughout the country. "The Fall of the Romanoffs" opens in New York in January and will be exhibited throughout the state for the first three months of the year. During that time it will also start its drive throughout the United States.

"Empty Pockets" will be released during January at the most important houses on the First National Exhibitors' Circuit, followed by runs in every state in the Union.

"The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson, which has just been completed at the Brenon studios, will be shown for the first time publicly in New York next month, following which it will be generally released.

These three pictures are entirely different from each other. "The Fall of the Romanoffs" deals with history. It proves the theory of the value of the screen as a historian, making realities live before one's eyes. It is being state-righted. "Empty Pockets" is a melodrama, adapted for the screen from the novel by Rupert Hughes.

The third picture, "The Passing of the Third Floor Back," presents for the first time Sir Johnston Forbes-Robertson, the noted English actor, who came to America for the sole purpose of appearing in the screen in Jerome K. Jerome's drama.

"The Passing of the Third Floor Back" is a timely offering. It carries a noble message to mankind. It brings a ray of hope and kindliness into these troublous times.

COAST GETS "ZEP" SPECTACLE.

The Pacific Coast will have its first view of "The Zeppelin's Last Raid" at the Mack Sennet Theater, San Francisco, shortly after the first of the year. The fame of the new Ince production has spread rapidly beyond the Rockies, and special representative James Gausman, for the coast district of the U. S. Exhibitors' Booking Corporation, reports heavy bookings. The engagement at the popular San Francisco theater will be made the occasion of a festival.

The Sennett theater has obtained the first-run privilege to the Ince production. It is understood that following the showing in that house the picture will be released to all exhibitors on a wide-open booking policy.

Manufacturers' Advance Notes

The "Sign Invisible" Sold

Edgar Lewis Disposes of His Latest Subject to the First National Circuit.

AFTER a busy and enjoyable summer's work up at Lake George during which time they made two features, Mr. and Mrs. Edgar Lewis, looking tanned and strong, are back in New York for the brief stay necessary to closing the sale of one of the negatives to The First National Exhibitors Circuit.

Mr. Lewis is justly proud of the fact that he is one of the few directors producing entirely on his own capital. "The Bar Sinister" was his first picture under his own banner, but he is well known to the trade as the man behind such releases as "The Barrier," "The Great Divide," "The Nigger" and many others as well known.

Edgar Lewis.

The production just sold to the "First National" is from an original script by Anthony P. Kelly entitled "The Sign Invisible" and is built on a big theme—the dominant and ever present powers of Providence and Nature. The locale of the story is the Canadian Northwest—land of towering mountains and human men and women. Into these surroundings wanders a heartsick, embittered man of the world who has lost faith in himself, renounced his Creator and learned to despise mankind. The story of his chastening is dramatically told by a big cast headed by Mitchell Lewis, who was Poleon in "The Barrier"; Victor Sutherland, Edward F. Roseman and Mabel Juline Scott will be recalled as having had prominent roles in the same play.

Speaking of his summer's experiences Mr. Lewis said: "We built our town at Black Point on the shores of Lake George, where we did "The Barrier." It was pioneering with a vengeance. We had to erect not only our sets but living quarters for all hands. We installed our own power plant, electric light and water system. Our post office, Fort Lewis, was officially recognized—we had telephones and everything—except politics and police."

Aaron Jones, of Chicago, and Robert Lieber, of Indianapolis, both came to New York to pass judgment on "The Sign Invisible" before the big deal was completed.

Mr. and Mrs. Lewis are shortly leaving for a rambling vacation trip through the South and West. A visit to the producer's birthplace in the "Show Me" State will break the journey which has California—which Mr. Lewis has never visited—as its objective.

FAMOUS PLAYERS TO MAKE "LA TOSCA."

After much time spent in negotiations and elaborate preparations for the production, the Famous Players-Lasky Corporation announces it has secured "La Tosca," and that Pauline Frederick will appear in the role of Floria Tosca. It will be a Paramount picture and will be done on a most elaborate scale of excellence.

It would be difficult to find, in the whole range of drama and opera, a piece that has won more signal renown than "La Tosca." Written by Victorien Sardou upward of thirty years ago expressly for Sarah Bernhardt, it was in this play that she made one of the greatest successes of her career. It was recognized far and wide as a play of extraordinary power, inasmuch as it possessed dramatic intensity of the most compelling and enthralling character, and also because it reflected the high lights of human passions.

The possibilities of "La Tosca" as a screen drama can hardly be overestimated. It is as perfectly adapted to the films as if it had been written for them, because it is one thrill on top of another, emotional in the extreme, and with opportunities for every member of the cast.

Many "O. Henrys" for New Year

Four Directors Hard at Work East and West on Future General Film Releases.

ONE of its numerous series successes which General Film Company will continue to release during the new year will be the Broadway Star Features "O. Henry" stories now nearing the close of their first year. According to present plans, these features will be continued for some months to come, as there is still a large number of the "O. Henry" stories capable of being adapted for picturization. Ambitious plans are now being worked out for an extensive "O. Henry" program of entertainment for the great army of followers of the "O. Henry" pictures.

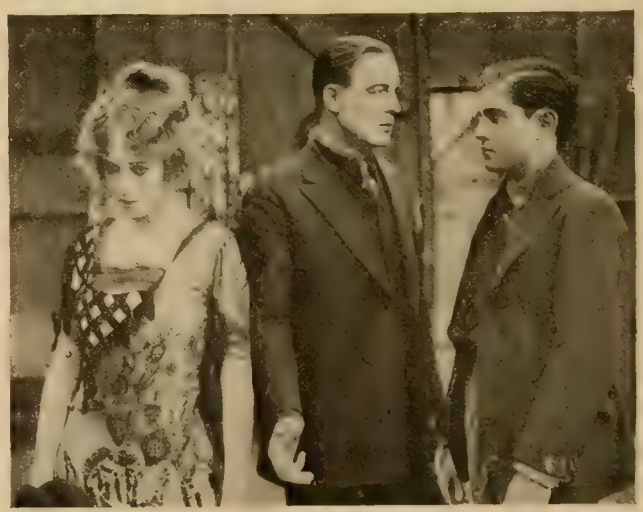
The enormous increase in the demand for these short length features has made it necessary to keep four directors and as many companies busy producing them. Three directors, Ashley Miller, Martin Justice and George Ridgewell, will continue to produce these stories in the New York studios, while on the west coast Director David Smith is at work on a new series of Western and Central American stories by the famous author. Some of the "O. Henry" stories to be released at an early date, according to present plans, are "The Clarion Call," "The Hiding of Black Bill," "The Fifth Wheel," "The Moment of Victory," a story of the Spanish-American war; "The Count and the Wedding Guest," "The Thing's the Play," "The Compliments of the Season" and "The Trimmed Lamp." Many others are being adapted for the screen and will be ready for production shortly.

General Film Company expects to begin the new year with a program of "O. Henry" stories which will excel the many popular successes released last year. No other series of short length features in many years has scored such a success as the "O. Henry" pictures, which are continually adding to their fame as box-office attractions.

JEWEL CARMEN IN NEW FOX PRODUCTION.

C. M. Franklin is now directing Miss Jewel Carmen in a new William Fox production with an Alaskan locale. Work was begun last week at Hollywood, Cal. Miss Carmen's first production as a star, "The Kingdom of Love," released December 23, was made under the direction of Frank Lloyd, who directed the William Farnum de luxe production, "Les Miserables," now being shown at the Lyric theater, New York.

Mr. Franklin, with his brother, S. A. Franklin, has been confined since his association with Fox principally to the direction of the Francis Carpenter-Virginia Lee Corbin and the Georgie Stone-Gertrude Messinger companies, making such productions as "Jack and the Beanstalk," "Aladdin and the Wonderful Lamp," and pictures based on the story of "The Mikado" and "Ali Baba and the Forty Thieves."



Scene from "The Kingdom of Love" (Fox).

Francis Carpenter and Gertrude Messinger are included in the cast of the new Carmen production, as are Carmen De Ru and Lloyd Perl.

Goldwyn Completes First Year

Will Celebrate Opening of Second Twelvemonth by Release of "Thais"—Another Star Coming in Spring.

ALTHOUGH slightly more than twelve months old, Goldwyn is but one third that old in a releasing sense, with eight Goldwyn pictures thus far presented for public patronage. The first eight months of the company's history were devoted to organization and production. This time spent in advance preparation enabled Goldwyn to spring full-fledged into existence, with a number of completed productions on its shelves and completely eliminated rush work on productions to enable the makers to release well-rounded instead of hurriedly completed pictures.

Coincident with the attainment of its first birthday Goldwyn is releasing on December 30 throughout North America its greatest production and its most celebrated star—Mary Garden in "Thais" by Anatole France. This marks Mary Garden's first appearance on any screen and is the highest achievement technically and dramatically of the new company.

"Thais" represents a new note in production, and Miss Garden on the screen turns out to be the same sensational success that she had been on the operatic stages of two continents.

Goldwyn in its first year established close relations with a score or more of America's most popular and successful authors and playwrights, who did not stop when they had sold their novels or manuscripts to the organization, but followed their stories into actual production to help impart to them the solicitous care and many refinements which have been apparent in all of the pictures thus far released under the Goldwyn imprint.

Long before the completion of "Polly of the Circus" and its release in September, Goldwyn had organized the Goldwyn Distributing Corporation and dotted North America with its offices, through which are now handled not only the Goldwyn productions but special productions of other individuals or companies wishing to avail themselves of the selling capacities thus afforded.

Goldwyn Distributing Corporation today operates offices in nineteen American cities; Goldwyn Pictures, Ltd., of Canada, operates offices in six cities of the Dominion; Goldwyn representatives have opened offices for the organization in Australian cities, and at this moment England is witnessing the entry of the Goldwyn productions into the theaters of the United Kingdom.

In the year ahead Goldwyn will be an even more active producer than in the first year of its existence. In addition to its group of popular stars, embracing Mae Marsh, Madge Kennedy, Mabel Normand, Mary Garden and Jane Cowl, another star of world-wide fame will enter the Goldwyn studios for the first time early in 1918, and still other stars are to be announced before spring. An average of four companies will be kept at work constantly in the big Fort Lee plant which is under lease to the company.

In every sense Goldyn is satisfied with its first year's achievements and with the business returns therefrom. It is a well-adjusted, smoothly-organized mechanism capable of still bigger things and it foresees in the coming year a great improvement in business conditions and public patronage which will mean enlarged returns for exhibitors and itself.

STRONG SUPPORT FOR BEBAN IN "JULES."

Many of the best players in the Paramount roll have been assembled for the supporting cast of George Beban's starring vehicle, "Jules of the Strong Heart," which is to be released by Paramount, January 14. Jules Lemaire, the title role portrayed by Mr. Beban, the Lasky star who has scored tremendously in the past in delightful Italian character roles, is a good-natured, singing, happy-go-lucky French-Canadian trapper. Jules is seen in the atmosphere of a lumber camp in the big north woods, surrounded by an interesting group of rough, but stout-hearted, men of the timber lands.

Raymond Hatton appears as Ted Kendall, timekeeper of the camp, of a higher type than the lumberjacks, but inured to the life of the big woods. Charles Ogle is the boss of the camp, Tom Fransworth, a large, stalwart lumberman, competent, powerful and firm, but just. Guy Oliver plays the heavy character, Big Jim Burgess, a rough and overbearing lumberjack, crafty and cunning in his dealings with men, and caveman-like in his wooing of the boss' daughter. Ernest Joy is Jack Ligitt, a coarse, rough type of lumberman, leader of discord. Horace B. Carpenter appears in a more likable role, that of Reddy, a rough and uneducated lumberjack. Edward Martin is the Factor, head of the Hudson Bay trapping colony, a large man of rough, rural type; while James Neill appears as Sommerville, a trapper.

"THE CLARION CALL" RELEASED.

One of the snappiest and brightest of the "O. Henry" stories released in many weeks is "The Clarion Call," one of the current releases of General Film Company. This is a story of New York in which a detective and a crook engage in a game of wits which results in a surprising last-minute victory for the former.

Walter McGrail, Bernard Randall and Alice Terry are featured in "The Clarion Call," which is the first "O. Henry" picture in which the latter has appeared. "The Hiding of Black Bill," a dramatic story of a Western sheep rancher and a desperado, will follow "The Clarion Call."

Edison Will Release Flagg Pictures

Twelve "Social Satires" to Be Released as Edison Perfection Pictures.

JAMES MONTGOMERY FLAGG has thrown his combined genius into a series of what he calls twelve "social satires," twelve humorous stories involving twelve attractive American girls. The stories are being produced in the form of a single-reel motion pictures under Mr. Flagg's personal direction, at the Edison Studios, and are to be released separately under the general title, "Girls You Know."

Mr. Flagg's recognized ability to paint truly feminine girls is an assurance that the stars he has selected to enact the types in his series of satires will in each case be truly attractive.

Jas. Montgomery Flagg.

The first picture of the series, "The Screen Fan," will be ready for release on January 2, and will be followed on January 16 by "The Bride," and on January 30 by "The Superstitious Girl," with succeeding releases at two week intervals. Some of the remaining subjects to follow are, "The Man Eater," "The Blase Miss," "The Gold Digger," "The Regular Fellow" and five others. The humorous situations in the pictures are made even more laughable by the sub-titles which will be recognized as typical of Mr. Flagg's wit.

One of the interesting attractions in connection with the series are the posters reproduced from original water color drawings drawn from life by Mr. Flagg, of the twelve girls featured in the satires, and in addition to these drawings, the Goldberg Studios have made a group of highly effective photographic poses of the stars, prints from which will also be available for lobby display.

The series will be released as Edison-Perfection Pictures and distributed through the George Kleine System.

"HELL'S CRATER" (Universal).

W. B. Pearson's romantic narrative, dealing with events in "the days of '49," has been produced and directed by the author with Grace Cunard the star, and will be released as Universal's five-reel offering to exhibitors for the week starting Jan. 14. Director Pearson took his company as far into Death Valley as prudence warranted to make the scenes of desolation and barrenness that are necessary to many incidents in the story.

Scene from "Hell's Crater" (Universal).

Supporting the star, George McDaniel will play the leading role with Ray Hanford and Eileen Sedgwick prominently involved in the action. Dance hall and gambling scenes, methods employed in winning gold from the earth, and several sensational "fight" episodes are promised to put a "punch" into the melodrama that matches the nature of the offering.

Mutual's New Year's Schedule

Edna Goodrich Heads the List in "Her Second Husband"—Other Interesting Numbers.

EDNA GOODRICH, famous beauty and star of the speaking stage, is announced by the Mutual Film Corporation in the photodrama, "Her Second Husband," in the New Year's schedule of releases. The play, which was filmed under the direction of Dell Henderson, is said to afford Miss Goodrich the most sympathetic role in which she has yet appeared on the screen. The cordial reception accorded the other Goodrich productions, "Reputation," "Queen X," "A Daughter of Maryland" and "American Maid,'" augurs well for this latest picture. It is available December 21. In the supporting cast are such capable actors as William B. Davidson, Richard R. Neill and Miriam Folger.

Billie Rhodes appears January 1 in a hilarious Strand comedy, "Her Awful Fix," which will bring many a laugh from below the diaphragm. The story concerns Mary, who rejects the matrimonial advances of a young doctor to marry Tom. On her wedding day she becomes quarantined in her chum's house when the young doctor pronounces a case of prickly heat to be smallpox. The complications that ensue are exhilarating and amusing, but all turns out happily when an older doctor gives a true diagnosis.

The Mutual Weekly is replete with topics that are timely, covering incidents and events of international interest, keeping pace with the kaleidoscopic changes that are making world history.

As a sample of the timeliness and efficiency of the Weekly can be cited the fact that James Barr-O'Neill, Gaumont-Mutual cameraman, got into Halifax, N. S., and took 500 feet of film covering the worst aspects of the disaster, arriving in New York twenty-four hours ahead of any competitor.

Mr. O'Neill was five miles from the harbor front at the time of the explosion, at the house of a friend, the windows of the house being shattered and several occupants cut with glass. His camera was buried in the debris of his hotel, which was wrecked by the explosion, but he succeeded in putting it in working order and getting some thrilling pictures. This is an added feature of the Weekly released December 17. The release of December 31 will be just as up to date on current affairs.

GENERAL FILM RELEASES JUDGE BROWN STORY.

"Bud's Recruit," a timely patriotic story in which "Bud" wins a recruit for his country in the person of his older brother, a slacker, is the first and current release in the series of nineteen of "Judge Brown Stories" to be released by General Film Company. The novel manner in which the young patriot serves his country makes this two-reel subject a timely feature for the average exhibitor's program, and sets a fast pace for the succeeding subjects in the series. Advance inquiries received by General Film indicate that the "Judge Brown Stories" will be most popular because of the appeal they will have to women's organizations and individuals interested in obtaining clean pictures.

With the exception of the first release, the "Judge Brown Stories" are founded on real incidents noted by Judge Brown in his long fight on behalf of his great army of juvenile friends.

Judge Willis Brown with Some of His Charges.

They are clean, wholesome and highly entertaining stories in which the captivating humor of boy life plays a prominent part. The titles of the first five subjects announced to date indicate something of the nature of the treat in prospect for picture fans from six to sixty years of age. "The Chocolate of the Gang," the second subject, deals with the efforts of a little colored boy to gain admission to a boy's gang which had rejected him because of his color, and provides two reels crowded with infectious humor. "The Preacher's Son," "The Accusing Toe" and "Two Boys and Two Lies" are other subjects which have been completed and will be released shortly.

"A MODERN MUSKETEER" IS FINISHED.

The next release of the Artcraft Pictures Corporation will be Douglas Fairbanks in his latest rapid-fire photoplay, "A Modern Musketeer," written and staged by Allan Dwan and based on the story by E. P. Lyle, Jr., "D'Artagnan of Kansas." The last scene of this production was filmed at the Lasky studio in California recently. The prints will be made at the Famous Players-Lasky Eastern laboratory and distributed to the various Artcraft exchanges shortly.

In "A Modern Musketeer," Douglass Fairbanks holds up the mirror of the past and compares the chivalry of olden times to that of the present day. In this photoplay the acrobatic player interprets the role of Ned Thacker of Kansas, a young man who inherited the spirit of D'Artagnan through pre-natal influence, his mother having been an ardent reader of Dumas. The self-reliance of the modern woman as compared with her sister in past generations is strikingly shown, for in many cases the chivalry of the modern D'Artagnan is mistaken and his gallant attempts to assist ladies in distress lead to rebukes from the independent maidens who are on the alert to squelch flirtatious pests. Ned finally meets his fate in the person of Dorothy Morane, a tourist, played by Marjorie Daw, and in scenes of super-heroism done in dashing Fairbanks style saves the girl from a horrible fate and wins a bride.

"A Modern Musketeer" has been selected to open the new Rivoli theater by S. L. Rothapfel, its general release date being the last day of this month.

"WHISPERING CHORUS" SCENARIO COMPLETED.

The scenario for the initial photoplay of the Cecil B. DeMille-Artcraft series, "The Whispering Chorus," has just been completed by Jeanie Macpherson, and the production of this story will be commenced immediately. This scenario is an adaptation of a novel with the same title by Perley Poore Sheehan, which will be published simultaneously with the release of the picture, and Miss Macpherson expects it will prove her best work since she began writing for the silent drama.

Unusual care is being taken in handling every branch of the production of this film, from the writing of the scenario to the final assembling of the picture. Every detail affecting the staging of this photoplay will be given extra attention in an effort to make this a picture as near 100 per cent. perfect as is possible. In selecting the cast Director De Mille devoted the greatest time and care he has ever accorded such work, searching for the exact person for each character. Kathlyn Williams, Elliott Dexter and Raymond Hatton are among the prominent film artists already chosen for this picture play which will disclose the work of an all-star cast.

Work on the building of big sets for "The Whispering Chorus" at the Lasky studio in California is now well under way and an extra large staff of mechanics is busily engaged under the direction of experts. The producing organization for this picture expects to leave Hollywood for the Mississippi River regions shortly, where the exteriors will be staged.

"THE WIDOW'S MIGHT" (Paramount).

Florence Vidor, who came out of a Texan convent and flashed her beauty on the screen in a number of Paramount successes, is the leading woman opposite Julian Eltinge in his third Paramount release, "The Widow's Might." Others in the support of Mr. Eltinge are Gustav Von Seyffertitz, James Neill, Mayme Kelso and Valerie Thew, baby daughter of Harvey Thew.

An actor of Mr. Eltinge's ability has to be provided with unusual stories and productions, and it is said that "The Widow's Might" is the most unusual and interesting of anything he has previously done, and if he returns to the stage Mr. Eltinge contemplates having a spoken version of this story written for his personal use.

In the first part of the picture, Mr. Eltinge is seen as a Western rancher and resorts to robbery to save his property. How he is trapped in a fashionable hotel and is forced to don a woman's garb, gains possession of the only wig of a fashionable society woman, meets the girl he loves who at first suspects him of being the mother, and later the father, of a foundling, is brought about in a series of intensely interesting situations.

This production also gives Mr. Eltinge an opportunity to wear everything known to femininity from the morning negligee to evening gowns.

"CAVE MAN'S STUFF" (Nestor).

Gale Henry will be co-star with William Franey in the Nestor comedy to be distributed through Universal exchanges Jan. 7. "Cave Man Stuff" is the illuminating title, and Tom Gibson wrote the story. Under the direction of Allen Curtis a large and lively company, including Lillian Peacock and Milton Sims as chief supporters to the co-stars, has worked out an entertainment that is promised to maintain the standard set by previous Nestors.

Incidentally it may be noted that the determination to discontinue Nestor comedies as Universal releases has been rescinded—for the present, at least. The negatives that were in stock when Universal first notified exchange managers that Nestors would be dropped have been sorted over and the supply has been found to be so abundant and of such good quality from an entertainment standpoint that the brand will continue on the market for some time to come.

"NAULAHKA" DESIGNED AS ARTISTIC CREATION.

Rudyard Kipling's remarkable story of romance and adventure, "The Naulahka," which has been produced as a Pathe photoplay de luxe, has been staged in a way to make it a pictorial exposition as well as a spectacular drama of American life and East Indian intrigue. The still photographs that have been issued in advance of the production promise scenic views that in richness and variety of subjects will be decidedly artistic and unique.

In staging "Naulahka," Director George Fitzmaurice paid

Scene from "The Naulahka" (Pathe).

special attention to the backgrounds against which he directed the action of the story, with the stated object of creating as perfect an illusion as nature, artistry and the modern cinema camera could make it. In writing the story, Kipling carried his readers from Colorado to the Orient and it is reported that in the picturized version the spectator is carried over the same ground on what could easily be termed a sight-seeing journey, if the absorbingly interesting story could be forgotten while viewing the films.

Director Fitzmaurice, who lived in India for over nine years, located spots in America that so closely resembled the East Indian country that by getting the proper focal range, American topography appears in the film as views that might have actually been photographed in the far East. In some of these scenes, East Indian landmarks, well known to Mr. Fitzmaurice, were duplicated under his personal direction to further advance the truthfulness of the atmospheric qualities of the feature.

"I have worked hard to make Mr. Kipling's story a thing of art as well as action," said Mr. Fitzmaurice, "and I believe I have succeeded and I am now confidently awaiting the judgment of the exhibitors and the public."

ARBUCKLE A REFORMER IN "OUT WEST."

Fatty Arbuckle's next Paramount-Arbuckle comedy has received the title "Out West." The release date has not been set. In his new comedy Fatty plays the role of reformer, successfully, albeit humorously. Thrown off a freight train into the heart of the Western desert, Fatty lands eventually in the village of Mad Dog, described by the fervid scenario writer as "the toughest, wildest and wooliest town in the West." Here our intrepid hero mixes up with more bad men than Nick Carter ever imagined in his wildest flights of fancy, and after finally cleaning them out, sets out to reform the whole Mad Dog village, with the help of a pretty Salvation Army girl, several hundred feet of film and a barrel full of comedy situations.

Arbuckle's current release, "A Country Hero," has made a hit everywhere it has been shown. The scene in which Buster Kearton dances as Fatima, using a long black stocking as a snake, has received credit as being one of the finest hits of burlesque ever filmed.

PETROVA SUBJECT GOES TO RIALTO.

In order properly to emphasize the importance attached to the presentation of "Daughter of Destiny," the initial release starring Madame Olga Petrova in a series of productions bearing the stamp of her own organization, Managing Director Samuel L. Rothapfel of the Rialto arranged an especially elaborate program for the week of December 23. He arranged an unusually beautiful series of lighting effects as an introduction to the Petrova production.

As a preliminary to the appearance of Madame Petrova at the Rialto during Christmas week the star herself officiated at a little ceremony recently during which she hung upon the walls of the lobby a likeness of herself in oils done by a famous artist.

SHOREY SIGNS FIRST HODKINSON CONTRACT.

The first actual closing of a contract for the Paralta Plays took place in the offices of the W. W. Hodkinson Corporation December 17 when George N. Shorey, of Knoxville, Tenn., booked the full Paralta series for his Queen theater. When the Hodkinson Corporation closed arrangements last week whereby it makes use of the exchange service of the twenty-eight General Film exchanges, the files of applications for the Paralta Plays were sent to the exchanges, but as Mr. Shorey is in New York his application was made out and accepted in the head office. Under the Hodkinson plan of exhibitor protection, every contract rate as well as every contract must be accepted by the head organization, and each contract bears a national serial number. Mr. Shorey is therefore Number 1 in the Hodkinson exhibitor family.

MISS ATKINSON BADLY BURNED.

Florence Atkinson, playing the role of Mme. Jesse, the vampire, in "The Marionettes," which Clara Kimball Young is just finishing, was badly burned at the Thanhouser Studios, New Rochelle, where the company is working. Miss Atkinson's hair became ignited from the flame of an alcohol lamp while making up in her dressing room, the flames extending to her clothing before assistance could reach her. Emile Chautard, Miss Young's director, and W. G. Belew, studio manager, reached Miss Atkinson just in time to save her from serious injury. As it is, Miss Atkinson is minus most of her beautiful hair and badly burned about the hand, arms and shoulders. She was immediately removed to her home in New York, where it is reported that her injuries will not terminate seriously.

REID'S NEXT PICTURE ALSO A WESTERN.

Following his appearance in "Nan of Music Mountain," Wallace Reid will be seen in another Western production, "Rimrock Jones," from Dan Coolidge's novel of that name, scenarioized by Harvey F. Thew and Frank X. Finnegan, and produced under the direction of Donald Crisp.

Both in settings and numerous characters who appear in the production, there is a picturesque portrayal of the still rugged West, and where a man finds more than the usual number of opportunities to prove the fibre of which he is made.

"MEN WHO HAVE MADE LOVE TO ME" (Essanay).

In George K. Spoor's Ultra-Feature, "Men Who Have Made Love to Me," Director Arthur Berthelet obtained after much scouting about the country just the summer settings he desired. such scenes as the country club at its mid-season activities, the lake surrounded by foliaged trees and flowering bushes are striking and artistically perfect.

Miss MacLane, herself an ardent admirer of motion pictures, expressed wonder over the tireless efforts of directors in obtaining, at whatever cost, just what they want.

"Men Who Have Made Love to Me" is a correct reflection of the peculiar woman writer who has aroused the whole country by

Scene from "Men Who Have Made Love to Me" (Essanay).

her remarkable writings. The picture interprets the sensational, sentimental and satirical high lights of six amazing romances in the life of Miss MacLane. Although the true names of the suitors are withheld, the stamp of sincerity and realism is there.

It pictures six episodes in the life of a strangely magnetic woman, that might occur to any woman. The lovers are each of a different type and the players who assume their roles selected from various parts of the country, many of them taken from important roles in stage productions.

Ethel Barrymore to Make Comedies

Talented Member of Stage Family to Adhere to Line That Made Relatives Become Famous.

ADMIRERS of the talents of Ethel Barrymore will rejoice to hear that her future screen appearances will be devoted to feature comedy productions under her present management, Metro Pictures Corporation. This decision has been reached on account of the great success of her latest Metro offering, "An American Widow," which Albert Shelby Le Vino adapted from Kellett Chambers' play, and recalls the fact that some of the greatest triumphs of Miss Barrymore on the speaking stage have been in comedy ever since the days when "matinee girls" were in vogue and she was their favorite actress.

The Barrymore family has always excelled in brilliant, sparkling representations of the humorous side of life, and it was as a comedienne that Miss Barrymore won the hearts of those theatergoers who have ever since been her loyal friends, by such characterizations as the leading roles in "Captain Jinks of the Horse Marines," "Cousin Kate," "Trelawney of the Wells," and more recently "Our Mrs. McChesney." Metro's screen play, "An American Widow," has demonstrated that the quality in these can be successfully transferred to the screen.

Comedy has been the vehicle of Mr. and Mrs. Sidney Drew, who in their Metro-Drew comedies have made themselves known throughout the world. Sidney Drew is Miss Barrymore's uncle. Some of the finest works of John Drew, another uncle, have also been in comedy vein. John Barrymore, her brother, has done admirable work in comedy, both on the stage and screen, and the same is true of her other brother, Lionel Barrymore. Her father was the celebrated and much-loved Maurice Barrymore, whose humor was a delight both on and off the stage, and her mother was the charming Georgie Drew. Another relative, Georgie Drew-Mendum, has a valuable comedy gift. The versatility of her famous grandmother, Mrs. John Drew, mother of John and Sidney Drew, is a matter of theatrical history. With such a heritage, and with her own personal beauty and charm, Ethel Barrymore takes her place as comedienne by right divine.

"MORGAN'S RAIDERS" (Bluebird).

Wilfred Lucas produced his first Bluebird at Leonia, N. J., with Violet Mersereau the star. Having finished the picture, he changed his personal location to Universal City and was assigned to the screen management of Ruth Clifford. It was his fine work in creating "Morgan's Raiders," to be released on the Bluebird program, Feb. 4, that decided Managing Director Carl Laemmle to send Mr. Lucas to the West Coast.

Violet Mersereau, it is asserted, has the best role she ever played in this Bess Meredyth story, previously referred to by its working title, "The Wild Cat." In the nature of the character Miss Mersereau appears first as a hoydenish child, who is changed by the necessity of vital emergency into a girl of purposeful demean and heroic conduct.

"Morgan's Raiders" is an illuminating title, as the story deals with events that transpired during the Civil War in which Morgan's band of daring horsemen performed sensational exploits. In the action Miss Mersereau is compelled to don boy's

Scene from "Morgan's Raiders" (Universal).

clothes and does some daring horseback riding that proves her right to join the Morgan band.

Director Lucas found ideal locations on the Ramapo Hills, where the rough scenery of Northern Kentucky is majestically duplicated in forests, rocks and mountain vistas. Unusual care was taken in the selection of Miss Mersereau's support, essential roles having been assigned to William Cavanaugh, Frank Holland, Edward Burn and Barbara Gilroy with Frank Artego performing many sensational feats of reckless riding.

COMING GOLDWYN RELEASES.

Goldwyn, announcing three new releases that follow the release on December 30 of Mary Garden in "Thais," still further emphasizes and increases its production standards with the following pictures:

January 14, Madge Kennedy in "Oh, Mary, Be Careful!" by George Weston; January 28, Mabel Normand in "Dodging a Million," by Edgar Selwyn and A. M. Kennedy and directed by George Loane Tucker; February 10, Mae Marsh in "Fields of Honor," by Irvin S. Cobb and Edgar Selwyn.

In "Oh, Mary, Be Careful!" Goldwyn has obtained for Miss Kennedy one of the most popular novels of the past twenty-four months and with the deliberate intention of diversifying the work of this star, who came into public favor with "Baby Mine" and "Nearly Married."

The government's request for the postponement by Goldwyn of the release date of "Joan of Plattsburg" is more than offset by the production of a remarkable picture under the direction of George Loane Tucker, "Dodging a Million."

In "Fields of Honor" Mae Marsh does some of the best emotional acting she has revealed in the past two years. This is a vivid emotional drama by Irvin S. Cobb and Edgar Selwyn and was directed by Ralph W. Ince, a director of marked popularity and maker of many notable screen attractions.

SELECT BUYS "THE KNIFE" FOR ALICE BRADY.

Select Pictures has acquired another Broadway success for one of its stars. "The Knife," which was one of the past season's hits and the attraction chosen to open the New Bijou theater, has been purchased for Miss Alice Brady and will be her next production. Competition was exceedingly brisk among the film companies for the motion picture rights. Select's acquisition of the picture rights represents lavish expenditure.

"The Knife" is another gripping play from the pen of Eugene Walter, author of "The Easiest Way" and "Paid in Full." It is a melodrama of the highest class and in tensity of theme and action lends itself particularly to screen adaptation.

The story centers about a Southern girl reared in all the superstitious fancies of the South. The play provides Miss Brady with big moments and ample opportunities for tense emotional acting.

Production has already been started and the star with her director, Robert G. Vignola, and part of her company have just returned from a flying trip to Florida, where the opening scenes of the story were filmed.

"THE SONG OF SONGS" BEING ASSEMBLED.

The last scenes of Artcraft's adaptation of the famous play, "The Song of Songs," have been taken, and Director Joseph Kaufman is now assembling the picture. Miss Elsie Ferguson is starred in this production, and has a role very similar to the one she played in "The Outcast," which was the crowning achievement of her stage career.

In "The Song of Songs" she interprets the part of Lily Kardos, a girl of unusual beauty, who begins life as a salesgirl for an Oriental store with branches on the boardwalk of Palm Beach, where she attracts the attentions of wealthy men. Her career is a series of dramatic incidents, and the girl rises from poverty to riches as the wife of ex-Senator Calkins, who, in a jealous rage, drives her away though she is innocent of wrongdoing. She plunges into the fast life of the set in which she is thrown, and later meets a man with whom she falls in love. Through the intervention of this man's uncle, the shadows of the past are brought up and she is unwittingly led into a situation where her whole future happiness is threatened.

The scenario was written by Charles Maigne and adapted from the play by Edward Sheldon.

BROCKWELL AND PEARSON RELEASES SWITCHED.

"Stolen Honor," the Virginia Pearson picture which William Fox had announced as his Special Features release for December 30, will not be available for exhibitors on that date. The illness of Miss Pearson delayed work on the production, with the result that "For Liberty," a war picture featuring Gladys Brockwell, has been substituted for it. As the schedule now stands "Stolen Honor" will be released January 6 and "For Liberty" December 30.

The January Special Features have been announced only for the first three weeks. "Cupid's Round Up," in which Tom Mix will make his debut as a star of Western dramas, is set tentatively for January 13, and "A Heart's Revenge," Sonia Markova's second production, is down for January 20.

PARAMOUNT SHOOTS VOLCANO FOR HAYAKAWA PICTURE.

What is claimed to be some of the most beautiful natural scenery ever secured by a motion picture camera for a feature photoplay is a scene in "Hidden Pearls," Paramount's newest starring vehicle for Sessue Hayakawa. This particular scene was taken at the crater of the volcano, "Kilauea," under the most difficult conditions for actors, cameramen and directors. The volcano is one of the most picturesque ones in the Hawaiian Island, where most of the scenes of "Hidden Pearls" were taken on the island of Hilo.

Three weeks were spent in a native village, filming scenes which depict the life of the real old Hawaii.

Pathe Program

Irene Castle and Doris Kenyon Featured in the Schedule for the Week of January 6.

IRENE CASTLE'S best feature, Doris Kenyon in a thrilling chapter of "The Hidden Hand," and Harold Lloyd in a one-reel comedy, are big points in Pathé's program for January 6. Irene Castle appears in "Convict 993," a Pathe Play special in five reels; produced by Astra; story and scenario by Wallace C. Clifton; directed by William Parke. To this picture goes the distinction of being the first Pathe feature of the year 1918. It marks the first time that Irene Castle has been under the direction of William Parke and it is the best picture in which the famous star has yet appeared. In the cast are a number of players of sterling merit, including Warner Oland, Helene Chadwick, J. H. Gilmour and Bert Starkey ("The Spider" in "The Fatal Ring").

"Convict 993" is a "crook" play of the kind that every audience delights in. There is plenty of action and thrills. It is an excellent picture from every angle. In it we offer to exhibitors a great box-office star, an unusually good cast and strong story.

The story gives Mrs. Castle every opportunity for a display of her artistic talents and for an exhibition of a gorgeous array of gowns. It also has the virtue of a happy ending after working up a great amount of sympathy and compassion for a popular heroine who finds herself in an apparently hopeless situation.

Doris Kenyon is seen in the seventh episode of "The Hidden Hand," entitled "The Fire Trap," with Sheldon Lewis, Arline Pretty and Mahlon Hamilton.

Twenty feet from the ground Doris descends hand over hand down the rope which is held by Ramsey at the opening of this exciting chapter. Despite the Hidden Hand's best efforts they escape. The Hidden Hand pursues them to the Whitney lodge in the country, near which on a swaying foot bridge Ramsey and Doris come to a pause as they see the henchmen of the Hidden Hand at both ends of the bridge. Blocked, Ramsey takes a pair of handcuffs and loops one around his wrist. He fastens the handcuffs to a wire which leads from the bridge to the opposite bank of the ravine. Doris clings to him and they both shoot on the wire across the ravine, as the Hidden Hand and his men fire at them.

Harold Lloyd stars in "The Tip," a one-reel comedy produced by Rolin. This is a wonderful burlesque of the various crystal gazers, fortune tellers, and other fakers in whom some people repose such confidence. Farina, the crystal gazer, tells Harold he is going to meet a beautiful blonde, a millionairess. He proceeds from then on to have one adventure after another.

"Picturesque Rivers of France—The Tarn and Its Gorges" and "Here and There in Keswick," in Cumberland, England, is a Pathe colored split reel scenic.

An International Cartoon and Educational Split Reel and Hearst Pathe News Nos. 3 and 4 complete this program.

NO LET-UP AT GOLDWYN STUDIOS.

The business outlook in the motion picture industry, as viewed by Goldwyn Pictures Corporation, is such that Goldwyn, instead of lessening or temporarily curtailing its production activities, has redoubled its labors in its big Fort Lee plant, with three companies working under the glass top and a fourth company ready to begin work the day after Christmas.

Madge Kennedy is hard at work under the direction of Edward Dillon making "Our Little Wife" from Avery Hopwood's successful play. Mabel Normand, having finished work in "Dodging a Million," by Edgar Selwyn and A. M. Kennedy, under the direction of George Loane Tucker, has started work again in a new production, as yet unnamed, and Mae Marsh, just through working in "The Beloved Traitor," is hard at work in a new picture from a story by Irvin S. Cobb. Within a few days R. A. Walsh, one of the industry's ablest directors, makes his advent into the Goldwyn organization.

ESSANAY SCENICS MAKING GOOD.

A favorable impression among exhibitors of the country has been created by Essanay's series of one-reel de luxe scenics being distributed by General Film Company. Theaters which have shown the first of this series, "Salmon Fishing in New Brunswick," almost invariably have booked the remaining subjects in the series for their programs. One of the many examples noted in the last two weeks is the action of the Rialto theater in Denver, a leading picture theater of that city, in booking the entire series for extended runs, after having seen the first release.

Forthcoming releases in this series are "Water Powers of Western Canada," "Through Canada from Coast to Coast," "How Canada and the Farmers Co-operate in Grain Raising," "Agricultural Opportunities in Western Canada," "The Two Biggest Things in the World—the Grand Canyon of Arizona and Canyon DeChelly," and "Electrification of Railroads."

NEW MARY PICKFORD PICTURE FINISHED.

Mary Pickford's newest Artcraft picture, "Stella Maris," adapted by Frances Marion from the novel by William Locke, has just been finished at the Hollywood studio of the Famous Players-Lasky Corporation. It is announced that William J. Locke's novel has made an extraordinary production, even for Artcraft, replete with stirring incidents and deeply charged with pathos. In the parts of Stella Maris and Unity Blake, Mary Pickford will present on the screen two of the most

Scene from "Stella Maris" (Artcraft).

widely different characterizations ever disclosed in one production.

Opposite the star is Conway Tearle. Others in the excellent cast are Camille Ankewich, Ida Waterman, Herbert Standing, Josephine Crowell and Mrs. Coonleu. The photoplay was produced under the direction of Marshall Neilan. Mr. Neilan was assisted by Nat Deverich, and Walter Stradling is responsible for the camera work. This film will be released by Artcraft the latter part of January.

AMERICAN RED CROSS WORKERS IN FRANCE.

The work of an American Red Cross Ambulance Corps in France is most interestingly pictured in No. 156 of the Gaumont-Mutual Weekly, which is released on Sunday, December 23.

On arrival in France the members of the Ambulance Corps proceed immediately to the headquarters of the Red Cross in Paris, where they are given their credentials. Their personal belongings are forwarded to the ambulance bases by Red Cross motor trucks, while they proceed by train.

Red Cross workers do not wait long before reaching the "front," where they are under fire almost from the hour of their arrival. Nothing is sacred to the Huns, and the members of the Ambulance Corps who must seek out the wounded on the battle field are probably in more danger than the actual fighters in the trenches.

The wounded soldiers are given first-aid treatment at dressing stations just behind the lines, and then removed to base hospitals further from danger. It is a common sight to see ambulances which have been wrecked by German shells, as pictured in one of the scenes of this subject.

Another of the foreign subjects pictured in this number of the Gaumont-Mutual Weekly shows the convoying to their French homes of soldiers who have been interned in Switzerland for many months.

That the United States has not yet been fully aroused to the destruction which can be wrought by German spies in this country is shown in the picture of the steamer O. P. Clark, which was burned by incendiaries on the Pacific Coast with the loss of a valuable cargo. However, U. S. Marshal Bradley, of Chicago, is "doing his bit" in guarding property, and one of the pictured subjects shows him superintending the posting of warnings to alien enemies.

TOM MIX FINISHES "CUPID'S ROUND UP."

Tom Mix, who is working at the William Fox western studios, has completed "Cupid's Round Up," his first picture as a star in Western dramas. The story deals with the results of the betrothal of a girl and a boy because of the desire of their parents, who are old friends, to unite the two families.

Most of the scenes are laid on a ranch where the young woman, posing as a maid, meets the young man a few weeks prior to the date set for their marriage. Mr. Mix is supported in the production by Wanda Petit and the production was made under the direction of Edward J. Le Saint, this being the latter's first picture for William Fox.

"Cupid's Round Up" is tentatively scheduled for release January 13 as a Fox Special Feature.

Sir Johnston's Picture Finished

"The Passing of the Third Floor Back" to Be Shown in January—Great Actor Returns to England.

Herbert Brenon has "shot" the last scenes for his forthcoming production, "The Passing of the Third Floor Back," upon which he has been working for over two months. The first public showing of "The Passing of the Third Floor Back" will take place in January. The release date is announced for February.

Sir Johnston Forbes-Robertson, the eminent English actor, who came to this country to take part in what, it is expected,

Scene from "The Passing of the Third Floor Back" (Brenon).

will be one of the season's most important screen contribution, has already taken his departure for England. He completed his portrayal of his beloved role of the Stranger about two weeks ago. Since that time Mr. Brenon has been taking the scenes in which Sir Johnston does not appear.

In its screen form "The Passing of the Third Floor Back" has undergone certain changes necessary to give variety of background and to work out the development of the characters. In the stage version of Jerome K. Jerome's drama the action centered in the living room of a shabby London boarding house. The motion picture adaptation on the other hand reveals the different rooms of the lodgers. The three whole floors of the Bloomsbury lodging house were constructed at the studio.

In transferring this message of hope and kindliness Herbert Brenon has lost none of its beauty for the screen. He has developed, in many cases, what was merely suggested. He has somewhat elaborated the original plot, and he has added the many little touches to the production which always give distinction to his work.

It is a subject which again calls into play all the skill and artistry with which he is endowed. There is no doubt this production will be one of the most beautiful that has yet found its way onto the screen.

The picture is produced with typical Brenon thoroughness. The cast, too, is an exceptionally notable one, headed by Sir Johnston Forbes-Robertson, it includes Molly Pearson as the Slavey, the part which she played in the original London production, and Augusta Haviland, Ricca Allen, Ketty Galanta, Grace Stephens, Dora Mills Adams, Ben Graham, Sydney Golden, Thornton Bastion, Robert Fisher, George Le Guere, Germaine Bourville and Alfred Hickman.

WILLIAM FOX TO RELEASE "DU BARRY."

The fourth release this month of a Standard Picture will be made December 30 by William Fox. It will be "Du Barry," a Theda Bara superpicture, produced under the direction of J. Gordon Edwards. This production completes the longest list of Standard Pictures given to exhibitors in any one month since the inauguration of this service last August. In all, thirteen Standard Pictures have been placed on the market and a number of others are reported to have been finished, or to be nearing completion.

"Du Barry," which requires a cast of twelve persons, deals with the life of the famous Madame du Barry who rose from obscurity and comparative poverty to the position of favorite of King Louis XV of France. The play deals with her methods of establishing herself in the good graces of the king and of continuing herself in favor in the face of inconstancy and constant intrigue. The play follows history in eventually escorting Madame du Barry to the guillotine.

More Bluebirds

Managing Director Laemmle Makes Substantial Additions to the New Year's Schedule.

MANAGING Director Carl Laemmle has adjusted the Bluebird program until the week of Feb. 11 by adding features that will employ as stars Dorothy Phillips, Franklyn Farnum, Violet Mersereau and Carmel Myers. This list of added features starts the second year of the Bluebird program with the release of "Broadway Love," starring Dorothy Phillips.

W. Carey Wonderly's story, first appearing in a popular magazine, furnished the basis of Ida May Park's production of "Broadway Love," in which Miss Phillips will reappear among Bluebirds after a considerable lapse of time, Jan. 21. Lon Chaney and William Stowell again unite with the star they have so many times supported in the Bluebird series to play the leading male roles, while Juanita Hansen will head the large female contingent that the nature of the story requires in photoplaying.

Franklyn Farnum's regular appearance will be made Jan. 28 in "The Fighting Grin," a comedy of speedy action, in which he has Edith Johnson as his leading lady. R. N. Bradbury and F. H. Clark wrote the story and Joseph De Grasse directed the production from Charles Kenyon's scenario. In the company supporting Mr. Farnum and Miss Johnson will be J. Morris Foster, Charles H. Mailes and Fred Montague, heading a numerous organization.

"Morgan's Raiders" will have Violet Mersereau as the star of the Feb. 4 release in a melodrama reflecting incidents in the Civil War. Bess Meredyth wrote the story and furnished her own scenario, with Wilfred Lucas directing the production. Barbara Gilroy, Edward Burns, leading man; Frank Holland and William Cavanaugh will have important roles in the support of Miss Mersereau. This feature has previously been referred to as "The Wild Cat," but under the more illuminating title of "Morgan's Raiders," the definite release has been fixed for advertising by exhibitors.

"The Wife He Bought" brings Carmel Myers to star among Bluebirds for the third time Feb. 11, when she appears in a screen-version of a story by Larry Evans that appeared in a popular magazine under the title of "One Clear Call." Harvey Gates made the scenario and Harry Solter directed the production with Kenneth Harlan in the leading male role. The others in the cast are Howard Crampton, Fred Schilling, Allen Sears and Sidney Dean.

There are Bluebirds enough completed at Universal City to run the program until the middle of March, but the formality of scheduling the produce remains to be accomplished. Among the subjects, all complete and ready for release, are mentioned "The Eternal Columbine," in which Mae Murray will star; "The Girl Who Dared," presenting Dorothy Phillips, and "The Highest Card," a Bluebird for Ruth Clifford and Monroe Salisbury.

POLO DOES STUNTS IN "THE BULL'S EYE."

With one end of a lariat looped around the top of a tall tree and the other grasped firmly in his hands, Eddie Polo made a running jump from the top of an eighty-foot cliff, circled at a nearly horizontal angle through the air, and came to earth in a clump of underbrush. Hemmed in at the brink of a cliff by a band of outlaws who were determined to capture him, "Reckless" Polo took this novel way of escaping from them in one of the scenes of the Universal's Western serial, "The Bull's Eye," now being filmed by Director James W. Horne, near Universal City.

Novel stunts are a feature of the new serial. A few weeks ago Polo leaped from the edge of a cliff to the top of a tall, slender tree which bent under his weight and bore him safely to the ground. In this latter feat, performed a few days ago, W. B. Pearson, the author of the story, brought the principal of centrifugal force into play. Had Polo leaped straight off the precipice, he would have been dashed against the trunk of the tree. By running at top-most speed at the rope's end along the edge of the cliff and then making the leap, he swung in a circle around the tree, the centrifugal force retarding his detscent, and landed on the opposite side.

Although he struck the ground with considerable force at the finish of his swing for life, the "stunt actor" was uninjured except for numerous painful bumps and scratches. Director Horne declared the stunt to be one of the most thrilling and unique feats he has screened in the half dozen serials he has filed during his career as a producer of adventure films.

RUSSIAN COUNTRY LIFE IN "THE CLOVEN TONGUE."

The Russia that one finds in the works of Tolstoi, Dostoievsky, Pushkin and Andrieff, not the Russia of which one reads in the newspapers of the day, a nation in the throes of countless Revolutions, that Russia is to be seen in "The Cloven Tongue," a Russian Art Film to be released by Pathe on January 13 as a special. If it had nothing else to recommend it, and it has plenty, "The Cloven Tongue" would be of interest to everyone as a picture of country life in the "land of snows."

What Triangle Offers in January

Olive Thomas, Jack Richardson, Alma Rubens and J. Barney Sherry Are Among Featured Players.

TRIANGLE will open the new year with a program of merit that substantiates in every degree the policy of diversified features announced by General Manager H. O. Davis. A comedy drama with Olive Thomas, a big drama of the Navajo Indian country with Jack Richardson, a production of beauty featuring Alma Rubens, with scenes laid in Italy and France, and a tense drama of professional life with J. Barney Sherry, are among the features to be released in January. And there will be others, all with an interesting story to tell.

For the first week in January, Olive Thomas, with Charles Gunn, is scheduled to appear in "Betty Takes a Hand," a pleasantly humorous, fast moving story written by Katherine Kavanaugh, winner of the second prize in a recent contest.

For the second release of the week, Jack Richardson will appear in "Man Above the Law," with Claire McDowell and Josie Sedgwick supporting. This is a story of a man who leaves the civilized world in disgust because of an unlucky love affair and an even more unlucky brush with religion and law.

The second seven-part feature to be produced under the new Triangle plan of a seven-reel picture every month, will be released January 13, under the title "I Love You," with Alma Rubens as the star.

For the second part of the week's program, "Law's Outlaw," featuring Roy Stewart, now recognized as one of the foremost delineators of western characters, will be released. The story was written by Ethel and James Dorrance.

For the week of January 20, "Evidence," a drama dealing with professional life and with J. Barney Sherry in the leading role, will be released. Jack Cunningham of the Triangle's scenario staff, wrote this play, which has for its principal characters a highly successful criminal lawyer and his closest friend, a physician. Margery Wilson, who has added new laurels to her achievements with every successive appearance, will have the leading role in the following story, "Flames of Chance," adapted from the story, "Three Godsons of Jeanette Contreau," by Francis W. Sullivan, which recently appeared in a magazine. In this picture Miss Wilson plays a dual role.

For the last week in January, the first release will be "The Gun Woman," a brilliant western story. Texas Guinan, formerly of the Winter Garden, New York, has the title role. To round out the month's program Triangle has a Japanese production of exceptional beauty, "Her American Husband." The play is a reversal of the characters and situations in John Luther Long's famous "Madame Butterfly." Dainty Teddy Sampson appears in the leading feminine role as a Japanese girl and Darrel Foss has the leading male part. This is Miss Sampson's first appearance in Triangle features. Thomas Kurihara, the well-known Japanese actor, and Jack Abbe, also have prominent parts.

HOW ENGLEBRECHT PLAYED UP "DRAFT 258."

A lobby display which may well be duplicated by exhibitors booking Metro's great play of the hour, "Draft 258," was erected by Manager Englebrecht of the Regent theater in Arlington, N. J., where the patriotic production played a two days' run to big business.

The spirit of patriotism dominated this timely display, which was of a military nature. At one side of the lobby, the floor was covered with sand and a regulation army tent erected. In front of the tent were placed a bench, stacked guns, and a tripod with a pot hanging over a pile of wood, which was lighted with a red electric light bulb to give the effect of a fire. Brush wood was scattered at one side and a very good idea of a typical tent home of "our boys" in camp at home and abroad was presented. The properties used may easily be borrowed for the occasion, without much cost.

The lobby was tastefully decorated with American flags and bunting. Stills from the production were displayed. The entire display is commendable because of its fitness and dignity.

"THE SPIRIT OF '17" JACK PICKFORD'S NEXT.

Having earned praise by his portrayal of a real Tom Sawyer, Jack Pickford is now engaged in making "The Spirit of '17." The story is of particular boy scout interest, since it was written by Judge Willis Brown of the Juvenile Court of Chicago, who is intensely interested in the boy scout movement.

Appearing in support is a new leading woman, Katherine McDonald, who is already known by her screen work. Charles Arling, the well known and successful actor, is cast as John Edwards. L. N. Wells plays the role of Captain Jerico Norton. Ashton Dearholt, successful juvenile player, is seen in the unsympathetic role of the slacker. Charles H. Geldert, Edythe Chapman, William Chester and Helen Jerome Eddy also are in the cast.

TYPHOONS ARE INSTALLED IN CALIFORNIA.

The Typhoon Cooling and Ventilating System has reached California by way of the Star Theater, Reedley, Cal., owned by W. L. Sheibley. The Star is the first house in this state to be cooled and ventilated by Typhoons and the company is looking forward to a big California business next season.

JAXON SERIAL READY JANUARY 19.

Another postponement in the release of the first episode of "A Daughter of Uncle Sam," the Jaxon serial which will be distributed by General Film Company, has been made necessary due to the fact that several timely scenes were obtained for the earlier episodes which will add materially to their dramatic qualities. It is now definitely stated that the first episode will be released on January 19, and that there will be no hitch in the release of the succeeding chapters in this sensible serial, as it is called.

In order that the exposures of spy plots and the enemy intrigues might be brought up to date, advantage was taken of an opportunity to include several thrilling scenes in the first few numbers of the serial. "A Daughter of Uncle Sam" is a comprehensive picturization of the activities of enemy spies and the manner in which they have been balked in their attempts to destroy ships, munition plants, warehouses containing food and other supplies, and as such is arousing tremendous interest among exhibitors. Advance bookings for the serial have been notable.

Scene from "A Daughter of Uncle Sam" (General Film).

Wonderful photography and settings unusually well adapted for the filming of the thrilling encounters which are a feature of the twelve chapters of the serial are two features which add tremendously to the pulling power of the Jaxon serial. Jane Vance and William Sorelle are featured in this swiftly moving martial kaleidoscope, which guarantees some rapid-fire action.

EXHIBITORS PRAISE PETROVA ALBUM.

Following the presentation of the Petrova Pictorial Album to the members of the First National Exhibitors' Circuit by Frederick L. Collins, president of the picture star's organization, the Petrova executive has been deluged by congratulatory communications from the various recipients of the novel gift. All of the members of the Circuit who will distribute the eight starring vehicles of Madame Petrova during the forthcoming year are warm in their praise of the artistic and business-getting qualities of the pictorial brochure.

The beautifully mounted leather novelty which contains a complete review of the various scenes from the first Petrova production, "Daughter of Destiny," has aroused strong interest among the many exhibitors dealing with the Circuit and in response to universal requests for additional copies of the album, the Petrova Picture Company has arranged to supply each distribution office with five of the booklets.

Due to the reception which has been accorded the album by the distributing organizations as a sales aid for their roadmen, Mr. Collins has decided to issue one of these novelties with each presentation of the forthcoming productions in which the Polish star will appear.

"TORPEDO PIRATES" (L-Ko.).

Hughie Mack, one of L-Ko's new stars, lately won over from Vitagraph surroundings, will be the featured comedian in "Torpedo Pirates," the L-Ko to be distributed through Universal exchanges Jan. 9. Director General J. G. Blystone had personal charge of this production with Noell Smith carrying out the details.

Gladys Varden, an L-Ko girl who has become a favorite in that series through her long association with the organization, will be featured as Mr. Mack's chief aid to mirth provoking and there will be a large company of bathing girls to make the water scenes attractive to the eye. Several assisting comedians will co-operate with Mr. Mack in making things lively throughout the two reel offering.

Metro Has Four January Subjects

Will Feature Emily Stevens, Viola Dana, Edith Storey and Francis Bushman and Beverly Bayne.

FIVE of the public's favorite stars will be represented in the January list of releases announced by Metro. These are Emily Stevens, Viola Dana, Edith Storey, Francis X. Bushman and Beverly Bayne.

"Daybreak," a screen version of the Broadway success written by Jane Cowl and Jane Murfin, will be Metro's first production given to the public in 1918, with Emily Stevens as star. June Mathis and Albert Capellani have prepared the play for screen presentation. "Daybreak" is the first Metro production directed by Mr. Capellani. It has been given a brilliant production, with a superb supporting cast, headed by Julian l'Estrange. The cast includes Augustus Phillips, Herman Lieb, Evelyn Brent, Frank Joyner, Joseph Dailey and Evelyn Axzell. January 7 is the release date.

The January 14 release will be "The Winding Trail," with Viola Dana as star. The photodrama was written by Katharine Kavanaugh and June Mathis, and directed by John H. Collins. The scenario has been prepared by H. P. Keeler. The story is of western mining days. Supporting the star are Clifford Bruce, Mabel Van Buren and Hayward Mack.

Edith Storey is the star of "The Eyes of Mystery," Metro's January 21 release, which will be this favorite star's first appearance on the Metro program. It is a magnificent melodrama, made from the adventure story, "The House in the Mist," by Octavus Roy Cohen and J. U. Giesy. June Mathis prepared it for the screen, and Tod Browning has directed it. Much of the action of "The Eyes of Mystery" takes place in the South, in and around an old mansion, the ancient home of the Carmichaels. Bradley Barker plays opposite the star. In the support are Harry S. Northrup, Frank Fisher Bennett, Seth Meggett and Kempton Greene.

Metro's final January release will be "Under Suspicion," a five-act comedy melodrama, starring the popular co-stars, Francis X. Bushman and Beverly Bayne. William S. Davis has directed this brilliant offering, which Albert Shelby Le Vino has adapted from the original story by Hugh Weir. J. J. Dunne is Mr. Davis' assistant. "Under Suspicion" is a colorful story of New York life in all its phases. Hugh Jeffrey, long a Metro favorite, plays the villain. Other players are Sidney Dalbrook, Eva Gordon, A. H. Hogan, A. H. Housman and Jack Newton.

MISS DALTON AT WORK ON "'FLARE-UP' SAL."

Dorothy Dalton will star in a new photoplay, "'Flare-Up' Sal," following her appearance in "Love Letters," released December 24.

The early fifties in the gold camps of California were exciting days and "'Flare-Up' Sal," reflecting that period, is filled with thrills. There is an abundance of genuinely interesting comedy, too, while the towering Redwood forest trees form a beautiful and picturesque background for the story.

R. William Neill directed "'Flare-Up' Sal" under the supervision of Thomas H. Ince.

GLADYS BROCKWELL STAR IN "FOR LIBERTY."

Soldiers going over the top in a night battle, activities of the United States secret service, a girl's sacrifice for her country

Scene from "For Liberty" (Fox).

and an absorbing love story involving intense rivalry, the whole scene being laid in Germany, are emphasized by the producer as the outstanding features of the Fox Special Features release for December 30. The picture is entitled "For Liberty" and the star is Gladys Brockwell.

The theme is love, an American girl in Berlin being courted both by a German general and an American spy. The girl tries to aid the spy in obtaining papers which he desires and the latter, misunderstanding her attentiveness to the general, repudiates the girl. Subsequently the spy is caught and the young woman, to save him, offers herself to the German officer. The American reaches the Allies' trenches and returns with an attacking party in time to save the girl from the general.

Two roles in the production are played by Charles Clary, who is cast opposite Miss Brockwell. Others in the supporting company are Bertram Grassby, Willard Lewis, Colin Chase and Clara Graham. The production was directed by Bertram Bracken and the scenario is credited to Bennett Cohen.

PARALTA PRESS BOOK FOR "MADAM WHO."

Paralta Plays, Inc., has issued an especially attractive press book for the exploitation of "Madam Who," in which Bessie Barriscale will make her debut as a star in Paralta Plays in the immediate future. The cover, which is done in three colors, bears the well known Paralta border, together with a most attractive picture of the star in process work.

Realizing the fact that practically all exhibitors throughout the country prefer to make up their own advertising copy, the stock advertisements have been omitted and in their place is a page devoted to catch lines to be used as an assistance in laying out display advertising copy.

On the next pages are cuts of the billing paper and stock cuts to be used in newspapers and programs. Then follows a series of press stories arranged for the requirements of the theaters showing the production. In preparing these pages the fact has been taken into consideration that most of the newspapers throughout the country have a regular schedule for the handling of motion picture copy. In practically all of the towns to-day the papers run an advance notice of a coming production, then an extensive Sunday notice which appears the Sunday before the attraction is booked, followed by a mid-week reader usually printed on Wednesday or Thursday. In some of the smaller towns where the run of a picture is but for one or two days the papers devote a certain section of the Sunday edition to photoplay news, and then run each day a column announcing the attractions showing that day.

The Paralta press book is so arranged as to supply the exhibitor with advance notices, Sunday notices, mid-week readers and special stories for the exploitation of "Madam Who" written in such a manner as to save the exhibitor the time and effort to prepare them to suit his local needs.

On the final page of the book is printed music cues for the picture which is a decided step forward, as it insures the delivery of these cues to theaters, where heretofore exhibitors were compelled to rely on the shipping departments of the exchanges, who often omit the sending of cue sheets.

OUIDA BERGERE OPENS NEW OFFICES.

The motion picture industry generally, producers and stars in particular, will be interested in learning that Miss Ouida Bergere has perfected plans for a complete and independent organization along lines of the most advanced efficiency.

A long-time lease has been executed for offices situated at 516 Fifth avenue, with affiliated branches in London, care of Hughes Massie, 40 Fleet street, and at Los Angeles, through the recognized activities of the Mabel Condon exchange. These affiliations will give an international significance to Miss Bergere's manifold operations.

Responsible executives of long experience are to be found in the departments now established. Additional executives are already being contracted for to head the new departments under consideration. The fact that Miss Bergere will now be operating free from any other affiliations or business complications, will enable her to give first-hand attention to all transactions of major importance, and the efficiency of her organization will guarantee prompt and effective results in minor details.

Producers will be automatically supplied with lists of best available directors, stars, and supporting talent, scenario editors, and continuity writers; and a screen test of new talent will be made for their consideration. Miss Bergere will confer in person with directors at the various studios so as to intelligently cast the productions, or furnish the necessary talent. Original manuscripts will be read with the same objects in view. Directors who are free for new affiliations can place their business affairs in Miss Bergere's hands, who will project their past pictures upon the screen in her private projection rooms. Authors will receive personal representation. Books, plays and original stories will be converted into scenario form, for practical selling purposes; desirable material and original ideas will be purchased.

THREE BRENON SUCCESSES IN MONTREAL.

Chandos Brenon, Canadian representative of the Herbert Brenon Film Corporation, reports the successful showing of three features made by Herbert Brenon now playing in Montreal at the foremost moving picture theaters in the city. The three Brenon features playing in Montreal at the present time are "The Lone Wolf" at the New Grand, "The Fall of the Romanoffs" at the Regent, and "The Daughter of the Gods," which was made two years ago under the Fox banner, at the St. Denis.

In the past four weeks Montreal has seen no less than five pictures directed by Mr. Brenon, for in addition to those already cited, "Neptune's Daughter," which is still a drawing card, and a reissue of "The Two Orphans" also have been running simultaneously.

Mutual Productions for January

Feature Releases Announced for the First Month of the New Year Include Notable Stars.

STUDIOS producing features for the Mutual Film Corporation have completed releases for the first two months of the new year and a schedule for January, 1918, has been announced.

Completed productions include pictures from east and west coast studios starring William Russell, Mary Miles Minter, Margarita Fischer, Edna Goodrich, Olive Tell, Ann Murdock and Anita King.

The schedule for January includes:

December 31: Edna Goodrich in "Her Second Husband," a five reel satire built on the extraordinary adventures of a young husband and wife who rush into divorce when "easy money" jars domestic tranquility and find love again in a strange fashion.

January 7: Margarita Fischer in "Molly Go Get 'Em," a five reel comedy drama of the experiences of an attractive and irresponsible young woman who chafes under parental efforts to keep her charms subdued until a rapidly ageing sister manages to marry.

January 14: Ann Murdock in "The Impostor," a picturization of the Charles Frohman play which casts Miss Murdock in the role of a self-supporting, unsophisticated miss, whose trust in a well-meaning married man leads to complications, defiance of convention and stops just short of a scandal.

January 21: Mary Miles Minter in "Mlle. Tiptoe," wherein the adorable Miss Minter is cast as a charmingly enthusiastic reformer of things as they are, political and economic, and relates her adventures in trying to make the world better and easier.

January 28: William Russell in "In Bad," an adventure drama which reveals Mr. Russell's abilities as an actor and an athlete to even greater advantage than they have heretofore been shown. Preview of "In Bad" has resulted in a declaration that it is easily the best thing Mr. Russell has done and trade and newspaper critics used superlatives in their reviews of his latest release, "New York Luck."

Other productions completed at the Mutual studios include "The Girl and the Judge," starring Miss Olive Tell, star in "The Unforeseen" and "Her Sister," both Frohman plays. "The Girl and the Judge" was written by Clyde Fitch. Miss Murdock has finished "My Wife," scheduled for February release, and "The Richest Girl." William Russell is at work now on "Polo Jack;" Miss Minter's forthcoming release is well under way although it has not been given a title.

Studio managers and directors of production, at work on pictures for Mutual release, are under strict orders to spare neither energy nor money in maintaining the standard of production which has been established in recent Mutual releases.

SIX LEADING MEN IN GOLDWYN SUBJECT.

In these days of tremendous quantity output of motion pictures dealing with wide variety of subjects, it seems almost impossible to think of anything really new in the way of a plot; but Goldwyn pictures is claiming a genuine theme novelty in its new Madge Kennedy starring vehicle, "Oh, Mary, Be Careful!" from the best-seller book of the same name by George Weston.

This play has no less than six leading men, all having important parts of almost equal value, playing opposite the star,

Scene from "Oh, Mary, Be Careful!" (Goldwyn).

Madge Kennedy—and her eyes, and her smile, as the advertising has it. The nature of the story demands that Miss Kennedy, as the charming heroine, shall have a series of amazing adventures in search of a man worthy of her love. Her principal method of determining the suitability of each is to read the given gentlemen some poems by Keats while she displays a couple of inches of dainty ankle. If the victim is inhuman and listens to the poems without looking at the ankle, he thereby proves himself above temptation and worthy to share her joys and sorrows.

The six selected from the large number considered were George Forth, Bernard Thornton, Dixie Thompson, Harry Myers, A. V. Drehle and Harry Fraser.

BILLIE BURKE IS SUPPORTED BY IRISH CAST.

There is a company of Irish players now holding forth at the Famous Players' studio in New York, which includes Billie Burke. The peculiarity of this assemblage is in the fact that all the members of the cast have Irish names. The production is "Eve's Daughter," now being filmed under the direction of James "Irish" Kirkwood, and starring Billie Burke. Mr. Kirk-

Scene from "Eve's Daughter" (Paramount).

wood's family, several generations back, was Scotch, but he is an out-and-out Irishman, inasmuch as his immediate forbears all lived in Ireland, and Kirkwood has the red hair and sandy complexion that goes to make up the Irish characteristics.

Miss Burke is Irish only in the fact that she, too, has a tint of gold in her hair and a very evident Irish name. Thomas Meighan, Miss Burke's leading man, could have no more typical Irish name.

Here are the "Irish" players, all appearing in prominent parts in support of Miss Burke in the new picture: Florence Flynn, Lucille Carney, Ivy Shannon, Riley Hatch, Clarence Doyle, Jimmie Gorman, Mary Ann Hughes (Navaro), Larry Williams, Julia Mann and Harry Lee.

"Eve's Daughter," of course, is in no sense an Irish play, but is an adaptation of the stage play of the same name produced this year and starring Grace George.

BILL HART CHANGES TYPE OF CHARACTERS.

In "Wolves of the Rail," his newest Thomas H. Ince production to be released by Artcraft, William S. Hart is introduced in a new role—that of an upholder of law and order, rather than an outlaw, although the early scenes of the drama depict Hart as the leader of a daring and notorious gang of bandits, who so terrify the officials of a Western railroad that a famous Eastern detective, known as "The Bloodhound," is sent to break them up.

How Hart, as Buck Andrade, meets this detective; how his reformation is brought about at the bedside of his dying mother and how he does the work that The Bloodhound came West to accomplish, forms the basis of a thrilling and interesting photoplay.

"Wolves of the Rail" was photographed in the recesses of the California mountains. Many of the scenes depict a railroad station at Smoky Gap, a deep defile in the Sierras and a favorite spot for a hold-up. To add realism to the picture, Mr. Ince built a real station, with switch tower, superintendent and division officials' offices and everything that is to be found in a typical mountain depot.

HEARST-PATHE SHOWS VIEWS OF HALIFAX.

By reason of the timeliness of the scenes shown as well as their diversity and general excellence, the Hearst-Pathe News No. 101 ranks as among the very best of its issues of the year.

First in the point of interest come views of the terrible disaster in Halifax. As soon as word was received over the wires that most of the city lay in ruins as the result of the blowing up of a munition ship, a cameraman was rushed from New York to the stricken city. The result is shown in the numerous views which this issue of the News presents, of the Belgian Relief steamer Imo which caused the trouble, of the section of the city which suffered the most, of relief trains and of various prominent buildings which were either wholly or partially destroyed. The result is an adequate conception of the extent of the disaster.

PARALTA PLAYS FOR HODKINSON.

Announcement is made this week from the offices of Paralta Plays, Inc., that the third Paralta play which, like J. Warren Kerrigan in "A Man's Man," by Peter B. Kyne, and Bessie Barriscale in Harold MacGrath's "Madam Who," is to be distributed through the W. W. Hodkinson Corporation, the regular distributing medium for Paralta plays, is Henry B. Walthall in "His Robe of Honor."

"His Robe of Honor" is founded upon the well known novel by Ethel and James Dorrance, which was one of the "best sellers" of the past season. Its central character is a shyster lawyer who, as a political reward, is made a judge of the Supreme Court. On the bench he becomes a splendid character, dispensing exact justice despite the obstacles which his former course and associates impose. The motive for his reform is the love of a good woman.

This Paralta play gives Mr. Walthall an opportunity for a wide range of emotion as he is called on to characterize not only a shyster lawyer, but also to show the gradual dawn of integrity and honor and finally its complete flower.

Mr. Walthall is ably supported. Among the other principals are Lois Wilson, who is his good inspiration, and Mary Charleson, who is an adventuress concerned in the earlier part of his career.

ARTCRAFT FINISHES FOUR SUBJECTS.

THE production of four Artcraft releases were wound up simultaneously in the eastern and western studios of that concern during the past week, and the only producing unit now working is Maurice Tourneur's "The Blue Bird" company at the Fort Lee plant. The other companies will commence activities in the near future.

At the Lasky studios in Hollywood, Cal., Mary Pickford's newest vehicle, "Stella Maris," was just recently finished and, under Director Marshall Neilan, cut and assembled. This picture will be released in January.

The new Douglas Fairbanks picture, "A Modern Musketeer," has also just been finished at the Lasky studio. This production is the last Artcraft offering for 1917.

Elsie Ferguson's latest photoplay, "The Song of Songs," staged under the direction of Joe Kaufman, has also been completed. This film, however, will not be Miss Ferguson's next Artcraft release, "Rose of the World" being scheduled for release ahead of it, as the opening attraction of Artcraft for the new year.

William S. Hart has also just concluded activities on a new Ince production to be released by Artcraft, "Wolves of the Rail." This picture will be released in the middle of January.

Each of these stars within a weel will all be at work again. Another Artcraft producing unit that will start activities shortly is the Cecil B. De Mille company.

L-KOS FOR JANUARY.

President Julius Stern has arranged the L-Ko series of comedies for January release with two features starring Hughie Mack, lately signed up as a star; with Mack Swain, in another "Ambrose"; and Myrtle Sterling and Eddie Barry, old line favorites with L-Ko audiences, heading the others. Director-General J. G. Blystone has supervised all of these productions and edited the completed issue. Here they are in detail:

Jan. 2.—"Carnivals and Cannibals," with Myrtle Sterling the star and Al Forbes principal comedian. Vin Moore directed.

Jan. 9.—"Torpedo Pirates," starring Hughie Mack, and Gladys Varden featured in his support. Noell Smith directed.

Jan. 16.—"Home-Run Ambrose," presenting Mack Swain in a baseball comedy; produced by W. S. Frederick as the second "Ambrose" in the L-Ko series.

Jan. 23.—"Ash-Can Alley," featuring Eva Novak and Eddie Barry. Directed by Dick Smith.

Jan. 30.—"Barbarous Plots," starring Hughie Mack, with Bobby Dunn, Eva Novak and Kathryn Young featured in his support. Bobby Kerr directed.

METRO BUYS "WESTERN" FOR EDITH STOREY.

Motion picture rights to Charles A. Taylor's famous Western melodrama "Yosemite" have been acquired by Metro as a starring vehicle for its athletic star, Edith Storey. The author himself will adapt the play for the screen and therefore all the characteristic Western action and incidents which have made this melodrama a success on the stage will be transferred to the screen.

In acquiring this great Western play Metro is carrying out its policy of securing the best possible vehicles for its players. This is the second stage play that Metro has secured recently for Edith Storey. Miss Storey is a famous delineator of Western characters and is just completing her first picture of this type under the parrot trade mark, "Revenge," a screen adaptation of Edward Moffat's novel, "Hearts Steadfast."

SETTING FOR BABY GRANDS VALUED AT $500,000.

Recently there appeared in many newspapers a story that Jane and Katherine Lee, William Fox's "Baby Grand" stars, were working in a scene of a new picture the setting of which was valued at $40,000. Now comes announcement from Fox publicity department that the final scenes in the picture referred to are being made in a setting valued at half a million dollars.

The set comprises six luxuriously furnished rooms, supposed to be the residence of an army officer who had seen service in many parts of the world and who had accumulated bits of bric-a-brac and pieces of rare furniture during his travels.

"GATES OF GLADNESS" (World).

Many of the scenes of "Gates of Gladness," a new World picture Brady-Made, for publication at the end of January, were photographed upon the superb estate of George Gould.

Scene from "Gates of Gladness" (World).

The Gould place, probably the most magnificent in the north, if not the entire country, is named Georgian Court, and its most picturesque beauties are backgrounds for the stirring episodes of this play.

The story of the new World picture coils around two brothers who are both in love with the same girl. The younger brother marries the girl and is disowned by the father, who afterward dies, leaving his fortune to the elder son. The younger has a hard time of it trying to earn a living as an artist, but his little daughter, played by Madge Evans, ultimately brings the estranged brothers together, although she is shot and very nearly killed in the process.

It was for the home of the rich brother that the Gould estate was utilized. One of the "shots" takes in a birdseye view of the most ornamental section of the grounds, and it can scarcely fail to arouse the keenest of interest in every spectator with the faintest appreciation of landscape architecture. Another situation represents moonlight in a grove of tall, slender trees, with a midnight marauder threading his way among the trunks as he stealthily approaches the mansion to "break in and steal," as the Scriptures put it.

The experts of the World pictures' studio unite in describing "Gates of Gladness" as unmistakably the most beautiful exhibition of photography in the records of this organization. It is no more than fair in this relation to give credit to Rene Guissart, the cameraman.

Featured with little Miss Evans in this screen play will be George MacQuarrie, who has played many roles in World pictures, and played them so well as to fully justify this promotion in the advertisements. Also, in the specially assembled cast are Gerda Holmes, Mrs. Stuart Robson, Baby Joan, Niles Welch and Rosina Henley, the last mentioned a daughter of the late E. J. Henley, an actor of positive genius, and Helen Bertram, one of the most beautiful and gifted prima donnas who ever graced the lyric stage in America. "Gates of Gladness" was staged by Harley Knoles.

GOLD ROOSTER PLAYS AT SPECIAL PRICES.

Coincidental with the announcement this week by J. A. Berst, vice-president and general manager of Pathe, in connection with his big plans for Pathe plays in 1918, F. C. Quimby, sales manager, issued a statement which reveals a nation-wide drive on Pathe Gold Rooster plays at special prices, before the new star series of Pathe plays, with Bessie Love, Fannie Ward, Frank Keenan and Bryant Washburn are ready for booking.

This means that a large number of good live reel features, with well-known stars will be available to exhibitors at remarkably low rentals, constituting a Christmas present to the trade. The special price list numbers sixty and includes pictures released prior to Dec. 2.

RED CROSS BATTLEFIELD SCENES.

Jack Cohn, manager of the Universal Animated Weekly, announces that his firm has signed an important contract with the Red Cross whereby every week two hundred feet of film taken under their auspices showing their work among American troops on the battlefield of Europe will be shown on the screen. Mr. Cohn said: "At last the public can see duly authenticated films of what fine work the Red Cross is doing at the front. There are so many phases of Red Cross work besides nursing that the films will prove a revelation."

Picture Theaters Projected

DOWNEY, CAL.—Albert Hall succeeds L. H. Baumgartner as manager of the Downey theater.

FRESNO, CAL.—New $115,000 Liberty theater, at Van Ness boulevard, near Tulare street, has opened under the management of Mr. Keech.

MARTINEZ, CAL.—New moving picture house in Curry street has been opened under the maagemet of H. E. Case.

PASADENA, CAL.—Carl Ray sold Strand theater to Douglas Jarmuth of Los Angeles. Lee Lazelli remains as manager. New owner to provide organ music.

RED BLUFF, CAL.—Red Bluff opera house has been opened with high-class moving pictures.

SAN FRANCISCO, CAL.—New Mission theater at 22d and Mission streets, owned by Kahn & Greenfield, has been remodeled and reopened under the management of Robert F. Abraham.

SAN PEDRO, CAL.—George Elliott of Los Angeles will erect moving picture house with seating capacity for 850 people. N. Mann, manager of Empire theater, is the lessee.

SAWTELLE, CAL.—R. W. Lam succeeds Foster Jackson as manager of the Crown theater.

JACKSONVILLE, FLA.—R. A. Benjamin is preparing plans for a $150,000 theatre with seating capacity for 2,500 people.

BOISE, IDAHO.—Inland Amusement Company, under management of Herman J. Brown, manager of Majestic theater, has purchased from Noble estate and Ernest Noble, the Strand, Isis and Comic theaters.

BOISE, IDAHO.—Seventh Day Adventists will spend $2,000 in remodeling the old Turnverein theater building at 6th and Main streets.

EMMETT, IDAHO.—Liberty theater, 50 by 130 feet, is being erected for C. D. Buchum. It will have seating capacity for 1,800 people and cost $15,000.

CHICAGO, ILL.—Barney and A. J. Balaban and Morris and Samuel Katz have plans by C. W. and George L. Rapp for a theater at Sheridan road and Lawrence avenue, with seating capacity for 3,500 and to cost $750,000.

COLFAX, ILL.—New Colonial theater has opened under the management of H. A. Arnold.

ELGIN, ILL.—R. Levine, 835 W. 63d street, Chicago, has plans by George E. Morris, Elgin, for a one and two-story theater and office building, 66 by 160 feet, to cost $45,000.

ELKVILLE, ILL.—Moving picture house has been opened here by R. E. Atkins.

KEWANEE, ILL.—Chris and Walter Taylor, managers of the Rialto and Dreamland picture houses, have taken over the Grand theater.

PLEASANTVILLE, ILL.—H. A. Travis has sold his moving picture business to Will Earb.

STONINGTON, ILL.—Gem theater, operated by G. E. Roadman, has been taken over by Fred K. Weiser.

BLOOMINGTON, IND.—Auditorium in new building owned by Showers Brothers is being converted into a moving picture theater.

TERRE HAUTE, IND.—Charles Wacher of Indianapolis, has the contract to erect moving picture theater at 8th and Wabash avenue, for the Terre Haute Theaters Co. House will have seating capacity for 1,300.

VEEDERSBURG, IND.—New Tokyo theater has been opened under the management of Harry Whistler.

BIRMINGHAM, IA.—Fred Workman has disposed of his moving picture business to Anderson Brothers.

CEDAR FALLS, IA.—A. S. Vivian has disposed of his interest in Cotton theater to Charles Callup.

DES MOINES, IA.—Cantonment Camp Association, 401 S. & L. building, have plans by Sawyer & Watrous, 401 Hipple building, for a one-story theater, 57 by 125 feet, to cost $7,000.

ELLIOTT, IA.—E. V. Smith plans to erect a moving picture theater here.

HERROLD, IA.—Moving picture theater will be opened here under the management of Walter F. Davis.

MISSOURI VALLEY, IA.—Extensive improvements are being made to the Majestic theater.

MT. PLEASANT, IA.—Pastime theater has been purchased by Hugh Bennett.

TOMPKINSVILLE, KY.—Palace theater has reopened under the management of Kenneth Maynard. Pictures will be shown two or three times a week.

DETROIT, MICH.—A. J. Gillingham has purchased Colonial theater at Woodward avenue and Sibley street. It will be changed from vaudeville to moving pictures.

DETROIT, MICH.—F. Burton and G. C. Hoffman, 1437 Dime Bank building, are having plans prepared for a one-story moving picture theater, 60 by 100 feet, to cost $20.000.

BLUE EARTH, MINN.—George M. Kaupp has disposed of his interests in the Converse opera house.

MINNEAPOLIS, MINN.—Shubert theater has reopened with moving pictures.

ST. JOSEPH, MO.—J. G. Schneider has awarded contract for remodeling moving picture theater. Improvements will cost about $1,500.

BROOKHAVEN, MISS.—C. J. Enochus has formed a partnership with Charles A. McElravy to operate Arcade theater.

BAKER, MONT.—Moving picture theater is being erected for J. W. Brandt.

DILLER, NEB.—F. E. Tincher of Fairburg has purchased Diller opera house.

GENOA, NEB.—Grand theater has been opened.

KEARNEY, NEB.—H. E. Wait has purchased Comet theater from A. F. Bills.

ONG, NEB.—Ong moving picture theater has been purchased by D. C. Wilcox.

ULYSSES, NEB.—Crystal theater, operated by Earl Blacketer, has been purchased by C. M. Hogan.

CRESSKILL, N. J.—New York City interest will erect moving picture theater here, with seating capacity for 1,500 people.

CODYVILLE, NEW MEXICO.—A company has been organized here by L. G. Lyon, O. P. Henderson, W. H. Smith and T. F. Hartnett, with capital of $10,000, to erect a moving picture theater.

NEW YORK, N. Y.—Blinderman & Choen have plans by F. J. Weiher for two theaters, one at 80-82 Clinton street, and one at 97-103 Attorney street, to cost $50,000.

WALHALLA, N. D.—Hemsley & Fraser have disposed of their moving picture business to Regnal Cochran.

CINCINNATI, O.—Carrel theater in Eastern avenue, near Carrel street, operated by Shober Brothers, has been purchased by Jerome M. Jackson. Structure will be remodeled and seating capacity increased.

PURCELL, OKLA.—E. E. Waters has sold an interest in the Rex theater to J. W. Graves.

CONFLUENCE, PA.—Moving picture theater to cost $8,000 will be erected here by C. E. Yeagley.

PHILADELPHIA, PA.—John J. Cree has conveyed the two-story brick moving picture theater at the southwest corner 25th and Allegheny avenue to Sarah Mayer, subject to a mortgage of $25,000. The building is situate on a lot 108.10 by 71 feet, and is assessed at $25,000.

ARLINGTON, S. D.—Fed theater has been purchased by S. H. Cornell.

CANASTOTA, S. D.—New opera house being erected here.

CARTHAGE, S. D.—Opera house conducted by A. M. Brown has been purchased by C. P. Johnson.

DYERSBURG, TENN.—Kate Shepard succeeds C. J. Enochs as general manager of the Frances and Vaudette theaters.

QUANTICO, VA.—Thomas W. Lion, proprietor of the Dixie, has taken over the Joy tneater.

WHEELING, W. VA.—Liberty theater has opened under the management of Jim Veles.

NORTH YAKIMA, WASH.—Buildings on South 3d street purchased by Frederick Mercy for a moving picture theater, are being razed. Site is 100 by 14 feet. House will have seating capacity for 800 people and cost $15,000.

CASSVILLE, WIS.—Glen Ashlock has sold his moving picture equipment to Warren Craig and Peter Wester.

RIO, WIS.—Princess theater will be opened under the management of Bridges & Price.

SHEBOYGAN, WIS.—John G. Froidel has purchased the interest of Otto Koch and George Froelich in the Idle Hour theater.

WAUPACA, WIS.—Con Gmeiner has the contract to remodel the Lyric theater. Seating capacity will be increased by installing 400 new chairs. Charles Cohen is manager.

The Leading Concern in China

WITH

Branches and correspondents all over the country.

Established for Over 10 Years

Dealers in new and second hand Films, Cameras, Projectors and Accessories

TAKING OF VIEWS
PRINTING AND DEVELOPING WORK

Offers and correspondence solicited by

The Far Eastern Cinema Exchange Co.
1a Jinkee Road, Shanghai, China

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

New England Film Trade Doings Last Week

Big Symphony Hall Benefit for Papa Joffre's Children—Film Men Enter National Service—Theater Changes in the Territory.

By Richard Davis Howe, 80 Summer Street, Boston, Mass.

BOSTON, MASS.—Several thousands of dollars were realized at the benefit moving picture performance at Symphony hall in Boston Thursday evening, December 20. The show was under the personal direction of Paul D. Rust, director, and Mrs. Alice Rice Carroll, film executive of the New England Division of Official United States Government Films.

The proceeds of Thursday evening's performance will be given the fund which is now being raised by patriotic organizations to provide a happy Christmas for the 150,000 fatherless children of France. The money will be cabled to Marshal "Papa" Joffre.

Lightless Nights Hamper Boston Theaters.

Boston, Mass.—The motion picture theaters of this city and other sections of Massachusetts will suffer from the recent order of National Fuel Administrator Harry Garfield that Thursday and Sunday evenings be designated as "lightless nights," only lights necessary for safety being allowed to be burned on these evenings. The theatern have been warned not to display electric lights for advertising purposes.

James. J. Storrow, State Fuel Administrator, has received instructions from Washington for two "lightless nights" a week, Thursday and Sunday evenings.

A War Romance in Film Circles.

Boston, Mass.—Announcement has just been made of the engagement of Miss Florence Greene, member of the staff of the Boston office of the Paramount, and sister of Walter E. Greene of the Paramount-Artcraft organization, to J. Lester Reardon, former manager of the local office of the Vitagraph Film Company. Boston and New England film circles were greatly surprised when the announcement was made, as no one had any intimation of the romance. Mr. Reardon, who was subject to the selective draft, enlisted in Uncle Sam's Navy last week and was assigned to the receiving ship at Commonwealth Pier.

John F. Flanagan in Navy.

Boston, Mass.—John Francis Flanagan of the local Select office has joined the naval branch of Uncle Sam's service, having been appointed a second-class storekeeper at the receiving ship at Commonwealth Pier, Boston.

Abraham Barry Joins Navy.

Boston, Mass.—Another member of the Boston film circle who has joined the naval branch of the country's fighting forces is Abraham Barry, booker in the local Paramount exchange. Mr. Barry, whose number would have been called in the next draft quota, enlisted last week and is temporarily located at Chaplain Stone's office at the Charlestown Navy Yard. He is in the yeoman division, but expects to secure a better position later. Mr. Barry is considered to be one of the best bookers in the Boston film district, and has been identified with the motion picture business for more than nine years.

Plaza at Springfield Will Show Vaudeville.

Springfield, Mass.—The management of the Plaza theater, Springfield, has changed its policy of straight moving picture shows to that of pictures and vaudeville, which was its former policy. There are now three Springfield houses using the policy of moving pictures and vaudeville. They are the Plaza, Poli's and the Broadway.

Majestic at Pittsfield Burns.

Pittsfield, Mass.—Fire recently seriously damaged the Majestic theater in this city. The loss was estimated by the police to be over $50,000. J. F. Sullivan, owner of the Empire theater, North Adams, Mass., who controls the Majestic, is now putting on his performances, which consist of moving pictures and vaudeville, in the Grand, which he has leased temporarily until the Majestic can be rebuilt.

G. Hammond Takes Springfield Theater.

Springfield, Mass.—The Bijou theater of Springfield has been taken over by George Hammond, who controls the Suffolk theater in Holyoke, Mass. The Bijou seats 1,100 persons and runs only moving pictures. Manager Cameron of the Suffolk, Holyoke, has been transferred to the Bijou.

J. Roper Opens Theater at Miller's Falls.

Miller's Falls, Mass.—A new theater, the Ross, with a seating capacity of 300, has opened its doors in this town under the management of J. Roper. The policy of the new house is moving pictures.

Sugar Matinee Attracts Crowds.

Boston, Mass.—Tremendous success attended the "Sugar Matinee" conducted last week by Manager A. Montague of the Day Square theater, an East Boston moving picture house.

This unique advertising stunt of Mr. Montague's was conducted in a most orderly manner, none of the great mad rush, which had been expected. A long time before the performance began a line of women, a large number of them carrying children in their arms, formed in front of the theater and along the sidewalk. Every woman attending the afternoon show accompanied by an infant was promised one pound of sugar, which at the present time is a valuable gift.

G. Sharron Will Travel for Foursquare.

Boston, Mass.—The Boston office of the M. H. Hoffman company has appointed George Sharron, former sales representative of the Federal Feature Film to travel in Connecticut selling "Foursquare" features. Mr. Sharron has left on an extended road tour.

Thompsonville Theater Closed.

Springfield, Mass.—The Majestic theater in Thompsonville, Mass., which is owned by Goldstein Brothers of this city, has been sold to the Burbank-Sissisky corporation, formed recently. The corporation closed the Majestic and will in the future devote its energies to the operation of the Franklin theater in that town, which was formerly controlled solely by Mr. Burbank. The Franklin is doing a very good business.

Pine Tree News Letter.

By John P. Flanagan, Park View Avenue, Bangor, Me.

Strand at Gardiner Again Brightens.

GARDINER, ME.—The Strand theater, after being closed since September 15, is to reopen on December 24. Since the Bridge street bridge was swept away and during the building of the new bridge it has been impossible to operate the house, much to the regret of its patrons. Manager Kellar has not been idle, however, and has had the building thoroughly renovated and painted throughout in soft and natural tints, and new linoleum laid in the lobby.

Not only this, but he has also been busy in the film market ,and patrons of the house will see the latest Goldwyn, Metro de Luxe, Triangle, Vitagraph productions, and all the best in the motion picture line. Owing to the war taxes that have been recently imposed the prices will be six and 15 cents in the afternoon and 15 cents to all the evening.

Starting a Circuit of Small Shows.

Douglas Hill, Me.—O. N. Chadbourne, of Douglas Hill, is getting a circuit of towns under way and at present operating once a week at Hiram and West Baldwin, using Paramount and Metro service.

L. W. Carroll is managing the circuit for him. Mr. Carroll was formerly connected with the Lyric at Lancaster, N. H., as owner and manager, and is now manager of the Chadbourne theater at Douglas Hill, Me.

IF YOU ARE BUSY

See the new department on page 131 for quick helps.

Baltimore Theaters May Curtail Benefits.

Baltimore, Md.—The managers of all the theaters in Baltimore have received copies of the resolutions passed by the United Protective Managers' Association on December 5, and a number of them have been asked that after January 1 they discontinue amalgamated benefits for both war and charity where it is indicated that most of the profits accruing from these affairs fall into the hands of the societies arranging benefits

The U. P. M. A. does not desire individual managers to discontinue benefits which appeal to him. As far as the case stands in Baltimore, and according to the reports, it is thought that little fear need be felt as to the actual amount collected goes for charities, for Gen. Lawrason Riggs, president of the Police Board of Baltimore City, sees to it that every application for a permit to conduct a benefit performance is looked into thoroughly

Maryland Censor Board Earns $10,000

Annual Report Shows Last Year's Expenses Were Far Lower Than Receipts—Board Passed on 4,769 Subjects During the Term.

By J. M. Shellman, 1902 Mt. Royal Terrace. Baltimore, Md.

ALTIMORE, MD.—On Friday, December 14, the report of the Maryland Board of Moving Picture Censors for the year beginning June 1, 1916, and ending May 31, 1917, which is the first year of its operation, was made public and it is shown in the report that the actual earnings of the Maryland board were $10,000 over the running expenses. Every effort was made by the board, so the report has it, to foster educational and artistic pictures; to discourage, and as far as possible, prohibit immoral or vulgar ones. The report, which gives a detailed statement of the year's work, was prepared by Mrs. Marguerite E. Harrison, secretary of the board, of which part follows:

"The report of the first year's work of the Maryland State Board of Motion Picture Censors shows that during the period from June 1, 1916, to May 31, 1917, the total number of reels submitted for examination was 10,739 originals and 422 duplicates, comprising 4,769 subjects. The office recipts were $22,016.25, of which $8,050 was turned over to the state and $593.39 carried over to the next year. The running expenses of the office were $11,913.99, the sum of $1,458.87 spent on permanent equipment being an expense that will not occur again. Therefore the actual earnings of the board over and above the running expenses approximated $10,000 in spite of the fact that the report does not actually cover a normal year's work."

Maritime Theater Men Aid Stricken Halifax

Imperial Theater at St. John Gives Gross Receipts of Whole Week—Damage to Halifax Theaters—Effect on Local Trade.

From Alice Fairweather, Standard, St. John, N. B.

ST. JOHN, N. B.—The disaster at Halifax has cast a gloom over all amusements for a time and the holiday season drawing near naturally takes away many patrons from the theaters. However, the attendance keeps up wonderfully well, and the many benefits given for the sufferers have attracted large audiences.

The Imperial theater had fine crowds all week. "The gross receipts for Halifax" was the slogan, and a substantial sum will be handed the relief committee. The Famous Players donated their three fine films shown, "Double Crossed," "Barbary Sheep" and "Lost in Transit." The Vitagraph and Regal Film companies also donated their films, which were used during the week. The Imperial was also used during the week for a lecture given by Mary Boyle O'Reilly after hours, which netted a large sum of money for Halifax.

How the Disaster Has Affected the Film Business.

St. John men in the stricken city were G. A. Margetts, of the Canadian Universal, who was in the city on business and had just succeeded in closing up some contracts on several state rights features. Mr. Margetts immediately joined the Relief Committee and was a tireless worker and gave great help in the emergency.

R. G. March was in train which left St. John Wednesday night and which, fortunately, was halted outside the city in time to escape the destruction of the North Station. With L. E. Ouimet, of the Specialty Film Import, Mr. March returned to Halifax later and obtained some films, which will be shown in the Imperial theater this week. Other cameramen there included a Universal man from New York and M. Morrison of the Pathe Co., New York.

J. Kauffman, of the Globe Films, was in the city but I have not been able to get his story from him as yet. J. Aubrey, of the General Film Company, was in Halifax at the time of the explosion.

Some idea of the damage done in the stricken city may be learned from the following facts: None of the theater men were personally injured as far as could be learned. The loss they sustained was either to their theaters or personal property.

For some time anxiety was felt over Mr. Wall, the genial censor of N. S., but it was learned that he was out of the city at the time and returned to find his home wrecked, so took his family to relatives in an adjoining town. His friends spent some anxious moments, for "Daddy Wall" is a most popular man.

Damage to Halifax Theaters.

The Casino theater was hard hit. The entrance was blown in and the partition separating the entrance to the Auditorium was destroyed. The stage door was blown across the stage, destroying scenery and musical instruments, besides damage done to skylights and other parts of the building.

The Empire theater suffered damage to the roof and the whole rear was blown in carrying the wall, stage setting and screen across the stage. The doors were blown off their hinges and the whole building has been condemned by the authorities.

The King Edward was badly damaged inside, a piece of the roof blown in, the curtain torn and the side wall bulged.

The Orpheus theater was at one time a church, and the space which was at one time one of the large windows, had been boarded and bricked up. This was blown in across the seats, ruining a number. The entrance doors were all blown off their hinges The glass chandeliers were badly broken, but strange to say, some sixty mirrors were left intact.

The Strand, Ackers' Family theater and the Imperial suffered least. The doors of the Strand were blown in. At Acker's one of the beams supporting the ceiling is cracked, the doors and windows broken. The Imperial also has damaged doors and windows with the entrance a little broken up.

The theaters will be closed for at least a month or six weeks, and thus the film companies will suffer as well as the theater owners.

Items Worth Noting.

St. John, N. B.—F. G. Spencer is doing well with special pictures. "Redemption" ran for a week to good houses. For this coming week (Dec. 17) "God's Good Man" is the attraction for the first three days.

The Unique gave a good program two days this week—a Chaplin comedy, "The Champion," "The Seven Pearls," serial, and a Pathe scenic.

A. B. Farmer, of the Star, has booked "The Seven Pearls" and "The Fatal Ring" from R. C. March, of the Specialty Film Import. Mr. Farmer broke all records for attendance with "The Neglected Wife."

The Gaiety theater, T. J. O'Rourke, has again been given for a benefit performance for the Red Cross Societies of Fairville.

J. P. O'Loghlin, manager of the Metro, reports that the following theaters have booked the new Chaplin and Petrova productions: Imperial, St. John; Casino, Halifax; Empire, Halifax; Imperial, Halifax; Strand, Truro; N. W. Mason, New Glasgow; Opera House, Pictou; Casino, Sydney; Savoy, Glace Bay; Bijou, New Waterford; Family, North Sydney; Premier, Sydney Mines; Imperial, Windsor, N. S.; Nicklet, Kentville; Opera House, Liverpool, and Dreamland, Moncton.

Ferdinand Turner Visits in Baltimore.

Baltimore, Md.—Ferdinand Turner, at one time assistant manager of Loew's Hippodrome in Baltimore, with George M. McDernitt, the present manager, visited friends here last week. Mr. Turner opened a new theater for Mr. Loew in New Orleans, La., a short time ago and is now on his way to Hamilton, Ont., to manage a new Loew theater which will shortly be opened in that city.

Many More Sunday Benefits.

Baltimore, Md.—At two monster benefits, which were held at the Parkway theater, 3-9 West North avenue, on Sunday afternoon and night, December 16, for the benefit of the Red Cross drive, 1,000 members were gained at the occasion and $1,500 was donated to the cause, as many of those who took out memberships joined more than once. The big picture on the program was "Over There," with Charles Richman.

That the Knights of Columbus might continue supplying entertainment for the men at Camp Meade, benefits were held on Sunday night, December 16, and the following theaters were included in the listing in giving their aid: Auditorium, F. C. Schanberger, manager; Academy of Music, Harry A. Henkel, manager; Schanze's, Dr. F. W. Schanze, proprietor; Walbrook, Thomas D. Goldberg, manager; McHenry, Bernard Depkin, Jr., manager; Red Wing, George Geardner, manager; Grand, Charles S. Anderson, manager.

An attractive program was arranged by L. A. DeHoff for the New theater on Sunday night, December 16, when a benefit performance was given under the auspices of the Ladies' Auxiliary of the Fourth Company, Maryland Coast Artillery. An appeal was made by Isador Goldstrom. Emily Stevens in "The Slacker" was the attraction.

On this same day, from 3 p. m. until 10:30 p. m., Levine Brothers, proprietors of the Little Pickwick theater, 312 West Lexington street, gave a benefit performance for the boys in Company I, 313th Infantry, at Camp Meade. The feature shown was "The Upper Crust" with Gail Kane.

Out-of-Town News.

Frostburg, Md.—Early on the morning of Friday, December 14, a furious fire occurred in this city in the business district which caused a loss of nearly $200,000. The new Lyric theater building was greatly damaged. The theater is manager by A. C. Frey.

Eagle Mountain, Va.—H. S. Henderson of this city will rebuild the structure owned by him and recently damaged by fire as a theater, for which plans have been drawn up by Charles Henderson. It will measure 30 by 60 feet and be built of brick and concrete and will cost approximately $1,800.

Some Reasons for the Parcel Post Delays

Pittsburgh Post Office Official Tells F. I. L. M. Club How Shippers Are Often at Fault in Using the Mails—Causes for the Delays.

From Pittsburgh News Service, 405 Fourth Avenue, Pittsburgh, Pa.

PITTSBURGH, PA.—Delays in film shipments, one of the most vital problems confronting exhibitors and exchange men at the present time, was the chief topic of discussion at a meeting of the Pittsburgh F. I. L. M. Club, Tuesday, December 18. It was pointed out that the delays and disappointments as a result of the congestion of express, and the inexperience of the trade as a whole in the matter of parcel post shipments, results also in costly irregularities in this method of transporation, and has thrown the shipping departments of the various exchanges of this city into a turmoil which can only be alleviated by prompt action on the part of exchange men and the complete cooperation of the exhibitors.

With the object of ascertaining the best methods of securing the desired results in the parcel post department of the post office, the F. I. L. M. Club secured Mr. Heart, of the Pittsburgh post office, to make an address on this subject. Some of the chief causes of delay, as pointed out by Mr. Heart, are the following: Illegibility of address, insecure wrapping, loose labels, and insuffcient postage. The last mentioned is the most serious, Mr. Heart said, as the films are held for the necessary postage at the post office until the shipper is notified, by mail, which consumes much valuable time.

In order to avoid disputes as to time of mailing films, the exhibitor is allowed to write the time of sending on the label without any additional postage. Mr. Heart urged that careful exhibitors take advantage of this ruling.

J. L. Ellman Will Manage Wolfberg Office.

Pittsburgh, Pa.—J. L. Ellman, for the past few months publicity director of the Harris P. Wolfberg Attractions, has been appointed manager of the home office, Lyceum building, Pittsburgh. Mr. Ellman is a former well-known advertising man, and has acquired wide experience in the film business since joining the Wolfberg organziation. He succeeds Howard Stahler, who is now in Maryland working up that newly acquired territory with "The Crisis." The Wolfberg Attractions is also securing excellent results with "The Mad Lover," "Today," "Persuasive Peggy" and "The Deemster," now being handled in the Ohio and Western Pennsylvania territory, Mr. Ellman reports.

Another important addition has been made to the Harris P. Wolfberg sales staff in the person of C. R. N. Morris. Mr. Morris, who will work out of the Cleveland office, will confine his attention to the central and northern part of Ohio.

Ten Prints of "Ignorance" Sold.

Pittsburgh, Pa.—The United Business Association of Pennsylvania, 804 Penn avenue, Pittsburgh, reports closing a big deal whereby it has sold ten prints of "Ignorance," a six-reel photodrama featuring Earle Metcalf, to firms in England and France. Manager C. F. Michaels reports that this picture is proving a great success all over the United States, and it is predicted that it will be just as scucessful in other parts of the world. The United is negotiating for several other important subjects to be handled on a similar basis.

First National Circuit Gets More Film.

Pittsburgh, Pa.—The First National Exhibitors' Circuit exchange, Westinghouse building, Pittsburgh, has just announced the purchase of two additional big features for this territory. They are George Loane Tucker's "Mother" and Edgar Lewis' second production, "The Sign Invisible." Manager Charles F. Schwerin reports that much interest is being displayed in these new offerings, as well as in the big subjects already released.

"The Warrior," featuring Maciste, the giant of "Cabiria," and handled by the First National Exhibitors' exchange, in Pittsburgh, played to capacity business the entire week of December 17 at the Columbia theater, Fifth avenue. This production has been booked by every house in the Rowland & Clark chain in this city for showing in the near future.

V. H. Hodap, Inc., Formed.

Pittsburgh, Pa.—M. Feitler, a well-known exhibitor of this city and proprietor of the Elmore theater, has joined with V. H. Hodap, formerly special representative for Pathe and one of the best known film men in the country, for the formation of a new feature distributing concern to be known as V. H. Hodap, Inc. Mr. Hodap is president and Mr. Feitler is vice-president, the other officers to be chosen later. Headquarters will be established soon in Pittsburgh.

The new company announces that it will confine its operations to the western and middle western states. The initial releases handled will be the Ivan pictures. The first office of the company was opened in Indianapolis, Ind., the week of December 17, both Mr. Hodap and Mr. Feitler having gone to that city to establish the branch.

Big Jitney House Proves a Failure.

Pittsburgh, Pa.—The Empire theater, a 3,000-seat house in the East Liberty district of Pittsburgh, which has been showing photoplays for the past six weeks, with an admission price of 5 cents and no war tax, has announced that it will change its policy the week of December 24 to musical comedies. The management of the Empire states that the experiment with a view to bringing back to popularity low-priced film attractions has proven a failure.

G. R. Ainsworth Joins Select.

Pittsburgh, Pa.—Guy R. Ainsworth, a well-known Pittsburgh film man, who has been in Kansas City, Mo., for the past six months, has returned to this city and has joined the local staff of the Select Pictures, Film Exchange building. Mr. Ainsworth will act as assistant to Manager Harvey B. Day, and will also travel occasionally out of this office. Mr. Ainsworth's host of friends in the trade welcome him back to Pittsburgh.

William Wood Will Travel for Fox.

Pittsburgh, Pa.—William Wood, a pioneer film salesman, formerly of Syracuse, N. Y., has been added to the road staff of the Fox exchange in Pittsburgh. Mr. Wood received his early film experience in this city with the old Davis exchange here, ten years ago, and is considered a valuable acquisition. Miss Blanche Bunting, formerly bookkeeper at the Fox exchange, has been promoted to booker.

Liberty Theater Will Have More Seats.

Johnstown, Pa.—The Liberty theater, Johnstown, Pa., recently taken over by Louis Lambrino, and reopened several weeks ago, is to be enlarged from 300 to 750 seats. Initial business at the Liberty has been very gratifying, Manager George C. Knox states, and the improvement increasing the capacity will be made in the early spring.

Buys Six New "Italian Battlefront" Prints.

Pittsburgh, Pa.—The Fort Pitt Film exchange, Penn avenue and seventh street, Pittsburgh, has just received six new prints of "The Italian Battle Front," the official Italian war films. That the demand for this subject is large in this territory is indicated by the fact that this exchange has seven prints now working solid. "The Italian Battle Front" was shown the entire week of December 17 at the Columbia theater, Erie, Pa., to big business. Manager Norman S. Carroll, of the Fort Pitt exchange, announces that in the near future several new film productions of unusual magnitude will be released by that firm.

Interesting Short Bits.

Clarion, Pa.—The large and attractive Orpheum theater, Clarion, Pa., has contracted for the entire output of Artcraft and Paramount pictures.

Pittsburgh, Pa.—Wallace Reid, the celebrated Paramount star, paid a personal visit to a number of Pittsburgh picture theaters Monday, December 17. Mr. Reid was tendered a royal welcome by local picture fans, standing room at all houses where he appeared being at a premium.

Pittsburgh, Pa.—The Rowland & Clark theaters, Pittsburgh, has successfully solved the problem of the shortage of pennies. They announced that all children bringing 50 pennies to any of their theaters would receive a new half-dollar and free admission.

Philadelphia News Letter

From F. V. Armato, 144 North Salford St., Philadelphia, Pa.

Wallace Reid Heartily Welcomed.

PHILADELPHIA, PA.—Wallace Reid, the Paramount star who is on a transcontinental tour, arrived in Philadelphia Monday, December 17, and took the town by storm. His increasing popularity was in evidence in ever yplace he appeared Wm. E. Smith, president of the Famous Players excahnge and local distributor of the Paramount and Artcraft pictures, tendered Mr. Reed a dinner at the Bellevue-Stratford hotel, to which the representatives of the daily newspapers and the trade magazines were invited. Wallace Reid proved himself a good fellow and also good company.

Charles Henschel, publicity manager for the local Paramount, who was in charge of the arrangements, displayed excellent judgment and the plans went through without a hitch.

The Stanley was the first theater visited, and he received a royal reception. He also appeared at the Fairmount, Liberty, Ridge Avenue, Bluebird and in a few Camden theaters.

David Korson Now a Soldier.

Philadelphia, Pa.—David Korson, film salesman for the Bluebird exchange, has enlisted in the United States Army and left Friday, Dec. 14, for Fort Slocum, New York, with the latest quota of reserves. He is 22 years of age, and married nearly one year.

J. Becker and Brothers Take Two More.

Philadelphia, Pa.—J. Becker and Brothers, pioneer exhibitors, and three of the most successful theater owners and managers in the downtown district, have just taken over two more theaters, which were formerly owned by M. J. McCartney, namely, the Empire and the Richmond, both of which are located in Kensington.

The Empire, after having its front remodeled and its interior redecorated, will start with a new policy about the first of the year, giving vaudeville acts in conjunction with pictures. At the Richmond, which is undergoing extensive alterations and decorations, a new organ of the latest type will be installed.

A Successful Distributor of Films.

Philadelphia, Pa.—It has always been said that the successful men in large enterprises are those who have had the courage and confidence of their own convictions. That indomitable individual, William E. Smith, distributor of the Artcraft and Paramount pictures in Philadelphia, is one of these. Shortly after the silent drama made its appearance Mr. Smith embarked in the business of showing pictures. His first undertaking in the industry was the Chelsea theater, at No. 40 Flatbush avenue, Brooklyn, N. Y. This pretentious structure, with its beautiful interior and exterior was the expression of Mr. Smith's ideas. He was responsible for it to the very minutest detail. Many of these ideas are still in vogue in most of our newest and handsomest theaters.

W. E. Smith.

Step by step, with sheer determination and unlimited energy, we find Mr. Smith occupying to-day a position of distinction and honor. As one of the pioneers in this vast industry, the guiding hand of this wizard of the silent drama is still being wielded with wide influence. Paramount and Artcraft pictures are synonymous with the highest quality. Mr. Smith has always endeavored to give to his exhibitors the best the skill and brains of the industry could produce. Possessed of a magnetic personality, Mr. Smith enjoys the unique distinction of winning the respect and friendship of all exhibitors who come in contact with him.

Business Jottings and Personals.

Philadelphia, Pa.—A private review of a remarkable set of motion pictures made on the recent Revolution in Russia was given at Keith's theater Sunday, Dec. 16. The pictures were made by Capt. Donald Thompson, war correspondent of Leslie's Weekly.

Philadelphia, Pa.—The Triangle Distributing Corporation gave a private exhibition of two of their productions at the Belmont theater Dec. 16. The first was "Because of a Woman." The second was "Until They Get Me," and also pleased the spectators.

Philadelphia, Pa.—V. R. Carrick, local distributor of the Bluebird features, has donated his services and automobile each Wednesday of every week to the Red Cross.

Philadelphia, Pa.—Wm. Crozier, of the Logan Auditorium, has arranged a novelty method of inducing the children to attend his special Holiday shows. He will give thrift coupons to the children who send in the best essays written about his feature photoplays.

Philadelphia, Pa.—During a heavy snowstorm last week, G. Sullivan, manager of the Belmont, borrowed a whist broom from a neighboring barber and had an attendant whisk off the sonw from his patrons hats and coats as they entered. Have to give him credit for his good service and good sense anyway.

Theaters Close Because of Fuel Famine

Western New York Exhibitors Save Money by Not Running Cold Houses—Two Lightless Nights Observed in Buffalo.

BUFFALO, N. Y.—Moving picture theaters of Western New York are feeling the shortage of coal and gas and a few are likely to be dark all or part of the time during the next two months.

The Peerless theater of Cuba, N. Y., for instance, will remain closed until spring. The fuel shortage is the cause. It is reported that for the same reason the Park theater of Silver Creek, N. Y., is now showing only two days a week, instead of every day, as heretofore. Film fans remember how comfortable their favorite houses used to be in the winter time up to about a year ago, and now prefer to remain at home to experiencing the discomforts of a theater "as cold as a barn." Small attendance results and some of the exhibitors conclude that they would be saving money if they kept their houses dark until spring.

Buffalo theaters are also observing "lightless nights" on Thursday and Sunday evenings. This means that all exterior lights are extinguished for the entire time on these days. This is in accord with the latest instructions of Fuel Administrator Garfield. Slides announcing this new rule are being shown in some of the houses. "Business as usual" is the additional information appearing on the slides.

C. C. Charles Heads Buffalo Victor Film.

Buffalo, N. Y.—C. C. Charles has been appointed manager of the Victor Film Service, Buffalo. He was manager of the Universal office in Albany for the past two years and was formerly assistant manager of the Buffalo office. The Victor Service is now handling the Universal output, the Bluebird, Jewell and the Alice Howell films through the state. The selling of this entire output is under the direction of F. S. Hopkins, sales manager, formerly manager of the Bluebird in this territory. The Victor now has eight road men, who are specializing on the different services. Two salesmen recently appointed are B. Mahler and H. M. Reed. Lee Langdon, booker for the Rex exchange, Albany, for the past six years, has been transferred to the Victor Film, Buffalo. He will continue to look after the booking of the eastern part of the state.

A. Carrick Goes to Goldwyn.

Buffalo, N. Y.—A. Carrick, formerly with the Fox Film, Syracuse, has been appointed traveling representative by George A. Hickey, Goldwyn manager, Buffalo. Mr. Hickey has signed a new Goldwyn contract with the Regent theater, Rochester.

"'The Auction Block' is going over big and exhibitors are enthusiastically looking forward to the first showing of 'Thais,' featuring Mary Garden," said Mr. Hickey.

H. S. Lavner, special publicity man for the Goldwyn, is planting pages of peppery copy in the newspapers of Buffalo and Western New York in connection with "Thais" and "The Cinderella Man." He was formerly manager and press agent for Selwyn & Co.'s "Fair and Warmer" company. He received his newspaper experience in this city and was a member of the Buffalo Press club.

Stage Sets at Shea's Show Brains.

Buffalo, N. Y.—Originality marks the special stage settings which Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, is offering his patrons. A different scene is depicted each week. One setting represented the spirit with which America has entered the war. There was the figure of a Yankee soldier, with "Liberty" placing her protecting hand on his shoulder. Across the figure of "Liberty" was the word "Right," which was visible from any part of the house. Another setting was the British tanks, which occupied nearly the entire stage. By means of a steam effect the guns were represented in action. Even the rivets in this modern war monster could be seen. Mr. Franklin carefully studied the best photographs of the tanks before he began work on the set. Of course he did not let Thanksgiving week go by without a huge turkey on the stage. This was of the "canvas-back" variety, but in appearance was none the less appetizing. For Mr. Franklin's Christmas and New Year's settings he has the assistance of the Hippodrome's electrical specialist and sign writer in working out some ingenious bit of stagecraft. It is going to be worth seeing.

Cleveland News Letter

By M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

Two Hundred Orphans Enjoy Xmas Show.

CLEVELAND, OHIO.—Two hundred orphans were treated to a great Christmas celebration at the Denison Square Theater, Cleveland, Ohio, Christmas afternoon, when Managers Schuman and Fine opened the house to them.

The orphans were from the Jones Home, near the theater. They marched to the theater at 2 p. m. and sat in reserved seats. During the afternoon, there was a big Christmas tree and a Santa Claus on the stage, and when they left the theater a fine big stocking of candy, nuts and toys was given to each child.

These were furnished by the merchants in the vicinity of the theater.

New Theater at Elyria Opens.

Elyria, Ohio.—The New Rialto theater was opened Thursday, December 20, thus adding to the list of first class photoplay houses of Elyria.

This theater was under the management of Melton Phelos and he arranged an excellent opening bill, including among his star features William S. Hart and Fatty Arbuckle.

There was a banquet for invited guests at 9:15 at the Elks club, at which the other theater managers of the city and visiting film men were present. At the conclusion of the banquet there was a private theater party.

Indications of Local Business Conditions

Cleveland, O.—The Cleveland branch of the United Theater Equipment Corporation was a very busy place the week before Christmas when shipments were made for three installations of Power's machines.

Two Six B projectors were shipped to the New Liberty theater, Akron, and two to the Grand theater, Marion, O.

In addition the Olympic theater, one of the finest in Steubenville, Ohio, bought another Power's machine.

Manager H. J. Mandelbaum reports that in spite of the general depression of business, many exhibitors are installing new equipment and preparing for a resumption of big business after the holidays.

As a further indication of the business conditions in Cleveland and northern Ohio, the issue of the Cleveland Plain Dealer of Sunday, December 16, is cited. In this paper were ten theaters advertised for sale, many of them at reduced prices.

Exhibitors Protest Lightless Nights

Sunday Nights Are Best in Week for Theaters and the No Illumination Order Is Really Discrimination—Theaters No Slackers in Service.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILE, KY.—Louisville moving picture exhibitors are patriots. Kentucky moving picture exhibitors are patriots. Ever since the United States entered the war they have, with hardly an exception, met every single request made of them by the Government and by Government agencies.

They have opened their theaters to the "Four-Minute-Men." They have run slides boosting the two Liberty Loan Bond issues. They have run more slides urging Kentuckians to enroll in the American Red Cross. They have run them sevpaign on. They have preached fuel conservation and wheatless days and meatless days. They have used slides to urge enlistment. They have used slides to boost the thrift stamps. They have submitted gracefully to additional taxes. Whenever there was a Government campaign on or a campaign to boost war measures, the exhibitors have been Johnnies right on the spot to do every reasonable thing asked of them.

Now comes the lightless days order of the Fuel Administrator instructing them to darken up their fronts on Sunday nights, the best night in the whole week, and collectively the best fifty-two nights in the year. It is all right, they suppose, but they hardly see why the biggest part of this additional burden should fall on them. They are very willing to darken any and all signs and any and all lights not absolutely necessary to normal conduct of busines on any two nights in the week, with the exception of Sunday night, and according to Lee S. Goldberg, who is chairman of the exhibitors' committee which is looking after the wartime end of their activities, they are going to protest against the order as it relates to Sunday nights, and to request that it be changed so as to apply to two of the week-day nights.

It is pointed out on behalf of the exhibitors, that the principal Sunday night downtown activities are due to them. With the exception of the drug stores and the confectioners and tobacco stands, nobody else is open. It is the one universal holiday of the week and the day and night when thousands do their turns at the moving picture theaters. On these nights, as noted, most of the other businesses are suspended. If the purpose of the order is to save coal, not as much, by far, would be saved by an all-dark program on Sunday night as on a week-day night, while if the purpose is to impress the people with the fact that the nation is at war, other nights would do as well, for there are more people abroad on other nights than Sundays. There can be no questioning of the fact that the moving picture exhibitors are ready and willing to do their full part in supporting the Government—they have shown that. But they do feel that all the objects sought by the "all-dark" order can be every bit as well obtained by pulling switches on two week-day nights, at which times the provedly loyal picture men will not have to submit to restrictions which are not shared by all businesses alike.

Insurance Agreement Helps Small Town Theaters.

Louisville, Ky.—All of the moving picture exhibitors with theaters in the so-called sixth-class towns of Kentucky are beneficiaries, together with the business men of those places, in a recent fire insurance order. Two years ago the state and the fire insurance companies reached an agreement, which was to run two years, as to insurance rates applying to property of this class. In the winter of 1916 a new insurance code was enacted by the state authorizing an increase of 20 per cent. in the fire insurance rates on business property in the sixth class or unprotected towns. Thereafter the insurance organizations began rerating this property and in thirty-one towns are said to have made an advance of not 20 per cent., but of 36 per cent. The storm that developed has been settled by the insurance companies agreeing to let the old rates remain as provided for in the original agreement, or until next June, after which a permanent arrangement can be made.

Ready for Good Business Next Year.

Louisville, Ky.—All of the Louisville exhibitors are ready for the big volume of business which will follow Christmas. Special efforts have been made by all of them to obtain especially attractive programs and usually good features and they are waiting for the holiday crowds with every belief that they will show them something good. Special and seasonable musical programs are being worked up for the holiday theater crowds and one of the biggest seasons in the history of the business in Louisville is looked for.

Lee Goldberg Now in His New Office.

Louisville, Ky.—Business is good with Lee S. Goldberg, manager of the Big Features Rights Corporation, which is now comfortably and efficiently housed on the third floor of the Rex Theater building. Mr. Goldberg just received two new films, Florence Reed in "Today" and Margaret Warwick in "The Mad Lover," which were screened at the Walnut before an appreciative group of Louisville exhibitors. Both are seven-reel features. On a recent screening of the First National Exhibitors' Circuit film, "Alimony," for exhibitors at the Walnut, it was at once booked for a week run at that theater. The new Chaplin films will be received by the first of the year.

Louisville Keith Theater Notes.

Louisville, Ky.—"Big time" vaudeville is now assured at the Mary Anderson theater in Louisville and that house is now done for as a moving picture theater so far as the near future is concerned. It is likely that during the summers it will be converted for two or three months into a picture house, just to keep things going, but hereafter the plan of the Keith interests is to make it exclusively a first-class vaudeville house.

All three of Keith houses here have been very prosperous during the last several years and the Keith interests have at last made good with the old Masonic theater. One after another organization has in year's past given it up as a forlorn hope, but under the direction of Lee S. Goldberg and his brother, Joe Goldberg, it has come to the front.

The Strand continues as exclusively a moving picture house, while the other two houses will each run pictures as one number of their programs, the Mary Anderson showing twice a day and Keith's continuing the present policy of three programs a day.

Louisville Business Notes.

The new so-called "regular" theater at Camp Zachary Taylor, outside of Louisville, has been opened. Moving pictures and five to seven acts of vaudeville compose the usual programs, the theater opening at 6:30 with pictures and closing at 8:30 or 9 o'clock. Franklin J. Gray, physical director for the Y. M. C. A. camp forces, is manager and the bookings are made through the general Y. M. C. A. organization.

Since the 7th of December the thermometer in Louisville has been below freezing, a most unusual record, and accordingly a bad omen for business. Kentuckians are not used to temperatures of that kind and very often stay inside to avoid them.

Kentucky Notes.

Scottsville, Ky.—The Dixie theater at Scottsdale, Ky., recently overhauled and reequipped, has opened what the local paper calls a "real picture house." On a recent Saturday 5 per cent. of the box office receipts were turned in to the Red Cross.

Maysville, Ky.—Master Milton Russell, son of Thomas M. Russell, of Maysville, Ky., claims the distinction of being the youngest exhibitor and manager in the state. Under his direction the Gem theater is doing a good business.

Dayton and Miami Valley Still Shivering

Lack of Coal the Big Problem—Some Suburban Houses Decrease Coal to Save Money Loss—A Free and Easy Supply System.

By Our Dayton Correspondent.

DAYTON, OHIO.—Business holds up at a few of the downtown Dayton houses, while the suburban theaters suffer by reason of the present cold wave in the Miami Valley.

The entire Miami Valley in which Dayton stands is still in the grip of the cold spell and business is suffering accordingly. There is quite a bit of worry among local managers who heat with coal as to whether or not the supply will last, and the man who has enough coal now is indeed lucky.

A few of the suburban managers are considering closing their houses for the first three days of the week as a means of saving money. After making the rounds of the suburban houses on Monday, December 17, the writer decided that every one must be staying home, for it was a poor night.

None of the houses are having trouble getting their shows from Cincinnati, as they did at the start of the present cold spell. Last Monday A. L. Kinsler was forced to go to the Union station here for his shipment of films. He found that the films were not there and as a result disappointed many patrons and would have been forced to close save for a five reel feature he could use. Upon investigation the writer found that another manager had not received his shipment and had lifted Kinsler's and after using the show shipped it to the exchange without notifying him. No names will be mentioned, but the writer knows of another case exactly like this. It seems like a case of first come first served or rather a survival of the fittest.

Halifax Once Helped Out Dayton.

Dayton, O.—The pictures of the recent Halifax disaster played at the Columbia theater here last week proved a good thing for the relief fund that was being raised by the Dayton News. Many subscriptions were received by reason of this showing. At this writing the fund had passed well over three thousand dollars. Many Daytonians are subscribing to this worthy cause because of the kind way they were treated by residents of Halifax after the 1913 flood, when they sent many carloads of food to Dayton. Verily one good turn deserves another.

Gossipy Short Notes from Dayton.

Dayton, O.—Myrtle Stedman, well known picture star, was at the Columbia theater here last week for three days, in which

time she personally appeared following every performance at the Columbia and rendered several vocal numbers.

Myrtle Stedman, picture star sang at the regular meeting of the Kiwanis club at the Miami hotel in Dayton and entertained the members royally. Many were surprised to learn that Miss Stedman was such an accomplished vocalist.

The Alhambra theater, Dayton, has enough coal for about two weeks. After that time Bert Fiala will have to hustle to get the "black diamonds." He and A. L. Kinsler are seen constantly touring the town in search of coal.

As the city has taken over the distribution of coal, one individual can only purchase a ton at a time. Bert and Al are trying to double up at the municipal stations.

While the Strand at Dayton played "Bab's Matinee Idol" the Alhambra had "The Amazons," both with Marguerite Clark.

The report is confirmed by John Seifert that the Ideal, Dayton, is to play the Metro program as well as the Fox program. Both of these started last week (six days after this writing). What next, Mr. Seifert?

Dick Burrowes has been elected president of the G. I. M. M. E. club.

Val Rayburg of Dayton continues with second run Paramount and Artcraft as well as some of the Mutual big star features. Business good (personal observation).

Paul Krieger alias Foursquare at Dayton has not been heard from lately. Why the silence, Paul?

Clay Brehm at the Strand, Dayton, seemed very pleased to say that this house is pulling through the cold spell wonderfully. "We have plenty of heat," stated Clay, "and also plenty of business." What more could one wish for in these days of strife?

TORONTO NOTES.

Holman Theater Reopens.

Montreal, Que.—The Holman theater, Montreal, opened under new management on Sunday, December 16, with a Frohman production, "Please Help Emily" as the feature. It has been decided to change programs in future on Sundays and Wednesdays, while the price for admission for both matinee and evening performances has been placed at 10c, with the exception of Saturdays, Sundays and holidays, when the admissions will be 15c and 10c. It will be the policy of the new directors to present first run pictures only.

A. C. Ryan Goes to Globe.

Winnipeg, Man.—Announcement is also made by Globe Films, Limited, that A. C. Ryan of the Perkins Electric Company, Canadian distributors of a wide variety of picture theater equipment, has become assistant manager of the Winnipeg branch of the Globe company.

Osborne Theater at Winnipeg Burns.

Winnipeg, Man.—The Osborne theater, Winnipeg, owned by M. J. Williams, was destroyed by fire early in the morning of December 12 from an unknown cause. The property loss was placed at $42,000. Among the pictures which were destroyed were the Fox feature, "The Price of Silence" and an episode of "Gloria's Romance."

Business Notes of Interest.

Toronto, Ont.—Chandos Brenon, brother of Herbert Brenon, recently made a visit to Toronto in connection with business pertaining to the Herbert Brenon Film Corporation.

Wingham, Ont.—L. Kennedy, owner of the Lyceum theater, Wingham, Ontario, closed the Model theater, Goderich, which he took over recently, in order to remodel the house.

Theater Circuit for Hospitals in Canada

Five Substantial Buildings Ready to Show Film to Convalescent Soldiers—Get Latest Releases—Returned Soldiers as Operators.

By W. M. Gladish, 1263 Gerrard Street Ea st, Toronto.

TORONTO, ONTARIO.—A development of the war with respect to moving pictures has been the establishment of a circuit of moving picture theaters throughout Canada for wounded soldiers who have been returned to the Dominion. Five substantial buildings have already been constructed for the purpose by the Military Hospitals Commission and more are contemplated. In addition, concert halls and large rooms in various institutions have been converted to the purpose of picture projection. Four of the new theaters have been erected in Ontario, while the fifth is found at Fredericton, New Brunswick. These houses, which are completely equipped with donated projection machines and other mechanical details, accommodate from 500 to 1,200 persons, the largest theater being located at the Military Convalescent Hospital, Whitby, Ontario. The second largest, seating 800, is found at the Guelph, Ontario, Military Convalescent Hospital. The other three, of 500 seating capacity, have been built at Fredericton, Cobourg and Davisville, the latter place being a suburb of Toronto.

These theaters receive the latest releases regularly from exchange companies and the Canadian exchanges also supply reels for the recreation halls in scattered institutions as above described. In some instances the military theaters have been placed on a "loop" with ordinary theaters in nearby cities or towns, but the commission is not charged for this service, of course.

The projection is invariably in the hands of a returned soldier who was a qualified operator before the war or who has taken advantage of the opportunity to learn the work at the re-educational schools of the commission to fit himself for employment after his final discharge from the army.

This development is highly interesting in view of the probable necessity for the establishment of military hospital theaters in the United States within a year or two. American government officials have already inspected the Canadian hospital facilities with a view to the adoption of similar or improved methods in the States.

Bert Mason in Specialty Photographic Department.

Montreal, Que.—Bert Mason has resigned from the General Film Company to take up a position in the photographic department of the Specialty Film Import, Limited, Montreal, Canadian Pathe distributors.

Patrons Took Old Films for New.

Toronto, Ontario.—The Toronto correspondent of Moving Picture World recently witnessed a screen show in a local downtown house that was remarkable in several respects. On the one bill was Mae Murray, Mary Pickford, H. B. Walthall, Lionel Barrymore, Harry Cary, Kathlyn Williams, Charles Chaplin, Edna Purviance and goodness knows how many more film veterans. Two of the pictures were directed by D. W. Griffiths. The show formed a revival of subjects from three to eight years old and among them were two historic Biographs, one of which was entitled, "An Adventure in the Autumn Woods." Charlie Chaplin appeared in "A Jitney Elopement" and there was a single reel Biograph in which Pickford and Walthall were the unannounced stars. Mae Murray, Barrymore and Cary were in the cast of a two reeler, the subject of which got by the writer.

One of the remarkable features of the performance was the fact that practically all the patrons accepted the pictures as recent releases. A young lady seated near the writer remarked that she had not seen Kathlyn Williams in a picture for years. It was interesting to watch the spectators at this show—as much so as to see the old pictures themselves. This unusual program was presented at the Globe theater by Manager Pomeroy by way of variance. The condition of the film was good, considering their age.

Manager Pomeroy Has Interesting Photographs.

Toronto, Ont.—Manager Harry Pomeroy, of the Globe theater, Toronto, who began building special fronts for theaters four years ago in Buffalo, has an interesting collection of photographs which show the progress he has made in lobby displays during his lively career. Probably his best effort was the transformation of the Globe front for Vitagraph's "Vengeance and the Woman." The whole theater resembled a railway depot, with the ticket-seller disposing of pasteboards through the rear of a passenger coach. In place of poster sheets, Pomeroy arranged "time tables" on which were listed the various pictures on the program, while a large clock gave the hours of departure for the next show. The doormen were dressed like conductors, and there was a pullman porter on duty. Passengers entered the house through gates, and the fare for the round trip, according to an appropriate sign, was 15 cents. The lady ushers were garbed as locomotive belles. Ouch!

Interesting War News Serial.

Toronto, Ont.—With forty screen slides which had been used to advertise coming attractions, Manager Mitchell of the Regent theater, Toronto, made a very interesting exhibit in the foyer of the house, which is one of Toronto's finest. The slides were arranged in regular order in a large gilt frame and were backed with ground glass to diffuse the rays from a light box in the rear. Many patrons stopped to look over the illuminated slides. The display served to emphasize the high quality of all attractions at this house.

One of the most interesting releases at the Regent is a news serial, "The History of the War," which is to cover a period of fifteen weeks in single reel instalments. Views from the very start of the war, including initial disturbances and mobilizations, which have just been released by the British War Office, are being shown for the first time. Each reel deals with one particular development of hostilities and scenes in Germany have been permitted by the authorities.

Stunt to Advertise "Joan."

Toronto, Ont.—To advertise "Joan the Woman" at the Strand theater, Toronto, during Christmas week, William Dineen, chief mechanician of this house, made a large cutout of Joan of Arc on a white charger. During the two preceding weeks this cutout was lowered to the stage between shows and a spot light was thrown on it from the projection booth. The effect was striking. The horse bore a saddle cloth which gave the name of the attraction and the date.

Changes at Regal Office in Winnipeg.

Winnipeg, Man.—The Winnipeg branch of Regal Films, Limited, Toronto, has been moved to larger and brighter offices at 445 Main street. Tom Bailiy, who has been prominently associated with the Winnipeg branch of the company, has been transferred to the Vancouver office.

Good Crops Bring Prosperity in the South

Theaters and Exchanges South of Dixie Are Coming Out of Business Depression—War Is Felt, but There Is Little Discouragement.

J. L. Ray, Nashville Banner, Nashville, Tenn.

NASHVILLE, TENN.—According to figures compiled by one of the leading feature companies, the southern exchanges employ 83 salesmen, whose salaries and expenses average $4,980 a week, or more than a quarter million dollars per year. These men cover all the ground from the Mason-Dixon line to the Gulf of Mexico, and from the Mississippi River to the Atlantic seaboard, giving some idea of the tremendous proportions southern commercialized filmdom has advanced during the past few years, when a mere handful of men were in the field.

New exchanges are being constantly added to the fold and the general air of prosperity in the South incident to the heavy crops and the demands of the warring nations has put plenty of ready money in the pockets of the Southern farmers and business men. Consequently the industry has flourished and only a small proportion of the cities are complaining over the war patronage. Of course volunteer enlistment and the national draft have cut down patronage in many cases, but the readiness of everybody to dig down in their pockets has eliminated any tendency toward a money panic in this section.

Chattanooga Without Film Exchange.

Chattanooga, Tenn.—Since the removal of the Southern Metro offices to Atlanta, after doing business in this city for many months, Chattanooga is again without a film exchange. Before leaving Manager Arthur S. Dickinson declared that the reason for removing to the present location was due to the convenience which was accorded through Atlanta's adaptability as a film distributing center. The offices are now located in the Hirsch building, 146 Marietta street. All Metro films in the South are being handled through Mr. Dickinson's office.

Pirrolle Handling Oro Films.

Memphis, Tenn.—Kaufman features, Southern distributors of Oro features, announce that arrangements have been perfected whereby Oro features in the future will be handled for New Orleans territory by Albert Pirrolle, Tudor theater building, New Orleans. The generous response accorded these films, according to the Kaufman company, has made it impossible to adequately handle the demands of the extreme South from Memphis, and consequently a representative was placed in this city.

Birmingham to Have Fine New House.

Birmingham, Ala.—This city is to have a handsome new photoplay house, according to the plans of a local amusement company. The new theater will be of modern design, and will embody all the latest principles of fireproof construction, costing in the neighborhood of $15,000.

The house will be known as the Savoy theater and will be moderate in size, the floor dimensions 40x90 feet. It will be entered through a spacious lobby. The new building will be located at 328 Eighteenth street north. It will have wood and tile floors with heavy mats near the entrances made of sheet cork or rubber compound, to eliminate noise and wear on the finisning Steam heat will be employed, with the most modern seating arrangements. The structure will have a tar and gravel roof, with reinforced side walls and front. Plans were made by W. A. Rayfield & Co., of this city.

Sheriff Acts Against Sunday Openers.

Decatur, Ala.—According to advice received from the sheriff's office last week warrants will be immediately prepared against the Sunday-closing law violators who kept their places of business open on last Sunday. The officers made a careful survey of the various places open, even to the fact that newspapers were being sold in front of a drug store. The "blue law" agitation in Alabama is worse this year than ever before.

Cincinnati News Letter

By Kenneth C. Crain, 307 First National Bank, Cincinnati, O.

C. C. Hite Takes Charge of Jewel Office.

CINCINNATI, O.—Another interesting change in management affecting two Cincinnati film exchanges has been announced, C. C. Hite going from the Goldwyn office to take charge of the local branch of Jewel Productions, succeeding Ralph Peckham, while A. J. Pincus, formerly of New York, has become local manager of the Goldwyn exchange.

Mr. Pincus comes to Cincinnati from St. Louis, where he has been doing some work for the Goldwyn organizaiton, with which he became connected in New York on October 1. For three and a half years prior to that date he was with the Mutual in New York, acting as assitant manager at that company's Twenty-third street branch. He reports that he is getting things in shape to his liking in Cincinnati.

"Blue Jeans" in Story's Home Town.

Cincinnti, O.—One of the most unusual first runs yet chronicled in this section is being planned by Manager W. C. Bachmeyer of the Metro exchange for "Blue Jeans," released by the Metro company The scenes of the book and of the photoplay made from it are around the little Ohio River town of Rising Sun, Indiana, which is only a comparatively short distance from Cincinnati. Arrangements have accordingly been made under which the first showing of the picture will be made at Rising Sun, in the Columbia theater. There is great interest in the event in the little town, and as Manager Bachmeyer will take some specially invited guests with him to see the first exhibition, it will be a gala performance. The exact date has not yet been announced, but it will probably be during the holidays.

Orphans See "Bab's Diary."

Piqua, O.—One of the cracteristically generous and thoughtful acts for which the management of May's opera house, at Qiqua, has become known, was the recent entertainment of children from an orphan's home near the city at a special performance of "Bab's Diary." Marguerite Clark is always a favorite with children, and the picture proved to be highly enjoyable for the youngsters.

Theater Notes of Interest.

Cincinnati, O.—The theater at Twelfth and Broadway, which has for some time been owned by Phil Morton has been dispose dof by him, Anna M. C. Bradley purchasing the house recently. The exact terms of the sale were not announced.

Cincinnati, O.—The Mars theater, which has not been used for some time, the Bon Ton, nearby, receiving all of the business in the neighborhood of Hewett and Woodburn avenues, was opened for two evenings recently by the Walnut Hills Company of the Cincinnati Home Guard Regiment for the benefit of the company's special fund.

Detroit Exchanges Stand for Enforcing Tax

Two-Day Conference Results in Determination Not to Give In to Protest Against Footage Tax—Will Keep to First Announcement.

By Jacob Smith, 718 Free Press Building, Detroit, Mich.

DETROIT, MICH.—A conference was held in Detroit on Monday and Tuesday, Dec. 16 and 17, at the Hotel Statler to go over the film tax situation. Representatives from at least a half dozen distributing and producing companies were on hand and they conferred with their local managers and leading exhibitors. The result of the conference was simply that the film tax will stand as announced originally by these companies, as any other step would spell absolute ruin and bankruptcy for them.

Among the Detroit exhibitors who are paying the film tax are: A. J. Gilligham, John H. Kunsky, Broadway-Strand theater, Norwood, Fine Arts, Maxine, Drury Lane, Knickerbocker, Ferry Field, Gladwin Park, Globe, Virginia Park and East End. Through the state Fitzpatrick & Mc Elroy, A. J. Gilligham, Lopp & Cross and Col. W. S. Butterfield are paying the tax.

About 75 Detroit theaters are standing together in their fight against the tax and they are just as determined as ever not to pay it.

Detroit Film Men on Honor's Roll.

Detroit, Mich.—Here is a complete list of the Detroit and Michigan boys, so far as we know, who are with Uncle Sam and who will "go over the top" in the near future, if they have not already done so: Lew Cohen, Coliseum theater; L. L. Hook, Your theater; Paul Kreps, Vitagraph; L. E. Davis, Vitagraph; L. G. Parkhurst, Vitagraph; Sam Harris, Vitagraph; D. Leo Dennison, W. H. White, Beechwood theater; Earth Rathbun, State Film; D. Harold Fink, Iris theater; Floyd S. Wadlow, Virginia Park; Edward Geller, Holland Features; Sam Barrett, Universal; Al Mertz, Universal, and Charles Chariper, Metropolitan, all of Detroit; A. J. Kleist, Jr., of Pontiac.

May Take Drastic Steps to Save Coal.

Detroit, Mich.—Unless the coal situation in Michigan improves the State Federal Administrator, W. K. Prudden, threatens to close the theaters for one week, as well as factories and stores, with the view of conserving the available supply. He says he will take such action about the 1st of January if there is no improvement by that time. However, the leading exhibitors from all over the state are sending in letters and telegrams of protest angainst any such action, declaring that it would mean a loss to them and the Government, and that in reality little fuel would be conserved, as they use very little. Coal is actually scarce in the state and there is little likelihood that the situation will clear up owing to railroad congestion and the further fact that coal is being confiscated by other cities before it reaches Detroit and Michigan points.

Eddie Fontains Promoted to Manager.

Detroit, Mich.—Eddie Fontaine, for three years with Pathe, has been appointed Detroit manager, succeeding George Fuller. Eddie has been booker, salesman and assistant manager at Pathe and his promotion is a deserved one. Congratulations, Eddie. We're all with you.

Items Worth Noting from Detroit.

A Merry Christmas and a Happy New Year is extended to Michigan friends by Jasob Smith, 719 Free press building, who is our Detroit and Michigan correspondent.

Harry R. Guest, publicity manager for John H. Kunsky enterprises, Detroit, will bring out a local publication called "Plays" about the 1st of February, devoted to the local amusement and picture enterainments. He will continue as editor for the Kunsky theaters.

Tom Ealand, manager of the Orpheum and Regent theaters, Detroit, has booked first run Triangles in Detroit and will play each release a full week. He has also booked the Pathe serial "The Hidden Hand," for the Regent theater, making it the first serial to play that theater under the C. H. Miles ownership.

The Dawn Masterplay Company, 501 Owen building, Detroit, has purchased "I Believe" for the state of Michigan.

Exhibitors cannot be too careful in the treatment of film, which after all is only leased to them. Many complaints have been made lately by Detroit exchanges that exhibitors have shipped film to the wrong addresses, and thereby kept dark the theaters of other exhibitors. Also that much film has been stolen of late through carelessness on the part of the exhibitor.

L. L. Jacobs, manager of the Delft theater, in Escanaba, and H. S. Gallup, general manager of the Delft theaters, at Marquette, were visitors in Detroit recently and called at the World office.

Wallace Reid, the Paramount star, was in Detroit on Thursday, Dec. 13, and personally appeared at the Washington, Broadway-Strand, Majestic and Madison theaters. After he completed his tour he made the remark that no city could compare with Detroit in the number of large, beautiful moving picture theaters.

A. I. Shapiro, Detroit Goldwyn manager, has sold "The Freedom of the World" and "The Manxman" to the entire circuit in Michigan of Fitzpatrick & McElroy theaters.

The Majestic theater, Detroit, has booked "Uneasy Money," a Kleine picture, for Christmas week. The entire city is being billboarded with 24 sheet stands on this production.

Illinois News Letter

By Frank H. Madison.

Theater Notes and Changes.

Ottawa, Ill.—J. D. McKeen, of Morris, Ill., has taken over the lease on the Gayety theatere here, which has been held by Frank Theilen, of Aurora. McKeen will take charge of the theater succeeding Harry Lewis, who, after four years management here will be transferred to the Colonial theater at Galesburg, purchased by Frank Theilen. The Gayety will continue with a policy of pictures, vaudeville and theatrical plays.

Belleville, Ill.—A new moving picture theater is to be constructed in the eastern end of the city, it is reported. Chicago capital, which is now operating theaters in Joliet, Quincy and Champaign, is said to be behind the project.

Elizabeth, Ill.—Amusements in Elizabeth have been stopped until a small-pox scare has abated.

Canton, Ill.—The Garden theater devoted two days to a benefit fund for the Parlin & Orendorff band.

Theater Changes in Michigan.

North Branch, Mich.—J. H. Vandecar and A. H. Leete have leased the Columbia theater from G. H. Finkle. James Leete, son of one of the Leetes, will be manager for the coming year.

Belleville, Mich.—A new moving picture theater will be opened here.

Alma, Mich.—The Genesta theater has been remodeled and redecorated.

Indianapolis Exhibitors Feel Discouraged

Holiday Season Together with War and Heavy Taxes Keeps Neighborhood Houses with Scant Audiences—Many Theaters Are Closing.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—General Gloom and his division of pessimistic forces have invaded local film circles and, judging from current predictions, some people think he intends to camp right here in Indianapolis for the rest of the winter.

The motion picture business, contrary to previous reports, has suffered a general decline during the last few weeks and many say that the outlook for the coming year is anything but bright. As a result of this the neighborhood exhibitors of the city are a downhearted lot, and from the way they talk there will have to be a decided change in conditions before they feel optimistic again.

Proof of the depression in the motion picture business here is shown by the numerous theaters that have closed down entirely during the last twelve months. The "facts and figgers" show that twenty-three neighborhood theaters have closed down during the year, the majority of these closing during the last few weeks. Thus, war reflects its spirit in the motion picture business of Indianapolis.

Theaters That Have Closed.

The theaters that have closed are the Astor, 535 North Senate avenue; the East Michigan, 2129 East Michigan street; the Empress, 1122 Central avenue; the Garden, Rural and Washington streets; the Grand Central, 2957 Central avenue; the Imperial, 335 West McCarty street; the Iris, State avenue and Prospect street; the Jewel, 1124 South West street; the Nordland, Forty-second street and College avenue; the Northwestern, 2648 Northwester avenue; the Owl, 442 Massachusetts avenue; the Palace, 733 Virginia avenue; the Palms No. 2, at Highland place and Thirtieth street; the Pastime, 3004 East Tenth street; the Peter Pan, Nineteenth street and Central avenue; the Pioneer, 513 Indiana avenue; the Pleasant Hour, Roosevelt avenue and Sheldon street; the Poinsetta, Senate avenue and Fifteenth street; the Talbott, 2201 Talbott avenue; the Very Best, Brookside avenue and Tenth street; the Victoria, 213 East Sixteenth street; the Brookside, Brookside avenue; the Elite, in North Indianapolis, and the Delight, 2407 College avenue.

Houses Running on Short Time.

While only twenty-three theaters have closed down entirely there are a number of other neighborhood theaters that are now only open three nights a week, and the chances are, according to local exhibitors, that they will close entirely before very long if existing conditions continue.

Although it is rather difficult to say just what has caused the general slump, the exhibitors contribute it to the various war taxes, shortage of money, and increased cost of production and the holiday season. The admission tax is beginning to cause a noticeable falling off in attendance at both the neighborhood and downtown theaters, and the fifteen-cent reel tax, which the exhibitors are forced to pay, is causing no end of trouble.

"The situation in Indianapolis just now is the worst I have ever seen it," said A. C. Zaring, secretary of the Indianapolis Motion Picture Exhibitors' Association and proprietor of the North Star theater, "and I do not know what on earth we are going to do. The last few weeks have brought an added slump in the business, and if this continues it will no doubt cause the rest of us to close up.

"I do not know of an exhibitor operating a neighborhood house in the city today who is making money," he continued. "There are some who are opening their theaters three nights a week and that is a good indication that they are not enjoying the healthful business that they did formerly. If it comes to the point that I have to close my theater four nights in the week, I'm going to get out of the motion picture business entirely, and it looks very much like that time is not far off—if conditions continue as they are at present."

Some Reasons for Slump.

The draft and voluntary enlistments have already made heavy inroads on the patronage of the neighborhood houses, Mr. Zaring points out, not only through taking away the young men but in its effect on the theater-going women. Added to this, he says, is the tax on admissions, which also has cut down the attendance, and last, but not least, the fifteen-cent reel tax.

It is going to be utterly impossible, Mr. Zaring thinks, for the small exhibitor to pay the fifteen-cent reel tax and stay in business. As an illustration of this he points to the large number of small theaters that have gone out of business just since the new tax has been in effect. The situation, he says, is a very serious one to every exhibitor in the country and demands immediate attention.

In addition to all of these things, he says, the exhibitor is constantly meeting advances in other operating expenses. The operators of the city recently received a raise of $2.75 a week, he says, and this also resulted in the elimination of the carrying of films. The expense of carrying films is now defrayed by the exhibitors themselves.

Some Optimism in Smaller Cities.

Russell Gadbury, traveling representative for the H. Lieber Co., dealers in theater equipment and supplies, who has just returned from a tour of the state, says he finds conditions among the exhibitors in the various Indiana cities very favorable. He said the attendance at most of the state theaters was crippled last week because of the severe cold weather, but the exhibitors regarded the depression as temporary.

An effort will be made in next week's issue to present the views of the downtown exhibitors of Indianapolis regarding the outlook for 1918.

Two Indiana Harbor Houses Sold.

Indiana Harbor, Ind.—Julius Nassau has sold his interests in the Columbia and International theaters to Mr. and Mrs. C. E. Potts, who have purchased the business for their daughter, Mrs. Thelma Potts Wilcox, and their son, Elton Potts. The young Mr. Potts will take over the management of the two concerns at once and his sister will act as secretary and bookkeeper for both establishments. She will also have charge of the box office at the Columbia. It is the intention of the new management to begin the new year by showing the latest high class motion pictures and vaudeville exclusively.

New Concern Buys Dunkirk House.

Dunkirk, Ind.—The Community Educational Amusement Corporation, a newly organized concern, has filed incorporation papers to engage in the exhibition of motion pictures. The capital stock is $5,000 and the directors are Benjamin Rubrecht, James M. O'Neill, Charles F. Hurrie, William A. Pfisterer and George T. Whitaker.

The company was organized primarily for the purpose of taking over the Majestic theater from William J. Lloyd.

Week's Filmdom Doings in Kansas City

Ira F. Mantzke Gets Mutual Exchange Managership—Other Changes in Distributing Offices—Theater Changes—Business Notes.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—Ira F. Mantzke has been made manager of the local office of the Mutual Film Corporation. This position has been open for several weeks and the new manager had quite a number of competitors for the position, as several local men were in the field for the office. Mr. Mantzke comes to Kansas City from the Minneapolis, Minn., office of the company, with whom he has been for quite a while. The position was formerly occupied by F. L. Kiltz.

Mr. Mantzke has already taken active charge of the office and is assisting O. R. Hanson, efficiency expert out of the Chicago office in the installation of a new booking system, which is now being put in all of the Mutual offices.

Pathe Men Saved the Show at Roesendale.

Kansas City, Mo.—The Kansas City Pathe office endeared itself recently to the exhibitors at Roesendale, Mo., as well as to the community. A new house costing about $12,000, owned by the business men of the community, and built as a community center, was about to be opened when it was discovered that there was an operator lacking to run the new power-driven machine. The Pathe office, hearing of this misfortune, sent Morton Van Praag, cashier, and Phillip Smith, bookkeeper, to the rescue. The opening of the big house was accomplished according to the prearranged plans, due to the willingness of the Pathe force.

Will Start New Wichita Theater in Spring.

Wichita, Kan.—All materials for the new theater to be built by the Wichita Theater company in the third block on East Douglas have been ordered and actual work of construction will start about March 1. J. H. Cooper will be manager of the new theater. The reason the work is to be delayed until March 1, is because the leases on the buildings now occupying the site do not expire until March 1.

W. C. Ansell Signs Again with Standard.

Kansas City, Mo.—W. C. Ansell, who, since the opening of the local Goldwyn office has been traveling with that company, has signed again with the Standard Film, for which he worked before going to Goldwyn. His territory has not yet been assigned.

Fall Kills Wm. J. Timmons.

Kansas City, Mo.—Wm. J. Timmons, well-known theatrical manager, and for the past eighteen months in that capacity at the Empress theater, died December 10, as a result of injuries received in a fall. Mr. Timmons was running to answer the telephone in his apartments when his foot slipped and he fell, striking his head against a cedar chest. He was taken to a hospital where he died of cerebral hemmorrhage. Mr. Timmons had been in the theatrical business for sixteen years and was known from coast to coast as "the right-hand man" of Alex Pantages.

Harry Taylor Is Pathe City Salesman.

Kansas City, Mo.—Harry Taylor, well-known Kansas City film salesman and exhibitor, is now in the employ of the local Pathe office in the capacity of salesman. He was formerly with the Fox office here. He replaces A. O. Bandy, now with the Select. Mr. Taylor will work as city salesman.

O. R. Bandy Joins Select.

Kansas City, Mo.—O. R. Bandy, formerly city salesman for the Kansas City Pathe office, is now with the Select Pictures. He will travel Missouri, southern Kansas and northern Oklahoma.

Andro Golitko Enlists.

Kansas City, Mo.—Andro Golitko, salesman in eastern Kansas for the Kansas City Pathe office, has enlisted in the ordnance department of the army and is planning on immediate service. He was with the local Pathe office for two years.

Phillip Smith Goes to Spokane.

Kansas City, Mo.—Phillip Smith, formerly bookkeeper at the Kansas City office of the Pathe company, has gone to Spokane, Washington, where he will act as bookkeeper at the Pathe office there.

Julian Kirk Now with Metro.

Kansas City, Mo.—Julian Kirk, formerly roadman out of the Kansas City Pathe office, is now with the services of the Kansas City Metro office. He will cover a territory adjacent to the Kansas City territory.

Middle West Theater Notes and Changes

Towanda, Kan.—Towanda is soon to have another picture show building. Joel Davis is planning a new brick theater building on Main street.

Junction City, Kan.—Manager Jenks of the Orpheum theater at Army City, a new military post about ten miles from the city, is building a new theater at the big army camp. This theater will seat about seventeen-hundred.

Luray, Kan.—Will Girordot, manager of the Hickman theater here, will also take the management of the Queen theater at Lucas.

Sedgwick, Kan.—O. K. Mason of Wichita has purchased the Star theater. Former owner, Everett Edgington.

Iowa City, Ia.—W. H. Englert has opened the Garden moving picture theater for business.

Waverly, Ia.—H. G. Nichols has disposed of his opera house to Geo. Moulds of Dayton, Ia.

Parker, S. D.—The Fad and Idle Hour theaters have been consolidated and the Idle Hour will be known as the Fad in the future. A. L. Jekyll is the manager.

Antelers, Okla.—J. T. Moln has sold the new Dixie theater to J. C. Melton, recently of Tennessee.

Osceola, Wis.—H. E. Burnett has disposed of his interest in the Lyric theater to G. H. Steindorff.

Pittsburg, Kan.—McMullen Brothers are receiving bids for the reconstruction of the Orpheum theater here.

Russell, Kan.—The Crystal theater has been reopened after having been closed for the past three months.

Sharon Springs, Kan.—Mrs. Henrietta Pope has sold her picture show and has bought a show at Limon, Colo.

Eldorado, Kan.—The Erie theater will soon be opened to the public. This is one of the newest theaters of Eldorado and has a seating capacity of 486.

Wellsville, Kan.—Burton Smith and W. O. Collins have rented the H. A. Reed building and are remodeling it for use as a moving picture theater.

Jefferson City, Mo.—Fire, Dec. 10, destroyed the Gem moving picture theater here, entailing a loss of $22,000.

Tucumcari, N. M.—Contract has been let to an Amarillo firm for a new theater to be erected by Messrs. Hurley and Hawkins. It will cost more than $30,000 and work will begin in a few weeks.

Fort Worth, Tex.—The Lyric Amusement company chartered with a capital stock of $10,000 by Q. R. Thomson, V. V. Thomas, Jr., and M. R. Card.

Storm Lake, Ia.—Martin J. Powell and Edward Roberts have consolidated their theaters, the Empress and the Princess.

Mason City, Ia.—E. J. Brown has leased the Casino theater.

Overly, N. D.—M. S. Gray has disposed of his moving picture show to Chas. Snyder.

Lamonte, Mo.—Parker Bros. have traded the equipment of the Electric theater to R. S. Viets.

Caruthersville, Mo.—Cecil Mears has recently leased the Exchange theater and assumed control of its management.

Rosendale, Mo.—The new opera house here has been opened to the public.

Kansas City Business Notes.

The General Film of Kansas City announces that two prints of the new Paralta Pictures have been received. These are "A Man's Man," featuring Warren Kerrigan, and "Madam Who," featuring Bessie Barriscale. A trade showing at a local theater of these pictures will be held at a local downtown theater in the near future.

The elect office announces that prints on Eva Tanguay's "The Wild Girl" have been received and that bookings thereon are coming in rapidly.

H. E. Lotz, special representative for Triangle from New York City, was a visitor in Kansas City, Dec. 15. He will go to St. Louis, Mo., from here, after which trip he will return to Kansas City for a visit of a week with friends here.

Charles Goetz, district sales-manager for the Select Pictures Corporation, New York City, is making his headquarters temporarily at the Kansas City office of the company. He will make short trips into the Kansas City territory with O. R. Bandy, local salesman.

Big Soldiers' Benefit Given in St. Louis

Musicians' Union and Film Managers' Association at Odds Over Attitude of Union on Benefit Question—Two Sides of Controversy.

By Mary Moore, 6035 Kingsbury Bl., St. Louis, Mo.

ST. LOUIS, MO.—D. M. Thomas, manager of Fox office in this city and chairman of the arrangements committee of Film Managers' Association, is involved in a bitter controversy here with the Musicians' Union over the latter organization's refusal to furnish music, gratis, for the Soldiers' Benefit which the film managers staged in three theaters on December 20.

Immediately after being turned down by the musicians, Thomas gave out an interview for the correspondent of the World in which he declared that the St. Louis musicians' organization is lacking in patriotic interest, and added that the heads of the organization failed to give any sound reason for their action in refusing to play for the soldiers' benefit.

The Union's Side of the Controversy.

Following Mr. Thomas' attack on the Union, Marion Henderson, secretary of the musicians' organization, issued a statement to the press to the effect that his men had contributed freely in the past to patriotic affairs and could not see their way clear to donate their services further.

Henderson said that inasmuch as the

men depend on their wages for music rendered for a living, they could not afford to donate to the benefit.

Thomas in rebuttal cited that there are scores of union musicians who do not play daily and called attention to the fact that some of the players who "hang around headquarters" might well have donated their services if the organization was patriotic.

What the Union Conceded.

The musicians conceded the right of the film managers to use only one union musician in the theaters on benefit day, instead of the usual three. It was at this point that the break came. The benefit managers turned down the musicians altogether and obtained the services of the regular army musicians from Jefferson Barracks.

Aside from the row with the musicians the benefit had the support of the city in general. All the big film companies donated a reel for the performances. The three theaters used were the New Grand Central, Delmar and Liberty.

An evidence of the patriotism back of the benefit may be had out of the fact that the theaters received nothing out of the receipts for the day, and all attaches of the theaters, including the girl cashiers, donated their services.

Floyd Lewis Organizes Home Guard.

St. Louis, Mo.—Floyd Lewis of the Goldwyn offices in this city has organized a branch of the Home Guards and has been unusually succesful through the co-operation of the Elks Club. Weekly training has been started and equipment is being arranged. Many of the film offices and some of the exhibitors have furnished men for the company.

Thomas McKean Joins Navy.

Thomas McKean, manager of the Royal theater, and a son of G. E. McKean, manager of the Paramount office in St. Louis, has enlisted in the navy and is departing shortly for "somewhere on the sea."

William Baker Goes to Cincinnati.

William Baker, who has been in the Goldwyn office here, has been transferred to Cincinnati under Manager Pincus.

Getting More Cancellations Than Contracts

Conditions of Rural Theaters in Minnesota Not Encouraging to Exchange Men—New Associated Theaters and Exchanges at Odds.

By John L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

MINNEAPOLIS, MINN.—Twin City exhibitors will say "Happy New Year" to one and another this year with a grin. The grin will mean that they have no personal grudge against New Year's, but that business is only fair and perhaps if another cold spell strikes these parts within the Yuletide season patronage at the theaters may fall off so much that even the exhibitors' grin might be absent.

Local exchanges are getting undoubtedly more cancellations from outside of the cities than contracts for new service and if some of the local exchangemen were weak-kneed some might feel like jumping into Minnehaha Falls after opening their morning mail. New Year, 1918, will find film conditions throughout the smaller towns of the Northwest in a deplorable condition despite any statements to the contrary, and in the larger cities of the territory business will not equal that of a year ago even with advanced prices, it is believed. The World correspondent overheard a city exhibitor arguing with a Minneapolis exchangeman over his inability to book a five-reel feature and a certain episode of a recent serial for seven dollars a day, thus assuring the writer that conditions must be pretty bad with full emphasis upon the last word.

Local exchange men, in spite of all of their other troubles, are beginning to align themselves to battle against Thomas J. Hamlin's organization, the Associated Theaters, Inc. The exchange men have emphatically stated that the new body will not get any film from some of the leading exchanges. A score of local exchanges have published a statement that no booking organization will be able to get film from them, but, undaunted, Mr. Hamlin and other members of the Associated Theaters, Inc., have just as emphatically stated the several hundred stockholders now enrolled in the new body will positively be served and with the best of films. The Associated Theaters, Inc., organization held its first annual convention Monday, Dec. 17, and despite the fact that a good number of exchange men and employees were anxious to hear the results of the meeting, not much information was given out. Mr. Hamlin, however, stated that he would announce the results of the convention shortly and that following a visit to New York by a representative of his organization, local exchange men might be more calm. However, in the meantime, it is doubtly if either side really, honestly understands the motives or ideas of the other and the battle is on.

Ira J. Mantske Wins Promotion.

Minneapolis, Minn.—Ira J. Mantske, for several years one of the "faithfuls" at the local Mutual exchange here, has been rewarded for his continued good work by being appointed manager of the Mutual's Kansas City office. Mr. Mantske left the city last week to assume his new duties and he carried with him the good wishes of a host of firm friends and admirers.

G. W. Malone Heads Mutual.

Mr. Mantske is succeeded at the Mutual by "Governor" George W. Malone, late of the Metro exchange. Outfitted with a new series of white ties and special Piccadilly collars, the "Governor" should (editorially speaking) lend considerable class to his new position.

E. C. Davies Goes to Westcott Film.

Also another change. Edward C. Davies, who has been Ralph Bradford's first lieutenant at the Triangle, the Universal, the Saxe and the Goldwyn exchange, resigned his position with the latter-named exchange last week to become Wisconsin district manager for the Westcott Film Corporation of Minneapolis. Mr. Davies' future headquarters will be located in the Toy building and it must be said that the efficient Mr. Davies entered into his new duties with a burst of rare enthusiasm and confidence.

Supreme Opens South Dakota Branch.

Sioux Falls, S. D.—Manager Myron T. Conhaim, otherwise known as Mike Conhaim, of the Supreme exchange, has announced that a South Dakota branch exchange has been opened at Sioux Falls, S. D. M. Conhaim has also sent Lee A. Horn out on the road in the interests of "The Italian Battlefront," despite the fact that Lee's lady friends from Ida Grove, Iowa, did not return home until two days after L. A. H. had to hit the trail. Conhaim, being a confirmed bachelor, had no respect for Lee's feelings—seemingly.

Special Features Booked.

Minneapolis, Minn.—Jack Kuhn of the Emerald exchange has announced that he has four prints of the film, "A Slacker's Heart," booked solid until the third week of February.

Manager Charles G. Branham, of the Strand, Minneapolis, has booked "I Believe," controlled in this territory by the American Maid exchange.

Manager Louis H. Coen, otherwise known as "Two Gun" Carter, has given out the information that "Draft 258," featuring Mabel Taliaferro, has been booked into the Merrill theater, Milwaukee, for a two weeks' run.

Manager James A. Keough of the New Lyric theater, Minneapolis, has booked Baby Osborne's latest, "The Little Patriot," for showing at his theater, Dec. 26 to 29, inclusive.

Manager James G. Gilosky, of the Alhambra theater, St. Paul, has booked "My Little Boy," featuring Zoe Rae, for showing the first half of the week of Dec. 23. The St. Paul Daily News will cooperate with Mr. Gilosky in a publicity way on the feature.

Ban on Bundles in St. Louis Theaters

Director of Safety Forbids Patrons of Moving Picture Theaters Carrying Any Bundles in That Might Hide Explosives.

St. Louis, Mo.—War had added another rule to the management of film houses in this city, and the day of bundles and umbrellas piled on the "seat next you" is passed.

At a meeting of the Exhibitors' League held during the week, Director of Safety James N. McKelvey, who has been appointed by the United States Government as Supervisor of Explosives in St. Louis, visited the exhibitors and told them that within a few days he would issue an order forbidding the carrying, into any theater, of any parcel, umbrella or other article which might contain explosives.

McKelvey told the exhibitors that as the responsible Federal agent in the city he would take this precautionary step solely as a precaution, and explained also that there was nothing in the way of actual danger which prompted the move. He said that under such a rule the danger of carrying explosives into theaters—especially dark movie houses—would be eliminated entirely, thus insuring safety for everyone from the start.

Although the rule may cause inconvenience during inclement weather, the exhibitors by reason of the exigencies of war and general conditions are rather in favor of the stringent rule, and will very likely provide checking departments near the door of all theaters.

Fair Business for St. Louis Theaters.

St. Louis, Mo.—Although a delegation of exhibitors from this city is now in Washington seeking an adjustment of the theater war tax, the statement is unquestionably true that the picture patron has not even so much as taken the 10 per cent. tax into his consideration.

Joseph Mogler, who operates three theaters and who is president of the Exhibitors' League here, says that the tax has had a material effect on the business of the city's houses, but others declare, and cite figures to prove it, that the tax has taken none of their patrons.

Dave Russell, manager of three of the largest houses here, declares that the tax has made little or no difference in his business, and Frank Tate and Louis Cella, two of the wealthiest exhibitors and theater owners in the city, have not even taken an interest in the adjustment process now being agitated. These men operate a string of houses, all of which are doing normal business without complaint from patrons.

Herrold Cantonment Theater Fears Failure

Few Soldiers Left at Camp Dodge and Picture Theater Is Not Making Money—Hope for House When Fresh Troops Arrive.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, IA.—It is the talk in Des Moines that the business at the Cantonment theater is going to pieces Because so many of the soldiers have been ordered to other cantonments, and the new contingents have not yet arrived, there are only about 6,000 soldiers at Camp Dodge at the present time. The more optimistic look upon this as the cause of the failure of the theater to show more than one time during the day, that at six in the evening. However, the pessimists claim that the boys in khaki are coming to town every time they have a minute off duty and not waiting to see any picture at the camp, no matter how good or how attractive the theater is made.

The Liberty theater, owned by Elbert and Getchell of this city, will open the middle of January if the new contingent brings any business to the Herrold house, now running.

Mutual Construction Manager in Des Moines.

Des Moines, Ia.—G. B. Svenson, of the construction department of Mutual Film, was in Des Moines Tuesday, December 10, in conference with Manager Ballantyne. Although the lid is clamped down tight, rumors of re-arrangement persist in slipping out.

Manager Hronek Back from War Service.

Pocahontas, Ia.—L. A. Hronek, owner of the Princess theater in Pocahontas for several years, but who sold out six months ago to enlist for service to his country, has re-assumed the management and ownership of his theater. F. W. Stegge, who owned the theater during Hronek's six months' absence, has gone to the defense of the colors in Hronek's place. The latter having been honorably discharged.

The Princess is the only motion picture house in this thriving little town of 1,100 inhabitants. The only opposition, an opera house, was closed down several weeks ago. Mr. Hronek changes his program every day, operating his house six nights a week with Sunday matinee.

Manager Hronek was in Des Moines last Saturday, arranging for the renewal of his Bluebird contract, and to arrange for the Jewel productions for the Princess.

Well-Known Film Man Sells House.

Fort Dodge, Ia.—H. J. Lego, well-known Iowa exhibitor, has recently sold his house, the Majestic in Fort Dodge, to J. K. Black. Mr. Lego accompanied Mr. Black on a trip around the exchanges in Des Moines and Omaha, acquainting his successor with the managers. It is to be hoped that Mr. Lego will not entirely forsake the film trade.

Metro Acquires Two Live Salesmen.

Des Moines, Ia.—The Des Moines office of Metro have acquired the services of two salesman. Ray White, recently of the Perfection pictures, will represent Metro in eastern Iowa. Harry Hyman, for three years connected with the World Film company as Omaha exchange manager and roadman, will represent the Metro office in western Iowa and Nebraska. Both men have returned from their first trip with splendid results.

Local Red Cross Benefit with "Joan."

Des Moines, Ia.—Benjamin Blanchard, recently connected with the Freidman Enterprises in Minneapolis, arranged to show the big feature photoplay, "Joan the Woman," at the Coliseum in Des Moines, for five days beginning the 21st and including Christmas Day. Mr. Blanchard had the co-operation of the Des Moines Chamber of Commerce, and the receipts of the big production will be divided between the Red Cross and the Soldiers' Candy Fund. The Yale Photoplay Corporation of this city, the owners of "Joan" in this territory, are also co-operating with Mr. Blanchard in the showing.

Stolte Takes Long Xmas Vacation.

Cedar Rapids, Ia.—Arthur Stolte, manager of the Strand theater in Cedar Rapids, one of the finest theaters in Iowa, left week before last for a Christmas vacation trip to the home of his mother in California. Mr. Stolte stopped off in Des Moines and Kansas City for short calls on the exchange managers. He will return soon after the first of the year.

A Correction Concerning B. Burgess.

Des Moines, Ia.—Bruce Burgess wishes an item of two weeks ago, stating that he would represent Metro after the first of December, corrected. Mr. Burgess is acting as roadman for the Paramount and Artcraft productions, working out of the Des Moines office of the K. C. Feature Film company.

Englert Assumes Management of Garden

Iowa City, Ia.—W. H. Englert, owner of the Englert and Garden theaters in this city, has assumed the management of the latter house. William McKenzie is operating the Englert, right across the street. Mr. Englert has booked "The Whip," the big state rights picture owned by the Yale Photoplay Co., in this territory, for two days' run.

Palace Theater Will Show Metro Pictures.

Des Moines, Ia.—The Metro Pictures will return to the Palace theater, their old home, the 6th of January for a four-days' run every week. "The Voice of Conscience" will be the first production.

Callers at Des Moines Exchanges.

Des Moines, Ia.—Several exhibitors from over the state paid visits to the Des Moines exchanges this past week. Among them, Mrs. Fred Smith of the Orient in Oskaloosa, was at the Metro office. Ed Awe, of the Strand in Fort Dodge, and Mr. Berger, of Williams and Berger of the Savoy in Garwin, were at the Pathe office. Ben Wiley, of the Lyric in Boone; C. E. Forest, of the Star in Farnumville; A. C. Stole of the Lyric; A. E. Humphrey of Roland; R. A. Hayes of the Lyric in Consul, and Ralph Walker of the American in Prairie City, were Mutual callers.

New Cantonment Theater Opening Delayed.

Des Moines, Ia.—Elbert and Getchell's new picture theater at Camp Dodge will not be opened on December the fifteenth as planned, for some 8,000 of the troops at the camp have been transferred to the South, and it will be the first of the year before the next contingent will be drafted in and settled. Messrs. Elbert and Getchell have their huge house almost ready, but work will be temporarily halted until the middle of January.

A. H. Blank Gets Marshalltown Strand.

Marshalltown, Ia.—A. H. Blank has recently purchased the Strand theater in Marshalltown. Wilbur Ingledue, of the firm of Ingledue and Jenson, former owners of the Strand, was drafted into service with the first contingent, and is now in training at Camp Dodge. Mr. Jenson did not feel like continuing the management of the theater, hence the sale for the sum of $16,000. Mr. Blank has been fortunate enough to secure the services of J. Jolly Jones, Jr., to manage the house for him. Mr. Jones has been Metro's star salesman in Iowa and Nebraska for the past couple of years, previous to that he was manager of the Majestic theater in Des Moines, and previous to that was connected with several successful theatrical enterprises.

J. J. Clark to Give Up Picture Interests.

Bedford, Ia.—J. J. Clark, owner of the Steel theater in Bedford, has decided to give up the active management of the house and devote his time exclusively to his printing business. He has secured C. B. Owens, formerly manager of the Pastime theater in Bagley, Ia., to manage the Steel theater for him. Mr. Clark is the publisher of the Motion Picture Industrial Magazine, the official publication of the Motion Picture Industrial League of Iowa.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

The Past Week With Film Men in Texas

Majestic Theater in Dallas Burns—Fox Film Branch Next Door Has to Find New Quarters—Lightless Nights—Feature Records.

By Douglas Hawley, Times-Herald, Dallas, Texas.

DALLAS, TEX.—By a narrow squeak Film Row, Dallas, escaped a fire which might have sent thousands of dollars worth of features up in smoke on the afternoon of Dec. 12. As it was the Fox company hustled a lot of stock out in time, and must seek new quarters, while other distributing branches were saved after a couple hours of anxiety by the heroic efforts of Dallas firemen.

At 6 p. m., Dec 12, the Majestic theater building was totally destroyed by fire, entailing a loss for the Interstate Amusement Company, Karl Hoblitzelle, president, of something more than $50,000. The fire occurred during a spell of the most wintry weather Texas has had in many a year. It was down to 12 above, and had been there for several days, and when the blaze was finally out the smoke-blackened ruins were covered ice.

No announcement has yet been made as to rebuilding intentions, and meanwhile the vaudeville offerings of the Interstate Circuit are being given at the Dallas opera house when bookings there permit. Fortunately the week of the fire was open time and there was no interference.

The burned theater was in the heart of the film distributing center of Dallas. The Fox Feature Film Company had quarters directly next door.

Lightless Nights Observed in Dallas.

Dallas, Tex.—Sunday night, Dec. 16, was the first "lightless night" under the new order of the National Fuel Administrator. It didn't affect Dallas picture theaters, except that possibly there were greater crowds in the theater district. The ruling is that lights shall not be shown on Sunday or Thursday nights, in places that are not open for business. It meant the extinguishing of thousands of candle power burned in the show windows of big department stores and the

like, while the theater "whie ways" continued to blaze forth their wecome, to which thousands responded.

Feature Record of the Week.

Dalas, Tex.—For the week beginning Dec. 16, Julian Eltynge in "The Clever Mrs. Fairfax"; Maxine Elliott in "Fighting Odds," and Madge Kenney in "Nearly Married," were big drawing cards at the Old Mill theater, Dallas, with simultaneous releases in other of the larger North and South Texas picture houses.

At the Hippodrome "The Lust of Ages," with Lillian Walker, began a week's run, with first pictures shown in Texas of the Halifax disaster, as an added attraction. Manager Cameron of the Crystal offered William Russell in "New York Luck" and "The Pride of New York," the Fox feature with George Walsh opened at the Jefferson. At the Washington the seven-reel Triangle, "Because of a Woman," with Belle Bennett and Jack Livingston, was the week's offering.

PACIFIC COAST NOTES.

California Theater Featuring Music.

San Francisco, Cal.—The California theater has increased the size of its symphony orchestra from eighteen to twenty-five men and has engaged the services of Philip Schinhan as organist. Most of the musicians are soloists and are members of the San Francisco Symphony Orchestra, the leading musical organization on the Pacific Coast. Orchestra selections are being made a distinct part of the program and, during the intermission, when pictures are not shown, the musicians occupy the stage.

Foreign Buyers in the Market.

San Francisco, Cal.—Several buyers have been in the local market during the past week, purchasing films to be shipped out of this country, and a large quantity has been gathered together. R. J. Castillo, formerly the Pathe representative at Mexico City, has been making purchases here and has had all titles translated into Spanish. Parra & Campudi have also bought quite heavily for shipment to Peru and other South American countries.

Film Exchange Changes.

San Francisco, Cal.—Charles I. Luntz, road man for the Fox Film, has been made booker, succeeding C. C. Thompson, who has left to take up similar work with the Mutual exchange.

Louis G. Stang, for years with the Mutual Film at San Francisco and Los Angeles, and until recently booker at the local branch, has resigned to enter another field. He is one of the oldest film exchange workers in this city in point of service.

L. W. Thompson, formerly with the Paramount, has taken the place of F. E. McCoy as salesman for the Mutual. Mr. McCoy is now with the Select Pictures Corporation.

San Francisco Notes.

Walter Preddey recently shipped two Power's Cameragraphs No. 6B to the Grogg Amusement Co., Bakersfield, Cal., as well as a Mazda lamp outfit to the Red River Lumber Co. at Westwood, Cal.

The Savoy theater is to be opened by William King with vaudeville and moving pictures.

The charter of the Film Exchange Operators' Union has been received and the members have taken the obligation. A minimum wage of $12.50 a week for women has been established.

M. J. Cohen, manager of the local office of the George Kleine System, went to Los Angeles recently, to represent the San Francisco film industry at the opening of the Kinema theater.

The Garrick Amusement company has been incorporated with a capital stock of $10,000 by J. W. Hudson, Robert A. Hazel and Billee Glynn.

X. K. Stout Tendered a Farewell Luncheon

Popular Exchange Man Goes to Denver to Help Distribute Foursquare Pictures—Old Associates Wish Him Well—Those Present.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Before the organization of the United Motion Picture Industry of Northern California, whose members comprise both film exchange men and exhibitors, it was almost impossible to arrange a meeting of members of the trade and secure a representative attendance. Of late, however, a decided change has been noticed in this respect and the film trade is getting together as never before, with all meetings well attended. On December 13 an au revoir luncheon was tendered to X. K. (Alphabet) Stout, who is leaving for Denver, and the private dining room at the Tait-Zinkand Cafe was hardly large enough to accommodate all who wished to do honor to this popular film exchange man.

The dining room was decorated for the occasion by a collection of posters that might well be preserved as relics of the industry, some of them harkening back to the very early producing days. The luncheon was presided over by Louis Reichert, president of the organization, and he called upon some of those present for remarks, some of those responding being James Beatty, E. O. Child, Sol Lesser, Eugene H. Roth, H. H. Hicks, E. B. Johnson, M. L. Markowitz, Sidney E. Abel and M. J. Cohen. The latter, in a neatly-turned speech, presented Mr. Stout with a handsome traveling toilet set in a leather case, on behalf of his associates in the United Motion Picture Industry of Northern California.

Mr. Stout is leaving for Denver to become connected with Ben S. Cohen in the distribution of Foursquare pictures. He has been succeeded as manager of the local branch of the Select Pictures Corporation by H. H. Hicks, formerly manager of the General branch here, but more recently with the Select at Los Angeles. Sidney E. Abel, special representative of the Select Pictures Corporation, is here, following an extended stay in the Northwest.

Freight Congestion Hurting Supply Business.

San Francisco, Cal.—Edward H. Kemp is experiencing difficulties in securing stocks of Motiographs and parts from the factory, and is just now making deliveries on orders secured weeks ago. Among the latest installations are two machines in the Peerless theater, one for Fort McDowell, one for the Bethany Church and one for the Calvary Church, all of this city.

New Producing and Distributing Concern Busy.

San Francisco, Cal.—The Paul Smith Pictures company has moved its headquarters from the Monadnock building to 120 Golden Gate avenue and is actively engaged in booking its first production, "The Finger of Justice." It has purchased the studio of the California Motion Picture Corp. at San Rafael, a suburb of this city, and has commenced preliminary work on its second picture, to be known as "More Deadly Than Battle." In order to handle the business that has already been developed the Paul Smith Pictures company has been incorporated with a capital stock of $250,000 by Paul Smith, L. H. Glide and Frederick S. Wythe.

A subsidiary concern, More Deadly Than Battle company, to handle the production of this name, has also been incorporated with a capital stock of $75,000 by Paul Smith, L. H. Glide, Frederick Wythe, Albert Ehrgott and Marion Vecki. "The Finger of Justice" has been shown over the entire T. & D. circuit and will shortly be presented at the Portola theater of this city. When it was booked for presentation at Sacramento, Cal., Edw. Haynes, commissioner of education and official censor of moving pictures, refused to allow it to be shown at the T. & D. theater, suggesting that it be offered at some hall, not a public meeting place, and that admission be denied to children. The management of this house refused to cancel the booking, making the claim that it had received the support of the press, the ministry and good government forces wherever it had been shown. The matter ended by the film being shown for four days to the greatest crowds ever drawn to this theater.

E. J. Merlin Again a House Manager.

Berkeley, Cal.—E. J. Merlin, for some time manager of the local house of the Turner & Dahnken circuit, but who resigned to go to Chicago with locally-made coin machines, is back in the field in charge of a theater again, but this time is with the Beach-Krahn Amusement Co., which now has three houses in the East Bay section. Shortly after joining the coin machine organization the war tax became operative and it was necessary to devote attention to the making of a penny attachment, and when this was done the factory was taken over for the manufacture of war materials, putting an end to the plan to go to Chicago. Mr. Merlin has had a wide experience as a theater manager, and he will be a valuable addition to the staff of the Beach-Krahn Amusement Co. At present he is stationed at the Strand theater.

San Francisco Triangle to Move.

San Francisco, Cal.—Arrangements have been concluded for the erection of a fine building at Golden Gate avenue and Jones street, the entire second floor of which will be occupied by the Triangle Film exchange, which has outgrown the present quarters. Excavation work is now under way on the site and will be rushed with all speed in order to have the building ready for occupancy early in the spring. The lower floor will be occupied by the Breck Photoplay Supply Co.

Peerless Buys Re-Issues.

San Francisco, Cal.—The Peerless Film Service has acquired the California, Arizona and Nevada rights to sixteen reissues of early Keystone comedies. This concern has met with much success in booking the Hart re-issues, and the manner in which these have been received led Manager E. H. Emmick to take over the Keystone offerings.

Mary Pickford Leads Parade.

San Francisco, Cal.—Mary Pickford, who has been in this city for several days working on a San Francisco story, "Amarillo of Clothes-Line Alley," by Miss Frances Marion, delighted thousands of spectators, blocked traffic on Market street and sadly disarranged business plans on the morning of December 13, when, clad in a skirted variation of a marine corps uniform, she marched in front of a United States Marine Corps band, baton in hand, to help spread news concerning enlistment in this branch of the service. An interesting feature of her triumph was the fact that the day before a local newspaper had made the indiscreet statement that moving pictures had become so common that the doings of any of the stars was not of interest and had no news value. The answer to this was a wonderful demonstration, followed by columns of newspaper publicity that almost crowded out the war news. During her stay here Mary Pickford shared honors with Miss Kate Stinson, the aviatrix, who flew from San Diego to this city, a distance of six hundred and ten miles, without a stop, breaking all American records. The two girls had luncheon together and speedily became chums.

Seattle Exchange Organization Elects

Meeting on December 11 Chooses J. A. Koerpal as President, A. W. Eden as Vice-President and M. Rosenberg as Secretary-Treasurer.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—At a meeting of the organization composed of the exchange managers of the Pacific Northwest at the Metropolitan Club, Seattle, on December 11, permanent officers were elected and a name decided upon. The organization is to be known as the Northwest Film Board of Trade.

The officers elected were J. A. Koerpel, Northwest World manager, president; A. W. Eden, Fox manager, vice-president; M. Rosenberg, of De Luxe Feature Film, secretary-treasurer. The exchanges in Spokane, Portland and Butte will also be admitted to the Board of Trade.

During the course of the proceedings at this meeting the Credit Committee brought up for discussion two or three cases which the committee had found it necessary to investigate. Chairman Steffy, of the Transportation and Traffic Committee, announced that he and his committee had been in conference with the division managers of four express companies which operate out of Seattle, and that he had their assurance that the transportation of film would not be delayed during the holiday rush.

"A concrete body is now formed which is ready to deal with the exhibitor for his and our own benefit," said President Koerpel to the World correspondent. "And we wish it understood that we are open to the suggestions from exhibitors throughout the territory as to how we may improve our service. Any suggestions that we receive will be forwarded to our individual home offices with our full endorsement, if we think them practicable."

Exhibitors' Film Chooses Headquarters.

Seattle, Wash.—The Exhibitors' Film exchange, which distributes in the Northwest territory the films owned by the First National Exhibitors' circuit, has been permanently established at 1200 Fourth avenue, and the force is now complete. F. D. Fisher, secretary of the Greater Theaters company, which owns the Coliseum, Liberty and Mission, of Seattle, the Liberty and Columbia, of Portland, the Rialto, of Butte, is the manager of the exchange. C. H. Feldman, formerly with General in Seattle, is road representative in the Oregon and Washington territory, and George J. Ekre, formerly salesman for Select, has the Idaho and Montana territory. S. P. Peck, for several years assistant manager of the Seattle Triangle office, is Mr. Fisher's assistant.

Select Exchanges Get New Salesmen.

Seattle, Wash.—J. S. Woody, new manager of the Northwest territory for Select Pictures, announced this week an entirely new sales-force. They are E. M. Montgomery, former Triangle salesman; F. E. Tipton, formerly with Triangle, also, and H. B. Dobbs, recently connected with Metro in Seattle.

There are other new features at the new Select headquarters which Mr. Woody did not announce, but which are, nevertheless, quite apparent. One is the champagne-colored silk sash curtains for the manager's office, and another is the neat oak railing with one of those little gates that can only be opened from the inside and which makes a correspondent feel like an outsider as he leans over it.

Items from Seattle State Rights Field.

Seattle, Wash.—Ray R. Kelsall, of the Premier Feature Film company, has bought out his partner, M. Finkelberg. The Premier company handles Moss and California Features. Mr. Kelsall will retain the present location of Premier at 2016 Third avenue.

The Greater Features company of Seattle has bought the Northwest rights to the Fairbanks burlesque comedy sold by the Broadway Films company.

M. Rosenberg, manager of De Luxe Feature Film company, returned last week from New York, where he spent several weeks.

Carl Stearn Traveling for Metro.

Seattle, Wash.—Carl Stearn, formerly manager of the Denver Pathe office, is now traveling out of Seattle for Metro.

A big trade showing of the De Luxe feature, "Blue Jeans," was given at the Seattle Metro office the week of December 17.

Harry Lustig, Metro special representative, concluded his business in Seattle this week and left for San Francisco.

A. H. Miller Meets Accident.

Spokane, Wash.—A. H. Miller, salesman for the Spokane territory for Greater Vitagraph, was in a bus which was struck by a train last week. Mr. Miller was thrown through the bus window and was badly cut. He has been in a Spokane hospital, which, at this writing, he expects to leave in a few days and continue his trip.

C. E. Stillwell Signs for Vitagraphs.

Seattle, Wash.—J. M. Tally, Northwest manager for Vitagraph, announced this week that C. E. Stillwell, of the Stillwell Amusement company, Spokane, had signed for the year's output of Vitagraph.

"My thirty days spent in the great Northwest," said Mr. Tally, "has proved that those who call it one of the toughest territories in the United States must begin to change their opinion. I have found it anything but tough."

Supply Business Holds Up Well.

Seattle, Wash.—The Theater Supply company reports that the supply business is holding up unusually well. Two Motiographs were sold from the store this week to George Reizner, of Raymond and North Bend, and F. L. Stannard, of Wenatchee, bought from them a motion picture equipment for the Elks Club of his town.

Spokane News Letter.

By S. Clark Patchin, E 1811 Eleventh Avenue, Spokane, Wash.

James McConahey Again Without a Theater.

SPOKANE, WASH.—When the Strand theater was demolished by fire December 8 James McConahey, manager, who is one of the pioneer moving picture operators and managers of the Pacific Northwest, was again without a home for a picture show, this being the second time this year. He was first obliged to go out of business when the Crescent store purchased the Best Show building on Main avenue and demolished it last spring, and again, when a blaze of unknown origin started in the Strand about 4:30 a. m. December 8 and raged for two hours.

The interior of the Strand, which was the old Spokane theater at W 809 First avenue, and a landmark in Spokane's theatrical horizon for 18 years, was badly damaged. Only the walls of the building were left intact and losses are estimated at $30,000 or $40,000. The building was insured for $31,000. The falling of a huge beam caused the rear wall to bulge outward, and city officials ordered the overhanging portions removed.

Mrs. Mary Palmerston White, owner of the building, is in Honolulu, but H. Witherspoon, of the Spokane and Eastern Trust Company, said that it will probably be rebuilt for commercial purposes.

Annual Children's Benefit at Liberty.

Spokane, Wash.—Poor boys and girls of the city will be the guests of L. W. Hutton at a special show at the Liberty theater at 10:30 a. m., December 22, the date fixed for the annual entertainment of Spokane's poor children by the Shrine.

Fred K. Jones, of the Shrine, is general chairman of the Christmas program planned for the boys and girls this year, and arrangements are being made by the committee for the entertainment of 500.

Manager Sam W. B. Cohn, of the Liberty, is sending for a special film for the theater party.

James R. Dixon Now in France.

Spokane, Wash.—V. C. Hill, motion picture operator at the Clemmer theater, has just received word that James R. Dixon, a picture operator with Dr. H. S. Clemmer for five years and who has been at Camp Mills, L. I., has left for France.

Some Recent Hits in Spokane.

Spokane, Wash.—Some of the moving picture shows that have crowded the Lyric to capacity houses are as follows: Charlie Chaplin in "The Champion," Dorothy Dalton in "Chicken Casey," Winifred Allen and Jack Devereaux in "The Man Who Made Good," Kathleen Clifford in "Who is Number One?", Dorothy Dalton in "Wild Winship's Widow" and William S. Hart in a reprinted edition of his great Western, "Hell's Hinges."

William Farnum, in the role of Sam Houston, hero of early Mexican hostilities in Texas, made a picturesque and interesting figure, and drew large audiences to the Casino the week of Dec. 3.

"The Whip" drew many patrons of the Liberty to that showhouse during the week of Dec. 8. On Sunday afternoon, Dec. 9, at three o'clock, there was not a seat vacant in the house, and at each performance there were large crowds standing to witness this elaborate motion picture production.

Marguerite Clark, starring in "Bab's Burglar," proved a big success for the Clemmer theater.

Northwest News Letter

By F. H. Madison.

Wisconsin Theater Jottings.

Osceola, Wis.—O. H. Steindorf, of Amery, who conducts the Gem theater there, has purchased the interest of H. E. Burnett in the Lyric theater here, and will operate the houses in conjunction.

Racine, Wis.—The Friedman company has taken a long-term lease on the theater under construction on Lake avenue, between Fifth and Sixth streets. The theater, which has an entrance on Main street, will seat 2,000. The Friedman company will continue to operate the Palace.

Milwaukee, Wis.—The Jackson theater has been reopened under the management of R. S. Blickman.

Marinette, Wis.—T. J. Aelick, of Chicago, succeeded E. R. Saether as manager of the three McElroy-Fitzpatrick houses, the Bijou, Strand and Marinette theaters here. Saether goen to Chicago, where he will do the booking for the nineteen houses in the McElroy-Fitzpatrick string.

Bangor, Wis.—Fred S. Darling has purchased the Majestic theater from Merlo Bros.

West Allis, Wis.—J. H. Aiken, who has been conducting the Rex theater for three years, has sold it to Franz Cerl of Milwaukee, who has been on a Chautauqua tour through the South. Chester Aiken, who with his brothers, Clarence and Harry, has been assisting his father in the managing of the Rex, will become a member of the National Army.

Ripon, Wis.—C. W. Stewart has taken over the lease on the Auditorium theater.

STATE RIGHTS BUYERS:

YOU ARE NOT BUYING A LAWSUIT when you secure the franchise for OUR two-reel KEYSTONE COMEDIES—

OUR CONTRACT PROTECTS every buyer.

JUST THINK OF IT!!

TWENTY-EIGHT of them—the first selection from the entire KEYSTONE output of their biggest stars in their best comedies.

Including **THREE** of the funniest

CHARLIE CHAPLINS—

and they are COPYRIGHTED.

What Are You Going To Do About It?

$80.00 PER REEL

and

WE PAY THE WAR TAX

AND GUARANTEE all prints are taken from ORIGINAL Negatives, which we own and control.

Wonderful lobby display of photographs, and one, three and six sheet posters on each subject.

COMMUNICATE IMMEDIATELY for quota for your territory.

W. H. PRODUCTIONS COMPANY

71 West 23rd Street New York

'Phone Gramercy 3027

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD

E. R. Hickey, who has been manager of the Auditorium and the Armory theaters, retires from the exhibitors' field and will become identified with the Griffith film interests.

Halcombe, Wis.—A. J. Edminster is interested in a project to erect an opera house here.

Monroe, Wis.—Miss Marie Speck directed a fifteen-piece orchestra which furnished the music for the opening of the Crystal theater, which is in the location of the old theater by the same name. As a special concession the war tax was waived the first night. R. T. Holcomb and Joseph Collins are proprietors of the new house.

Two Rivers, Wis.—The Globe-Naide theater has installed new projections.

Phillips, Wis.—The Idle Hour theater has been sold to C. A. Nelson and E. H. Neef.

Madison, Wis.—Construction of the moving picture theater for Dr. William E. Beecroft on East Mifflin street has begun. This building will be in the rear of the Strand, which will form the entrance and the foyer. It will cost $100,000.

PORTLAND, ORE., NOTES.

V. M. Schubach Never with Metro.

Portland, Ore.—V. M. Schubach, genial traveler for Universal, wants to make it plain that he is not with Metro and never has been, as has been reported in trade journals. He has been serving Universal for several years and intends to stay with the firm. He recently returned from a road trip through the territory which he reports was very successful.

Hippodrome Improves Projection.

Portland, Ore.—The Hippodrome theater, the big Ackerman & Harris house, is goin after improved projection, and recently installed two of the latest model machines furnished by Pete Sabo. The Hip is a combination vaudeville and picture house, and it has been customary in some houses of this class to run the pictures through any old kind of way. The Hippodrome management is featuring its pictures, however, and the new equipment is the result. Owing to the indifferent projection of pictures in some of the combination theaters, it has not been a credit to exchanges to book pictures in this class of shows.

Vaughn Has Business Getting Scheme.

Kelso, Wash.—C. G. Vaughn, Vogue theater, has a business getting scheme which is hard to beat for a small town. His operating booth is equipped with a Motiograph machine and is big enough to swing the projector all the way around. Before the regular show starts he turns the machine through a porthole in his front wall and shows a Ford travel weekly or some picture on an open air screen across the street. Then he shows a short trailer on his picture after the crowd begins to gather. This he follows with a leader, inviting his audience to come in and see the rest of the show, which they usually do.

New Show for Tillamook.

Portland, Ore.—Reports have come from Tillamook, Ore., that another house has opened there, at the stand of the old Gem. The manager is Y. L. Peel, and new equipment has been installed by Pete Sabo. Partridge and Morrison moved from this location to the new Gem some time ago.

Rainier Grand Reopens.

Rainier, Ore.—The Grand theater has been reopened under the management of Norman and Gray, new men in the show business. This house has been closed for some time.

Comedies Are in Big Demand in Oregon

Greater Call Among Exhibitors of the Northwest Than Ever Before—War Times Patrons Want Enlivening—Plead for Laughmakers.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—The comedy has come into his own. W. A. Mead, assistant manager for the Fox Film Corporation in these parts, recently made a trip through Eastern Oregon and Washington and reports that the exhibitors are actually crying for comedy features as against the sob stories. He says it is on account of war conditions.

Heavy feature programs without a comedy to lighten them are going to be losers for the unwise exhibitors, says Mr. Mead. Now that the big features, in six, seven and eight reels are becoming popular among exhibitors who are vieing with each other to show the biggest and grandest productions, the comedy is apt to be lost sight of in an effort to run the big show through in the usual short time. This is a grievious mistake, according to the Eastern Oregon exhibitors with whom Mr. Mead discused the question and who have become awakened to the situation. Mr. Mead's advice to exhibitors is to run a good comedy even if the show is a long one.

Speaking About Children's Patronage.

Portland, Ore.—Evidently for the lack of something more sensational, the Oregon Daily Journal, having about the biggest circulation of any newspaper in Oregon, recently took occasion to head an article concerning the annual meeting of the State Association of County Judges, "'Movies' Worse Than Saloons; So Says the Judge." The review of the association's doings was about a thousand words in length and all the remarks about the "Movies" that the learned judge made were contained in about forty words; this was seized upon by the Journal as capital headline matter, to the displeasure of the Portland film fraternity, who have been unable to account for the newspaper's attitude.

That the present day moving picture, as it concerns the big downtown theaters should be the cause of less concern among the child welfare people than it has been heretofore, is evidenced by statistics gathered at one of the biggest Portland theaters. Checking over the business for the first fifteen days in December, it is noticed that the average children's attendance on a day when there are five thousand adult admissions is less than one hundred, that during a day when there are two thousand adult tickets sold, the average children's admisison is about 20.

Manager E. J. Myrick, of the Liberty, is going to give a special show to children on Christmas to ascertain how popular motion pictures are with the youngsters. He is making plans to entertain five thousand youngsters absolutely free with a special children's picture and lots of candy for everybody.

C. W. Meighan Again an Exhibitor.

Portland, Ore.—C. W. Meighan, president of the Oregon Exhibitors' League, and former manager of the Peoples Amusement Company, is back in the exhibition game again after a fling on the road as film salesman. Mr. Meighan has taken over the management of the Crystal, the leading theater at Astoria, and it is rumored that he has acquired an interest in the business. The Crystal uses feature pictures and three acts of vaudeville.

Mr. Meighan is noted for his progressive methods of theater management and he has already put in several innovations at the Crystal with good effect. The Crystal was formerly operated by Strauss & Dean, and Mr. Strauss has been conducting it for the past year after the death of his partner.

Richard Hobson, house manager at the Crystal, was a recent visitor in Portland, and reported excellent business at his theater despite the war conditions. Prices in Astoria were raised a nickel to meet the war tax and the patrons took the raise without comment. The Crystal is now getting 25 and 35 cents.

Turkeys Got Business for Alhambra.

Portland, Ore.—W. E. Tebbetts, owner of the Alhambra theater, demonstrated this past Thanksgiving that prizes, if given judiciously, get the business for suburban theaters. Mr. Tebbetts had a serial that was getting over only fair, so he arranged to give away fifteen turkeys prior to Thanksgiving, making the serial nights the big nights. Crowds flocked to the Alhambra and the patrons brought their children, paying the full price of admission for them in order to get a ticket that might win a turkey.

The money was well spent, says Mr. Tebbetts, inasmuch as the crowds took hold of the serial and have been following it ever since. H. C. Phillips, at the Tivoli, and G. T. Holtzclaw, at the Circle, also gave away turkeys preceding Thanksgiving with good results.

J. J. Parker Exploits Industries.

Portland, Ore.—J. J. Parker, manager-owner of the Majestic theater, believes in exploiting the state of Oregon at every opportunity. Recently he delegated W. A. Van Scoy, Pathe camerman, to photograph a ship launching, many of which are now held on the Willamette river. Manager Parker then wrote the sub-titles to go with the picture and it was a feature of the Majestic, attracting much attention because of its popular character.

Geo. Bligh Plays Road Shows.

Portland, Ore.—George Bligh, Salem, Ore, theatrical magnate, was in Portland a few days ago booking service and talked of the changed business conditions since the advent of the war tax. Since the photoplay theaters raised their prices, road shows have become more popular in the Capital City, he says. People feel the raise more when it comes to pictures than they do when it concerns road shows and the popularity of the latter has resulted.

Mr. Bligh is now using the Salem opera house for road shows, and recently showed "Watch Your Step" to capacity business with a top price of two dollars. Six months ago, says Mr. Bligh, he would not have dared played shows of this caliber.

Are They Fooling Themselves?

Portland, Ore.—"How's business?" the writer asks well-known exhibitors, having in mind always the war tax. "Great," the exhibitors answer in a matter of fact kind of a way.

But is business in Portland great? The writer says, No. A review of the situation for the month of November and part of December since the war tax went into effect indicates that exhibitors are either trying to fool each other if not themselves by maintaining that business is great. The increase in prices, even if in pennies only, has caused the business to fall off, and where conditions with theaters have been precarious heretofore they are now alarming. This is more true than ever in the towns where recent recruiting has cut down the show going population.

Advertising Aids for Busy Managers

COMPILED BY THE MOVING PICTURE WORLD'S STAFF

TROUBLE MAKERS.

William Fox Presents Jane and Katherine Lee in a Rollicking Farce Designed Especially to Exploit Their Fun-making Abilities.

Cast.

Mrs. Lehr.....Lillian Concord
Jane } Her children { .....Jane Lee
Katherine } Her children { Katherine Lee
Daniel Whitcomb.....Richard Turner
Job Jenkins.....Robert Vivian
Isaac White.....William T. Hayes
Manny.....Stuart Sage
Cynthia.....Frances Miller

Written and directed by Keanan Buel.

The Story: Jane and Katherine are the children of Mrs. Lehr, a widow, but they might as well be your children, for they do the things all children do that are funnily exasperating. They drive their mother wild, but when Mrs. Lehr's brother is suspected of murder, these lovable little troublemakers solve the mystery without half trying and win a reprieve for their condemned uncle.

For the Program: The Fox Baby Grands in a new bunch of mischief.

If you want to laugh, here's your chance.

Advertising Phrases: They made trouble until trouble came, then they drove trouble away.

Trouble-making trouble menders.

Feature These Players: Jane and Katherine Lee, the tiny comedy stars.

Stunt Suggestions: Place a mirror in the lobby with a sign: "If you cannot find a trouble maker here, there are two inside the theater." Get out throwaways headed "Murder" in the largest possible type. Offer a reward for the discovery of the murderer of Job Jenkins and wind up with "for further information apply at the —— theater or see The Trouble Makers (date)." Keep the last lines the same size as the body type. Do not use display.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays 8x10, 14, 11x14 and 22x28. The latter are colored. Slides. Mats. Press sheets.

Released December 9.

THE PRIDE OF NEW YORK.

Fox Presents George Walsh in a Story That Starts with the Draft and Ends in the Trenches. Written and Produced by R. A. Walsh.

Cast.

The Son.....George Walsh
The Father.....James A. Marcus
The Mollycoddle.....William Bailey
The Girl.....Regina Quinn

The Story: Meeting upon an iron beam, twenty stories above the street, the Boy and Girl become interested in each other, though a wealthy rival makes things hard for the Boy until both are drafted for the National Army. The uniform proves a great leveler. The Girl goes to France with a Red Cross unit and is there when the Boy proves the mettle that is in him.

For the Program: Is **your** boy over there?

It isn't money that makes the soldier.

Advertising Phrases: George Walsh captains a Tank in The Pride of New York.

It's not the shoulder straps that makes the man.

Bill These Players: George Walsh as the young hero who operates a "tank" and saves the day.

Stunt Suggestions: For a week before the showing try and get a Red Cross worker to give instructions in knitting to Red Cross specifications. At some matinee hold a knitting contest, judged by the Red Cross, a season ticket for a month being given to the one doing the most work in ten minutes. Get press pictures of tanks and display in the lobby, explaining that Walsh drives one in The Pride of New York.

Advertising Aids: Two each, one, three and **six sheets. One 24-sheet.** Lobby displays, 8x10, 11x14, 22x28. Slides. Press sheet. Mats.

Released December 9.

THE VOLUNTEER.

William A. Brady Presents Madge Evans and Henry Hull in a Timely Drama of Today, Dealing with the Recruiting Question.

Cast.

Madge Evans.....Madge Herself
Her Mother.....Muriel Ostriche
Her Father.....Victor Kennard
Friend Timothy.....Jack Drumiere
Friend Tabitha.....Kate Lester
Jonathan.....Henry Hull
Pop.....Captain Charles

Directed by Harley Knoles.

The Story: Madge's father enlists for service in France and her mother joins the Red Cross. The child is taken from her studio work to go to her mother's parents The little studio star finds life strange in the cold atmosphere of a Quaker home and cannot grow accustomed to the change. Then her last picture is announced at the local theater. Her grandparents steal into the house and Madge herself walks four miles to attend the performance. Her picture softens the stern heart of her grandfather and in the end he not only countenances his son's enlistment, but forgives Madge's mother for marrying "outside the faith."

For the Program: Behind the scenes in Pictureland.

A picture star in a Quaker home.

Advertising Phrases: He put country before creed.

A vivid visit to the picture players.

Feature These Players: Madge Evans, the tiny Brady star as herself.

Henry Hull, as the Quaker-patriot.

Stunt Suggestions: Have a little girl in the quaint Quaker dress distribute cards to patrons reading "Please come and see me (date) in The Volunteer, supported by **all** the Brady stars." For the lobby set up a recruiting tent with a young Quaker telling the crowds that country comes before creed. For street work parade the Quaker between two uniformed men, with a sign, "He put Country before Creed. See The Volunteer at (house and date)."

Advertising Aids: Cuts and mats. Two one-column and one two-column scene cuts and mats. Special three-column mats only. Press sheet.

Released December 24.

THE HEART OF A LION.

William Fox Presents a Picturization of Ralph Connor's Novel, The Doctor, Presenting William Farnum and a Notable Cast.

Cast.

Barney Kemper.....William Farnum
Margaret Danforth.....Mary Martin
Dick Kemper.....William Courtleigh, Jr.
Iola Hamilton.....Wanda Petit
Tex.....Walter Law
Hiram Danforth, M.D.....Marc Robbins
Dolly.....Rita Bori

Director, Frank Lloyd.

The Story: Barney Kemper, a farmer, does not realize the worthlessness of his brother, Dick, until the latter not only bleeds him out of his last cent, but is caught making love to Barney's fiancee. Barney disappears. Dick reforms and turns to the ministry. They meet again in a western mining camp where Barney saved Dick from Tex, a bad man, and at the same time wins a bride.

For the Program: He saves his brother and wins a bride.

William Farnum in a blue-shirt romance.

Advertising Phrases: William Farnum in a new drama of the untamed west.

See the terrific fight between William Farnum and Walter Law in ——

Feature This Player: William Farnum in a new western character.

Stunt Suggestions: Get some minister to preach to the film, using as his text Matthew V:28. Use the same text on a mailing card with the copy "Have you read Matthew V:28? Do you believe it? Then you will want to see William Farnum in The Heart of a Lion at (theater and date)."

Advertising Aids: Two each, one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28, the latter in colors. Mats. Slides. Press sheet.

Released December 16.

THE KINGDOM OF LOVE.

William Fox Presents the Stellar Debut of Jewel Carmen in an Unusual Tale of the Alaska Gold Fields by Doty Hobart.

Cast.

Violet Carson (known as Violet Dale), Jewel Carmen
Violet as a child.....Nancy Taswell
Rev. David Cromwell.....L. C. Shumway
Caribou Bill.....G. Raymond Nye
Buck.....Murdock MacQuarrie
Frank Carson.....Fred Milton
Frank as a child.....Ernest Wade

The Story: Left alone in the Klondike by the death of her father, Violet is approached by a young man, who seeks her aid in going to his sick mother. He proves to be her brother, and to get him money for his trip, she offers herself to the highest bidder. She is "bought" by the minister, who mortgages himself to the saloon keeper. Death cancels the debt and the daring venture ends happily.

For the Program: Is wrong ever right?

A minister mortgaged himself that he might buy her.

Advertising Phrases: Dive keeper loans a

minister money with which to buy a young girl.

She sought to sacrifice herself to soothe her mother's last hours.

Feature This Player: Jewel Carmen, former leading woman for William Farnum, in her first stellar role.

Stunt Suggestions: Coax the ministers and women's clubs to discuss the ethics of the sale. Perhaps you can work this through the daily paper if there is one. Use a teaser snipe "Is a girl right in selling herself for her mother's sake?" Repeat this on half sheets with "See The Kingdom of Love at (house and date)."

Advertising aids: Two styles each, one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. The latter in colors. Slides. Mats. Press sheet.

Released December 23.

NEW YORK LUCK.

The American Film Co. Presents William Russell in a Five-part Story of Maine and the Movies by Edward Sloman.

Cast.

Nick Fowler.....William Russell
Gwendolyn Van Loon.Francelia Billington
Dad Fowler.....Harvey Clark
Jimmie Keen.....Clarence Burton
Steve Diamond.....Edward Peil
Lord Cheadle.....Alfred Ferguson
Peter Van Loon.....Frederick Vroom
Palter.....Carl Stockdale

The Story: Nick Fowler is the station agent at a Maine village and his day-dreaming seriously interferes with his efficiency as a railroader. When he barely escapes the responsibilty for a head-on collision, he gives up the job to go to the city at the instance of a motion-picture director. He is given a rousing send-off, but it doesn't seem the same in the big town. He is about to write home his despair, but he feels that they want romance not hard-luck stories, and he weaves a letter around his supposed adventures with the girl he came to town to seek. The letter is good enough to sell for a picture plot—and he meets the girl, too.

For the Program: The small town boy and the big town girl.

He lives the romance he wrote.

Advertising Phrases: Day dreams that brought the dough.

He fell among thieves, but married millions.

Feature These Players: William Russell as the day dreamer who made good.

Francelia Billington, as the only girl.

Stunt Suggestions: For the lobby build up a scene model on a dirt-covered table with twigs and cardboard houses. Lay tracks for toy trains, and put two trains facing each other. On the backing letter: "These two trains are rushing together while the man who might avert a tragedy was day dreaming of New York conquests. To learn how it came out, see New York Luck (date)." If the trains are borrowed add "Toys from ——." For the street make a dummy motion camera and pretend to take pictures. When a crowd gathers, flash a sign reading "Nick Fowler (William Russell) was a station agent in a Maine town, but broke into the Movies in New York Luck (house and date) tonight."

Advertising Aids: One, three and six sheets. Banner. One, two and three-column cuts and mats. Program cover cut 4x4, slides, lobby photos 11x14 and 22x28. Slide. Press sheet.

UNTIL THEY GET ME.

Triangle Presents a Vivid Story of the Canadian Rockies and the Northwest Mounted Police. By Kenneth B. Clark.

Cast.

Margy.....Pauline Starke
Richard Selwyn.....Joe King
Kirby.....Jack Curtis
Draper.....Wilbur Higbee
Mrs. Draper.....Anna Dodge
Sergt. Bianey.....Walter Perry

Directed by Frank Borzage.

The Story: Kirby, the object of relentless pursuit by Richard Selwyn, of the Mounted, promises to return on each anniversary of the birth of his motherless little daughter "until they get me." He confides his secret to Margy and she accidentally reveals it to Selwyn. An ingenious complication rises with a novel solution.

For the Program: He told his secret to a woman.

Birthdays that were fraught with danger.

Advertising Phrases: He "got" his man, and the girl, too.

A tragedy of the land of snows.

Feature These Players: Pauline Starke, as the protege of the mounted police.

Joe King, as the policeman.

Stunt Suggestions: For lobby or store windows use a crude cradle (rustic or soap box) covered with a gay Indian blanket. For the card "Each year a man risked his life for the sake of this motherless babe in Until They Get Me (house and date). A story that's different." Send out a "squaw" carrying a well-wrapped doll. On her back place a sign reading: "See the youngest actor in the world (four days old) in Until They Get Me (house and date). She earned $40 before she was seven days old."

Advertising Aids: Two one, one three and one six-sheet. Herald in rotogravure Lobby displays, 11x14 in sepia and tinted. Tinted scene, 22x28. Electros and mats. Press sheet.

Released December 23.

THEATRE MANAGERS
Look for our New Department "ADVERTISING AIDS FOR BUSY MANAGERS" Every Week You Can Use It and You Should.

BLUE JEANS.

Metro Releases B. R. Rolfe's Seven-act Presentation of Joseph Arthur's Famous Success, Blue Jeans. Adapted by June Mathis and C. A. Taylor.

Cast.

June.....Viola Dana
Perry Bascom.....Robert Walker
Sue Eudaly.....Sally Crute
Ben Boone.....Clifford Bruce
Col. Henry Clay Risener....Henry Hallam
Jacob Tutwiler.....Russell Simpson
Cindy Tutwiler.....Margaret McWade
Jack Bascom.....Augustus Phillips

Directed by John H. Collins.

The Story: An adaptation of one of the successes of twenty-five years ago and the pioneer play with a mechanical sensation, Blue Jeans has pleased three generations of playgoers as a stage drama, the original production listing Robert Hilliard and Jeannie Yeamans as its stars. The story of Perry Bascom's adventures in the little Indiana town of Rising Sun has lost none of its charm and the sensational sawmill scene still proves a whirlwind sensation.

For the Program: The "Old Homestead" of the Middle West.

The small town idyl.

Advertising Phrases: "Ask Dad, he knows it."

A play of homely sentiment and thrills.

Feature These Players: Viola Dana as June, the little waif.

Robert Walker, as Perry Bascom.

Sally Crute as the village vampire.

Augustus Phillips as Jack.

Stunt Suggestions: The sawmill scene will make a striking lobby display, and can be handled inexpensively or elaborately, as desired. For street work reproduce the Rising Sun band, which figures in the story. You can use them in a campaign parade with a transparency reading: "For Congress, Jim Nelson," and another advertising your house and attraction.

Advertising Aid: Not given.

NAN OF MUSIC MOUNTAIN.

Jesse L. Lasky Presents Wallace Reid in Nan of Music Mountain, by Frank H. Spearman. Screen Version by Beulah Marie Dix.

Cast.

Henry de Spain.....Wallace Reid
Nan Morgan.....Ann Little
Duke Morgan.....Theodore Roberts
Gale Morgan.....James Cruze
Sassoon.....Charles Ogle
Logan.....Raymond Hatton
Sandusky.....Hart Hoxie
Bull Page.....Guy Oliver
Scott.....James P. Mason
Jeffries.....Henry Woodward
Lefever.....Ernest Joy
Nita.....Alice Marc
McAlpin.....Horace B. Carpenter

Directed by George H. Melford.

The Story: Henry de Spain, a young mountaineer, is made General Manager of the Thief River stage line, because he can shoot and someone is needed to clean up the "Morgan Gang," led by Duke Morgan, with whose pretty niece, Nan, de Spain is in love. He is wounded by the gang, but rescued by Nan. Duke plans to marry Nan to her worthless cousin, Gale, but Nan loves de Spain and fights him off. De Spain comes to carry her off and succeeds, but Nan learns, to her horror, that it was her

SPECIAL Roll Tickets
PRICES
Five Thousand..... $1.25
Ten Thousand..... 2.50
Fifteen Thousand..... 3.75
Twenty-five Thousand..... 5.50
Fifty Thousand..... 7.50
One Hundred Thousand... 10.00
Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 30,000 ten cents, 100,000 nine cents.
National Ticket Co., Shamokin, Pa.

Uncle who de Spain has vowed to kill to avenge the death of his father, and she starts back to the old ruffian. De Spain follows and in the end peace is made between the Morgans and the stage line.

For the Program: Love averts a blood atonement.

A notable story with a still more notable cast.

Advertising Phrases: He wooed under fire and wedded in the snow.

Wallace Reid as the man who dared death for love.

Feature These Players; Wallace Reid is the announced star of this production, but it will pay to play up the general excellence of a cast including Ann Little, Theodore Roberts, James Cruze and Charles Ogle, all of whom have starred.

Stunt Suggestions: If you can get a western looking stage, letter it "Thief Valley Line," and send it through the streets with a four-horse team. Interest book stores in displaying the book. Lend them scene photographs with which to attract attention. For the lobby frame a copy of the book behind glass, having it open at some exciting situation, the suspense of which is carried to the next page. Letter the card: "You cannot turn the page and read the rest. You can come in and see the whole story (date)."

Advertising Aids: Two one, two three and two six sheets. Photos, 8x10, 11x14 and 22x29. Cuts and mats, five one-column, two three two-column and two three-column, each for star and production. Advertising layout mats. Slides. Press book

Released Dec. 17.

THE FAIR BARBARIAN.

Jesse L. Lasky Presents Vivian Martin in a Dramatization of Mrs. Frances Hodgson Burnett's Famous Novel. Adapted by Edith M. Kennedy.

Cast.

Octavia Bassett.....Vivian Martin
Martin Bassett.....G. H. Geldert
Jack Belasy .....Douglas McLean
Belinda Bassett.....Jane Wolff
Lady Theobald.....Josephine Crowell
Lucia.....Mae Buch
Rev. Poppleton.....William Hutchinson

The Story: Octavia Bassett, a breezy American girl, is immured in a small English town with her aunt, a resident. She does not like the easy-going life and her efforts to inject some "pep" into the sleepy residents is electrifying. The men all want to marry her and the women are all afraid that she will cut them out, but in the end Jack Belasy turns up, and they find that they have worried over nothing. But Octavia certainly did rearrange the town.

For the Program: An American breeze in a British calm.

She had the women worried, but she didn't want their men.

Advertising Phrases: Breezy as Boreas.

As peacefully calm as a cyclone.

Feature These Players: Vivian Martin, as the breezy American girl.

Douglas McLean, as her American sweetheart.

Stunt Suggestions: Fake a dozen "scalps" from an old fur rug, painting the under side of the skin a bright red. String in the lobby or set on a frame with a blood-stained tomahawk and carving knife, with a sign: "They thought the breezy American was after scalps—but she wasn't. See Vivian Martin in The Fair Barbarian (date)." Send a girl (or man dressed as a girl) in Indian dress through the streets, with a back sign reading "Pocahontas was the first barbarian to invade England. Who was the second? See The Fair Barbarian at (house and date)."

Advertising Aids: Two styles each, one, three and six sheets. Photos: ten 8x10, black and whites, eight 11x14 and two 22x28 in colors. Cuts and mats for both star and production, five each one-column, three two-column and two three-column. Advertising layout mats. Slides, Press book.

Released December 17.

WITHOUT HONOR.

Triangle Presents an Engrossing Study of a Weak Willed Man and a Woman Who Truly Placed Love Before Honor. By C. Gardner Sullivan.

Cast.

Jeanie McGregor.....Margery Wilson
Breeze Ballard.....Arthur Moon
Deacon Hanaford.....Walt Whitman
Roy Hanaford.....Darrell Foss
Mrs. Dawson.....Anna Dodge
Hank Dobbs.....Walter Perkins

Directed by E. Mason Hopper.

The Story: Weak willed and revolting at the intolerable condition of his home life, Roy Hanaford seeks to lose his identity in the city. Befriended by Ballard, he finds new prosperity and marries again, concealing the fact of his former marriage, but her father finds out and to save the man she loves from prison Jeannie denies the marriage and bravely bears her burden of shame until it is lifted by other means.

For the Program: She loved her husband more than honor.

She saved him from a felon's cell to fill a drunkard's grave.

Advertising Phrases: The gripping story of a supreme sacrifice.

A woman who truly loved.

Feature These Players: Margery Wilson as the sacrificing young wife.

Arthur Moon, as the man who saved the day.

Stunt Suggestions: It should be easy to start a newspaper or club controversy on the question of whether a woman's greater duty is toward her husband or her child. Use teaser snipes with the same question and follow with sheets repeating the question and adding "See Without Honor at (house and date)."

Advertising Aids: Two one, one three and one-six sheet. Herald in rotogravure. Sepia and tinted lobby displays, 11x14. Slides. Electros, mats, 22x28 tinted scene photo. Press sheet.

Released December 23.

HIS MOTHER'S BOY.

Thomas H. Ince Presents Charles Ray in a Screen Version of Rupert Hughes' Story, When Life Is Marked Down. Adaptation by Ella Stuart Carson.

Cast.

Matthew Denton.....Charles Ray
Mabel Glenny.....Doris Lee
Banty Jones.....William Elmer
Tom Glenny.....Joseph Swickard
Jimmie Noonan.....Jerome Storm
Mrs. Denton.....Gertrude Claire
Mrs. Glenny.....Lydia Knott

The Story: Matthew Denton has lived the narrow life of a small New England town until his father's death. Then he goes West to look into his father's involved affairs and finds that he and his neighbors have been swindled. He not only beats the swindlers, but he comes home with a bride as well as the cash, after enough excitement to last him for a life time.

For the Program: You've seen The Son of His Father. Now see His Mother's Boy.

He was easy-going until the going got rough and then——.

Advertising Phrases: His Mother's Boy was not tied to her apron strings.

Texas was tough, but His Mother's Boy was tougher.

Feature These Players: Charles Ray as the young New Englander who bests the oil-well sharpers.

William Elmer, as Banty Jones.

Doris Lee, as Mabel Glenny.

Stunt Suggestions: For street work dress a man in a straw hat, linen duster with a red "comforter" about his neck, high, unblacked boots. Give him a carpet sack, well filled, and tied with a clothes line long enough to go several times around the bag. Let him pause at each corner, unwind the rope and take out a card lettered "I'm His Mother's Boy on my way to Texas. You can see what I did there

(*Continued on page* 136.)

Uncle Sam Says: "Light Weight For Me"

66 Cushman Electric Power Plants for the U. S. Government

This picture shows 66 Cushman Outfits that were bought by the U. S. War Department for use at the various army posts.

CUSHMAN ELECTRIC PLANTS

Give Clear, Bright, Steady Pictures

They are extremely light weight and compact—4 H.P., 2 K.W. Outfit complete weighs only about 500 lbs.

Complete with all equipment—easy and ready to set up and run.

Throttle Governor, connected to Schebler Carburetor, assures clear, bright and steady pictures.

Write for free booklet and prices.

CUSHMAN MOTOR WORKS

938 North 21st Street, Lincoln, Neb.

WAR PRICES—Going Down

The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.

CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

Calendar of Daily Program Releases

Releases for Weeks Ending January 5 and January 12, 1918

(For Extended Table of Current Releases See Pages 144, 146, 148, 150.)

Universal Film Mfg. Company

MONDAY, DECEMBER 31, 1917.

SPECIAL PRODUCTIONS—The High Sign (Five Parts—Drama—Herbert Rawlinson Production). 02931

NESTOR—Busted Hearts and Buttermilk (Comedy). 02932

WEDNESDAY, JANUARY 2, 1918.

L-KO—Carnivals and Cannibals (Two Parts—Comedy) 02933

UNIVERSAL ANIMATED WEEKLY—Issue No. 5 (Topical) 02934

SATURDAY, JANUARY 5, 1918.

UNIVERSAL SCREEN MAGAZINE—Issue No. 52 (Educational) 02935

UNIVERSAL CURRENT EVENTS—Issue No. 34 (Topical) 02936

UNIVERSAL SPECIAL PRODUCTIONS—The Red Ace (Episode No. 12—"Overboard"—Two Parts—Drama) 02937

UNIVERSAL SPECIAL PRODUCTIONS—The Mystery Ship (Episode No. 6—"Treachery"—Two Parts—Drama) 02938

MONDAY, JANUARY 7, 1918.

UNIVERSAL PRODUCTION—The Wolf and His Mate (Five Parts—Drama) 02839

NESTOR—Cave Man Stuff (Comedy) 02840

WEDNESDAY, JANUARY 9, 1918.

L-KO—Torpedo Pirates (Two Parts—Comedy) 02841

UNIVERSAL ANIMATED WEEKLY—Issue No. 6 (Topical) 02842

SATURDAY, JANUARY 12, 1918.

UNIVERSAL SCREEN MAGAZINE—Issue No. 53 (Educational 02843

UNIVERSAL CURRENT EVENTS—Issue No. 35 (Topical) 02844

UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 13—"New Enemies"—Two Parts—Drama) 02845

UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 7—"One Minute to Line"—Two Parts—Drama) 02846

Mutual Film Corporation

MONDAY, DECEMBER 31, 1917.

MUTUAL STAR PRODUCTION—Her Second Husband (Goodrich—Five Parts—Drama) 05966-67-68-69-70

MUTUAL—Mutual Weekly No. 1 (Topical) 05971

TUESDAY, JANUARY 1, 1918.

STRAND—Her Awful Fix (Comedy) 05972

MONDAY, JANUARY 7, 1918.

MUTUAL STAR PRODUCTION—Molly Go Get 'Em (American—Five Parts—Drama) 05973-74-75-76-77

MUTUAL—Mutual Weekly No. 2 (Topical) 05978

TUESDAY, JANUARY 8, 1918.

STRAND—A Peach and a Pill (Comedy) 05979

If your newsdealer cannot or will not

supply you every week with a copy of this paper, send your subscription direct for one year or six months to address below. You cannot afford to miss a single issue.

See Title Page for Rates.

MOVING PICTURE WORLD
516 Fifth Avenue, N. Y. City

LABORATORIES and STUDIO

ERBOGRAPH COMPANY
LUDWIG G. B. ERB, President
Producers of
MOTION PICTURE FILMS

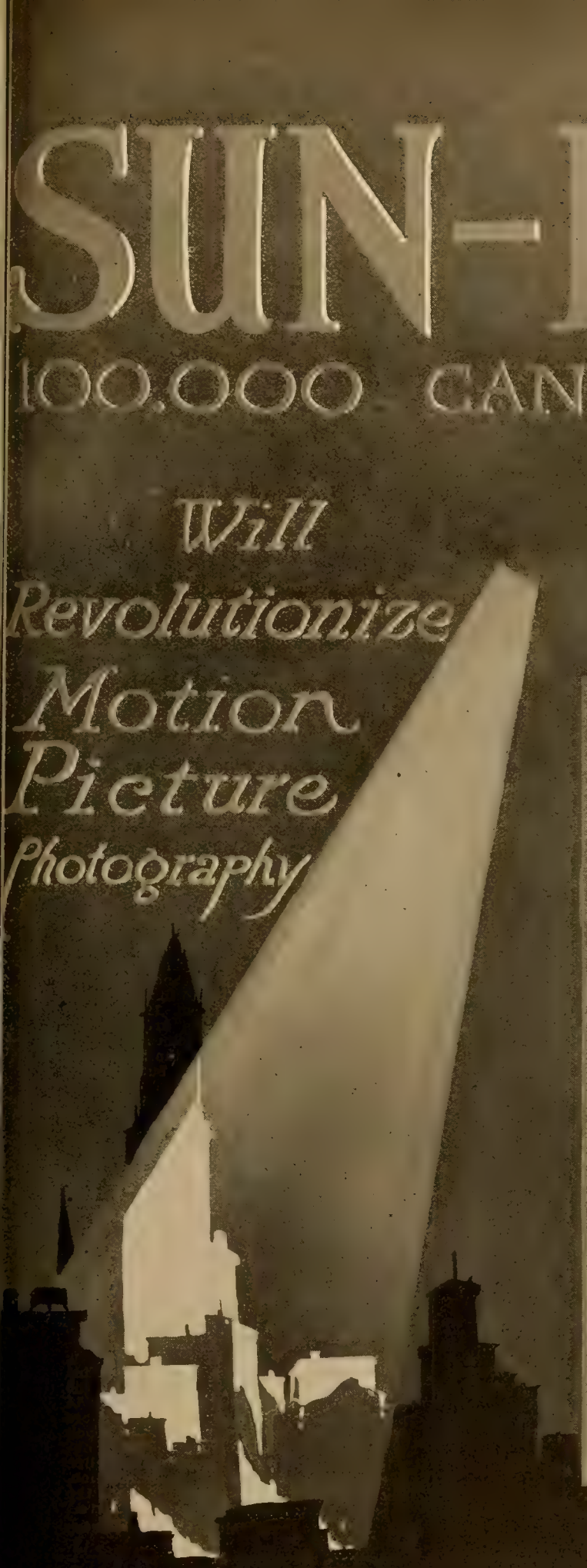
COMMERCIAL DEVELOPING and PRINTING

Telephone Audubon 3716
203 to 211 West 146th St., New York City

SUN-LIGHT

100,000 CANDLE POWER

Will Revolutionize Motion Picture Photography



Perfect Definition of Color!

Interior photography has the soft, clear, sharp effects, as in exterior.

"THE SEVEN SWANS"

directed by J. Searle Dawley, and starring

MARGUERITE CLARK

Set occupying the entire "Famous Players" New York Studio -- effects without parallel -- Photographed under the Sun-Light Arc.

Our Sun-Light can illuminate Madison Square Garden as bright as day.

This light and equipment is automatic in construction.

Moonbeams, floodlight, sunrays, spot-lighting or any desired effects can be obtained.

SUN-LIGHT ARC CO., INC.,
218 West 48th St., New York

WALTER HAYS, PRES. — MITCHEL H. MARK, TREAS.
LEWIS J. SELZNICK, V. PRES. — J. JUSTICE HARMER, SEC. & GEN. MGR.

In several periodicals recently published this light was mentioned as the new Harmer-Mark Photo-Light.

(*Continued from page* 133.)

at the —— (date)." For the lobby follow the press book or for a cheaper display procure a large bottle of crude oil and label "Crude petroleum. Bad for mosquitos, but good for baldheads and His Mother's Boy. See what it did for Charles Ray (date)."

Advertising Aids: Two styles each, one, three and six sheets. Five one-column cuts each for star and production, three each two-columns, two each three-columns. Lobby displays, ten 8x10 black and white, eight 11x14 and two 22x28 colored. Advertising layout mats. Slides. Press book.

Released December 24.

THE MANXMAN.

Goldwyn Presents George Loane Tucker's Visualization of Hall Caine's Masterpiece, The Manxman, Made on the Historic Island Itself.

Cast.

Pete.....Fred Groves
Philip.....Henry Ainley
Kate.....Elizabeth Risdon

The Story: Hall Caine's splendid story of the love of man for man, greater than the love of man for woman, finds an unusual exemplification in this production made upon the Isle of Man itself, with the hearty cooperation of the government and the residents. In the great scenes upon Tynewald Hill more than eleven thousand persons volunteered their services.

For the Program: Not a dramatization but a realization of Hall Caine's great novel.

Eleven thousand Manxmen made the Manxman.

Advertising Phrases: A triumph of acted literature.

Direct from its New York run.

Feature These Players: Elizabeth Risdon, as Kate.

Fred Groves, as Pete.

Henry Ainley, as Philip.

All three are British players of note.

Stunt Suggestions: Before showing the paper use teaser snipes and newspaper liners reading: "What man has three legs" When the title is announced explain that it is the Isle of Man, the "Three Legs of Man' 'kicking at England, Scotland and Ireland.'" In the lobby display the device and above letter, "This is the arms of the Isle of Man, where the Manxman was made." Below use "How can legs be arms?" Or letter the latter legend upon a curtain placed over the frame to be lifted by the curious. Notify the libraries and try to get an announcement up. Get the book stores to display the book with a window card. It might be possible to induce some bookseller to offer a free ticket with each book. Do not try street stunts other than a straight advertising float.

Advertising Aids: Three styles of one-sheets, two styles each of three and six-sheets. One 24-sheet. Lobby photographs, 8x10 and 11x14. Cut for herald. One-column cuts of each of the three stars. Press sheet.

Released December 1.

THE CINDERELLA MAN.

Goldwyn Presents Mae Marsh in Edward Child Carpenter's Famous Stage Play of the Same Title. Directed by George Loane Tucker.

Cast.

Marjorie Caner.....Mae Marsh
Anthony Quintar.....Tom Moore
Romney Evans.....Alec B. Francis
Morris Caner.....George Fawcett
Primrose.....Louis R. Grisel

The Story: Through the death of her mother, who has been separated from her husband, Marjorie is called back to her father's home. The father is indifferent to her and is perfectly willing that she should marry a fortune hunter to get her out of the way, but his old friend objects and provides the imaginative young girl with a more healthful romance in the person of the Cinderella Man.

For the Program: Mae Marsh in a real Broadway success.

The Cinderella Man wasn't lonely, but the Fairy Godmother was.

Advertising Phrases: The Christmas party of a multi-millionaress.

Nothing between them but six tin roofs.

Feature These Players: Mae Marsh in her third Goldwyn production.

Tom Moore as the musical genius.

Stunt Suggestions: For the lobby make a Cinderella coach with a pumpkin and toy rats, but with a boy doll sitting in state, or use a portrait of Miss Marsh with bags of money on one side and pages of music (not popular songs) on the other. Top with a card asking "Which did the heiress chose See The Cinderella Man. Here (date)." For a street float show Caner in an easy chair with a rug over his lap concealing both feet. Have a false leg with bandaged foot come from beneath the rug and have a brawny man pound this with a sledge. Letter the banners on the side, "No wonder his daughter turned to The Cinderella Man. See it at the —— (date)."

Advertising Aids: Cuts, posters and photographic copy for line cut advertisements.

Released December 16.

THE GIRL BY THE ROADSIDE.

Bluebird Presents Violet Mersereau in a Screen Version of Varick Vanardy's Novel of the Same Name. Adapted by John C. Brownell.

Cast.

Judith Ralston.....Violet Mersereau
Rudd Ralston.....Cecil Owen
Vera Ralston.....Ann Andrews
Boone Pendleton.....Allen Edwards
Fayban.....Robert F. Hill
Billy Cartwright.....Royal Byron

The Story: On a motor tour with her brother and his wife, Judith Ralston hires a horse and goes for a gallop. She is thrown and is injured. Boone Pendleton finds her and carries her to his cabin, the only refuge from the storm. Meantime a Secret Service officer has arrested her brother and his wife and comes in search of her. Judith learns, for the first time, that her brother is dishonest, but promises to give him her aid. There follows a chain of exciting incidents, but in the end all comes well for Judith.

For the Program: What would you do if you found your brother was a criminal?

Blood is more binding than the word of the law.

Advertising Phrases: Learn the secret of the cellar.

An auto trip that led through crime to happiness.

Feature These Players: Violet Mersereau as the innocent sister.

Cecil Owen as the counterfeiter.

Allan Edwards as Boone.

Stunt Suggestions: Get a bundle of stage money and stamp it "Counterfeit." Perhaps your bank will loan you a stamp. Place in the lobby explaining that "This sort of money paid the expenses of the trip that led The Girl by the Roadside to happiness. With Violet Mersereau. Here (date)." The greenbacks may be back printed for throwaways if desired. Or obtain from the bank one of the printed slips listing counterfeit issues in circulation. Check one and lead a heavy line from the check mark to the same legend as above.

Advertising Aids: One and two-column cuts.

Released December 31.

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (6½ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights.

SWAAB
Complete Picture Theatre Equipment
CARBONS AND SUPPLIES
Dept. M., 1327 Vine Street, Philadelphia, Pa.

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.

For the fullest and latest news of the moving picture industry in Great Britain and Europe. For authoritative articles by leading British technical men.
For brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

In answering advertisements, please mention Moving Picture World.

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....
ADDRESS.....

THE NARROW TRAIL.

Thomas H. Ince Presents William S. Hart in Mr. Hart's Own Drama of the West He Loves Best. Arranged for the Screen by Harvey Thew.

Cast.

Ice Harding.....William S. Hart
Betty Werdin.....Sylvia Bremer
"Admiral" Bates.....Milton Ross
Moose Holloran.....Robert Kortman
"The King".....Fritz

The Story: Ice Harding, leader of a band of outlaws, covets the pinto leader of a band of wild horses and, after a long chase, ropes and breaks him. Ice and "The King" become fast friends and when the rest of the gang object to the King because his peculiar markings betray their presence, Ike breaks with the gang, determined to play a lone hand rather than give up his horse. But he searches for the girl he loves and finds her a siren on the Barbary Coast instead of the girl he thought she was and, broken hearted, he returns to the mountains. It is the King who ultimately carries him to happiness.

For the Program: Bill Hart's own story of the west he loves best.

Better a painted pony than a painted woman.

Advertising Phrases: He loved his horse far better than his pals.

Hart's own idea of a western play.

Features These Players: Concentrate upon Hart, who in this play makes his debut on the Paramount program.

Sylvia Bremmer, as the niece of the Vice King.

Stunt Suggestions: For the lobby cut a heart stencil and with this letter "The Narrow Trail" on a card and offer a prize for the first person correctly reading the announcement. Most will guess Hart in The Narrow Trail, but the correct title should read "Hart's The Narrow Trail." Before the contest deposit this phrase in a sealed envelope with the local bank, in a store window or attach to the sign itself. Duplicate in store windows if possible. The exact phrase will serve to attract attention to the fact that Hart wrote this play. If you cannot find a pinto pony for street work, make one by daubing any horse with water colors. If it happens to rain, work the papers for an extra story on how the colors ran.

Advertising Aids: Half sheet window cards, two one-sheets, two three-sheets, two six-sheets, one 24-sheet. Five one column, three two-column and two three-column scene cuts and mats. Layout mats, three one-column, two two-column and one three-column cuts and mats of star. Slide. Press book.

Film Stories

General Film Company, Inc.

SPARKLE COMEDY.

SMASHING THE PLOT (One Reel).—Jennie, maid of all work in the home of a railroad president, hears the strains of her sweetheart's hand organ outside her window. Tony sends her a note beseeching her to go to a "wop" dance that afternoon, entrusting the note to the monkey, who promptly delivers it to Mr. Barker and his wife who are sitting on the lawn. The note is finally delivered to Jennie and that afternoon they hie themselves to the dance. Here Tony is given a "high sign" by a fierce looking "wop" informing him that his presence is desired at a meeting of the secret society in the basement. He rushes off and Jennie follows and from an adjoining rooms overhears them draw lots to see who shall blow up the railroad bridge that afternoon as President Barker passes over it. Tony feels highly honored when he draws the lucky number, but Jennie, hearing that Tony was "framed," springs a trap in the floor and down go several of the "wops." She tries to escape but is captured and made a member of the secret society. She is instructed to blow up Mr. Barker's home, but instead mounts a horse and gallops after Tony who has found a hand car on the track. Then follows an exciting chase, the "wops" having mysteriously appeared on the scene in a carriage. Jennie, seeing they are gaining on her, throws her bomb and blows up the carriage. Mounted police are called out and take up the chase in a patrol, while the "wops" continue on to the bridge in a row boat. Jennie arrives just in time to flag the train and taking the infernal machine from Tony throws it into the boatload of "wops," incidentally pushing Tony off the bridge. She dives over after him and drags him ashore and tells him that blowing up railroad presidents is a "bum job."

BROADWAY STAR FEATURE.

THE FOURTH IN SALVADOR (One of the O. Henry Series—Two Parts).—The cast: Billy Casparis (Chet Ryan); Maximilian Jones (W. L. Rodgers); Sterrett (Jack Wetherby),; General Dingo (Charles Wheelock); Billfinger (Fred Behrle). Directed by David Smith.

In Salvador Billy Casparis is granted the ice-making concession, posting one thousand dollars forfeit that he will make ice continuously for six months. The six months will be up on July 6, and for three weeks Billy has not been able to make ice. On the third of July the inspector discovers that he is trying to palm off on them a cake of glass made to look like ice.

Casparis and other Americans determine to celebrate the Fourth as American gentlemen should, and General Dingo, leader of the revolutionary party, offers them aid. They believe he is doing it to help them celebrate, whereas a real revolution is scheduled for the morrow. The Americans start the day along conventional lines—divesting the bars as they go along of all strong drink bearing American labels. Just as things are beginning to liven up along comes General Dingo on a white horse with a couple of hundred natives. They attack the garrison and are forced into retreat. The Americans, thinking the soldiers are trying to stop their patriotic demonstration, attack them and win the battle for the revolutionists under General Dingo. They know nothing of this, however, until the next day, when the General and the newly-elected president call on Billy to thank him for his bravery in winning the victory for them. Moreover, they insist on calling the piece of glass "ice" and tell Casparis he has lived up to his contract and that the thousand dollars will be returned.

Universal Film Mfg. Co.

NESTOR.

THE GUY AND THE GEYSER (One Reel—Dec. 24).—The cast: Baron Island (Wadsworth Harris); Saharah Island (Gladys Tennyson); Bill Ding (Dave Morris). Written and directed by Craig Hutchinson.

Bill Ding was the proprietor of the Peek-a-Boo Inn, and a handy man was he, but all for the ladies. Baron Island and his young bride arrived at the inn to view the gushing geyser, which Bill Ding had advertised extensively and which he had improvised in the back yard of his hotelerinn. Now, Bill Ding was smitten with the young bride as soon as he laid eyes on her, and decided to go into the fortune-telling business. So while Baron Island was entertaining his booze-em friend in the grill, Bill Ding launched his new venture.

"I see a terrible misfortune has befallen you—sad—very—you've just married," he said, when suddenly and without a word of warning he heard the voice of the titled gentleman: "I am

EXHIBITORS SUPPLY CO., Inc.
Mallers Building, CHICAGO, ILL.
Exclusive Distributors
Simplex Machines
Illinois Indiana Wisconsin

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th St. New York City

FOR SALE
Mailing Lists
MOVING PICTURE THEATRES
Every State — Total 24,000
Price, $3.50 per M.
1400 Film Exchanges..... $4.00
200 Manufacturers and Studios..... $1.50
225 Picture Machine and Supply Dealers..... $1.50
Particulars.
A. F. WILLIAMS, 166 W. Adams St., Chicago

The Original and Leading Moving Picture Journal in Europe
THE
KINEMATOGRAPH
& LANTERN WEEKLY
The Foremost Trade Organ of Great Britain, covering the whole of the British Film Market, including the American imported films. Read by everyone in the industry. Specialist writers for Finance, Technical Matters; Legal, Musical, Foreign Trading (correspondents throughout the world) —and every section devoted to the Kinematograph Periodical. Special Export Numbers in French, Italian, Dutch, Spanish, and Portuguese. Specimen copy on application to
Kinematograph Publications, Ltd.
92 Long Acre, London, W.C., 2, England

PHOTO-GRAVURE PROGRAM
4 pages, size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.
New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons
LARGE HANDCOLORED PICTURES
Size 22x28 inches. Every prominent player.....75c. each
FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35 framed.
THE SEMI-PHOTO POST CARDS, $3.00 per thousand, of over 600 players.
PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.
LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.
GRAVURE FOLDER, containing pictures of the prominent players, $10 per thousand.
SINGLE COLUMN CUTS of every prominent player, 50c. each.
KRAUS MFG. CO.
220 West 42d Street, New York
12th Floor, Candler Building

We lead; let those that can, follow.
DEVELOPING—PRINTING
TITLES—TINTING—TONING
MANUFACTURERS AND SPECIALISTS IN MOTION PICTURE PHOTOGRAPHY
GUNBY BROS., INC.
145 West 45th Street New York City

thinking very seriously of killing you," but Bill Ding very quickly informed him that it was against the rules of the hotel. Baron Island promised to spare his life if Bill Ding showed him the gushing geyser at once. There was no such animal, so Bill Ding thought it a good plan to rid himself of the titled pest and gently, but firmly, threw him over the cliff, the rope catching Bill Ding's foot, thus saving Baron Island's life from an oncoming train. Even this didn't shake the Baron's determination to see the gushing geyser, so a few minutes later from out the depths of a buried hose rushed the beautiful geyser and Baron Island departed, satisfied and victorious. But Bill Ding, despite his efforts to corner the love market, met with no success, and decided to depart for regions unexplored.

L-KO.

AMBROSE'S ICY LOVE (Two Parts—Dec. 26).—The cast: Ambrose (Mack Swain); The Girl (Rae Godfrey); Jack Frost (Jack Perrin). Directed by W. S. Fredericks, under J. G. Blystone's supervision.

The two hundred pounds of Ambrose was his mother's pride and joy. But his employer, Jack Frost, froze him with every look because he loved Rosabelle. Jack Frost most appropriately was in the ice business. He discovered Ambrose's secret vice—chocolates—the curse of his otherwise perfect manhood, and substituting brandied ones, he started Ambrose on a joy ride on a cake of ice. When Ambrose came to, he not only was disgraced, but the workmen were on strike. "Give us a steam-heated ice-house," they demanded. But Ambrose, who was foreman of the cold storage plant, believed in cold comfort. He fired them, and of course they had to have revenge. Another of Ambrose's cute little tricks was a hickory correspondence tree. Jack Frost knew this, and put a decoy letter in the old hickory, apparently from Rosabelle, asking Ambrose to meet her at three o'clock. In the meantime Frost had abducted Rosabelle and chained her to a cake of ice in his ice-house. When Ambrose discovered the perfidy he got so much speed up on the old Ford that he couldn't stop, and bored right through the ice-house.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 50 (Dec. 22).

Preparedness.—Ballooning for Boches. The reliable captive balloon is to play a big part in Uncle Sam's aerial activities. It is the aeroplane's chief aid, and of untold value in directing bombardments and infantry attacks and detecting camouflage.

Agriculture.—Down in sections of the Blue Ridge Mountains, North Carolina, modern farming methods are absolutely unknown. They still do things just as their ancestors did two hundred years ago.

Fashions.—From Paris to Peru for Fashions. Modern designers are falling back on ancient garments for ideas in styles. (Posed by Mlle. Sumene.)

Dangerous Occupations. — Training Fire "Rookies." No job calls for greater athletic prowess, devotion to duty, and heroism than a fireman's. Young candidates for the New York Fire Department are put through a vigorous preliminary training.

ISSUE NO. 51 (Dec. 29).

Preparedness.—Doing Their "Little Bit." Daughters of prominent families of Chicago make "trench stoves" or candles for the boys in the trenches. They burn from 30 to 50 minutes, and soldiers can use them to warm their hands or their food. "We love to make 'em," the girlies say.

Sports.—The Sport of Sports. World's champion skaters give remarkable exhibitions of their skill at St. Nicholas Rink, New York. Bior Meyer, professional figure skating champion of the world, performs a few rare stunts.

Animal Friends.—Training Police Horses. With the traffic problems in our great cities every day becoming more serious the traffic policeman and his horse grow in importance.

What We Eat.—Uncle Sam's Pig Club Work. The U. S. Department of Agriculture and the State Colleges of Agriculture are co-operating in the organization of "Pig Clubs" in all parts of the country to teach boys improved methods of raising swine. 45,000 boys are enrolled. Johnny Jones tells how he became interested. (By courtesy of the United States Department of Agriculture.)

Art.—Miracles in Mud, Produced by Willie Hopkins, noted sculptor.

We do not CUT prices but quote SENSIBLE prices for
DEVELOPING—PRINTING
TITLES—TINTING
CAMERAMEN FURNISHED
ALL WORK GUARANTEED
Standard Motion Picture Co.
1620-21 Mallers Bldg., Chicago

MOTION PICTURE CAMERAS
BASS TESTED AND GUARANTEED Motion Picture Cameras are the acme of good value. Whether you purchase a new Universal at a big saving or a used Universal at prices from $195 to $225, you are obtaining a camera of undoubted capabilities.
USED MOTION PICTURE CAMERAS ALWAYS ON HAND
BASS CAMERA COMPANY
111 N. Dearborn St., CHICAGO, ILL.
M. P. CAMERA DEPT.

Cremona
ORCHESTRA - ORGANS
Write for information to
The Marquette Piano Co.
Chicago

Senior and Largest Manufacturer of Industrial Moving Pictures in the world
PHOTOPLAYS MADE TO ORDER
Rothacker Film Mfg. Co.
1339-51 Diversey Parkway Chicago, U. S. A.

UNIVERSAL
Motion Picture Camera
more speed
better results,
at half the price.
Write for 6 new features.
Burke & James, Inc.
240 E. Ontario St., Chicago

Non-Breakable and Sanitary STEEL
HIGH Quality
LOW Price
and CAST IRON

Opera Chairs
immediate shipment on many styles; Second Hand Chairs; out-of-door seating
Send measurements for FREE SEATING PLAN. Mention this paper.
STEEL FURNITURE CO.
Grand Rapids, Mich.; New York, 150 Fifth Ave.

EXHIBITORS!
Consult Our
"Advertising Aids Department"
In Getting Up Your Program Material.

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1904
THE FILM EXCHANGE
729 7th Avenue, New York City

ISSUE NO. 52 (Jan. 4).

Dangerous Occupations.—Beach heroes, brave members of our Coast Guard, take their lives in their hands daily to rescue the crews of wrecked vessels and the unwary who venture too far from shore in small boats.

Nature Studies.—Making nature study real. Museums are becoming fairylands of beauty and interest. Animals are put into their natural environment with trees, foliage and fauna just as it is where they live. Snakes and turtles are prepared for wonderful Florida everglades group in the American Museum of Natural History.

Hygiene.—Saving money for the taxpayers. Keeping the city clean and conserving every ounce of waste means money in your pocket. New York City has a model system of disposing of garbage.

Comedy.—Janitor de Luxe.

Making Better Men.—Prison reform in Mexico. The Carranza Government has remodeled the whole prison system of Mexico. Capital punishment has been abolished. Juarez Prison, Merida, Yucatan, has become a splendid reformatory under Governor Salvador Alvarado.

UNIVERSAL SPECIAL FEATURE.

THE RED ACE—(Episode No. 11 "The Burning Span"—Two parts, Dec. 29).

Winthrop picks Virginia up, but realizing that they cannot overtake the fugitives, the two hurry back to the station and wire ahead to have the engine stopped and the men arrested. Then they make what speed they can in the speedster. Hirtzman realizes that the police will probably be on the lookout for him, and accordingly they leave the engine in the next town. Virginia and Winthrop find the deserted locomotive and drive it up to the station. When they arrive the sheriff, thinking them spies, puts them under arrest and in spite of their protests they are locked up. Winthrop finally succeeds in having the sheriff wire the inspector and he himself sends a wire asking for instructions.

Hirtzman and his party arrive at the hotel and immediately plan to take the next boat for San Francisco. In order to elude their pursuers, they all disguise themselves. Virginia, looking out of the window of her cell, sees the party leaving the hotel across the street and calls Winthrop's attention to them.

The sheriff gets an answer from the inspector, and, chagrined in his blunder in arresting an officer, orders the release of Virginia and Winthrop. Without waiting for an explanation, Winthrop and the girl rush out of the building. Seeing the sheriff's car at the curb and knocking aside an officer who tries to stop them, they set out in pursuit of the fugitives, with Virginia driving. It is some time before they come in sight of the fleeing car, then a hot race takes place.

Hirtzman comes to a place in the road where a bridge is being repaired, and after they have crossed over, blows it up. Virginia drives to the bridge and sees the gap that has been blown out, still smoking from the explosion. Winthrop tries to stop her, but Virginia is determined and drives the car furiously at the narrowest place in the yawning bridge.

THE MYSTERY SHIP—(Episode No. 5 "The Fire God"—Two Parts—Dec. 29).—The cast: Miles Gaston, Jr. (Ben Wilson); Betty Lee (Neva Gerber); Harry Russell (Duke Worne); Betty's Aunt (Elsie Van Name); Jack Fay (Kingsley Benedict); James Lee (Nigel De Bruillier).

Harry, unseen, strikes Gaston over the head with a stone. Betty rushes to care for Gaston, and sends Harry for water, which he refuses to do, so she goes for it herself. Harry searches Gaston for the other part of the map, but can't find it.

Mrs. Cooley and the captain with the sailors are held in the ruined temple, realizing they will

THE Automatic TICKET SELLING AND CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N.Y. CITY

MOTIOGRAPH SERVICE
Pronounced by every user
THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.

PRODUCERS

Start the New Year right—produce your next picture at the Biograph studios—the home of successful production.

Ask For Our Proposition

BIOGRAPH STUDIOS
Thomas A. Persons, Studio Manager
807 E. 175th Street, New York City
Telephone Tremont 5100

The adjoining Biograph Laboratories offer negative development and positive printing in keeping with Biograph standard.

die without food or water. Meanwhile Jack Fay has decided that Gaston is a prisoner and that they must make another attack on the temple. Betty makes a flag of truce from a piece of her aunt's petticoat and finally succeeds in talking with Jack, telling him that Gaston is hurt and must have water, that she gives him her word that not a drop will be used by any one but him. She rushes back with the canteen to Gaston, passing Harry as he goes out through the passageway.

The natives suddenly discover that the volcano is again erupting, and thinking the Fire-God angry with them, go to the temple to pray to the souls of their ancestors for deliverance. The Phantom from his ship watches the island and the actions of all its inhabitants. Shaken by the rumbling of the volcano, portions of the ruined walls of the temple begin to fall. Just as Harry emerges from the passageway, part of the wall caves in, blocking it.

Betty is surprised not to find Gaston. He has escaped from the temple by means of the secret passageway, and has joined Jack and his men. She comes to a mummy room, a large natural cave which has been used as a burial place by the islanders for centuries. Hearing some one coming, she hides behind a mummy. The natives enter and begin praying. One native suddenly sees Betty. The chief concludes that she has been sent as a sacrifice to be fed to the Fire-God in the burning mountains. They carry Betty there.

Meantime, Gaston has allowed the people from the temple to come out as the walls are crumbling. Betty is not with them and he and Jack go through the secret passageway into the temple, but find only one terrified native, who is finally forced to tell what has become of Betty. They rush out and up the mountain, at the top of which the chief stands, about to cast Betty into the seething lava. Gaston takes aim to fire, but he and Jack suddenly stand rigid, staring up toward the top of the mountain, thunderstruck with amazement.

Mutual Film Corp.

STRAND.

HER AWFUL FIX (One Reel—Jan. 2).—Mary is persistently pursued by Fred, a young doctor, but becomes engaged to Tom. John and Grace, his wife, are to stand up with Mary at her wedding, when their baby is taken suddenly ill, and Fred is called in, it being his first case. A few hours before the wedding Mary decides to run over to John's house and see how the baby is getting along. When Mary arrives she takes the baby in her arms, when Fred enters with John and announces that he has diagnosed the case as smallpox. The house is quarantined, leaving Mary separated from Tom, marooned under a penalty of five years in the penitentiary if she leaves. After several ineffectual attempts, Mary finally escapes from the house, pursued by the police. She is captured and brought back. Tom then comes to the rescue, gags an officer and takes Mary home where a minister is waiting. The police are hot on their trail, and interrupt the ceremony. In the meantime, John calls in an experienced doctor, who pronounces it a case of prickly heat. When the officers bring the pair back Tom wants to fight the whole bunch, but cools off when John tells him the correct diagnosis, and the wedding bells ring.

MUTUAL WEEKLY.

ISSUE NO. 156 (Dec. 24).

Everywhere-in-America.—Have you joined the Red Cross? Be one of the ten million new members and make this a year of mercy. Join now. Subtitles: "Go to Your Local Red Cross Chapter." "Send a Dollar on its Errand of Mercy."

Chicago, Ill.—Getting ready for Santa Claus. Our soldiers will not awaken on Christmas morning with empty socks.

Chicago, Ill.—Christmas tree ship arrives from the Michigan forests. Miss Elsie Shoneman follows her father's custom of bringing trees to market by the lake route.

Boston, Mass.—"Cut-a-cord" of wood movement started here. Apalachian Mountain Club members chop wood to relieve coal shortage, plan of Mr. Jas. J. Storrow.

Chicago, Ill.—Alien enemies take warning! Stay out of barred zones. Subtitle: United States Marshal Bradley.

San Pedro, Calif.—Incendiary plot suspected in burning of steamer. The O. P. Clark goes down with valuable cargo. Loss $100,000.

Camp Kearney, Calif.—Are you observing a wheatless day? Our boys, at one camp, require 12,000 loaves of bread daily to keep them in proper trim.

Charlestown, Mass.—In memoriam. Sailors fire volley on Boston Common in memory of lost comrades on the Jacob Jones which was sunk by a German submarine.

Camp Kearney, Calif.—The "Pershing" of Japan visits General Strong here. General Hibiki will probably lead Nippon troops in France. Subtitle: "He Thought Our Boys Were Good Marksmen. This Is What He Said—."

Haddock, Ga.—In the winter. George Stallings, "gentleman farmer." Subtitles: "In the Good Old Summer Time." "The Miracle Man." "Manager of the Boston Braves."

Thoune, Switzerland.—A convoy of interned French soldiers leave the prison camp to go back to France.

Excerpts from a Letter Received from a Boy in France with the American Red Cross Ambulance Corps.—U. S. Official War Pictures released by the Committee on Public Information through the American Red Cross: Subtitles: Dear Mother: Our trip across was uneventful. We arrived in Paris in good health and immediately went to the Red Cross headquarters and received our credentials. Our personal belongings were loaded in trucks to be sent to our ambulance base while we were bundled off to the station to go by train. After a long, tiresome ride in a stuffy French train, we were glad of the opportunity to make a hasty though primitive toilet. We were almost starved. After a good feed, the word was sent that General Pershing was to visit our camp and give our bunch the "once over." The following day we had our first experience at the actual front, being under fire for the first time. It was a common sight to see wrecked ambulances by the roadside. The wounded get first aid treatment at dressing stations just behind the lines and then are removed to base hospitals farther from danger. On returning to camp this evening I found your letter awaiting me and was overjoyed to hear from you so soon.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 101 (Dec. 15).

Wilkes-Barre, Pa.—With the arrival of winter the coal shortage becomes acute and mines are working to capacity to supply all needs. Subtitles: Huge piles of coal are on hand, only awaiting transportation. As fast as the cars arrive, they are loaded and dispatched to the market. Meanwhile people everywhere wait anxiously for their allotment. Daily scenes around coal yards in New York City.

Fort Myer, Va.—Fencing contests feature the training of the members of the Second Cavalry, in preparation for the great offensive. Subtitle (Passed by Committee on Public Information): Into the ranks of the enemy—will charge this Light Brigade.

On the High Seas.—Slowly but surely the dangers of ruthless warfare vanish as the Allied fleets clear the ocean lanes of lurking U-boats. Subtitles: Their mighty guns have accounted for many a missing German submarine. American destroyers, too, have rendered great service toward stopping murder on the seas.

Amsterdam, Holland.—The love for sport continues unabated, as is evidenced by the large crowds that attend the national swimming contest. Subtitle: Some fancy diving.

New York City.—Voted by U. S. Marines as the most popular movie actress, Pearl White, the Pathe star, sends a Yuletide greeting to the sea-soldiers "over there." Subtitle: Delivering her message of good cheer to Sergeant Miller, who will carry it to France.

Linda Vista, Cal.—Katherine Stinson, the noted aviatrix, visits Camp Kearney before starting on her record-breaking cross-country flight. Subtitles: Getting ready for the journey. The daring "birdwoman" sets a new non-stop flight record, covering 610 miles in 9 hours.

Halifax, N. S.—First pictures of the appalling disaster caused by the explosion of the ammunition ship, Mont Blanc, when over 2,000 people lost their lives. Subtitles: The Belgian Relief Ship, Imo, which caused the catastrophe by ramming the munition ship. Hundreds were crushed when their homes caved in like toy structures. Searching the ruins for bodies. Churches and schools suffered the same fate. St. Joseph's School, in which 40 children perished. The railway station is left without a roof. The Red Cross relief train succors many of the wounded. This noble organization is ever ready to alleviate suffering. Join the Red Cross and help.

HEARST-PATHE NEWS NO. 102 (Dec. 19).

New York City.—Caught in the midst of a terrific storm that sweeps the East, this city is soon buried under a deep blanket of snow. Subtitles: Little folks are happy, for snow means sleds and joy untold to them. The Polar bears at the Zoo enjoy this reminder of the frigid North. But not so with Hattie, who at once joins the park's snow-plow force.

San Pedro, Cal.—A mysterious fire on the big lumber schooner O. M. Clark is gotten under control by sinking the ship on the sand bars. Subtitle: More than $200,000 damage was done to the vessel and cargo.

Savannah, Ga.—The demand for rosin in the making of shrapnel and other munitions has given great impetus to turpentine distilleries. Subtitles: The rosin is the residue left after the oil is distilled. Sixty thousand barrels ready for shipment to the Allies.

Pelham Bay, N. Y.—Secretary of the Navy Josephus Daniels visits the big naval training station for volunteers in the Naval Reserve. Subtitles: The Naval Reserve is now an important branch of Uncle Sam's sea forces.

Perth Amboy, N. J.—Relief from the coal shortage is in sight as hundreds of cars heavily laden with the black diamonds arrive from the mines. Subtitles: The coal is frozen on the journey and the cars are steamed. A huge revolving bridge rushes the work of unloading by dumping whole carloads at a time. As soon as any coal appears in New York City, it is eagerly besieged by waiting crowds.

New York City.—On with the dance, in summer calms and winter snows; even blizzards cannot mar the barefoot art of the Crawford girls. Subtitle: Quiet repose atop a leading New York hotel.

Linda Vista, Cal.—Military envoys from Great Britain, France and Japan pay a joint visit to the National Army boys at Camp Kearney. Subtitles: The artillery squads in action. A perfect hit at two-mile range.

The Call of Humanity.—Louder, ever louder sounds the cry from younder battlefields. Who will answer it? The Red Cross needs 10,000,000 new members to aid its relief work. Subtitles: The White House sets an example of service to humanity. Has your home a service flag? Little Ellen McAdoo, granddaughter of the President, has won four members to the cause. How many have you? Its hand is not outstretched only to the war's unfortunates. It radiates sunshine everywhere. Red Cross depot at Halifax. All you need—a heart and a dollar. Join the Red Cross now. Get others to join it too.

THE HIDDEN HAND (Episode No. 6 "The Flower of Death"—Two Parts—Dec. 30).—The cast: Doris Whitney (Doris Kenyon); Doctor Scarley (Sheldon Lewis); Verda Crane (Arline Pretty); Jack Ramsey (Mahlon Hamilton); The Hidden Hand (???).

The action in this episode begins with the fight on the church roof where Verda Crane saves the life of Jack Ramsey by diverting the aid of the Hidden Hand and endangering Doris Whitney, when the bullet meant for Ramsey strikes the rope by which the girl is suspended. Ramsey saves her and the girl is lowered to the ground. The Hidden Hand and his henchmen rush from the church belfry and are followed by Ramsey and Verda. They reach the ground and find the Hidden Hand and his henchmen have escaped. They also find Doris is safe.

Later at the Whitney home, Scarley prepares a night blooming cereus, pouring into the flower, which will open at midnight, a deadly poison, whose fumes will render any one inhaling them unconscious, and if breathed long enough will kill. To get rid of Ramsey, Scarley orders it placed in the room in which Ramsey will be working that night. Doris sees the cereus, becomes interested in it, and wishing to see it bloom, orders it taken to her bedroom. Toward midnight the man who has handled the plant feels the effect of the poison on his hand. He goes to Dr. Scarley's room, as Scarley is a guest in the Whitney home, shows his hands and receives treatment.

Doris watches the cereus and is pleased to see the flower open exactly at twelve. The opening of the flower releases the poison and Doris, overcome by it, falls unconscious to the floor. Ramsey hears her fall and investigates. Scarley is told by the workman that the flower is in Doris' room and he rushes in and rescues her. When she learns that he saved her life, she is friendly to him much to the chagrin of Ramsey.

The next day the Hidden Hand plots with Verda against Doris and tells her she must lure Doris to an old house where some plasterers are working. The Hidden Hand's henchmen take the place of the plasterers and later they capture Doris. Verda escapes and rushes toward the Whitney home. She tells Ramsey of Doris' capture and that she has been taken into the old house. Ramsey rushes to rescue Doris.

Inside the old house the Hidden Hand has prepared a bed of boiling lime, and over this Doris is suspended in such fashion that the end of the rope holding her in this dangerous position will be released by the person opening the door of the house. On the release of this rope the girl will drop into the boiling lime and be burned to death. The Hidden Hand and his henchmen leave the girl to her fate and we see Ramsey about to open the door, which will spell Doris' doom, as the episode ends.

Joseph Monat of MONATFILM, PARIS

invites the American and Foreign buyers to review the last productions of the French independent manufacturers.

"RED GLORY"	Produced by	Aubert
"THE BALCONY OF DEATH"	"	"
"CHILDREN OF THE SEA"	"	Andreani
"THE SEA KING"	"	Film Lumina
"JACKALS"	"	Hugon
"GIDDINESS"	"	"
"SHARKS"	"	"
"FLOWER OF PARIS"	"	"
"ANGUISH"	"	"
"GOLDEN LOCKS"	"	"

MONATFILM, care of "The Beacon Films," Inc.

220 West 42nd Street, New York City

Sanborn Laboratory Inc.

"Best in the West"

We Specialize in Release Prints

A few of our customers who believe with us that Quality is supreme:

D. W. GRIFFITH PRODUCTIONS
Featuring LILLIAN and DOROTHY GISH

DIANDO-PATHE
Featuring BRYANT WASHBURN, MARIE OSBORNE

MARIE DRESSLER CO.
Featuring MARIE DRESSLER

CLIFFORD PHOTOPLAY CO.
Featuring SHORTY HAMILTON

NORTH WOODS COMPANY
Featuring MITCHELL LEWIS

ROLIN-PATHE
Featuring TOTO, HAROLD LLOYD

Also the Bernstein Studios, Authors Photoplay Co., Crest Motion Picture Co., Essanay and many others.

Address,
CULVER CITY (Los Angeles), CAL.

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

CAMERAMAN with years of experience, expert on light effects, over draft age, single man. Have first class outfit, including 12 twin arc lamps. K., care M. P. World, N. Y. City.

OPERATOR—A1 operator, non-union, eight years' experience, best references, married, desires position; wire or write me. Andrew J. Osborne, Bluefield, W. Va.

FIRST CLASS all-round moving picture man wants good, steady position as either operator or manager. Sober, industrious and there with the goods. Address C., care M. P. World, N. Y. City.

HELP WANTED.

WANTED, an experienced motion picture man in motion picture finishing department. Steady position for right party. Address Ford Optical Co., 1029 16th St., Denver, Colo.

BUSINESS OPPORTUNITIES.

STUDIO for rent for three months while owner is in California. A motion picture studio fully equipped with Cooper-Hewitts and latest style arc lamps. Floor space, 50x80, ten dressing rooms; everything ready for immediate use, including services of expert staff and crew. Blackton Productions, Inc., 423 Classon Ave., Brooklyn, N. Y.

THEATERS WANTED.

MOVING PICTURE theaters wanted at all times, to lease and for sale. We are having inquiries for good theaters every day. Send photos and full data. Studio Contracting Co., Suite 340, Knickerbocker Theater Bldg., N. Y. City.

THEATERS FOR SALE OR RENT.

FOR SALE, moving picture building and equipment, Power's 6A machine, asbestos booth, 250 opera chairs, piano, complete electric lighting outfit, scenery, drums, etc. Will sacrifice as a whole or in part. Royal Theater Co., Halifax, Pa.

FOR SALE, photoplay house seating 400, Central Pennsylvania. Just remodeled. Owners in draft. Address M. R. H., care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

GUARANTEED MACHINES—Slightly used type S-1917 model, Simplex motor drive, factory guarantee, at reasonable prices. Room 206, 1482 Broadway, N. Y. City.

EXHIBITORS—OPERATORS — PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED PRICE, WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

FOR SALE, about 400 moving picture seats. Inquire Herman Ellis, Perth Amboy, N. J.

CAMERAS, ETC., FOR SALE.

GET IN TOUCH WITH BASS CAMERA CO—America's most reliable center for REAL BARGAINS in MOTION PICTURE EQUIPMENT. We practice and preach Quality—Value—Service. Special Extra List of unusual bargains for quick acceptance NOW READY. Shows Best Bass Offers in Guaranteed Tested new and used apparatus. Don't wait, but WRITE FOR IT TODAY. Merl LaVoy, world-renowned war camera man, now in Europe, writes: "I SHALL REMEMBER YOUR GOOD TREATMENT WITH PLEASURE." You, too, will be pleased with our honest, conscientious service. Distributors for the AMERICAN PROJECTOSCOPE AND VICTOR ANIMATOGRAPH, the world's best portable projectors. Price, $175.00 each. Booklets free. Just drop postal to BASS CAMERA CO., Charles Bass, President, 109 Dearborn St., Chicago, Ill. See display ad in this issue.

WINTER CLEARANCE OF USED M. P. CAMERAS——————400 ft. U. S. M. P. Camera, $95.00 ——————400 ft. Ernemann Model B, $225.00——————400 ft. Williamson, $135.00 ——————200 ft. Davsco, Slightly Used, $80.00 ——————200 ft. Universal, late model, $175.00 ——————200 ft. Ernemann Model A, $110.00 ——————Universal Tripod, with Pan and Tilt, $55.00——————Many others. WRITE OR WIRE FOR DETAILED DESCRIPTION ON ANY OF THESE. SEND FOR OUR COMPLETE LIST OF NEW AND USED MOTION PICTURE CAMERAS, TRIPODS AND ACCESSORIES. DAVID STERN COMPANY, 1027R. MADISON ST., Chicago, Ill.

FILMS, ETC., FOR SALE.

FOUR-AND-FIVE-REEL features at $35 per feature, including posters. M'Liss, Protea I, Protea II, Marked Woman, What Happened to Jones, Lights of London, Conspiracy, Chimes, Winning His First Case, Rip Van Winkle, Honor of Old Glory, One of Millions. Walter Scheuer, Room 1203, 145 West 45th St., N. Y. City.

300 REELS OF FILM, 1,000 feet in length, new condition, $2.50 a reel. Send money-order for trial order. Mahmarian, 440 West 23d St., N. Y. City.

FILMS FOR SALE—Lure of New York, 4 reels, $40; Hook and Hand, 4 reels, $25; Bridge of Sighs, 4 reels, $25; Outlaw Reforms, 4 reels, $40; Slaves of Love, 5 reels, $50; Princess Elaine's Prisoner, 5 reels, $50. G. W. Bradenburgh, 802 Vine St., Phila., Pa.

MISCELLANEOUS.

TOM BRET—Titles and scenarios. Room 616, 220 West 42d St., N. Y. City. Phone Bryant 8419.

PAY NO MONEY TO AGENTS CLAIMING TO REPRESENT US. WE DEAL DIRECT WITH THEATER. PHOTOFOLDER PROGRAM CO., 80 CHURCH ST., BOSTON, MASS.

In answering advertisements please mention The Moving Picture World

Appropriate Gifts for the Holidays

Your friends in the moving picture industry will thank you 365 days in the year for any one of our various helpful and entertaining publications dealing with the business in which they are interested.

A Year's Subscription to the Moving Picture World

makes the ideal gift and will remind the recipient of the thoughtfulness of the donor regularly each week for fifty-two weeks.

Our other publications are:

MOTION PICTURE HANDBOOK
FOR MANAGERS AND OPERATORS
By F. H. RICHARDSON
Price $4.00, postage paid

MOTION PICTURE ELECTRICITY
By J. H. HALLBERG
Price $2.50, postage paid

TECHNIQUE OF THE PHOTOPLAY
By EPES WINTHROP SARGENT
Price $3.00, postage paid

PICTURE THEATRE ADVERTISING
By EPES WINTHROP SARGENT
Price $2.00, postage paid

MODERN THEATRE CONSTRUCTION
By EDWARD BERNARD KINSILA
Price $3.00, postage paid

SCREEN CRAFT
OR THE MAKING OF A PHOTOPLAY
By LOUIS REEVES HARRISON
Price $2.00, postage paid

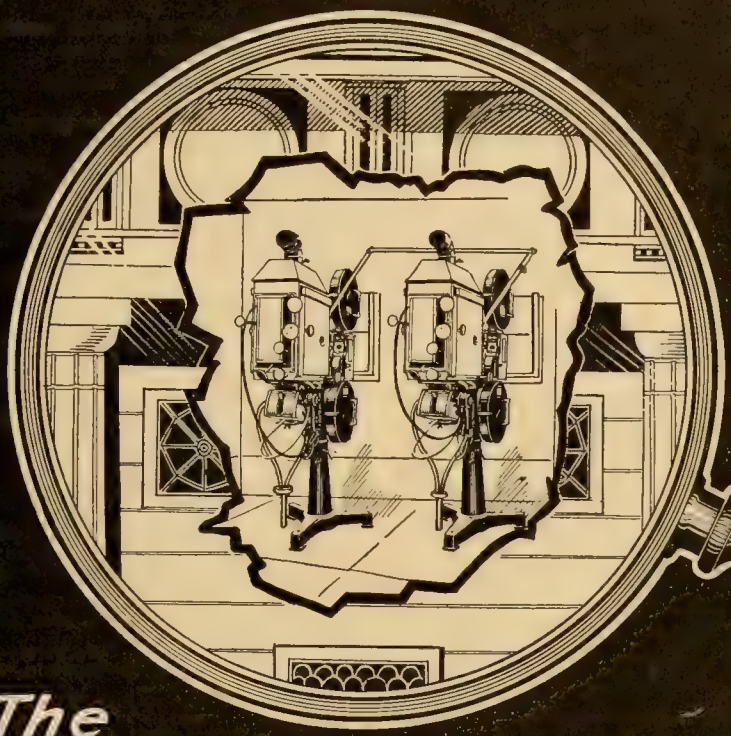
Any of these Publications Sent Promptly Upon Application to

CHALMERS PUBLISHING CO., 516 Fifth Ave., New York City

OR YOUR NEAREST BRANCH OFFICE

Schiller Bldg., Chicago, Ill. Wright & Callender Bldg., Los Angeles, Cal.

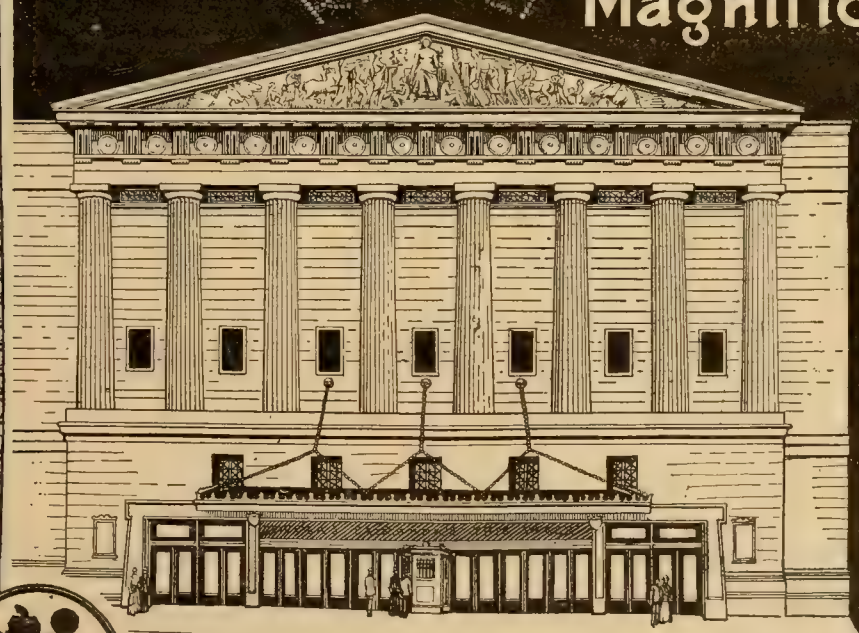
Simplex



A Close-up of the Heart of Mr. S. L. ROTHAPFEL'S RIVOLI

Your Theatre Would Live Better WITH A SIMPLEX HEART

The Grandest, the Most Magnificent RIVOLI Temple Ever Erected to the Cinema God



THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 134).

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

One Dollar's Worth (One of the O. Henry Series—Two parts—Drama).
The Last Leaf (One of the O. Henry Series—Two parts—Drama).
Two Renegades (One of the O. Henry Series—Two parts—Comedy-Drama).
Whistling Dick's Christmas Stocking (One of the O. Henry Series—Two parts—Comedy-Drama).
The Fourth in Salvador (One of the O. Henry Series—Two parts—Comedy-Drama).
The Clarion Call (One of the O. Henry Series—Two parts—Drama).
The Hiding of Black Bill (One of the O. Henry Series—Two parts—Drama).

CHAPLIN COMEDIES.

A Jitney Elopement (Two Parts—Comedy).
By the Sea (One reel—Comedy).
In the Park (One reel—Comedy).
Work (Two parts—Comedy).

ESSANAY.

The Fable of the Back Trackers from the Hot Sidewalks (George Ade Fable—Two parts—Comedy).
The Fable of the Toilsome Ascent and the Shining Table Land (George Ade Fable—Two parts—Drama).

ESSANAY COMEDIES.

Hard Luck.
The General.
A Depot Romeo.
Make Your Eyes Behave.
Lunch.
Nut Stuff.

ESSANAY SCENICS.

Salmon Fishing in New Brunswick.
Lake Louise.
Banff National Park.
The Great National Industries of Canada.
Water Powers of Western Canada.
Through Canada from Coast to Coast.
How Canada and the Farmer Co-operate in Grain Raising.
Agricultural Opportunities in Western Canada.

FALCON FEATURES.

Feet of Clay (Four Parts—Drama).
Brand's Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).
Zollenstein (Four parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.
(Fifth Series.)

Blundering Boobs.
Disappointed Love.
He's In Again.
How It Worked.
Their Model Careers.
His Fishy Footsteps.

JUDGE BROWN STORIES.

Bud's Recruit (Two parts—Drama).
The Chocolate of the Gang (Two parts—Dr.).
The Preacher's Son (Two parts—Drama).
The Accusing Toe (Two parts—Drama).
Two Boys and Two Lies (Two parts—Drama).

KALEM.

The Munitions Plot (Daughter of Daring Series—One part—Drama).
The Detective's Daughter (Daughter of Daring Series—One part—Drama).
The Railroad Smugglers (Daughter of Daring Series—One part—Drama).
The Deserted Engine (Daughter of Daring Series—One part—Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SELIG.

The Rustler's Vindication (Two Parts—Drama).
The Witness for the State (One Part—Drama).
Selig-World Library No. 21 (Educational).
Selig World Library No. 22 (Educational).
Selig-World Library No. 23 (Educational).
Selig World Library No. 24 (Educational).
Selig World Library No. 25 (Educational).
Selig World Library No. 26 (Educational).
Selig World Library No. 27 (Edu.).

SELBURN COMEDIES.
(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.
(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish.
A Harem Romance.
His Winning Way.
A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Hod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF DEC. 16.

Vengeance is Mine (Five parts—Drama—Astra).
The Seven Pearls (Episode No. 14—"The Tower of Death"—Two parts—Drama—Astra).
The Hidden Hand (Episode No. 4—"The False Locket"—Two parts—Drama—Pathe).
Argus Pictorial No. 3 (One Reel—Educational—Argus Laboratories).
Along the Vardar, European Turkey (Colored Travel) and "A Fresh Water Pirate" (Colored Educational—Pathe Split Reel).
Happy Hooligan—Bullets and Bull (Cartoon Comedy) and "Keeping the Camp Clean" (Educational—International Split Reel).
Hearst-Pathe News No. 102 (Topical).
Hearst-Pathe News No. 103 (Topical).

RELEASES FOR WEEK OF DEC. 23.

Runaway Romany (Five parts—Drama—Ardsley Art Film Corp.).
The Seven Pearls (Episode No. 15—"The Seventh Pearl"—Two parts—Astra).
The Hidden Hand (Episode No. 5—"The Air Lock"—Two parts—Drama—Pathe).
Bashful (One Reel—Comedy—Rolin).
The Pearl of the Atlantic, Belle Isle—Picturesque Brittany (Colored Travel), and Strange Fresh Water Insects (Colored Educational) (Pathe Split Reel).
Katzenjammer Kids—"Fat and Furious" (Cartoon Comedy), and Indiana Limestone (Educational) (International Split Reel).
Hearst-Pathe News No. 104 (Topical).
Hearst-Pathe News No. 1 (Topical).

RELEASES FOR WEEK OF DEC. 30.

Over the Hill (Five parts—Drama—Astra).
The Hidden Hand (No. 6, "The Flower of Death"—Two parts—Drama—Pathe).
The Eighth Annual Round-Up, Pendleton, Ore. (Three parts—Topical—F. C. Quimby).
Argus Pictorial No. 4 (One reel—Educational—Argus Laboratories).
Step Lively (One reel—Comedy—Rolin).
Rocky Mountain Park (Combitone-Travel—One Reel—Earle).
Katzenjammer Kids, "Peace and Quiet" (Cartoon Comedy) and Making the Comic Section (Educational—International Split Reel).
Hearst-Pathe News No. 2 (Topical).
Hearst-Pathe News No. 3 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Nov. 19—Nutty Knitters.
Dec. 3—Toothaches and Heartaches.
Dec. 17—The Installment Plan.
Dec. 31—O. U. Boat.
Jan. 14—Meatless Days and Sleepless Nights.
Jan. 28—He Got His.

PARAMOUNT MACK SENNETT COMEDIES.

Dec. 2—An International Sneak.
Dec 17—That Night.
Dec. 30—Taming Target Center (Two parts).
Jan. 13—The Kitchen Lady (Two parts).
Jan. 27—His Hidden Purpose (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).

PARAMOUNT FEATURES.

Nov. 26—Bab's Matinee Idol (Five parts—Dr.).
Dec. 3—The Eternal Temptress (Five parts—Drama).
Dec. 3—The Secret Game (Five parts—Dr.).
Dec. 10—The Land of Promise (Five parts—Drama).
Dec. 10—Tom Sawyer (Five parts—Drama).
Dec. 17—Nan of Music Mountain (Five parts—Drama).
Dec. 17—The Fair Barbarian (Five parts—Drama).
Dec. 24—Love Letters (Five parts—Drama).
Dec. 24—His Mother's Boy (Five parts—Dr.).
Dec. 31—The Seven Swans (Five parts—Dr.).
Jan. 7—Mrs. Dane's Defense (Five parts—Drama).
Jan. 14—Jules of Strong Heart (Five parts—Drama).

PARAMOUNT SERIAL.

Dec. 3—Who Is "Number One"? (Episode No. 6—"The Flight of the Fury"—Two parts—Drama).
Dec. 10—Who Is Number One? (Episode No. 7—"Hearts in Torment"—Two parts—Drama).
Dec. 17—Who Is Number 1? (Episode No. 8—"Walls of Gas"—Two Parts—Dr.).
Dec. 24—Who Is No. 1? (Episode No. 9—"Struck Down"—Two parts—Drama).
Dec. 31—Who is No. 1? (Episode No. 10—"Wires of Wrath"—Two parts—Drama).
Jan. 7—Who Is Number One? (Episode No. 11—"The Rail Raiders"—Two parts—Drama).

PARAMOUNT BURTON HOLMES.

Nov. 26—Three Marvelous Matsuris (Scenic).
Dec. 3—Osaka to Nagasaki (Scenic).
Dec. 10—Canning Time in California (Edu.).
Dec. 17—In Glacier Park (Scenic).
Dec. 24—Going to the Sun in Glacier Park.
Dec. 31—On the Farm Where the Food Comes From.

PARAMOUNT-BRAY PICTOGRAPHS.

Dec. 2—Subjects on Reel—An X-Ray on Teeth; Making the Ocean Safe; Art of Monoprinting; Goodrich Dirt's Amateur Night.
Dec. 9—Fastest Thing on Four Legs; Women's Self Defense; Bobby Bumps, Early Shopper.
Dec. 16—How Doth the Busy Bee; Skiing at Colorado Springs; A Substitute for Butter.
Dec. 23—A Dog Chauffeur on Fifth Avenue; Binding Uncle Sam's Harvest; Goodrich Dirt and the $1,000 Reward.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Costs a Little More

—But Is Least Expensive

THE VALUE IS THERE

December 13th, 1917.

Moving Picture World,
New York City.

Gentlemen:

Enclosed find our check for Three Bucks, to extend our subscription one year. We find your magazine one of the MOST IMPORTANT and the LEAST EXPENSIVE adjuncts to our business.

Yours truly,
HERBES & BACKES, Proprietors
The Palm Theatre

WHY has the Moving Picture World always been the greatest help to every Exhibitor? Look over any weekly issue, note the departments of A-1, up-to-the-minute Exhibitors' Helps by the best Posted Staff of Editors and Experienced Specialists in the Industry. Note the News of the Trade by over thirty correspondents in all the principal film centers.

THE VALUE IS THERE

The Biggest Value in the Trade **The ONE Trade Paper You Need EVERY WEEK**

SUBSCRIBE TODAY

(if not already on the list)

Subscription Rates: Domestic, $3.00 Canada, $3.50 Foreign, $4.00

The Moving Picture World

Published by the Chalmers Publishing Company

Schiller Building
CHICAGO, ILL.

516 FIFTH AVENUE
NEW YORK CITY

Wright & Callendar Bldg.
LOS ANGELES, CAL.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD

List of Current Film Release Dates

ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 134)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Nov. 8—Number 97 (Topical).
Nov. 14—Number 98 (Topical).
Nov. 21—Number 99 (Topical).
Nov. 28—Number 100 (Topical)
Dec. 5—Number 1 (Topical).
Dec. 12—Number 2 (Topical).
Dec. 19—Number 3 (Topical).
Dec. 26—Number 4 (Topical).
Jan. 2—Number 5 (Topical).

BISON.

Oct. 15—The Temple of Terror (Two Parts—Drama).
Oct. 22—The Getaway (Two Parts—Drama).

GOLD SEAL.

Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Oct. 15—Vamping Reuben's Millions (Two Parts—Comedy).
Oct. 22—Fat and Furious (Two Parts—Comedy).
Oct. 29—Even As Him and Her (Two parts—Comedy).
Nov 7—Double Dukes (Two parts—Com.)
Nov. 14—Hula Hula Hughie (Two parts—Comedy).
Nov. 21—The Joy Riders (Two parts—Comedy).
Nov. 28—Kid Snatchers (Two parts—Drama).
Dec. 5—A Hero for a Minute (Two parts—Comedy).
Dec. 12—Deep Seas and Desperate Deeds (Two parts—Drama).
Dec. 19—Bullets and Boneheads (Two parts—Drama).
Dec. 26—Ambrose's Icy Love (Two parts—Comedy).
Jan. 2—Carnivals and Cannibals (Two parts—Comedy).

NESTOR.

Oct. 1—Pete the Prowler (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—Hot Applications (Comedy).
Oct. 15—Wild and Wooly Women (Comedy).
Oct. 22—A Fire Escape Finish (Comedy).
Oct. 29—A Bad Little Good Man (Comedy).
Nov. 5—Caught in the Draft (Comedy).
Nov. 12—The Shame of the Bullcon (Comedy).
Nov. 19—Strike One (Comedy).
Nov. 26—Water On the Brain (Comedy).
Dec. 3—The Other Stocking (Comedy).
Dec. 10—A Munition Worker's Curse (Com.).
Dec. 17—Secret Servants (Comedy).
Dec. 24—The Guy and the Guyser (Comedy).
Dec. 31—Busted Hearts and Buttermilk (Com.).

POWERS.

Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider (Ditmar's Edu.) (Split Reel).

SPECIAL PRODUCTIONS.

Oct. 22—Society's Driftwood (Five Parts—Drama).
Oct. 29—A Marked Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).
Nov. 19—The Man from Montana (Five parts—Drama).
Nov. 26—Fear Not (Five parts—Drama).
Dec. 3—Fighting Mad (Five parts—Drama).
Dec. 10—The Silent Lady (Five parts—Drama).
Dec. 17—Beloved Jim (Five parts—Drama).
Dec. 24—Bucking Broadway (Five parts—Dr.).
Dec. 31—The High Sign (Herbert Rawlinson Production—Five parts—Drama).

STAR FEATURETTE.

Sept. 10.—To the Highest Bidder (Two parts—Society Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—A Romany Rose (Two parts—Drama).
Oct. 8—A Prince for a Day (Two Parts—Drama).
Oct. 15—The Cross-Eyed Submarine (Two Parts—Comedy).
Oct. 22—Little Mariana's Triumph (Two Parts—Drama).

VICTOR.

Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).
Nov. 9—Issue No. 44 (Educational).
Nov. 16—Issue No. 45 (Educational).
Nov. 23—Issue No. 46 (Educational).
Nov. 30—Issue No. 47 (Educational).
Dec. 7—Issue No. 48 (Educational).
Dec. 15—Issue No. 49 (Educational).
Dec. 22—Issue No. 50 (Educational).
Dec. 29—Issue No. 51 (Educational).
Jan. 5—Issue No. 52 (Educational).

UNIVERSAL SPECIAL FEATURE.

Dec. 1—The Red Ace (Episode No. 7, "The Lion's Claws"—Two parts—Drama).
Dec. 1—The Mystery Ship (Episode No. 1, "The Crescent Scar"—Two parts—Drama).
Dec. 8—The Red Ace (Episode No. 8—"The Lair of the Beast"—Two parts—Drama).
Dec. 8—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two parts—Drama).
Dec. 15—The Red Ace (Episode No. 9—"A Voice from the Past"—Two parts—Dr.).
Dec. 15—The Mystery Ship (Episode No. 3—"Adrift"—Two parts—Drama).
Dec. 22—The Red Ace (Episode No. 10—"Hearts of Steel"—Two parts—Drama).
Dec. 22—The Mystery Ship (Episode No. 4—"The Secret of the Tomb"—Two parts—Drama).
Dec. 29—The Red Ace (Episode No. 11—"The Burning Span"—Two parts—Dr.).
Dec. 29—The Mystery Ship (Episode No. 5—"The Fire God"—Two parts—Dr.).
Jan. 5—The Red Ace (Episode No. 12—"Overboard"—Two parts—Drama).
Jan. 5—The Mystery Ship (Episode No. 6—"Treachery"—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

Oct. 19—Issue No. 23 (Topical).
Oct. 26—Issue No. 24 (Topical).
Nov. 2—Issue No. 25 (Topical).
Nov. 9—Issue No. 26 Topical.
Nov. 16—Issue No. 27 (Topical).
Nov. 23—Issue No. 28 (Topical).
Nov. 30—Issue No. 29 (Topical).
Dec. 7—Issue No. 30 (Topical).
Dec. 15—Issue No. 31 (Topical).
Dec. 22—Issue No. 32 (Topical).
Dec. 29—Issue No. 33 (Topical).
Jan. 5—Issue No. 34 (Topical).

Metro Pictures Corporation.

METRO PICTURES CORP.

Nov. 5—The Outsider (Six parts—Drama).
Nov. 12—Outwitted (Five parts—Drama).
Nov. 19—The Voice of Conscience (Five parts—Drama).
Nov. 26—The Eternal Mother (Five parts—Drama).
Dec. 3—The Square Deceiver (Yorke Film Corp—Five parts—Drama).
Dec. 10—Alias Mrs. Jessop (Five parts—Dr.)
Dec. 17—An American Widow (Five parts—Drama).
Dec. 24—Red, White, and Blue Blood (Five parts—Drama).
Dec. 31—The Avenging Trail (Yorke Film Corp.—Five parts—Drama).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).

METRO COMEDIES.

Oct. 29—Twelve Good Hens and True (Drew).
Nov. 5—His Deadly Calm (Drew).
Nov. 12—The Rebellion of Mr. Monor (Drew).
Nov. 19—A Close Resemblance (Drew).
Nov. 26—As Others See Us (Drew).
Dec. 3—Too Much Henry (Drew).
Dec. 10—Wages No Object (Drew).
Dec. 15—The Spirit of Merry Christmas (Drew).
Dec. 24—The Unmarried Look (Drew).
Dec. 31—Shadowing Henry (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Nov. 18—A Case at Law (Five parts—Drama).
Nov. 18—Fuel of Life (Five parts—Drama).
Nov. 25—The Regenerates (Five parts—Dr.).
Nov. 25—For Valour (Five parts—Drama).
Dec. 2—The Sudden Gentlemen (Five parts—Drama).
Dec. 2—The Ship of Doom (Five parts—Dr.).
Dec. 9—Fanatics (Five parts—Drama).
Dec. 9—The Learnin' of Jim Benton (Five parts—Drama).
Dec. 16—Because of the Woman (Five Parts—Drama).
Dec. 16—The Maternal Spark (Five parts—Drama).
Dec. 23—Without Honor (Five parts—Drama).
Dec. 23—Until They Get Me (Five Parts—Dr.).
Dec. 30—The Gown of Destiny (Five parts—Drama).
Dec. 30—Framing Framers (Five parts—Dr.).
Jan. 6—Betty Takes a Hand (Five parts—Drama).
Jan. 6—Man Above the Law (Five parts—Drama).

TRIANGLE KOMEDY.

Nov. 11—A Boomerang Frame-Up.
Nov. 11—His Household Butterfly.
Nov. 18—War and Matrimony.
Nov. 18—An Innocent Vampire.
Nov. 25—A False Alarm.
Nov. 25—A Tough Turkey Trot.
Dec. 2—An Officer's Miss.
Dec. 2—Sauce for the Goose.
Dec. 9—Their Straying Feet.
Dec. 9—When War Meant Peace.
Dec. 16—His Bad Policy.
Dec. 16—A Discordant Note.
Dec. 23—A Counterfeit Scent.
Dec. 23—A Birthday Blunder.
Dec. 30—In Wrong Right.
Dec. 30—His Double Flivver.
Jan. 6—Matrominial Breaker.
Jan. 6—His Day of Doom.

KEYSTONE COMEDY.

Nov. 4—Haunted by Himself (Two parts).
Nov. 11—False to the Finish (Two parts).
Nov. 18—The Soul of a Plumber (Two parts)
Nov. 25—Won by a Fowl (Two parts)
Dec. 2—An Ice Man's Bride (Two parts).
Dec. 9—The Grave Undertaking (Two parts).
Dec. 16—A Sanitarium Scandal (Two parts).
Dec. 23—Afraid to Be False (Two parts).
Dec. 30—Welcome Home (Two parts).
Jan. 6—His Hidden Shame (Two parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Watch the Crowd

if you have any doubts as to the value of the best obtainable projection equipment.

While some persons like one kind of pictures, and some prefer another, the theatres where the crowd continues to go *regularly* are the ones where the pictures are always evenly illuminated with the details sharply defined.

Marlux

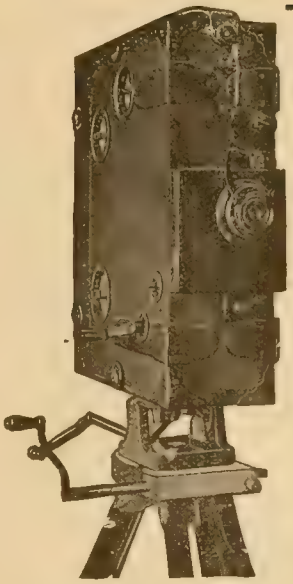
lenses give that uniformity of illumination and clean-cut definition.

Although a lens may seem a small thing in size and cost, it is a big thing in its relation to your box office receipts.

The Marlux costs no more than any *good* lens, and gives better results.

Ask your dealer, or write direct to

CROWN OPTICAL COMPANY
Rochester, N. Y.



Have You Bought a Liberty Bond?

We will give a $50.00 Bond Free

with each No. 4 Photo Cines outfit sold during the month of January, 1918. Place your order and deposit with us now.

A special introduction for the fourth successful year of this exceptional outfit.

Also bear in mind that the price of this camera has been $250.00 since first introduced and this is pre-war price. The Liberty Bond a pure bonus.

Price $250 net

Includes Camera, 100-foot model, equipped with 2-inch F:3.5 Tessar lens; automatic diaphragm dissolve; tripod, two sections, with panoramic and tilting top—a professional outfit that has never been equaled at its full price.

G. GENNERT

NEW YORK 24-26 E. 13th St. | CHICAGO 320 S. Wabash Ave. | LOS ANGELES 455 S. Olive St.

SAN FRANCISCO—394 Canal St.

8,000

Exhibitors and others interested in the film business in Spanish-speaking countries were reached by the

January Number
of

Cine-Mundial

516 Fifth Ave. New York

Here is a market that will produce new business for you.

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 134).

Mutual Film Corp.

CUB.

Nov. 1—Jerry's Lucky Day (Comedy).
Nov. 7—Jerry and the Vampire (Comedy).
Nov. 15—Jerry's Running Fight (Comedy).
Nov. 22—Jerry's Victory (Comedy).
Nov. 29—Jerry and the Burglars (Comedy).
Dec. 6—Jerry Takes Gas (Comedy).
Dec. 12—Jerry's Boarding House (Comedy).
Dec. 20—Jerry's Double Cross (Comedy).
Dec. 26—Jerry's Best Friend (Comedy).

GAUMONT.

Nov. 8—Reel Life No. 80. Subjects on reel: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Water; It Was Not the Colic, from "Life."

MUTUAL WEEKLY.

Nov. 25—Number 152 (Topical).
Dec. 2—Number 153 (Topical).
Dec. 9—Number 154 (Topical).
Dec. 16—Number 155 (Topical).
Dec. 23—Number 156 (Topical).
Dec. 31—Number 1 (Topical).

STRAND.

Oct. 23—And Along Came Mary.
Oct. 30—A Two-Cylinder Courtship.
Nov. 6—Mary's Merry Mixup (Comedy).
Nov. 13—That Dog Gone Dog (Comedy).
Nov. 20—A Maid to Order.
Nov. 27—Tom, Dick and Harry (Comedy).
Dec. 4—Just Kidding (Comedy).
Dec. 11—Putting One Over.
Dec. 18—Little Miss Fixer (Comedy).
Dec. 25—Mary's Boomerang (Comedy).
Jan. 1—Her Awful Fix (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTIONS.

Nov. 5—A Game of Wits (American—Five parts—Drama).
Nov. 12—Betty and the Buccaneers (American—Five parts—Drama).
Nov. 19—Snap Judgment (American—Five parts—Drama).
Nov. 19—Please Help Emily (Frohman—Five parts—Drama).
Nov. 26—The Mate of the Sally Ann (American—Five parts—Drama).
Dec. 3—The American Maid (Goodrich—Five parts—Drama).
Dec. 10—Miss Jackie of the Army (American—Five parts—Drama).
Dec. 17—New York Luck (American—Five parts—Drama).
Dec. 24—Her Sister (Frohman—Five parts—Drama).
Dec. 31—Her Sacred Husband (Goodrich—Five parts—Drama).

SIGNAL.

Nov. 7—The Lost Express (Episode No. 8—"The Mountain King"—Two parts—Drama).
Nov. 14—The Lost Express (Episode No. 9, "The Looters—Two parts—Drama).
Nov. 22—The Lost Express (Episode No. 10—"The Secret of the Mine"—Two parts—drama).
Nov. 29—The Lost Express (Episode No. 11—"A Fight for a Million"—Two parts—Drama).
Dec. 6—The Lost Express (Episode No. 12—"Daring Death"—Two parts—Dr.).
Dec. 12—The Lost Express (Episode No. 13—"The Escape"—Two parts—Dr.).
Dec. 19—The Lost Express (Episode No. 14—"Unmasked"—Two parts—Drama).
Dec. 26—The Lost Express (Episode No. 15—"The Return of the Lost Express"—Two Parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORP.

Nov. 26—Desert Dust (Five parts—Drama).
Dec. 17—The Devil Stone (Five parts—Drama).
Dec. 31—A Modern Musketeer (Five parts—Drama).
Jan. 7—Rose of the World (Five parts—Dr.).
Jan. 14—Dead or Alive (Five parts—Drama).

BLUEBIRD PHOTOPLAY, INC.

Nov. 12—Princess Virtue (Five parts—Drama).
Nov. 19—The Savage (Five parts—Drama).
Nov. 26—The Winged Mystery (Five parts—Drama).
Dec. 3—The Raggedly Queen (Five parts—Dr.).
Dec. 10—The Door Between (Five parts—Dr.).
Dec. 17—My Little Boy (Five parts—Drama).
Dec. 24—The Scarlet Car (Five parts—Drama).
Dec. 31—The Girl by the Roadside (Five parts—Drama).
Jan. 7—My Unmarried Wife (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Dec. 10—Our Vanishing Game (Ditmar's Living Book of Nature).
Dec. 12—Fishing for Fish.
Dec. 17—Nature's Weavers (Ditmar's Living Book of Nature).
Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Daughter of Destiny (Petrova Picture Co.).
Dec. —Alimony.

FOX SPECIAL FEATURES.

Nov. 18—All for a Husband (Five parts—Dr.).
Nov. 25—A Branded Soul (Five parts—Dr.).
Dec. 2—The Babes in the Woods (Five parts—Drama).
Dec. 9—The Pride of New York (Five parts—Drama).
Dec. 16—Unknown 274 (Five parts—Drama).
Dec. 23—The Kingdom of Love (Five parts—Drama).
Dec. 30—Stolen Honor (Five parts—Drama).
Jan. 6—For Liberty (Five parts—Drama).
Jan. 13—Cupid's Round-Up (Five parts—Dr.).

FOX STANDARD PICTURES.

Oct. 14—Aladdin and the Wonderful Lamp.
Nov. 4—The Rose of Blood (Six parts—Drama).
Nov. 18—Treasure Island (Six parts—Drama).
Dec. 2—A Daughter of the Gods (Eight parts—Drama).
Dec. 9—Troublemakers (Seven parts—Dr.).
Dec. 16—The Heart of a Lion (Six parts—Dr.).
Dec. 30—Du Barry (Seven parts—Drama).

FOX SUNSHINE COMEDIES.

Nov. 11—Wedding Bells and Roaring Lions (Two parts).
Nov. 25—A Milk-Fed Vamp (Two parts).
Dec. 9—Smashed in the Career (Two parts).
Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadows of Her Pest (Two parts).

GOLDWYN PICTURES CORP.

Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Drama).
Dec. 2—The Auction Block (Six parts—Dr.).
Dec. 16—The Cinderella Man (Six parts—Dr.).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Oh! Mary Be Careful (Six parts—Comedy-Drama).
Jan. 28—Dodging a Million (Six parts—Comedy-Drama).

GOLDWYN DISTRIBUTING CORP.

The Manxman (Eight parts—Drama).
For the Freedom of the World.

GREATER VITAGRAPH.

Dec. 17—In the Balance (Five parts—Drama).
Dec. 17—The Fighting Trail (Episode No. 15—"Out of the Flame"—Two parts—Drama).
Dec. 24—When Men are Tempted (Five parts—Drama).
Dec. 24—Vengeance—and the Woman (Episode No. 1—Two parts—Drama).
Dec. 24—Dummies and Deceptions (Comedy).
Dec. 31—His Own People (Five parts—Comedy).
Dec. 31—Stowaways and Strategy (Comedy).
Dec. 31—Vengeance—and the Woman (Episode No. 2—Two parts—Drama).
Jan. 7—The Blind Adventure (Five parts—Drama).

JEWEL PRODUCTIONS, INC.

Pay Me (Drama).
Sirens of the Sea.
The Man Without a Country (Drama).
"K" (Drama).
The Co-respondent.
The Price of a Good Time (Five parts—Drama).

GEORGE KLEINE SYSTEM.

Dec. 3—Small Town Guy (Essanay-Perfection Picture—Five parts—Drama).
Dec. 10—The Dream Doll (Essanay-Perfection Picture—Five parts—Drama).
Dec. 24—Sadie Goes to Heaven (Essanay Perfection Picture—Five parts—Dr.).
Jan. 2—Girls You Know ("The Screen Fan"—First Release of the James Montgomery Flagg Series—One Reel—Comedy).
Jan. 16—Girls You Know ("The Bride"—Second Release of the James Montgomery Flag Series—One Reel—Comedy).
Jan. 30—Girls You Know ("The Superstitious Girl"—Third Release of the James Montgomery Flagg Series—One Reel—Comedy).

SELECT PICTURES CORP.

Oct.—The Moth (Six parts).
Oct.—Magda (Five parts).
Oct.—Scandal (Five parts).
Oct.—The Wild Girl (Five parts).
Oct.—Over There (Six parts).
Nov.—Her Silent Sacrifice (Five parts).
Nov.—Secret of the Storm Country (Five parts).
Nov.—The Barrier (Seven parts).
Nov.—The Lone Wolf (Six parts).
Nov.—Public Be Damned (Six parts).
Dec.—Shirley Kaye (Five parts—Drama).
Dec.—The Honeymoon (Five parts—Drama).
Jan.—Woman and Wife.
Jan.—Ghosts of Yesterday.
Jan.—The Marionettes.
Jan.—The Studio Girl.

WHOLESOME FILMS CORPORATION.

His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Nov. 12—The Adventures of Carol (Five parts—Drama).
Nov. 19—Easy Money (Five parts—Drama).
Nov. 26—Her Hour (Five parts—Drama).
Dec. 3—The Awakening (Five parts—Drama).
Dec. 10—The Good for Nothing (Five parts—Drama).
Dec. 17—The Tenth Case (Five parts—Dr.).
Dec. 24—The Volunteer (Five parts—Drama).
Dec. 31—The Wasp (Five parts—Drama).
Jan. 7—Stolen Hours (Five parts—Drama).
Jan. 14—The Strong Way (Five parts—Drama).
Jan. 21—Beautiful Mrs. Reynolds (Five parts—Drama).
Jan. 28—Gates of Gladness (Five parts—Dr.).

U. S. EXHIBITORS' BOOKING CORP.

The Zeppelin's Last Raid.
Those Who Pay.
The Belgian (Sidney Olcott Players, Inc.).

Sure Fire Helps to Success

The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, the leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

These text books, six in number, have been written by men carefully selected for their proven knowledge of the subjects to be covered, being almost without exception veteran members of the MOVING PICTURE WORLD'S editorial staff; entirely without exception these men are at present actively engaged in the motion picture business—they are not dreamers or theorists.

Each text book has been written to provide real help to the individual who reads it—consistent with the unswerving policy of the MOVING PICTURE WORLD—a genuine "Dedication to Service."

Motion Picture Handbook

for Managers and Operators
By F. H. RICHARDSON
Third Edition

The most complete, exhaustive and instructive work ever published on the projection of moving pictures. Contains complete instruction with detail illustrations on all leading makes of American projection machines and practical information on wiring, lenses, carbon settings, screens, theatre equipment, etc., etc. 700 pages and over 300 illustrations, $4.00, postage paid.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

A real help and business builder for exhibitors, theatre managers and owners. It tells all about theatre advertising, type, printing and paper, house programs, lobby displays, newspaper advertising, posters, heralds, etc., etc. 300 pages. $2.00, postage paid. P. S.—Mr. Sargent conducts a weekly department in this same style in the **Moving Picture World**, which contains many up-to-date business-getting ideas.

Motion Picture Electricity

By J. H. HALLBERG

An up-to-date work on the electrical equipment of picture theatres by a practical electrical expert. Contains chapters on electricity, D.C. and A.C. current, resistance and resistance devices, electric service, wiring, lighting, etc. Also contains practical suggestions and all necessary reference tables on wire sizes and capacity, weights and measures, heat units, etc., etc. 260 pages, illustrated. $2.50, postage paid.

Modern Theatre Construction

By EDWARD BERNARD KINSILA

Our newest book is one that will fill a long-felt want to those contemplating the building of a theatre. This is a very complete and exhaustive work by an architect with many years of practical experience in theatre and studio construction. Fully illustrated, with considerable data as to requirements, construction cost, building laws, etc. $3.00, postage paid.

Technique of the Photoplay

By EPES WINTHROP SARGENT
Third Edition

Complete instruction in photoplay writing, including study of plots, how to obtain and how to develop; writing the synopsis; studio requirements; script preparation and marketing; technical terms; examples of actual scripts in facsimile typewriting, etc. 400 pages. $3.00, postage paid.

Screencraft

or the Making of a Photoplay

By LOUIS REEVES HARRISON

A comprehensive and thought-provoking treatment of the subject in a series of chapters, similar to a university course of lectures, by a successful writer of photoplays. Also contains a complete working scenario and several sample pages of manuscript. 150 pages; illustrated. $2.00, postage paid.

Any of These Publications Sent Promptly Upon Application to

Chalmers Publishing Co.

Publishers of the MOVING PICTURE WORLD

516 FIFTH AVENUE, NEW YORK CITY

Schiller Building, Chicago, Ill. — Wright & Callender Bldg., Los Angeles, Cal.

Order from Nearest Office

M. P. HANDBOOK
MOTION PICTURE ELECTRICITY
PICTURE THEATRE ADVERTISING
MOD. THEAT. CONSTRUC.
TECH. OF PHOTOPLAY
SCREENCRAFT
(Check book or books desired)

Enclosed ..... Money Order will cover cost, as per prices in this adv.

Address.....
.....
.....

List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 134).

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

ADVANCED M. P. CORP.
The Woman Eternal (Seven parts—Drama).

ARROW FILM CORPORATION.
The Eyes of the World.
Ramona.

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BLUEBIRD PHOTOPLAYS, INC.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS.
Fall of the Romanoffs (Eight Parts).
Kismet.

JULES BURNSTEIN.
December—Shame (Produced by Duplex Films, Inc—Seven parts—Drama).

CENTURY COMEDIES.
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN-PARAMOUNT SERIES.
My Mother (Two parts).
My Father (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CORP.
Hearts and Clubs (Comedy).
Almost a Bigamist (Comedy).
More Haste Less Speed.
Betty's Big Idea.
Stepping Out.
Almost Divorced.
Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.

W. H. CLIFFORD PHOTOFILM CO.
Denny from Ireland (First Release of the Shorty Hamilton Series—Five parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five parts).

COMMONWEALTH PICTURES CORP.
The Frozen Warning (Drama).

CORONET FILM CORP.
Living Studies in Natural History
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

COSMOFOTOFILM, INC.
I Believe (Seven parts—Drama).

CREST PICTURES CORP.
The Lust of the Ages.
A Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.
Mother Love and The Law (Drama).

EBONY FILM CORP.
Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

M. S. EPSTEIN.
Kerensky in the Russian Revolution of 1917

FILM D'ART CORP.
Auntie's Triumph.
Cousins.

FLORA FINCH FILM CO.
"War Prides" (Two parts—Comedy).

FORT PITT CORPORATION.
The Italian Battlefront.
The Italian Stand on the Piave.

FRANCE FILMS, INC.
The Natural Law (Seven parts—Drama).

FRATERNITY FILMS, INC.
Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FUN-ART FILMS, INC.
A Rag, a Bone and a Hank of Hair (Two parts—Comedy).

BUD FISHER FILMS CORP.
Mutt and Jeff Animated Cartoons.

JOSEPH M. GAITES.
August—The Italian Battlefront.

GENERAL ENTERPRISES, INC.
Mother (Six ports—Drama—McClure Picture).
The Warrior (Seven parts—Drama—McClure Picture).
The Liar (Six parts—Drama—General Enterprise Feature).

GRAPHIC FILM CORP.
Moral Suicide (Seven parts—Drama).

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).
Raffles, the Amateur Cracksman (Seven parts—Drama).

HIGH CLASS FILM PRODUCTIONS.
The Struggle Everlasting (Seven parts—Dr.).

HOFFMAN-FOURSQUARE PICTURES.
The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).
The Eagle's Eye.

INTER-ALLIED FILMS.
Aerial Photograph (Box Kites and Captive Balloons with Cameras).
Falcons of the Sea (Hydroplanes for Coast Patrol).
Eyes of the Artillery (Use of Observation Balloons).

IVAN FILM PRODUCTION.
August—Babbling Tongues (Six parts—Dr.)
Married in Name Only (Six Parts—Drama).
Sins of Ambition.

KING-BEE FILMS CORP.
Sept. 1—The Goat (Two parts—Comedy).
Sept. 15—The Fly Cop (Two parts—Comedy).
Oct. 1—The Chief Cook (Two parts—Comedy).
Oct. 15—The Candy Kid (Two parts—Comedy).
Nov. 1—The Hobo (Two parts—Comedy).
Nov. 15—The Pest (Two parts—Comedy).
Dec. 1—The Bandmaster (Two parts—Comedy).
Dec. 15—The Slave (Two Parts—Comedy).
Jan. 1—The Stranger (Two parts—Comedy).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

M'CLURE PICTURES.
Mother (Drama).

MOE STREIMER.
June—A Daughter of the Don (Ten parts—Drama).

ORO PICTURES CORP.
Who Knows? (Six parts—Drama).
Loyalty (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PATHE EXCHANGE, INC.
To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.
Moy-toy Troupe (Release No. 12, "Little Red Riding Hood").
Moy-toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japoland").

PIONEER FILM CORP.
Nov. 1—Danger Signals (Seven parts—Drama).

W. H. PRODUCTIONS.
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bargains (Six parts—Drama).

PYRAMID COMEDIES.
In and Out (Two parts).
Love and Lunch (Two parts).
Beach Birds (Two parts).
Beauties and Bombs (Two parts).

RANKIN-LEE, INC.
Nov.—A Modern Lorelei.

HARRY RAVER.
The Public Defender (Drama).
The Hand of the Hun (Four parts—Novelty).

RENOWNED PICTURES CORP.
June—In Treason's Grasp (Five parts—Drama
A Soul for Sale (Six parts—Drama).
Weavers of Life (Drama).

ROBARD PLAYERS.
Mothers of Men (Five parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.
Who Shall Take My Life? (Seven parts—Dr.).

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).

S. & S. PHOTOPLAYS, INC.
Redemption (Six Parts—Drama).
Disillusioned.
Just a Woman.

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

TWEDE COMEDY CO.
The Recruit.

ULTRA FILMS, INC.
A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama)

VENUS FILMS.
The Triumph of Venus.

VICTORIA FEATURE FILMS.
Sept.—The Fated Hour (Six Parts—Drama).
Sept.—The Slave Mart (Six Parts—Drama).

WESTERN IMPORT FILM CO.
Mickey (Seven parts).

Producers—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

It Has Paid Others. It Will Pay You

to investigate our system of SELLING MACHINES on the PARTIAL PAYMENT PLAN.

We will sell you a latest type MOTIOGRAPH, SIMPLEX or STANDARD Moving Picture Machine on a SMALL PAYMENT DOWN, BALANCE on MONTHLY INSTALMENT.

Write today for information and catalog.

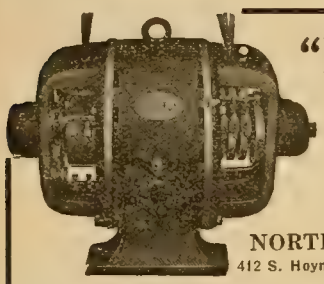
AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade

Dealers in Motiograph, Simplex, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers, and everything pertaining to the Moving Picture Theatres.

Third Floor, Mallers Building
Cor. Madison St. and Wabash Ave.
Chicago Ill.

WE SELL ON THE INSTALMENT PLAN



"MARTIN"—ROTARY CONVERTER

FOR REAL SUN-LIT PICTURES

PERFECT REEL DISSOLVING

WRITE FOR FURTHER INFORMATION

NORTHWESTERN ELECTRIC CO.

412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street, W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request

Appointed by Agreement Dated 7/8/14 THE OFFICIAL ORGAN of
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74.

MOTION PICTURE DIRECTORY COMPANY

8 Fifth Avenue, New York Phone—3227 Chelsea
425 Ashland Block, Chicago Phone 2003 Randolph

Addressing Multigraphing Printing Typewriting

Thirty-five Years' Practical Experience

Foreign and Domestic Stained Glass

for Theatres, Public Buildings, Churches, etc.

Estimates and Special Designs furnished on application on Leaded Lights for Doors, Halls, Staircases, Skylights or any stained glass effect desired in your theatre.

Benjamin Sellers & Sons

79-84 Bible House, New York City

Verdicts are Formed after Evidence and Convincing Facts Have Been Submitted

Speer Alterno Carbons

FOR A.C. WORK

and

Speer Hold-Ark Carbons

FOR D.C. WORK

Produce Incomparable Results—results mould operators' opinions—opinions determine the verdicts—verdicts establish the reputation. The operators' "stamp of approval" places Speer Projector Carbons in that exclusive class of motion picture supplies most essential to improved projection.

PARAMOUNT FEATURES

ALTERNO CARBONS

Perfect Projection—Wanderless Arc.
Noiseless Operation—Brilliant Illumination.
Bright, Flickerless, Eye-Resting Light.
No Change Required in Booth Equipment.

ESSENTIAL ADVANTAGES

HOLD-ARK CARBONS

Permanent Arc — Longer Life
Perfect Crater — Minimum Adjustment
Hard Core and Metal Coating
Elimination of Projection Difficulties

When ordering specify whether for alternating or direct current. Each style has a special duty to perform. Substitutions or attempted alterations are costly.

Write today for descriptive literature

"THE CARBONS WITH A GUARANTEE"

SPEER CARBON COMPANY

ST. MARYS, PA.

DU PONT FABRIKOID

REG. U. S. PAT. OFF.

Seats That Stay New

DU PONT FABRIKOID is the only upholstery material that will withstand the perspiration, heat and dust tests of the Moving Picture Theatre and still remain beautiful, sanitary and serviceable.

DU PONT FABRIKOID is absolutely water, grease, stain, dirt and germ proof. It is as handsome, soft and satisfying as the costliest leather, yet will outwear any leather in this service.

DU PONT FABRIKOID is washable. Plain soap and water will keep it permanently handsome and sanitary. There is economy for you and luxury for your patrons in DU PONT FABRIKOID.

Let Us Prove It With a Sample.

DU PONT FABRIKOID CO.

WILMINGTON, DELAWARE

Canadian Office and Factory

NEW TORONTO, ONT., CANADA.

McKINLEY MUSIC COMPANY

(F. K. ROOT & CO.)

Executive Offices:

Chicago Prof. Office: Grand Opera House Bldg. | 1501-1513 E. 55th St. Chicago, Ill. | New York Prof. Office: 145 W. 45th St.

Our numbers may be used without payment of fees or royalties. Here are a few of our good ones. Send for our complete list.

Way Down in Macon, Georgia, I'll Be Makin' Georgia Mine
Giddy Giddap! Go On! Go On! We're on Our Way to War!
When a Boy Says Good-Bye to His Mother, and She Gives Him to Uncle Sam
Dirty Dozen, The
I'm Just Crazy 'Bout That Stuff Called Love
Ragtime Lullaby
A-M-E-R-I-C-A Means I Love You, My Yankee Land
That Beautiful Baby of Mine
I Ain't Got Nobody Much
I'm a Real Kind Mama Lookin' for a Lovin' Man
My Fox Trot Girl
Paradise Blues
Sweet Cookie Mine
Come Back and Love Me in Lilac Time
If You've Never Been in Dreamland, You've Never Been in Love
On the Rockin' Rosa Lee
Everybody Loves a Big Brass Band
Moonlight Blues Waltz

La Cinematografia Italiana ed Estera

Official Organ of the Italian Cinematograph Union

PUBLISHED ON THE 15th AND 30th OF EACH MONTH

Foreign Subscription: 20 francs. per annum

Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

QUICK

Railroad Service in New York State and Pennsylvania

Complete Line of All Supplies for Moving Picture and "Legitimate" Theatres—Prices Right—Open Night and Day

WIRE WRITE RIDE

Moving Picture Machine Co., Binghamton, New York

In answering advertisements, please mention The Moving Picture World

GOLD KING SCREEN

Perfection in Projection—Ten Days' Free Trial

Try before you buy is your privilege.

GOLD KING SCREEN CO., Altus, Oklahoma

Motor Drive—17"x17"x7"—Weighs but Twenty Pounds—Takes Standard Size Reels and Film

The De Vry Stood the Acid Test

The Ford Motor Company writes:

"We would be glad to go on record, and have any prospective customer write us at any time, when we would be glad to advise them of the very satisfactory service that the De Vry Portable M. P. Projectors are giving us. "They are successful, and we have had no trouble with them whatever.

"FORD MOTOR COMPANY, M. P. Dept."

Ford Uses Fifty-One De Vry's.

THE DE VRY CORPORATION, 117 North Fifth Ave., Chicago, U. S. A.

Employ **EVANS'** SERVICE for your DEVELOPING and PRINTING and profit by our superior facilities, greater experience and prompt service.

Remember quality workmanship insures public approval and public approval spells producer success.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone St. Nicholas 3443

WONDERFUL CARBON CHANGES A. C. TO D. C.

THIS CARBON ELIMINATES THAT "TERRIBLE NOISE" that is so COMMON with the "OLD ROARING" A.C. ARC. It produces a PURE WHITE, STEADY LIGHT and IMPROVES A.C. PROJECTION 100%. PORTER STAKES HIS REPUTATION ON THE RESULTS. Stock on hand. Can make PROMPT shipments. Write or Call for SAMPLES. Make your own TEST. PORTER handles THE ONE BEST OF EVERYTHING FOR ADVANCED PROJECTION.

B. F. PORTER, 1482 Broadway (on the Square), at Times Square, New York

TYPHOON COOLING SYSTEM

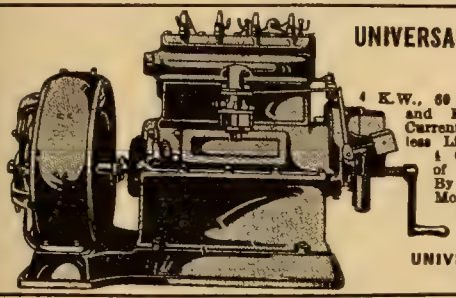
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED

CAMERA MEN SENT ANYWHERE

985 Market St., San Francisco, Cal.

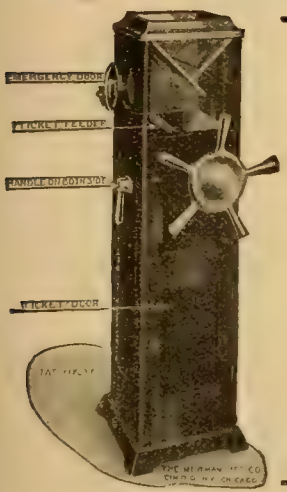


UNIVERSAL ELECTRIC GENERATOR SET

4 K.W., 60 or 110 Volt. Dependable and Efficient. Smooth, Direct Current, and consequent Flickerless Light. Direct connected to 4 Cylinder, 4 Cycle Engine of unquestioned reliability. By all odds the best for Moving or Permanent Picture work.

Write for Bulletin 38.

UNIVERSAL MOTOR CO.
Oshkosh, Wis.



"NEWMAN" Ticket Chopper

Safeguard against having your tickets used over again and resold. Circumstances sometimes cause many men to yield to temptation. Newman's ticket choppers positively chop and positively insure you against any collusion between ticket seller and ticket taker. The most practical and most attractive choppers made. Write in for 1918 Catalog of Ticket Choppers, Brass Frames and Rails.

The Newman Mfg. Co.
717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Established 1882

Coast Representative—G. A. Metcalfe, 119 Golden Gate Ave., San Francisco, Cal.
Canadian Representative—J. T. Malone Films, Ralto Theatre Bldg., Montreal, Can.

Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

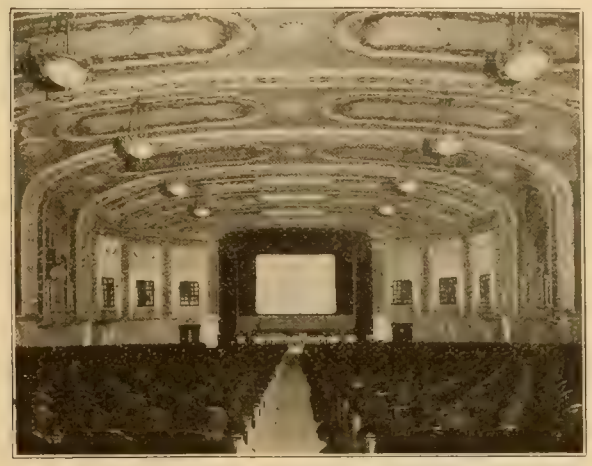
EASTMAN FILM

The result of highest grade materials and painstaking manufacture is shown in the results on the screen.

Identifiable by the words "Eastman" and "Kodak" on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Send For Our
New Theatre Catalog
Eighty full-page illustrations—many in colors—of theatres we have ornamented.



BROADWAY-STRAND THEATRE, CHICAGO
MARSHFIELD AMUS. CO., Owners
2,000 Seats—Interior Decorations Italian Renaissance Period

Our new catalog will give you many valuable ideas of theatre design and arrangement.

Send Plans for Special Designs of
Ornamental Plaster Decorations

THE DECORATORS SUPPLY CO.
Archer Ave. and Leo St. CHICAGO, ILL.

Gundlach
Projection Lenses

give clean cut definition with the utmost illumination. This is all that you can expect from perfect lenses. The universal use of these lenses is the best evidence of their superior quality. They are sold on approval by all dealers and furnished as the regular equipment with the best machines.

ITS ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N.Y.

To All Motion Picture Exhibitors

WAR TAX!

Allied Exhibitors Legislative Committee

H. P. Varner
Of North Carolina
CHAIRMAN

Lee A. Ochs
Of New York

Ernest H. Horstmann
Of Massachusetts
TREASURER

Judge O'Donnell
Of Pennsylvania

Frank Rembusch
Of Indiana
SECRETARY

THE undersigned committee of the **Allied Exhibitors' Organizations** of **America** elected by the **Joint Conventions** of all **Exhibitors' Organizations,** held at **Washington, D. C.,** December 11th and 12th, hereby request the fullest co-operation and assistance of every motion picture exhibitor in America.

We are charged with the duty of gathering the exact and absolute truth of how the war tax is affecting every motion picture theatre, with a view of securing through united effort a readjustment of the war excise taxes on motion picture theatres and film for presentation to Congress.

Therefore we respectfully request each and every exhibitor to fill out the following blank, giving the full facts and figures available, the experience of each theatre, and forward immediately by mail to:

FRANK REMBUSCH,
Secretary, Allied Exhibitors' Legislative Committee, Indianapolis, Ind.

How does the business of your theatre for the month of November, 1916, compare with the month of November, 1917?

.....

Have you suffered a comparative loss? and to what do you attribute same?

.....

DO IT NOW!

Did the war tax affect your business? and to what extent?

.....

General remarks: .....

.....

Your answer will be doubly effective if you send it immediately.

A letter of explanation will be very acceptable.

LEW HAAS SAYS:

SERVICE COURTESY U-T-E CORPORATION EFFICIENCY

OF SILVERTON COLORADO

"IT IS A PEACH—IT ADDS 50% TO MY PICTURE!"

Silverton, Colorado, May 21, 1917.

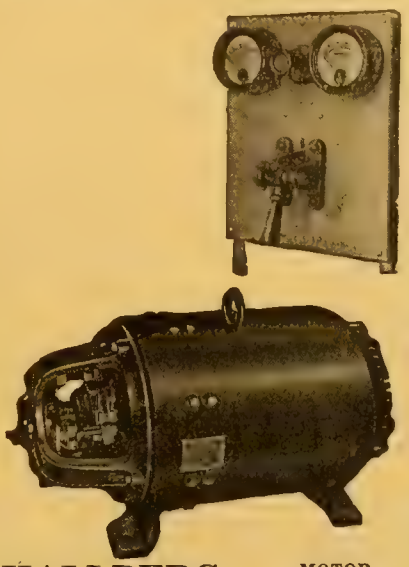
UNITED THEATRE EQUIPMENT CORP., New York, N. Y.

Gentlemen:

I have my Hallberg motor generator installed and I want to tell you it is a peach. I get a perfect light at from 35 to 40 amps. and it adds 50% to my picture. All the "juice" men here gave it the "once over" and all said that it was the best little outfit they had ever seen. You may consider this a big compliment, Mr. Hallberg, as we have some of the best electricains in the country here in this town.

I want to ask you if the rotor should not have a little end play. I want you to send me a set of brushes and some grease. If you have any more don'ts to give me, all right. Send me bill for supplies and will send check.

Yours respectfully,
LORENZON & HAAS,
By Lew Haas, Mgr.



HALLBERG MOTOR GENERATOR
For One or Two Lamps—Single or "TWIN UNIT."

HALLBERG MOTOR GENERATORS

Make the Best Light with the Lowest Cost and are Used by All Leading Theatres where

PERFECT PROJECTION IS ESSENTIAL

WE ARE THE DISTRIBUTORS FOR U. S. A. AND CANADA

"Everything for the Motion Picture Theatre Except the Film."

POWERS CAMERAGRAPH
THE BETTER M. P. MACHINE

VELVET GOLD FIBRE SCREEN
Is the Last Word in Projection Screens

U. T. E. ARC CONTROLLER
Helps the Operator and Improves Your Projection

EDISON MAZDA "C" LAMPS
REGULAR AND PROJECTION TYPE.

NATIONAL CARBONS
Give Brilliant, Steady Light

NOVELTY SLIDES
Are Up to the Minute and Beautiful to Look At

Fulco Specialties—P. T. E. Condensers—U. T. E. Film Cement, etc.

BRANCH OFFICES:

New York, N. Y.—729 Seventh Ave.
Boston, Mass.—129 Pleasant Ave.
Philadelphia, Pa.—1233 Vine St.
Pittsburgh, Pa.—940 Penn Ave.
Cincinnati, O.—115 W. 7th St.
Detroit, Mich.—57 E. Elizabeth St.
Omaha, Neb.—13th and Harney Sts.
Minneapolis, Minn.—16 N. 7th St.
Cleveland, O.—Columbia Bldg.

U. T. E. SALES AGENTS:

Kansas City, Mo.—K. C. Machine & Supply Co., Inc., 813 Walnut St.
Des Moines, Ia.—K. C. Machine & Supply Co., Inc., Utica Building
Chicago, Ill.—E. E. Fulton Co., 154 Lake St.

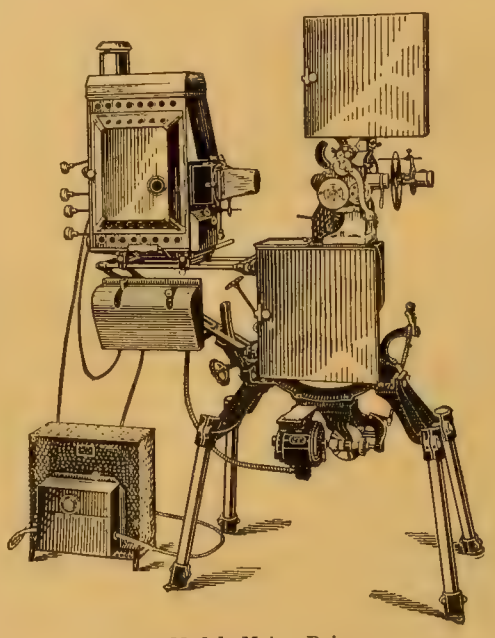
United Theatre Equipment Corporation

H. T. EDWARDS, Pres. J. H. HALLBERG, Vice-Pres.

Executive Offices: 1604 Broadway, New York

REMEMBER

100% efficiency for the 100% dollar is the standard set and maintained by POWER'S CAMERAGRAPH



6 B Model, Motor Driven

By efficiency we mean the projection of clear, steady pictures, sharply defined on the screen, together with a serviceable durability in mechanical operation that reduces repair bills to a minimum.

Nicholas Power Company

Incorporated

Pioneers of Projection

90 GOLD STREET NEW YORK

POWER'S CAMERAGRAPH

• ASSURES •

PEERLESS PROJECTION

Vol. 35, No 2 January 12, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Goldwyn Pictures

All shrewd seamen play safe by keeping "an anchor to windward."

Goldwyn Pictures are the "anchors to windward" that enable exhibitors everywhere to make a profit regardless of conditions.

Copyright 1917 by the Chalmers Publishing Company

Chalmers Publishing Company 516 Fifth Ave. New York

Yes! something surely did happen to Bobby at "FIVE TO FIVE"
It's a sparkling
CHRISTIE COMEDY
With
Bobby Vernon
Being booked by
BEST THEATRES EVERYWHERE
Your audiences will like it
directed by
A. J. E. Christie
CHRISTIE FILM CO
LOS ANGELES

Your Seats Are Waiting for Thirty-Million People!

This number has been aroused to a fever pitch of interest through seeing the Billboards throughout the United States and through reading this famous story in the Saturday Evening Post. They are now

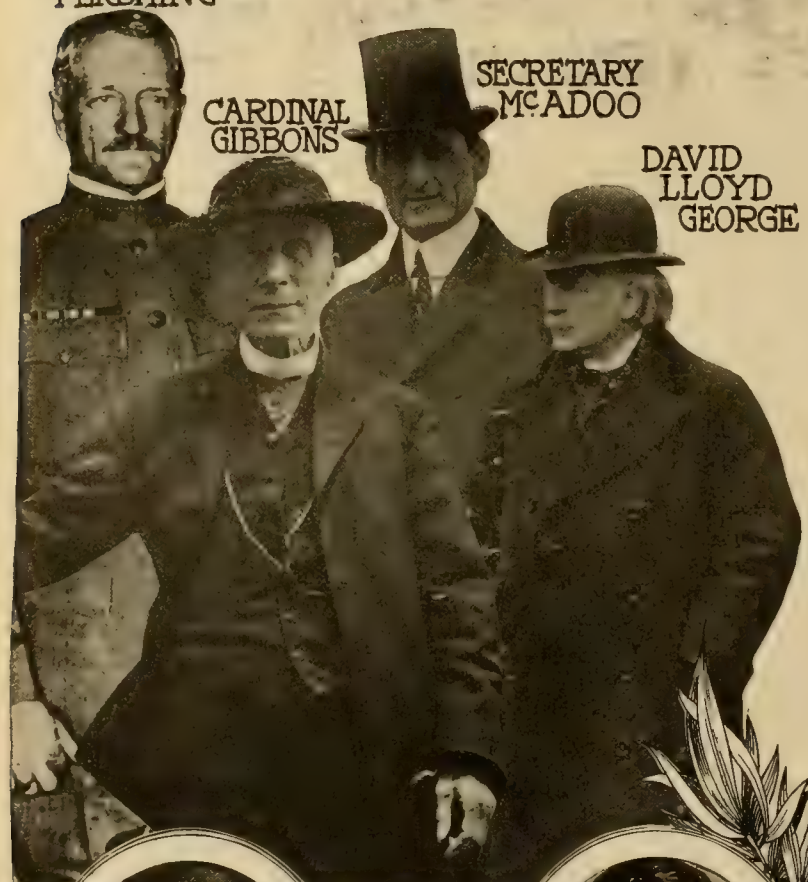
Waiting to See the Picture

Distributed by George Kleine System Throughout the United States

ON TO VICTORY

NEW YEAR'S GREETING FROM THE WORLD'S MOST FAMOUS MEN

SPECIAL UNIVERSAL ANIMATED WEEKLY RELEASE FOR 1918



Exactly as last year -- the Universal comes to bat again with its Big opening New Year smash for Exhibitors with "ON TO VICTORY," a big news reel SPECIAL carrying the messages of the world's famous men to the American public. Telegrams and cablegrams included in this great "ON TO VICTORY" message from such noted personages as President Wilson, General Pershing, Cardinal Gibbons, Herbert Hoover, Ambassador Gerard and scores of others.

Book this tremendous "ON TO VICTORY" special. Tell your local newspapermen about it. They will give you loads of free publicity on it. The biggest thing of the season in SPECIALS. Shows in pictures all the BIG leaders of the world's work —gives their messages—a thrilling special that will pull like a mustard plaster. Book thru your nearest Universal Exchange. SPECIAL POSTERS.

UNIVERSAL
FILM MFG. CO.
CARL LAEMMLE, President
"The Largest Film Mfg. Concern in the Universe"
1600 Broadway, New York

First of the great Finley Nature Picture Series will be released January 14. This first release will come in full reel form. The remaining releases will come in split reel form with a highly interesting half reel, of other fancinating subjects constituting the remainder of the reel each week. If you haven't as yet spoken for this fancinating series, do so now to your nearest Universal Exchange, and do it quickly. This original series made under the personal supervision of William F. Finley, Superintendent, Fish and Game Commission of Oregon, will draw a patronage you never had before. Book this series now.

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

1600 Broadway "The Largest Film Manufacturing Concern in the Universe" New York

GRACE CUNARD

IN HER OWN SENSATIONAL PRODUCTION—A RAW FLESH DESERT DRAMA of A WOMAN'S WICKEDNESS and EXPIATION.

"HELL'S CRATER"

TAKE advantage of the tremendous punch title and box office power of this feature. It will pull like a team of horses. You'll get this production on terms that will allow you to make some money for yourself instead of giving it all to some producer who has to pay an absurd salary to a Star who half of the time hasn't an adequate story behind him. Book thru your nearest Universal Exchange.

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

PARAMOUNT ARTCRAFT
Progress-Advance
NEW YORK NOVEMBER 29, 1917
LENORE ULRIC
PROGRESS-ADVANCE
TY FOR ADVANCED ADMISSION PRICES
Help Your Country
and see a good show too
EXHIBITORS SERVICE DEPARTMENT
BOOKS FOR MONEY
Discussion on Serviceable Service
By CARL HORTON PIERCE
EXPLOITING "THE WOMAN C
Theodore L. Hays Gives De Mille's
Splendid Presentation in Big St. Pau
PARAMOUNT ARTCRAFT
Progress-Advance
HIRAM ABRAMS AMPLY JUSTIFIES
INCREASED ADMISSION PRICES
Paramount President Issues Statement Upholding Advance
"Dollar No Longer Ten Dimes, But Four Quarters" He Says
By HIRAM ABRAMS
Paramount News
FOR THE EXHIBITORS' INFORMATION AND NEWSPAPER AND PROGRAM PUBLICITY
Artcraft Activities
MARY PICKFORD HAS STRONG ROLE IN "STELLA MARIS"
PARAMOUNT SHORT SUBJECTS
Features In All But Length
This advertisement, reprinted from the Saturday Evening Post of December 8th, is an investment
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
Paramount Pictures
ARTCRAFT PICTURES
Iphia Scores!
Music Suggestions
"The Little Princess"
Jennie Cushing

If Exhibitors don't know

What is in this great little "Service Magazine"; if they don't consider the other fellow's ideas of any value or use the music cues, etc. to say nothing about the news of future productions—

It's up to them—

—because it is free to any exhibitor merely for the asking, and lots of them tell us it's the most useful magazine they get.

It's just one thing more you can get with Paramount and Artcraft Pictures.

Reasons Why

the series of photoplays with Benjamin Chapin entitled "The Son of Democracy" will be one of the greatest business stimulators the motion picture industry has ever known.

FIRST It is a twenty-reel picture, *bigger* than any feature that has ever been released.

SECOND—Benjamin Chapin is a *star attraction*, big enough to play 28 consecutive performances at the Strand, and follow with 245 performances at the Globe Theatre.

Benjamin Chapin

in

"The Son of Democracy"

a series of dramatic film stories of America in the making—written and directed and produced by Benjamin Chapin—has *an appeal so wide, a scope so broad*, that it will stack up with the best drawing cards you ever booked.

FOURTH—As an emotional drama, literally teeming with human interest and big, thrilling situations that make the leading figure stand out among the greatest, not only of the world, but of all time.

FIFTH—This tremendous series of attractions is backed by one of the most comprehensive special National Advertising Campaigns and a big direct-by-mail campaign, and the general publicity pressure of the Vast Paramount Organization.

SIXTH—Back of all the other "reasons why" is the association of Benjamin Chapin and Paramount Pictures, backed by the prestige of Paramount Pictures, and the tremendous National Advertising Campaign —Benjamin Chapin will be able to attract infinitely more business than with any other association.

Is distributed by

Paramount Pictures Corporation

Joseph M. Schenck *presents*

"FATTY" ARBUCKLE

in

"A Country Hero"

FOR speed, real downright fun and hilarity, there never was a better laugh-provoker than the latest Paramount-Arbuckle comedy.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

Paramount Pictures

Paramount Pictures

—something new

How many times have you heard people say—"*I like the news-pictures* as much as anything."

It's the "*pep*" and "*variety*" they like.

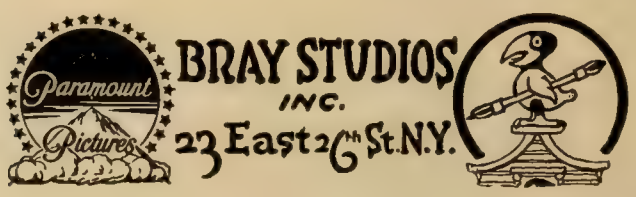
Then why not give them more—you can't buy two or three without duplication.

—but you can add "The Magazine on the Screen" which is *exclusive* and *better.*

Add the Paramount-Bray Pictograph to your program.

See it and you'll book it—

It puts "zip" into your show.



Paramount-Mack Sennett Comedies

"An International Sneak"

—is a queer bird!!! a biped with flop ears.

Generally masculine and the local variety is often discovered in the back room at *"Wallicks"*

The common or garden name is Automobile Inspector or Shoo Fly Cop—due perhaps to a faculty for disappearing suddenly when the door opens or ability to cop anything.

They can invariably be recognized by the company they *keep.*

FAMOUS PLAYERS-LASKY CORPORATION

Paramount-Mack Sennett Comedies

"AN INTERNATIONAL SNEAK"

with

Chester Conklin

Billy Armstrong

and

Ethel Teare

produced under the personal supervision of

MACK SENNETT

admittedly the leading director of comedies and picker of successful ideas of showmanship.

SELECT SP PICTURES

ALICE BRADY

IN

"WOMAN AND WIFE"

adapted by Paul West, from

CHARLOTTE BRONTE'S

immortal novel

"JANE EYRE"

directed by Edward Jose

This is Alice Brady's Second Select Picture

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

The vanguard of a New Year of wonderful Standard Pictures

William Fox will release New Year's Day

THEDA BARA

in

Du Barry

A powerfully interesting Theda Bara Super Production
French History's most dazzling and most powerful adventuress
From lowly origin, she reached the heights and ended on the guillotine

A splendid production directed by J. Gordon Edwards

OTHER STANDARDS THAT SHOULD BE BOOKED NOW

A DAUGHTER OF THE GODS *with* ANNETTE KELLERMANN

THEDA BARA'S *Super Production* THE ROSE OF BLOOD

TREASURE ISLAND

JANE *and* KATHERINE LEE *as* TROUBLEMAKERS

FOX FILM CORPORATION

START THE NEW YEAR RIGHT
WITH
FOX SPECIAL FEATURES

GEORGE WALSH

CARL HARBAUGH

GEORGE WALSH
is making the
Greatest Picture of his Career

WILLIAM FOX *is producing for him with*
CARL HARBAUGH *as director*

JACK SPURLOCK-PRODIGAL

A story read by more than 5 MILLIONS OF PEOPLE in THE SATURDAY EVENING POST written by GEORGE HORACE LORIMER

The Most Genuinely Laughable Story ever filmed, with the most Genuinely popular star for the title part

RELEASED *ONLY* TO THOSE EXHIBITORS
WHO CONTRACT FOR FOX SPECIAL FEATURES

JANUARY RELEASES PRECEDING THIS PICTURE ARE WONDERS IN THEMSELVES-

MME. SONIA MARKOVA

TOM MIX

VIRGINIA PEARSON

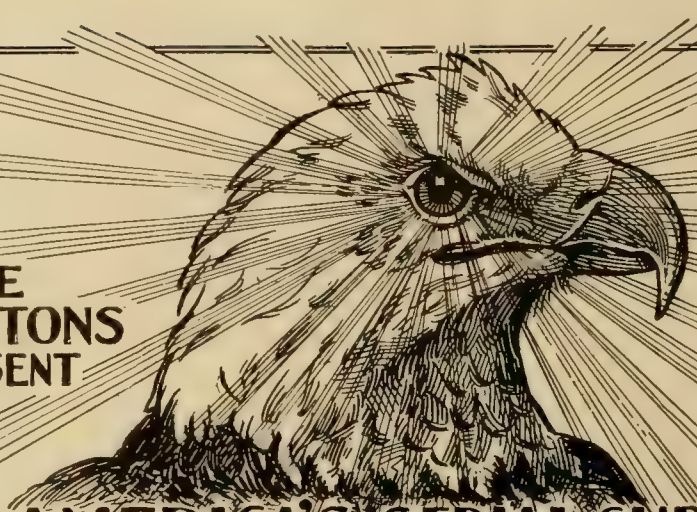
MME. SONIA MARKOVA in A HEART'S REVENGE

TOM MIX in CUPID'S ROUND UP

VIRGINIA PEARSON in STOLEN HONOR

WIRE, WRITE OR TELEPHONE NEAREST BRANCH TODAY

FOX FILM CORPORATION



THE WHARTONS PRESENT

A PATRIOTIC APPEAL

AMERICA'S SERIAL SUPREME

"THE EAGLE'S EYE"

THE STORY OF
THE IMPERIAL GERMAN GOVERNMENT'S
SPIES AND PLOTS IN AMERICA

By WILLIAM J. FLYNN
RECENTLY RETIRED
CHIEF OF U.S. SECRET SERVICE

PRODUCED WITH A GREAT COMPANY HEADED BY
THE POPULAR STARS

King Baggot and Marguerite Snow

OUR TRADE SHOWING

WILL TAKE PLACE SHORTLY AFTER JANUARY 1st

Exhibitors are Extended a Cordial Invitation to be Present.
Particulars will be Furnished by the Nearest
Foursquare Exchange

U.S.A. T.W. WHARTON L.D. ITHACA, N.Y.

DISTRIBUTED BY
FOURSQUARE EXCHANGES
PRINCIPAL OFFICE - 729 SEVENTH AVENUE - NEW YORK
BOOKING OFFICES IN ALL PRINCIPAL CITIES

4 SQUARE EXCHANGES

Another all Star Series Triumph

HAROLD LOCKWOOD
in The AVENGING TRAIL

A great big outdoors drama that compels the admiration of the masses.

Produced by the Yorke Film Corporation from the Henry Oyen novel "Gaston Olaf"
Adapted by Fred J. Balshofer and Mary Murillo--directed by Francis Ford in 5 Acts.

METRO

offers its splendid productions at a price the exhibitor can afford to pay

Compare

METRO PICTURES

with all the others and find a box office match for the incomparable

BLUE JEANS

with VIOLA DANA

for Draft 258 *with*

MABEL TALIAFERRO

Both tremendous special attractions backed by Metro's consistently splendid *All Star Series Productions*-Metro leads the entire field on merit and with pictures

at a price the exhibitor can afford to pay

In these times especially show

METRO PICTURES

Metro Star Series Productions are bigger, better, finer box office attractions than most specials now offered to Exhibitors.

Two splendid examples

FRANCIS X. BUSHMAN *and* BEVERLY BAYNE *in* RED, WHITE & BLUE BLOOD

Wonderful

EMILY STEVENS *in* DAYBREAK

at a price the exhibitor can afford to pay

YOU ARE CORRECT, MR. MASON

The Exhibitor is tired of "Holding the bag"

Leslie Mason is managing editor of the Exhibitors Trade Review. It is Mr. Mason's important duty to reflect the views of the motion picture exhibitors of the United States.

"When the exhibitor gets tired of paying $100.00 a day for a $25.00-a-day film," states Mr. Mason in the December 22nd issue of the Review, "the producers will get tired of paying a $200.00-a-week star $2000.00 a week salary."

"Whether the producer is tired of doing this as yet or not, the exhibitor is getting tired of 'holding the bag' and the sooner the manufacturer realizes it the better for him."

Mr. Mason says the monetary value of stars is determined by the figures at which the public is willing to "redeem" them at the box office.

A great many exhibitors have already discovered that there is a very definite limit to the prices they can pay and make a profit.

Tom Moore of Washington told you last week how, when he reached that limit, he cancelled ninety contracts with a certain company.

TOM MOORE HAS BOOKED PATHE PLAYS.
THERE'S A REASON! LET US TELL IT TO YOU.

J. A. Berst

Vice-President and General Manager,
Pathé Exchange, Inc.

Pathé

The NAULAHKA

by

RUDYARD KIPLING

and WOLCOT BALESTIER

is now presented as a superlative feature in

EIGHT PARTS

The magic, the witching mystery of the East, *is in this* superb production.....

ANTONIO MORENO

AND

DORALDINA

with WARNER OLAND, HELENE CHADWICK *and* MARY ALDEN *in the cast* .....

Directed by GEORGE FITZMAURICE, the man who has never made an unsuccessful picture.....

Produced by ASTRA

COMING SOON

Pathé

TOTO

IS HERE!

The MOVIE DUMMY

TWO PARTS

RELEASED JANUARY 13th

Produced by ROLIN ... Direction of HAL ROACH

There is no other screen comedian like him.
This quaint little man had all New York laughing;
Now he will cause a roar from Maine to California.

Ask the nearest **PATHÉ** exchange to show you this funniest of comedies — *TOTO'S* first

ONE TWO REEL comedy every month

PATHÉ PLAYS

A GREAT STAR IN THE BEST PLAY SHE HAS YET APPEARED IN .....

IRENE CASTLE

is announced in

CONVICT 993

A FIVE PART PATHÉ PLAY

Written by W.C.CLIFTON.... Directed by Wm. Parke.... Produced by ASTRA

This is the best Castle picture yet. It will keep audiences breathless wondering how it's all going to come out..... RELEASED JAN. 6th .....

Pathé

STANDING ROOM ONLY with
1600 SEATS
at 10¢, 15¢, 20¢ and 25¢!

That is what the GRAND OPERA HOUSE in New York City is doing on the PATHÉ SERIAL .....

The HIDDEN HAND

with

DORIS KENYON

SHELDON LEWIS, ARLINE PRETTY
and MAHLON HAMILTON .....

Let "The HIDDEN HAND" do the same for you

SHELDON LEWIS

DORIS KENYON

Pathé

GRAND OPERA HOUSE
23rd ST. & 8th AVE., NEW YORK CITY
PHONE 526 CHELSEA

New York, December 7 7 191

Pathe Exchange Inc.,
1600 Broadway,
N. Y. City.

Gentlemen:-

With regard to your new serial "THE HIDDEN HAND".

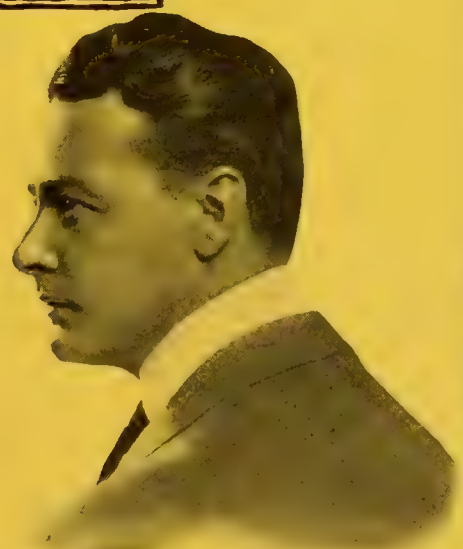
I want to give my fellow exhibitors a little "dope" on the serial. This is the first Pathe Serial I have used in the above theatre in three years. After being induced by the salesman to screen this serial, I gave him a three days' booking on it. The results were so surprising that I will hereafter use every Pathe Serial which looks anything like a drawing card such as "THE HIDDEN HAND".

I have one thousand one sheets, one thousand half sheets and one thousand three sheets posted from 34th Street to the Battery advertising this Serial. It is playing to standing room with my 1600 seats at 10¢, 15¢, 20¢ and 25¢.

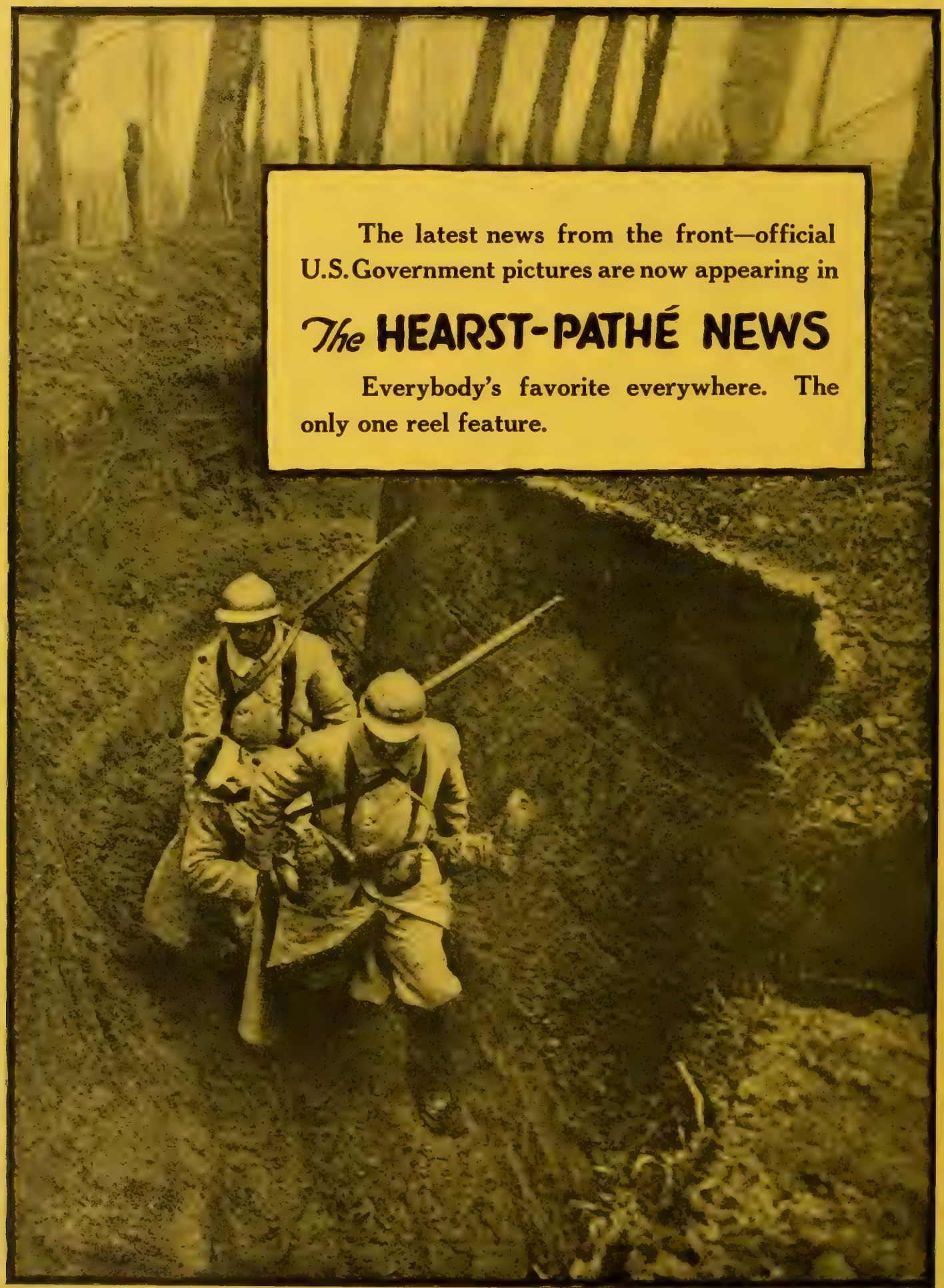
Hoping you will release another serial real soon, for which I will hold dates open, beg to remain
Yours very truly,
James F Thom Mgr

GRAND OPERA HOUSE
23RD ST. AND 8TH AVE.
NEW YORK CITY.

The FOUR STAR SERIAL
The HIDDEN HAND
Story by ARTHUR B. REEVE



ARLINE PRETTY MAHLON HAMILTON


The latest news from the front—official U.S. Government pictures are now appearing in
The HEARST-PATHÉ NEWS
Everybody's favorite everywhere. The only one reel feature.

An Advertisement
by
W. W. Hodkinson

Do Our Ideas Interest You?
Copies of the first of our Booklets, "What Shall We Do With the Motion Picture Business?" are now being sent free on request. It contains the Mastbaum letter and Mr. Hodkinson's reply. ALSO the Hodkinson Principles as applied to **Deposits, Booking Methods, Reel Tax, Rental Prices, Stars and Exchanges.** Write today.

THE NEW HODKINSON CIRCLE

Six years ago I laid down my first circle of principles. Since then, the trade has recognized that circle of "Longer Runs, Better Pictures, Higher Admissions, Better Theaters, Better Public, Longer Runs, etc.," as the basis of all exhibitor success.

Today I am building another circle—A CIRCLE OF BUSINESS PRINCIPLES which applies to the whole industry.

THE MOTION PICTURE PLUS, with all its unlimited possibilities, is ONLY ONE OF THE GREAT FORCES WHICH MAKE UP THAT NEW CIRCLE.

Four of these linked forces have already been announced:

1. A superior product in standard form, the PARALTA PLAYS, issued every two weeks. To these will soon be added other product of at least equal quality and quantity.
2. THE FINEST EXCHANGE SYSTEM IN THE LAND, that of the GENERAL FILM COMPANY. Through this arrangement, our salesmen and sales methods can and are being applied to our distribution without waste or duplication and WITH GREAT SAVING TO BOTH EXHIBITOR AND PRODUCER.
3. The Motion Picture PLUS. This will bring all our product to the forefront of public favor through our guarantee that the MOTION PICTURE PLUS SHALL FOREVER STAND FOR QUALITY ALONE in every element now prized by exhibitors and audiences—PLUS the greater range and power which the new process will give to any picture.
4. THE BUSINESS PRINCIPLES which we are introducing by establishing a genuine distributing organization, free from both producer and exhibitor control. BEHIND THIS IS THE FORCE OF THE WIDESPREAD DISCONTENT IN THE INDUSTRY TODAY, which is really only a blind searching for just that firm business foundation which we are establishing.

TO THESE FOUR GREAT FORCES I AM ADDING THREE OTHERS, AS PRACTICAL AND AS NECESSARY TO THE COMPLETION OF THE CIRCLE:

5. The first, now being accomplished, is PARTNERSHIPS WITH IMPORTANT EXHIBITORS OF IMPORTANT GROUPS OF EXHIBITORS in all exchange and strategic centers. These exhibitors will receive, through these partnerships, (1) the assurance of CONTINUED SERVICE OF QUALITY PRODUCTIONS and (2) A LARGE SHARE OF DISTRIBUTION PROFITS, to which they are entitled by their position, their investment and the support which they give us.
6. Coincident with the tieup with exhibitors will come A CLOSE RELATIONSHIP WITH GREAT PRODUCERS. To producers we offer an assured market, free from the restrictions of producer distribution, demanding nothing but the highest quality plays and talent which they can provide in far great degree when their only care is producing.
7. The Public will form the final link in our circle. National Publicity, tied to the unmistakable trademark-on-the-screen of the shape and size of the Motion Picture PLUS, will for the first time reach the public without waste and without confusion, assuring their support for the real quality which the public of today demands.

THERE IS A CONTACT WITH US FOR EVERY FIT ELEMENT IN THE BUSINESS.

Wm. W. Hodkinson

DISTRIBUTION

The PARALTA PLAYS are sweeping the country. Every territory is being covered with absolute protection for first-run, second-run and third-run houses. Write to the "HODKINSON SERVICE" of your nearest GENERAL FILM Exchange and arrange to see the beautiful PARALTA PLAYS. Then find out how our distribution plans meet your problem and protect you.

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York **Telephone, Murray Hill 2123**

PARALTA PLAYS
PICK OF THE PICTURES

The Second Paralta Play

Bessie Barriscale *in*

Directed by
REGINALD BARKER

"Madam Who?"

Written by
HAROLD MacGRATH

Advertising versus Camouflage
(Pronounce Calm-moo-flawj)

When a man **has** a real diamond **for sale**
and he tells **everybody** that it **is** a real diamond;
that's Advertising.
But when a man has a piece of **polished glass** for sale,
and he **tells** everybody it is a **real diamond;**
that's **Camouflage.** (Meaning fake.)
Camouflage is used by an **army** to **fool** the **enemy.**
By a **merchant** to fool his **customers.**
You **read** an AD about a **picture,** and it **says**
the picture is **glorific** and **magnolious.**
Then **you see** that picture.
And then you **don't** book it.
Then you **read** another AD about **the same picture,** and **it says**
the picture is **glorific** and **magnolious.**
Then you're **wise.** And **you** say: "Oh, camouflage."
You can **test** a diamond.
"A Man's Man" played Clune's Auditorium **(seating over 3,000)**
for a **full week,** and **packed-jammed** them in.
Now Mr. Clune **has booked** "Madam Who?" for **TWO weeks!**
We're **telling** you. That's **Advertising.**
Not Camouflage.

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE NEW YORK CITY

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

PARALTA PLAYS
PICK OF THE PICTURES

The First Paralta Play

J. Warren Kerrigan *in*

Directed by
OSCAR APFEL

"A Man's Man"

Written by
PETER B. KYNE

ROBERT BRUNTON, Manager of Productions

Sometimes it happens
that **two men** love the **same girl.**
Wow!
Then we have with us **two cave men**
fighting for the favor of the **one and only** female.
Everything goes; **biting,** clawing, gouging —
and the **big fellow** wins.
And brothers, partners, **friends** become bitter **enemies.**
Now, you can **measure exactly**
how much of a **real man** a party **is**
in **such** a situation. Just **how far** he has **advanced**
from the original **brute.**
Just how **closely** he **adheres** to the **man-code**
which puts "Honor" 'way up,
and "Unfairness" —— **this way out.**
And **when** you see a **man sacrificing** all his chances **to win,**
because **he knows** that his **friend** loves her
it **makes** you feel that this world
is a **pretty good** place.
So long as **a man's man,** like **John Webster,**
lives amongst **us.**

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE NEW YORK CITY

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

MR. FOREIGN BUYER

TIME AND TIDE WAIT FOR NO MAN

A WORD TO THE WISE SHOULD BE SUFFICIENT

PARALTA PLAYS

PICK OF THE PICTURES

ARE NOW AVAILABLE FOR YOUR FOREIGN TERRITORY

BUT—NEXT WEEK

THEY MAY BE SOLD

COMMUNICATE NOW WITH US

THE LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS

EXCLUSIVE EXPORTERS OF SPEER CARBONS

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

220 W. 42ND ST.
NEW YORK CITY

WE OPERATE EVERYWHERE

SCHLES

THE two initial releases of this series are **"THE SNAIL"** and **"DENNY FROM IRELAND"** — superproductions in five reels.

I am ready to negotiate **with STATE RIGHT BUYERS** either on outright sale or co-operative basis as governed by scale of percentages adopted by the **FIRST NATIONAL EXHIBITORS' CIRCUIT.**

A franchise for the entire series, with a guaranteed monthly release, is also available under the same conditions.

ONE PRICE ONLY for bonafide buyers upon application. All supplies at actual cost.

Ernest Shipman

17 West 44th St., New York City
(Murray Hill 5432-3)
Cable Address: "Ernship"
Executive Offices for
W. H. CLIFFORD PHOTOPLAY CO.

Goldwyn Pictures

GOLDWYN'S SUPREME ACHIEVEMENT

Opening to Landslide Business at the Box-Offices of North America: Beginning December 30

MARY GARDEN IN THAIS

by Anatole France

Directed by Frank H. Crane

The National Board of Review

after showing Mary Garden in "Thais" to its complete membership and passing it without a single elimination, says in a special report: "This production sums up the artistic achievements of the motion picture in interpretive and imaginative drama. Photographically it is a distinct stride forward, the acting of Mary Garden is notable, and the picture as a whole is an example of creative art."

Goldwyn Pictures

ANATOLE FRANCE'S CONGRATULATIONS TO GOLDWYN FROM PARIS!

The distinguished author of "Thais" and member of the Academy of Immortals sends Goldwyn this fervent appreciation of its magnificent production and famous star:

"Allow me to express to you the extreme joy I feel at the idea that my history of Thais has been visualized through the screen by your good efforts with a splendor unheard of. I am particularly happy to learn that the admirable artist, Mary Garden, who has sung so marvelously in the role of THAIS shall represent the same person on the screen. I wish to congratulate Goldwyn Pictures that they have been able to get this valuable co-operation and present this work with accomplished art."

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, President — EDGAR SELWYN, Vice President — MARGARET MAYO, Editorial Director

16 East 42d Street New York City

The Thomas A. Edison Studios *present*—

JAMES·MONTGOMERY·FLAGG'S
"GIRLS·YOU·KNOW"

Types of attractive Americans

A series of twelve original, humorous single-reel stories featuring distinctive types of attractive girls.

Ready for release at two week intervals beginning Jan. 2, 1918.

Distributed by
THE GEORGE KLEINE SYSTEM

Perfection Pictures

63 East Adams Street, Chicago
Branches in all principal cities.

George K. Spoor presents

MARY MacLANE

IN

Men Who Have Made Love To Me

ALL FIRST CLASS PICTURE THEATRES—Ask When!

THE REASONS WHY
Your Patrons Will Demand to See This Play

1. The stripping naked of a human soul.
2. The fame of this erratic author.
3. The widespread curiosity aroused by this story from her own pen.
4. The first opportunity to see her in pictures and know her intimately.
5. Revelations of the unusual love episodes of her own life, as written and enacted by herself.
6. Six leading men, lovers of this unique genius.

BACKED BY THE GREATEST NATIONAL ADVERTISING CAMPAIGN EVER GIVEN AN INDIVIDUAL STAR

Arrange Your Booking Dates NOW

Essanay

Distributed By George Kleine System Throughout The United States

Perfection Pictures

Perfection Pictures

"The Highest Standard In Motion Pictures"

Announcement for 1918:

A special series of Superfeatures of exceptional box-office pulling power have been prepared for release on the Perfection Pictures program during 1918.

INCLUDED ARE

TITLE — STAR

UNEASY MONEY.....Taylor Holmes
(IN SIX PARTS)
A Comedy-drama of the well-known story.
Produced by Geo. K. Spoor

BROWN OF HARVARD,
Hazel Daly and Tom Moore
(IN SIX PARTS)
Adapted from the sensational stage success of college life.
Produced by Wm. N. Selig

THE UNBELIEVER.....Specially Selected Cast
(IN SEVEN PARTS)
A stupendous production based on a powerful theme.
Produced by Thos. A. Edison, Inc.

I, MARY MacLANE.....MARY MacLANE
Revealing the love affairs of the noted authoress;
with herself in the title role.
Produced by Geo. K. Spoor

RUGGLES OF RED GAP.....Taylor Holmes
A comedy-drama from the famous stage success and story.
Produced by Geo. K. Spoor

GIRLS YOU KNOW..Types of Attractive Americans
A series of one-reel satires on society—one every two weeks.
Written by James Montgomery Flagg, the artist-author.
Produced by Thos. A. Edison, Inc.

Perfection Pictures
The Highest Standard In Motion Pictures

George Kleine System

DISTRIBUTORS

Perfection Pictures

"The Highest Standard In Motion Pictures"

Wm. N. Selig

PRESENTS THE SUPERFEATURE

BROWN of HARVARD

FEATURING

HAZEL "HONEY" DALY and TOM MOORE

An Adaptation in Six Parts from the Sensational Stage Success by Rida Johnson Young and Gilbert P. Coleman

George Kleine System

DISTRIBUTORS

Perfection Pictures
The Highest Standard In Motion Pictures

These are Times when Only BIG THINGS COUNT

The Biggest Achievement of Motion Picture History Is Now At Your Disposal

D.W. GRIFFITH'S GIGANTIC SPECTACLE

MR. EXHIBITOR

Here Is Your Golden Opportunity ¶ You can give this triumph of the screen to your patrons at your prices, providing you maintain a minimum charge of 25¢. ¶ Special engagements now booking in the leading motion picture theatres of the country. ¶ For terms and further particulars, address

EPOCH PRODUCING Corp.
807 Longacre Bldg. New York City
H E Aitken, Pres't. J.J.McCarthy, Gen. Mgr.

DO YOU KNOW

that the "Birth Of A Nation" has only been presented in the leading $2 theatres of the world and that it holds the record for length of runs and gross receipts in America?

50 million "Movie Fans"--the best patrons of popular amusements in the country--have never seen this masterpiece of action.

DO YOU WANT TO SECURE= *your percentage of this* VAST CLIENTELLE?

The Epoch Company can furnish at cost all advertising data that was a feature in the successful establishment of this great subject.

Special Arrangements to stimulate interest will be placed at your command.

This picture is the second TRIANGLE seven-reel super-production, to be released January 13, 1918, on the regular program, at NO EXTRA COST to exhibitors.

A RINGER FOR BUSINESS

—and one of the most artistic pictures that TRIANGLE has ever produced, a masterpiece of scenic beauty—is this seven-reel super-feature, **"I LOVE YOU,"** starring Alma Rubens. REMEMBER this picture is released January 13th, on the regular TRIANGLE program and

AT NO EXTRA COST TO EXHIBITORS

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH, President; R. W. LYNCH, Vice-President; FRED KENT, Treasurer; Y. F. FREEMAN, Gen. Mgr.

HERE'S PROOF!

W. E. GREENE

"IN SPITE OF THE PRICE PAID FOR THE NEW YORK RIGHTS, I BELIEVE THIS GREAT PICTURE WILL PROVE THE BIGGEST CARD I HAVE EVER BOUGHT"

WALTER E. GREENE

HARRY RAVER'S POWERFUL DRAMA

THE PUBLIC DEFENDER

WITH FRANK KEENAN - ALMA HANLON - ROBERT EDESON

HIRAM ABRAMS

"NEW ENGLAND CAME HIGH BUT SUCH PICTURES ARE RARE, AND THE BOSTON PHOTOPLAY CO. SIMPLY COULD NOT RESIST"

TERRITORY GOING FAST

RENOWNED PICTURES CORP.

1600 BROADWAY, NEW YORK

MARGARITA FISCHER

Whose winsome and happy personality has given her established box office value. In

"MOLLY GO GET 'EM"

which depicts the delightfully unconventional adventures of an indiscreet younger sister who is "misunderstood."

Produced by American Film Company Inc.
Samuel S. Hutchinson, President.

Available January 7
At all exchanges of the
Mutual Film Corporation

He's a pretty good Judge

Mutual Film Corporation

825-827 SOUTH OLIVE STREET
LOS ANGELES, CAL.

December 10,1917.

"THE MATE OF THE SALLY ANN".

Mutual Film Corporation,
220 South State Street
Chicago, Illinois.

ATTENTION MR. JOHN R. FREULER.

Gentlemen:

It gives us great pleasure to announce that after Mr. Mack Sennett, the well known producer, has personally pre-viewed Mary Miles Minter, in "THE MATE OF THE SALLY ANN", he placed his stamp of approval on this production by booking it for one solid week showing at his Sennett's Broadway Theater, Los Angeles, starting December 30th.

He also advises that all we need to show is pictures of this standard and we will have no trouble whatever in booking them to his theater. We believe, that when a gentleman of Mr. Sennett's standing in the picture world, puts his stamp of approval on the first Mutual Picture, that he has personally viewed with the idea of booking by booking it for one solid week, is a good criterion for theater managers to go by.

Yours very truly,

MUTUAL FILM CORPORATION

J. L. Merrick
Branch Manager.

M/H

THE SECOND of the HART SUPER-FEATURES!

A
FULL HOUSE
IS DRAWN~
BY THE ALL STAR CAST
in

"The BANDIT and the PREACHER"

BY C. GARDINER SULLIVAN with PRODUCED By THOS. H. INCE

WILLIAM S. HART

— as the BANDIT —

SUPPORTED BY

Robert Edeson ~ The Preacher
Rhea Mitchell ~~ The Girl
Herschel Mayall ~ The Heavy
Gladys Brockwell ~ The Vamp

— 5 reels —

A NUMBER OF TERRITORIES ALREADY SOLD. ~ COMMUNICATIONS CONSIDERED IN ORDER of RECEIPT

W. H. PRODUCTIONS CO.

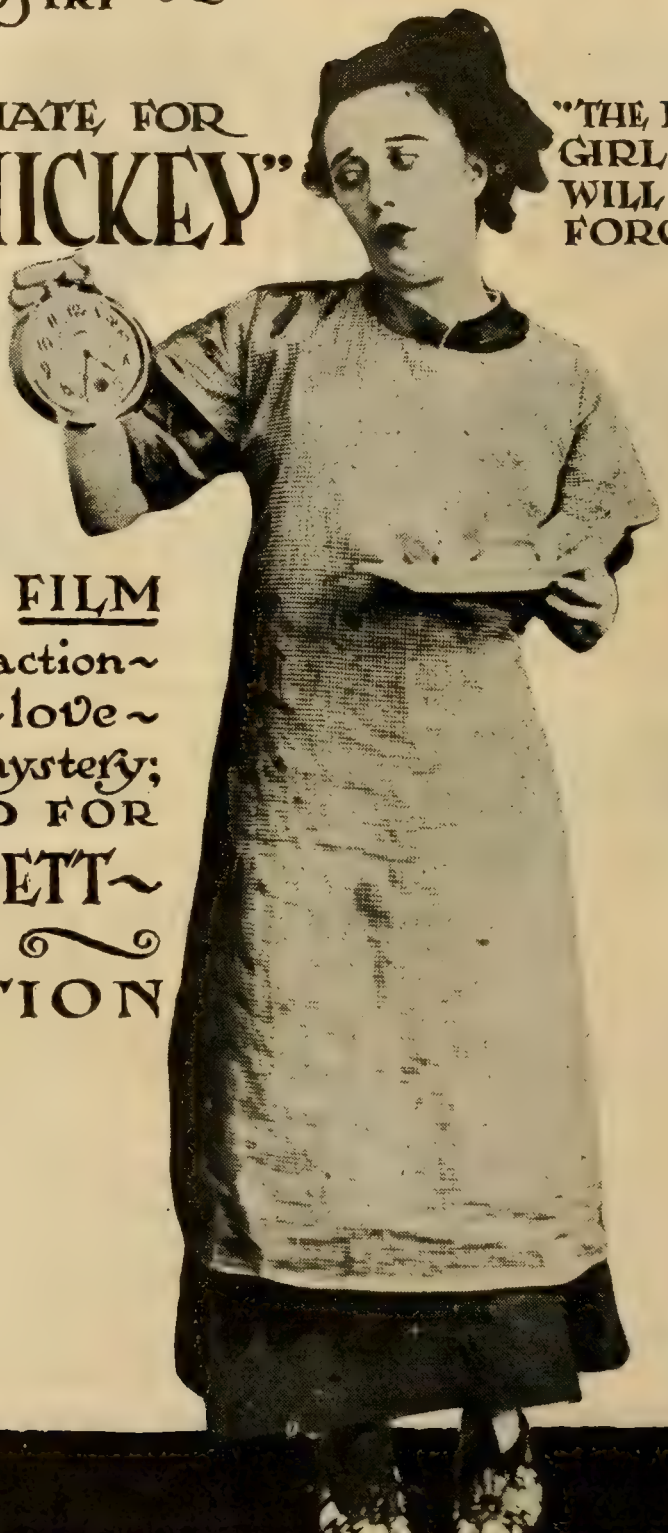
71 WEST 23rd St. NEW YORK CITY
Phone Gramercy 3027

IN PREPARATION
"The HELL~HOUND of ALASKA"

EXHIBITORS —
BOOK "THE TWO~GUN MAN"

TO THE FILM INDUSTRY

IT IS TIME TO NEGOTIATE FOR
MABEL NORMAND in "MICKEY"
"THE LITTLE GIRL YOU WILL NEVER FORGET"



THE PERFECT FILM
Pulsating with action~ humor~pathos~love~ sensation and mystery;
THE LONG WAITED FOR
MACK SENNETT~
$300,000
PRODUCTION

WORLD RIGHTS CONTROLLED BY
WESTERN IMPORT CO.
1010 BROKAW BLDG., N.Y.

TO ALL EXHIBITORS~

MABEL NORMAND
in
"MICKEY"
WILL BE EPOCH MAKING IN THE INDUSTRY FOR A LONG TIME

WORLD RIGHTS CONTROLLED BY
WESTERN IMPORT CO.
1010 BROKAW BLDG., N.Y.

The CREAM of the
KEYSTONE
COMEDIES

28 two reelers, including
Three of the funniest
CHARLIE CHAPLINS
and they are COPYRIGHTED

$80.00 PER REEL and
WE PAY THE WAR TAX

All from original negatives
which we absolutely own
and control

Wonderful lobby display of
Photographs and One-Three
and Six Sheet Posters

A Number of territories already sold. Communicate immediately for quota.

W·H·PRODUCTIONS CO.

71 WEST 23rd ST. PHONE, GRAMERCY 3027 NEW YORK

Worth While Reso= lutions for the New Year

Read Religiously
MOVING PICTURE WORLD

BECAUSE each issue carries information which is essential to the success of your business—information that is compiled by experts in the moving picture trade publication field and presented in a manner best suited to your needs.

Subscribe for
MOVING PICTURE WORLD

BECAUSE, by subscribing, you not only save at least $4.80 per year, but also insure your getting each issue hot from the press, promptly and at the same time each week. Sometimes your newsdealer may find it impossible to supply you.

Advertise in
MOVING PICTURE WORLD

BECAUSE when you have anything to sell in the moving picture field you are enabled to bring it to the attention of practically every buying interest in the moving picture industry through this medium—the oldest, largest and most conscientiously edited trade publication in the field.

These are "Worth-While" Resolutions in strict keeping with the spirit of the holidays for the reason that in keeping them you not only benefit yourself but every individual in the industry of which you are a part. THE MOVING PICTURE WORLD is dedicated to the service of the industry—it has proven its unselfishness and sincerity times without number. Your loyal support will make us stronger to work for your interests.

SIDNEY OLCOTT'S
STUPENDOUS HEART INTEREST SPECTACLE

The BELGIAN

STARRING
WALKER WHITESIDE
and VALENTINE GRANT

BOOK THROUGH THE FOLLOWING EXCHANGES:

FOURSQUARE:
NEW YORK—729 Seventh Ave.
BUFFALO—47 W. Swan St.
DETROIT—304 Jos. Mack Bldg.
CHICAGO—207 S. Wabash Ave.
DENVER—1735 Welton St.
SEATTLE—2014 Third Ave.
PITTSBURGH—127 Fourth Ave.
LOS ANGELES—514 W. 8th St.
PHILADELPHIA—1325 Vine St.
CINCINNATI—301 Strand Theatre Bldg.
ST. LOUIS—301 Empress Theatre Bldg.
CLEVELAND—310 Sloan Bldg.
WASHINGTON—8 E St., N.W.
KANSAS CITY—1120 Walnut St.
SAN FRANCISCO—191 Golden Gate Ave.
MINNEAPOLIS—206 Film Exchange Bldg.

SOUTHERN STATES FILM CO.:
ATLANTA—114 Walton St.
DALLAS—1900 Commerce St.
GLOBE FEATURE FILM CO.:
NEW ENGLAND—20 Winchester St., Boston, Mass.
FRANK GERSTEN, Inc.:
NEW JERSEY—220 W. 42d St., New York City

FOREIGN RIGHTS: ROBERTSON-COLE CO., 23RD FLOOR, TIMES BLDG., NEW YORK

EXHIBITORS' BOOKING CORPORATION U.S.

U.S. EXHIBITOR'S BOOKING CORPORATION
FRANK G. HALL PRES.

MARTYRED BELGIUM

FURNISHES THE OVERWHELMING APPEAL

The Belgian

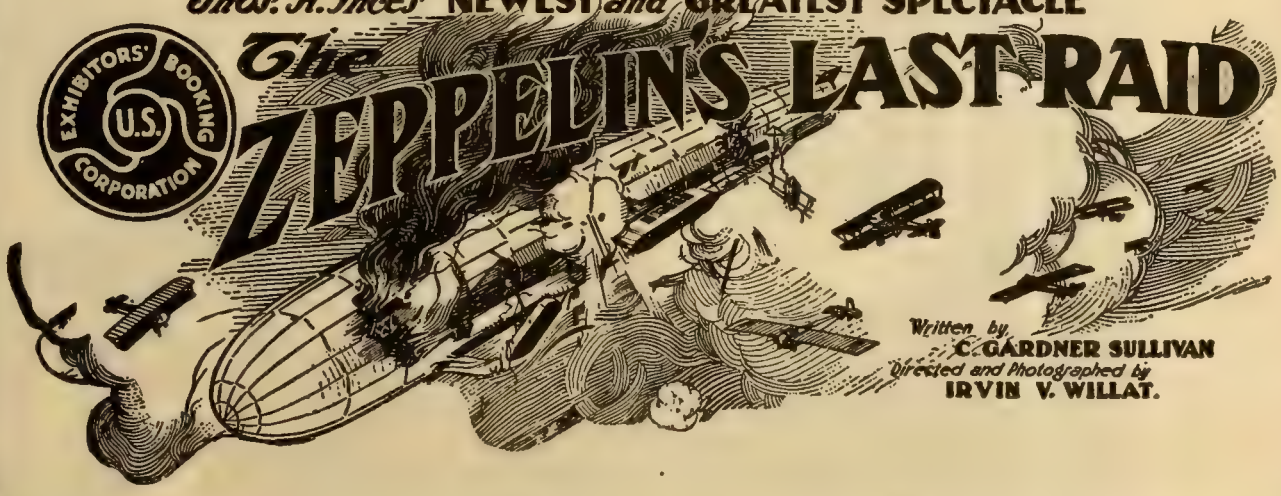
BY FREDERIC ARNOLD KUMMER

WHILE IN ADDITION TO THE BIG SPECTACULAR FEATURES OF THIS GREAT SPECIAL PRODUCTION, THE TWO EMINENT STARS
MR. WALKER WHITESIDE AND
MISS VALENTINE GRANT
MAKE IT AN EXTRA ATTRACTION OF EXCEPTIONAL BOX OFFICE VALUE

Thos. H. Ince's NEWEST and GREATEST SPECTACLE

U.S. EXHIBITORS' BOOKING CORPORATION

The ZEPPELIN'S LAST RAID



Written by C. GARDNER SULLIVAN
Directed and Photographed by IRVIN V. WILLAT.

THOS. H. INCE ~~~
SPECIAL PRODUCTION

Bessie Barriscale

in

THOSE WHO PAY

Written by C. GARDNER SULLIVAN
Directed by RAYMOND B. WEST

YOU NEED THESE UNUSUAL SHOWS

SINS OF

WITH A GALAXY OF

Ivan

MADALINE TRAVERSE

ANDERS RANDOLF

BARBARA CASTLETON

MORE THAN SURPASSING ITS

"A pretentious theme well treated and a mighty good entertainment."
NEW YORK TRIBUNE

"Forges ahead with a strength and purpose that impresses."
MOTION PICTURE NEWS

Iva

CROWNING

RECEIVING THE WELL EARNED LAUDATORY

A CONTRIBUTION OF

Ivan FILM.

130 WEST 46TH

STATE RIGHTS

AMBITION

POPULAR STARS

Ivan

WILFRED LUCAS

LEAH BAIRD

JAMES MORRISON

MUCH HERALDED EXCELLENCY

n's

CREATION

"A powerful drama in every sense of the word."
EXHIBITOR'S TRADE REVIEW

"Holds the spectator's interest by the force & variety of the vigor of its punch"
MOVING PICTURE WORLD

COMMENDATION OF ALL THE PRESS

MERIT TO FILMDOM BY

PRODUCTIONS (INC)

STREET, N.Y.

NOW SELLING

The First Comedy Ever Produced

WITHOUT A SUB-TITLE

BILLY WEST

IN

"THE SLAVE"

Directed by ARVID E. GILLSTROM

100% ACTION LAUGHS CONTINUITY 100%

Proudly Presented by

the KING-BEE FILMS CORP.

RELEASED JAN'Y 1st.

with the finest line of paper ever made

LOUIS BURSTEIN
PRES. & GENERAL MGR.
L. L. HILLER
TREASURER

NAT. H. SPITZER
SALES MANAGER
LONGACRE BLDG. NEW YORK

SOLE FOREIGN REPRESENTATIVE
J. FRANK BROCKLISS inc.
729 SEVENTH AVE. N.Y.C.

E.R. Jr.

PYRAMID COMEDIES
MAKE A SPHINX LAUGH
MAKE A SPHINX LAUGH
All elements of mirth-joy – action-are combined to make
PYRAMID COMEDIES
featuring
RAY HUGHES
Directed by WM. A. SEITER
THE MOST DIVERSIFIED AND ATTRACTIVE COMEDY PRODUCTIONS YET MARKETED
4 COMEDIES NOW READY
"IN & OUT"–"BEACH BIRDS"–"LOVE & LUNCH"–"BEAUTIES & BOMBS"
REMAINING TERRITORY NOW BEING DISPOSED OF FOR
24 COMEDIES A YEAR–2 REELS EACH
ADDRESS
PYRAMID COMEDIES, INC.
220 WEST 42ND STREET, N.Y.C. BRYANT–2798

HELEN GARDNER IN

Opportunity Knocks at Your Door
It Don't Knock the Door Down

CLEOPATRA—the magic word of the hour—the golden "open sesame" for the exhibitor! The most talked of and advertised attraction of the age!

HELEN GARDNER—the most beautiful woman in America. Pronounced in 1914 the most wonderful picture ever made, up to that time, and now revived, amplified and augmented by the original producer, CHARLES L. GASKILL, with the original cast, including HELEN GARDNER.

CLEOPATRA FILM CO.

New York City

CLEOPATRA

Opportunity—Fortune—Is Calling Now! Give Heed!

A GOLD MINE for state right buyers. You can exhibit the big $2.00 feature for 25c. and make a big profit.

DON'T WAIT until the goose that lays the golden egg has flown—beat "the other fellow" to "the real thing." Write or wire quick for terms. Pictorial printing includes 24 sheets, 8 sheets, 6 sheets, 3 sheets, 1 sheet, ½ sheet.

SIX REELS—and an ensemble of thousands of men and women, in accordance with the most modern technique of the photoplay.

TO CONTENTS

Abrams Visits Old Home Town..... 226
Advertising for Exhibitors..... 231
Advertising Aids for Busy Managers..... 273
Appeal for Halifax Theater Men..... 210
Associated Theaters Elects Officers..... 212
At Leading Picture Theaters..... 209
Australian Notes. 228

Baltimore Makes Anthem Obligatory..... 272
Brady Featuring George McQuarrie..... 217
Brighten Up a Bit..... 207
"Brown of Harvard" is Selig's..... 208
"Bud's Recruit" (Essanay)..... 243
Buffalo Film Men Expect Better Business.. 261

Calendar of Daily Program Releases..... 278
Caruso Building a Theater in Waterbury.. 259
Chicago News Letter..... 218
Chimes Theater Opens Near Campanil.... 269
Cincinnati Shows Hampered by Light Saving. 264
"City of Purple Dreams, The" (Exhibitors Operating). 243
Comments on the Films..... 245

Datings, Meeting Exhibitors with Accurate. 262
Des Moines, Film Notes from..... 268

Eight-Year-Old Star of Big Picture, An.... 214

Facts and Comments..... 205
Film Stories. 280
Foreign Trade News..... 227
"Framing Framers" (Triangle)..... 241

General Film Denies Alliances..... 213
"German Curse in Russia, The" (Pathe).. 240
Getting It Straight..... 213

"Grand Passion, The" (Jewel)..... 241
Greene Announces Paramount Executives.. 212

Hauck Appointed Receiver for Pinkert.... 222
"Heart of a Lion" (Fox)..... 239
"Her Second Husband" (Mutual)..... 240
"His Mother's Boy" (Paramount)..... 242
"His Own People" (Vitagraph)..... 240
How It Is Done at the Strand..... 240

Indiana, Look for Better Business in..... 265
Indian Notes. 228

Kansas City's Heroine, Marguerite Clark is 267
"Kingdom of Love, The" (Fox)..... 242

"Last Leaf, The" (Essanay)..... 243
List of Current Film Release Dates, 284, 286, 288, 290

"Man Above the Law, The" (Triangle)... 241
Manufacturers' Advance Notes..... 252
Matter of Motives, A..... 208
Metro to Enlarge Coast Studios..... 222
Metro's Service Flag..... 214
Michigan Exhibitors to Meet January 7 and 8. 210
Minneapolis Film Notes..... 265
Montreal's New Princess, Homage Paid to. 263
Moore Absorbs Disaffected Crandall Men.. 260
Motion Picture Educator..... 215
Motion Picture Exhibitor, The..... 210
Motion Picture Photography..... 238
"Movie Dummy, The" (Pathe)..... 242
Music for the Picture..... 223

Nashville Theaters Run Sunday Shows.... 264
Newark's New Forest Hill Theater Opens.. 272
New England, Lack of Coal May Close Shows in. 259
New Comer From Paris..... 211
Newest in Industrial Film Producers..... 211
New Orleans, Many Theaters Closing in... 266
News of Los Angeles and Vicinity..... 220

One Night Pictures, To Put On..... 212

Pathe Making Big Plans for 1918..... 217
Photoplaywright, The. 234
Pictures in Review..... 206
Portland, Ore., Film Notes in..... 270
Projection Department. 235

Raymond, J. J., Goes with Fox..... 213
"Red, White and Blue Blood" (Metro)... 243
Rivoli, Newest Picture Palace, Has Notable Opening. 209

Screen Actress With Ideas, A..... 212
"Screen Fan, The" (Kleine)..... 244
Seattle, Floods Hamper Film Distribution in. 271
"Seven Swans, The" (Paramount)..... 239
Spokane Manager Tells of Pictures' Value. 270
State Rights Department..... 247
"Stolen House" (World)..... 239
Strong, Daddy, Fine Old Veteran..... 229

Texas Film Men Find Business Encouraging. 268

Vampire is Eternal, Says Mary Garden... 230

Walsh Talks About Casting..... 226
Washington Film Building Ready in Spring. 260
Washington Worried Over Jones Bill..... 211
What Motion Pictures Plus Is..... 214

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
National Carbon Co.....289
Speer Carbon Co.....201

CHAIR AND SEATING MANUFACTURERS.
Steel Furniture Co.....282

ELECTRICAL AND MECHANICAL EQUIPMENT.
Amusement Supply Co.....203
Exhibitors' Supply Co.....277
Moving Picture Mach. Co.....280
Porter, B. F.....282
Swaab, Lewis M.....282
Typhoon Fan Co.....202
United Theater Equip. Co.....205
Westinghouse Elec. & Mfg. Co.....283

FILM EXCHANGES.
Film Exchange, The.....283

LENS MANUFACTURERS.
Bauch & Lomb Optical Co.....292

LOBBY DISPLAYS.
Kraus Mfg. Co.....281

MANUFACTURERS OF INDUSTRIAL PICTURES.
Cromlow Film Laboratories.....258
Duhem M. F. Co.....203
Erbograph Co.....278
Evans Film Mfg. Co.....281
Gunby Bros. 282
Rothacker Film Mfg. Co.....282
Standard M. P. Co.....282

MANUFACTURERS OF MOVING PICTURES.
Christie Film Co.....158
Cleopatra Film Co.....202-03
Clune Producing Co.....281
Edison, Thos. A., Studios.....182
Epoch Producing Corp.....186-87
Essanay Film Mfg. Co.....159, 183
Fox Film Corp.....168-69
George Kleine System.....184-85
Goldwyn Pictures Corp.....180-81
Hodkinson, W. W.....175
Inter Ocean Film Corp.....178
Ivan Film Productions.....198-99
King Bee Films.....200
Metro Pictures Corp.....171-73
Paralta Plays, Inc.....176-77
Paramount Pictures Corp.....163-66
Pathe Exchange, Inc., The...Colored Insert, 174
Pyramid Comedies 201
Renowned Pictures Corp. 190
Select Pictures Corp.....167
Triangle Distrib. Corp.....188-89
Universal Film Mfg. Co.....160-62
U. S. Exhibitors' Booking Corp.....196-97
Western Import Co.....192-93
Wharton Releasing Corp.....170
W. H. Clifford Photoplays, Inc.....179
W. H. Productions.....191, 194

MISCELLANEOUS.
Allied Exhibitors' Legislative Committee...287
Anti-Censorship Slides.....
Automatic T. S. & C. R. Co.....282
Bioscope, The 281
Cine Mundial 289
Cinema, The 293
Classified Advertisements 285
Eastman Kodak Co.....292
Kinematograph Weekly, The.....283
La Cinematografia Italiana.....292
Moore, Wm. N.....281
M. P. Directory Co.....293
M. P. Exposition Co.....294
M. P. World.....195
National Ticket Co.....277
Our-Boys-in-France Tobacco Fund.....280
Richardson's M. P. Handbook.....293
Sellers, Benj., & Sons.....292
Screencraft 292
The Strand 258
Williams, A. F.....283

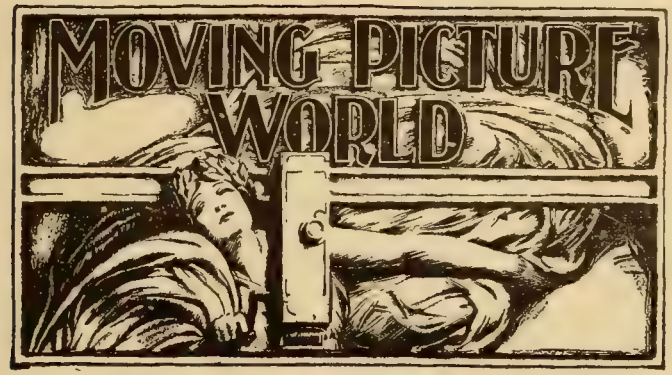
MOVING PICTURE CAMERAS.
Bass Camera Co.....281
Burke & James, Inc.....291

MUSIC AND MUSICAL INSTRUMENTS.
American Photoplayer Co.....282
Marquette Piano Co.....291
Sinn, Clarence E.....280

PROJECTION MACHINE MANUFACTURERS.
Enterprise Optical Mfg. Co.....280
Power, Nicholas, Co.....296
Precision Machine Co.....279

PROJECTION SCREEN MANUFACTURERS.
Gold King Screen Co.....280

THEATRICAL ARCHITECTS.
Decorators' Supply Co.....293



Entered at the General Post Office, New York City, as Second Class Matter

Founded by J. P. CHALMERS in 1907.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43RD STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—620-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, January 12, 1918

Facts and Comments

JUST a word of sincere thanks and appreciation for the many tokens of good will and felicitations for the coming year of which we have been the recipients from friends and well wishers everywhere. In the rush of work unintentionally we may have failed directly to acknowledge some of these messengers of good cheer and encouragement. May we deserve them in still greater measure next year.

* * *

HAVE you, Mr. Exhibitor, big or little, organization or non-organization, filled in the form that appears in this issue for the third time? If not, why not do it today and mail to Mr. Rembusch immediately? See page 287. A big united effort will be for your individual benefit as much as for any other, whether you are north, south, east or west. Be one of at least five or six thousand exhibitors to send your report and thereby place a large fund of accurate data in the hands of the Committee as a basis for intelligent consideration and discussion of the subject with the Government. Why not lay down the WORLD long enough to mail this right NOW.

* * *

A TRADE publication assures its readers that it will not, in the future, attempt "any beating of the literary drum." Quite right! Why incite to riot by an indifferent drum solo when the performer is noted for mastery of every sort of wind instrument?

* * *

YOU pay your money and take your choice. One of our exhibitor subscribers finds fault with our attitude on the tax question, claiming that we are perforce compelled to take the side of our large advertisers, the manufacturers. On the other hand, in an effort to start still another trade paper, the argument is being put forward that the manufacturers should have their own trade paper as they are unable to get consideration of their side of any question by the trade papers now in the field. As we advised our exhibitor critics, the attitude of the MOVING PICTURE WORLD is not and never has been determined by consideration of only one angle of any question, but rather by a sincere effort to look at every side of all questions for the best interests of the industry as a whole, manufacturing, renting and exhibiting. Nothing that is of real benefit to one can harm the others and nothing that harms any one cannot but harm all in the long run.

* * *

COLD feet in the moving picture ranks! That the industry is suffering as much from timidity and nervousness as from anything else is our guess at the moment. Big salaries to a few stars, directors and officials will have to be readjusted, a better and more economical renting and exchange system should have been worked out long since and the unprogressive exhibitor will have to make way for the real showmen who are willing to put time, thought and energy into their work. The foundation of the whole art and industry, the great public need and demand for recreation still stands where it was and will continue to yield ample returns to those who strive to intelligently meet this demand. As a matter of fact, it is yielding these returns today and is likely to continue to yield them.

*

As was to be expected, this industry as well as all others not directly connected with war material is feeling acutely the changed conditions of trade. No doubt these things will affect us even much more in the months that are just ahead. Sails will have to be trimmed to the gale; economies in management will have to be sought out and effected; real efficiency practiced everywhere. But all of these things will be done. Keep a stiff upper lip, encourage the other fellow, be a booster, quit whining. "The fellow worth while is the one with a smile when everything goes dead wrong."

* * *

JUST a word of congratulation to Samuel L. Rothapfel upon the successful opening of the finest picture theater in New York, if not this entire country. It was some venture to project so magnificent an undertaking in the face of conditions, but "Roxy" has a way of putting things over which will, in all probability, carry him through in this instance. The MOVING PICTURE WORLD wishes him a full measure of success.

Pictures in Review

By Louis Reeves Harrison

THE critic cannot always embody in his review all that should, could, or might be said. The exact definition of a review is "a discussion of the merits and defects of a product," but there are space limitations to be considered and information to be given which will enable the exhibitor to get an idea of what is being critically examined before he comes to pass judgment on it himself. There are also standards to be considered. A picture which might pass muster with the occasional patron of the show, in which there is nothing obviously objectionable, may be a repeat of what has been better done, or what would weary the regular patron and injure the exhibitor who presents it.

Probably the most difficult thing in the business is to exactly determine what an audience thinks of intense drama. Applause may come loudly from the unthinkers, when silence would be that of high appreciation. Applause at a stage performance may go to the actor in a role which appeals strongly to feeling, yet that same role can be taken by another actor with the same effect. It is oftenest a rightly placed sentiment which stirs sympathy, and that is entirely up to the author.

On the other hand, the performer may exhibit an art so exquisite that our pulses seem to stop while he is speaking, but the scene is an intermediate one, closely followed by another which precludes open and disturbing expressions of approval. At the big picture shows I have seen an audience of two or three thousand watch the screen with absorbed attention, expectancy, only to be disappointed in the end because of a purposeless or "blind alley" theme, leading nowhere in particular. The critic is obliged to note such defects in simple justice.

The intermediate scene may be appreciated, but not applauded. The development of a story may have bright spots, eliciting some applause, and the end prove thoroughly unsatisfactory. These are minor complications. There are graver ones. Consider, for instance, the case of a large, elaborate and costly product, replete with tremendous ensembles, with evidences of care and taste in many periods of the development, which fails utterly in the end to achieve its designed purpose, leaves the mind blank, the heart empty a sense of wonderment why so much was done to accomplish so little. It is an elaborate invitation to a barren feast. It is a dinner of flowers and plates with no food.

Such products draw and fail to please. On the other hand, consider a simple little gem of a play—I wish I could give names without appearing to be partial—in which a weary heart merely reviews its blasted hopes. I saw one which was a veritable poem, not a sign of what people are supposed to want, no hero, no heroine, no villain, no chase. I praised it highly and passed on to other work, forgetting it entirely until, one night, I was thrilled to see it on the screen before a large audience. Only once before in a long experience have I ever heard such applause. It was an ovation. Every right principle of story picturing was closely observed and the complete result was a success.

Thus the reviewer comes to recognize that there are general principles to be observed. not hard-and-fast rules, not regulations which obstruct inventive genius, but vigor of purpose, continuity and right adjustment of structure. beauty and plausibility of treatment, convincing methods of interpretation. A gradually-acquired knowledge of these principles, even though unconsciously absorbed, formulates a judgment almost instinctive.

Mr. Layman goes to the picture show in a good humor and likes everything he sees, or he goes in a cranky mood and finds fault straight through. In any case his judgment is biased by feeling. On that account a doctor rarely attends his own child, but sends for a brother practitioner. Then Mr. Layman only goes occasionally, and he has never made a business of finding out what are the essentials of success. He might pass favorably on a class of pictures which, if persisted in, would close many of the theaters, and he is just as liable to disapprove those which keep the average box office busy day and night.

When Mr. Layman is non-progressive he would let the business die a natural death from lack of novelty. He is that way at home. What he likes is good enough for the rest of the family, whether it makes them bilious or not. Love of novelty attracted people to the picture show from the beginning. There was money in providing novelty, and the developments which followed were in the line of improvement throughout every department of production and exhibition. Of course, there are drag anchors, "nothing-new-under-the-sun" critics and "let-well-enough-alone" producers, who would have the art on the level of the imitator and the fakir.

Live reviewers are not synopsis writers nor publicity department adjuncts. The principal object of their "discussion of the merits and defects" of moving pictures is to improve them in the interest of the public, of the exhibitor and of the producer himself. Genuine criticism is most eagerly read by those who are vitally interested, not that the critic is infallible, but because he is making an earnest effort to identify esthetic judgment with creative art, to conscientiously treat questions of form, content and technique for our common benefit.

The products of any art, particularly a new one, are often haphazard creations, unexpectedly succeeding in one case, just as unexpectedly failing in another. Without knowing anything about art principles, the public favors one product and rejects another. It is the critic's *business* to be informed as to the *causes* of these contrary effects. In whatever manner creative talent seeks for expression, through action, through psychology, through speech, through silence, it is the critic's function to grasp the why and the wherefore and to enlighten those who get the effect only, no easy task, believe me.

Nearly all successful dramatists and novelists, strange as it may seem at first glance, place creative art second to the critical. It is because they *know* one to be a diamond in the rough to which the other gives the essential polish. Nearly all of them, too, have been essayists and reviewers before qualifying for the more lucrative work. The diamond of genius is a gift of nature. The polish it must receive before it can give brilliant expression to itself is a difficult art to acquire.

Moving pictures are already influential in forming our character as a people, and they are growing more so as they spread the finer filaments of artistry throughout the land. The new art may be slow to improve, but it is swift in comparison with the press and the stage. The further pictures go into questions of vital interest to all of us with strength and skill, the result of intelligent criticism, the better for the exhibitor, for the producer and ultimately for the public. Besides discussing pictures in specific reviews, there is opportunity in this column which will be used under the same general heading for a more general review of what makes for improvement, without naming the examples.

Brighten Up a Bit

By Sam Spedon

THE difference between producers and exhibitors in meeting present conditions is very marked. The producers never say die and always keep up a good front of advertising and publicity; they are not public calamity howlers and are always doing something greater or better. As a rule they have had a record breaking year and next year will be more progressive and the most successful of their existence. It is the exception when we hear anything different. They keep doing and going on in the same old way, all rumors to the contrary notwithstanding, and they never stop until they are through.

It Is Ever Thus.

We have seventy per cent. of smaller theaters and thirty per cent. of big houses and there is always some champion who is ready to make the harangue for the "70 per cent." that business is going to pieces from one cause or another. We are convinced that in some places business conditions are bad enough, but there is no use putting on sack cloth and ashes and going about shouting ruin and despair, because they are not raking and shoveling in the coin through the old hole in the wall as they did in the days of the nickelodeon and store show. If they would put on their overalls, invest a few dollars in a pot of paint and a brush, they might brighten up the old "dump" and make it look a little more inviting and attractive. If instead of shouting ruin and despair they would invest a little money in advertising in their local papers they might convince people that they are alive and up-to-date.

Chase Gloom from the Lobby and the Box Office.

Have somebody in the front who wears a smile and looks like a human being, not a scarecrow. Have an usher or ushers who act as if they were glad to welcome your patrons instead of someone who acts like a "bouncer" at a dive whose air is suggestive of a demand to sit down or have your block knocked off. Fire the individual who beats the music box until your temples throb and gets you bobbing up and down until you hit the ceiling. Don't run your place like a "drop in" on the water front, where sailors and transients come and go and may never come again. If you do, rest assured once will be enough and people will come to the conclusion you don't care whether you ever see them again and they will stay away. If you want to stay in business, you have got to give the people something for their money, whether you charge a nickle, a dime or more. You can't say: Take it or leave it.

Don't Be a Dog in the Manger and Just Snarl.

If you don't know how to run your theater, don't blame it on lack of patronage or say people don't appreciate your efforts, because you think anything will do. When you read this, think it over and try to find out if the fault doesn't lie in your lack of showmanship and a knowledge of the business you are in. If the fault is yours, try to do things differently or else go back to the shop or bench and give a real showman a chance to give the people what they want. If environments are impossible, then we must pull up stakes and depart for other fields.

Put Away the Old Things.

If we don't make our homes inviting and entertaining, we are not troubled with visitors or neighbors. If we retain the old mohair furniture and the family crayon portraits and conduct ourselves accordingly, people would as soon visit a morgue. Our theaters, like our homes, must be made cheerful and hospitable. We have been attending, periodically, some theaters where they haven't changed the screen setting for the past three years. The same old artificial flowers sticking up like sore fingers, are still there with the same old coat of paint, weather-stained and faded like the last rose of summer. They are an eyesore and no matter how good the picture these things predominate and have their effect.

Now Is the Time.

No matter how much relief we may get from inequitable taxes and the readjustment of business conditions generally, these will not make up for our deficiencies in showmanship. When someone who does know, shows us and the public what we don't know, then and not until then will we admit we have been asleep while the other fellow has won out. Now is the time to get on the job and be prepared for a revival of better times. If we cannot rejuvenate our places of amusement now, someone is going to steal a march on us and be prepared to go us one better. Just as conditions become normal he is going to displace us with the latest and best equipment. This is a progressive age and motion pictures will continue to move and not stand still.

Cheering Evidence.

Did you read about a manager in Washington who bought two more theaters and intends to extend his chain into Maryland and Delaware? Another who is building a chain of seven in Los Angeles? Still another breaking ground for one in Kingston and Brooklyn, N. Y. of 1,500 seats each, with all latest improvements? These are the things that make us think that conditions are not so bad they could be worse and have a hopeful outlook ahead. We received two letters the other day; one called attention to a community of 7,000 inhabitants where there wasn't a theatre at all. The other told us of a community of 12,000, where there was only one theater. All these reports lead us to believe there are opportunities in store for the wide awake showmen who look upon motion pictures as a permanency, a real business and not simply as an easy way of getting rich quick.

A Temporary Slump.

We have just passed through the holiday season and we are having a repetition of all preceding seasons at this time of the year, perhaps, it is a little more pronounced this year, but we are due for a resumption of patronage. This explains a falling off just now. It may continue to some extent. If it does, that is all the more reason why we should make greater effort to stem the tide and keep afloat until we reach a normal condition of affairs.

A Matter of Motives

By Edward Weitzel.

MOTIVATION is a fine sounding word, and its use by advanced students of the art of fiction need not be condemned. Indeed, to properly motivate a novel, stage play or screen drama is a task that requires skilled judgment. The trouble is that the inexperienced builder of plots is very apt to overdo the matter. It is so much easier to select half a dozen weak motives and attempt to bind them into a strong plot than to keep up the hunt until a theme is found that will carry the interest with steadily increasing force to the end. The trained observer of the photoplay has learned to recognize the employment of over three motives as an almost unfailing sign that the screen drama he is viewing is loosely constructed and feeble in plot.

In the days when Victor Hugo, Eugene Sue and Charles Dickens were weaving their three volume long stories, there was some justification for the number of motives used. The length of their novels had to be taken into consideration; and no one was expected to sit down and read one of their works through without stopping. Moreover, with the book in one's hands it was, and still is, a simple matter to turn back and refresh the memory when the plot switches over to a motive the reader cannot readily recall.

Nothing of the kind is possible for the spectator at the screen theater. The work before him is intended to be shown in its entirety to a large body of persons at one time. He cannot ask the operator to go back to a certain point and run four or five hundred feet of film over again for his especial benefit. Neither can he take his photoplay in sections, as he does one of his favorite novels, and consume a chapter or a page as the humor moves him. These are part of the reasons why complication of motives should be avoided in stories intended for screen production.

The picturized novel is often rendered ineffective by the adaptor's unwise desire to retain the complete story. Either through forgetting, or never having known how, the art of the actor throws into bold relief phases of character and springs of action not revealed on the printed page, the maker of the scenario anticlimaxes the story and kills the suspense by putting in a scene necessary to the original, but a positive drawback to the screen version. No character or situation should be used in a photoplay made from a novel that will not permit the drama to conform to the rules of construction. And the nearer it comes to being a closely knit, steadily progressive example of play making, without regard to its origin, the greater its success with the average admirer of the film. Persons familiar with the novel may exclaim against the omission of this scene or that motive; but if the work of elimination has been skillfully done the wielder of the blue pencil has conferred a distinct benefit upon all those who watch the projection of the play.

To return to the value of the simple theme that gathers strength by its always progressive action, the outstanding photoplay among the many seen by the writer during the past month answered best this description.

What's the Use of Talking Hard Times?

By Sam Spedon.

WE met a lady in New York a few days ago who had run across the continent to make a few holiday purchases for her daughter, who is a star on the coast. A little shopping tour.

We read of a star recently purchasing a seven-passenger touring car for himself and wife. His old one wasn't quite in accord with his taste. Temperamental whim, that's all.

Here is another star who displays in print a collection of furs that would make a Gunther or a Jaeckel look enviously at their variety and advertised value All at a nickel to a quarter a throw.

A permanent injunction of the courts was necessary to prevent a star breaking her contract of $127,000 a year and accepting more money from another producing company. How do they do it?

This is a great life if you don't weaken. If you must talk hard times, talk to yourself. You will have an attentive listener. Keep on smiling, even though it hurts. We are all in the show business.

The Small House Still the Backbone

IN our wild scramble for higher prices in this industry, are we forgetting that the moving picture was established by its popular appeal to the pocketbooks no less than to the minds and hearts of the masses? Outside of Broadway and the "Loop," perhaps, there will be fewer, far fewer, tickets sold at fifty cents than at ten cents, no matter how fine the program. This is a fundamental principle that no amount of specious argument or of self-deception can overcome. Again no chain is stronger than its weakest link. There can be no program for the high priced house that is not equally available for the large majority of smaller houses. The great dependable majority of picture theater patrons are not fools who will be content with a second or third rate program when they know that a better is available. They will want the best or they will stay away, and don't you forget it.

"BROWN OF HARVARD" IS SELIG'S.

Through an Unaccountable Error World Reviewer Credits This Excellent Picture to Another Company.

OUR very good friend, Colonel William N. Selig, was made the victim of an unfortunate error which appeared in last week's issue of the Moving Picture World and we hasten to make a proper correction. The Selig producers have made an excellent picture called "Brown of Harvard," which is being released by George Kleine. In writing the review our representative seems to have overlooked the title and then assumed that the picture was made by Essanay and said so.

Now, there doesn't seem to be any reason why such an error should have been made; it belongs to the unexplainable and inexcusable happenings that persist in occurring every once in a while to the best regulated newspaper and to the great disgust of everyone concerned, our reviewer most of all.

We make this extended correction because the picture, "Brown of Harvard," is really an important one and one of the best that Mr. Selig has produced. To further emphasize our desire to set our readers right as to the source of the picture a supplementary review will be printed next week.

LE VINO GOES TO COAST FOR METRO.

Albert Shelby Le Vino, Metro scenario writer, who has written the continuity of a long list of successes for the screen, will leave shortly for the firm's Western studios at Hollywood, Cal., where he will be Western Manager B. A. Rolfe's right hand man in the arranging of stories for pictures starring Viola Dana and Edith Storey.

Mr. Le Vino came to the motion picture field after over fifteen years' newspaper experience on leading papers. As a reporter he covered some of the biggest stories of the day. As a writer of magazine articles and stories he has a record of over one hundred published products from his pen. Mr. Le Vino is one of the most prolific and successful scenario writers.

SERGEANT-MAJOR KANE.

Robert T. Kane, vice-president of the Paralta Studios of Los Angeles, California, was made Sergeant-major of Trains at Camp Lewis, American Lake, Washington. He is now as high as the non-commissioned ranks extend, and is studying for a commission as second lieutenant.

Rivoli, Newest Picture Palace, Has Notable Opening

Distinguished Audience Pays Tribute to Rothapfel's Latest Effort in the Presentation of the Silent Drama—Interesting Program Commands Applause

IT WAS a notable audience that assembled on the evening of Friday, December 28, upon the invitation of Samuel L. Rothapfel to witness the opening performance of the Rivoli, New York's latest and most beautiful of motion picture theaters. An extended description of the new house was published in the Moving Picture World of January 5, but those present at the premiere must have realized that mere words did scant justice to the beauties that met the eye upon every hand. The soft tones of the decorative scheme appeared at their best under the lights which created a restful atmosphere that gave a sensation of comfort.

The program was delayed somewhat to give the guests a chance to feast their eyes upon the architectural beauties of the interior and they found much to see and admire for, while the Strand was a wonder and the Rialto a revelation, the Rivoli seems to have surpassed the older houses and is considered as just about the last word in picture theater construction.

As a testimony to the regard which New York picture theater patrons have for Mr. Rothapfel, the man who inspired this latest creation and who will be its manager, there were received hundreds of telegrams of congratulation and beautiful flowers were scattered in profusion about the lobbies—all tributes from admiring friends.

As the opening was an invitation affair only invited guests were admitted, much to the disappointment of hundreds of people who would gladly have paid several prices of admission for the privilege of being among those present. The house was crowded, however, and there were as many standees as the law would admit.

Distinguished as the guest of honor was Col. W. M. House, who occupied the President's Box, accompanied by Mrs. House, President Mezes of the College of the City of New York, and Mr. and Mrs. David Miller.

Among those present were Mayor John Purroy Mitchel, Richard Delafield, Oliver Harriman, Cyrus Townsend Brady, Herbert Brenon, John McCormack, Walter Damrosch, Irvin Cobb, C. J. Dryden, Andreas Dippel, R. H. Cochrane, James Montgomery Flagg, Captain Rupert Hughes, Mr. and Mrs. Sidney Drew, Charles Dana Gibson, Gail Kane, Arthur Hammerstein, Edna Ferber, Victor Herbert, Carl Laemmle, Rita Jolivet, Mr. and Mrs. Florenz Ziegfeld, Marcus M. Marks, George Jean Nathan, Madam Olga Petrova, F. D. Proctor, Lee Shubert, A. H. Woods, Lewis Selznick, William Sherry, William Fox, C. A. H. De Saulles, Paul H. Cromelin, Claude and Mrs. Petin, Walter E. Greene, Hy. Mayer, Edwin Thanhouser, Louis F. Blumenthal, Charles F. Abrams, Ad. Kessel, Jesse L. Lasky and hundreds of other picture makers, distributors, directors and players.

The program arranged by Director Rothapfel for the opening performance of the Rivoli contained several novel features and one of the most entertaining selections of motion pictures ever thrown on the screen. The first number was an original conception of S. L. Rothapfel entitled "The Victory of Democracy," lyrics by Brian Hooker and Charles Keeler, musical settings by Hugo Riesenfeld, and was divided into five episodes, "The Pilgrims," "The Minute Men," "Bunker Hill," "The First Stars and Stripes in Battle," "The Star Spangled Banner,' "The Battle Hymn of the Republic," "Lincoln at Gettysburg," and "Pershing in France." Mary Lawton and Forrest Robinson recited the descriptive lines and the last episode introduced the Rivoli Chorus in a patriotic singing feature and tableau that brought the audience to its feet and received a well-earned round of applause. The preceding episodes were not particularly well adapted to a moving picture theater.

"A World o' Dreams," a scenic of unusual beauty taken by Robert C. Bruce on the Pacific Coast, was next on the program. Then came Eugene Cowles, the famous basso of "The Bostonians," who sang a solo from "The Fortune Teller," with a special setting. Rivoli Animated Pictorial was number four, and the variety of its subjects and the manner of its presentation were quickly recognized by the spectators. Alberto Bachman, Concert Master of the Rivoli Orchestra, was the next attraction and played "Air Varie," by Vieuxtemps. Mr. and Mrs. Sidney Drew in a Metro comedy, "Her First Love," appeared in one of the most amusing pictures of their screen careers. There is a point and tone to this release that places it among the best comedy pictures of the silent stage.

Pupils of the Helen Moller School in a Petit Ballet, "By the Brook," and a Minuet my Rielle Dorree and Yvonne Robert of the Luigi Albertieri Ballet School, came seventh. The program closed with the principal feature, Douglas Fairbanks in the Artcraft release, "A Modern Musketeer," story and direction by Allan Dawn. The picture contained just the right amount of breezy activity and amazing stunts to put the entire body of spectators into the best of humor and force them to admit there is only one "Dug."

The musical settings of the different numbers were given the distinctive Rothapfel touch, and the Rivoli orchestra, under the direction of Hugo Riesenfeld, played with fine effect.

The projection and the appliances employed will be discussed technically in the Projection Department in a future issue. On the opening night an excellent picture was obtained from a battery of Simplex projectors.

At Leading Picture Theaters

Programs for the Week of December 30 at New York's Best Motion Picture Houses.

"Thais" at the Strand.

MARY GARDEN was seen at the Strand Theater in "Thais," a Goldwyn photoplay from the novel by Anatole France. "Thais" also marks the first appearance of Miss Garden in motion pictures. Permission to present this famous story in cinematographic form was secured from the author only on condition that Miss Garden would appear in it. M. France was already familiar with her interpretation of his heroine through her work in opera. The production has been lavishly staged, and Miss Garden has been given an excellent supporting cast including Hamilton Revelle, Crauford Kent, Lionel Adams, Charles Trowbridge, Alice Chaplin, and Margaret Townsend. A scenic study in natural colors, the latest war pictures taken on the European battle fields, Victor Moore in his latest comedy entitled "O U-Boats," another chapter of Ditmar's "Living Book of Nature" entitled "Nature's Songsters," and The Topical Review were also on the program.

Carlo Mari, Anita Togelli and Ernest Davis were the soloists.

"The Narrow Trail" at the Rialto.

William S. Hart in "The Narrow Trail," the Artcraft production which was delayed in presentation because of the legal difficulties involving its authorship, headed the Rialto holiday program. The picture is built around narratives of adventure related to Hart by a pioneer in what was once Dakota Territory and is full of the rough riding and wild out-of-door life. Thomas H. Ince supervised the production. Sylvia Bremer, the Australian beauty, was Hart's leading woman. Milton Ross and Robert Kortman appeared as principals in the supporting cast. Hart's famous pinto pony "Fritz" made his farewell appearance in this picture.

"Beside the Glimmer Glass," a Robert C. Bruce scenic feature, opened the ball; news events the world over were revealed in the Animated Magazine, and Mr. and Mrs. Sidney Drew will appear in their new comedy "Shadowing Henry."

Henrietta Mentley and Signors Seraretti and Interranta were the singers.

"Face Value" at the Broadway.

The Bluebird picture, "Face Value," with Mae Murray, was the attraction at the Broadway Treater. Robert Leonard, Miss Murray's director, is responsible for the story, and the scenario was written by Fred Myton. The cast includes Wheeler Oakman, Casson Ferguson, Mrs. E. Griffith, Clarissa Selwynne, and Florence Carpenter. In addition, the Nestor-Allen Curtis comedy "Who's to Blame," the Universal Screen Magazine, and Finlay Nature Studies were on the program.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Michigan Exhibitors to Meet January 7 and 8

President Moran Arranging Interesting Program of Live Topics for Discussion by Showmen.

PRESIDENT S. A. MORAN is working out a splendid program for the mid-winter convention to be held in Majestic Theater, Jackson, Mich., January 7 and 8. He is asking every Michigan exhibitor to be in attendance, as it will be of utmost importance. Matters relative to the film tax, the music tax, the deposit system, legislative matters, and greater co-operation between competing exhibitors, as well as greater co-operation between the exhibitors and the exchanges will be brought up. President Moran is a big, broad-minded man, who has been successful as an exhibitor. He does not believe in antagonistic methods, contending you can "catch more flies with molasses than you can with vinegar." Before the exhibitor can expect the squarest kind of treatment from the exchange managers he must be ready to give such treatment. The exhibitor must also be ready to deal squarely with his nearest competitor. All of these phases of the moving picture business will be brought up for thorough discussion at the Jackson convention.

It is likely that Detroit will send a big delegation to the state meeting. King Perry, recently made business manager, has been elected Detroit delegate, and is in turn urging every Detroit exhibitor to attend, going so far as to arrange for a private Pullman to take the boys out there. The plan is to make January 8 "Detroit Day" as a special inducement to bring the "automobile gang" and to have a joint meeting of the Detroit and Michigan branches.

Remember the correct dates are January 7 and 8—the place is the Majestic Theater, Jackson.

WELLS PLEASED AT VARNER'S RETENTION.

Percy W. Wells, president of the North Carolina Exhibitors' Association, has returned to his home in Wilmington from Washington, where he attended the "war council" of the motion picture industry held there. Mr. Wells expresses extreme pleasure at the outcome of the caucus relative to the retaining of Henry B. Varner as legislative representative at Washington to look after the business of the exhibitors at the national capital. Mr. Wells states there was no division of opinion on the subject, members of both the M. P. E. L. A. and the A. E. A. uniting in perfecting arrangements for retaining the services of Mr. Varner, who was the logical man for the position.

Appeal for Halifax Theater Men

Motion Picture League of Maritime Provinces Will Disburse Any Funds That May Be Sent.

OUR correspondent in St. John, N. B., forwards to us a summary of a letter received from J. M. Franklin, secretary of the Motion Picture Leauge of the Maritime Provinces. Mr. Franklin states a fund is being raised through Merrick R. Nutting, of the Canadian Motion Picture Digest, for the relief of sufferers from the disaster at Halifax. Funds are urgenely needed, Mr. Franklin states, and the Motion Picture League willingly will disburse them for the aid of the staffs and citizens.

"Every theater in this city suffered from the shock, and some quite severely," Mr. Franklyn says further. "Fortunately, no one among our business circle, received any fatal injury, but many are suffering wounds as well as the loss of their homes and everything they had in the way of worldly goods. The theater managers are doing all in their power to help their staffs secure food, shelter and clothing, and any financial aid that may be sent to us will come as a great help indeed, and which I again repeat will be shared with our fellow-citizens, many of whom are in great distress.

"While some of the theaters are in condition to open for business it will be some time yet before they will undertake to do so, in view of the terrible loss of life which this disaster brought about."

RODGERS MAKES SUGGESTIONS IN OREGON.

David G. Rodgers, organizer for the Motion Picture Exhibitors' League of America, stayed over in Portland, Ore., a few days for the specific purpose of injecting a little pep into the individual exhibitors, and he seems to have been successful. One of the suggestions made by Mr. Rodgers that will undoubtedly be acted upon is the formation of locals subsidiary to the head association in Portland. This is made necessary by the great distance from Portland of many of the cities in Oregon of any size. For example, Baker, La Grande and Pendleton are all comparatively near one another, but all are far from Portland; also Medford, Ashland and Grant's Pass are near to each other, but several hundred miles from Portland. It is planned to amend the by-laws of the association so as to provide for an executive committee in such localities as these that can take care of the local business and do away with the necessity of coming to Portland except, perhaps, for the annual conventions.

Mr. Rodgers conferred with many of the exhibitors individually while in Portland, leaving for the South December 18.

TEXAS PLEASED AT OUTCOME IN WASHINGTON.

Announcement following the Washington meeting that hereafter there is to be only one national organization of moving picture men comes as satisfactory news to Texas. Managers in the Dallas territory have a state organization, but had held off from national affiliation until the situation had clarified. It is now felt much benefit can accrue, as national affiliation will follow. It is felt in Texas that the program adopted by the new national organization is a progressive one and that benefits will come to the provincial exhibitor heretofore impossible.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Michigan State Association of Exhibitors at Majestic Theatre, Jackson, Mich....January 7 and 8

OHIO GREEKS FORM ORGANIZATION.

An organization of Greek exhibitors is being perfected in Ohio by the United Business Association of Pennsylvania, which has headquarters at 224 Columbia Building, Cleveland. The main object of the association, according to A. G. Panagopoulos, in charge, is to buy features and co-operate generally.

"Ours is a democratic organization," said Mr. Panagopoulos. "We are organizing the small fellows into a strong association. Whether a man holds one share or a thousand, he has but one vote, so you see no one can get control of the organization."

EXHIBITORS HELP THEMSELVES.

Frank Rembusch, the secretary of the Allied Exhibitors' Organizations of America, has requested you to send him a report of the exact and absolute truth of how the war tax is affecting the business of your theater. The object of this request is to secure, through united effort, a readjustment of the war excise taxes on motion pictures and film in an appeal to be made to Congress. Go right to it if you haven't done it already! Reports are reaching Mr. Rembusch slowly, and there is no time to lose. Your delay might be dangerous to the success of the whole project. Send your report at once to Frank Rembusch, Indiana Trust Building, Indianapolis, Ind.

MANHATTAN EXHIBITORS WILL ELECT OFFICERS JANUARY 10.

The meeting of the Manhattan Exhibitors' Local League, to be held last Thursday for the election of officers, was postponed until the regular monthly meeting, January 10, 1918. There were about twenty members only who responded to last Thursday's call, which was sent out hurriedly on the preceding Saturday. Delay in holiday mails and the shortness of the notice made it impossible for a large attendance. The importance attached to the election of officers and the selection of new quarters of league prompted the president to request an adjournment that all the members might be present. The regular monthly meeting and the election of officers will therefore be held at the league's rooms, 218 West 42d street, New York, on Thursday, January 10, 1918, at 1 p. m.

NORTH CAROLINA TO MEET IN JANUARY.

The mid-winter meeting of the North Carolina Motion Picture Exhibitors' Association, originally set to open in Raleigh December 11, was postponed on account of the Washington convention on that date. The new date, which will be the latter part of January, has not been definitely decided upon by President Wells, but the meeting will be held in Raleigh, as the State Legislature will be in session there then, and it is deemed an opportune time to meet and endeavor to get the attention of the law-making body to the end that several pieces of legislation which work extreme hardships on the theaters of the state may be modified. Arrangements for the meeting are in the hands of Messrs. Aronson and Browne of Raleigh.

Newest in Industrial Film Producers

Films of Business Corporation With Camilla Donworth as President Enters the Market.

THE very newest thing in the shape of producers of industrial films is the Films of Business Corporation. Camilla Donworth, well known in the advertising world and late of the E. I. S. Motion Picture Corporation, is its president, with Charles Charlton acting in the capacity of vice-president.

Miss Donworth is a woman of large ability and enthusiasm, success to the Films of Business Corporation! May they fulfill what is required of them in the business world.
and we have reason to believe that something will be doing in her particular field when she gets thoroughly settled in her new environment. With Mr. Charlton, who in addition to his past four or five years' experience in the industrial film business was formerly engaged in the same business in England, to help her, there is every reason to expect the very best of success for the Films of Business Corporation. They have equipped themselves with the finest facilities including a full complement of electric lights and are prepared to go ahead al presto. Their first picture has already been made and will be reviewed in these columns very shortly. This was made for the H. J. Heinz Company.

Washington Worried Over Jones Bill

Coast Senator Would Include Motion Picture Theaters Among Industries He'd Close on Sunday in Capital City.

EXHIBITORS of Washington are alarmed at the introduction into the Senate by Senator Jones, of Washington, of a bill (S. 3162) "For the proper observance of Sunday as a day of rest in the District of Columbia." This measure has been referred to the Committee on the District of Columbia for its consideration, and with the reform wave now sweeping over the Capital the exhibitors feel that there is no telling what may happen. If it should be passed motion picture theaters will be closed on Sunday.

When the bill was called to his attention, Harry M. Crandall, who looks out for all legislation at the Capitol having a bearing on the motion picture business, gave it as his opinion that exhibitors everywhere should give the matter their attention and be prepared, if necessary, to have representatives of the industry come to Washington to show the need for the operation of motion picture theaters on Sunday as well as any other day of the week.

Washington is always the goat when the reform workers of the country wish to put anything over. With blue law regulations in effect here, they can go before state legislatures and secure similar laws, so that what effects us locally is of importance elsewhere. Exhibitors should not minimize the effect of restrictions here. This is the nation's capital and as such it is supposed to set the example to be followed by the States, and the influence is very great.

Newcomer from Paris

Star of Palais Royal and Colleague of Coquelin Comes Here to Act in Pictures.

MLLE. MARCELLE ROUSSILLON, one of the most delightful of the younger French actresses, landed at an Atlantic port last week and expects soon to make her debut in American motion pictures and in the speaking drama as well. Both in Paris and en tour Miss Roussillon was the colleague of the great Coquelin, the immortal creator of Cyrano de Bergerac and the undisputed leader of the French stage. She was in fact Coquelin's particular protégé, the old man selecting her from a crowd of candidates, making her his leading lady, and subsequently promoting her artistic career with the most chivalric, unselfish devotion. The actress began her career as the prize pupil of the conservatory at Lyons, France, where she was born and brought up. After a further course of study at the National Conservatory she started professionally at the Theatre des Varieties, Paris, then played at the Theatre des Capucines, and attained stellar rank at the Theatre Palais Royal, where she carried off the chief honors in the amusing comedy, "Monsieur Zero."

Marcelle Roussillon.

Mlle. Roussillon is intimately acquainted with unhappy Belgium, where she was a great favorite before the war as the result of a highly successful tour, associated with M. Brasseur, in which she played extended engagements at Brussels, Antwerp, Ghent and Liege. She was also seen at the head of her own company in the principal cities of France, including Paris, Marseilles, Lyons and Bordeaux. Before coming to our shores the young artiste took up the study of English, in which language she is now proficient. As the portrait shows, she is a vivacious auburn-brunete, a good picture subject, and equally suited to roles of emotionalism and of comedy. Professional correspondence to her can be addressed to the Creighton, 128 West Forty-seventh street, New York.

Associated Theaters Elects Officers

Minnesota, Wisconsin and the Dakotas Represented at Meeting, Which Decides to Open New York Quarters.

THE first annual meeting of the newly organized Associated Theaters, Inc., was held at the West Hotel, Minneapolis, Minn., December 17. The following officers for 1918 were elected: president, Charles W. Gates, Aberdeen, S. D.; vice-president, William S. Smith, Menomonie, Wis.; treasurer, Henry P. Greene, Minneapolis; chairman board, H. L. Hartman, Mandan, N. D.; secretary, T. J. Hamlin, Minneapolis; executive board—President Gates, Treasurer Greene, Secretary Hamlin; general manager, T. J. Hamlin.

About fifty exhibitors, representing a majority of the sections of Minnesota, Wisconsin and the Dakotas, were in attendance. It was announced that beginning January 22 membership for Minnesota, Dakota and Wisconsin exhibitors will be $25 instead of $10. The following committees were elected: Committee on officers' reports: Mr. Campbell of White Bear, Minn.; Mr. Hill of Minneapolis, Mr. La Grille of Duluth. Committee on auditing and finances: Mr. Klug of Zumbrota and Mazeppa, Minn.; Mr. Eselin of Minneapolis, Mr. Rauenhorst of Fulda, Minn. Committee on incorporation, by-laws, franchise, information sheet and order blank: Mr. Lien of Jamestown, N. D.; Mr. Webb of Tracy, Minn.; Mr. Dawson of Waseca, Minn.; Mr. Anderson of Plankinton, S. D.; Mr. Schochow of Wausau, Wis.; Mr. Dean, Fargo, N. D.; Mr. Stelzner, Minneapolis.

It was announced that on January 7 Associated Theaters, Inc., would begin contracting for films and equipment. It is expected that one of two members of the executive board will be sent to complete negotiations with New York headquarters of various film producers and distributors.

To Put on One-Night Stand Pictures

Howard-Wells Company Sending Out a Show Which May Be Predecessor of Others.

THE Howard-Wells Amusement Company, owners of the three motion picture theaters in Wilmington, N. C., is equipping a portable motion picture outfit with which it intends to start a circuit of one-night stand motion picture shows throughout the small villages in this territory. Only one outfit has been equipped, but if the proposition pans out as it is expected to a half dozen shows will be put on the road immediately.

A Power 6-A projector, equipped with the special lamphouse and Edison Mazda motion picture lamps of 800 watts, will be used. For generating current a Delco portable lighting plant is used. The entire outfit, with screen and all equipment, is mounted on an automobile truck. It is planned to arrange a regular circuit of towns within easy distance, each to be visited one night out of each week. Each outfit is expected to play at least five towns a week in the thickly populated sections. The program will, of course, be changed each week, and it is planned to give an eight-reel show, consisting of a five-reel feature, a two-reel comedy and an educational subject.

The Delco plants have been thoroughly tested for this use. Heretofore they have been used in connection with small portable projectors for educational purposes throughout the state, but not before for commercial use in connection with motion picture projection. The plant of the Howard-Wells Amusement Company was tested out in the Royal Theater here, and with a throw of 110 feet gave a perfectly lighted picture.

Greene Announces Paramount Executives

Al Lichtman Is General Manager and J. K. Burger Heads New Department of Supplies and Service.

IN assuming executive supervision of Paramount Pictures Corporation, following the announcement of the transfer of the activities of Hiram Abrams, president, and B. P. Schulberg, general manager to the development of a new and more intimate association between Famous Players-Lasky Corporation and the motion picture exhibitors, Walter E. Greene, president of Artcraft, gave out yesterday an outline of the department heads of the Paramount organization, effective after January 1.

Al Lichtman, who has been general sales manager of Paramount and Artcraft, will undertake the duties of general manager of the two distributing organizations. Mr. Lichtman was one of the first general sales managers of the Famous Players-Lasky Corporation, and also general manager of the Artcraft organization at its inception. He is one of the best known exchange men in the industry.

John C. Flinn will remain in charge as general director of all publicity and advertising of Paramount and Artcraft, and in addition to the other activities of the department will continue as director of the big national advertising campaign, now so successfully under way.

Frederic Gage, assistant sales manager, will become general sales manager and J. K. Burger will assume charge as head of a new department of the organization, the department of supplies and service to exchanges.

Norris Wilcox will be office manager of the organization and J. Albert Thorne will continue as general purchasing agent.

A Screen Actress with Ideas

Madame Olga Petrova Outlines Special Plans Made Possible by the Formation of Her Own Production Organization.

IN "Daughter of Destiny," the first of a series of eight special feature film vehicles which will present Madame Olga Petrova under the standard of her own screen organization during the forthcoming year, the famous Polish actress essays the type of role which it has long been her wish to portray. The opportunity afforded to carry out her own ideas, by the recent formation of the Petrova Picture Company, has been quickly taken advantage of by the beautiful star in her initial release to be shown at the Rialto and the other large photoplay houses of the country during Christmas week. Speaking recently on the subject most dear to her heart Madame Petrova had the following to say:

"When I signed this new contract with Frederick L. Collins, it was with the hope of accomplishing three things. In the first place I want to make high class dramatic pictures that will please the public, so that, secondly, if the public is pleased, I can repay my backers who had had such faith in me. Then thirdly, I want to put a feminish note into my pictures, as I am a great believer in woman and everything that tends to her advancement and development. Of course, I intend to do this in such a way that will not interfere at all with the value of my pictures as entertainment. They are by no means to be regarded as propaganda.

"What do I mean by feminish pictures? Why, picture dramas that show what women are doing and what they already have done, plays that are based on what women really think, and not what they imagine they think. There is real vital drama in this subject and I am willing to fight to develop these dramatic possibilities, because I have great faith in the influence of the screen. In these days of disrespect, it is one of the few influences that the people at large really believe in.

"I always have a director, of course, and I believe in cooperating with him all I can, but I do not believe in having any director attempt to make me act according to a man's viewpoint instead of my own. I want to interpret my own feelings in my own way. For instance, I can't beat on the doors or tear my hair, unless what I am pleased to call my brain tells me that there is a good cause for me to do so. I cannot play the wronged girl who is brought home repentant, with a shawl over my head, unless I am thoroughly convinced that it is proper to be repentant under such and such circumstances, which have been unfolded in the story. When a man leaves me, my self-respect will not allow me to run after him, begging him to still further ruin my life by returning to me, nor will it let me fall sobbing on the floor. I simply cannot do these things.

"Of course, I do not belive in restraint when there is nothing to restrain. I will beat on the doors, tear my hair and cry unadulterated tears if some logical reason in the story makes me do so.

"And another thing. I have refused and shall go on refusing to play stories about Scarlet Women, because these stories make no mention of Scarlet Men. In life there is a Scarlet Man whenever there is a Scarlet Woman, and he should be just as much in evidence in the picture as these women."

VIOLET MERSEREAU GUEST OF SOLDIERS.

At a benefit given at the Ansonia Hotel, New York, on Christmas Eve, by the 306th Company, National Army, Camp Upton, New York, Violet Mersereau, star of Bluebirds, was one of the guests of honor. A number of stage celebrities gathered to entertain the boys in the early part of the evening. Miss Mersereau arrived at eleven o'clock just before the dancing began and was given an enthusiastic greeting.

General Film Denies Alliances

Asserts, However, Its Principal Aim Is to Take on New Distributing Business.

CONSIDERABLE prominence has been given General Film Company during the last ten days in connection with a variety of surmises of impending realignments in the motion picture industry. These surmises have been vague and diverse. A statement from the company makes it plain that so far as it is concerned the wildest kind of guesswork has been employed.

Says an official of General Film: "Following the agreement by which the Paralta Plays are being handled through General Film exchanges by the W. W. Hodkinson Corporation—a perfectly normal arrangement which is already giving signs of proving a great merchandising triumph—stories have been published that suggest an even greater scope for General Film in co-operation with other companies that have been named. Although the inference in these stories is in the main complimentary to General Film, really nothing has happened to require anything but a denial.

"Whenever anything does happen, General Film will be heard from officially. Its principal aim at this time is to take on new business as a distributing organization in the normal course of its enlarged activities. It continues to present itself as a service system ready to handle the distribution of film for any number of manufacturers without the duplication of effort, exchanges, employes and overhead expense. Its position in the trade is firmly established, rational and efficient. It should be remembered that General Film has a habit of emerging from each rumor period more serene than ever, more thoroughly organized than before, better qualified to give service.

"The company realizes that the only way for the free lance producer to survive is to concentrate his capital upon production, and not to divert any part of it into free lance distribution. General Film is dedicated to advanced methods of business in this industry.

"When all adjustments shall have been made under the inevitable pressure of circumstances in the motion picture trade, General Film will remain one of those few competent organizations that will be handling the great bulk of the country's film product by a scientific merchandising system."

Getting It Straight

The Relations Between Paralta, Hodkinson and General Film Explained.

THE recent announcement stating that Paralta Plays were to be distributed by the W. W. Hodkinson Corporation through the exchanges of the General Film Company, seems to have been misunderstood in a number of cases.

Paralta Plays, Inc., of which Carl Anderson is the president, are distributing their productions through the offices of the W. W. Hodkinson Corporation which has its executive offices at 527 Fifth avenue, New York City, and which is headed by W. W. Hodkinson, who for years has been recognized as one of the most potent factors of the film industry. The General Film Company has established throughout the United States some of the most efficient exchanges in existence; located in the principal railroad centers of the country, guaranteeing the best possible shipping facilities.

Arrangements have been consummated between the W. W. Hodkinson Corporation and the General Film Company under the terms of which the W. W. Hodkinson Corporation will use the General Film Company's exchanges for the distribution of Paralta Plays. Contracts received will not become effective until they have been approved by the contract department of the W. W. Hodkinson Corporation.

Exhibitors booking Paralta Plays are therefore dealing with the W. W. Hodkinson Corporation, which is merely using the distributing facilities of the General Film Company rather than to open up exchanges which would necessitate an expenditure of money which would have to be charged to the overhead of the territory and which the exhibitor would ultimately have to pay.

GENERAL FILM MAN GOES TO YAPHANK.

General Film loses one of its valued employes to Uncle Sam in C. R. Cooper, traveling auditor. Mr. Cooper, whose headquarters were in New York, entered the selective service and reported at Camp Upton, Yaphank, Long Island, the day after Christmas. He was given a rousing farewell at the home office of the company.

J. J. Raymond Goes with Fox

Well-Known Amusement Authority Will Devote His Time to Aiding Exhibitors.

TO make even more practical and individually serviceable the assistance now being given exhibitors in the preparation of publicity and advertising matter and in the solution of managerial problems, William Fox has added another executive to his staff. His position is said to be the first of the sort created by a film producer. J. J. Raymond, of New York and Boston, is the man selected, and his sole duty will be the promotion of exhibitors' interests.

Mr. Raymond has had twenty-five years' experience covering every phase of the amusement business. He began with road atractions. Then he had a long period of service with George C. Tilyou at Coney Island. For the last ten years, most of the time as general representative, he has been associated with Gordon Brothers, New England exhibitors, who operate a chain of motion picture houses.

J. J. Raymond.

Not only is Mr. Raymond well known in theatrical circles of New York and New England, but he also has been widely quoted in the trade press on subjects pertaining to theater management. "Why Exhibitors Fail" is one of the subjects on which he has written frequently.

"My endeavor as a Fox Film Corporation employee," Mr. Raymond says, "will be to render both general and individual service to the exhibitor. I am to be the exhibitors' representative in this office. My work will supplement that already being done by the publicity and advertising department, extending to problems of management and especially to the important matter of profit making. My business will be to show how to win and hold patronage."

It appears also that there is another phase of Mr. Raymond's proposed activities. He will keep the exhibitors' viewpoint constantly before the Fox corporation departments which do not come in direct contact with the theater.

S. S. HUTCHINSON'S SON ENLISTS AS PRIVATE.

James Hobart Hutchinson, eldest son of Samuel S. Hutchinson, president of the American Film Company, Inc., of Chicago, who is enlisted with the First Company Military Police, 310 Train, 85th Division, at Camp Custer, Michigan, writes that army life is the life for him.

Mr. Hutchinson, who was a student of Armour's Technical Institute, enlisted the minute he was twenty-one, which was early in December. He chose the Military Police because of his love for hosemanship in which he excells. He enlisted as a private on principal and proposes to win his commission on his merits.

"Uncle Sam needs men in the ranks," he argued. "Everybody cannot be officers," and tumbled right into service, being one of many rich men's sons who have taken this same practical and manly viewpoint.

ADD CHICAGO FILM BREVITIES.

HUGH JEFFREY IN "UNDER SUSPICION."

Hugh Jeffrey, who has long been a Metro favorite, has a prominent part in "Under Suspicion," a forthcoming Metro screen romance starring Francis X. Bushman and Beverly Bayne. In "Under Suspicion" Mr. Jeffrey is associated with William S. Davis, who directed the first motion picture in which Mr. Jeffrey ever appeared. Later he was under Mr. Davis' direction for more than a year at the Ramo studio. For Metro he has appeared in "The Wager," "A Magdalene of the Hills," "The Call of Her People," and other important productions.

What "Motion Picture Plus" Is

Proposes to Make and Project Pictures the Other Way of the Film—Process May Have Advantages.

THE Motion Picture Plus, W. W. Hodkinson has announced, is a process of manufacture which uses the standard film and makes a picture which is as high as the present width and twice as wide as the present height of the film. In other words, the film runs sideways through the projector instead of up and down, and two frames are used for each picture. The new process is fully described in a four-page advertising supplement in the Moving Picture World, dated January 5. The Hodkinson corporation is also distributing folders to the trade on request.

The first picture under the new process is now being made at the Paralta studios at Hollywood, Cal. Miss Bessie Barriscale is the star, and the picture will be ready for trade showing next month and for regular release in January.

The new process will give, it is claimed, the stereoscopic effect to the figures which has been sought for so long. In addition, not only is the field of action nearly twice as wide, but, owing to the lens arrangement of the camera, the wide pictures will have the same depth and clarity of focus as is now characteristic of the narrow film in the very finest productions. The new shape should not be confused with the pictures now used by some directors, in which the top and bottom of the screen are masked off and a full-room scene is shown. In these pictures the depth of focus is entirely lost and the actors seem to move like paper figures against a painted background. The new process absolutely gives the same depth as is now obtained in normal picture scenes from the standard film, the Hodkinson company claims.

The process is said to be the result of the investment of a fortune and years of work by the inventors, the Photo Motion Company of Kansas City, Mo. The patents not only control the use of the standard film in this sort of picture, but also patents to a simpler and better movement of the film in the projector, which allows for the movement required by this longer strip of stock.

It is stated that the first regular releases of the Motion Picture Plus will be one a week, and that in addition to the productions of the producing companies affiliated with the Hodkinson organization, producing franchises will be granted to individual productions of other companies when the story, star and production measure up to the quality standard set.

An Eight-Year-Old-Star of Big Picture

THE central figure in the big Maeterlinck spectacle, "The Blue Bird," being produced by Maurice Tourneur for Artcraft, is Tula Belle, the prodigy of the screen, whose work is known to motion picture patrons. Though Tula is but eight years old she has been playing in pictures for several years and has taken important roles. She is a daring youngster, and in one picture rode a horse which leaped from a cliff into the water, a distance of thirty-five feet. She can swim and is an accomplished dancer.

Tula Belle.

Tula was born in Norway, and came to this country when a baby. Her parents resided in New Rochelle, and her precociousness and beauty attracted the attention of a local producer, who tried her out in pictures. It was discovered that she possessed great dramatic ability and extraordinary intelligence, and from that time on her services have been in demand for picture work.

In "The Blue Bird" she and Robin Macdougall, aged ten, are the children who go in quest of the Blue Bird and experience wonderful adventures. Very often allegorical subjects are not easily understandable by the average audience, and Director Tourneur determined to establish a precedent by making "The Blue Bird" absolutely clear to a child. As the picture progressed he assured himself that the scenes were understood by little Tula, and in a number of instances he permitted her to direct the action in which she and Macdougall and other children took part.

Theoretically, Tula is the star of the production, in which about a thousand actors appear, for, according to the story, it is for the benefit of the little girl and her brother that the Fairy Berylune causes the events to take place that constitute the big spectacle.

Metro's Service Flag

It Boasts of Twenty-eight Stars—Only One Man on the List Is in the Navy.

THERE are twenty-eight stars in the Mutual Film Corporation's service flag. The younger members of the Mutual staff have rallied to the colors with enthusiasm and the names included in the roster are those of men resident in many states.

Messrs. Roger M. McCullough, Ellis Merkley, Herman Cislak, and John Dromey of the home offices in Chicago were among the first to join up and some of the men whose names are included in the following list are already in France or on their way.

Most of the Mutual's men have joined the infantry branch of the service, but there are some of them who have had previous military experience and who have preferred the artillery and cavalry. One Mutual man, Joseph E. Farrow, of Philadelphia, has joined the Navy.

The complete roster of the Mutual men now in the service includes the following: Samuel Levine, Infantry, Boston; Isadore Wartikowsky, Infantry, Buffalo; P. A. Schmidt, Infantry, Cincinnati; F. A. Tomes, Infantry, Dallas; Richard O. Battles, Ambulance, Denver; Ellis Merkley, Infantry, Home Office; Lieutenant Roger McCullough, Infantry, Home Office; Herman Cislak, Infantry, Home Office; John Dromey, War Department, Home Office; L. A. Anger, Infantry, Indianapolis; Rudolph M. Freuler, Infantry, Milwaukee; E. H. Gilley, Infantry, Milwaukee; Floyd H. Vogt, Infantry, New York; Herbert C. Luce, Infantry, New York; Jack Beam, Cavalry, Oklahoma City; Will Withrop, Infantry, Omaha; Joe Cowan, Infantry, Omaha; Jesse Jessen, Infantry, Omaha; Roy Malcolm, Infantry, Omaha; Joseph E. Farrow, Navy, Philadelphia; Maurice Rose, Infantry, Philadelphia; Harry Booth, Artillery, Pittsburgh; Whitney Taylor, Artillery, Pittsburgh; R. C. Lutes, Infantry, Pittsburgh; H. F. Hastings, Artillery, Portland; L. A. Cahill, Infantry, Salt Lake City; Thomas Herbert, Infantry, San Francisco; Jack L. Raper, Infantry, St. Louis; George Line, Infantry, Salt Lake City; Ben Oppenheim, Infantry, New York City; John Briggs, over sea forces, Montreal; G. E. Beck, Aviation, Omaha; Ralph Sampson, Quartermaster's Department, Home Office; E. F. Carruthers, Infantry, Vancouver.

CAVERLY TO COHN FROM THE FRONT.

From "Somewhere in France" there has been received by Jack Cohn, manager of Universal's Animated Weekly, Current Events and Screen Magazine, a letter from one of his former cameramen, Leon H. Caverly, now Quartermaster Sergeant in the U. S. Marine Corps. As he explains in his letter, Mr. Caverly has been appointed official cinematographer for the United States Marine Corps. Writing of his work he says:

"My collection of both movies and stills are growing daily with some very good stuff. Light conditions are very bad as it is pitch dark by three thirty, and besides it rains and rains and rains, with the result that we are knee deep in mud spelled with a capital letter. If 'War is Hell,' as Sherman said, it should be fought in the tropics to carry out the proper idea of heat. Incidentally light conditions would be greatly improved."

"THE COUNT AND THE WEDDING GUEST" (O. Henry).

With his usual sympathetic insight into the more amiable peccadilloes of the human character, O. Henry produced one of his most playful masterpieces in "The Count and the Wedding Guest." This story of New York boarding house life dwells upon a lonely girl's aspirations for grandeur and her heart hunger for love, these being by the way favorite themes of the author. As the current Broadway Star feature, released through General Film Company, a most appealing picturization of the story is presented.

"The Count and the Wedding Guest" is a two-part photoplay fashioned under the sympathetic touch of Martin Justice, director, and Jean Paige and E. Webster Campbell, leads. The action progresses in an absorbing fashion to the surprise climax.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Three Scenic Subjects, Two Zoological, Three Topical, and One Industrial Subject.

Reviewed by Margaret I. MacDonald.

"A World of Dreams" (Educational-Bruce).

ONE of the most beautiful of the many charming scenic pictures given to the public by Robert C. Bruce via the Educational Films Corporation of America. This particular picture is almost indescribable in its beauty. The subject is treated on the basis that to the man of imagination belongs the world; and again skilful subtitling has added its bit to the charm of a picture. Opening with a series of snow-capped mountains more beautiful than the most extravagant imagination could conjure, a subtitle in the course of the series reads "I know a mountain thrilling to the stars; and at her feet there dreams a quiet lake." Others are equally suggestive of the character of the scenes presented. Following the mountains are wonderful studies in brooks and waterfalls. But what is the use of trying to describe in words a thing so beautiful?

"Beautiful Rivers of France" (Pathe).

In this half-reel of tinted scenic picturesque views along the beautiful River Tarn in France are shown. This stream changes constantly in character, passing through gorges, under bridges and past cities and villages. The ancient city of Millau, the village of Payre and church of Notre Dame are among the special points of interest.

"Here and There in Keswick" (Pathe).

The county of Cumberland comes in for a share of attention in this half-reel of nicely tinted views. The particular part of the county visited by the Pathe cameraman is Keswick. In the picture we must imagine ourselves in a stage driving across rolling hills, and over winding roads through a country of great beauty. Vividly beautiful is the presentation of these scenes; and in the course of our drive we visit Ladore Falls, quaint inns and many features of interest.

"Nature's Songsters" (Educational-Ditmars).

The usual thing in pictures presenting "nature's songsters" forgets some of the most important though not perhaps the most musical of her warblers, if such a term may be applied to the tree toad, the locust and the katy-did. In this picture Ditmars has given us something novel and something unlike other Ditmars numbers. Strange illustrations of what the same volume of sound emitted by a creature the size of a man might mean to New York skyscrapers afford considerable comedy; and although the picture opens with attractive scenes showing the robin and some associates, we find the closeups of the tree toad who sings his song when the rain storm has swelled the lichens, and of the insects who sing in the night most interesting The cricket ushering in the fall of the year also comes in for attention.

"The Bee, Suffragist Supreme and Worker Extraordinary" (Universal).

In the 54th number of the Universal Screen Magazine will be found as nicely presented a study on bees as has been seen recently. The fact that this subject has been subtitled with care and that the bee has been given an individual character and has been credited with the building of a republic adds a great deal to the enjoyment of the picture. The idea carried out in this subject will be recognized by many as identical with Maeterlinck's in his "Idyl of the Honey Bee." In a moderately brief series of scenes we learn most things that there are to know about the honey bee.

"The Dictagraph" (Universal).

A series of interesting scenes will be found in the Screen Magazine No. 54 acquainting us with one method of scouting in the vicinity of the enemy trenches in France. This is done by means of the dictagraph which is stationed at various points to listen and record what it hears. An interesting subject.

"Picking Dates in California" (Universal).

In the Screen Magazine No. 54 are a number of scenes photographed on what was once a barren desert in California, and which has been transformed by means of irrigation into a veritable fairyland where delicious dates are grown. Scenes explaining the system of irrigation are shown as well as closeups of wonderful clusters of the fruit ready to pick. We also witness the picking and packing of the dates. An instructive subject.

"War Dogs" (Paramount-Bray).

To many of us the extent of the work of the Red Star Society is not as familiar as it might be. The funds of this society are devoted to the care and relief of animals employed in the great war. In the 10th release of Pictograph are a series of scenes on the ranch of Anita Baldwin where dogs are being bred for use in the war under the supervision of this society. The particular dog that is being reared on this ranch is a cross between an English sheep dog and an Airedale. Scenes show the feeding of the dogs in the breeding pens and other views of interest on the ranch.

"Knit Your Bit" (Paramount-Bray).

An inspiring subject to be found in the 100th release of the Pictograph points to the necessity of knitting as many articles of comfort for the soldiers as is possible. Scenes showing even children at work with the knitting needles are shown as well as the receiving and donning of numerous knitted articles by a soldier boy. A timely subject.

Visual Education Company

Irving Place Manufacturers Strive to Improve Methods of Visualizing Educational Subjects.

AT 67 Irving Place, New York City, the Visual Education Company, with Joseph T. Shaw as president, and George H. Breed treasurer, is endeavoring to intensify the efficiency of the educational film. They are paying particular attention to those of industrial character and are succeeding in giving well-detailed, clearly defined illustrations of the subjects attempted by them.

One of the subjects reviewed by the writer is entitled "A Brush with the Enemy." This picture, which is in one reel, is based on a slender story which serves to illustrate the great necessity of caring for the teeth. The manufacture of a sanitary tooth paste is one of the main features of the picture. It is interesting to note the absolute cleanliness with which this dentifrice is prepared. The principal ingredients used in preparing it are also noted.

Another subject made for the U. S. Steel Corporation is entitled "The Reason Why" and is intended as an aid in the prevention of accidents. The various safety methods supplied by the U. S. Steel Corporation for the protection of employees are shown and the penalty paid for disobeying necessary orders and printed warnings. The film is well made and interesting. It serves its purpose well.

"How Uncle Sam Has Outgrown Homespun" is one of the most interesting of the kind we have seen. It shows us the old methods of obtaining the wool from the sheep, the old-fashioned way of washing the sheep before shearing by hand as contrasted with the modern methods made necessary by the larger requirements of the present generation. In the woolen mill we are shown the different processes through which the wool passes on its way to the loom. The scouring, carding, gilling and drawing bring us finally to long aisles of spindles where "one man and two 'mules' do the work of a thousand Priscillas." Step by step we follow the product of the sheep until it is converted into cloth and ready for shipping.

Associated with Mr. Shaw and Mr. Breed in this work in an editorial capacity are Frank McMurry, Ph.D., Jeremiah W. Kenks, Ph.D., Grant Karr, Ph.D., and George E. Meyers, Ph.D.

Technique of the Educational Film

Ernest Howard Culbertson, Assistant Editor of the Universal Screen Magazine, States Interesting Facts Based on Observation and Experience.

(By request Ernest Howard Culbertson, assistant editor of the Universal Screen Magazine, has written for the Motion Picture Educator an interesting story encompassing facts regarding the development and presentation of the educational film gained by observation and experience. It is as follows:)

I have been placed in a peculiarly fortunate position, due to the kindly interest and generosity of Mr. Jack Cohn, editor-in-chief of the Universal Animated Weekly, Universal Current Events and Universal Screen Magazine, who has given me every opportunity to work out and apply certain technical theories which I believe are of cardinal value in effectively presenting the educational and informative motion picture.

The technique of the average educational reel (or one of that large and polyglot variety which comes under the head of educational) seems to me, so far as I have observed, to be deplorably haphazard and inept. In view of the wealth of vitally interesting material which is being offered to the public in reels of this character it is unfortunate that so little effort—relatively speaking—is being put forth to make them the popular, pulsing and constructive mediums they potentially are. The whole realm of Science, Industry and Manufacture—every phase of human activity has been explored and superficially exploited in motion pictures. We have gone into the air and taken pictures, we have taken pictures of the air itself, we have gone down into the sea and secured wonderful views of teeming under-water life, we have followed the physician into the laboratory and, with the aid of the microscope, reproduced germ-life on the film, we have made people cringe by showing them the wrigglers in the water they drink, chemistry has revealed some of her stellar secrets to us—we have become the intimate friends of nature, and have vividly depicted the activities, habits and eccentricities of birds and insects—we have been instrumental in furthering the acquaintance of the general public with animal life—far and wide—and when it comes to geography and sociology probably no other single medium has played a more valuable role—as far as visualization goes in constructive presentation—in disseminating knowledge of these subjects.

Taking them all in all they have not been adequately dealt with. The appeal that has been made has been for the most part casual, flamboyantly "punchy"—and hardly with the idea of building up a steadfast clientele with that vast public which is at all times tremendously interested in subjects and things worthwhile. We have pandered too much in our attempts to capture the volatile public of today without bending our efforts toward the complete enfiladation of the solid public of tomorrow—next month and next year.

It is the primary duty of the editor to see that a subject "gets over" at all costs, but the value of the picture as a whole can be immeasurably enhanced by a nice adjustment of the two elements of vivid and human appeal. So often it is possible to relate a subject up with some vital idea—or some big psychological idea—or political or economic movement and give it a breadth and a depth which in addition to its vivid pictorial appeal will make it something which will not only impress for the moment but make it live in the minds of those who view it for months and even years afterward. Thus, the educational film can have a definite shaping and controlling and constructive influence in their daily lives and also possibly play a formative role in the development of their characters. The editor should be quick to take advantage of every sentiment, inclination, hope, aspiration, generous impulse—tendency to broad-minded judgment of which Twentieth Century human nature is heir to—to drive home the full import of a picture. The vital significance—the big moving idea is so often sacrificed for the sake of vividness. Vividness of course should always be sought for, but it should never be employed as a technical expedient at the expense of the broad human appeal.

Technical economy here should play the stellar role the same as it does in the creation of every work of art—the same as it does in the building of a great play. Hamlet is a great play because every element of dramatic appeal is taken into consideration and handled with consummate skill. The external action is vivid, intense—melodramatic in the extreme, making a tremendous appeal to the primal instincts in men and women. This has been incomparably coordinated with the intellectual philosophical and spiritual appeal of the play. So in the educational picture the vivid—the striking, the momentarily gripping elements should be coordinated and adjusted and made the basic "getting over," medium for the big telling idea. This may all sound like the finespun theory, but I frankly believe, and my experience has proven it to be practicable and based on thoroughly sound principles. Send people out of the theater remembering what they have seen. Appeal to every side of their nature. Why not dispense with the mad hunt after the obviously striking and unusual by discovering and presenting the striking and unusual in the apparently commonplace.

Each subject presented should as far as possible have as its basis a coherent story, in short, the editor and the cameraman and the cutter should combine to dramatize each subject. The elements of contrast and connotation in my opinion have not been given enough consideration. Connotation may sound exceedingly "high brow," but in reality its meaning ought to be comprehensible to even the novice in motion pictures. Writers and playwrights give it no end of attention. It simply means that each scene should suggest a great deal more than its pictorial objectivity would indicate. For instance when we made our mosquito picture last summer we had a doctor in one scene standing near several stagnant pools of water directing workmen who were spraying them with oil. This was done in order to kill the larvae of the mosquito. In the background we showed a yard with a number of small children playing in it. The doctor paused for a moment in his work and gazed apprehensively in the direction of the children. Thus connoting for the moment the idea—which it was our aim to drive home at every stage of the picture—that the mosquito is a flagrant menace to the life and health of the child. In the picture which we took of the Grand Central Station, showing just how trains are controlled in that great terminal we aimed at every stage of the picture to drive home to the spectator the idea of the immensity and colossal intricate character of the task involved. Every time we showed the man in the control tower we flashed immediately before or immediately afterwards a vista of outer yards of tracks—thus attempting to fully impress everyone who sees it with the magnitude and responsibility of the man's job.

I know of nothing that is a more valuable technical asset than contrast. Used judiciously it can be employed with telling effect again and again and again, but this and connotation and vividness—each and all—should be germane. No scene or scenes should be interpolated for the sheer sake of effect. Here is where art is required—real art. Coordinate and adjust—make each picture phychologically symmetrical. Drive home the big idea waves of subordinated, controlled and sublimated sentiment, sympathy, humor, pathos—fused by contrast and connotation.

Sequence is another important technical element which should never be lost sight of. I have discovered that it can be made to play relatively the same as tempo does in music. Vary your tempo you get radically different effects in a musical composition. Vary your sequence in the educational picture and you get an entirely different effect.

One hears so often "Titles are half the picture," and in truth they are—and not infrequently they are even seventy-five per cent. of a picture. Nine times out of ten they can most assuredly make or break a subject.

The relationship between the title and the scene it seeks to explain is a matter which warrants an endless amount of studious consideration on the part of anyone who is striving to get a picture over fully and completely. A title should never be so lengthy that it draws the pictorial value of a scene, nor should it be so brief as to even appreciably jeopardize the full import or contributory value or fail to suggestively develop the full connotative possibilities of a scene.

Humor and pith are all well enough, but should never be striven for at the expense of explanatory succinctness and dignity when the proper presentation of the subject in hand is imperatively dependent upon the judicious application of these factors. The mental attitude with which a spectator views a picture—especially in an educational reel—is an important consideration and the atmosphere which inspires the proper attitude can only be developed in titles. One can kill the impression—the lasting impression—a subject should make by the use of "flip" titles. In writing titles make the vital, "cosmos searching" appeal paramount. Let humor and "pep" play a secondary role.

I believe it is important that we should make the primary appeal of our pictures to women and children in view of the fact that it is variously estimated that 75 per cent. of our movie audiences are made up of women and children.

Pathe Making Big Plans for 1918

General Manager Berst, Now on West Coast, Outlines Coming Activities of Company.

EN ROUTE to the Pacific Coast where he has gone in accordance with big plans, J. A. Berst, vice president and general manager of Pathe Exchange, issued a statement revealing his aims for the future and the steps he is taking to assure their realization.

"The year 1918 will be the greatest in the history of Pathe Exchange," said Mr. Berst. "Each move we are making is a step to bigger things. The industry has come to a critical period in its development and Pathe is on the right side of the fence.

"By the time this is published I will have arrived on the Pacific Coast in accordance with plans that will give Pathe more and better pictures for the new year. The quality

A Group in New York Office of J. A. Berst: Left to Right—Creighton Hale, Antonio Moreno, Gladys Hulette, Fannie Ward, Mr. Berst, Pearl White, Bessie Love, Frank Keenan.

of Pathe releases all along the line is destined to improve and go on improving, and every day I am confronted with new evidence that our policy of giving the best possible films to the exhibitors at prices that will allow them to make a profit on their investment is the only one that will win out.

"During the past year Pathe has scored many achievements, not the least among them being the formation of an organization, the completeness and efficiency of which are showing themselves all the time.

"I feel that our machine is now ready for the big drive of 1918 and I have no hesitancy in saying that this year will see the survival of the fittest in the motion picture business, and if there is anything that money and brains can accomplish still further to assure Pathe's position as one of the most important if not the most important of the successful companies, it will be done.

"Results are not only necessary, but I feel sure will be attained because of the ability and loyalty of the men and women whom I have carefully selected and whom I am proud to have in our organization.

"I am now planning the addition of several names to our list of Pathe Plays stars and will also probably organize another serial and another comedy producing company. Our sales department, under Mr. Quimby, a practical man who has demonstrated his worth, I look upon as full of great possibilities. The accounting department under our Controller, Mr. Brunet, is known in the industry, and all the other parts of our big machine are oiled and ready for the campaign in which the efficient co-service of every one in the home office and every branch will play such an important part. Our determination to make Pathe bigger and bigger gives our organization the driving power that will enable us to attain our end.

"Our seven studios are now working at high speed to give us the finest box-office attractions that have yet been seen. Our Pathe Play stars, Irene Castle, Bessie Love, Fannie Ward, Frank Keenan and Bryant Washburn have strong stories by well known writers, produced by big directors. Gold Rooster Plays with Baby Marie Osborne, Gladys Hulette and Creighton Hale will continue better than ever."

The men whose works are to be seen in Pathe films include Rudyard Kipling, Henry Kitchell Webster, George Randolph Chester, Arthur B. Reeve, Cyrus Townsend Brady, Sir William Young, Fred Jackson, whose latest Broadway play is one of the biggest successes of the current season and many others.

Among the plays which Pathe has bought there are a number of A. H. Woods' biggest hits, such as "Innocent," "For Sale," "The Other Woman," "Wanted—Jim Bennett" and "The Power of Money," each of these being an immensely valuable theatrical property in itself.

"Already we have laid plans for the production of five serials in 1918, including one by Charles Logue and Arthur B. Reeve, authors of 'The Hidden Hand,' with scenario by Bertram Milhauser, who wrote 'The Fatal Ring,' and another founded on Guy de Taramond's famous novel, 'The Mystery of Lucien Delorme,'" said Mr. Berst. "The Russian Art Films, which we will release at monthly intervals during the New Year, are now going over well.

"During the year we will have more Official War Pictures, and just as each we have released in 1917 has been greeted as better than the one that preceded it, I hope and expect that each to come will be a corresponding improvement.

"The Pathe News, the Argus Pictorial, the colored scenics, cartoons and other specialties will get better all the time.

"In closing I want to repeat in other words what I have said before: 'Bigger, Better Pictures for 1918' is our slogan and with them we will attain greater results than ever before."

Brady Featuring George MacQuarrie

IN furtherance of his policy of direct recognition of effective work in World Pictures, Director General William A. Brady has arranged to feature George D. MacQuarrie with little Madge Evans in "Gates of Gladness," recently completed. Many of the scenes of this photoplay were taken in the house and grounds of Georgian Court, the magnificent estate of George Gould. The first engagement of Mr. MacQuarrie by Mr. Brady was as leading man for the principal traveling company playing "Bought and Paid For" as a spoken drama.

George MacQuarrie

Under Mr. Brady's direction in World Pictures Mr. MacQuarrie has acquired a reputation as one of the most dependable of actors for the screen, appearing successfully in a very wide range of roles of varying requirements. He has impersonated George Washington twice upon the screen—once in "Betsy Ross," with Alice Brady, and once in "The Beautiful Mrs. Reynolds," the forthcoming World Picture showing the dramatic parts of the lives of Alexander Hamilton and Aaron Burr, with a star cast embracing Carlyle Blackwell, June Elvidge, Evelyn Greeley and Arthur Ashley.

Mr. MacQuarrie has invested prominent roles also in "Diamonds and Pearls," with Kitty Gordon; "The Tenth Case," with June Elvidge; "Her Hour," with Miss Gordon; "A Maid of Belgium," with Miss Brady, and many of the other notable photoplays published by the World Film Corporation.

DIRECTORS' ASSOCIATION TO HOLD MEETING.

At the next regular meeting of the Motion Picture Directors' Association, which will be held Thursday evening, January 3, at eight o'clock, in the Studio, 234 West 55th street, the officers for the ensuing year will be elected. The following have been nominated by the nominating committee: director, J. Searle Dawley; assistant director, Maurice Tourneur; technical director, Edwin Carewe; scenarist, James Vincent; treasurer, Robert G. Vignola; inside guard, Paul Scardon; outer guard, Wally Van.

It is hoped every member who is in the city will attend the meeting not only because of the election, but to discuss the dance, which is to be held at the Biltmore Hotel on January 26, as well as to hear Thomas Bedding, F. R. P. S., speak on "The Art of the Motion Picture."

The members must not forget that the dance is a strictly invitation affair, and as the number is limited they must send in their lists early if they want to be sure that all their friends receive invitations.

Chicago News Letter

By JAS. S. McQUADE

The Business to be Safeguarded

Important Movements by Producers and Distributors Are Now Under Way to Reduce All Unnecessary Expenses.

SINCE writing the opening article of my letter in the issue of January 5, I have learned from reliable sources that important concerted movements are now under way among producers of films and distributors, which aim at the elimination of all unnecessary expenses in their operations. As I understand it these movements are directed towards duplicated distributing systems, the salaries of stars and near stars, of directors and of the managers of branch exchanges. Not this only, the reorganizations under discussion touch every angle of the producing and the distributing business.

The movements are based on the belief that the salaries now being paid by the producer in his various departments are excessive; also that the services of many men working in these departments are not needed, while others are incompetent and can be easily spared. It is also believed that in the excessive total of distributing organizations many branch exchanges are included which have no economic excuse for existence, while the number of distributing systems themselves can be largely reduced to the great benefit of the business. In the distributing branch also it is conceded that many salaries are far above those paid to men of equal capacity in other lines of business, and that many of the men employed are superfluous.

A reduction along these lines will lower the cost of production and of distribution, and in the end will lead to lower rentals for exhibitors.

Exhibitors who operate first-class houses in cities of varying population, have been complaining bitterly for some considerable time of the fact that their receipts have not warranted the rental charges made for expensive "star" films. Quite a number of these exhibitors have stated that the losses sustained by them on "star" days have been made up by programs which have had no conspicuous stars and which were rented more cheaply.

To revert to the waste under the present system of distribution, it is the opinion of some prominent men, long in the business, that the highest efficiency would be secured, in all probability, if three-fourths of the present number of exchanges were closed, and the entire output distributed by the remaining one-fourth.

I have not been able to learn exactly how many exchanges there are in this country, but some conception of their number can be arrived at by citing the fact that in one city alone, with a population of 185,000, there are 45 exchanges! Each of these has a high rent to pay for offices, never to speak of the salaries of manager, booker, salesmen, clerical force, film inspector, the cost of circularizing exhibitors with expensive printed matter, stationery, postage, etc. All this burden must be carried by the business in that city and the territory it covers, and the money to meet it must come through the exhibitors from the people, in addition to the profit that makes business possible.

The army of film salesmen throughout the country brings us to another most extravagant item. A competent authority places the number employed in the United States at 2,000, conservatively estimated. The same authority figures that their general average income, including commissions, is $45 per week. With traveling and entertainment expenses added, the average will be about $60 per week, making a total of $120,000 per week for this item alone. It is estimated that 12,000 picture theaters, out of about 18,000 in the United States, are visited by salesmen, which gives one salesman to every six theaters, and an average cost to each of the 12,000 theaters of $10 per week, as that amount is included in the cost of film service.

Just think of it! An annual burden for salesmen alone of $6,240,000, or thereabouts, is carried by the business under the present system! And the exhibitors pay that vast amount yearly, because it is included in the cost of their film service.

In the face of all this it must be borne in mind that neither the producer nor the distributor, under the present system, can make any better showing on their side of the ledger. It has been a case of ruinous expenditures all around, and the time for a halt has arrived.

The movements now under way mean the laying of solid foundations for the business and the safeguarding of its welfare during the trying times that are upon us and for the years that are to come.

Chicago Film Brevities.

C. A. Ziebarth, secretary and production manager of the Bell & Howell Co., returned from an eighteen-day trip last week, during which he visited Washington, D. C., New York and Detroit in the interests of the company. In Washington he installed a laboratory equipment for the Committee of Public Information, in the Agricultural building. Mr. Ziebarth also visited the Signal Corps, which will shortly install a laboratory equipment in a new building that will soon be under way, under the supervision of Capt. Theodore Williams, who has charge of the moving picture department of the Signal Corps service. In New York, Mr. Ziebarth visited all the plants which have installed the Bell & Howell equipment and was accompanied on his rounds by Don Bell, New York manager, who also accompanied Mr. Ziebarth to Washington, D. C. In Detroit Mr. Ziebarth installed a printing machine in the Ford laboratories. He spoke highly of the private plant conducted by the Ford Company.

* * *

Dan L. Martin, who has been traveling manager for one of the "Intolerance" shows for nearly two seasons, has been appointed district manager for the Allen Film Corporation in the States of Ohio and Indiana, in the booking of "The Warrior." Maciste, the giant slave of "Cabiria," is starred in this strong, seven-reel feature.

* * *

A private presentation of "The Eternal Temptress" (Paramount), in which Mme. Lina Cavalieri appears in the title role, was given that lady and her friends at the Ziegfeld theater, Thursday noon, Dec. 27. This feature will be the leading number on a special New Year's Eve program, given in the same theater Monday night at 10.30 p. m. The regular weekly program for the Ziegfeld during the week beginning Sunday, Dec. 30, will be headed by the "Seven Swans" (Paramount), with dainty Marguerite Clark in the lead.

* * *

The "best-ending" contest of the "Mystery Ship," the Universal serial now running in Chicago picture houses, will end March 1, 1918. The contest in which only children of fifteen years old and under are permitted to compete throughout the country, is very spirited and the interest keeps growing. Prizes amounting to $1,000 will be distributed in Liberty Bonds, war savings certificates and thrift stamps to 388 boys and girls. The judges are: Bide Dudley, New York World; Louella O. Parsons, Chicago Herald; Harriet Underhill, New York Tribune, and T. E. Oliphant, New York Evening Mail.

* * *

The staff of Bluebird's Chicago office will celebrate the second anniversary of its opening Jan. 14. On the same date, "Face Value," with Mae Murray, will be released to Chicago exhibitors. Mme. Sarah Bernhardt started the Bluebird series on Jan. 24, 1916, with "Jeanne Dore" and since that time Bluebird has released one hundred and four features at the rate of one every week.

* * *

About 12,000 Chicago soldiers, all from Camp Grant, Rockford, Ill., came home for Christmas, and legitimate houses as well as picture theaters opened their doors wide to en-

tertain them. It is needless to state that few vacant seats could be found during their stay.

* * *

The popular Pathe serial star, Pearl White, had the signal honor bestowed on her recently, of being selected by the officers and men of the United States Marine Corps, from all the actresses on the stage and screen, to send them a message of Christmas cheer. One of the men of the Marine Corps, in explaining his vote, paid Miss White the following compliment: "We all like Pearl White and we all voted for her, because she can do 'stunts' that would stump the best of us, and she comes up smiling every time. She has plenty of 'pep,' isn't afraid of anything, and is one of the prettiest girls to be seen anywhere."

* * *

Blanche Sweet was in the city for a few hours Friday, Dec. 21, on her way from New York to Los Angeles, to spend her Christmas in the "sunny clime." It is reported that Miss Sweet may close a contract for her services with one of the leading companies shortly.

* * *

The owners of several moving picture theaters in Chicago omitted to observe "lightless night" Sunday, Dec. 23. They were warned the following day by Fuel Administrator Williams that one more violation of the rule would lead to cold theaters in every case, as the supply of coal would be cut off.

* * *

The regular meeting of the M. P. T. O. Association was held Friday, Dec. 21, at headquarters, when the nomination of candidates for office during the coming year was made. The nominations were as follows: For president, E. Thomas Beatty; for vice-president, Geo. Henry and Aug. Zilligen, Jr.; for treasurer, Louis H. Frank and H. A. Gundling; for secretary, A. Powell and M. A. Choymski; for financial secretary, Miss Anna Kesner, and for sergeant-at-arms, Aug. Zilligen, Jr. The following were nominated for membership on the executive committee: Max Jesselson, H. J. Corbett, August Krug, W. J. Mulligan, Jacob Krueger, M. A. Choymski, H. A. Gundling and Aug. Zilligen, Jr. The next regular meeting of the association will be held Friday, Jan. 4, when the election of officers will take place.

* * *

The Marshfield Amusement Company, this city, opened its sixth theater, the Marshall Square, Marshall boulevard and 22d street, Saturday night, Dec. 22. This theater has a seating capacity of 2,000 and its cost, with the surrounding building included, was $325,000. The opening program consisted of "His Mother's Boy," "The International Sneak" and a Universal Weekly. Music was provided by a ten-piece orchestra and an organ. Miss Ruth Holdt also rendered vocal solos. The crowd was much larger than expected during the holiday time. The Marshfield Amusement Company also owns the Orpheus, at 12th and Ashland, the Marshfield, at 12th and Paulina, the Illington, 22nd and Leavitt, the Broadway-Strand, at 12th and Marshfield, and the Grand at 12th and Winchester. A new theater on the extreme South Side will soon be erected by the company, which will vie with the finest houses in America. Its seating capacity will be 2,800, and the cost of the entire structure, including offices in addition, will run from $400,000 to $500,000. John Gallagher is manager of the Marshall Square and the programs are selected from the open market.

* * *

The last scenes of "The Rowdy," the Selig-Polyscope Company's latest feature, were taken one day last week by Director Harry Beaumont. In the cast are Hazel Daly, who appears in the title role, Harry Hilliard and Sidney Ainsworth. This Selig production is said to have a delightful story, with a strong heart appeal and numerous humorous touches.

Tom Santschi has stirred the patriotism of the lady players on the Selig's Los Angeles staff by offering to furnish the wool for any of them who will volunteer to knit sweaters, stockings and other comforts of that ilk. Tom proudly tells the girls that they can't fool him about knitting, as he learned the art when a child from his thrifty Swiss mother.

"Little Orphant Annie," adapted from James Whitcomb Riley's poem "Annie," was recently finished at Selig's Los Angeles studios and the negatives arrived at the Chicago plant last week. All who have read James Whitcomb Riley's poems cannot forget his imitable "Annie," from which the story of the Selig feature has been adapted. This should prove one of the most feel[illegible] subjects [illegible] screened

Wm. N. Selig, president of the Selig Polyscope Co., recently received a letter from T. A. Smethurst, owner of the Palace, Blackpool, London, from which the following excerpts have been taken: "To me, personally, 'The Crisis' was a beautiful production, portraying as it did so faithfully and well the love and sincerity of the two old friends. Again, what a fine rendering of President Lincoln. You ask for guidance as to what class of subjects you should recommend America to send here. Gentlemen, the producers of 'The Crisis' and 'The Garden of Allah' are not in much need of advice from anyone. Keep on supplying subjects which portray the best and most artistic of all that is noble and uplifting, and you must remain, where to my mind you have always stood, in the very foremost rank. The sublime peacefulness which your 'Garden of Allah' conveys, is beyond description. I hope I shall be fortunate enough to secure it."

* * *

Taylor Holmes, Virginia Valli, Lawrence Dorsay and other members of the Essanay Company cast for "Ruggles of Red Gap," who were at Phoenix, Ariz., taking several local scenes, returned to the city Monday, Dec. 24.

* * *

Business at Chicago moving picture theaters during Christmas week, as a rule, was better than for the corresponding period last year, judging from the reports from several Chicago theater owners. At the Lubliner & Trinz theaters, business has been very much better than for the same time in previous years and it far exceeded business for the five or six weeks previous to Christmas. The regular style of programs only were given. Ascher Bros. report that milder weather, "Go-to-Movie-Week" publicity and the lull after the holiday rush have all helped to swell the results on their chain of theaters in the city. Last year's record, however, was not broken. The programs used for Christmas week were of the general standard. Complaint of poor business for the preceding month was made by the Ascher Bros. The big Central Park theater, at Twelfth street and Central Park avenue, showed an increase in receipts for "Go-to-Movie-Week," Sam Kats informed this office. Mr. Katz is of the opinion that while Bob Reel's campaign might not have swelled business much, it certainly didn't do any harm. The receipts in other theaters run under the management of the Central Park theater did not come up to last year.

* * *

The following letter was received from E. C. Bostick, manager of the Merrill Theater, Milwaukee, last week, by W. H. Jenner, manager of the Chicago office of the George Kleine system: "Just got through screening "Brown of Harvard" and want to say that in my opinion you have a one hundred per cent. picture, and no doubt the bookings you will receive will verify this statement. Kindly set it in for the Merrill for the week of January 27." "Brown of Harvard" is Selig's fine six-reel feature, which will be released through the George Kleine system on January 10. The demand for this striking picture is extraordinary.

SCREEN CLUB HAS CHRISTMAS TREE.

The Screen Club held a Christmas celebration at the club house, Saturday evening, December 22, at which about one hundred members and guests were present. A large tree stood in the alcove at the end of the reception room and humorously appropriate presents were distributed by Santa Claus William H. "Silent Bill" Haddock. When this portion of the program had been completed and the hearts of all made glad by receiving a toy from the tree members and guests descended to the dining room and were served with a substantial hot lunch. The evening wound up with a concert of old favorites in which everyone joined. Jack Harvey, the chairman of the committee in charge of the celebration, covered himself with glory and received the hearty congratulations of everyone present.

A. J. (IMPERIAL) PARTINGTON IN NEW YORK.

A. J. Partington, long time manager of the Imperial theater, San Francisco, is a visitor in New York, stopping with Mrs. Partington at the Claridge. On the day the World went to press the Imperial manager dropped in at the World office for a chat that proved to be pleasant. Later he left in company with one of the fellows, who remarked he was going to introduce Partington to the Screen Club. At the hour of going to press our confrere had not returned to [illegible] office.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Additional Details of Campbell Tragedy.

THE news of the death in an automobile accident of Eric Campbell, the popular member of the Chaplin Company, was printed in last week's issue of the Moving Picture World. Later word is to the effect that Miss Gene Crosby, one of the three in the big Campbell car, was not injured so seriously as was at first feared. She suffered a sprained arm and other slight injuries. Harold Schneider, scenario and magazine writer, was the third occupant of the Campbell machine. Schneider's hurts were of a minor character. W. A. Hollenbeck, driver of the lighter car into which Campbell's machine crashed, also was badly injured. One of his legs was broken and his head was considerably scratched.

Eric Campbell in the Final Scene of "The Adventurer," the Last Mutual-Chaplin in which the Big Comedian Appeared.

Campbell, who lived at the Los Angeles Athletic Club, left a daughter, Eunice, who attends a Los Angeles school. It is said that Mrs. Campbell, who lives in San Francisco, had sued for separate maintenance, but that a reconciliation had been effected.

Los Angeles Mayor Pushing Consorship.

Revival of the censorship of motion pictures under a film commission has again been indicated by Mayor Woodman, who said he believed the censoring of motion pictures is needed in Los Angeles, and that he probably would make an appointment to fill the position of film commissioner, under an ordinance that has been prepared by City Prosecutor Widney.

The prosecutor has the ordinance in his possession, but will not forward it to the council until it has been approved by the mayor. It revises the present ordinance creating a film commissioner, which never has been appointed.

"I have received many complaints in regard to objectionable moving pictures, two of them this week, in fact, and from what I can gather conditions could be much improved by an intelligent supervisor of the films and their licensing by the city before they are permitted to be shown," said Mayor Woodman.

Activity at the Ince Studios.

The trio of studios under the Thomas H. Ince management and direction—the W. S. Hart, Charles Ray Edendale and main studio at Pico and Georgia streets—are all working overtime on important productions for Paramount and Artcraft.

Enid Bennett's first Paramount picture, "The Keys of the Righteous," is completed. Miss Bennett is supported by George Nichols, Joseph Swickard, Charles Formes, Earl Rodney, Gertrude Claire and Lydia Knott. The subject was directed by Jerome Storm.

Enid Bennett.

Dorothy Dalton, with R. William Neill in command, is well under way with the first story C. Gardner Sullivan has written for her. She is supported by Melbourne MacDowell, Jack Holt, Robert McKim, Dorcas Matthews, and William Conklin. The story is "Love Me."

William S. Hart is almost through with his new Artcraft offering with the Canadian northwest as its locale. The star and his company went to Mount Wilson to film snow scenes. This is the first picture Hart has ever had that has no heroine. The only woman in the story that approaches being a heroine is an old lady—an Englishwoman—who comes to the northwest lumber camp in search of her son, only to find him dead on her arrival. The role is played by Gertrude Claire. The story is by J. G. Hawks.

Victor L. Schertzinger is directing Charles Ray in the screen version of "His Own Home Town," from the magazine story by Larry Evans.

Goldstein Denies Charge of Espionage.

Robert Goldstein, indicted by the Federal grand jury on the charge of violating the Espionage Act, in exhibiting the moving picture "The Spirit of '76," is apparently having trouble to secure legal defense as well as bondsmen. If there is to be any reduction of the $10,000 bond required for the appearance of Goldstein, this duty will devolve upon United States District Judge Bledsoe, upon his return from San Francisco, Monday, December 24.

This was plainly indicated December 18, when Judge Trippet was apprised by Earl Rogers, of counsel for the defense, that such a motion would be made. All efforts to raise the required bond have failed.

In presenting a demurrer to the indictment, which was overruled by Judge Trippet, Mr. Rogers stated that, in his opinion, Goldstein is entitled to the services of an attorney, if it could be shown that he in justice ought to be defended. Goldstein has lived in California all his life, Mr. Rogers stated, and an investigation had led him to believe that there is no suspicion of pro-Germanism attached to his activities.

The attorney stated that he only sought to protect the

rights of his client by filing the demurrer, and admitted that there are no precedents governing the case.

Goldstein then pleaded not guilty to each count of the indictment, and the case will go on the calendar for setting in January.

It is understood that quite a fund has been raised for the defense of Goldstein. When he was examined by Judge Bledsoe on the motion to have the films of "The Spirit of '76" returned to him after they had been seized at Clune's Auditorium, Goldstein declared that he was unable to raise a dollar. On the first day the case came up before Judge Trippet, his attorney stated it was not a question of money to secure his services, that had been cared for, and the only thing that caused him to further investigate the employment was whether or not Goldstein had been engaged in a pro-German propaganda.

Fairbanks Rodeo to Be Elaborate Affair.

The Douglas Fairbanks Red Cross Rodeo, to be held at Washington Park on January 12, promises to be an elaborate affair. Dark Cloud, Sioux Indian chief, will take part in an Indian war dance. A Mexican raid will be another feature, in which fifty Mexicans will supply the thrills. Toto, the Hippodrome clown who now appears in Rolin films, has also promised to appear. Charlie Murray has volunteered his services as ringmaster. "Doug" himself will ride a bucking broncho, and he has picked a live one. If "Doug" sticks on this bronch for more than two minutes he will be hailed a champion.

A unique advertising stunt is being conducted for the rodeo, that of a stage coach crowded with cowboys parading Broadway distributing handbills, announcing the date, place, and time of the Fairbanks show.

All the Broadway picture theaters are running slides and the city is almost covered with window cards, photographs and one, three, and twenty-four sheets. A large banner is being prepared to stretch across the Fifth street corner at Broadway.

A majority of the boxes have been sold at apremium, and it is expected that "Doug's" slogan of "$10,000 or bust" won't hold good, because from present indications it will be a $15,000 house.

A special section has been engaged by Mary Pickford to be occupied by 165 children from the Los Angeles orphanage.

Quinn to Build Another Theater on Broadway.

J. A. Quinn, who owns and operates Quinn's Rialto Theater, at 812 South Broadway, informs us that he has closed a deal for a new motion picture house on Broadway. Mr. Quinn has secured a long time lease on the property directly adjoining the Rialto and will here build a first-class motion picture theater. The two houses will be only a few feet apart and the new house will be built along the same lines as the Rialto, and have the same seating capacity.

Mr. Quinn also says he will soon close other local deals, which will give him seven modern first-run theaters in this city. He is also negotiating for a valuable theater location in San Francisco, and his intention is gradually to join the principal cities in California, Arizona and the rest of the country with a complete chain of motion picture theaters. These theaters will compose the Quinn Circuit and will be conducted along the plans laid out by Mr. Quinn in an interview printed in this paper a few weeks ago.

Elaborate Theater for San Pedro.

N. O. Anderson is planning a $75,000 hotel and theater building at San Pedro, to be erected on Palos Verdes street, with a theater lobby and entrance from Sixth street. The lease for the theater has already been signed by Ray Pierson and F. O. Adler, who have purchased the store room of O. B. Sadler on Sixth street for $22,500, for the entrance. The sale was made on a basis of $600 per front foot, the property being 25 by 75 feet and improved, with a one-story brick building.

The theater at the rear on Mr. Anderson's property fronting on Palos Verdes street will be 57 by 125 feet and will seat about 1,000 persons. On the remaining portion of his property, and over the theatre, Mr. Anderson plans to erect a four-story hotel. The property has a frontage of 87 feet on Palos Verdes and is 160 feet deep. This will give room for stores on the Palos Verdes street frontage 35 feet in depth.

What's Doing at Triangle-Keystone Studios.

Comedy production is skimming along at a rapid rate since the Triangle-Keystone forces have become accustomed to their new quarters at the Triangle Culver City studios and the four companies making two-reel Keystone comedies have productions well under way, two of them already near completion.

Charles Avery, the speed demon of comedy directors, who is making one-reel Triangle Komedies, has already completed one story and has started on another since moving to the new "lot." Reggie Morris is "shooting" exterior scenes for "Did She Do Wrong?" which will feature Harry Gribban. Director William Beaudine's laundry story is nearing completion and has been titled "The Tell-Tale Shirt." Harry Edwards is doing a story which will feature Ray Griffith and which has been titled "His Double Life." Director Herman Raymaker has completed his ship story, which has been titled "A Sea Serpent's Desire," and has started production on "A Lady Killer's Doom."

Los Angeles Film Brevities.

B. A. Rolfe, general manager of the Metro Western studios, departed for New York on Tuesday, December 18, carrying with him the latest Edith Storey and Viola Dana productions. Mr. Rolfe is expected to return to Los Angeles within a short time.

* * *

Al Cohn, western associate editor of the Photoplay Magazine, has severed his connections with that publication. He is to become special press representative for Mary Pickford.

* * *

At the Culver City studios of the Triangle Film Corporation, two five-reel productions have been completed during the past week, one new subject has been started, four other pictures are in various stages of production and four directors are waiting for new stories. The pictures just completed are, "Heiress for a Day," featuring Olive Thomas, and "Captain of His Soul," with a cast including William Desmond, Charles Gunn and Jack Richardson.

* * *

Victor L. Schertzinger made a new record for speed when he completed Charles Ray's latest Ince production, "His Own Home Town," in ten days. There were several times when the Ray company was summoned for night work, but Schertzinger points with no little pride to his ten-day achievement. Ray has a new leading woman in this picture, Katherine MacDonald, a sister of Mary MacDonald MacLaren.

* * *

Director Edward Sloman has completed the final of a series of six William Russell feature productions, produced under the working title of "Detective Dan Cupid." The story is by Charles Turner Dazey, who also wrote "The Sea Master" and "New York Luck," recent Russell releases. Francelia Billington appears in the leading feminine role.

* * *

Director Cliff Smith, maker of Triangle western thrillers featuring the cowboy star, Roy Stewart, is more than half through with his latest offering, "Keith of the Border," from Randall Parrish's novel by the same name. A feature of this picture will be a fight between Roy Stewart and Pete Morrison, both powerful men, engaged in a hand-to-hand battle until both fall from exhaustion. Director Smith, who is an authority on rough and tumble fights, declares the one put on by Stewart and Morrison is one of the most tense he has ever seen.

* * *

Douglas Fairbanks has disappeared! When last seen he was headed for Texas with Allan Dwan and a fairly well-developed scenario. The supposition is that the next Fairbanks vehicle will be a straight shootin' story of the land of cactus, where romance gets an early start in the morning. The picture will be directed by Art Rosson, who has been assisting Allan Dwan in the staging of recent Fairbanks productions. As a reward for his loyalty and in recognition of his ability, he was promoted to a directorship.

* * *

With the completion of E. Mason Hopper's latest Triangle picture, "Her American Husband," the director and a number of friends were the guests of honor at a Japanese banquet, given by the Japanese actors included in the cast. The hosts were Tom Kurihara, Jack Abbe and Misso Seki. The banquet was held at a Japanese cafe and more than a score were present. Entertainment was furnished by four Japanese children who did native dances. Instead of chairs, all squatted around the tables on mats, in true Japanese fashion, and chopsticks were used instead of knives and forks.

* * *

Will M. Ritchie, well-known screen writer and editor,

recently engaged to take charge of the American Film Company's scenario department, is writing the next story for Mary Miles Minter. It is a country drama laid around the office of a small city newspaper and will present Miss Minter in the role of a society girl, the daughter of the editor.

* * *

After completing her sixth Triangle picture, "Heiress for a Day," Olive Thomas has left for the East for a short vacation. She will spend Christmas with her parents in Pittsburgh and will give Broadway the "once over" before returning to the Culver City studios to resume her work before the camera.

* * *

One of the principal numbers on the program given at Shrine Auditorium the Saturday night before Christmas in connection with the Christmas-tree party given more than four thousand needy children was produced by Mae Murray and two tots. Miss Murray was formerly with Ziegfeld's follies, and for several weeks she had been teaching the two children a dance. The Shrine Christmas Committee was in charge of the affair. Motley Flint was chairman and James W. Jump was his chief assistant. Other performers were Franklyn Farnum, Dorothy Phillips, Jack Wells, Harrison Brockbank and the Al Malaikah band and the Al Malaikah chanters.

* * *

Waldo Walker, assistant Lasky director, has enlisted in the Aviation Corps. Mr. Walker, who is above the draft age, early volunteered his services.

* * *

Bull Montana, actor-wrestler, who has appeared in several American Film Company productions, supporting William Russell, has left for New York on an extended tour. Bull plans to abandon the movies for the time being, in an attempt to grapple his way to the light heavyweight wrestling championship of America.

* * *

Eddie Gribbon, Triangle-Keystone comedian and brother of the famous "Silk Hat" Harry Gribbon, has joined the submarine division of the Navy. He will have charge of the athletics in his division when not routing the Germans. "Tex" Jordan, of the Keystone Cops, also has enlisted in the Navy and was on the lot recently in uniform, saluting his friends and fellow-players.

* * *

At the Fox Studios Tom Mix has started a Western feature. The scenario was written by Bernard McConville and the picture is directed by S. A. Franklin. In the cast with Mix will be Sam DeGrasse, Charles Stevens, Enid Markey, George Stone, Virginia Corbin, and Violet Radcliffe. Jewel Carmen and her company, under the direction of C. M. Franklin, are now in the land of the deep snows, where the greater part of her picture is to be created.

* * *

Gladys Brockwell is well started on her latest production. In the cast with her are Colin Chase, Bertram Grassby, G. Raymond Nye, and Kosita Marstini.

* * *

Charles J. Brabin, director for Metro, is on his way to Los Angeles. He will alternate with John Collins in directing for Viola Dana.

* * *

Donald Crisp has joined the ranks of the benedicts. The bride is Marie Stark, a young film actress of this city. Mr. Crisp has been planning a vacation for some time, but it was not until this week, when he departed on a camping trip to Yosemite, that the news leaked out that he was going to be accompanied on the trip by a bride of a few days.

* * *

Mrs. Margerite Raub, a trained nurse, has been placed in charge of the Emergency Hospital at the Culver City studios of the Triangle. She is working under the direction of Dr. Charles F. Nelson.

LANG RETURNS TO NEW YORK.

Captain Arthur J. Lang, export manager of the Nicholas Power Company, returned to New York the other day from Mexico, where he went on business. He sold a number of Cameragraphs and established an agency. At some time in the near future the captain will talk on film conditions in the neighboring republic. The most remarkable thing about Capt. Lang's return is that he has fallen into the Mexican habit of eschewing politics. He talks freely on business conditions down there, but when either politics or cactus oushes are mentioned he becomes as taciturn as an Egyptian mummy. All of his friends in the motion picture industry are glad he is back again.

Metro to Enlarge Coast Studios

Adopts Extensive Production Plans Requiring Larger Facilities—Rolfe Enthusiastic.

B. A. ROLFE, western representative of the Metro Pictures Corporation, made a hurried trip to New York last week to attend a production conference of Metro officials concerning Metro's plans to expand its present work on the coast. Mr. Rolfe has obtained such excellent results with his production work since the company established itself in its new Hollywood studios that Metro has decided to enlarge its plant on a scale that will not only accommodate its present stars and their companies at the same time, but others that are expected to begin work there soon. Plans for the numerous improvements and alterations were decided upon before Mr. Rolfe's departure in order to enable him to put them into effect immediately upon his return to Los Angeles. That no time might be lost on the work, Mr. Rolfe left for the west two days after his arrival in New York, imposing upon himself the hardship of spending his Christmas on the trains.

The confidence of Metro's other heads in their new undertaking was greatly strengthened by Mr. Rolfe's enthusiastic report of his production work the last two months. He expressed the conviction that Los Angeles and its surroundings surpasses all other places as a production field, and that Metro pictures would in no way suffer from production in such ideal environs. He exemplified this by a showing of Viola Dana's "The Winding Trail" and Edith Storey's "The Legion of Death," which is to be a Metro production de luxe, which he brought with him from the coast.

"Our plans to enlarge our present studio and put Metro on a permanent basis on the coast include the construction of convertible stages—either open air or inclosed, the enlargement by many feet of our floor space and the equipment of the plant with every known facility for the making of pictures. For instance, an entirely new lighting equipment is to be installed, the first appropriation in this direction being $25,000. Our stages will be enclosed in glass, the advantages in this being obvious. Our laboratory is to be entirely overhauled and supplied with every modern device for perfecting of pictures and conducting experiments along original lines for new improvements in this department. California was combed for a staff of experts to handle the negative and positive film, and we believe we have the best in the game.

"Actual production work had been started on the new Storey and Dana pictures when I left the west. While these productions are in the making, the studios will be enlarged according to our adopted plans and put in readiness for the reception of several other Metro companies that are to begin work on the coast as soon as feasible."

Hauck Appointed Receiver for Pinkiert

New York Exhibitor Is Bankrupt—Wall Street Dealings and Cards Contributed to Trouble, He Admits.

PETER PINKIERT, who formerly operated a motion picture theater at 555 Eighth avenue, was petitioned into bankruptcy on December 27 by Weil & Purvin representing creditors, and Judge Manton in the United States District Court appointed Charles A. Hauck receiver of his assets.

The former exhibitor sold his theater last February, and since that time has been having bad luck. His house furnishing goods store at 767 Amsterdam avenue proved unprofitable and speculations in Wall street and gambling at cards failed to recoup his lost fortune, he confesses in affidavits on file in court.

Examined in supplementary proceedings Pinkiert testified that he speculated extensively in Amalgamated Copper in July and August, and while he recalled that he lost heavily he was unable to recall the name of his broker or the buying and selling prices of the stock which he speculated in.

Pinkiert apparently is not an adept at cards, as he confessed that he had lost about $1,800 playing sociable games of pinochle and poker at his home at 170 West Ninety-seventh street. He added the limit was $1 in the poker games and that they played as high as one dollar a hundred in the pinochle games.

"Quite a high limit for a modest operator" remarked the examining counsel, who ventured the opinion that the debtor would do well to stop gambling and speculating and devote his energies to the moving picture industry or some other legitimate business enterprise in the future.

Music for the Picture

Conducted by CLARENCE E. SINN

Grants Performing Rights With the Music

How a Prominent Publisher Stands on the Music Tax Controversy.

AS a matter of information to those exhibitors who are in doubt as to their rights in regard to the use of music composed by members of the American Society of Authors, Composers and Publishers when such music is offered tax free by publishers holding copyright on it, we publish below a communication just received from G. Schirmer (Inc.). The communication is comprehensive and self-explanatory.

3 East 43d street, New York,
December 20, 1917.

Moving Picture World,
New York City.

Gentlemen: We do not in the least hesitate to explain to you our attitude in the matter of meeting the demands of the American Society of Authors, Composers and Publishers with reference to its exacting fees for the right of publicity performing musical compositions. Fully cognizant of the fact that, by virtue of the decision of Supreme Court Justice Hand, the society is within its rights in exacting performing fees for works under its jurisdiction either in relating to author, composer or publisher, we nevertheless, not being members of the society, are free to follow our own views and intuitions. For reasons too numerous to account, we deem it wiser to grant free license to the performance of any of our publications. This policy we have purchased from the start and it is our intention to continue it. Through our action we do not renounce sole proprietorship of our rights to dispose of performing privileges. We maintain, on the other hand, that we grant performing rights with the purchase of the music.

The question that seems to have caused most anxiety among musicians is whether compositions by an author, a member of the society, and published by a firm, a non-member of the society, may be considered exempt from taxation. On this point our views and those of the society conflict. Under the Copyright Law the performing rights belong to the publisher and not to the composer except when the latter has specifically reserved them for himself. There are few instances on record when a composer has done so. In our own immense catalog of publications we have but one or two exemptions. These we withdraw from the classification of non-taxable music. The balance of our publications we consider absolutely within our own control, irrespective of the fact that composers or authors may be members of the society.

What we have said so far covers the situation in a general way, but speaking of it in even a stricter sense, we do not hesitate to say further that it is our opinion, and which opinion is supported by legal counsel, that all music is practically free to be played in public which was published at least one day prior to the date when the first legal action was begun, which eventually led to the handing down of the decision by Supreme Court Justice Hand, thus establishing a foundation for the recognition of the demands of the society.

Yours very truly,

G. SCHIRMER (INC),
D. Kamb.

Non-Taxable Theater Music

Fifth Installment of Numbers Which Are Free from Royalty Charges.

BELOW we publish the fifth installment of the list of musical numbers upon which no royalties will be demanded, as furnished by Miss Catherine C. Melcher for the Chicago Local Branch No. 2, M. P. E. L. of A.

Jerome H. Remick & Co., 219 West 46th St., New York; Majestic Theater Bldg., Chicago, Ill.

So Long Mother,
Egan, Kahn & Van Alstyne
Rock-a-bye Land....Kahn & Van Alstyne
Sailin' Away on the Henry Clay,
Kahn & Van Alstyne
China Dreams.Egan, Kahn & Van Alstyne
Some Sunday Morning,
Kahn, Egan & Whiting
Along the Way to Waikiki,
Kahn & Whiting
For You a Rose.....Cobb & Edwards
Cherry Blossom.....Kahn & Raymond
Where the Morning Glories Grow,
Kahn, Egan & Whiting
Where the Black-Eyed Susans Grow,
Radford & Whiting
Mammy's Little Coal Black Rose,
Egan & Whiting
Sweet Petootie.....Harry Tierney
Pretty Baby.....Kahn & Van Alstyne
Mammy Jinny's Hall of Fame,
Gumble & Yellen
Southern Gals.....Gumble & Yellen
Ain't You Coming Back to Dixieland,
Egan & Whiting
Sweetest Little Girl in Tennessee,
Murphy & Carroll
Memories.....Kahn & Van Alstyne
My Oriental Girl....Schwarzwald & Beck
Wrap Me in a Bundle.Kahn & Van Astyne
Blue Bird.....Clara Kummer
My Yokohama Girl.....Bryan & Tierney
Everybody Rag with Me..Kahn & Le Boy
Down South Everybody's Happy,
Vincent & Paley
Bravest Heart of All....Egan & Whiting
Egypt in Your Dreamy Eyes,
Brown & Spencer
Last Night.....Brown & Spencer
Sweet Little Buttercup....Paley & Bryan
On the Road to Home Sweet Home,
Kahn & Van Alstyne
So This is Dixie.....Yellen & Gumble
I've Been Fiddle-ing,
Kahn & Van Alstyne
In the Shade of the Old Apple Tree,
Van Alstyne & Williams
Hiawatha .....Neil Moret
On Moonlight Bay.....Percy Wenrich
I'm Afraid to Go Home in the Dark,
Van Alstyne & Williams
Sweet Bunch of Daisies ...Anita Owen
Rainbow .....Percy Wenrich
Put On Your Old Grey Bonnet,
Percy Wenrich
Silver Bells.....Percy Wenrich
Wedding of the Winds.....John T. Hall

Ted Browne Music Co., 323 Madison St., Chicago, Ill.

I Like the Name of Dixie—One-Step,
Chas. Johnson
You've Got a Million-Dollar Smile—Jass
Fox-Trot .....Billy Baskette
Somewhere My Heart is Breaking—Waltz
Medley .....Leo Friedman
The Wild Irish Rose the God Gave Me,
Sanders & Pascoe
When the Clouds of War Roll By,
Earl Haubrich

Kendis-Brockman Music Co., 145 West 45th St., New York.

You Are a Wonderful Baby
Somebody Stole My Heart
Yo's Honey to Yo' Mammy Jes the Same
In the Days of Old Black Joe
The Ghost of the Ukelele
Every Little Memory of You
I Miss You More Each Day
It was a Wild Night
Sammy Boy

Tell Taylor, Grand Opera House Bldg., Chicago, Ill.

Instrumental.

Flowers of Love Waltzes...Earl K. Smith
Stop Time Rag.....Ernie Erdman
Hawaiian Blues .....Rubin
Hesitation Waltzes.....Arthur Green
Chinese Blues,
Oscar Gardner & Ernie Erdman

Songs.

You Have a Wonderful Way,
Smith & Donaldson
When the Autumn Leaves Are Turning Gold .....Tell Taylor
When It's Rosetime in Old Virginia,
Tell Taylor
When the Southern Moon is Swinging Low .....Tell Taylor
When You were the Maid in the Dairy,
Terry Sherman
When the Harvest Time is Over,
Tell Taylor
It's a Long, Long Way to Dixie,
Tell Taylor
I Love You Best of All.....Tell Taylor
Down in Frisco's Chinatown..Olie Olson
That's Jaz.....Olie Olson
Yo-Kum-Kee (Indian Song),
Walker Goodwin

Harry Von Tilzer Music Publishing Co., 222 West 46th St., New York; 143 North Dearborn St., Chicago, Ill.

Give Me the Right to Love You All the While .....Ben Bard & Abe Glatt
Listen to the Knocking at the Knitting Club ...Bert Hanlon & Harry Von Tilzer
Just as Your Mother Was,
Andrew B. Sterling & Harry Von Tilzer
It's a Long, Long Way to the U. S. A. and the Girl I Left Behind,
Van Trainor & Harry Von Tilzer
Says I to Myself, Says I,
Ed. Moran & Harry Von Tilzer
I'm a Twelve O'Clock Fellow in a Nine O'Clock Town.....George Whiting,
Bert Cameron & Harry Von Tilzer
Is'nt She the Busy Little Bee,
Garfield Kiljour & Harry Von Tilzer
Somewhere in Dixie,
Garfield Kiljour & Harry Von Tilzer
There is Someone More Lonesome Than You...Lou Klein and Harry Von Tilzer
I Don't Know Where I'm Going But I'm On My Way.....George Fairman
Help, Help, Help, I'm Sinking in the Ocean of Love,
Garfield Kiljour & Harry Von Tilzer

Instrumental.

The Old Town Pump Fox-Trot,
Harry Von Tilzer
Stolen Sweets Waltz.....Harry Von Tilzer

Frank Ritter, 1008 West Monroe St., Chicago, Ill.

Language De Soul—Violin and Piano,
Frank Ritter
Pocahontas Serenade—Violin and Piano,
Frank Ritter

G. Schirmer, 3 East 43d St., New York.

Piano Solos.

Chiffonette ..... Atherton
Caressing Butterfly ..... Bartholemy
Love's Wilfulness ..... Bartholemy
A Love Song ..... Bartlett
Japanese Romance ..... Bartlett
Juaquina—Tango ..... Bergamino
Premier Amour ..... Benoist
Miss Vixen—Fox-Trot ..... Bowers
Celtic Dance ..... Bullard
Danse Orientale ..... Cady
Serenata ..... Cajani
An Old Love Story ..... Conte
Carmencita Shea—Fox-Trot ..... Denamore
Chicana—Spanish Waltz ..... Demorest
The Rookies—March ..... Drumm
Hail America—Processional March, Drumm
Longing ..... Floridia
Arioso ..... Frey
Mignonette—Op. 26 ..... Friml
Melodie—Op. 27 ..... Friml
Russian Romance—Op. 30 ..... Friml
Egyptian Dance—Op. 41 ..... Friml
La Danse Des Demoiselles—Op. 48 .. Friml
Legend—Op. 66 ..... Friml
Drifting—Op. 67 ..... Friml
Veil Dance—Op. 77-2 ..... Friml
Romance ..... Frommel
Serenade ..... Frommel
A Curious Story ..... Frommel
Dance of the Nymphs ..... Hadley
Intermezzo ..... Hadley
Entr' Act ..... Hadley
Dance of the Harpies ..... Hadley
Petite Serenade ..... Horton
Cajolerie ..... Jackson
Vanity ..... Jackson
March Miniature ..... Jacobi
Keep Going—One-Step ..... Kleinecke
You and I—Waltz ..... Langey
Among the Arabs ..... Langey
In a Chinese Tea-Room ..... Langey
Persian March ..... Langey
Forget-Me-Not Waltz ..... McKee
The Red-Skin Fox-Trot ..... McKee
A Frolic ..... Matthews
Coquetterie ..... Matthews
Arabian Night ..... Mildenberg
Astarte ..... Mildenberg
Mercedes—Spanish Waltz ..... Miro
Mourning ..... Provaznik
Love Speaks ..... Provaznik
Hezekiah One-Step ..... Richardson
Aunt Patsy One-Step ..... Richardson
Palmetto Hop ..... Richardson
Auf Wiedersehen ..... Romberg
Une Parole d'Amour ..... Savino
Dance of the Egyptian Maidens . Shelley
La Petite Coquette ..... Shelley
Noontide on the Levee ..... Smith
Pierrot ..... Speciale
Y Como Le Va—Tango ..... Valverde
Heartstrings Waltz ..... Vecsey
The Charmers Waltz ..... Vecsey
Lucky Strike One-Step ..... Walton

M. L. Carlson & Co., 1135 Masonic Temple, Chicago.

Waltzes.

Adoration—Valse ..... C. H. Niles
Autumn Brides ..... Alvin G. Skog
Arcadia Waltzes ..... F. Weinrich
Autumn Sunset ..... B. J. Mallen
Beautiful Waves ..... O. Neilson
Bouquet of Violets ..... Carl F. Lamp
Chimes of Heaven ..... C. W. Yutzy
Cyrilla Waltzes ..... Axel Gusting
Charms of Spring ..... Hall-Davids
Cupid's Message ..... O. Nielsen
Charms of the Forest ..... A. Harms
Dream Thoughts ..... W. Leon Ames
Echoes of Spring ..... C. H. Niles
Elixir of Youth ..... W. Leon Ames
Evening Shadows ..... Carl Corre
Fond Memories ..... Rolland Bender
Fraternity Waltzes ..... R. L. Pahl
Fascination—Valse ..... H. A. Hummel
Golden Moments ..... C. H. Niles
Garden of Lilies ..... C. E. Ormsby
Golden Harvest ..... J. S. Augenblick
Geranium ..... W. L. Ames
Golden Butterfly ..... Ernest Weber
Heart Secrets ..... W. Hildreth
In Loves' Arbor ..... J. M. Harcourt
La Ritana ..... Al Austin
Leisure Moments ..... G. F. Skelba
Love's Conquest ..... Carl Corre
La Venda ..... M. L. Carlson
Lady of Dreams ..... Carl Corre
Le Claire ..... Holmes Travis
Little Coquette ..... W. L. Ames
Love's Ideal ..... Harry Sweet
Love's Whisper ..... F. E. Barrye
Luxury ..... Wm. F. Pabst
La Rene ..... H. A. Hummel
Mystic Beauty ..... R. L. Pahl
Nature's Garden ..... H. A. Scott
Notre Dame ..... C. E. Godfrey
Poeme of Love ..... W. Mikkelsen
Prairie Violets ..... F. Wabitch
Queen of Love ..... W. Mikkelsen
Romantic—Valse ..... C. S. Partella
Rays of Hope ..... Carl Corre
Rippling Brook ..... W. L. Hazen
Rose of Athens ..... N. Calbeck
Remembrance of Paw Paw .. M. L. Carlson
Shore Breezes ..... O. Nielsen
Stolen Sweets ..... G. C. Olson
Spray of Roses ..... F. K. Huffer
Sympathy ..... F. T. Whitehouse
Spring Blossoms ..... E. Gualano
Sunny Breeze, A ..... N. Calbeck
Sweetly Dreaming ..... W. L. Ames
Tints of Gold ..... Carl Corre
Thelma—Valse ..... Axel Gusting
Visions of Home ..... Leo Friedman
Wedding of the Roses ..... M. L. Carlson
Witching Waves ..... H. Frey
Wonderland Waltzes ..... M. Merecki

Marches.

Aeroplane, The ..... J. F. Shanks
Artillery, The ..... H. A. Scott
Banner of Peace ..... B. F. Cobbett
Climax, The ..... B. F. Cobbett
Crest of Honor ..... I. S. Hourevitch
Commanding Officer ..... O. Nielsen
Cottage Grove ..... Edgar G. Allen
Crystal, The ..... C. L. Abbott
Call of the Bugler ..... O. Nielsen
Chancellor, The ..... H. A. Scott
Comet, The ..... O. Nielsen
Dixie Flyer ..... Al. Morton
Diamond Crown ..... W. J. Burt
Eclipse, The ..... H. A. Hummel
Emblem of Liberty ..... B. J. Hollowell
Empire, The ..... G. L. Abbott
Explorer, The ..... R. C. Johnston
Field of Glory ..... Edgar G. Allen
Futurist, The ..... G. J. McKinney
Flash Light ..... Ernest Weber
Forester, The ..... W. C. Ford
Golden Spur ..... Ernest Weber
G. O. P. March ..... W. M. Hanzer
Hail to Uncle Sam ..... Ernest Weber
High Life ..... C. A. Gilman
Hummer, The ..... Holmes Travis
Hail to Lewiston ..... C. L. Abbott
Inspirator, The ..... B. N. Senobie
Iron Grip ..... W. L. Ames
Jubilee, The ..... O. Nielsen
Loyal Spirit ..... E. DeLamater
Lundy Lane ..... Jack Ambrose
Motordrome, The ..... P. H. Bronstad
My Charming Maid ..... F. Wainrich
Monitor, The ..... Edgar G. Allen
Operator, The ..... W. Needs
Paramount, The ..... H. A. Hummel
Peerless Triumphal ..... H. R. Perry
Pedestal, The ..... Edgar G. Allen
Paragon, The ..... H. A. Hummel
Pyramid, The ..... Edgar G. Allen
Panama Guards ..... J. Cresswell
Purple and Gold ..... C. F. Hunt
Radium King ..... G. H. Tripp
Recruit, The ..... H. A. Hummel
Royal Guards ..... J. B. Peterson
Submarine, The ..... H. A. Hummel
Salute to Canada ..... J. Cresswell
Sparkler, The ..... Edgar G. Allen
Secret Signal ..... F. Fuhrer
Supreme, The ..... I. S. Hourevitch
United America ..... Ernest Weber
Yankee Spirit ..... Ernest Weber

Intermezzos, Novelettes, Rags and Fox-Trots.

Brown Eyes—Intermezzo .... A. M. Weeks
Blarney Kisses—Rag ..... Jerry Travis
Checkers—Rag ..... W. L. Ames
Clover Leaf—Muzurka .... Ettore Gualano
Caresses—Novelette ..... C. H. Niles
El Caro—Intermezzo ..... A. W. Jensen
Indian Trail—War-Dance .. F. DeLamater
Indita—Arabian Intermezzo .. C. W. Wilson
Moon Smiles—Intermezzo ..... H. A. Scott
Oriental Spirit—Intermezzo .. A. W. Jensen
Raggadille—Rag, Fox-Trot . D. M. Nelligan
Thunderbolt Rag ..... F. T. Whitehouse
Sorority Rag ..... Edgar G. Allen
Snow Feather—Intermezzo ... C. W. Yutzy
Wildfire Rag ..... Holmes Travis
Woo-Dell—Intermezzo ..... R. A. Williams
Western Life—Intermezzo . R. A. Williams
Xylophone Rag ..... H. L. Booth

Jerome H. Remick & Co., Majestic Theater Bldg., Chicago, Ill.; New York and Detroit, Mich.

Circus Day in Dixie.
In Japan with Mi Mo San.
I Want a Little Love from You.
Listen to That Dixie Band.
Same Old Summer Moon.
Twilight of Love.
When I Was a Dreamer.
Wrap Me in a Bundle.
Ypsilanti.
I'm on My Way to Dublin Bay.
Sunnyland Waltzes.
Tulip Time in Holland.
Tom Tom Man.
Let's Trot.
Bars Are Down In Lovers' Lane.
If War Is What Sherman Said It Was.
I Love to Tango With My Tea.
Mr. Whitney's Little Jitney Bus.
My Trilby Maid.
Nobody Else But You.
Outside.
Syncopated Love.
Sweetest Girl in Monterey.
That's When I'll Marry You.
What Would You Do for Fifty Thousand Dollars?
A Wonderful Thing.
Our National President.
Geraldine Waltz.
Dancing the Jolly Roll.
Daddy I Love You More and More Each Day.
Nobody Else But You.
Teach Me to Smile.
Dance Me Goodbye.
Gay and Frivolous.
Bits of Remick Hits (No. 15A).
Honeymoon Bells.
In Old Madera.
In Honolulu.
Love Comes a-Stealing.
On the 7.28.
On the Bay of Old Bom-Bay.
Song of the Gale.
Things Are Getting Better Every Day.
Underneath the Stars.
Way Down Yonder.
Wedding of the Sunshine and Rose
Chin-Chin Open Your Heart and Let Me In.
Come on Along.
Girl Who Smiles.
Our National President.
That Tom Tom Tag.
Down in the Old Neighborhood.
Alabama Jubilee.
Girl Who Smiles Waltzes.
Girl Who Smiles Selection.
Humoreske Waltz.
Molly Dear It's You I'm After.
Such Is Life.
Souvenir Waltz.
Tinkle Bell Waltz.
Waltz With Me.
An Old Fashioned Garden in Virginia.
Bring Along Your Dancing Shoes.
On the Trail to Sante Fe.
There's a Lonely Little Girl in Honolulu.
In the Valley of the Nile.
Loading Up the Mandy Lee.
Memories.
No One But Your Dear Old Dad.
She's Good Enough to Be Your Baby's Mother.
The Glad Girl.
When I Found You.
Our Commodore.
Rosemary Waltzes.
Red Raven Rag.
Save Your Kisses Till the Boys Come Home.
They Didn't Believe Me.
Last Night I Dreamed of You.
Sail on to Ceylon.
Cap Hunters.

Izzy Get Busy.
My Dreamy China Lady.
That Midnight Frolic of Mine.
You'll Always Be the Same Sweet Baby.
And they Called It Dixieland.
Bo-Peep.
Everybody Loves to Dance.
Kangaroo Hop.
You'll Find a Little Bit of Ireland Everywhere.
Come Back to Arizona.
Everybody Loves a Little Bit of Irish.
On the Old Dominion Line.
Pretty Baby.
What Are You Going to Do To-morrow Evening?
In Old Brazil.
Welcome Honey to Your Old Plantation Home.
Arcadia Waltz.
Bits of Remick's Hits (No. 17a).
Down Honolulu Way.
Mon Jardin De Roses.
National Defense.
On Lake Champlain.
Parisienne Walk.
The Whole World Loves a Lover.
Leisure Moments.
Ma Chere Petite.
Just a Word of Sympathy.
Mammy's Little Coal Black Rose.
Uncle Sammy's Army.
You Should Worry.
America Prepare.
Coaling Up in Colon Town.
If a Baby Would Never Grow Older.
If You Ever Get Lonely.
It's a Cute Little Way of My Own.
London Taps.
Tiddle De Winks.
The Two-Two.
Other Eyes.
Whose Pretty Baby Are You Now?
Follow Me Medley.
Good Morning Dixieland.
How's Every Little Thing in Dixie?
I'd Like to Be the Fellow.
If You'll Come Back to My Garden of Love.
On the Shore of Samoa.
You Remind Me of Dear Old Ireland.
The Biltmore Waltz.
Egypt in Your Dreamy Eyes.
How Would You Like to Bounce a Baby on Your Knee?
I Want to Be Good But My Eyes Won't Let Me.
Pozzo.
Bits of Remick's Hits (No. 17b).
Sweet Baby.
Because You're Irish.
God Save Us All.
I Brought Red Roses in December to You.
I'm Glad You're Sorry.
She's Dixie All the Time.
Where the Black Eyed Susans Grow
World Began When I Met You.
Play That Hula Waltz for Me.
Whispering Hearts.
Hawaii I'm Lonesome for You.
The Blue Bird.
Portomento Melody.
It's Time for Every Boy to Be a Soldier
Sans Toi.
Valtz Inspiration.
The Bombo Shay.
Early in the Morning.
For You a Rose.
I Can Hear the Ukuleles Calling Me.
My Yokohama Girl.
Sinbad Was In Bad All the Time.
Somewhere on Broadway.
Along the Way to Waikiki.
Down South Everybody's Happy.
I'd Feel at Home If They'd Let Me Join the Army.
Sweetest Little Girl in Tennessee.
You're a Great Big Lonesome Baby.
Who's Who.
Ain't You Coming Back to Dixieland?
Alabama Moon.
Down South Everybody's Happy.
Southern Gals.
Sailin' Away on the Henry Clay.
I Want a Good Girl and I Want Her Bad.
One Sweet Day.
I Want You to Want Me With You.
Seminary Girl.
Remorse Blues.
Nothing's Good Enough for a Good Little Girl.
Buy a Red Cross Rosie.
Cherry Blossom.
China Dreams.
I'll Come Sailing Home to You.
I'm Yours With Love and Kisses.
In the Harbor of Love With You.
Last Night.
Some Sunday Morning.
So Long Mother.
Cleopatra.
Keep Your Eye on Little Mary Brown.
My Faultless Pajama Girl.
American Beauty.
Bits of Remick's Hits (No 18a).
My Rose of Waikiki.
So Long Sammy.
Where the Morning Glories Grow.
Columbia.
Peacock Strut.
Don't Try to Steal the Sweetheart of a Soldier.
Rock-a-Bye Land.
So This Is Dixie.
Sweet Petootie.
What Next Waltz.
What Next Fox Trot.
What Next One-Step.
Adele.
La Carte.
Chinatown, My Chinatown.
Creole Bells.
Horse Trot.
Pass the Pickles.
Radium Dance.
Rebecca of Sunnybrook Farm.
Rose of the Mountain Trail.
When It's Apple Blossom Time in Normandy.
When It's Night Time Down in Burgundy.
Silver Fox.
Play That Hula Waltz for Me.
After Vespers.
Bees.
Butterfly Ballad.
Hearts Ease.
In a Red Rose Garden.
Night in Venus.
Pearls.
San Diego.
Scattering of the Roses.
Twilight.
First Love Waltz.
Geraldine.
Her Little Highness.
Just a Moment.
Little Boy Blue.
Love's Hesitation.
Love's Kiss.
Midnight Girl.
September Morn.
Wedding of the Winds.
Black and White Rag.
Blame It on the Blues.
Car-Varlick-Acid.
Chatter-Box Rag.
Cum Back Rag.
Egyptian Rag.
Hungarian Rag.
Hyacinth Rag.
Murray Walk.
Operatic Rag.
Poker Rag.
Rag With No Name.
Red Rose Rag.
Shuffles and Taps.
Slippery Place.
Tickle the Ivories.
Daughters of America March.
The Enterpriser.
Hero of the Isthmus.
Spirit of Independence.
Trombonium.
Universal Peace.
The Whip.
Over the Hills to Mary.
Girl Who Smiles Selection.
Adele Selection.
Auction Pinochle.
Dark Town Follies.
Man Who Owns Broadway.
Little Boy Blue.
Chocolate Soldier.
Alma, Where Do You Live?
Wedding Trip.
Yankee Prince.
Baron Trenck.
Red Rose.
Pretty Little Widow.
Opera Ball.
Polish Wedding.
Little Millionaire.
Up and Down Broadway.
Broken Idol.
Bachelor Bells.
Candy Shop.
Girlies.
Golden Butterfly.
Runaways.
Kiss Waltz.
Freckles.
Winsome Widow.
Home Sweet Home the World Over.
I'm on My Way to Dublin Bay Patrol.
March of the Nations.
Songs of the Nations.
Songs of Scotland.
The Sunny South.
Uncle Tom's Cabin.
Vision of Salome.
Cute and Pretty.
Smiling Sammy.
Brides and Butterflies.
At the Dinner Dance.
Beautiful Eggs.
Echoes from the Snowball Club.
Baby Vampire.
Harmony Blues.
Hindu Man.
Hours of Happiness.
Camouflage.
Snapping Turtle.
Sweet Little Buttercup.
Way Down There.

Louis J. Fay Publishing Co., 181 Tremont St., Boston, Mass.

Only a Picture from Memory,
Louis J. Fay
In the Schoolhouse Where We Learned Our A B C's.....Sweeney & Schaefer
Perhaps .....Louis J. Fay
Why Didn't You Wish to Remember,
Fay, Ryan & Brodie
Werg. Mike O'Leary,
Fay, Sweeney & Schaefer
The Night We First Met in a Dream,
Fay & Tabaldi
Will You Love Me When the Golden Threads Are Gone.....Louis J. Fay
Just To Be a Child Again,
Fay, Sweeney & Schaefer
Since My Honey Man Came Home,
Sweeney, McGrath & Schaefer

Walter Jacobs, 8 Bosworth St., Boston, Mass.

Tangoes.

Camilla.....Frank W. Bone
Las Caretas.....John Itzel
Manana .....Jean Missud
Rosita .....Jean Missud
Yo To Amo.....Walter Rolfe

Cake-Walks.

Curious Cornelius.....Sheppard Camp
Koonville Koonlets.....A. J. Weidt
Naughty Nigger .....Walter Rolfe
Who Dar? .....C. H. Coule

Galops.

At Hod .....Harrie A. Beck
Big White Top .....Victor G. Boehnlein
High Stepper .....Victor G. Boehnlein
J. O. H.....Erie D. Osoorn
On the Mill Dam.....A. A. Babb
Plunger .....Thos. S. Allen
Ringmaster .....W. K. Whiting
Round the Ring.....Thos. S. Allen
Saddle Back .....Thos. S. Allen
Sawdust and Spangles.....R. E. Hildreth
Vixen .....W. K. Whiting
Whip and Spur .....Thos. S. Allen
With the Wind.....R. E. Hildreth

Caprices.

Among the Flowers.....Paul Eno
Calico Dance .....Victor G. Boehnlein
Dance of the Moths .....A. J. Weidt
Dance of the Peacocks .....Wm. Baines
Dance Queen .....Henry Lodge
Dancing Goddess .....R. E. Hildreth
Dickey Dance .....Geo. L. Lansing
Drifting Clouds .....Victor G. Boehnlein
Fairy Flirtations ....Victor G. Boehnlein
Spider Web.....Thos. S. Allen
Venetian Beauty.....Walter Rolfe

Concert and Miscellaneous.

After-Glow, a Tone Picture...Geo. L. Cobb
Andalusian Serenade .....C. Bonnet
Angelus, from "Scenes Pittoresques" J. Massenet
Angela, Intermezzo .....Paul Durand
Anita, Spanish Serenade....Thos. S. Allen
Anitra's Dance, from "Peer Gynt Suite" E. Grieg

A. J. Stasny Music Co., Strand Theater Bldg., New York; 143 North Dearborn St., Chicago, Ill.

When Yankee Doodle Learns to Parles Vous Francais.....Hart & Nelson
Please Don't Go.....McGahey & Baskette
Just You.....Con Barth
Kiss Me Pretty.....Hart, Ruger & Nelson
My Little Sing Song Girl.Stasny & Burtnett
When We Reach That Old Port Somewhere in France.....Selden & Stept
There Is a Shamrock Down in the Garden of Every Irish Heart.Louis Herscher
When You Sing Soprano and I Sing Baritone....Dempsey, Burke & Burtnett
I Found You Among the Roses, Geo. B. Pitman
Sunbonnet Days.....Charles Bayha
Answer Mr. Wilson's Call.....Billy Gould

Abrams Visits Old Home Town

Paramount Official Tells Former Neighbors Government Expects to Get $280,000,000 from Screen This Year.

HIRAM ABRAMS, of Paramount, visited Portland last week at the psychological moment when the Chamber of Commerce was agitating the plan of closing the theaters on account of the coal shortage. Mr. Abrams didn't want to butt into local affairs, and preferred not to make any comment on the situation, but he did remark that he didn't believe the United States could well afford to close the theatres on account of the tremendous revenue received from this source.

This brought out some of the astounding facts and figures in regard to the money paid into the Federal Treasury by moving picture houses throughout the country.

"The United States Government expects to clear $280,000,000 revenue from the moving picture interest this year," said Mr. Abrams. "There is three-fourths of a cent war tax on every foot of film used in this country for the making of photo plays. The Eastman Kodak company, which manufactures this film, collects it on their bill for the raw material to the producers. The Paramount company alone pays the Government $15,000 a week in war tax on the film it uses."

"I am not joking when I say that the movies will help to win the war," continued Mr. Abrams. "It is the constant argument of all the people who are working for the betterment and high standard of morale for our soldiers that the men in the trenches must have amusement and recreation. There is no doubt that the most popular form of amusement among the boys is the moving picture. It is the form of amusement that includes good humor, and optimistic spirit in the men, which means high morale. The movies more than any other thing divert the minds of soldiers from their depressing environment."

In speaking of the moving pictures as connected with the world war, Mr. Abrams incidentally remarked that the United States has taken over the moving picture business of the Allies and is even now making official films for Great Britain. Three manufacturers in America already have been appointed by the Federal Government for motion picture work.

Asked whether many of the screen stars had been drafted for the army service Mr. Abrams replied in the negative, and this inspired another comment: "It would be really a mistake to take such men as 'Fatty' Arbuckle and Charlie Chaplin for the trenches," he observed. "Both these men can do much more good just where they are. They would be ordinary men in fighting the Germans, no better than thousands of others who would be drafted right beside them, but as movie actors these two comedians amuse thousands of soldiers in the pictures shown both on this side and at the war front, and as I have said about the moving picture in general are part of the scheme of diversion that helps maintain the morale of the fighters in the trenches."

Mr. Abrams told of his first plunge into the theatrical and moving picture business. "I was working in the Steinert music store on Congress street about eight years ago," he said, "when I got my first peek into the business that has since developed into such a monster industry. At that time the illustrated song was the rage of the vaudeville stage. The Steinert company secured scores of these slides for songs, and leased them to local theaters for $5 each. This set me to thinking. I knew these slides didn't cost but a very small amount to make. I went to New York one day and purchased 500 of them at $2 each. Then I returned and began to lease them to theaters myself. My first illustrated song slides were shown in the old Portland theater, and this was my start in the moving picture business."

Mr. Abrams did not jump directly from his illustrated song venture into the photoplay business, however. His second venture was as owner or part owner of a chain of theaters throughout the New England States and finally the old Portland theater was torn down to make room for the present Fidelity building, and the New Portland theater was built for Mr. Abrams and his partner, Mr. Greene.

Mr. Abrams soon established a big business throughout Northern New England as agent and promoter of films. Two years ago he was elected president of Paramount.

Walsh Talks About Casting

New Fox Director Says There Must Be Acting Ability as Well as Fidelity to Type.

ABSOLUTE accuracy in casting," said R. A. Walsh, newest of Goldwyn directors, when asked to define the forces which enter into his film productions. "I do not choose players only for their fidelity to the part as I see it, but for their ability to project the character as I know it." The success of Walsh as a director both powerful and subtle can easily be traced to this element in his work—that of using actors who can not only look the part, but act it.

"It is not easy to discover the combination, but with patience it can be done. Too often I have interviewed candidates for a part—scores of them for the same role—and found no lack of perfect types. Rarely, however, do I succeed in finding at first hand the player who acts as well, even though each applicant assures me that such gifts are his.

"And with experience in picking the right people a director acquires a certain psychic quality. This enables him to sense the acting ability of an applicant even before he sees it. It eliminates costly, time-wasting tests and tryouts. He can interview the greatest number of people in the shortest time and altogether the process is made an agreeable one.

"It is not always possible, of course, to spend the time necessary to bring out this latent ability to act. The demands on a director are many and pressing. He cannot afford, except in rare cases, to give a novice first lessons in acting; he must have a groundwork of experience, just as an artist must have his certain colors, to work with. Then the director can build up the character as he understands it."

PROGRESS MAKING ON EXPOSITION.

Various exhibitors' organizations connected with the motion picture industry and their locals in a number of cities in eastern states plan to convene at the Motion Picture Exposition in Grand Central Palace during the week of February 2 to 10, which will be held under the auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League. Associations in the States of New York, New Jersey and all of the New England States will be represented, while those west of New York will be represented to no small degree.

Despite the usual holiday rush in the motion picture industry considerable progress has been made during the past week in securing new exhibitors for the exposition. Eleven more concerns were added to the already large lists of exhibitors who have contracted for space and many more will be closed by January 1, as many of the communications addressed to Manager Frederick H. Elliott state.

GARFIELD SAYS LIGHTLESS NIGHTS SAVE COAL.

United States Fuel Administrator Harry A. Garfield, testifying before the Senate subcommittee of the committee on manufactures, last week stated that the order for limitation of electric signs and all outdoor lighting made effective for two nights in the week (Thursdays and Sundays) should save between 150,000 and 200,000 tons of coal. There is a shortage this year of about 50,000,000 tons of bituminous coal, additional to which there is a shortage in anthracite coal. The former is required very largely by munitions plants and factories; the latter is used by the householders and by some of the public utilities.

Foreign Trade News

Deplorable Export Conditions

Illicit Trading in Copies of American Productions Brings Protest—Great Need for Control and Regulation of Positives.

New York, December 18, 1917.

MovingPicture World, New York.

Gentlemen: I suggest that you give space in your columns to the following warning:

TO ALL PRODUCERS:

Under date of July 5, 1917, I acquired the exclusive rights for the moving picture "Her Fighting Chance" for Argentina, Uruguay and Paraguay. Under date of September 1, 1917, I sold the exclusive rights for the exploitation of this film in Argentina, Uruguay and Paraguay to Max Glucksmann.

Jacobo Glucksmann, manager of the New York office of Max Glucksmann, shows me a cablegram from his Buenos Aires office stating that this picture has been exhibited in the Argentine by one of the local exchanges which has been making a practice of continually introducing into their territory pictures to which they have no rights.

I am informed, further, on good authority, that the buying representative of the concern in question in New York has offered for sale prints of Selznick films coming through questionable channels.

I am placing this matter directly before you, not doubting that you fully appreciate the value of this matter to the trade in general, and will consequently give it the necessary publicity.

These illegitimate transactions cast a stigma on the trade in general, and especially on the export market, and I am sure you will spare no effort, in conjunction with every respectable concern in the trade, to keep the moving picture export field as clean as any reputable business should be.

Very respectfully yours,
(Signed) José Manuel de Aragón.

This is a representative case. Their frequency during the past year is actually threatening the whole export business of films. It would be difficult to estimate the actual loss suffered by the manufacturers through this practice. The fact that some of the smaller Latin-American markets are not placing any orders for new copies direct with the producers is not due solely to the activities of the New York exporters doing a legitimate business in pictures. Much of the American film shown in those markets cannot be accounted for, but there seems to be no doubt of it being obtained in this country.

If no means are devised to put a stop to this illicit traffic, an intolerable state of affairs is bound to develop. A powerful concern like Glucksmann, of Buenos Aires, may be able to stand for some time this underground competition, but the small buyers—and there are hundreds in the Spanish and Portuguese-speaking world—will either be driven away from New York, or, if compelled to buy here while the war lasts, will make their purchases from the dealer offering the greatest inducements in the way of prices. Why should they cool their heels for days and weeks in the outer office of a film company, to pay two or three thousand dollars for the privilege of exploiting a feature, when there is every possibility that a competitor may be buying as many copies as he likes of the same subject at five or six cents a foot or even less?

The large foreign exchanges are in a different position, of course. Their capital, international standing and the amount of their purchases give them the right to impose certain protective clauses in the contracts, clauses which have meant, to our knowledge, the loss of quite a few thousand dollars to some of our producers with hazy ideas on the whereabouts of a majority of their positive prints. And if the manufacturers have no effective control over their production they cannot expect the foreign exchanges, even the most important ones, to buy from them and not from illicit traders who sell the same article fifty per cent. cheaper.

The large foreign exchanges can defend themselves; the small buyer cannot. If the producer here is not familiar with export, the foreign exchange takes good care to protect itself and has the means to do it. The small buyer always pays for whatever blunders the producer may make.

A buyer from Cuba, for instance, pays a heavy royalty on a special picture and advertises it thoroughly in the local press. He is just about to show it when somebody else comes along with another copy, releases it the day before and reaps the benefit of his investment and propaganda. Now, when things of this kind happen—and they are happening frequently—the attitude assumed by some producers borders on the outrageous. In nine cases out of ten, the man who had the misfortune to secure the picture by legal means gets neither sympathy nor redress and very often finds himself an object of distrust. Instead of being reimbursed for the loss or compensated in some other way, he will have to listen to the ravings of the producer against the laws of Cuba and can consider himself lucky if he is not told that he is trying to "put something over."

European middlemen have a great deal to answer for in this connection, and it is notorious that the trade in "contraband" film has thrived for years in some of the markets of Europe. The Latin-Americans are not angels, either. However, before trying to regulate our film trade in foreign countries it is absolutely necessary to dominate the situation at the source of supply—right here. It would be foolish to attempt to regulate abroad without proper control at home.

Instead of blaming the foreigner, our manufacturers should ask themselves the following questions when cases of this nature are brought to their notice:

Could these fraudulent copies be shown in Latin-America if they had not been bought in New York?

Is there any efficient way of checking up the copies in the local exchanges?

Has anything been done to prevent the state rights buyers from selling their pictures to some broker in New York for export after exploiting their own territory?

Has any concerted action been taken against the thefts perpetrated daily and the duping that is again becoming an established branch of the industry?

INQUIRIES FROM ABROAD.

The addresses of these firms may be obtained from Cine-Mundial, 516 Fifth avenue, New York. We do not assume responsibility as to the standing of the inquirers, and the usual precautions should be taken in all cases. All inquiries are received direct by the Moving Picture World and Cine-Mundial, the Spanish monthly edition of the Moving Picture World.

1. A firm in Sao Paulo, Brazil, is in the market for photographic supplies.
2. A firm in Madrid, Spain, desires to represent American producers.
3. A man in San Pedro de Macoris, Dominican Republic, wishes to buy postal cards.
4. A firm in Madrid, Spain, is in the market for electric signs, electric lighting equipments for large and small theaters, posters and ticket selling machines.
5. A man in Piedras Negras, Coah, Mexico, desires to rent films for the border territory.
6. A firm in Monterey, N. L., Mexico, is in the market for new and second-hand film.
7. A man in Nicaragua, C. A., is in the market for second-hand film.
8. A man in Chalchuapa, Salvador, is in the market for projection machines, electric lighting sets, tents, new and second-hand film.
9. A firm in Buenos Aires, Argentine, desires to get in touch with film manufacturer.
10. A firm in Mexico, D. F., is in the market for cameras and film printing machines.
11. An exchange in China is in the market for a weekly supply of film at a low price.

Indian Notes

By S. B. Banerjea.

I WAS interested to read in one of your recent issues that a newly-started producing company had arranged to film Chinese comedies. China certainly offers a virgin field for exploitation purposes.

* * *

India also offers a fine field for exploitation. It will not do to produce "Indian pictures" in the U. S. A., or England, or Italy, or Denmark. Not one "Indian picture" which I have so far seen is free from defects of some sort or other. Certain pictures have actually annoyed people, and I have had to listen to bad language used against their producers. It will not do to employ any Indian—be he a student or a traveler or a merchant—who may be in the States, to advise upon the proper "rendering" of Indian scenes. Very few Indians who have been or are in the United States have traveled widely in their mother country. They are not familiar with the manners and customs of the different peoples. Most of them have not studied their country's history. So to employ an Indian, because he is an Indian, will be nothing short of foolishness. I have not said all this in disparagement of Indians, but I have simply given expression to hard, cold facts. Producers would do well not to take on any or every Indian on the strength of his color only.

* * *

There are certain subjects which may be filmed very profitably. The cost of their production will be high, but it will come back several times. Some time ago a well-known American producing company requested a famous Bengali actor, now dead, to produce a certain film. A decent salary, commission, and royalty were offered; but, for certain reasons, these were not accepted. One of the said films will not be less than 30,000 feet, will be full of incidents, and, being of a religious character, will appeal to India's millions. It will draw crowded houses wherever it will be shown. It will take about a year to produce, and the details will require careful attention. The total cost of production will not exceed $300,000. There is another religious work which also will yield a big revenue. For obvious reason I don't give the names of the two subjects referred to. I only indicate them to show that India offers a fine field for exploitation. There are, of course, many difficulties in the way of success; but, with the active co-operation of a successful Hindu director, these can be overcome. Will producers who are thinking of exploiting India please note my remarks?

* * *

A serious attempt is being made by certain Europeans to induce the Government to ban long serials, like "The Master Key," "The Shielding Shadow," etc. I hasten to add that the Indians are lovers of serials, and they will be sorry if they are deprived of a good treat. I confess the arguments of the anti-serialists are not convincing. If these hold good in the case of serials, they hold good in the case of every three, four, or more-part film. In other words, the cinema business will then have to be stopped. I think nobody outside Bedlam will propose a step which is bound to kill an important industry of such huge proportions as the cinema industry. I trust the Indian authorities will not listen to the outcry of the handful of European grumblers and give the Indians a cause to complain against their action.

* * *

During the Pujah holidays the Elphinstone Bioscope people exhibited a number of well-known films—like "Protea," "Tigomar," "Master Key," etc., in their several theaters in Calcutta to crowded houses.

* * *

The director of the Bijou Grand is to be thanked for introducing stars of the American film world to the Calcuttaites at frequent intervals. To him we owe the "Universal Screen Gazette," which is quite new to us. The idea is excellent, and is sure to receive a hearty welcome everywhere. During the long Pujah holidays he has exhibited several old favorites, and among his new films I may mention "The Devil's Bond Woman" and "A Child of Paris Streets," which deserve more than one visit.

The Bioscope theater authorities have of late been giving away Bengali plays, novels, etc., to their patrons. At Bombay certain theaters present watches, but the prizes are only two or three in number. But the Bioscope Theater people give presents to every ticket holder. Naturally the one rupee ticket holder gets a larger number of books than the four-anna patron. I am not surprised to see that the theater is always overcrowded. The non-Bengali patrons, of course, do not get any prizes; but I have seen some of them—including two or three Chinamen—asking for books, which, I must say, are given without any grumbling. The Bioscope Theater authorities show American films mainly. At frequent intervals, they screen old favorites, like "Trey o' Hearts," "Peg of the Ring," and so on.

* * *

The Presidency theater is the latest addition to the Calcutta cinema houses. It is a Bengali-owned theater. The opening performance was, I regret to say, disappointing. Some old films, already shown by Messrs. Ducasse, were exhibited.

* * *

Mr. Sathe of the Picture House has screened "The Rise of Susan," "Molly Bawn," "Coming Up Thro' the Rye," and several other well-known films. Of late he has been giving a special "children's performance" every Sunday morning at a uniform rate of admission. The films are carefully selected.

* * *

The Theater Royal authorities screen American films mainly. They give two changes weekly. They don't go in for lengthly serials. Their patrons, who are mainly Europeans, do not like them. I regret to say very few Indians patronize the T. R. Perhaps, if films of the "Master Key" type are screened, they will swamp it. At least, the T. R. authorities should, for once, screen a lengthy serial, like "The Lost Express," for instance, which has not yet been secured by any house in India. It will yield at least 300 per cent. profit. Why not try to secure Indian patronage, which no house can afford to ignore?

* * *

The Indians have become good judges of films. If you show films of your choice which are not to their liking you may rest assured you will not be patronized by them. The other day I went to a well-known theater—I shall not name it for obvious reasons—and found that about fifty persons only were present. The pictures were old and not good at all. I was not surprised that the attendance was so small.

Australian Notes

By Thomas S. Imrie.

PARAMOUNT HOUSE, the spacious premises which have been acquired by Feature Films, Ltd., at 302 Pitt street, Sydney, was officially opened by the Lord Mayor, Alderman Meagher, M. L. C., yesterday. The building is composed of four floors, in which all the firm's rapidly expanding business will be transacted.

The Lord Mayor in performing the function, said he was pleased to know that the firm was essentially an Australian institution. Every member of the staff with the exception of the managing director, Alec Lorimore, was an Australian.

Since the beginning of the year the organization had made phenomenal strides, and though hampered by the destruction of the fire-fiend, it had risen today, phoenix-like, from its ashes, with an irresistable driving power at its back in the person of the managing director. He understood that the firm was starting home industries here to manufacture electrical and other necessities for picture theaters, while arrangements have been made to have large quantities of lithographs printed, which have hitherto come from abroad.

After the official opening the guests were given a special screening in the new projection room of two coming Artcraft releases, "The Little American" and "Broadway Jones."

* * *

Another exchange which is expanding very rapidly is the Progressive Service, distributors of Mutual productions. The Sydney offices are being further increased this month by the addition of another floor of Photoplay House, while

the staff is being added to. O. G. Sudholz, manager of the exchange, is at present in New Zealand arranging for a new branch to be opened in Wellington. When this is finally settled, it will complete the chain of exchanges throughout Australasia distributing Mutual films.

An indication of the growing favor bestowed on these productions by exhibitors here is the fact that the Piccadilly Theater, Sydney, has contracted to share the first release each week, making two city houses screening all first-run Mutuals.

* * *

John F. Gavin is taking the last scenes this week of his latest feature, "For the Term of Her Natural Life." Unseasonable weather for the past fortnight has delayed many outdoor scenes, but it is hoped that these will be completed within the next few days. The action of the film largely takes place outdoors, and so contains many fine scenic views. Mr. Gavin expects that the picture will be from 5,000 to 6,000 feet in length.

* * *

The Antipodes Film Company has completed a three-reel historical subject on the Burke and Willis Expedition of 1858-9. This picture, which is to be released next month, is to be entitled "Flirting With Death," and although of historical interest, has a powerful dramatic story running through it.

* * *

A press and trade screening of the two initial Goldwyn releases, "Polly of the Circus" and "Baby Mine," was given in the Sydney Theater Royal last Sunday night to a very enthusiastic audience. Very good press notices have been given to the productions. Natives of this city should be in a good position to judge, as the stage version was given here only a month ago.

* * *

Australasian Films, Ltd., announces that it has secured the Australian rights to Petrova Pictures, in addition to several big features, the names of which will be given later.

* * *

Fraser Films Ltd. are presenting two big features to the Australian public next month. One of these will go on at the Sydney Theater Royal, while the other will be screened at the Palace theater. The first is "Twenty Thousand Leagues Under the Sea," which opens for a three-weeks' run on the 1st of December. The other is "Idle Wives," which will be the attraction at the Palace theater from the same date.

THOS. S. IMRIE.

Sydney, N. S. W., Australia, November 16, 1917.

POSITIVELY NO NEED FOR CHICAGO CENSOR BOARD.

There does not seem, according to the laws at the present time on the statute books, that there is any great necessity for the retention of the Chicago censor board. One of these laws, which can be found on Page 337 of the laws of the Fiftieth General Assembly, which have been recently published, reads as follows:

That any person who prepares, advertises, gives, presents or participates in any obscene or indecent drama, play, exhibition, show or entertainment, and every person aiding or abetting such act, and every owner or lessee or manager of any theater, moving picture house, garden, building, room, place or structure who leases or lets the same or permits the same to be used for the purpose of such drama play, exhibition, show or entertainment, or who assents to the use of the same for any such purpose, shall be guilty of a misdemeanor and, upon conviction thereof, shall, for the first violation of this act, be subject to a fine of not less than $25 nor more than $200, or imprisonment in the county jail or house of correction for not to exceed one year, or both such fine and imprisonment, in the discretion of the court, and for each subsequent offense the defendant shall be subject to a fine of not less than $50 nor more than $500, or imprisonment in the county jail or house of correction for not to exceed one year, or both such fine and imprisonment, in the discretion of the court.

On Page 362 of the same compilation a second law is found which reads as follows:

It shall be unlawful for any person, firm or corporation to manufacture, sell or offer for sale, advertise or publish, present or exhibit in any public place in this state any lithograph, moving picture play, drama or sketch which publication or exhibition portrays depravity, criminality, unchastity or lack of virtue of a class of citizens of any race, color, creed or religion, which said publication or exhibition exposes the citizens of any race, color, creed or religion to contempt, derision, or obloquy, or which is productive of breach of the peace or riots. Any persons, firm or corporation violating any of the provisions of this section shall be guilty of a misdemeanor, and upon conviction thereof shall be punished by a fine of not less than $50 nor more than $200.

An editorial in the Chicago American, recently published, justly states:

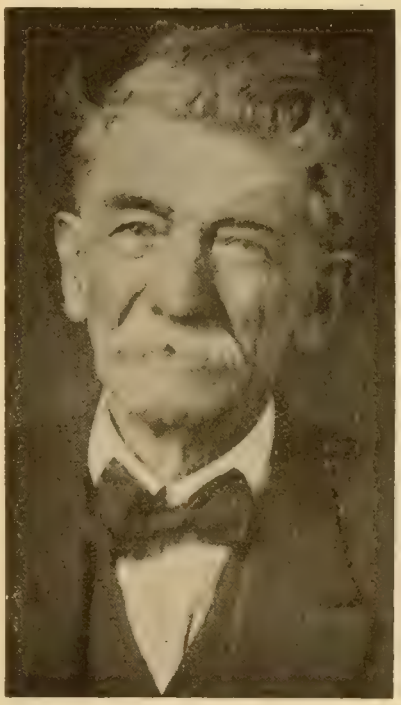
Chicago censorship means this: It compels the moving picture man, before he can do business, to report to the police station, to the office of the second deputy and satisfy that whimsical officer that he contemplates no violation of the law.

Why should the moving picture man alone be singled out for such indignity and inconvenience? The grocer has his scales, the druggist his poisons, the ship chandler his ropes. We do not compel the grocer to report each morning to the police station to satisfy the officers that he has no intention of giving short weight. The druggist does not have to give daily assurance that he is not going to poison anyone, nor does the chandler have to assure the police that he is not going to hang folks.

Is it fair to assume that the moving picture man, alone among all lines of business, is about to commit a crime every time he presents a play? Is the dreamy-eyed playwright, with his latest manuscript in his pocket, more dangerous than the ordinary man who deals in the things which go to make up life, society, civilization?

"Daddy" Strong, Fine Old Veteran

DADDY" STRONG has just turned seventy-six. And, "Daddy," who was properly renamed, is still on the job daily—looking after the inspection corps at a Minneapolis film exchange. "Daddy" Strong is to Minneapolis film folk a living "landmark," so to speak. He operated the first motion picture machine ever run in Minneapolis. It was an Animatograph, brought from England, and "Dad" has met about every film man of any importance that ever visited the Northwest.



"Daddy" Strong.

"Daddy" Strong was a veteran film man in Minneapolis when S. L. Rothaphel was first connected with the Lyric theater there; when C. E. Van Duzee opened the first exchange there and when the motion picture "craze" first hit the public. When any local newspaper or film man wants anything from Minneapolis film history the old slogan "ask 'Dad,' he knows" is brought into play. "Daddy" Strong began his show career with a wagon circus in 1859, traveled with Jim Bailey's circus, and joined P. T. Barnum's organization in 1878, being known as "Signor Giovanni, famous bird trainer."

In his younger circus days "Daddy" had done flip-flops, played musical glasses and trained canaries and traveled all over the world. He wound up his "show career" by introducing a "Pinafore" company of 120 people to America, a venture that brought him considerable praise, but eventually financial ruin. The overhead of a traveling company of 120 people almost thirty years ago was enormous and the immensity of the Pinafore production was not appreciated by the public until later (after "Daddy" Strong had given his last penny to pay his employees). Strong was with Ringling Brothers' circus also for three years, exhibiting motion pictures, which he had to hold with one hand as he cranked them through the machine with the other. Despite his age "Daddy" Strong has missed only one week at work in seven years, and the old veteran expects to keep at it for a few years more.

JAMES H. HUTCHINSON ENLISTS.

James Hobart Hutchinson, eldest son of Samuel S. Hutchinson, president of the American Film Company, Inc., of Chicago, who is enlisted with the first company Military Police, 310th Train, Eighty-fifth Division, at Camp Custer, Michigan, writes that army life is the life for him.

Mr. Hutchinson, who was a student of Armour's Technical Institute, enlisted the minute he was twenty-one, which was early in December. He chose the military police because of his love for horsemanship, in which he excels. He enlisted as a private on principle and proposes to win his commission on his merits.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

MUCH has been written and said on that ancient problem, "How can we build up the matinee business?" With the largest number of seats of any cinema theater in New York City, the Strand had a particularly hard nut to crack in solving this question. However, after trying various ideas and suggestions we have finally hit upon an original plan, the execution of which has made our afternoon business a source of no further worry. We are now able to point to our matinee attendance with pride, and our orchestra is responsible for it.

It is my contention that every theater in the country carrying an orchestra can overcome the matinee slump just as the Strand has done. The answer is a high-class popular concert as an added attraction for the afternoon show. When we first announced our afternoon symphony concerts various people shook their heads and smiled. The result, however, is that the Strand Symphony orchestra is not only one of the most noted motion picture theater organizations, but it is classified with all the great musical concert institutions in the city. In other words, we have not only attracted to our theater lovers of photoplays plus good music, but we have brought to our house lovers of high-class music, people from the musical world who seek their entertainment at the most prominent recitals in the city.

When I say that the Strand orchestra is classified with all the big musical organizations I mean just that. Through our symphony concerts we have enlarged our scope. We have gone into the world of high-class music. In the newspapers our activities are not confined to the pages or spaces devoted to the silent drama. In the columns devoted to music and read by many persons who never look at the motion picture departments appear notices and reviews of our orchestra and musical artists. In publications read exclusively by the patrons of high-class music we receive the same recognition. What is the result? New Yorkers who patronize afternoon recitals have become patrons of the Strand and have told their friends that high-class popular music at reasonable prices can be heard here.

With the engagement of Oscar Sperescu, the noted conductor, and the installation of a thirty-minute concert preceding our regular afternoon show we have attracted patrons to our theater that otherwise would never think of going to a photoplay entertainment. Among our afternoon audiences will be found prominent persons of the musical world enjoying the efforts of our artists. It is always said that the photoplay is the entertainment of the masses. This is true, but with extra effort it can be made the entertainment of the classes as well.

I cite the case of the Strand as an absolute denial to the feeling that a noticeable number of empty seats are to be expected during the afternoon performances. Every exhibitor should endeavor to seek new fields of patronage. In view of the fact that music is so closely associated with the presentation of pictures, it is easier to reach out to the musical world in addition to the cinema world, than any other art. However, to do this, real orchestral entertainment must be presented and to the man who does not carry an orchestra this article is of little interest. To the exhibitor who has an orchestra I would suggest that he make an honest-to-goodness bid to the music public. Get a conductor of local popularity and engage him to direct your orchestra a half an hour in the afternoon. Get recognition in another channel aside from your regular motion picture field, but be sure you give them the right kind of music, which is the most important of all.

By the right kind of music I do not mean ragtime, nor do I mean music that is so "high brow" that no one excepting an expert would understand or enjoy it. The kind of music we offer is popular high-class offerings, with as much emphasis on the "popular" as on the "high class." Selections taken from well-known operas, music familiar to the average person of any musical instinct at all, is the class of entertainment to present. Favorite selections done perhaps in a new way or introducing novel solo bits; this is the kind of music that will please the "high-brow" as well as the average person who likes musical entertainment. The Strand is not merely a photoplay theater; it is a place where music lovers as well as screen patrons may find real entertainment, and this has answered our afternoon attendance problem.

Vampire Is Eternal, Says Mary Garden

Thais Is a Woman As Women Always Have Been and Lives Today, Actress Adds.

"THAIS, the Eternal Vampire'. I should not have objected if Goldwyn's scenario editor had decided to expand the title of my first screen play in that manner. Thais is the vampire. And the vampire is eternal—as eternal as woman."

Thus speaks Mary Garden, who is to signalize her entrance into the new world of the screen by enacting the notorious courtesan of Alexandria. And those that know the famous prima donna and no less famous public figure may bear witness that no fear of the epithet "vamp" could have deterred her from her choice of "Thais," as she considered the many parts she has made famous in the world's opera houses before the nature of her first screen play was determined.

"'Thais' to me is the drama of life and death," she said. "She is woman as we know her today. She is woman as woman has always been. Thais is essentially the predatory female, using her physical attractions to gain those ends which dwarf her soul. She is, in the parlance of the cinema, a vampire.

"Call it what you will, the motives and the actions of the Alexandrian courtesan are those of the eternal woman. She knows what she wants and she gets it by means of what the gods have given her. She becomes wily, a great schemer, using her body always as her weapon, so nicely gauging her favors that she knows precisely what a glance will command for her.

"Thais," like every woman of this character, does not employ her beauty of body without becoming debauched. She cannot refrain from using to the utmost the force within her to bring her luxury after luxury—always the demands of the flesh, you see. Flesh is never satisfied, and Thais is engulfed in the sin which makes the Egyptian city a place of pestilence.

"Thais is not dead. She lives today. More than one Thais will see herself on the screen, and to those women the coming of Thais' moment of awakening will, I earnestly hope, show them that the glories of the flesh are forgotten in the ecstasy of the soul's birth. If it were not for the spiritual significance of the character the vampire's story would hardly be more than a pageant of passion. And that is not life as we live it."

MEETING OF DIRECTORS' ASSOCIATION.

At the last meeting of the Motion Picture Directors' Association, held at the Studio, 234 West 55th street, on Tuesday evening, December 18, the following directors were initiated: George Irving, Kenean Buel, Hobart Henley and Charles M. Seay.

The invitations to the dance, to be given at the Biltmore Hotel on January 26, 1918, will be ready very shortly and the members are requested to send the names of those they wish to receive them to Wally Van, chairman of the dance committee.

The date for the next regular meeting falling on New Year's Day, it has been postponed until Thursday, January 3, at eight o'clock, when Thomas Bedding, F.R.P.S., will address the members upon "The Art of the Motion Picture," and it is hoped a full attendance will be present.

The association wishes to call the attention of the company managers to the fact that only directors of ability are admitted to membership and when the services of a director are required they can be secured by calling Circle 1844 upon the phone and a list of those directors who are available will be submitted to them.

NO BLACKBERRY LIPS FOR MAE MARSH.

No one has ever seen Mae Marsh with black-rimmed eyes or beaded lashes, nor have her lips ever looked as if she had been eating blackberries just before she came on the screen. In fact, it has always appeared that Mae Marsh used no make-up at all. Such, however, is not the case.

She employs the monotone color of paint and powder used by all motion picture players, in her case a soft cream tint. Her eyes are untouched save by a light pencil on the brows, and her lips likewise scarcely know the taste of rouge. Yet this reticence in the use of make-up is by no means the timidity of one who does not know what can be done with paint and powder. It simply is the delicate artistry of the experienced, finished actress, developed to an extent not often found among her sisters of the studios.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Join This Club, and Stick.

KATE ERBER, of the Lincoln Square, Decatur, Ill., has started a club and wants the rest of the exhibitors to come in. He calls it Theater Service for Enlisted Men's Children Club. There are no dues or fees or collections. Each member merely promises to set aside from ten to twenty-five children whose parents have gone to the colors, setting aside the designated number of seats each week for the benefit of those kiddies, many of whom have had their pennies cut down by daddy's absence at the front or in camp. No house should be unwilling to set aside these few seats each week, and it should be possible to enlist the interest of local workers in locating the proper children. Perhaps the best scheme would be to list all those entitled to the courtesy and then give them tickets in rotation. It might even lead to an extension of the idea along other lines to the same end, but at any rate the exhibitor who grudges a few seats a week to the little ones who are left behind should be running a theater on Unter den Linden instead of over here. Let's all go to it! Send in your names to Mr. Erber, and, if you will, to this department. This is one of hte most practical suggestions yet made. And if you want to look on the practical side of it there are few newspapers that will not give you a boost for the idea and help you along with it.

Fine for Carpenter.

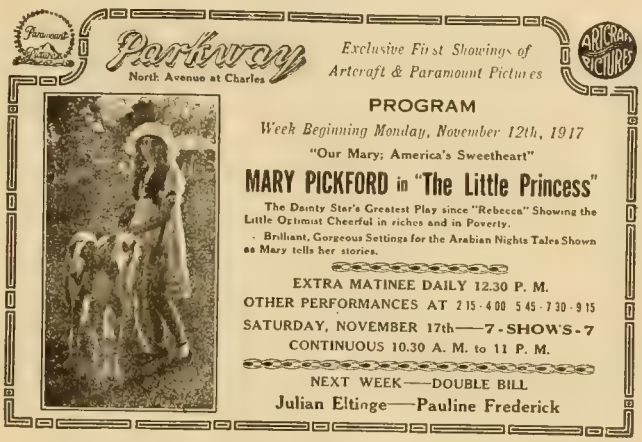
Please pass the laurel wreaths to George E. Carpenter, of the Paramount-Empress, Salt Lake City. While other managers were taking quarter-pages to tell about the war tax, Mr. Carpenter remembered that what's news is fit to print, so he took a photographer and went over to his bank, where he persuaded the president to put on his hat and coat and have his photograph taken holding out a tax-paid ticket. Then he had the print cut out and pasted over one of the tickets. This, as a two-column cut, got on the front page of the Salt

SALT LAKE WELCOMED HOME
REPUBLICAN
wo Halloween
Banker First to Pay War Tax
3 Cents Extra for Loge Seat
Theatregoers Dig Smilingly
Many Here 'Cough Up' Coppers
Use Them to Go to Theaters
E. A. CLEDENSON, Salt Lake financier, who paid first war tax on theatre ticket this morning

Lake Telegram. The reproductions shows the strip headlines, but it was necessary to cut off the reading. The story ran to the effect that the president of the National Bank of the Republic was the first person in Salt Lake to purchase a tax stamp. As such, that was a news story and ran for its news value. That the photograph was made the day before, in order to get the cut up and have the story written, does not appear. The Salt Lake papers come out about two in the afternoon so that it might have been made that same day. The other cut is a three-column from the morning paper. It shows Mr. Carpenter and his assistant getting the pennies ready. This also has a news value, but perhaps not so strong as the other. But the point is that both papers had front page news stories about the tax—as did practically all the other papers of the country—and the Paramount-Empress, of all the houses, ran with the story. The news items have many times the value of plain display advertising. We think that Mr. Carpenter should get the award for the best handling of the situation. And it is well to note that the plans were laid the day before. Mr. Carpenter is too good a newspaper man to try to plant a story at the last moment. He knows that editors like to get the stuff as far ahead as possible. He is ready for them. That's the secret of getting space. Make it news and anticipate the news, if possible. And note that Mr. Carpenter merely adds the tax to the present cost of tickets, instead of making a two or three-cent tax the excuse for a five-cent raise. There may be every reason for the five-cent increase, but the houses that merely add the tax now are holding their business best.

Complete.

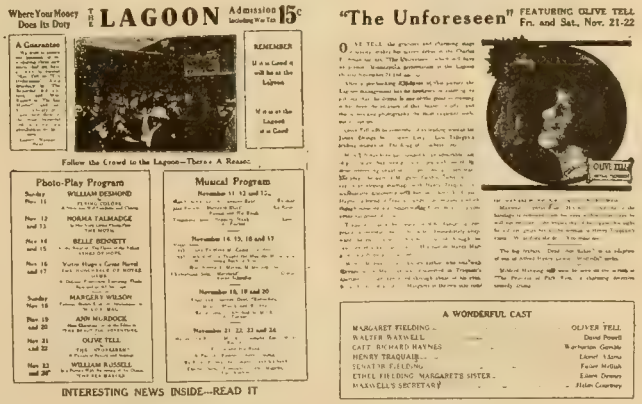
The Parkway, Baltimore, sends in a very attractive mailing card in brown on white, the measurement being 4¼ by 6 inches. One side is shown in the reproduction. The space is a trifle too full of type for the very best display, but the composition, considering this slight


Parkway
North Avenue at Charles
Exclusive First Showings of Artcraft & Paramount Pictures
ARTCRAFT PICTURES
PROGRAM
Week Beginning Monday, November 12th, 1917
"Our Mary; America's Sweetheart"
MARY PICKFORD in "The Little Princess"
The Dainty Star's Greatest Play since "Rebecca" Showing the Little Optimist Cheerful in riches and in Poverty.
Brilliant, Gorgeous Settings for the Arabian Nights Tales Shown as Mary tells her stories.
EXTRA MATINEE DAILY 12.30 P. M.
OTHER PERFORMANCES AT 2.15-4.00 5.45-7.30-9.15
SATURDAY, NOVEMBER 17th——7-SHOWS-7
CONTINUOUS 10.30 A. M. to 11 P. M.
NEXT WEEK——DOUBLE BILL
Julian Eltinge——Pauline Frederick

excess of copy, is unusually good. The address side carries a panel to the left, giving the name, the times of performance and the prices, together with the telephone number. All the information needed is there in compact form, where it will not detract from the advertisement of the current offering, and yet supplement it. This means a second printing, but since the prices are permanent it is possible to reduce expense by running these through the press in quantities and using them as needed.

Eight Pages.

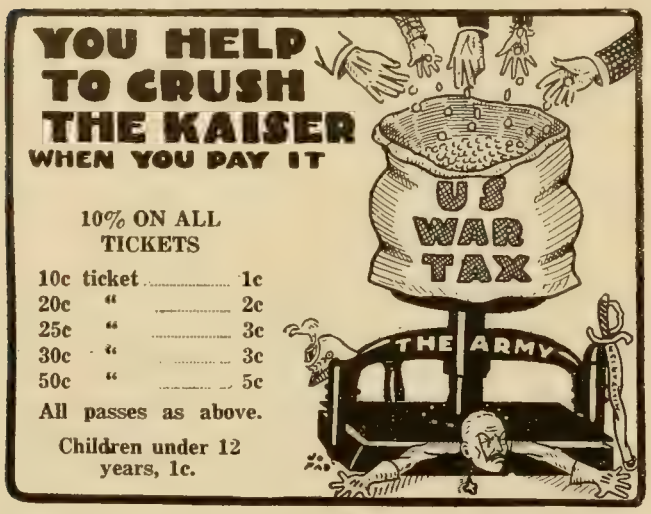
J. S. Woodhouse, of the Lagoon, Minneapolis, must have found his program a good investment for he has raised it to the same page size as this paper and gets out an eight-pager. This permits a clean, open, readable type picture, as is shown in the right-hand side of the cut.


Where Your Money Does Its Duty
THE LAGOON
Admission 15c
"The Unforeseen" FEATURING OLIVE TELL Fri. and Sat., Nov. 21-22
A Guarantee
REMEMBER
Follow the Crowd to the Lagoon—There's A Reason
Photo-Play Program
Musical Program
A WONDERFUL CAST
INTERESTING NEWS INSIDE—READ IT

The left-hand side shows the front page with the space pretty evenly divided between the films and the jazz band. Mr. Woodhouse has taken the suggestion offered some time ago to complete the "if it is good it is at the Lagoon," and he offers a catchy phrase in the heading with his "Where your money does its duty." Smaller pages might give an equally pretty display, but if the paper cost is not too great, the style followed certainly does give a pretty display. The text is rather open, but with wide lines and a large space this looks well. On a smaller page or with a narrow column the leading would look too white. It is all a matter of proportion.

Used a Cartoon.

The house organ of the Poli theater, Scranton, Pa., used a cartoon to get over the idea of the war tax. It is not too late yet to get something along these lines, for which reason it is reproduced nearly full size. The original is two columns wide. The cut tells more than


YOU HELP TO CRUSH THE KAISER
WHEN YOU PAY IT
10% ON ALL TICKETS
10c ticket 1c
20c " 2c
25c " 3c
30c " 3c
50c " 5c
All passes as above.
Children under 12 years, 1c.
U S WAR TAX
THE ARMY

much larger display advertising would. A small box on an inside page gives another view of the tax, the matter reading:

> TO AVOID THE THEATER WAR TAX IS TO PLAY THE PART OF A SLACKER.
>
> Remember the theater only collects the tax—the U. S. Government gets every red copper of it.

Both ideas are excellent. The public must be educated to the new idea, not through a single reference or a drive of a week or two, but through a steady and persistent campaign.

Topheavy.

Stanley Chambers, of the Palace, Wichita, Kan., send in the proof of a three tens, and asks for comment. The cut does not give a very clear idea of the layout, as it does not indicate the white space used, which amounts to about an inch and a half in the width. We do not like advertising layouts in which the cut rises above the text. It does not seem that the cut properly connects with the copy. The copy should be set opposite the cut or around it, with at least a bottom or top line clear across the type-space taken. The result of this advertisement is a cut of Miss Clarke and an advertisement of Miss Clark, but the two have little in common as compared with an advertisement of the "Sub-Deb" story illustrated by a cut of Miss Clark. It is better to build the advertisement around the cut than to use the cut instead of an attractor line. Four sevens would give a better layout than three tens and still save two inches of space. The cut itself is 4¾ inches deep by about 3½ wide. It would not work well in a three, with the text alongside, but it would work well in a four, with a top line for Miss Clark and a bottom line for the house and date, the title and the small type matter running opposite the cut. The same text will do, but the lines must be rearranged to suit their new placing. There is a lack of date here. The play stays three days, but what three? Is it today, tomorrow and the day after, or yesterday, today and tomorrow? If there is only today and tomorrow left play up the fact, for someone might come along the day after and want to see the play. The only time when a cut may properly ride to the top of an advertisement is in a full page. There you have the entire page to yourself, and it does not matter so much, but even here it is a good plan to sink the cut to the copy and connect up more closely, and a good general layout is to plan a sort of U of type, the letter laying on its side, and put the cut into the open space. Then the cut cannot run away from the copy, but must stick around and help out. There can be no fixed and definite rule for the placement of cuts. If there were, then advertisements would look too much alike, but this is a safe plan as a general thing, and where the eyes of the portrait are not looking into those of the reader they should be regarding the copy. One more thing about this layout. While it is a three tens, the type display is only about 9 by 4½, and this gives a rather topheavy effect. The effort should be to get a nicely proportioned space, and three tens is a little too long for the width. Three nines is better, where the type goes to the rules, but with a white space the measurement is generally only the measure of the type and not of the space paid for. Here there is less space top and bottom than there is at the side, and so the layout falls out of proportion.

Almost Too Handsome.

One of the most pretentious advertising booklets ever issued in behalf of a film is that for the Jewel Pay Me. It is almost too good, for that matter; but this is intended primarily for distribution to photoplay editors and others who are likely to be influenced by the richness of the offering to regard with greater attention the general Jewel product, in which case the effect of the sheet will repay the cost of the production. The cover is rough paper, done in black and gold; embossed. Inside are thirty-two sheets of high-grade surfaced paper, each printed in black and with a tint block worked into the color scheme of the cuts, which adorn each page. There are several portraits of the star, scenes from the play, reproductions of the New York criticisms and advertisements for other notable Jewels The whole forms a book that most photoplay editors will keep upon their desks, for it is an excellent example of the printer's art, and the money, if lavishly, has been intelligently spent. It cost money, but it results in a book that gives the impression that if the company can get out a work in such good taste it is evident that its plays will be in equal good taste. It has not been a case of merely spending money; it has been spent to get results in appearance. Few of those books will find their way into the waste paper baskets within the next six months, if at all, and for this reason the expenditure is justified.

Philadelphia Programs.

The Palm Theater, Philadelphia, uses a blue on blue program that is laid out in accordance with the best rules. It will not reproduce or we would try to show the front cover. It is all type and rule work, but a drawn design would be no better. The house name comes to the top, with the address, slogan and name of the manager all together; the date lines come next, cut off above and below with rule; then a brief house brag, and in the lowest box full information about times of performances, prices, showings of the feature film and about everything else but the telephone number. Apart from this you can look at that front page and know all about the house from the fact that William S. Jones runs it to the news that the feature is run about 1:30, 3:15, 7:45 and 9:45. Inside, by dated days, are the casts of the plays, with titles of the added attractions, and a talk about the play instead of a synopsis that will spoil the surprise.

The Paschall, a suburban house, makes the mistake of announcing a war tax of one cent instead of the ten per cent. tax. Probably the patrons know better, but it will take a deal of explaining should the prices be advanced later. The box arrangement of the inside pages would be better were they not so crowded. There is a certain lack of accuracy to the matter, as the announcement of "Edgar Lewis in The Bar of Justice," which was produced by Mr. Lewis. There is always the suggestion of lack of management when a patron finds that the house program does not know about the film it praises. The

sample shown is that for the first collection of the admission tax. That cross line box can be made very useful to the house. Breaking the small type into two columns helps much to make it readable. The type display is poor, partly because of the excess of type, but more largely on account of the choice of faces.

The Ridge Avenue, Jay Emanuel's old house, uses about the same make-up that Jay used, though his single cards were handier than the four-page folder. They, too, name the added attractions instead of merely saying that they have a comedy. The back page gives a brief but clear list of the underline and takes the lower half for house talk.

Emanuel, who is the only one of the Philadelphia exhibitors who sends stuff in himself, contributes three pieces. One is an ordinary

baggage tax, printed up for Parentage, which was to be shown at the Jefferson for two days. Whether these were used for door knobs or merely slipped onto any convenient projection Jay does not explain. They can be used for either purpose, and a couple of boys can put a lot of those where they will do real good. The second exhibit is a

THIS TICKET IS GOOD FOR A

10c.

ADMISSION TO THE

PARK Theatre 33rd & Ridge Av.

OR

JEFFERSON Theatre 29TH STREET BELOW DAUPHIN ST

ANY DAY EXCEPT SATURDAY

BETWEEN NOVEMBER 12TH TO DECEMBER 22, 1917

MATINEE OR EVENING

ticket, 3 by 2¾ inches, cheap stock, printed in black. These are sold by the school children on behalf of the Red Cross or one or two churches, according to their preferences. Two cents (20%) is paid on the sales to the beneficiaries. Jay is sticking to his monthly program for the two houses, but Jay's "month" is only four weeks long. Where he uses the same attraction for two or more days we think he would do well to break the rule and take the full space for a slight display instead of repeating copy for the second and following days.

The Pastime has a sad looking colored stock, with a flash announcement of one of those "adults only" subjects. Children under twelve must be accompanied by an adult, but children in arms are positively not admitted, though we should not suppose that their morals could be affected. To help along a well meaning woman physician is announced for a lecture on The Actualities of the Underworld, which sounds interesting to those who do not know. One of those subjects in a locality will do a lot to hurt business for some weeks.

The Holme Theater suffers from its printer. The front page looks cramped because the stuffed, hard lines are held in by too heavy a border. Eighteen point is far too heavy a border for a space only 2½ inches wide inside. The entire page is but 3¾ inches wide and the eighteen point has no place there at all. To make things worse the cut is rather small and gives further emphasis to the suggestion of narrowness. A larger cut, almost filling the width, would have been better. Inside there is too much type matter and it is all set in full face; not very heavy, but not easy to read. In most of the boxes there is not even a single two-point lead, but the lines lie one against the other with a black effect that robs even the larger lines of their value. In most cases the only display the large lines get arises from the fact that they are in all capitals, and the room below, left for the descending lines, is unused. On a twelve-point face this gives the effect of a two-point space below, which is the only relief afforded the display line.

The Palm, Collingswood, N. J., near Philadelphia, uses a narrow folder, 2½ by 5½, colored stock. It is much on the lines of the Garfield, Chicago, but longer. The days should be dated, but apart from this they manage to get a fairly good display in a small space.

Jay Emanuel also sends in an envelope he uses for his mailing list. This is printed up, with a card announcing the attractions current during the life of the list. Jay has a mailing list of 1,200 names. A recent envelope was printed on the back for Jack the Giant Killer, and he played to 1,629 children in a morning and afternoon show. It costs money to print up envelopes, but it pays if you do it right. Sometimes the envelope will reach several persons before it comes into the hands of the person addressed.

Changes Form.

Mr. Bayer, of the Opera House, Leighton, Pa., has changed his program style to a six-by-nine, an attractive grey stock done in a good black ink, and using the side-boxed day and date with the chief attraction, making the inside pages serve for two weeks at a time. This is an excellent form, originally shown, we believe, in the Colonial program, Camden, N. J., but now widely adopted. We think it would help to name the comedies instead of merely saying that it is a Drew comedy one night and a Hughie Mack another. Give all the titles, but centre interest on the chief attractions. The back page is used for house talk, including the "phonograph record" argument on prices and service. Grey and black is an unusual combination, and the paper Mr. Bayer uses is a bit too expensive for general use, but there are more moderate-priced greys and they work well both with black or a deep blue, and to some extent with red and green in the darker shades.

Two Men.

In announcing a double bill with Hart and Arbuckle, the Victoria, Buffalo, calls them "Will Hart, the gunman, and Fatty Arbuckle, the funman." Another good line is "side dishes at the film feast," used in announcing the added attractions to "The Woman God Forgot."

No Cause for Alarm.

The Mikadow, Manitowoc, Wis., for a recent attraction sends out a folded circular sealed with its own stamp, with "Don't be alarmed! ! !" just above the address. This rouses curiosity, but you can turn the folder over and see on the other side an announcement for the attraction. It is not until you open the piece further that you reach the "France is invaded" that is supposed to connect with the reassurance. It would have been better to have put the "France is invaded" at the bottom of the address side leaving the back blank, and then repeating the "France is invaded" on the inside, giving the explanation that it is merely invaded for the locale of a play. The idea is good, but it does not carry through. And to quell alarm it might be better to use a very red ink instead of blue. There is the making of a capital mystery advertisement here.

Adding the Parents.

The Fenray, Martins Ferry, Ohio, has something instead of the kiddie matinee. It offers a "Children's and Parents' night" once a week. Of course one of the main advantages of the kiddie matinee lies in the fact that it is given on Saturday mornings when the house is idle and represents a clear profit, but there are certain advantages in this dual night that commend themselves. The opening announcement explains the idea and can be altered for program material by those who wish to follow:

THE CHILDREN

of today are the leaders of tomorrow. Consequently their mental development is an important obligation. The active mind and body of a child demand, however, relaxation in the form of amusement. This amusement should, so far as possible, add to the mental development as well as to the physical. One of the best methods of combining these two elements of "child play" is through the medium of proper photoplays; the mind is unconsciously forced to action, thus giving relaxation, enjoyment and education without fatiguing the mental or physical system.

In furtherance of this need the management of the Fenray is inaugurating "PARENTS' and CHILDREN'S NIGHT," to begin on Tuesday, October 16—this week—and to continue every Tuesday thereafter. Parents should endeavor to bring or send their children to the Fenray on this night, because the program we have arranged combines value to the child both entertaining and instructive. It includes a drama feature and an excellent comedy attraction; as an ADDED FEATURE we have arranged for the BOBBY CONNOLLY kiddie films. These pictures combine all of the charm of "kid" pranks and mischief with regular stories of human interest and heart appeal that make them popular, not only with the children but with the grown-ups as well.

PARENTS' and CHILDREN'S NIGHT represents a big step forward in moral uplift by presenting a "program with a purpose"; and we trust it will elicit each Tuesday a hearty response from PARENT and CHILD alike.

The initial program offered Marguerite Clark in "Snow White, Chaplin in "The Immigrant" and a Bobby Connolly story.

Optimistic.

The Third Street theater, Easton, Pa., opens a recent appeal for suggestions from patrons with "To run a Ford is easy, but to manage a theater to please a majority of the patrons is a 'durn' hard job." They must have a different brand of "rattlesnakes" in Pennsylvania Fords are not easy to keep running.

We Do Blame the Exhibitor.

One exhibitor, in circularizing his patrons on the tax, heads his story, "Don't blame the exhibitor," and goes on to explain it is a Government tax. The heading is unfortunate. It is a mistake to suggest that the tax is something to apologize for. We'll never get ahead with this sort of thing. Point out that it is an opportunity for patriots. Make the tax popular and the efforts will be over much more promptly.

Try This.

Why not print up punch tickets to be punched to the face value of the war tax, a penny for each penny paid in war tax, and offer a fifty-dollar Liberty Bond to the person paying the largest sum in taxes between now and the date set for the closing of subscriptions. You do not know what that date is, but neither does your patron. You can get them interested in the war tax and it will be worth a great deal more than the cost of the bond.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid*, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building Chicago, Ill.

Wright & Callender Building Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

Send in Your Best.

PROBABLY those who most need this advice will not be reached by this appeal, but with the market opening up, it is most important that if the open market is to be maintained the percentage of scripts should be smaller and vastly better. As a matter of simple sense it should suggest itself to the free lance as being a waste of money to spend a dollar or so in postage on a story he knows is not above the average. Editors do not want average stuff from the free lances. They can get all of this they need from their staffs. They must have something very much better than the average if they are to be induced to buy, and the percentage of unusual stories must be larger than in the old days or the market will close down again. With not more than four or five fairly good stories in each hundred and perhaps not more than one of these five suited to the needs of the studio to which it is sent, there is small profit in paying an intelligent reader to wade through the mass of junk in search of the one good idea. It was precisely this dearth of good ideas that closed the market down. We know of one case where a new editor started in with the intention of giving the fullest possible chance to the novice writer. He felt that in spite of a lack of finish, there must be many good ideas in the rough which other editors were passing over. He was going to buy these cheap, have them given a skilled reconstruction and then show the boss how many good stories he got for small cost. The theory was all right, but in the first month he went through more than ten thousand scripts with the aid of a staff of trained men, and of those ten thousand he did not find a sufficient supply of material to keep his companies going for a week. He took his staff off the reading job and put an office boy at work sending all the stories back save the few sent in by writers whom he knew to be competent. He had more than one thousand stories of a certain type, and from three to five hundred each of other well-worn plots. He could not be blamed for feeling that he was wasting his time working on this material when the return was so small. No grocer would expect to sell oleo for butter or at the butter price. No shoemaker would expect to get the same money for cowhide as for patent leather, no butcher prices porterhouse and liver on the same flat rate, but hundreds of half-trained writers offer liver to men who are looking for porterhouse and wail when their offerings are rejected. If you want the market to stay open, send in only your very best. Do that and when the boobs close the market down again you'll be on the inside looking out instead of on the outside looking wistfully in. Begin now to weed out the usual ideas and hold those until you can make them unusual. It is the only way to gain a position.

The Reason Why.

Someone wants to know why we don't have plays "as good as those we used to see in the old Biograph days." We have, though some of those old Biographs still rank among the best productions of the screen. We have many better plays, but we also have a better educated taste—that's all. We have been given knowledge of better things and plays that are several times as good as the old Biograph average do not seem as good now as those old one-reelers. Perhaps you can remember back to the childhood times, when a slice of bread thickly spread with brown sugar was a real treat and ice cream was a thing for Christmas and the Fourth of July. Today you rather despise brown bread and sugar, because you know of so many more delicate desserts, and even the kiddies of today demand ice cream cones against mere bread and sugar. That's why the old-fashioned stories no longer seem good. We have raised our standards. Broncho Billy would never be the hero today that he was five years ago. Perhaps five years from now we'll be wondering what we ever saw in Bill Hart.

Beat a Record.

Phil Lang denies that he ever said that the old-time writers could not supply the present material, and we like him too well to argue with him. But it must be admitted that many writers have let the business grow away from them, and many more will find this out as time goes on. We can look out of our office window at huge piles of masonry that line Broadway. In a small town any three blocks of these building would be Main street, but right in our immediate vicinity the buildings are really small and old-fashioned, for the greater part, yet we can remember this strip of Broadway a quarter of a century ago when it was modern and up to date, when there was little beyond Thirty-fourth street, and it was not until four or five years later that Oscar Hammerstein built his first downtown theater at Forty-fourth street and pulled the theatrical district across Forty-second street; a thing that even experienced theatrical men said could not be done. We knew the Flatiron building when it was but two stories high, and an eyesore, and used to cover shows in the old Lyceum theater that is now a part of the Metropolitan Life site. No one dreamed then that an office building covering the entire square would ever be built. There is constant movement forward. Maude S. would be a back number on the trotting tracks today, and a mile a minute is no longer regarded as the extreme limit of man-created speed. In its smaller way the photoplay has gone ahead and bigger and better ideas are demanded than in the halcyon days of the one-reel stories, when all plots were new to photoplay and almost anything was as good as the home-made stuff it replaced. You must keep on advancing or you will be left behind, so cover up the speedometer and step on the gas if you still want to play in the motion picture yard. What you used to do won't do now. The successful man is doing today what the others will be doing next year. That is why he is a success now.

Frills and Fuss.

"Why is it that in your book you preach against the leader before the first scene, and why do you also object to a series of introductions to the characters? If you went to the theater more often you would find that most plays start with a leader and the first scenes are largely introductory." That's the kick one student makes, and from his point of view he is right. The leader before the opening scene is almost a disease, and we have an interminable succession of close-up introductions. Yet both are radically wrong and both will be dispensed with when we have the real photoplay. Introductions are a confession that it is not possible for the director to get his action over so clearly that it is understandable without labored explanation. An excess of leaders is also an admission of incompetence, for the properly-told story does not require an excess of explanation. The teaching is correct and will eventually become standard practice. Meanwhile it is better for the free-lance writer to tell his story as a story and not try for the introductions. The method of introduction varies with each director and cannot be laid down. The staff writer is told just how to work these preliminary scenes or else the director adds them himself. It is the province of the author to supply the story. What goes before the first real scene of the story is no more a part of that story than the design head is a part of the fiction story. No magazine editor expects the author to be his own artist and supply an illustrated title. The photoplay writer cannot be expected to supply the preliminary scenes where practice is so widely variant. Start your story with the first scene of action, and tell your story. Let the director muss it up to suit himself—no author ever could suit the director and it is foolish to try.

Filler Stuff.

Most of the writers who turned to fiction when the photoplay market closed have either dropped photoplay or fiction, finding it almost impossible to work both. It is like trying to play the organ and the piano. It can be done, but a good organist is seldom a good pianist, or vice versa, and there is no performer who is really great in both lines. The touch is so different that the organ touch spoils the piano technique and the pianist cannot acquire the sherring organ touch. Either you will write good fiction or good photoplay, but if you try to do both, your fiction will sound like a photoplay and your plays be too much like fiction. But you can write filler stuff and make some money on the side. If you own a camera it is twice as easy, for illustrated articles are in greated demand. And just remember that what is old to you may be new to others. For example the New York Subway platforms have long boards, painted red, suspended from the overhang at the upper end of each station. No one knew what they were for until a paragraphist asked a guard and found out that it was to show the guard on the first car if it was safe to open the middle door. If he could see the red board the door remained closed. It made a sixty-cent paragraph in a Sunday paper, and a lot of people wondered why they had not guessed the idea. Getting good filler is merely a matter of keeping your eyes open, your mind active and sending to the right market. It is chicken-feed, but it helps pay the stamp bills. Try it for yourself. If you can get the hang you'll find that it does not hurt your photoplay work and is not hurt by it.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By mail, postpaid, Three Dollars
Order from nearest office.

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost, will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

The New Year.

Very soon now will we mostly all be busy with the eraser, rubbing out the 7 we, through force of habit, wrote after the 191, and substituting therefor an 8. And another year more will have become merely a matter of history; another drop will have been poured out from the great ocean of time, and we will all have passed one more of the milestones on the road which leads to the final goal of humanity.

The past, with its smiles, its tears, its things well done and its many mistakes, is behind us. The errors we cannot recall, nor will the most scalding tear blot them out. But we may let them teach us to avoid errors for the future. What is done is done, so let us not grieve overmuch for mistakes, since grieving cannot undo them, but face the future with stout hearts, determined to be better men and better women than we have in the past.

And we of the projection field have much—oh, very, very, much! to do. Chicago Local Union No. 110 has pointed the way when it styled itself "Scientific Projection Engineers, Local Number 110, I. A. T. S. E. and M. P. M. O." There is, as I have long since learned, very much in a name, and Chicago operators took a long stride toward raising projection to the level of dignity it deserves when it adopted for itself the name it did. The unthinking or the non-progressive may smile, or even sneer, but when he does he merely advertises his own foolishnss.

This department has for years been trying to literally drag the *profession* of operating out of the gutter. It now *is* out of the gutter, but is still very far from that high plane it should occupy . Therefore I say to you the new year holds in store work in plenty for us all. This department has in the past tried to do its best for you all. It has made mistakes, yes; moreover, being but a human institution it will doubtless make mistakes in the future. But it will nevertheless strive to aid you in every possible way, because in aiding you it is but aiding the moving picture industry, which means aiding us all.

So all aboard for New Year! It s going to oe a good voyage, friends, so get your ticket, check your baggage, climb up to the top deck and we'll enjoy the scenery along the banks of the river of time.

Practical Suggestion.

Cecil G. Parker, Shreveport, Louisiana, sends the following:

> For quite a while film exchanges have been trying to prevent their films from being punched and k cking like Texas steers about misframes. But I have yet to find one of them making one single step toward co-operating with the operator in the matter. In making a splice all we have to go by is the frame line, yet quite a few manufacturers are turning out films without any frame line. As to the punch mark, could not each producer use a standard close-up? If this were done it would very soon come to be recognized all over the world as the change-over sign and thus, punching the film would very soon become unfashionable, since there would be no need for it. As to frame lines, if they are from any reason objectionable, why not use dots at the edge of the film, as the Thanhouser did some years ago?

Your close-in change-over sign is entirely practical. All that is needed is its adoption, but how are we to get that? The editor worked on that particular thing until he was thoroughly disgusted with the apathy of film manufacturers, who, while howling like a pup with a sore tail about the punch marks did not have sufficient enterprise to adopt and use any one of half a dozen perfectly practical change-over signs we presented to them, because their introduction would require a little trouble, though no expense, until the factory became accustomed to its incorporation as an integral part of multiple-reel subjects. As to the lack of frame lines, why it is quite an inconvenience to the operator or film spl cer if the line happens to fall where two light or two very dark portions of the scene, such, for instance, sky and water, join.

Universal Enlarges Its Plant.

The Universal Motor Company, Oshkosh, Wisconsin, which makes and markets an excellent electric lighting outfit for theaters, has just completed a two-story addition to its plant, the same being 40 by 180 feet. The new building is now being occupied. The machine department has been greatly increased in size and many special machines, designed to turn out standard parts for Universal machines, have been added to the equipment. The assembling department has also been increased in size, and the offices have been made larger.

The sales department will be under the personal direction of Mr. C. J. Pope, sales manager for the company. The Universal electric light set has the approval of this department. Bulletin 26, which may be had by adaressing the company, describes its generating sets. The motor is a 4-cycle, 4-cylinder standard motor. Quite a number are in use in theaters, and to date we have had no complaints, either as to the machine itself or the business methods of the company.

Why Not Work Together?

There is, on the part of both the Exhibitors' Leagues and operators' unions a decided inclination to regard each other as enemies. The exhibitor and his union (league) has the perverted idea that the operator's union is a thing formed simply to annoy him and to force from him a part of h s profit.

What the operators' union really is doing is to create conditions such that men of greater skill or possibilities of skill will be attracted to the profession of operating. True they may not themselves realize that this is or will be the ultimate effect of their work nor may they actually wish this to be the outcome. But the fact remains that that will be the exact effect of their efforts at increased remuneration and betterment of working conditions, unless they themselves improve and raise themselves to a higher level of proficiency. And this all eventually reacts to put on the screen a better show, *which means more money at the box office*—FAR MORE THAN THE COMPARATIVELY PIFFLING ADVANCE IN REMUNERATION SOUGHT BY OPERATORS' UNIONS.

Why, then, should the Exhibitors' League and the operators' union be bad friends? WHY SHOULD THE EXHIBITOR OR HIS UNION OPPOSE THAT WHICH IS FOR HIS OWN ULTIMATE BENEFIT? WHY SHOULD NOT THE EXHIBITORS' LEAGUE AND THE OPERATORS' UNION WORK TOGETHER AND CO-OPERATE TOGETHER? Why, for instance, should not the exhibitors' league of Noname City send a committee to the operators' union of that city, suggesting that its members co-operate with the members of the exhibitors' union in lessening film damage? And when the operators' union makes a request for changed cond tions or increased remuneration why should not the exhibitors' league appoint a committee and the operators' union appoint a committee and those two committees meet together, NOT as employer and employe; not in the spirit of "I am greater than thou," but as sane, sensible men, met together to discuss certain differences, each willing to concede that the "other fellow" may be e ther partly or wholly right on any given point. WHY FIGHT WHEN THERE REALLY IS NOTHING TO FIGHT ABOUT? The exhibitor is not always an unfair, self-seeking, to-hell-with-the-other-fellow demon. Approached rightly he is more often than not found to be a very decent sort of chap, though not always able to forget his I'm-the-boss pose, and all too often obsessed with the fallacious idea that any added operating room expense is just so much lost money. By and large, however, if rightly approached, he is reasonable. On the other hand, the operator is not a naughty highbinder seeking but to delve into your cash drawer each week and withdraw all your hard-earned profits. True there are too many "horrible examples" who think only of the pay envelope, but I am very sure that if exhibitors' leagues showed the right spirit of co-operation with operators' unions they would find four unions out of five perfectly willing to assist in weeding out men of that type.

But to get back to our subject, why not less swearing at each other and more co-operation? The operator, Mr. Exhibitor, is the one most-important man in your entire theater, not excepting the orchestra leader or any one else. Your course in opposing your operator instead of co-operating with him and the course of your league in opposing his union instead of co-operating with it, makes for inferior work on your screen, makes for waste in every direction, makes for lessened box-office receipts.

The Exhibitors' League is here to stay, for which I am duly thankful; also the operators' union is here to stay, for which I am duly thankful. Let us hope they both prosper, cut out the two-stray-bulldogs attitude, get down to business and co-operate together ,substituting argument for growls, each remembering that the other is composed of men who occupy important positions in the industry, the positions being so corelated that ne ther can suffer reverse without working inevitable injury to the other. But particularly the exhibitor needs to come to an understanding that A DOLLAR SAVED IN OPERATOR SALARY WILL MOST LIKELY, IN THE LONG RUN, MEAN TWO LOST AT THE BOX OFFICE, and this even though the loss be not immediately apparent.

Dangerous Reasoning.

A certain manufacturer of appliance, designed to be used with the mazda incandescent lamp for projecting pictures, has just issued a rather elaborate booklet under the caption "Bulletin A," in course of which the following occurs:

> It must be remembered that mazda projection is new in its application to motion pictures, as ideas and attitudes have changed toward new developments in other fields, so ultimately the idea of projection with mazda projector lamps will be accepted. Sound engineering reasons, backed with years of research by the best experts in this line, govern the many changes in practice and equipment recommended. Do not be too ready to condemn mazda projection, with the old arc methods as a basis for comparison; but rather judge by screen results and the important feature—decreased operating costs.

Well, in the name of common sense what basis of comparison would we use other than the "old arc methods," since it is those methods the incandescent proposes to supplant; Talk sense, man! The statement, "sound engineering reasons, backed by years of research by the best experts," is just a little misleading, is it not? Conveys the impression that engineers have been working on this problem for many years. Umph, the industry itself is still rather young! But I only name this as indicating a tendency to exaggeration. "The idea of projection with mazda projection lamps will be accepted." Why, as to that, the idea has already been accepted! But the idea of pushing the incandescent lamp into theaters where it has no proper place and may never have any proper place is *not accepted.* And at present the incandescent has no proper place in any theater except those in which, by reason of low amperage of a. c., lack of skill of available operators or other reason, the screen illumination is poor. The incandescent cannot as yet hope to give equal results with a well handled arc supplied with 50 or more amperes a. c. or 25 or more amperes d. c.

But the reason for the heading of this article lies in the half of the last sentence of the quoted paragraph, viz., "The important feature—decreased operating costs." This is dangerous reasoning, all the more so because it is likely to focus the theater manager's eyes at the wrong end of the glass. The company in question, I very strongly suspect, well knows that there are a too large number of theater managers and exhibitors who will almost jump down the throat of a chance to save a few dollars in operating room expenses, *never stopping to consider what effect the "saving" is going to have on box office receipts.* It is quite true that you will reduce your current bills by substituting mazda for arc for projection, but if by so doing you put a less beautiful picture on the screen you are likely to *lose anywhere from two to two hundred times the "saving" in loss of patronage.*

The apparatus put out by the company in question seems to be very good, and I am indeed sorry it does not confine itself a little more closely to fact and legitimate argument in its literature. This department welcomes the incandescent projection lamp, but serves notice right here and now that it is not going to sit idly by and permit its exploitation into fields it is not as yet fitted to fill, which same are fields it may never be fitted to fill. Within its legitimate field (which may grow and expand with time) the incandescent is a step in advance. But it may do great and lasting injury to the industry if it be forced into theaters where it cannot deliver the goods.

Apply the Golden Rule.

From Elyria, Ohio, comes a letter which I quote in part:

> It would seem some theater managers imagine a union to be some sort of carniverous an mal which eats theater managers and exhibitors alive. On November 7 three men from Loran local union 474 came over and asked Elyria operators to join the local. When the head of the theater managers' corporation heard this there were doings at once. They pay us $21 per week to work from 1 to 11 P. M., with about an hour and a half for supper; also there is an occasional spec al show from 9 to 11 A. M., for which the operator receives not even so much as a thank you. Thus far no one has joined the union, though I am in hopes we all will, before long.

Aside from long hours, your $21 is about equal to New York City union scale pay in houses of probably equal class, when difference in cost of living is cons dered; also, whereas operators cannot reasonably be expected to meet the tremendous increase in living cost except with correspondingly advanced remuneration, still there should be very careful consideration given before making any demands of that kind just at this time, remember ng that exhibitors are themselves literally between the devil and the deep sea. To them the war tax in different forms is presenting a very real problem. Many of the smaller theaters have already closed their doors and gone out of business. Personally, I am of the belief that eventually the public will be made to stand most, if not all of the burden, as it ought to do, since it w ll even then be receiving huge value for its money. In fact, many theaters have already added the tax, and in some instances, I believe more than the tax, to the price of admission, and that, too, with no appreciable diminishment of patronage.

Although there is apparently no wage controversy in the Elyria matter, I use the incident to admonish unions that even more than ordinary care should be used in formulating wage demands during this time of unusual stress and excitement.

As to the attitude of the exhibitor or manager in question, why I would wonder what he would say about or think of the man, especially if he were an operator, who opposed exhibitors jo ning the Exhibitor's League? Yet the Exhibitor's League is merely an organization designed to protect the interest of the exhibitor, precisely as the operator's union is an organization to protect the interest of the operator. Seems to me a little study of the Golden Rule might prove beneficial to the man in question. It is just exactly as right and proper that the operator join his organization as that the exhibitor jo'n his; also it is eminently right and proper, as has been repeatedly pointed out in this department, that they both join their organizations.

Local Union 110 Adopts Educational Methods.

Chicago local union 110 has adopted a plan which gives promise of improvement for its members. It has established an educational bureau, divided into two sections, called "Class A" and "Class B," the former devoting its energies to elementary work, consisting of a short treatise on mathematics, formulas, physics and the phenomena of light, heat, magnetism and other things intended to prepare the operator to enter into the real study of projection from a scientific basis. Class B will include practical work, such as testing, apparatus, machine design and a practical treatise on ventilation, practical set-ups of latest equipment and testing for and remedy of troubles such as are likely to arise from time to time. Class A men will be required to pass an examination at the end of each term of one year. After having passed a satisfactory Class A examination they will take up Class B work.

> President Armstrong says: Our educational bureau is of great importance in the advancement of the operator to the plane of projection engineer. In the past the operator has not even been an operator. He has used up his energy in hanging posters, acting as expressman, twisting a crank all day and part of the night for an insignificant wage, which made us smile when you first called it a salary. He returned to his home in the very late (or very early) hours, snatched a few hours' rest and tumbled out to repeat the same discouraging routine next day and for all days thereafter. It naturally followed that the men were not satisfied. A few studied hard to improve matters, and when the engineers finally discovered that motor energy could be supplied to the projector at about three-quarters of a cent per hour a part of the battle was won. The energy which had been consumed in useless manual labor was then available for better purposes, and by many was devoted, at least in part, to study. Naturally conditions began to change and to improve. Local union 110, realizing that the average operator either did not possess the patience or the necessary inclination to apply himself to the grubbing out of the knowledge necessary to place him in the projection engineer class, appointed a committee to compile data designed to raise the membership above the level of the ordinary and keep it abreast of the times. Classes A and B are a part of the result of this committee's activities.

In the language of the immortal Samuel Weller, Werry good! Werry good, indeed! Chicago is the second city of our land, and due to the extremely cosmopolitan membership of the local of the first city 110 has a great opportunity before her. She can take the lead if she really wants to. Chicago local 110 has it in her power to become the Moses to lead the operator out of the wilderness of operating into the Promised Land of Projection Engineering. There was a time when I had expected San Francisco to do that very thing. But while that local is an efficient body, viewed purely as a union, it has not quite lived up to its promise of some years ago in the matter of assuming the lead in other ways. Chicago, on the other hand, is but just starting on the upward path in the matter of improving its membership in knowledge. The local is a large, powerful one, possessed of ample income. In the past that income has been a curse rather than a blessing. Diverted to right channels, however, it may enable the Chicago men to outstrip all others and become the leaders of the world in the field of scientific projection. But she will have to dig, for there are a few small (small as compared to Local 110) but high-class locals, to carry a card in which is an honor. Offhand I would cite Utica, New York; Chattanooga, Tennessee; Vancouver, British Columbia; San Francisco, California; (yes, I know what I just said, but while San Francisco has to some extent been a disappointment, still I would nevertheless feel proud to carry her card), and a few more which do not at the moment present themselves to memory. Then there is a large number of locals having a small leavening of very energetic, high-class men and a mass of pretty ordinary dough which they may or may not cause to "raise." Then there are a few locals which are energetic enough in some ways, but in sad need of a thorough shaking up in others, as, for instance, Kansas City, Missouri; Memphis, Tennessee; Lexington, Kentucky, and Cincinnati, Ohio. And lastly, comes a few (thanks be) locals which are utterly dead from the shoulders up, Albany, New York, being an example.

Chicago has great opportunity. Great will be her honor if she is big enough, as I believe she is, to rise to it. This department stands ready and willing to help in any possible way. Incidentally I intend spending one or two weeks in Chicago every year hereafter. I find it is a very necessary thing to do, in view of the many manufacturers located there.

Serious Mistake.

C. Elmer Deitrich, Tunkhannock, Pennsylvania, has made a rather serious error and seeks advice concerning a lock for the stable door subsequent to the purloining of the horse. He says:

> The electric plant was consumed by fire a short time since and I immediately installed a plant of my own, without taking time to ascertain exactly what was needed. Just grabbed what I could get quick. My throw is 90 feet and the picture a twelve-footer: Simplex projectors. Have 50 fifteen-watt street lamps, four 15-watt entrance and six 15-watt s de lights. The generator is a Westinghouse d. c. 110-volt, 24-ampere machine, designed to run 1,700 R. P. M. It is operated by a Fairbanks-Morse throttling kerosene engine. We are using a Power's 25 to 45-ampere rheostat in the projection arc circuit, Speer cored carbons top and bottom. We are unable to get a clear field

on screen, and when projection arc is burning street lamps are very dim. Will you kindly advise as to what kind of generator we should have? Want the best there is and would like d. c. for projection arc. Put on a grid rheostat today, but it did not improve matters.

Your trouble is too high voltage, with consequent lack of capacity, by reason of waste in rheostat. There is absolutely no difference in effect as between a wire coil and a grid rheostat, if each be of same size or capacity. Your generator is rated at 24 amperes and you have a 25 to 45-ampere rheostat. Heavens, man, at its minimum of 25 amperes your generator would be overloaded just supplying the projection arc alone. What you need is a 70-volt generator, of suffic ent capacity to supply the amperage you desire at the arc and whatever is needed for your incandescents, plus some margin in case you should desire to install additional lights at any time. The 110-volt generator is more convenient, since 110-volt incandescent lamps and rheostats are standard, but there 's too much waste. Your projection arc will only operate at between 45 and 60 volts; probably about 45 with the amperage you are using. Your current being supplied at 110, it is necessary that you use sufficient resistance (rheostat) to reduce the voltage to that of the arc, and all this represents waste, pure and simple, since the surplus energy used up in resistance is equal, in wattage, to amperes multipl ed by difference between line and arc voltage, thus: suppose you use 20 amperes with a 45-volt arc, taking current from a 110-volt generator. 110—45=65 and 65x24=1506 watts used up in the resistance and only 24x45=1080 watts used for light. Do you see the point? With a 70-volt generator you would only have 70—45=25x24=600 watts wasted. You cannot use a 45-volt generator because it is necessary to have some resistance to act as a cushion for the arc or else you will be unable to handle it satisfactorily. You can use a 60-volt generator and thus reduce the loss somewhat more, but the arc w ll not handle nearly so well. It is possible to use a specially wound generator supplying arc voltage, but such a generator would not, I think, work well with a kerosene engine; also, you could hardly get satisfactory current for incandescent lighting from it. It would vary too much in pressure, since the arc voltage varies, unless an arc controller is used, and that would be too expens ve for you, I should imagine; also it might not work well under the conditions. Therefore, under all the circumstances, I would advise you to get a generator suitable for your work, a d. c. machine, of course, and of ample capacity to supply present and future needs, the generator to be not more than a 70-volt machine. With this you will want about a 20-ampere, 70-volt rheostat. I am requesting one of our advertisers to take the matter up with you at once. You may feel safe in following his advice and in securing the generator he suggests.

Address Unknown.

Joseph E. Bliven, New London, Connecticut, writes:

> W ll you kindly supply me with address of the Wm. Rhodes Film Cleaner makers. Have tried all kinds, but his cleaning compound is the best ever. Are you going to start another series of questions? I received the question booklets and am studying continually. Also have your latest handbook, Hawkins' Guides and all the departments since 1913. My experience 's that the more one studies the more one must. Am running two Power's 6-B machines, motor-driven, giving three shows per day. Am obliged to speed the first night show because the state police have stopped all standing and there is such a crowd that it really is almost imperative to speed the first show in order to give the waiting ones a chance. Personally, I object to running the show any faster than the action calls for, but what is one to do under such circumstances? I trust you will be able to continue the good work for a long time to come

I have the address of the Mortimer, Rex, Ideal and Leland film cleaner manufacturers, but not of Rhodes. That manufacturer has not thought it worth while to bother with the department I guess, though yours is not the only inquiry we have rece ved for his address. Will republish former list of questions when there is a demand for it.

As to your speeding your first show, I well know the difficulty of such a condition, but suppose your manager actually had Clara Kimball Young or Douglas Fairbanks working n a play on his stage under precisely the same conditions. Would he go down to the stage and order them to jump around lively because a crowd waited outside? Would he??? Well, hardly! The difference is that in their shadow form Miss Young and Mr. Fairbanks are helpless. They are at his mercy and he takes advantage of that fact. Is it not so? Th nk it over, friend manager. Is it fair to the artist? Is it fair to your first audience? Think it over.

Absurd.

A. N. Thuness, Spokane, Washington, sends one leaf of a booklet issued by a patent attorney of Washington, D. C., with the remark: "Isn't it surprising what amaz ng knowledge these patent attorneys are possessed of?"

And the Spokane brother is not to be blamed for his indignation. The booklet leaf is really good comedy to one who is in the know. It purports to set forth information of inventions the moving picture industry stands in need of. Here is one paragraph. It is a fair sample of several. Comment is obviously unnecessary.

> "Preventing Flicker in Motion Pictures: One of the most serious objections to the motion picture and one which is causing the medical profession to make vigorous protests 's the flickering or vibrating of the image as shown on the screen. While the camera is perhaps the logical point at which to start in the elimination of this flicker, yet any refinement 'n the projecting apparatus which will aid in accomplishing this desired result will not be passed over by the manufacturers."

Editor Lectures.

On Frday night, November 30, the editor, in response to an invitation, lectured before the International Projection Association, which has headquarters at 652 Bergen avenue, The Bronx, New York City. The subject was Efficiency in Service in Return for Adequate Remuneration. Considering that it was a night of beastly weather, the audience was large and the men listened attentively.

At the end of the address Ira G. Sherman, late of the Moving Pic-

ture News, and a member of the association, notified the editor of his election to honorary membership in the body, at the same time presenting a hand-engrossed certificate in token thereof.

The membership is prized for two reasons. First, it was totally unexpected and entirely voluntary on the part of the association. Second, the association seems to be a very live wire. It numbers one hundred members, all operators, and not only affords social entertainment for its members in its club rooms but holds lectures regularly, the same being educational, along projectional lines. The address of the association is as above. Letters to its secretary at that address will reach the body.

Incidentally, the editor is accumulating quite some few memberships, honorary and otherwise. He is honorary member of Hudson County (New Jersey) Local Union 384 and Chicago Local Union No. 110; also of the North Carolina Exhibitors' League and the South Carolina Exhibitors' League; also of the International Projection Association. In addition he is a member of Local Union 306 of the American Projection Society and of the Society of Motion Picture Engineers.

He values the honorary memberships because they have in all cases been entirely unsought, and therefore represent real friendship and friendliness on the part of the unions and leagues.

Correct.

Edward Hitchcock, Painesville, Ohio, answers query propounded in December 1st issue correctly. He says:

> Question—Projecting a given subject at 60 and 70 feet per minute, other conditions precisely the same, will screen brilliancy be the same in both cases? My answer is, Yes! Using a 50-50 three-wing shutter, running at 60, there will be 60 x 16 x 3, equals 2,880 light periods and as many dark ones per minute. By running at 70 we increase the number of light periods and dark periods to 70 x 16 x 3, equals 3,360, but we make them both correspondingly shorter in duration, so that the total amount of light passed is the same. I shall be watching for other expressions of opinion.

Brother Hitchcock not only is correct, but he grasped the *idea*. It was, of course, purely a revolving shutter question, since it could be nothing else. My compliments! I have had other correct replies, but to date you are the only one who "saw the point" and instantly placed the matter where it belonged. You must have a good think works. My compliments!

Projection Experience

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

Buy it Today
$4 the Copy
Postpaid

MOTION PICTURE Handbook
For Managers and Operators
By F. H. RICHARDSON

The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

MOVING PICTURE WORLD
Schiller Bldg. Chicago, Ill. | 516 Fifth Avenue New York City | Wright & Callender Bldg. Los Angeles, Cal.
To save time, order from nearest office.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Photographic Division of the Signal Corps.

So many inquiries have come in regarding the photographic department in our Army, that the following description will doubtless be of interest both to the inquirers and other readers of this department.

Official war photographers are now with the United States forces in France. Wherever American soldiers and sailors go, they will be followed by the faithful moving picture man, ready at any minute to grind out, "U. S. troops go over the top," or "Heavy gunfire on the firing line." Other members of the photographic division will take "stills," and yet others attached to the aviation sections are preparing to secure photographs of enemy trenches and fortifications in the face of hostile fire.

Our photographic division was planned and built up almost over night. It is only a few weeks old, but already it is one of the most important branches of the service. There are no raw recruits in the division. Every man is there because he can do some particular thing, and do it well. When the War Department decided that the time had come to organize the staff of camera men and laboratory workers, it did not wait for casual volunteers. It got in touch with the Committee on Public Information, and the committee immediately produced data on the best available photo-scientists, moving picture men and still-camera men in the country. Two months later the photographic division of the Signal Corps was occupying four rooms of Washington's priceless office space, and four majors, a captain, two or three dozen lieutenants and a number of enlisted men were directing, studying and experimenting in laboratory, office and training camp. Just exactly how many men are, or will be in the division cannot be made public, as this information would indirectly disclose the number of men abroad.

At the beginning of the war unofficial photographers were allowed on all the war fronts by the foreign authorities. The belligerents quickly learned that this was an unwise procedure, for it resulted in a leakage of valuable military information. Today the official photographer has the field to himself, working as a part of the military machine. The British government has three official camera men to take war news pictures for the public. All our war pictures will also be official, but out news camera force will run into the hundreds.

From abroad we secured the idea of releasing the pictures for the benefit of the war relief societies. The Russian war news pictures are in the hands of the Skobeleff committee, an organization for the relief of Russian wounded in the hands of the enemy. This committee is authorized by the Russian government and headed by a Russian army officer. It sends out its official photographers on assignments, and then manufactures and sells the pictures taken, the proceeds going for the benefit of the relief work. Our use of the Red Cross in this matter will be limited to the distribution of the pictures to picture companies through the nation. A special Red Cross committee will distribute the official pictures that are turned over to it by the Committee on Public Information, and the net profit will be added to the Red Cross fund.

The photographic division is so new that it seems natural to refer to its activities as affairs of the future. The fact is that even now its pictures are being printed in the newly created Signal Corps photo laboratory in Washington, and results of its work are ready for use. Lenses, paper and photographic apparatus of all kinds are being studied and improved, though the most up-to-date and labor-saving equipment is in use.

Many of the officers in charge of the photo laboratory are news photographers who have seen service on every European front. The enlisted camera man faces the same dangers and hardships as the soldier in the front line of trenches, but the civilian war photographer has a few extra worries, such as being continually taken for a spy, and often nearly shot, and having his best pictures held up by the censor. Diplomacy is more essential to him than a passport, for by diplomacy a general may be induced to trot out a battalion or so and stage an attack or shoot off a few four-inch guns. He may even, if properly approached, send his army out of a city already taken and let the camera record the triumphal entry for the benefit of the public. Such pictures are not properly speaking fakes, because they represent true conditions, and merely have the advantage of being taken under favorable circumstances. Most war pictures, however, are snapped without special preparation.

Pictures by our men, stamped with the seal of approval of the Committee on Public Information, will soon be featured at local moving picture theaters. Already they are being displayed in newspapers and magazines. These and other pictures of a more technical or confidential character will be studied in training camps and at the War College. Representative pictures will be laid aside for historical purposes; so that America's share in the great war will be vividly preserved for future generations of Americans.

At the beginning of the present war Germany was the only country prepared to put aerial photography into practice. England, France and Italy had experimented along this line, but a practical camera had not been evolved. Certain early German successes were attributed directly to efficient work of scout photographers, who secured sufficient information to enable German troops to attack without hesitation at critical points. But by October an Italian moving picture camera was taking pictures at a height of 4000 feet, and cameras achieving varying degrees of success have been in use on both sides ever since. Clarity and sharpness of lines and detail are essentials of military photographs. A lack of perspective in pictures taken from directly overhead gives almost the effect of a map, and a map with blurred and hazy lines is not satisfactory in any way. German airplanes falling within the allied lines have several times placed unique cameras in the allies' hands.

Film Shortage Imminent.

In consequence of the urgent need of the Government for nitrates for nitric acid for the manufacture of high explosives, it may become impossible for film manufacturers to obtain enough for the production of tri-nitrocellulose which is the principal ingredient of celluloid.

That this danger is very serious may be judged from the following circular letter sent out to the film producers by the Eastman Kodak Company:

> As there is likely to be an immediate shortage of the ingredients entering into the manufacture of motion-picture film we feel compelled to anticipate this in order to safeguard the industry against possible shortage of all supplies of film. Therefore we would advise you that on and after February 1st next, it will be necessary for you to return to us all the old negative and positive scrap film and worn-out prints that you may have on hand or can accumulate between now and that date. This material we believe we can handle in such a manner as to make it available for the base of motion picture positive film.
>
> The customers who send in the largest quantity of old film in proportion to their purchases will be the ones who will get the largest quantity of new film in case of a shortage.
>
> We believe this is a vital matter and urge you to extend your fullest cooperation in order that the manufacture of motion-picture positive film be not curtailed, and trust that you will make an effort to meet the situation by giving positive instructions that all of your accumulation of this material be reserved for us.

Another indication of nitrate shortage is the fact that Du Pont people, the largest manufacturers of explosives and celluloid in the United States, have lately been buying old film which they formerly refused to do saying that it was easier for them to manufacture than to bother with separating the celluloid from the adhering emulsion.

Film stock production has already dropped off 33 1/3 per cent since the beginning of the war and will doubtless be still farther reduced by the demand for chemicals used in the production of explosives.

Army Photographic School.

Sergeant William Groat, photographer for the United States Army, and, as such, official photographer of Pershing's expedition into Mexico, will be in charge of the photographic instruction to be given in the School for Photographers, to be opened in San Antonio, Texas, for the Signal Reserve Corps. Sergeant Groat's pictures already are well known in army circles. On the Mexican expedition alone he took over five thousand views, which have become part of the Signal Corps records.

Instruction for the movie operators who also are to be enlisted to film the Government's record of the War of 1917, will be in charge of Roy E. Reeder, of Eallinger. Mr. Reeder, who is both a motion-picture show proprietor, having a string of shows in Texas, and a student of cinema photography, is considered an expert in that line.

Motion Picture Studio Lighting.

Bulletin No. 77, issued by the Cooper Hewitt Electric Company, Eighth and Grand Streets, Hoboken, New Jersey, treats very fully on motion picture studios and the advantages of Cooper Hewitt Electric Lamps as the ideal light. Fourteen years of cumulative use is the record of one large producing company that installed nearly a thousand of the lamps in their modern plant. One of the illustrations shows a two hundred and thirty-six lamp equipment in a large California studio, and numerous other photographic reproductions add interest to the booklet; one, showing motor driven camera being used for title and cartoon work, being noteworthy.

A copy of this bulletin should be in the hands of every motion picture photographer.

*Copyright, 1918, by the Chalmers Publishing Co.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Seven Swans"

Paramount Presents Marguerite Clark in a Beautiful Fantasy from Hans Andersen by J. Searle Dawley.

Reviewed by Louis Reeves Harrison.

THE Seven Swans" is a fairy story, the like of which came not to the most fantastic dreams of childhood before this generation. The poor little picture books of other days than these were as the stage settings of Shakespeare's time compared to the marvelous poetic and historical scenes of modern art. There is no attempt in this fairy story at any painful accuracy of detail, but its beauty is made distractingly realistic by some admirably selected exteriors, which are skilfully intertwined with the studio sets until the illustration is wellnigh perfect.

In one of these exteriors, near the bank of a dark and rapidly-flowing stream, a striking effect has been obtained through double exposure, showing a band of good fairies emerge from the water and dance gracefully on its surface, an exquisite idealization. They do not vanish in thin air, but sink back into the stream, their spiritual dissolution accomplished at the same time. Some of the palace chambers, throne rooms and prison scenes are theatrical, but they become satisfying through careful attention to picture contrast of light and shadow, affording a sub-conscious influence on the spectator.

The same attention to light and shadow gives poetic beauty to the water scenes, most of which are naturally and appropriately framed. As in all spectacles, there is a tendency to overdress the characters, but attention is well-fastened on the star and good taste marks all she wears.

Miss Clark's performance grows in merit as the theme of the tale affords her more emotional opportunity. The idea is that of girlish devotion and self-sacrifice. She must preserve silence under trying circumstances while weaving a spell to restore her seven lost brothers. She weaves in silence when implored to declare her love by Prince Charming, when a word would restore her to her father, when it means death at the stake if she does not speak, weaves up to the last moment, when horrible death is imminent, to be saved and restored to those for whom she has risked so much. Miss Clark endows the character with great sweetness, submission and repressed emotion, displaying high qualities as an artist in subtle revelation of feeling during this trial.

While it is difficult to make a story of this kind interesting

Scene from "The Seven Swans" (Paramount).

in these days of stress and storm, especially when its appeal is to imagination and sympathy of childhood, good construction results, after the action is well under way, in a suspense which holds to the last. The presentation pleased a large audience at The Strand and should prove an exceptionally attractive number for the holidays.

"For Liberty" Has Patriotic Theme.

"For Liberty," one of the latest of the William Fox photoplays in which Gladys Brockwell is starred, has a timely and patriotic theme. Soldiers go "over the top," and the battlefield scenes are among the best in motion pictures.

"Heart of a Lion"

Ralph Connor's Novel "The Doctor," Picturized by Frank Lloyd, with William Farnum in Leading Role.

Reviewed by Hanford C. Judson.

THE recent Fox five-reel picture, "The Heart of a Lion," is taken from Ralph Connor's novel, "The Doctor." William Farnum has the leading role and is supported by Mary Martin and a competent cast. The picture also shows the hallmark of artistic craftsmanship common to all recent Fox productions.

The story has peculiarities that make it hard to accept as

Scene from "Heart of a Lion" (Fox).

probable. The character of the weak brother, played by William Courtleigh, who wanted to be and actually becomes a minister, may be close to records of life; but as it is somewhat out of the expected and unusual, and at the same time a neutral character, it lets that side of the picture sag to the detriment of the whole. Then again, the motivation of the girl who follows the weaker brother to the mining town to protect him, because she has loved and lost the stronger brother, is so suddenly presented that it is weakened dramatically. Taken as a whole it interests and is well made, but in effectiveness falls below the usual Fox offering, it being hardly convincing.

The brother whose heart is as a lion's might have been a great doctor but stays on the farm to send his younger brother to college that he may become a minister. The brother drinks, gambles and wastes money till the brother has to sell the farm. The daughter of the village doctor loves the older brother, but he falls in love with one of her girl friends. When the farm is sold, he goes to remonstrate with the younger man and finds him in the arms of the girl who had promised him. Then he disappears. When we next see him he is a doctor in the roughest kind of mining town. The other brother repents and really becomes a minister. He is sent to the same town and the girl goes with him as a hospital nurse. The dive-keeper shoots the minister almost as soon as he arrives and bets $1,000 that there won't be any sermon. The doctor preaches it with a revolver ready, and when the minister dies "gets" the ruffian.

"Stolen Hours"

Ethel Clayton in Five-Part World Photoplay by Olive Wadsley Has Congenial Role in Romantic Story of Modern London.

Reviewed by Edward Weitzel.

GAMBLERS, members of the British Parliament, low life and high life, are to be found in "Stolen Hours," a five-part World photoplay written by Olive Wadsley and directed by Travers Vale, with Ethel Clayton as Diana Lester, the heroine. The story is a modern romance of fair quality and will serve to interest those who are not inclined to pry beneath the surface of things and are satisfied to take the work at the author's valuation. The situations range from a session of the House of Parliament to a gambling house raid and shows the honorable Hugh Carton escaping from the police by the aid of the heroine and, in return, taking the lady to

his apartments and leaving her to don a pair of his pajamas and stow herself away in his bed, while he finishes the night at the club.

Diana is the daughter of a gambler always out of luck until he marries the owner of a fashionable gambling house; and the girl is left in charge of the place when the couple start on their honeymoon. This is when she helps Carton to escape the raid, and inspires the young man with love for her. There is a serious obstacle to their marriage, however. The young member of Parliament is already married and his wife refuses to let him get a divorce. He treats Diana most honorably, in

Scene from "Stolen Hours" (World).

spite of this, gets her a position as companion to his sister and, finally, after the usual amount of difficulties the pair find an open road to happiness.

Barring the House of Parliament scene, "Stolen Hours" is well produced, and the character of Diana is excellenly played by Ethel Clayton. Her support is equal to all demands. It consists of John Bowers, Joseph Herbert, Louise De Rigney, Jack Drumier, Victor Kennard, Frank Mayo, Richard Clarke, and Lila Chester. Photographed by Max Schneider.

"Her Second Husband"

Edna Goodrich Featured in Five-Part Mutual Production Does Commendable Work in Poorly Constructed Photoplay.

Reviewed by Margaret I. MacDonald.

THE five-part production, entitled "Her Second Husband," betrays no inclination to make good on its title until the last reel. The picture appears on the Mutual program and features Edna Goodrich arrayed in many beautiful gowns. Its story is interesting and human, but in its screen arrangement it has not been constructed effectively; many trifling details might have been added in the composition of the picture which would have helped the human interest and intensified dramatic situations. The star has on the whole done good work; but our impression is that a variety of color in the emotional element might have been appreciated.

As the story runs a coolness arises between a young married couple through failure of each to understand the other. The husband's failing seems to be a fondness for his club and the friends he meets there, while the young wife develops a tendency to nag. The result of an invitation extended by the husband to a club friend to come to dinner and bring with him a questionable sort of woman with whom he has made a date on that particular night is a suit for divorce entered by each. After the granting of a divorce and many regretful days spent by both there is a final effective move on the part of the man which brings things to a happy climax with the aid of a justice of the peace.

"His Own People"

Vitagraph Blue Ribbon Feature Presents Harry Morey in Romantic Role of Irish Blacksmith.

Received by Margaret I. MacDonald.

A THOROUGHLY human portrayal of simple Irish types will be found in the five-part Blue Ribbon Feature entitled "His Own People." The story on which the production is based is wholesome and unusual in style, and contains both pathos and humor. William P. S. Earle has succeeded well in converting the story of William Addison Lathrop into a pleasing screen romance.

A good cast, headed by Harry Morey, and including Gladys Leslie, Arthur Donaldson, William Dunn, Betty Blythe and Stanley Dunn, has added a large quota to the enjoyment of the picture. The detail of the production is especially fine, and it is a noticeable fact that the livestock dear to the Irish heart has not been forgotten. The atmosphere of the picture seems to be well-night perfect. There are dramatic situations in plenty, the action is consistent, the characterization is well portrayed and interesting and the emotional flow easy and natural. In short, the production is one that will be enjoyed.

The story of the picture is simple and human enough to hold our attention all the way. The good-natured Irish blacksmith in love with pretty Molly Conway rewards each naughty prank of the pretty Irish girl with a kiss for which he receives only an angry frown. One day a certain Lady Mary Thorne passes by and in passing looks with favor on the manly blacksmith, inviting the jealousy of Molly. Lady Mary's interest in the young man develops into love and an invitation to visit her at her cousin's home introduces a wealth of comedy as well as an intensely dramatic situation in which a refusal on the part of the blacksmith to return the love of the woman above him in station, and the seizure and imprisonment of Molly by Lady Mary's profligate cousin while she jealously peered through the window at her lover in company with another woman happen simultaneously.

The consequent estrangement of the humble pair is quickly righted by the clever interference of the village schoolmaster.

"The German Curse in Russia"

Pathe Releases Five-Reel War Subject Containing Scenes of the Utmost Historical Importance.

Reviewed by Robert C. McElravy.

IT WOULD be impossible to exaggerate the significance of such a compilation of views as has been here assembled by Captain Donald C. Thompson. The difficulty a reviewer experiences is in finding words that measure up to the subject matter, for it is a veritable case of "History While You Wait."

These five reels of film undoubtedly contain as much live history in the making as any that have been taken during the war. They constitute an invaluable record of affairs in Russia from the beginning of the war in August, 1914, showing scenes attending the establishment of the Russian republic, and then the sad demoralization which followed upon the heels of German treachery and propaganda. There are actual fighting scenes ,taken at great risk by the photographer. Men are shown in the trenches at close quarters with the enemy, many of them falling under fire. No effort has been made to soften the stark realism of war, and views of the dead and dying are frequently shown; also instances of special heroism, as where one private carries his wounded captain off the field on his back.

The eager student of current history will be particularly grateful to Captain Thompson for the actual information the reels contain. There are thrills and horrors without number, but these are of secondary importance compared to the grasp it gives the observer of tremendous events as they have been occurring. The sight of the vast throngs in the streets of Petrograd, first under one set of circumstances and then under another, until the people have lost all power for logical thought, is one not soon to be forgotten. It is easy to understand how Germany, possessing the only organized existent force in Petrograd, was able to undermine the heroic work of Kerensky and the faithful battalions of death.

It is impossible to enumerate, from a single showing, all of the important scenes in this collection of views. Among them are the destruction of a U-boat and other vessels under fire, the Duma and Council of Workmen and Soldiers in session,

Scene from "The German Curse in Russia" (Pathe).

Lenine haranguing in the streets of Petrograd, the attack on the Duma, march of 15,000 anarchists, close-ups of Kerensky, Elihu Root and the American commission, David R. Francis and Mrs. Pankhurst. Particularly notable are the scenes showing the formation of the women's death battalions, the organization of the Bolsheviki, the fraternizing on the front which deceived Russian soldiers, and the later efforts to retake lost trenches. These latter fighting scenes are among the most realistic taken since the war began.

Triangle Five-Reelers

"The Man Above the Law," Novel Western Story Featuring Jack Richardson, and "Framing Framers," Political Satire, Charles Gunn at Head of Cast.

Reviewed by Edward Weitzel.

"The Man Above the Law."

NOVEL story, picturesque scenes, and a well balanced cast are all found in "The Man Above the Law," a five-part Triangle photoplay written by Lanier Bartlett and directed by Raymond Wells. The author has built his story of strongly contrasted characters and gone to New Mexico for his locations. The situations are often dramatic, but they arise naturally and are consistent with the men and women who people the play. And it is worthy of note that the author has had the strength of mind to ignore the "happy ending." The one he uses is logical and right, and does not sacrifice truth to sentimentality. The heroine in "The Man Above the Law" is too honest with herself to come between a man and his

Scene from "Man Above the Law" (Triangle).

wife even when the woman is a half-breed a creature of savage instincts, half Indian and half White.

Duke Chalmers, the character who gives the picture its title, is one of those selfish beings who refuses to adapt himself to circumstances. Well educated and well equipped, physically and mentally, for some fancied wrong done him by society he cuts himself off from civilization by marrying a Navaho woman and becoming the ruler of a small settlement in New Mexico. He supports himself by selling supplies and whiskey to the Indians. When his little daughter is about seven years of age, Esther Brown, a young girl from the East, opens a school in the village. Chalmers refuses to let his child attend, telling the little Tonah that she is better off without learning to read the white man's books.

Esther will not give up Tonah as a pupil, and the child learns to love her. This makes her Indian mother very jealous, and later she discovers that her husband and the school teacher have become greatly interested in each other. Chalmers has saved Esther from a pair of drunken Mexicans and protected her in other ways. The temptation to follow their desires almost overwhelms them, but Esther shows Chalmers the path of duty. He takes his Indian wife and their child and rides out of her life forever.

The four leading characters in "The Man Above the Law" call for players of deep sensibility; they are found at the head of the cast. Jack Richardson as Chalmers, Josie Sedgwick as Esther, and Claire McDowell as the Indian woman are three of the actors in question. They leave nothing to be added to their work. The fourth member of the quartet is May Giracia, who plays the child Tonah. Her portrayal of the little Indian girl is without a flaw.

The photography reflects much credit upon Pliny Horn.

"Framing Framers."

Charles Gunn is the star actor in "Framing Framers," a five-part Triangle political story written by Philip J. Hura. The part played by the man at the head of the cast is called Gordon Travis. He is supposed to be a newspaper reporter who is ambitious to become a famous novelist, but ends by marrying the daughter of a prominent politician and being put up for mayor of his town. Before this is brought about he lets his devotion to his news gathering instinct get him into serious trouble, and is beaten by two thugs hired by his future father-in-law when he insists upon finding out why a wedding ceremony that was to have taken place between the future Mrs. Travis and a young chap named Lonnie Gorman has not been performed. He has numerous other adventures after being picked up insensible from the beating by a rival politician who is running against Gordon's prospective father-in-law. The rival takes Gordon for a tramp, and thinks it will be a good joke on the other candidate's family if he fixes Travis up and passes him off as a man of wealth and helps him to marry Ruth Westfall, the other candidate's daughter. Gordon, who is already in love with Ruth, turns the tables by winning the girl fairly, and then making both candidates for mayor resign in favor of himself.

The story has the merit of lively action, and Charles Gunn plays the reporter-hero with breezy likeableness. He is excellently supported by Edwin Jobson, George Pierce, Laura Sears, Edward Martin, Lee Phelps, Mildred Delphine, Eugene Burr, Anna Dodge, Vernon Peterson and Leo Willis.

"The Grand Passion"

Jewel Production, in Seven Reels, Features Dorothy Phillips in Story of Strong Melodramatic Interest.

Reviewed by Robert C. McElravy.

"THE GRAND PASSION" is not a problem story, as the title would indicate, but a frankly melodramatic offering, with the scenes laid in a rough Western camp near which a powder plant is located. The town of Powderville is presided over by a boss named Dick Evans. This boss owns a newspaper known as The Trumpet, but he has never used it for reform purposes, being content to levy a certain toll upon the dance halls and saloons as a price for his silence.

The story opens with the advent of the girl, Viola, the niece of a Greek merchant, and the reporter, Jack Ripley. Jack comes to take the job as editor of The Trumpet, and is already in love with Viola, whom he had rendered a service while traveling. Dick Evans also falls in love with the girl, and throughout the story both employer and reporter are rivals for her affections, though their own friendly relations continue through the stress of many exciting situations.

It is doubtful if the atmosphere of a genuinely "bad town" was ever more faithfully rendered up in moving pictures. Certainly, after the glimpses of "Little Hell" and "Death Valley," both sections of the camp, the observer is well prepared for sanguinary occurrences. These latter occur in good measure; the reporter is drugged and robbed while on his first assignment, the boss is assaulted after deciding to reform the town, the girl is kidnapped and then rescued from a burning house in the red light district, and the final scenes picture a prolonged assault upon the office of the newspaper and the explosion of the powder plant.

The picture is fairly riotous with action, and might be depressing except for the fact that there is so much humor scattered through it. Some of this humor grows out of serious situations, but it is there none the less, and tones down the events in a desirable way. There are some incongruities in development, but the melodrama, as a whole, is fascinating and satisfying.

The story was written by Thomas Addison and produced by

Scene from "The Grand Passion" (Jewel).

Ida May Park. Dorothy Phillips plays the part of Viola with her usual appeal; William Stowell plays Dick Evans, who finally wins the girl; Jack Mulhall, the reporter, and Lon Chaney, the uncle. Others in the cast are Evelyn Selbie, Bert Appling, and Alfred Allen.

Good Cast for Coming Martin Subject.

For Vivian Martin's next Paramount picture there has been assembled a cast that would do justice to any feature picture. Two of the principal parts are Captain Shad Gould and Zoeth Hamilton, and these are played by Theodore Roberts and James Neill, two of the most capable character men on the screen.

Harrison Ford is cast as the young leading man, Crawford Smith son of the absconding partner. Vivian Martin and Harrison Ford, as screen lovers, will be remembered from "Molly Entangled." Jane Wolfe appears in the cast as Mrs. Young, and Helen Gillmore as Mrs. Hobbs. Richard Cummings plays the role of Rastus Young, Bert Hadley appears as Edgar Farmer, while John Burton is cast as Judge Baxter.

"The Kingdom of Love"

Story of Recent Fox Picture Is a Sensation—Jewel Carmen Shows Limitations, but Handles Role with Compelling Power.

Reviewed by Hanford C. Judson.

THE new Fox player, Jewel Carmen, opens a bright screen career with the role of Violet Dale in "The Kingdom of Love," which she handles with compelling power, although in one group of scenes, in which Violet auctions herself off for money to save her mother's life, she gets for a minute into a field in which, had she filled it, she might at one leap have made herself the leading screen actress. She fails to fill it. Her high note in this picture is passion, not grovelling, but high-pitched and triumphant. She reaches a true distinction in many scenes of a story that will force absorbing attention from all in the audience. It certainly took powerfully at the Fox City theater on Fourteenth street, New York.

The story is an almost startling sensation. Things happen in it that are human and believable, though daring to a degree,

Scene from "The Kingdom of Love" (Fox).

and it may excite bitter animosity in some. It shoots an arrow of passion to the heart of the spectator and can hardly be recommended for immature minds. The girl, left alone in Alaska by the death of her father, earns her living as an attraction in a rough dance hall, though maintaining her personal virtue. A young man comes and falls in love with her. She discovers that he is her brother, but is ashamed to own up.

A young minister, honest, straight and forthright, is trying to down the dance hall. He is interested in both the lad and in Violet. The boy learns that his mother needs an operation to save her life and lacks the means. Violet runs to the dance hall and on a table offers herself to the highest bidder. The minister, who knows the reason, bids and wins. To pay he has to borrow from the keeper of the hall. If he cannot repay he must serve body and soul for ten years, and after dramatic incidents he does pay.

The plot is by Doty Hobart, and the director is Frank Lloyd. L. C. Shumway plays the minister, Murdock MacQuarrie the hall-keeper, G. Raymond Nye a rough character, and Fred Milton the girl's brother.

"Toto Comedy"

Rolin-Pathe Subject Introduces Former Hippodrome Clown in Laughable Knockabout Merrymaking.

Reviewed by Robert C. McElravy.

TOTO is to make his bow to the picture going public in a Rolin production of two reels, released by Pathe, entitled "The Movie Dummy." This is an admirable selection for his opening number. It is extremely funny and at the same time puts Toto through his best paces, demonstrating some new and individual variations of the type of humor often referred to as slapstick comedy.

Toto's forte is really expert clowning, in which role he first appeared in this country at the Hippodrome. His name is said to be Novello, and he is probably an Italian by birth, but he has had a thorough schooling in French pantomime. He is small in stature and a remarkable gymnast, a fact repeatedly made evident in his work as the "dummy." In this part he lies limp on the floor and permits himself to be thrown around or hung on a hook beside the real dummies, during which performance he is to all intents lifeless, except for an occasional wink or the movement of an arm or leg. His work in this part alone proves his wonderful physical dexterity and also his capacity for eccentric comedy.

The plot of "The Dummy" is one especially devised for exploiting Toto's unusual abilities. He first appears as a tailor's assistant at a moving picture studio. A male dummy is required in the dressing room of one of the feminine stars. Toto substitutes himself for the real dummy, is packed into an incredibly small box, and reaches the star's room safely. Here he is subjected to some rough and painful treatment. When his trick is discovered he leaves hastily. Further developments occur in a restaurant, where Toto appears dressed as a girl.

This number was directed by Hal Roach, and in the supporting cast are Kathlyn O'Connor, Bud Jamieson and Marie Mosquini.

The Toto comedy is certain to make a particular appeal to children, and its humor is clean and inoffensive.

"His Mother's Boy"

With Very Ingenuous Hero, Paramount Picture Works Up to Amply Satisfying Climax—First Two-Thirds Most Leisurely.

Reviewed by Hanford C. Judson.

AFTER spending rather too much time drawing its situation, the recent Ince Paramount picture, "His Mother's Boy," five reels, gets down to the business of making us vividly realize the potentialities of a boy's soul when unexpected emotions have shaken him to the roots. It was not very bad art to make him too ingenuous for belief at the start, since a sharp contrast is being aimed at, and the boy's state of mind is perhaps accurately symbolized by these almost childish awkward actions; but in life there is restraint and where the over accentuation is carried too far the result is a touch of unreality and a measure of weariness. A feature must be five reels long and the drama part of this picture is so valuable that the spectator will be glad he sat through the first three reels after he's seen it all.

"His Mother's Boy" is played by Charles Ray and the opening scenes are in a New England village in the characters of which there is too little reality. The boy is a softy, petted by his mother; but is stung by the accusation of the villagers that his dead father swindled them by inducing them to buy shares in an oil well that has cut dividends. He leaves his mother to find out why the well is no longer paying. He gets in a rough town and plays the simpleton. Banty (William Elmer), the foreman, is stealing the oil. He gives the boy a job. With all a ruffian's strength he has picked out a pretty girl of the community (Doris Lee), but she and the boy fall in love. The boy has discovered the secret of the well. The climax comes when Banty finds that the boy and girl understand each other. He orders the boy to leave town or be shot. The boy is a pacifist who would rather be killed than shed blood. That is the way he has been brought up. The girl pretends she despises him so he'll save himself. He at first decides to stay and be killed; but at the last minute is going

Scene from "His Mother's Boy" (Paramount).

when he hears what the ruffian intends to do to the girl. He makes a jump for him and there's a fight. Someone puts a pistol in his hand and he fires. The ruffian is not killed, but turns coward. This part of the picture is great. It was directed by V. L. Schertzinger and picturized from Rupert Hughes' story, "When Life Is Marked Down," by Ella Carson.

Issue Five of Argus Pictorial Released January 13.

The fifth issue of the Argus Pictorial, Pathe's new screen magazine in one reel, will be released January 13. This is an interesting number. The Argus Pictorial has been booked at the Strand theater, New York. "Gold Beating" is the title of the first article, and shows an industry which has not changed since the days of ancient Egypt. "Two tiny wonders of nature," the vorticella and the monstyla, are shown in another article, and the last part of the film is devoted to the bag worm, a curious little pest which fills its house as it grows.

"Bud's Recruit" and "The Last Leaf"

General Film Company Releases First of Judge Brown Stories and a New O. Henry Offering, Two Reels Each.

Reviewed by Robert C. McElravy.

THE first of a series of stories by Judge Willis Brown to be released by the General Film Company, "Bud's Recruit," is a pleasing patriotic offering. There is considerable humor in the story and a pleasing juvenile note. Judge Brown

Scene from "Bud's Recruit" (Essanay).

is an authority in juvenile court affairs, and many of his stories are based upon actual observations and experiences with boys.

The plot of this story concerns a boy named Bud, who has organized a company of his young friends, and drills them regularly. Bud's elder brother, Reggie, is a slacker who attends pacifist meetings with his mother much to Bud's disgust. The latter, finally revolting against this, makes up with a mustache and glasses, goes down to the recruiting station, and fills out an application in Reggie's name. This results in awakening Reggie's manhood and also raises him in his sweetheart's estimation. The subject has a good human touch, and gets over nicely. Wallis Brennan appears as Bud. Robert Gordon as Reggie, and Ruth Hampton as the girl. King H. Vidor directed the production.

"The Last Leaf" is a sad little story, one of the most poignant O. Henry ever wrote, and is presented very effectively in this number. It is located in Greenwich Village, and was taken there and in Washington Square under direction of Ashley Miller.

The story concerns two girl artists and an old man named Behrman, also an artist. The latter has been trying for forty years to paint a masterpiece. As the story goes, one of the girls is taken down with pneumonia. She watches the falling leaves on the vine across from her window until all have fallen except one. When this one goes she expects to die. But in the morning, after a hard storm, the leaf is still there, and the girl immediately begins to recover. But Behrman, the old artist, is stricken, having gone out in the rain to paint the leaf on the wall—his masterpiece. Bernard Siegel appears as Behrman, Mildred Manning as Sue, and Patsy DeForest as Johanna.

"The City of the Purple Dreams"

Exhibitors' Operating Corporation Releases Seven-Reel Subject, Adapted from Novel of Same Name.

Reviewed by Robert C. McElravy.

THIS seven-reel offering is based on a novel written by Edwin Baird, and was produced by Colin Campbell. Thomas Santschi is cast in the leading role, that of a derelict. Of the two feminine characters, Bessie Eyton appears as the wealthy girl and Fritzi Brunette as Esther, the girl anarchist. These three are the chief roles, the only two others of any great consequence to the story being the wealthy girl's father and an anarchist named Olaf.

The story opens with an encounter between the derelict, a young, strong-looking fellow, and the wealthy girl. Her auto just misses bumping into him, and out of sympathy Miss Otis gives him a dollar, adding a word of advice, "Clean up and keep clean." The derelict begins to act on this good advice, but later meets Esther, the anarchist. She falls in love with him, and advises him to "take what is yours."

The opening of the narrative presents an interesting situation, but unfortunately subsequent developments prove disappointing. The hero quickly loses sympathy when he proceeds to do so many unscrupulous things. He threatens to blow up the millionaire, Otis, unless he gives him ten thousand dollars. For this action he is committed to an asylum from which Esther helps him to escape. He knows of Esther's love for him, but proves untrue to her, and, in the course of the story, after he has won great wealth by crooked means, he marries Miss Otis.

It would have been the logical thing for him to marry Esther, instead of which he permits her to take her own life. As the story goes the derelict turns out to be a gentleman by birth, descended from an old Virginia family but the average observer will probably feel that this only made worse his frequent lapses from the straight and narrow path.

There are undoubtedly certain good points about this production, but these are greatly weighed down by weaknesses that affect the whole tone of the story in a damaging way.

"Red, White and Blue Blood"

Entertaining Five-Reel Metro Production Features Francis X. Bushman and Beverly Bayne in a Story of Society.

Reviewed by C. S. Sewell.

SOCIETY life on Long Island supplies the background for "Red, White and Blue Blood," the five-reel Metro released December 24. It is not a patriotic subject, the title being used to designate a typical American, the role portrayed by Francis X. Bushman. It is a light, breezy picture, except for a few tenement scenes, and one of the most entertaining in which Bushman and Beverly Bayne have appeared recently; although convenient coincidences bring the hero on the scene in time to be of assistance to the heroine on more than an ordinary number of occasions.

John Spaulding, in the West, rescues Helen Malloy-Smythe and her mother when their train is attacked by bandits. Later, on Long Island, John finds that Helen lives on the next estate, and again rescues her when her motorboat runs wild. He determines to put a heart into the social butterfly on learning she has jilted his best friend and five others that season. He succeeds by taking her to the slums and showing her poverty in its worst forms, but loses his own heart in the bargain. John's father discovers that Helen's mother is an acquaintance of former days in the mining camps when they were both poor, and he tells her of John's plan. Helen breaks the engagement and accepts a fortune hunting bogus count. During a fox hunt, Helen falls from her horse, and John again comes to her assistance. Later he traps the "count" while he is trying to steal the family jewels, and all ends happily.

As John Spaulding, Bushman has a congenial role, which he handles to the satisfaction of his admirers, and Beverly Bayne makes a pleasing Helen. These two featured players have been surrounded with a competent cast, including Duncan McRae, Cecil Fletcher, Jack Raymond, C. R. McKinney, and Arthur Houseman. Much of the comedy is supplied by Adella Barker as Mrs. Malloy-Smythe, who wishes to forget her lowly

Scene from "Red, White and Blue Blood" (Metro).

origin, and William H. Tooker as the elder Spaulding, who persists in reminding her of it at the wrong time.

The production is an adaptation by June Mathis of a story by Shannon Fife, and has been capably directed by Charles J. Brabin. The scenes of the fox hunt on Long Island, with a number of riders taking the jumps over fences and other obstacles, are particularly good; also the scene in which Spaulding is substituted for the "count" when the engagement is announced is cleverly handled.

Military Heads Approve Jewel Slogan.

Jewel Productions, Inc., believing optimism is necessary in all branches of the trade, is pushing its battle slogan, "Smiles Help Win the War." All standard publicity matter is stamped with the war motto, and it is being helped along by many influential men. Among the latest to take notice of the movement are Secretary of the Navy Daniels and Secretary of War Baker.

"The Screen Fan"

First of James Montgomery Flagg Series, "Girls You All Know," Is Amusing Presentation of Well-Known Type.

Reviewed by Margaret I. MacDonald.

JUDGING from the first offense it was a happy thought that suggested screen presentation of James Montgomery Flagg ideas. The first of the series entitled "Girls You All Know," being produced by the Edison Company and released through the George Kleine system, was well received at the Strand theater during Christmas week. The individual name of this one-reel picture is "The Screen Fan," and in the sentimental young woman who not only adores the people of the silent drama but aspires to the realms of stardom herself is amusingly presented.

The opening of the picture shows the artist equipped with his pencil paraphernalia commencing his work of sketching in various moods a young woman seated in front of him to whom he relates the story of the character for which she is to pose. Then follows the film version of the story in which the screen fan in the shape of a pretty young woman sits in the front row at the theater, her countenance reflecting colorfully the tragedy of the screen.

In due time aspirations become reality. and we find our heroine in close proximity with the Cooper Hewitts. But while she awaits the call of the director she falls asleep and dreams a wonderful dream in which she becomes the leading woman of the play, living in ease and affluence, and treated with a heavenly respect such as none of her kind in wildest dreams has ever imagined. Finally the dream has a rude awakening in which the director summons her to enter a lion's cage to "make meat for the lion," assuring her that he "will be right outside and everything."

The finish of the picture shows Miss Screen Fan making a hasty flight to "Mommer!"

The production is well made and contains a well defined vein of humor.

Metro to Expand on Plays and Novels

President Rowland Believes Stories That Have Received Public Approval Are Strongest for the Screen.

SCREEN dramas adapted from popular novels and Broadway plays have contributed so largely to the success of the Metro Star Series the past year that Richard A. Rowland, president of Metro Pictures Corporation, has decided to expand the company's policies along these lines for the coming year. Mr. Rowland believes that stories which have already won the approval of the public in other forms have a drawing power not always found in original scenarios. This is particularly true, he says, of widely read novels and also of plays that have attained the indorsement of the most captious on Broadway.

"Daybreak" and "An American Widow," two recent Metro Star Series productions made from plays that have had long runs on Broadway, have been acclaimed by critics as among the best pictures Metro has ever made. The first is the starring vehicle of the versatile Emily Stevens, and was written by Jane Cowl and Jane Murfin. The second is a screen version of Kellett Chambers' Broadway success. It was selected by Ethel Barrymore as the first of her series of smart comedies she is to do for Metro the coming year.

Maxwell Karger, general manager of the Metro studio; B. A. Rolfe, Metro's Western representative, and Fred J. Balshofer, president of the Metro-Yorke company, all heartily support Mr. Rowland's policy, as past results have borne out the wisdom of such adaptions.

Oddly, Metro's first picture was adapted from a play. This was the popular, "The Three of Us," by Rachel Crothers, starring Mabel Taliaferro. And one of the firm's most recent announcements is that Edith Storey will be starred in a screen version of "The Claim," a play by Charles Kenyon, author of "Kindling," and Frank Dare, which has been seen on Broadway during the present season.

Mutual Releases for January.

Mutual releases for January include some of the most attractive offerings ever put out under these auspices. Perhaps one of the most striking of the new productions is that starring William Russell, famed as the athletic Adonis of the screen, entitled "In Bad."

This play is undoubtedly one of the best in the entire Russell repertoire. It reveals the sterling young actor in a role that suits him admirably and in which he displays his acknowledged ability in its highest level. The play is scheduled for release January 21.

"M'lle Tiptoe," starring the fascinating little Mary Miles Minter, is considered by critics to be one of Miss Minter's most appealing plays. The release date is January 28.

"Molly Go Get 'Em," featuring Margarita Fischer, is the story of a little society tomboy who resents being kept in leading strings when she is seventeen and makes things lively for her family. The release date is January 7.

"The Impostor," starring that brilliant actress, Ann Murdock, is a gripping drama that fits Miss Murdock's genius. It is set for release January 14.

Hodkinson's Partnership Plan

Exchangeman Tells How He Proposes to Give Exhibitors a Share of the Profits.

PARTNERSHIPS with important exhibitors and important groups of exhibitors in exchange and strategic centers is announced this week as the next step to be taken by W. W. Hodkinson. This is contained in an outline of what is described as the "New Hodkinson Circle" and gives the first complete story of the Hodkinson organization plan.

In his statement Mr. Hodkinson points out that the motion picture plus with all its great possibilities for production and also as a guarantee of quality is but one of the forces which he is bringing to bear in the solution of the problems of the hour. He speaks of three other forces which he has already announced, (1) a standard product of high quality represented by Paralta Plays, with J. Warren Kerrigan, Bessie Barriscale and Henry B. Walthall, (2) the arrangement for exchange service with the General Film Company, (3) business principles represented by a distributing organization without control by producers or exhibitors.

Regarding the exhibitor partnerships, Mr. Hodkinson points out two advantages to the exhibitors: first, a continued service of quality productions which is not dependent upon a franchise or contract and second, a large share of the distribution profits which he has announced previously.

The next two steps toward the completion of what he describes as the New Circle will be (1) a tie-up with producers which will free them from the limitations consequent to their assuming the distributing problem and (2) the support of the public secured by national advertising. This national advertising will be tied to the Motion Picture Plus with "its unmistakable trademark on the screen in shape and size."

In discussing the announcement of the partnership for the exhibitors Mr. Hodkinson said Friday:

"I shall elaborate this arrangement later. I can say now only that this is in line with my plans for the ultimate type of organization which I explained in my open letter to Mr. Mastbaum, which I have now had printed in booklet form for free distribution to all who are interested. My idea is that the important exhibitors must in the nature of this business be depended upon to support the producer through fair and unbiasted distribution organizations. As I have said many times, the exhibitor is naturally so much interested in his own problems that he cannot be entirely fair to the producer any more than the producer can be entirely fair to him. Only by working through a distributor who understands both sides can we hope to achieve the perfect balance between production and exhibition which we must look for.

"However, the exhibitor is really entitled to a large share of the profits of distribution, although he is unfitted to perform the functions of distribution. My plan is therefore to tie in the exhibitor with me so that he shall receive the largest share of distribution profits in return for his support. In addition he is entitled to have that assurance of the support of the producers and the talent which they employ, which many exhibitors are now seeking through the formation of their own distribution companies. All this I expect to guarantee through my partnership plan. The details of this plan I am explaining fully to the exhibitors who are interested. As I have evolved my plan of organization through years of study and intimate contact with exhibitors, I believe that it is fair in every detail. I may perhaps add that the important exhibitors who are already in partnership with me in their locations have unanimously approved the plan upon which this relationship has been formed.

"I want to add the repetition of the promise which I have already made, that is, that there is a contact with us for every fit element in the business."

"Empty Pockets" in Hands of Exhibitors.

"Empty Pockets," the mystery story by Rupert Hughes which Herbert Brenon has made into a photoplay, has passed into the hands of the First National Exhibitors' Circuit. Numerous prints have been shipped from the Brenon laboratories on Hudson Heights to the various theaters of the First National exhibitors throughout the country, and already many principal theaters of the circuit have run the film with general enthusiam.

Mr. Brenon's second melodrama bids fair to outdo the first in popularity, and that is saying a great deal when it is remembered the unqualified success with which the "The Lone Wolf" was greeted in every state in the Union. It is still much in demand, many theaters requiring bookings two and three times over.

Vignola Renews Paramount Contract.

Robert G. Vignola, who for two and a half years has been one of Famous Players' most successful and artistic directors, has just renewed his contract for a year. Of late, Mr. Vignola has been personal director for Pauline Frederick in almost all of her Paramount pictures. He his displayed an ingenuity and artistic conception of picture drama and an ability to procure remarkably fine results in such a way that he now ranks as one of the foremost directors.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

WEDDING BELLS AND LUNATICS (Selburn).—A one-reel comedy, featuring Neal Burns and Gertrude Selby. The action revolves around the prank of some of Neal's friends who kidnap him just before his wedding. One of the inmates of a lunatic asylum is substituted, Neal escapes and reaches the church just in time. The plot is slight, and not always easily followed, however, the situations are amusing.

THE LAST LEAF (Broadway Star Feature).—An O. Henry story in two reels, featuring Bernard Siegel, Mildred Manning and Patsy De Forest. This is a sad little tale of Greenwich Village. It tells of an aged artist who gives his life in painting a leaf on the wall opposite the window of a sick girl, the latter thinking she will surely die when the last leaf has fallen. This is a well-handled number of the pathetic type.

THROUGH CANADA FROM COAST TO COAST (Essanay).—No. 6 of "The Wonders of Nature and Science" series. This is an excellent scenic subject, beginning with scenes taken in Nova Scotia and all along the line to British Columbia. Toronto, Montreal, Sault Ste. Marie and other important cities are shown; also a great deal of interesting mountain scenery.

BUD'S RECRUIT (General Film).—A two-reel story, written by Judge Brown and directed by King H. Vidor. The story concerns a patriotic lad, who is disgusted because his elder brother does not enlist. He makes up, with mustache and spectacles, and goes to recruiting headquarters, where he fills out an application in his brother's name. There is the usual love story and a strong juvenile interest. The story is very human and appealing.

Bluebird Photoplays, Inc.

THE GIRL BY THE ROADSIDE, Dec. 31.—Violet Mersereau is the star of this five-part screen version of the story by Varick Vanardy. The picture was directed by Theodore Marston and has a melodramatic finish. A longer review was printed in last week's issue.

Fox Film Corporation.

HEART OF A LION, Dec. 16.—A five-reel picture from a story by Ralph Connor, "The Doctor." William Farnum has the leading role and is supported by a competent cast of players. The craftsmanship is able and up to the Fox standard, but the story, while it interests, has one not really dramatic character which makes it somewhat unconvincing. A longer notice will be found on another page of this issue.

THE KINGDOM OF LOVE, Dec. 23.—A picture that holds with exceptional power. It tells a passionate love story and handles delicate situations without offense. Yet it is likely to cause bitter enmity in certain narrow minds. It is a picture worth seeing and will make a hit in city theaters. For a longer notice look on another page of this issue.

Greater Vitagraph, Inc.

HIS OWN PEOPLE (Vitagraph), Dec. 31.—A five-part romantic comedy-drama featuring Harry Morey, with Gladys Leslie playing opposite him. The picture is founded on a story of rural Irish life and will be enjoyed by all. A full review will be found elsewhere.

W. W. Hodkinson Corporation.

MADAM WHO? (Paralta-Hodkinson).—Through a misunderstanding this photoplay was reviewed last week as a feature of the General Film Company. As has been announced, Paralta Plays are being distributed by the W. W. Hodkinson Corporation, which is using the well-equipped exchange system of the General for the physical handling of its product, while the sales campaign and sales methods are entirely under the direction of the Hodkinson office in New York.

Jewel Productions, Inc.

THE GRAND PASSION (Jewel).—A seven-reel story of a pronounced melodramatic type, written by Thomas Addison and produced by Ida May Park. Dorothy Phillips, William Stowell and Jack Mulhall play the leads. The story is located in a "bad" Western camp, near which a powder plant is located. The atmosphere of the place is strongly painted. The events are stirring and exciting and at the same time relieved by considerable humor. The offering is an enjoyable one of its kind and holds the interest firmly, despite certain unconvincing situations and some over-acting. Reviewed at length elsewhere.

George Kleine System.

BROWN OF HARVARD (Selig-Perfection Pictures).—Six-part screen version of the well-known stage play written by Rida Johnson Young and Gilbert P. Coleman, this picture will find plenty of admirers. It is full of the spirit of youth and is capitally played by a company headed by Tom Moore and Hazel Daly. It was reviewed at length in last week's issue.

Metro Pictures Corporation.

RED, WHITE AND BLUE BLOOD, Dec. 24.—A five-reel production featuring Francis X. Bushman and Beverly Bayne, reviewed at length on another page of this issue. It is a society story presenting Bushman in a typical role, and contains some excellent scenes of a fox hunt. The action is interesting, although the story is weakened by the number of instances when the heroine is in difficulty and the hero is on hand in time to be of assistance.

Mutual Film Corporation.

JERRY'S BEST FRIEND (Cub), Dec. 26.—The most attractive feature in this picture is the work of a fine white horse which proves to be the hero's best friend, aiding him to escape certain bandits, unfastening ropes with which he is bound, etc. Considerable chasing about takes place in the picture which is above the average of the George Ovey pictures.

HER SECOND HUSBAND (Goodrich), Dec. 31.—A five-part production in which Edna Goodrich does moderately good work. The story of the picture is interesting but has not been presented on the screen with as good effect as was possible. A full review will be found elsewhere.

HER AWFUL FIX (Strand), Jan. 2.—A rather amusing situation develops in this number of the Strand comedies, in which a case of prickly heat, mistaken for small pox, causes no end of trouble to a young couple about to be married. The bride, entering the home of a friend whose baby is being examined by the doctor on account of a rash which has appeared on the child, is quarantined with the family when the case is pronounced smallpox. Considerable chasing about finally finds the bride escaping. The quarantine lifted, the story has a happy ending in the marriage of the pair.

Paramount Pictures Corporation.

HIS MOTHER'S BOY (Paramount-Ince), Dec. 24.—A five-reel picture that has, when it gets down to its real dramatic situation, a tremendously effective climax. The last two reels are so good that they carry the whole, though the early parts seemed to be a bit too slow. A longer notice will be found on another page of this issue.

THE SEVEN SWANS, Dec. 31.—A delightful holiday release from a story by Hans Anderson, characterized by sumptuous settings, beautiful exteriors and fine acting by Marguerite Clark.

Pathe Exchange, Inc.

THE FIRE TRAP (Pathe), Jan. 6.—Episode No. 7 of "The Hidden Hand." This number opens with scenes showing Jack Ramsey in the act of rescuing Doris from the lime bed. Then follows the discovery of the locket by Detective Flatt, who also rifles the safe and is afterward killed by "The Hidden Hand" while inspecting the contents of the locket. Vera is then kidnapped in order to lure Jack and Doris into a deserted house. The plan succeeds and the two latter are made captive. The number closes with them facing death from tongues of flame in the cellar of the house. The number is full of characteristic action.

WAR BIBLES (Pathe-International), Jan. 6.—A half-reel number, showing the printing and binding of Bibles for our men in the army. The scenes follow through the entire process, picturing the cutting, folding, assemblying, trimming and application of gilt edges. An instructive number.

DER CAPTAIN'S BIRTHDAY (Pathe), Jan. 6.—On same reel with above, an animated drawing picturing an amusing exploit of the Katzenjammer Kids. They raise a rough house at the Captain's birthday dinner in a laughable way.

BEAUTIFUL RIVERS OF FRANCE (Pathe), Jan. 6.—An attractively tinted half-reel, taken on and along the River Tarn in France. Views of the ancient city of Millau, Notre Dame Church, the village of Payre and other features of interest are included. The river flows through picturesque gorges.

HERE AND THERE IN KESWICK (Pathe), Jan. 6.—On same reel with above. This makes a pleasing half-reel, in tints, picturing a stage drive through the County of Cumberland, England. The rolling hills, quaint inns, water falls and other features make a good scenic number.

THE TIP (Rolin-Pathe), Jan. 6.—A comedy number, featuring Harold Pollard and Bebe Daniels. Harold takes a ride on the water wagon in this and later lands unexpectedly in the rooms of Farina, a crystal gazer. He sees some marvelous visions in the crystal, but they fail to work out later. This is a laughable subject of the knockabout type, and very well handled.

THE GERMAN CURSE IN RUSSIA (Pathe).—A five-reel compilation of views in Russia, made by Capt. Donald C. Thompson. This begins with events taken in August, 1914, at the beginning of the war, shows the formation of the Russian republic, and the manner of its disintegration through German treachery and propaganda. This is an offering of first importance; it contains scenes of modern history that everyone should see. There is much actual fighting on the field of battle, where men are seen falling under fire, and where special acts of heroism are shown. One of the greatest war numbers yet shown. Reviewed at length elsewhere.

THE MOVIE DUMMY (Rolin-Pathe).—The first of the new "Toto" series of knockabout comedies, introducing the famous Hippodrome clown. He plays the part of a dummy in a moving picture studio, thus obtaining admission to the star's dressing room. He receives some very rough treatment while carrying out this deception. Later he appears dressed as a girl. This is a laughable number and the humor is without vulgarity. It will be a great hit with children and adults will also find it very funny. Reviewed at length elsewhere.

Triangle Film Corporation.

FRAMING FRAMERS, Dec. 30.—Charles Gunn is the star of this five-part pictures which contains a love story and a political satire. It was written by Philip J. Hura and moves along at a good pace. A longer review is printed on another page of this issue.

THE MAN ABOVE THE LAW, Jan. 6.—A novel and thoroughly well-produced five-part photoplay, this picture was written by Lanier Bartlett and the leading roles are taken by Jack Richardson and Josie Sedgwick. The scenes are placed in New Mexico. A longer review is printed on another page of this issue.

Universal Film Manufacturing Company.

ANIMATED WEEKLY NO. 4 (Universal), Dec. 26.—This entertaining number opens with pictures of citizens about Boston cutting cord wood to supply fuel instead of coal. A unique stockholders' meeting in Akron, O.; revival of American merchant marine, American women in the war and various other subjects are treated. Hy Mayer cartoons close the number.

CURRENT EVENTS NO. 33 (Universal), Dec. 29.—This leads off with pictures showing how the war is affecting necessities in America. Views of German prisoners in this country, the dismantling of a big wireless plant, winter scenes in Central Park and pictures of American ambulance workers at the front are also leading features.

CAVE MAN STUFF (Nestor), Jan. 7.—A burlesque on the cave man period written by Tom Gibson. Gale Henry and William Franey, a romantic, love-lorn couple, attire themselves in skins in primitive fashion. Gale gets a club and forces Franey to marry her. This is very ridiculous and laughable and is a successful offering of the strictly knockabout type.

TORPEDO PIRATES, (L-KO), Jan. 9.—A two-reel comic, directed by Noel Smith. This features Hughie Mack as the rotund hero. He is employed as assistant to Mr. Nutt, who has invented a flying torpedo, and is in love with the daughter. The action is an amusing knockabout character, and has to do with the theft of the torpedo. This contains some funny moments and has a lively chase, on land and in the water, at the close.

ONE MINUTE TO LIVE, Jan. 12.—Number 7 of "The Mystery Ship." This instalment contains several exciting situations. Gaston and Jack escape from the gang, the latter making a sensational jump from a building into the sea. There is an auto and motorcycle chase and at the close Betty is cast into the sea in a sealed chest. This does not greatly advance the plot, but the action is very strong in holding power.

NEW ENEMIES (Universal Special), Jan. 12.—Episode No. 13 of "The Red Ace." Virginia and Winthrop are tricked by the spies upon leaving the vessel and lured by alleged government officials to some vacant buildings. In front of the latter they give hand-to-hand battle with their foes, but are bound and left inside. The fire scenes are full of suspense and exciting. The number as a whole makes an entertaining instalment.

WILD BIRDS AND ANIMALS AT HOME (Finley).—A reel of nature studies photographed by William L. Finley, presenting various kinds of birds and animals in their native haunts. This is especially interesting of its kind. A full review will be found in the Motion Picture Educator of our issue of Jan. 19.

TAMING WILD BIRDS (Finley).—An interesting reel of nature studies photographed by William L. Finley and demonstrating the ease with which wild birds can be made tame. The rearing of a young family of bluebirds by a pair of children is interesting. A full review will be found in the Motion Picture Educator of our issue of Jan. 19.

World Pictures Corporation.

STOLEN HOURS, Jan. 7.—The scenes of this five-part photoplay are laid in England and Ethel Clayton is the star. The story is a modern romance of fairly entertaining qualities and is excellently produced. A longer review is printed on another page of this issue.

Mutual Schedule

Features Margarita Fischer in "Mollie, Go Get 'Em"—Comedy and News Reel for Week of January 7.

MARGARITA FISCHER, the happy-go-lucky and versatile comedienne, who specializes in tom-boy characterizations, has an unusual and exciting role in her latest production, "Molly Go Get 'Em," the Mutual-American star production scheduled for the week of January 7, made under the direction of Lloyd Ingraham.

In this comedy, which is built along original lines, Miss Fischer convinces a bogus count that she is the daughter of an Indian squaw, and the inheritor of a tendency to throw aboriginal fits on the least provocation.

The "Count" has his pecuniary eye on the money-bags and other valuable assets of her father, but his plans are frustrated by the irrepressible Margaret, who catches him red-handed with the family jewels in his possesion, and conducts him to her father at the point of a rather nervous pistol.

This is a role in which Miss Fischer is seen in her happiest moments, and the opportunities afforded her for perpetrating some eccentric and hilarious comedy are numerous. She displays a gorgeous array of the latest feminine apparel, from pajamas to party gowns. A realistic representation of the balcony scene from "Romeo and Juliet," and an accidental plunge into a pool of water, where she is compelled to keep submerged for an inhuman period in order to avoid detection, add zest to the action.

Supporting Miss Fischer is an admirable cast, including Margaret Allen, Emme Kluge, Jack Mower, Hal Clements, True Boardman, and David Howard.

Pathe Program for January 13 is Strong

Thompson's Russian Pictures and Toto Comedy Are Among The Week's Features.

WHAT is characterized as one of the greatest war pictures yet seen in this country and the first of the two-reel Toto comedies are the especially interesting features of Pathe's program for the week of January 13. The former is "The German Curse in Russia' as photographed by Donald C. Thompson, the war photographer and staff camera correspondent of Leslie's Weekly.

Doris Kenyon stars in "The Hidden Hand," eighth episode, entitled "The Slide for Life," with Sheldon Lewis, Arline Pretty, and Mahlon Hamilton. The big thrill of this episode comes when Doris and Ramsey escape from the Hidden Hand by swinging across a ravine handcuffed to a wire.

There is a very interesting issue of the Argus Pictorial, an animated magazine in one reel. This is the fifth issue.

"Our National Parks" is the title of a one-reel Pathe colored travel picture dealing with Yellowstone Park, its wonders and oddities.

Toto makes his screen debut in "The Movie Dummy," a two-reel comedy produced by Rolin. The comedy gives Toto an unusual opportunity to display his ability in a type of fun-making that is entirely new to the screen.

There is an International cartoon and educational split reel and Hearst-Pathe News Nos. 6 and 7 on this program.

EDITH STOREY IN "THE EYES OF MYSTERY."

Edith Storey, one of the best known actresses of the screen, who affixed her name to a Metro contract several months ago, makes her debut under the parrot trade mark in an unusual picture, "The Eyes of Mystery." Tod Browning directed the production from the scenario of June Mathis, which was based on the story, "The House in the Mist," by Octavus Roy Cohan and J. U. Giesy.

Miss Storey has a great following among picture theatergoers throughout the world. She has been appearing in motion pictures for years, being one of the first players to gain stellar prominence. With the exception of one year, when she was loaned to the Melies Company for a series of Western pictures, Miss Storey played for the Vitagraph Company. Among the most notable productions in which she has appeared are "The Christian," "The Chains of an Oath," "Captain Alvarez," "Aladdin from Broadway," and "The Captain of the Grey Horse Troop."

Edith Storey's hosts of admirers will view with intense interest "The Eyes of Mystery," in which the leading role, Carma Carmichael, gives full sway to her splendid abilities.

ANOTHER JUDGE BROWN STORY.

Some of the richest and most wholesome humor uncovered in many a day has been translated upon the screen in "The Chocolate of the Gang," the second of General Film Company's "Judge Brown Stories of Youth." Unlike "Bud's Recruit," the first release in this series of captivating stories of boy life, "The Chocolate of the Gang" is based upon real incidents taken from Judge Brown's vast fund of experiences in juvenile life. Critics who have seen this two-reel feature declare it to be the best bit of humor they have ever seen in pictures and predict that it will speedily become a great favorite with youthful fans ranging from six to sixty years of age.

"The Judge Brown Stories" are being produced by the Boy City Film Company, under the supervision of Judge Brown, for twenty-five years a leader in juvenile court work. "The Preachers Son" will be the third picture in the series. This feature presents an unusually interesting and novel viewpoint of the life of a very much misunderstood boy.

State Rights Department

Conducted by A. K. GREENLAND

Frank A. Keeney

Latest of Film Producers a Man of Action Plus Accomplishment—Selects Catherine Calvert as First Star.

NOTHING succeeds like success" is the favorite motto of Frank A. Keeney, head of the new Frank A. Keeney Pictures Corporation. Mr. Keeney reaped the results of success in the form of a large inheritance from his father, the late Seth L. Keeney, one of Brooklyn's most enterprising business men. He might have been content with this bequest, yet he determined to make it productive of further success, realizing that money is doing its best work in the world when it is boosting and bolstering live enterprises.

As sole heir to the estate of his father, who died a little more than five years ago, Mr. Keeney became interested in numerous enterprises. He is one of the owners of the Brooklyn Daily Eagle, and a large stockholder in the Edison Electric Illuminating Company, Brooklyn Rapid Transit Company, Brooklyn Union Gas Company, Brooklyn Trust Company and Eagle Storage and Warehouse Company of Brooklyn.

Frank A. Keeney.

At the time he received the inheritance, he had already made a specialty of the theatrical business. Unlike the average successful theatrical promotor, who works his way up, Mr. Keeney went into the business from the top, making his debut as a manager. His ability was demonstrated by the almost instant success of the various theatrical enterprises he launched. He acquired a string of vaudeville houses in various cities of the East and made the name "Keeney's," flashed in electric illumination in front of a theater, a symbol of wholesome, popular entertainment within the financial reach of all.

Keeney's Brooklyn theater is an example of the way he does things. Mr. Keeney selected a plot of ground ideally located at the foot of Hanover place, with a remarkable opportunity for a "flash" for the eyes of the throngs, and erected thereon one of the largest and most modernly equipped theaters in Brooklyn. His house in Newark was acquired in characteristic fashion. It was erected as a stock house for Corse and Joseph Payton. A couple of days before the opening Mr. Keeney chanced to pay a visit to Newark. He took a look at the new theater, admired it and, within ten minutes after he saw it, had entered into a definite agreement whereby he acquired the full rights as lessee.

Mr. Keeney has now launched a new venture. The Frank A. Keeney Pictures Corporation, of which he is president and sole financial backer, will begin in a month or so the production of feature photoplays with Catherine Calvert and other screen favorites as stars. Plans are now being drawn by William E. Lehman, architect of Mr. Keeney's theaters in Brooklyn and Newark, for a thoroughly adequate studio. It is to be located within five minutes' walk of the offices the new corporation has fitted up in the Putnam Building 1493 Broadway. Mr. Lehman has completed plans for a new and up-to-date theater in Kingston, N. Y., the first of a string of houses Mr. Keeney is erecting, to exploit his products.

KING-BEE TRADE SHOWING THIS WEEK.

On Wednesday, Jan. 2, at the Miles Projection rooms, 220 W. Forty-second street, the King-Bee Films Corp. will show their latest two-reel comedies, entitled "The Candy Kid" and "The Slave." They will be shown to the reviewers on the various papers at eleven o'clock sharp.

Considerable interest is manifested in the two-reel comedy, "The Slave," the first of the comedies made at Hollywood, California, by the King-Bee company, which is to be released without using any sub-titles whatsoever. This is the first time that an innovation of this kind has been attempted

"MOTHER" SHOWN SIMULTANEOUSLY IN NEW YORK AND CHICAGO.

A novelty in trade screenings for a state rights feature was instituted by Arthur H. Sawyer and Herbert Lubin of General Enterprises, Inc., this week, through the simultaneous exhibition on December 19 accorded the McClure picture, "Mother," in New York and Chicago. The affairs were so arranged that the screenings took place at almost exactly the same time, one being presided over by Herbert Lubin at the Ziegfeld theater in Chicago, while Arthur Sawyer was master at the other, held in New York at the Balboa projection room.

Immediately following the double exhibition, banquets were gives at both places, at which an attractive souvenir in the form of the poem, "Mother," by Kate Douglas Wiggins, was presented to each person. Among those present at the showing at the Ziegfeld theater in charge of Mr. Lubin, were many of the most prominent state rights buyers in the Middle West, including J. R. Grainger, of the Grainger Film Corporation; E. M. Allen, of the Allen Film Corporation of Chicago; J. E. Kemp, of the Westcott Film Corporation of Minneapolis, Minnesota, together with a large attendance of exhibitors of Chicago and the outlying towns. All of the "Windy City's" newspapers were represented by their leading reviewers, among whom were Kitty Kelley, Mae Tinne and Jack Lait.

The list of guests presided over by Arthur Sawyer in New York included the following members of the trade press: James Milligan, Arthur White and Edward Weitzel, of the Moving Picture World; Fred Beecroft and Peter Milne, of the Motion Picture News; P. Brennon, of Motography; James Beecroft, of the Exhibitors' Herald; William Beecroft, of the New York Star; Joseph Reddy and Francis Agnew, of the Morning Telegraph; Harold Rendall, of the New York Star; J. Goldie, of the Billboard; W. Barremore, of the Exhibitors' Trade Review; Arthur H. Sawyer and Harry Kosch, of General Enterprises, Inc.; Harry Ennis, of Raver Films, and Bert Ennis, director of publicity for McClure Pictures and Daniel M. Henderson, director of advertising for McClure Pictures.

V. H. HODUPP, INC., BRANCHING OUT.

Out Indianapolis way exhibitors have much to say concerning one V. H. Hodupp, who only last month opened his first exchange in the recently erected Wimmer building in the Hoosier metropolis. Already the firm of V. H. Hodupp, Inc., has six salesmen covering Indiana, and report sixty-seven consecutive days of booking on "Married in Name Only," as well as similar extensive booking on the other Ivan productions that were Mr. Hodupp's first buy, as reported in our "Sales of the Week" column of our December 29 issue.

And before V. H. Hodupp, Inc., reaches its proposed limit, the head of the firm promises twenty other exchanges throughout the country, to be opened at two-week intervals beginning January 15, when V. H. Hodupp, Inc., will make its debut into the center of the St. Louis film colony. Kansas City is due next on the first of February.

The new firm proposes a co-operative system of enterprise, somewhat along the line of several other co-operative exchange-exhibitor booking arrangements now in vogue but yet different from any of the others. The plan is a very simple one, according to our informant, and the advantages distinctly individual. Already President Leonard, of the Lenwood Amusement company, with a number of theaters throughout Indiana, and Manfred Feitler, owner of seven theaters in western Pennsylvania, have subscribed to 750 and 100 shares respectively in each of the twenty proposed distributing offices.

STANDARD EXCHANGE HEAD RETURNS HOME.

Henry Lisle, president of the Standard Film Corporation, of Kansas City, with branch exchanges in Minneapolis, Chicago, St. Louis and Omaha, and comprising within its booking grasp the states of Minnesota, Wisconsin, North and South Dakota, Illinois, Indiana, Iowa, Kansas, Missouri and Nebraska, who arrived in New York on an observation tour December 18, departed for his headquarters in Kansas City last Sunday. While in Manhattan Mr. Lisle, in addition to visiting among the trade, devoted considerable time to the company of his son, who is in the army and slated for an early sailing to France.

Mr. Lisle has only recently invaded the film field and, at that, only gives it his passing attention ordinarily, his principal care being devoted to his grain mill in Leavenworth, Kan. Other of his investments include a copper mine and several banks. The general manager of his film interests is P. L. Ryan, who makes the Kansas City exchange at 1305 Walnut street his official residence.

While in New York Mr. Lisle was often seen in the company of C. Mell Simmons, general manager of the State Right Distributors, Inc.

Shipman Launches Commendable Idea

Districts Entire Country on a Percentaged Basis and Regulates State Right Prices Accordingly—Announces Valuation's Simultaneously.

ERNEST Shipman has put into vogue a new idea in the selling of the "Shorty Hamilton Series" of one five-part feature per month, which promises to be adopted by many other of the state right selling agencies in the country. The Shipman way, which will be followed on all product that he handles, throws wide open the regulation of prices to all independent buyers by laying the cards upon the table, playing the same game with all without partiality and prejudice and lastly but very importantly by eliminating that baneful condition of time-frittering through needless price bickering. According to this method the various territories will always be quoted a set percentage price of the total selling valuation. All these are tabled on a folder which every bona fide buyer receives.

Absolute fairness is also to be observed in the matter of offering the present and future Shipman productions to any one given territory. It is so arranged that each group of sectional independent buyers receives a letter conveying the selling proposition in the same mail. He is told just how this state right specialist, now located at 17 West Forty-fourth street, arrived at the percentage governing his territory, which incidentally is the outcome of much faithful observation and compilation on the part of Mr. Shipman himself. The figures accepted are, fairly enough, identical with those of the members of the First National Exhibitors' Circuit.

Mr. Shipman has engaged Aosta Carell, the Swedish illustrator, to put the real art punch into the publicity campaign for the Shorty Hamilton series of feature productions. This is the first time he has ever lent his brush to the needs of publicity plus art.

BIG INDEPENDENT PRODUCING FIRM ORGANIZING.

A new producing factor, and one destined to play a big part in the state rights manufacturing domain, is in the process of organization at the present time. Other than the mention of the title of the new concern, the Hy-Art Photoplays, Inc., and that the firm is locating in the Aeolian building off Fifth avenue on Forty-second street, New York, no other information has been furnished for publication. Those in the know, however, draw their conclusions concerning the might of this new producing house because of the calibre and prominence of its sponsors, whose names are being temporarily withheld.

One other fact thus far ascertained conveys the intelligence that the first production is to cost in the neighborhood of $150,000 and star a celebrity and supporting cast of the highest repute. Further than this, comes the information that each production is to feature a different star. The trade is promised further details after the tenth of the month.

W. H. Productions Launch Into Exp rt

Have Installed Branch Quarters in London—Control Triangle and Subsidiary Product for World.

The predominating feature of the policy of the W. H. Productions Company from the time of its inception can be borne out in the following little phrase, "Live and let live."

This has been the key-note for its success in making the great amount of sales and bringing a concern two months old to the front of the industry. Now the W. H. Productions Company will expand its energies and efforts toward making it possible for foreign buyers and distributors to secure pictures and service on a basis that will assure profits to themselves first. This concern now controls a countless quantity of feet of film which have not yet been shown in foreign territories—comedies and dramas in any and every length, in any quantity, including a selection of over one thousand Keystone comedies. This film will be sold at reasonable prices, and credit will be extended to responsible parties

They also intend to go further than this, and will buy any independent productions outside of their own, and will supply them to buyers upon the same terms as their own product.

Shipments will be made either from New York or from their London connections, the Western Import Company.

"It will pay every responsible foreign buyer to make immediate connections with us, because we have solved the great problem of the industry, 'live and let live,'" is the way the head of the W. H. organization puts it.

"We represent the Triangle Film Corporation for the entire world, except the United States; the New York Motion Picture Company, the famous Keystone Film Company, the Reliance Film Manufacturing Company, Majestic Film Company, the K. B. Film Company, and Bronco Film Company for the entire world.

"A permanent connection with us will mean the worry off your mind and the burdens off your shoulders.

"Our financial connections in New York are the Harriman National Bank, The Bankers Central Trust Co., and the Columbia Bank; in London, the London, City & Midland Bank, and the County of Westminster Bank.

"The New York business will be transacted by W. H. Productions Company, of New York City, and the London business by the Western Import Company, of London.

"We believe we have started something."

The Flynn Secret Service Serial

Work Progressing Rapidly on the First Episodes—General Plan Revealed.

IN RUSHING forward the work of producing the new serial, "The Eagle's Eye," by Chief Flynn of the United States Secret Service, the Whartons have been compelled to extend their activities over a wide field. While work is progressing on many episodes at their big studio at Ithaca, N. Y., assistant directors and cameramen are photographing special scenes and locations for other episodes in New York, Washington and other cities where the Secret Service exposed ramifications of the Imperial German Government spy system. In this way the entire production will be greatly expedited.

Several hotel scenes in New York City were taken "after hours" during the past week. One of these will have an important place in one of the most sensational episodes in which Count Von Bernstorff, the German Ambassador, appears. This episode will show the devilish cleverness displayed by this diplomat in moulding even Americans as instruments to his hand. In this instance he induced a well-known society woman to aid the machinations of the Kaiser's spy army.

Each episode of this serial will tell the details of the discovery, investigation and exposure of one plot or conspiracy, and will be complete in itself. The connecting links of the twenty episodes will be a strong, dramatic love story, in which King Baggot and Marguerite Snow will play the principal roles. The cast in the fictional connective story will remain the same throughout the production, but in the different episodes there will be introduced many roles representative of Imperial German agents and their tools.

King Baggot will play the role of Harrison Grant, president of the Criminology Club. This organization is made up of men of large means who have taken up the scientific study of crime in all parts of the world and have interested the leading men of foreign nations in the work. Such an organization naturally has a wide knowledge of world politics and diplomacy. The ominous activities of the Imperial German spy system attracts its attention and Harrison Grant volunteers its services to assist the United States Secret Service in its work of combating plots. In this connection Grant becomes a volunteer operative of the Secret Service.

Marguerite Snow has a very conspicuous part in this serial in the role of Dixie Mason, a young Southern girl who comes to New York with histrionic ambitions. She succeeds on the stage but becomes interested in the Secret Service at the outbreak of the war in Europe, and at the time of the opening of the story is an operative on the staff of the Chief.

She and Harrison meet under conditions which lead him to believe that she is connected with the Imperial German spy system, and, notwithstanding a growing sentimental interest in her, he reports to the Chief that he regards her activities as a dangerous menace and that she ought to be checked. Dixie knows of Grant's suspicions, and, although she is beginning to take more than a passing interest in him, most carefully conceals her real identity from him. The suspense of this sentimental interest is well sustained till the final episode, when Grant is told the truth and he and Dixie declare their love for each other. The love theme between Grant and Dixie will prove a very interesting feature of this serial.

The German characters who are shown in the different episodes will include impersonations of Count von Bernstorff, Captain Franz von Papen, Captain Karl Boy-Ed, Dr. Heinrich Albert and Madame Augusta Stephan. These roles will be played respectively by Bertram Marburg, Paul Everton, John Wade, Frederick Jones and Florence Shaw.

These players were selected by the Whartons because of their personal resemblance to the characters they act, as well as for their ability as screen artists. Spectators who have seen Count von Bernstorff and his aids will appreciate how faithfully these players reflect on the screen the personalities of the people they represent.

Such rapid progress has been made in the production of this serial that the initial releases will be made in a very short time. With each episode a most interesting press story will be released, stating all the facts in relation to the spy plot on which it is founded. These articles will give the public startling information which has never been printed up to this time. Chief Flynn's story has also been written in most attractive serial fictional form. Chapters will be released simultaneously with the presentation of the episode which it covers.

SUNSHINE FILM—NEW MANUFACTURER.

Sunshine Film, Inc., with offices at 729 Seventh avenue, New York City, is a new company organized to make comedies for the state rights market. They have already completed several pictures, and some are in the making. The officers of the firm are Emil Harder, president; Edmund Field, vice president and treasurer; Fred A. Diem, secretary, and M. Gundersheim, general sales manager.

It is the intention ofthe company to produce fifty-two comedies a year, one each week, consisting of one and two reels. Gus Pixley, formerly featured comedian with the Biograph company, is the star player, and it is promised that in each production he will be surrounded by a capable cast, including Tom Ward, formerly of Pathe. All pictures are under the personal supervision of Emil Harder. Further announcements may be expected shortly from this firm.

Big Canadian Independent Merger

Regal Films, Ltd., and Globe Unite—Phil Kauffman Takes Charge—Arthur Cohen Drops Out—Name, Regal Films, to Be Retained.

OFFICIAL announcement was made at the Canadian headquarters of Regal Films, Ltd., 21 Adelaide street West, Toronto, on December 26, that the Regal had acquired all selling rights for pictures controlled in the Dominion by Globe Films, Ltd., Toronto, and other cities. Phil Kauffman, vice-president and general manager of Globe Films, Ltd., has become general sales manager of Regal Films, Ltd., and he left this city for an extensive tour of the Canadian West in the interests of the Regal immediately after the change. President Arthur Cohen, of the Globe, has dropped out of the active participation in the exchange business and is confining his attention to the two theaters, the Rialto and Globe, which he controls in Toronto.

By this move the Regal becomes without question the largest film distributing company in the Dominion, although it was organized only a year ago. The company has been handling Goldwyn, Triangle, World Brady-Made, Educational, Mutt and Jeff Cartoon, Rex Beach and other releases for the whole country. With the acquisition of the Globe business, the Regal has secured the Canadian rights for Paralta Plays, Billy West Comedies, Ivan productions and many state rights features, including "The Warrior," "Redemption," "Birth," "Her Condoned Sin," "Babbling Tongues," "The Lust of the Ages," "The Spoilers," "The Jockey of Death," and other subjects. In addition the Globe company also controlled a number of pictures for Western Canada, including Metro's "Romeo and Juliet," "The Call of Her People" and "The Slacker."

Globe Films, Ltd., had offices in six different Canadian cities, Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver. The four last-named branches were opened only recently. All these establishments are to be closed immediately and the effects are to be removed to the branches of the Regal which happen to be in the same cities.

Speaking in reference to the big deal, an official of the Regal declared that the company would shortly announce the securing of the Canadian rights for still another make of photoplays. Regal officers state that the concentration of effort and the bringing together of various interests has proved both economical and profitable to the company.

HALL PREPARED FOR ANY EMERGENCY.

Having acquired three special productions with which to launch his organization, namely, "The Zeppelin's Last Raid," "Those Who Pay," starring Bessie Barriscale, and "The Belgian," featuring Valentine Grant and Walker Whiteside, Frank Hall, president of the U. S. Exhibitors' Booking Corp., is casting about for other attractions of equal merit. While he does not anticipate difficulty in finding suitable productions for a few months he feels that owing to war conditions it would be advisable to fortify his concern by engaging directors to make productions exclusively for the U. S.

Although no definite announcement as to the conditions of the contracts has been made it is reported the U. S. Corporation will assist the directors in question to finance their productions, and that the company also will reserve the right to approve scenarios and to name a supervising director whose duty will be to co-operate with the director in chief in making the productions. These stipulations, it is understood, will be put into the contracts for the purpose of safeguarding the booking concern against possible production errors.

"It is our intention to produce only productions founded upon a successful play or popular book," declared Mr. Hall, "and a star of genuine box-office value will be featured in every subject. We shall exercise the utmost care in the selection of both the star and the vehicle and will co-operate step by step with the directors in the making of the production.

"Furthermore, we shall select only such plays that lend themselves to intensive exploitation. We believe in giving the exhibitors something they can sell to the public; something which, to use an expression of the day, they can make a noise about.

"Despite the wails of the calamity howlers, I think the future holds much of promise for the picture industry. It is up to the picture-makers, however, to produce plays that are real attractions, plays that the exhibitors can advertise."

GRAINGER FILM CORPORATION ENTERS FIELD.

139 N. Clark street, Chicago, tenants new state rights exchange—The Grainger Film Corporation—with none other than James R. Grainger, also general manager of the Allen Film Corporation, at its head. The success of this gentleman has attracted the attention of the film fraternity throughout the country, for he has done business with exhibitors in all parts of the United States and is accounted one of the most popular men in the exchange end of the business today.

The Grainger company is affiliated with the Allen Corporation, though the board of directors is not entirely identical. The difference lies particularly in the matter of territory that the two exchanges control. The new exchange operates its bookings throughout the states of Illinois. Michigan, Iowa, Nebraska, Texas, Oklahoma, Arkansas, Kansas and Missouri. The first purchases of the new enterprise are related in the "Sales of the Week" column of this department.

"Mickey"—That Comedy Plus

A Trade Showing of This Mack Sennett-Mabel Normand Super-Comedy Due During January—Expense Was No Item.

THE trade may expect a trade-showing of "Mickey," the five-part Mack Sennett comedy featuring Mabel Normand, during the last half of January. The Western Import Company, sponsors for the elaborate and much-awaited comedy are planning toward that end.

It is a certainty that no comedy ever received more advance attention of a nation-wide scale than this self-same "Mickey." Not only do exhibitors know that this production has been two years in the making and that they are soon to have their patience rewarded, but the public knows the fact as well. And from all advance information, "Mickey" will hit the bulls-eye and prove a magnet for old and young just as soon as the theaters begin to display their "Mabel Normand in Mickey Here This Week" banners.

Scene from "Mickey" (Western Import).

"A lot of time has been used in the production of 'Mickey,' and it has also cost a lot of money," the Western Import officials inform. "It could have been made in half the time and a fraction of the expense but Mack Sennett and Miss Normand were determined that when they said good-bye to 'Mickey' and sent her out into the world, the play should be as nearly perfect as human effort could make it.

"The making of this multiple-reel drama was a terrific strain upon all concerned, but the completed production, as it stands now, is the greatest endorsement of the director, the star and the support, that has ever been given to any one in picture filmdom."

The Western Import Company will release "Mickey" on the state rights market.

BILLY WEST'S WALTZES READY.

"The King-Bee Waltzes," composed by Billy West, star of the King-Bee Comedies, will be released Jan. 2, and published only in Sunday magazine sections of the leading newspapers throughout the country. They will be given to the newspapers with a guarantee that they are an exclusive set of waltzes that cannot be purchased anywhere, and are dedicated by the comedian to his admirers.

Any exhibitor desiring to play these waltzes in his theater can do so feeling assured that no music tax will be charged. A copy of these waltzes will be sent to any exhibitor upon request to Ed. Rosenbaum, Jr., publicity director, King-Bee Films Corp., Longacre Bldg., New York City.

NORTH GOING ALL DIRECTIONS.

Now that the new year hangs full upon the calendar. Tom North, head of the state rights department of the Pathe organization, has departed on a long swing, not only in the interests of "Today," the Florence Reed production, and "The Mad Lover,' the Robert Warwick feature, but also the Russian Art Dramas, the Pathe war pictures and "The Vicar of Wakefield." Last week he covered Philadelphia and Wilmington, but returned to New York for the New Year celebration. This time, however, Manhattanites will not see this hustler again for at least three weeks.

TRADE SHOWING OF "BIRTH OF DEMOCRACY" SOON.

Dr. Oscar I. Lamberger, who is handling the publicity on the "Birth of Democracy" for the Merit Film Corporation, which controls the New York and northern New Jersey rights to this production, is author of the statement that this feature is soon to be given an elaborate trade showing at Wurlitzer Hall. Though the date has not yet been fixed, our informant declares that it will be around the middle of the month.

Taylor Fashions Funny Films

His Proudest Achievement Is His Latest King-Bee Comedy, "The Slave," Which Will Make Its Debut Sans Subtitles.

REX TAYLOR, the clever scenario writer, who has written several of the King-Bee comedies, was born in Des Moines, Ia., just thirty years ago. He started roaming around our glorious states when very young, and finally settled down in Jacksonville, Fla., where he has resided for the past eight years.

When very young his mother told him that she was going to make a lawyer out of him. As he had his heart set upon becoming a clog-dancer there was only one thing left for him to do—run away, and he did at the age of seventeen. He arrived in Chicago, where he had a school chum who was studying to become a mining engineer. After several attempts to get a position in a theatrical company, he decided to follow in his chum's footsteps, and entered a prep school. Two years later he made a trip to the Far West as a mining engineer. Quite by accident he was given an opportunity to play a small part with the Selig company in Chicago about seven years ago. He soon developed into a juvenile actor and director.

Rex Taylor.

Three years ago he wrote his first scenario. He sold his first two stories to the Lubin company. Mr. Taylor then wrote twenty-three comedies for the Black Diamond Company that were released on the Paramount program. Recently he has gone in for feature stories, and has disposed of three of these features to the Vitagraph company. Last winter, before joining the King-Bee staff, he wrote the stories of the Klever Pictures in which Victor Moore was starred. Mr. Taylor joined the Billy West aggregation about three months ago; he is under contract to them for one year, and will write the stories of the King-Bee releases until January, 1919. He is now at Hollywood.

The proudest event of his life is the fact that he is the author of the Billy West comedy entitled "The Slave," the first comedy ever produced that does not need a subtitle. His wife, Irma Whepley Taylor, a native of California, is herself a clever writer, and collaborates with her husband on all his dramatic stories.

GUARDING THE WHARTON STUDIOS.

Great precautions are being taken at the Wharton studios at Ithaca, N. Y., to guard them from injury by anybody interested in preventing or delaying the production of "The Eagle's Eye," the new serial founded on the story by William J. Flynn, Chief of the United States Secret Service, exposing Imperial Germany's spy system in this country. Armed guards patrol the grounds day and night, and no one is permitted to enter the premises under any circumstances without a pass or without being identified by someone in authority. Manager Kent has turned the studios into very well regulated and picketed military camp, and is uncompromising in his rules.

A trade showing of several of the first episodes of "The Eagle's Eye," Secret Service Chief Flynn's screen exposure of the Imperial German Government's spy system in America, will be made shortly after January 1. Every exhibitor who will get in touch with the nearest Foursquare exchange will be informed of the exact date and sent an invitation.

SIMMONS SUMMONS S. R. D. BUYING COMMITTEE.

C. Mell Simmons, general manager of the State Right Distributors, Inc., has telegraphed to the various members of this organization's buying body, instructing them to meet in New York on Friday, January 4. This committee includes Sidney B. Lust, of Washington; J. J. Allen, of Toronto; Leon D. Netter, of Cleveland; D. M. Vandawalker, of Chicago; Harry Grelle, of Pittsburgh, and Nathan Hirsch, of New York. Mr. Simmons has devoted much time to the examining of productions now being offered by the independent manufacturers, and, having carefully culled out those that his body might be interested in securing, has arranged for a full day of private showings on January 4.

"DEVIL'S PLAYGROUND" READY.

Fraternity Films, Inc., announces it is now prepared to launch the exploitation of its five-part production, "The Devil's Playground," featuring Vera Michelena, with a supporting cast in keeping. A trade showing will be held in its projection rooom in the Candler building during the coming week.

GOLDMAN BOOK IN NEW YORK LIBRARY.

"The Public Defender," in book form, which was written by Mayer C. Goldman, New York City attorney, and which furnished the theme for Harry Raver's photodramatic production of the same name, has been added to the files of the New York Public Library.

Mr. Goldman's work, which has been indorsed by upward of one thousand newspapers and magazines, is said to have reached a circulation running well over the two hundred thousand mark. Among the important daily newspapers that have praised "The Public Defender" are the New York Globe, New York Tribune, New York Herald, and the Evening Mail.

Many prominent and influential magazines have likewise lauded "The Public Defender," both for its high literary quality and its power for good.

The screen version of "The Public Defender" was written by Mayer C. Goldman and Frank W. Harris, the latter being also a member of the New York bar. As a motion picture production, "The Public Defender," which presents Frank Keenan, Alma Hanlon, and Robert Edeson, has received high praise from many of New York's leading clergymen, educators, and jurists, and bids fair to become one of the most talked about photodramas of the coming year.

The Renowned Pictures Corporation controls the rights of "The Public Defender" for the United States and Canada.

EXPORT ACTIVITIES.

Sidney Garrett, president of J. Frank Brockliss, Inc., and Ben Blumenthal, president of the Export and Import Film Co., Inc., since returning from Chicago last month have completed arrangements for marketing the Selig-Polyscope productions in all foreign countries, excluding Great Britain. This includes all the productions which the Selig Polyscope Company has made in the past and those which will be released in the future.

Having acquired the exclusive rights to the Selig pictures these two concerns now control a great part of the output of American productions. They control between them the foreign rights to Metro, Bernstein, King-Bee, Russian Art, Tweedledum comedies, cartoons, such productions as "The Barrier," "The Deemster," and have also negotiated for the purchase for different territories of "The Submarine Eye" and the First National Exhibitors' Charlie Chaplins.

ROBERT PRIEST SAYS:

Clune's cinema attractions, "The Eyes of the World" and "Ramona," which have been taken over by Shallenberger & Priest and are being sold on the state rights market, are creating great interest among shrewd buyers. The advertising and publicity campaign is about ready for launching, and when it is well under way there is no doubt but the interest manifested will be greatly increased.

Now that Peggy Hyland has departed from the Mayfair company for the Fox organization, Shallenberger & Priest are enthusiastic over the impetus thus given the production, "Persuasive Peggy," which they handle, and which features the English actress. Marcus Loew has booked "Persuasive Peggy" to open on his circuit January 28.

OLCOTT PRODUCTION SCORES.

The demand for the use of Sidney Olcott's spectacle, "The Belgian," at charity bazaars and patriotic entertainments is so insistent that the U. S. Exhibitors' Booking Corporation, by which the production is being distributed throughout the world, has been compelled to devote one print exclusively to that purpose.

The most recent presentation of "The Belgian" was given at the Hotel Astor before the Theater Club on December 26. More than 500 women viewed the production. The production also was shown before the members of the Fine Arts Club recently, and dates have also been set for its presentation in Camp Upton, Mills, Dix, and Devens.

LAMBS SEE "STRUGGLE EVERLASTING.

Sunday, December 30, at their clubhouse, the Lambs were accorded a private showing of Harry Rapf's seven-part production, "The Struggle Everlasting," featuring Florence Reed in what is said to be one of her best picture endeavors. As many of this society were gamboling the night that Mr. Rapf presented his special showing at the Shubert theater they made special arrangements to view the film in a body on Sunday. Then, too, they were actuated by a desire to do honor to three of their members who played important parts in the making of the picture, Edwin Milton Royle, the author; James Kirkwood, the director, and Ben Musson, who adapted the scenario.

CLEOPATRA COMPANY OPENS OFFICES.

A new tenant moved into Room 722 of the Longacre building on Monday, December 30—the Cleopatra Film Company, which is offering the revised edition of the Helen Gardner version of "Cleopatra," which, though made several years ago, has been added to, revised, cut, embellished and enhanced in general until it is said to be a 1918 spectacle in every degree. The new lithographic material, heralds, and advertising helps in general have all been prepared and are on exhibition in the new quarters for the gaze of all interested exhibitors and territorial buyers.

Goldburg Appointed Agent of Ivan Sales

Contract Signed with I. E. Chadwick Assigns Ivan Sales to Goldberg Basis of Exploitation.

A CONTRACT was signed Dec. 27 between I. E. Chadwick, general manager of Ivan Film Productions, and Jesse J. Goldburg, who lately opened offices in the Times Building, New York, whereby Mr. Goldburg will act as special and exclusive sales representative on all Ivan productions.

This is claimed to be one of the largest contracts ever entered into between an independent producer and a state rights selling agency of the Goldburg type.

While the contract specifically provides that the exploitation of the Ivan productions shall not prevent the Goldburg office from handling the productions of other manufacturers, it does provide that Mr. Goldburg shall give his personal attention to Ivan affairs.

Mr. Chadwick gave out the following statement at the offices of The Ivan Film Corporation: "We were immediately impressed with the advertisements and announcements of Mr. Goldburg's in the motion picture trade papers, and, as a result, went into greater detail concerning his method of operation and his plan of disposing of state rights attractions. What impressed us as much as anything else was Mr. Goldburg's appraisement of valuation of our productions for the various territories. There was no inflated statement as to what he could procure, and I confess that in some territories on his advice I made material cuts in what I believed we should receive, and in two or three others we made slight advances in price. The financial terms of our contract guarantee Mr. Goldburg a minimum compensation, this, because we feel that when we engage the services of an expert we can procure the best results by liberal terms. The services of Mr. Goldburg do not merely entail the selling of our productions, but also embrace a serviceable campaign for a continuation of the exploitation of our productions even after their sale.

"It was Mr. Goldburgs' suggestion that he make a tour of the United States. While this will take him away from his office and prevent for the time being his taking on other attractions, or at least giving them his personal attention until his return, nevertheless, Mr. Goldburg feels that the trip will give him an opportunity to confer with state rights buyers in order that upon his return he may devise new plans of exploitation, sale and advertising, if necessary, for the year 1918."

Sales of the Week

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

FOLLOWING the return of Herbert Lubin, executive of General Enterprises, Inc., to New York last week this announcement was made by this organization concerning sales made on the McClure picture, "Mother": Within two days after the trade showing of the feature at the Ziegfeld theater in Chicago contracts were closed for the McClure production starring Elisabeth Risdon with the following prominent state rights purchasers: To the Grainger Film Corporation, of Chicago, the states of Illinois, Michigan, Iowa, Nebraska, Texas, Oklahoma, Arkansas, Kansas, and Missouri; to E. M. Allen, of the Allen Film Corporation, of Chicago, the states of Ohio, Indiana, and Kentucky; to the Westcott Film Corporation, of Minneapolis, Minn., the states of Minnesota, Wisconsin, and North and South Dakota; to M. J. Wohlfarth, of Lakewood, N. J., the entire state of New Jersey, and to the First National Exhibitors' Circuit, of Pittsburgh, the territory of western Pennsylvania and West Virginia. The above transactions embrace the sale of nineteen states for "Mother" within two days.

* * *

The Ivan Film Corporation reports the following sales activities for the week past: To the E. & H. Film Distributing Company, Atlanta, Georgia, "Babbling Tongues," for the states of Florida, Georgia, North and South Carolina, Alabama, and Mississippi; to the Mammoth Film Corporation, 729 7th avenue, New York City, "Sins of Ambition," for northern New Jersey; to the M. & R. Feature Film Company, 725 Goldgate avenue, San Francisco, "Human Clay," for California, Nevada, and Arizona; to Joseph Monat, exporter, 729 7th avenue, New York, "Sins of Ambition," "One Law for Both," "Made In Name Only," the rights to the republic of France; to the Export and Import Film Co., 729 7th avenue, all foreign rights to "Human Clay."

* * *

Arthur H. Sawyer, of General Enterprises, Inc., announces the sale of the feature starring Maciste, "The Warrior," to Metro for New York City and state. The transaction was closed by Mr. Sawyer, Joseph W. Engel and Edward Saunders acting for Metro.

* * *

Distributing rights for New York State and northern New Jersey for "Peg o' the Sea," the Sterling release featuring Jean Sothern, has been sold to the Modern Feature Photoplays, 729 Seventh avenue, New York, Charles Streimer, manager. This exchange is now in possession of productions featuring Jean Sothern, Alma Hanlon, and Catherine Calvert for the New York territory. These were former Art-Dramas.

The Standard Film Service Co., Harry Charnas, president, has contracted for Ohio territory on the Jean Sothern series also.

* * *

W. H. Productions Co. announces the following sales during the past week:

To the Peerless Photoplays Co., Phil Goldstone, manager, Omaha, Neb., the rights to the series of twenty-eight two-reel Mack Sennett comedies for Nebraska, Iowa, Missouri and Kansas; to the Weiland Film Co., Pittsburgh, Pa., the rights to the series of twenty-eight two-reel Mack Sennett comedies for western Pennsylvania and West Virginia; to the Regal Films, Ltd., A. S. Aronson, Toronto, Canada, the rights to the series of twenty-eight two-reel Mack Sennett comedies for Canada; to Regal Film, Ltd., A. S. Aronson, Toronto, Canada, the rights to Wm. S. Hart in "The Bandit and the Preacher" for Canada, and the rights to "The Hell Hound of Alaska" for Canada; and to William Politzer, San Antonio, Texas, the rights to Wm. S. Hart in "The Bandit and the Preacher" and "The Hell Hound of Alaska" for Oklahoma, Texas, and Arkansas.

* * *

The Renowned Pictures Corporation announce the sale of the full Canadian rights to the "Public Defender," featuring Alma Hanlon, Robert Edeson, and Frank Keenan, to the Independent Film & Theater Supply Company, Phillips Square, Montreal, Canada. Manager Perkins, of the Canadian exchange, came to New York and closed the deal.

* * *

Export and Import Film Company announces that it has acquired the entire foreign rights to the Russian Art productions. Negotiations are under way for the presentation of these films in a number of countries. The success which these pictures have already obtained in America is sufficient reason why buyers for foreign countries will reap a bonanza by obtaining the rights to these masterpieces for their territory.

* * *

R. D. Marsdon, president of R. D. Marsdon Attraction Company, 26 Piedmont street, Boston, has purchased the New England rights to "Persuasive Peggy," starring Peggy Hyland, from Shallenberger & Priest.

* * *

The Philadelphia-Ideal Film Exchange, Philadelphia, has acquired the Delaware, Eastern Pennsylvania, Southern New Jersey, Maryland, and Washington rights to the Pan-American Company's weekly educational, "Things People Should Know."

NEW STATE RIGHTS EDUCATIONAL.

The Pan-American Film Company, 1337 Vine street, Philadelphia, is offering a weekly educational release to the state rights market entitled "Things People Should Know." The actual release date is set as January 10. The Philadelphia-Ideal Film Exchange is handling Eastern Pennsylvania, Southern New Jersey, Maryland, Delaware, and the District of Columbia.

ANOTHER NEW ORLEANS EXCHANGE OPENS

New Orleans possesses another state rights exchange—and an important one from all accounts. It is the property of Karl A. Bugbee, until last week the general manager of the Louisiana Metro exchange in the delta metropolis. The new exchange is located on the third floor of the Tudor building and will soon control an extensive number of state rights productions for the territory that it is to control. Mr. Bugbee is expected in New York shortly on his first buying trip.

DAVID HORSLEY DUE IN NEW YORK.

D. W. Russell, Eastern manager of the interests of David Horsley, the veteran film manufacturer, expects his superior in New York shortly after the New Year. In fact, Mr. Horsley has already left his headquarters in Hollywood and is on his way East. It is understood that the manufacturer is making the trip partly because of an export situation that demands his attention, and also because of some state rights matters in connection with his Mary MacLaren photoplay, "Her Bargain," that require his presence in the East.

Scene from "The Stranger" (King Bee).

Manufacturers' Advance Notes

Six Fox Releases for January

Four of These Will Be Special Features—Pearson, Mix and Markova Starred.

FIVE releases for January have thus far been announced by Fox Film Corporation, with the certainty of at least one more being added to the list. Three of these releases, and a fourth to come, are Fox Special Features. The first, Jan. 6, is "Stolen Honor," in which Miss Virginia Pearson is starred.

Tom Mix, whose activities heretofore have been confined to comedies, will make his debut January 13 as a star in Western dramas. "Cupid's Round Up," in which he will be seen, is reported to be a stirring story of ranch life, involving cattle rustling by a band of which a woman is the head and numerous battles between cowboys.

Madame Sanio Markova will make her second appearance as a star this month, her release, "A Heart's Revenge," being on the calendar of Special Features for January 20. Madame Markova takes the part of a Russian girl who is loved both by a Russian nobleman and an officer of the United States navy. Many of the scenes in this picture were taken on Buzzards Bay.

Announcement has not been made of the Fox Special Feature for Jan. 27, the understanding being that if the "Jack Spurlock, Prodigal" story, now being made in the east by George Walsh under the direction of Carl Harbaugh, can be finished in time it will be set down for that date. The probabilities, however, are said to be that this picture will not be ready before February.

No statement has been made of releases of Standard Pictures during January, although it is reported at the Fox offices that there may be announcements later.

The month's program includes two Fox-Lehrman Sunshine Comedies, "Shadows of Her Pest" and "Are Married Policemen Safe?" The first of these will be released Jan. 6 and the other Jan. 13.

ARTCRAFT'S NEXT RELEASE A WAR DRAMA

The next release of the Artcraft Pictures Corporation is an Elsie Ferguson photoplay, "Rose of the World," presenting a thrilling emotional war drama adapted from the popular book of the same name by Agnes and Edgerton Castle. This will be Artcraft's first offering for the new year and will be released Jan. 7.

As Rosamond, the wife of Captain Harry English, a young captain who is supposedly killed in battle, Miss Ferguson

Scene from "Rose of the World" (Artcraft).

appears in one of the most highly emotional parts she has ever portrayed on either screen or stage. The plot of the story is of particular timeliness in that it deals with conditions brought about by war. In this play Miss Ferguson is also accorded her greatest opportunity of displaying beautiful gowns.

Supporting Miss Ferguson is perhaps one of the best casts yet given her in films. Wyndham Standing portrays the leading part opposite the star. Others in the cast are Percy Marmont, Ethel Martin, June Sloane, Clarence Handysides, Marie Bendetta, Gertrude Le Brant and Sloane De Masber.

WILD CANYON FOR ARBUCKLE COMEDY.

Fatty Arbuckle has returned to his Long Beach studio after a strenuous time on location in the desert. Roscoe is to test out his ability as a two-gun-man in his next comedy, "Out West," to be released in January. The desert scenes were necessary for the opening of the story, which tells of how Fatty was thrown off a railroad train in the heart of the desert.

In one of the toughest barrooms that ever graced a mining camp Fatty is working out his idea of how our Western ancestors acted in the well-known "drammer." Shortly the comedian will take his company to a location near Long Beach, Cal.,

Fatty Arbuckle Building Mad Dog Gulch.

that has been called the greatest find in motion pictures. This canyon is the wildest that has yet been used for photographic purposes and Arbuckle promises a surprise. The new comedy photography will rival the scenes in the best Western features.

CROWDING INCIDENT IN JAXON SERIAL.

The greatest attraction "A Daughter of Uncle Sam," the Jaxon serial to be released through General Film Company, beginning Jan. 19, will have for the exhibitor is that it has crowded into one-reel action usually found in a two-reel serial episode, eliminating a great deal of waste in time and film. Dull moments and draggy scenes have been eliminated, insuring the maximum of entertainment value. This serial has been designed to fit into any program at any part, which has prompted a great number of thankful inquiries from exhibitors over the country.

The amazing revelations regarding spy plots and German intrigues in the United States assure the picture fans of the country twelve episodes of the snappiest story. The timely nature of the spy plot exposures, with the other thrilling features of Uncle Sam's home preparations for the war, have given the Jaxon serial sufficient advertising value to make it worth while in every nook and corner of the country. Jane Vance, pretty, talented and youthful, portrays the heroine in the same part, while William Sorelle, a fine type of the hero, plays the leading male role.

ESSANAY SCENICS FOR RIVOLI OPENING.

The new series of Essanay scenics distributed by General Film Company has scored another triumph in that "The Great Natural Industries of Canada," the fourth of the series, found a place upon the program of the new Rivoli theater for the opening week. The scenic was booked through Manager P. H. Bloch of the New York exchange of General Film and was selected by Manager S. L. Rothapfel from an unusually large offering of scenics for the opening program of New York's newest motion picture palace.

The popularity and great merit of the Essanay scenics is evidenced by the fact that three of the first four subjects have been booked for showings at New York's leading picture playhouses. "Salmon Fishing in New Brunswick," the first of the series, was shown at the Strand, and "The Banff National Park" was given a prominent place upon the program of the Rialto during the week of Dec. 23.

Triangle Program

"Betty Takes a Hand," Comedy-Drama, and "Man Above the Law," Dramatic Story of Navajo Indian Country, on Release Schedule for Week of January 6.

A COMEDY-DRAMA featuring Olive Thomas, formerly of the "Ziegfeld Follies," New York, will open the Triangle program for the New Year on January 6, and Jack Richardson in "Man Above the Law," a dramatic story of the Navajo Indian country, is scheduled to follow.

For the first part of the week, Olive Thomas, with Charles Gunn, will appear in "Betty Takes a Hand," a pleasantly humorous, fast moving story written by Katherine Kavanaugh winner of the second prize in the recent Triangle Photoplay Magazine contest. The story deals with a girl who learns from her father that he had been swindled out of a mine by James Bartlett, now a wealthy politician of Los Angeles. Miss Thomas' work in this picture is said to afford her great opportunity to display her ability in many directions. This picture was directed by Jack Dillon.

For the second release of the week, Jack Richardson will appear in "Man Above the Law," with Claire McDowell and Josie Sedgwick supporting. This is a story of a man who leaves the civilized world in disgust because of an unlucky love affair and an even more unlucky brush with religion and law. Duke Chalmers (Jack Richardson) is the man who decides to be "just as bad as he can," and seeks out the painted desert of the Mexicans and Navajo Indians. Jack Richardson as the hardened character in this picture is said to display all the necessary touches and does some of the best work of his long career. Special Navajo huts were constructed for this picture, and "real" Mexicans and Indians were engaged to perfect the consistency of the local color.

In "His Punctured Romance," the Keystone Comedy also scheduled for release January 6, William Franey appears as a "bunko" wrestler who offers $250 to anyone who can throw him. By having a man underneath the stage armed with a hat pin and by the simple process of pounding the floor, Franey usually puts his opponent out. But when he lands in one town, Franey gets his signals mixed, and he is chased all over the village when the populace discovers his game.

"Matrimonial Breaker" and "His Day of Doom," one-reel Triangle Komedies, will complete the week's releases.

FOUR SPECIAL UNIVERSAL FEATURES.

The production forces at Universal City are busy on features to be distributed in March, following the regular schedule of release that Universal has announced for the first two months of the year. There are now under way, either at Universal City or on location where adaptable scenery is available, a production directed by Elsie Jane Wilson; another by Edgar Jones; a third attraction by Jack Ford, and a fourth release by Elmer Clifton.

The Jack Ford production will engage Harry Carey as star, with Molly Malone his featured leading lady, in "Lin McLean," from the widely read story of the same title by Owen Wister, author of "The Virginian." George Hively prepared the scenario. Important roles in support of Mr. Carey and Miss Malone will be played by Betty Schade, Edward Jones, Vesta Pegg and M. K. Wilson.

Ella Hall and Emory Johnson are playing the featured roles in "Donna Perfecta," the Spanish story written by B. Perez Galdos, now being picturized by Elsie Jane Wilson. Ruby La Fayette, who gained screen fame in "Mother O' Mine"; Gretchen Lederer, Harry Holden, Maxfield Stanley and Winter Hall are playing essential roles in the supporting company.

Director Edgar Jones has Louise Lovely as his star in "The Quest of Joan," and Herbert Rawlinson is to be the star of "More Power to Him," now being created by Elmer Clifton. Clair Du Brey will be Mr. Rawlinson's leading lady. Philo McCullough is a new leading man for Louise Lovely, appearing with her for the first time in James Oliver Curwood's story. Gertrude Aster and Charles Hill Miles will also be prominent in Miss Lovely's support.

NORMA TALMADGE BEGINS NEW PRODUCTION.

Norma Talmadge has commenced work on her new photoplay, "By Right of Purchase," in which she is presented by Joseph M. Schenck. This will be the fourth of her Select Pictures, and its production follows that of "Ghosts of Yesterday," which Miss Talmadge completed recently.

"By Right of Purchase" is a society drama with a New York setting, and among its interiors will be a gorgeous reproduction of Hero Land, the great bazaar conducted this year for war charities in New York. Miss Talmadge plays the part of a moth-like young wife who spends her time flitting from one bit of frivolity to another, and the role affords her opportunity for the wearing of an array of beautiful gowns. The picture will be directed by Charles Miller, and Eugene O'Brien has been chosen as leading man. Mr. O'Brien also plays opposite Miss Talmadge in her latest picture, "Ghosts of Yesterday," which is a screen adaptation of Rupert Hughes' famous play, "Two Women," and presents the star in a highly emotional characterization. It is a play of big moments, tense scenes, and thrilling situations, and is the last word in elaborate productions. It is distributed by Select Pictures.

MISS PEARSON STARS IN "STOLEN HONOR."

The theft of a painting in Italy and the attempt to fasten the crime on an American girl, an artist, who made a copy of it for the real thieves, is the basis of the story, "Stolen Honor," which will be the William Fox Special Feature for Jan. 6. The picture had originally been scheduled for release Dec. 30, but inability to complete it on account of the illness of Miss Virginia Pearson occasioned a delay of one week. The current release, "For Liberty," is a Gladys Brockwell production.

Scene from "Stolen Honor" (Fox).

Miss Pearson has the role of the artist in "Stolen Honor," and closely interwoven with the plot to rob her of her liberty, and, incidentally, of her sweetheart, is the story of a friend who is on bad terms with her husband. This fact, so the producer's announcement explains, makes it difficult for the accused woman to tell her whereabouts at certain important periods without thereby seeming to compromise the wife.

Supporting the star are Clay Clement, Ethel Hallor, Walter Law, Dorothy Rogers, A. Ardrizonia, George Marazonia and Edward Roseman. The story was written by George Scarborough and the picture was made under the direction of Richard Stanton, who recently was brought from the Pacific Coast studios to direct Miss Pearson. This is the first picture he has made since his arrival in the East.

EXCLUSIVE PICTURES IN GAUMONT WEEKLY.

Once more the Gaumont-Mutual Weekly comes forward with exclusive pictures which substantiate its claim that its cameramen are never asleep. One of these exclusive subjects, which is pictured in the issue released Dec. 31, shows the landing in the Presidio, San Francisco, of Miss Katherine Stinson, the daring girl aviator who has set a new American record in flying without stop the 610 miles between San Diego and San Francisco, California.

Another exclusive picture in this issue is the training of man-of-war's men at the Great Lakes Naval Training Station. In this subject is shown the famous composer and bandmaster, John Philip Sousa, and his new marine band of 300 pieces. A wonderful scene shows Commandant Moffett's living flag of bluejackets at salute, with 9,300 tars in the most remarkable military formation on record.

New England is again coming into its own. Many years ago the coast towns of New England contained thriving shipyards, but these fell into disuse and decay. Now, however, they have become rehabilitated, new ones have sprung up, the old mariners and shipbuilders have resumed work, thousands of young men are learning the trade, and in spite of, or, rather, because of the war, New England is happy. In this number of the Weekly there is shown the launching of the first vessel to be built in Fall River in more than 40 years. Also there are many other subjects.

GOOD REPORTS FOR PARALTA PICTURES.

At a meeting of the executive and department heads of Paralta Plays and the W. W. Hodkinson Corporation, which took place this week at the office of the W. W. Hodkinson Corporation, telegrams were read from the various exchanges handling Paralta Plays throughout the country, all of which pointed to a most brilliant outlook for the placing of these productions in the foremost theaters of the country.

In every case the exchange managers were most enthusiastic in telling of the splendid reception the productions received when screened for the exhibitors in their territory, and stated that in most cases contracts have already been signed in the principal cities for the exhibition of Paralta Plays.

Julian Eltinge in New York

Impersonator Comes to Metropolis to Buy "Gowns"—Is to Remain in Picture Work.

JULIAN ELTINGE, who has been in New York for the past few weeks buying gowns and other things incidental to a continuance in the motion pictures, is planning his return to California to begin work on a new picture following his third Paramount picture, "The Widow's Might," to be released Jan. 28.

Before he left Los Angeles, Mr. Eltinge confided to certain newspaper sphinxes that he was going to allow himself just two more years in skirts and then become a concert singer. As a matter of fact Eltinge has a high baritone voice, excellently trained, and he could easily engage in concert work with profit and credit. But if the heavy demand for Eltinge pictures in which he plays his well-known dual role keeps up in the future as it has done for the first three of his Paramount pictures it is doubtful if Mr. Eltinge will be allowed by the public to give up his feminine impersonations.

"I might have become a Shakespearean actor or a grand opera singer with the time I have given to my work," said Mr. Eltinge. "It happened by accident first. I had to wear skirts in a small part and saw the public liked it. But I wouldn't wear them in a manlike way. No, indeed. I engaged the finest Delsarte teacher I could find to give me fluidity of movement. Voice trainers and dancing masters surrounded me. I kept myself broke for the early years of my stage career paying off my various tutors. You who see me swing a train, flirt with a fan or enter a ballroom know nothing of the long wearing routine I endured before my mirror. Three hours daily was my invariable rule. I studied the role of woman, and it became the most engrossing occupation of my life.

"I have decided to remain in the photoplay world for two reasons. I like the work, and I like California. I can go on with pictures and at the same time work hard at my vocal training, and as soon as my new home is completed here I will settle down to serious study of repertoire."

SELBURN COMEDIES ARE WHOLESOME.

Rollicking, swiftly moving comedy of a novel sort is to be found in "Wedding Bells and Lunatics," the forthcoming release in General Film's series of Selburn comedies, featuring Neal Burns and Gertrude Selby. All sorts of complications result when the heroine is given twenty-four hours in which to get married in order to claim an estate.

The wholesomeness of the humor in the Selburn comedies has made them prime favorites with exhibitors everywhere and they are among the most widely booked comedy features on General Film Company's program.

"MADAM SPY" (Universal).

Week starting January 21, the Universal will release "Madam Spy," a sensational melodrama, having Jack Mulhall as the star, with Donna Drew his leading lady. Douglas Gerard directed the production from the scenario of Harvey Gates based on Lee Morrison's story of the same title.

The most important female role will be played by Claire Du Brey, who will enact the part of the genuine spy whom Jack Mulhall impersonates when he dons woman's clothes to foil intrigue against the United States Government. Wadsworth

Scene from "Madam Spy" (Universal).

Harris and Maud Emory also have essential roles in Mr. Mulhall's support.

"Madam Spy" may be added to the list of "spy" features that abound in these days of war with assurance of logical entertainment. Intrigue is used as a means to introducing sensational events and daring exploits that mark exciting melodrama, and give Jack Mulhall opportunity for the performance of numerous hazardous "stunts."

Petrova in Young Mother Role

Second Petrova Picture Presents Madame Petrova in a New Type of Role—Title to Be Announced Next Week.

The vehicle in which Madame Olga Petrova will make her second appearance as the star of her own picture organization, the title for which is to be announced next week, offers the Polish artist in a role distinctly different from any in which she has yet been seen. Brimful of human interest and poignant heart appeal, the story presents Madame Petrova in the role of a young mother, torn between the call of professional duty toward humanity in general and the urge of "mother-love" for her small son.

"THE BLUEBIRD" MAKES DEMAND ON FILMCRAFT.

When Maeterlinck's "The Bluebird" was presented to the world less than a decade ago it was acclaimed one of the gems of literature, and conceded a masterpiece of the Belgian author. Up to the present time no film producer had dared pay the enormous royalties required for the motion picture rights and expend the tremendous amount necessary properly to produce the play in films.

None but a large organization equipped to handle a subject of this magnitude could have done justice to it, and even Artcraft has found it a colossal undertaking. The intricate details in intelligently portraying allegory and symbolism, requiring multiple exposures in photography; the massive settings, the army of actors, which numbered approximately a thousand, requiring weeks of rehearsals have been successfully mastered by Maurice Tourneur, the director to whom was intrusted this production.

"The Bluebird" sharply draws attention to the advantages of the screen in the dramatization of big themes, and demonstrates the giant strides which have been made in the art of motion pictures.

The cast is too lengthy to enumerate, all the ordinary matters of life being personified, and beautiful girls in symbolical costumes interpret various parts. Eleanor Masters, the model for James Montgomery Flagg, is Milk; Mary Kennedy, Water; Lillian Cooke, Fairy Berylune; Gertrude McCoy, Light; Rose Rolanda, premier dancer in "Over the Top," leads the ballet in symbolical dances, and Lyn Donelson is Night. Tula Belle and Robin Macdougall are the children who search for the Bluebird. Both are well known in picture work. Tula is eight years old, and Robin ten.

STRONG CAST APPEARS IN BILLIE BURKE FILM.

An exceptionally strong cast is presented in "Eve's Daughter," Billie Burke's next Paramount picture, which is being directed by James Kirkwood. The story is vivacious, and extreme care was taken to select for the supporting roles actors able to carry the tempo set by Miss Burke. The principal parts are interpreted by Thomas Meighan, Lionel Atwill, William Riley Hatch, Florence Flynn, Harriet Ross, Lucille Carney, Mary Navaro and Harry Lee.

Lionel Atwill and Florence Flynn have the same roles they played in the stage production, as presented at the Playhouse, New York. Harry Lee is one of the most versatile members of the Famous Players-Lasky stock company, and in the past two years has appeared in fifty-one photoplays.

The chief cameraman assigned to film the scenes in "Eve's Daughter," the Paramount picture starring Billie Burke, is L. E. Williams, who has gained an enviable reputation as a photographer. Great responsibility rests on the cameraman in big productions with high-salaried actors, as retakes are exceedingly expensive. In winter, especially when static electricity develops in negative, considerable dependence is placed upon the photographer.

HOTALING CONTINUITY OF MENTAL KIND.

Arthur D. Hotaling, director of Essanay General Film one-reel comedies, is one of the most eccentric originators and producers of comedies in the industry. In the first place, Mr. Hotaling never works by a script, but produces from a mental continuity that develops as the scenes are taken.

Essanay's comedy General Film release for January 5 is "He Loved Her So," a lively, scampering affair, in which a suspicious husband gets into a thrilling and laughable mess over his jealousy. And there are pretty girls, too.

Previous General Film comedies are enjoying widespread booking. Essanay is gaining a name in new channels for its clever, swiftly moving comedies.

Essanay's scenic one-reelers, released through General Film, are filling a long-felt want, judging by the booking office reports. There are scenes out of the ordinary, emphasing the artistic grandeur of the spots photographed as well as revealing curious and ponderous things to interest the somewhat blase movie goer.

VIOLA DANA DANCES IN "WINDING TRAIL."

Viola Dana's artistry as a dancer is shown in Metro's screen drama, "The Winding Trail," the five-act photoplay of early Western mining days directed by John H. Collins from the story by Katharine Kavanaugh and June Mathis. The little star does an exquisite toe-dance in the fluffy tarletan skirts of a premiere danseuse and later in a beautiful Spanish costume a most clever and snappy Spanish dance.

New Bluebirds in Preparation

Schedule of Releases Complete to February 11 and Others in the Making.

THE arrangement of the Bluebird program having been completed until the week starting Feb. 11, production forces are active in preparing future attractions in which all of Bluebird's stars are participating. During the past week three fixtures not previously announced have been added to the program—Franklyn Farnum in "The Fighting Grin," Jan. 28; Violet Mersereau in "Morgan's Raiders," Feb. 4, and "The Wife He Bought," starring Carmel Myers, Feb. 11.

Mae Murray's production of "The Eternal Columbine," directed by Robert Leonard, from H. Sheridan Bickers' story and scenario, has been completed and Miss Murray is now employed in filming "The Eleventh Commandment," written for her by F. McGrew Willis.

Two features for Ruth Clifford have been finished by Director Rupert Julian and she is now preparing "The Heart of the Desert," from Honore Willsie's book, under direction of Wilfred Lucas. The Rupert Julian productions, being finally edited and prepared for release, are "His Wife in Arizona," which arrived at Bluebird headquarters in New York during the past week, and "The Highest Card," just finished at Seven Oaks, Cal. In all of Miss Clifford's Bluebirds Monroe Salisbury will be featured as her leading man.

Director Stuart Paton, who has lately taken the screen management of Carmel Myers, has completed "The Green Seal," from Charles Edmund Walk's book, and is now producing "Bona," written and prepared for the screen by Harvey Gates. In "The Green Seal" Ashton Dearholt will be Miss Myers' leading man, and in "Bona" Kenneth Harlan will lead the supporting company.

Dorothy Phillips, under direction of Ida May Park, is filming "Her Fling," from a magazine story by Katherine Leisher Robbins. "The Girl Who Dared," directed by Allen Holubar, was lately completed, with Miss Phillips the star. William Stowell, Claire Du Brey and Frankie Lee will be Miss Phillips' chief supporters in "Her Fling."

TRIANGLE HART AND FAIRBANKS REISSUES IN JANUARY.

Two Triangle features in which William S. Hart and Douglas Fairbanks appear will be released in January as re-issues. On January 6, "Between Men," Triangle re-issue of distinctive merit starring Hart, will be released. In this production, Hart is cast as Bob White, a Westerner who comes to New York to aid a friend on Wall street whose business has been ruined by a rejected suitor for his daughter's hand. Through his ability to fight and because he has plenty of money to back him up, White manages to put the Wall street financier back on his feet. Hart is given great opportunity to display his fighting qualities in this picture.

On January 20, "Reggie Mixes In," one of Fairbanks' best pictures produced while he worked under Triangle, will be released. This picture, more than any other, served to introduce Fairbanks to audiences as a Triangle favorite, and was responsible for the introduction of Doug's famous grin and dynamic energy. These two Triangle features will open the 1918 re-issue campaign, and one release a month of a Hart and Fairbanks picture will follow. Their popularity as re-issues will be unquestionably increased, as both actors did some of the best work of their careers while acting under the Triangle banner.

HART PICTURE COMING JANUARY 14.

The next William S. Hart-Thomas H. Ince production to be released by Artcraft Pictures will be "Wolves of the Rail," an original story by Denison Clift, presenting "Big Bill" in the role of a railroad detective. In this photoplay Hart is first seen as Buck Andrade, a daring highwayman, whose gang is feared and dreaded by the officials of a Western railroad. Buck's conversion is effected at the bedside of his dying mother and he gives to his task of reformation all the energy, all the vitality and all of the thoroughness that characterize his career as a "bad man," it is announced.

One of the big thrills in "Wolves of the Rail" is presented when Hart, mounted on an Indian pony, races with a "wild" locomotive. Catching up with the on-rushing engine he leaps from the saddle into the engine cab just in time to throw the lever into reverse, bringing the locomotive to a standstill and preventing a collision.

"Wolves of the Rail" will be released by Artcraft on Jan. 14. In the cast are Vola Vale, C. Norman Hammond, Melbourne MacDowell, Billy Elmer and Thomas Kurihara.

CREEL SELECTS HY MAYER'S CARTOONS.

George Creel, Director of Public Information, has selected one of Hy Mayer's cartoons, originally appearing in the Universal Current Events, as fitting propaganda to go abroad to the nations allied with the United States in the world war. "The Eagle's Brood" is the title of the cartoon and nine copies have been sent to the Allies for exhibition on the screen as an officially authorized action in support of the war.

"THE AVENGING TRAIL" PHOTOGRAPHED WITH DIFFICULTY.

A large number of the exterior scenes in Harold Lockwood's new production, "The Avenging Trail," based on Henry Oyen's novel of the North woods, "Gaston Olaf," to be released by Metro on December 31, were photographed with no little amount of difficulty. Those are the winter scenes, which were made while the snow was falling with early winter heaviness. In order to prevent the snow from flying into the lens and

"Avenging Trail" Company (Metro) in the Woods.

causing a blur in the negative the technical staff of the company bought a large waterproof covering, attached a pole to each of the four corners, and the canopy thus formed was held over the camera. With this covering to shield the camera the scenes were photographed.

One of the features of "The Avenging Trail" is the beauty of its natural background views. The setting of the story lends itself particularly well to pretty scenery The action is laid in a Northern lumber locality during the winter and early spring, and, as is the case in that country, snow covers the ground during that period. A happy choice of locations was made and some unusually beautiful snow "shots" were obtained.

Aside from its scenic beauty, "The Avenging Trail" has other points to recommend it. It is a vigorous drama, and, therefore, a new type of vehicle for the star—one that is expected to cause comment because Mr. Lockwood has never done anything like it before. The fight scenes are another unusual feature, and it is said that more stirring fights than those have seldom if ever been enacted before the camera.

WORK BEGINS ON "THE HOUSE OF GLASS."

The filming of "The House of Glass" was begun this week in the Clara Kimball Young studios in New Rochelle. This will be the next Select Picture produced by Miss Young and her own company, and follows her most recently completed offering, "The Marionettes." It is being directed by Emile Chautard.

Only a portion of the casting has been accomplished. Corliss Giles, who was Miss Young's leading man in "Shirley Kaye," his been chosen to support her in the present production, and her father, Edward Kimball, whose portrayal of the father in "Magda" attracted widespread approval, has been given a strong part. The role of Burke, the chauffeur-cook, which is one of the most important in the play, had been planned for Nigel Barrie, but his enlistment last week in the Royal Flying Corps necessitated other arrangements, and the place has not as yet been filled. His wife, Mrs. Nigel Barrie, has been cast as Nellie, the maid.

"The House of Glass" came to Miss Young after spirited bidding from rival film concerns, and is one of the most important purchases of the year. It is a melodrama of the highest order written by Max Marcin, and was a record breaker when shown on Broadway a few seasons ago. The screen adaptation has been made by Charles F. Whittaker. This will be the fourth of the Select Star pictures made by Clara Kimball Young and her own company, and when finished will be distributed through Select exchanges.

NEWMAN'S PICTURES FOR EDUCATIONAL.

E. M. Newman, whose illustrated traveltalks are a looked for annual event, has contracted with E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America, for the release of thirty travel subjects during the next twelve months. The pictures are to be exhibited only in first class moving picture theaters in the United States, Canada, Mexico, South America, and all of the European countries. Mr. Newman has visited every habitable part of the globe, and his pictures are rare and unusual.

This departure will in no way interfere with Newman's regular annual series of traveltalks. The lecturer will continue to travel for five months each year as he has for the past ten years in search of new impressions and up-to-date scenes for his many "fellow-travelers."

Alice Brady in "The Knife"

Select Gets Real Atmosphere in New Brady Production—Staged on Southern Plantation.

ONE of the distinctive features of Alice Brady's new Select production, "The Knife," which is now being filmed in the Fifty-sixth street studio, will be the unusually beautiful Southern scenes with which the story opens. These were taken on the famous Emerson plantation, near Jacksonville, Florida, and embody in architecture and grounds the real atmosphere of the old South. For generations past the Emersons have played a large part in the affairs of their state and their home is typical of all that Southern wealth and culture imply. In their generous welcome of Miss Brady and her company they lived up to the Emerson traditions of hospitality and placed at the disposal of the star and her director, Robert G. Vignola, every possible aid.

The Emerson house is the familiar double-galleried white mansion set back in the midst of green lawns and spreading trees, with the darkies' quarters in the background. Its acres comprise some of the finest hunting preserves in the state and more than one picturesque hunting scene was staged during the company's stay.

"The Knife," which was written by Eugene Walter, and which was one of last season's Broadway successes, has been adapted for the screen by Charles Maigne. In it Miss Brady plays the role of a pretty Southern girl imbued with all the superstitions of her old negro nurse. In New York her desire to peer into the future leads her to a clairvoyant whose side line is white slaving, and from then on the action moves tensely and rapidly. Miss Brady's leading man, Frank Morgan, appears as the doctor who rescues her and avenges her injuries. Other members of the cast are Johnnie Walker, Anne Cornwall, Helen Lackaye and Myra Brook.

"The Knife" is the third Select Picture to be made by Alice Brady. Miss Brady's latest Select production is "Woman and Wife."

DOROTHY DALTON WORKING AT NIGHT.

Dorothy Dalton's company is again working nights. The scenario of "Flare-Up Sal," her third Paramount picture, calls for some beautiful lighting effects, which Thomas H. Ince believes are best obtained after dark.

Dorothy Dalton says that of all the photoplays in which she has appeared since deserting the speaking stage for the films none approaches "Flare-Up Sal." It is a singularly interesting story of the big Western country in the fifties, and Miss Dalton has a role that enables her to display her charm as a comedienne, as well as her splendid powers as an emotional actress. Many of the scenes of "Flare-Up Sal" were photographed in the famous Redwood forests of California, and, aside from the intrinsic worth of the story and the histrionic efforts of Miss Dalton and her supporting company the settings are so unusual and picturesque as to form a background that should make the subject one of the most beautiful photoplays of the year.

"HOME RUN AMBROSE" (L-Ko).

Mack Swain will be the star of L-Ko's release for January 16, "Home Run Ambrose" is the title, and it is the third of the "Ambrose" comedies released under the L-Ko brand. Baseball and other forms of excitement enter into the laughable

Scene from "Home Run Ambrose" (L-Ko).

episodes in which the newest L-Ko abounds. Mack Swain's individual style of comedy is carried forward to the best advantage in "Home Run Ambrose," and his supporting company was assembled by Director W. S. Frederick from the most proficient members of L-Ko's stock forces, giving a combination of star and company that promises the very best comedy that made him popular as star of another brand when he established "Ambrose" as a screen character. Thus exhibitors are able to make capital of both the star and the L-Ko trade mark.

FOUR METRO-DREW COMEDIES IN JANUARY.

Mr. and Mrs. Sidney Drew have produced a quartette of sure-fire laugh provokers of one reel each for release by Metro during January, 1918. The premier comedy team have selected four of their best comedies of the domestic life of the "Henrys" to start the releases of the new year.

"Their Mutual Motor" is a story telling the experiences of the Henrys with a second-hand car, which they use as a general excursion vehicle for the entertainment of their friends and their friends' friends, will be released on January 7. This picture was written and produced by the Drews from a suggestion by Alma Woodward.

The second January release, on the 14th, will be "Why Henry Left Home," which explains the reason for hubby Henry's general dissatisfaction with home surroundings that should have been sublime. Wifey finds that Henry enjoys himself at the home of a friend where he can smoke to his heart's delight and soon she makes home so happy for hubby that he becomes a regular stay-at-home. Bertie Badger Moyers suggested the plot for this farce play which the Metro comedy team produced.

"His First Love," another January release of the Metro-Drew comedies is a story based on a suggestion of Bertie Badger Moyers. This comedy, which is scheduled to be shown on the 21st, deals with that question which has been asked so often by wives of their hubbies, "Am I the only woman you ever loved and asked to marry you?" Of course Henry answers "Yes, my darling," but he has his own doubts of the truthfulness of the statement. In the end wifey convinces him that she believes him and then he decides to believe himself.

"Under the Influence," the last January comedy release, is scheduled for the 28th. Shannon Fife, who has written the stories of "Red, White and Blue Blood" and "God's Half Acre" for Metro as vehicles for Francis X. Bushman and Beverly Bayne and Mabel Taliaferro respectively, suggested the plot of this Drew comedy. How various influences have their effect on the domestic bliss of the Henrys and how they at last settled down to sensible influences make this picture a delightful farce.

TWO SUBJECTS SELECTED FOR TAYLOR HOLMES.

George K. Spoor announces "A Pair of Sixes" and "The Rainbow Chaser" as future vehicles for Taylor Holmes, the famous comedian. "A Pair of Sixes" was written by Edward Peple, author of "The Littlest Rebel," "The Prince Chap," "The Love Route," and other stage successes. Mr. Holmes will play the role of T. Boggs Johns, the vivacious patent pill manufacturer, affording him plenty of opportunity to register his inimitable mirth-making genius. "The Rainbow Chaser" is an adaptation of the magazine story, "Mr. Williams Takes a Chance," by Freeman Tilden.

George K. Spoor imported a real merry-go-round into his studios for scenes in Taylor Holmes' "Ruggles of Red Gap." It was brought in in pieces and put together in record-breaking time in order that the company, on their return from Phoenix, Arizona, should not be delayed in filming the scenes.

Preparations for the release of this George K. Spoor special are now being completed. The advertising end of the production has been given unlimited consideration, the chief feature of which is to be a billboard campaign, Mr. Spoor's policy to help exhibitors on all of his ultra features.

"Uneasy Money," featuring Taylor Holmes, an adaptation of the story by the same name, is to be the first of Mr. Spoor's special releases. "Uneasy Money" shows the famous comedian in the role of an amusing English lord in America.

"Men Who Have Made Love to Me," featuring Mary MacLane, the authoress, is already receiving quizzes from exhibitors representing all parts of the country. The scenario artistic directors have decided to color-tint the entire production, thus adding to the already high type of effect of the picture.

DOLL PICTURES GOING STRONG.

Jessie McCutcheon Raleigh, creator of the famous "Good Fairy" statuette, has arranged a visit to the Essanay studios to watch Howard S. Moss at work upon forthcoming animated doll pictures. "The idea of using dolls in motion pictures is most unique," wrote the sister of John T. McCutcheon, the cartoonist. "I am most interested in your creation and hope at some early time to meet you and hear the explanation of your achievement and ambitions along that line."

Mr. Moss visited the artist in her loop studio and spent some time in chatting over his ambitions with her. She had seen his first big doll feature. "The Dream Doll," and expressed wonder over its uncanny presentation of dolls living and acting as though they were really human.

"The Dream Doll," an Essanay Perfection Picture, is playing for full houses all over, according to reports. Not only is it creating delight in the hearts of little children, but its novelty is appealing to grownups of all ages.

"Sadie Goes to Heaven," little Mary McAlister's latest Essanay contribution to the exhibitor, released the day before Christmas, is finding a great field of admirers. Director W. S. Van Dyke has received he compliments of the trade on his artistic production, rich in heart throbs and smile-evokers.

Brady Preparing Third Historic Subject

"The Beautiful Mrs. Reynolds," Released in January, Will Treat of Hamilton-Burr Feud.

"The Beautiful Mrs. Reynolds" will be retained as the title of the historical romance of Alexander Hamilton and Aaron Burr to be published in January by World Pictures Brady-Made. There was some discussion among World executives regarding the advisability of this choice lest it conceal the full identity of the story and characters.

In the final conclusion, however, it was decided to bring out the Hamilton-Burr value by supplying a suitable subtitle in the printing and newspaper advertising, while still holding the attractive main association which attaches to a renowned woman of beauty such as Mrs. Reynolds, whose fascinations played havoc with the lives of great statesmen of colonial times.

The story provided by Samuel M. Weller in his scenario follows not only the heart affairs of Hamilton and Burr, but the political struggle between them by which their already bitter rivalry was intensified to the point of extremest hatred. This side of the picture quite naturally necessitated the most careful preparations in pursuit of accuracy to the end that before the staging of "The Beautiful Mrs. Reynolds" was begun, Mr. Brady had assembled one of the most complete libraries of that period in existence.

Inasmuch as the major portion of the play was laid in old New York it was essential to conduct a minute search of the ancient book stores and print shops to secure really authoritative data.

The cast is headed by Carlyle Blackwell as Hamilton, June Elvidge as Mrs. Reynolds, Evelyn Greeley as Margaret Moncrief, and Arthur Ashley as Burr.

This is the third in a series of romantic historical dramas fostered by World Pictures Brady-Made. The two others, which were remarkably successful, were "The Heart of a Hero" (Nathan Hale) and "Betsy Ross."

"MAIMED IN A HOSPITAL" (Nestor).

The Nestor comedy to be distributed through Universal exchanges week starting January 14 will be "Maimed in a Hospital," showing how great fun may be provoked amid surroundings ordinarily representing anything save a topic for laughter. Dave Morris will be the chief merry-maker, with Gladys Tennyson his leading lady and Max Asher heading a large and lively supporting company. "Maimed in a Hospital" is declared to represent the sprightliest ideas of Nestor comedy, and there is advance assurance that the best traditions of the trade mark will be cleverly sustained in the newest offering.

FANNIE WARD FINISHES FIRST PATHE FEATURE.

Fannie Ward's first appearance in Pathe's "big-star-big-story" features will be in "Innocent," after the play of the same name. She will be supported by John Miltern, playing the same role that he created in the stage production, and Armand Kalitz, the musical comedy star. This subject is one of the most colorful plays ever produced for screen presentation.

It is reported more than twice as much money has been spent as is usually put into high grade five-reel features in order to give Director George Fitzmaurice every opportunity to instill the utmost truth in the color and atmosphere of the Orient, which he knows so well. It is said a remarkably high

Scene from "Innocent" (Pathe).

grade of photography has been secured, and that the lighting effects have been so skillfully blended that pictorially this feature may be classed as a camera study.

The story of "Innocent" begins and ends in China. Miss Ward in the title role is seen as a young girl brought up within the confines of a high-walled Chinese garden. The death of her father leaves her dependent upon the protection of her father's friend, played by John Miltern.

VICTOR MOORE IN "OH! U BOAT."

Klever Pictures, Inc., will release on December 31 a timely comedy called "Oh! U-Boat," featuring Victor Moore. It was written by Thos. J. Gray and directed by Chester M. DeVonde.

The comedy tells a story about Vic, who hates water so much that he has to be blindfolded before he will take a bath. His wife is a regular mermaid, and at the beach she dives and and swims like a fish.

Scene from "Oh! U Boat" (Klever).

This comedy will go very big, and is full of lots of laughs and excitement. It is so timely it will fit in anywhere. Moore is supported by a large cast, including a bevy of beach beauties who are bathing when interrupted by the U-Boat.

"THE WIFE HE BOUGHT" (Bluebird).

Carmel Myers, one of Bluebirds newest stars, will make her third appearance on that program February 11 in Harry Solter's production of "The Wife He Bought," a sensational drama based on a story by Larry Evans, originally appearing in a popular magazine under the title of "One Clear Call." Kenneth Harlan, who has appeared with Miss Myers in her two preceding Bluebirds, will again be her leading man.

Harry Solter was especially engaged to direct Miss Myers in this presentation. He selected as the company to support her Howard Crampton, Fred Schilling, Allen Sears, and Sidney Dean. "The Wife He Bought" has the nature of its plot disclosed in the title, money and mercenary actions being the moving impulse of the principal characters.

The nature of the plot places "The Wife He Bought" in a class with "The Lash of Power," the first Bluebird in which Miss Myers appeared. There is fine opportunity for both the star and her leading man, and sensational episodes are featured in the progress of the story. It is declared that the shipwreck scene, which serves to bring events to a climax, has been produced with extreme realism.

GAUMONT-MUTUAL WEEKLY FOR 1918.

Theatergoers have always considered the Gaumont-Mutual Weekly one of the foremost releases picturing news topics, but plans which have been carefully worked out during the past few months enable the Gaumont company to promise its patrons an ever better news reel during 1918.

Gaumont is able to make this promise because of its unsurpassed facilities for news gathering. It has co-operative branches in all of the principal countries, and expert news cameramen throughout the entire world. This year will be the biggest year of all.

For three years the Gaumont-Mutual Weekly has continued an unbroken series of numbers, the year 1917 terminating with No. 156. For convenience, however, it has been decided to start a new series of numbers, and the issue for the first week of the new year will be No. 1.

HODKINSON HAS SERVICE DEPARTMENT.

A genuine exhibitors service department, devoted exclusively to the problems of the exhibitor, has been established by the W. W. Hodkinson Corporation. At its head is L. F. Guimond, who was with Mr. Hodkinson at the Triangle Distributing Corporation. While there he was in several departments, including publicity and advertising and executive management, as well as sales promotion.

Mr. Guimond has had five years of exhibitor experience, and is still an exhibitor, owning a small town theater. His previous work has been as a free lance advertising man, and throughout his experience in the business has specialized in analytical studies looking toward service from the producer to the screen.

Jewel Has Flexible Booking System

Its Production Not Tied Up in Long-Term Contracts—May Be Used at Any Time.

THROUGH the medium of page advertisements in the trade press Jewel Productions, Inc., has thrown down the gauntlet to the "long time contract" producers and announced to the exhibitor that it is willing to meet him even more than half way.

"The new Jewel plan of marketing its products undoubtedly has a number of features which the exhibitor will appreciate," said Harry M. Berman, Jewel sales manager, in a recent interview.

"Our method of selling pictures is the only fair way to dispose of goods. The exhibitor can book our productions whenever he likes, and without the burden of a long term contract.

"We do not force the exhibitor to make a large deposit to secure a Jewel. Neither do we insist that he tie himself up with a contract to take all our pictures. He can take as many or as few of our successes as he sees fit, and the man who books one feature will receive just as much consideration as the large exhibitor who wants them all.

"There are many concerns who, if they had pictures of like quality, would jump at the chance to tie up purchasing exhibitors with all manner of restrictions. We make no unfair demands on exhibitors.

"He can play our features and fill his program out with any other picture he sees fit to book. We are not afraid of our goods. Other producers, because of the exhorbitant salaries they pay their stars and the tremendous overhead under which they are laboring, have to demand extremely heavy rentals for pictures that have no greater drawing power than ours.

"We do not make pictures; we buy them, and before we make a purchase we apply the acid test. We have the advantage over our competitors in this point alone, and because we are not tied up with high salaried artists or the cost of expensive production, can furnish the exhibitor with high class goods at moderate rentals.

"The eight pictures we now own are pictures which bring results to the exhibitor. They show this in the box office reports from many parts of the country. We can point to numerous instances where our features have played day and date against pictures of supposed greater merit and broken box office records at the same time.

"We look at a great many pictures to secure one and when we decide to buy are mighty sure that we have something which will 'go over.'

"Another thing which has a great bearing on the success of Jewels is the fact that having no regular release schedule, we can devote the time necessary to making every picture a success. We can keep pounding on our advertising of one feature until we have gotten the amount of publicity necessary to make that feature a box office success. Other producers who must adhere to an announced schedule have so many pictures that they cannot devote the same amount of thought to any single release.

"We give quality instead of quantity and have yet to receive a serious complaint from an exhibitor. We have, however, had many requests for rebookings and can prove that Jewels have been successfully used to fight some of the biggest attractions on the market.

"We base our success on a fair deal to exhibitors and pictures which drive home their own value, by box office results."

"WITHIN THE CUP"—A STUDY OF BOHEMIA.

An opportunity is afforded photoplay patrons to study and compare the artistic and Bohemian life of Paris and that of New York in the next Paralta play, whose star is Bessie Barriscale, "Within the Cup." This stellar vehicle begins in the famous Quartier Latin of Paris and ends in Greenwich Village which is our Manhattan equivalent for the Parisian locale of writers, artists and models. The sets for the Parisian beginning of the photoplay were made from drawings and photographs made under the direction of the author, Monte Katterjohn, in Paris and supplemented by instructions personally given at the Paralta Studios by Mr. Katterjohn.

For the purpose of having the Greenwich Village sets as atmospheric as possible, Mr. Katterjohn made a special trip from the Paralta studios to New York. In Greenwich Village photographs and drawings were made under his direction. The author had lived both in Paris and Greenwich Village and so the photoplay has been photographed in sets as atmospheric as they could possible be created by scene painters and carpenters under well informed direction.

"UNCLE SAM AT WORK" WILL BE RE-ISSUE.

Two years ago the Universal released a twelve-reel subject entitled "Uncle Sam at Work," basing the production on "The American Government," a book by Frederick J. Haskin, that explained, in minute detail, the inner workings of every branch of Federal activities. There was much interest shown by the public in the details then disclosed, but as this country was not then at war the appeal was not so general as it would have been in militant times.

Universal believes that exhibitors will be interested in a reissue of "Uncle Sam at Work" and has prepared twelve separate reels, to be released singly, under new titles, as applying to the United States at war. These reels will be complete in themselves and may be used as adjuncts to a program or may be combined into a complete entertainment. It is believed that there will be a patriotic interest in seeing "the wheels turn" in Uncle Sam's marvellous machine of government, and every detail is shown as applying to all departments.

What they do in Washington and how they do it in the War, Navy and Treasury Departments in particular, make extremely interesting subjects for pictures at this time. The ordnance and commissary branches of the sea and land operations; the manufacture of guns and munitions, the details of every activity in forwarding the work of war are all vitally important in public interest, and "Uncle Sam at Work" pictures an endless variety of these inspiring and intensely interesting details.

BRENON MAKING "LONE WOLF" SEQUEL.

Now that "The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson, is completed, announcement is made of the next production to which Mr. Brenon is to devote his energies. Shortly he will start work on a continuation of the novel by Louis Joseph Vance, whose "Lone Wolf" provided him with so successful a vehicle last year. The further adventures of the Lone Wolf are to be recorded on the screen in "False Faces" or "The Sequel to the Lone Wolf."

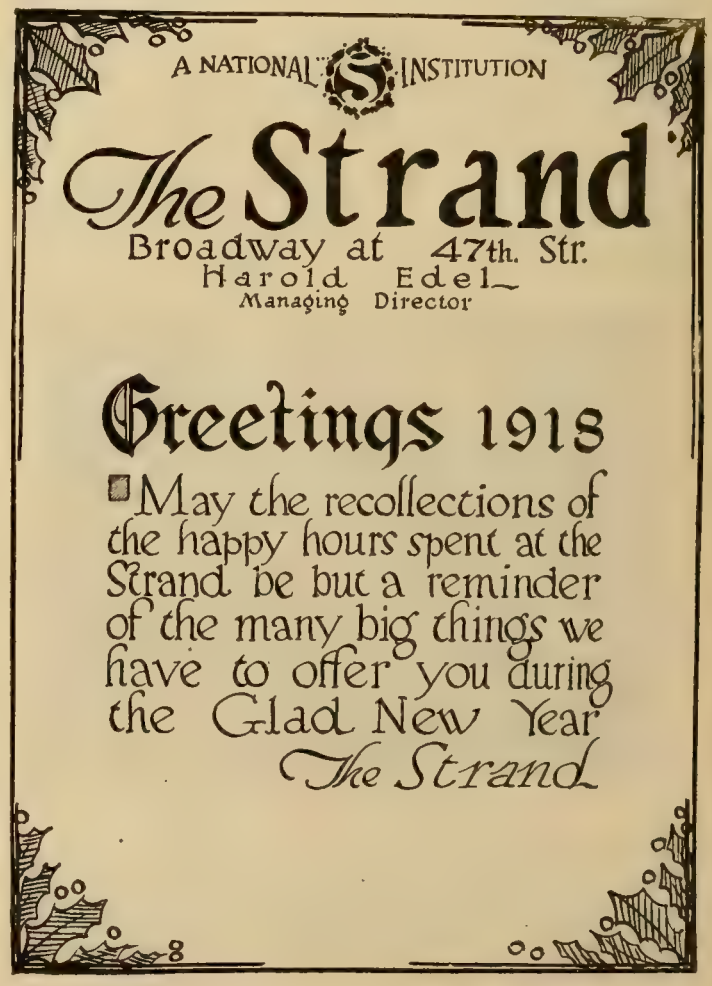
Bert Lytell will again be seen in the role which won for him so high a place in the estimation of those versed in film lore.

Announcement is not as yet made of the remainder of the cast, though it is more than probable that many of those who took part in the former production will be seen again in their old roles.

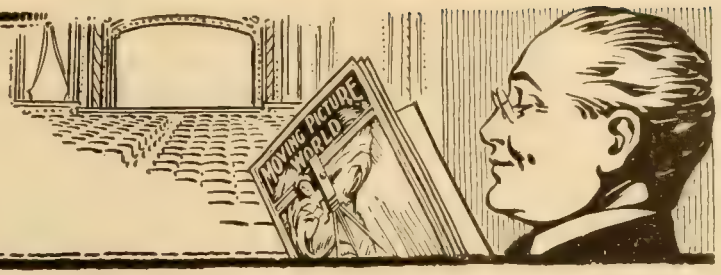
"THE SONG OF SONGS" (Artcraft).

The appearance of Elsie Ferguson in "The Song of Songs," her latest picture for Artcraft, which has just been completed, demonstrates that the star does not intend to rest upon the laurels she has won upon the stage. In this photoplay she interprets a tremendously emotional part as Lily Kardos, whose tempestuous career leads to highly dramatic situations.

Miss Ferguson's greatest success on the speaking stage was in "The Outcast," where she had a role similar to the one in "The Song of Songs," which is a sociological drama based on the play by Edward Sheldon. The production has been staged in the usual sumptuous manner by Artcraft, and presents a notable cast.


A NATIONAL INSTITUTION
The Strand
Broadway at 47th. Str.
Harold Edel
Managing Director
Greetings 1918
May the recollections of the happy hours spent at the Strand be but a reminder of the many big things we have to offer you during the Glad New Year
The Strand

Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

Lack of Coal May Close New England Shows

Famine Has Already Caused Curtailments—Lynn May Have to Eliminate Sunday Picture Shows, Though Relief Is Said to Be in Sight.

By Richard Davis Howe, 80 Summer St., Boston, Mass.

BOSTON, MASS.—Moving picture theaters in Boston and other sections of New England are commencing to feel the sting of the extreme coal famine which has struck the New England states. Unless relief comes soon from the fuel administration many motion picture houses will face the grave probability of shutting down their houses until the coal shortage is relieved to a considerable extent.

Several theaters in various sections of New England have already curtailed their performances because of inability to heat their buildings. The recent announcement that Governor Samuel W. McCall and James J. Storrow, New England Fuel Administrator, that relief was in sight for New England, was received enthusiastically by theater managers.

There is a grave possibility of the closing of moving picture houses and churches in Lynn as the result of the coal famine. Ministers of the city have pleaded with the Lynn committee, of which C. Fred Smith is chairman, to aid them in getting coal so that they may continue to hold Sunday services in their churches, and suggest as a slight relief that motion picture theaters of the city eliminate Sunday shows.

Lynn, with its 100,000 residents, has 2,000 tons of coal for domestic purposes, and but little hope of receiving an additional supply from the dealers.

Manager Carpenter of the Town Hall in Richford, Vt., a moving picture theater with a seating capacity of about 500, has curtailed his shows from six a week to one a week. At the beginning of the shortage he closed his house once a week, and when the shortage became acute he curtailed his performances to twice a week and now is showing but once a week. He believes it may become necessary to close altogether unless he is able to secure some fuel. Many other theaters in Maine, New Hampshire and Vermont report the same trouble.

services be held by the churches, in the cause of coal conservation, has been made to State Fuel Administrator James C. Hamlen, by Walter B. Moore, secretary, and George Feeney, transportation manager of the Chamber of Commerce. Mr. Hamlen at once wired National Fuel Administrator Garfield for authority to take such action if it becomes necessary.

The request of the Chamber of Commerce was due primarily to the failure of hundreds of householders to obtain fuel and the fact that the trans-Atlantic steamships are finding it difficult to procure sufficient bunker coal. A survey of the situation will be made at once by a special investigator of the national fuel administration.

Caruso Building a Theater in Waterbury

Famous Tenor Is to Build One of the Finest Theaters Money Can Make—Will Seat 4,000—City of Watches Is Lucky Town.

WATERBURY, CONN.—Waterbury soon is to have one of the most magnificent moving picture theaters in the United States with the enormous seating capacity of four thousand. The new structure, which when completed will form one of the beauty spots of this city, is being built for Enrico Caruso, the world famous tenor, and will bear the Italian singer's name. Caruso intends to spend his money lavishly in order to present Waterbury with one of the finest houses that money can build.

A local theater manager who will take charge of the new theater when it is finished has drawn up the plans for the Caruso theater and has submitted them to the tenor, who placed his stamp of approval on them. Work on the structure will commence immediately and it is expected that it will be ready for occupancy early next summer or late in the spring.

It is stated that Caruso, who is more than anxious to give to Waterbury a motion picture theater which will be a credit to the city, is laying out a considerable sum of money on the proposition. The probable cost of the house will be in the neighborhood of $500,000, the land on which the building will be constructed having cost over $95,000.

The theater is designed beautifully both inside and outside, and will be furnished luxuriously when opened. The house will have an extraordinarily large lobby, which will be original in plan. The lobby is to be built in the center of the theater, with a gentlemen's smoking room and ladies' resting room on either side. These resting rooms will be turned over to the public for use as waiting rooms and meeting places. The motto of the Caruso will be "Meet Me at the Caruso." This will undoubtedly prove a unique advertising scheme.

A striking feature of the lobby decoration will be a large running fountain, brilliantly illuminated with blending colors at night time and several smaller fountains built along either side of the lobby.

Pine Tree State News Letter

By John P. Flanagan, 151 Park View Ave., Bangor, Me.

Theater Company's Xmas Charities.

LEWISTON, ME.—The Union Theater Co. of Lewiston, W. P. Gray, general manager, and W. F. Carrigan, treasurer, is appreciating the true Christmas spirit by sending to various philanthropies in Lewiston and Auburn checks for sums of money which indicate their interest in the welfare of these institutions.

The following are the different institutions and the amounts:

Healy Asylum, $75; Children of Ste. Marie Hospital, $50; St. Vincent de Paul, $50; Opportunity Farm, $25; Y. W. C. A., $25; Auburn Home for Aged Women, $25; Lewiston Home for Aged Women, $25; Salvation Army, $25; Children's Home, Lewiston, $25.

State Fuel Administrator Wants Theaters Closed.

Portland, Me.—A request that all the schools of Portland be closed for three or four weeks, that moving picture houses and theaters be closed and that union

Metro Players in the Back Woods.

Augusta, Me.—Odell Bubar has left town for the Dead River region, where he will be employed for about a month in driving a team for the Metro Film Co., which is getting material for a photoplay. The company, which will have its headquarters at the Ledge House, is said to be the same that was engaged in a similar project at Dead River two years ago, when "The Man Who Came Back" was produced.

A. A. Allen Gets Halifax Films.

Bangor, Me.—The Dirigo Moving Picture Co. of Bangor, Arthur A. Allen, manager, secured some of the first moving pictures taken of the Halifax disaster. Mr. Allen made a trip to the stricken city directly after the catastrophe and arranged with a Canadian moving picture agency to distribute in Maine and other New England states the films of the explosion.

Wilmington News Letter.

By D. M. Bain, Wilmington, N. C.

Gets Twilight Sleep Films.

WILMINGTON, N. C.—The Wilmington Film and Supply Company, a new organization with head office in Wilmington, has obtained the rights on the "Twilight Sleep" films produced by the Modern Motherhood League, for the states of North and South Carolina, Georgia and Alabama, and will play the picture on percentage basis throughout that territory, beginning January 1. It has already been presented at the Grand theater here, some two or three weeks ago, and broke all attendance and receipts records at that theater, with the accompanying lecture on the new science.

Visitors in Wilmington, N. C.

Wilmington, N. C.—E. W. Balderston, representing the Sidney Lust interests, was a caller here last week. "Jimmie" Kelly, of the Atlanta office of United States Exhibitors' Booking Corporation, visited this city during the week.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Moore Absorbs Disaffected Crandall Men

T. K. Sands, F. S. Swindell and A. Muehleisen Leave Crandall and Add to Strengh of Moore Interests—New Crandall Theater in March.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—A split among the officers of one large company, the lining up of the receding stockholders with a rival organization and the announcement of the completion of booking arrangements by the latter involving houses in all parts of the city, with an additional statement from the former concerning the status of one of its theaters, represents the principal news of this week on Ninth street.

The moving picture trade of the Capital City was startled a few days ago when it heard of the withdrawal from the Crandall interests of Tucker K. Sands, Fred S. Swindell and A. Muehleisen, and a consolidation of their interests with those of Tom Moore, proprietor of the Garden, Strand and Plaza theaters. The first-named three had been associated with Harry M. Crandall and Barry Bulkley in the operation of the recently-opened Knickerbocker theater, and in the erection of the new Metropolitan theater now under construction on F street. This latter proposition was carried on under the name of the Metropolitan Theater Company, a $1,000,000 corporation organized under the laws of Delaware.

The announcement has it that this corporation has been absorbed by the Moore's Theaters Corporation, a $2,000,000 corporation, of which Tom Moore, with the ownership of $1,200,000 worth of its stock, becomes president and general director. The press announcement was somewhat misleading, giving one the impression that this company carried with it the Knickerbocker and Metropolitan theaters, it being stated "This consolidation of interests assures the Moore's Theaters Corporation five first-run houses of the first class in the downtown section of the city, and an aggregate seating capacity far in excess of anything heretofore known in Washington, which takes on immediate importance from the standpoint of the public, because it makes possible operation on a purely wholesale basis, a consequent curtailment of operating expense, improvement in quality of film product, and, more important, no increase in costs to patrons, but, if anything, a reduction."

In a statement to the World correspondent, Mr. Crandall announces that the Metropolitan theater will, in all probability, be ready for opening some time in March. It was originally intended to open on New Year's Day, but the congestion on the railroads, shortage of labor, and similar unfavorable conditions have advanced the date of completion. There followed also the early arrival of cold weather which caused additional delay. All of the steel construction work has been completed; radiators and similar equipment, machines, etc., are in the building; the balcony is in place and the structure has been roofed. The arrival of the chairs is now daily expected—despite statements that the Metropolitan would not be opened soon, everything is in readiness

Moore Circuit of Theaters.

The next surprise was the announcement by Mr. Moore of the organization of the Moore Circuit of theaters, with Mr. Moore as director-general, comprising a chain of theaters with locations in all parts of this city. The organization of this circuit with the Strand, Garden and Plaza is in furtherance of the policy of the First National Exhibitors' Circuit, Inc., in which he holds the 25-year franchise for Maryland, Delaware and the District of Columbia, which contemplates the establishment of a circuit unit in each territory.

The booking of the films to be run in the houses controlled by the members of this circuit is to be done exclusively through Mr. Moore. He says that while sixteen houses are already members of the circuit, there will be twenty or more in the Capital, and it is planned to extend the circuit into Maryland and Delaware. Additional to the three Moore houses already named, the theaters involved in this arrangement include the Penn Gardens, Lyric, Florida, Liberty, Empire, Home, Navy, Plaza, Regent, Dumbarton, Staunton and Elite.

Carl F. Senning Attacked by Burglar.

Washington, D. C.—Carl F. Senning, manager of the Washington office of the Fox Film, can readily qualify as a wrestler and fighter, according to the records

On Sunday evening, December 16, Mr. Senning had occasion to visit the office. It was about six o'clock and quite dark when he went to the floor above, occupied by the poster department. He turned on the electric switch and, as he did so, a young negro jumped on him and a battle royal was soon in progress. A blow from the blackjack knocked Mr. Senning "cold," and it was only his derby that saved him from a fractured skull.

G. F. Lenehan Heads Goldwyn Exchange.

Washington, D. C.—An interesting change in the local field is the resigning of George F. Lenehan as manager of the Greater Vitagraph office to assume a similar position in the local Goldwyn office. He came to this city on November 7, 1916, having been with the Vitagraph Company but five weeks, covering the Brooklyn section from the New York office. During his stay here he has made a lot of friends throughout the territory.

His first connection in the motion picture business was with the William L. Sherry Feature Company, of New York City, handling Paramount productions. He started with this company as assistant manager and later became publicity manager. After a service of one year he joined the sales force of Pathe, in New York, and later he was sent to the Cincinnati office, from which he covered Kentucky.

It was from this office that he returned to New York to join the Greater Vitagraph, from whose employ he is now leaving. He expects to assume charge of the Goldwyn exchange the latter part of the year. At the time of this writing his successor in the Vitagraph office had not been made known.

New Film Building Ready This Spring

Mather Building Will Not Be Taken by Government—Fire Marshal Will Suspend New Code Until New Exchange Center Is Ready.

Washington, D. C.—There have been many misstatements regarding the conditions in connection with the new film exchange building in Washington, D. C., according to A. H. Sawyer, of New York, that he has prepared for publication an official statement regarding the new Mather building. This follows the printing in the Washington column of the Moving Picture World of a story based on the difficulties experienced by local exchange managers in finding suitable quarters to which to remove their exchanges in face of the proposed new fire regulations.

"Mr. Mather," declares Mr. Sawyer, "has never had any other idea regarding his building than to build it for the film exchanges. He was held up some in getting same started, owing to delay in the removal of two of his tenants. The old building has been torn down, and another two weeks will see the cement structure well under way."

A striking paragraph of this letter contains the information that "Mr. Nicholson, the fire marshal, assured me that any film exchange managers who showed a disposition to protect themselves either by moving into fireproof quarters that complied with the new regulations or by signing a lease for space in the new Mather building would not be molested by his department."

The statement made to the World correspondent in Washington by Mr. Sawyer is as follows:

Statement of A. H. Sawyer.

The uncertainties regarding the housing of the film exchanges in Washington were removed this week, and the Washington exchanges are now assured of an up-to-date film exchange building.

There have been numerous rumors and newspaper articles stating that the Government intended taking over the new Mather building on G street, near 9th, Washington, D. C., for war offices. This rumor was definitely settled this week at a meeting between some of the prominent exchange managers and A. C. Mather, of Chicago, Ill., builder of the new exchange building, and A. H. Sawyer, representing General Enterprises, Inc., New York, who promoted the building for the exchanges.

The terms of the new building regulations in Washington state that practically every film exchange in the city will have to move out of its present quarters on or before January 1, 1918,—although this order was informally suspended two weeks ago to read "April 1, 1918."

At a conference between the city authorities and Messrs. Mather and Sawyer, arrangements were made whereby the exchanges could remain in their present quarters until the new Mather building was completed, it being proven conclusively to the Fire Marshal that the Mather building would be a model of safety and convenience for the exchanges.

The new Mather building is being built on the site of the old Washington Rifles at 916-918 G street, N. W. The building will be 10 stories high with a terra cotta and tile front and will be a handsome addition to Washington's already large list of beautiful buildings.

There are two separate entrances on G street—one can be used exclusively for the film exchange with elevator service, telegraph offices in the lobby and other conveniences. The other entrance on the west side of the building will be used exclusively for the first two floors, which will be utilized as bowling alleys and billiard rooms. There is a 12-foot passageway on the east side of the building; a 30-foot areaway in the back, and on the west side the church buildings are only 3 stories high, leaving the upper 7 stories of the Mather building with all outside rooms.

The vaults will be placed against the outside walls of the building, in series, each vault holding about 500 reels. Direct outside ventilation will be installed, having an inlet of outside air at the lower part of the vault and large screened openings at the top to allow the egress of air. A large flue is being installed, running from the basement to the roof, which will be used for the moving picture booths for separate projection rooms.

In the basement a large projection theater, capable of seating 300 people, will be installed at one end. At the back of the basement communicating with the freight elevators will be quarters for the express companies.

Additional film vaults will also be provided in the basement, which will be rented to the exchanges at a nominal rental per month. These vaults can be used for storage of films that are but seldom used.

The Mather building is near a traffic and junction point, and is in the very center of the moving picture district. It will cost upwards of $400,000. Several of the exchanges have already signed leases and it is expected that nearly every exchange in the city will take space.

Philadelphia News Letter

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

Stanley Employees' Christmas.

PHILADELPHIA, PA.—The employes of the Stanley theater, who have been in the service of the Stanley Company a year or more, were given a Merry Christmas surprise by Stanley V. Mastbaum, managing director of the company, who presented them each with substantial sums of money in appreciation of their services during the past twelve months. Mr. Mastbaum, feeling that the success attained by the Stanley theater among lovers of photoplay art in this city, has been due to the energy of faithful employes, inaugurated a bonus system of gifts in 1916, whereby some of the attaches received ten per cent. additional salary, some five per cent., in accordance with the business done at the theater and the merit of the work accomplished by each.

Mr. Mastbaum has gone still further in generosity and established a sinking fund whereby all employes are paid full salary during a term of illness and still another fund whereby payment is provided for all medicines, doctors' fees and all incidentals connected with illness and still a third fund to give the employe a vacation necessary for recuperation after an illness.

The distribution of the bonus to the employes was made Saturday, Dec. 22nd, in order that the recipients might have a chance to do some belated Christmas shopping.

S. E. Bleyer Reports Success at Palace Theater.

Ardmore, Pa.—Samuel E. Bleyer, of the Palace theater, visited Philadelphia last week and booked up many shows for his handsome theater.

Mr. Bleyer is operating his house with a considerable degree of success. Only big productions from the Goldwyn, World, Select and other exchanges are presented. The admission charge is 15 cents, which applies to children also. Located on the main line of the suburban towns, he naturally possesses a large clientele of the well-to-do who visit his place in automobiles.

Mr. Bleyer was formerly representative for the Metro, general manager of the Anderson Zeigler Circuit, N. Y., and treasurer for the Shubert Anderson Hippodrome in New York. Mr. Bleyer's ambition leans toward the motion picture amusement field where his future plans will be expected to mature. The Moving Picture World has been his constant companion, and his check for the New Year's subscription has already been forwarded.

O. A. Morgan An Able Executive.

Philadelphia, Pa.—Nothing succeeds like success is the slogan of the one who has earned for himself a position of distinction.

Among those who have had the rare judgment to take advantage of opportunity is no less a personage than our own Oscar A. Morgan. Starting out early in life, Mr. Morgan gained a knowledge of amusements in associating with his father at the Ocean Grove Auditorium, Ocean Grove, N. J. It was here Mr. Morgan acted as advertising and publicity manager. His father went to Newark, N. J., where he took over the management of the Paramount theater, with Oscar A. Morgan acting in the same capacity as previously. Here young Mr. Morgan had an opportunity to display his ability and he took immediate advantage of the same.

Little by little young Mr. Morgan brought about changes, including an increase in admission prices to 15, 25 and 50 cents, using pictures a full week, and many other innovations in conjunction with running Paramount pictures. Young Mr. Morgan by reason of his originality and close application to his duties was soon promoted to the office of manager, succeeding his father, who was placed in charge of the Broadway theater, in New York City. Mr. Morgan worked steadfastly and zealously, taxing his natural resources to the limit.

W. E. Smith, known among film men as the shrewdest and brainiest man in the exhibition of pictures, was highly impressed with Mr. Morgan's ability. After a year at the Paramount theater Mr. Morgan was induced to accept a position as publicity director of the Famous Players exchange, in Philadelphia, of which Mr. Smith was president. In that capacity Mr. Morgan served Paramount creditably, and when Paramount and Artcraft amalgamated in April Mr. Morgan was rewarded by being made sales manager, a position he is fulfilling with the same intelligence.

Wallace Reid at Fairmount Theater. Left to right are Kenneth McCaffey, Wallace Reid, H. M. S. Kendrick, Chas. Henschel and E. W. Sweigert.

Buffalo Film Men Expect Better Times

Business Has Been Discouraging During the Holidays, but Grows Better—Rumor Sees a New Picture and Vaudeville House—Local Notes.

By Joseph McGuire, 157 N. Elmwood St., Buffalo, N. Y.

BUFFALO, N. Y.—Gift-buying received the attention of those who throughout the year find enjoyment at the moving picture theaters and considerably reduced box office receipts here up to a few days ago. Much of the people's show money was spent lately for "smokes for soldiers" and many other presents for the boys in the service, as well as for remembrances for those at home.

Despite the slump at the theaters the exhibitors and exchange men are not sliding into the "crepe-hanging class." They know the craving for good pictures exists as strong as ever. Handicaps there are, but these must be overcome, say the film men. That they are resourceful when success must be attained has often been proven in these critical times. Screen devotees of this city have never complained of not having received full value for their money. However, if even better shows and improved service are needed to help conditions, patrons can depend upon it that these changes will be made.

E. J. Mace Appointed Shipper at General Film.

Buffalo, N. Y.—"We have secured several important prospects on the Paralta releases," said E. J. Hayes, manager of the Buffalo branch of the General Film.

"There is a big demand for the new serial, 'A Daughter of Uncle Sam.' Our regular service is more than holding its own."

E. J. Mace has been appointed head of the General's shiping department in this city. He was formerly with the company for five years.

Clergymen Argue Against a Church's Sunday Shows.

Salamanca, N. Y.—In the Strand theater, Salamanca, N. Y., a minister (Episcopal) conducts a moving picture show with uplifting talks and music every Sunday evening. Clergymen of some of the other churches of the town do not approve of these Sunday exhibitions. They say that the evening services in their churches are largely for young people and that with the counter attraction of the Sunday picture shows their ends are being defeated. The opponents have laid this matter before the Common Council of the town, and with their own protests go a petition signed by 270 of the members of their congregations. The present Council has not acted in the case and will probaby pass the buck to the new council of 1918.

Harry Rose Gets Xmas Present.

Tonawanda, N. Y.—Harry Rose, maanger of the Flash theater, Tonawanda, is passthe cigars. Christmas is one reason. The birth of a bright baby boy at the Rose home is another.

J. F. Strasser Talks of Business.

Buffalo, N. Y.—"The war tax has hurt our business," said J. F. Strasser, who with his father, G. Strasser, and brother, Henry Strasser, conduct the Emblem moving picture theater at Jefferson and Ferry streets. "How long this condition will continue remains to be seen. We have, for instance, one woman patron who before the tax went into effect used to come with her mother and children to the Emblem five to seven times a week. She was good for sixty cents every time she visited the box office. Now that the war tax has been added she has to pay a total of sixty-eight cents. On account of this additional expense she and her party come only on Sunday and once or twice during the week. Our war tax in November amounted to $182.89. We have a neighborhood house and hold about the same patronage throughout the year. During the first week of the war tax our business held up, but during the next week it fell down and, of course, took a further slump during Christmas time. Our fall business was great."

"We have done our bit in conserving coal," continued Mr. Strasser. "From last spring up to Dec. 1 we burned wood in the furnace of our theater. We received a great quantity of cratings from a furniture store next door and this wood, when handled properly in the furnace, made a satisfactory heat. We are burning coal now and have enough to last until Feb. 15."

Buffalo World Film Notes.

Buffalo, N. Y.—Interest in the World Film's contest for operators who return the company's films in the best condition is increasing steadily. The last prize-winner in the contest in this territory was L. Pierce, of the Star theater, Rome, N. Y.

John Childs and G. T. Landis, World salesmen in Buffalo, have joined the colors.

W. W. Swigert, assistant auditor of the company, has installed a new bookkeeping system in the Buffalo office.

J. E. Kimberley, manager, is visiting the exhibitors along the main line of the New York Central.

Meeting Exhibitors with Accurate Datings

Dayton Exhibitors Say That Late Arrival of Shows from Cincinnati Exchanges Is Cause of Their Worrying—Think Improvement Possible.

By P. J. G., Dayton Correspondent of Moving Picture World.

DAYTON, O.—Many Dayton managers complain that booking clerks in some of the exchanges at Cincinnati do not watch the dates as close as they should, and in this way do not get shipments here in time. This may seem to be a small item, but it is just the reverse, for the writer has seen a picture advertised for a week and when the film did not arrive there was quite a disappointment.

One Dayton manager stated that if more attention was paid in the exchanges to dates for bookings of film quite a burden would be lifted from his shoulders. We will say for example a film is rented in a small town in Kentucky for one day and the next day it is booked for Dayton. Nine times out of ten the dates are too close and the clerks who handle this take a chance on whether or not the picture will leave Kentucky in time for exhibition at Dayton. The film must return to Cincinnati for inspection and so many shows arrive late. One of the Dayton managers remarked that if in place of advertising SERVICE the various film companies would spend this money on their exchanges to IMPROVE service the money would be better spent. Of this fault not all of the exchanges are guilty, and for this reason we will not condemn the entire trade, but the writer thinks that service could be improved in quite a few of the Cincinnati exchanges.

Films Are Better Than Most Plays.

Dayton, O.—Dayton witnessed two legitimate productions last week which the writer knows would be or have been appreciated more in pictures. The first reason was the two dollar scale and the other that the legitimate stage, no matter what is spent, can not equal the movies for scenic effects. The first production heralded far and wide was "The Garden of Allah." The play pleased, but the film by the same name made more of an impression. In the picture there was more chance for scenic effect, and the sandstorm as carried out in the film was more effective by far. "The Garden of Allah" here in pictures played to more people than did the legitimate production, and was appreciated more by the public.

For the second and grander legitimate production was General Wallace's great play "Ben Hur," which after a revival last season is on the road, and which Dayton was privileged to see for three days last week. The chariot race was done up with two horses, the announcement being made that the stage would hold no more. Daytonians expected to see a real race and did not become enthused over this feature. In short, although a thousand instances might be mentioned, we will say that pictures will always lead the legitimate melodrama production.

Harry Shaw Still with Mutual.

Dayton, O.—A mistake was printed in several of the trade papers last week in the form of an announcement that Harry Shaw, who has been with Mutual working from Cincinnati, was to leave that company and go with the Standard Film Company. One of the Ohio trade journals carried a long article with this information. The writer received a wire to the same effect, but ten minutes later met Harry Shaw at the Orpheum, in Dayton, where he denied the fact that he was to leave the Mutual. In discussing the subject Mr. Shaw said: "Yes, I read the news in almost all of the papers that I was to leave the Mutual, but it is not true. I have been with the Mutual longer than any other film salesman that I know of has stayed with any one concern, and I do not believe in changing. If an exhibitor sees that you are reliable and mean business he will stick with you through thick and thin." These few remarks were straight to the point, and if all salesmen were of this caliber the writer would not hear so many ill words for the different film exchanges.

One Dayton House Stays Closed.

Dayton, O.—Although the coal situation is not any better, Dayton is through the worst of the cold spell, as was in evidence for the last two weeks, and local managers are glad of the fact. Many of the houses were very cold in the worst of the weather, which hurt business. Theaters are having a hard time to get coal, as the shortage is still in effect, but with warmer weather things are again taking on a normal appearance. One of the neighborhood houses is closed and it looks as though a few more are doomed. The closing on Monday night as suggested by several of the suburban managers has not taken effect, with everyone having a slim Monday.

Gossipy Bits from Dayton.

All outside lights are turned off in Dayton two days of the week in line with the suggestion of the Government to save fuel. This action does not work a hardship on any of the houses and they are glad to help in any way possible.

Harry Burrowes presided a few days last week at the Ideal, in Dayton, in place of John Seifert, who was called away by the death of relatives.

Word reaches the writer's ears that our old friend George Wilson has been appointed manager of the Standard Film exchange at Cincinnati. We hope the new position will not keep George from visiting Dayton in the near future, for he is a jolly good fellow and very popular here.

The decorations at the Dayton Strand for the holidays were correct in every detail, and all the work of Clay Brehm, assisted by Jack Campbell. Jack is an old hand at the game and the writer knows him to be perfect in his line. He is now electrician at the Strand.

"Jack and the Beanstalk" proved a good holiday attraction at the Apollo, in Dayton, and good business was in evidence. The special Fox productions are making quite a hit with Daytonians and T. Chifos is doing well to bank on them.

The Strand had for the Christmas week Douglas Fairbanks in "Reaching for the Moon." Business was not as good the first part of the week as the week before, for everyone was too busy getting ready for Christmas. Business was fine the last part of the week.

Jack Needham informs me that Pathe is doing a good business in Dayton at the present. Glad to hear it Jack, for when one company does good generally all the others do. Jack was seen at the Orpheum telling about a time he was announced as Essanay's crack camera man on a visit to Chillicothe, O., the scene of a large Government cantonment camp.

Will Aid with Thrift Stamps.

Dayton, O.—According to advices received this week Dayton theater managers will respond to the call of the Government in the sale of Thrift Stamps. When consulted on the subject A. L. Kinsler stated no definite action had been taken on the matter, but he hoped to settle it within the next few days. Clay Brehm, at the Strand, stated that he would help in every way possible, as did Theodore Chifos, at the Apollo.

George Wilson Gets Merited Promotion.

Dayton, O.—George Wilson, spoken of before in these columns as assistant manager of the Standard, has been made manager of this exchange at Cincinnati. We are surely glad to hear it and if the writer remembers, the last all-night session held with George Wilson was also attended by Harry Shaw of the Mutual. On that evening Bert Fiala, John Lyons, the writer, as well as these two salesmen made up the party.

At this time George was boosting for the Standard exchange and nothing too good could be said about it. On the other hand Harry Shaw was explaining the advantages of the Mutual program to us. Every time Shaw would tell of a new contract George Wilson would have two new ones and the competition was exciting. Now we are informed that Harry Shaw has quit Mutual and is with the Standard exchange under Wilson. I think this combination should literally clean up this territory.

Maritime Province News

By Alice Fairweather, St. John Standard, St. John, N. B.

Will Start Film Association.

ST. JOHN, N. B.—A meeting of the exchange managers was held during Christmas week with a view to forming an association among the local film men to better service. Another meeting will be held this week, at which further plans will be made. Nearly all these exchanges in St. John were represented at the first gathering.

Halifax Relief from Imperial Is $1,700.

St. John, N. B.—The result of the most generous gift of A. Paul Keith and E. F. Albee, there was received at the Imperial theater in St. John the sum of $2,272.47. The expenses were slightly in excess of the receipts. It was hoped that the attendance would be larger, but the drastic weather conditions, three days of zero with a blizzard and a rainstorm, as well as the pre-holiday sewing and work for the Halifax sufferers interfered.

The Famous Players, Greater Vitagraph and Regal Film companies donated the pictures used and most of the newspapers gave the advertising for that week, so the Imperial's contribution came to nearly $1,700. This splendid sum may be sent direct to Halifax or may be added to the St. John contribution.

New House in Bridgewater Ready.

Bridgewater, N. S.—One of the finest theaters in Nova Scotia, and certainly the best and most modern on the South Shore is the new Empire being built by Messrs. Cragg & Fraser. It is large, airy, handsomely decorated and its lighting and heating apparatus is about perfect. Care has been taken to get ample ventilation and every comfort for patrons. The theater is equipped with a fireproof projecting booth with automatic sprinkler It also has an ample stage for dramatic performances, together with dressing rooms and scenery and will be able to take care of any road show. The seating arrangement is perfect and the chairs models of comfort and ease. The heating is by a Hecla furnace, and the atmosphere will be disturbed in summer by six electric fans. The theater was to be opened about the middle of December, and Bridgewater, N. S., will enjoy a modern playhouse, and the proprietors, Gregg & Fraser, will receive due credit for it.

H. A. Reddy Heads Independent Exchange.

St. John, N. B.—S. Starfield, of the Independent Theatre and Film Supply Co., Ltd., left this week for the Winnipeg office of that company, having been appoint-

ed manager in that city. Winnipeg is Mr. Starfield's home, so he is naturally pleased at the move while sorry to leave St. John, where he has made many friends. He will spend a few days in Montreal before proceeding West. At the local exchange H. A. Reddy has been appointed sales manager with Miss Selig as office manager.

Gossipy Jottings in St. John.

St. John, N. B.—Ihe Imperial theater last week entertained as guests a party of Newfoundland soldiers who were in the city. Manager Golding addressed them from the stage and asked the Mayor of the city who was present to welcome them. After the Mayor had spoken, the officer in command thanked the management of the theater and the citizens present for their kindly reception. Patriotic airs by the Imperial orchestra added to the occasion.

This week an extra fine program was given at the Imperial. The bill included the first showing of the Pathe pictures of the Halifax disaster, which were taken under military escort. Madam Petrova in "Exile," a Drew comedy and a Pathe weekly, with two musical acts for vaudeville—a singer and a violin and piano act.

The Lyric theater is continuing its special productions for this week.

Amherst, N. S.—Though the people of Amherst on Dec. 17 took the greatest possible interest in the Dominion election, yet the production of "Redemption" at the Empress theater on that day drew capacity houses. G. F. Spencer has booked it for his entire circuit.

Glace Bay, C. B.—John Connors, of the Casino theater, Glace Bay, was the first exhibitor in this territory to book the Paralta plays from J. Kauffman of the Globe Film.

Mrs. I. Sourkes and little son are in St. John spending the holiday season with I. Sourkes of the Regal Film Company.

M. R. Lubin, of the Toronto head office of the Globe Films, has been sent here to the St. John exchange for some months.

"God's Man" was the attraction with "Beware of Strangers" for the last three days.

Passing the Unique theater I saw a large crowd waiting outside, and by the billboards realized that the Chaplin picture, "The Pest," was the cause.

MID-CANADIAN NOTES.

Canadian Theater Notes and Changes.

Ottawa, Ont.—Announcement has been made here that the Family theater, Ottawa, has changed hands and will shortly become part of a chain of moving picture theaters of importance extending from Toronto to Montreal. It is understood that these theaters include the Regent of Toronto and the St. Denis of Montreal.

Montreal, Que.—George Duclos has been appointed liquidator of the Holman theater, limited, which recently passed into the hands of receivers. The Holman theater, Montreal, has been continued in operation with a policy of first-run pictures only at 10c and 15c prices and changes in program on Sundays and Wednesdays.

Montreal, Que.—The Liberty theater, 1240 Ontario Street East, Montreal, has been re-opened as the Allies theater under the management of Mr. Bastine.

Montreal, Que.—The Globe theater, Montreal, has been registered under the Provincial laws of Quebec.

Toronto, Ont.—Follow this closely: The various leading attractions in Toronto for Christmas week included "Oh Boy!", "Joan the Woman," "Nearly Married," "Twin Beds" and "The Birth of a Nation."

Toronto, Ont.—For the first run of the first episode of "Vengeance and the Woman," at the Globe theater, Toronto, on December 20 to 22, Manager Harry Pomeroy issued advertising cards of post card size which were good for five cents when presented at the box office of the theater for any matinee during the three days.

Homage Paid to Montreal's New Princess

Theater with Seats for 2,500 Opens on December 22—Will Feature Pictures and Vaudeville—Eugene La Pierre Is Manager—Decorations.

By W. M. Gladish, 1263 Gerrard St., East, Toronto, Can.

MONTREAL, QUE.—Several Toronto officers of the Canadian United Theaters, Limited, came down to Montreal on Saturday, December 22, for the opening of the new Princess theater there on that date. This is another fine, big theater for Montreal. It has a seating capacity for 2,500 and embodies many new ideas in construction. One of the outstanding features of the equipment is an escalator which carries patrons from the main entrance to the upper balcony. There are also two sets of box office windows in the outer lobby, one intended for the sale of admission tickets and the second for the sale of war tax tickets.

The theater also has a public telephone exchange with branch lines to practically all parts of the house. The policy of the Princess is to present vaudeville and pictures at prices ranging up to $1 for evening performances and 25c top price for matinees.

The Princess is a new theater from the stage to the front entrance, the auditorium being constructed of concrete and other fire-proof materials. The greater portion of the interior decorations is in panel effect in subdued tones of brown and bronze with brown carpets. Above the proscenium arch is a fine art panel by Mr. Challener.

The Toronto directors of the company are A. E. Dyment and John Pringle. The Montreal director is D. W. Ogilvie, while the general manager of the company, which controls four theaters in Montreal including the Princess, Orpheum, Francais and Gayety, is Clark Brown.

The manager of the new theater is Eugene La Pierre, formerly associated with the Orpheum, and the treasurer is "Bud" Brady, formerly with the Francais. Albert Bray has been appointed director of the orchestra which consists of fifteen musicians. Many distinguished persons were present with parties at the opening performance while the special performance on Sunday, December 23, was held under the direct patronage of Their Royal Highnesses, the Duke and Duchess of Devonshire, Vice-Regents of Canada.

The feature at the special Sunday performance was an eight-reel photoplay, "For Liberty," which had been taken in England under the direction of the British Government. It is called a "dramatic romance of our own times." This was its first presentation in the Dominion.

Roy O'Connor Joins Specialty Sales Staff.

Toronto, Ont.—Roy O'Connor, formerly manager of the Iola theater, Toronto, has become a member of the sales staff of the Toronto office of the Specialty Film Import, Limited, Pathe distributors.

Amusement Tax in Ontario $600,000 Last Year.

Toronto, Ont.—Hon. T. W. McGarry, provincial treasurer for Ontario, has announced that the revenue derived by the Province from the Amusement Tax during the twelve months of 1917 has amounted to $600,000, or an average of $50,000 per month. Approximately one half of the revenue from the Amusement Tax is derived from Toronto theater patrons who support some seventy-five different theaters. In only three of the local houses are pictures not shown regularly, but in one of these three special features are presented as road shows at frequent intervals.

It has been intimated that several important changes will be made in the Amusement Tax Act when the Provincial Legislature gets down to its 1918 session next February. It has been mentioned that the Government may abolish the use of war tax tickets as this method has proved rather costly and cumbersome. Millions of these tickets have to be printed and, in addition, it has been found inconvenient by the exhibitors to keep themselves supplied with the rolls of Government coupons. It is considered unlikely, however, that the Government will change the schedule of tolls which now stands as follows: One cent tax for 10c or 15c admission tickets; two cents tax for 25c to 50c admission tickets; three cents tax for 75c seats and five cents for dollar seats.

Manager Wootton Finds Demand for Specialty.

Toronto, Ont.—A. W. Wootton, a widely known Canadian theatrical man who was appointed special representative of the Vitagraph for the Canadian Middle West a short time ago, has written to the Toronto correspondent of Moving Picture World to tell of conditions in that territory. Mr. Wootton had just completed his third lengthy trip out of the Winnipeg office of the company and the business which he secured surprised even himself. One feature of the situation is the demand from exhibitors of the territory for all the big specials that they can secure and for which they are willing to pay good money. Wootton wonders whether this fact is not more or less unhealthy for the business in general. The West, as far as the Rocky Mountains, is in prosperous shape. Farmers were able to do a great deal of fall ploughing on account of a late winter and this is taken to mean that crops will probably be large again next year. Come again, Wootton.

Orpheum Shows Feature Film.

Montreal, Que.—"20,000 Leagues Under the Sea," controlled in Canada by Superfeatures, Limited, Toronto, opened in Canada at the Orpheum theater, Montreal, on Saturday, December 22nd, for a run of eight days. Previous to this date the Orpheum had been conducted solely as a vaudeville theater. Superfeatures will present this feature in Massey Hall for its first run in Toronto during the week of January 26.

Frederick Thompson Visits Native City.

Montreal, Que.—The Christmas holidays brought back a native son to Montreal in the person of Frederick Thompson, who has been a director in the moving picture producing field for a number of years. Mr. Thompson is now associated with Pathe in directing productions in which Bessie Love is being starred. He has also "handled" a number of other distinguished film stars.

Talbotoscope Theater Opens in Hull.

Hull, Quebec, has now a theater—"The Talbotoscope," formerly Odeon. For the last ten years this house was not popular. Today Geo. C. Talbot is winning out with high class entertainments. His theater is one of the finest in the city, all modern improvements, fire proof and the largest seating capacity. Famous, Paramount, Artcraft, and Metro programs are run.

Mr. Talbot tells us that he is running these pictures the same week as Ottawa and that he is getting the people of Hull out of the habit of crossing to Ottawa.

Two New Producing Companies.

Toronto, Ont.—Commercial Films, Limited, has been organized in Toronto, with headquarters at 702 King Street West, for the purpose of producing scenic, educational and local moving pictures. The company has also been dealing with news subjects for weeklies and is making novelty advertising trailers to order.

In Montreal, Quebec, the "B. and S. Studio" has been organized and registered according to the laws of the Province for the purpose of producing moving picture cartoon releases.

Nashville Theaters Run Sunday Shows

Four Leading Motion Picture Houses Open in Spite of Protests of Church People and Collect Over $420 for Empty Stocking Fund.

By J. L. Ray, Nashville Banner, Nashville, Tenn.

NASHVILLE, TENN.—Moving picture shows ran in Nashville on the Sunday preceding Christmas for the first time in many months. Four of the leading uptown houses, the Fifth Avenue, Knickerbocker, Strand and Crystal theaters, opened their doors at 2 o'clock in the afternoon, and gave two performances between that hour and the time for church services. The performances were given for the benefit of the empty stocking fund in Nashville, and all the proceeds were donated for that purpose. No tickets were sold, all money being collected as a result of voluntary donation.

In spite of the expected and customary howl from the professional agitators and ultra-conservatists, the theaters ran to overflowing houses. Their pleas for closing the houses fell upon deaf ears, in the face of the splendid spirit which prompted the movement. A total of $420.91 was realized from the voluntary contributions: an even $200 from the Fifth Avenue, $104.81 from the Strand and $116.10 from the Knickerbocker and Crystal combined. Not a cent was deducted by the theater men, all lights, film rental and other expenses being donated by the management. All employees of the various houses gave their services free.

Notwithstanding the fact that it was strictly a charitable procedure, the agitators and alarmists came out in full force, and appealed to the chief of police to stop the shows. The chief was forced to order the managers not to sell tickets and placed uniformed men in front of the box offices to see that the order was obeyed. These men were not called upon to exercise any of the powers with which they were vested, by reason of the fact that no tickets were sold.

Shows People Want Them.

Nashville theater-goers, and in fact the citizenship of Nashville as a whole, seemed to enjoy the Sunday pictures, aside from the fact that they were helping a good cause. While the theater managers had it expressly understood that they did not open their houses as a follow-up plan toward regular Sunday opening, at the same time it was plainly evident that everyone was pleased with the pictures presented. In a town as conservative as Nashville, Tenn., Sunday pictures, run so as not to interfere with church hours, will not hurt anybody or anything.

Harry Sudekum Now a Captain.

Nashville, Tenn.—Harry Sudekum, prominent Nashville moving picture and vaudeville magnate, has joined the national guard, of Tennessee, and has been commissioned in the quartermaster's corps, with the rank of captain. The Fourth Tennessee, a new military regiment organized with a view of providing the state with a guard organization, has just been completed, and Mr. Sudekum's friends are congratulating him upon his splendid appointment.

Dresden House Changes Hands.

Dresden, Tenn.—The Kozy, moving picture house, has been sold by its owner, W. A. McCuan, to Clerk W. J. Jeter and Deputy Sheriff Bonnie Bullock. The new managers took charge at once and are now operating the theater. L. W. McCuan has been managing the house for the past two years, but joined the aviation service three weeks ago. The elder McCuan is engaged in other business in this town and felt his inability to operate the theater with his present connections.

News Briefs of Interest.

Nashville, Tenn.—The Strand suffered considerable inconvenience during the recent cold snap through damage to the ceiling and plastering. Water pipes in the upper floors froze during the cold weather, and the faucets were left open. When the water again began to run the faucets were on, and as a result the water flooded the auditorium of the theater below.

Cleveland News Letter

By M. A. Malaney, 218 Columbia Bldg., Cleveland.

"Tax Paid" Stamped on Used Tickets.

CLEVELAND, OHIO.—Exhibitors of Clevand are now using a rubber stamp with the words "Tax Paid" on all tickets for admission, complying with the latest ruling of the revenue department. This ruling also stipulates that every theater shall keep in its box-office a properly filled out blank showing the daily record of the number and kind of tickets sold and the amount of tax collected.

War Savings Committee Organizes Film Division.

Columbus, Ohio.—The Ohio War Savings Committee, in charge of the distribution of war savings stamps in this state, has organized and appointed a moving picture division.

J. A. Maddox, manager of the Majestic theater, Columbus, is the chairman, while the secretary is W. J. Dusenbury, owner of the Grand and other houses.

They have started their work by sending to many theaters a certificate appointing the owners of the theaters as members of the committee. A letter also has been sent asking the theater managers to do the following:

Use all films pertaining to the subject issued in the news weeklies and all films sent to the theaters independently of the weeklies from exchanges or the Government. Use all slides sent to the theaters referring to the stamps. Allow the "four-minute men" to speak in the theaters. Explain to anyone inquiring the full details of the stamps so that Uncle Sam shall not lose a single sale.

C. A. Thompson Heads Cleveland World Film.

Cleveland, O.—C. A. Thompson of New York has arrived in Cleveland to be branch manager of the World Film exchange. He succeeds E. A. Eschmann, who is transferred to another important position. This also means that Mr. Eschmann will find himself compelled to resign as president of the Associated Film Exchange Managers of the Chamber of Commerce, and a successor will be named within a few weeks.

Watch Out for Frozen Films! They Break.

Columbus, Ohio.—One of the most novel and yet important warnings yet sent out by a film man, is that by R. D. Hanish of the Rex Film Renovator company of Columbus. Mr. Hanish warns all exchanges and exhibitors that film in transit in cold weather is in great danger of freezing, and that it would be wise for them to let the reels lie in a warm room after coming from the express companies before running them or inspecting them, as frozen films are brittle and crack easily.

Lightless Nights Hamper Cincinnati Shows

Many Shows Change on Sunday and Thursday Nights and Signs Are Needed—Exhibitors Try to Get Modification of the Order but Fail.

By Kenneth C. Crain, 307 First National Bank, Cincinnati.

CINCINNATI, O.—"Lightless Nights" were added to the other "less" things caused by the war, as far as theaters and others using electric signs and illumination, when the fuel administration and its local brances issued orders that all unnecessary lighting must cease on Thursday and Sunday nights. This order followed the tentative and experimental order of a few weeks ago, in which certain limits were placed to the use of electric signs. Noncompliance with the original order was complained of in some instances, although practically all of the theaters scrupulously observed it; and, moreover, the actual coal famine which has since developed made the utmost economy in the use of fuel and its products necessary. It was accordingly decided to order all signs and other unnecessary lights shut off in the city on the nights named, and the business district presented the unique appearance of being unlighted except for the street lamps, for the first time in many years, in the early part of the evening.

The theaters endeavored, without success, to secure some modification of the order so as to permit them to use electric signs indicating their attractions on Sunday evening, at least, but the fuel authorities stated that they could make no exceptions, and the exhibitors and managers accordingly complied, with what cheerfulness they could muster. It was pointed out that the houses which run two moving-picture programs a week change on Thursdays and Sundays, making it peculiarly inconvenient to eliminate signs on those evenings, aside from the effect of little or no advertising illumination on the best night of the week, Sunday. In fact, on the first Sunday the order was in effect several of the smaller houses started out by virtually ignoring it, but they were soon brought into line, and the two lightless nights, now universal throughout the country, will doubtless be strictly observed by Cincinnati houses as long as the order remains in effect. Comparatively little effect on attendance has resulted, according to leading exhibitors.

All Ohio Theaters Will Aid Four-Minute Men.

Cincinnati, O.—Practically all of the hundred moving-picture and other theaters in Cincinnati and its vicinity, and the 1,200 houses throughout Ohio, will participate in the aid extended by the "four-minute" men working to educate the public on the use of the war saving certificates and stamps now being offered to the people by the Government. The direct access to so large a part of the public as can be found in the theaters proved to be highly useful in former campaigns, notably on behalf of the Red Cross and other movements in aid of the war, and the theaters have again enlisted in the aid of Uncle Sam in his newest form of investment certificates. Films are also to be provided by the Government hammering home the moral, it is understood, making a strong appeal to the people to be thrifty for their own sakes as well as to help win the war.

Stanley W. Hand Elected Chairman.

Cincinnati, O.—At the last meeting of the Associated Film Exchanges of the Cincinnati Chamber of Commerce, Stanley W. Hand, manager of the local office of the World Film, was elected chairman of the Board of Control.

Mr. Hand has been associated with the World Film for the last three years in New York and Boston, and was only recently transferred to the managership of the Cincinnati office. He has, however, been very active in striving for closer co-operation among the film exchange managers of Cincinnati, resulting with his being unanimously elected chairman of that body.

What the Film Men Are Doing.

Minneapolis, Minn.—Lee A. Horn spent Christmas with a certain young lady friend and her family at Ida Grove, Iowa.

Johnnie Bachman of the Jewel exchange spent Christmas with relatives in Philadelphia.

"Emmy" Maxwell of the Universal exchange spent Christmas at Weeghman's lunch in Chicago.

Chawlie Branham, manager of the Strand, spent Christmas with relatives at Litchfield, Minn.

Steve O'Brien of the General ate Christmas turkey at Beach, N. D.

Daddy Hoyt of the Select exchange spent Christmas with relatives at Gladstone, Mich.

Petrova's First National Exhibitors' Circuit feature, "Daughter of Destiny," was given a private showing at the New Garden theater Christmas morning.

Manager Conhaim of the Supreme exchange has announced that "Civilization" is now ready for booking on a flat rental basis.

Manager Mick of the New Palace theater, St. Paul, will begin showing "The Hidden Hand" and "The Mystery Ship" serials the first of the year.

Manager Rees of the St. Paul Hippodrome theater states that he will display "Vengeance and the Woman" following the completion of "The Fighting Trail" serial at his theater.

Manager Theodore L. Hays, of the New Garrick, St. Paul, has booked "A Daughter of the Gods" for New Year week and "The Whip" for the following week's showing. Mr. Hays has just completed a three-week run of "France in Arms" running two reels of the famous Pathe film a week.

Manager Branham, of the Strand, Minneapolis, has booked Eva Tanguay's Select offering, "The Wild Girl," for showing the first half of New Year's week. "Thais" and "I Believe" will follow at the Strand

Harry Rathner, manager of the Select exchange, returned to his office after a week's traveling through South Dakota visiting exhibitors and lining up new accounts.

Manager Conhaim of the Supreme exchange has returned from a short business visit to Milwaukee where his "The Italian Battlefront" is playing at the White House theater.

Hitchcock & Upham have bought the rights to show "The Italian Battlefront" in St. Paul and Minneapolis.

Manager Judell of the First National exchange has announced that Herbert Brenon's "Empty Pockets" will be ready for showing to exhibitors shortly.

Look for Better Business in Indiana

Holiday Slump and Extra Cold Wave Have Done Much Damage but Better Conditions Are Expected with the Opening of the New Year.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Business at the majority of the downtown motion picture theaters in Indianapolis has shown a decided slump during the last three or four weeks, but the indications are, the exhibitors say, that the drop is only temporary and that conditions will be normal again after the first of the year.

To begin with, the extreme cold wave which hit Indiana about December 15 and remained in Indianapolis for four or five days caused a big falling off in attendance. The records at the local weather bureau show that the 8-below weather which prevailed at that time was the coldest it had been in Indianapolis for the last forty years. The cold was accompanied by a heavy snow which made walking very disagreeable and consequently most everyone put off going to the theaters until the mercury started on its upward climb.

The early shopping movement is also reported to have caused a big decrease in attendance records at the downtown shows. The women, according to one exhibitor, have been spending their time visiting the department stores in the afternoon instead of taking in the motion picture shows and when night comes are too tired to go back down town to attend them. This they say is only a natural condition at this time of the year.

Several of the downtown theaters are arranging for special programs for holiday week and are expecting business to pick up again with amazing rapidity. It is the first real slump any of the downtown exhibitors in this city have suffered for some time, and, naturally, caused considerable pessimism at first, but the majority of them have become reconciled to the fact that the bad weather and early shopping has been responsible for it.

Hilkene Measure Quashed.

Indianapolis, Ind.—Members of the Indianapolis city council, at their last regular meeting, voted to have the ordinance governing the storage, handling and manufacture of motion picture films, which has been in the hands of the city welfare committee since last May, stricken from the files.

The measure, which was prepared by Jacob H. Hilkene, commissioner of public buildings, was introduced in the council shortly after the Colfax fire here on April 19.

Councilman Miller, who moved that the ordinance be stricken from the files, said that efforts to get the exhibitors and film exchange men and the welfare committee together had failed and he thought it best to clear the record so that the new council could make a fresh start when it takes office the first week in January.

Several parts of the old ordinance were too stringent, the motion picture men say, and they were unable to agree with the council committee in regard to the proposed changes. The motion picture men told the members of the council committee that they would be only too glad to conform with any reasonable regulations if they thought it would do anything to eliminate such tragedies as the Colfax fire but that there were certain parts of the ordinance that they would not stand for.

Theater Changes Across Indiana.

Indianapolis, Ind.—Quite a few changes in ownership and management among the motion picture theaters throughout the state have occurred recently, and the indications are that several other changes will occur about the first of the year.

Portland, Ind.—R. Hines of Portland, Ind., has been apponted manager of the Princess theater there to succeed A. E. Wilson, who resigned recently to accept another position.

Syracuse, Ind.—J. E. Morris, a newspaper man at Syracuse, has bought the moving picture theater there from Eugene Holloway, who is preparing to move to another town. Mr. Morris will assume active control of the theater about the first of the year.

Dunkirk, Ind.—William A. Pfisterer, of Dunkirk, has been appointed manager of the Majestic theater there, which was recently purchased by the Community Educational Amusement Corporation from William J. Lloyd. Mr. Pfisterer is one of the directors in the corporation.

South Whitley, Ind.—O. O. Wilson, proprietor of the Star theater at South Whitley, has accepted a position with a film concern in Chicago. Mrs. Wilson is now managing the Star.

Lynn, Ind.—Dick Fowler, proprietor of a theater at Lynn, Ind., closed his theater a few weeks ago and announced that he would not re-open it until after the first of the year. Cold weather, fuel and gas shortage and the high cost of operating expenses were given as the reasons for closing.

Morocco, Ind.—Allen Robertson, of Morrocco, Ind., who owns the Princess theater at Rensselaer and another house at Lowell, Ind., has closed the former theater for an indefinite period.

Linton, Ind.—J. W. Barrett, proprietor of the Linton Opera House, which he converted into a motion picture theater some time ago, has announced that the theater will be closed until some time after the first of the year. The state fire marshal ordered Mr. Robertson to build new fire doors and fire escapes and the expense of these, it is said, would be too great at this time.

Elwood, Ind.—John G. Lewis, proprietor of the Princess theater at Elwood, who was elected mayor of Elwood at the last election, is endeavoring to dispose of the Princess before he goes into office, January 8. In case he does not he will have some one manage the theater for him for the next four years.

North Manchester, Ind.—W. H. Shirk, proprietor of a moving picture theater at North Manchester, died recently, and the theater is now being run by members of the family.

Fire in Booth of Alhambra, Elwood.

Elwood, Ind.—A fire which almost resulted in a panic, occurred at the Alhambra theater, on West Main street, Tuesday, Dec. 18, when a reel of film caught fire and Otto Clair, the operator, succeeded in escaping from the booth, but he was almost overcome by the fumes.

Minneapolis Film Notes Christmas Week

Gifts and Good Christmas Audiences Bring a Little Cheer to Exhibitors—Fire Marshals Hand Out Fines to Three Exchanges.

By John L. Johnston, 719 Hennepin Avenue, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Following two days of typical spring weather with thaws, bright sun and rain, Christmas eve brought with it 15 below zero weather and chilly northerly winds, and incidentally cut down the Yuletide business at local theaters to a good degree. People on downtown streets Christmas day and after nine o'clock on Christmas eve were as scarce as hen's teeth, and it looked for a time as if the show shops were just keeping open for form's sake. However, Christmas night brought good crowds of people to the theaters and the exhibitors felt somewhat better.

Christmas was marked by the exchange of many presents between exhibitors and exchangemen, and as one exhibitor put it, "For once I got something from the exchange—for nothing." Local exchangemen were lavish in giving their employes presents, and exhibitors were presented with boxes of cigars, candy and greetings with rare generosity. Several exhibitors gave printed greetings to all their patrons, while others wished the formal "Merry Christmas and Happy New Year" on their screens.

Clean Up or Pay Up Order on Christmas Eve.

Minneapolis, Minn.—Local fire marshals gave three exchanges here Christmas presents they did not particularly cherish but will long remember last week, when the Pathe, Mutual and Triangle exchanges were fined $100 each for non-compliance with fire prevention ordinances. The Vitagraph exchange was "called" for not complying with ordinances, but by "making good" over night escaped a fine. Several other exchanges were given 24 hours to "clean up" or "pay up."

Many Theaters Near New Orleans Closing

Business Generally Is Most Prosperous, but War Conditions Have Hit Exhibitors and They Are Closing to Save Money—Footage Tax in New Orleans.

By N. E. Thatcher, 3501 Canal Street, New Orleans, La.

NEW ORLEANS, LA.—There is no denying the fact that the war taxes and the draft that enlistments have been making on the South has had a very disastrous effect upon the motion picture theaters all over the South. Besides the young men taken in the army, the building of the cantonments and their demands for labor call for hundreds of other men from the farms and villages. The most of these men have been the most dependable and liberal patrons of the motion picture theaters, and to have this source of revenue suddenly and permanently cut off has caused many exhibitors to give up the struggle and close their houses. Then came the demand for the payment of 15 cents a day per reel for war excise tax, and that helped to decide other exhibitors who were debating the question of going out of business.

Within the past three months about 50 per cent. of the suburban shows in New Orleans have closed, and in the same time the percentage of closed houses in the New Orleans film territory has been abnormally large. These theaters have not been closed because of a lack of money in the South, for the country is exceptionally prosperous, but the exhibitors have abandoned the enterprises because of a decrease in the numbers of potential patrons and with the fear that additional taxation will be the portion of the exhibitors, the number of those closed houses bids fair to be greatly increased. It is not because of any desire to dodge the obligations that every enterprise owes to the Government at this time, but it is the acceptance of a deplorable condition that appears to have no other solution.

An Interesting War Tax Situation.

New Orleans exhibitors are still worrying about the payment of the 15-cent-a-reel "war excise tax," and it appears that they can reach no definite conclusion in regard to the matter. Meetings of exhibitors have been of almost daily occurrence and some of these meetings have taken on an exceedingly interesting aspect. The suburban exhibitors have to a man refused to pay the tax and cancellations are now becomimg effective.

A strange situation presents itself here. The Josiah Pearce and Sons syndicate are absorbing the admission tax of 10 per cent. at their Canal street houses, and these theaters are in direct competition with some of the enterprises of the Saenger Amusement Company. There is no record that the Pearce interests have refused to pay the "war excise tax" either. The Saenger Amusement Company, through some of its representatives, are indirectly interested in several suburban theaters. Therefore, they are confronted with the alternative of allowing an advantage to the Pearce interests if they refuse to pay the "war tax" in the Canal street theaters and they are not disposed to desert their fellow exhibitors in the suburban field. By a special arrangement, permission has been given by the exhibitors as a body to allow an adjustment of the affair. Meanwhile, the exchange managers report that managers of the country theaters in the New Orleans film territory are paying the 15 cents a day assessment under various degrees of objection.

James C. Briant, New Orleans Metro Manager.

New Orleans, La.—James C. Briant, formerly connected with the local Metro film exchange and later with the New Orleans Item as motion picture editor and the First National Exhibitors' Circuit as booking clerk, has been appointed manager of the New Orleans Metro exchange, and he has already assumed his duties. "Jimmie," as he is popularly addressed by his host of friends, is an industrious chap and he knows the film game in this territory as well as the best of them. His rapid rise in the local field has been the subject of remark but his advancement has in no wise "swelled his head." He is gracious, a tireless worker and has the faculty of presenting the merits of the Metro in the best of fashion.

Good Fellowship Dinner for Second Anniversary.

New Orleans, La.—On Tuesday, Dec. 18, S. T. Stephens celebrated the second anniversary of his connection with the Mutual Film, first as the New Orleans exchange manager, and later as the Southern district manager with jurisdiction over all points south of a line drawn east and west through Atlanta. As a fitting recognition of the event, the Mutual office force and several of the exchange managers assembled at LaNassa's, a celebrated French restaurant, and enjoyed a sumptuous repast. The evening was spent in the exchange of felicitations and the dangerous straining of the Hooverized standards, although this was due to the exuberance of good spirits rather than because of any desire to be in the least loyal. Manager Stephens is now spending a good part of his time on the road.

Karl A. Bugbee Opens State Right Exchange.

New Orleans, La.—Karl A. Bugbee, who for more than two years has been at the head of the Metro in New Orleans, and who, during that time built up the business from an inconsequential volume to one of the strongest film institutions in this territory, has resigned the management of the Metro and has opened private offices in the third floor of the Tudor theater building where he will devote his energies to the exploitation of independent films and state rights features. Manager Bugbee has a very large circle of friends in the New Orleans territory and he already has assurances of a very liberal patronage.

Hattiesburg Theaters in Peculiar Predicament.

Hattiesburg, Miss.—Motion picture managers in this city have been made the innocent victims of what amounts to a boycott of all of the local business houses, and their receipts have been materially affected. The claim is set forth that various business men of Hattiesburg could not withstand the temptation of charging exorbitant prices to the soldiers who are located at Camp Shelby, a short distance from the city, and the resentment has crystallized into a more or less effective withdrawal of patronage from all of the city enterprises. On the other hand, it is stated that the influx of 30,000 to 40,000 soldiers and the attendant number of persons who naturally would follow them into this rather quiet and circumscribed inland city, has made such a drain upon its resources that the application of the old law of supply and demand has forced the present conditions, and no one is to blame. It is a fact that the problem of feeding the transient visitors has become a serious one. Most of the newcomers are exceptionally good spenders, and when they want any particular thing they are willing to pay the price. Of course, the large number with more modest means are not so liberal, nevertheless, they are the victims of the conditions.

A. W. Plues Gets Testimonial of Regard.

New Orleans, La.—A. W. Plues, former manager of the local Vitagraph exchange, is now a corporal in the service of Uncle Sam. He is stationed at Camp Beauregard, at Alexandria, La., and last week was granted a short furlough. Naturally, he spent his spare time along Exchange Row and was cordially greeted by all of his former associates and friends. Not only that but a company of them quietly went out and purchased for him a fine radium wrist watch, which was presented with due ceremony, accompanied by a written testimonial of regards signed as follows:

From the Boys He Left Behind—Harry T. Peebles, Harold Wilks, J. Wylie Pope, Jr., H. M. Wheelahan, Louis S. Collier, Jack Stewart, Allen Moritz, S. T. Stephens, Al Durning, T. O. Tuttle, A. M. Eisner, E. C. Stewart, Jimmy Briant, Burt King, Raoul Janet.

Thirty Good Friends—Nat Sobel, D. L. Cornelius, Maurice Baer, Al Shear, H. H. Gee, J. Gaston Dureau, Julian Saenger, E. V. Richards, Will Guerninger, Manny Jacobs, Frank Davis, John Brennon, J. L. Dalton, M. K. Wilson and Clarence Greenblatt.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

Xmas Fund Gets Quite a Present.

ATLANTA, GA.—One hundred and twenty-five dollars were handed to the Empty Stocking Fund Thursday by Sig Samuels, managing director of the Criterion theater. The sum represented the Empty Stocking Fund's share of the receipts at the Criterion Wednesday, December 12, with several voluntary gifts by persons who handed money to the ushers as they left the house.

"We'd have a bigger check than that for the Christmas fund if there'd been anything like decent weather," said Willard Patterson, manager of the Criterion. "But comparatively few theatergoers ventured away from home over that snow."

Will Rebuild Burned Stringer Theater.

Gainesville, Ga.—Fire gutted the Stringer theater here on December 15 about 3 o'clock in the morning, practically destroying the theater. The flames had gained headway before found, and as the building is located in the center of the business district, the flames were confined to the one building. The damage is estimated at $10,000, partially covered by insurance. The theater will be rebuilt. The fire is supposed to have originated near the stove in the rear of the building.

Rialto Back with Films.

Atlanta, Ga.—After four weeks as a musical comedy home, based on the continuous performance policy, the Rialto theater has returned to high class photoplays, and will this week give the public two pleasing attractions.

Worth a Passing Glance.

The West End Home Guards have engaged the Shamrock theater, on Gordon street near Lee street for a benefit performance Friday afternoon and night, Dec. 27. The proceeds will be used to buy uniforms for the guards.

Mae Marsh is dear to Atlantans on account of her part taken in the "Birth of a Nation," and this was clearly demonstrated by the crowds that attended the Strand last week to see this little lady in a well-staged and well-produced photoplay, "The Cinderella Man."

The co-star with Harold Lockwood in the feature film, "The Square Deceiver," Miss Kathryn Hutchinson, was in Atlanta, the guest of her brother, Joseph T. Hutchinson, this week.

Atlantans are delighted to know that in the filming of "Triumph of Venus" the producer chose an Atlanta girl, Miss Betty Lee, to take the leading part. Miss Lee has never been in motion pictures, but singing in society entertainments in Northern cities and planning a career as prima donna.

Kansas City Business Notes.

Kansas City, Mo.—The Kansas City Fox office held a sales meeting at the local office for the following salesmen: J. P. Moore, B. E. Edwards and S. B. Stall. The meeting was conducted by Manager Young of the local office.

C. E. Reed, branch manager for George Kleine at Detroit, Mich., was a visitor in the Kansas City office recently. Mr. Reed was formerly a Vitagraph salesman here, and handled the picture, "The Seven Deadly Sins" in this territory.

"My Little Boy Blue," Christmas picture, enjoyed a run of 15 consecutive days in Kansas City. The picture was shown at six houses, all of which did a very good business on it.

The Kansas City office of the Hoffman Foursquare interests is now being enlarged and, when completed, will cover the entire fifth floor of the People's Trust building. The third floor of this building is occupied by Goldwyn.

Midwest Theater Notes and Changes.

Red Cloud, Neb.—F. Retsman has bought a half interest in the Orpheum theater from A. G. Hauserman of Alma.

Nelson, Neb.—L. G. Viox has sold his moving picture plant to Mr. Allgaier of Talmage.

Lamotte, Ia.—V. A. Noble has bought the moving picture business of E. F. Russell.

Eldora, Ia.—Max Tschauder is the new manager of the Grand theater, which has been re-opened with moving pictures.

Moravia, Ia.—J. E. Benton has leased the Crystal theater and will conduct a moving picture show.

Sturgia, S. D.—Burt Barton has disposed of his interest in the Majestic theater to Robert Muckler.

Gallatin, Mo.—John Courter is the new manager of the Star theater, to succeed J. F. Mills, who resigned after a few weeks in that position.

Jefferson City, Mo.—The Gem theater burned Dec. 9 at a loss of $22,000.

Gallatin.—J. F. Mills, formerly of Des Moines, Ia., is the new manager of the Star theater.

St. James, Mo.—George Laun is now manager of the picture show here.

Parker, Kan.—The new opera house was destroyed by fire. There was no insurance.

Lucas, Kan.—W. T. Girardot of Luray has assumed the management of the Queen theater during the absence of Lawrence Gilbreath, who enlisted in the navy.

Troy, Kan.—E. S. Leland has bought a new motor-driven picture machine for his theater.

Galatia, Kan.—B. F. Brack, H. E. Steiner and F. E. Harmon are erecting a picture show. It will be 30 by 86 feet.

Burlingame, Kan.—W. R. Bratton has leased the new Stella theater at Council Grove and has offered his picture show for sale.

Beloit, Kan.—The old Dreamland theater is to be re-opened and this time will be run by H. C. Genns of Salina.

Dallas, Tex.—Fire, Dec. 13, completely destroyed the Majestic theater building. The building and furnishings were valued at $50,000. The property was insured for $40,000.

Abilene, Tex.—The Gem theater company of this place, H. T. Hodge, manager, has bought the Royal theater at Baird and will close it for a few days while giving it a thorough cleaning.

J. A. Kirk to Travel Missouri for Metro.

Kansas City, Mo.—The Metro office in Kansas City has been making several changes recently, J. A. Kirk, formerly booker at the Kansas City Pathe office, is now a salesman for Metro and will work Missouri. He succeeds G. R. Ainsworth, who has gone to Pittsburgh, Pa., to manage a film office.

Kansas City's Heroine Is Marguerite Clark

Again Chosen as Big Drawing Card and Her "Seven Swans" Will Be Seen in Great Free Show in Auditorium Hall—Choice Last Year Was "Snow White."

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—Never has a picture been so advertised in Kansas City as Marguerite Clark's "Seven Swans." The Kansas City Star and Times is again having a gigantic picture show of its own. Their part this year is very similar to one given last year. The most pleasant feature of this show is that it is free to all. Moreover, it will be a long show, running morning, afternoon and evening of Saturday, December 29, and the afternoon and evening of Sunday, December 30. There will be four screens, upon which will be turned eight projection machines, to be run by eight operators. There will be seats for 100,000 people, as the picture is to be screened in Kansas City's largest auditorium, Convention Hall.

The above facts give a brief summary of the grand party this newspaper is providing for the picture-loving public. Frank Newman, owner of the Royal and Regent theaters here, and several other houses outside the city, is in charge. It was this man who made the picture party of last year the great success that it was. He is being assisted by Samuel Forbstein, house manager at the Regent; A. D. Flintom, district manager for Paramount and Artcraft; C. L. Matson, publicity and advertising manager for the Kansas City Feature Film Company, and by the advertising and editorial departments of the Kansas City Star and Times.

The music for the showing will be furnished by a forty-piece orchestra, directed by Leo Forbstein, the leader of the orchestra at the Royal theater. The orchestra has been rehearsing for the picture for several weeks, during which time music adapted to it has been studied and practiced.

In regard to the publicity, Marguerite Clark, the picture, and Frank Newman, have all been covered, for each issue of the paper brings out an announcement of the party. These announcements have varied from a single line front page notice to a full page Sunday supplement synopsis of the story. There have also been write-ups of Marguerite Clark, in regard to her past and present successes. Frank Newman has come in for the praise which is rightfully due him. Incidentally Paramount pictures have received advertising that would otherwise have been very costly, for many are the quarter and half and full-page "ads" appearing in the Star.

The stage is now set for the biggest show of its kind that has ever been attempted in the city, which, considering the wonderful success of last year, will be a truly mammoth production. All is ready for the young folk, as well as those older, for one of the most enjoyable showings of motion pictures that it has ever been their good fortune to see.

L. I. Chandler Becomes Foursquare Salesman.

Kansas City, Mo.—L. I. Chandler, formerly with the Yale Photoplay Company here, has been added to the sales-force of the local Foursquare office. He will travel in Oklahoma and Kansas.

Soloists May Come Back in Picture Shows.

Kansas City, Mo.—Kansas City is coming back to several of the old practices that characterized the beginning of the moving picture industry in the city, one of which is the singing number between reels or entire pictures. Several of the cheaper-priced houses have never given up their amateur nights, but all of the higher-priced theaters have been showing pictures without any additional entertainment. Frank Newman, owner of the Royal and Regent here, and other theaters outside of Kansas City, used a tenor, Harold W. Stanton by name, for five days, and was so pleased with the result of his trial that he is seriously considering making this entertainment a permanent feature of his program. Incidentally, this singer is employed by a local hotel and is a high-priced man.

Changes in Short Subject Dept. of K. C. Feature.

Kansas City, Mo.—The Kansas City Feature Film Company announces that the short-subject department, which was formerly handled by G. E. Akers, now manager of the Omaha, Nebraska, office of the company, is being temporarily managed by A. W. Fiemel, formerly of the General Film, and who has been with the company for several months. It was also announced that Mr. Akers will be assisted by Fred Thiele, formerly sales-manager for Triangle at Omaha. J. R. Kirk has been made manager of the short-subject department at Omaha. Other Kansas City men of the company will soon be transferred to the Omaha office.

Kansas City Exchanges Find Business Good.

Kansas City, Mo.—Kansas City was flooded with out-of-town exhibitors during the week preceding Christmas. It is generally recognized throughout the country that this week is a very poor one for the average exhibitor. It is possible that the exhibitors came to Kansas City for Christmas shopping, but is more probable that the purpose of their visits was something else other than personal affairs. This is based on the fact that Kansas City exchanges are not feeling the result of the usual Christmas depression, as business with many of the exchanges has been unusually good. One exchange boasted of the best business in several weeks. Consequently, visits of exhibitors to this city mean more business for the exchanges.

Henneberry Gets Back at Robertson.

Kansas City, Mo.—Richard Robertson, manager of the Kansas City Goldwyn office, is a manager who puts great faith in the use of letter writing to land business, and, consequently, much wit and many pleasantries get into the correspondence. A letter of this style was answered by the following remarks along with a contract recently: "Give my regards to Marie Dressler and tell her that I "Fired the Scrub Lady" because she went at "The Spreading Dawn" with "Baby Mine" to see "Polly of the Circus" "Fighting Odds" in "Sunshine Alley," as she was "Nearly Married" to "The Cinderella Man" on "The Auction Block," "For the Freedom of the World" by "The Manxman." The writer was T. M. Henneberry, owner of the Empress theater at Paolo, Kansas, and the Empress theater at Ossawatomie, Kansas.

I. F. Mantzke Starts Things Moving.

Kansas City, Mo.—I. F. Mantzke, the new manager for the Kansas City Mutual, is "cleaning house" at the local office. The new manager is first going to install a projection room for showing to exhibitors in the territory each Tuesday afternoon. He is putting in a new poster department, the old paper being thrown away and new paper replaced on each release. Although Mr. Mantzke is new in this territory and has only seen several weeks of service in Kansas City, has lined up a number of good accounts and bookings on the seven-reel special, "The Planter," featuring Tyrone Power, have been exceptionally good.

Texas Film Men Find Business Encouraging

Contracts Are Plentiful and Checks Are for Large Amounts—Both City and Country Men Are Optimistic—Good Crops Offset Taxes.

By Douglas Hawley, The Times-Herald, Dallas, Tex.

DALLAS, TEX.—When managers for branch houses of the big producing companies exhibit fat checks, attached to voluminous contracts, and aver, in connection with the certification which appears on the checks, that business is good, then business must be good. They wouldn't be getting the fat checks and the voluminous contracts if the dear public were not going to the movies as of yore, and sending their dimes and quarters and dollars through the aperture in front of the girl at the ticket window.

All of which is another way of declaring that conditions seem pretty satisfactory in Texas. Producing house managers say so and the fellow from out of town echoes their statements. War taxes are with us good and strong and advanced prices are the most painful result, but the public, apparently, rapidly becoming educated in the campaign of thrift, is evenly distributing its saving campaign in various directions, so that the burden isn't being felt so keenly in the moving picture division.

I talked to the star traveling man for a well known producing house the other day after his return from a trip which covered pretty much the whole of the state. He was enthusiastic. He was as pleased as Punch. He has been getting plenty of business and he is continuing to get it. "Everything's all right," he declared. "Drouth conditions have been keenly felt in certain sections of Texas, but where the drouth hasn't prevailed, money is as plentiful as it can be, and the people are turning it loose freely. Exhibitors are buying the best pictures they can get—and that means the highest-priced pictures—because their patrons are demanding them. They tell me, too, that advanced prices made necessary by war taxes and the like are not cutting down attendance to any great degree. Ten and fifteen cents admission in the so-called country theater is the rule now, and many of them are charging twenty-five cents and still doing a big business. The situation is extremely satisfactory and the outlook wholly promising."

Manager Wachter of Fox Exchange Adds to Staff.

Dallas, Tex.—E. H. Wachter, from the New York Fox office, is now in charge of affairs for the Fox Feature Film Company in Texas, having come to the Dallas branch during the first week in December. "Fox features were never so popular in Texas," he said, as he exhibited a goodly stack of signed contracts. Manager Ray Stinnett, of Jefferson theater, Dallas, who controls houses at Joplin and Springfield, Mo., and Waco, Tex., has booked all the Fox standard features for the Dallas house. Mr. Wachter also reports an excellent business from South Texas. Several new men have been placed on the road for the Fox features recently, including Wm. Warner, from the Kansas City office; O. V. Randle, from Pathe, Dallas; W. T. Withers and S. T. Bryant, from Paramount, Dallas, and W. B. Wesley, formerly manager Mutual branch at Houston.

Lightless Nights Are Enforced.

Dallas, Tex.—Sunday night, Dec. 23, saw the first real observance of "lightless nights" in Texas, as applied to amusement houses. On the previous Thursday, despite the order out of Washington, there was slight observance in Texas cities, although several patriotic theater managers showed under "dark" fronts. Others didn't, however, and a justified complaint went up. As a result Fuel Administrator Blair issued peremptory orders and Sunday night saw the lid on tight. There was little or no falling off in attendance, particularly at the big houses.

Record of Features in Dallas.

Dallas, Tex.—"The Honor System," Fox feature long awaited, opened in Dallas at the Jefferson theater for the week of Dec. 23, to excellent business.

Madge Kennedy in the Goldwyn "Nearly Married," with Chas. Ray in "His Mother's Son," and the Sennett-Paramount comedy, "That Night," were crowd-getters at the Old Mill theater. For the latter part of the week Geraldine Farrar, in "The Devil Stone," and the Sennett "Pullman Bride" were shown.

The Washington offered Desmond in "The Sudden Gentleman," and the Crystal "My Little Boy" and Olive Tell in "Her Sister."

All Dallas Film Managers in Red Cross.

Dallas, Tex.—Dallas film exchanges, trade offices and theaters are 100 per cent. Red Cross. Ned E. Depinet, manager Consolidated Film and Supply Company, captained the exchange team which put over a campaign that was a winner. John DeStefano, manager Queen theater, captained the theater teams and made equally as good a record.

Exhibitors and Theaters of Southwest.

Houston, Tex.—O. W. Blankenbeckler of Dallas has purchased the Key theater, Houston, from Miss E. Johnson, and will operate it in future. A number of improvements are already under way. H. B. Hall, formerly with Mutual, Dallas, will be in charge.

Austin, Tex.—A. S. Walker, internal revenue collector at Austin, has made a ruling that all admission prices must be stated as such—that a theater cannot advertise "Admission 10c—We pay the tax" or whatever the admission may be.

Waco, Tex.—Messrs. Moss and Levy, Washington theater, Waco, are new members of the Texas Amusement Managers' Association.

Farmersville, Tex.—Raymond Cornes, formerly in the picture business at Farmersville, Tex., has become a radio operator and is stationed at Detroit.

Electra, Tex.—E. W. Collins' new Liberty theater at Electra, Tex., is about ready for its opening, soon scheduled.

Guadalupe, Tex.—There's a Roy E. Kinz, Jr., who'll soon be paying visits to the Palace theater, Guadalupe, Tex.

Greenville, Tex.—F. R. Newman, Greenville, Tex., is a new member of the Texas Amusement Men's Association and one who bids fair to show interest in the organization.

Cuero, Tex.—E. B. Wylie, formerly of Wichita Falls, has opened the Billie Rhue theater at Cuero, Tex. His first bill was a Paramount, with admissions of 6 and 11 cents.

Lampasas, Tex.—Roy L. Walker, of Lampasas, with his brother, has taken over the Witcher opera house, Lampasas, and will operate it as a picture house.

Kaufman, Tex.—J. T. Hatch, owner of the Wonderland, Kaufman, Tex., has purchased the Mutual theater there from J. A. Boggs & Son. It makes Kaufman a closed town.

Filmdom Notes of Interest from Des Moines

M. J. Frisch of Pathe Exchange Wins Promotion—Bruce Burgess Heads K. C. Feature Office—Short Accounts of Important Happenings.

By Dorothy Day, Register Tribune, Des Moines, Ia.

DES MOINES, IA.—M. J. Frisch, branch booker of the Des Moines Pathe exchange, received word last Saturday morning of his appointment to the managership of the Pathe office in Oklahoma City. Mr. Frisch has been employed at the local Pathe exchange for the past couple of years and previous to that time managed the Isis theater on the East Side. He has made a great number of friends all through this territory since his connection with the Pathe and the local exchange will not seem the same place without him and his good nature.

This is the second manager that L. A. Sheridan has turned out at the Des Moines office, carrying out the Pathe policy of promotion. J. S. Applegate, who left Des Moines to manage the Denver Pathe office was the first. Carl Hoye will take up Mr. Frisch's work.

All the best wishes in the world goes with Mr. Frisch to his new position from his many friends in this territory.

Bruce Burgess Heads K. C. Feature Exchange.

Des Moines, Ia.—Last week was notable for the many changes in the sales and office forces of the different exchanges. Harry Heirsteiner is no longer with the local K. C. Feature Film company and his place as manager of the short service department has been filled by Bruce Burgess, formerly of the Universal in this city. Mr. Burgess will handle the Arbuckle and Sennett comedies, the Paramount serial and other short Paramount subjects. Mr. Heirsteiner is planning upon taking up state rights work again.

Jinx at the Mutual Office.

Des Moines, Ia.—Manager Ballantyne of the local Mutual exchange had a difficult time keeping help in his office last week, when Miss Georgie Belding started the jinx, by getting her finger caught in the rewind, and having to be laid off for several days. Zula Edwards of the front office finished the job, when she was struck by a motor car and one limb severely fractured. She will be off duty for a couple of weeks or so.

William Shea Traveling for Bluebird.

Des Moines, Ia.—William Shea, formerly auditor of the Bluebird exchange, is now representing the Bluebirds in the Eastern part of Iowa. His place was taken by Miss Ruby Elder, who has been with the firm ever since it started.

Brains Helped Save Big Sign Letters.

Des Moines, Ia.—After the firm of Elbert and Getschell had gone to the expense of putting up a gigantic $700 electric sign over the Liberty theater at the cantonment, the government sent them word that since they were using that name for the government-owned theaters at the cantonments Elbert and Getschell would have to change the name of this house. So the name was changed to Trilby theater and it was only necessary to buy one new letter for the sign. Since the letters are only fifteen feet high this was no small escape. The Trilby will open the 30th of December if present plans do not miscarry in spite of the reported bad business of the other house.

Sunday Closing Law Up Again.

Grinnell, Ia.—The Sunday closing discussion in Grinnell is up again and the theater men have secured an injunction against the city officials prohibiting them from enforcing the closing law until the case is decided in January.

PACIFIC COAST NEWS.

Company Returns from Hawaiian Islands.

San Francisco, Cal.—Sessue Hayakawa and Margaret Loomis were visitors recently at the local office of the Paramount, having returned with a company from Honolulu on the liner Maui on December 4. The Japanese screen star stated that the trip had been a very enjoyable one, and his tanned appearance suggested out-of-door activities.

House Organ Makes Big Hit.

San Francisco, Cal.—The California Film exchange has just issued the first edition of an interesting weekly house organ known as "Reel Gossip," and from the manner that exhibitors have taken to it future issues will be greatly in demand. Manager M. L. Markowitz has managed to crowd into its four pages a lot of live information about new releases, together with timely data on war tax problems and personal pokes and jabs that are of interest to both exhibitors and exchange men. S. F. Zelinsky, traveling representative of this concern, is off on a selling trip through the southern Coast territory with the "Mystery Ship" serial, and M. E. Cory is covering the San Joaquin Valley with Jewel productions. Both will spread the glad tidings concerning "Reel Gossip" while away.

San Francisco Briefs.

G. B. Hellings, formerly with the Photo-miniature Company, is now city salesman for the Progressive.

George Naegle, of Pleasanton, Cal., was a recent visitor here and states that he had made extensive changes in his theater, having closed it for a couple of weeks, and that he had changed the name from the Gem to that of the Lincoln theater.

W. O. Edmonds, of the Majestic theater, and Glenn Hurst, of the Grand theater, Reno, Nev., were recent visitors here.

Walter Preddey has disposed of an Edison moving picture machine and outfit to Father Florian, Watsonville, Cal.

A. A. Berard, of Modesto, Cal., was here a short time ago and arranged for a First National Exhibitors' franchise.

Charles I. Luntz, of the Fox organization, has returned from a fine trip through Nevada and is now filling the position of booker, until some one else can be found to take this position.

Harry Lustig, the Western Metro representative, was a visitor here late in December.

Northern California Jottings.

Thomas O'Day has taken a lease on a large theater erected at Menlo Park, Cal., where Camp Fremont is located. E. Fried is to be manager.

The Star theater at San Rafael, Cal., has been closed and most of the equipment has been disposed of.

George Bailey of Turlock, Cal., expects to be in the army shortly, and the Turlock theater is to be sold on this account.

T. C. Reavis, of the Cline theater, Santa Rosa, Cal., has purchased the Rose theater, conducted for years by C. N. Carrington, Jr.

A. Bascom is to open a theater at Sisson, Cal., having taken over the house formerly conducted by Clay H. Powers, who has gone to Klamath Falls, Ore.

TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

Chimes Theater Opens Near the Campanile

San Francisco's Newest Picture House Is on College Avenue, Near University of California—Gets Name from Nearby Bell Tower.

From T. A. Church, 1507 North Street, Berkeley, Cal.

OAKLAND, CAL.—The Chimes theater, the third house to be opened in the eastbay suburbs of San Francinco by the Beach-Krahn Amusement Co., was thrown open to the public on December 15th. On the evening of the preceding day a private showing was made to invited guests, the San Francisco film trade being well represented.

This splendid fire-proof theater is located on College avenue, in the center of a wealthy residential district, and is about midway between the business districts of Berkeley and Oakland. It is named the Chimes theater on account of the interest taken in the $25,000 chimes recently installed in the Campanile, a landmark on the grounds of the University of California at Berkeley. It has a seating capacity of 1,000, with 600 seats on the ground floor and the rest in the balcony. The latter is reached by broad stairs on either side of the foyer and here is located a beautifully furnished lounge room and a rest room for women.

Interesting Decorative Scheme.

The decorative scheme is out of the ordinary, the side walls being relieved by a series of exquisitely modeled figures in whose hands are the direct lighting fixtures. Music is furnished by a Type 45 Fotoplayer and the projection equipment includes two Simplex machines finished to order in cream enamel.

The opening entertainment consisted of a Pathe scenic, showing views in Glacier National Park and Japan in blossom time, a Metro comedy, a late Fatty Arbuckle release and one reel showing the manufacture and assembling of fotoplayers at the plant of the American Photo Player Company at Berkeley. The latter was very interesting and the screen showing was interpreted by music in a manner that won frequent applause.

H. L. Beach and Will F. Krahn, who head the Beach-Krahn Amusement Co., are among the leading exhibitors in the east-bay section and in addition to the Chimes conduct also the Strand and Lorin theaters. Mr. Beach was formerly president of the Motion Picture Exhibitors League of California and is now the presiding officer of the Alameda County organization, while Mr. Krahn fills the position of secretary.

Goldwyn Representative Visits Coast.

San Francisco, Cal.—H. K. Somborn, the personal representative of Samuel Goldfish, of the Goldwyn Distributing Corp., arrived in town a few days before Christmas to inspect the local office and to investigate conditions at first hand. He came by way of Los Angeles and will visit the Northwest, returning for another stay in this city. One of the first things he did after arriving here was to make a careful inspection of the new California theater, of which he had heard so much, and of this he said: "This house is certainly the last word in moving picture theater construction. I have seen all of the finest houses in this country and in Europe and there is nothing to compare with it. Anyone planning to build a moving picture theater should by all means come to San Francisco and see the new California. If it could be set down in New York City just as it stands it would create a furore."

General Exchange a Busy Place.

San Francisco, Cal.—The General Film Co. has been coming to the front again very rapidly of late and since the announcement was made that the Paralta films and other releases of the W. W. Hodkinson corporation would be handled the local exchange has been filled with exhibitors looking for service. The first Paralta release, "A Man's Man," is on hand and is being reviewed by the trade and many inquiries are coming in from the country districts. Much interest is also being taken in the Judge Willis Brown's series of stories, these having been booked for presentation at the Casino, commencing January 13.

Progressive News Notes.

San Francisco, Cal.—Herman Wobber, manager of the Progressive Motion Picture Co., which handles Paramount and Artcraft productions on the Pacific Coast, left recently for the Northwest to visit the branch exchanges maintained at Seattle and Portland, and from there will go to New York.

D. K. Shanks, auditor for the Progressive Co., has enlisted with the Canadian forces in the fight for democracy and leaves this firm the first of the year.

D. K. Reed has enlisted in the aviation corps and his place in the booking department has been taken by Louis G. Stang, who recently resigned from the Mutual organization with the intention of engaging in another line of business.

Joseph Partridge Still in California.

San Francisco, Cal.—Joseph Partridge, of the U. S. Exhibitors' Booking Corporation, is still in California, but is living up to his name and is doing some lively flitting from place to place. Since arriving here early in December he has made a trip to Los Angeles, returned, made a trip to Seattle and back, and just before Christmas went to Los Angeles again in company with Sol Lesser.

Turner & Dahnken News.

San Francisco, Cal.—An innovation was offered at the Tivoli theater on Christmas Eve, when a sacred concert was given between nine and half past nine o'clock.

The Turner & Dahnken circuit has purchased the world's rights to Atwell's "Trip Through the Orient."

The exchange department is making active preparations for releasing the Madame Petrova production "Daughter of Destiny," and "Empty Pockets," with Bert Lytell.

The theater conducted by this concern at Hanford, Cal. has been taken over by Claude Langley, formerly connected with it in the capacity of treasurer. He will conduct this in conjunction with the theater to be opened shortly at Taft.

Theaters Nicked for Coin.

San Francisco, Cal.—The bunco artist turned his attention to moving picture theaters on upper Market street recently and within the space of a few minutes had collected $40. While the Saturday night rush was on telephone messages were received at the Strand, Imperial, Jewel and Rialto theaters to the effect that the Pantages theater was in need of quarters and would like to exchange ten dollars in dimes for the denomination mentioned. A few minutes later a well-dressed man appeared at the various houses, handed in two rolls marked "$5 in dimes," received the quarters and went his way. When the accounts of the cashiers were checked it was found that each of the rolls contained a piece of heavy pipe.

Factory Expert Visits Trade.

San Francisco, Cal.—George A. Blair, of the cine film department of the Eastman Kodak Company, was a recent visitor here and visited most of the finishing plants offering suggestions in regard to the proper handling of film and illustrating some of the latest methods of developing and printing.

Spokane Manager Tells of Pictures' Value

Sam W. B. Cohn, Who Recently Became Manager of the Famous Liberty Theater, Writes Newspaper Editorials on What Films Have Done in 1917.

By S. Clark Patchin, E1811 Eleventh Ave nue, Spokane, Wash.

SPOKANE, WASH.—Sam W. B. Cohn, recently appointed manager of the Liberty theater which is one of the leading moving picture theaters in the Northwest, has struck a new key in the publicity field which is interesting.

The Spokane Chronicle, which has a circulation of more than 41,000 according to its statements has been devoting space on its editorial page, for several months to "Public Service." It gave Mr. Cohn the space for three nights, December 7, 8 and 10, to tell of the start of moving pictures and what their place is in the educational world and the world war today.

In developing the articles he made each complete within itself and I believe what he has told the people of Spokane will prove not only interesting but may be of value to exhibitors throughout the country to use in a publicity way in their towns and cities.

Here are two excerpts from the three articles contributed by Manager Cohn:

Place of Pictures in Modern Life.

"Moving pictures have made it possible for those of us who have never visited foreign climes to converse freely on their geographical location and their customs. We know what a Japanese village looks like and the country north of 64 does not hold the imaginative terror for us that fiction writers would have us believe—and all because of the movies.

"Public schools, churches, laboratories, cantonments and scores of other educational and scientific institutions recognize the motion picture as a powerful and uplifting influence and it is not unusual for us to hear of the picture film replacing text books.

"Animal life and bird lore have been made an open book for us through motion photography. Deep sea fish, reptiles and beasts of the jungle have been revealed to us as one might expect to see them in their native haunts.

"Movie patrons have been enlightened upon the subject of psychcology and science through the moving picture lens. Master minds have employed this agency to exploit their beneficial discoveries.

"Motion pictures are teaching the youth of the world how to work, eat and live right. As an educator, the pictorial film in motion has become an important factor in the advancement and social betterment of the world at large. Spokane is fortunate in having exhibitors and showmen who realize the importance of giving places on their respective programs to films of an educational nature.

Helping to Win the War.

"Films depicting the ravages wrought by the Huns throughout Belgium and France can not but add to the determination of the American people. To hear or read about the atrocities committed by the Germans, arouses hatred, but when such degenerate and brutal actions are visualized the impression made on an audience is far more lasting.

"Unbeknown to many persons, authentic motion picture records are being kept by the various allied governments and when the war is ended the most complete and reliable history of a world struggle will be revealed for the first time. Movements of enemy troops, strategic locations and other valuable information for military purposes are being 'mugged' every day and doubtless many a sector will be lost or saved by the motion picture camera."

Princess Darkfeather in Spokane.

Spokane, Wash.—Princess Mona Darkfeather, known to filmdom as its leading feminine impersonator of Indian characters, arrived in Spokane December The to become associated as instructor under a school of moving picture acting. She will also confer with C. J. Ward, general manager of the Washington Motion Picture corporation, in regard to a contract whereby she will be starred in western and Indian photoplays to be taken in the Inland Empire.

In private life Princess Mona Darkfeather is the wife of Frank E. Montgomery, director of the local school. Her moving picture career has been extensive.

Clemmer Organizing Big Chorus.

Spokane, Wash.—The Clemmer chorus, to be composed of 50 young women, redheads preferably, but not necessarily, is being organized by Dr. H. S. Clemmer, manager of the Clemmer theater. The first appeal for members appeared on the screen December 16, and responses were immediate.

The chorus will be under the direction of Charles W. Hawley, Jr., organist at the Clemmer, and rehearsals will begin as soon as the personnel has been determined. Dr. Clemmer plans to make the chorus an adjunct of the theater's activities. Concerts and public appearances will follow in due course. Membership is open to all young women who sing.

MIDWEST THEATER NOTES.

By F. H. Madison.

ELLIOTT, IA.—Ground has been bought by E. V. Smith on which to erect a new moving picture show.

Caldwell, Kan.—Messrs. Dial and Scribner have had the opera house remodeled and redecorated. It will be open to the public December 3.

Tulsa, Okla.—O. W. Edwards will erect an office and theater building here to cost $500,000, 80x190, twelve stories and basement.

New Nebraska Theater Changes.

Gothenburg, Neb.—The Sun theater, owned by Nate Desky of Brush, Colorado, has been opened here. It will seat 800 persons. It is equipped with a modern pipe organ. Harold N. Desky is manager.

Ulysses, Neb.—Earl Blacketer, who sold the Crystal theater to C. M. Hogan, has been making plans to enter the navy as an apprenticed electrician.

Theater Notes from the Dakotas.

Mayville, N. D.—The Monroe Drug Company has purchased the opera house and moving picture show.

Walhalla, N. D.—Regnal Cochran has purchased the moving picture show from Hemsley & Fraser.

Minot, N. D.—The Lyric theater is now under the management of Nick Greenaway.

Film Notes of Interest from Portland, Ore.

Manager Myrick of the Liberty Does Himself Proud by His Christmas Decorations —Portland Exchanges Called to Supply Flooded District.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—The Liberty theater undoubtedly takes the first prize this year for the best decorated theater in Portland. Manager E. J. Myrick has spared neither money nor labor to accomplish this result and Portland's biggest playhouse surely presents an atmosphere of holiday cheer.

The motif of the decorative scheme is cheerfulness, and this is symbolized by red-tinted globes on nearly all the lights, having the effect of a fireplace glow throughout the theater. Of course the red is varied here and there with green to harmonize with the green on the Christmas trees, two of which occupy the stage. They are trimmed with hundreds of miniature lights and hung with Yule-tide decorations.

The ramp leading to the balcony is trimmed with white holly, among the leaves of which are set red silk poppies. The Boy and Goose fountain in the foyer is entirely covered with real poinsettas which were shipped to Portland from Southern California.

On the stage are hung two big electric signs, one above the screen and one below, wishing the patrons a Merry Christmas and a Happy New Year, while around the columns supporting the Venetian balconies are wound many rows of miniature lights dipped to correspond with the general color scheme. Over 500 tenwatt and 300 miniature lamps, in addition to the regular lighting, were used to get the desired effect. All these lights are on dimmers controlled by the operator.

New Publicity Man at Sunset.

Portland, Ore.—W. L Reauveau will assume charge of the Sunset theater publicity department about the first of the year. He takes the place of Charles E. Couche, now head of the Couche Advertising Agency. Mr. Couche has given up his work at the Sunset to devote more of his time to the exploitation of big concert and musical attractions that have been coming to Portland of late.

Mr. Reauveau has been a newspaper man for the past eight years, being at this time advertising man on the Evening Telegram. His film experience dates back to his work on the Los Angeles Times when he was in charge of an educational department of that paper.

Talbert Joins the Navy.

Portland, Ore.—Jesse R. Talbert, bookkeeper at the Universal exchange, has joined the navy with a yeoman's rating. He will begin training at the naval station at San Francisco. Talbert is the second man from the Portland Universal office to join the colors, the first being C. M. Hall, who is now a sergeant in the quartermaster's department.

Paramount's Christmas Tree.

Portland, Ore.—The Progressive Motion Picture Company, C. M. Hill, Portland manager, is the only exchange in Portland to have a Christmas tree. They have it on display in their show window and it is trimmed with Paramount stars. The tree excited favorable comment on film row.

Floods Put More Service on Exchanges.

Portland, Ore.—Portland film exchanges were recently called upon to supply films usually shipped from Seattle. Train service both south and east from the Sound City was impaired by washouts and snow, and one Portland exchange alone was called upon to supply eight Idaho towns usually served from Seattle. Even Tacoma, forty miles from Seattle, was supplied with films from Portland when the trains from the East to the Washington metropolis were delayed.

What's the Matter with Triangle?

Portland, Ore.—Portland exhibitors are wondering what is the matter with the Seattle Triangle office. They have been complaining that Triangle fails to ship their shows every now and then, even where there is no apparent reason for delay, and one local exchange commented on the fact that it had been called upon several times to supply a show where Tri-

angle had been booked and did not come. The exhibitors want to know why Triangle misses these shipments.

Strikes Cause Hardships.

Portland, Ore.—Strikes in the paper mills at Camas, Washington, and Oregon City, Oregon, are causing considerable loss of business in the picture theaters in both towns. All the efforts by the exhibitors to bring up receipts have been of no avail. Manager W. H. Durham, of the Camas Grand, recently booked several big features, including "Come Through" and "Mother," paying a bigger price than usual in an effort to create interest. W. A. Long, of the Star, Oregon City, tried to bring them out by adding an excellent vaudeville act to his already strong program of pictures, but the money was evidently not in the town.

With the government taking over ten per cent. of the receipts these exhibitors are being commended for the way they stick to their business despite the labor troubles.

SEATTLE JOTTINGS.

Interesting Business Notes.

Seattle, Wash.—The Seattle Metro office reports many inquiries for the coming Viola Dana feature, "Blue Jeans."

E. R. Rdelich, Metro manager, spent a few days in Spokane last week.

B. F. Rosenberg, Metro publicty man, is in Portland this week.

W. H. Betts, of Sunnyside, Washington, who has been in Seattle for the past ten days buying equipment for his new house which he will open on December 10, has returned to Sunnyside. Mr. Betts bought 600 chairs and two Power's machines from the H. A. Johnson Company.

Chehalis, Wash.—J. D. Rice, an exhibitor of Chehalis, has been quite ill for the past week with the mumps.

Seattle, Wash.—The Theater Supply Company, of Seattle, report that the last boats leaving for the interior of Alaska carried five Motiograph machines to that section. The same company has placed several machines at Camp Lewis, the National Army cantonment at American Lake.

Seattle, Wash.—Among the exhibitors visiting Seattle this week were Fred Mercy, North Yakima; E. L. Stannard, Wenatchee; Henry Newman, Hoquiam; W. L. Ripley, Aberdeen; C. E. McKee, Everett; Jack Rantz, Bremerton; W. H. Southern, Bellingham; W. S. St. Peter, Everett; W. H. Glenn, Issaquah; H. T. Moore, Tacoma; A. C. Anderson, Tacoma; Mr. and Mrs. Dennis M. Hull, North Bend, Ore.

Exhibitor Personals.

Everett, Wash.—C. E. McKee, manager of the Orpheum theater, Everett, announces the arrival of a new manager for his entire interests. The name of the important gentleman is C. E. McKee, Jr., and his proud father assures us that he is "some boy."

Spokane, Wash.—C. E. Stillwell, manager of the Stillwell Amusement Company, will leave the first of January for Los Angeles, where he will spend the winter.

Exchange Personals.

Seattle, Wash.—N. A. Thompson, traveling auditor for World, spent several days last week at the local World office.

E. R. Simpson, assistant manager of the Seattle Goldwyn office, has just returned from a long trip through the territory.

A. W. Eden, Fox manager, is back at his desk after an absence of a week, caused by severe illness.

Warm Winds and Rain Isolate Seattle, Wash.

Floods Carry Away Railroad Bridges and Greatly Hinder Train Communication—Difficult to Transmit Shows to Nearby Cities.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—Shipments of films for all parts of the Northwest and those returning to Seattle are being held up on account of the destruction of bridges and the overflow of roads by rivers and streams near Seattle. Warm winds coming in from the Pacific this week melted the snow on the neighboring mountains and heavy rains added to the volume of water pouring down the streams. At present, December 19, there is no railroad exit out of Seattle except north to Vancouver, B. C., and as there are very few towns to be served by the film exchanges in that direction, it doesn't help very much.

Representatives from the Northwest Film Board of Trade, however, met managers of the express companies yesterday and arranged with them to take films to the fast steamers plying between here and Tacoma, from which point they can continue south and, by a detour, reach the eastern part of the state and Montana and Idaho.

Continued warm winds are melting more snow, and bridges farther south are being threatened. Crews of workmen are trying to save them and keep the railroads from being flooded, but if the present weather conditions continue for a few days longer, it is feared that Tacoma also will be cut off from railroad communication with the south. If this does happen it means that most of the motion picture theaters throughout the Northwest territory will be dark until traffic is resumed, for the exchanges in Seattle serve the entire territory, with the exception of two or three companies which have branches in Portland and Butte.

Interesting Meeting of Trade Board.

Seattle, Wash.—Every film manager in Seattle was present at the weekly meeting of the Northwest Film Board of Trade at the Metropolitan Club on December 18. Interesting talks were made by Harry Sigmond, counsel for the Board of Trade, and Herman Wobber, president of the Progressive Motion Picture Company of San Francisco, which distributes Paramount-Artcraft releases on the Pacific Coast. After these a star chamber session was held.

Salesmen Find Demand for Comedies.

Seattle, Wash.—W. A. Mead, Fox salesman, has just returned from a trip through Washington, Oregon, and Southern Idaho, and reports that 99 per cent of the exhibitors in the territory are collecting the admission tax by a flat five cent raise, and that, so far, only two or three in that territory have closed on acocunt of the tax. Mr. Mead declared that exhibitors are receiving more and more demands for comedies, as the seriousness of the war situation is borne in upon the people.

A. Malotte, salesman for Fox in the Montana territory, returned this week from a thorough combing of his territory. He also reports a big demand for comedies. Mr. Malotte says that about five per cent of the exhibitors of Montana refused to pay the reel tax, but that he had had only two cancellations on this ground. He also stated that most of the exhibitors of his territory had raised five cents in order to collect the war tax.

New Exchange Building Offices in Shape

Seattle, Wash.—Although the Seattle exchanges moved into the offices in the new exchange building several months ago, only one or two of the interiors were finished, and the office forces have been working under difficulties. Gradually, however, the different compartments have been partitioned off, the shelves have been placed in the filing rooms and Seattle managers are now proud to show their exchanges to visitors.

Two of the last to get "dressed up" are the Goldwyn and Fox offices. In the Fox office the manager, the booker, bookkeeper, the cashier and the stenographic force, all have separate glass-enclosed rooms. Near the entrance is a long table where the trade journals are placed, and around the two sides of the wall in the corner of this little alcove are upholstered settees. This is the reception room. Each compartment floor has its fine rug, and a runner extends from the door to the entrance of the filing room. The manager's office is made more private by the use of silk sash curtains.

The Goldwyn offices occupy more space than any of the others on film row. Here the manager's office is enclosed in glass with silk sash curtains, but the other departments are divided by mahogany finished railings. The space on both sides of the entrance doorway is used as a reception room, with tables and upholstered settees and mahogany chairs. The fine rugs and beautiful lighting fixtures add to the rich atmosphere in this office.

Changes at the De Luxe Office.

Seattle, Wash.—M. Rosenberg, manager of the De Luxe Feature, returned last week from a several weeks' stay in New York, where he arranged to distribute through his Seattle office for the entire Northwest the features of the United States Exhibitors Booking Association and the Foursquare features.

W. S. Partridge, general manager of exchanges for the Exhibitors Booking, spent the latter part of week in Seattle in conference with Mr. Rosenberg, and announced that O. A. Woody, salesman for Mutual out of Seattle until last spring, would be manager of the Seattle branch. Mr. Woody has not yet arrived, but Mr. Rosenberg is already giving trade showings of the first U. S. Exhibitors Booking Association release, "The Zeppelin's Last Raid."

Mr. Rosenberg also anounces that he has bought "Birth" for the state of Montana.

Albert Rosenberg, secretary of the De Luxe company, has enlisted in Dr. Eagleson's base hospital corps, and will give up his work at De Luxe headquarters directly after Christmas.

Albert Finkelstein, salesman for De Luxe, is at present traveling in Montana and Idaho territory. He reports that the exhibitors in that part of the country are having very little difficulty collecting the admission tax, and that the picture business is quickly becoming adjusted to war conditions.

Among Theaters of the Northwest.

Montessano, Wash.—W. P. Armour has bought from Herman Fowler the Gem theaters of Montessano, Elma, McLeary, and Malone.

Hood River, Ore.—Art. Colstad is tearing down his old Liberty theater in order to erect a fine new house on the site of the old one.

Nampa, Idaho—Herman Brown, who owns a string of theaters in this vicinity is building a $9.000 motion picture theater here.

Mrs. A. H. Howell has sold her Unique theater to A. W. Evers.

Wolf Point, Mont.—George Seiverson will build a new theater here early in the spring.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

BALTIMORE NOTES.

Wizard Theater in Parkway Circuit.

Baltimore, Md.—Bernard Depkin, Jr., supervising manager of the Parkway Theater Company's interests, may now have another large playhouse to look after, for the Great Wizard theater, 30 West Lexington street, has been reorganized and Harry W. Webb, president of the Parkway Theater Company, will be the acting head of the newly-formed Wizard Theater Company. Thus, the circuit of the Parkway, if the Wizard is to be included, gives this company two theaters in the shopping district, the Strand and Wizard; one in the southern section, the McHenry, and one in the northern section, the Parkway.

The Wizard theater, since the time it was first opened, has been under the management of Bohannan, Lewy and Fuld, the first two mentioned being pioneers in the Baltimore moving picture field. It is reported that in the newly-formed company Mr. Webb is entering as a partner. The Wizard is now being lavishly redecorated and overhauled.

Harry Lauder in Baltimore.

Baltimore, Md.—On Sunday, December 23, the famous Harry Lauder appeared at Loew's Hippodrome theater and made a thrilling and gripping speech regarding patriotism and the need of self sacrifice to win the present war. The theater was taxed to its full capacity and the affair was held under the auspices of the Young Men's Christian Association, through the courtesy of George A. McDermitt, manager of the Hippodrome.

Baltimore Makes Anthem Obligatory

Star Spangled Banner Must Be Played by Every Band or Orchestra at Every Public Function, Concert or Entertainment.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Maryland.

BALTIMORE, MD.—On December 21, an ordinance was signed by Mayor James H. Preston, of Baltimore, and which went into effect on that date, whereby the "Star Spangled Banner" must be played by every band and orchestra at all performances, public function or entertainment, as the opening number. And the fine for violating this law shall be not less than $5 and not more than $100. It is also provided in the new ordinance in Section 2, that any owner, proprietor, or manager of a theater, moving picture hall or other place of entertainment, who will not permit compliance shall be fined not less than $5 nor more than $100. When the controversy arose in this city over the reported refusal of Dr. Carl Muck, leader of the Boston Symphony Orchestra, to play the National Anthem, the ordinance was introduced in the first branch of the City Council by President John F. O'Meara.

Colonial Theater Not Sold.

Baltimore, Md.—The sale at public auction of the old Colonial theater, 315-17 North Eutaw street, did not take place as scheduled recently, and is understood to have been postponed indefinitely. The representatives of Lee Shubert, who claims to have a mortgage on the playhouse of about $45,000, were restrained from holding the sale through an injunction issued by the courts.

Crystal Theater Damaged by Fire.

Baltimore, Md.—On Sunday night, December 23, a fire broke out in the Crystal theater, 528 North Gay street, and this playhouse was damaged to the extent of about $1,000. Harry Cluster is manager of this house.

Censors Ask Increase for Expenses.

Baltimore, Md.—On Tuesday, December 18, the Maryland State Board of Moving Picture Censors, represented by Charles E. Harper and Mrs. Marguerite E. Harrison, appeared before Governor Harrington when he began to hear applicants for appropriations to be included in his legislative budget, and it is reported that the Governor was asked to provide that they be allowed, hereafter, from the fees of their department $15,000 instead of $12,000 for the annual salaries and office expenses. The amount of $12,200 will be turned back to the state treasury during the current fiscal year by this board, it is understood.

Wallace Reid Aids Red Cross.

Baltimore, Md.—When Wallace Reid, the popular Paramount-Artcraft star, visited Baltimore last week as the guest of Harry W. Webb, president of the Parkway Theater company, the Red Cross drive was aided in a very material way. A throng crowded about him in front of the headquarters on Lexington street, demanding autographed receipts for their subscriptions to the work.

Baltimore Business Notes and Personals.

Edwin Ristau Beveridge, who at one time acted as cashier at the Parkway theater, Baltimore, and later was employed at the Walbrook theater in the same capacity, is now associated with the Hippodrome theater in Buffalo as cashier. Mr. Beveridge visited Baltimore last week and it is understood that he will soon connect himself with a large theater soon to be opened in the West. His many friends wish him success.

On Saturday, December 22, and Monday, December 24, benefit performances were given at the Rialto theater, Baltimore, to aid the Palestinian Relief War Fund.

Meyer Goldberg, the father of Thomas D. Goldberg, manager of the Walbrook theater, Baltimore, died at the Union Protestant Infirmary on Sunday, December 16, from pneumonia after an illness of two weeks.

J. Louis Rome, counsel for the Maryland Exhibitors' League and manager of the Broadway theater, is thought a lot of by the employees in this theater, for they presented him with a handsome traveling set trimmed in silver as a Christmas gift.

As a unique feature and an added attraction, Bernard Depkin, Jr., of the Parkway, Baltimore, had a full vested choir of boys from St. Michaels and All Angels Church render a number of carols on Christmas day at this playhouse. The feature was "The Seven Swans."

"The "Birth of a Nation" still proves a drawing card in Baltimore, for, as usual, crowds assembled at Ford's to see it during the week of December 18. During the first three days of the week of December 24, "The Cinderella Man," with Mae Marsh, attracted many to the New theater.

The Fosdick theater, Baltimore, now being completed at Camp Meade, will have a seating capacity of 3,000. It is being built on the side of a hill and will have no posts to interfere with the view from any of the seats.

Newark's New Forest Hill Theater Begins

Christmas Day Sees Opening of the New Picture House Owned by Arthur W. Moore, a Local Jeweler—Policy Will Be Three Changes a Week.

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

NEWARK, N. J.—The new Forest Hill theater was dedicated Christmas Day under most auspicious circumstances, a large throng turning out to witness the initial performance. The opening attraction was Herbert Brenon's "The Fall of the Romanoffs."

The theater is at Mount Prospect avenue and Heller Parkway, in the Forest Hill section of the city. The seating capacity of the house is 1,165, all on one floor. The house was built and is owned by Arthur W. Moore, of Moore & Son, manufacturing jewelers, at 22 Green street. It is the latest in point of improvements and conveniences, and was designed by Henry Baechlin. The hot air blast system will change the air every six minutes.

The building, which contains besides the showhouse, three stores, six offices and several apartments, was erected at a total outlay of $125,000. The structure has a frontage of 150 feet on Heller Parkway and 125 feet on Mount Prospect avenue.

Although the Brenon picture will run the entire Christmas week, thereafter the bills change Monday, Wednesday and Friday. The management will book only the best productions available. Mr. Moore intends now to devote his time to his new enterprise, and will no doubt add some other theaters to his list.

New Camden Incorporation.

Camden, N. J.—The Metropolitan Amusement company has filed articles of incorporation, with an authorized capital of $100,000. The registered agent is Charles A. Cogan, with offices at 509 Federal street. The concern is authorized to operate amusement enterprises. In addition to Mr. Cogan the incorporators include William S. C. Roray and F. J. Smith.

Violet Mersereau at Loew's.

Newark, N. J.—The personal appearance of Violet Mersereau, Bluebird's dainty star, appearing in conjunction with her latest picture, "The Girl by the Roadside," was greeted with extreme delight by local admirers. She appeared the evening of Dec. 28 at Loew's Newark theater, 99 Springfield avenue.

Siebert & Levy Incorporated.

Atlantic City, N. J.—A new amusement concern has just been incorporated here, known as Siebert & Levy. James M. Sheen is listed as registered agent, and his offices are at 205 Sheen building. The company will conduct amusement operations. The incorporators include Justis Siebert, Jr., James M. Sheen and Joseph A. Levy.

T. M. A. Elects Officers.

Newark, N. J.—The following officers were elected at the last meeting of the Newark Lodge, No. 28, Theatrical Mechanical Association: F. B. Flandreau, president; M. A. Hoehler, vice-prisident; Michael J. Cullen, secretary; R. S. Sayre, treasurer; W. C. Duerrier, marshal; T. Cunningham, sergeant-at-arms, and W. Clayton Lomax, J. H. Wolf and H. I. Putnam, trustees.

Gersten Appoints Seiden.

Jersey City, N. J.—Julius J. Seiden, of 15 Exchange place, has been appointed New Jersey agent for Frank Gersten, Inc., a New York corporation.

Advertising Aids for Busy Managers

COMPILED BY THE MOVING PICTURE WORLD'S STAFF

DU BARRY.

William Fox Presents Theda Bara in Another Film Classic Based Upon History and the Romance of Alexander Dumas.

Cast.

Mme Du Barry.....Theda Bara
Louis XVI.....Charles Clary
Cosse-Brissac.....Fred Church
Jean Du Barry.....Herschell Mayall
Duchess de Gammont....Genevieve Blinn
Guillaume Du Barry.....Willard Louis

Script by Adrian Johnson. Directed by J. Gordon Edwards.

The Story: Mme. Du Barry attracts the attention of the King of France as he rides through the streets. A meeting follows, she losing her garter and the King his heart. Installed at court, Du Barry holds the King's favor in spite of her love for a soldier. The King dies and Du Barry plans to wed her soldier sweetheart, but she falls a victim of the Revolution.

For the Program: A famous story of royal love.
Mistress of King and musketeer.

Advertising Phrases: She Vampired a King.
Becomes a blonde to play Du Barry.

Feature These Players: Theda Bara as the famous vampire.
Charles Clary as the infatuated king.
Fred Church as the soldier-lover.

Stunt Suggestions: Set up as elaborate a court bedstead as possible in the lobby, with handsome covers. At the foot place a sign: "Do you believe a man could be so hidden in this bed as to escape close search? See how Theda Bara manages it in Du Barry." Get cards into the libraries. Send tickets to the teachers, but do not make too much of a direct play to the schools.

Advertising Aids: Two styles each, one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28, the latter in colors. Slides. Mats. Press sheet.
Released December 30.

FOR LIBERTY.

William Fox Presents Gladys Brockwell in the Story of an American Girl's Fight for Freedom on the Western Front. By Bennett Cohen.

Cast.

Marcia Glendon.....Gladys Brockwell
Frank Graham }
Herr Grossman } .....Charles Clary
Gen. Von Lentz.....Bertram Grassby
Heinie Swartz.....Willard Lewis
Arthur Graham.....Colin Chase
Gretchen.....Clara Graham

Directed by Bertram Bracken.

The Story: Martha Glendon, an American, resident in Berlin, has won the love of a young American and General von Lentz. Lentz is the cause of the young American's death. Later the brother, in the Secret Service, comes to Berlin and Martha, for the first time, feels genuine love. She aids Graham to procure needed papers, through her intimacy with Von Lentz. War breaks out and Martha offers herself to procure her sweetheart's liberty, but he returns in time to save her from the fate she planned.

For the Program: An American girl escapes the Huns.
She offered herself to save her sweetheart.

Advertising Pharses: A romance with a grim background.
Gladys Brockwell outwits a German General.

Feature These Players: Gladys Brockwell, who puts love before life.
Charles Clary as the Secret Service spy.
Bertram Grassby, an Englishman who plays a German.

Stunt Suggestions: Send out a woman in handsome furs, heavily veiled, in an open car. Letter it: "This American girl was **compelled** to visit a German General in a chateau just behind the lines. See For Liberty at (house and date)."

Advertising Aids: Two styles each, one, three and six-sheets. Lobby display, 8x10, 11x14 and 22x28. Slides, mats. Press sheet.
Released December 30.

IN THE BALANCE.

Greater Vitagraph Presents Earle Williams and Grace D'Armond in E. Phillips Oppenheim's Absorbing Novel, The Hillman.

Cast.

John Strangeway.....Earle Williams
Louise Maurel.....Grace D'Armond
Sophy Gerard.....Miriam Miles
Prince of Seyre.....Denton Vane
Lady Hilda Mullock..Julia Swayne Gordon
Stephen Strangeway.....Robert Galliard
Graillot.....Templer Saxe

Directed by Paul Scardon.

The Story: Louise Maurel, on her way to visit the Prince, encounters Strangeway, through a motor accident. He tells of the superstition that evil befalls men of his race who leave their hills, but she persuades him to come to the city. The Prince does not welcome a rival, but the Hillman wins, though not until he returns to his beloved fastnesses.

For the Program: He dared to rival his Prince—and won.
Love found him in the hills of home.

Advertising Phrases: He loved in spite of guilt confessed.
Evil lurked at city gates for The Hillman.

Feature These Players: Earle Williams, as the Hillman.
Grace D'Armond as the charming actress.

Stunt Suggestions: For street work put a good-looking girl in a closed car. Stall the motor on the business streets and when a crowd collects to watch the chauffeur, drop a sign reading: "Because her motor broke down, Louise met the Hillman and ——. But see In the Balance at (house and date)." Get some jeweler to place rings and other ornaments in a promiscuous pile in his window before a card reading: "She gave up these and other things for love of the Hillman. See In the Balance (house and date)."

Advertising Aids: One style each, one, three and six-sheets. One window card. Lobby displays, 11x14 and 22x28. Slide, Herald. Press and Plan Books.
Released December 17.

WHEN MEN ARE TEMPTED.

Greater Vitagraph Presents Mary Anderson and a Strong Cast in Frederick Upham Adams' Engrossing Story.

Cast.

Jessie Garden.....Mary Anderson
John Burt.....Alfred Whitman
Peter Burt.....R. Bradbury
General Garden.....Otto Lederer
Kingsley.....S. E. Jennings

Directed by William Wolbert.

The Story: John Burt and Arthur Morris are in love with Jessie Gardner. Morris' father is a millionaire and young Morris acts as though he owned the town. Burt rescues Jessie from Morris' attempt to compromise her and publicly whips his rival. There is a struggle in which Morris' revolver is discharged and he falls wounded. Burt flees and makes his way to the West, where he locates a gold mine. Meantime Morris wrecks the fortune of Jessie's father as part of a plot to win the girl, but Burt returns in time to turn the tables.

For the Program: True love weighs worth, not gold.
His millions could not buy a girl.

Advertising Phrases: A Gold Mine beats Dad's check book.
Mines against Millions.

Feature These Players: Mary Anderson as the girl they loved.
Alfred Whitman, as the man worth while.

Stunt Suggestions: Borrow a small gold sack from your bank. Fill with washers and let a couple of gold pieces protrude to suggest a bag of money. Place this in a window beside a soiled buckskin pouch filled with nuggets made of cinders touched here and there with gold paint. For a sign: "The gold you earn has greater value than inherited wealth. See When Men Are Tempted at (house and date)." Use similar "nuggets" to decorate plain wooden frames in lobby work. The frame can be made to fit over your brass frames, or a plain board can be used instead of a frame, tacking the photos to the wood, without glass.

Advertising Aids: One style each, one, three and six-sheets. Window card. Lobby displays, 11x14, 22x28. Slide, Heralds. Press and plan sheets.
Released December 24.

HIS OWN PEOPLE.

Greater Vitagraph Presents Harry Morey and Gladys Leslie in a Fascinating Drama of Irish Life by William Addison Lathrop.

Cast.

Hugh O'Connell.....Harry Morey
Molly Conway.....Gladys Leslie
Shamus Reilly.....Arthur Donaldson
Percival Cheltenham.....William Dunn
Lady Mary Thorne.....Betty Blythe
Patrick McCormack.....Stanley Dunn

Directed by William P. S. Earle.

The Story: Lady Mary takes a passing fancy to Hugh, the village blacksmith, finding him a refreshing contrast to the weaklings of her own set. Hugh foolishly accepts her invitation to call and when his jealous little sweetheart, Molly, follows to see what happens, she falls into

the clutches of Percival, who locks her into the library. She is saved only through an attack upon the castle following a fight with poachers.

For the Program: Her curiosity nearly cost her happiness.
Midnight mob brings rescue to incautious colleen.

Advertising Pharses: It's Ireland itself at the Blank theater.
And now it's an Irish Vampire.

Feature These Players: Harry Morey as the young blacksmith.
Gladys Leslie, the girl with the million-dollar smile.

Stunt Suggestions: Green crepe paper and green electric globes will provide an Irish lobby very cheaply. Issue tickets good for "One Trip to Ireland," starting at your house on the playing date. Get the phonograph stores to display McCormack's Irish records with a special sign for your attraction. Get after the Irish societies in your town.

Advertising Aids: Two styles each, one, three and six-sheets. Window card. Lobby displays, 11x14, 22x28. Slide. Heralds. Press sheet. Plan book.
Released December 31.

SINS OF AMBITION.

Ivan Presents a Dramatic Page from Life Featuring Many Favorite Players.

Cast.

Andrew Maxwell.....Wilfred Lucas
Laurette, his wife.....Leah Baird
Ruth, their daughter...Barbara Castleton
Franklin Church.....James Morrison
Violet Church.....Madaline Traverse
Jay Church.....Edward Lawrence
Charles Prescott.....Anders Randolf

The Story: Engrossed by his desire to perfect a universal language, Andrew Maxwell neglects his wife and child. He sends his wife, Laurette, to Prescott, a banker, who was an admirer of hers in the days of her stage success. Prescott reawakens her ambition and promises to help her return to the stage. Their relations are discovered and Laurette takes Ruth, her daughter, and lives apart from Maxwell. Ruth, realizing that ambition for stage glory is her mother's underlying motive, sets out to distract Prescott's attention, and though she nearly wrecks her own life, she reunites her parents.

For the Program: To save her mother's honor she turned her rival.
She sought once more the glories of the stage.

Advertising Phrases: Can ambition ever prove greater than love?
Daughter jeopardizes her honor to save her mother.

Feature These Players: Lay stress upon an ensemble cast that includes Wilfred Lucas, Barbara Castleton, Leah Baird, James Morrison, Madaline Traverse, Anders Randolf and Edward Lawrence.

Stunt Suggestions: Paint or print three sheets announcing the reappearance of Laurette Maxwell after a long absence. Date the posters a few days in advance of the playing date of the film. Two days before the showing paste over the announcement with a statement that the engagement has been cancelled, the reason for which may be learned by seeing Sins of Ambition at your theater. Until this latter is pasted do nothing to connect the house with the announcements, that curiosity may be aroused, announcing the appearance at some mythical theater. Get some Esperantist to write you a lobby card. If you can find no user of Esperanto, probably you can get a book at the library that will enable you to get the card made. Use a sign: "This is in Esperanto, the nearest approach to a universal language. Trying to improve upon this nearly cost Andrew Maxwell his happiness. See Sins of Ambition (date)."

Advertising Aids: Two styles each, one, three and six-sheets. One 24-sheet. Window cards. Slides. Three 1-column cuts, two 2-column cuts. Teasers. Heralds.
Released December 18.

ALIMONY.

The First National Presents in Engrossing Fiction an Expose of Crooked Lawyers Who Keep Within the Law.

Cast.

Mrs. Flint.....Josephine Whittell
Marjorie Lansing.....Lois Wilson
Howard Turner.....George Fisher
William Jackson.....Joseph J. Dowling
John Flint.....Wallace Worsley
Mrs. Lansing.....Ida Lewis
Elijah Stone.....Arthur Allardt
Florence.....Marguerite Livingston

Directed by Emmett J. Flynn.

The Story: Based upon an actual case of record, the story tells how Mrs. Flint, with the aid of a "divorce lawyer," avoids a divorce by planning to seemingly compromise her husband. Rather than compromise the reputation of an innocent woman, Flint assents to divorce and heavy alimony. Mrs. Flint hurries to the man she loves only to be told he has no intention of marrying. To gain revenge the infuriated woman plots with the lawyer to wreck her recreant lover's happiness and very nearly succeeds through the divorce courts.

For the Program: An unwanted wife's despicable revenge.
The fury of a woman scorned.

Advertising Phrases: The skeleton in the divorce court closet.
Her husband was only her banker.

Feature These Players: Josephine Whittell, as Mrs. Flint, who makes her screen debut. She is well known in musical comedy.
Lois Wilson, as Marjorie.
George Fisher, as the man who is interested only in married women.

Stunt Suggestions: Interest some minister in the story, and get him to preach a sermon on divorce the Sunday before the showing. Have the sermon reported in the local papers and then paste up the clipping. If there is a local or locality divorce of unusual interest, play that up. For a lobby flash get a male and female dummy. Bind their wrists with rope. Above suspend a huge silver paper sword lettered "Alimony. It severs the tie that binds." The same display may be repeated in store windows, window cards putting over the retailer's message as well as your own.

Advertising Aids: Two styles, each one and three sheets. One 6-sheet, one 24-sheet. Window card. Lobby display photographs, 8x10, 11x14, 22x28. Four styles one-column half tones, four 2-cloumn half tones. Combination half tone and line cut, two tens. Two scene slides. Copy cards, 7x22, ten in set. Rotogravure heralds. Press book.
Released December 3.

VENGEANCE IS MINE.

Pathe Presents Irene Castle in a Five-Act Astra Production Based Upon the Popular Novel by John A. Morosco.

Cast.

Paula Farrington.....Irene Castle
Peter Van Brunt.....Frank Sheridan
Marion De Long.....Helen Chadwick
Dr. Smith.....Elliott Dexter

Directed by Frank Crane.

The Story: Paula Harrington's father, made the scapegoat for Peter Van Brunt, commits suicide and Paula determines to avenge the wrong. Under an assumed name she enters society, but her identity is discovered. Forced by poverty to dance in a cabaret, chance brings her the information she seeks, but she foregoes revenge to find that vengeance comes from a higher power.

For the Program: Is there anything she does not dare?
Patria outdone for daring.

Advertising Phrases: See Mrs. Castle's new dances in——.
Society girl turns cabaret dancer.

Feature These Players: Mrs. Castle as the cabaret dancer.
Elliott Dexter as Dr. Smith.
Frank Sheridan as the millionaire.

Stunt Suggestions: Hang a rope ladder from the dome of the lobby and on it place a sign—"Mrs. Castle scales a 12-story building on a rope ladder like this in Vengeance is Mine. (Date.)" If there is a tall building available, hang a rope ladder from an upper window and place a dummy figure just entering the open window. Below use a banner "Mrs. Castle climbs twelve stories to avenge her father's honor in Vengeance is Mine. (House and date.)" Stage a race up rope ladders for boys or girls. Get the local paper interested in the stunt.

Adertising Aids: One one-sheet, two three-sheets; one six-sheet; one 22 x 28 scene; lobby display; slide; campaign book; music plot.
Released December 17.

RUNAWAY ROMANY.

Pathe Presents a New Motion Picture Star in a Romantic Drama of Gypsies in the West, Written by Herself.

Cast.

Romany.....Marion Davies
Theodore True.....Joseph Kilgour
Bud Haskel.....Matt Moore
Anitra St. Clair.....Ormi Hawley
Inky Ames.....Gladden James
Hobart.....Boyce Combe
Zelaya.....Em W. W. Bitner
Zinga.....Pedro de Cordoba

Directed by George Lederer.

The Story: A theatrical press agent causes it to appear that Anita St. Clair, his star, is the daughter of Theodore True, stolen by gypsies when a child. True accepts the actress as his daughter and takes her west with him. There he adopts Romany, a gypsy girl, in whose education the local schoolmaster has interested himself. Romany escapes from the tribe to avoid a distasteful marriage. She is suspected of stealing money from True, but in the end complications are cleared.

For the Program: A Broadway star in her own play.
A tale of the theater and the vivid West.

Advertising Phrases: Another star stolen from Broadway.
A dream of dainty daring.

Feature These Players: Marion Davies, who scored a real Broadway success in Oh Boy.
Joseph Kilgour, himself a star.
Matt Moore, as the young schoolmaster.
Ormi Hawley, the Lubin favorite.
Pedro de Cordoba, as the gypsy.

Stunt Suggestions: A few red lamps, some sticks, a tripod and pot and some grass mats will make a good camp fire for the lobby with an appropriate sign. If you have facilities you can sell tickets from a gypsy caravan wagon, reproducing only the rear end. If there is a local palmist you might set her up in the lobby, or permit some clever girl appropriately costumed, to tell fortunes for the benefit of the Red Cross. This last will pass anywhere. Use a sign "Let her read your palm now and see her in Runaway Romany (date)."

Advertising Aids: One one-sheet poster, two three-sheets, one six-sheets, twenty-four sheet, one 22 x 28 scene, lobby display, slide, campaign book.
Released December 24.

BUCKING BROADWAY.

Universal Presents Harry Carey in a Smashing Western Drama in Which a New Lochinvar Does Things to Broadway. Story by George Hivley.

Cast.

Cheyenne Harry.....Henry Carey
Molly.....Molly Malone
Her Father.....L. M. Wells
The Captain.....Vesta Pegg

Directed by Jack Ford.

The Story: Harry is only a ranch foreman, but when he falls in love with the Boss's daughter, he tell her about it and she confesses that she loves him, too. All would have been well in the little bungalow Harry built had it not been for an Army man buying remounts. He entices Molly to the city, but when she finds that his intentions are not honorable, she gets word to Harry. Harry and the Captain meet on the roof garden of a fashionable hotel and when he and his riders get through, it's an even break between the Captain and the roof garden for wreckage.

For the Program: When Hank loved, he loved for keeps.

He wrecked a roof garden, but he saved his girl.

Advertising phrases: He broke a rib making this picture, but it was worth while.

Even the crooks helped Harry to Buck Broadway.

Feature These Players: Harry Carey, in a congenial role.

Molly Malone as the girl worth while.

Stunt Suggestions: In the lobby place a large box with a false bottom just below the top. Pile this high with broken crockery from hotels and china stores. Label it "This is just a part of the crockery Harry Carey broke Bucking Broadway. See the fight in the roof garden twenty stories above the street. (Date)." Additional capital might be gained by first offering a free matinee ticket for half a dozen broken cups or plates. The local store might hook up by showing a lot of breakage in the centre of a display with "We have a lot of breakage, but you should see Bucking Broadway, at (house and date)."

Advertising Aids: One three and six-sheets. Stock ones of the stars. Black and white lobby display, player cuts. One and two-column scene cuts. Press sheets. Slides. Heralds.

Released December 24.

AN AMERICAN WIDOW.

Metro Presents Ethel Barrymore in a Five-Act Adaptation of Kellett Chamber's Play of the Same Title. Arranged by Albert S. Le Vino.

Cast.

Elizabeth Carter.....Ethel Barrymore
Jasper Mallory.....Irving Cummings
Earl of Dettsminster.....Dudley Hawley
Augustus Tucker.....Ernest Stallard
Theodore Bacon.....Charles Dickson
Pitney Carter.....Alfred Kappler
Carstairs.....Arthur Lewis
Mme. Albini.....Pearl Bowne

The Story: Elizabeth Carter, a wealthy young widow, determines to marry an English Earl for the sake of his title, but a codicil in her first husband's will requires that she marry an American for her second husband if she is to hold the estate. She conceives the brilliant idea of marrying a second husband only to divorce him and so evade the terms of the will. She selects an impecunious playwright, Jasper Mallory, and precipitates a drama that runs to a happy but unexpected ending.

For the Program: She hired a husband just to divorce him.

A rollicking farce that turns to romance.

Advertising Phrases She had to hug her hired husband.

A snappy story of society and the stage.

Feature These Players: Ethel Barrymore in a role that might have been made to order.

Irving Cummings as the young playwright.

Dudley Hawley as the impecunious Earl.

Stunt Suggestions: Use throwaways and posted bills reading "Wanted—a Husband. I want a man of apparent respectability to marry me and give me immediate grounds for divorce. Apply to Elizabeth Carpenter, Blank Theater" or use the same advertisement in the newspapers with the address "in care of this paper," and make a press story of the replies. There are bound to be some jokers write in. For the lobby use a large card $50,000 for a man to immediately divorce me. Apply within."

Advertising Aids: One and two-column mats and electros of star and scene.

Released December 17.

THE SCARLET CAR.

Bluebird Presents Franklyn Farnum in a Screen Arrangement of Richard Hardin Davis' Well-Known Story. Script by William Parker

Cast.

Billy Winthrop.....Franklyn Farnum
Samuel Winthrop.....Al Filson
Paul Revere Forbes.....Lon Chaney
Beatrice Forbes.....Edith Johnson
Ernest Peabody.....Sam De Grasse
Cyrus Peabody.....Howard Crampton
Jim Pettit.....William Lloyd

The Story: An exciting story of a small town tragedy. Billy Winthrop is the town idler, but when he finds it nearly bankrupts his father to get him out of a scrape, he steadies down. But the girl he loves is engaged to marry the son of the local banker and Billy plans an elopement that is not as simple as it was planned, for it winds up with the discovery of the girl's father and the detection of the unscrupulous banker and his son. A story with all the R. H. D. verve and dash.

For the Program: One of Richard Harding Davis' best with Franklyn Farnum for the star.

Sometimes elopements are simple. This one wasn't.

Advertising Phrases: An elopement that solves a murder mystery.

A load of shame in a scarlet car.

Feature These Players: Franklyn Farnum as Billy.

Edith Johnson as the girl.

Al Filson as the father.

Stunt Suggestions: Send a red automobile around town with a dummy body in the tonneau. On the rear use a banner "Learn the mystery of The Scarlet Car at the ——— tonight. A Bluebird with Franklyn Farnum." Get your bank to fix up a dummy page of loose leaf ledger. Offer a prize to anyone discovering the forged entry. Since there is none, there need be no prizes. Use in a frame in the lobby.

Advertising Aids: One style each one-, three- and six-sheets. Stock ones of stars. Lobby photos colored and black-and-white slide. Player cuts in three sizes, one and two-column scene cuts. Press sheet. Heralds.

Released December 24.

MY UNMARRIED WIFE.

Bluebird Presents an Absorbing Adaptation of Frank R. Adams' Novel, Molly and I, with Carmel Meyers. Arranged by George Siegmann.

Cast.

Mary Cunningham.....Carmel Myers
Philip Smith.....Kenneth Harlan
Mrs. Sutherland.....Beatrice Van
Jack Herrick.....Pat Calhoun
Dr. Allen.....Mark Fenton
Tonio.....Jack Hutchinson

The Story: Philip Smith, disowned by his father because he will not adopt a business career, is injured by a blast while saving a child from the explosion. His eyes are injured and Mary Cunningham, a physician's assistant, leads him to the doctor who declares that only a famous Swiss surgeon can give relief. Unable to pursue his literary labors, Philip is about to shoot himself when Molly, who has followed him, offers to send him abroad if he will marry her that night to fulfil the conditions of a will. He gives the wife he has never seen a little ring that was his mother's, and it comes back to him after many strange happenings.

For the Program: He could not see the woman he married.

"Going it blind" into matrimony.

Advertising Phrases: She wanted his love; not merely his name.

Love came through the kitchen.

Feature These Players: Carmel Myers, a new Bluebird star, in a really unique role. Kenneth Harlan, as Smith.

Stunt Suggestions: Get a local jeweler to make an odd-looking silver ring the center of his window display with a card reading "This ring was the only means Philip Smith had of knowing his wife, for he married her when he was blind. See My Unmarried Wife (house and date)." "The same display may be used for the lobby. Send a well dressed 'blind' man through the streets with a placard, 'I am blind and I am looking for My Unmarried Wife.' You can find her at the (house and date)."

Advertising Aids: One style each, one-, three- and six-sheets. Stock sheets of stars. Colored and black-and-white lobby display photos. Slide. Player cuts in three sizes. One and two-column scene cuts. Press sheet. Ideas sheet. Heralds.

Released January 7.

RED, WHITE AND BLUE BLOOD.

Metro Presents Francis X. Bushman and Beverley Bayne in a Five-Act Wonder-Play of Adventure and Romance. By Shannon Fife.

Cast.

John Smith.....Francis X. Bushman
Helen Malloy-Smythe.....Beverley Bayne
Patrick Smith.....William H. Tooker
Mrs. Malloy-Smythe.....Adella Barker
Bob Malloy-Smythe.....Cecil Fletcher
Light Fingered Bertie.....Jack Raymond
Charlie Jadwin.....C. R. McKinney

Directed by Charles J. Brabin.

The Story: John Smith saves a train load of fellow passengers from a hold-up and particularly attracts the attention of Helen Malloy-Smythe. He gives a fictitious name to escape her gratitude, but later, at his father's country place, on Long Island, he again rescues her, this time from the water, and he has to own his identity. They become interested in each other, but the course of true love does not run smoothly until a third time he comes to her aid and the rest is merely a demonstration that red, white and blue blood is better than the imported cerulean article.

For the Program: The Count didn't count in the long run.

Smith, plus Smythe equals—SMITH.

Advertising Phrases: Bushman and Bayne in a drama of fashion.

He saves her three times to wed her once.

Feature These Players: Francis X. Bushman as plain John Smith.

Beverley Bayne as the girl who was willing to change Smythe into Smith.

Stunt Suggestions: There is a fox hunt in this picture. Get the art stores to display some English hunting prints with a card reading "See the Famous Meadowbrook Hunt in Red, White and Blue Blood at (house and date)." Your druggist can fix up a bottle of red, white and blue liquid in layers in the same bottle or use colored gelatine. Set in a box in the lobby beside one of a pale bluish tint, and light from behind with diffused light. Above use a card "Helen preferred Red, White and Blue Blood to the imported brand. (Date)." It would be well to emphasize the fact that this is not a war play.

Advertising Aids: Two styles each one, three, and six-sheets. Press and filler sheets. Ten minute novel for newspaper work. Slide. Herald. Lobby sheet. Lobby display in sepia 8 x 10 with synopsis and title card. Colored cards 11 x 14, two colored scene cards 22 x 28. Mats and cuts as shown in press sheet.

Released December 24.

THE AVENGING TRAIL.

Metro Presents Harold Lockwood in an Adaptation of Henry Oyen's Novel, Gaston Olaf. Picturized by Fred J. Balshofer and Mary Murillo.

Cast.

Gaston Olaf.....Harold Lockwood
Rose Havens.....Sally Crute
Tom Pine.....Joseph Dailey
Devil Dave Taggart.....Walter P. Lewis
Lefty Red.....Lewis R. Wolheim
William Hale.....William Clifford

Directed by Francis Ford.

The Story: Gaston Olaf and his partner, Tom Pine, men of the woods, come to town. They see Rose struggling in the embrace of Lefty Red, and Gaston compels the bully to retreat. A challenge fight follows and Olaf wins a victory. Red's employer, Taggart, induces Gaston to become his woods foreman, but finding that the enterprise is unlawful, he gives up the job and comes to town to save Rose from Taggart, after the latter has caused her safe to be robbed. He throws Taggart into jail, after being wounded in the fight, and presides as Marshal over the reformed town.

For the Program: A story fragrant with the scent of pines.

The tale of an outdoor man's love.

Advertising Phrases: Two tremendous fights are the least of Gaston's troubles.

He fought for love and the love of fighting.

Feature These Players: Harold Lockwood as Gaston.

Sally Crute as Rose.

Walter P. Lewis as Taggart.

William Clifford as William Hale.

Stunt Suggestions: For the playing dates a little evergreen will give the proper woods atmosphere to your lobby and can be made into an elaborate display if desired. For street work send out lumbermen in boots and mackinaws with packs on their backs. Letter signs on the packs. Use two or more in single file.

Advertising Aids: One and two-column cuts and mats.

Released December 31

THE GOWN OF DESTINY.

Triangle Presents Earl Derr Bigger's Ingenious Story of How a Weakling Won a Battle and Saved His Father's Life. Adapted by Lynn F. Reynolds.

Cast.

Andre Leriche.....Herrera Tejedde
Natalie Drew.....Alma Rubens
Neil Cunningham.....Allan Sears
Mrs. Reyton.....Lillian West
Mr. Reyton.....J. Barney Sherry
Lucien Leriche.....Pietro Buzzi
Sir John Cunningham....Frederick Vroom
Mme. Felice.....Bliss Chevalier

The Story: Andre was only a dressmaker's designer, too puny to fight for his beloved France in the trenches. He could only design dresses, but one of his creations made two women happy, gave three ambulances to his homeland and sent into the trenches the soldier who led the charge that saved his father's life.

For the Program: They also serve who stand and wait.

He could not fight, yet he won a battle.

Program Phrases: A curious combination of consequences.

He had the body of a pygmy but the soul of a hero.

Feature These Players: Alma Rubens as Natalie.

Herrera Tejedde, as the dressmaker who did his part.

Neil Cunningham, as the soldier.

Stunt Suggestions: Get the local store to make a special window display of its most elaborate dress and a card explaining, "Look your best. One exquisite gown brought joy to two women and won a battle. See The Gown of Destiny at (house and date)." Erect a post in the lobby, graduated by feet and inches. Fasten a cross-piece slightly above the five foot mark and above this announce "Andre was too short to be a soldier, but he won a famous battle and saved his father in The Gown of Destiny. (Date)."

Advertising Aids: Two one, one three and one six-sheets. Herald in rotogravure. Slide. Lobby displays 11 x 14 both sepia and tinted. Scene photo 22 x 28. Electros. Mats. Press sheet.

Released December 30.

FRAMING FRAMERS.

Triangle Presents a Picturization of Mildred Considine's Story of a Modern Christopher Sly. Arranged for the Screen by George du Boise Proctor.

Cast.

Gordon Travis.....Charles Gunn
Ruth Westphal.....Laura Sears
Herman Westphal.....George Pearce
Sylvester Brandon.....Edwin Martin
Grace Garwood.....Mildred Delfino
Lonnis Gorman.....Lee Phelps
John Cameron.....Arthur Millet
Arthur Kingston..... A. C. Lamsay

The Story: To decide a wager, two young millionaires decide to take a vagrant from a lodging house and give him the name and wealth of one of the pair, to see what he will do. By mistake they seize upon a young newspaper reporter down on his luck. The reporter enters into the spirit of the idea and wins the girl of his love and gets a better job on his old paper.

For the Program: What would you do if you woke up a millionaire?

He went to sleep in a Bowery lodging house and woke on Fifth Avenue.

Advertising Phrases: What would you do with a million dollars?

From the Bowery to Palm Beach.

Feature These Players: Charles Gunn, as the young reporter.

Laura Sears as the politician's daughter.

Stunt Suggestions: For the lobby build a rude bunk with a straw mattress and a single blanket without sheets. Beside it place a handsome brass bedstead. Above use a sign "Gordon Travis went to sleep in this and woke up in this. See Framing Framers (date)." If the lobby is small, work the display with a furniture or department store. Use "What would you do with a million dollars?' as a teaser line in the papers.

Advertising Aids: Two one, one three, one six-sheet posters. Herald. Sepia and tinted lobby displays 11 x 14, tinted scene photo 22 x 28. Slide, cuts and mats. Press book.

Released December 30.

A MAN'S MAN.

J. Warren Kerrigan Makes His Debut as a Star in Paralta Plays in Peter B. Kyne's Story of Romance and Adventure.

Cast.

John Stuart Webster..J. Warren Kerrigan
Delores Ruey.....Lois Wilson
Billy Geary.....Kenneth Harlan
John Cafferty.....Ed. Coxen
Mother Jenks.....Ida Lewis
Ricardo Ruey.....Harry Von Meter
Captain Benivido.....Eugene Pallette
Captain Arredondo.....Ernst Pasque
Doctor Pacheo.....Arthur Allardt
President Sarros.....Joseph J. Dowling
Neddy Jerome.....John Steppling
Henry Jenks.....Wallace Worsley

The Story: John Stuart Webster, mining engineer, having accumulated a fortune in Death Valley, Calif., starts for Denver. On the train is Dolores Ruey, a beautiful Spanish girl reared in the United States. Webster thrashes a travelling salesman who has been forcing his attentions on Dolores and thereby gains her admiration. Upon his arrival in Denver he leaves for Sobrante, Central America, to finance a mine found by his former protege, Billy Geary. Dolores is also bound for Sobrante. Her father, Don Ricardo Ruey, had been President of the Republic, until he was killed by revolutionists. They board the same train but Webster is seized with ptomaine poisoning and is removed to a hospital. Dolores is met by Billy Geary, who falls desperately in love with her. When he arrives, Webser does everything to give Geary a clear field, but after he has put Dolores' brother in the place his father held, he finds he has not only won a revolution, but a wife.

For the Program: He jests with Death, and laughs at Calamity.

How he won a fortune, a revolution and a wife.

Advertising Phrases: Revolutions were a side line with him.

Kerrigan as a Central American Warwick.

Feature This Player: J. Warren Kerrigan, who will fight for fun, friendship or love.

Stunt Suggestions: Get a box that might contain a shipment of guns. Knock out one end to let a half dozen gun butts protrude. Paint on the top "J. S. Webster, Sobrante" and "From S. F. Mining Machinery Co., Chicago, Ill." Give the box the appearance of travel. Above use a card, "How revolutionary supplies are shipped by gun runners. Had a single box

American Defense Society
AMERICANS! SERVE AT THE FRONT OR SERVE AT HOME
This Certifies that Carl Laemmle
rendered his country patriotic service and financial aid by becoming a member of the American Defense Society while the United States of America was engaged in the world-war for Freedom and Democracy.
December 18 1917

Certificate of Membership in the American Defense Society Conferred Upon Carl Laemmle in Appreciation of the Jewel Production, "The Man Without a Country."

of 'Mining Machinery' reached John Webster in this condition, quite a new ending would have been written to A Man's Man. (Date)." Get your hardware man (from whom you can probably borrow the guns) to frame Kerrigan's picture, or one of the lobby display pictures in revolvers, hunting knives, cartridges, etc., with a card announcing the showing of the story: Use as much material as possible.

Advertising Aids: Two styles each, one and three-sheets. One six-sheet. Lobby displays 11 x 14, 8 x 10 and 22 x 28. Slides. Rotogravure heralds. Two each, one and two-column cuts. Thumb nail cut. Press book.

Released in January.

DIAMONDS AND PEARLS.

William A. Brady Presents Kitty Gordon in a Vital Play of New York and Virginia Society. George Archainbaud, Director.

Cast.

Violetta.....Kitty Gordon
Robert Van Ellstrom.....Milton Sills
Jack Harrington.....Curtis Cooksey
Harrington.....George MacQuarrie
Mrs. Harrington.....Henrietta Simpson
Margaret Van Ellstrom.....Kitty Johnson
Mammy Dinah.....Frances Miller

The Story: Violetta D'Arcy, her girlhood spoiled by poverty, decides to marry money and she refuses to marry Jack Harrington, not knowing that he is the son of a wealthy family who works for his living rather than agree with his father's ideas on the labor question. She schemes to marry Robert Ellstrom, but marriage only brings new troubles, for Ellstrom cannot finance her extravagances and she pawns his sister's pearls. To get them back, when they are demanded nearly leads her into fatal error, but she is saved in time.

For the Program: She married for money, but she did not get enough.
See Kitty Gordon's Twenty Handsome Gowns.

Advertising Phrases: A dream of a fair woman in twenty exquisite gowns.
Don't make that dress until you see——

Feature These Players: Kitty Gordon, the famous English actress.
Milton Sills as Robert.

Stunt Suggestions: Jewelry stores will welcome a portrait of Miss Gordon and a lettered card to hook up their displays with the play. The dressmaker's matinee suggested in the press sheet should pull real business. Get the society reporters to write up the gowns.

Advertising Aids: Not stated.

Released December 31.

HER SECOND HUSBAND.

Mutual Presents a Different Drama of Domestic Detail with Edna Goodrich and a Noteworthy Cast. Directed by Dell Henderson.

Cast.

Helen Kirby.....Edna Goodrich
John Kirby.....William B. Davidson
Richard Stone.....Richard B. Neill
Celeste Valdane.....Miriam Folger
Carter.....Bert Busby
Mme. Forerri.....Grace Meehan

The Story: Engrossed in his business affairs, John Kirby does not learn to respect his wife's objection to the business-guests he introduces into his home until it is too late. When Stone one of Kirby's clients, brings Celeste to the house, pride revolts, and the Kirby's separate, but they come together again as the result of an unusual chain of events.

For the Program: He married twice, though he loved but once.
He made his home an adjunct to the office.

Advertising Phrases: Would you marry *your* wife a second time?
He didn't know what he wanted until he lost his wife.

Feature These Players: Edna Goodrich, as the young wife who elopes with her husband.
William B. Davidson, as the husband.
Richard B. Neill, as the husband.

Stunt Suggestions: For street work dress a young man in mask and domino and on the back place a sign "Could you tell *your* wife through this disguise? John Kirby was not certain, but he became Her Second Husband. See it at (theater and date)." Keep the man in the lobby when the house is coming in and being dismissed. Use the "Would you marry *your* wife a second time?" for mailing cards or throwaways, adding the necessary detail that the answer can be learned at your house.

Advertising Aids: See press sheet.

Released December 31.

UNEASY MONEY.

Essanay Presents Taylor Holmes in Another Lively Farce from the Fiction Story by P. G. Wodehouse. Adapted for the Screen by Raymond E. Dakin.

Cast.

Lord Dawlish.....Taylor Holmes
Elizabeth Nutcombe.....Virginia Valli
Nutty Nutcombe.....Arthur Bates
Ira Nutcombe.....Charles Gardner
Lady Weatherby.....Virginia Bowker
Lord Weatherby.....Fred Tilden
Claire Edmont.....Lillian Drew

The Story: Lord Dawlish is made the heir of an eccentric English millionaire, who cuts off a nephew and niece, living in America. Dawlish is engaged to Claire Edmont, an actress. Dawlish offers half his inheritance to the niece, and when she refuses to accept he goes to America to persuade her. Claire follows, but not having received the letter regarding the inheritance she marries a man she meets on the boat. Dawlish meets Elizabeth as Bill Chalmers, his family name, and as Bill she learns to love him, but she discovers his identity, and things work to a rapid conclusion.

For the Program: Taylor Holmes in a new comedy triumph.
She loves "Bill Chalmers," but she hates Lord Dawlish.

Advertising Phrases: Would you give half of a million pounds to a stranger?
What did he care for money? $2,500,000 was plenty.

Bill This Player: Taylor Holmes in a new type of character. See how he acts as a millionaire.

Stunt Suggestions: Make up a stack of money bags in the lobby, each labeled "£1,000." Have plenty of them and from the top a card reading "Taylor Holmes gets all this in Uneasy Money. (Date)." Offer a matinee ticket to any child who can correctly figure how much a million pounds is, or to the first ten children presenting the sum properly worked out.

Advertising Aids: One, three, and six-sheet posters. Lobby displays 11 x 14 in sepia and 22 x 28 in colors. Four-page heralds. Black and white stills. Portrait photos. Twenty-four sheets and billboard advertising.

Released January 1.

MADAM WHO.

Paralta Plays Presents Bessie Barriscale in Harold MacGrath's Secret Service Classic of Mystery and Romance.

Cast.

Jeanne Beaufort.....Bessie Barriscale
John Armitage.....Edward Coxen
Henry Morgan.....Howard Hickman
"Parson" John Kennedy.Joseph J. Dowling
Allan Crandall.....David M. Harford
Mrs. Howard.....Fanny Midgley
Mose.....Nicholas Cogley
Lieutenant Conroy.....Eugene Pallette
Albert Lockhart.....Wallace Worsley

The Story: Jeanne Beaufort, a patriot of the confederacy, enters the secret service of the south. While eavesdropping at a meeting of the secret agents of the enemy, she is captured by eleven masked men and to save her life is compelled to marry one of them, the ceremony being performed by their leader who is a clergyman. She notices a peculiar tattoo mark on the wrist of the man to whom she is being married. With this mark as a clue she begins a search for her unknown husband, but the mark proves to be more of a hindrance than a help, and leads her into an entanglement of mystery and intrigue when she is sent to battle wits within the enemy's line. A reward is offered for her—dead or alive. During a series of thrilling adventures the web slowly closes about her and the final climax of the story comes when she is saved—just at the moment when destruction seems certain.

For the Program: An unwritten chapter from American History.
Containing all the romance and picturesque charm of the Southland.

Advertising Phrases: Chills your spine, grips your heart, and causes that quick catch in your throat.
Seven parts—you'll wish there were seven more.

Feature These Players: Bessie Barriscale, as the daring heroine.
Edward Coxen, for so long a Kalem favorite.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, two styles 22 x 28 photos, eight 11 x 14 photos, twelve 8 x 10 photos, rotogravure heralds, slides, two 1-col. cuts, two 2-col. cuts, one 1-col. star cut (stock), thumb nail cuts, press books, music cues.

Stunt Suggestions: Offer a pair of seats to any man who has a tatoo mark on his right wrist. Explain in your newspaper stories why the offer is made, and you can get a good second day news story on the variety of tattoo marks offered in evidence. For street work use a girl equestrienne in an old-fashioned habit. Blanket the horse with an advertising sign.

Released in January.

EXHIBITORS SUPPLY CO., Inc.
Mallers Building, CHICAGO, ILL.
Exclusive Distributors
Simplex Machines
Illinois Indiana Wisconsin

SPECIAL Roll Tickets

PRICES
Five Thousand..... $1.25
Ten Thousand..... 2.50
Fifteen Thousand..... 3.75
Twenty-five Thousand..... 5.50
Fifty Thousand..... 7.50
One Hundred Thousand... 10.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

National Ticket Co., Shamokin, Pa.

Calendar of Daily Program Releases

Releases for Weeks Ending January 12 and January 19, 1918

(For Extended Table of Current Releases See Pages 284, 286, 288, 290).

Universal Film Mfg. Company

MONDAY, JANUARY 7, 1918.

UNIVERSAL PRODUCTION—The Wolf and His Mate (Five Parts—Drama)	02839
NESTOR—Cave Man Stuff (Comedy)	02840

WEDNESDAY, JANUARY 9, 1918.

L-KO—Torpedo Pirates (Two Parts—Comedy)	02841
UNIVERSAL ANIMATED WEEKLY—Issue No. 6 (Topical)	02842

SATURDAY, JANUARY 12, 1918.

UNIVERSAL SCREEN MAGAZINE—Issue No. 53 (Educational	02843
UNIVERSAL CURRENT EVENTS—Issue No. 35 (Topical)	02844
UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 13—"New Enemies"—Two Parts—Drama)	02845
UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 7—"One Minute to Live"—Two Parts—Drama)	02846

MONDAY, JANUARY 14, 1918.

UNIVERSAL SPECIAL PRODUCTION—Hell's Crater (Five Parts—Drama)	02847
NESTOR—Maimed in a Hospital (Comedy)	02848

WEDNESDAY, JANUARY 16, 1918.

L-KO—Home-Run Ambrose (Two Parts—Comedy)	02849
UNIVERSAL ANIMATED WEEKLY—No. 7 (Topical	02850

SATURDAY, JANUARY 19, 1918.

UNIVERSAL SCREEN MAGAZINE—Issue No. 54 (Educational)	02851
UNIVERSAL CURRENT EVENTS—Issue No. 36 (Topical)	02852
UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 14—"The Fugitives"—Two Parts—Drama)	
UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 8—"Hidden Hands"—Two Parts—Drama)	

Mutual Film Corporation

MONDAY, JANUARY 7, 1918.

MUTUAL STAR PRODUCTION—Molly Go Get 'Em (American—Five Parts—Drama)	2FF5
MUTUAL—Mutual Weekly No. 2 (Topical)	2W1

TUESDAY, JANUARY 8, 1918.

STRAND—A Peach and a Pill (Comedy)	2CST1

MONDAY, JANUARY 14, 1918.

MUTUAL STAR PRODUCTION—The Impostor (Frohman—Five Parts—Drama)	3FAM5
MUTUAL—Mutual Weekly (Topical)	3W1

TUESDAY, JANUARY 15, 1918.

STRAND—Burglars (Comedy)	3CST1

If your newsdealer cannot or will not

supply you every week with a copy of this paper, send your subscription direct for one year or six months to address below. You cannot afford to miss a single issue.

See Title Page for Rates.

MOVING PICTURE WORLD
516 Fifth Avenue, N. Y. City

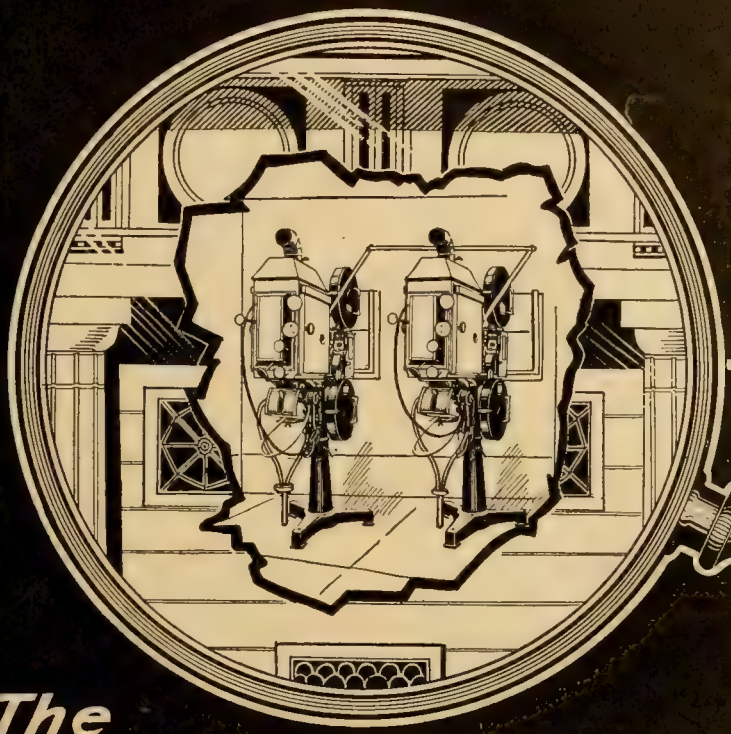
LABORATORIES and STUDIO

ERBOGRAPH COMPANY
LUDWIG G. B. ERB, President
Producers of
MOTION PICTURE FILMS

COMMERCIAL DEVELOPING and PRINTING

Telephone Audubon 3716
203 to 211 West 146th St., New York City

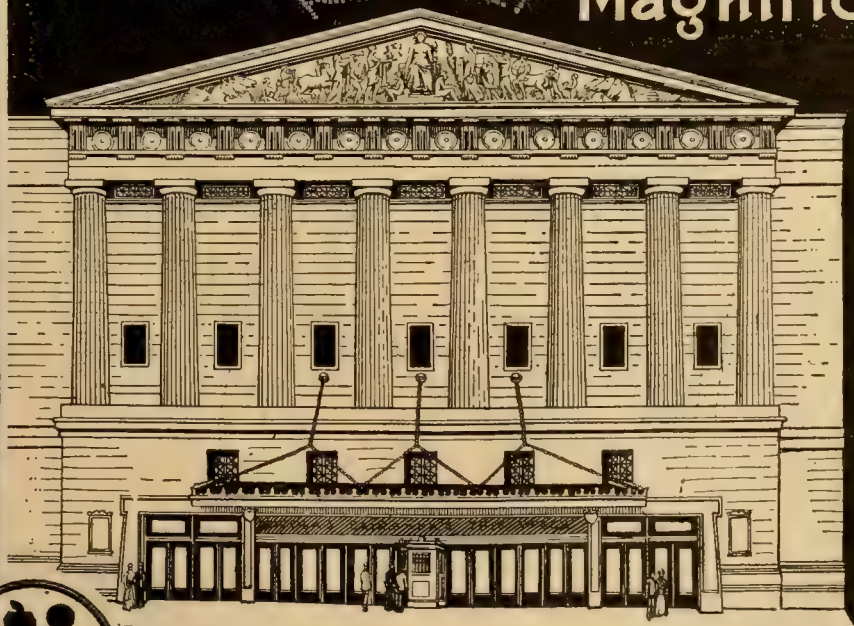
Simplex



A Close-up of the Heart of Mr. S. L. ROTHAPFEL'S RIVOLI

Your Theatre Would Live Better WITH A SIMPLEX HEART

The Grandest, the Most RIVOLI Magnificent



Temple Ever Erected to the Cinema God

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

Film Stories

General Film Company, Inc.

ESSANAY.

WATER POWERS OF WESTERN CANADA (One Reel Scenic).—This reel takes the observer into the vast water power resources of Western Canada, showing the Schuyler Falls, headquarters of Coquitlam Lake and others of the hundreds of power-producing water agencies. You will see the intake control house at Lake Buntzen and glaciers which are melted and then water converted to produce power. It shows Calgary, Alberta, a city "grain-made and water-made," and the Winnipeg River that furnishes a capacity of 420,000 horse power. The Upper Seven Sister Falls and a general view of the city of Winnipeg are also included in the reel.

NUT STUFF (One Reel Comedy).—Featuring Arthur Bates, the director. The director believes he has a whale of a melodrama idea and after much pleading induces his company to stage the picture on credit. This they do. The director then takes the film to a motion picture buyer and tries to sell it to him. They go into the projection room and the picture is run off. It is a wild story, of a pretty girl, a black-mustached villain, a broad-shouldered hero and crooks that pass in the night. But somehow it fails to strike the pleasure of the prospective buyer. For he takes the film and throws it at the director. Entangled in the film, the director returns to his company, awaiting their pay. On the way the film catches fire and is burned up. Arriving at the studio, the director is assailed by his players and beaten unmercifully.

THROUGH CANADA FROM COAST TO COAST (One Reel Scenic).—A delightful tour via the motion picture screen is offered in this scenic reel. It will take you from Nova Scotia, "where the east begins," to the coast of British Columbia, "the valedictory of the west." It shows the building of wooden ships at Farrsboro, N. S., the great "Soo" locks, the steel mills near Sault Ste. Marie, Medicine Hat, the weather man's headquarters, Winnipeg, and other metropolitan points as well as the beautiful scenery along the Kicking Horse River. Prince Rupert, on the island north of Vancouver, is also shown, as the port of call for all northern line steamers.

HOW CANADA AND THE FARMER CO-OPERATE IN GRAIN RAISING (One Reel Scenic).—This film shows the splendid results of the Canadian Government's cooperation with her farmers toward the end of making them more prosperous and of increasing the efficiency of the soil. Science and system are revealed in this picture, in the scenes of Alberta grain growing and in the huge mills and elevators of Winnipeg and Montreal. You will see how the grain is shipped and handled in the elevators; how it is inspected, and will be given an insight into the flour mills of the Dominion.

SPARKLE COMEDY.

AFTER THE MATINEE (One Reel).—Wheeler and Bruce, law partners, go to the Beauty Show where they meet Trixie Davenport, a soubrette. Trixie has been informed by her manager that some big publicity scheme will have to be framed up, as business is bad. The partners escort her to her hotel, exacting a promise that she will drop around to their offices to see them. Trixie and her press agent see possibilities of glaring headlines, and soon the partners receive a telephone message that Trixie is about to pay the expected visit. They suspend work and send the clerks home for the day. Trixie arrives, wine is opened and all cares forgotten. Her press agent, in the meantime, has informed the wives that they are needed at their husbands' offices, and soon the partners are informed by the private telephone operator that their wives are in the outer office. Trixie is hastily togged out in various articles of the men's wearing apparel in the hope that she will pass through unnoticed, but she is careful to disclose her sex to the waiting wives, who are shocked beyond words, and are only prevented from tearing her to pieces by the press agent, who has just entered. The attorneys, hearing the rumpus, take refuge on some rigging which is taking up a safe outside the window. The wives follow, cut the rope, and all land on the sidewalk below, where Trixie and her press agent arrive in time to tell a policeman that it is all just a little publicity scheme which will be explained in tomorrow's newspaper. Having accomplished their purpose they merrily beat it, while the wives take vengeance on their misled husbands.

BROADWAY STAR FEATURE.

THE COUNT AND THE WEDDING GUEST (One of the O. Henry Series—Two Parts).—The cast: Mary Conway (Jean Paige); Andy Donovan (Webster Campbell). Directed by Martin Justice.

Mary Conway was a nonentity in Mrs. Scott's New York genteel boarding house. She had never had a beau. Andy Donovan, a new boarder, caused her first flutter and regret for her unattractiveness. A description in a lurid novel of the grief-stricken heroine and the attention she attracted in her garb of woe gives Mary an idea and—two weeks later she appears fashionably attired in Fifth avenue mourning—and weeps forth a tale to the now sympathetic Andy of a dead fiance, the Count Mazzini.

"Young men are grave-diggers by nature," and Andy hurriedly dug her heart up out of that grave.

A month later is their wedding day—Mary is radiant but Andy is gloomy. The cause, he explains, is that his very influential friend, Big Jim Sullivan, cannot come to the wedding. This fact causes Mary more anxiety until Andy asks: "Do you care as much for me as you do for the count?" Mary had almost forgotten the count, but now the past rises up to hurt, and at last she confesses that there never was a count, the picture in the locket was from a photographer's shop, and it was all a lie.

As Mary is pronounced Andy's wife, Andy, with twinkling eyes, introduces the original of the picture in the locket—Big Jim Sullivan.

Universal Film Mfg. Co.

NESTOR.

BUSTED HEARTS AND BUTTERMILK (One Reel—Dec. 31).—Sheesa Bear, the queen of the Slums, ruled the underworld. She grew very temperamental and deciding to masquerade as Miss Cauliflower, moved into society for some easy cash. Percival Pyface and his wife, pillars of society, were the victims of her wiles. The neglected wife becomes jealous of her enchanted husband. "Percival Pyface, all is over between us, but don't forget the alimony," cried the despairing wife when she found her husband in the embrace of the designing woman.

Time has elapsed, and while the unfaithful husband, still under the spell of the vampire, is dissipating his young life in strong buttermilk, the unhappy wife resorts to gambling—solitaire. The landlord comes for the rent, but the poverty-stricken woman had lavished it all on a pound of sugar. Her husband finally deserts the vampire and goes to his wife's rescue, but finding her out, he leaves money for her support and that of their offspring. She pays the rent, but believing her husband still unfaithful, resorts to a cruel fate. But the vampire finds the despairing wife and takes her to her rendezvous. But the husband follows and rescues his wife and child in the nick of time, spurning the vampire, who picks his best friend for her next victim.

L-KO.

CANNIBALS AND CARNIVALS (Two Parts—Jan. 2).—Spareribs Alvicious and Little Spring Fever were sweethearts, and their papas were friendly old hayseeds. This busy quartette hiked themselves over to the Zig Zag Circus. After galivanting around, the sweet-

MOTIOGRAPH SERVICE

Pronounced by every user

THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.

WAR PRICES—Going Down

The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.

CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....

ADDRESS.....

GOLD KING SCREEN

Perfection in Projection—Ten Days' Free Trial
Try before you buy is your privilege.

GOLD KING SCREEN CO., Altus, Oklahoma

QUICK

Railroad Service in New York State and Pennsylvania

Complete Line of All Supplies for Moving Picture and "Legitimate" Theatres—Prices Right—Open Night and Day
WIRE WRITE RIDE

Moving Picture Machine Co., Binghamton, New York

hearts finally forsook their papas and went canoeing. They suddenly found themselves in Hula-land, surrounded by Hickydoolas. The Hicky King took a sudden flight into Little Spring Fever's heart.

The King commanded Little Spring Fever to become his bride, but she was obdurate and would not consent, so the King grew revengeful and ordered Spareribs cooked, baked and served on a platter.

The object of her love was tied to a tree, but Little Spring Fever uprooted the tree and carried her lover away from the mob, but they were followed, and down the side of a steep mountain went the Hula jitney. This almost broke the lover's heart, so he parachuted down the mountain after her. They were a tough bunch, and as hard to get rid of as the smallpox, but the determined pair gave them the slip, and awoke on the knees of their papas.

UNIVERSAL SPECIAL FEATURE.

THE MYSTERY SHIP (Episode No. 6—"Treachery"—Two Parts—Jan. 5).—The cast: Miles Gaston, Jr. (Ben Wilson); Betty Lee (Neva Gerber); Jack Fay (Kingsley Benedict); Harry Russell (Duke Worne). Directed by Harry Harvey. Written by Karl R. Coolidge.

The natives toss Betty into the crater, but she is brought safely from it by the Mystery Man, before whom the natives flee in terror. Miles and Jack rush up, but can find no trace of Betty. Some distance away they are amazed to find her just coming out of a faint.

Harry Russell, in the meantime, having located the treasure, schemes with his sailors, and the treasure chest is removed to the yacht. The natives capture Betty's aunt and toss her over a high cliff, but she is rescued by Miles, who then proposes to Betty that they seek the treasure together. She agrees to this, but when they proceed to the sacred temple they find the treasure gone, and see the yacht going out to sea. The Mystery Man, however, sends a wireless to a passing steamship, which then proceeds to the uncharted island and rescues Miles, Betty and the others.

Back in Los Angeles, Harry arranges with a crook known as "The Spider," to place the treasure chest in the steel room of his headquarters. But that afternoon the treasure is removed by some one who cuts into the steel room with a flaming torch. Reading that a reception is to be given that night in honor of Betty, Miles and Jack; Harry and "The Spider" plan to capture them and force them to tell where the treasure is hidden, fully believing that they were the ones who removed it from the steel vault. The episode closes with an automobile chase, the crooks having managed to entice Betty from the reception. Miles and Jack, suspecting treachery, have followed them in an automobile, and an automobile, full of crooks, are following them. Several crooks jump from their machine into Miles', and in the end Betty, Miles and Jack are captives of the crooks.

THE RED ACE (Episode No. 12—"Overboard"—Two Parts—Jan. 5).—The cast: Virginia Dixon (Maria Walcamp); Sergeant Winthrop (Lawrence Peyton); Dr. Hirtzman (Harry Archer); Steele Heffern (Chas. Brindley); Bertha Schweir (Nellie Allen).

It was a thousand to one shot, but it succeeded, and Virginia and Winthrop made the leap across the blown-up bridge in safety. The delay had enabled Hirtzman's party to reach the vessel and it got under way directly. As Virginia dashed up, Winthrop saw there was only one chance. They always stop for the cry "Man overboard." Virginia put on all steam, and dashed over the edge of the dock into the ocean. Then Virginia and Winthrop are rescued by the outgoing steamer and Hirtzman and associates note their presence with dismay. Winthrop satisfies the captain and gets dry clothes.

Steele writes Winthrop a note asking for a truce of twenty-four hours while the voyage lasts, otherwise he will throw the platinum overboard. Virginia agrees, but she and Winthrop file a message to the inspector to meet the vessel at San Francisco and take Hirtzman's crowd in custody. The plotters learn of the message, bribe the operator to destroy it and plan to get rid of their pursuers.

Leaving Virginia that night, Winthrop is attacked by Steele and another spy. He is about to be thrown overboard when Virginia, hearing the struggle, comes to the rescue. One of the men is thrown overboard, while Steele is followed to the stateroom. Bertha, seeing her companions worsted, hurries to the cabin, tells Hirtzman, and he is about to throw the precious metal overboard.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 33 (Dec. 29).

"You Never Miss the Water 'Til the Well Runs Dry."—Americans have been so used to plenty of everything that temporary shortage of necessities of life wrought many hardships. —Everywhere. Subtitles: The city of Cleveland turned grocer to the needy. The rush of spuds was like a run on the bank. In New York City thousands were without coal for days. The first supply received was sold to the poor in small quantities.

Jail Is Not so Bad if the Alternative Is Hell. —It's a pretty sure thing Uncle Sam's German war prisoners would rather be under his humane care than fighting for the Kaiser.—Ft. McPherson, Ga. Subtitles: Healthy, well-fed and in no danger. The bug has bitten.

A Million Dollars Crashes to Earth.—First wireless tower to send messages from this country across Atlantic is dismantled.—Brant Rock, Mass. Subtitles: The tower was 420 feet high, weighed 60 tons, and huge sums were spent on it in experiments.

War Has Turned Many to the Solace of the Church.—Thousands of men, women and children march in Corpus Christi celebration.—Sydney, Australia.

Art Gallery in Street Typifies National Spirit. —"Good packing" following heavy snowstorm, brings sculptors out to decorate city thoroughfares.—New York City.

Rush Hour in Mrs. Winter's Open-Air Boarding House.—The only meal ticket necessary is feathers or fur and a residence in Central Park. New York City. Subtitles: The table covering is the whitest obtainable. Cops are only human beings after all.

Out to Beat the U-Boats With True Yankee Enterprise.—Eighty-six days after construction of huge shipyard was started the keel of first standardized steel ship was laid down.—Newark, N. J. Subtitles: John Hunter of U. S. Shipping Board drove first rivet. Scores of steam whistles shrilled defiance at the Prussian sea-vulture as bolts went home. Hundreds of skilled workers eagerly await call to do their part in winning the war.

American Heroes Answer France's Cry for Help.—Hundreds of our young men sought enlistment when the call came for ambulance workers on the battlefront. (Photographed by the Photographic Section, U. S. Army Signal Corps.) Subtitles: Official war pictures of the U. S. Expeditionary Forces in France. Released by the Committee on Public Information through the American Red Cross. Official war pictures will be shown each week in Universal Current Events. Watch for them. The lucky recruits for the Norton-Harjes Unit registered in Paris. Uniformed and equipped, the first organized body of Americans to see active service in the great war were taken to the front. A clean shave and a good shower start the day right. The boys earned their keep in more ways than one. Calls to the firing lines came at all hours of day and night, and our boys were always ready. Back and forth, through lonely ruined towns, much of the time under fire, the brave youths sped on their errands of mercy. Clever camouflage hid the daring drivers and their cargoes of maimed humanity from the vindictive Boche birdman. The clearing station is the first stop behind the zone of actual fighting. "Black Jack" Pershing knows and admires them. During three years of service in France these young heroes have added countless pages to the history of American valor. General Pershing inspects the corps. "Well done" is Pershing's verdict—and Pershing knows.

Cartoons from the world's greatest newspapers. Subtitles: "Are You the American Santa Claus?" by Bushnell, in the Louisville Times. "Prevailing Fashions for Snow Men," by Ireland, in the Columbus Evening Dispatch. "Shielding Them from the Truth," by Knott, in the Dallas News.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 53 (Jan. 11).

Preparedness.—Training U. S. hospital units. Members of the hospital corps do valiant work in ministering to the boys at the front. They receive careful training before going into active service.

CLUNE FILM PRODUCING CO.

Los Angeles, California

Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)

Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.

Available for state rights.

MOTION PICTURE CAMERAS

BASS TESTED AND GUARANTEED Motion Picture Cameras are the acme of good value. Whether you purchase a new Universal at a big saving or a used Universal at prices from $195 to $225, you are obtaining a camera of undoubted capabilities. USED MOTION PICTURE CAMERAS ALWAYS ON HAND

BASS CAMERA COMPANY

111 N. Dearborn St., CHICAGO, ILL.

M. P. CAMERA DEPT.

For the fullest and latest news of the moving picture industry in Great Britain and Europe. For authoritative articles by leading British technical men.
For brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation

85 Shaftesbury Avenue, London, W.
Specimen on Application

PATENTS

Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. **WM. N. MOORE, Loan and Trust Building, Washington, D. C.**

PHOTO-GRAVURE PROGRAM

4 pages, size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.

New Colored Catalogue Now Ready

The Photogravure program is a real souvenir and will bring you more patrons

LARGE HANDCOLORED PICTURES

Size 22x28 inches. Every prominent player.....75c. each

FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35 framed.

THE SEMI-PHOTO POST CARDS, $3.00 per thousand, of over 600 players.

PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.

LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.

GRAVURE FOLDER, containing pictures of the prominent players, $10 per thousand.

SINGLE COLUMN CUTS of every prominent player, 50c. each.

KRAUS MFG. CO.
220 West 42d Street, New York
12th Floor, Candler Building

The final step toward success in production is skilled DEVELOPING and PRINTING.

EVANS' SERVICE, backed by a reputation alone in its field for perfection, responsibility and promptness, insures the best possible results.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City — Telephone St. Nicholas 3443

What We Eat.—Eat sharks don't let them eat you. Uncle Sam is encouraging fishermen in the Cape Fear region, North Carolina, to catch sharks. When properly cured, shark meat makes cheap and excellent food.

Manufacture.—My lady's veil, showing the complete process of the manufacture of veilings. By courtesy of E. & Z. Van Raalte.

Art.—Behind the scenes. Come with us into the land of Make-Believe and see how a play is staged and just what goes on in that mysterious region beyond the footlights. (By arrangement with the Lee Lash studios and Wm. A. Brady.)

Art.—Miracles in mud, produced by Willie Hopkins, noted sculptor. "Some Boys."

Mutual Film Corp.

STRAND.

A PEACH AND A PILL (One Reel—Jan. 8).—Jack, who is engaged to Billie, is attracted by Vera, and makes an appointment to meet her. He pleads a headache in order to keep the date, and Billie gives him a pill from a box which she finds on the table.

Billie tells her mother that she has given one of the pills to Jack, and wild excitement prevails when Billie learns that her mother had substituted bichloride of mercury for the real pills. Billie rushes to Jack's apartment, where she meets his chum, Fred, and tells him of the mistake. Fred calls Jack on the telephone at the Gaylife Cafe, where he is enjoying himself with Vera. Jack to to return to the apartment, pretend illness, while Fred is to return disguised as a doctor. Billie, however, has called a doctor, who administers strenuous treatment. Jack pays the price of his faithlessness, but Billie never learns, and all ends happily.

MUTUAL WEEKLY.

MUTUAL WEEKLY NO. 1 (Dec. 31).

Great Lakes, Ill.—The navy and its work is admitted to be Uncle Sam's most efficient fighting unit. Making men-o'-war's men at this mid-western school, the Great Lakes Naval Training Station. Subtitles: John Phillip Sousa and his marine band of 300 pieces. The sham battle. Mrs. Moffett, wife of the commandant, gives each newly arrived recruit a comfort kit, and she is untiring in her efforts to make the men feel at home. Every man his own pack horse. Bringing in the Christmas tree. "All for one, one for all." Capt. W. A. Moffett's living flag of bluejackets at salute. 9,300 tars in the most remarkable military formation on record. By courtesy of the Great Lakes Recruit (exclusive Gaumont-Mutual picture).

Somewhere in France.—After the victory of the Aisne. General Maistre is made Grand Officer of the Legion of Honor. Subtitles: A review was held in his honor. A steel wall of France. British officers watching the French 75's at work. Troopers, relieved for rest, are transported to camp in London 'busses. "Pack up your troubles in your old kit bag and smile, smile, smile."

Santa Fe, N. M.—Tesuque Indians entertain visiting teachers. The first photographs ever taken of the genuine Hopi and Navajo dances.

Brant Rock, Mass.—First Transatlantic wireless station goes to the junk man. 420-foot tower, weighing 70 tons and costing one million dollars, is wrecked.

San Francisco, Cal.—Girl flies from San Diego here—610 miles—without stop. Miss Katherine Stinson sets new American record. The only and exclusive pictures of her arrival at the Presidio.

Fall River, Mass.—War needs revive shipbuilding here. The launching of the schooner "Luther Little" marks the first vessel built here in 40 years.

San Francisco, Cal.—"Here's to you, Mr. Beckett." Fire Com. Frank Sykes presents souvenir football to U. S. Marines, undefeated gridiron champions of the Pacific Coast.

Somewhere in America.—Engineers get winter training. Pontoon builders break ice preparatory to throwing bridge across river.

San Francisco, Cal.—U. S. Marines start drive for more recruits. "Little Mary," America's sweetheart, leads the band through downtown streets.

SWAAB
Complete
Picture Theatre Equipment
CARBONS AND SUPPLIES
Dept. M., 1327 Vine Street, Philadelphia, Pa.

We do not CUT prices but quote SENSIBLE prices for
DEVELOPING—PRINTING
TITLES—TINTING
CAMERAMEN FURNISHED
ALL WORK GUARANTEED
Standard Motion Picture Co.
1620-21 Mallers Bldg., Chicago

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th St. New York City

We lead; let those that can, follow.
DEVELOPING—PRINTING
TITLES—TINTING—TONING
MANUFACTURERS AND SPECIALISTS
IN MOTION PICTURE PHOTOGRAPHY
GUNBY BROS, INC.
145 West 45th Street New York City

TITLES
CLEAR, CLEAN AND BRILLIANT ON
EASTMAN STOCK
Wording Perfectly Balanced With or Without Borders
ROTHACKER FILM MANUFACTURING CO.
1339-51 Diversey Parkway, Chicago, U. S. A.

THE Automatic TICKET SELLING AND CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N.Y. CITY

Non-Breakable and Sanitary STEEL
HIGH Quality
LOW Price
and
CAST IRON
Opera Chairs
immediate shipment on many styles; Second Hand Chairs; out-of-door seating Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.
Grand Rapids, Mich.; New York, 150 Fifth Ave.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 103 (Dec. 22).

San Diego, Cal.—The contest for football honors between army and navy waxes keen as the local Jackies meet Utah's soldier boys. Subtitles: Joy reigns in the sailors' stand as their team holds the army champions to a tie score, 3-3. It's Navy Day with a big N.

Lincoln Mass.—Cut a cord—is the slogan of the New England, and fuel savers who seek to relieve the coal scarcity by the use of wood. Subtitles: A cord of hard wood is equal to a ton of coal in heat value. The women lend a helping hand.

Weehawken, N. J.—Seventeen people are injured when a speeding trolley car, getting beyond control, jumps the tracks and overturns. Subtitle: Many of the passengers were penned inside.

With the Stars and Stripes Abroad.—Released by the Committee on Public Information through the American Red Cross. Subtitles: The Red Cross at the front. Scores of American College men enlist in the Norton Harjes Hospital Unit in Paris. In camp. A clean shave, a hearty breakfast and then ready for duty. General Pershing arrives to bid the men Godspeed in their noble work. Off for the front, midst the cheers of the village patriarchs. Note how the roads are camouflaged to prevent detection by enemy aviators. Tireless guardians of the battlefield, they assuage war's misery and suffering. Help them "carry on" by joining the Red Cross.

Union Hill, N. J.—Another battleship finished. Powerful dreadnought of the latest type, built of "massive snow," is ready for launching. Subtitles: Amateur sculptors depict world-war characters in snow. The British Lion. A familiar face.

Washington, D. C.—Colonel E. M. House, head of America's envoys to the Allied Council, who brings back a message of confidence in Democracy's victory. Subtitle: Off to the White House to report to President Wilson on the activities of the Council.

New York City.—Keep the trench fires burning. New York University students utilize old newspapers to make trench candles for the "Boys." Subtitles: The strips of paper are rolled tight and then dipped into paraffin. Every little bit helps.

Camp Grant, Ill.—Target practice is held very often at National Army Camps, for Uncle Sam wants every soldier to be a sharpshooter. Subtitles: They have their eye on "Old Fritz." The "chow-guns," too, have established an excellent record.

THE HIDDEN HAND (Episode No. 7—"The Fire Trap"—Two Parts—Jan. 6).—The cast: Doris Whitney (Doris Kenyon); Doctor Scarley (Sheldon Lewis); Verda Crane (Arline Pretty); Jack Ramsey (Mahlon Hamilton); the Hidden Hand (???).

Doris has been captured by the Hidden Hand and his henchmen and is suspended over a bed of boiling lime. Ramsey starts to open the door which will release the rope by which Doris is suspended and allow her to be burned to death. His intuition warns him it is a trap. Instead of entering by the door he smashes in a window and jumps into the room. The Hidden Hand, not to be foiled, rushes to the door and opens it, releasing the rope that sustains Doris. Ramsey grasps the girl just as she is about to drop into the lime, and routes the Hidden Hand and his henchmen after a vigorous struggle. Detective Flatt, who has obtained evidence that Scarley is stealing from the estate, instead of arresting the physician, combines with him to beat Ramsey on the case.

Doris returns to her home with Ramsey, and is talking with him in her living room. Verda sees them put the packet into the safe. Detective Flatt, walking in the woods of the estate, is attacked by the Hidden Hand and his henchmen. Flatt overcomes them and takes the locket from the Hidden Hand's pocket. He goes to the Whitney home anxious to settle the question of who is the girl of the prophecy by opening the packet with the locket. Doris and

WONDERFUL CARBON CHANGES A. C. TO D. C.
THIS CARBON ELIMINATES THAT "TERRIBLE NOISE" that is so COMMON with the "OLD ROARING" A.C. ARC. It produces a PURE WHITE, STEADY LIGHT and IMPROVES A.C. PROJECTION 100%. PORTER STAKES HIS REPUTATION ON THE RESULTS. Stock on hand. Can make PROMPT shipments. Write or Call for SAMPLES. Make your own TEST. PORTER handles THE ONE BEST OF EVERYTHING FOR ADVANCED PROJECTION.
B. F. PORTER, 1482 Broadway (on the Square), at Times Square, New York

Ramsey are in the garden but Flatt finds Verda in the house. She tells him that the packet is in the safe. Flatt knows the combination and secures the packet. He goes to his room.

Verda tells the Hidden Hand that Flatt has both the packet and the locket. The Hidden Hand climps up to Flatt's room and enters through the window. He overpowers Flatt with the deadly gas from his claw and secures the locket and the packet. Flatt had opened the locket and examined the hand-print and before the Hidden Hand had entered had taken one of the jewels from the locket, so that it would not open the packet.

Doris and Ramsey enter the house and find Scarley and Abner Whitney before the open safe. They learn that Flatt had taken the packet. As they are talking the announcer from Flatt's room rings and Doris, Ramsey, Scarley and Abner go to investigate. They find Flatt dead on the floor in his room. Ramsey reconstructs the scene after finding the finger prints of the Hidden Hand on the window sill. An overturned hourglass caused the bell to summon the butler, and suspicion of Flatt's death points to Abner. Both the packet and the locket are missing, but Ramsey finds the jewel in the dead detective's hand. Verda overhears him tell Doris that the locket will not open the packet, and she warns the Hidden Hand just as he is trying to open the packet.

As part of a plot Verda is kidnapped by the Hidden Hand and his henchmen, Doris and Ramsey witness the capture and follow the car, in which Verda is carried away, in their roadster. The Hidden Hand takes Verda into a deserted house, and Doris and Ramsey enter after them.

As Doris and Ramsey are mounting the stairs the Hidden Hand releases a lever, which throws them into a pit under the stairway. As they are seeking for means of escaping, the Hidden Hands turns another lever and long tongues of flames shoot out from the wall and up from the floor, getting ever closer and closer to Ramsey and Doris.

The Hidden Hand goes to a glass trap-door to the pit to gloat over his victims. He sees Ramsey, who has secured a brick, about to throw it through this trap-door. Concealing himself he sees the brick thrown through the trap-door, breaking the glass, and sees Ramsey grasp the floor at the side of this trap-door, pull himself and then, hanging by his knees, lower his body to pull Doris to safety. Realizing that his victims are about to escape him, he starts to attack them as they hang in this precarious position.

THE EIGHTH ANNUAL ROUND-UP—PENDLETON, ORE. (Three Parts—Dec. 30).—In the picture are shown such thrillers as broncho busting, wild horse racing, bull-dogging steers, horse breaking by some of the famous cowgirls of the West, squaw races, roping cattle and riding them. The observer soon becomes conscious of the great danger to life and limb that these contests impose. There are several instances where men and girls are thrown so violently to the ground before the camera that they lie senseless and are taken away to the hospital.

In the bucking horse contests there is keen competition since the championship of the world is involved. One notes that there are many different kinds of bucking. Some horses at once rear, prance around on their hind legs and fall backward. Some jump around the arena stiff legged. Others pitch violently with a rocking chair motion. Still others run at full speed and then suddenly come to a stop, frequently flinging their riders over their heads.

Most difficult of all the sports is bull-dogging. In this the cowboy races after the running steer and throws himself from his horse to the back of the steer while going at full speed, seizing at the same time the horns of the animal. There comes a contest of strength. Finally, if he is lucky, by twisting the neck of the steer, the man gets him down and they go in a heap together. Then comes another struggle while the cowboy endeavors to twist the steer's nose around and upward so that he can seize the beast by the upper lip with his teeth and hold him securely enough to release and raise his hands as a sign of victory.

There is much that is exciting and dangerous about a wild horse race, and there is considerable comedy as well. When the rider has succeeded in mounting his horse, which, by the way, has never been ridden before, and has been able to stay on, it is laughable to see the horse refuse to go in the direction in which the race is being run, but turn around and race the other way. Barely one rider in fifty succeeds in making his horse go around the track the right way without being unhorsed. His competitors, most of them, have been thrown so violently that one wonders what manner of men are these that can have such falls and live. Sometimes the horses charge the fence with their riders and break their way through in a shower of timbers.

PARAMOUNT PICTURES CORP.

TAMING TARGET CENTER (Two Parts—Dec. 30—Mack Sennet Comedy).—The cast: The New Sheriff (Polly Moran); the Old Sheriff (Ben Turpin); the Cafe Proprietor (Tom Kennedy); His Leading Vampire (Gonda Durand).

Target Center is a rather sleepy little town—that is until Polly arrives—and Ben has been a good sheriff, especially when nothing else was going on. The village jail made a most satisfactory chicken roost and all was to the merry.

This was all changed, however, when Polly arrived. She had planned to marry Ben and came to pay his folks a visit. The time she had picked to arrive wasn't the quietest in the history of Target Center by any means, for some of the inhabitants had planned a jolly little riot—but they didn't know it was a riot until after Polly had taken a hand, when the riot became a rout—and the jail was filled with lodgers, not chickens this time.

Meantime Polly had discovered that Ben was no more than a coward, a fact which certainly didn't make a hit with her. The breach was widened by Target Center's leading vampire, Gonda Durand, although it wasn't Ben's fault. As so often happens, circumstantial evidence proved his complete undoing. Caught by Polly herself and Tom Kennedy, the cafe proprietor, apparently in the very act of having a comradely drink with "that terrible vamp," he tries to make his escape by hiding under a barrel—but without success.

Next comes a tangle which implicates Polly, the cafe proprietor, the parson, a couple of vampires and many others, leading up to a certain Red Letter Day when Target Center donned its best suit and all its Sunday best and went to church for the first time in all its lurid existense.

Better Projection

means pleased patrons; pleased patrons mean increased profits.

Are you always satisfied with the results you get on the screen? Does your light flicker? Any trouble keeping it focused? Do your dense films always come up clear and bright? How about the colored ones?

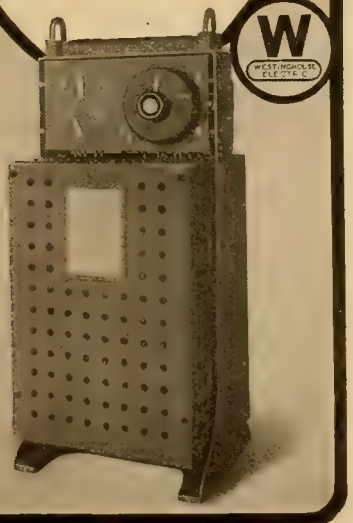
You've been using alternating current. Perhaps it's the only kind available in your town. Then change it over to direct current with a

Westinghouse-Cooper Hewitt Rectifier Outfit

Direct current doesn't flicker. It's easier to keep in focus because one of the carbons burns very slowly. These Rectifier Outfits give complete regulation of light for the dense and colored films. Operation is simple and noiseless, and your current will cost less than it does now.

Want to know more about them? Ask us for Folder 4205-B.

Westinghouse Electric & Mfg. Co.
East Pittsburgh
Pa.



FOR SALE
Mailing Lists
MOVING PICTURE THEATRES
Every State — Total 24,000
Price, $3.50 per M.
1400 Film Exchanges..... $4.00
196 Manufacturers and Studios..... $1.50
285 Picture Machine and Supply Dealers $1.50
Particulars.
A. F. WILLIAMS, 166 W. Adams St., Chicago

The Original and Leading Moving Picture Journal in Europe
THE KINEMATOGRAPH & LANTERN WEEKLY
The Foremost Trade Organ of Great Britain, covering the whole of the British Film Market, including the American imported films. Read by everyone in the industry. Specialist writers for Finance, Technical Matters; Legal, Musical, Foreign Trading (correspondents throughout the world) —and every section devoted to the Kinematograph Periodical. Special Export Numbers in French, Italian, Dutch, Spanish, and Portuguese. Specimen copy on application to
Kinematograph Publications, Ltd.
92 Long Acre, London, W.C., 2, England

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1908
THE FILM EXCHANGE
729 7th Avenue, New York City

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 278.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Last Leaf (One of the O. Henry Series—Two parts—Drama).
Two Renegades (One of the O. Henry Series—Two parts—Comedy-Drama).
Whistling Dick's Christmas Stocking (One of the O. Henry Series—Two parts—Comedy-Drama).
The Fourth in Salvador (One of the O. Henry Series—Two parts—Comedy-Drama).
The Clarion Call (One of the O. Henry Series—Two parts—Drama).
The Hiding of Black Bill (One of the O. Henry Series—Two parts—Drama).
The Count and the Wedding Guest (One of the O. Henry Series—Two parts—Comedy-Dr.).

CHAPLIN COMEDIES.

A Jitney Elopement (Two Parts—Comedy).
By the Sea (One reel—Comedy).
In the Park (One reel—Comedy).
Work (Two parts—Comedy).

ESSANAY.

The Fable of the Tollsome Ascent and the Shining Table Land (George Ade Fable—Two parts—Drama).

ESSANAY COMEDIES.

Hard Luck.
The General.
A Depot Romeo.
Make Your Eyes Behave.
Lunch.
Nut Stuff.
He Loved Her So.

ESSANAY SCENICS.

Salmon Fishing in New Brunswick.
Lake Louise.
Banff National Park.
The Great National Industries of Canada.
Water Powers of Western Canada.
Through Canada from Coast to Coast.
How Canada and the Farmer Co-operate in Grain Raising.
Agricultural Opportunities in Western Canada.

FALCON FEATURES.

Feet of Clay (Four Parts—Drama).
Brand's Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).
Zollenstein (Four parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Fifth Series.)

Blundering Boobs.
Disappointed Love.
He's In Again.
How It Worked.
Their Model Careers.
His Fishy Footsteps.

JUDGE BROWN STORIES.

Bud's Recruit (Two parts—Drama).
The Chocolate of the Gang (Two parts—Dr.).
The Preacher's Son (Two parts—Drama).
The Accusing Toe (Two parts—Drama).
Two Boys and Two Lies (Two parts—Drama).

KALEM.

The Munitions Plot (Daughter of Daring Series—One part—Drama).
The Detective's Daughter (Daughter of Daring Series—One part—Drama).
The Railroad Smugglers (Daughter of Daring Series—One part—Drama).
The Deserted Engine (Daughter of Daring Series—One part—Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SELIG.

The Rustler's Vindication (Two Parts—Drama).
The Witness for the State (One Part—Drama).
Selig-World Library No. 21 (Educational).
Selig World Library No. 22 (Educational).
Selig-World Library No. 23 (Educational).
Selig World Library No. 24 (Educational).
Selig World Library No. 25 (Educational).
Selig World Library No. 26 (Educational).
Selig World Library No. 27 (Edu.).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish.
A Harem Romance.
His Winning Way.
A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Mod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF DEC. 23.

Runaway Romany (Five parts—Drama—Ardsley Art Film Corp.).
The Seven Pearls (Episode No. 15—"The Seventh Pearl"—Two parts—Astra).
The Hidden Hand (Episode No. 5—"The Air Lock"—Two parts—Drama—Pathe).
Bashful (One Reel—Comedy—Rolin).
The Pearl of the Atlantic, Belle Isle—Picturesque Brittany (Colored Travel), and Strange Fresh Water Insects (Colored Educational) (Pathe Split Reel).
Katzenjammer Kids—"Fat and Furious" (Cartoon Comedy), and Indiana Limestone (Educational) (International Split Reel).
Hearst-Pathe News No. 104 (Topical).
Hearst-Pathe News No. 1 (Topical).

RELEASES FOR WEEK OF DEC. 30.

Over the Hill (Five parts—Drama—Astra).
The Hidden Hand (No. 6, "The Flower of Death"—Two parts—Drama—Pathe).
The Eighth Annual Round-Up, Pendleton, Ore. (Three parts—Topical—F. C. Quimby).
Argus Pictorial No. 4 (One reel—Educational—Argus Laboratories).
Step Lively (One reel—Comedy—Rolin).
Rocky Mountain Park (Combitone-Travel—One Reel—Earle).
Katzenjammer Kids, "Peace and Quiet" (Cartoon Comedy) and Making the Comic Section (Educational—International Split Reel).
Hearst-Pathe News No. 2 (Topical).
Hearst-Pathe News No. 3 (Topical).

RELEASES FOR WEEK OF JANUARY 6, 1918.

Convict 993 (Five parts—Drama—Astra).
The Hidden Hand (Episode No. 7—"The Fire Trap"—Two parts—Drama—Pathe).
The Tip (One reel—Comedy—Rolin).
Picturesque Rivers of France, the Tarn and Its Gorges (Colored—Travel—Pathe) and Here and There in Keswick, Cumberland, England (Colored—Travel—Pathe) (Split reel).
Katzenjammer Kids—"Der Captain's Birthday" (Cartoon Comedy—Half reel) and War Bibles (Educational—Half reel) (International split reel).
Hearst-Pathe News No. 4 (Topical).
Hearst-Pathe News No. 5 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Nov. 19—Nutty Knitters.
Dec. 3—Toothaches and Heartaches.
Dec. 17—The Installment Plan.
Dec. 31—O. U. Boat.
Jan. 14—Meatless Days and Sleepless Nights.
Jan. 28—He Got His.

PARAMOUNT MACK SENNETT COMEDIES.

Dec. 2—An International Sneak.
Dec 17—That Night.
Dec. 30—Taming Target Center (Two parts).
Jan. 13—The Kitchen Lady (Two parts).
Jan. 27—His Hidden Purpose (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).

PARAMOUNT FEATURES.

Dec. 3—The Secret Game (Five parts—Dr.).
Dec. 10—The Land of Promise (Five parts—Drama).
Dec. 10—Tom Sawyer (Five parts—Drama).
Dec. 17—Nan of Music Mountain (Five parts—Drama).
Dec. 17—The Fair Barbarian (Five parts—Drama).
Dec. 24—Love Letters (Five parts—Drama).
Dec. 24—His Mother's Boy (Five parts—Dr.).
Dec. 31—The Seven Swans (Five parts—Dr.).
Jan. 7—Mrs. Dane's Defense (Five parts—Drama).
Jan. 14—Jules of Strong Heart (Five parts—Drama).
Jan. 14—The Spirit of '17 (Five parts—Dr.).
Jan. 21—Rimrock Jones (Five parts—Drama).
Jan. 21—The World for Sale (Five parts—Dr.).

PARAMOUNT SERIAL.

Jan. 14—Who Is Number One? (Episode No. 12—"The Show Down"—Two parts—Drama).
Dec. 10—Who Is Number One? (Episode No. 7—"Hearts in Torment"—Two parts—Drama).
Dec. 17—Who Is Number 1? (Episode No. 8—"Walls of Gas"—Two Parts—Dr.).
Dec. 24—Who Is No. 1? (Episode No. 9—"Struck Down"—Two parts—Drama).
Dec. 31—Who is No. 1? (Episode No. 10—"Wires of Wrath"—Two parts—Drama).
Jan. 7—Who Is Number One? (Episode No. 11—"The Rail Raiders"—Two parts—Drama).

PARAMOUNT BURTON HOLMES.

Dec. 24—Going to the Sun in Glacier Park.
Dec. 31—On the Farm Where the Food Comes From.
Jan. 7—Sydney, the Antipodean Metropolis (Scenic).
Jan. 14—A Trip to the Jenolan Caves of Australia (Scenic).
Jan. 21—Melbourne the Magnificent (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Dec. 9—Fastest Thing on Four Legs; Women's Self Defense; Bobby Bumps, Early Shopper.
Dec. 16—How Doth the Busy Bee; Skiing at Colorado Springs; A Substitute for Butter.
Dec. 23—A Dog Chauffeur on Fifth Avenue; Binding Uncle Sam's Harvest; Goodrich Dirt and the $1,000 Reward.
Dec. 30—No. 100—Knit Your Bit; War Dogs; Bobby Bumps' Tank.
Jan. 6—No. 101—The New Art of Dress; Destructive Power of T. N. T.; Goodrich Dirt and Duke de Whatanob.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

FIRST CLASS all-round moving picture man wants good, steady position as either operator or manager. Sober, industrious and there with the goods. Address C., care M. P. World, N. Y. City.

VIOLINST, musical director, soloist, now located, desires change. Experienced high class settings for pictures. Large library. Address Director, care M. P. World N. Y. City.

FACTORY manager, experienced laboratory man, disengaged, is open to engagement. Work systemized and out on time. Alpha, care M. P. World, N. Y. City.

BUSINESS OPPORTUNITIES.

STUDIO for rent for three months while owner is in California. A motion picture studio fully equipped with Cooper-Hewitts and latest style arc lamps. Floor space, 50x80, ten dressing rooms, everything ready for immediate use, including services of expert staff and crew. Blackton Productions, Inc., 423 Classon Ave., Brooklyn, N. Y.

MOVING picture theaters, laboratories and studios wanted and for sale, all sizes, throughout the country, as we have clients interested who will buy, rent, lease or co-partnership at all times. Send photos and full data. Studio Contracting Co., Knickerbocker Theater Bldg., N. Y. City.

EQUIPMENT FOR SALE.

GUARANTEED MACHINES—Slightly used type S-1917 model, Simplex motor drive, factory guarantee, at reasonable prices. Room 206, 1482 Broadway, N. Y. City.

EXHIBITORS—OPERATORS — PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED PRICE, WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

CAMERAS, ETC., FOR SALE.

GET IN TOUCH WITH BASS CAMERA CO.—America's most reliable center for REAL BARGAINS in MOTION PICTURE EQUIPMENT. We practice and preach Quality—Value—Service. Special Extra List of unusual bargains for quick acceptance NOW READY. Shows Best Bass Offers in Guaranteed Tested new and used apparatus. Don't wait, but WRITE FOR IT TODAY. Merl LaVoy, world-renowned war camera man, now in Europe, writes: "I SHALL REMEMBER YOUR GOOD TREATMENT WITH PLEASURE. You, too, will be pleased with our honest, conscientious service. Distributors for the AMERICAN PROJECTOSCOPE AND VICTOR ANIMATOGRAPH, the world's best portable projectors. Price, $175.00 each. Booklets free. Just drop postal to BASS CAMERA CO., Charles Bass, President, 109 Dearborn St., Chicago, Ill. See display ad in this issue.

WINTER CLEARANCE OF USED M. P. CAMERAS————400 ft. U. S. M. P. Camera, $95.00————400 ft. Ernemann Model B, $225.00————400 ft. Williamson, $135.00 ————200 ft. Davsco, Slightly Used, $80.00 ————200 ft. Universal, late model, $175.00 ————200 ft. Ernemann Model A, $110.00 ————Universal Tripod with Pan and Tilt, $55.00————Many others. WRITE OR WIRE FOR DETAILED DESCRIPTION ON ANY OF THESE. SEND FOR OUR COMPLETE LIST OF NEW AND USED MOTION PICTURE CAMERAS, TRIPODS AND ACCESSORIES. DAVID STERN COMPANY, 1027R. MADISON ST., Chicago, Ill.

FILMS, ETC., FOR SALE.

FOUR-AND-FIVE-REEL features at $35 per feature, including posters. M'Liss, Protea I, Protea II, Marked Woman. What Happened to Jones, Lights of London, Conspiracy, Chimes, Winning His First Case, Rip Van Winkle, Honor of Old Glory. One of Millions. Walter Scheuer, Room 1203, 145 West 45th St., N. Y. City.

FOR SALE—Official French Government war pictures, six reels, "Fighting in France." Plenty paper on same. Adirondack Film Service, Malone, N. Y.

MISCELLANEOUS.

TOM BRET—Titles and scenarios. Room 616, 220 West 42d St., N. Y. City. Phone Bryant 8419.

In answering advertisements please mention The Moving Picture World

APPROPRIATE GIFTS

Your friends in the moving picture industry will thank you 365 days in the year for any one of our various helpful and entertaining publications dealing with the business in which they are interested.

A Year's Subscription to the Moving Picture World

makes the ideal gift and will remind the recipient of the thoughtfulness of the donor regularly each week for fifty-two weeks.

Our Other Publications are:

MOTION PICTURE HANDBOOK
FOR MANAGERS AND OPERATORS
By F. H. RICHARDSON
Price $4.00, postage paid

MOTION PICTURE ELECTRICITY
By J. H. HALLBERG
Price $2.50, postage paid

TECHNIQUE OF THE PHOTOPLAY
By EPES WINTHROP SARGENT
Price $3.00, postage paid

PICTURE THEATRE ADVERTISING
By EPES WINTHROP SARGENT
Price $2.00, postage paid

MODERN THEATRE CONSTRUCTION
By EDWARD BERNARD KINSILA
Price $3.00, postage paid

SCREENCRAFT
OR THE MAKING OF A PHOTOPLAY
By LOUIS REEVES HARRISON
Price $2.00, postage paid

Any of these Publications Sent Promptly Upon Application to

CHALMERS PUBLISHING CO., 516 Fifth Ave., New York City

OR YOUR NEAREST BRANCH OFFICE

Schiller Bldg., Chicago, Ill. Wright & Callender Bldg., Los Angeles, Cal.

List of Current Film Release Dates

ON UNIVERSAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 278.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Dec. 5—Number 1 (Topical).
Dec. 12—Number 2 (Topical).
Dec. 19—Number 3 (Topical).
Dec. 26—Number 4 (Topical).
Jan. 2—Number 5 (Topical).
Jan. 9—Number 6 (Topical).

GOLD SEAL.

Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Nov 7—Double Dukes (Two parts—Com.)
Nov. 14—Hula Hula Hughie (Two parts—Comedy).
Nov. 21—The Joy Riders (Two parts—Comedy).
Nov. 28—Kid Snatchers (Two parts—Drama).
Dec. 5—A Hero for a Minute (Two parts—Comedy).
Dec. 12—Deep Seas and Desperate Deeds (Two parts—Drama).
Dec. 19—Bullets and Boneheads (Two parts—Drama).
Dec. 26—Ambrose's Icy Love (Two parts—Comedy).
Jan. 2—Carnivals and Cannibals (Two parts—Comedy).
Jan. 9—Torpedo Pirates (Two parts—Com.).

NESTOR.

Oct. 22—A Fire Escape Finish (Comedy).
Oct. 29—A Bad Little Good Man (Comedy).
Nov. 5—Caught in the Draft (Comedy).
Nov. 12—The Shame of the Bullcon (Comedy).
Nov. 19—Strike One (Comedy).
Nov. 26—Water On the Brain (Comedy).
Dec. 3—The Other Stocking (Comedy).
Dec. 10—A Munition Worker's Curse (Com.).
Dec. 17—Secret Servants (Comedy).
Dec. 24—The Guy and the Guyser (Comedy).
Dec. 31—Busted Hearts and Buttermilk (Com.).
Jan. 7—Cave Man Stuff (Comedy).

SPECIAL PRODUCTIONS.

Oct. 22—Society's Driftwood (Five Parts—Drama).
Oct. 29—A Marked Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).
Nov. 19—The Man from Montana (Five parts—Drama).
Nov. 26—Fear Not (Five parts—Drama).
Dec. 3—Fighting Mad (Five parts—Drama).
Dec. 10—The Silent Lady (Five parts—Drama).
Dec. 17—Beloved Jim (Five parts—Drama).
Dec. 24—Bucking Broadway (Five parts—Dr.).
Dec. 31—The High Sign (Herbert Rawlinson Production—Five parts—Drama).
Jan. 7—The Wolf and His Mate (Five parts—Drama).

VICTOR.

Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).
Nov. 9—Issue No. 44 (Educational).
Nov. 16—Issue No. 45 (Educational).
Nov. 23—Issue No. 46 (Educational).
Nov. 30—Issue No. 47 (Educational).
Dec. 7—Issue No. 48 (Educational).
Dec. 15—Issue No. 49 (Educational).
Dec. 22—Issue No. 50 (Educational).
Dec. 29—Issue No. 51 (Educational).
Jan. 5—Issue No. 52 (Educational).
Jan. 12—Issue No. 53 (Educational).

UNIVERSAL SPECIAL FEATURE.

Dec. 8—The Red Ace (Episode No. 8—"The Lair of the Beast"—Two parts—Drama).
Dec. 8—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two parts—Drama).
Dec. 15—The Red Ace (Episode No. 9—"A Voice from the Past"—Two parts—Dr.).
Dec. 15—The Mystery Ship (Episode No. 3—"Adrift"—Two parts—Drama).
Dec. 22—The Red Ace (Episode No. 10—"Hearts of Steel"—Two parts—Drama).
Dec. 22—The Mystery Ship (Episode No. 4—"The Secret of the Tomb"—Two parts—Drama).
Dec. 29—The Red Ace (Episode No. 11—"The Burning Span"—Two parts—Dr.).
Dec. 29—The Mystery Ship (Episode No. 5—"The Fire God"—Two parts—Dr.).
Jan. 5—The Red Ace (Episode No. 12—"Overboard"—Two parts—Drama).
Jan. 5—The Mystery Ship (Episode No. 6—"Treachery"—Two parts—Drama).
Jan. 12—The Red Ace (Episode No. 13—"New Enemies"—Two parts—Drama).
Jan. 12—The Mystery Ship (Episode No. 7—"One Minute to Live"—Two parts—Drama).

UNIVERSAL CURRENT EVENTS.

Oct. 19—Issue No. 23 (Topical).
Oct. 26—Issue No. 24 (Topical).
Nov. 2—Issue No. 25 (Topical).
Nov. 9—Issue No. 26 Topical.
Nov. 16—Issue No. 27 (Topical).
Nov. 23—Issue No. 28 (Topical).
Nov. 30—Issue No. 29 (Topical).
Dec. 7—Issue No. 30 (Topical).
Dec. 15—Issue No. 31 (Topical).
Dec. 22—Issue No. 32 (Topical).
Dec. 29—Issue No. 33 (Topical).
Jan. 5—Issue No. 34 (Topical).
Jan. 12—Issue No. 35 (Topical).

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Sept. 9—Polly of the Circus (Seven parts—Comedy-Drama).
Sept. 23—Baby Mine (Six parts—Comedy).
Oct. 7—Fighting Odds (Six parts—Drama).
Oct. 7—Fighting Odds (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Comedy-Drama).
Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy-Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy-Drama).
Jan. 28—Dodging a Million (Six parts—Comedy-Drama).

GOLDWYN SPECIALS.

The Manx-Man (Seven parts—Drama).
For the Freedom of the World (Seven parts—Drama).

MARIE DRESSLER COMEDIES.

The Scrub Lady (Two parts).
Fired (Two parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Nov. 26—The Eternal Mother (Five parts—Drama).
Dec. 3—The Square Deceiver (Yorke Film Corp—Five parts—Drama).
Dec. 10—Alias Mrs. Jessop (Five parts—Dr.)
Dec. 17—An American Widow (Five parts—Drama).
Dec. 24—Red, White, and Blue Blood (Five parts—Drama).
Dec. 31—The Avenging Trail (Yorke Film Corp.—Five parts—Drama).
Jan. 7—Daybreak (Five parts—Drama).
Jan. 14—The Winding Trail (Rolfe—Five parts—Drama).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).

METRO COMEDIES.

Nov. 5—His Deadly Calm (Drew).
Nov. 12—The Rebellion of Mr. Monor (Drew).
Nov. 19—A Close Resemblance (Drew).
Nov. 26—As Others See Us (Drew).
Dec. 3—Too Much Henry (Drew).
Dec. 10—Wages No Object (Drew).
Dec. 15—The Spirit of Merry Christmas (Drew).
Dec. 24—The Unmarried Look (Drew).
Dec. 31—Shadowing Henry (Drew).
Jan. 7—Their Mutual Motor (Drew).
Jan. 14—Why Henry Left Home (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Dec. 2—The Sudden Gentlemen (Five parts—Drama).
Dec. 2—The Ship of Doom (Five parts—Dr.).
Dec. 9—Fanatics (Five parts—Drama).
Dec. 9—The Learnin' of Jim Benton (Five parts—Drama).
Dec. 16—Because of the Woman (Five Parts—Drama).
Dec. 16—The Maternal Spark (Five parts—Drama).
Dec. 23—Without Honor (Five parts—Drama).
Dec. 23—Until They Get Me (Five Parts—Dr.).
Dec. 30—The Gown of Destiny (Five parts—Drama).
Dec. 30—Framing Framers (Five parts—Dr.).
Jan. 6—Betty Takes a Hand (Five parts—Drama).
Jan. 6—Man Above the Law (Five parts—Drama).
Jan. 13—I Love You (Seven Parts—Drama).
Jan. 13—Laws Outlaw (Five parts—Drama).

TRIANGLE KOMEDY.

Nov. 25—A False Alarm.
Nov. 25—A Tough Turkey Trot.
Dec. 2—An Officer's Miss.
Dec. 2—Sauce for the Goose.
Dec. 9—Their Straying Feet.
Dec. 9—When War Meant Peace.
Dec. 16—His Bad Policy.
Dec. 16—A Discordant Note.
Dec. 23—A Counterfeit Scent.
Dec. 23—A Birthday Blunder.
Dec. 30—In Wrong Right.
Dec. 30—His Double Flivver.
Jan. 6—Matrominial Breaker.
Jan. 6—His Day of Doom.
Jan. 13—A Straight Crook.
Jan. 13—A Marriage Not.

KEYSTONE COMEDY.

Nov. 25—Won by a Fowl (Two parts)
Dec. 2—An Ice Man's Bride (Two parts).
Dec. 9—The Grave Undertaking (Two parts).
Dec. 16—A Sanitarium Scandal (Two parts).
Dec. 23—Afraid to Be False (Two parts).
Dec. 30—Welcome Home (Two parts).
Jan. 6—His Hidden Shame (Two parts).
Jan. 13—His Punctured Reputation (Two parts).

Producers.—Kindly Furnish Titles and Dates of All New R eleases Before Saturday.

To All Motion Picture Exhibitors

WAR TAX!

Allied Exhibitors Legislative Committee

H. P. Varner
Of North Carolina
CHAIRMAN

Lee A. Ochs
Of New York

Ernest H. Horstmann
Of Massachusetts
TREASURER

Judge O'Donnell
Of Pennsylvania

Frank Rembusch
Of Indiana
SECRETARY

THE undersigned committee of the **Allied Exhibitors' Organizations** of **America** elected by the **Joint Conventions** of all **Exhibitors' Organizations,** held at **Washington, D. C.,** December 11th and 12th, hereby request the fullest co-operation and assistance of every motion picture exhibitor in America.

We are charged with the duty of gathering the exact and absolute truth of how the war tax is affecting every motion picture theatre, with a view of securing through united effort a readjustment of the war excise taxes on motion picture theatres and film for presentation to Congress.

Therefore we respectfully request each and every exhibitor to fill out the following blank, giving the full facts and figures available, the experience of each theatre, and forward immediately by mail to:

FRANK REMBUSCH,
Secretary, Allied Exhibitors' Legislative Committee,
407 Indiana Trust Building, Indianapolis, Ind.

How does the business of your theatre for the month of November, 1916, compare with the month of November, 1917?

.....

Have you suffered a comparative loss? and to what do you attribute same?

.....

DO IT NOW!

Did the war tax affect your business? and to what extent?

.....

General remarks: .....

.....

Your answer will be doubly effective if you send it immediately.
A letter of explanation will be very acceptable.

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 278.)

Mutual Film Corp.

CUB.

Nov. 1—Jerry's Lucky Day (Comedy).
Nov. 7—Jerry and the Vampire (Comedy).
Nov. 15—Jerry's Running Fight (Comedy).
Nov. 22—Jerry's Victory (Comedy).
Nov. 29—Jerry and the Burglars (Comedy).
Dec. 6—Jerry Takes Gas (Comedy).
Dec. 12—Jerry's Boarding House (Comedy).
Dec. 20—Jerry's Double Cross (Comedy).
Dec. 26—Jerry's Best Friend (Comedy).

GAUMONT.

Nov. 8—Reel Life No. 80. Subjects on reel: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Water; It Was Not the Colic, from "Life."

MUTUAL WEEKLY.

Nov. 25—Number 152 (Topical).
Dec. 2—Number 153 (Topical).
Dec. 9—Number 154 (Topical).
Dec. 16—Number 155 (Topical).
Dec. 23—Number 156 (Topical).
Dec. 31—Number 1 (Topical).
Jan. 7—Number 2 (Topical).

STRAND.

Oct. 23—And Along Came Mary.
Oct. 30—A Two-Cylinder Courtship.
Nov. 6—Mary's Merry Mixup (Comedy).
Nov. 13—That Dog Gone Dog (Comedy).
Nov. 20—A Maid to Order.
Nov. 27—Tom, Dick and Harry (Comedy).
Dec. 4—Just Kidding (Comedy).
Dec. 11—Putting One Over.
Dec. 18—Little Miss Fixer (Comedy).
Dec. 25—Mary's Boomerang (Comedy).
Jan. 1—Her Awful Fix (Comedy).
Jan. 8—A Peach and a Pill (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTIONS.

Nov. 19—Snap Judgment (American—Five parts—Drama).
Nov. 19—Please Help Emily (Frohman—Five parts—Drama).
Nov. 26—The Mate of the Sally Ann (American—Five parts—Drama).
Dec. 3—The American Maid (Goodrich—Five parts—Drama).
Dec. 10—Miss Jackie of the Army (American—Five parts—Drama).
Dec. 17—New York Luck (American—Five parts—Drama).
Dec. 24—Her Sister (Frohman—Five parts—Drama).
Dec. 31—Her Second Husband (Goodrich—Five parts—Drama).
Jan. 7—Molly Go Get 'Em (American—Five parts—Drama).

SIGNAL.

Nov. 7—The Lost Express (Episode No. 8—"The Mountain King"—Two parts—Drama).
Nov. 14—The Lost Express (Episode No. 9, "The Looters—Two parts—Drama).
Nov. 22—The Lost Express (Episode No. 10—"The Secret of the Mine"—Two parts—drama).
Nov. 29—The Lost Express (Episode No. 11—"A Fight for a Million"—Two parts—Drama).
Dec. 6—The Lost Express (Episode No. 12—"Daring Death"—Two parts—Dr.).
Dec. 12—The Lost Express (Episode No. 13—"The Escape"—Two parts—Dr.).
Dec. 19—The Lost Express (Episode No. 14—"Unmasked"—Two parts—Drama).
Dec. 26—The Lost Express (Episode No. 15—"The Return of the Lost Express"—Two Parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORP.

Nov. 19—Reaching for the Moon (Five parts—Drama).
Nov. 26—The Silent Man (Five parts—Dr.).
Dec. 17—The Devil Stone (Six parts—Drama).
Dec. 31—A Modern Musketeer (Five parts—Drama).
Jan. 7—Rose of the World (Five parts—Dr.).

BLUEBIRD PHOTOPLAY, INC.

Nov. 12—Princess Virtue (Five parts—Drama).
Nov. 19—The Savage (Five parts—Drama).
Nov. 26—The Winged Mystery (Five parts—Drama).
Dec. 3—The Raggedly Queen (Five parts—Dr.).
Dec. 10—The Door Between (Five parts—Dr.).
Dec. 17—My Little Boy (Five parts—Drama).
Dec. 24—The Scarlet Car (Five parts—Drama).
Dec. 31—The Girl by the Roadside (Five parts—Drama).
Jan. 7—My Unmarried Wife (Five parts—Drama).
Jan. 14—Face Value (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Dec. 10—Our Vanishing Game (Ditmar's Living Book of Nature).
Dec. 12—Fishing for Fish.
Dec. 17—Nature's Weavers (Ditmar's Living Book of Nature).
Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Daughter of Destiny (Petrova Picture Co.).
Dec. —Alimony.

FOX SPECIAL FEATURES.

Nov. 18—All for a Husband (Five parts—Dr.).
Nov. 25—A Branded Soul (Five parts—Dr.).
Dec. 2—The Babes in the Woods (Five parts—Drama).
Dec. 9—The Pride of New York (Five parts—Drama).
Dec. 16—Unknown 274 (Five parts—Drama).
Dec. 23—The Kingdom of Love (Five parts—Drama).
Dec. 30—Stolen Honor (Five parts—Drama).
Jan. 6—For Liberty (Five parts—Drama).
Jan. 13—Cupid's Round-Up (Five parts—Dr.).

FOX STANDARD PICTURES.

Oct. 14—Aladdin and the Wonderful Lamp.
Nov. 4—The Rose of Blood (Six parts—Drama).
Nov. 18—Treasure Island (Six parts—Drama).
Dec. 2—A Daughter of the Gods (Eight parts—Drama).
Dec. 9—Troublemakers (Seven parts—Dr.).
Dec. 16—The Heart of a Lion (Six parts—Dr.).
Dec. 30—Du Barry (Seven parts—Drama).

FOX SUNSHINE COMEDIES.

Nov. 11—Wedding Bells and Roaring Lions (Two parts).
Nov. 25—A Milk-Fed Vamp (Two parts).
Dec. 9—Smashed in the Career (Two parts).
Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadows of Her Pest (Two parts).
Jan. 13—Are Married Policemen Safe? (Two Parts).

GREATER VITAGRAPH.

Dec. 17—In the Balance (Five parts—Drama).
Dec. 17—The Fighting Trail (Episode No. 15—"Out of the Flame"—Two parts—Drama).
Dec. 24—When Men are Tempted (Five parts—Drama).
Dec. 24—Vengeance—and the Woman (Episode No. 1—Two parts—Drama).
Dec. 24—Dummies and Deceptions (Comedy).
Dec. 31—His Own People (Five parts—Comedy).
Dec. 31—Stowaways and Strategy (Comedy).
Dec. 31—Vengeance—and the Woman (Episode No. 2—Two parts—Drama).
Jan. 7—The Blind Adventure (Five parts—Drama).
Jan. 14—The Wild Strain (Five parts—Dr.).
Jan. 21—The Menace (Five parts—Drama).
Jan. 28—A Mother's Sin (Five parts—Drama).

JEWEL PRODUCTIONS, INC.

Come Through (Seven parts—Drama).
Pay Me (Five parts—Drama).
Sirens of the Sea (Six parts—Drama).
The Man Without a Country (Six parts—Dr.).
The Co-Respondent (Six parts—Drama).
The Price of a Good Time (Seven parts—Dr.).
The Grand Passion (Seven parts—Drama).
K (Seven parts—Drama).

GEORGE KLEINE SYSTEM.

Dec. 3—Small Town Guy (Essanay-Perfection Picture—Five parts—Drama).
Dec. 10—The Dream Doll (Essanay-Perfection Picture—Five parts—Drama).
Dec. 24—Sadie Goes to Heaven (Essanay Perfection Picture—Five parts—Dr.).
Jan. 2—Girls You Know ("The Screen Fan"—First Release of the James Montgomery Flagg Series—One Reel—Comedy).
Jan. 16—Girls You Know ("The Bride"—Second Release of the James Montgomery Flag Series—One Reel—Comedy).
Jan. 30—Girls You Know ("The Superstitious Girl"—Third Release of the James Montgomery Flagg Series—One Reel—Comedy).

SELECT PICTURES CORP.

Oct.—The Moth (Six parts).
Oct.—Magda (Five parts).
Oct.—Scandal (Five parts).
Oct.—The Wild Girl (Five parts).
Oct.—Over There (Six parts).
Nov.—Her Silent Sacrifice (Five parts).
Nov.—Secret of the Storm Country (Five parts).
Nov.—The Barrier (Seven parts).
Nov.—The Lone Wolf (Six parts).
Nov.—Public Be Damned (Six parts).
Dec.—Shirley Kaye (Five parts—Drama).
Dec.—The Honeymoon (Five parts—Drama).
Jan.—Woman and Wife.
Jan.—Ghosts of Yesterday.
Jan.—The Marionettes.
Jan.—The Studio Girl.

WHOLESOME FILMS CORPORATION.

His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Nov. 12—The Adventures of Carol (Five parts—Drama).
Nov. 19—Easy Money (Five parts—Drama).
Nov. 26—Her Hour (Five parts—Drama).
Dec. 3—The Awakening (Five parts—Drama).
Dec. 10—The Good for Nothing (Five parts—Drama).
Dec. 17—The Tenth Case (Five parts—Dr.).
Dec. 24—The Volunteer (Five parts—Drama).
Dec. 31—Diamonds and Pearls (Five parts—Drama).
Jan. 7—Stolen Hours (Five parts—Drama).
Jan. 14—The Strong Way (Five parts—Drama).
Jan. 21—Beautiful Mrs. Reynolds (Five parts—Drama).
Jan. 28—Gates of Gladness (Five parts—Dr.).

U. S. EXHIBITORS' BOOKING CORP.

The Zeppelin's Last Raid.
Those Who Pay.
The Belgian (Sidney Olcott Players, Inc.).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Alternating Current Projection Revolutionized

It is absolutely unnecessary for you to invest a single cent in extra equipment to obtain excellent, low cost projection on alternating current.

Simply trim your lamp with

WHITE A. C. SPECIAL CARBONS

This easy, inexpensive operation gives you
A penetrating, quiet, white light and even screen illumination.
A flexible light source adapted to thick and thin films.
A rugged light that will stand voltage variations.
A much lower operating cost than with the old cored carbons.

It costs but little to try these carbons and be convinced.

FOR DIRECT CURRENT

Use the Silvertip combinations.

A tested product that is giving satisfaction everywhere.

Built for any strength of current used in projection.

Write now for our booklets on the operation of these carbons.

National Carbon Company, Inc.

Cleveland, Ohio

8,000

Exhibitors and others interested in the film business in Spanish-speaking countries were reached by the

January Number

of

Cine-Mundial

516 Fifth Ave. New York

Here is a market that will produce new business for you.

List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 278.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

ADVANCED M. P. CORP.
The Woman Eternal (Seven parts—Drama).

ARROW FILM CORPORATION.
The Eyes of the World.
Ramona.

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BLUEBIRD PHOTOPLAYS, INC.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS.
Fall of the Romanoffs (Eight Parts).
Kismet.

JULES BURNSTEIN.
December—Shame (Produced by Duplex Films, Inc—Seven parts—Drama).

CENTURY COMEDIES.
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN-PARAMOUNT SERIES.
My Mother (Two parts).
My Father (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CORP.
Hearts and Clubs (Comedy).
Almost a Bigamist (Comedy).
More Haste Less Speed.
Betty's Big Idea.
Stepping Out.
Almost Divorced.
Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.

W. H. CLIFFORD PHOTOFILM CO.
Denny from Ireland (First Release of the Shorty Hamilton Series—Five parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five parts).

COMMONWEALTH PICTURES CORP.
The Frozen Warning (Drama).

COSMOFOTOFILM, INC.
I Believe (Seven parts—Drama).

CREST PICTURES CORP.
The Lust of the Ages.
A Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.
Mother Love and The Law (Drama).

EBONY FILM CORP.
Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

M. S. EPSTEIN.
Kerensky in the Russian Revolution of 1917.

FILM D'ART CORP.
Auntie's Triumph.
Cousins.

FORT PITT CORPORATION.
The Italian Battlefront.
The Italian Stand on the Piave.

FRANCE FILMS, INC.
The Natural Law (Seven parts—Drama).

FRATERNITY FILMS, INC.
Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FUN-ART FILMS, INC.
A Rag, a Bone and a Hank of Hair (Two parts—Comedy).

GENERAL ENTERPRISES, INC.
Mother (Six ports—Drama—McClure Picture).
The Warrior (Seven parts—Drama—McClure Picture).
The Liar (Six parts—Drama—General Enterprise Feature).

GRAPHIC FILM CORP.
Moral Suicide (Seven parts—Drama).

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).
Raffles, the Amateur Cracksman (Seven parts—Drama).
The Submarine Pirate (Keystone-Mack Sennet Comedy—Four parts).
Fatty and Mabel Adrift (Keystone-Mack Sennet Comedy—Three parts).
Cinders of Love (Keystone-Mack Sennet Comedy).
He Did and He Didn't (Keystone-Mack Sennet Comedy).
The Other Man (Keystone-Mack Sennet Comedy).
Bright Lights (Keystone-Mack Sennet Comedy).
Bucking Society (Keystone-Mack Sennet Comedy).
The Snow Cure (Keystone-Mack Sennet Comedy).
The Village Scandal (Keystone-Mack Sennet Comedy).
Saved by Wireless (Keystone-Mack Sennet Comedy).
Fatty and the Broadway Stars (Keystone-Mack Sennet Comedy).
Dizzy Heights and Darling Hearts (Keystone-Mack Sennet Comedy).
His Wild Oats (Keystone-Mack Sennet Comedy).
Waiters' Ball (Keystone-Mack Sennet Comedy).
His First False Step (Keystone-Mack Sennet Comedy).
Ambrose Cup of Woe (Keystone-Mack Sennet Comedy).

HIGH CLASS FILM PRODUCTIONS.
The Struggle Everlasting (Seven parts—Dr.).

HOFFMAN-FOURSQUARE PICTURES.
The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).

IVAN FILM PRODUCTION.
August—Babbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.

KING BEE FILMS CORP.
Sept. 1—The Goat (Two parts—Comedy).
Sept. 15—The Fly Cop (Two parts—Comedy).
Oct. 1—The Chief Cook (Two parts—Comedy).
Oct. 15—The Candy Kid (Two parts—Comedy).
Nov. 1—The Hobo (Two parts—Comedy).
Nov. 15—The Pest (Two parts—Comedy).
Dec. 1—The Bandmaster (Two parts—Comedy).
Dec. 15—The Slave (Two Parts—Comedy).
Jan. 1—The Stranger (Two parts—Comedy).
Jan. 15—The Barber (Two parts—Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

NATIONAL FILM CORP. OF AMERICA.
Tarzan of the Apes.

ORO PICTURES CORP.
Who Knows? (Six parts—Drama).
Loyalty (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PATHE EXCHANGE, INC.
To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japeland").

PIONEER FILM CORP.
Nov. 1—Danger Signals (Seven parts—Drama).

W. H. PRODUCTIONS.
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bargains (Six parts—Drama).
The Bandit and the Preacher (Five parts—Second of the Hart Superfeatures).

PYRAMID COMEDIES.
In and Out (Two parts).
Love and Lunch (Two parts).
Beach Birds (Two parts).
Beauties and Bombs (Two parts).

RANKIN-LEE, INC.
Nov.—A Modern Lorelei.

HARRY RAVER.
The Public Defender (Drama).
The Hand of the Hun (Four parts—Novelty).

RENOWNED PICTURES CORP.
June—In Treason's Grasp (Five parts—Drama).
A Soul for Sale (Six parts—Drama).
Weavers of Life (Drama).

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.)
Who Shall Take My Life? (Seven parts—Dr.).

FRANK J. SENG.
May—Parentage (Drama).

S. & S. PHOTOPLAYS, INC.
Redemption (Six Parts—Drama).
Disillusioned.
Just a Woman.

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

TWEDE COMEDY CO.
The Recruit.

ULTRA FILMS, INC.
A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

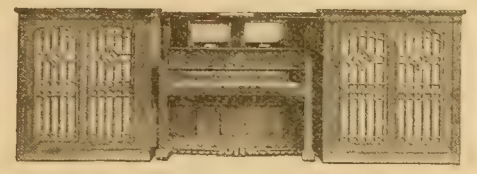
VENUS FILMS.
The Triumph of Venus.

WESTERN IMPORT FILM CO.
Mickey (Seven parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Cremona

Solo Theatre Orchestra-Organs



Solo Style M-3.

Unsurpassed for manual playing.

Plays all 88 note player rolls.

Instantaneous change.

Continuous music.

Does not require an operator with our special **134-Note Reproducing Solo Roll.**

Single or duplex music roll systems.

The Marquette Piano Co.

General Office and Factory:
1608-24 South Canal St., Chicago

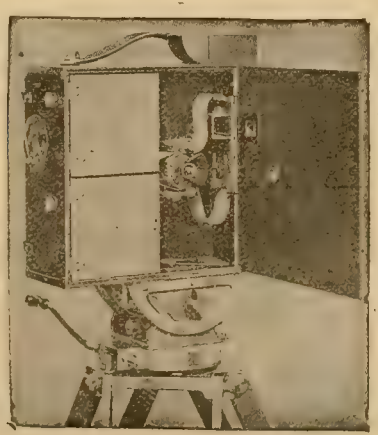
BIG ADVANCE IN M. P. PHOTOGRAPHY

Six great scientific improvements make the Universal Motion Picture Camera the choice of expert cameramen everywhere. Wonder-value at less than half standard motion picture camera prices! You want it.

UNIVERSAL MOTION PICTURE CAMERA

See how it increases your speed, improves framing, film transmission, focusing, eliminates static, etc. New automatic dissolve ready.

WRITE FOR CATALOG



Burke & James, Inc.
240 East Ontario St.
Chicago

Makers of Rexo M. P. Film

Verdicts are Formed
after
Evidence and Convincing Facts
Have Been Submitted

Speer Alterno Carbons

FOR A.C. WORK

and

Speer Hold-Ark Carbons

FOR D.C. WORK

Produce Incomparable Results—results mould operators' opinions—opinions determine the verdicts—verdicts establish the reputation. The operators' "stamp of approval" places Speer Projector Carbons in that exclusive class of motion picture supplies most essential to improved projection.

PARAMOUNT FEATURES

ALTERNO CARBONS

Perfect Projection—Wanderless Arc.
Noiseless Operation—Brilliant Illumination.
Bright, Flickerless, Eye-Resting Light.
No Change Required in Booth Equipment.

ESSENTIAL ADVANTAGES

HOLD-ARK CARBONS

Permanent Arc — Longer Life
Perfect Crater — Minimum Adjustment
Hard Core and Metal Coating
Elimination of Projection Difficulties

When ordering specify whether for alternating or direct current. Each style has a special duty to perform. Substitutions or attempted alterations are costly.

Write today for descriptive literature

"THE CARBONS WITH A GUARANTEE"

SPEER CARBON COMPANY

ST. MARYS, PA.

EASTMAN FILM

The result of highest grade materials and painstaking manufacture is shown in the results on the screen.

Identifiable by the words "Eastman" and "Kodak" on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Projection, Like Photography, Demands a Good Lens

All the better-known camera men demand the highest grade lenses for their photography. And operators know that

Bausch and Lomb Projection Lenses

are equally necessary to get the most out of the film.

Designed with special reference to projection problems, **Bausch and Lomb Projection Lenses** give you sharp, brilliant images right out to the edge of the screen.

If you're interested in better projection, let us send you our interesting descriptive booklet. It's free.

Bausch & Lomb Optical Co.
566 ST. PAUL STREET ROCHESTER, N.Y.
New York Washington Chicago San Francisco

Leading American Makers of Photographic and Ophthalmic Lenses, Projection Lanterns (Balopticons), Microscopes. Prism Binoculars and other High-Grade Optical Products.

SCREENCRAFT

By Louis Reeves Harrison

Our latest publication on the subject of Photoplay Writing. A thought-provoking, comprehensive treatment of the subject, with a sample working scenario.

$2.00 per Copy Postpaid

MOVING PICTURE WORLD
516 Fifth Avenue, New York

Schiller Bldg., Chicago, Ill. | Order from Nearest Office | Wright & Callender Bldg., Los Angeles, Cal.

Thirty-five Years' Practical Experience

Foreign and Domestic Stained Glass

for Theatres, Public Buildings, Churches, etc.

Estimates and Special Designs furnished on application on Leaded Lights for Doors, Halls, Staircases, Skylights or any stained glass effect desired in your theatre.

Benjamin Sellers & Sons
79-84 Bible House, New York City

La Cinematografia Italiana ed Estera

Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs. per annum
Editorial and Business Offices: **Via Cumiana, 31, Turin, Italy**

TYPHOON COOLING SYSTEM

TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

HOW TO SAVE MONEY

Send for our NEW THEATRE CATALOG and get in touch with us.

We have just issued the most complete catalog ever published of all goods pertaining to the MOVING PICTURE THEATRE. In it you will find a lot of valuable information. Sent free upon request.

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade
Dealers in Motiograph, Simplex, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers and everything pertaining to the Moving Picture Theatres

Third Floor, Mallers Building,
Cor. Madison St. and Wabash Av., Chicago, Ill.

WE SELL ON THE INSTALLMENT PLAN

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED

CAMERA MEN SENT ANYWHERE

985 Market St., San Francisco, Cal.

THE CINEMA

NEWS AND PROPERTY GAZETTE
30 Gerrard Street, W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request

Appointed by Agreement Dated 7/8/14 THE OFFICIAL ORGAN of THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74.

MOTION PICTURE DIRECTORY COMPANY

8 Fifth Avenue, New York Phone—3227 Chelsea
425 Ashland Block, Chicago Phone 2003 Randolph

Addressing Multigraphing Printing Typewriting

A Volume Worth Dollars to You!

Advertising For the Exhibitor

By EPES WINTHROP SARGENT

$2 Per Copy Postpaid

The properly advertised picture pays the exhibitor one hundred per cent. on every dollar he invests in his advertising.

This volume is replete with original ideas and, in addition, passes on to you ideas which have proved their value in the best theatres throughout the country.

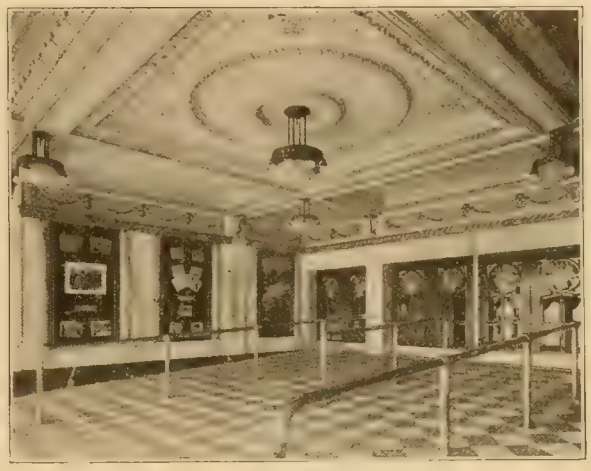
The Painstaking Exhibitor "Needs It Every Hour."

Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., New York
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles, Cal.

Send For Our
New Theatre Catalog

Eighty full-page illustrations—many in colors—of theatres we have ornamented.



BROADWAY-STRAND THEATRE, CHICAGO
MARSHFIELD AMUS. CO., OWNERS.—LOBBY VIEW.

Our new catalog will give you many valuable ideas of theatre design and arrangement.

Send Plans for Special Designs of
Ornamental Plaster Decorations

THE DECORATORS SUPPLY CO.
Archer Ave. and Leo St. CHICAGO, ILL.

RICHARDSON'S
MOTION PICTURE
HAND BOOK
FOR MANAGERS and OPERATORS
Published by
THE MOVING PICTURE WORLD

A carefully prepared guide to perfect projection.

An invaluable help to every individual in the trade who has to do with the mechanical handling of motion picture film or the management of a moving picture theatre.

Over 680 Pages of Text. Illustrations include detail diagrams of the leading makes of projection machines.

Substantially Bound in Red Cloth, $4.00

Sent Postpaid on Receipt of Price by

MOVING PICTURE WORLD

516 Fifth Ave. New York City
917 Schiller Bldg. Chicago, Ill.
Wright & Callender Bldg. Los Angeles, Cal.

Of Course You Will Be There!

No one interested in the Motion Picture Industry can afford to remain out of the

Motion Picture EXPOSITION

To Be Held in the

Grand Central Palace

NEW YORK CITY

February 2 to 10, 1918

Under the auspices of the NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY and MOTION PICTURE EXHIBITORS'.... LEAGUE OF AMERICA

Here is an unusual opportunity to bring your products before the people you wish to reach.

All those interested in the trade and profession will be there.

As a combined sales and advertising proposition the exposition will be unequaled.

BETTER GET YOUR SPACE NOW—IT IS GOING FAST!

Send To-Day for Space Diagram and Information

Motion Picture Exposition Company, Inc

805-806 Times Building NEW YORK

FREDERICK H. ELLIOTT, General Manager

Telephone, Bryant 6743 Telephone, Bryant 6744

U-T-E TRIANGLE OF MERIT

STANDS FOR SATISFACTION AND PERFECT PROJECTION IN THE BETTER M. P. THEATRES

Power's Cameragraphs
Acme Portable Projectors
Edison "Mazda" Lamps
National Carbons

Hallberg Motor Generators and Incandescent Projector Lamp Regulators.

"Fulco" and Novelty Specialties.

VELVET GOLD FIBRE SCREENS

LIST OF FEW SATISFIED USERS:

ILLINOIS

Rex Theatre ..... Fairfield, Ill.
Idle Hour Theatre ..... Hinkley, Ill.
Wigman Theatre ..... Sheffield, Ill.

INDIANA

Court Theatre ..... Auburn, Ind.
Empire Theatre ..... Auburn, Ind.
Arc Theatre ..... Crawfordsville, Ind.
Kerrigan Theatre ..... New Albany, Ind.
Widman & McDonald ..... Warsaw, Ind.

IOWA

Majestic Theatre ..... Des Moines, Ia.
Palace Theatre ..... Des Moines, Ia.
Family Theatre ..... Des Moines, Ia.
Grand Theatre ..... Esterville, Ia.
C. B. Wheatley ..... Stockport, Ia.
Model Theatre ..... Sioux City, Ia.
Lyric Theatre ..... Osceola, Ia.

KENTUCKY

Gem Theatre ..... Maysville, Ky.

MICHIGAN

Gem Theatre ..... Cheboygan, Mich.
Liberty Theatre ..... Cheboygan, Mich.
Princess Theatre ..... Chelsea, Mich.
Empress Theatre ..... Belding, Mich.
Majestic Theatre ..... Bay City, Mich.
Gratiot Theatre ..... Detroit, Mich.
Paramount Film Ex. ..... Detroit, Mich.
General Film Ex. ..... Detroit, Mich.
Universal Film Ex. ..... Detroit, Mich.
Library Theatre ..... Detroit, Mich.
Circle Theatre ..... Detroit, Mich.
Home Theatre ..... Detroit, Mich.
Regent Theatre ..... Detroit, Mich.
Duplex Theatre ..... Detroit, Mich.
Madison Theatre ..... Detroit, Mich.
Crystal Theatre ..... Detroit, Mich.
Empress Theatre ..... Detroit, Mich.
Broadway Strand Theatre ..... Detroit, Mich.
Fine Arts Theatre ..... Detroit, Mich.
Gladwin Theatre ..... Detroit, Mich.
Virginia Theatre ..... Detroit, Mich.
Bernhardt Theatre ..... Detroit, Mich.
Farnum Theatre ..... Detroit, Mich.
Drurylane Theatre ..... Detroit, Mich.
Majestic Theatre ..... Detroit, Mich.
United Theatres Co. ..... Grand Rapids, Mich.
Royal Theatre ..... Grand Rapids, Mich.
Crystal Theatre ..... Grand Ledge, Mich.
Star Theatre ..... Gaylord, Mich.
Princess Theatre ..... Flint, Mich.
Rex Theatre ..... Manistique, Mich.
Majestic Theatre ..... Muskegon, Mich.
Rialto Theatre ..... Muskegon, Mich.
Lion Theatre ..... Muskegon, Mich.
Monarch Theatre ..... Midland, Mich.
M. L. Gay ..... Morenci, Mich.
Palace Theatre ..... Petoskey, Mich.
Eagle Theatre ..... Pontiac, Mich.
New Howland Theatre ..... Pontiac, Mich.
Crystal Theatre ..... Princeton, Mich.
Temple Theatre ..... Portland, Mich.
Remus Theatre ..... Remus, Mich.
Soo Amusement Co. ..... Sault Ste. Marie, Mich.
Johnswood Theatre ..... Sault Ste. Marie, Mich.
A. Forsyth ..... Standish, Mich.
Bradley Opera House ..... Tecumseh, Mich.
Wonderland Theatre ..... Vicksburg, Mich.
Wolverine Theatre ..... W. Saginaw, Mich.
Majestic Theatre ..... Wyandotte, Mich.

NEW HAMPSHIRE

Start Theatre ..... Dover, N .H.

NEW JERSEY

Palace Theatre ..... Bound Brook, N. J.
Palace Theatre ..... Morristown, N. J.

NEW YORK

Grand Theatre ..... Malone, N. Y.
T. Healy's New Amusement Establishment, 95th and Broadway ..... New York City

OHIO

Marlow Theatre ..... Bucyrus, O.
Rondo Theatre ..... Barberton, O.
Grand Opera House ..... Circleville, O.
Pastime Theatre ..... Columbus, O.
B. F. Keith's ..... Columbus, O.
U. S. Barracks ..... Columbus, O.
Lindell Johnson ..... Columbus Grove, O.
Forrest Theatre ..... Dayton, O.
Columbia Theatre ..... E. Liverpool, O.
Opera House ..... E. Palestine, O.
Jewel Theatre ..... Hamilton, O.
Marion Theatre ..... Marion, O.
Gem Theatre ..... Nelsonville, O.
Orpheum Theatre ..... Nelsonville, O.
Jacobs & Crabtree ..... Portsmouth, O.
Lyric Theatre ..... Portsmouth, O.
American Theatre ..... Portsmouth, O.
City Theatre ..... Pleasant City, O.
Grand Opera House ..... Salem, O.
Royal Theatre ..... Salem, O.
Bache Auditorium ..... Van Wert, O.
Lyric Theatre ..... Urbana, O.
Home Theatre ..... Toledo, O.
Spicer Theatre ..... Akron, O.
Nixon Theatre ..... Akron, O.
Pastime Theatre ..... Akron, O.
Victor Theatre ..... Akron, O.

PENNSYLVANIA

W. M. Orr, 615 4th St. ..... Altoona, Pa.
Grand Theatre ..... Barnesboro, Pa.
Rex Theatre ..... E. Liberty, Pa.
Happy Hour Theatre ..... Ebensburg, Pa.
Emporium Opera House ..... Emporium, Pa.
Lockhaven, Pa.
Imperial Theatre ..... Pittsburgh, Pa.
Orpheum Theatre ..... Pittsburgh, Pa.
Royal Theatre ..... Reading, Pa.
Ren Toy Theatre ..... Reading, Pa.

VERMONT

Leland Theatre ..... Montpelier, Vt.
New Theatre ..... Burlington, Vt.

WEST VIRGINIA

Grand Theatre ..... Huntington, W. Va.
Strand Theatre ..... Parkersburg, W. Va.
Hippodrome Theatre ..... Williamson, W. Va.
Robinson Grand Theatre ..... Clarksburg, W. Va.
Orpheum Theatre ..... Clarksburg, W. Va.

"Everything for the Motion Picture Theatre Except the Film"

BRANCH OFFICES:

New York, N. Y.—729 Seventh Ave.
Boston, Mass.—129 Pleasant St.
Philadelphia, Pa.—1233 Vine St.
Pittsburgh, Pa.—940 Penn Ave.
Cincinnati, O.—115 W. 7th St.
Detroit, Mich.—57 E. Elizabeth St.
Omaha, Neb.—13th & Harney Sts.
Minneapolis, Minn.—16 N. 7th St.
Cleveland, O.—Columbia Bldg.

U. T. E. SALES AGENTS:

Kansas City, Mo.—K. C. Machine & Supply Co., Inc., 813 Walnut St.
Des Moines, Ia.—K. C. Machine & Supply Co., Utica Building
Chicago, Ill.—E. E. Fulton Co., 154 West Lake St.

United Theatre Equipment Corporation

H. T. EDWARDS, Pres. **J. H. HALLBERG, Vice-Pres.**

Executive Offices: 1604 Broadway, New York

FROM
A PROGRESSIVE HOUSE

Claremont Theatre

WALLINGFORD AMUSEMENT CO.
INCORPORATED

TELEPHONE CONNECTIONS

BROADWAY - 134TH to 135TH STREETS

NEW YORK, Dec. 8, 1917.

Mr. J. H. Hallberg, Vice-Pres.,
United Theatre Equipment Corporation,
1604 Broadway, New York City.

Dear Mr. Hallberg:-

Three years ago you equipped our theatre with a complete outfit - two Powers 6-A projecting machines which I am pleased to state have given us good service and are still in good condition. Nevertheless, I want to be up to date and I herewith place my order for two more Powers machines, latest type, and I am willing to pay the regular price - although I have been offered two complete projection machines from other manufacturers without charge. The reason I prefer the Powers machine is that I have a 165½ foot throw, and the size of my picture is 16½ x 20½', on a plaster wall, and I use only 45 to 50 amperes - and have perfect projection. Please let me know when you will be able to install the new machines.

Very truly yours,

CLAREMONT THEATRE,
Manager.

NICHOLAS POWER COMPANY
INCORPORATED
PIONEERS OF PROJECTION
90 GOLD STREET NEW YORK, N.Y.

Vol. 35, No 3 January 19, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Goldwyn Pictures

Powerful productions are the exhibitor's only protection against slumps in attendance.

Goldwyn productions in rapid succession are establishing *maximum box-office records throughout North America*

Copyright 1917 by the Chalmers Publishing Company

Chalmers Publishing Company 516 Fifth Ave. New York

$50,000.00

Is Now Working in 70 of the Biggest Newspapers For You and.....

Elaine Hammerstein

IN

"The CO-RESPONDENT"

As a Play—a concentration of dramatic intensity as tremendous as a newspaper office on Election Night.

As a Business Proposition—the sure money of a nation-wide publicity campaign, now working.

Superbly adapted by Ralph Ince from the stage play by Alice Leal Pollock and Rita Weiman.

JEWEL PRODUCTIONS INC
1600 Broadway New York

George K. Spoor presents

I, MARY MacLANE

IN

Men Who Have Made Love To Me

AT ALL FIRST CLASS PICTURE THEATRES—Ask When!

THE REASONS WHY
Your Patrons Will Demand to See This Play

1. The stripping naked of a human soul.
2. The fame of this erratic author.
3. The widespread curiosity aroused by this story from her own pen.
4. The first opportunity to see her in pictures and know her intimately.
5. Revelations of the unusual love episodes of her own life, as written and enacted by herself.
6. Six leading men, lovers of this unique genius.

BACKED BY THE GREATEST NATIONAL ADVERTISING CAMPAIGN EVER GIVEN AN INDIVIDUAL STAR

Arrange Your Booking Dates NOW

Essanay

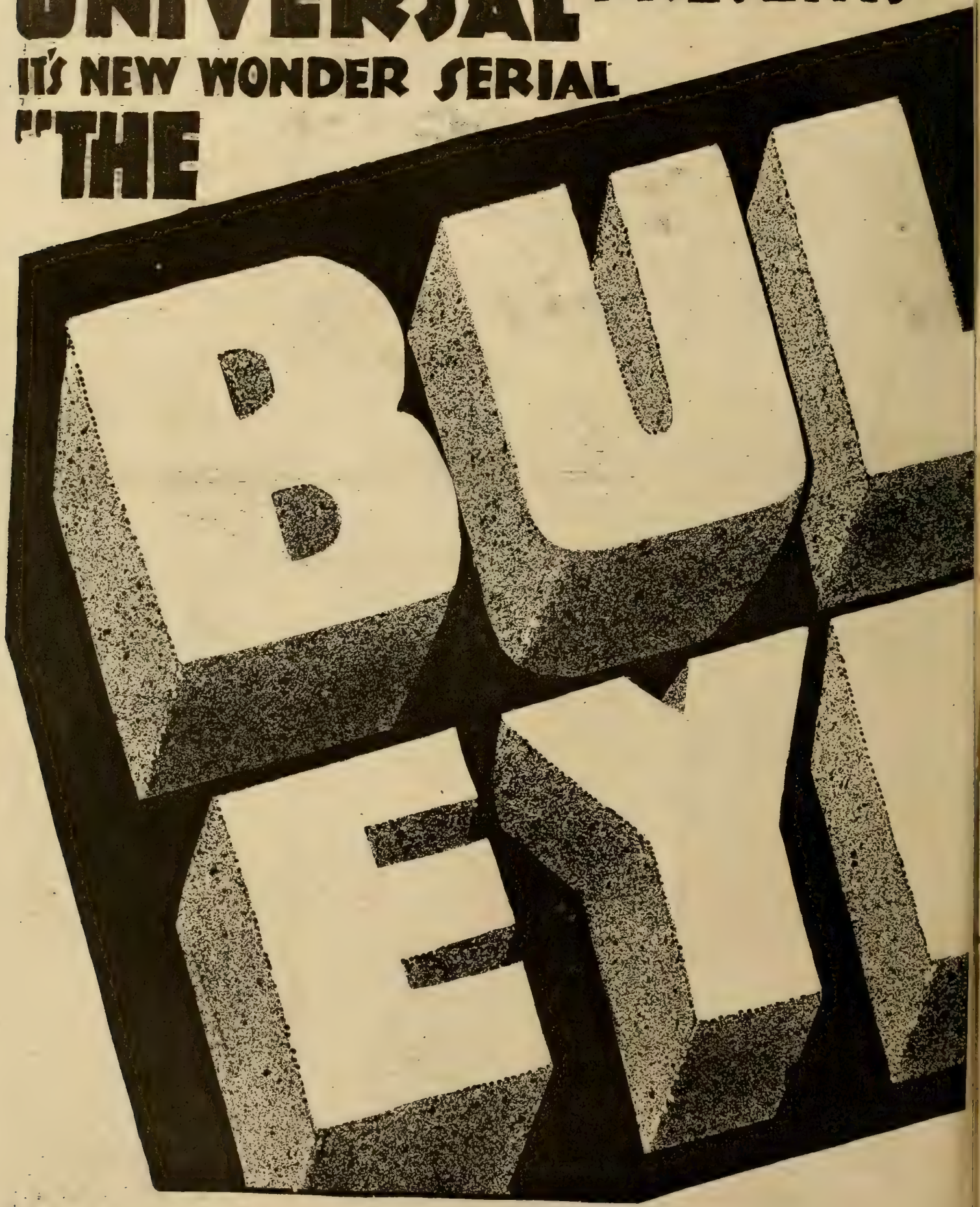
DISTRIBUTED BY GEORGE KLEINE SYSTEM THROUGHOUT THE UNITED STATES

Perfection Pictures

UNIVERSAL PRESENTS

IT'S NEW WONDER SERIAL

"THE



ANOTHER great big smashing Universal box-office serial Winner for Exhibitors—"THE BULL'S EYE," featuring Eddie Polo, Hercules of the Films—in sensational stunts that have never yet been shown on any screen—Unbelievable thrills that defy all precepts of human nerve and daring.

A SERIAL that will set your town afire—a serial that will make your competition look sick—a serial so utterly beyond anything in the line of sensations your town has ever seen, as to make comparison ridiculous. Waste not one second's time in wiring your nearest Universal Exchange for booking, or reservation, and positively get a copy of the huge ad campaign book free to Exhibitors. Do it right this minute.

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

"Madame Spy"

BIG FORMER STAGE SUCCESS

A JACK MULHALL PRODUCTION

From an Original Story by the virile Author Lee Morrison.
Co-Authorship claimed by the famous Comedian
Harry Clay Blaney of the great Chas. Hoyt Successes.

When Lee Morrison wrote his thrilling story, "MADAM SPY," he possibly never realized how timely and what a wonderful punch feature photoplay could be evolved from his narrative. Harry Clay Blaney, hero of many of the big Chas. Hoyt theatrical successes, claims co-authorship, guaranteeing exhibitors a sure-fire hit and a genuine Box Office attraction. Be sure to book and play "MADAM SPY," and offer free admission to all foreign spies upon presentation of credentials duly signed by the Kaiser.

Book thru your nearest Universal Exchange, or communicate with

UNIVERSAL FILM MFG. CO. 1600 Broadway, New York City

"The PRICE of a GOOD TIME"

it's a Lois Weber Production

IN plain, commercial English—what's the reason for the instant and overwhelming success of this play?

Because every man and woman knows long before they come to your box-office little Linnie's tremendous *temptations, dangers, hunger for a good time and pretty clothes.*

They know instinctively that only tragedy can result—and they *must have* that Big Thrill!

WHY do the crowds go away advertising it for you?

Because Lois Weber—*the Belasco of the Screen*—has created with Mildred Harris a true, human, lovable character, essentially innocent, *just as your audience wants her to be.*

Put everything else aside till you've booked this tremendous success to run at least *twice as long* as you ever ran a picture before. You need every cent of the money this winner will draw for you *right now.*

Adolph Zukor presents

Pauline Frederick

in

"Mrs. Dane's Defense"

By Henry Arthur Jones

Scenario by Margaret Turnbull
Directed by Hugh Ford

Another Triumph for Organization

"Drawing cards" of the magnitude of Mrs. Dane's Defense—a huge *Broadway success*, by a *world-famous* author, brought to the millions by one of the *greatest emotional artist* of the screen—are obtainable only by an *organization* that has gained momentum through *countless victories.*

Line up with that force

Become a part of that organization. Use its methods. Pull for triumphs such as "Mrs. Dane's Defense." Remember—the "long run" is the short cut to permanent, profitable patronage.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L. LASKY Vice Pres CECIL B DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

A Paramount Picture

Paramount Pictures

ADOLPH
ZUKOR
PRESENTS

Elsie Ferguson

in

"Rose of the World"

By Agnes and Edgerton Castle

Scenario by Charles Maigne

Directed by Maurice Tourneur

An Artcraft Picture

Profits, prestige, and the invaluable word-of-mouth advertising of satisfied patrons await the exhibitor who advertises Elsie Ferguson for extra days.

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, *Pres.* JESSE L. LASKY, *Vice-Pres.* CECIL B. DEMILLE, *Director General*

A. H. Woods *presents* His Broadway Success "Ike"

Which One?

—is the question in the minds of everyone viewing the unreeling of ***gripping*** incidents with ***thrilling*** suspense.

"Who Is the Guilty Man?"

—is the question that ***dominates*** this forceful drama. At the close of the great trial scene, the prosecuting attorney—rich, respected and influential—steps down from the bar where he has been prosecuting for murder a pretty little 18-year-old girl, demanding her life's blood in payment for the crime—and announces that he is "The Guilty Man."

Is this dramatic conflict?

This motion picture will thrill the world as the play *thrilled* Broadway.

Released by
Paramount Pictures Corporation

"Guilty Man"

By Ruth Helen Davis *and* Charles Klein Irvin V. Willat Director

Supervision of **Thomas H. Ince, Inc.**

A ***merciless*** attack upon the double standard of morality, from the play that made New York gasp.

The critics commented as follows:

"The last word in emotional drama."

"Talk about a play with a punch, here is one with several sledge-hammer blows."

"The soul of a woman wronged is ruthlessly laid bare."

"A great play of noble impulse, lofty inspiration, splendid construction and intense dramatic force."

Produced under the ***supervision*** of Thomas H. Ince, Inc., the photoplay version of this vivid and ***sensational*** story **must** prove an ***unusual*** drawing card.

Goldwyn Pictures

Mary Garden in "Thais" Draws *New* Audiences into Theatres

GOLDWYN'S presentation of the famous prima donna for the first time on the screen has proved, as we knew it would, *a master-stroke for the box-offices of the nation.* We knew that Mary Garden in "Thais" would be the sensation that the newspapers now proclaim her to be, but even we in our enthusiasm had underestimated this wonderful star's drawing power.

Needing patronage, as all amusement enterprises do at this moment, your surest way to increase receipts is by booking Mary Garden in "Thais." Here you find the verification of these statements:

BOSTON: *The Globe:* Men and women rarely, if ever, seen in motion pictures houses have flocked to the Boston Theatre to see the remarkably notable Goldwyn production, Mary Garden in "Thais." Patrons have swamped this theatre all week. *Boston Post:* Mary Garden's popularity is drawing capacity audiences. *Boston Herald:* One look at the long lines waiting outside the Boston Theatre gives you proof of Mary Garden's great success in motion pictures.

NEW YORK: *Evening Sun:* Mary Garden in "Thais" is the acme of photoplay perfection. *Morning Sun:* Tremendous assemblages are greeting Mary Garden in "Thais" at the Strand this week. *N. Y. Tribune:* Goldwyn's presentatation of Mary Garden in "Thais" is magnificent beyond one's fondest dreams. Miss Garden is a beautiful, sensuous priestess of passion. *N. Y. Times:* "Thais" is one of the greatest and finest films of the year. *Evening Mail:* Mary Garden in "Thais" is a joy to behold.

BALTIMORE: *The American:* Mary Garden in "Thais" is the year's most memorable production. Miss Garden is a revolutionary artist in the drama of silence. Goldwyn is to be congratulated for bringing her to the screen.

Goldwyn Pictures

Book This Production Lauded By the Best Brains of the Nation

HERE is one truth that can never be denied: The critics of one or two cities occasionally may be wrong in their judgments but there never has been a time when the critical judgment of *the nation* was wrong. Goldwyn's presentation of Mary Garden in "Thais" is approved without one dissenting opinion in every section of North America.

These tremendous approvals should cause all exhibitors to book or increase their playing time for the assured attraction that will fill their houses to capacity.

CHICAGO: *Evening Post:* Mary Garden in "Thais" is an artistic triumph that will thrill the picture audiences of the world. Miss Garden is magnificent. *The Examiner:* Emphatically a picture that all the world is hungry to see. *The Tribune:* Permit this critic to assert that Mary Garden's form divine is the sensational hit of Goldwyn's "Thais." *The Herald:* Mary Garden justifies the Goldwyn faith in her screen art. A picture of gorgeous splendor.

CLEVELAND: *The Plain Dealer:* At The Standard Mary Garden in "Thais" besides drawing the customary big attendance has broken all house records and also attracted a patronage that usually never sets foot in motion picture theatres. *The Leader:* Goldwyn's "Thais" is the big sensation of the screen year. Mary Garden is wonderfully alluring.

Mary Garden in "Thais" will receive more newspaper attention in your city or town than was ever bestowed upon a screen or dramatic production in your community.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President* MARGARET MAYO, *Editorial Director*

16 East 42d Street New York City

Goldwyn Pictures

Three Powerful Goldwyn Dramas

Mabel Normand

Madge Kennedy

MAE MARSH
in
Fields of Honor
By Irvin S. Cobb
Directed by Ralph W. Ince

A tremendous emotional drama. Two beautiful and sympathetic love stories—and a dramatic portrayal of what women are sacrificing to the world war. The strongest Ralph Ince production of the past year. Released: January 14

MABEL NORMAND
in
Dodging A Million
By Edgar Selwyn & A.M. Kennedy

A memorable mystery-drama with frocks and thrills for added zest. Directed by George Loane Tucker. Released: January 28

MADGE KENNEDY
in
Our Little Wife
By Avery Hopwood

The daring story of the beauty who wanted her rejected suitors along on her honeymoon. Directed by Edward Dillon. Released: February 10

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, President — EDGAR SELWYN, Vice President — MARGARET MAYO, Editorial Director
16 East 42d Street — New York City

An Advertisement by W. W. Hodkinson

PICTURES

PARALTA PLAYS are being booked with an enthusiasm which justifies all my faith in this great and pleasing product. The three stars series are being received in a way that goes down to a BED-ROCK APPRECIATION of the three great artists who head the Paralta casts:

★ ★ ★ **J. WARREN KERRIGAN** ★ ★ ★
★ ★ ★ **BESSIE BARRISCALE** ★ ★ ★
★ ★ ★ **HENRY B. WALTHALL** ★ ★ ★

The first three PARALTA PLAYS were made known to the industry by months of intensive advertising. Today they are three signposts which mark the path of appreciation for clean, bright stories, portrayed by talent fitted and worthy of the story and Paralta Production:

A MAN'S MAN WITH J. WARREN KERRIGAN	MADAM WHO WITH BESSIE BARRISCALE	HIS ROBE OF HONOR WITH HENRY B. WALTHALL

These three plays, the first two of which are now released and the third, "His Robe of Honor," released this month, will be followed by twenty-one others; in all, eight for each star during the year. These three "star series" are worthy of any theatre in the world, and an asset to every theatre which has contracted for them.

They are available for bookings in "star series" contracts through "HODKINSON SERVICE" of the various GENERAL FILM EXCHANGES.

Wm. W. Hodkinson

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York **Telephone, Murray Hill 2123**

PARALTA PLAYS
PICK OF THE PICTURES

The Second Paralta Play

Bessie Barriscale *in*

Directed by REGINALD BARKER

"Madam Who?"

Written by HAROLD MacGRATH

ROBERT BRUNTON, Manager of Productions

Now YOU go and see PARALTA Plays.

And remember;

when you book PARALTA PLAYS

YOU get the advantage of

six months of the most intensely efficient publicity

ever expended on any brand of pictures.

Cash in on it.

Obey that inspiration.

Book PARALTA PLAYS.

The Public is sold.

Now get the money that's coming to YOU !

Coming ! The Motion Picture Plus (?)

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

PARALTA PLAYS

PICK OF THE PICTURES

The First Paralta Play

J. Warren Kerrigan *in*

Directed by
OSCAR APFEL

"A Man's Man"

Written by
PETER B. KYNE

ROBERT BRUNTON, Manager of Productions

Six months' Advertising and Publicity
by the highest priced staff
in the industry
have been telling the Public
via Tradepapers, Newspapers, Magazines, Billboard Circulars,
in every City, Town, Village and Hamlet
throughout the width and breadth of the land
about the Sterling Quality
of PARALTA PLAYS.
And the Big News is that the Quality of PARALTA PLAYS
is now backing up this six months' campaign
at the Box Office.

Coming! The Motion Picture Plus (?)

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

Foreign Distributors: Inter-Ocean Film Corporation

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

MR. FOREIGN BUYER

PARALTA

"THE HIGHEST OF THE HIGH"

PARALTA PLAYS ARE THE PICK OF THE PICTURES

PARALTA STARS ARE J. WARREN KERRIGAN - BESSIE BARRISCALE HENRY B. WALTHALL

PARALTA PLAYS ARE NOW BEING SOLD FOR FOREIGN FIELDS

SEE US NOW

THE LARGEST DISTRIBUTORS OF FILMS IN FOREIGN FIELDS

EXCLUSIVE EXPORTERS OF SPEER CARBONS

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

220 W. 42ND ST.
NEW YORK CITY

WE OPERATE EVERYWHERE

SCHLES

PATHÉ

STOP!

ON THE OTHER SIDE OF THIS PAGE
IS AN ANNOUNCEMENT OF THE
GREATEST IMPORTANCE TO EV-
ERY EXHIBITOR IN THE LAND!

PATHÉ
PEARL WHITE
THE IDOL OF PICTURE FANS THE WHOLE WORLD OVER AND BY PAST PERFORMANCES PROVEN TO BE THE BIGGEST OF ALL MONEY GETTERS IN THOUSANDS OF THEATRES IS ANNOUNCED WITH
ANTONIO MORENO
IN THE FORTHCOMING SERIAL
"The HOUSE OF HATE"
Directed by GEO. B. SEITZ who made the "FATAL RING"
Produced by ASTRA
Written by ARTHUR B. REEVE and CHAS. A LOGUE
Scenarios by B. MILLHAUSER
COMING SOON

Are YOU in Business for Profit or

Are You Satisfied "To Hold the Bag?"

Last week we quoted from Mr. Mason of the Exhibitors Trade Review to the effect that "exhibitors are getting tired of holding the bag"—of paying $100. per day for $25.- a-day film.

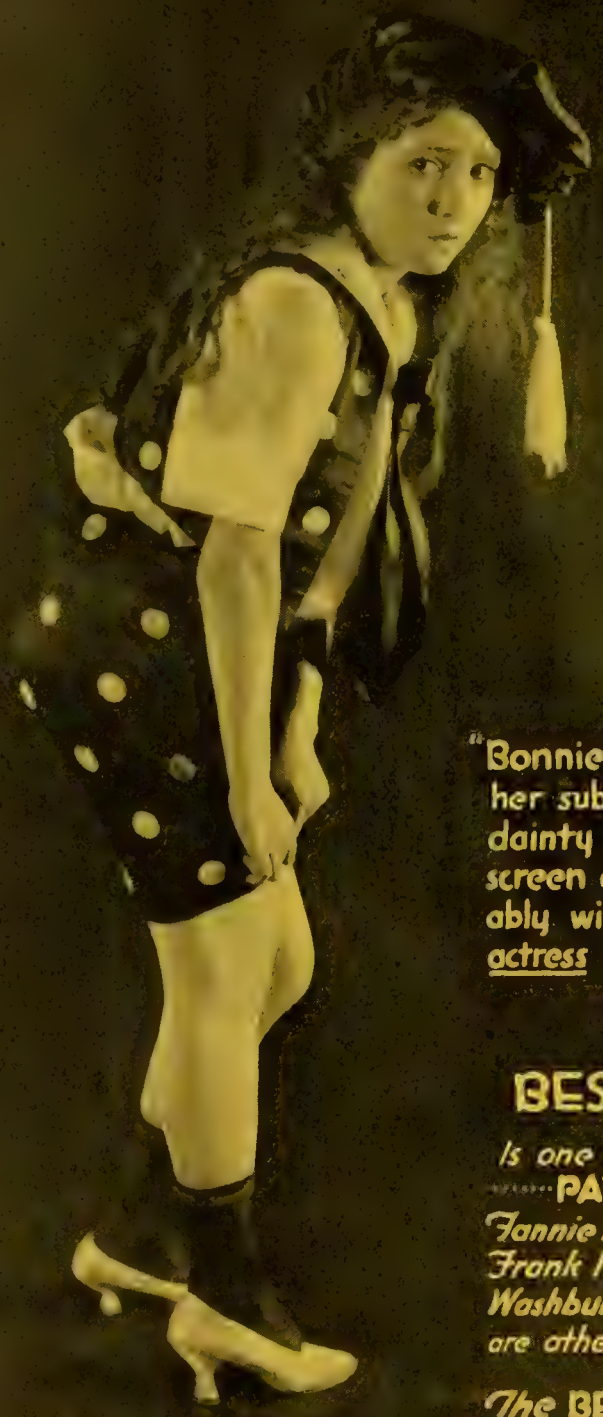
The week before Tom Moore of Washington, D. C., a prominent exhibitor with eighteen houses, told you how he had cancelled **ninety** contracts with two companies because he was tired of paying exorbitant prices, and because he was told he must show **all** the pictures of those two companies to the exclusion of the pictures of **all other companies.** Mr. Moore told you he would not be bulldozed. And Mr. Moore **booked PATHE PLAYS.**

If you too have seen your film rentals climb to a point where, like Mr. Dooley of Paterson, you find you have been operating your house for rent alone, we have a message for you. Pathe Plays are **quality plays,** with **big box-office stars,** and are offered to you at a **fair price,** —a price at which you can surely make money. Beginning with "INNOCENT" with Fannie Ward, on January 27th, Pathe will release one of these quality features **every two weeks.** We tell you in all sincerity, Mr. Exhibitor, that these Pathe Plays are excellent, judged from every angle-story, star and production. **They will be sold purely upon their merits as box-office attractions.** We back up our confidence in them by not requiring of you an iron-clad, long-term contract. The new Pathe Plays Stars, Fannie Ward, Bessie Love, Frank Keenan, Irene Castle and Bryant Washburn, will not be made to carry the burden of poor productions.

If you are satisfied to pay big prices for pictures that surely are no better if as good, in other words to "hold the bag," then these words may fall on deaf ears. But if you are in business **to make money,** make us show you!

PATHE EXCHANGE, Inc.

PATHÉ



"Bonnie, sweet Bessie—
her subtle, delicious, ...
dainty humor on the
screen compares favor-
ably with that of any
actress we have ever seen."

Harriet Underhill in
the NEW YORK TRIBUNE

BESSIE LOVE

Is one of the stars in
PATHE PLAYS
Fannie Warde, Irene Castle,
Frank Keenan, Bryant
Washburn and Pearl White
are others.....

The BEST STARS *in*
the BEST PLAYS

PLAYS
Full of life, dash, thrill, suspense; every pair of eyes in your audiences will be glued to the screen when you show
IRENE CASTLE
in the five part PATHÉ PLAY
CONVICT 993
Written by W.C. CLIFTON
Directed by Wm. PARKE
Produced by ASTRA

Pathé

DORIS KENYON

SHELDON LEWIS

ARLINE PRETTY

MAHLON HAMILTON

BOOKED FOR 70 DAYS OVER THE PANTAGES CIRCUIT

The HIDDEN HAND

WITH

DORIS KENYON

SHELDON LEWIS ARLINE PRETTY *and* MAHLON HAMILTON

SUCCESSFUL EXHIBITORS BECOME MORE SUCCESSFUL BY SHOWING **PATHÉ** SERIALS!.....

Written by ARTHUR B. REEVE

Pathé

BOOKED SOLID OVER the LOEW CIRCUIT

The HEROINE OF "WHO PAYS" and "The NEGLECTED WIFE"

RUTH ROLAND
in
"The PRICE OF FOLLY"

The Series that's short in length but long in interest. Each episode is complete in itself. Like "Who Pays" and "The Neglected Wife" it deals with heart interest subjects in every day life.

EIGHT CHAPTERS of TWO REELS EACH

FIRST CHAPTER
RELEASED JAN. 20th

Pathé

"STANDING ROOM ONLY"

Says the ROYAL THEATRE of Laredo, Tex.

"THOROUGHLY SATISFACTORY"

Says the ISIS of Denver.

"The results on the 'Painted Doll' are thoroughly satisfactory. I received more inquiries after it had been run, as to when and where it would be shown again, than on most pictures I have run during recent months."

Isis Amusement Co., Denver, Colo.
per Samuel Baxter.

The RUSSIAN ART FILMS CHAVE MADE GOOD

"I played the 'Painted Doll' to standing room only. My patrons want only high class pictures. After viewing the 'Painted Doll' they were very enthusiastic in their praises of both the production and the acting of the stars. Please send me a list of all Russian Art Dramas you will release."

Royal Theatre, Laredo, Texas.

Coming—
Mme. NADIA LESIENKO .....
in the five part play
The CLOVEN TONGUE

SIDNEY OLCOTT'S
STUPENDOUS HEART INTEREST SPECTACLE

The BELGIAN

STARRING
WALKER WHITESIDE
and VALENTINE GRANT

MARTYRED BELGIUM furnishes the overwhelming appeal of "THE BELGIAN," by FREDERIC ARNOLD KUMMER, while, in addition to the BIG SPECTACULAR FEATURES of this GREAT SPECIAL PRODUCTION, the TWO EMINENT STARS—WALKER WHITESIDE and VALENTINE GRANT—make it an extra attraction of EXCEPTIONAL BOX-OFFICE VALUE.

BOOK THROUGH THE FOLLOWING EXCHANGES:

FOURSQUARE

NEW YORK.....729 Seventh Ave.
BUFFALO.....47 W. Swan St.
CHICAGO.....207 S. Wabash Ave.
DETROIT.....304 Jos. Mack Bldg.
DENVER.....1735 Welton St.
SEATTLE.....2014 Third Ave.
PITTSBURGH.....127 Fourth Ave.
LOS ANGELES.....514 W. 8th St.
PHILADELPHIA.....1325 Vine St.
CINCINNATI.....301 Strand Theatre Bldg.
ST. LOUIS.....301 Empress Theatre Bldg.
CLEVELAND.....310 Sloan Bldg.
WASHINGTON.....8 E St., Northwest
KANSAS CITY.....1120 Walnut St.
SAN FRANCISCO.....191 Golden Gate Ave.
MINNEAPOLIS.....206 Film Exchange Bldg.

SOUTHERN STATES FILM CO.

ATLANTA.....114 Walton St.
DALLAS.....1900 Commerce St.

GLOBE FEATURE FILM CO.

NEW ENGLAND...20 Winchester, Boston, Mass.

FRANK GERSTEN, Inc.

NEW JERSEY...220 W. 42nd St., New York City

FOREIGN RIGHTS: Robertson-Cole Co., 23rd Floor, Times Bldg., New York City

EXHIBITORS' BOOKING U.S. CORPORATION

U.S. EXHIBITOR'S BOOKING CORPORATION
FRANK G. HALL PRES.

TRIANGLE

"How Does Triangle Pay the War Tax?"

Triangle is paying the war tax. It is not passing it on to the already burdened exhibitor.

The reasons "why" have been clearly stated in the trade papers and in other advertising media. We are not surprised, however, that the question is still asked, "How does Triangle pay the war tax?"

The "why" and the "how" of the matter are different problems.

Triangle believes that the government intended the tax to be paid by film manufacturers, producers and importers, and was not to be transferred to exhibitors. We believe it is "our bit" and we are glad to make any sacrifices to do our part. That is the *"WHY."*

Exhibitors whose confidence has made Triangle a leading factor in the industry, are entitled to know *"HOW"* we can afford to pay this tax. It means a large sum of money and it must come from somewhere. *Triangle wants every exhibitor to know from what source this money comes.*

The answer is simple and is best given by another question, "How can the people of this country afford to buy Liberty Bonds, pay increased prices for necessities, and send their sons to the battlefields?" Economy, which is the answer the American public would make to these questions, is also our answer to the tax question.

Ruin faces us if we believe the prophets. The air is full of accusation and insinuation. These clouds of dust may obscure some men's vision, but these men

(Continued on opposite page)

TRIANGLE

TRIANGLE

(Continued from preceding page)

are not exhibitors. Exhibitors know that Triangle prices have not been raised, that Triangle pictures are better than in the old days of individual stars and producers, and that Triangle service has set new standards for the whole industry.

Triangle did not wait for the crisis, to economize. Months ago the eye of scientific management was turned on production. *The result is a dollar's worth of picture for every dollar spent, and a better dollar's worth in story, cast, settings and photography.* If these things had not been done, who would have paid the bill? First, the producer—and then the exhibitor, who in turn must pass it on to the public. But, these things have been done with the result that a margin has been left out of which Triangle pays the war tax.

Months ago plans were made for a Traffic Department. Transportation waste, an enormous item in overhead, was cut to a minimum.

Triangle is also serving a large number of new exhibitors—increased business means decreased expenses. The famous Triangle pictures made by Hart and Fairbanks have been reissued. Hundreds of exhibitors are making money on these pictures because of their unusual drawing power and the reasonable prices at which they are sold.

These are only a few of the many reasons why Triangle pays the war tax.

The Triangle exchange nearest you is willing to do business with you in the same frank way.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH
President

R. W. LYNCH
Vice-President

FRED KENT
Treasurer

Y. F. FREEMAN
General Manager

TRIANGLE

SELECT SP PICTURES

Taunted beyond endurance, Jane turned on her tormentor furiously.

Organized Charity raised its hands in horror: Jane would be suppressed.

Jane Eyre suffered their scrutiny in silence; Rochester could not doubt her.

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

SELECT SP PICTURES

The gendarmes found Marston prone on the rug—La Fleur hovering over him.

"This isn't a very gay party, is it?" asked La Fleur, bored.

La Fleur's heart seemed to stop while she waited, and life itself to hang in the balance.

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

On Metro's recommendation book this picture for long runs

METRO

METRO
starts your new year with the
present tremendous stage success

DAYBREAK

starring wonderful

EMILY STEVENS

Directed by
Albert Capellani

Adapted by June Mathis and
Mr. Capellani from the play
of Jane Cowl and Jane Murfin
5 ACTS

MAXWELL KARGER, *Production Manager*

METRO

VIOLA DANA IN BLUE JEANS

is the sensational box office success of the year

Exhibitors are cashing in with MABEL TALIAFERRO IN Draft 258

Yes-they both are Metro successes.

The most APPEALING photo-play ever made

The long waited for
MACK SENNETT
$300,000 Production

MABEL NORMAND

"THE LITTLE GIRL YOU WILL NEVER FORGET"

in

"MICKEY"

7 reels

REPLETE WITH PATHOS,
HUMOR,~LOVE,~INTRIGUE,
ACTION AND ADVENTURE.
IT IS PERFECT IN ARRANGEMENT
IT IS PERFECT IN PRESENTATION
IT WILL BE PERFECT IN
DISTRIBUTION

WORLD RIGHTS
CONTROLLED BY
WESTERN
IMPORT CO.
1010 BROKAW BLDG.
NEW YORK CITY.

TO STATE RIGHTS BUYERS

28 two reel MACK ~ SENNETT KEYSTONE COMEDIES

That would make a SKULL grin!

They are the selected best of the entire output, including 3 of the funniest CHARLIE CHAPLINS, AND THEY ARE COPYRIGHTED!!!

All Prints from ORIGINAL NEGATIVES, Which we absolutely OWN and CONTROL

Wonderful Lobby Display of Photographs, and ONE ~ THREE and SIX Sheet POSTERS

Communicate immediatly for your quota

W·H· PRODUCTIONS CO.

71 West 23rd St. Phone Gram 3027 NEW YORK CITY

To State Rights Buyers

WE CAN PROVE That Our WILLIAM S. HART

SUPERFEATURES

Are the greatest BOX OFFICE ASSETS in the WORLD

EXCHANGES HAVE PROVEN IT

EXHIBITORS ARE PROVING IT

ONE HART SERIES of FIFTEEN 2 Reelers is already SOLD for the *entire* territory.

Some territory is still open on the following:

1 "The TWO-GUNMAN" in "The BARGAIN"

6 reels

2 "The BANDIT and the PREACHER"

5 reels

3 "The HELL HOUND of ALASKA"

5 reels

Communicate NOW for Your Territory

W. H. PRODUCTIONS CO.

71 WEST 23rd ST. NEW YORK

FOX SPECIAL FEATURES
ONE-A-WEEK-52-A-YEAR

ALMOST READY
RELEASED SOON
CONTRACT NOW

William Fox Presents

GEORGE WALSH

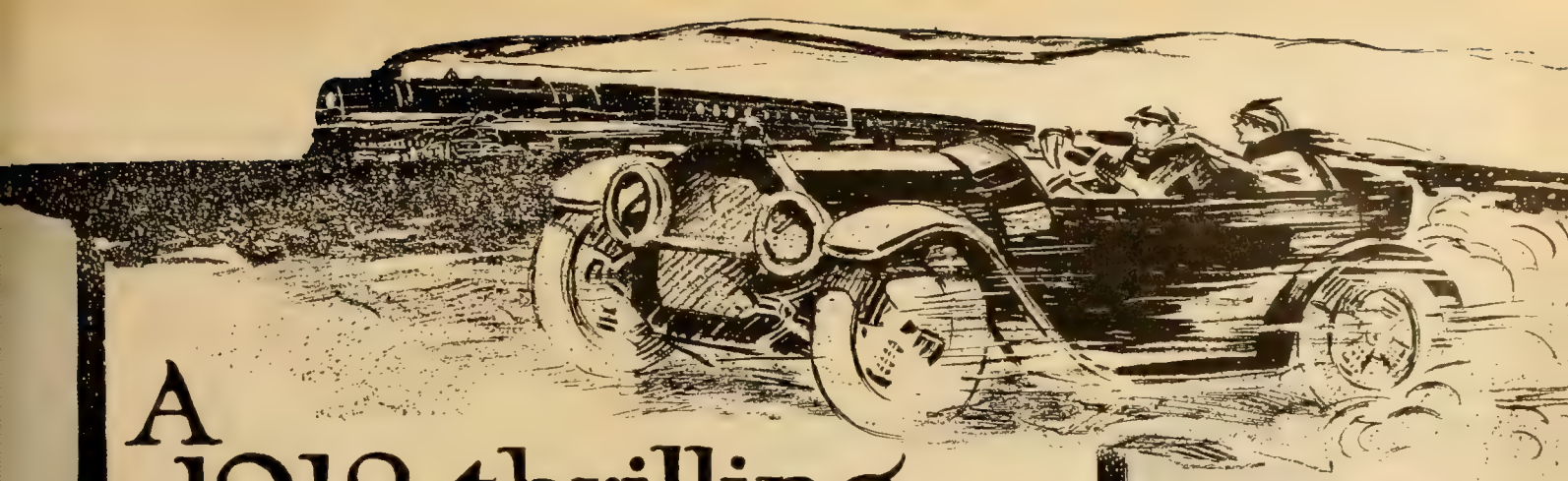
In JACK SPURLOCK-PRODIGAL

by George Horace Lorimer
Adapted from the Saturday Evening Post Story in five acts
Directed by Carl Harbaugh—Read by 5 million people
NO EXTRA CHARGE FOR THIS SENSATIONAL PICTURE
Released only to exhibitors who have contracted for
FOX SPECIAL FEATURES

January Releases

VIRGINIA PEARSON in STOLEN HONOR
TOM MIX in CUPID'S ROUND UP
SONIA MARKOVA in A HEART'S REVENGE
JUNE CAPRICE in THE HEART of ROMANCE

FOX FILM CORPORATION



A 1918 thrilling Cinemelodrama

STANDARD PICTURE

William Fox Presents

CHEATING the PUBLIC

Story by Mary Murillo
Scenario by Richard Stanton and Ed. Sedgwick
Staged by Richard Stanton

The Most Marvelous Miracle of Modern Massiveness depicting the Monster Manacle of Monopoly

THE FIGHT ON THE GOLDEN STAIRS

SEE

THE GREAT FOOD RIOTS
THE 90-MILE-A-MINUTE RACE-TRAIN AND AUTO
THE ELECTRIC CHAIR IN OPERATION
THE FIGHT ON THE GOLDEN STAIRS
THE GREAT SCENES OF HAIR-RAISING SUSPENSE
THE SCENE IN THE JURY ROOM
THE THRILLING COURT ROOM SCENE

Great all star cast

Mr. EXHIBITOR the time has come when the great picture with a big punch every minute has arrived

Book Now! Release Jan. 20.

See your nearest branch manager today

FOX FILM CORPORATION

Lyric Theatre - Two weeks beginning Jan. 13

"WE PAY THE TAX"

"First National" Release Dates

NOW RELEASED

"ALIMONY"

NOW RELEASED

Mme. Petrova in "Daughter of Destiny"

FIRST PETROVA PICTURE

Now Released

Herbert Brenon Presents

"EMPTY POCKETS"

By RUPERT HUGHES

JANUARY
(Approximately)

Chaplin's First Greater Comedy

"Signature Charles Chaplin Protected" {Foreign rights controlled by Wm. Vogel Productions, Inc. Longacre Bldg., New York City}

Booking now at all "First National" Exchanges

FIRST NATIONAL EXCHANGES

AND TERRITORIAL DIVISIONS

ALASKA, WASHINGTON, OREGON, MONTANA, IDAHO
1200 4th Avenue, Seattle, Washington
All of Alaska, Washington, Oregon, Montana—All counties in Idaho north of and including Idaho County.

ARIZONA and SOUTHERN CALIFORNIA
833 So. Broadway, Los Angeles, California
Southern California, including counties of San Luis Obispo, Kern, San Bernardino and all south thereof. All of Arizona.

AUSTRALIA
New York Office—Australasian Films, 729 7th Avenue
Australian Office—Film House, Sydney. All of Australasia.

CALIFORNIA, NEVADA, HAWAII
134 Golden Gate Ave., San Francisco
California north of counties of San Luis Obispo, Kern and San Bernardino; all of Nevada and Hawaii.

CANADA (Western)
1318 Standard Bank Bldg., Vancouver, B. C.
All Canada west of and including Fort William and Port Arthur.

CANADA (Eastern)
Imperial Theatre, Ottawa, Canada
All Canada east of but not including Fort William and Port Arthur.

COLORADO, NEW MEXICO, UTAH, WYOMING and PART OF IDAHO
All counties in Idaho south of Idaho County.
1744 Curtis St., Denver, Colo.

GEORGIA, FLORIDA, ALABAMA and SOUTH CAROLINA
146 Marietta St., Atlanta, Ga.

ILLINOIS
110 S. State Street, Chicago, Ill.

INDIANA
24 W. Washington St., Indianapolis, Ind.

IOWA, KANSAS and NEBRASKA
Garden Theatre, Des Moines, Iowa.

KENTUCKY and TENNESSEE
Rex Theatre, Louisville, Ky.

LOUISIANA and MISSISSIPPI
Strand Theatre, New Orleans, La.

MICHIGAN
73 Broadway, Detroit, Michigan.

MINNESOTA, NORTH and SOUTH DAKOTA
717 Hennepin Ave., Minneapolis, Minn.

MISSOURI
New Grand Central Theatre, St. Louis, Mo.

MARYLAND, DISTRICT OF COLUMBIA and DELAWARE
Garden Theatre, Washington, D. C.

NEW ENGLAND STATES
20 Winchester Street, Boston, Mass.

NEW YORK
509 Fifth Avenue, New York City.

NEW JERSEY
509 Fifth Avenue, New York City.

OHIO
302 Sloan Bldg., Prospect Ave., Cleveland.

PENNSYLVANIA (Eastern) and SO. NEW JERSEY
1339 Vine Street, Philadelphia, Pa.
All counties in Pennsylvania east of Fulton, Huntington, Center, Clinton and Potter.

TEXAS, OKLAHOMA and ARKANSAS
1920 Main Street, Dallas, Texas.

WEST VIRGINIA and WESTERN PENNSYLVANIA
300 Westinghouse Bldg., Pittsburgh, Pa.
All of Pennsylvania counties west of and including Fulton, Huntington, Center, Clinton and Potter.

VIRGINIA and NORTH CAROLINA
420 9th Street, N. W., Washington, D. C.

WISCONSIN
Toy Bldg., Milwaukee, Wisconsin.

The First National Exhibitor's Circuit, Inc.

18 EAST 41st STREET, NEW YORK CITY

HERBERT BRENON

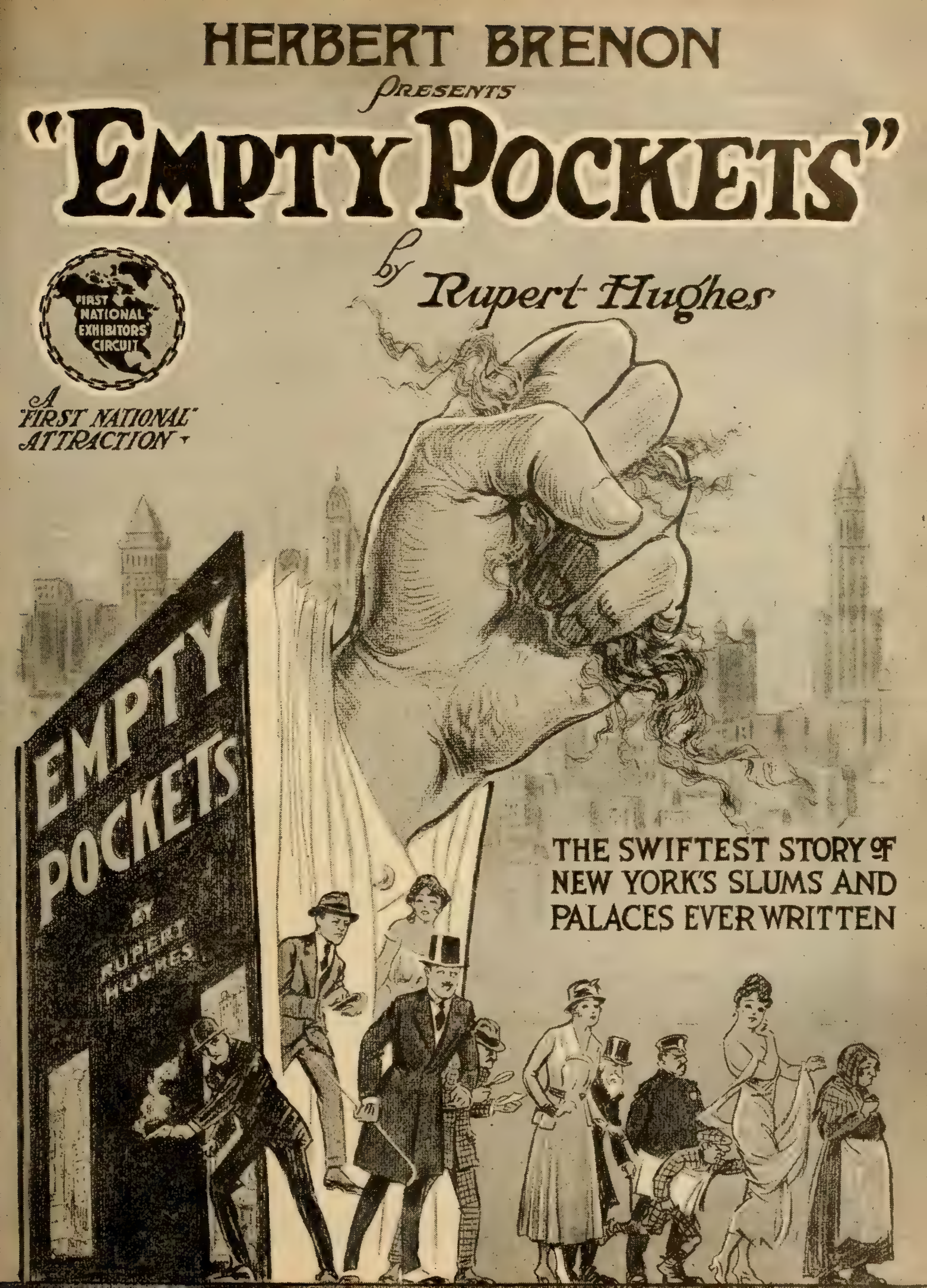
presents

"EMPTY POCKETS"

by Rupert Hughes

FIRST NATIONAL EXHIBITORS' CIRCUIT

A "FIRST NATIONAL" ATTRACTION



THE SWIFTEST STORY OF NEW YORK'S SLUMS AND PALACES EVER WRITTEN

MOON COMEDIES

Featuring

Gus Pixley

Fifty-two mirth-provoking single and double reel GENUINE BOX-OFFICE FEATURES for the

STATE RIGHTS MARKET

We're ready to supply you. Write us to-day before your competitor beats you to it

For Further Details Address

SUNSHINE FILM, Inc.

122 East 23rd Street
NEW YORK CITY
TELEPHONE Gramercy 3197

FRANK A. KEENEY

WILL SHORTLY PRESENT

THE LADY BEAUTIFUL OF THE SCREEN

Catherine Calvert

in a

series of feature photoplays by the world's best authors

General Offices, 1493 B'way.
Ray C. Owens, Representative

The Return of BRONCO BILLY

(G. M. ANDERSON)

in a series of big feature pictures full of virility and action, realizing to the utmost the meaning of the words ***motion pictures*** —no problems—no sex discussions—no complex dramatic plots—just ***pictures***. Stories of American life and manhood on nature's glorious stage. Life—action—and thrills.

NOW READY

A Brand New Five-Reel Feature

NAKED HANDS

A thrilling story of the great American outdoors, pulsating with humanity—abounding in dramatic and comedy power.

STATE RIGHTS ONLY

Released Through

RENOWNED PICTURES CORPORATION

1600 Broadway **New York City**

ANN MURDOCK

star in "Outcast," "The Beautiful Adventure," "Please Help Emily," every one a box office success, appears in another of Charles Frohmans plays in pictures

"THE IMPOSTOR"

in which she is supported by the able actor David Powell

Produced by Empire All Star Corporation
Available January 14
at all exchanges of the
Mutual Film Corporation

WE CONFESS

That the Mutual is doing a big business.

OUR SECRET

Is merely in serving a lot of theatres at prices which pay a profit to both of us.

OUR PRICES

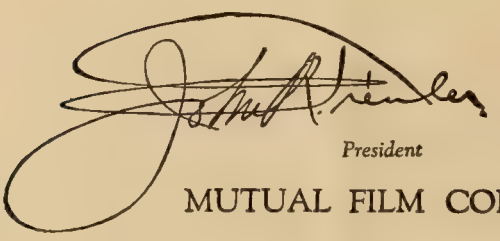
Are lower, all values considered, than some competitors offer, and are higher than others.

WE ARE FIGHTING

Nobody at all, and we are doing very well thank you.

EVERY EXHIBITOR

Properly presenting Mutual pictures is making money. There is a Mutual proposition for your theatre.



President

MUTUAL FILM CORPORATION

Mutual Pays the War Tax

GENERAL ENTERPRISES
INCORPORATED
1476 BROADWAY NEW YORK, N.Y.

ANNOUNCE
A WORTHY SUCCESSOR TO
"WARRIOR" AND "MOTHER"
THE TWO BIG BOX OFFICE HITS OF THE YEAR

THE Crucible of Life

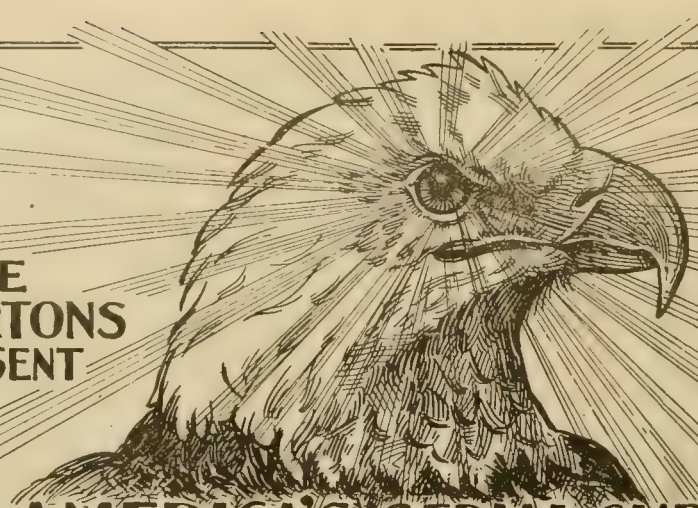
featuring
GRACE DARMOND
(THE DRAMATIC BEAUTY OF THE SCREEN)
WITH A FINE CAST INCLUDING
FRANK O'CONNOR JACK SHERRILL
WINNIFRED HARRIS

NOW READY FOR WISE STATE RIGHTS BUYERS

A stirring film adaptation of Bartley Campbell's well-known Broadway success "FAIRFAX"

7 Reels
Produced by
AUTHORS' FILM CO.

GENERAL ENTERPRISES INC.
1476 BROADWAY, NEW YORK, N.Y.
"DISTRIBUTORS OF BIG SUCCESSES"



THE WHARTONS PRESENT

A PATRIOTIC APPEAL

AMERICA'S SERIAL SUPREME

IN 20 EPISODES
BASED ON FACTS

"THE EAGLE'S EYE"

THE STORY OF
THE IMPERIAL GERMAN GOVERNMENT'S
SPIES AND PLOTS IN AMERICA

KING BAGGOT

MARGUERITE SNOW

By WILLIAM J. FLYNN

RECENTLY RETIRED
CHIEF OF U. S. SECRET SERVICE

AN attraction that interests Everybody is certain to be a financial success.

Everybody knows of the Imperial German Government's Spy Army in America.

Everybody knows what Chief Flynn has accomplished in checking Spy Plots.

Everybody is interested in the startling revelations of the Secret War Peril existing in our midst.

Everybody wants to see these pictures.

THESE ARE SOUND REASONS WHY EXHIBITORS SHOULD BOOK THIS PRODUCTION.

U.S.A. T.W. WHARTON INC. L.D. ITHACA, N.Y.

DISTRIBUTED BY
FOURSQUARE EXCHANGES
PRINCIPAL OFFICE - 729 SEVENTH AVENUE - NEW YORK
BOOKING OFFICES IN ALL PRINCIPAL CITIES

4 SQUARE EXCHANGES

A MESSAGE TO EXHIBITORS

For over ten years this paper has been the leading weekly in the moving picture field, the most complete, the most progressive, the most reliable source of information on every angle of the whole industry.

Its unique ability to furnish such thorough information is the result of the combined efforts of the largest and best posted staff in the trade. Including its correspondents in all the leading cities in the States and Canada and foreign countries and the staff in its three offices, over fifty people labor every week to make it the leading paper in this field and one of the best trade papers in the world.

It represents the whole industry and is not the mouthpiece or organ of any individual or group or trade organization. It is the real exhibitor's paper, always independent and free from all trade connections or entangling alliances, is not subsidized and is not subsidizing any section in the trade.

What it has done is the surest criterion of what it will do. It was founded and has been conducted on right business principles and has always stood for the best interests of the whole industry. It has secured and retains the esteem and respect of all the prominent men in every branch of the trade.

It is worth many times its cost to every one interested in the moving picture field, no matter what he may pay for other less known publications. We believe it will prove a big saving in time and money for every exhibitor to continue his allegiance to this paper or to begin now if not already on our subscription list.

With many sincere thanks to friends and readers everywhere for their confidence and co-operation during the past ten years and trusting to merit a continuation of these relations to an even greater extent in the future, we remain

Respectfully,

MOVING PICTURE WORLD.

GENERAL FILM COMPANY.

Making It Pay

IN its business aspect the motion picture industry has just made an evolution. Throughout the trade there is a stir over the recent big initiative in merchandising reform profitably taken by a brilliant distributor in co-operation with a great exchange system.

W. W. Hodkinson, distributor of the Paralta Plays, adopted the splendid facilities of the General Film Company as the mechanism of his service to the exhibitor.

The arrangement, as Mr. Hodkinson believed it would, proved a huge success.

In less than three weeks of operation under the mutually advantageous method, the Paralta Plays, the highest grade of picture product existing, has found its market without waste, without delay, without circumlocution. In less than three weeks Paralta Plays, as distributed intensively by Mr. Hodkinson through General Film exchanges, have gained a series of most impressive first run bookings over the country.

All this heralds the survival of real business principles in the industry. It is not only complimentary to the inspired choice of General Film's exchanges by Mr. Hodkinson, but demonstrates to the industry at large the vital way to conserve marketing costs as affecting manufacturers and exhibitors alike.

The facilities which General Film Company has furnished Mr. Hodkinson in his distribution of Paralta Plays, the General Film Company can furnish for any motion picture product.

No test more comprehensive nor more exacting of General Film Company facilities could be asked than the one that has been given.

General Film Company is a modern specialized organization. It comprises the last word in motion picture exchange machinery. Its exchanges are at the service of the worth while product that seeks a logical, economical, efficient route to the exhibitor.

Very truly,

GENERAL FILM COMPANY (Inc.)

The Kind of Pictures that Make Money in War Times

BECAUSE:

They are first class entertainment.
They are fascinating and intensely interesting.
They carry pleasing, cheering comedy action.
They raise the spirits and your patrons go home thoroughly satisfied.

AND BECAUSE:

the public in these times of depressing war conditions, are satiated with the grim and tragic and wish to see pictures with the joy of life.

LOOK THEM OVER

"SADIE GOES TO HEAVEN"
Presenting Little Mary McAlister

"THE DREAM DOLL"
Written and directed by Howard S. Moss

"THE SMALL TOWN GUY"
Presenting Taylor Holmes

"GIFT O' GAB"
Presenting Jack Gardner

"TWO BIT SEATS"
Presenting Taylor Holmes

"YOUNG MOTHER HUBBARD"
Presenting Little Mary McAlister

"THE FIBBERS"
Presenting Bryant Washburn

"FOOLS FOR LUCK"
Presenting Taylor Holmes

Screen time 65 minutes

Essanay

Distributed by George Kleine System throughout the United States.

Pyramid Pictures

"If a picture theatre were our possession we would move heaven and earth to have the privilege of showing 'Uneasy Money.' They say that a serious subject is much more welcome, but this picture ought to explode that theory."

From Peter Milne's review of "Uneasy Money" in the Motion Picture News.

This picture is backed by a National Billboard Advertising Campaign with 24 sheets like the above.

Distributed by George Kleine System Throughout the United States

GENERAL FILM COMPANY.

COMING!

"A WOMAN"

WITH

CHARLIE CHAPLIN

Book the Essanay-Chaplin Comedies That Made Him Famous

"WORK" — "IN THE PARK" — "BY THE SEA"
"THE CHAMPION" — "A JITNEY ELOPEMENT"

ONE EVERY MONTH
NEW PRINTS—NEW PAPER

Trademark
Reg. U. S. Pat. 1907

ESSANAY
GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

Trademark
Reg. U. S. Pat. 1907

Distributed Exclusively by General Film Company

General Film Company does not impose the 15c charge upon any of its releases.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

GENERAL FILM COMPANY.

Wonders of Nature and Science

Banff—Cascade Mountain, Alberta, Canada

Scenics Supreme

THE BEAUTY SPOTS OF NORTH AMERICA

ONE EACH WEEK WILL STRENGTHEN YOUR PROGRAM

"Agricultural Opportunities in Western Canada"
"The Water Powers of Eastern Canada"
"Electricity"
"Grand Canyon of Arizona and Canyon de Chelly"

★ ★ ★ ★ ★

Brand New Comedies

FUNNIEST ON THE SCREEN TO-DAY

"NUTT STUFF"
"HE LOVED HER SO"
Directed by ARTHUR HOTALING

"ONE NIGHT"
"NEXT"
Screen time 15 minutes

ESSANAY
GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

Distributed Exclusively by General Film Company, Inc.

TRADEMARK Reg. U. S. Pat. 1907

TRADEMARK Reg. U. S. Pat. 1907

GENERAL FILM COMPANY.

"THE CLARION CALL"

by O. Henry

Alice Terry and Walter McGrail in "The Clarion Call"

A Fascinating Two-Part Detective and Heart-Interest Story that Truly Reflects the Advanced Art of the Motion Picture already Introduced by the Marvelous O. Henry Series

This is a photoplay that will extend the Clarion Call to prosperity for any ailing box-office—a brilliant, gripping drama in which a New York cop encounters a great human crisis.

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company

HE OBEYED THAT IMPULSE—Walter McGrail, the hero in this play, heard the Clarion Call in real life and now is fighting for Uncle Sam.

TO CONTENTS

Advertising Aids for Busy Managers.....410
Advertising for Exhibitors.....370
Anti-Sunday Show Move Gets Stepped On...398
At Leading Picture Theaters.....346
"Avenging Trail, The" (Metro).....384

Baltimore Has Children's Xmas Shows.....399
Behind the Men Behind the Guns.....343
"Blind Adventure, The" (Vitagraph).....383
Branch Makes Appeal.....348
Bray Wins Interference.....348
"Brown of Harvard" (Selig).....378

Calendar of Daily Program Releases.....414
"Candy Kid, The" (King-Bee).....382
Censor Board Held by Injunction.....406
Chicago News Letter.....356
"Chocolate of the Gang" (General Film)....382
"Cloven Tongue, The" (Pathe).....378
Comments on the Films.....385
Crisp, Donald, Takes a Bride.....365
"Cross Bearer, The" (World).....381
"Cupid's Camouflage" (Christie).....383

"Daughter of Destiny" (First National)....378
Dayton Theaters, Fuel Shortage May Close..402
Dennis, Amy Leah.....368
"Du Barry" (Fox).....379

Earle, Ralph E., Ends Trip.....355
Effect of War on Film Trade.....354

"Face Value" (Bluebird).....380
Facts and Comments.....341
Film Stories.....417
Foreign Trade News.....353

General Film Conventions.....365
"Ghosts of Yesterday" (Select).....383
Granville, Charlotte.....369
Greene, Walter, Directs Paramount.....352

Halifax Theaters Getting on Their Feet.....398
Hamilton, Ont., Theaters Change Policies....401
Hard Coal Refused Capital City Theaters....400
"His First Love" (Metro).....382
Howdy Do, Mr. Exhibitor.....343
How It Is Done at the Strand.....369
Huge Provision for Kiddies' Week.....408

"I Love You" (Triangle).....379
Indianapolis Business Picks Up.....405

Keith's Palace Theater, To Begin On.....403

"Law's Outlaw, The" (Triangle).....379
Lightless Nights, Asking Whether They Save Coal.....406
List of Current Film Release Dates, 424, 426, 428, 430

Malitz, Felix, Is Arrested.....346
Manners Goes to Court Over "Happiness"...349
Manufacturers' Advance Notes.....387
Massachusetts League Annual Meeting.....347
Mastercraft Photoplay Corporation.....368
"Modern Musketeer, A" (Artcraft).....377
Moore, Tom, Goldwyn.....348
Motion Picture Educator.....363
Motion Picture Exhibitor, The.....347
"Mrs. Dane's Defense" (Paramount).....380

New England, Film News in.....397
News of Los Angeles and Vicinity.....358

"One Good Turn" (Christie).....383
Opportunities in Spain, Says Marion.....355
"Our Navy" (Prizma).....381
Paramount-Artcraft Managers in Session....346
Partington, of San Francisco, Looks Us Over.366
Philadelphia Exchange Burns.....400
Photoplaywright, The.....373
Pictures in Review—Fatalis.....342
Portland, Ore., Passable Holiday Business in.409
Possibilities of Foreign Trade.....353
Projection Department.....374

Quebec Theaters Must Pay Expressage.....401
Question of Service, A.....344

Reviews of Current Productions.....377

St. Louis, Better Outlook in.....404
Seattle, Good Films Crowd Houses.....408
"Shadowing Henry" (Metro).....382
"Slave, The" (King Bee).....382
Solomon, Julian, Marries.....367
"Spirit of Merry Christmas, The" (Metro)..382
State Rights Department.....360
"Strong Way, The" (World).....381
Superfeatures Takes Over Griffin Pictures...401

Takes Many Pictures of Legion of Death...351
Talk in Albany of Sunday Bill.....352
"Thais" (Goldwyn).....377
Twin Cities, Film News in.....407

Universal, New Line-Up at.....345

"Vengeance—and the Woman" (Vitagraph).380

Walsh to Remain with Fox.....345
When the Wind Blows, Hold on to Your Hat.344
Wilson, Lois.....367
Would Amend Shipping Regulation.....349

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
Speer Carbon Co..... 431

CHAIR AND SEATING MANUFACTURERS.
Steel Furniture Co..... 421

ELECTRICAL AND MECHANICAL EQUIPMENT.
Amusement Supply Co..... 433
Exhibitors' Supply Co..... 420
Moving Picture Machine Co..... 431
National Lamp Works..... 427
Northwestern Electric Co..... 433
Porter, B. F..... 421
Swaab, Lewis M..... 418
Typhoon Fan Co.....A..... 420
United Theater Equip. Corp..... 435
Universal Motor Co..... 431
Westinghouse Elec. & Mfg. Co..... 416

FILM EXCHANGES.
Film Exchange, The..... 417

LENS MANUFACTURERS.
C. P. Goerz American Opt. Co..... 396
Gundlach Manhattan Opt. Co..... 432

LOBBY DISPLAYS.
Kraus Mfg. Co..... 420
Newman Mfg. Co..... 433

MANUFACTURERS OF INDUSTRIAL PICTURES.
Crothlow Studios..... 396
Duhem M. P. Co..... 431
Erborgraph Co..... 414
Evans Film Mfg. Co..... 418
Gunby Bros..... 418
Rothacker Film Mfg. Co..... 415
Standard M. P. Co..... 421

MANUFACTURERS OF MOVING PICTURES.
Broadway Star Features..... 339
Clune Prod. Co..... 421
Essanay Film Mfg. Co.....299-337-38
First National Exhibitors' Circuit, Inc....326-27
Fox Film Corp.....324-25
General Enterprises, Inc..... 331
General Film Co..... 334
Goldwyn Pictures Corp.....308-10
Hodkinson, W. W..... 311
Inter-Ocean Film Corp..... 314
Jewel Productions, Inc.....298-303
Keeney, Frank A..... 329
Metro Pictures Corp.....320-22
Mutual Film Corp.....Colored Insert
Paramount Pictures Corp.....304-07
Paralta Plays, Inc.....312-13
Pathe Exchange.....Colored Insert
Renowned Pictures Corp..... 330
Select Pictures Corp.....318-19
Sunshine Film, Inc..... 328
Triangle Distrib. Corp.....316-17
Universal Film Mfg. Co.....300-02
U. S. Exhibitors' Booking Corp..... 315
Western Import. Co.....Colored Insert
Wharton Releasing Corp..... 332
W. H. Productions Co.....Colored Insert, 323

MISCELLANEOUS.
Allied Exhibitors' Legislative Committee.. 434
Anti-Censorship Slides..... 433
Automatic T. S. & C. R. Co..... 420
Bioscope, The..... 420
Cine Mundial..... 432
Cinema, The..... 431
Classified Advertisements..... 423
Eastman Kodak Co..... 432
Far Eastern Cinema Exchange Co..... 433
Keller Printing Co..... 423
Kinematograph Weekly, The..... 418
La Cinematografia Italiana..... 422
Moore, Wm. N..... 417
M. P. Directory Co..... 431
Moving Picture World..... 333
M. P. World Publications..... 429
National Ticket Co..... 413
Our Boys in France Tobacco Fund..... 417
Sellers, Benjamin, & Sons..... 431
Williams, A. F..... 421

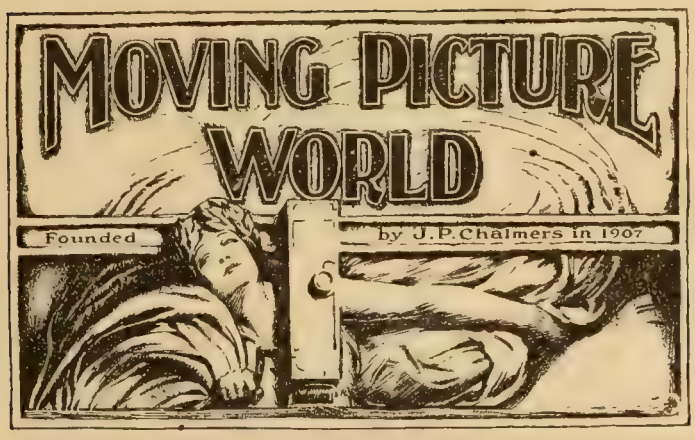
MOVING PICTURE CAMERAS.
Bass Camera Co..... 418
Burke & James, Inc..... 421

MUSIC AND MUSICAL INSTRUMENTS.
American Photoplayer Co..... 420
Marquette Piano Co..... 417
Sinn, Clarence E..... 418

PROJECTION MACHINE MANUFACTURERS.
De Vry Corp., The..... 396
Enterprise Optical Co..... 417
Power, Nicholas Co..... 436
Precision Mch. Co..... 425

PROJECTION SCREEN MANUFACTURERS.
Gold King Screen Co..... 433

THEATRICAL ARCHITECTS.
Decorators' Supply Co..... 433



Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, January 19, 1918

Facts and Comments

WHEN it comes to argument on the question, we simply cannot help standing up for the moving picture. It is primarily the working people's recreation, entertainment and needed relaxation because the cleanest, most wholesome and about the only one within their reach. True, the aggregate spent on pictures is large, but consider how many make up this total. A season's Grand Opera in New York, within the reach of and furnishing enjoyment and pleasure to comparatively a few thousand people, will make the year's expenditure of the millions in several states for moving pictures look like thirty cents. Again, are the majority of patrons of the higher priced entertainment in need of relaxation from eight or more hours of monotonous work and the daily grind for existence? Hardly. This will suggest scores of other arguments on the subject, but need we say more?

* * *

WE are trying to sell War Savings Stamps to raise $2,000,000,000 for the Government and before the winter is over we will be asked to float another Liberty Loan of two or three times that amount. How can we do these things unless we have plenty of work for all, with good wages, with shopkeepers busy, factories running and business normal?" This is the question that a writer asks in a recent issue of Leslie's Weekly. The answer is obvious and right here we want to say that this industry is doing its part. Also kindly do not forget that it provides the wherewithal to quite a large army of workers and has done so for several years.

* * *

WAR conditions are teaching us many things, many lessons that we trust will prove beneficial. If the noisome, spendthrift, extravagant ten per cent. of our people will be taught thereby to live a saner, more wholesome life, it will not necessarily mean a loss of trade or disrupting of business, which would be a calamity. It may be made to mean, however, a better share of the necessaries and a few of the comforts to a much larger proportion of our people. If, in their grapple with war problems, taxes, food distribution, wages, etc., our legislators can evolve a condition that will mean a more equable distribution of the ordinary comforts and necessities and a few of the pleasures of life, surely the country will be a great gainer. There will be fewer, perhaps, to grudge the tired workers of the country their fifteen or twenty cent ticket for an hour's relaxation, even if it means that a small minority will have to forego, at least, a few nights of opera, roof garden suppers, etc., at, say, five to twenty dollars a throw. Why not?

* * *

SO long as the moving picture maintains its position as the best popular priced form of public entertainment and amusement will it continue to be one of the leading industries of the country? Along with all other activities, it is feeling the effects of present war preparations, taxes, etc., but it will rally more quickly than higher priced similar commodities and in fact is not suffering as much as the legitimate theater and other more expensive diversions. There is nothing else to take its place and nothing will, unless picture theater admissions are increased beyond the reach of the masses. Give them all you can for their dimes and they will give you all the dimes they can.

* * *

CENSORSHIP of moving pictures continues to remain the bugaboo of the industry, although it has been a somewhat dormant issue for some time. The experience of Maryland picture people for the past few months is another reminder, however, and now comes the Mayor of Los Angeles with his plea for local censorship. Not that there is any need or real benefit to be gained, bless your innocent heart, no. Just the same old issue, providing of an easy place for another useless official and an excellent opportunity to secure funds. What was in the Mayor's mind is easily seen when he so readily pointed to another city which is charging four times the price for film inspection that he proposed to charge. Exhibitors, are you educating your public against the idea through slides and your local papers and programs? It may be your turn next!

Pictures in Review—Fatalism

By Louis Reeves Harrison

MOST of them are recent releases, and some of them represent a class of picture done over and over again. Most of them are well enough made, but that is growing more and more to be a question of outlay—whether or not they should have been made is quite another matter. There is a steady demand for creditable performance on the screen, and there are producers who sincerely believe that skilled use of picture language fills all requirements without regard to what is to be said in that language. There are writers in this language, the one I am using, who handle it cleverly enough to really say something once in a while.

It is not so easy in journalism, however, to sing the same old tune all the time and get away with it, though there is an illustrious instance on record where a windjammer wrote six months on one subject, said nothing new, accomplished nothing whatever, and was proud of it. Only a limited number of us have to stand for that sort of stuff when it is printed, but think of what millions of people have to put up with in the weary old repeats of past errors. We are laughing to scorn the Kaiser's claim that God is a German in feeling and sympathy and yet handing out almost exactly the same sort of thing on the screen.

William the Hun says that God will punish his enemies for the wrong they are doing him. That is exactly the idea of a story in which the Deity dispenses the events to punish the wicked and reward the virtuous, a very desirable arrangement if it could be carried out, but, if it had, there would be no moral variety. All would be one level of virtue. We could all pass through the days and years of our allotted terms with the serenity of an oyster. Luckily for the drama there is still sin in the world.

Many who go to the picture show are comparatively poor and correspondingly kind-hearted. They take it for granted that the Deity can see ahead, know in advance that a crime is to be committed, hence it seems kind of hard on the poor fellow who is picked out to do it—how can he help himself—only to be cruelly punished in the end for helplessly serving the ends of an Omniscient Power. It is a regular stunt of production—and we are told production is the thing—to have the Divine Will at work, so that the hero may embrace the heroine at the end and the villain get all that is coming to him here as well as elsewhere.

There is a sense of justice in the audience which is liable to turn sympathy to the villain most unexpectedly. As well say the herbivorous little lamb must have been naughty because he was carried off and eaten without mint sauce by the carnivorous wolf. Photodramas of that kind may seem like true diamonds in the studio, but they do not shine on exhibition any better than a piece of glass. Like them in most respects are those stories of fatalism which have a grip on theatrical people like that of the Old-Man-of-the-Sea had on Sindbad the Sailor.

There is the baneful influence of some object, usually a jewel, which has been ruthlessly stolen from the rightful owner—how he got it does not matter. I wrote one years ago, "The Idol's Eye," so extensively copied from the little one-reeler in which it appeared, that I begin to think it must have been good. Simply change the jewel and the place it was stolen from and, lo, a new plot. To drive fatalism out of minds theatrical is to deprive them of explanation why actors prosper one season and live in hall bedrooms the rest of their lives. They hear you—that is all—when you try to reason with them on the subject.

Cinderella stories, delightful examples of predestination, encourage the idea that all goes by predetermination and nothing by heart work. The idea is that there are no causes whatever. Events simply happen. It is very pleasing to the hired girl of noble birth to realize that she need not try to do her work. She should only wait her time. The Wall Street millionaire will surely turn up in his Packard and carry her off to his Fifth avenue mansion, or his grand country estate. Then she can turn up her nose at persecutors who asked her to wash the dishes.

There is the poor young man who does not seem to get along, yet he is not a bad fellow at all—it is a shame. But why should he bother? We are not the authors of our destinies. He may have an idea of when he came into existence, but how is he to know what for? For him there is a beautiful heiress waiting. She usually inherits a great fortune from one of those rich uncles who do not seem to have anything else to do in the theatrical world than leave money. She will give it all to the nice young man in the end, so it will no longer be necessary for him to work for a living like the rest of poor ordinary mortals.

Such is production without anything to produce that is particularly calculated to increase the progress of the art, nor the popularity of moving pictures, nor their value either material or intellectural. We are expected to believe that Kaiser Wilhelm stuff, which has everything settled beforehand, all ordained by fate, even if it belittles the Almighty and destroys the order of the universe. It is production, the investiture of the being with a semblance of that being inside, but it is not a live creature and it lacks the warm blood of common sense.

Most of the people in moving picture audiences know a great deal more about the prime essentials of drama than they are credited with. Life for them is a struggle, a perpetual case of cause and effect, with hard necessity as a leading cause, and no happiness can come to them through false presentations of any kind, not even of the moralizing type. The horrible fate which overtakes the possessor of stolen goods may furnish material for a story to be told little Johnny when it is suspected that he has been hooking jam from mother's preserve closet, but, if there was any real fatality about the possession of ill-gotten gains, whether of sugar or coal, all the undertakers would be busy carrying off bodies of profiteers dropped dead in the streets.

A great element of the drama is exactly that found in the lives of common people, the struggle. Even when a man makes money they want to know how he did it. What sort of application of energy and intelligence brought the result? But it is not at all necessary to confuse the possession of money with that of happiness, the one thing for which we are all living and struggling. Creative genius, not production, can alone discriminate between the two.

Moral progress in the world is more apparent than real. In the drama we are not developing, therefore standing still, which means eventual decay, when we do not deal with conditions as they exist. The aim of dramatic action should be certain, just as surely as that action should be certain of its aim, and we are shooting into the air with stories of fatalism. The real human character is not one depending on fate. There is a state of mind involved, questions of whether the end is perceived or grossly misconceived, liberty to act and manner of action. On these depend the success or failure of the screen story, just as in the story of life itself.

Howdy Do, Mr. Exhibitor? By Sam Spedon

THE producers and distributors have decided to get better acquainted with the exhibitors, to co-operate and find out their needs, adapt themselves to conditions and get in closer touch with the fellows who show the pictures. Some of the executives of the big distributing companies have resigned their positions to go abroad among the theater managers and extend the glad hand and rub elbows with those whom they were heretofore too busy to give the attention which they sought and were denied. Other concerns are employing ex-exhibitors to meet and treat with their erstwhile business associates and give their fellow showmen the advantage of their experience and supply what their superiors lack in training and knowledge.

Things Have Changed.

We know from ten years' experience, it requires a man of tact, judgment and the human instinct of a gentleman to deal with exhibitors. Our associations with the exhibitors have taught us that they want to meet a good listener more than they do a good talker. A man who is willing to learn and not one who starts out with the assumption that he knows it all and has come to tell them what they want and not find out what they want.

Today we are dealing as a whole with a much different class of exhibitors than we did ten years ago. The old line of "bull" and the "graduated peddlers" and the "camouflaged" hold-up men won't do. Real honest-to-goodness salesmen who can deliver the goods and are not afraid to come again, are the only men in demand.

A Whole Lot to Learn.

Cultivating an intimacy with the exhibitor is one of the much neglected and finer touches of industrial advancement. In getting at it, we hope those who are visiting about the country and getting closer to facts, will not be too intent on going to the big cities and larger theaters. We hope they will go into the highways and byways and learn what is doing there. We know it will be a surprise to these seekers after knowledge and promoters of business relations. They will be surprised to find in some small towns, theaters that would do credit to larger ones In some other instances they will find houses that are only on the map, because they run themselves or are run in a haphazzard sort of way and need either better showmanship or the assistance which these itinerant promoters are expected to give.

A Better Acquaintance.

An exhibitor who has a very attractive house with a ten-piece orchestra in a small town a hundred miles or so from New York City, said: "A great many of us out-of-town exhibitors go to the city to visit the exchanges about once a month and it makes us laugh and sore the way the managers treat us. They think we are a lot of rubes. They sit at their desks and judge us by a lot of so-called exhibitors with whom they come in contact from the cheap sections of the city. They don't take time to get acquainted with us and we never get the attention and discrimination we deserve." We hope this class of exhibitor will be favored with a visit by the socially inclined representatives.

A Good Chance to Get Acquainted.

This New Year's resolution, to get better acquainted, was a splendid one for the producers and distributors to make. If it is put into practice practically, it will be a big help to the industry. It might be followed up at the combined exposition and the eastern states convention to be held at Grand Central Palace, in New York City, the week of February 2-9. Every exhibitor who can make it possible to attend ought to be there and give all the other branches a chance to make themselves known. It will be a big chance for all hands to get acquainted. Besides, it will be one of the best bets of the season in meeting everybody you know and care to know. Everybody ought to hold open house at that time.

Behind the Men Behind the Guns

THE motion picture industry has been called on to contribute its quota in winning the war, not only in taxes imposed but in devoting its screens to that end. It has responded nobly and unselfishly. While the bankers are helping to augment Government loans and investments, they are pursuing their own business and its interests correspondingly. Even they are credited with much patriotic fervor and far be it from us to detract from this complimentary recognition.

We herald the deserved commendations of the work of the Y. M. C. A. and the Red Cross, whose officers are beneficiaries of the subscribed fund. Last, but not least, come the moving picture men who, outside of a few who are benefited by the sale of films and raw stock, are never heard of excepting through an occasional "eulogy" in the trade papers.

Always Ready and Willing.

Thousands of moving picture theaters throughout the length and breadth of the land are giving their theaters for Red Cross, Y. M. C. A. and other charitable benefits. Many thousands of exhibitors are devoting their screens to the propaganda of war loans, saving stamps, food conservation and other patriotic objects, without price or compensation, besides paying their own and collecting the public admission taxes. Manufacturers are contributing many pictures to educate the people and entertain and cheer the boys at home and abroad. Notwithstanding all this display of patriotism and cooperation from the fifth largest industry, "the poor man's pastime," we cannot understand why some thoughtless but well-meaning people should consider it one of the first non-essentials to be eliminated from our indulgence, as an economic means of contributing to victory and peace. Admission prices to moving pictures are limited. We cannot do as the butcher, baker and other trades people, who, when we economize on their wares, calmly jack up the prices two or three times and make us pay dearly for our economy and necessities.

Sunday Opening Would Help.

We are aware that we are subject to the coal and transportation situation and many other unavoidable conditions that must be met in the natural course of circumstances, which make us feel that there is all the more reason for our business being conducted as in the normal order of things. Instead of curtailing our possibilities through legislation against Sunday opening we should be given every benefit within the spirit and letter of the law to keep the home fires burning and care for those who are dependent upon our business.

A Question of Service

By Edward Weitzel

IT is hardly necessary to make the assertion that no sane person attempts to offer anything for sale without knowing that the purchaser expects to receive an adequate return for his money. Also that this condition applies to moving picture trade journals. There are several other self-evident facts appertaining to the subject. Among those that may be mentioned none has broader scope than the statement that any experiment, theory or experience that tends to improve the product of the screen is the sort of service that cannot but benefit everyone financially interested in the motion picture.

The first fact that should be recognized by the manufacturers and the exhibitors is also broad in its scope: Showmanship is the watchword that must govern every move in the business of either manufacturing or exhibiting screen products, if anything in the shape of a profit is to be looked for by the producer of the picture and also by the manager of the theater that shows the picture to the public.

It makes but slight difference what the manufacturer or the exhibitor may think about this picture or that. Aside from a decent regard for the moral tone of the film, it is the Golden Rule of the amusement world to *give the public what it wants.* And the wider the appeal of either special feature or one-reel comedy the larger the percentage of profit to all concerned. Pictures that win the approbation of but one-half or one-third of a body of spectators, can never become financially successful. Every person present is a potential advance agent for the photoplay seen the night before—or a knocker of deadly power.

Universal appeal is the one necessary quality of all screen drama. Any one can recognize it, once the picture is unwound before a theaterful of paid spectators. The trick is to know how to tell it before this takes place, No one, as yet, has discovered the infallible method.

There are certain general rules, however, that are of service in giving a picture box office value, and the better they are understood and the more diligently the matter is probed along these lines the larger will be the balance on the credit side of the ledger. Both the manufacturer and the exhibitor experience a difficulty in the matter that is not shared by men in corresponding positions connected with the spoken stage. The producer of a spoken drama has centuries of tradition behind him, is not forced to retain the personnel of his cast to the finish, and is able, in many cases, to turn an apparent failure into a success after it has been produced, by engaging new actors and changing lines and situations before seeking a New York verdict.

The producer is also, in most cases, the man who has charge of the booking of the play, the managers of the out of town theaters being little better than janitors and bound by their contracts to take the attractions sent them. The moving picture exhibitor relies, to a large extent, on his own judgment and is influenced to some degree by the trademark on the picture and the reviews printed in the moving picture trade journals. He has many problems, large and small, to solve in connection with the running of his theater; but the most important is the ability to judge, as near as possible from the information furnished him, how the picture he contemplates booking is going to impress his public. Anything which adds to the sum of this knowledge is service he cannot afford to disregard.

The special articles that appear, from week to week, in the MOVING PICTURE WORLD are the result of an effort to apply to the moving picture, whether written in play or novel form, the laws of the drama, which belong equally to the stage and the screen and were formulated by a desire to create a reproduction of life that would sway a body of spectators as if they were one man.

This accomplished and the entire assemblage is turned into a concrete body of boosters, and becomes the moving picture theater's greatest asset.

"When the Wind Blows Hold on to Your Hat"

WHILE some of the officials of the film companies have been talking through the press of impending ruin and wreckage due to war conditions, John R. Freuler, president of the Mutual Film Corporation, is to the fore with a declaration that the business is very well, thank you, and moreover Mr. Freuler tells why.

"Much expert advice is being offered for ostensible conditions in the motion picture industry," says Mr. Freuler. The assumption is that the industry is sick. I did not know that it was sick. In fact the film industry is much better off than this sudden uprising of the doctors would seem to imply.

"Once in a while some man who thinks he is in the film industry takes a look at his ledger and finds figures in red ink. Right away he thinks the industry is sick. It isn't. He is.

"This sort of thing is just as natural in the film trade as spring freshets are in the Missouri. The film business is not headed for perdition. The film business is doing fairly well.

"Of course there are several things the matter just now and there always will be things the matter. There will always be unwise investors who will put good money into bad projects. What I am impelled to call 'lunatic competition' is bound to arise at times. Promotions based on such factors are always certain to have their unhappy periods, but these will not spell ruin for the motion picture industry.

"The industry is working out its own salvation. It is perfectly capable of working out that salvation despite some of the handicaps I have suggested. There is nothing the matter with the industry. It is sound as a new minted dollar. To be sure the wind is blowing; but as I said in the first place—

"When the wind blows, hold on to your hat."

ROSS FILM DELIVERY LOSES FILM.

The Ross Film Delivery of New York City informs the Moving Picture World that one of its motor delivery machines was stolen on December 27 while standing on 48th street between Broadway and Seventh avenue. The machine has since been found, but not the reels of film which it contained at the time. Mr. Ross enumerates the following reels as having been stolen:

TRIANGLE FILM COMPANY.—Keystone Comedy, two reels; "Ten of Diamonds," five reels; "A Fallen Star," one reel.
WORLD FILM CORPORATION.—"Divorce Game," five reels.
GEO. KLEINE.—"Truant Lord," eight rels.
FAMOUS PLAYERS EXCHANGE.—"Antics of Ann," five reels; "Silks and Satins," six reels (Sherry's Copy); "A Comedy," one reel; "Who's No. 1?" Episode No. 7, two reels.
PATHE'S EXCHANGE (NEWARK BRANCH).—"Fatal Ring," No. 13, two reels.
NEW JERSEY METRO FILM COMPANY.—"The Patriot," one reel. Also one reel showing the carnival at Keyport, N. J.

The internal revenue department has notified all exhibitors who have not made their admission tax returns that they must set them aside in a separate fund or bank account, to be paid to the government when it calls upon them for the back taxes. We understand that report blanks have not been supplied to some exhibitors.

New Line-Up at Universal

Nineteen-Eighteen Brings Promotions and Changes of Duties to Several Deserving Workers at Headquarters.

AN ANNOUNCEMENT coming from the home offices of the Universal Film Manufacturing Company reveals a number of important changes in the duties of several of the principals of the office staff. Beginning at the top Carl Laemmle adds the duties of director-general to those of president, which is said to mean that be becomes the de facto general manager of the Universal Company, in which position he calls to his aid C. H. MacGowan, who becomes assistant to the director-general. Mr. MacGowan formerly was auditor of the company.

Joe Brandt, formerly general manager, has been promoted to the important position of general sales manager, with jurisdiction over the world-wide activities of the Universal sales forces, with the added duties of assistant treasurer.

E. H. Goldstein was appointed to take complete charge of merging the various New York City exchanges of the Universal, the Bluebird, the Longacre (Alice Howell comedies) companies into one large unit, occupying the entire seventh floor of the Mecca Building at 1600 Broadway.

"The advancement of Joe Brandt is simply a reward of merit," said Mr. Laemmle after the meeting of the Board of Directors. "It is the result of long and loyal service. Away back in the days of the old Imp company I took Mr. Brandt from the Dramatic Mirror and made him my private secretary. He continued as such after the Universal was formed. In this capacity he had splendid opportunities to learn every branch of the business, and he made the most of them. Shortly after the Universal was formed he became advertising manager, and from that he has advanced from time to time until he became general manager.

"Now that we are contemplating revolutionary changes and improvements in our sales systems, not only in this country, but in foreign lands, I have again called on Mr. Brandt to take up a more important work than he has ever had before.

"Mr. Goldstein and Mr. MacGowan are also given recognition for splendid and faithful service. Both have been with the company a number of years, working their way up from minor positions to positions of trust and importance."

SIXTY-ONE PATHE MEN IN UNIFORM.

Sixty-one employees of Pathe Exchange are now in uniform and actively fighting for World Democracy, while the whole organization has been congratulated on its work as a distributor of Official War Films. An additional number is likely to be added to the present list and of course the House of Pathe in foreign countries has many more swelling the total of Pathe fighters for freedom to a very large one.

The sixty-one Americans are: Walter Drake, J. Cunningham, Michael Carroll, Andrew Golitko, Jack Schaeffer, Arthur Hile, Frederik Hansen, Ralph Wade, Fr. H. Christoph, Oscar Helwig, J. C. Reynolds, Jacques Meyer, Felix Slatosky, Edward R. Paul, Fred Ford, Ray Libby, W. S. Morse, C. D. Foster, C. H. Wortman, Geo. W. Chappel, James M. Curran, Howard Wilson, William Sullivan, Walter F. Peacock, Geo. L. Hanes, Irving Rauchwerk, R. E. Walker, C. M. Seipel, Lee Wentz, Cicero Alexander, B. E. Loper, Jr., Geo. Carney, Albert Friedland, Arthur Gray, James H. Cuniff, Manferd Wiman, Harold Goodemote, J. S. Cowan, George Farrow, Fritz Bierman, Frank Olsen, H. Adamson, Clinton Taafe, D. Bokee, Sidney Lencher, D. E. Carroll, Karl A. Suelke, A. Fasano, O. J. Robichek, A. Gini, A. L. Jonas, T. P. Langdon, A. C. Gottschalk, O. J. Pean, J. C Donahue, J. Rothman, James Keating, J. R. Sloan, William Bevan, L. C. Varela, E. I. Sweigert, A. E. L. Martzolf.

HIGHLY IMPORTANT TAX DECISION.

E. S. Bowman, secretary of the Automatic Ticket Selling and Cash Register Company, has just returned from Washington, where he secured a decision from the Government of interest to all exhibitors who have been making daily inquiries regarding the Government requirements for printing on admission tickets.

Mr. Bowman has just received written communication from B. C. Keith, Deputy Commissioner, Treasury Department, Washington, to the effect that moving picture exhibitors will not be required to have printed on tickets the legend, "War Tax Paid," for the reason that this applied only to those advance sale tickets, purchased prior to November 1, upon which the war tax had not been paid.

The Government in this communication states that where automatic ticket selling machines are used, the cashier cannot stamp this legend on the tickets at the time of sale, as said cashier does not handle the tickets at all, said tickets being delivered directly to the purchaser from the machine.

It will be a considerable relief to exhibitors to know that they are not required to stamp on their tickets the word, "War Tax Paid."

This is another evidence of the solicitude of the welfare of the exhibitors constantly shown by the Automatic Ticket Selling and Cash Register Company, 1731 Broadway, New York.

Walsh to Remain With Fox

Director Who Had Just Signed With Goldwyn Discovers Employer Has Option on Services.

R. A. WALSH, the able young director of many successful motion pictures, who recently signed a long-term contract with Goldwyn Pictures Corporation, will be unable to join Goldwyn because of his discovery in his contract with the Fox organization that he had given that organization a further option on his services when signing up with them last.

This discovery was made by Mr. Walsh upon the arrival in New York of papers and other effects from his Los Angeles home, and it caused him quite as much surprise as it did Goldwyn, which had entered into an agreement with him upon Mr. Walsh's assurance that he was free to deal with whoever he pleased with regard to his services. Goldwyn, upon the signing and delivery of Mr. Walsh's contract, made all arrangements for his first Goldwyn production, which was in readiness for him to start work in Fort Lee.

Mr. Walsh immediately upon the discovery of his dilemma frankly laid the matter before Samuel Goldfish, president of Goldwyn, and Mr. Goldfish, following the fixed rule of the organization not to interfere with any person holding a contract with another organization, gave Mr. Walsh his written release from his Goldwyn contract.

"It is a matter of natural regret that Goldwyn should lose the services of a successful and able director like Mr. Walsh," says Mr. Goldfish, "but at no time has Goldwyn wished to have men break their contracts with any other organization. The mistake in this case, as Mr. Walsh himself frankly says, is of his own making. He felt when he came to us that he was free to dispose of his services in any manner he desired, but upon a reading of his contract when received from Los Angeles, both he and his representatives reached the conclusion that the Fox organization had a valid claim and right to his services upon the exercise of the option in the previously made contract."

EXPOSITION PLANS PROGRESSING.

Cooperation from many sources is making the outlook for the forthcoming Motion Picture Exposition most encouraging. This exposition, which is to be thoroughly representative of the huge industry, is to be held in Grand Central Palace, February 2-10, under the auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League, and these associations are receiving the support of entire sales organizations of large film companies who are to exhibit. These sales staffs have been set to work boosting the show systematically. Triangle, Pathe and others are doing their utmost, the Triangle salesmen being active with a "see us at the Show" campaign.

J. A. Berst, vice president and general manager of Pathe, says that this meeting of the public, the exhibitors and the manufacturer will be conducive of benefit to the entire industry. "Pathe will be properly represented at the exposition," said Mr. Berst.

LIEUT. R. HENDERSON BLAND IN FRANCE.

A holiday card from Lieutenant R. Henderson Bland, Thirteenth Gloucestershire, B. E. F., in France, brings the welcome news that the English actor was up to December 16 still in the land of the living. Lieutenant Bland joined the colors about two years ago, closing his engagement in this country as Lord Inglehart in "Kitty Mackay" and returning home for that purpose. It is a long time since the lieutenant has been heard from, and his friends have been anxious as to his welfare. The lieutenant is best known to photoplaygoers for his remarkable portrayal of the Christ in Kalem's "From the Manger to the Cross."

BRADLEY BARKER IN MARKOVA SUBJECT.

Bradley Barker has returned to the William Fox forces for an important role in "A Heart's Revenge," starring Mme. Sonia Markova. This picture is among the January releases.

Felix Malitz Is Arrested

Film Man Held in $5,000 Bail, Charged with Smuggling Rubber Into Germany.

FELIX MALITZ, for years connected with the motion picture business in New York, was arrested on January 3 and held in $5,000 bail for appearance in court on January 10. Malitz is charged with having, in the fall of 1916, smuggled rubber into Germany. Arrested with him under the same charge was Adolph Engler.

Malitz, who now is general manager of the Piedmont Pictures Corporation, was at one time vice-president and general manager of Pathe. He was relieved of that position by Charles Pathe in the early days of the European war and Malitz ceased to be an employee of the company. Since that time he has been busy in a film way, among the concerns with which he was connected being the American Correspondence Film Company, the activities of which have received the attention of the authorities.

Malitz was born in Brandenburg, Germany, January 10, 1876. He was educated in the Gymnasium Zum Grauen Kloster. He early became identified with French business life and for twelve years was managing director of a French company. He was considered an expert in organization and direction.

John T. Doyle, president of Piedmont Pictures Corporation, has issued the following statement:

"In regard to various rumors and published accounts, the Piedmont Pictures Corporation, of 729 Seventh avenue, New York, wishes to state that it is purely an American concern, organized in June, 1917; that its capital interests are American and American exclusively, and that it has been engaged exclusively in the export and sale of moving picture films, moving picture accessories and supplies of all kinds. It has never had and never will have any dealings that are unpatriotic or un-American."

At Leading Picture Theaters

Programs for Week of January 6 at New York's Best Motion Picture Houses.

"Rose of the World" at the Rivoli.

ELSIE FERGUSON had the place of honor on the second week's program at the Rivoli, the beautiful new playhouse at Broadway and 49th street, beginning Monday, January 7. She appeared in "Rose of the World," an Artcraft picture adapted from the story by Agnes and Edgerton Castle and directed by Maurice Tourneur. Many of the scenes are laid in India, which affords Mr. Rothapfel an opportunity to give the picture a special presentation, full of Oriental color and accompanied by exotic music. Wyndham Standing, Clarence Handysides, and other capital players appeared in support of the star.

Exclusive pictures of the Holy Land, taken by Sidney Olcott and the Kalem Players, formed the scenic feature of the bill. Mr. and Mrs. Sidney Drew lent their humorous presence to the entertainment in "Our Mutual Motor," and the Rivoli Animated Pictorial offered news events and film oddities.

Gladys Rice and Alberto Bachmann were the soloists.

"His Mother's Boy" at the Rialto.

Charles Ray in "His Mother's Boy," an Artcraft picture, produced by Thomas H. Ince, from a story by Captain Rupert Hughes, was the featured attraction at the Rialto. Unlike the lively young blood he portrayed in "The Son of His Father," Ray's role in his latest vehicle is that of an utterly unsophisticated youth from New England who goes to Centipede, Texas, to find out why his father's oil interests are not paying dividends. The things that happen to him in Centipede are not only laughable but highly exciting. Doris Lee plays the part of Centipede's sole redeeming feature, and William Elmer one of its most undesirable citizens.

"Just for Joy," a Robert C. Bruce scenic feature; "Taming Target Centre," a Mack Sennett-Paramount comedy; and Mr. Rothapfel's Animated Magazine completed the pictorial portion of the program. Rielle Dorree and Yvonne Robert were featured in a minuet to the music of "Pavanne," by Ganne. The singers were Mlle. Madeleine D'Espinoy and the Rialto Male Chorus.

"Mrs. Dane's Defense" at the Strand.

The Strand theater presented two features. Pauline Frederick in "Mrs. Dane's Defense" was the principal photodramatic attraction, and a condensed operatic version of "Carmen" headed the musical part of the program. "Mrs. Dane's Defense," by Henry Arthur Jones, was one of the most successful stage plays of its time. As a photoplay it has been greatly enhanced and abounds in intense situations. The character of Mrs. Dane is one that suits Pauline Frederick's dramatic technique to a marked degree. It is a Paramount picture.

The second of James Montgomery Flagg's comedies, "The Bride"; scenic studies in natural colors, "Animals in Midsummer"; a chapter from the Living Book of Nature, by Raymond L. Ditmars, and the Strand Topical Review were also shown.

Mary Quentay was the soloist.

"Madame Spy" at the Broadway.

"Madame Spy" was the leading attraction at the Broadway theater. This five-reel production, featuring Jack Mulhall, has a cast which includes Wardsworth Harris, Maude Emory, George Gebhart, Donna Drew, Clyde Benson and Claire DuBrey. Lee Morrison wrote the scenario, story by Harvey Gates. It has to do with love and the adventure of a college youth who becomes adept as a woman impersonator. "Vamping the Vamp," the Universal Screen Magazine, Universal Animated Weekly, and Current Events completed the program.

Eighty-first Street Theater Bill.

Monday, Tuesday and Wednesday J. Warren Kerrigan was seen at the Eighty-first Street theater in "A Man's Man." Thursday, Friday, Saturday and Sunday Bessie Barriscale in "Madame Who" headed the list of attractions.

Paramount-Artcraft Managers in Session

Convention in New York Takes Up Matters of Distribution and Exhibitors' Problems.

UPON assuming supervision of the distribution of both Paramount and Artcraft Pictures for the new year Walter E. Greene and Al Lichtman, general manager, called a meeting in New York of the district managers of the Paramount and Artcraft exchanges. The meeting continued over the week-end and was one of the most successful and helpful conventions ever held in the Famous Players-Lasky organization. The keynote of the meeting, it developed, was one of optimism, a feeling that seemed to be shared by all the men present.

Many of the district managers attending are among the best known and most successful territorial distributors, and the large proportion of them have been associated with the Famous Players-Lasky organization since its inception. The first meetings were concerned with general distribution and a discussion of problems that affect the exhibitor and how to meet those problems with proper distribution service.

At the first meeting discussion was led by Mr. Greene, with Al Lichtman presiding. Among those present were Frederic Gage, general sales manager of Paramount; William L. Smith, C. E. Tandy, William L. Sherry, J. V. Chamberlain, James Steel, Max Goldstine, Harry Asher, Herman Wobber, A. D. Flintom, Louis Marcus, Louis E. Loeb, controller of Paramount; Carl H. Pierce, general representative, and John C. Flinn, general director of publicity and advertising.

At the conclusion of the discussion General Manager Lichtman said: "We want to congratulate the district manager and the representatives of the exchanges in placing so successfully the Paramount and Artcraft pictures under the new distributing star series policy. A work to which we are all giving our most earnest attention now is toward strengthening the bond between the exhibitor and our company, and to this end we are inviting expressions of opinion on how to improve our service."

While in New York the district managers visited many of the picture houses of the city as guests of S. L. Rothapfel, Harold Edel, Marcus A. Loew and other prominent exhibitors.

AL KAUFMAN A SECOND LIEUTENANT.

Al Kaufman, who has been studio manager of the Famous Players-Lasky Corporation at 130 West Fifty-sixth street, New York, is now second lieutenant in the Signal Corps. Mr. Kaufman joined the corps two weeks ago, and has just received his commission. He has been directly connected with Famous Players-Lasky Corporation almost since its incorporation, and for a long time has been a very efficient manager of one of the busiest studios in the motion picture division of the Signal Corps, in which activity he brings an experience which should prove invaluable in the service of the Government.

PAUL ARLINGTON DEAD.

Paul Arlington, for the past year with the Essanay Company and who directed Max Linder, died on December 23, 1917. He is survived by a widow.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Massachusetts League Annual Meeting

Plans Made to Have Big Delegation of Boosters at New York Exposition—Election of Officers Postponed.

EXTENSIVE plans for New England's part in the big National Motion Picture Exposition in New York City, February 2 to 10, were formulated at the annual meeting of the Motion Picture Exhibitors' League of America, Massachusetts and Rhode Island Branches, which was held last week at the Quincy House, one of Boston's exclusive hotels.

The new state leagues voted to furnish a delegation of at least one hundred New England "boosters" to represent this section of the country at the great "movie" convention. These men will endeavor in every way possible to make the annual exposition a great success for the New York exhibitors.

Samuel Grant, manager of the Peerless Pictures Corporation of Boston, and assistant manager of the exposition, read a detailed report to the meeting on the successful outlook and pleaded with the members present to all be there and urge others to go.

The following members were selected to make arrangements for transportation to the Metropolis, including the securing of special cars, hotel arrangements and other details: E. R. Gregory, Dorchester; Jacob Lourie, Boston; Colonel Henry L. Kincaide, Quincy; Harry I. Wasserman, Roxbury, and Frank Howard, Boston.

According to present plans the boosters will depart from this city Tuesday afternoon at one o'clock on the Knickerbocker Express, which will arrive in New York about six o'clock. The party plans to be at the exposition on Tuesday night, Wednesday and Thursday.

Tremendous enthusiasm is being manifested in the proposed trip and it is expected that New England will carry a much larger delegation to the exposition than is already planned. Many of the wives of the exhibitors besides friends will attend the big convention.

An appeal will be sent out to film manufacturers and distributors and film supply and accessories men to accompany the delegation on its trip. They are urged to give their full and earnest support and co-operation in making the affair a huge success.

Acting President Ernest H. Horstmann presided over the meeting.

Because of the fact that several members of the league complained of receiving their notices of the meeting too late to be present, it was voted to postpone the election of officrs until January 22 at 2 p. m. in the Quincy House. It is planned to serve dinner in the parlor of the hotel at 6.15 in the evening, following the meeting.

Among the members of the league present were: President, Ernest H. Horstmann, A. Montague, Samuel Moscow, Alfred S. Black, Walter Nelson, Charles Mailley, Elmer R. Daniels, George Ramsdell, Samuel Grant, Jacob Lourie, David Lourie, M. J. Lydon, Mildred Champagne, Mrs. Marcella Ayers, Frank Howard, P. F. Lydon, E. R. Gregory, Stanley Sumner, Al. Somerby, H. A. Gilman, Leon Dadmun, Harry I. Wasserman, Frank Brown, George A. Giles and Colonel Henry L. Kincaide.

NORTHWEST EXHIBITORS INDORSE HAMLIN PLAN.

Fifty exhibitors, representative of every section of Minnesota, Wisconsin, North Dakota and South Dakota, unanimously adopted the Hamlin plan of marketing and distributing film, at the annual meeting of Associated Theaters, Inc., in Minneapolis, Dec. 17.

This organization is only six months old and has a membership of more than five hundred and fifty theaters. The election of officers for the ensuing year resulted as follows: President, Chas. W. Gates, Aberdeen, S. D.; vice-president, Wm. S. Smith, Menomonie, Wis.; treasurer, Henry P. Greene, Minneapolis, Minn.; chairman Board of Directors, H. L. Hartman, Mandan, N. D.; secretary and general manager, Thomas J. Hamlin, Minneapolis, Minn. The above mentioned officers are the board of five directors and the executive board is composed of Messrs. Gates, Greene and Hamlin.

"We are going to open one large central film exchange in Minneapolis," said General Manager Hardin, "where a master booking sheet will be used in conjunction with seven distributing and inspection stations throughout the four states.

"Operations will start about January 28, just one month ahead of our previous schedule."

BRONX CINEMA ELECTS OFFICERS.

At the regular meeting of the Cinema Exhibitors' Association, Bronx Local No. 2 M. P. E. L. of America held on December 27, the following officers were unanimously elected for the coming year: John J. Wittman, president, for his sixth consecutive term; Nathan Vinegrad, vice-president (second term); Henry Cole, executive secretary (second term); Abe Suchman, treasurer; Sam Spanier, financial secretary; Abraham B. Samuelson, three-year term as trustee, and Herman Bolte, sergeant-at-arms.

The delegates to the Allied Exhibitors' convention held at Washington, December 11 and 12, 1917, made their report, and it was well received and accepted. A banquet and installation of officers will be held at Fleischmans, Bronx, on Thursday, January 10, 1918.

TEXAS ASSOCIATION GROWING.

Membership in the Texas Amusement Men's Association keeps on growing. Recent additions to the roster have included A. W. Lilley, Hippodrome, Commerce, Tex.; Mark Cole, Dreamland, West, Tex.; Carb and Bailey, Pershing Theater, Fort Worth; Dalton and Mitchell, Majestic, Waco.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

North Carolina Motion Picture Exhibitors' Association at Raleigh, N. C.....January 17-18

Branch Makes Appeal

Urges Michigan Exhibitors to "Jump in with Both Feet" to Build Organization.

RAY J. BRANCH, manager of the Michigan branch of the American Exhibitors' Association, has issued a very interesting letter of appeal, in which he asks the exhibitors of Michigan to jump in with both feet and cooperate with the state association to eliminate the many trade evils and to put the entire industry on a higher plane. His letter, or circular, says in part: "We are trying to build a foundation for a permanent organization of exhibitors in the state of Michigan. Our object is to create and maintain a Michigan body of exhibitors to improve and protect the business, to encourage the production and showing of high-class pictures only; to protect individual members from any unfair methods of trade and other abuses, and in general to promote the whole industry to arbitrate the differences between the members and the various branches of the industry; to assist the United States Government in times of war and other great crises, and in every way to uplift and assist in the general betterment of the whole industry.

"We have, if nothing else is never accomplished, succeeded in bringing competitors closer together for the interest of each other; we have shown each exhibitor that by applying this principle to his business he can live, and we want him to let live; we have proven very conclusively that we are not organized for the sole purpose of antagonism to any branch of the business; we have shown a way that many existing evils can be abolished and many obstacles removed from the path of success, but we still have more work ahead of us before the foundation of this wonderful building is completed.

"We are running short of material; we want more members; we want assistance from the many members that we now have. We are not promising a single thing to our prospective members aside from the fact that we will all save them at least the amount of their dues some time during the year. We urge upon you not to expect too much from us until we have time to get the organization out of the foundation stage, and then we will be in a position to start. We want you to do your share in the promotion of this permanent organization. Remember that we are all stockholders and should promote and assist in any way possible. Don't feel that your share has been accomplished when the dues are paid—that is but the start."

Bray Wins Interference

FOR the second time an action to nullify patents of John R. Bray on processes evolved by him for making animated cartoons has been dropped because of insufficient grounds whereon to establish a claim. The applicant was Carl F. Lederer of Rochester, N. Y. This action has the approval of the many who have realized the tremendous task that Mr. Bray set for himself when he started to work out the means for making and transferring to film animated cartoons.

John R. Bray.

Mr. Bray is the pioneer producer of animated cartoons, and it has been possible to produce them on a practical basis only because of his genius and untiring perseverance. As a matter of fact through the use of his patented processes an entirely new field of endeavor has been opened up, enabling hundreds of persons to profit thereby, and millions of theater-goers to derive enjoyment.

Recently the Bray-Hurd Process Company was formed to control the patents of J. R. Bray, and Earl Hurd, who made some later important additions to the original processes. Since the patents held by this company cover completely the means of making animated cartoons producers who have not been granted a license to use the processes are infringing, and in order to maintain its just rights this company is about to take action against all such infringers who are consciously using the processes.

Tom Moore, Goldwyn

TOM MOORE'S engagement in Goldwyn pictures goes on. First he was engaged to support Mae Marsh in the "Cinderella Man," Edward Childs Carpenter's unique play. His charm, vigor and capital restraint were so clearly evidenced in this production that he was demanded by George Loane Tucker for his next Goldwyn production, "Dodging a Million," written for Mabel Normand by Edgar Selwyn and A. M. Kennedy. Scarcely had this starring vehicle been completed than Mr. Moore was put under contract for the next Mabel Normand production.

Tom Moore.

The young leading man's success is not difficult to understand for those who have followed pictures. His noteworthy endeavors with Kalem, playing opposite Alice Joyce, attracted the notice of film fans. His ease of manner, unaffected manliness and excellent discretion in whatever role he undertakes is today as valuable an asset as it was when he began. Nor is it obscured by the presence in the same cast of players older than himself.

It is hardly necessary to enumerate the important productions in which he has played, but in "Dollars and Cents," with Ethel Clayton, Tom Moore will be remembered. Albert Payson Terhune, the author, commended him on his perfect visualization of the difficult part he essayed.

"The Lucky Moores" they call his family, for it numbers three members who have made their mark on the screen—Owen, Mat and Tom. It is a matter of dispute which of the three brothers embodies in greater degree the qualities possessed by all.

Tom Moore was born in County Meath, Ireland, about thirty miles from Dublin, and came to this country as a boy. Patrons of the good old "ten-twent'-thirt'" shows, put out by Al Woods before he hit Broadway, may remember Moore as a Jewish comedian in "Since Nellie Went Away." His first five parts on the legitimate stage landed him as a stranded thespian in five different American cities. Tom sees certain advantages in motion pictures.

Tom Moore is the husband of Alice Joyce.

LUTHER REED JOINS METRO'S SCENARIO STAFF.

Luther Reed has been added to Metro's staff of scenario writers. Mr. Reed is a well-known newspaper man and scenario writer, who has been identified with Paramount, Universal and other motion picture companies.

Mr. Reed never expected to be a screen writer. His people sent him to Columbia University to learn civil engineering. He learned the civil engineering all well enough, but while in college he became correspondent for the New York Herald, and one thing led to another. In a newspaper career that ranged from street reporting to ship news, with dramatic criticism thrown in, he "covered" the Titanic disaster, the opening of the Panama Canal, the unrest in Mexico, and other interesting news items. The progression from real thrills to those of make-believe was perhaps a natural one.

Luther Reed has his own ideas about the writing of scenarios and the cutting of film, and under the friendly supervision of Maxwell Karger, general manager of the Metro studio, he is proceeding to put them in operation.

Would Amend Film Shipping Regulations

Report of National Association Committee That Has Been Working with Bureau of Explosives

WE print herewith a letter received by Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, from W. S. Topping, chief inspector of the Bureau of Explosives. It will be found of interest by all who have to do with the shipment of film.

A sub-committee of the transportation committee of the National Association has been working for several months with the representatives of the Bureau of Explosives for the purpose of amending the present regulations so as properly to protect film in transit and safeguard the public as well. Owing to the scarcity of tin and sheet iron, occasioned by war requirements, it has been found necessary to make radical changes in the specifications.

The sub-committee of the transporation committee, which has had this matter in charge, is composed of the following: A. E. Siegel, chairman, Greater Vitagraph; Herbert S. Clark, Paramount; Allan Rock, Parmount; W. E. Atkinson, Metro; J. C. Clark, William L. Sherry; A. E. Rousseau, Pathe; J. H. Stilson, Paramount; G. J. Schaefer, World Film.

The letter is as follows:

Bureau of Explosives, New York, December 31, 1917.

F. H. Elliott, Secretary,
New York City.

Dear Sir: The experience of the Bureau of Explosives in connection with the enforcement of the Interstate Commerce Commission regulations, covering the transportation of dangerous articles other than explosives by express, and the experience of the express companies, indicates the necessity of revising the present regulations covering the packing of moving picture films. As a result of various conferences with sub-committees of your association I have prepared a draft of a proposed amendment to Paragraph 43 of the express regulations and I have included a specification for a motion picture film container and beg to submit the same herewith.

The records of the bureau show that there has been a tendency on the part of shippers of motion picture films to use cases too long; that is, they have been used beyond the time when they afford the protection required by the regulations.

In connection with the use of a telescope case there has been a tendency on the part of both exchanges and exhibitors to crowd too many reels of films in these cases, and, coupled with the fact that many reels of film are shipped without inside cases to protect them, hazardous conditions have thus been created.

In the use of telescope cases, although they may have originally been provided with web or leather straps, reports of our inspectors show that in the majority of instances these straps have outlived their usefulness and instead of being replaced by new straps have been permitted to continue in use, or have been replaced by the use of rope or string, thereby providing an insecure package for transportation purposes. My information indicates that the exhibitors are the principal offenders in this respect, and that, although cases may be in good shape when originally shipped by exchanges, on return movements by exhibitors they are not in the same shipping condition when presented for transportation.

In preparing the proposed amended regulations due consideration was given to the fact that the present condition of the metal market makes it extremely difficult for exhibitors to secure at reasonable cost a proper supply of metal cans with which to inclose individual reels of films. It is our belief that each reel of film should be properly protected by a tightly closed metal or fiber can, but at the present time we do not believe it would be reasonable to include this requirement (except when packed in outside wooden containers). It should be borne in mind, however, that when the conditions in the metal market ease up it is the intention of the Bureau of Explosives to recommend the adoption of this additional safeguard.

It will be noted that in the proposed revised regulations we have made provision for the use of wooden packing cases, complying with the Interstate Commerce Commission. Shipping Container Specification No. 19, of which I am also inclosing a copy provided that each individual reel is placed in a tightly closed inside metal container, it being the intention to make proper provision for the transportation of bulk shipments of motion picture films and also for individual reels that it may be desired to pack in outside wooden boxes. It is understood that some exhibitors now use wooden boxes, lined with metal, and they may desire to continue the use of these packages. If so full description as to the character of the box, etc., should be submitted to the Bureau of Explosives for further consideration.

It will also be noted that we are providing for the ordinary shipments of moving picture films from exchanges to exhibitors in a metal case that is lined with hard fireboard at least one-eighth inch thick or with some other equivalent insulating material, which must be approved for this purpose by the Bureau of Explosives. In view of the various kinds of insulating material outside of hard fiberboard it has been deemed desirable to afford sufficient latitude to enable manufacturers to provide satisfactory cases.

It will be further noted that hinged metal cases are provided for, but the method of fastening must be by a strong metal hasp fitting over a staple or eye bolt and provided with a permanent non-detachable catch.

With respect to the telescope case, which may be either round, square or rectangular, it will be noted that the use of a web or leather strap is to be prohibited, and the method of fastening is by the use of a strong, positive mechanical device, made of metal, and this device must be approved by the Bureau of Explosives, both as to design and construction.

It will be still further noted that it is not contemplated that these revised regulations will take effect until February 1, 1918, which means that all containers purchased subsequent to that date must comply with the new requirements, and that the present supply of shipping containers may be used until September 1, 1918, provided they are in good shipping condition and are securely closed, and that telescope cases are provided with leather or web straps. The use of rope or cord is absolutely forbidden.

It is respectfully suggested that this matter be given as wide publicity as possible and that any criticisms or objections to the proposed rule be filed at the office of the Bureau of Explosives, 30 Vesey street, New York City, not later than January 15, 1918. Due consideration will be given to all protests, and we shall also be glad to receive suggestions.

W. S. TOPPING, Assistant Chief Inspector.

The proposed Paragraph 43 and the specification for motion picture film containers are as follows:

43 (a) Motion picture films must be packed in spark-proof metal boxes or cans complying with Specification No. 32. Not more than eight reels (approximately 1,000 feet each) may be packed in one such outside container.

(b) Motion picture films may also be packed in outside wooden boxes, complying with Specification No. 19, provided each reel is placed in a tightly closed inside metal container. The gross weight of such a package must not exceed 400 pounds.

SHIPPING CONTAINER SPECIFICATION No. 32.

1. Cans or cases must be made of sheet iron not less than .02 inch thick. These cans or cases must be lined throughout with hard fiberboard at least one-eighth inch thick, or with some other equivalent insulating material approved for this purpose by the Bureau of Explosives.

2. Covers may be permanently attached to metal boxes, cases or cans by not less than two hinges, which must be securely riveted, or they may be slip covers, closely fitting. The covers must be lined with insulating material of the same character and thickness as required for the body of the container.

3. Hinged covers must fit tightly against the shoulder of the body and lap over or inside the body not less than seven-eighth inch on all sides. A strong metal hasp must fit over staple or eye bolt, and must be provided with a permanent non-detachable catch to engage in staple or eye bolt.

4. Telescope or slip covers must fit tightly against the shoulder of the body and lap down over or inside the body not less than three inchess (except that for a one-reel box the lap may be two inches). Telescope or slip covers must be secured to cans or cases by a strong, positive, mechanical device, made of metal. This device must be approved by the Bureau of Explosives, both as to design and construction.

5. Each outside metal container must be plainly marked: "Complies with I. C. C. Spec'n 32," or, if desired, this marking may be indicated by a symbol consisting of a rectangle, as follows:

I. C. C. No. 32.

The letters and figures in this symbol must be at least one-half inch high.

When offered for shipment the package must also be plainly marked "Motion Picture Films," as required by the Interstate Commerce Commission regulations for the particular article contained therein.

NOTE.—Shipping containers complying with Rule 43 (a), effective October 1, 1914, and purchased prior to February 1, 1918, may be used for the shipment of motion picture films until September 1, 1918, provided they are securely closed and in good condition, and provided further, that if fitted with telescopic covers the covers fit tightly against the shoulder of the box body. Leather or web straps, if used, must be in good condition and tightly fastened. String or rope must not be used.

Manners Goes to Court Over "Happiness"

Author Files Complaint Against Triangle Corporation and Rialto Theater.

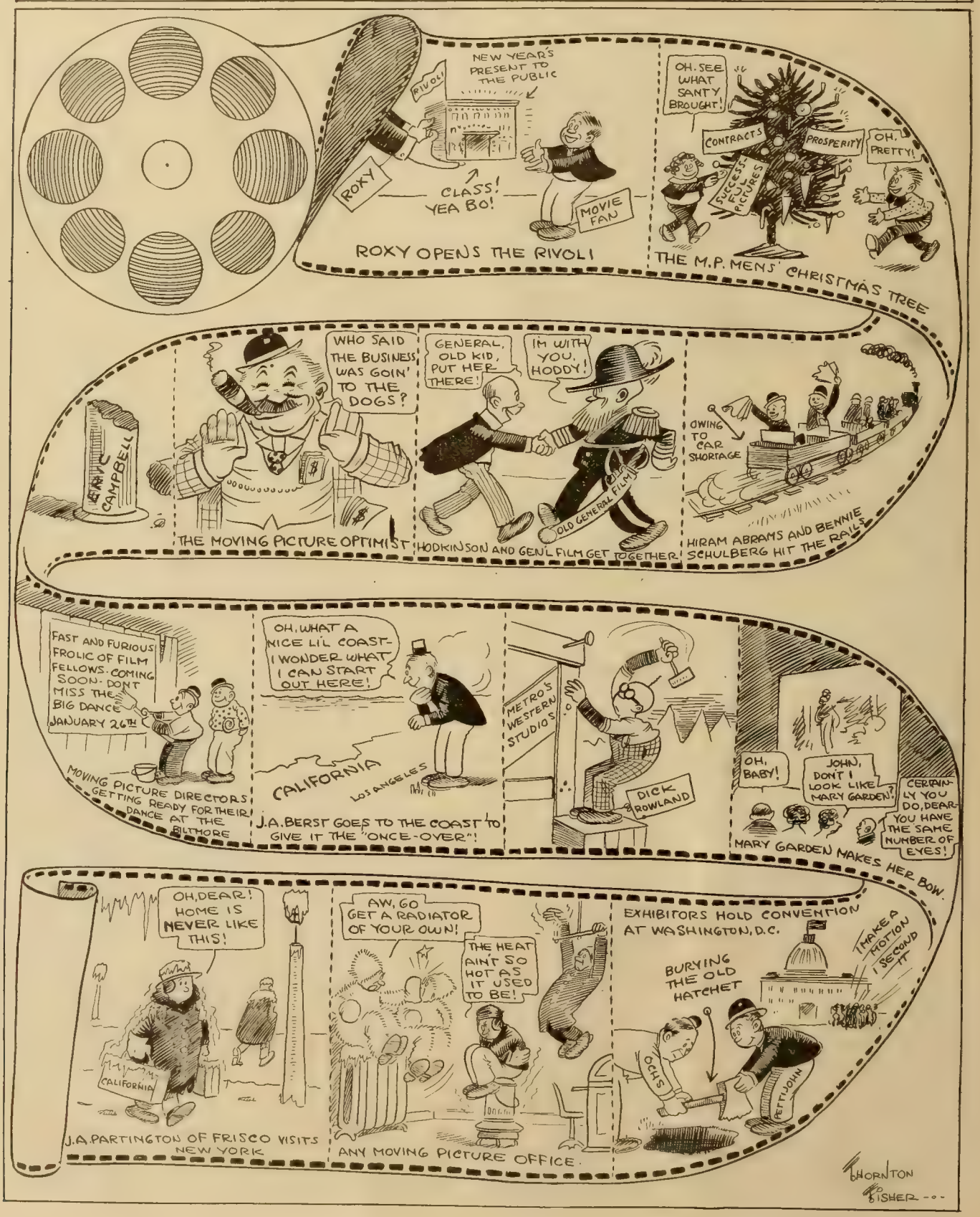
THAT the moving picture rights to J. Hartley Manners' play entitled "Happiness," which is now playing at the Criterion theater, is to be the subject of further litigation was evidenced a few days ago when the author filed an amended complaint in the United States District Court in his suit against the Triangle Film Corporation and the Rialto Theater.

A cinema production based on the author's play was produced by the Triangle Film Corporation, but the author claims that when he sold the publication rights to the story to Dodd, Mead & Co. he reserved the moving picture and dramatic rights and consequently he demands that the film company and the exhibitors be compelled to render an accounting and be enjoined from producing and exhibiting the photoplay.

The film company acquired what was believed to be legal title to the right to produce the photoplay when the story was published and the court refused an application for a preliminary injunction until the plaintiff filed a bond to indemnify the defendants in the event that the suit was finally decided in their favor.

The plaintiff filed a bond for $5,000 and obtained a preliminary injunction and subsequently he was given an opportunity to file an amended complaint to correct certain legal defects in his original bill.

MOVING PICTURE WORLD NEWS REEL for DECEMBER


NEW YEAR'S PRESENT TO THE PUBLIC
RIVOLI
ROXY
CLASS! YEA BO!
MOVIE FAN
ROXY OPENS THE RIVOLI
OH, SEE WHAT SANTY BROUGHT!
CONTRACTS
PROSPERITY
OH, PRETTY!
SUCCESSFUL PICTURES
THE M.P. MENS' CHRISTMAS TREE
CAMPBELL
WHO SAID THE BUSINESS WAS GOIN' TO THE DOGS?
THE MOVING PICTURE OPTIMIST
GENERAL, OLD KID, PUT HER THERE!
I'M WITH YOU, HODDY!
OLD GENERAL FILM
HODKINSON AND GEN'L FILM GET TOGETHER
OWING TO CAR SHORTAGE
HIRAM ABRAMS AND BENNIE SCHULBERG HIT THE RAILS
FAST AND FURIOUS FROLIC OF FILM FELLOWS: COMING SOON- DON'T MISS THE BIG DANCE JANUARY 26TH
MOVING PICTURE DIRECTORS GETTING READY FOR THEIR DANCE AT THE BILTMORE
OH, WHAT A NICE LI'L COAST- I WONDER WHAT I CAN START OUT HERE!
CALIFORNIA
LOS ANGELES
J.A. BERST GOES TO THE COAST TO GIVE IT THE "ONCE-OVER"!
METRO'S WESTERN STUDIOS
DICK ROWLAND
OH, BABY!
JOHN, DON'T I LOOK LIKE MARY GARDEN?
CERTAINLY YOU DO, DEAR- YOU HAVE THE SAME NUMBER OF EYES!
MARY GARDEN MAKES HER BOW.
OH, DEAR! HOME IS NEVER LIKE THIS!
CALIFORNIA
J.A. PARTINGTON OF FRISCO VISITS NEW YORK
AW, GO GET A RADIATOR OF YOUR OWN!
THE HEAT AIN'T SO HOT AS IT USED TO BE!
ANY MOVING PICTURE OFFICE
EXHIBITORS HOLD CONVENTION AT WASHINGTON, D.C.
BURYING THE OLD HATCHET
I MAKE A MOTION I SECOND IT
OCHS
FETTJOHN
THORNTON FISHER

Takes Many Pictures of Legion of Death

Lieutenant Travis, with Red Cross Mission, Brings 120,000 Feet of Negative from Russian Battle Centers

AFTER exposing 120,000 feet of negative in Russia for the Red Cross and incidentally exposing his own skin to hostile artillery fire Lieutenant Norton C. Travis is back in New York. Lieutenant Travis left here March 28 last with the William B. Thompson Red Cross Mission to Russia. The thirty persons in the party reached Petrograd May 7. The personnel included doctors, nurses, engineers and social workers, one of the chief objects being an investigation of conditions in the country, with the view to lending a hand to Russia where it might be most needed. The lieutenant passed many days in the trenches, some of them in the company of the famous Battalion of Death, the women who took up arms to fight for their native land.

Lieutenant Norton C. Travis.

The party traveled from Vladivostock to Petrograd on what had been the imperial train, the Czar having been deposed after the party left New York. Lieutenant Travis spent most of his time in Petrograd, Moscow and in the Russian western trenches. The great majority of the negative used by the lieutenant was exposed in the front trenches with the women soldiers, in Petrograd and in and around the hospitals in Moscow and Archangel. In Minsk the lieutenant looked over a hospital containing 21,000 beds.

Lieutenant Travis, who is a member of the Cinema Camera Club of New York, has been doing camera work for fourteen years. He has been employed by Pathe, Fox and by Universal and has done much as a free lance. He said that all the negative he had brought back was now in the hands of Red Cross officials in Washington and that he assumed much of it in time would be shown to the public. Asked as to what facilities he found in Russia for developing his film, he said it was very well taken care of at the Pathe laboratory in Moscow.

The lieutenant photographed many prominent Russians, among them former Premier Kerensky, for whose ability the cameraman has the greatest respect. General Korniloff decorated seven of the American party with the front-trench medal, and Lieutenant Travis was one of the seven. He still wears the decoration of platinum, set with jewels and gold enamel, and bearing the insignia of the Russian Medical College. Also, in the Petrograd streets, he recognized I. W. W.'s whom he had seen in New York—the agitators who contributed to the downfall of Kerensky and seriously interfered with the plans of the Allies.

From Petrograd the lieutenant went to Minsk. Everywhere women were engaged in men's occupations. Women were doing the work of firemen, brakemen, switchmen, flagmen, conductors and cleaners; the locomotives were driven by men. For two weeks the cameraman was in the trenches with the Battalion of Death. One of the pictures reproduced herewith is of four survivors of two hundred women, and these four had been wounded. The original battalion was composed of two hundred. Afterward the corps was recruited to three thousand, a large number of whom are shown in the accompanying illustration. "Russian women have been the enthusiasts," said the lienutenant. "They have been less crushed than the men, and seem to have some patriotic feeling.

"We set out from Minsk at midnight. As we approached our objective the roar of artillery became louder. Shells began bursting about us; rifle fire sounded like the popping of firecrackers amid the larger din. From a shelter on the hill we looked down upon trench-gashed and wire-enmeshed fields, swept by searchlights.

"In the dark of four o'clock in the morning we crawled on our hands and knees down the saw-tooth zigzag of the parallel to the trenches, two hundred yards from the first-line enemy trench. We were very quiet. Overhead aeroplanes were dropping bombs—"pots," they call them—that burst with a rending flare. Guns shot at them, sending a ball of smoke high in the heavens. It was like looking at a magnificent show. I was dazed for twelve hours. In a few days, however, I stood around in the rear of the trench as unconcernedly as did the others. We soon learned we couldn't dodge the missiles. If we were going to be hit we would be hit.

"Taking pictures in the rear is more dangerous than doing so in a first-line trench. The enemy is always shelling the rear. I soon found it impossible to decide where to picture the explosion of an aeroplane bomb. The planes moved at such speed that bombs almost never fell where they were intended.

"I had painted my camera battle gray and stood its tripod on the railroad ties that constituted the floor of our trench. Sometimes rain washed down the hill and we stood in mud and water. For eighteen days I ground out 75,000 feet of pictures, my lens poked through a hole between bags of dirt larger than the rifle holes and having a range of the whole enemy front line."

The party of which the lieutenant was one had a rough time leaving the trenches. They were discovered by the German gunners and shelled. Pictures were forgotten and all made a rush for the waiting automobiles. All escaped injury, however. The return journey from Petrograd to New York took forty-one days.

The Battalion of Death 2,500 Strong.

Four Survivors of Two Hundred Members of the Battalion of Death.

Talk in Albany of Sunday Bill

Politics Will Play Strong Hand if One Is Presented—Governor Whitman a Friend of Pictures.

THE New York State Legislature may take some action on the legalizing of Sunday motion picture shows, judging from talk that is already heard about the corridors of the State Capitol. If any such legislation is attempted politics undoubtedly will play a strong hand. Assemblyman Hebron Wheeler is no longer in Albany, and even if he was, following the ignominious defeat of his bill last spring, there is little likelihood that he would again care to figure in the limelight of motion picture publicity. From conversations with many of the leading senators and assemblymen there appears to be no desire on their part to further burden the motion picture business by any footage tax or nonsensical censorship.

There remains, however, the possibility that is always a part of every session, from the man who, about to serve his first term, looks wildly about in the hope of discovering something which needs "regulating" through the introduction of a bill which will bear his signature and which will bring him to the attention of the voters in his home district. The movies and motor vehicles have had their full share of such "legislation." When there is nothing else in sight, the motion picture business and the automobile has been picked out, and bill after bill has come up and later died in committee or on the floor.

The chances are, however, that some sort of an attempt will be made this session to legalize the Sunday motion picture show in this State. The chances are, moreover, that Senator Elon R. Brown, again leader of the Senate, will be either behind such a bill or directing its course through orders. Some talk along these lines has already been heard, but whether this talk is a matter of near speculation or has foundation remains to be seen.

The Walker bill was defeated last year. Prediction was made at that time by Senators from rural sections that Sunday motion picture shows would never be legalized throughout New York State. Apparently they based their prophecy on the attitude of their constituents as judged by the number of letters which they received. There is no question but that public sentiment against the Sunday movie is gradually changing in the smaller places where they have been strongly against what might be termed a continental or open Sabbath.

There isn't a better friend of the motion picture at Albany than Governor Charles S. Whitman. He doesn't believe in taxing to death an industry which is bringing so much pleasure to the people at large and which is now doing its share for the men "over there." Governor Whitman does not think there is any need of censorship of the screen in this State at the present time. He is of the belief that the people at the head of the industry realize that their own growth and existence must come through clean intellectual pictures of the better sort, so why annoy them with pernicious legislation that hampers and kills rather than stimulates and broadens.

Thaddeus Sweet, again heading the Assembly as Speaker, is not saying anything these days one way or the other about the movies. But he is a man, like the Governor, who wants to assist rather than tear down.

Judging from comment heard in the Executive Chamber and in Senate corridors, there is no question in the mind of the Governor and others of prominence at Albany that motion picture shows are today attracting a larger and better patronage than ever before. People are conserving their resources these days. Fifteen or twenty-five cents more means more today than it did a year ago. If it can provide an excellent evening's entertainment, why should one pay more? A year or so ago, the movie was referred to in Albany as "the poor man's theater." No such appellation is heard there today, for it is attracting the rich and poor alike. Governor Whitman does not fancy pictures of the slapstick variety, but for the better type he has only words of encouragement, and in the past his action on some bills has spoken louder even than words.

If the question of legalized Sunday movies again comes before the Legislature at Albany and eventually reaches his hand for approval or veto, his action can only be guessed at, but as for censorship or further taxation they appear to be today dead issues.

C. L. GRANT.

Walter Greene Directs Paramount

Al. Lichtman Will Be General Manager—Both Long in Organization.

WALTER E. GREENE, president of Artcraft, who last week assumed supervision as head of the Paramount Pictures Corporation, said on the occasion of the beginning of his new duties: "I believe the year 1918 is going to be the biggest year in the history of motion pictures, and I am glad to be able to link up the possibilities for the future at the head of an organization with such splendid heritage of the past. We are approaching the new duties and problems with a spirit of optimism." The further changes in the personnel of the departmental activities of Paramount have been announced as follows: Al. Lichtman, general manager; Louis E. Loeb, controller; Frederic Gage, sales manager; C. Lang Cobb, Jr., assistant sales manager, and J. K. Burger, manager of department of exchange requisitions. John C. Flinn continues as general director of publicity and advertising.

Walter E. Greene.

Mr. Greene is a pioneer in the motion picture industry, having been identified with it for more than twelve years. He learned the picture business from the bottom, and after opening a booking office in Boston, through which the motion picture theatres of New England were supplied with attractions, he ultimately converted his exchange into a distributing centre for Famous Players pictures.

Attracted to New York as the centre of the moving picture industry, Mr. Greene affiliated himself with Paramount and soon became an important factor in the affairs of that organization. When Artcraft Pictures Corporation was organized in 1916 Mr. Greene was chosen president.

Al. Lichtman.

Al. Lichtman, Paramount's new general manager, was the first sales manager for Famous Players and remained with that organization until he founded the Alco Corporation, now known as Metro.

Mr. Lichtman has been in every activity of Famous Players-Lasky Corporation since its inception. He was general manager of Artcraft when that corporation was organized and was general sales manager of Paramount and Artcraft when they inaugurated the famous star series policy of booking.

MARSHALL NEILAN TO GO EAST.

On the completion of the next Artcraft picture, starring Mary Pickford, entitled "Amarilly of Clothes-Line Alley," Marshall Neilan, her director, will make one more film in which she will star and then go east to direct some one of the Paramount or Artcraft stars in New York.

William D. Taylor, upon Mr. Neilan's departure, will undertake the direction of the next Mary Pickford production for Artcraft.

Foreign Trade News

Possibilities of Foreign Trade

New York Evening Post Gives Extended Prospectus of Trade Expansion.

THE possibilities of the foreign trade of the United States are beyond imagination almost. The following excerpts culled from the Foreign Trade Review section of the New York Evening Post, issue of December 31, present a few angles worthy of consideration. There is also a side to the question of film exports that should be cultivated, as it will undoubtedly benefit all export trade of this country. Films of American manufacture in any foreign country will wonderfuly help to make the people of these countries understand us better and thereby should make it easier for all exporters and manufacturers to introduce their wares of all sorts. This will be true of not only the films showing commercial processes, but of films of every kind. Here again the film will be more potent than the printed page in combating the misinformation about the States and the Yankees, etc., that has been spread broadcast for the past half century, especially in the republics to the south of us. Oh, for several in this industry to realize the possibilities of our films to aid this country in her great task as the standard-bearer of democracy in the world!

The following paragraphs are cut at random from different articles in the Evening Post's excellent review of our foreign trade for 1917:

Future of United States Foreign Trade.

"The question whether the United States can hold first place in world trade when the war closes requires for its answer consideration of the fundamental basis of foreign trade," says Frederick W. Gehle, of the Merchanics and Metals National Bank. "That basis, it is quite well understood, is not merely an ability to undersell competitors. There are such important matters as quality, suitability, packing, promptness of shipments, and relation of credits between this country and those with which we endeavor to foster our relations.

"At the present time customers abroad are buying American goods because they have no choice in the matter. Will they choose to buy when, later on, their choice is made possible? The matter of preference is something we must consider seriously; customers for German goods, for English goods, and for goods of every other nation in the past learned to prefer those goods, and would have no other. It remains for us then to cultivate the world's markets so that when the day comes for us to operate again on a competitive basis we, too, will have the advantage of preference which the German and English exporters in other years counted upon so much in the selling of their goods.

"It is no little thing to count upon that in South America, and other markets which we have cultivated, our new customers have for more than three years had opportunity to thoroughly test American products and American business manners. Having had this opportunity there should be no reason why they should sever existing relations unless the American products and American manners have failed in the test. We see no evidence that this is so."

Our Exports to Brazil Show Increase of Nearly 100 Per Cent. Over 1915.

Trade between the United States and Brazil since the outbreak of the war, and especially in the past two years, has increased in volume as well as in value. The value of our exports to Brazil during the present year will show very close to a 100 per cent. increase over that of 1915, while our imports from Brazil will be more than 50 per cent. in excess

IMPORTS AND EXPORTS OF MERCHANDISE OF PRINCIPAL COUNTRIES

1913—1915—1916—1917.

IMPORTS.

(From latest available official figures)

Country and period.	1913.	1915.	1916.	1917.
Argentina—Six months ended June	$203,590,000	$97,457,000	$104,966,000	$88 836.000
Australia—Five months ended May	147.246,000	120,903.000	148,419,000	132.953.000
British India—Seven months ended July	340,597,000	235,548,000	283,649 000	280 330.000
British South Africa—Seven months ended July	119,988,000	85,451.000	115,555.000	102.829.000
Brazil—Eight months ended August	225.772,000	93,680.000	122,728.000	130.836.000
Canada—Ten months ended October	563,851,000	359,638,000	626,019 000	870,791,000
Egypt—Seven months ended July	75,548.000	48,110.000	84,816,000	83.144.000
France—Eight months ended August	1,069,817,000	995,044,000	1,254,000.000	*1,550,000 000
Italy—Seven months ended July	413,020,000	511,450,000	984,686,000	884 326.000
Japan—Nine months ended September	281,663.000	205,394,000	279,403.000	350,210,000
New Zealand—Eight months ended August	*76.000,000	66,570.000	81.898,000	67 321.000
Russia—Six months ended June	289,688,000	94,522.000	262,918,000	438.389,000
Spain—Seven months ended July	146,409,000	116,295,000	104,961.000	92,342.000
Switzerland—Three months ended March	87,436,000	80,876,000	79,197,000	114,071,000
United Kingdom—Eleven months ended November	3,394,967,000	3,803,493,000	4,252,207,000	4,778,896,000
United States—Ten months ended October	3,061,722,000	3,454,943,000	3,819,406,000	4,244,608,000

EXPORTS.

Country and period.	1913.	1915.	1916.	1917.
Argentina—Six month ended June	$285,255,000	$302,609,000	$246,057,000	$305.272.000
Australia—Fixe months ended May	122.509,000	111,307,000	132.388,000	182.309 000
British India—Seven months ended July	469,885,000	325,846,000	48,406,000	439 362,000
British South Africa—Seven months ended July	81,543,000	38,489.000	55 268,000	69.279,000
Brazil—Eight months ended August	176,668,000	152,905,000	163,986,000	194.295,.000
Canada—Ten months ended October	322,653,000	421,101 000	852 108 000	1 211 703.000
Egypt—Seven months ended July	74,667.000	71,499,000	86,458.000	114,056.000
France—Eight months ended August	863 609,000	374,759 000	433 056 000	*375,000.000
Italy—Seven months ended July	269,042,000	310,151,000	355 506,000	287,763,000
Japan—Nine months ended September	224,575,000	245,158,000	378,883,000	563,479.000
New Zealand—Five months ended August	*54,000,000	75,421,000	87,032.000	77,363.000
Russia—Six months ended June	289,717,000	48,373,000	86.692.000	57,113.000
Spain—Seven months ended July	117,069.000	140,126.000	156,161 000	156,176.000
Switzerland—Three months ended May	60,315,000	64,063.000	98.459,000	103 691,000
United Kingdom—Eleven months ended November	2,345,256.000	1,707,756,000	2,270,791.000	2,275,670,000
United States—Ten months ended Octobr	2,005,283,000	2,867,695,000	4,443,425,000	5,152,782,000

*Estimated.

of those of two years ago. In round figures the commerce between the United States and Brazil is about $220,000,000 a year at the present time as compared with about $135,000,000 in 1915. These figures are based on foreign commerce reports, issued by the United States Government for the first nine months of the present year.

Cuba's Foreign Trade at $650,000,000.

J. V. Knight observes that Cuba, one of the smallest republics in the world, and in size far inferior to many of her Occidental neighbors, today boasts of a greater volume of trade with the United States than any other Latin-American nation.

More tonnage enters and leaves the port of Havana than any other harbor in the western world, with the sole exception of New York.

Cuba imported sugar-mill machinery alone from the United States for the first ten months of this year of a value of $11,000,000, more than $5,000,000 more than for the year 1916. The value of her foreign trade this year will be more than $650,000,000.

All but 25 per cent. of Cuba's exports go to the United States, and 70 per cent. of her imports come from this country.

Since the birth of the Cuban Republic, in 1902, her foreign commerce has increased 500 per cent.

Argentina's Imports Show a Decrease.

Argentina's imports have steadily decreased, and the result is that exchange is away up to the clouds, with nothing actually in hand to bring it back to a normal state. Eighty per cent. of this republic's trade today is with the United States of America and the United Kingdom and the United States dollar, which, at par, is $1.03649 Argentine gold, stands at $.9680 Argentine gold. Compared with London there is a 10 per cent. premium; on France, 17 per cent.; on Italy, 60 per cent., and that nominal.

Trade with Peru Nearly Trebled Since 1915.

Since 1915 trade between the Republic of Peru and the United States has almost trebled in value. The latest available figures, which cover the first nine months of the present year, show that the total value of our exports to and imports from Peru were more than $47,000,000 as compared with $16,650,000 for a similar period in 1915.

While this enormous increase may be due to a small extent to the unusual circumstances brought about by the war, the real reason for it is the fact that during the past two years Peru has developed at a rate never before equaled in the history of the South American republic.

Since 1913 the exports of the United States to Peru have been steadily climbing, having risen from $4,585,000 for the first nine months of 1914 to $15,329,000 for the first nine months of the present year. A similar increase has been shown in the imports from Peru.

Commerce of Porto Rico Seven Times That of Sixteen Years Ago.

Since the American occupation of Porto Rico in 1898 commerce between that island possession and the United States has increased by 700 per cent. This has been brought about by changed political, commercial, educational and social conditions. Hayden L. Moore, Collector of Customs for the District of Porto Rico, reported the total trade of the island for 1916 as $105,682,729 as against $83,241,751 for 1915. Due to the augmented sugar production there have been proportionate increases in the last year, figures for which are not available.

Nine-tenths of all the outside trade is with the United Statts. Porto Rico is buying goods from the United States at the rate of three-quarters of a million dollars' worth every week. Its trade is worth more to the United States than that of many foreign countries, and the market is as close to New York as Topeka, Kan.

Effect of War on Film Trade

By Clarence L. Linz

Interesting Figures Supplied by Bureau of Foreign and Domestic Commerce for Ten Months of 1917

THE effect of the war on our trade with the countries of Europe in exposed motion picture films has been quite serious, according to the figures just made available by the Bureau of Foreign and Domestic Commerce of the Department of Commerce. For instance, American sales to Great Britain during the ten months ending with October, 1917, were about one-third less than they were during the same period of the preceding year and about 10,000,000 feet less than for the first ten months of 1915. The French business has fallen off 5,000,000 feet, and, of course, there has been no trade at all with the Central Powers. Thus it is that with the 1916 period the high water mark, totaling 136,141,137 feet valued at $6,051,031, this year the ten months show 93,054,425 feet and the value, $5,152,785. There is one satisfaction, however; these figures are considerable ahead of the ten months of 1915, when they were 60,976,486 feet valued at $3,056,720.

For the single month, October, in 1916, the figures were 7,779,105 feet valued at $479,418; 1917, 5,176,357 feet valued at $366,172. Analyzed, these figures are as follows:

	1916		1917	
	Feet.	Value.	Feet.	Value.
France.	254,174	$33,567	94,083	$15,413
Italy.	1,991,661	49,309	.....	.....
United Kingdom.	1,276,011	158,840	481,886	58,434
Canada.	1,016,828	77,184	1,597,506	123,430
Newfoundland-Labrador.	123,900	3,732	107,000	1,369
Australia.	505,658	37,377	717,757	60,347
Other Countries.	2,610,873	119,409	2,178,125	107,179

During the ten month period of 1916 there was shipped to the United Kingdom 76,968,230 feet, valued at $3,406,230. This was more than double the amount of exposed film exported to the United Kingdom during the same period of the preceding year, when the figures were 36,022,397 feet, valued at $1,472,528, and more than three times as great as during the first ten months of the present year, during which we shipped 23,741,312 feet, valued at $1,853,061.

In much the same way the French purchases in this country show a decrease, although the 1917 period is more than four times as prosperous from an export point of view than the 1915 period. The month of October, 1916, found American shipments of films to France totaling 254,174 feet valued at $33,567; October, 1917, shows but 94,083 feet, valued at $15,413. The figures for the ten-month periods are: 1915, 1,965,369 feet, valued at $88,562; 1916, 14,963,075 feet, valued at $445,903, and, 1917, 9,721,633 feet, valued at $251,801.

Italy bought from the United States during the first ten months of 1915, 397,680 feet of film valued at $27,587. Those figures jumped during 1916 to incredible heights, reaching 9,690,599 feet, valued at $242,825, while during the ten-month period of the present year, a further increase, to 11,405,765 feet, valued at $280,108, took place.

Canada's purchases have been constantly jumping upward. In October, 1916, the footage amounted to 1,016,828 feet, and the value, $77,184; in October, 1917, it was 1,597,506 feet valued at $123,430. The ten-month periods show—1916, 9,423,593 feet valued at $722,390; 1916, 10,435,519 feet valued at $783,807, and, 1917, 12,667,900 feet valued at $961,271.

It requires these two countries and Newfoundland and Labrador, Australia and "all other countries," showing an advance in purchases to keep our exports from falling to even lower figures than they have. These others show as follows for the ten-month periods:

Newfoundland and Labrador—1915, 1,210,350 feet, valued at $82,112; 1916, 1,592,220 feet, valued at $74,916; 1917, 1,256,600 feet, valued at $45,808.

Australia—1915, 4,728,657 feet, valued at $338,429; 1916, 6,207,156 feet, valued at $467,724; 1917, 7,620,224 feet, valued at $522,748.

Other Countries—1915, 7,228,440 feet, valued at $325,110; 1916, 16,384,338 feet, valued at $629,626; 1917, 26,640,991 feet, valued at $1,237,988.

Increase in Raw Film Importation.

American importations of raw film stock during the month of October, 1917, show an enormous increase over our purchases abroad during the same month of last year. There are several interesting points here, for while the imports are larger than ever before, the "high cost of living" seems not to have affected this class of film.

Last October the importations into the United States of raw film totaled 6,073,516 feet valued at $92,397. The figures

for October, 1916, were 1,582,601 feet, valued at $25,828. It is interesting to note, also, that our importations so far this year (ending with October) show a marked increase over a like period of the preceding two years. For the ten months ending with October, 1915, the importations of this class of material into the United States totaled 43,225,532 feet and were valued at $554,526. During the ten months' period of 1916, the footage was $31,782,927 and the value, $470,639. This year, in the ten months under consideration there was brought in, 56,744,652 feet valued at $848,919.

The effects of the war upon the European studios is reflected in the figures covering American exports of raw film. The ten months' ending with October, 1917, shows a cut in our foreign business in this line of about three-fifths as compared with the same period of 1915. Taking the month of October, 1916, and of 1917, there is but a slight difference, the figures being (October, 1916) 3,982,548 feet, valued at $108,084, and (October, 1917) 3,358,954 feet, valued at $72,454. The footage and values for the ten months' period of the several years are as follows: 1915, 124,659,022 feet, valued at $2,773,383; 1916, 57,024,143 feet, valued at $1,783,353, and, 1917, 51,459,222 feet, valued at $1,136,510.

Opportunities in Spain, Says Marion

Cinema Commissioner Declares American Manufacturers Should Distribute Film Through Their Own Spanish Offices.

THAT there is a wonderful opportunity for the rental and sale of motion picture film in Spain is attested by official information to this effect sent to George Creel, Chairman of the Committee on Public Information at Washington, by Frank J. Marion, president of the Kalem Company, who is a member of the National Cinema Commission. Chairman Creel has referred the matter to William A. Brady, who is chairman of the Motion Picture Industry's War Council and who has authorized the publication of the announcement.

Commissioner Marion is enthusiastic over the opportunity which is afforded for the showing of motion pictures in Spain. He states that agencies or branches directly owned and controlled in certain centers would make big returns, and is willing to assist any individuals or companies which desire to enter this field.

The commissioner recommends that only film men speaking Spanish should be assigned to these branches, and that films should be shipped by Spanish liners sailing from either New York or Havana. Any film companies desiring to open up negotiations should communicate direct with Frank J. Marion, commissioner of the National Cinema Commission, care of Captain Decker, United States Army Headquarters, Madrid, Spain.

The text of Commissioner Marion's cable despatch to Chairman Creel is as follows:

Secretary of the Navy. Madrid, December 8, 1917.

Creel Committee Public Information: Progress favorable. Naval attache, Eastman and Pathe Freres Company co-operating. Going to Barcelona for today, but return here; headquarters with Captain Decker. Suggest following information be given by you to trade papers or procuring firms. Marion says splendid opportunity in Spain for leading film features like Fox, sensational drama big spectacles and lively comedies; also western life. Hartwell films now distributed by agents from Barcelona, but think directly owned and controlled agencies at Coruna, Madrid, Cadiz, Barcelona, would make big money, and stocks could be shipped by Spanish liner from New York or Havana. Exchange should be in charge of film men speaking Spanish. I will gladly assist and personally agree with such campaign. Would greatly enhance my work.

MARION DECKER.

CAMPBELL WON'T BE SEEN IN PICKFORD PICTURE.

In the death recently of Eric Campbell, heavy man with Charles Chaplin, a loss was suffered not only to the forces of Chaplin, but also to the Mary Pickford company in the production of "Amarilly." Campbell, who had been loaned to the Mary Pickford organization by special arrangement with Charlie Chaplin, started work in scenes for the Pickford-Artcraft picture on the day before his death, which was occasioned by an automobile accident. Scenes in which Mr. Campbell had appeared will, of course, not be used in the production, but will be remade, with Thomas H. Wilson filling the part to have been played by Eric Campbell. So the final appearance of the big comedian on the screen was in Mutual's "The Adventurer."

Ralph E. Earle Ends Trip

Pathe Scenic Cameraman Completes Tour of Many Thousands of Miles By Motor Car.

AFTER a motor car trip of many thousands of miles, Ralph Radnor Earle, who is engaged in filming America's scenic wonders for Pathe, arrived recently in San Francisco without a single mishap to mar his record of having covered eleven of America's national parks without a breakdown or a single day lost from work. The eleven parks were Mount Lassen, Crater Lake, Ranier, Glacier Park, Rocky Mountain, Grand Canyon, Mesa Verde, Casa Grande, General Grant, Sequoia and Yosemite.

Mr. Earle is spoken of as the originator of the "See America First" motion pictures. He has been with Pathe for five years, during which time he has taken many pictures of more than ordinary interest and beauty. One of his most recent films is "Yellowstone Park," which is on the Pathe program for January 13. Another is "Ranier Park" in combitone, which will be released January 27. Mr. Earle is not only an expert cameraman, but he is also an adept at picking out the best locations for his "shots."

It is interesting to note that on his trips Mr. Earle is accompanied by his wife who, for nerve and pluck, rivals a serial star. No matter how hazardous a location is selected for his camera by Mr. Earle, Mrs. Earle is always along. She takes with her on the trips a tiny stove, coffee pot and frying pan, and as the couple is well equipped with sleeping bags and provisions they are independent of hotels and spend most of their time while on a trip in camping out.

THEODORE FRIEBUS DIES ON STAGE.

Theodore Friebus, known to serial fans for his excellent work in "Pearl of the Army," the serial in which Pearl White was starred, and in which he was one of the featured members of the cast, died December 26. Mr. Friebus was appearing in "A Tailor-Made Man" at the Cohan & Harris theater, New York City, and dropped dead from heart disease while waiting for his cue in the second act.

Mr. Friebus was 38 years old and was well-known for his work in stock companies. "Pearl of the Army" was the first picture in which he appeared. He was leading man of the stock organization at the Academy of Music for many years, and had appeared under the direction of Charles Frohman, David Belasco and Henry B. Harris. He was also well known in Boston, where he played the leads in one of the prominent stock companies.

CABANNE TO PRODUCE A PICTURE.

William Christy Cabanne, who for several months has been quietly making a careful investigation of the motion picture industry, with a view to producing his own pictures, left for Los Angeles this week, where he will produce a multiple reel feature under his own banner. His organization will be known as the William Christy Cabanne Producing Company, and is backed by practically unlimited capital.

J. L. Barnard, who launched the publicity campaign for Thomas H. Ince's "Civilization" in New York, Chicago and other cities, and who has made a thorough study of the selling as well as the producing end of the motion picture business, negotiated the organization of Mr. Cabanne's new company. He will represent Mr. Cabanne here, having this week opened offices for the new firm in the Longacre Building.

METRO HAS ENGAGED WHEELER OAKMAN.

Wheeler Oakman has signed a long-term contract with Metro Pictures Corporation to appear opposite the favorite star, Edith Storey. The first production in which he will appear is "Revenge," a screen adaptation of Edward Moffatt's story, "Hearts Steadfast," which is now in preparation at Metro's West Coast studio at Hollywood, Cal. He recently completed work in "Princess Virtue," playing opposite Mae Murray.

Mr. Oakman is one of the most popular leading men of the screen world. Among the features in which he has been identified are "The Spoilers," "The Ne'er Do Well," "The Battle of Hearts," "Micky," "Shotgun Jones," and "The Cycle of Fate." A career on the speaking stage preceded his entry into motion pictures, and he had valuable experience in stock. Miss Storey's new leading man is a native of Washington, D. C.

Chicago News Letter

By JAS. S. McQUADE

Small Theaters in Chicago Dwindle

Thirty-Two Closed Their Doors in 1917 and 140 Since 1914—Now 393 Houses as Against 500 in 1914, But Total Seating Capacity About the Same.

FIGURES taken from the Chicago license committee's reports from Jan. 1, 1914, till Jan. 1, 1918, show that the number of moving picture theaters in the city have been steadily diminishing, and that all the loss has been confined to houses seating 300 or less.

In 1914 there were 312 of the latter type; in 1915 there were 258; in 1916, 220, and in 1917, 204. In the last period of 1917, of the 204 small theaters remaining, only 172 took out licenses, showing a reduction of their number since 1914, up to Jan. 1, this year, of no less than 140, and that 32 closed their doors, near the close of last year.

There are now 393 picture theaters in Chicago, with a seating capacity of 220,594, as against 500 theaters in 1914, with a seating capacity of 222,750, a difference of only 2,156 seats. With several new houses of large seating capacity now in course of erection, the total seating capacity of Chicago's picture theaters will soon considerably exceed that of any other period in the past.

These figures cannot fail to impress both the producer and distributor of moving pictures. Mere surface analysis will show that the future points to a still further reduction in the number of small houses, and that means still fewer customers to book the film output. With the excessive output of films in the market at present and the demand lessening, excessive production should be regulated accordingly.

The gradual passing of small houses in the larger cities brings a feeling of sadness to the oldtimers; but they in their day drove the old store shows and still smaller theaters out of business, and evolution shows no favoritism in its silent onward march.

The Last Word on Lightless Fronts

Exhibitors Should Carefully Observe Order No. 16, Recently Sent Out By the U S. Fuel Administration, Washington, D. C.

Raymond E. Durham, chairman of the Cook County Fuel Administration committee, recently sent the following letter to Chicago Local, M. P. E. L. of America, regarding Order No. 16, governing lightless fronts of moving picture and other theaters:

"We are in receipt of specific orders from the U. S. Fuel Administration in Washington regarding the use of electric lights on Thursday and Sunday nights. We quote such order as follows:

> "Although appreciating cooperation by moving picture houses, the shortage of fuel renders necessary its conservation by eliminating superfluous lighting. We believe that any deviation from the order would result in its purpose being defeated and consequently must advise that your compliance with the terms of the order is compulsory.

"Acting upon the above, we beg to advise you that hereafter, 'lightless nights,' you will be permitted to burn no lights outside your theaters except lights in and immediately around the box office. This order will supersede all others heretofore issued, and will be effective at once.

"We call your attention to the fact that these regulations govern the burning of all lights during the day on Thursday and Sunday, as well as after sunset."

Order No. 16 went into effect throughout the country on Thursday, January 3.

Review of 1917 by Joseph Hopp, Showing the Good Work Done by Chicago Local, M. P. E. L. of A.

Following is a transcript of the review of the year 1917 and its activities as participated in by the members of Chicago Local, M. P. E. L. of A., written and sent out by President Joseph Hopp:

The attendance of meetings has on the average been far greater than that of any preceding year in the history of the League. The year has been an unusual one, owing to the many matters of direct interest that have arisen and which required close attention and fair solution.

On my assuming the office of president, the principles of "neighborhood alliance" was advocated and a committee appointed to further same. While this desirable co-operative effort did not become as general as was hoped, it nevertheless resulted in quite a number of neighborhoods carrying out the idea with splendid results.

When the bill for state censorship was before the Legislature last spring and had passed the House and then passed the Senate in amended form, and went back to the House for conference, our League stepped into the fray and through our special committee that handled the matter we succeeded in killing the bill, irrespective of the fact that certain film interests stood sponsor for the bill, apparently unmindful of the adverse influence the passing of such a bill would have on exhibitors in other states.

One of the great patriotic organizations of the United States is the "Four-Minute Men" organization, conceived in Chicago by one of its brilliant young citizens, who sought and readily received the co-operation of our League, and thus made possible this great organization.

The deposit system is a question that has received much attention. While our deposit committee did not succeed in securing the abolition of deposits from exchanges, yet they did a splendid work and it influenced some exchanges to do away with deposits while all others have since taken a very liberal position regarding same.

As a result of the splendid work of our music tax committee and with the assistance of Miss Melcher—resulting in the publication of the names of thousands of compositions that are non-taxable—we have done more than any other one agency to kill the "Society" which threatened to fasten this additional burden upon us. Hardly a month passes now that there is not a recorded desertion from the ranks of the "Society." In this work alone our League has made itself a valuable asset to each member.

Another issue that required much attention was the war tax on admission tickets. On account of the conflicting interpretation of how the law was to be applied, most of our members appealed to us for information. After much effort, we finally secured from the Collector of Internal Revenue at Washington, a clear interpretation, and same was at once communicated by mail to our members. Placards and one-sheet posters, explanatory of the tax, were furnished gratis by our League to any exhibitors who desired same.

A matter that came up and which required much thought and clear action was the 15c. reel tax imposed by distributors. This we fought vigorously and succeeded in getting the greater number of distributors in Chicago either to eliminate same or not collect it from our members. Only a few of the exchanges are still asking payment. It is safe to predict that this charge will soon fall away entirely.

The National Military Training Camp Association had a film produced which was distributed through one of the exchanges. A rental was charged in order to secure funds to aid the splendid work of this association. The distribution was gratis and thus the entire rental went to the support of the association. When a committee visited one of our League meetings, urging the use of the film, their request met with a ready response, and thus we aided this splendid work.

The by-laws of our local League were revised and a number of changes made in same that will aid very much in additionally putting the administration of the League in the hands of the entire League itself, where it belongs. As expressed from time to time at its meetings, it is our aim to continue to keep the mandatory power only in the hands of the entire League and thus carry out the ideals of democracy as far as it is possible. In this you are expected to aid by constant attendance at meetings. The changed by-laws are in keeping with progress.

A matter of great importance which has been carefully watched by the League committee having same in charge, is a proposal to raise the theater license in the city of Chicago on theaters seating 400 people and over. The proposed ordinance has been pending since last spring. After several meetings with the license committee of the City Council, we succeeded, in June, in having further consideration deferred until fall, through our desire to be fair to all owners of motion picture theaters and thus endeavor to prevent an injustice to any one. The matter was again taken up in November and a continuance was secured until the middle of December. Finding difference of opinion among exhibitors themselves as well as among members of the Council committee, we thought it best to endeavor to secure another continuance, believing in such case it would ultimately result in a schedule that would be fairer to every fair-minded person. Wholly through our efforts, another continuance was secured, thus preventing an increase of the license for a period of one year. This is a material gain and the credit belongs to our committee that had the matter in charge.

Chicago Film Brevities.

Winfield Sheehan, general manager for the Fox Film Corporation, spent three days in the city last week, and left for New York Sunday evening, Dec. 23. During his stay Mr. Sheehan opened a new office in Room 1406, City Hall Square Building, which will be devoted exclusively to the handling of the William Fox road attractions, with Frank Hurst as manager. Mr. Hurst was formerly connected with

the Sherman-Elliott Company of Minneapolis, which handled the "Birth of a Nation." Mr. Hurst is now engaged in making bookings for Fox road companies for "Cleopatra," in Indiana, Illinois, Wisconsin, Iowa and Nebraska. Three or four companies will be routed.

Cresson Smith, who was manager of the Metro Chicago office for the past fifteen months and who, prior to that, was manager of Metro's Des Moines office for about a year, will be stationed in the Chicago office of the Fox Film Corporation as supervising manager. Mr. Smith will take charge of his new duties about Jan. 27. Lester Sturm will retain the management of the Chicago Fox office. C. W. Eckhardt, who has been in the city for the past five months re-organizing the Fox local branch office, will leave for a trip to the Coast when Mr. Smith takes charge. Mr. Eckhardt will stop over at various cities on his way, visiting the Fox local offices and on concluding his trip, will return to New York where he will be the home office representative.

* * *

Colin Campbell, dean of Selig directors, accompanied by Mrs. Campbell, arrived in the city Thursday, Dec. 26. They left on Saturday, Dec. 28, for Mrs. Campbell's home in Brantford, Ont., to spend the holidays. Mrs. Campbell will remain there for some time, but Mr. Campbell will return to Chicago shortly to consult with Mr. Selig on future productions.

* * *

Work on a "Pair of Sixes," adapted from the stage play of that name by Edward Peple, was begun Wednesday, Jan. 2, at the Essanay studios, with Taylor Holmes as the star. This special feature will be released through the George Kleine System about March 1. The next vehicle chosen by President George K. Spoor for Mr. Holmes will be "Rainbow Chasers," which has been adapted from the story by Freeman Tilden, entitled "Mr. Williams Takes a Chance," which appeared recently in the Saturday Evening Post.

* * *

Mr. Russell, owner and manager of the Bellevoire Theater, Champaign, Ill., left Thursday, Dec. 28, to join the wireless division of the navy. Mrs. Russell, his mother, is now running the theater in his place. E. E. Alger, owner of the Gem and Majestic theaters, Paxton, Ill., is another moving picture theater owner who will go to the front. He will leave Tuesday, Jan. 8, for the school of aerial observation at Fort Sill, Okla. A. M. Carrier, owner of the Avon Theater, Decatur, Ill., and a graduate of the Illinois State University in 1915, is still another patriot from moving picture theater owners' ranks who will fight for his country. He will leave shortly for the balloon school at Omaha, and will be accompanied by the manager of the Strand Theater, Decatur, who will also join the ranks of the aerial fighters.

* * *

H. M. Berman, sales manager of Jewel Productions, Inc., is at present on an extended national tour to secure actual trade conditions throughout the country. His first stop was at Cincinnati, O., where he visited nearly all the large exhibitors. He found that present conditions are not just as good as they might be, because at this section of the year it usually shows a slight depression. He states that exhibitors in that city are not worried because in past years exactly the same conditions have prevailed during the holiday season. Mr. Berman found, while conversing with exhibitors, that the war tax had not hurt the business to any great extent. At the time of writing, Mr. Berman is busy ascertaining the facts concerning trade conditions in Chicago.

* * *

The Chicago Association of Commerce, it would seem, is not exceedingly impressed by the importance of moving pictures, as was shown at a recent meeting when the members were selecting committees for the coming year. That wise body placed the moving picture among the printing industries and when objection was raised by Richard R. Nehls, manager of the American Film Company, they considered that the industry could line up with lithographers, or, if preferable, with the bookbinders and the printers. Mr. Nehls has been chairman of the photographic committee for the past year and the moving picture industry has been formerly placed under the photographic list by the association. Mr. Nehls held that the industry was of sufficient importance to have a committee all to itself or, if not, that it should at least be placed where it rightfuly belongs, under theaters. No heed, however, was paid to his suggestion.

Mr. Nehls, at the time of writing, is eagerly looking forward to Saturday night, Jan. 5, when he will be welcomed into the third degree of Masonry at Birchwood Lodge, Birchwood Hall, Rogers Park.

The Strand Theater, Evanston, was completely destroyed by fire early Sunday morning, Dec. 30. John Bokkin, the manager, is puzzled as to the origin of the fire, as there is no furnace in the building. An observer who was passing the theater shortly after the fire started, was of the opinion that it had broken out under the balcony. Evanston's Chief of Police declared that the fire must have been the work of an incendiary. The damage is placed at $45,000.

* * *

Julius F. Smeitanka, internal revenue collector in Chicago, has requested moving picture theater owners in the city and in the rural districts to flash announcements on their screens at every presentation which will assist his department in the collection of income tax assessments for 1918.

* * *

Theda Bara, the well-known star, brought suit against Major M. L. C. Funkhouser, the titular head of the Chicago censor board, for $100,000, charging slander. It is charged that Major Funkhouser made certain damaging and uncomplimentary remarks about the actress regarding the scanty attire which she wore in her impersonation of "Cleopatra." The case has been filed for trial in the superior court by Attorney Chas. P. Schwartz for the actress.

Suit also has been brought by the Fox Film Corporation against Major Funkhouser for $25,000, as damages for certain statements made concerning the "Rose of Blood." The Fox Film Corporation holds that the major stated, in the presence of others, that the government did not want his film shown, whereas it is held that the contrary is the case. This case will also be tried in the superior court with Chas. P. Schwartz as attorney for the Fox company.

* * *

About the middle of February, the Ascher Brothers, this city, will open a new theater at Rockford, Ill., which will be called the Midway. The cost of the ground and the building, which will include several stores, will be about $250,000. The Midway's seating capacity will be 2,000 and music will be furnished by a fifteen-piece orchestra and an organ. Camp Grant, near Rockford, where many thousands of soldiers seek amusement, led the Ascher Brothers to build the Midway.

* * *

On Saturday, Dec. 29, a booking combination was formed by the Ascher Bros. and Lubliner & Trinz, by which the films used in the houses on these circuits will be booked for a period of from fifty to sixty days. In addition to being used in the houses on these circuits, the bookings will be open to the Orpheum on State street, owned by Jones, Linick & Schaefer, and the Crystal theater, 2901 W. North avenue, owned by Fred and Frank Schaefer. The Academy, Waukegan, is also included on the list.

Nate Ascher states that the object of the combination is not so much for obtaining a reduced rental on the films selected as it is for securing the first run on the pictures so rented. This method of booking will lead to a great saving of time, which was formerly spent in booking films by the old method, Mr. Ascher states.

* * *

In his review of the work of the year 1917, Joseph Hopp, president, included the following supplementary paragraph regarding the "Four-Minute Men": "We bespeak for the 'Four-Minute Men' organization the hearty and close cooperation of motion picture theater owners and managers. We should work together and thus render a great patriotic service. When a 'Four-Minute' man has been assigned to your theater and it has been announced in the daily papers, then by all means allow the man to go on after he has made his appearance at your theater. If the man comes to you on a day of the week other than you prefer, then either take up the matter direct with the offices of the 'Four-Minute Men,' 120 W. Adams street, or communicate with the president of our league, and another regular day will be assigned. If the speeches are too long and go beyond the four-minute limit, or are offensive to your patrons, or are of poor quality, please report same and show no hesitancy in doing this. You will be rendering the 'Four-Minute Men' organization a real service. They want to know these things."

* * *

The Central Film Company, this city, has secured the rights to "The Frozen Warning" for Illinois, Indiana and southern Wisconsin. This production was made by the Commonwealth Pictures Corporation and features Charlotte, the well-known skater. Four road companies will be sent out on Jan. 21 by the Central Film Company to cover the territory mentioned.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Censorship Fight on Again

Mayor Postpones for Two Weeks Enforcement of Ordinance Following Meeting of Film Men.

GENERAL indignation at the action of the Los Angeles City Council in proposing a new ordinance creating a motion picture censor is voiced by managers of motion picture theaters, exchange men and producers. Several meetings have been held by exhibitors and exchangemen in reference to the proposed ordinance. A mass meeting of film men was called at the Mayor's office to protest against the new motion picture ordinance being enforced until the exhibitors had an opportunity to present their side of the argument against film censorship. A delegation of about fifty men, representing all branches of the film industry, were present. The delegation was headed by Frank Garbutt, Thomas H. Ince, J. A. Quinn, W. J. Reynolds, Harry Leonhardt and others.

In response to the appeal of the representatives of the moving picture industry Mayor Woodman announced he would defer the appointment of a censor commission for at least two weeks. The picture men contend it would be a serious hindrance to the business, and that the license fee of 25 cents a reel for inspection by the film commission would work a hardship.

Mayor Woodman declared he thought the fee reasonable, inasmuch as Chicago imposes a fee of $1 a reel for similar purposes.

"There is not going to be any change in the ordinance," said Mayor Woodman, "but I agreed to delay appointing the commission providing the film men did not delay too long in presenting their case."

It is expected that nothing will be done by the Mayor for at least two weeks.

The Mayor was informed that the Theater Owners' Association of Southern California has appointed the following commitee to inspect the films in the exchanges and in circulation and to make eliminations of objectionable pictures: T. L. Tally, W. H. Clune, F. A. Miller, Frank H. MacDonald, Michael Gore, H. S. Lewis and W. F. Jensen.

This committee, it was stated, was to investigate all films now on the shelves of the exchanges and elsewhere, and wherever they find a film which they believe unfit to be prsented they will order its rejection and its order will be obeyed.

The action of the City Council, it has been stated, was taken upon receipt of a message Monday morning, December 24, from Mayor Woodman relating to the action taken by the police department to prevent the showing of the Al H. Woods production, "Free and Equal," and urging the municipal legislative body to establish a censorship to prevent a repetition of such exhibitions in the future. Following a brief discussion, an ordinance creating the position of motion picture censor was adopted by unanimous vote. The salary of the official was fixed at $175 monthly and a fee of 25 cents a reel was imposed as a license. Once it goes into effect no picture can be shown within the city limits until it has been officially approved and licensed by the censor.

Pathe Plans Activities on the Coast.

There is a strong probability that Pathe will centralize its most important production activities in Los Angeles. J. A. Berst, vice-president and general manager of the company, arrived in Los Angeles December 22 with his assistant, G. A. Smith, on what Mr. Berst termed a "sightseeing" trip. However, it is reported Mr. Berst is considering several propositions to bring a number of his most important producing companies to this city.

The visit of Pathe's chief executive here is also significant at this time in view of the early release of the new Pathe plays with such stars as Fannie Ward, Bessie Love, Bryant Washburn, Irene Castle and Frank Keenan. It is known that Mr. Berst's plans for the new year contemplate "big stars" only, and there are rumors that there will be some important additions to Pathe's list of stars as a result of his visit. It is announced that the Pathe Company plans to erect a large motion picture studio on the coast to cost at least $250,000 and which will accommodate from six to eight producing companies.

Universal Players Entertain Orphans.

Bluebird and Universal players made up a program that delighted four thousand poor children of Los Angeles and about three thousand grown-ups in the Shrine Auditorium on the night of December 22. The occasion was the annual Christmas tree celebration of Al Malaikah Temple for the poorest youngsters attending the public schools of Los Angeles.

Miss Mae Murray danced with two little girl protégés and made a hit. Dorothy Phillips recited a poem about "Little Charlotte Russe"—one particularly appropriate for the occasion, the children listening with rapt attention.

Zoe Ray, the child star, appeared with Burwell Filson Hamrick, another one of the clever Universal juvenile actors, and did an original pantomime, which was splendidly presented. Jack Wells sang "Over There" and several other songs. The program was concluded with a tableau representing the patriotic picture, "The Spirit of '76," the characters of which were portrayed by George Barrell, Thomas Hutchinson and Howard Daniels.

At the conclusion of the program, which also included several numbers by the Shrine band, gifts of toys, candy and fruit were distributed to the children.

Goldstein Seeks Release on Bond.

Another effort has been made to obtain the release on bond of Robert Goldstein, producer of "The Spirit of '76," the film play, which as has been previously stated was seized by the Federal Government because of anti-British scenes embodied in it. Goldstein has been in jail for three weeks in default of $10,000 bond. New sureties were offered, but the matter was continued to allow time for an investigation of the properties owned by the proposed bondsmen.

Goldstein has intimated from time to time that he was being made a "goat," that wealthy men who had backed the production of his film play through the Continental Producing Company were as culpable as he. Investigations by the Federal officials have convinced them, it is stated, that the other members of the company had little or nothing to do with the production of "The Spirit of '76," and had no knowledge that certain scenes were eliminated when the picture was exhibited to Federal censors and afterward reinstated when the picture was displayed to the public.

"Tarzan of the Apes" Completed.

Production of "Tarzan of the Apes," the eight-reel screen version of the popular novel by Edgar Rice Burroughs, has been completed by the National Film Corporation, and William Parsons, president of the company, has left this week for New York City, to make arrangements for the premiere presentation of his photoplay.

An all-star cast was engaged for the picture. Among the principals are Enid Markey, Elmo Lincoln, True Boardman, Katherine Kirkham, Thomas Jefferson, Bessie Toner, George French and Gordon Griffith. Scott Sidney directed the production and took his company for several weeks down to the jungle district of Southern Louisiana. It is stated the National Film Corporation has invested $250,000 in this picture, which it has taken them six months to produce.

Vivian Reed Stops Runaway.

At the risk of being thrown over a high embankment, Miss Vivian Reed stopped a runaway horse in Griffith Park, Los Angeles, recently. The horse was attached o a buggy in which a little girl was seated. Miss Reed, who was taking a horseback ride, was attracted by the cries of the child and dug her heels into the sides of her horse. She was unable to seize the reins as she reached the side of the runaway and flung herself from her saddle to the back of the animal and brought him to a stop.

Los Angeles Film Brevities.

Margarita Fischer, the American Film Company star, has completed her third feature photoplay, "High Heels," by Lloyd Ingraham, and has been in Los Angeles for the holidays. Most of her time has been taken up with selecting new gowns to be worn in her fourth screen play, "Ann's Finish," another offering from the pen of Beatrice Van, author of "Miss Jackie of the Army" and "Molly Go Get 'Em," Miss Fischer's first two American pictures. In the production just completed Jack Mower plays the leading masculine role, and the supporting cast includes David Howard, Golda Madden, Edward Peil, Jean Robbins and Fred Smith.

* * *

Director Frank Borzage, with Wallace MacDonald and Dick Rosson in his cast, has begun work on what Editor Julian Johnson declares is one of the most interesting stories bought by the department in some time. The working title is "The Shoes That Danced," and it is the screen adaptation of John Morosco's story by the same name. Jack Cunningham did the continuity. This is a story in which the leading characters are gangsters and it borders on life in the underworld. A most unusual feature is that the villain attends a masquerade ball disguised as Charlie Chaplin. Little Pauline Starke will be seen in the leading feminine role.

* * *

Thomas N. Heffron has started work on a water subject called "The Sea Panther." It is a tale of pirates of the Carribean Sea written by Kenneth B. Clarke and in it smiling Bill Desmond will be seen as "The Panther," a swashbuckling freebooter of the early days when the old sailing ships fell easy prey to the speedy pirate craft. The barkentine Fremont, former blackbirder, and blockade runner of the Civil War times, will be used in this Triangle drama of the sea.

* * *

Edward Sloman, who has directed twelve productions starring William Russell for the American Film Company, is editing the final screen play produced under the title of "Detective Dan Cupid." It is a thrilling comedy drama filled with the usual punch which characterizes the new Russell series.

* * *

Jay Dwiggins, of the Triangle-Keystone scenario staff, has given up the chase for the elusive laugh and will turn his future activities to the dramatic end of scenario writing. Henceforth Dwiggins will train his typewriter on five-reel dramatic stories with a light comedy vein. Dwiggins is an actor as well as an author and just recently bid good-bye to his screen career to devote his entire time to thinking up hard things for other Keystone comedians to do.

* * *

Tom Mix and his company have returned from a trip in the fields and desert where they have been making some of the most important scenes in the new starring vehicle that will show the depictor of the Western at his best. In the cast with Mix are Enid Markey, Sam De Grasse, Charles Stevens, Louis Sargent, George Stone, Virginia Corbin and Violet Radcliffe. The director is S. A. Franklin.

* * *

Anita King, who has been ill at the Clara Barton Hospital, Los Angeles, for some weeks, is once more able to be at the Balboa studios, where under the direction of Howard Mitchell she is filming a Western story for the Mutual program.

* * *

In charge of preparation of the special music to accompany the presentation of "Tarzan of the Apes," produced by the National Film Corporation of America, is Vern Elliott, a Los Angeles composer of note.

* * *

Dorothy Phillips, Carmel Myers and Ruth Clifford were among the volunteers from the Bluebird studios who assisted in the drive in the city of Los Angeles for new members of the Red Cross. Each of these stars conducted her campaign in one of the leading banking institutions during the forenoon and while they were occupied for not more than three hours did a land-office business.

* * *

George Crane, of the Coast Artillery Company stationed at San Luis Obispo, was formerly connected with the chemical laboratories at the Balboa studio. He is first of the studio's twenty-two Liberty boys to return and autograph his own star in the Balboa service flag. It was H. M. Horkheimer's idea to have each star in the flag autographed by a former employee now in the service, and wherever it is impossible for the men to come to the studio the flag will be sent to them. After the signatures are all secured, a flag raising ceremony will be staged at the studio.

* * *

Director Wilfred Lucas is still away with his company in the desert region near Hesperia, where he is engaged in making exteriors for Bluebird's "The Heart of the Desert," which has been adapted for the screen from the book by Honore Willsie. Reports received at Universal City this week stated that the company has encountered unusually hot weather, the temperature averaging between 90 and 98 degrees every day since they have been there. Lucas has a company of more than forty people with him and several dozen horses. At Hesperia he was joined by a score of Indians, who are appearing in the picture.

* * *

Bearing the autographs of more than five hundred convicts in Folsom, in addition to that of Warden J. J. Smith, a beautifully engrossed and illuminated testimonial came to Manager Ben Simpson of the Triangle Exchange on Christmas Day.

* * *

W. E. Kuehn, president of the Mena Film Company, whose first production "By Super Strategy" is nearing completion, has gone to the New York office of the company. Mr. Kuehn will arrange a national advertising campaign while in the East to cover this picture and consult with members of his company regarding the production of a second story, to be put on immediately at the completion of the current picture.

* * *

Ray Moore, location man at the Triangle Culver City studios, is back on the job after several weeks' illness. Moore was in a Los Angeles hospital for two weeks, where he underwent a serious operation.

* * *

Henry B. Walthall is well under way with his second production at the Paralta studios. It is a Western story entitled "With Hoops of Steel." The entire company, plus cowboys, cattle and horses, spent a week on the Mojave Desert. Mary Charleson plays opposite Walthall as usual.

* * *

Charles Marriott, old-time actor and a pioneer in playing for the screen, died December 7 at his home in Hollywood. Mr. Marriott had been with the Vitagraph Company for some months and was to have played in the Nell Shipman feature "The Eighth Great Grandparent," but was too ill to accept the engagement.

* * *

Informed that a young man was attempting to sell ounce boxes of a chemical used in the development of films and photographic plates, at prices far below the present value, the Oliver Morosco Photoplay Company investigated and found chemicals valued at approximately $500 had been stolen from their studio. The police are now searching for the man who has been attempting to sell the chemicals in downtown photographic studios.

Scene from "The Eagle's Eye," Chief Flynn's Secret Service Film.

State Rights Department

Conducted by A. K. GREENLAND

Keeney Engages Kirkwood

Well Known Director Starts Work on Catherine Calvert Production—Ben Kutler Appointed Scenario Editor.

WHEN Frank A. Keeney decided to go into the film producing business he announced that he was going to sign the best director in the business. Accordingly, he now makes public the engagement of James Kirkwood. Mr. Keeney also announces that he has engaged as his scenario editor Benjamin S. Kutler, formerly editor for Augustus Thomas and Popular Plays and Players, writer of photoplays for Pathe and Metro and other well known companies, and director of some of his own plays.

James Kirkwood.

Mr. Kirkwood has just completed his work as director of the Billie Burke picture, "Eve's Daughter," and from now on will devote his entire time to the Keeney enterprise. He is working in conjunction with Mr. Kutler on a screen feature photoplay which is to be produced in about a month, with Catherine Calvert, widow of the late Paul Armstrong, playwright, as the star. The title of the picture has been chosen, but will not be announced until later. Mr. Kutler says that the work is being especially fashioned for Miss Calvert's winsome type of personality, and that he is endeavoring to weave into the plot a tensely human motive and a strong story interest.

Mr. Kirkwood's abilities are too well known to need extended exploitation at this advanced stage of his career. His experience on the dramatic stage gave him a solid basis to build on when he entered the picture field, and he at once took his place in the first rank of directors.

The Keeney Pictures Corporation does not intend to base its activities solely upon production. Announcement is made that plans are now being drawn for the second in a chain of the aters at which its products will be exploited. The house will be located in Williamsport, Pa., on the site of the old Lycoming opera house, which was burned down about three years ago. It will seat about 1,800, and will cost approximately $200,000, including ground and equipment. Work will be started in the early spring, and will probably be completed by the end of the summer.

TRIMBLE PICTURE CORPORATION DUE SOON.

At the recent completion of the second, as yet unnamed, Petrova picture, Larry Trimble stated that the formation of the Trimble Picture Corporation would mark his entrance into the field of productions during January, 1918, an appropriate climax to the career of a man who eight short years ago was an unknown in the picture industry.

Further details concerning this newest of manufacturing enterprises have not been made, but the trade should doubtless soon know the officers of the company, the calibre of subjects to be filmed, the leads, supporting cast, and such other necessaries.

After a record of many successful productions under the Vitagraph banner, with which organization he made his debut to the film industry, Trimble went to England as managing director of a new company starring the former Vitagraph favorite, Florence Turner. Returning to this country a year ago the young producer added to his already long string of achievements the making of "The Auction Block," the Rex Beach novel released by Goldwyn, and the "Spreading Dawn," starring Jane Cowl.

JOE LEE BACK AGAIN.

That popular and fast-stepping film figure who, with Charles Rankin, owns and is offering the rights for sale of "A Modern Lorelei," featuring Tyrone Power and Frances Burnham, by name Joe Lee, has returned to New York City after his trip to the Middle West.

SECOND BIRTHDAY OF CHRISTIE COMPANY.

WITH New Year's day, the second anniversary of the Christie Film Company, an interesting story of achievement was unfolded by Al. E. Christie, director of Christie comedies and the pioneer studio builder in Hollywood, California.

On New Year's day, 1916, Al. Christie entered the producing field under his own name. He selected the same location at Sunset boulevard and Gower street where, four years before, he had established the old Nestor Film Company. Christie comedies soon attracted the attention of exhibitors through their individuality of staging, lighting, and, in particular, their smart costuming and the story of the picture.

Al. E. Christie.

Today the Christie Film Company ranks among the best known film producing organizations in the United States. Its executive personnel consists of Al. E. Christie, president and producing director; C. H. Christie, general manager, and Fred L. Porter, vice-president and secretary.

In discussing the two years of development at his studio, Al. E. Christie said, "On New Year's day we will shoot the first scenes in a new covered stage just completed and equipped with a modern $25,000 lighting system. We are going to christen this new stage on our second anniversary for the sake of the sentiment there is in it and with the hope that a year from now we will have two more stages of even greater dimensions."

GOLDBURG ON TRANS-CONTINENTAL TOUR.

Jesse J. Goldburg left New York Thursday, January 3, on a sales-swing that will cover the country before he returns. Philadelphia was his first stop, and he has also been in Washington and Atlanta, with New Orleans, Dallas Fort Worth, Los Angeles, San Francisco, Portland, Seattle, Salt Lake, Denver, Des Moines, Chicago, Detroit and Pittsburgh to follow.

Mr. Goldburg, on his trip, will not alone exploit the attractions of the Ivan Film Productions, Inc., but will also contract with one state rights buyer in each territory to act as the sole and exclusive buying representative on all productions to be handled by such exchange in its respective territories.

SHERRILL RETURNS FROM FLORIDA.

This week, William L. Sherrill, president of the Frohman Amusement Company, is due to return to his desk from the balmy climate of Tampa, where he has spent the holiday period in the midst of his subordinates who under the general supervision of director Jack W. Noble, are making certain of the scenes of the forthcoming spectacle, "The Birth of a Race," which the Frohman corps is making for the Birth of a Race Photoplay Company of Chicago.

FRANK HALL BACK AT DESK.

In the United States Exhibitors Booking Corporation offices in the Times building, Frank G. Hall, the firm's president, is again to be found after having returned from a holiday trip through the middle west. He observes that there is absolutely no foundation for the uneasiness of the future of the motion picture business, which has been expressed by various of the skeptics of the trade during the past two months.

W. H. PREPARED TO BECOME SALES AGENT.

In line with the expansion of their business, W. H. Productions Company are now prepared to handle the exploitation of any independent production of merit produced on the market. They are prepared to handle world rights on either percentage or on an advance with a minimum guarantee.

"Broncho Billy" Returns to Screen

Erstwhile Essanay Cowboy Hero Announces His Re-entry for Limited Series of Pictures.

ANNOUNCEMENT is made that G. M. Anderson, the famous "Broncho Billy" of screen fame, will return to the moving picture theaters for a brief period in a series of big feature pictures exploiting his familiar character in a number of all-American stories, with glorious nature as his stage.

"Broncho Billy" a few years ago was one of the best known and beloved characters in moving pictures. Mr. Anderson made of him a type that stood out boldly in an individual field and realized all the tremendous vitality, energy, and sturdy manhood of the West. So strong was the impression that he created that he has never been forgotten, and both exhibitors and public have repeatedly urged him to return to the field where he made his reputation. Of late years he has devoted himself to the legitimate or spoken drama, and in conjunction with L. Lawrence Weber and several other prominent managers has made a number of successful comedy, dramatic, and musical productions. "Broncho Billy" will always be the same, no matter what his endeavor. The same marvelous energy and virility that characterized him in pictures marks his life in other directions. Action is his motto and theory of life, and action has brought him his success. Although he will produce a number of new feature pictures, he will not cease his efforts as a dramatic producer for the spoken stage, and has a number of new productions in view for the present and coming season.

G. M. "Broncho Billy" Anderson.

The first feature picture to be released is called "Naked Hands," and is said to be full of thrills. It is a typical Western story, and reveals "Broncho Billy" in all his pristine glory, and carries with it a few surprises that will not be at all unwelcome to his admirers. "Naked Hands" will appear in five parts via the state rights market.

STERLING MANAGER ON ROAD.

H. R. Ebenstein, manager of sales for the Sterling Pictures Corporation, left New York on the sixth of the month for a half-month trip to the Middle West. He is taking samples with him of various of the three Sterling series of productions that feature Catherine Calvert, Alma Hanlon and Jean Sothern, respectively. Arthur Beck, head of the enterprise, only recently returned from a tour of the Great Lakes section.

BEGINNING OF MYSTERIOUS PROPOSITION.

Hereto hangs a tale—on January 28, Marcus Loew's theaters begin the booking of "Persuasive Peggy" for 66 nights within that seven-day period. This is the commencement of a series of over 300 bookings in New York state alone, and represents a pledge revealing a co-operative exhibitor booking movement which will very shortly bask in the full gaze of the trade's attention.

FOURSQUARE CHAIN COMPLETE.

Foursquare exchanges throughout the United States and Canada greeted the new year in twenty-one different cities; for now this independent distributing organization completely covers this country. The latest exchanges opened are San Francisco, at 191 Golden Gate avenue; Los Angeles, at 514 West Eighth street; Dallas, at 1911½ Commerce street, and Minneapolis, at 206 Film Exchange building.

PARSONS IN NEW YORK.

William Parsons, president of the National Film Corporation of America, the independent Los Angeles producing firm who have just finished "Tarzan of the Apes," has spent part of the past week in New York among the film fraternity. He is putting up at the Astor, and promises a full statement through the columns of the Moving Picture World for the benefit of exhibitors and the state rights exchange domain.

SILVERMAN EXPLAINS FURTHER.

Following up his recent statement to the Moving Picture World as recorded in the January 5 installment of this department, Mayer Silverman, president of the Liberty Film Renting Service, Pittsburgh, advises the latest details of his exhibitor-exchange co-operative proposition:

"We are all the way to half of our minimum quota of exhibitors. In a great many towns, I find that conditions are occasioned, not by the lack of business, but more on account of the lack of business acumen on the part of the exhibitors. For instance, in a town where there are two theaters, we find both of the theaters fighting for one class of productions, blindly insensible to the value of other productions and only with the idea that their competitor shall not get this certain service no matter how much it costs both of them.

In one of these two towns, I interviewed the first exhibitor I talked to, and showed him how foolish he was to pay twice as much for the pictures he was using and using them two days. It only took me about ten minutes to show him where our proposition was a life-preserver and he immediately gave me his $100 check.

The possibilities of our company are really wonderful, as reviewed by most exhibitors. I feel that we will not have any trouble at all in inducing our minimum quota of exhibitors to join us six weeks before the time we placed for securing them. This speaks very well for our project and I have started negotiations for a branch in another city and if it is agreeable to our body of exhibitors, we will endeavor to spread it over the United States.

In pointing out the fact that there is no proposition that takes care of the exhibitors, any new amalgamation, this fact alone has been very forcible in procuring our $100 checks with promises of purchasing stock, that insures our project a big success."

USOSKIN ASSISTANT PRODUCTION EDITOR.

Moe Usoskin is the latest addition to the W. H. Productions Company staff.

Mr. Usoskin was born in Odessa, Russia, and secured a great deal of his training with a film importing company in Russia, helping to introduce moving pictures in that part of the country.

Upon his arrival in New York in 1913 he became assistant manager of the Riverview theater in New York. He then joined the Inter-Continent Film Co., as assistant editor, and the University Film Co. later. He also helped to establish the New England exchange for the Sawyer products in 1914. He was later connected with the National Film Corporation, helping to exploit "The Fall of a Nation," and in 1917 became affiliated with the Mammoth Film Corporation as manager of the film department.

Mr. Usoskin will assist the production editor, Mr. McGovern.

TRADE SHOWINGS OF "THE EAGLE'S EYE."

Arrangements are being made for a simultaneous trade showing at all the Hoffman Foursquare exchanges of the Whartons' production of "The Eagle's Eye," the Secret Service expose of Imperial Germany's spies in this country, founded on a story by Chief Flynn. All exhibitors are invited to witness the run of the first episodes of this serial and will be notified of the date and sent an invitation if they will communicate with the manager of the nearest Foursquare exchange. The episodes of this story are being produced as rapidly as possible, and an early release of this attraction may be expected by the trade.

TWO MORE U. S. APPOINTMENTS.

Leon Bories and Murray Beier have been added to the sales-force of the U. S. Exhibitors' Booking Corporation. Mr. Bories, who has had long experience on the Pacific coast, having served with a number of film concerns, will represent the U. S. Corporation in the Seattle district, while Mr. Beier will supervise U. S. distribution in the Buffalo territory. Both men will work under the supervision of Lynn S. Card, general sales-manager.

BILLY WEST TO WRITE MORE MUSIC.

Billy West, who surprised his numerous admirers and patrons by composing a very melodious set of waltzes, which he dedicated to his admirers and presented to the King-Bee company with the understanding that the waltzes were to be given away as an advertising feature, will compose a fox-trot which the King-Bee Films Corp. will publish on or about March 1, to be released free of charge to newspapers and exhibitors.

"THE BIRTH OF DEMOCRACY" SHOWN.

"The Birth of Democracy," heralded as a most spectacular production, is going to have a private showing at the New York Roof, on Tuesday, January 8th, at 11:30 a. m.

Quite a number of important personages are to appear; among others, a special representative of Ambassador Jusserand, and New York's new Mayor, John F. Hylan, has been invited to make the opening remarks.

Abramson Signs Well Known Favorites

Engages John Mason and Anne Luther for Leading Roles, Rents Biograph Studios and Begins Production.

THE past week was a busy and telling one for the Graphic Film Corporation, of which Ivan Abramson is president and the directing head. First of all, Mr. Abramson has rented the Biograph studios in the Bronx, and begins production on Thursday, January 10. Secondly, he announces the engagement of John Mason, of "Libertine" stellarship, not to mention a long list of stage successes, for the role of the father of the story, who, through a second matrimonial alliance, brings on the development of the strong punches which are said to be features of the forthcoming seven-part story, "Moral Suicide." Thirdly, the Graphic head announces the signing up of Anne Luther for the role of Beatrice Covington, the most tempting bit of feminine stage work yet provided in any of Ivan Abramson's productions.

Anne Luther.

Anne Luther was selected for this role because of her ability, comeliness and photographic qualities, her titian hair, blue eyes, and dainty figure having long stood her in good stead from the time, now more than four years ago, when she essayed her first part with the Reliance Company under the direction of D. W. Griffith. Since then she has come to the fore under the Lubin, Kinetophote, William Fox, and other banners, and will be very favorably recalled for her work in "A Man's Shadow" opposite Tom Terris; "The Double Life," with Harry Myers; "The Beast," opposite George Walsh, and her most recent stellar undertaking in "Who's To Blame?" though the last mentioned production has merely been privately shown as yet. In fact, Miss Luther had only just arrived in Manhattan from the Coast after finishing this picture, when Mr. Abramson signed her.

George Backer, builder of the Godfrey building and sponsor for M. H. Hoffman, Inc., is quoted by the Graphic head as having offered to guarantee the new concern a minimum of $75,000 within three months after reading "Moral Suicide" in scenario form.

Sales of the Week

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

W. H. PRODUCTIONS COMPANY announces the following sales during the past week:

The rights to Wm. S. Hart in "The Bandit and the Preacher" to the Peerless Photoplays Co., Omaha, Nebr., for Iowa, Nebraska, Kansas and Missouri.

The rights to twenty-eight Keystone Mack Sennett produced comedies to R. D. Lewis Film Co., Oklahoma City, for Oklahoma.

* * *

J. Frank Brockliss, Inc., 729 7th Ave., hold secure the selling agency for the foreign rights of the France Films Corporation's production, "The Natural Law," featuring Marguerite Courtot.

* * *

"The Eyes of the World" has been sold to Geo. E. Hale for the States of Washington and Oregon, to J. L. Adams, of the Deseret Film Company, Salt Lake City, for Colorado, Utah, Wyoming, New Mexico, Idaho and Montana.

In Illinois it is being handled with success by Spence C. Rogers, while California, Arizona and Nevada is being worked by Theo. M. Newman, head of the W. H. Clune Film Producing Company of Los Angeles.

Through the Arrow Film Corporation, Times Building, New York, several important deals are pending for this feature both in the East and in the Midwest.

* * *

The Commonwealth Pictures Corp., Chicago, reports the sale of "The Frozen Warning," featuring Charlotte, to the Central Film Corp., Chicago, for the states of Indiana, Illinois, and southern Wisconsin.

* * *

Arthur Beck, president of the Sterling Pictures Corp., reports that the New York State and northern New Jersey rights on "Peg 'o the Sea," the five-part production featuring Jean Sothern, has been secured by the Modern Feature Film Company, 729 Seventh avenue, New York City.

Likewise the Michigan, Ohio and Kentucky rights on the entire series of five Jean Sothern features, to the Standard Film Service Co. of Cleveland, Harry Charnas, manager.

* * *

Renowned Pictures Corp. has concluded the sale of "The Public Defender" for eastern Pennsylvania and southern New Jersey, to the Stanley Booking Corp. of Philadelphia.

* * *

Messrs. Sawyer and Lubin announce the disposal of the seven-part feature, "The Warrior," to the Midwest Civilization Company of Denver, Colorado. The buyers were represented by James W. Burke, president of the Midwest concern, and Max Schulbach, general manager. The sale entails the states of Colorado, Utah, New Mexico and Wyoming, and Messrs. Burke and Schulbach report that several road companies will be toured over the four states. This pair is a prominent territorial distributing partnership in the far West that has already acquired considerable reputation through the handling of Thomas H. Ince's spectacle, "Civilization." Three companies are at present presenting the latter picture throughout Colorado, Utah, New Mexico and Wyoming, and it is planned to give "The Warrior" the same method of handling.

Contracts were also closed during the past week whereby "The Warrior" becomes the property of the Eltabran Film Company for the states of North and South Carolina. Thomas Branon is the purchaser of this territory and, following the sale, left for Charlotte, North Carolina, to make arrangements for the initial presentation of the picture.

* * *

It appears that John L. Sweeney, Central theater, St. Louis, Mo., and not William Sievers, has purchased the Missouri rights of the Cosmofotofilm production, "I Believe." Mr. Sievers merely arranged the negotiation.

A KING-BEE AND A QUEEN-BEE.

Mildred Burstein, niece of the president of the King-Bee Films Corporation, has become the bride of Harry Naughton, studio manager of the corporation. The wedding took place at the home of the bride's uncle at Hollywood. Lou Burstein gave the bride away and Billy West acted as best man. After the wedding the newlyweds departed for a two-weeks' honeymoon, destination unknown.

Harry Naughton was born in Worcester, Mass., and educated at the Holy Cross College, receiving the degree of A.B. in 1906. He received an M.D. degree in 1910. His first business engagement was with the firm of White, Naughton and Co., Boston banking house. His relatives have been in the banking business for two generations.

It was Cupid that drew Mr. Naughton into the film business. He had been courting Miss Burstein for the past two years, and when offered a position in the King-Bee studio at Bayonne as studio manager he grasped the opportunity to be nearer his heart's desire.

S. R. D. BUYERS DUE JANUARY 9.

Owing to the fact that two of the foremost new productions that C. Mell Simmons, general manager of the State Right Distributors, Inc., has arranged for the inspection of his firm's buying committee, would not be ready for exhibition on Jan. 4, the day originally set for the convening in New York of said buying body, the date for the gathering of these gentlemen in the metropolis has been postponed until Wednesday, Jan. 9. Accordingly, on that day Broadway will claim as visitors J. J. Allen, of Canada; Sidney B. Lust, of Washington; D. M. Vandawalker, of Chicago; Harry Grelle, of Pittsburgh; Leon D. Netter, of Cleveland, and Nathan Hirsch, of Manhattan, which group constitutes the buying committee of Mr. Simmons' organization.

"MICKEY" IN SEVEN PARTS.

The Western Import production of "Mickey," the Mack Sennett-directed comedy—plus featuring Mabel Normand, which is due for a trade showing during the latter half of January, was inadvertently announced as a five-part production in the last issue of our publication. The trade is herewith advised that "Mickey" will appear in seven parts, and has been so advertised since the Western Import Company first announced the production as available for the state rights market.

S. & P. AGENCY HANDLE STEINER COMEDIES.

Arrangements have been perfected whereby the William Steiner two two-reel comedies featuring Twede Dan, now renamed the Jester comedies, will be sold to the state rights market via the Shallenberger and Priest Selling Agency.

HORSLEY STILL ON WAY

D. W. Russell, Eastern manager of David Horsley's film interests, has not yet been visited by the producer. Russell now looks for his chief around the fifteenth of the month.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

A Golden Opening

"Triumph of the (Educative) Motion Picture."

By Rev. W. H. Jackson.

A GOLDEN occasion is usually the completion of a period of time and effort, in Rothapfelism it is made the set time for a new beginning. The opening of the Rivoli in New York, Friday, December 28, was the climax of the first great period in the history of moving pictures; from now on a new period has begun. The Rivoli theatre itself is a building of which it must be said that its superior does not exist; it is the very quintessence of rich refinement; an entire absence of color—in so far as the ordinary uses of colors are made—in the quiet richness of gold with ivory to tan accompaniments, elegance is made the foe of the gaudy and vulgar.

A Gold Program. As gold is only pure after a sevenfold passing through fire, so the opening night program bore evidence of having passed through severe trials before it was permitted to appear to equalize and reflect the richness of the surroundings.

The well-timed episodes revealing the "Victory of Democracy" were at once a display of noble patriotism, marking well the battle fires through which our purified democracy had come, through conflicts for religious liberty, a righteous revolution, and a civil strife; all pointing logically to the time when through a greater strife the world shall come purified to a safe and sane democracy.

Of the moving picture part of the program it is safe to say that never were better pictures; better photography, better subjects, better projection cannot be imagined; they were all of the pure gold brand and reflected an educated, high-minded, noble and thoroughly cultured standard of moving picture excellence.

Of the scenics it must be said that while every part of the program was perfect in itself the greatest advance was noticeable in the screening of the scenics. How often have we seen similar scenics shown until the audience became tired of their cold, monotonous length and scoffed at them as educationals. At the Rivoli they were so screened as to draw gasps of admiration from a cultured audience. The choicest gems of scenery had been selected and were displayed with such limitations that the effect was instantaneous as judged by the appreciation manifested; the art of showing scenics was accomplished for the first time this Friday night.

The comedy, with Mr. and Mrs. Sidney Drew in "Her First Love," was a wisely chosen one, giving that necessary touch of humor in the kind of program compiled, and, while the Drews are always safe, this particular playlet was superior to many others for its happy ideas, clean and true, safe and sane.

"A Modern Musketeer" gave Douglas Fairbanks an opportunity superior to the majority of his plays; he seized the opportunity and "made good." This is not the occasion for any review of the pictures shown, but rather an appreciation of the whole; the writer does not wish to seem to be carried away with undue enthusiasm, neither does he feel called upon to in an especial manner become too laudatory of this new venture, but truth must prevail, and he feels that the only opinion which can be expressed under the circumstances is that it was the very best moving picture exhibition he has ever been privileged to attend.

Mr. Rothapfel has in the Rivoli placed the moving pictures on their highest place thus far, and we should prove poor indeed if we did not appreciate that fact and accord to him that just measure of praise which he so richly deserves. Devotees of the moving pictures, enthusiasts of the educational picture, prophets of the future of the moving picture have at all times given expressions of their wishes and views; these alone, however, were nothing but words, words, words; the genius of a Rothapfel was required to translate these words into action and he has done it: rightly has he named the Rivoli the "Triumph of the Moving Picture."

Men of the stamp of the late J. P. Chalmers, founder of the Moving Picture World, dreamed of this day. Sadly they were not permitted to enjoy that which is our happiness. The moving picture has passed through all the fires of censorship, even to denunciation; it has passed through all the seven fires of which gold is tried and has come forth triumphant.

Mr. S. L. Rothapfel, the Moving Picture Educator congratulates you and thanks you.

Interesting Educationals

One Zoological Subject, Two Topical, One Scientific, and One Industrial Subject.

Reviewed by Margaret I. MacDonald.

"Animals in Mid-Summer" (Educational).

The manner in which some of the animals collected at the Bronx zoo relieve their overheated bodies in the sultry summer weather is illustrated in a series of scenes photographed for us by Raymond L. Ditmars and released through the Educational Films Corporation of America. In some instances they seek and find comfort themselves, and in others it is dealt out to them by the keepers. For instance, the rhinoceros is treated to a shower bath, as is likewise the big brown bear. The placid delight of the latter as the water hose does its work is most entertaining. The deer steal away to shady nooks where they endeavor to keep cool while they fight the flies. The polar bear lolls uncomfortably on the rocks, and the buffalo strives to beat the insect combination by rolling in the dust. Animals whose tails have been shorn by evolution of their fly-swatting efficiency contrasted with long bushy-tailed animals such as the shetland pony afford some comedy.

"Handling Food Without Hands" (Universal).

The method by which food is placed in packages and sealed without coming in contact with the human hand is shown in the 55th number of the Screen Magazine. These pictures were photographed in a large packaging concern, and illustrate the method by which flat sheets of cardboard are made to serve a sanitary purpose. An interesting subject.

"The New Art of Dress" (Paramount-Bray).

An interesting series of views for the feminine portion of an audience is found in the 101st release of the Pictograph. Here we learn that from four yards of material a dress slip can be made which will do duty with various tunics of more or less elaborate style. Some of these are shown to be cut from a square of cloth. Then there is an individual cloak which can be used for different occasions by merely turning it inside out. The suggestions contained in this subject are invaluable.

"The Destructive Power of T. N. T." (Paramount-Bray).

A timely subject contained in the 101st release of the Pictograph demonstrates the wonderful power of T. N. T., the explosive which figured in the great disaster at Halifax. Somewhere in California men training for the fighting front are seen handling this deadly explosive with a carelessness that is born of experience and knowledge. Here the men are trained in the use of the explosive in the destruction of railroads, the digging of tunnels for mines, etc.

War Bibles (Pathe-International).

A half-reel subject, showing the way in which Bibles are prepared in wholesale lots for our soldiers at the front. The entire process is made clear—the printing, cutting, folding, assembling, sewing, trimming and finally the binding. An animated drawing accompanies this, showing one of the new exploits of the Katzenjammer Kids.

Finley Nature Studies

Universal Releasing Interesting Pictures of Wild Animals Collected by William L. Finley of the Oregon State Fish and Game Commission.

TWO REELS of remarkably interesting pictures of bird and animal life, collected by William L. Finley, Superintendent of the Oregon State Fish and Game Commission, are being released by the Universal Film Manufacturing Company. The first is entitled "Taming Wild Birds," and the second, "Wild Birds and Animals at Home."

In the first reel we are told a number of things about our feathered friends, among which is their ability to keep our gardens free from insects and worms. In the picture we are shown a couple of children caring for a family of young bluebirds, which they rear to maturity. For these birds they build houses, which they hang in the trees, and each morning before breakfast a plate of water is set for them to bathe in. Closeups of the birds bathing are interesting; and after the bath they eat breakfast from the children's hands. The picture tells us that birds are wild only because they have been persecuted, and that it is natural for them to be tame. These birds were so tame that they would come to any part of the garden where the children happened to be, and would alight on their heads, arms or shoulders without fear.

The second reel shows a variety of birds and animals in their native haunts. Among these is the bob-white, whose nest is given a close inspection by the camera. It contains a fine setting of eggs which in the absence of Mrs. Bob-White are tended by Mr. Bob-White, who has his troubles keeping the eggs confined to the nest. Various kinds of owls are also exhibited in excellent closeups, and we are privileged to witness the devouring of a white footed mouse by a monkey owl—not pleasant but interesting. Then there is the cinnamon teal, the kangaroo rat, coyote and pups, raccoon, skunk and other animals with which we are made familiarly acquainted by means of this excellent picture.

The distribution of these pictures through Universal exchanges began with the first week of January.

Educational Contracts With Newman

Traveltalks of E. M. Newman to Form An Important Part of the Program of Educational Films Corporation of America.

E. M. NEWMAN, whose illustrated Traveltalks are a looked-for annual event, has just contracted with E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America for the release of thirty travel subjects during the next twelve months. The pictures are to be exhibited only in first class moving picture theaters in the United States, Canada, Mexico, South America and all of the European countries. Mr. Newman favored the Educational Films Corporation's offer rather than several other propositions presented to him for the reason that during his ten years of travel his main object has been to secure for his audiences original scenes full of information giving pleasing instruction as well as entertainment. The Educational Films Corporation strives in the same direction so that the combination should prove a happy and successful one.

Newman has visited every habitable part of the globe and his pictures are rare and unusual.

This new departure will in no way interfere with Newman's regular annual series of Traveltalks. Newman will continue to travel for five months each year as he has for the past ten years in search of new impressions and up-to-date scenes for his many "fellow-travelers."

After Year of Interesting Work

George E. Stone Visits New York and Tells of Labors Which Include the Photographing via Prizma of Many Subjects.

ONE OF the big things accomplished by George E. Stone, of Berkeley, California, in the field of educational photography and that which made him best known to us was the photographing of the five-part biological subject widely commented on, entitled "How Life Begins." Now he arrives unheralded from his happy hunting ground in the west and notifies us that he has spent a most interesting and enjoyable year in the employ of Prizma, Inc., photographing subjects which are best exploited by means of the Prizma color method.

During that time he has spent considerable time on the photographing of flowers. For this purpose, and to be able to secure the best results he had a hot house specially built in which the flowers could live and thrive in the sunlight and atmosphere best suited to them, but which could be darkened automatically for photographic purposes. Some remarkable studies have been made by Mr. Stone under these splendid conditions.

Some time was also spent following the trout up the Eel River, in Mendocino county, California, and to the hatcheries at Mount Shasta. Mr. Stone has made a study of the trout of this river, which includes the steel head variety. This member of the same family having access to the ocean not only develops in bodily area, but becomes pink of flesh like the salmon; while his brothers and sisters of home-abiding tendencies remain their sweet normal selves, the finest in the world for table use. An artificial falls erected in the river proved their inability for high jumping, while a graded ladder made it possible for them to make the ascent. From these pictures we will expect to learn much of interest on the subject. A forest fire near Shasta gave an unusual opportunity to gain another interesting bit of film.

Other interesting studies included in the year's work embrace views of Bird Island off the south coast of Oregon, showing the cormorant, the puffin or sea parrot, the petrel, the Western gull, and the murre in their native haunts. Studies of tropical birds and marine studies of fish at the Catalina Islands, including photography through glass-bottomed boats were also secured by Mr. Stone.

Ditmars' Christmas Picture

Strand Theater Exhibits Amusing Animal Picture in Which Zoo Pets Exploit Christmas Stockings.

ONE OF the best of short Christmas subjects for the screen is one which was arranged for the Educational Films Corporation of America by Raymond L. Ditmars entitled "Children's Pets." This exhibited at the Strand theater, New York City, delighted large audiences of adults and children.

A little girl and a little boy share the pleasure of the animals, fill their Christmas stockings and feed them candy, nuts and fruit. One of the smaller monkeys gives fine evidence of a good appetite and expresses in monkey fashion his appreciation of the attentions of the children. But the most amusing thing in the picture by far is the young ourang, who loves to play with the children. His impatience causes him considerable trouble and the audience much amusement when he attempts to unburden his Christmas stocking. In short, he is unconsciously the star performer of the picture. Children will be especially pleased with this offering, which encompasses one reel of film.

ATTRACTIVE FEATURES OF MUTUAL WEEKLY.

Year's Last Issue of Gaumont-Mutual Weekly Contains Interesting Material Well-Photographed.

THE last issue of the Gaumont-Mutual Weekly for the year 1917 having its date of release on Dec. 31 naturally encroaches on the new year and will be known as No. 1 of the 1918 group. It has been unusually well gotten together and contains among other items of importance and interest the following subjects which are presented attractively and are of photographic excellence: The landing in the Presidio, San Francisco, of Miss Katherine Stinson, the daring girl aviator, who has set a new American record in flying without stop the 610 miles between San Diego and San Francisco, California. The training of men-of-war's men at the Great Lakes Naval Training Station. In this subject is shown the famous composer and band-master, John Phillip Sousa, and his new marine band of 300 pieces. A wonderful scene shows Commandant Moffett's living flag of bluejackets at salute, with 9,300 tars in the most remarkable military formation on record.

In nearly every American home there is an engraving of "Washington Crossing the Delaware." A picture which instinctly reminds us of that great feat of the "Father of His Country" shows the training our war engineers are getting this winter. The river pictured somewhere in the United States is ice-covered, but now the engineers experience little difficulty in breaking the ice and erecting pontoon bridges.

The destruction of one of the first transatlantic wireless stations which must give way to a better one, and the launching of the first vessel built in Fall River in more than forty years are suggestive of the big strides America is making in preparations and changes made necessary by existing conditions.

General Film Conventions

Executives and Exchange Men of Big Distributing Concern Discuss Hodkinson Service.

AS THE first act of a new year which is expected to be attended by far reaching developments, the General Film Company called three sectional conventions of its various branch managers for discussion of its new activities already under way or planned by General Film.

The first of these conventions was set for New York City on Saturday, Jan. 5, with executives from the home office and the various branches of the Eastern district in attendance. The second was dated for Monday, January 7, at Chicago, for the benefit of the exchangemen in the central section of the country, and the third is arranged for San Francisco on Friday, January 11.

These sectional conventions mark the first step in an aggressive campaign outlined for the year 1918, each of the thirty-two General Film offices being represented in the deliberations. The various opportunities presented by the enlargement of General Film's usefulness, following its working alliance with the W. W. Hodkinson Corporation for the distribution of Paralta Plays through General Film exchanges, provided the most important topic for these conventions, which were held under the personal direction of General Sales Manager S. R. Kent.

One result of these conventions, according to Mr. Kent, is the determination of General Film Company not to be satisfied with the results already obtained in the preliminary work of distributing the Paralta Plays, even though they have been extraordinarily successful, but to launch an even more aggressive campaign to make possible the fullest and most complete realization of the Hodkinson principles of service among the personnel of General Film branches.

Incidentally General Sales Manager Kent has resumed his country-wide tour of exchanges after a short stay at the home office. Unusual importance has attached to this tour because of the tremendous strides made by General Film Company within the last few weeks. One of the objects of Mr. Kent's tour is to acquaint the various branch managers individually with the details of the Hodkinson plan of service announced some time ago.

Another object is to bring about the closest possible coordination between General Film's many distributing agencies and the Hodkinson service in the distribution of Paralta Plays. Without exception, every General Film exchange has caught the spirit of the new and broader idea in film service and is engaged in an energetic campaign to enlist the exhibitors of the country in support of this new movement. Advance bookings reported for the Paralta Plays indicate the most enthusiastic and cordial greeting ever extended a new picture product, according to Mr. Kent.

"Everywhere," said Mr. Kent, "find that Mr. Hodkinson's new distribution plan has created the most favorable impression among the exhibitors of the country. Our branches have reported a very flattering flow of bookings for the first of the Paralta Plays, but best of all is the evidence of hearty co-operation.

"With a better understanding of the Hodkinson service the methods of doing business in the picture industry will be revolutionized. Exhibitors are agreeing it is the first concrete evidence of a successful system to improve conditions with respect to the distribution of the manufacturer's product. Big changes are now being brought about, and even more important developments are to be expected as the spirit of the Hodkinson plan becomes more widely understood."

At the conclusion of his tour, Sales Manager Kent will go to Los Angeles to visit the new Paralta studios being erected and to confer with the Paralta officials with regard to forthcoming product which will be distributed through General Film exchanges by the W. W. Hodkinson service.

"THE HOUSE OF MIRTH" FOR EMMY WEHLEN.

Motion picture rights of Edith Wharton's famous novel, "The House of Mirth," have been acquired by Metro Pictures Corporation for the use of Emmy Wehlen and the screen version will be placed in production at an early date under the direction of Albert Capellani. "The House of Mirth," a book that was the talk of two continents when it appeared, was given a stage presentation with Fay Davis in the stellar role of Lily Bart. June Mathis and Albert Capellani have prepared the screen version, which will be given a careful and elaborate setting.

Donald Crisp Takes a Bride

Leaves Studio Ostensibly for Vacation, But With Marie Stark Visits Padre at San Juan Capistrano.

A NUMBER of months ago Donald Crisp was directing George Beban in a production entitled "A Roadside Impresario." There was a girl in the cast, an exceptionally attractive girl. Motion pictures were for, once far from Donald Crisp's mind when he looked into the eyes of Marie Stark.

Miss Stark appeared with Mr. Beban in the cast of "The

Donald and Mrs. Crisp, Formerly Marie Stark, After the "Hunting Honeymoon."

Cook of Canyon Camp" and in other of the Beban pictures which were staged by Mr. Crisp. And all this time there was a romance developing which was not designed by a novelist or the author of a scenario.

A few days ago Donald Crisp slipped away from the Lasky studios, quite unannounced, ostensibly for a vacation in the Yosemite. He took with him George Beban and a few other specially invited guests—and Marie Stark. Inside the crumbling walls at San Juan Capistrano Miss Stark became Mrs. Crisp.

INTER-OCEAN FILM CORPORATION DINES EMPLOYES.

Thomas Healy's Jungle Room was on the evening of Saturday, December 29, a scene of festivity when the Inter-Ocean Film Corporation gave a holiday dinner to its employes. Besides this the company gave to each of its employes two weeks' extra salary as a Christmas present. This was so pleasing to the sales and office forces that two blocks of them got together, the sales staff and the office girls, and unknown to each other bought for Paul H. Cromlin, president of the company, two valuable presents. The girls in the office gave him a silver fruit dish and the sales force gave his a sherbert set, also of silver.

As a part of the entertainment at the dinner, the office force had made a motion picture showing the employes hard at work as they are when the boss is away. There were also vaudeville acts. A satirical sketch was presented by Leon and Gus Schlesinger and M. S. Epstin, entitled "Our Important Case."

Among those present were Mr. and Mrs. Paul H. Cromlin, G. W. Newgass, Fred F. Neuman, Mr. and Mrs. Samuel Herzog, E. M. James, Mr. and Mrs. Leon Schlesinger, Mr. and Mrs. Epstin, Mr. and Mrs. E. H. Kaufman, Gus Schlesinger, Arthur Dorer, Louis Brock, Martin Cohn, Mr. and Mrs. Al Hartlieb, Thomas Lyons, Jerry Smith, William Horn, Jack Abastado, Edith Schulhof, Margaret Maloney, Elizabeth Hart, Viola Benson, Irene Epstin, Dorothy Dinnebeil, M. Brosky, Cecilia Quirk, Henrietta Miller, Anne Corbo and Clarice Schwabb.

MR. AND MRS. BUELL LOSE DAUGHTER.

L. H. Buell, purchasing agent for the Triangle Film Corporation, and wife, are mourning the loss of their seven-year-old daughter Jessie Margaret, who died at the Buell home in Los Angeles the day before Christmas from acute appendicitis.

Partington, of San Francisco, Looks Us Over

Imperial Theater Manager Sees Much in New York to Interest Him—Combining Recreation With Business

THERE are a lot of things in New York for a San Francisco theater man to look up. J. A. Partington, manager of the Imperial Theater in the Bay City, has not exactly discovered this fact in the last two weeks; rather he has verified previous impressions. Mr. Partington, accompanied by Mrs. Partington, came to New York primarily to see the theaters, screen and stage, and incidentally to be present at the opening of the Rivoli. It has been a busy fortnight. The San Francisco manager has seen all the stage shows and he has visited a lot of picture theaters. He has absorbed as much in the way of information as might ordinarily be expected of a keen young man with ten years' experience in catering to the photoplay public.

Nor has Mr. Partington neglected the social side of New York life. He has met many old friends and he has made many new ones. He has made the rounds of the hotels and restaurants—and when speaking of the latter he removes his hat and lowers his voice. "They don't breed pikers in San Francisco," he said. "There are some mighty fine restaurants out there, as you know, but when it comes to raising the limit commend me to these boys in New York." And Mr. Partington smiled.

J. A. Partington.

As was intimated in last week's issue the manager was a visitor at the Screen Club on the afternoon before New Year's Day. It required few minutes in that atmosphere to feel perfectly at home. There was Manager Joe Phillips, who had lived in Partington's own town for twenty-eight years, beginning in 1871. There was Charlie Eldridge, who asked many questions as to the changes that had taken place in thirteen years. William H. Tooker took the manager back over other days, the days of the Grand Opera House, when the present player sang there in opera. And there were many others who knew the town or whose work was familiar to the manager. The San Franciscan admitted he had had a most pleasant call.

Asked about the exhibiting business in San Francisco Mr. Partington said so far as he was concerned it was good. Inside of a half dozen weeks, playing "The Narrow Trail," he had broken his house record of five years' standing. And that was with the war tax added. Speaking about the war tax, Mr. Partington said: "You know that is an expression that is taboo in the Imperial box office. We do have a few inquiries as to why we charge a person, say, thirty-nine cents where formerly we had asked thirty-five, but when we say 'Four cents for Uncle Sam' there is no comeback. That settles the question. You know every exhibitor in San Francisco is adding on the tax. And of course they should."

Mr. Partington expressed his surprise at the scarcity of first-run picture theaters in the show district of New York. "Down town in San Francisco," he said, "and bear in mind that is a town with a population of but a half million, we have the California, Tivoli, Rialto, Jewel, Portola, Alhambra, St. Francis, Strand and Imperial, all first-run houses and seating up to three thousand. I am inclined to think we have more of these than can be found in any other city of the size in the country. That shows what we think of pictures out there. We have two new suburban houses, the New Filmore, seating 2,500, and the Mission, seating 3,000. And then, of course, there is the California, of which the World recently has told its readers. Just think of a nine-story front, all in theater. Building of theaters in our city is all through for a while, I believe. We have got pretty close to the limit of absorption so far as amusement purveying is concerned."

The visitor said the exhibitors and exchangemen of San Francisco had a real organization, the United Motion Picture Industries, Incorporated.

Mr. Partington, who in the Imperial uses Paramount and Artcraft subjects, was an interested guest of the Famous Players' studio officials one day of his stay. He watched Pauline Frederick in one of her big scenes in "La Tosca."

The conversation turned on the celerity with which a player for the screen could be converted into a favorite with the picturegoing public. "In the last month I have witnessed a striking example," said the manager. "Take Elsie Ferguson in 'The Rise of Jennie Cushing,' which we ran a month ago. On the opening night the business was not good. The people did not know Elsie Ferguson. Yet the second night there was a noticeable increase. And that increase held right through the week, so that the last two nights we had them on a line. In my opinion Miss Ferguson is in a class by herself in emotional work."

Mr. Partington is the original week's run man. So far as is known—and the writer heard this before his visit to San Francisco nearly three years ago—the manager of the Imperial was the first picture theater manager who had the hardihood to put on a production for a seven days' run. It was Mrs. Fiske in "Tess of the D'Urbervilles," and it was booked by W. W. Hodkinson, then as now strong for the longer run. Mr. Partington said there was much wagging of heads and remarks of "Poor fellow—crazy!" but, he added with a smile, "They don't say that now, do they?"

The Imperial's manager expects to take his time returning to the coast, making stops probably at Philadelphia, Cleveland, Chicago, Detroit, and possibly Minneapolis and St. Paul.

If you would get a rise out of Partington ask him about the weather in New York. It happened he arrived in the metropolis just prior to the cracking of the 13 degrees below zero, with 7 below the day following—without precedent in the forty-six years of the weather bureau—and the 5 below of the day following that. New York weather is one subject on which Partington freezes up. On any other question, however, he's right there with you. The qualities that have made for his success as a manager stand out. He's a regular fellow.

SARGENT FILM CORPORATION—NEW PRODUCERS.

A new producing company has begun operations in New York, its object being to provide a series of single reel comedies. The Sargent Film Corporation, under which name it is organized, has taken lease of a studio on the Fort Lee side of the Hudson river and has begun filming its subjects, which will feature as comedienne Edith Sargent, formerly a favorite Universal player. The productions are under the personal supervision of George Orth, who has had experience with the Biograph, Eclair, Gaumont, Yankee, Republic and Victor companies. An excellent supporting company for Miss Sargent has been engaged. The cinematographer for the new organization is Otto Schaefer, well known among the Jacksonville studios and more recently chief cameraman for the Tisdale Films of New York. Negotiations are on for the release of the Sargent product through one of the large distributing companies.

TRIANGLE DIRECTORS RETURN AFTER HOLIDAYS.

Director Cliff Smith, director of Western features at the Triangle studios, spent the Christmas holidays on a motor trip to San Diego. He was accompanied by his wife. Director Raymond Wells spent the Christmas holidays at Santa Catalina Island fishing for Tuna and is said to have had much luck. He is now back at work preparing to begin work on a new story and it is expected he will start shooting within a few days.

KITTY GORDON GUEST OF HONOR.

Kitty Gordon was the guest of honor at the opening of Marcus Loew's new theater in Hamilton, Ont., New Year's eve. The theater is one of the largest and finest in Canada. Marcus Loew will play host to a big party of well known stage and screen stars, who will go to the opening.

Julian Solomon Marries

Artcraft-Paramount Service Department Executive Takes Philadelphia Bride—New Yorkers Present at Ceremony.

WEDDING BELLS formed a duet with the New Year's chimes for Julian M. Solomon, Jr., better known at Wallack's and along Broadway as "King." For some two weeks Mr. Solomon's associates at the Artcraft-Paramount service department will find a vacant chair in front of his desk, for "King," shortly after the ceremonies, hied himself south with his bride on a honeymoon.

Julian Solomon.

"King" has countless friends in the film industry who will be interested to know that he has resigned from the bachelors' union. His work at the service department has helped many an exhibitor out of a serious situation when the returns at the box office were conspicuous by their absence. Correctly termed an "exhibitor's doctor," Mr. Solomon, in association with Carl H. Pierce, has advanced ideas and suggestions which have meant dollars and cents to exhibitors throughout the country. "King" entered the film industry some three years ago as an exhibitor, later becoming connected with the distribution end with Bosworth, Inc.

The wedding took place at the home of the bride, Miss Lila May Stephenson, in Philadelphia, an elaborate ceremony being conducted by S. Burns Weston, head of the Ethical Culture Society of that city. The bridal party consisted of Lila Johnson, maid of honor; Mrs. Walter S. Falk, matron of honor; Doroa Virginia Lovenstein, bridesmaid; D. Jack Lit, best man; Thomas George Wiley of the United Theater Equipment Company and Henry S. Luchheim, ushers. Among the guests were Mr. and Mrs. Samuel Lit, Mr. and Mrs. Jerome H. Louchheim, Mr. and Mrs. S. Vance Lovenstein, Mr. and Mrs. Leonard Stephenson, Mr. and Mrs. Julian M. Solomon, Sr., Mr and Mrs. Thomas G. Wiley, Ensign and Mrs. Walter S. Falk, Alvin R. Plough, of the Philadelphia Ledger; Mr. and Mrs. John M. Lakin, Mr. and Mrs. Henry Obstfield, Miss Margaret Ganss, Pete Schmid, Richard B. Stephenson and Dr. A. Burr Cohen.

GOVERNMENT MOBILIZES NEWS WEEKLIES.

The Association of News Weeklies, of which Jack Cohn, of the Universal Animated Weekly, is president and which takes in the other two weeklies, the Mutual and the Hearst-Pathe, received on Thursday last an official communication from George Creel, chairman of the Committee on Public Information at Washington, appointing Jack Cohn, E. B. Patrick and Pell Mitchell as employees, assigned to the Division of Pictures, at the nominal salary of one dollar a year. All three men took the oath of office, swearing allegiance to Uncle Sam. Mr. Creel wrote: "I have taken this unusual step because the so-called News Weeklies are becoming so much a part of government work—in that they bring to the people pictures of the war, our preparations here, our work, etc.—that I want the co-operation to be the closest possible, and I feel that this will firmly cement your work with ours."

HARRY SHERMAN BUYS ZANE GREY'S STORIES.

Zane Grey, the popular and well-known author of red-blooded western stories, announces the sale of his most successful novels. Among them "The Riders of the Purple Sage," "The U. P. Trail," "Wildfire," and "Heritage of the Desert," to Harry A. Sherman, as vehicles for Dustin Farnum, who will start the productions of "The U. P. Trail," or "The Riders of the Purple Sage," at once, at Los Angeles, California.

Lois Wilson

MISS LOIS WILSON, the sparkling beauty who has won unstinted praise for her work in Universal features, appears opposite to J. Warren Kerrigan in his first Paralta play, "A Man's Man." Miss Wilson has already appeared with Mr. Kerrigan in productions of the Universal Company, and it is especially gratifying to her that she is to support him in his first Paralta play, as she frankly says that much of her success in motion pictures has been due to the kind aid that he has given her. Indeed, Mr. Kerrigan was one of the very first stars she ever saw on the screen, and this was long before she ever had an idea of going into pictures much less than ever becoming a leading lady within a year after she began work for the screen.

Lois Wilson.

Miss Wilson claims the South as her home, for, although she was born in Pittsburgh, Pa., her parents moved to Birmingham, Ala., before she was a year old, and she was educated in the grammar and high schools of that city, after which she attended the State Normal College at Livingston, Ala.

In 1915 the various states were requested to seect their most representative beauty to visit the World's Fair in San Francisco. Nineteen of the leading bachelors of that state were named to award the prize for the state. The decision was given at a big annual ball in Birmingham, where the various state and city officials were present. Miss Wilson was awarded the prize, which carried with it the distinction of being chosen in that state, which is so famous for its beautiful women.

On her way home from San Francsco Miss Wilson stopped off at Chicago, where she met Lois Weber, the directress, who induced her to try the pictures. Miss Wilson returned with Miss Weber to California, joining the Universal forces, with whom her success was instant, and she won a host of friends, who admired her beauty and splendid work on the screen.

She frequently appeared as leading lady for Mr. Kerrigan, and when he decided to go with the Paralta organization Miss Wilson also joined that company.

In "A Man's Man" Miss Wilson is seen in the role of Delores Ruey, a Castillian orphan girl, who figures in the romance with John Stuart Webster, the part played by Mr. Kerrigan.

Miss Wilson is a strikingly beautiful girl, whose rich, dark eyes and hair, with her other Latin features, lend themselves most admirably to a clearly defined interpretation of "Delores," and her rare histrionic talents make her interpretation of the part one that will add new laurels to the popularity which she now enjoys.

COLONEL BILL THROWS IT INTO THE ANIMALS—NOT.

Colonel William N. Selig, whose first 1918 picture will be "Brown of Harvard," has uttered the last word in patriotism. He ordered a meatless day at his Zoo. The animals were not so patriotic, raising an awful roar. But Colonel Bill has heard animals roar before.

KEYSTONE ACTRESS CHANGES NAME.

Because her name was constantly mispelled, Marianna de la Torre, a member of the Triangle-Keystone playing forces, changed it to plain Marian Torrey. Miss Torrey in addition to being one of the most talented ingenues in the Keystone aggregation is a capable pianist and is in great demand for concert work and Red Cross benefits.

Mastercraft Photoplay Corporation

Is Announced as a New Producing Company—F. Eugene Farnsworth, President—Will Use Thomas Dixon Stories.

ANNOUNCEMENT comes of the forming of the Mastercraft Photoplay Corporation. The entrance of this new corporation into the field of motion pictures promises to be an epoch-marking event in the history of the screen, for it brings with it that great mastermind of literature, Thomas Dixon, Jr., whose "Birth of a Nation" has not only made more money than any other photoplay production ever produced, but also marked the entrance of the high admission prices into the art of the silent drama. Ever since the making of "The Birth of a Nation," producers have endeavored to secure other works of this great literary genius for presentation on the screen, but up to the forming of the Mastercraft Photoplay Corporation he has steadfastly refused to consider any proposition presented to him.

F. Eugene Farnsworth.

Dr. F. Eugene Farnsworth, who has been associated with the industry ever since the first motion pictures were presented, will be the president and director general of the new corporation. Few men of today are more eminently fitted for the post than is Dr. Farnsworth, who during his early life won an international reputation as an artist after having studied under several well-known masters. After spending several years devoted to his art, he took up photography as an hobby and soon became the most noted photographer in his native city of Boston. When motion pictures were first shown, Dr. Farnsworth became greatly interested in them and became desirous of having a motion picture camera. That was at the time when the Motion Picture Patents Company controlled not only the projecting machines but also the cameras for making the films. Dr. Farnsworth after a great deal of effort secured a motion picture camera from the Patents Company—the first motion picture camera that was ever owned in this country outside of the Patents company. With this camera he traveled all over the world making pictures which he used for lecture purposes.

He then became interested in the exhibiting end of the business and devoted a large portion of his time in directing several theaters in the city of Cleveland, after which he became associated with the production end of the industry. During the time that he has been associated with pictures Dr. Farnsworth has been responsible for many of the great advancements which have come. It was he who first devised a method for eliminating static from the films, as well as making great steps forward in the use of lenses which have advanced the industry to such a point that motion pictures can be made under conditions that were impossible before his method became effective. In speaking of the new corporation Dr. Farnsworth said: "There was a time, in the early beginning when the success in the manufacturing of motion pictures depended on their novelty, pure and simple. But that time has passed. Men who succeed in the future must be men who are well qualified, and know the business from every angle, the handling of scripts, the technique of the studio, the casting of a production, its staging, as well as the many scientific details of the laboratories and the photography. I believe that we have in this corporation just such an organization. Mr. Dixon, who took an active part in the making of "The Birth of a Nation," and who is thoroughly familiar with the workings of that organization on which has, thus far never been surpassed, agrees with me that in the Mastercraft Photoplay Corporation we have an organization which will, within a very short time, be one of the potent factors of the film industry."

E. H. Sherburne, known in the world of finance as one of the biggest sugar men in the country, and who also has been interested in the manufacture of pictures for some time, will be the treasurer of the new corporation, while Mr. Isaac Wolper, also of Boston, will be an important member of the board of directors.

Dr. Farnsworth left New York last week for California, where he will devote his energies to arranging the details at the California studios of the new company, which will be located in Hollywood, just outside of Los Angeles. Work on the first production is expected to start within four or five weeks. The name of the production has not been announced as yet further than the fact that it will be a vizualization of one of Thomas Dixon's most popular novels. Before leaving Dr. Farnsworth stated that he had about closed negotiations with one of the foremost directors in the country to handle the making of the picture, and that he would announce the director's name as soon as the agreement was consummated.

In addition to the western studios, the Mastercraft Photoplay Corporation have purchased a large tract of land covering a little over fifty acres which is located on the Fellsway, a beautiful natural park at Medford, Mass., just outside of Boston, which will be known as Film Land City. This site, which will be used for the eastern studios of the new company, are located in one of the most picturesque spots in the east, and within its boundaries is great diversification of natural scenery which lends itself most admirably to the making of photoplays. The building of the eastern studios has been under way for some time past, and the buildings that are now nearing completion include a large executive building, laboratories, an administration building, together with large studios built with every modern equipment for the production of the most stupendous cinema offerings.

It is the intention of the new corporation to make not less than four or more than seven productions a year, but into the making of these productions will go the limitless resources of a great organization which proposes to make photoplays of such magnitude as will constitute an entire evening's entertainment, mounted in the same lavish manner that has won fame for Thomas Dixon the world over.

Amy Leah Dennis

AMY LEAH DENNIS, whose cut is herewith reproduced, has arrived in Gotham. She came by way of the Twentieth Century Limited train the other day, and is now stopping at a friend's house in New York, where she will continue to reside during her stay in the metropolis. Her contract with the Selig People in Chicago expired recently, where she appeared in the Selig-Hoyt Comedies in the leading roles of these pictures.

Amy Leah Dennis.

Although her specialty is one, two and three-reel subjects, she has appeared in several features of multiple-reel length. Only recently she appeared opposite Lew Fields in "The Barker," in which she shared the honors with the famous actor. Her work in this production provoked favorable comment from the trade press.

Miss Dennis is still in her teens, yet she has already won her laurels in the photoplay world. She possesses unusual talent in productions of a humorous nature, but at the same time, has displayed much ability in parts calling for character studies of a more serious nature.

Miss Dennis excells in outdoor sports, and can ride horseback, swim and perform athletic stunts with the agility of an expert. She has a winsome smile and a charming personality which lend an added charm to her appearance in motion pictures.

She is at present considering several offers from picture concerns, but as yet has not definitely decided for which company she will work.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

IT has been noticed at the Strand Theater that usually, when a single male singer appears, his offering is enhanced with special effects in the way of drops and lighting, while in the case of the female artist this is not as a rule evident. The reason for this is about the same as that which prompts the editor of the newspaper to print the picture of a woman more readily than that of a man. An attractive female artist can keep the interest of an audience centered upon herself throughout the entire length of her offering as a result of her personal charm and with the aid of graceful gestures, which, of course, cannot be used by the man. In other words, we have accepted the statement that woman has more magnetism than man. Thus when it comes to a question of the rendition of a vocal number the female singer, as a rule, immediately has the advantage over the male, and to make up for this handicap we make special effort to enhance his presentation. It is for this reason also that we allow a woman to render one selection during the entire time she is on the stage, while a man usually presents two numbers in the same length of time. A change of numbers also tends to keep up, if not increase, the audience's interest in the artist.

If the audience of the Strand, or similar theaters, consisted entirely of dyed-in-the-wool music fans this would not be necessary to such an extent, for then a voice of merit would in itself satisfy. However, when an audience consists of strict motion picture fans, semi-music lovers and ardent patrons of high-class music, in order to satisfy all it is necessary to present more than a good voice. The rendition of a number must be made interesting to the person who comes to the theater only because Mary Pickford's picture is there, as well as the patron who purchases a ticket chiefly to hear the Strand's musical program. It is therefore necessary for an exhibitor to look upon the presentation of his musical program differently from the man who holds a musicale for lovers of music only.

As an illustration: Recently one of our beautiful female artists rendered one vocal number in the time alloted to her appearance on the stage. With merely a spotlight upon the young woman throughout the entire number she presented her offering, enhancing her wonderful voice with a personality that was equally wonderful, and receiving a storm of applause. Later in the evening, even though he was a finished artist and a handsome man, one of our male singers, in the same length of time consumed by the young woman, presented two shorter numbers, each with special drops and lighting. Though he was personally just as talented an artist as the female singer, and despite the fact that his two numbers were exceptionally suited to his voice, the female singer received just as much applause without the stage effects as he did. This I have observed time and again.

It was some time ago when I noticed that the applause given men did not average up to that accorded women singers, and ever since I have tried to make up for this in the manner above described. As an illustration of just how we enhance the presentation of a male vocal offering I will cite the effects accorded Herbert Waterous, the prominent bass soloist, during his recent appearance at the Strand. As usual he was scheduled to sing two numbers, "Out on the Deep" and "There's a Million Heroes," the latter having been selected for its patriotic possibilities in presentation.

"Out on the Deep" was rendered before an appropriate drop, with the spotlight on the singer, suitable changing of lighting taking place on the drop, the house itself being semi-lighted. Then as direct contrast the house was thrown into darkness and on the stage appeared a drop of the White House, in the evening sky of which appeared the faces of the various celebrities mentioned in the lively song. During the second chorus, at the psychological moment, the screen was lowered and motion pictures of marching troops from various parts of the country were projected. Applause punctuated the singing of this song every few seconds as different visualizations were offered. Thus the patriotic effect of the song was brought out to best advantage, and, to use the vernacular of the theater, it stopped the show at practically every performance.

Various exhibitors have failed to make their vocal selections popular because they have not analyzed their audience enough to learn that the presentation of these numbers is an art in itself, just as the presentation of a photoplay is. Another thing, it must always be kept in mind that the numbers rendered may be "high brow," so to speak, but they must be popular among the average American audience. In trying to give a high-class performance it is the natural tendency to present "high-brow" music, even though it is foreign to the average high-class motion picture audience, which is a big mistake. To again fall into the stage vernacular, if it goes "over the heads" of the audience it does more harm than good. There is hardly a limit to the music which is regarded as "high brow" and yet is familiar to the layman, and it is such music, and only such music, that the exhibitor should dare to offer to the mixed public comprising his audience.

Charlotte Granville

CHARLOTTE GRANVILLE, now with the Empire All-Star Corporation, is one of the many distinguished English actresses that the Empire has had in their various pictures. Miss Granville made her first appearance on any stage in London when—after the death of her husband—she determined to go on the stage. She has played with all the foremost actors and been under all the more prominent managements.

Charlotte Granville.

Miss Granville understudied Mrs. Patrick Campbell in "The Second Mrs. Tanqueray" and on one occasion played the part at ten minutes' notice. In "Lady Windemere's Fan" Miss Granville was Erlynne, a part created in America by Margaret Anglin, and was the Queen in Forbes-Robertson's production of "Hamlet." One of the parts Miss Granville most joyed playing was that of Mme. d'Semiano in "The Marriage of Kitty." Miss Granville also played with William Gillette in his famous "Sherlock Holmes" play and strangely enough was the only English person in that typically English play.

When Weedon Grossmith came over here some five years ago, he brought Miss Granville with him and she has remained ever since, for she greatly enjoys both America and American audiences.

In pictures—which Miss Granville declares she finds most interesting—Miss Granville has been with Alice Brady, the Famous Players and is now playing in "The Girl and the Judge," in which the Empire are starring Olive Tell.

The present was of particularly great interest to Miss Granville, as she is not only a soldier's daughter, her father having been Major-General Stuart, a celebrated Irish officer, but also her only son is now in training in Canada. Miss Granville also lost five cousins in two weeks, and she herself wanted to enter the Red Cross, but having no training, felt that she could be of more help in other ways.

WHO KNOWS ROY WALLACE?

The following letter to the Moving Picture World explains itself. Anyone knowing the whereabouts of the person named will confer a favor by informing Mr. Kaufman:

Memphis, Tenn., Dec. 29, 1917.

Motion Picture World, New York City.

Gentlemen: On Thursday, Nov. 15, we shipped the following eight reels to Roy Wallace, at Ingomar, Miss.: "Hans and Fritz in Barnyard"; "American War News," No. 3; "Nature Fakers"; "Long Shift," two reeler; "Vampire," two reeler; "Man of the Hills."

We were under the impression that this party operated a theater there, but when our films were not returned we investigated the matter, and we learned that he was operating a traveling show, and although we have made repeated efforts through letters, wires, and finally through the sheriff, we have been unable to secure the return of these film, we would appreciate you calling the attention of the exhibitors and exchange men throughout the country of the fact that these film have been take by Wallace, and that any information that will assist us in locating these reels will be appreciated, and for the person to wire us at our expense. Yours truly,

KAUFMAN SPECIALS.
Abe H. Kaufman, Pres.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Cutting Costs.

NOWADAYS printing costs are soaring, and some former advertisers have cut out their programs instead of cutting down the costs. The trouble is that too few advertisers realize the nice points of the printing business. They go to a printer and order a job. When they find the job costs too much, they stop publication. They do not know the short cuts. Only this morning a correspondent writes that he is going to get out a program with a cover in three colors. Last week we had a cover proposition of our own to face. A fraternal weekly was costing so much that it was determined to abolish it. It was finally agreed that the issue would continue if the cost could be cut to a certain figure. One of the cost problems was this same three-color matter. It was found that the cover design carried so little of the third color as to scarcely matter, yet this third color required an elaborate lock-up and make-ready, and where there are more than two printings this cost is excessive, since the form must be brought to exact registry with previous impressions. Cutting out the third printing, and working a benday effect, gave practically the same results with two colors. Printing covers for four months at a time effected a still greater saving. Not many theatres use two colors on the cover, and fewer still use three, but many can effect a saving by having two or four covers in one color printed up at once. The sheet coming from the paper mill is larger than the sheet that goes out. Cut it so that the press can take four covers at once. Have one section form for the first week, another for the second, third and fourth. The press is made ready and runs the issue for four weeks printed on one side. Then the sheets are cut apart and the weekly program is printed up on the other side as the program comes, though many houses can now print four issues at once, knowing in advance what the attraction will be. Changing the style of type may help some, using a different paper may give another saving, and perhaps changing the size of the sheet will enable the printer to buy stock to greater advantage. In the case of the paper referred to a saving of more than $200 on an issue of 8,000 copies was effected simply through the use of common sense and the application of practical knowledge. You cannot make as great a saving, perhaps, but unless you have already gotten down to bottom facts, the chances are that there are some economies you can practice without materially affecting the cost of the job.

Here's Dan Donellan.

This department is not an annex to Popular Picture Personalities, but we are running this cut of Dan Donellan because he is an old friend of readers of this department. Among other things, Mr. Donellan was the editor of the V-L-S-E Pals, brought out by that company's Seattle office in the good old days, and he wrote most of the ideas we used to clip and pass along to our readers. The three exchange organs that stand out most prominently were Pals, George E. Carpenter's Real Reels and L. J. Scott's press sheet for the Kansas City branch of V-L-S-E. They were helpful because they were based upon ripe experience and a real knowledge of the business, but the high cost of white paper and changes in the business overtook all three. Mr. Scott has gone to be a soldier. Carpenter is a manager, and putting into practice the things he used to preach; while Mr. Donellan is now branch manager for the Mutual in Minneapolis, and the Tom North organ plays no more. He started in the lumber business, but came over to films, and has been with Triangle and Super Pictures, as well as V-L-S-E and Mutual The stuff he used to write for Pals was really helpful, and it did much to make business for that branch by showing the exhibitors how to make money with the films they hired. While Pals was running there was more expert advertising done on the upper west coast than there is now, for the paper spurred them to it. Now service-from-the-home-office has replaced the old exchange house organs, and some good ones got the axe.

Dan Donellan.

Want to Correspond With China?

Lately we mentioned the very complete house organ of the Empire theater, Tientsin, China, and the Pavilion. Marshall Sanderson, sending the third issues, writes that he would like to exchange with managers in America having similar house organs. Very few here have sixteen page real magazines, but those who have should address Mr. Sanderson at the Tientsin house. He writes that the little paper is produced entirely by Chinese labor, even to the making of the half tones and setting the type, but that his own knowledge of the printing end helped him not a little. There are two or three pages of editorial comment each week that are worth while, and evidently an editor-manager has his troubles, for the most recent issue has to throw a rock at a man who objects to sitting in the three-dollar seat swith American soldiers who were supposed to have come in for a dollar. The text is unusually clean, and this is the more remarkable in that the Chinese type setters do not know the language in which they work. There was a flood in Tientsin in October that caused the theatre to shut down, while the employees manned the pumps to keep the water in the cellar and out of the auditorium, and between floods and revolutions and epidemics little things like delayed express shipments seem absolutely peaceful and comfortable.

Hard Sense.

Philip Wright Whitcomb, of the Triangle's London publicity department, speaking of the capital booklets he gets out, remarks:

> Of course the idea back of it all is that the best way to make an exhibitor enthusiastic about a picture is to get his attention not on to exercising some fancied power of judgment but on to definite mind-pictures of ways in which he can easily make money with the film.

That seems to be good enough to paste up on the desk of every publicity man. But give them *practical* ways of making money with the film. We have seen some suggestion books that are far from helpful merely because not sufficient thought was given to the manner in which the schemes would probably work out.

Marine Press Work.

In sending in a special department in the Stockton, California, Mail, for the new Turner and Dahnken house there, our news correspondent adds that it was gotten out by H. Jobelmann, director of publicity for the circuit, in addition to his regular work. He went to Stockton to be on the ground, and it was so warm that he did most of the writing sitting up in the bath tub with the typewriter (machine) drawn up alongside. Five pages are given wholly to the new house and its makers and sub-contractors in addition to general mention. The special supplement is growing common, and makes a fine opening drive, but Mr. Jobelmann need not think that he was the first to find out how handy a bath tub and typewriter are in combination.

Conservation.

Harold B. Franklin, of Shea's Hippodrome, Buffalo, N. Y., sends in a newspaper advertisement and comments: "A remarkable thing about the ad this week is that, notwithstanding its small size, it stands out as the dominating advertisement on the sheet." This should not greatly astonish Mr. Franklin, for he generally does make his small advertisements stand out, but this display is a little stronger than the usual run. It is two threes and the cut of the lower half of

the page shows that it stands out well above the rest of the stuff, though its one weak point is that it does not intimately connect the display with the house name. Putting the name into a

separate panel by extending the side lines and running a second bar across the top would have worked better, but the advertisement, as it stands, is a good study in the use of black in the mass. For a change the orchestra is here shown in white against black, and for a moment it does not show up as well as the black on white. It looks more like an irregular white space than the familiar trademark, though we think that most regulars will soon perceive that the orchestra is among those present. Mr. Franklin takes a small space, but he uses good

Shea's
HIPPODROME
BUFFALO
Next Week—
We will present charming MARGUERITE CLARK, in Mary Roberts Rhinehart's lovable characterization of the typical American younger sister
No one who saw Bob's Burglar will willingly miss
"BAB'S MATINEE IDOL."
Public Phones in Retiring and Smoking Rooms.
CORSET NEWS
Did you know that it is possible for "EVERYWOMAN" to have a beautiful figure, and that we make it possible by selling you properly fitted corsets, and that our prices are so moderate as to be within the reach of all
Our Corsets are priced from $3.50 up and we guarantee to fit any figure
CATHARINE W. HOLCH
CORSETIERE
628 MAIN STREET Bell Phone, Tupper 1257-J
PROGRAM
SUN MON TUE WED
1. "WEDDING BELLS AND ROARING LIONS
A Sunshine Comedy
4. HIPPODROME PICTORIAL DIGEST
All the News That's Fit to Print
Next Thursday—Dorothy Dalton in "The Price Mark."
Program Continued on Next Page
Geyer's Old Teck
The Quality Restaurant for Quality People
To Introduce a Dinner of Unexcelled Quality
A BOX OF DOMINO SUGAR FREE
With Every Two of
The Teck Quality Dinners
DAILY $1.25 per cover SUNDAY
MARIMBA BAND and HIGH CLASS VOCALISTS

judgment in his conservation. A two fours or even a two fives would have shown up to no greater advantage. The only difference would have been in the cost of the advertisement, and the man who can make two threes do what two fives could accomplish is a real Hooverizer of space. But Mr. Franklin achieves an even better result with his program. Probably you remember the well-executed drawn design he used on his front. We think that the new effect is even neater and it gives him space for an announcement as well. A cut is a good thing for the front page, but a type announcement that is not too full means even more to the house, and Mr. Franklin gets both. It is necessary to turn out a nice looking job. That always is desirable, but the first thing to be considered is the advertising value to the house rather than the artistic value of the front. The front should be as artistically attractive as possible, but it is here very clearly shown that a front can be artistic and hardworking as well. The new design is in some ways more attractive than the old. It will work just as hard and the type announcement will triple its value to the theater. Remember, in planning your work, that the first duty is to the house. The program *must* appeal to the patron, but if it can be made appealing and hard-working as well, then make it both. We also reproduce one of the inside pages. This is the familiar third of a page to the house, but note that there is no question as to what is program and what is not, and still both advertisers are given a distinctive and individual display. The "program" panel cuts the top from the corset ad, and also cuts the corset ad from the program, while the twelve-point rule does the same office for the lower display. Mr. Franklin is a liberal education in how to do things right.

Wants Three Colors.

T. S. Daley, of the Casino, Halifax, N. S., writes, inclosing some house programs, and asks for comment. He adds:

> I intend enlarging the program to twenty-four pages, with a fancy three-color cover, but before doing so, I would like to have your suggestions. You will note from this letter head that I am really a member of Herr Richardson's tribe, and intended asking him to give the program the once over, but was afraid that he might start talking light rays and all that stuff he raves about.

Mr. Daley has his own letter head showing that he runs the program and a repair business as side line to shooting the picture to shooting the picture to the screen via Brother Richardson's light rays (Richardson spells it raise when he talks to the boss, and he is just as enthusiastic about that). His program is now a sixteen, 5½ by 8¾. Sometimes he uses a design front page, but he throws it overboard for cuts when he can get them. Of the five issues sent three are design fronts and two have cuts so large that even the name of the house does not show. We think that the value of the cut is not so great as the value of a regular front that comes to be recognized and sought after. Just what he means by three-color cover fronts we do not know. Probably he has in mind some of the ready-printed program covers. If these can be had from a Canadian firm at a fair price they will work well enough, but it would scarcely pay to import them, and if he has in mind his own three-color jobs he is advised to quit before he begins. There are lots better ways of growing grey and bald headed and crazy. As a matter of fact we fail to see that a colored cover will help materially. Make the contents of the sheet so attractive that people will want it, and a plain cover will be ample. The trouble with the program as it stands, from a circulation point of view, is that it carries too little reading matter. One issue carries a list of fourteen picture players born in Canada spread over half a page, another issue gives a page and a half of notes, a third gives about the same, and a fourth nearly two pages. The fifth offers nothing at all. Mr. Daley is playing too hard to his advertisers, not realizing that he must pay his readers for reading the advertisements else they will be passed over. On a sixteen he should offer at least three and, if possible, four pages of well chosen clip stuff or original material, spreading this so that there is some material on *every* advertising page, though for this purpose the house program may class as reading matter. It is not enough that he fills in with type matter. It must be the sort of material that people want to read; that they desire to read so acutely that they'll ask for an issue when they fail to receive one. When he can get out this sort of sheet then he can deliver to the advertisers the goods he is charging them for, and may even raise the prices. They will all come in for a time on a new advertising proposition, but they will not stay in unless they find that their patrons are reading the program, and they will be at some pains to find out if they do. Good text is better than three color covers as an attractor, but it must be good text, and not the sort of stuff the average press agent writes. He should not be afraid to rewrite. In some of the issues we note display advertisements for some of the plays. Some of these would be more effective if done into running stories. He should by all means have an editorial page, and make it largely local, and he should keep all advertising off this page. Like too many program editors he is looking more at the income than eventual results. It pays better to gain the good will of the reader and then sell that to the advertiser than to sell him so many inches of white space.

Drops Into Verse.

H. A. Chenoweth drops into verse to explain to the people of Thompsonville, Mass., that he is going away from there. Evidently even he could not make the small town pay, so he is moving back to one of the Goldstein Brothers' other houses in Springfield, and the only revenge he takes is the verse. He is a better manager than poet, but that he is a good manager is shown by the fact that, in leaving town he does not scold his late patrons for not coming more often. He just tells them he has gone down to Springfield, where he hopes to see them often. The temptation to throw rocks is strong, but he parts on good terms and will probably carry the crowd with him. The town is still a bit too small, so he frankly admits an error in judgment and goes back to a larger place. It is good policy, even if the poetry might be improved upon.

Strip Advertisements.

Lately we showed the Bleich style of advertisement, running across the page in the newspapers. Here is another good example, this time from Charles Decker's Movie Fan, Grand Junction, Colorado. This is

The Week's Majestic Theatre Program
AT THE PRICES SHOWN HERE THE MAJESTIC PAYS THE WAR TAX—WE GUARANTEE EVERY PROGRAM—ALL PROGRAMS LISTED HERE COME UNDER THE STAR SYSTEM RECENTLY INAUGURATED BY THE MANAGER OF THE MAJESTIC.
THURSDAY AND FRIDAY
JULIAN ELTINGE in "THE COUNTESS CHARMING"
SATURDAY
"THE SPOTTED LILY."
SUNDAY AND MONDAY
DOUGLAS FAIRBANKS in "THE MAN FROM PAINTED POST."
TUESDAY AND WEDNESDAY
"FOR THE FREEDOM OF THE WORLD."
"TITT AND TATT"

a house organ advertisement, in which the various attractions are treated at length in the reading columns and less argument is required than would be needed for straight newspaper work, but the form is a good one to follow in a weekly paper if the days are made less conspicuous with the gained space going to the chief titles.

The Blue and the Grey.

The Kozy theater, Paducah, Ky., offers a pretty program in blue on gray paper somewhat against the principles of Judge Priest and other of Irvin Cobb's home folks, perhaps, but an unusually good combination. And to add to the effect the front cut shows a man kissing the stars and stripes in advertisement of "The Slacker." The printer knows his job, but we think it would be better to get him to draw in a little that a part of the back page may be used for house talk. With a 6 by 9 there should be some house talk, because there is room enough. In these days of high costs a sheet of paper nine by twelve inches should be made to work overtime to pay for itself, and here the only house talk is less than four lines on the front page. One way to cut costs is to make programs smaller. Another and better way is to make them work harder.

Coupon Stamp Books.

The Theater Louisiana, Baton Rouge, La., offers for sale coupon books for the payment of the war tax, explaining that the scarcity of the copper coinage makes this step necessary, and asking those who do not purchase books to bring pennies, as the house is unable to make change. Entirely apart from the scarcity of pennies the coupon book is a good scheme. It seems much less to pay a quarter once than to pay a penny twenty-five time or two cents twelve times. They get the tax off their minds, and are ready to come at the old ten or fifteen cent price. With a little thought the war tax may be made a business builder instead of a nuisance.

Simple and Good.

Terry Ramsaye says "an exhibitor" uses a stunt for "The Lost Express," but does not say which one. Maybe he thought it out himself. Anyhow, the idea is a scenic set with a train running into a tunnel and returning unseen to its starting point "by a clever arrangement." That is not very informative, but if the scene model showed both ends of the tunnel and the train ran down an incline within the

tunnel instead of running out from the opposite side, then the device would be simple and clever. You can get—possibly borrow—a small electric railroad. Get also one of the tin tunnels used, but have the track run down an incline to a space under the model instead of running out on the track that comes from the outlet. Have enough trackage underneath to permit the spectator to wonder where the train went to, then bring it up to the surface again behind a profile. Meantime a sign flashes asking "What becomes of THE LOST EXPRESS?" Instead of the trackage in the lower space, some device might be employed to shut off the current for a moment. It might be possible to work this with some toy or department store, using their window space and supplying the setting while the store furnishes the train and tracks. An elaborate display can be made that will advertise both the serial and toy trains, bringing good to both the store and the theater. That is the real essence of advertising. Get others to help for their share of the advertising. Before Christmas time such a display could have served the purpose of a Christmas window and would have been worth enough to the store to warrant special advertising.

Cutouts for Fronts.

A. C. Raleigh, of the Rialtom, Butte, Mont., sends in something new in the way of house front work. Probably most exhibitors have some sort of a sign in front of the house, and most of them have a flashing sign in preference to one with a steady illumination because it more quickly and surely catches the eye. Mr. Raleigh goes a bit further and uses mechanical cut outs above the lettering. One cut shows the Julian

Eltinge sign with the wig on and off and the other gives the Hart and God's Man and the Law. There is a certain amount of camera distortion that detracts from the appearance of the cuts for the reason that the exposures had to be made at an angle, but the idea shows clearly. Mr. Raleigh writes:

> I am sending you, under separate cover, several photographs of movable cut outs which have proven to be good business-getters for us.
>
> Two of these show the moving features for Julian Eltinge in "The Countess Charming." One shows the hat and wig in place and the other, the hat and wig removed, giving a *real* display of female impersonation.
>
> Another shows Mary Pickford in "The Little American." In this the circle behind the figure revolved.
>
> A third advertises "God's Law and Man's." The figure bows, the hands running out over the incense burner. At night, I used red fire in the burner, which greatly enhanced the effect.
>
> The Bill Hart display was a "still," but thows the advantageous use of black and white over ordinary "paper."
>
> These displays are placed on the marquis and run from eight to twelve feet in height. The figures must be painted in block

colors as the ordinary "poster" colors do not show at any great distance. I use black and white with the shadows in gray or blue—all "blocked" in. The work is done on ordinary building (compo.) board and the movements are accomplished by means of a ⅛-H. P. motor and a small worm gear. The connections are made with pieces of 1 inch by 2 inches and whenever a pause is necessary, I cut a slot or slit, in the connecing rod.

I also use the little contrivances known as "Skeedoodle" plugs to great advantage.

In these displays, three, six or twenty-four sheets show hardly at all and air-brush work is nil. Black and white are the most effective and the figures can be painted by any good painter or sign writer by the "squaring-off" method or pantagraph.

I also use boxes—twelve inches deep and two feet high—in which I place cut-out letters with a double backing of crepe paper and lights—set in series—in the box. This shows the lettering against any color background one may choose—rather different from the ordinary electric sign in that the background is lighted and the letters are not.

It is more easily read at a distance, too. A "Skeedoodle" plug makes a "flasher" of such a sign. I generally use three boxes, one on top of the other—thus:

TODAY
MARY
PICKFORD

A big advantage is the inexpensiveness.

I will be very glad to give more detailed information on any of this to anyone who desires it. These displays have proven valuable to us and I believe that they will go big wherever placed.

I also am sending you some samples of recent ads for the reason that they have done business for us and having been proven, may be of value to other picture people.

Mr. Raleigh, who, by the way, got out that unusually clever Klemmerklink booklet for the Clemmer, Spokane, some time since, puts his finger on one big point when he remarks that for signs of the sort he uses on the house front black and white is best. Use air-brush work for stuff that will be seen at close range and use bold black and white for stuff to be seen from a distance where nice detail will be wasted. The shadow box for announcements sounds good. The illumined letter is so old that it no longer attracts marked attention. The illumined background is something new. With properly selected paper for the backing and two or more series of colored lights, the color of the backing may be made to seem to change. The advertisements Mr. Raleigh mentions are all pictorial, for he is an artist as well as an advertising man. They made business, so they must be good, but we are inclined to think that the type is made to take the second place. We would make the titles a trifle more prominent, and not trust quite so much to the portraits.

For Boxes.

The Victoria, Buffalo, N. Y., uses a new idea for its date boxes in a recent program. It is made up of eight point cap repetitions of the name of the star and the title, but set apart with one-point rule instead of being set solid as a border, in the old-fashioned way. We don't know what the printer will get, but it should look more or less like this:

The box goes all the way around the date. And we like Mr. Hyman's lead for the formal program. It starts off:

————Peep With Us————
INTO THE FUTURE
14 Flights Into Filmland
Doesn't That Sound Good?

Or Course It Does, and Here's the Schedule, So You May Prepare to Enjoy Every Trip

¶ You dart hither and thither through strange western lands and have a whole lot of fun with Douglas Fairbanks, the mighty man of merriment, on Sunday, November 25th, when he presents "The Lamb."

¶ Douglas having whetted your excitement appetite, Julian Eltinge and Charlie Chaplin will be your pilots on the evenings of Monday and Tuesday, November 26th and 27th. Mr. Eltinge, superior of all female impersonators, will appear in "The Clever Mrs. Carfax," while Charlie will bubble fun over with "By the Sea."

¶ On Wednesday, November 28th, and Thursday (Thanksgiving Day), November 29th, Marguerite Clark will transport you swiftly to the land of youth and happiness through the agency of "Bab's Burglar."

¶ You will fly away to a romance spot on the wings of "The Moth" on Friday and Saturday, November 30th and December 1st, for that is the title of the vehicle Norma Talmadge will offer.

The entire program is given with a paragraphic punch to each subject. It winds up with an allusion to a singer "with his silken voice and croony ballads." That's a fine line, but if you use it, make certain that the printer keeps the r in "croony" or they'll be expecting ragtime.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Contributor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Ave., New York

Schiller Building
Chicago, Ill.

Wright and Callender Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

Understanding.

APPLES have been falling from trees since Eve first plucked the fruit in the Garden of Eden. For centuries they fell from trees, and the world was content with the fact that they did fall. It remained for Newton to discover *why* they fell to the ground instead of into the sky. He did not have to discover the laws of gravitation in order to make the apples fall, but the discovery of those laws did much to solve age-long problems.

Be a Newton of the photoplays. Do not accept facts. Get at the why of facts. Reason out for yourself the facts you are told. Learn the reason for those facts. Do not accept the fact that a little child or the flag of the United States can save an otherwise poor story to some extent. You know that it does, for you have all to frequent demonstrations of that fact, but find out why. If you do, you will discover that the reason is an appeal to sentiment. You will learn that an appeal to patriotism or the love of innocence will move an audience. If you carry your thought deeper you will find that the same appeal, more subtly made, will give much greater strength to your idea. If you look below the surface you will find that the waving flag is the obvious application of the same idea that makes truly great the more intelligent story with the theme of patriotism. You will find that the waving flag brings momentary cheers. You will find that the deeper appeal makes a more lasting impression. You will arrive at the fact that while claptrap will make for momentary applause the greater refinement will make for lasting reputation. Through the study of the cheap and the bromidic you will eventually arrive at the point where your touch on the emotions is so certain, so strong that your plays are in demand. Any fairly intelligent writer can turn out a story to be saved by "hokum," so these plays are not in great request, but a story with the same theme, more carefully treated, can command a better price and will be found to be in more steady demand.

Analyze the sources of appeal. Do not merely say to yourself that people will cheer the flag. That is merely the premise to the real study. Look deeper. With that one fact established learn that you can do better with a more intelligent application of the idea. In time you will be so well versed in appeal that you can play upon the sympathies of your spectator at will. You cannot if you merely accept facts. You must know the reasons for those facts. You must go below the fact to arrive at the cause of the fact.

It is the same way in matters of technique. You must not merely know that this or that should be done or avoided. Know why the advice is given. Examine it from all angles, and you will then make intelligent application of the rules and write better plays.

Pull the Strings Right.

If you have ever seen puppet shows you must have noticed that there has been a lot of difference in the various shows. We have seen full dramas played with a skill that almost created the impression of reality and we have seen performances that reminded us of a child playing with a toy theater. The puppets were all the same; mannikins with strings to their various members, but some of them were worked so carefully that their jaws opened and shut with the words they were supposed to speak and others merely opened and shut their mouths with more or less regular movement. Some actually seemed to gesture while others merely raised or lowered their arms. It was all a matter of the man behind the scenes who worked the strings and read the lines. The artist manipulator created the appearance of reality that at times was startling. The incompetent merely pulled the strings with no thought beyond mere movement. It is pretty much the same with writing plays; you have the puppets—the characters—but it is what you make them do and the way you work them that counts. One of the best of the puppet masters told us once that his father had been a famous manipulator in Europe. He played with puppets where other children played with dolls. He was working in the gallery, in ensembles, when he was barely large enough to lean over the rail, and scarcely strong enough to do more than move his dolls about. He grew up in the business and had come to a point of perfection that few could hope to attain, yet he strung his puppets in precisely the same way as did the man who could not hold the interest in a "family" theater as an opening act. It was all in the way he did it; inherent ability, plus study and experience. Your play-people are but mannikins who act in accordance with the strings you pull. Make them seem as human and as convincing as possible. Make them do the things real people do in the way real people would do them. Create the illusion of reality to the highest degree within your power. Do not be content merely to have them move about. Have them move about naturally. Study real people and seek to reproduce their actions and modes of thought; not slavishly copying actions and motives, but studying motives and actions in general, so that your mannikins will move and act naturally while doing other, but similar things. You must make the people real to yourself if you would make them real to your audiences. You must, so far as possible, hide the mechanism from all save the trained manipulators, and if you can hide the action from them, as well, then you are truly an author. It is all a matter of practice and perseverance. Harry Kellar used to have one pass that was a thing to wonder at. Other magicians used to admire his technique as they watched his work, because they knew what he was doing, but the audience never saw the move. All his practice had gone to conceal that move; to make his audience unconscious of the movement, and he succeeded so well that even the trained watchers, knowing what he was about to do, could not see him do it, and gasped with admiration. It should be the same way in writing. Kellar's skill was all due to constant practice, and the proper handling of the tricks of writing comes from the same assiduous practice. Nothing can take its place; not even inherent ability, for even ability must be trained. When you plan your puppet shows make your figures so realistic that even editors will forget they are puppets. Make that your aim, and through constant experiment you can achieve your object.

Refreshing Ribbons.

Several machines are on the market for renewing typewriter ribbons. Most of them merely refresh the ribbon, though one employs the word "re-ink" instead. As a rule the refreshing fluid is nothing more than kerosene oil or some similar fluid, but the better scheme is to use three-in-one oil mixed with gasoline or benzine in the proportion of about six parts gas to one of oil. This is for the reason that with the oil alone the ribbon is apt to be made too fresh, and must season until the oil dries out. With the gasoline mixture the more volatile oil will evaporate quickly and leave your ribbon more evenly coated.

An excellent device, if you wish for something better than a brush, is one of the felt or felt-covered wheels used in certain forms of envelope moisteners. This is screwed to a stick by means of a round headed screw. Two wire nails are driven into the stick, one each side of the wheel, so that the ribbon is pressed against the face of the wheel. The ribbon is put into this contrivance and passed from one side of the machine to the other. Then it is removed from the typewriter, "pulled down" until the roll is as tightly wound as possible, and left for twenty-four hours, after which it is rolled more loosely and placed in an air tight box until wanted again. The idea of winding tightly is to ensure an even distribution of the fluid. Opening the folds slightly permits the excess to evaporate.

As a rule the ribbon may be treated three or four times, but it will grow lighter each time, for the fluid merely softens the pigment on the edges and unused spaces and flows it over the entire ribbon, bringing new color into the type track.

Script Changes.

"Why do directors persist in changing stories?" wails an author who takes his work seriously. And we remember, about a year ago, in discussing a fiction story, the same writer told how differently he would have handled that plot. He had it all figured out, but of course he could do nothing with it, except in his own mind. With the director it is the same, but different. He has his own ideas as to how any given story should be told, but he has no sense of editorial courtesy. He takes himself more seriously than he does the author, and so he tells the story his own way because he regards the story as his own production and not a realization of the work of the author. We can get his point of view even while we reprehend it. What the author has done is all wrong, because it is not done his (the director's) way, so he does it his way, and gets a story that satisfies himself, though it may not please the public. Then if someone else cuts the picture a third mind undertakes to tell the story the "right" way and confusion is worse confounded. Sometimes the changes make for the betterment of single situation, but they never make for general improvement because the flavor of the author is partly lost. It is like putting curry powder in vanilla ice cream. Both are good in their way, but they do not mix, and it is but seldom that the director can so closely approximate the ideas of the author as to strengthen without changing the flavor.

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.

Schiller Bldg., Chicago **Wright and Callender Bldg., Los Angeles**

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost, will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Conditions in Halifax.

Shortly after the Halifax disaster Brother A. A. MacDonald, Secretary I. A. Local Union 497, wrote the editor setting forth conditions as applies to the theaters and operators of the stricken city. I handed the letter to some one to read, and whoever it was failed to return it. I at once wrote Brother MacDonald, asking for a copy of the letter, to which communication he replied as follows:

F. H. Richardson—Dear Sir and Brother: Yours at hand. Only one of our members, Brother Fred P. Metzler, was injured. He had just finished shaving and was standing in front of a window when the explosion occurred. He received a bad cut in the face and one over the heart, but is doing nicely—able to be out and getting along O. K. The rest of us operators escaped unhurt, but most of us lost everything we had, as nearly all our married members lived in the North End, and the North End was simply wiped out of existence. After the explosion came fire, and on top of that followed a snowstorm, then cold rain Sunday, and on Tuesday came the worst snowstorm Halifax ever experienced in December. And it has been pretty much the same ever since, so you see the elements were against us. But every cloud has its silver lining, so 'tis said, and from the ruin will arise a cleaner, a better and a bigger Halifax.

As for our theaters, here is the dope: The Casino, Manager R. MacAdam and his staff were unhurt. The theater itself is badly wrecked inside, but will soon be fixed up. The Empire, Manager George B. Metzler and staff escaped injury, except for Brother Fred Metzler, as before set forth. Roof of theater blown off. The King Edward, Manager George Conture and staff not injured. Theater badly wrecked; will take months to repair. The Acker, Manager L. R. Acker and staff safe. Theater roof badly wrecked. Will take months to repair. The Strand, J. M. Franklin, manager, and staff escaped uninjured. This house escaped with less damage than any other. Its front doors were blown in and all glass, of course, smashed. It was used as a shelter during the trying days which followed, with Yours Truly working four days and nights without sleep, feeding and doing what could be done for the sufferers within its walls. The Imperial, M. Hirsehorn, manager, and staff unhurt. Windows blown in but easily repaired. The Orpheus,, N. Gastonguay, manager (Gastonguay is president Maritime Province Exhibitors' League.—Ed.), and staff uninjured. Theater walls shaken and windows blown in, but can be repaired quickly. The Academy of Music, J. F. O'Connel, manager, and staff unhurt. Exterior badly wrecked. Will take months to repair. A. E. Wall, censor, is around again, but as I have not yet talked to him I do not know how his family fared.

And that is the full story. What is in the immediate future we do not know. Certainly business is utterly dead for the winter, at least, and we operators will have to get by as best we may. The International Alliance sent the local the sum of $100 for relief, which we thought was wonderful, considering that we were only organized August, 1917. Well, Brother Richardson, in the published description of your visit to our city you remarked that you would not come again until we smoothed down the bumps in the road over Mount Uniacke. Evidently some one took you at your word and did his best to do it! Surely after that it is up to you to come again. I wish for you a Merry Christmas and a Happy New Year.

After reading this I want you, brother, to sit down and think for a moment. This little local is in the far northland. Its members have mostly lost everything they possess. In many instances their homes have been entirely wiped out of existence. The blizzards of winter are upon them, with prices of necessities of life soaring to the skies. Their theaters are wrecked, with probably only a dribble of business left for those few which can resume operation. The International, to its everlasting credit, promptly sent $100. It was, under the circumstances, liberal. But, after all, that sum is only a drop in a bucket as compared to the crying need. I shall attend the next session of my local and insist upon a liberal cash donation, also I WOULD SUGGEST THAT EVERY OPERATORS' LOCAL IN THE ALLIANCE MAKE A CONTRIBUTION AND MAKE IT AS LIBERAL AS POSSIBLE, within reason. Meanwhile such operators as have the kindness of heart to give to their solely tried brothers of Halifax, any sum from fifty cents up, may send it to this department. It will be promptly forwarded to the Halifax men, together with the name of the giver. This department starts the list with five dollars. Its editor personally adds two, making seven dollars. Now, boys, let us see what you are made of. This department has many thousands of readers. A long, hard winter faces the Halifax men. Show your colors. There is not one of you who cannot spare fifty cents to one dollar *if you really want to.* If the cause were not of extraordinary merit this department would not take it up. Please understand that the Halifax matter is entirely voluntary, because I know what a terrible situation the boys up there are facing.

All contributions will be acknowledged in this department.

Projection Dept. Moving Picture World	$5.00
F. H. Richardson	2.00
New York Motion Picture Operators' Local 306	50.00

To Eastern Local Unions.

Don't forget that you are invited to attend, either by representative or as a body, Local Union 306's grand ball, Palm Garden, February 14. Take it from me there will be extremely high jinks on that particular night. Moving pictures will be taken, with four cameras, directed by a director of national reputation—D. W. Griffith if we can get him. Charles Unger and your Humble Servant have that matter in charge and fully intend to make it an event which will get into one or more of the topicals. Samuel L. Rothapfel will lead the grand march, and Brother Unger and I are encouraged to believe we will secure no less person than the Mayor of Greater New York to lead it with him, each accompanied, of course, by a Star of the starriest magnitude. Lighting effects are in the hands of F. H. Richardson, Will C. Smith and Sam Kaplin, president of 306. Leave it to us. We're going to get the operators talked about. And that is only a beginning. Be on the job. Come down, up or over to the Big Town. You're invited, through the Editor, who is intrusted with that task by Local 306.

Oh no, I'm not doing it all, by any manner of means. Looks like considerable for a fact, but my part is really a mere bag-o-shell. Local 306 is fixing to "kill 'em dead" the night of February 14. We'll be looking for you, so don't forget. Official invitation will reach you in due time.

San Antonio Comes Back at Sherman.

Local Union 407, San Antonio, Texas, by its secretary, Roger Abby, heads an article for the department: "Mr. Richardson Has Heavy Competition." The aforesaid article is in the form of a letter, reading as follows:

Mr. F. H. Richardson, Dear Sir and Brother: It was with much amusement we read the article published in November tenth issue, headed "To Suit Themselves," regarding the manner in which this local conducts its business. We deeply regret the pain, mental agony and misery caused Mr. Sherman of Corpus Christi. As a matter of fact that gentleman did receive one application blank from this local, but, without the formality of first having filled it out, returned same to us for action. We could not, however, taken action on a blank application, and he reported the matter to International headquarters, New York City, with result that we received from headquarters a very courteous letter stating Mr. Sherman's case. There was, however, an utter absence of rattling bones. The mater was simply brought to our attention by headquarters, with the suggestion that we give it consideration. But the one thing we are unable to understand is why Sherman, with his perfectly wonderful fountain of accumulated knowledge, should desire affiliation with a body of men who are so tremendously and hopelessly ignorant and whose business methods are so very, very crude. Perhaps you might be able to give us light on that point, Brother Richardson. And right here let me pause to remark that when you were in our city last April our

boys were working for from five to eighteen dollars per week, holding contracts with just two houses, viz., the Majestic and the Grand. Yet, wonder of wonders, this aggregation of know-nothing boneheads now, six short months later, has contracts with eleven theaters and a scale of $21 for the chief and $12 for the relief. We are sorry to say it, but Sherman's thirty-five, twenty-five and fifteen sounds to us like male cow; also why does Sherman wish to leave a thirty-five dollar job to come here, where twenty-one would be the best he could possibly get? Don't sound reasonable, does it, Brother Richardson? As to Sherman's knowledge of projection, why the writer was personally acquainted with that same a year ago, and if he has transformed into a genius in so short a time he must have studied the Richardson Handbook nights, days, Sundays and holidays. I myself have a copy of the Handbook, but fail to find where it recommends brass tubing in place of fuses on a mercury arc rectifier, which same is precisely what a certain gentleman intimately connected with this discussion had when working, at the Soledad theater in this city. He blew three rectifier tubes in succession. We do not quite understand how you, Brother Richardson, gained your present standing as the world's greatest operator and projection scientist with Sherman of Corups Christi on the job. No, Local 407 would not be so cruel as to take Sherman from his present position. We feel that his employer would certainly go out of business were he to leave and maybe enter into a gradual decline through despair, grief and melancholy. Come now, Sherman, don't get angry, but back up your words. Local 407 is in the best of humor and not, as you thought, furious. We stand ready to back out statements, as they are founded on positive fact.

I feel it but right that Local 407 be allowed to answer, even though the same be a trifle warm. But this matter cannot be allowed to go further. Squabbles have not place in this department. My own remarks concerning this matter—in the former article, I mean, were made in good faith. Sherman's charge concerning failure of the local to answer letters seemed reasonable, because I myself wrote the San Antonio union three letters on an important business matter before it finally replied. I said in my remarks that the local seemed to need a shaking up. I repeat that assertion. That it has accomplished things this last summer is well, but, brothers, they are and were things which should have been accomplished long ago. At the time of my visit to your city conditions could not well have been much worse. And the local was calmly tolerating very bad conditions. I am indeed glad there has been improvement. I hope there will be more. As to the Sherman matter, why I, of course, have no first-hand knowledge, except that he did travel a long distance to hear a lecture on projection, whereas the San Antonio local made but a slight effort to get out the managers, and unless memory plays me false, did not even get out a 100 per cent. attendance of its own members—or of San Antonio operators at least. In justice to Sherman, I do not understand that he desires to move to San Antonio. He merely wishes to become a member of the I. A. At least that is the way I understood him. And now, my brothers, this little scrap will, I venture to say, do Local 407 no harm. It may hurt her feelings a little, but also it will cause her to examine her working machinery a little more closely, and maybe take up some lost motion, which is largely why I allowed the matter to get into print at all.

Submits a Solution.

C. B. Turner, Chicago, Illinois, submits the following as a possible solution to the trouble of Greenville, Ohio, October 20 issue. Greenville complained that his lower carbon, using a. c., burned away faster than the upper.

> Wasting away of the carbons in projection arc lamps is caused partly by volatilization of the carbons and partly by actual burning (oxidation) of the red-hot carbon at the tips, the latter being due to air coming into contact with the heated carbon surrounding the actual crater The tip of the upper carbon is for the most part surrounded by carbon vapor from the crater and from the lower carbon tip. The lower carbon volatilizes equally as fast as does the upper (a. c) and burns much faster because it gets more air. If there were no air in the lamphouse both carbons would burn equal; also they would last very much longer.

A somewhat novel theory Never heard it advanced before Personally I don't think it fits, brother Turner. Seems to me if it did all a. c. lower carbons would burn away faster than the uppers, but I have never noticed anything of the sort when I was operating and using a. c.

Aislelite.

The Brookins Company, Cleveland, Ohio, manufacturers of Aislelite, the same being a plan for lighting aisles in theaters, object to remarks of mine in an article published some time ago, and claim that Aislelite is the proper and best method for lighting the motion-picture theater. They cite as proof the fact that many theaters have installed it and many theater managers have approved it As to that, why it is no proof at all, because thousands of theaters have installed the most stupid auditorium lighting systems imaginable (not that I by any manner of means mean to place Aislelite in that class) and thousands of theater managers are today approving auditorium lighting which is literally a crime against the theater patron and the moving-picture industry.

Aislelite would, in my judgment, be a distinct advantage as an auxiliary to a lighting system which lighted the seating space from above and behind in a way which allowed no ray to reach the eye of the patron and no ray to reach the screen -direct rays are meant, of course. Where there are steps in the aisles Aislelite is particularly valuable. It unquestionably has its place in theater lighting, but as a complete lighting system this department cannot accept it We would, however, be more than glad to have the Brookins Company put out a system which would be right not only from the general viewpoint, but from the projection point of view as well, and we will be glad to, without money and without price, lay the plans for such a system before that company, or before any other company which will take the matter up and push it to completion.

There Is No Such Animal.

Here is a new one August Henning, Sheboygan, Wisconsin, turns up a new one as follows:

> My stero lens, Power's, 6-A projector, keeps getting weaker and weaker, and I don't know what the trouble is. The lens is clean and the light is very bright. The picture is not out of focus, but every month I have to move the lens down (out, I presume you mean.—Ed) on the rod. In the new position all is well for about thirty days, when it again begins to get out of focus and I must again move it out. If this keeps up I will soon have to put an extension on the lens rod. Can you tell me what the trouble is? Use d. c., throw 92 feet, picture 12 feet wide Five-eighths upper and half inch lower carbon. Condensers 8½ and 9½.

Well, waddy ye tink' o' dat! First and foremost your condenser combination is wrong. It makes for excessive loss of light in that your arc is altogether too far from the arc condenser. Better line up according to the chart in March 17 issue. As to the lens, why the only way in which its refractive power could be altered would be to change its curvature, and that is, of course, impossible. Are you sure some one is not having a little fun with you by changing your lens? That is the most logical solution, improbable as it may seem. Lenses do not change their power of refraction, or at least I know of no such thing having occurred, or any way in which it could occur. If any one does, why for heaven's sake let him stand up and be heard.

From St. Louis.

G. J. Taubler, St. Louis, Missouri, delivers himself of the following:

> In October 13 issue you say you have asked your readers whether they wish the list of questions published again in the department and that there were no replies. Some time since I wrote, setting forth my view as to how a man could earn a living and at the same time learn to be a first-class operator. If the questions and answers were in book form it would form one more volume for the too scant library of the school which ought to be established in every union, as I tried to explain. I will bet twenty dollars to a plugged Mexican nickel that if the license of the operator were made dependent upon answering the list of questions referred to not 10 per cent. of them would pass. Operators should be made to study those questions and many other things which would improve their work. In my opinion the questions and answers ought to be in book form for the good of all concerned, but if that is not to be, then by all means publish them in the department again. Every operator should have a set of the questions and answers, a Richardson Handbook, the Hawkens' Electrical Guide and a book on optics, of which there are many. Then, too, operators ought not to overlook the Photography Department of the Moving Picture World, since it contains much information on lenses and lens systems which would be of value to them. As you well know, this is an age when every man must specialize. Education, it has been aptly said, consists in knowing something about everything and everything about something. Well, the successful operator is that one who knows, as nearly as may be, everything about projection. I hope the time will come when exhibitors will realize the value of men and demand men in their operating rooms who have initiative—who can and will do things without being told.

All very well, friend Taubler. But what about the exhibitor or manager who desires precisely the opposite; who demands of his operator that he do not one solitary thing except that which he is told to do; who condemns initiative and wants his operator to follow his instructions, and that in face of the fact that he knows no more about the science of projection, or even the excellence in screen results, than an Egyptian mummy knows about Shakespeare? And lemme tell you that particular brand of theater "manager" (????) is an altogether too numerous article. He does not even know enough to light his auditorium properly. So long as the picture is "bright" and big enough (which often is altogether too large) all is well. Of the finer science of reproduction and interpretation of the screen drama he is as ignorant as a child unborn, and that is some considerable innocent, I think you will agree. By his utter lack of knowledge, coupled with an exaggerated ego which will not allow of permitting his operator, who does, or is presumed to, know to handle the projection unhindered, he rips his knife of ignorance into the finest screen productions and makes of them, in so far as his theater be concerned, a ridiculous farce. Of his high-priced orchestra leader he expects and demands initiative, and all too often gets it, to the everlasting butchery of the result on the screen. This particular thing is sometimes carried to the point where Mr. Orchestra Leader actually demands that the operator run the picture to suit the music, and through the aid of Mr. Solid Ivorytop Manager's order to the operator actually gets away with it. Talk about "getting away with murder," huh! In the face of this such comparative trifles as blinding the audience with floods of light, poured back into their eyes from brilliantly lighted music, seems insignificant.

But Taubler is nevertheless right. The operator should be a man of brains, which means a man of initiative; also he should be allowed

to assume full and complete charge of projection. That is what he is there for. He is presumed to know how to properly interpret a photoplay and reproduce it on the screen in the best possible way. That so many of him are not able to do this at this time is no one's fault under heaven except the exhibitor's and manager's, who has insisted on cheapness instead of excellence and who has literally demanded the suppression of initiative instead of its use. As to the questions and answers, why to date there has been but slight demand for their republication, and—there you are.

From a Traveling Man.

G. E. Bates writes from Sioux Falls, South Dakota:

> Am not in the moving picture business, but much interested from the like-to-see-a-good-show viewpoint. Being a traveling man, making the principal cities of both North and South Dakota, I have opportunity for observing projection in both states. Maybe you will be interested in my account of what I have found, and maybe not; anyhow, here goes:
>
> In so far as concerns projection, North and South Dakota are about the same. There is but one city in each state in which there is a theater really putting up a sharp, rock-steady, flickerless picture, and those two cities are Fargo, North Dakota, and Sioux Falls, South Dakota. Was in the former city last Sunday(November 11.—Ed.) and was well pleased with what I saw in the way of good projection. Sorry I did not learn the names of the operators. North Dakota has other towns where the projection is fair—just fair. South Dakota has a number of good towns and some good theaters. Sioux Falls is not only the largest city in the state, but a good business city for its size. The projection I saw here was what caused me to get busy writing you. For the past six months have made this my Sunday headquarters. Last Monday evening myself and two friends saw Clara Kimball Young in "Magda" at the Strand, Sioux Falls, and Mr. Richardson, I wish you might have accompanied us, for the projection was really wonderful. The show ran one and one-half hours and not once were we able to tell when the operator changed from one machine to the other. The picture was sharp, without flicker, and was rock-steady. After the show I mounted to the operating room, intent upon tendering my congratulations to the man behind the light ray, but he was very busy, so did not disturb him. His name, I learned, was F. M. Olson. From the Strand we went to the Princess. Here, too, we saw distinctly high-class projection. It certainly is a pleasure to see such high-class work as we viewed in those two houses. William Van is operator at the Princess. There is little to choose between the work of Messrs. Van and Olson. They are two celever men and I wish them all the success in the world. Wish I knew them personally. Though a traveling man I am a regular reader of the World and think it just fine. I want to congratulate you on the great work you are doing. Followed the account of your recent trip with much interest. Noticed that when operator or managers had it "coming to them" they got it and got it straight from the shoulder. I hope some day to have the pleasure of your acquaintance, for I like to meet men who are real men.

As to that, friend Bates, while I am grateful for your kindness, I have but done my duty as I saw it. I am not a believer in coating the bitter drug so deeply in sugar that its medicinal qualities are lost, or very largely impaired. There is a time and place for everything, and, under all the circumstances, it has, up to date, been the time and the place for straight from the shoulder jolts in most things connected with the moving picture industry, particularly in the projectional field. Also, it has been my lot to deal with men who for the most part had to be talked to plainly, if one was to get results. Operating room affairs literally screamed to Heaven for revision. Waste was on every hand. Film life was and still is shortened to a perfectly scandalous degree. Projection machinery was and still to some extent is outraged by improper oils and improper adjustments, light was and still is wasted shamefully through lack of understanding of the optical system of the projector, and for the same reason the picture was less sharp than it should be, as well as more flickery than it should be when run at proper speed. Also there were many other troubles—and still are many others, as well as, in less degree, the old ones. Speaking to Tom Jones, operator, I could say: "My dear Mr. Jones, please pardon my impertinence, but I feel that there is possibility of improvement in your work if you will study," and accomplish about as much good as I would by blowing my breath into the cylinder of a steam engine. But if I say to Tom Jones, operator: "See here, Jones, why in the name of gehenna don't you wake up and study at least the rudimentary elements of your business? Your infernal ignorance is literally raising Sheol with valuable films, with the eyes of theater patrons, with the machinery entrusted to your care. You've got a fine gall to call yourself an operator!" Jones will most likely get real angry. He will stick out his tongue at me and probably will call me names (after I'm gone). Soon, however, he cools off. Then he starts thinking. He has had such a heavy jolt that he just simply can't help it. And, after all, that is the whole battle to get him started thinking. To get him using his mental machinery. The rest is comparatively easy. And that is the reason for my "straight from the shoulder" methods. Using them is not the most pleasant thing in the world. I hope the day will come when they will no longer be necessary. But that day is still in the future. Though castor oil is not pleasant to take, it is, nevertheless, very effective. Of course little Willie doesn't like to take it, but mother makes him do it because it is good for what ails him. I represent the mother the unpleasant dose I am sometimes obliged to hand friend operator is the castor oil. Some operators and some unions I've castor-oiled made wry faces and called me naughty names, but they are today better operators and better unions just the same.

Glad to hear the excellent report from Fargo and Sioux Falls. My compliments to the operators named. May their tribe increase. I might, however, remark, without in any way meaning to detract from the credit of the men out there, that the operator of a first-class New York theater who let his change-over show on the screen would be called up on the carpet so quick it would make his head swim. We just don't simply expect that sort of thing nowadays.

Wants an Opinion.

P D. Howe, Wrightstown, New Jersey, asks for an opinion. He says:

> I made an experiment last year, Ford truck, Universal generating set, Power's 6-B, near Mobile, Alabama. Outfit cost $1,500 and I went busted, but am not yet satisfied. Will you give me your opinion of Oxy Hydro-Cet? Using Gold Fiber screen with, say, a nine-foot picture, what kind of picture could I expect? I have worked out a plan which would place the movie in most of the rural schools of the country. There is no profit for me in the idea I have, yet it seems I can interest no big-bugs in it, though its possibilities are tremendous

If there is to be no profit in it for you why not send us your plan to look over? What you might expect under the condition named depends on the viewpoint. With a reasonably light film you would get a picture which would be fairly satisfactory to one not accustomed to pictures projected by electric light. But gas can in no event compare with electric. Also with gas you could not get anything worth while out of dense films. The light you name is perhaps as good as any gas light now in use and better than many. That is about all I could say.

Likes Tinted Titles.

Tony Guglielimo, Union Hill, New Jersey, does not agree with Friend Givan as regards tinted titles. He says:

> Brother Givan, Sussex, New Brunswick, sets forth his views concerning tinted films in November 17 issue. In my opinion he is all wrong insofar as applies to tinting of titles. As an operator I find that tinted titles are far the better. This is true because of the fact that when the title maker gets careless or lazy and does not finish the edges of his letters cleanly, as he should, the fault appears in the photgraph, with result that we cannot make the projection letters look sharp on the screen if in black and white, whereas if tinted it does show sharp. In verification of this I would suggest that Brother Givan observe a Fox feature title, which is not tinted, and a Triangle title, which is tinted.

Personally I know nothing about this matter. Don't see why tinting should make the letters show up sharp, unless you mean that the tinting makes the minute faults invisible. Perhaps the difference lies in the relative care used in making the title cards in the first place. The Triangle is very careful in matters of this kind I know, but am not so well acquainted with the Fox practice in this particular. Perhaps here is something that company should look into.

Sleepy Bunch! Yes? No?

William J. McQueen, Freeport, Illinois, writes:

> Enclosed find forty cents, for which send question booklets. Am studying Richardson's Handbook, second edition; also have Hawkins' Electric Guides. Wish to find out whether or no I can answer any of the questions. To date have not seen the name of our little city in the department. Guess we're too sleepy a bunch, but probably we will wake up some day.

The booklets have gone forward. Heavens, neighbor McQueen, do you realize that the second edition of the Handbook is out of date by about three years and that, too, in an industry which is going forward with giant strides? You can, of course, learn a great deal out of that book, but the trouble is that in so far as equipment, etc., be concerned you are likely to learn a lot that you will have to unlearn; also some of the other matter is no longer correct. Take my advice and send in four dollars *at once* and get the third edition. It is a 700-page book and precisely what you need.

"Wake up some day" won't do, my brothers of Freeport. The industry moves ahead, and if you stand still you will be left behind.

Projection Experience

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

Buy it Today
$4 the Copy
Postpaid

MOTION PICTURE Handbook
For Managers and Operators
By F. H. RICHARDSON

The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

MOVING PICTURE WORLD

Schiller Bldg. Chicago, Ill. | 516 Fifth Avenue New York City | Wright & Callender Bldg. Los Angeles, Cal.

To save time, order from nearest office.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"A Modern Musketeer"

Douglas Fairbanks in His Latest Artcraft Picture, Story and Direction of Allan Dwan, Surpasses Any of His Previous Stunts.

Reviewed by Edward Weitzel.

THERE is a happy combination of satire, old romance, life of today, fun and physical daring in "A Modern Musketeer," the latest Douglas Fairbanks Artcraft picture, that furnishes the spectator with an unusually varied and enjoyable quality of entertainment. The story was written by Allan Dwan, from a novel entitled "D'Artagnan of Kansas," and is quite the best of the Fairbanks scenarios. The first half is particularly rapid in movement, and is chock full of laughs and surprises. The hero of them all is Ned Thatcher,

Scene from "A Modern Musketeer" (Artcraft).

a breezy young gentleman from Kansas, whose love of adventure makes his pathway through life more or less cyclonic. Ned's nature is the result of his mother's love of romance. Just before the boy's birth she spent hours reading the works of Dumas, D'Artagnan, of "The Three Musketeers," being her favorite character.

When Ned reaches young manhood he possesses the qualities most admired by his mother and is the very soul of chivalry; only, unfortunately, he discovers that trying to rescue fair ladies from the brutality of the opposite sex is not always appreciated. The scenes satirizing the adventures of the original D'Artagnan are screamingly funny and overflow with record-making Fairbanks stunts. The real story opens when Ned is presented with a flivver by his father and told that his conduct is too strenuous even for Kansas. People in that fortunate state do not object to taking to cyclone cellars at frequent intervals, when the wind becomes playful; but when young Thacker begins to get bored by things in general and runs up and perches on the weathervane at the top of the church steeple or hurdles over all the front fences on the block and scares the neighbors into fits, Ned's father fears that the popularity of the Thacker family will not stand the strain. Once well out of Kansas and headed due West, Ned meets his first real adventure. He comes upon a stalled motor car containing Raymond Peters, Dorothy Moran, and her mother. These three persons furnish the proper dramatic motive. Peters is a wealthy roue who has deceived a number of wives; Dorothy is poor but beautiful, and her mother is anxious to marry her to a man of means.

Ned helps the party to reach the Grand Canyon of Arizona, and immediately Dorothy gets into all sorts of dangers. A treacherous Indian guide proves the most difficult enemy to manage, but Ned defeats him in true Fairbanks fashion. This calls for leaping, climbing, riding, fighting, sliding down the side of the canyon in utter contempt of life and limb, with little side contempts like turning somersaults or doing handstands on the edge of the canyon thrown in for comedy relief. The question of whether anyone in real life would, or could, act in this manner does not matter in the least. "Doug." Fairbanks does it, and that is all his public asks.

Allan Dwan directed the production. His advancement to the position of head director with the Fairbanks company is more than vindicated by his work in "A Modern Musketeer." He shows the resource of a master of his art in every detail. The supporting company contains the names of nothing but favorably known actors. Marjorie Daw makes an uncommonly attractive and spirited heroine, and Kathleen Kirkham is effectively cast as her mother. Frank Campau contributes one of his clever character studies as the Indian guide, and Tully Marshall is just as artistic in his portrayal of Philip Marden. Eugene Ormonde shows both skill and nerve as Raymond Peters.

"Thais"

Goldwin Presents Mary Garden in a Version of the Story by Anatole France With Sensuous Charm.

Reviewed by Louis Reeves Harrison.

IT WAS to be expected that Mary Garden could give an interpretation of "Thais" without flaw, but those who come to the screen from the operatic stage do not always leave their mannerisms behind, hence her performance was a delightful surprise. She carried the role without marring theatrical affectations, though with so much dignity at times that she was perilously near losing the characterization. The note of dignity, however, was sustained by her support, notably by Hamilton Revelle as Paphnutius, and by a nicely adjusted decorative spirit in production, at one time buoyantly luxurious, at another severely ascetic, the one life-enhancing and supposedly demoralizing, the other cold, cramping and conventionally religious. From the warmth and joy of wealth and popularity, Thais of the single standard, who believed in according women the liberty enjoyed by men, could only be weaned by that strange quality of human nature which reaches out for spiritual happiness through martyrdom.

That strange note was to be sounded by Paphnutius, who was among those fascinated by her in Alexandria, who could not forget three years later at a convent in the desert. The desire to convert beautiful Thais, and, incidentally, serve God, led the handsome priest back to Alexandria and supplied the influence necessary to abruptly divert Thais from her delightful misdeeds. She follows the priest to the convent, takes the black veil, and the ancient struggle between the spirit, the flesh and the devil begins, with the priest wavering in his faith. Thais conquers through suffering, is given the white veil and becomes inspired at death, just as the futility of it all begins to dawn on her reformer.

"Thais," as an opera, scored a triumph for Mary Garden, and "Thais," as a visualization, preserves that triumph in that it vividly portrays her strong personality, and this is made

Scene from "Thais" (Goldwyn).

possible by a wealth of decorative charm throughout the presentation. The poetic conception of the author is supplemented by poetic picturization to their mutual advantage. The art motive thus made harmonious, the leading role intelligently interpreted, the effect is one of sensuous pleasure and artistic delight. The story moves with difficulty during the opening scenes from lack of psychology, but it gains strength from that very source in the end, and it will succeed on that account. It was closely followed by an attentive audience at the Strand and should prove a drawing card wherever shown.

"The Cloven Tongue"

Pathe Releases Five-Reel Russian Art Film Production Which Presents Pleasing Drama of Love and Jealousy.

Reviewed by Robert C. McElravy.

THIS is another of the subjects made on the native soil of Russia by the Russian Art Film Corporation. It has the same intense, convincing quality of former releases, but is not so tragic as the others have been in its denouement. It inclines rather to the simple drama of conflicting char-

Scene from "The Cloven Tongue" (Pathe).

acter, and the chief events spring from the love of a prince for the daughter of a country nobleman. The dramatic moments are brought about by the intriguing interference of the latter's jealous housekeeper.

The scenes occur on a country estate in Russia, which resembles a picturesque rural district in one of the Middle Western states of this country. Except for occasional glimpses of a carriage equipped with high shafts, or household furnishings of strictly Russian design, the locations might well have been found on an Iowa or Nebraska farm. But the characters themselves are all native types, ranging from peasant women, gathering faggots, to a Russian prince. The two leading feminine parts are taken by women of rather striking beauty, one a pronounced blonde and the other a brunette.

The story opens with the return of Sonia Orloff to her father's estate after several years at school. Orloff, one of the petty gentry, and a man in reduced circumstances, deals in horses. In this work he is assisted by an employe named Stephan. Orloff has also in his employ a housekeeper known as Glasha Antonova, a Circassian woman of great physical charm, but of an unscrupulous, deceitful nature.

Glasha has a great love for running things in her own way and at once conceives a dislike for Sonia. She has a hold upon the girl's father. When a neighbor, Prince Alexis, falls in love with Sonia, the housekeeper immediately stirs up trouble. She goes so far as to denounce the prince as having made love to herself. Stephan, in love with Glasha, offers to kill the prince, but later Glasha herself is killed. Stephan then accuses the prince, and circumstances are very much against him. But it develops that Glasha was killed by some peasant women whose hatred she had won, and the love story between the prince and Sonia goes on to a happy conclusion.

Sophie Karabana appears as Sonia, Nadya Lesienka as Glasha, P. A. Baksheef as Stephan, and N. V. Panoff as Orloff. The story was written by A. M. Pushkin and directed by Chesler Sabinsky.

"Brown of Harvard"

Selig's Production of the Play and Book of This Name Is Highly Praiseworthy for Story, Direction and Acting.

Reviewed by James S. McQuade.

THE script of "Brown of Harvard," which is based on the book and play of that name and adapted by Harry Beaufort, lends itself so happily to moving picture service that there is not a slack moment during its run on the screen. Mr. Beaufort has been equally successful in the direction of the production, as there is no instant when the fast moving story is not clear to the spectator.

The preliminary training of the Harvard Crew, as shown in the scenes, took place on the lagoon of Lincoln Park, Chicago, and most of the scenes in the race itself were taken on the same stretch of water, the rowers being selected partly from the student force at Madison, Wis., and partly from Harvard. In all these scenes, as well as in those showing student life at college, Director Beaufort has preserved the atmosphere with a nice sense of realism.

The members of the cast are all efficient, from the leading parts of Tom Brown (Tom Moore) and Evelyn Ames (Hazel Daly) to the minor parts of Tubby, Happy and Jean. Mr. Moore's Tom Brown will rejuvenate everyone of riper years who sees him, and he will set aflame the enthusiasm of youth of both sexes. True, Tom Brown is idealistic, but so was the character which each one of us imagined for himself, but which alas has never been realized! For this very reason alone it thrills and exalts our poor human nature to watch Tom Brown reach the heights that we failed to reach, and in our happy dream while watching him on the screen we forget our own frailties.

Hazel Daly's Evelyn Ames will win her many new admirers. We may not like the proneness of Evelyn to discard her sweetheart on several occasions without a fair investigation of his presumed guilt; but then most girls, as well as their mothers, are prone to do this very thing and then kiss and "make up" afterward. Mere man was made to mourn in love matters, no matter how innocent. But everyone will be happy to see how charmingly Hazel Daly's Evelyn does make up with Tom Brown, after piercing his heart with a thousand arrows.

Others in the cast who merit special mention are Sidney Ainsworth, who appears as the professional gambler Victor Colton; Warner Richmond as Claxton Madden, Tom Brown's room-mate; Walter McGrail as Gerald Thorne, Nancy Winston as Marion Thorne, Alice Gordon as Evelyn's mother, Kempton Greene as Evelyn's brother, and Frank Joyner as Cartwright, the student philanthrophist.

The release will be made Jan 10, through the George Kleine System.

"Daughter of Destiny"

Five-Part Petrova Picture, Presented by First National Exhibitor's Circuit, Deals with War and Romance of Today in Entertaining Fashion.

Reviewed by Edward Weitzel.

MADAME PETROVA, the star of "Daughter of Destiny," a five-part photoplay, presented by the First National Exhibitors' Circuit, has the role of a young American girl, daughter of the American Ambassador to a European kingdom, known as Belmore. The earlier scenes are laid in America, and Marion, the heroine of the drama, has contracted a marriage with an adventurer, Franz Jorn. As his name indicates, he is the secret enemy of this country and also of other nations on the opposite side of the Atlantic. The Crown Prince of Belmore, while on a visit here, meets Marion and is greatly attracted by her. Marion's father does not look with favor upon his son-in-law, and when he learns of his death in Paris has the widow join him in Belmore.

Thrown together again by fate, Marion and the prince fall in love, and the heir to the crown prevails upon her to become his morganatic wife. This raises a great row in the kingdom, as the young man's father is anxious to have him marry the princess of a neighboring state and thus keep his country out of war. The prince refuses to hear to a divorce, and Marion is appealed to. She is about to sacrifice her own happiness in order to avert the pain and misery that must come to the entire kingdom, when a new angle is taken by events. Her first husband is not dead, but has tricked everyone into that belief so that he might serve certain political ends. He makes a dramatic entrance into the council chamber, but is disposed of at the finish with tragic effect. Jorn has been

Scene from "Daughter of Destiny" (Petrova).

helping to stir the people of Belmore to rebellion and is the victim of a bomb thrown by one of his followers.

Although dealing with the present, "Daughter of Destiny" follows the model of a school of romance long familiar, and depends on its love interest rather than on an attempt to reflect conditions as they exist between nations today. George Irving had charge of the production. Except that a little more light might have been used on some of the scenes, his efforts are marked by good taste and sincerity of purpose, and the atmosphere of the different social grades are skillfully maintained.

Madame Petrova is a stately and finely gowned figure as

Marion, and seems born for a seat on a throne. It is quite evident, however, that she was not born in the United States. She plays her part with earnestness and is always consistent to the character indicated at the beginning of the picture. The supporting company is of excellent calibre and includes Thomas Holding as the Crown Prince, Anders Randolf as Franz Jorn, Robert Broderick as Ambassador Ashley, Henri Leone as Morhange, Richard Garrick as Graham West, Carl Dietz as a Secret Service Man, and Warren Cook as the American Minister.

Second Triangle Superproduction

"I Love You," Seven-Part Romance Featuring Alma Rubens, and "The Law's Outlaw," Starring Roy Stewart, Both Fine Examples of Photoplay Making.

Reviewed by Edward Weitzel.

"I Love You."

KATHERINE CARR, the author of "I Love You," has written a romance that in the last two reels follows closely the strong melodramatic tinge of the Italian stage. This seven-part photoplay, produced by Triangle with Alma

Scene from "I Love You" (Triangle).

Rubens in the leading role, moves along quietly but interestingly for the first five reels and impresses the spectator by its artistic qualities and the natural development of its plot. Then, into the life of the heroine enters the man that won her first love and threw it lightly away, and the atmosphere becomes charged with the mad passion and primitive instincts to be found in the dramas of the Sicilian actors who appeared in this country a few years ago. The transition is almost startling, but serves to wind up the story with vigorous action and imparts a number of well-developed thrills.

"I Love You" has an Italian girl as its heroine, the hero and the villain being sons of France. Felice is a peasant and is called "The Passion Flower" by her friends and neighbors. She first gives her heart to Jules Mardon, a young artist who engages her as a model, makes love to her while he is painting her portrait; then he goes back to Paris, becomes famous on account of the picture and forgets its inspirer. The picture attracts the admiration of Armande de Gautier, a wealthy young chap of excellent family, and he does not rest until he has sought out Felice and made her his wife, who learns to love him with all the ardor of her nature. Her happiness is complete when a child is added to the family. In the meantime, she has learned to grace her new station in life. When little Roy is about five years of age Mardon comes to call on his friend Gautier and meets his wife. The artist is filled with an unholy passion for Felice and manages to compromise her, and Gautier drives her from the house. But she settles accounts with Mardon. Her boy has been stricken with the Black Plague and she caresses him and presses her lips to his before being forced from his bedside. Hurrying to Mardon, she pretends to be infatuated with him and permits him to kiss her. She then informs him of his danger from the contagion, and the man perishes miserably. Felice is spared, the child recovers and a reconciliation is finally effected between man and wife.

Walter Edwards directed the picture and has done it in a way that calls for unstinted praise. The scenes have much artistic merit, and the cast has been chosen with discretion. Alma Rubens looks very beautiful as the Italian girl and reflects the soul of the character all through the story. Wheeler Oakman as Gautier, Francis McDonald as Mardon, John Lince as Ravello, Frederick Vroom as Prince del Chinay, Lillian Langdon as Princess del Chinay and Peaches Jackson as Roy are worthy candidates for the honor roll. The cameraman was C. G. Peterson.

"The Law's Outlaw."

Triangle's star sheriff, Roy Stewart, has a congenial character in "The Law's Outlaw," a five-part western drama written by Ethel and James Dorrance and put into scenario form by Alvin J. Neitz. The picture was directed by Cliff Smith and photographed by Cap Crane and is covered over thick with the stamp of the region to which it lays claim. It has a local issue at the start, for its motive, but the love story finally takes the lead and every other interest is subordinated to the question as to whether the hero chap gets the girl. He does, of course, but he has to put up a good, stiff fight in order to win her and show her father and the neighbors what a mistake they all made in electing another man sheriff.

The story is told with a keen sense of character, considerable real humor and sufficient dramatic interest to clinch the attention in every scene. Roy Stewart still looks capable of taking care of himself in any situation and still retains his smile and the natural hitch to everything he does. He has an attractive sweetheart in Fritzi Ridgeway as Rose Davison. Convincing impersonations are given by Harry Rattenberry, Norbert Gillis, Pete Morrison, Bob Thompson, Lou Durham, William Ellingford, A. Hollingsworth and Percy Challenger.

"Du Barry"

Theda Bara Leads in Story of Mistress of Louis XV—Dramatic Plot Clearly Pictured With Many Splendid Scenes.

Reviewed by Hanford C. Judson.

IT IS decidedly no easy thing to play Madam Du Barry and keep that certain physical attractiveness dominant behind unconventional manners so that we understand at the same time both the king and his courtiers who failed to sympathize with the lady. Theda Bara has some very attractive moments in the part. She doesn't fill it; she often poses as herself rather than as the character; but now and again she is most effective, as when the camera catches her just right to show the jet black and white of her hair and brow, in spite of the fact that in most scenes she is blond.

The picture, a Superfeature by the Fox company, tells the story with a good measure of effectiveness. The big dramatic incident, when the king almost discovers De Brissac in her room, is pictured in a group of scenes that grip strongly. The mob scenes are full of movement and excitement and also have those interesting flashes of character that give reality to the story. They do not match the mob scenes in, let us say, "Intolerance," but they are all capably handled and will thrill audiences. It is a picture for Theda Bara followers rather than one for a college class or a literary club. The sets, backgrounds and furnishings are in many scenes splendid and in all acceptable. J. Gordon Edwards had charge of the direction.

Charles Clary plays King Louis, with Herschel Mayall as Count Du Barry, and Fred Church as De Brissac. These and the others in the supporting cast played to the story rather than to the characters. If the king wanted to give an order the player aimed rather to emphasize the order than the

Scene from "Du Barry" (Fox).

king's individuality. This tendency of the players insures the story being understood, but keeps the picture from reaching a plane of high distinction.

"Molly Go Get 'Em"

Five-Part American Featuring Margarita Fischer Proves Attractive in Comedy Sense.

Reviewed by Margaret I. MacDonald.

THE tomboyish capers of a half-grown girl usually make attractive material for screen presentation, and in "Molly Go Get 'Em," a five-part Mutual-American, there are no end of amusing situations, some of them too similar perhaps, in which Margarita Fischer gets a chance to portray the role of the kittenish heroine. This she does in a graceful manner with the exception of the fact that once in a while her actions appear studied rather than spontaneous. The production has been carefully directed and is pleasing in the choice of exterior location.

The story of the play, by-the-way, is more a matter of inci-

dent than regularly constructed drama. These incidents are of the comic sort and have to do particularly with a young girl's mischievous interference with the matrimonial prospects of an elder sister. Molly is without conscience with regard to most things, sorely trying her father's pocketbook as well as his patience, and our first introduction to her finds her on her knees sneaking out of sight while her father peruses a $198 bill for a gown which Molly has just purchased and charged to him. Among the mischievous things which she does is an escapade with a beau of her sister's, with whom she goes to a ball in spite of the fact that she is still a sub-deb, arrayed in sister's best ball gown. A walk home when the motor of the young man's car refuses to work finishes the event and lands Molly in her room for a ten-days term of bread and water diet. One of the final incidents finds her bringing in at a pistol's point a bogus count who has entered her sister's room and stolen her jewels, after which she elopes with the young man next door, with whom she has long been in love, contrary to her father's wishes.

"Face Value"

Mae Murray Featured in Five-Reel Bluebird Masterplay, Written by Herself in Collaboration With Robert Leonard.

Reviewed by Robert C. McElravy.

SINCERE presentation and a strong emotional quality in certain scenes are the outstanding features of this pleasing release. It contains nothing new in the way of plot, the co-authors, Mae Murray and Robert Leonard, having merely strung together certain characters and situations that are reminiscent of former productions. But they have, perhaps unconsciously, chosen the things they excel in doing, Mae Murray being particularly good in the part of a girl of the streets, and Mr. Leonard, who directed the production, understanding how to get a striking dramatic effect out of even familiar materials.

Miss Murray appears as Joan Darby, the girl who came from nowhere and took her chances among the urchins of the streets and alleys. She knew the rival gangs of her district and, being of a speculative turn, staged a prize-fight, which is fought out in the brief prologue. This makes a novel way of introducing the heroine and also one of the gang leaders, Louie Patrick MacGuire, who plays a leading role in the story.

It is after the prize-fight that Joan runs away from her washerwoman friend, Mrs. Kelly, who has falsely accused her of stealing money she made from the bout. The girl becomes cashier in a restaurant, but loses her job when she repulses the advances of the manager. Louie then appears on the scene and induces the friendless girl to aid him in a hold-up. The girl is caught and sentenced to a reform school. This attempted hold-up is briefly but realistically pictured.

On her way to the reform school Joan leaps from the moving train into a river. When she reaches the bank in an exhausted state she meets her fate—a wealthy young man named Bertram Van Twiller. The observer has already witnessed several scenes from Bertram's life on the Western plains and is not surprised when he takes the girl home. His subsequent love for the girl and the way he protects her from her former acquaintance, Louie, who again attempts to make a thief out of her, are also features of the plot which follow a little too

Scene from "Face Value" (Bluebird).

naturally to create surprise. But the settings and incidents, especially at the reception, are well-handled and get a firm hold on the interest.

Mae Murray does some decidedly appealing work in the part of Joan, making the girl at all times an object of sympathetic interest. Others in the cast are Wheeler Oakman as Bertram, Casson Ferguson as Louie, and Clarissa Selwynne and Florence Carpenter as Bertram's mother and sister.

"Mrs. Dane's Defense"

Paramount Releases Five-Reel Number Featuring Pauline Frederick in Famous Play by Henry Arthur Jones.

Reviewed by Robert C. McElravy.

PATRONS of moving pictures will welcome an opportunity to witness a film version of "Mrs. Dane's Defense," one of the strongest dramatic successes ever written by Henry Arthur Jones. It is the story of a woman who sinned and who lied desperately to cover up her past when real love

Scene from "Mrs. Dane's Defense" (Paramount).

came to her. In film form the story has some advantages over the stage version, and in certain respects it perhaps falls below its original high mark. But it is all intensely interesting and in line with the best that is offered in either style of entertainment.

Pauline Frederick gives a satisfying picture of Mrs. Dane, a pretty creature, struggling like a captive bird in the meshes of the net her own early error has woven about her. Her first appearance, as Felicia Hindemarsh, when she comes with her child to her cousin, the real Mrs. Dane, for protection, gets an instant hold upon the sympathies. All of the forepart of the production is elaborately and powerfully worked out. If there is a tenuous effect anywhere, in comparison with the stage version, it is in the memorable scenes where Sir Daniel Carteret so mercilessly probes her tissue of falsehoods and wrings a confession of the truth from her unwilling lips. At most, this part of the drama will merely call up an interesting contrast in the minds of observers who saw the original play; so far as winding up the problem itself is concerned, the effect achieved is entirely satisfactory.

The settings and social atmosphere, particularly in the scenes located in England, are very pleasing, and the cast is an agreeable one throughout.

Frank Losee plays the part of Sir Daniel, one of the most important in the story; Leslie Austen appears as Lionel, the son, and Cyril Chadwick as James Risbee. Others appearing are Ormi Hawley, Maud Turner Gordon, Amelia Summerville and Howard Hall. The scenario adaptation was made by Margaret Turnbull and the direction was in charge of Hugh Ford.

"Vengeance—and the Woman"

New Vitagraph Serial Promises to Be a Worthy Successor of "The Fighting Trail"—William Duncan and Carol Holloway Head the Cast.

Reviewed by Edward Weitzel.

IT WAS evident from the work done by William Duncan as director and also as the leading actor in "The Fighting Trail," the Vitagraph serial lately completed, that this reckless athlete and resourceful producer of thrilling situations was the right man in the right place. And the more dangerous the place the better he seemed to like it. "Vengeance—and the Woman," the new serial, is the joint effort of Albert E. Smith and Cyrus Townsend Brady, and follows along the general lines of its predecessor. It is a story of the West and of life in the open, of desperate men and deeds of daring. Its one object is to make the blood of the spectator flow through his veins with increased speed or else cause him to hold his breath at the risks being taken by one or more members of the cast.

The first four episodes are called "The Oath," "Loaded Dice," "The Unscaled Peak" and "The Signalling Cipher." The opening number shows the escape from jail of a pair of outlaws, Black Jack and Red Johnson, who have sworn to get even with Henry Blake, a wealthy mine owner, who was the means of their being convicted. The pair make a sensational "getaway" by stealing a locomotive in the prison yard and sending it through the locked and barred gates. Once free, they burn the

home of Blake and kidnap his wife. The next three episodes are devoted to Blake's efforts to rescue Mrs. Blake. He, also, is taken prisoner, and the situations used in relating this portion of the serial are a succession of daredevil exploits. Each episode is complete in itself.

Aside from the uncommonly strong acting of William Duncan as Blake, and Carol Holloway as Bessie Blake, vivid characterizations are given by George Holt as Black Jack, Tex Allen as Red Johnson, Vincente Howard as Comanche Pete, Fred Burds as Jim Morgan, and S. E. Jennings as Cal Hawkins. The excellence of the locations and the fine riding of all the horsemen in the story should not be overlooked.

"The Strong Way"

June Elvidge in Five-Part World Photoplay Appears to Excellent Advantage in Well Constructed Romance.

Reviewed by Edward Weitzel.

ORIGINALITY of theme is not the most striking feature of "The Strong Way," a five-part World photoplay in which June Elvidge is the principal player. Novelty of plot, however, is not the most important consideration. It is of much greater moment that the story the author has to tell

Scene from "The Strong Way" (World).

be presented to the spectator in the most effective manner. "The Strong Way" is so constructed. The phases of life shown in it are familiar both to the stage and the screen, but they are always clearly defined and possess the merit of being dramatic. The picture is well acted and its exterior scenes are produced with fine artistic effect.

The leading motive is the always interesting one of the young girl who marries an elderly man of wealth, for the sake of her parents, when her heart is given to the handsome but far from rich hero. In this particular case, the heroine's husband has rather more money and less moral character than most gentlemen of his type. He neglects his wife, of course, and becomes insanely jealous of the hero. A plot to ruin the young man is almost successful. The old roue has a friend named Carter, an obliging person who will accept any commission—if the price suits him. The scheme to ruin the hero is a wild-cat stock deal, but Carter is captivated by the beauty of his employer's wife and attempts to make love to her. The hero has been invited to the home of Farrow, the elderly husband. He sees Carter and Mrs. Torrence, as he supposes, out on the grounds in the moonlight. They have an altercation and the woman shoots the man dead. The murderess is a maid in the Torrence-Farrow family whom Carter has wronged. The heroine thinks that young Chadwick fired the fatal shot, and the effort of both Chadwick and Mrs. Farrow to save the other from the consequences of the crime furnishes a strong climax. The story ends with Farrow out of the way and the lovers on the road to happiness.

June Elvidge, as Eunice Torrence, makes the heroine worth any man fighting for, and John Bowers is manly and forceful as young Chadwick. Joseph Herbert as Farrow, Hubert Wilke as Carter, Isabel Berwin as Mrs. Torrence, Rosina Henley as Martha, and Grace Williams as Farrow's stenographer, round out a proficient cast. George Kelson directed the picture.

"Our Navy"

Twelve Reels of Natural Color Pictures of Our Navy Presented at the 44th Street Theater By Prizma, Inc.

Reviewed by Margaret I. MacDonald.

THE most complete series of pictures of our navy that have yet been presented to the public, and also the most attractive for the reason that they are projected in natural colors, are those which have been running for the past two weeks at the 44th Street theater. Prizma, Inc., a firm which is slowly but surely stepping forward into the front ranks of educational motion picture photography, is responsible for them.

"Our Navy" tells us on the screen all that there is to know about that great American institution, second largest of its kind in the world. It shows us how thorough is the training given our boys of the navy and their officers. Target practice, in which they learn to be proficient in the use of the pistol and rifle, reminds us that the manipulation of big guns, which is a matter of crews and not of individuals, is not all that the navy man must know of firearms. Scenes at the Annapolis Academy are especially interesting.

Then there is the getting ready for sea, which includes the making of big guns. And, by the way, the latter subject presented by Prizma affords a real spectacle—the draining of molten metal from the furnaces, for instance, or the drilling of the metal plates by various methods. The speeding up of the navy yards where we witness the actual building of dry docks and the dry-docking of battleships are points of special interest. The emptying of the dry dock allows the scraping of the ship below water line to relieve it of its burden of barnacles or other sea infection, and also repainting with noncorrosive paint. Finally restored to ship-shape, the dreadnaught is towed forth from the reflooded dry dock and set free for another cruise.

The inspection of the battleship fleet is an impressive sight. And one of the most interesting features of this group of pictures is the armored hydroplane cruiser fleet, showing the catapulting of hydroplanes from an armored cruiser. This is made possible by means of a track and movable platform, which later accompanies the hydroplane on its leap from the cruiser, when it drops into the water and is hoisted back into place again to await the replacing of the machine on its return.

Other interesting illustrations show the launching of torpedoes, the manipulation of anti-aircraft guns, the clearing of the decks for action, turret salvos and fleet-firing from 14-inch guns. Reproductions of famous paintings of prominent figures in our naval history, and also of famous old battleships, including the "Constellation," were thrown on the screen in the course of the presentation. As a further exploitation of the fitness of the Prizma method of photography and projection, the first part of the program consisted of pictures of the Blackfeet Indians in Glacier National Park, and some truly remarkable views of the Hawaiian volcano Kilauea. The pictures of the navy were made under the direction of Dr. George A. Dorsey.

"The Cross-Bearer"

Eight-Part Photoplay Produced by William A. Brady Has Cardinal Mercier of Belgium for Leading Character Acted by Montagu Love.

Reviewed by Edward Weitzel.

SUGGESTED by Bulwer-Lytton's romantic drama, "Richelieu," the eight-part photoplay, "The Cross-Bearer," produced by William A. Brady with Montagu Love as Cardinal Mercier, of Belgium, proves to be a picture of considerable significance. The plot does not follow any of the actual events in the life of the venerable and devoted head of the Catholic faith in the devastated land of Belgium. It uses the present war merely as a background for a love story in which a fictitious ward of the Cardinal's is the heroine, and all the other characters are creations of the author's brain.

The opening promises a series of events that adhere closely to the scenes that were enacted when the Germans invaded Brussels. Cardinal Mercier is first shown just before the beginning of the war, busy with the regular duties of his office and watching the rivalry between Lieut. Maurice Lambeaux and Gaston Van Leys for the hand of his ward Liana de Merode. The girl prefers Maurice, but Gaston is not willing to give her up. His father is a banker and a secret agent for Germany. Before the entrance of the Kaiser's army into the country, Liane goes back to her convent school, and a touch of real drama of Belgium is shown when a small detachment of Germans capture the convent and make the nuns and their charges wait on them at supper.

Liane manages to escape and reach the home of the Cardinal. Here Baron Spiegelman, commander of the German forces in Belgium, first meets the girl and determines to possess her. Gaston contrives to make Maurice think that Liane is untrue to him and that the Cardinal is a party to the affair. The Lieutenant, who has left his regiment that he may return and protect the woman who is now his wife, hastens to the Cardinal's home to kill him. The venerable man convinces the soldier of his mistake, and calls Liane from another room. The priest is still in danger, however. Spiegelman blames him for keeping Liane from him, and sends one of his officers to arrest the Cardinal. The German officer is tricked into believing that the aged churchman has been strangled by Lambeaux, and the Lieutenant and his wife escape beyond the German lines.

The part of the Cardinal is not given many dramatic situations. One of the incidents shows him at an audience with the Pope. For the most part the story brings out the benign qualities of the man as the whole world has learned to know him. The production is pretentious and has been well handled by George Archainbaud. The plot does not fully realize the strength foreshadowed by the earlier scenes, but contains enough of merit to satisfy the average screen patron.

Montagu Love plays the Cardinal with dignity and feeling, but is guilty of at least an artistic error in kissing his ward on the lips. Jeanne Engles is an excellent choice for Liane,

and correct character impersonations should be credited to Anthony Merlo as Lambeaux, George Morgan as Gaston, Edward Elkas as his father, Charles Brandt as Spiegleman, Eloise Clement as Jeanne Perrier, Albert Hart as Colonel Krause, Alexander Francis as Brother Joseph, Kate Lester as the Cardinal's housekeeper, Fanny Cogan as Madame Lambeaux, and Henriett. Simpson as Madame Van Leys. Philip Hatkin was the cameraman.

King-Bee Comedies

Billy West in "The Candy Kid" and "The Slave" Heads the Cast of a Pair of Amusing Slapstick "Two-Reelers."

Reviewed by Edward Weitzel.

"The Candy Kid."

A CONFECTIONER'S shop is the scene of most of the action in the King-Bee two-part comedy, "The Candy Kid," and Billy West finds it an effective stamping ground for his familiar brand of fun. No one but a society reporter would attempt to give the plot. Rivalry between two establishments

Scene from "The Slave" (King Bee).

in the same line of business has some slight connection with the doings, and a pretty cashier is supposed to be another bone of contention and, likewise, the object of Billy's devotion. But admirers of this comic gentleman's antics are aware that his real business in life is in making merry with everything within his reach that isn't nailed down. The star's fondness for playing practical jokes that are more renowned for their punch and kick than the delicacy of their humor is well understood, and he has invented a number of new ones for this particular comedy.

The battle at the finish between Billy and all the other members of the cast has the speed and comic proclivities that have given the star his vogue among a large and enthusiastic following. The actor's sure-fire method of getting the laugh has never been shown to better advantage than in this picture. He is ably supported by Ethel Cassidy, Oliver Hardy, Leo White and Budd Ross.

"The Slave."

The land of the turbanned Turk is the scene of "The Slave," and Billy West is the lowest menial of the Sultan of Bacteria. His fondness for jokes that are broad in their humor and unerring in landing upon the victim is still as pronounced as ever. Even the august person of the Sultan himself is not sacred, and he is forced to hotfoot it through the two reels of the comedy whenever his slave is pleased to turn his attentions to his master. Billy uses the entire cast for ten-pins with his usual skill and lack of partiality, and his examples of physical wit are of his best quality. Like "The Candy Kid," and other King-Bee comedies, "The Slave" appeals to the patrons for which it is made and they will receive it with every manifestation of delight. The star's new leading lady, Leatrice Joy, appears in this picture and makes a favorable impression.

Triplet of Metro-Drews

"The Spirit of Merry Christmas," "His First Love," and "Shadowing Henry" Representative Samples of Excellent Drew Comedy.

Reviewed by Margaret I. MacDonald.

"The Spirit of Merry Christmas."

AS THEIR Christmas offering Mr. and Mrs. Sidney Drew presented the public with a highly amusing comedy which savors of the burlesqueing of Christmas giving as it is practiced by some individuals. The picture shows us the domestic pair with whom we are now well acquainted approaching the Christmas season, with Polly arranging a wonderful list of gifts she intends to buy. A round of the stores convinces her that the list will require remodelling to bring it within the limits of her Christmas purse, and forthwith her inventive brain begins to busy itself trying to replace her expensive first choice with cheaper articles with more regard for her purse than for those to whom the gifts are to be given. Some funny incidents occur between Polly and Henry, and the finish comes when Henry presents Polly on Christmas morning with a tile umbrella stand which he has decorated himself.

"His First Love."

One of the funniest of Drew comedies, in which Polly persists in putting to Henry the embarrassing question, "Henry, am I really the first woman you ever loved or asked to marry you?" The arrival on the scene of one of the numerous women of Henry's affectionate past causes him to sweat drops of blood until he discovers that the only confidence exchanged with his wife by the mischievous lady is the news that she is engaged to be married. This is one of the kind of pictures that betrays a psychological knowledge of its audience. It will be enjoyed by all.

"Shadowing Henry."

In this number Henry has committed the indiscretion of coming home to his Polly the worse for liquor, the painting of his office providing the rare occasion for a celebration. An unfortunate dab of red paint on his handkerchief adds fuel to the flame of Polly's anger and causes her to point the finger of suspicion at Henry so strongly that she finally decides to leave home and sue for a divorce. Polly, true to her sex, weakens as a result of Henry's pleadings over the telephone, and when the detective, who has never seen Polly, suddenly appears at the lawyer's office with the "dope" on Henry, and it turns out that Polly herself was the pretty woman in widow's weeds with whom Henry has been seen, the divorce suit is as suddenly put an end to and the pair are reunited. A very funny offering.

"Chocolate of the Gang"

General Film Company Releases Exceptionally Enjoyable Juvenile Subject, Written by Judge Willis Brown.

Reviewed by Robert C. McElravy.

REAL juvenile interest is a difficult thing to capture in fiction or in films, but this number, by Judge Willis Brown, has it in good measure. The subject deals with the activities of a group of white boys, known as the P. D. Q. gang, and a small colored youth who wants to "belong," but has a hard time gaining his desire. Pigeon stealing is the thing which gives "Chocolate" a chance to make good, and he makes the most of it.

The headquarters of the gang is in itself a characteristic institution created by boys. It consists of a small shed, without doors or windows, which can only be entered by means of a secret tunnel. The boys have devised a periscope, by means of a looking glass and a smoke stack, by which they survey the surrounding territory.

It is by means of this periscope that the gang members see a colored man named Jasper steal a girl's pet pigeons. Later Chocolate steals the pigeons from Jasper, a fact to which he

Scene from "Chocolate of the Gang" (General Film).

confesses later at a juvenile court session. This frankness is what gives him a standing with the gang and leads to his admission to membership.

The scheme of letting the pigeons fly home, in order to determine whether they belong to Jasper or the girl, was an ingenious one and works out very nicely. Altogether the number is not only true to juvenile life, but has a striking little plot as well. It is a good idea to keep an eye on this series of productions by Judge Brown.

Thomas Bellamy makes an excellent Chocolate and the other colored performers, including Chocolate's mother, must be given credit for playing their parts in a natural and amusing way. The gang members are also in good form in their various performances.

"Ghosts of Yesterday"

Norma Talmadge Gives Superior Interpretation of Dual Role in Engrossing Photoplay Made from Stage Drama by Rupert Hughes—On Select Program.

Reviewed by Edward Weitzel.

A STAGE drama written by Rupert Hughes for Mrs. Leslie Carter and called "Two Women" has been made into a photoplay by Mildred Considine, and produced by Joseph M. Schenk under the title of "Ghosts of Yesterday," with Norma Talmadge in the dual role of Ruth Grahame and Jeanne La Fleur. The screen version is in six parts, was directed by Charles Miller, and is on the Select Pictures program. The work may be best described as a modern "Camille."

Certain persons will find fault with the moral character of the heroine, and also condemn the hero for permitting a woman of doubtful character to take the place in his heart

Scene from "Ghosts of Yesterday" (Select).

once occupied by his dead wife; but the dramatic value of the Hughes story cannot be denied. Those who sympathize with the highly wrought atmosphere of the Dumas play and regard the loves of Armand and his "lady with a past" as romance of the first rank, will find "Ghosts of Yesterday" greatly to their liking. They will be largely influenced in their decision by the lucid and engrossing telling of the drama, and the adroit manner of its presentation by Norma Talmadge, her supporting company, and Director Miller.

New York City is the locale of the opening scenes of the play. Howard Marston, who has thrown away a fortune in riotous living, is prevented from committing suicide by Ruth Grahame, a girl in humble circumstances. Marston learns to love his good angel and makes her his wife. He has studied painting, and manages to earn a modest living as an artist in a commercial establishment. Ruth, aways frail, falls ill while her husband is painting her portrait, and dies just as Marston learns that an invention of his has again made him rich. The death of his wife leaves him inconsolable, and he goes to Paris to live. Marston is still in a morbid state of mind when he is taken to a cabaret by a friend and meets Jeanne LaFleur, its principal singer.

Jeanne is the typical woman of her class, unmoral and avaricious, but bears a remarkable likeness to Marston's dead wife. The man is beset with a strong desire to use Jeanne as his model and complete the portrait of Ruth. He pursuades the French girl to agree, and has her become a member of his household while the work is being performed. The expected happens—the two fall in love with each other. Realizing his disloyalty to Ruth's memory, Marston tells Jeanne that he loves her only for her resemblance to his wife. In a fit of rage Jeanne picks up a knife and slashes the portrait to ribbons. She then returns to her old haunts and tries to forget Marston.

Hearing that the girl is at the home of Count Pascal, an old protector, the American, who finds that he loves Jeanne for herself alone, hurries to the place and saves her from the too ardent Frenchman. During a struggle in the dark between the two men, Marston is slashed across the face by the count, and loses his eyesight. Jeanne helps to nurse the stricken man. When she finds out that he may always be blind and that he loves her for herself she is overjoyed at the thought of becoming his companion for life. All of this is set forth on the screen, with intimate views of "the gay life" of Paris and correct reproductions of the several grades of existence touched on in the photoplay.

In the dual role of Ruth and Jeanne the star is given an interesting opportunity to show her versatility, and gratifies her admirers by making the most of every phase of character presented by the two women. As Ruth she has the requisite sweetness and simplicity, and as Jeanne her impersonation of a woman of the Parisian underworld is illumined by all the exaggerated charm, tricks of manner, and want of right feeling that belong to the cabaret singing woman type. Her differentiation of the moral nature of the two women is always clear and convincing. Norma Talmadge has never appeared to better advantage in any drama intended for the screen.

Eugene O'Brien as Marston could hardly be improved upon. He succeeds in throwing just the air of romantic ardor about the character that would come nearest to excusing Marston's infatuation for Jeanne. Stuart Holmes is the embodiment of a cynical, well bred, and dissolute Frenchman, and John Daly Murphy is equally lifelike as an aged roue. Henry J. Hebert as Roger Sterns, Ida Darling as Mrs. Whitaker, and Blanche Douglas as Marie Calleaux are valuable members of the cast. The extras used in the cabaret scenes have been selected with excellent judgment.

"The Blind Adventure"

Five-Part Vitagraph Blue Ribbon Feature from Story by Earle Derr Biggers Has Novelty and Interest and Is Capitally Acted By Edward Earle and the Entire Cast.

Reviewed by Edward Weitzel.

MADE from one of Earle Derr Biggers' Saturday Evening Post stories, "The Blind Adventure" is among the most novel and interesting Vitagraph Blue Ribbon features. The manner of its telling is away from the conventional and keeps the spectator completely in the dark until the finish. Added to this it is artistically produced and capitally acted.

"The Blind Adventure" is supposed to relate to a mysterious murder. The hero of the adventure is a young American stopping in London just before the breaking out of the war. His name is Geoffery West and he sees Marion Larned, a pretty American girl, dining in a restaurant with her father, and is smitten with her. He puts an "ad" in the personal column of a London paper, asking for an introduction. Marion replies in a note, telling him to write her a letter a day for seven days so that she may judge if he is apt to prove an interesting acquaintance.

Geoffery does so and spins her a tale of adventure that completely deceives her and which will accomplish the same result with the spectator in front of the screen. It is not necessary to give the offspring of the young American's imagination in detail, but it turns out to be a most surprising murder mystery that comes to a sudden stop when Marion's father hustles her on to a steamer bound for the United States and Geoffery breaks off his letter-writing to catch the same boat. His romancing is successful, however, and the moment he finds himself actually talking to Marion, Geoffery informs her that he loves her, and the young lady does not offer any objections.

Wesley Ruggles has produced the picture with complete understanding of its needs, and has had the assistance of a competent cast. Edward Earle as Geoffery West, Betty Howe as Marion Larned, Frank Norcross as Congressman Larned, William Bailey as Captain Fraser-Freer, Gilbert Rooney as Lieutenant Fraser-Freer, C. A. Stevenson as Sir James Fraser-Freer, George Wright as Inspector Bray, P. D. Standing as Colonel Hughes, Eulalie Jansen as Countess Sofia De Graf, and John Sturgeon as Walters, complete the list of players.

Two Christie Comedies

"Cupid's Camouflage" and "One Good Turn" Fair Samples of Refined Comedy.

Reviewed by Margaret I. MacDonald.

"Cupid's Camouflage."

PRETTY Betty Compson and "Smiling" Billy Mason are the featured players in the Christie comedy, "Cupid's Camouflage." The picture is refined and pleasing, and, while it may not be what some folks call a scream, it is funny enough to get a number of hearty laughs.

The theme of the comedy treats of the romance of the son of a milk king and a young lady on a visit to her aunt in the same town. The pair having first met accidentally on the platform of a railroad station are somewhat surprised at their second meeting to discover each other in humble vocations. The son of the milk king who has been made to start at the bottom of the ladder to learn his father's business on his round of delivering milk finds the girl posing as maid in her aunt's kitchen. On the recovery of the maid whose place she has been filling the young woman goes each day to the kitchen and dons the maid's cap and apron until milk delivering time is past. The aunt finally becoming wise to the situation, goes to the office of the milk firm to report the bold lover, and discovers not only that the milk king is an old friend, but that the young man instead of being an ordinary milkman is his son. The happy ending shows the young people receiving the blessing of their elders.

"One Good Turn."

More of the rollicking type is the comedy entitled "One Good Turn." The bulk of the fun is extracted from a situation resulting from the decision of a young married man to spend the evening of his first wedding anniversary downtown. The arrival at his home along with other guests of a former lover of his wife's, discovered later by the husband on his return, gives opportunity for some amusing incidents among which is the unintentional presence of the young man in the room

of one of the female guests who is about to retire. A chase in and out of the window and down the side of the house adds to the comedy, which is quite inoffensive and pleasing.

"The Avenging Trail"

Harold Lockwood Featured in a Story of the Lumber Camps —Released by Metro.

Reviewed by C. S. Sewell.

IN "The Avenging Trail," released by Metro on December 31, Harold Lockwood appears as a rough lumberjack, in contrast to the roles in which he is usually cast. This is a story of a lumber camp in winter, and is based on Henry Oyen's novel, "Gaston Olaf," the adaptation being made by Mary Murillo and Fred J. Balshofer.

Gaston reaches town in time to rescue Rose Haven from Lefty Red, and defeats him in a challenge fight. Taggert, Red's employer, hires Gaston to boss his lumbermen, and sends him to cut timber. Gaston discovers the timber belongs to

Scene from "The Avenging Trail" (Metro).

Rose, and refuses to allow it to be moved. Taggert pays Rose in cash, and then tells Red to rob the safe in which it has been placed. Gaston reaches the scene in time to prevent the robbery, and one of his friends shoots Red just as he is about to fire on Gaston. It develops that Gaston is not really a lumberjack, but is looking for Henderson, who was responsible for the murder of Gaston's father. Red confesses that Taggert is really Henderson. In the meantime, Taggert is forcing his attentions on Rose. Gaston arrives in time to save Rose, and confronts Taggert, defeats him in a realistic fight, and wins Rose.

Harold Lockwood is agreeably cast as Gaston, with Sally Crute as Rose. Of the remainder of the cast, Lewis Wolheim as Lefty Red is very good; William Clifford is satisfactory, but has very little to do, and Walter P. Lewis is well cast as Taggert; Joseph Dailey appears as Tom Pine, Gaston's friend, and provides many of the lighter comedy touches.

The action is not always clear or convincing. However, the fight scenes, of which there are three, are good, and there are a number of fine snow and logging scenes.

Francis Ford directed the production, and Antonio Gaudio is responsible for the photography.

Constance Talmadge in "The Shuttle."

The cast of "The Shuttle," Constance Talmadge's new production in which she will be presented by Lewis J. Selznick, has been selected, and work on the play is now well under way in the Morosco studios in Los Angeles.

Miss Talmadge's new leading man is Albert Roscoe, who plays the part of Lord Mount-Dunstan, and other members of the cast are Edith Johnson, E. B. Tilton, Helen Dunbar, George McDaniel, Thomas Persse, Edward Peil, and Casson Ferguson. Miss Talmadge in the role of Betty Vanderpoel, unspoiled daughter of New York's greatest money king, has a characterization supremely suited to her personality. Betty possesses charm, an engaging directness, and a penchant for getting her own way, all of which Miss Talmadge is well qualified to interpret. The picture is being directed by Rollin Sturgeon.

"The Shuttle," which has been adapted for the screen by Harvey Thew and Margaret Turnbull from the famous novel of the same name by Frances Hodgson Burnett, is a tale of international love and marriage, and deals directly with the lives of Rosalie Vanderpoel, who maries for an English title, and Betty, her younger sister, who comes to the rescue. It is a melodrama of the better sort, with tense scenes and swift action, and its story is one of absorbing interest. It will be distributed by Select.

Bolster Shows Goldwyns in Australia.

Goldwyn Pictures have at last negotiated the long trip to Australia and the Orient, now made doubly slow and difficult by the War, and have been privately shown to two enthusiastic groups of exhibitors in the Antipodes. Both showings were arranged by Goldwyn's special representative, Harold Bolster, now touring the world in the interest of the new corporation. A letter just received at the home office after the long delay that is all too common in trans-oceanic mail matters these days, records special trade showings at the Theater Royal, Sydney, New South Wales, on November 18, and at Melbourne on November 25.

Both gatherings brought forth the leaders in the film industry of Australia and New Zealand. On both occasions, the first two Goldwyn releases, "Polly of the Circus" starring Mae Marsh, and "Baby Mine," starring Madge Kennedy, were shown.

"Ashcan Alley" (L-Ko).

President Julius Stern, operating in person from Hollywood, Cal., where L-KO's are made, selected "Ashcan Alley" as the comedy to be distributed through Universal exchanges Jan. 23. This subject carries as its principal funsters four players who have built their reputation as factors in previous L-KO's —Eva Novak, Eddie Barry, Bob MacKenzie and Chester Ryckman. This comedy brand has lately been using individual stars, but for one issue President Stern decided to assemble four of his old standbys in one comedy. The laundry business enters largely into the "plot of the piece," with a Chinaman getting the worst of it in unrestricted competition. Numerous odd and ingenuous devices are employed to shock and surprise the laughs from a swift-moving series of comical episodes that are promised to be free from objectionable incidents of any nature.

"Ruggles of Red Gap" Completed.

Lawrence D'Orsay has returned to New York, having completed his work in George K. Spoor's picture, "Ruggles of Red Gap." Mr. D'Orsay assumed the role of "The Honorable George" in this Taylor Holmes production. It is understood that Mr. D'Orsay will go into the New York Winter Garden Show.

"Ruggles of Red Gap" was completed on the last day of the old year. Director L. C. Windom was compelled to work his company overtime during the last few days, as the scene-taking in Arizona ate up more time than had been anticipated.

Taylor Holmes reports a tale of a wild ride on a wild ostrich while in the west. "We visited an ostrich farm near Phoenix," he reports, "and riding an ostrich has been one of my greatest ambitions."

"Let's Go" Will Be Ray's Next.

"Let's Go" will be the title of Charles Ray's fourth Paramount picture, under the personal supervision of Thomas H. Ince. The story is totally unlike what has come to be known as a "typical Ray story," giving this young Paramount star a chance to do acting of a type different than any with which his name has heretofore been associated. In "The Hired Man," to be released Jan. 28, Ray, who has come to be recognized as a typical American boy, plays a new and somewhat different sort of role from anything he has yet attempted.

This is a farm hand on a large New England farm, who is sincerely and deeply in love with the pretty daughter of his "boss." The sacrifices that he is called upon to make for her are many, and he cheerfully gives up every thought of himself for her sake.

Reid to Be Detective in New Picture.

Wallace Reid, who has come to New York from California to work on a Paramount production, will begin activities at Famous Players' studio shortly on a new type of story, in which he will play a detective hero. The picture has been adapted from the book, "Marcell Levignet," by Elwyn Barron, the scenario for which has been made by Margaret Turnbull. The story has a new twist to the "crook punch" melodramatic situation, and Mr. Reid will be afforded an opportunity of depicting an exceptionally interesting character, and one for which he is peculiarly fitted.

Paramount has announced that "The Thing We Love," starring Wallace Reid and Kathlyn Williams, is to be released Feb. 18, following the appearance of Mr. Reid as a star in "Rimrock Jones" on Jan. 21. "The Thing We Love" is a modern photoplay with a timely subject dealing with a patriotic theme, and was written by Beulah Marie Dix.

Jack Pickford Visits New York.

Jack Pickford arrived in New York on a short-time vacation between pictures, having completed two pictures ahead of his Paramount schedule. The young player, whose recent picture, "Tom Sawyer," was a hit, believed he might make a picture in the East before returning to the land of sunshine. Meantime, "The Spirit of '17" will be released and will be followed by "Huck and Tom." Thereafter he will be co-starred with Louise Huff in "Bunker Bean."

Still another production for Paramount with the same co-stars and including Lottie Pickford in the support is practically finished at the Morosco studios and will be announced in the near future.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Corporation.

CHOCOLATE OF THE GANG (General Film).—A Judge Brown juvenile story dealing with the adventures of a small colored boy and a gang of white boys. Pigeon stealing is the theme around which a very enjoyable little plot is built. This is an excellent subject of the kind. Reviewed at length elsewhere.

HE LOVED HER SO (Essanay).—A one-reel comedy of the farcical type dealing with a jealous husband who wants to kill everybody who approaches his wife. He finally thinks he has murdered a man, but it develops that he has not really done so. The plot of this number is very slight, and there is not much point to some of the action. It makes only a fair subject.

HOW CANADA AND THE FARMER CO-OPERATE (Essanay).—An industrial subject which gives a valuable insight into the raising of Canada's great wheat crops. Plowing the fields, cutting and binding the grain, threshing and shipping to market, inspection by the Government and other features are shown. The number is very instructive.

Artcraft Pictures Corporation.

A MODERN MUSKETEER (Artcraft), December 31.—This is one of the best of the Douglas Fairbanks pictures, the star having had the assistance of his new director and new leading lady. It is reviewed at length on another page of this issue.

Bluebird Photoplays, Inc.

FACE VALUE (Bluebird Masterplay), January 14.—A five-reel number, written and produced by Mae Murray and Robert Leonard, the former appearing in the leading role. She plays the part of a street girl pursued by a young thief named Louie, who tries to make a crook out of her. But a wealthy young man who has had experience in the West comes to her aid and subsequently falls in love with her. Mae Murray is very appealing in the part of the girl. The plot is not particularly original, but the story contains strong emotional moments and holds the interest firmly. Reviewed at length elsewhere.

Exhibitors Operating Corporation.

THE CITY OF PURPLE DREAMS (Exhibitors' Operating Corporation).—A seven-reel subject, adapted from a novel by Edwin Baird and produced by Colin Campbell. Thomas Santchi, Bessie Eyton and Fritzi Brunett play the leading roles. The story follows the career of a derelict who turns out to be a young man of good birth. But the hero does not retain the sympathy of the observer because he wins his way to wealth by unscrupulous means and then throws over the girl who helped him in favor of a wealthy young woman. This bears down too heavily on the seamy side of life, and is a disappointing production in many ways.

First National Exhibitors' Circuit.

DAUGHTER OF DESTINY (Petrova).—The first release manufactured by Madame Petrova is a five-part photoplay of the present, in which the star impersonates an American girl who is married to the Crown Prince of a European kingdom. The story will prove attractive to most persons, and is being presented by the First National Exhibitors' Circuit. It has been skillfully directed by George Irving, and is reviewed at length on another page of this issue.

Goldwyn Pictures Corporation.

THAIS, December 30.—A superb production of great artistic beauty from the story by Anatole France, with Mary Garden a success in the title role, perpetuating her triumph in the opera of the same name.

Greater Vitagraph.

THE BLIND ADVENTURE (Vitagraph), January 7.—Founded on an Earle Derr Biggers story this five-part photoplay is novel in plot and unusually pleasing all through. Edward Earle and Betty Howe head the cast. A longer review is printed on another page of this issue.

VENGEANCE AND THE WOMAN (Vitagraph).—The new Vitagraph serial starts off with every promise of being a worthy successor to "The Fighting Trail." It is given an extended review on another page of this issue.

King-Bee Films Corporation.

THE SLAVE (King-Bee).—This two-part comedy made by the King-Bee, with Billy West as the chief fun merchant, is the first comic film to be produced without subtitles. It relies on the variety and speed of humorous stunts, and is a good example of the King-Bee brand. A longer review is printed on another page of this issue.

THE CANDY KID (King-Bee).—Billy West has a stiff bit of work cut out for him in this two-part comedy, but disposes of it with his customary success. Rival candy shops are the scenes of his activities and the hurried movements of the rest of the cast. The picture is reviewed at length on another page of this issue.

Metro Pictures Corporation.

THE AVENGING TRAIL, December 31.—A five-reel adaptation of Henry Oyen's novel, "Gaston Olaf," in which Harold Lockwood is featured, appearing as a leader of a gang of lumbermen, a role different from the kind he usually portrays. There are some good logging scenes and snow scenes, but some of the scenes are rather long. A longer review appears on another page of this issue.

SHADOWING HENRY (Drew), December 31.—In this number Polly becomes incensed at Henry because he happens to come home one evening the worse of liquor. A daub of red paint which has found its way to his handkerchief in his newly painted office adds fuel to the flame and leads Polly to believe that there is a woman in the case. A divorce suit is started, which ends abruptly when the detective makes the amusing mistake of mistaking Polly for the "woman." A review will be found elsewhere.

THE SPIRIT OF MERRY CHRISTMAS (Drew), December 15.—A one-reel comedy which will be found reviewed elsewhere. The story is based on Christmas giving, and is somewhat of a burlesque on the giving of gifts which are more suited to the limits of the purse of the giver than to the needs of the receiver. Very funny and truly Christmasy.

HIS FIRST LOVE (Drew).—One of the best of Drew comedies in which Polly persists in putting to Henry the embarrassing question, "Henry, am I really the only woman you ever loved or asked to marry you?" The story was suggested by Bertie Badger Moyers, and is reviewed at length elsewhere.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 1 (Gaumont), December 31.—Interesting items of this issue of the Weekly are scenes at the Great Lakes naval training station showing Sousa's Marine band in review with other men-'o-war's men, a review of French soldiers on the occasion of the conferring on General Maistre the distinction of Grand Officer of the Legion of Honor, and American army engineers breaking ice on the river preparatory to throwing a bridge across.

MOLLY GO GET 'EM (American), January 7.—A five-part comedy production featuring Margarita Fischer. The story is more a matter of incident than of well-constructed drama, but the picture is pleasing because of the clean, youthful freshness which permeates it. A full review will be found elsewhere.

A PEACH AND A PILL (Strand), January 8.—A comedy of ordinary interest in which a young love desirous of keeping a date made with a stranger feigns illness as an excuse for leaving his lady love at an early hour. In attempting to doctor him for a headache she gives him by mistake a bi-chloride tablet, which he drops into his pocket instead of swallowing when she is not looking. A chase after the young man when the awful error is discovered affords considerable action.

Paramount Pictures Corporation.

MRS. DANE'S DEFENSE (Paramount), January 7.—A five-reel version of the famous play by Henry Arthur Jones, adapted by Margaret Turnbull and directed by Hugh Ford. Pauline Frederick appears as Felicia Hindemarsh, the girl who sinned in a weak moment and afterward assumed the name of her cousin, Mrs. Dane, in an effort to hide her past. The drama is intensely interesting. Reviewed at length elsewhere.

Pathe Exchange, Inc.

ARGUS PICTORIAL NO. 5 (Pathe), January 13.—A demonstration of the way gold leaf is made leads this number. The gold, first in ingot form, is rolled into ribbons, then cut into squares and beaten into leaf only one three-hundred-thousandth of an inch thick. The microscope then reveals two tiny wonders of nature called Bell Animalcula and Monstyla, which are shown feeding upon even smaller forms of life. The final feature of this entertaining and informing number shows the Bagworm, which hatches out of pupa cases attached to swinging boughs.

YELLOWSTONE PARK (Pathe), January 13.—A tinted reel of scenic views taken in the great national park. This gives a very comprehensive idea of Yellowstone, showing the natural bridge, Rock of Ages and Wedding Rock, Emblem stream, Powell camp, Tower Falls, the

Needles, terraces, cascades, and other natural wonders. Two herds of buffalos are also pictured.

MY LADY'S FURS (Pathe), January 13.—A half-reel subject showing the way in which furs are cleaned and cared for. It gives an idea of the special attention that must be given to fur-trimmed garments and muffs in order to preserve them from early destruction.

HEARTS AND HORSES (Pathe), January 13.—On same reel with above. This features Happy Hooligan and the boys in a rather elaborate animated drawing. The scenes at the race track, where Hooligan rides an old time favorite to victory, are very funny. The handling of great crowds in constant movement is quite an achievement as here presented.

THE CLOVEN TONGUE (Pathe), January 20.—A five-reel drama produced by the Russian Art Film Corporation. This is a story of love and jealousy enacted by an interesting cast of Russian performers. The scenes are laid on a country estate. The plot concerns the daughter of Nicolai Orloff, a Russian nobleman, beloved by a neighboring prince. Orloff's housekeeper, a beautiful Circassian woman, is jealous of the girl, and attempts to separate the lovers, but she herself is killed in the course of the story. This is a drama of the quiet, intense type and has a happy ending. Reviewed at length elsewhere.

Prizma, Inc.

OUR NAVY (Prizma, Inc.), January.—A twelve-reel series of pictures of our navy photographed and projected in natural colors. This collection is probably the fullest and best yet made on the subject. A full review will be found elsewhere.

Triangle Film Corporation.

THE LAW'S OUTLAW (Triangle), January 13.—Roy Stewart has another of his favorite sheriff roles in this five-part photoplay of the West, and is capably supported by Fritzi Ridgeway and a good cast. The story is well written, and reveals some picturesque scenes in the cattle country. A longer review is printed on another page of this issue.

I LOVE YOU (Triangle), January 13.—The second Triangle superproduction released on the regular program, this seven-part photoplay has an unusual degree of merit. The scenes are laid in Italy, and Alma Rubens looks and acts the heroine to the life. The picture is reviewed at length on another page of this issue.

Universal Film Manufacturing Corporation.

CURRENT EVENTS NO. 34 (Universal), December 29.—A diversified issue containing many topics of general consequence. The scenes picturing the American soldiers in France are among the most interesting. Cartoons from prominent newspapers is the closing feature.

ANIMATED WEEKLY NO. 5 (Universal), January 2.—Fighting fire to save war munitions in Boston is the first feature of this entertaining topical number. Treatment of war prisoners, scenes from the Italian front, and numerous other subjects are also presented.

MAIMED IN A HOSPITAL (Nestor), January 14.—A comic number by Craig Hutchinson, featuring Dave Morris, Max Asher, and Gladys Tennyson. This is the old plot of the man who tries to get hurt in order to see a hospital nurse. The rough house among the patients is not done so well as in some previous numbers, but will amuse many observers.

THE FUGITIVES (Universal Special), January 14.—Instalment No. 14 of "The Red Ace." This opens with the escape of Virginia and Winthrop from the burning building. They then visit the president of a big powder company. Their actions are watched by the spies, who later pursue their automobile on horseback, firing at them so that the auto plunges over a cliff. The suspense has been splendidly maintained throughout this serial, which is now drawing to an interesting close.

"HOME-RUN" AMBROSE (L-Ko), January 16.—An unusually funny L-Ko, featuring Mack Swain. He helps his mother at home with the cooking, and later goes to "Cornyell" College. The kitchen scenes are full of amusing small business, and the later events at college are also laughable. Ambrose gets into an entanglement with the president's wife, but redeems himself at the ball game, where he knocks a home run. A very good subject.

HIDDEN HANDS (Universal Special), January 19.—Episode No. 8 of "The Mystery Ship." Betty is rescued from the sea still secreted in the chest by the man of mystery. The chest is found on the beach by the gang and conveyed to Chinatown, San Francisco, with Betty still inside of it. In Chinatown she meets with exciting adventures, and Gaston and Jack come to aid her. The number is full of action and makes a successful instalment.

World Pictures.

THE CROSS-BEARER (Wm. A. Brady).—Cardinal Mercier, of Belgium, is the leading character in this eight-part photoplay, Montague Love having the role and playing it with dignity and feeling. The picture is a love romance, and the present war is used merely as a background. It is reviewed at length on another page of this issue.

THE STRONG WAY (World), January 14.—Fine locations and a well constructed story are to be found in this five-part screen drama, which tells again of the young girl who marries for money that she may save her family from poverty. June Elvidge is at the head of the cast, and is as wholesome and as artistic as ever. A longer review is printed on another page of this issue.

Paralta Plays Announces Release Date

"A Man's Man" and "Madame Who" Have Been Selected as First for Distribution.

SINCE the announcement was made in this paper a few weeks ago that arrangements had been consummated between Carl Anderson, President of Paralta Plays, Inc., and the W. W. Hodkinson Corporation for the distribution of Paralta Plays through the Hodkinson Corporation, exhibitors throughout the country have been most enthusiastic in booking these productions, which have been so widely heralded, and which, pleased to state have, according to the critics, lived up to what has been said about them in the advertisements.

Realizing the fact that exhibitors would, in many cases be compelled to rearrange their booking schedules to make room for the presentation of Paralta Plays on their program, Carl Anderson decided that the first two productions, "A Man's Man," with J. Warren Kerrigan as the star, and Bessie Barriscale's starring vehicle "Madam Who," would be placed on the market without a regular release date, in order to give the exhibitors time to arrange their bookings.

In practically all of the larger cities throughout the country, and in a great number of the smaller towns contracts have now been closed for the presentation of these productions, and the W. W. Hodkinson Corporation are now able to announce definite dates for release of the future offerings. The third Paralta Play to be presented will be "His Robe of Honor" from the pen of Ethel and James Dorrance in which Henry B. Walthall will be seen as the star. This production will be released on the fifteenth day of January, and in the future one Paralta Play will be released every two weeks. In "His Robe of Honor" Henry B. Walthall will be seen in the roll of an unscrupulous lawyer, a tool in the hands of a great grafting political machine, whose nobler nature is awakened by the refining influence of a young woman of high ideals, and who at last turns on the "gang" and surmounting all obstacles that are thrown in his way, becomes an upright judge of the Supreme Court.

The story shows in vivid colors the inner workings of a political gang which controls the court of a great city and carries its onlookers into that great crucible of life where the tenacles of the "machine" reach out from the homes of refinement down to the very depths of degradation.

In speaking of the story, W. A. Pinkerton, the celebrated detective, said: "I have not seen a story in years that has pleased me more than this; it shows the authors, Ethel and James Dorrance, understand the subject about which they are writing thoroughly, and it is true to life. From my own personal knowledge, conditions as they exist not only in New York but in Chicago, and other large cities, are thoroughly explained."

Chaplin Takes on His Old Manager

Alfred Reeves Tells How It Happened Comedian First Came to America.

ALFRED REEVES, Charlie Chaplin's old vaudeville manager, arrived in New York last week, en route to Los Angeles, where he will be associated with the comedian in the business management of the new Hollywood studios.

Mr. Reeves tells an interesting story of how Chaplin came to America and how later the little funmaker left his management to join the Keystone Company. He says—and smiles a dry smile when saying it—"You know I really wanted Sid Chaplin, but the London management wouldn't let Sid come. 'You can have Charlie, if he's any good to you,' Mr. Karno told me—and I had to be satisfied. Sid gave his consent—then I had to win Charlie. I told him about the money some American comedians were making, promised him more than he was earning in England, and, finally, got him over here. I remember taking him to see George Cohan.

"'How much does he get?" Charlie asked. 'Oh, hundreds a week,' I told him. 'He's a rich man.' 'Well,' says Charlie, 'if he can do it so can I.'

"After some months on the road Charlie received an offer from Mack Sennett, who had seen him work in Los Angeles. Though I hated to lose him I told him to accept, as the salary was more than we could afford to pay. When we parted on the railroad platform at Kansas City Charlie gave me this (taking a wallet out of his pocket), and in it this twenty-dollar bill with a slip of paper on which was written, 'From Charlie to Al for a farewell toast.' As I still have the twenty we'll have the drink together when I reach Los Angeles."

Mr. Reeves reports that motion picture houses are doing better business under war conditions in England than the theaters and music halls. He says the trip over was uneventful, no submarines having been sighted.

PAULINE FREDERICK IN ALLEGORICAL PICTURE.

The date of release of Pauline Frederick's next picture for Paramount has been announced. It is George V. Hobart's allegorical morality play, entitled "Madame Jealousy," and will be released Feb. 4. The subject-matter is entirely new to the films and is said to make a most unsual and interesting production. Miss Frederick plays the part of "Jealousy."

Manufacturers' Advance Notes

Triangle Schedule for Jan. 13

Alma Rubens Starred in "I Love You," a Production of Beauty, With Scenes Laid in France and Italy—Roy Stewart, Cowboy Star, Appears in New Western Feature.

FOR the week of Jan. 13, Triangle will release two features that in every way come up to the diversified program policy of the company. One is a love story of foreign color, and the other a Western story said to give an entirely new angle from which to construct a thriller.

The second seven-part feature to be produced under the new Triangle plan of a seven-reel picture every month will be released the first part of the week under the title, "I Love You," with Alma Rubens as the star. The story centers around Felice, an Italian girl of exceptional beauty, who sits for a painting by a French artist, Jules Marton (Francis McDonald). He makes love to her, and after she learns to love him he leaves her. When the portrait is hung, a wealthy Frenchman, Armande de Gautier (Wheeler Oakman), sees it and falls in love with the original. Alma Rubens, as the Italian girl, is said to be well placed in the role and her natural beauty fits right into the character. Wheeler Oakman and Francis McDonald, both new to Triangle plays, also appear to advantage. The scenes for the production are laid in France and Italy, and the scenic displays are said to be of particular attractiveness. In one case the manuscript called for a Venetian scene and Director Edwards had two palaces and the Grand Canal of Venice reproduced, from which especially brilliant night effects were made. A street carnival was also taken. Quaint old houses with thatched roofs, the kind to be seen in Italy, were built especially at the Hartville ranch studio. The construction of these buildings resulted in a natural effect being secured and more that "local color." "I Love You" was written by Catherine Carr.

For the second part of the week's program, "Law's Outlaw," featuring Roy Stewart, now recognized as one of the foremost delineators of Western characters, will be released. The story was written by Ethel and James Dorrance, and deals with Charles Easton (Roy Stewart), who is defeated for the office of sheriff in a Far Western town. In spite of the fact that he is urged to contest the election, he refuses. Easton becomes an outlaw and, while hiding in Hawk's Nest, a bandit stronghold, he solves the mystery of the attack on Davidson. After capturing the two bandits he turns them over to the acting sheriff and is himself held for the murder of Ransford. But he is saved from hanging by the appearance of the sheriff, who declares the whole thing a "frame-up." The supporting cast in this picture is excellent and Director Cliff Smith is said to have secured unusually good Western atmosphere for the production.

"Dimples and Dangers," featuring Harry Gribbon, will be the Keystone comedy of the week of January 13. Gribbon appears as a dancing master with a class composed of Keystone beauties. In spite of the fact that he is married to Claire Anderson, Gribbon indulges in many flirtations and the picture is replete with action throughout. One funny scene is shown when Gribbon mistakes his mother-in-law for the new maid and welcomes the real maid as if she were a queen. Gribbon's mixing of personalities has him in hot water for a long while.

"A Straight Cook" and "A Marriage Not," one-reel Triangle Komedies, are included in the week's program.

GOODRICH DIRT AND THE DUKE DE WHATANOB.

Wallace Carlson, of the Bray Studios, introduces in the 101st release of the Paramount-Bray Pictograph, "the-magazine-on-the-screen," Goodrich Dirt, the funny tramp character who has amused thousands of theatergoers on the screen, in a particularly funnny cartoon called "Goodrich Dirt and the Duke de Whatanob."

Just as he is about to reach out, however, a passerby stops to make a purchase, and as he does so drops a card which is picked up by Goodrich, who discovers that it belongs to the Duke de Whatanob, and puts it in his pocket. The storekeeper turns around in time to see him and promptly kicks the barrel, which goes rolling down the streets and lands Goodrich against a post at the end of the wharf. Poor old Goodrich is spilled into the water and is about to go down for the third time when a passing yacht spies him, throws him a life-preserver and hauls him on deck. They come across the card of the duke and, quite naturally, think that this is he.

All goes swimmingly until the real duke appears in a hydroplane, which, by misfortune, lands him on the deck of the yacht.

Pathe Program

Strong Drama and Comedy on the Schedule of Releases for Week of January 20.

AN UNUSUALLY strong Russian Art Film and an especially amusing Lloyd Comedy stand out in Pathe's program for the week of January 20. "The Cloven Tongue" is a feature in five reels, produced by the Russian Art Film Corporation. It is a picture of country life in "the land of snows." The cast is composed of the best actors of the Moscow Art Theater, prominent among whom is Natalia Lesienko, the greatest vampire in Russia. "The Cloven Tongue" is a story of a nobleman who falls in love with his housekeeper, a Circassian peasant, physically beautiful but fickle, unscrupulous, cruel and deceitful. She steps between the nobleman and his daughter and then between the young girl and the man she loves, Prince Alexis. She attempts to win the prince for herself and she is almost successful when she steps too far and retribution overtakes her.

Doris Kenyon stars in the ninth episode of the Hidden Hand, entitled "Jets of Flame" with Sheldon Lewis, Arline Pretty and Mahlon Hamilton. This is a good episode with amazing scientific stunts and unusual thrills. To escape the Hidden Hand, Doris climbs up to the chimney of a factory but when the diabolical villain blows up the building, she falls into the fire room where jets of flame spout up around her. The Hidden Hand has gone too far however, since in the crash of the ruined chimney he has been seriously injured and as the picture fades from view, he is carried out by his henchmen.

Harold Lloyd's comedy is, "The Big Idea," in one reel, produced by the Rolin Film Corporation. Business is bad for the antique dealer. Harold has the big idea. He starts a rumor that an article marked XX at O. U. Phaker antique shop has $10,000 concealed in it. Then he proceeds to mark every article in the place XX, and the result can be imagined.

"Bruges (Belgium) Before the War" is a Pathe colored travel split-reel. It shows the city of Bruges, which owes its name to the number of bridges which cross its canal, and which was from the 12th to the 16th century the largest commercial city in the North of Europe.

"In Blossom Time," Pathe colored educational, which forms the other half of this reel, shows some beautiful closeups of various flowers and plants, and is one of the prettiest things of its kind ever made.

An International Cartoon and Educational split-reel and Hearst-Pathe News Nos. 8 and 9 complete this program.

NOVELTY WAR COMICS.

Beginning Feb 2 General Film will have a new product to offer in semi-monthly single reel subjects called Novelty Films, the product of the Merkel Film Company of Cincinnati. Each release will be composed of a variety of subjects making up a full reel and described best under its title of Novelty Films. The featured part of each release will be a comic animated cartoon on war subjects. The remainder of the reel will be devoted to educational, scenic or scientific subjects, of the most popular nature.

Official of General Film Company have already viewed the first three releases and regard them as subjects most desirable for any program. The headliner for each release is the animated cartoon. In several of them Kaiser William II of the Hohenzollern tribe and the Crown Prince are the leading characters and they are put through some convulsive comedy stunts that strike a popular chord with patriotic American audiences. Other patriotic matter is also included in the releases, such as an animated gallery of American military heroes, and British and other allied generals. One of the sure fire hits of a forthcoming Novelty Film will be "The Girth of a Nation" showing America's vast war-making resources in animated form both amusingly and educationally presented.

Arno Merkel, a young man of many clever ideas and well known to the Cincinnati public, is the author of the various stunts in Novelty Films. He is the author of "What Will America Do?" an animated film that scored quite a success several months ago just before the declaration of war by the United States. Associated with him is artist Ran. M. Anderson as animator.

MORE "FINN & HADDIES."

Walter Stahl and Billy Ruge make their third appearance in a Finn & Haddie comedy of the Jaxon series this week in "Out and In," a rapid-fire laughmaker. This is the first of the new series of Jaxon comedies. At the same time Billy Ruge will appear in "The Best of a Bad Bargain," the sixth of the fifth series of Sparkle comedies.

Mutual Program

Popular Frohman Play, "The Impostor," Starring Ann Murdock, Heads the Schedule for Week of January 14 List.

ANN MURDOCK, Charles Frohman's baby star baby—the youngest actress he ever placed at the head of her own company—has completed "The Impostor," a five-reel comedy-drama, scheduled for release by Mutual January 14. This production, made by the Empire All-Star Corporation under the direction of Dell Henderson, is a screen adaptation of the play of the same name first produced at the Garrick theater, New York, by Charles Frohman. After an extended run there it was produced at the Duke of York's theater, London, where it repeated its New York success.

The play is based on a story by Leonard Merrick and dramatized by Michael Morton, an American now ranked as one of England's foremost dramatists.

The action is built around the vicissitudes of Mary Fenton, a young lady of refinement who, through unfortunate circumstances, finds herself penniless and without friends in New York. Meeting Charles Owen, a chivalrous but indiscreet young married man, she accepts the hospitality of his hotel apartments, where embarrassing complications ensue, from which she is finally extricated and placed on the road to happiness by Owen.

The hotel scenes in "The Impostor" were taken in the Hotel Plaza, New York, and show the magnificent rose dining-room, the marble office and one of the sumptuous suites. The photographs of the rose dining-room were taken at midnight, the guests in the picture being actual patrons of the hotel. This privilege was granted through the friendship of the management for the late Charles Frohman.

The cast includes David Powell, an actor of sterling ability, who has appeared with Miss Murdock in many stage successes; Lionel Adams, Richie Ling, Charlotte Granville, Eleanor Seybolt, Edyth Latimer, Charles Mussett, and Anita Rothe.

"Burglars" is the title of the Strand comedy starring Billie Rhodes released January 15. They aren't real burglars, however; only Billie and her cousin, an adventurous young chap, mistake each other for burglars when they both try to break into their uncle's house at night. They're both arrested, but uncle arrives in time to prevent their spending the night in a dank cell.

The Mutual Weekly, released January 14, is up to the minute, and contains the usual quota of exclusive subjects. An instance of an exclusive picture is shown in the weekly released December 31, showing the landing in the Presidio, San Francisco, of Miss Katherine Stinson, the daring aviatrix, who set a new American record in flying without stop the 610 miles between San Diego and San Francisco.

FRANK KEENAN AND BESSIE LOVE PICTURES COMPLETED BY PATHE.

Frank Keenan and Bessie Love have completed their first Pathe Plays, and have already started work on their second big features under their new banner. Mr. Keenan's finished picture is "Loaded Dice," scenarioized by Gilson Willetts from the novel by Hillary A. Clark, and directed by Herbert Blache.

The character created by Mr. Keenan is that of an unscrupulous, unprincipled man, whose one law is "Success and let nothing stand in its way," who says, "God is a Myth." Through the intensely dramatic story he almost proves his point; always he seems capable of winning. "For when one plays for high stakes, when one **must** win, he must play with 'Loaded Dice'," he says. Then at last in a scene, the gripping power of which can not be described, he dies with these words on his lips, "I lose; there is a God." The picture to follow this is called "Simeon's Shadow," and is directed by Ernest Warde, more than half of the scenes having been completed in record time.

Little Miss Love's initial Pathe picture is "Spring of the Year," from Henry Kitchell Webster's "The Painted Scene," produced under the direction of Mme. Alice Blache, formerly director-general of the Gaumont Company in Paris, with the following hitherto unannounced cast: Chester Barnett, Donald Hall, Flora Finch, Florence Short, Walter Craven, and Jack Dunn. The story is a delightful one of a little country girl who comes to the city and through sheer charm of youth and innocence makes good on the stage. As can be imagined the little star fits the title and title fits the star. Her new Pathe Play is "How Could You, Carolyn?" by Zola Forrester, which is being directed by Frederick Thomson.

"KEITH OF THE BORDER," TRIANGLE WESTERN.

"In spite of what some people say, there still are thrills in the movies, and one must differentiate between 'stunts' and real thrills," says Cliff Smith, Triangle director of Western subjects featuring Roy Stewart, and who is now working on "Keith of the Border," the screen adaptation of Randall Parrish's novel of the same name. Smith made his statement following what he termed one of the most spectacular feats of horsemanship in which a seasoned puncher played the lead he has witnessed during his career as a director. Among the Triangle cowboys there is Bill Patton, former Texas ranger and deputy sheriff.

Chapin Pictures Released February 11

Paramount to Issue Lincoln Series in Ten Episodes of Two Reels Each.

PARAMOUNT has set Feb. 11 as the release date for the first of Benjamin Chapin's series, "The Son of Democracy." This series of ten two-reel features, each a complete story, deals with America and Americanism in the making, and Abraham Lincoln, the boy and the man, is the leading character in these stories.

"My Mother," the first of the series, deals with the log cabin birth of Abraham Lincoln, and with the humorous and pathetic events in his early boyhood, making an ideal release for the week of Lincoln's birthday.

"My Mother" and "My Father," the first two releases, might well be described as comedy-dramas. The second is especially full of action and fun, containing a rough-and-tumble fist fight in which Abe's father gives a terrific beating to a neighbor who tried to cheat him. In the first Abe himself gets into a rousing scrap, bringing sorrow to his mother. On her dying bed he promises her that he never will fight again, a promise that returns to him and holds him back when men are clamoring for him to declare war. "The Son of Democracy" is particularly inspiring in its patriotic scenes.

Besides being truly entertaining film short stories, "The Son of Democracy" series possesses great educational value, and Paramount is making a special advertising drive in magazines and in direct-by-mail circularization, so as to interest educators, clubwomen, etc., in actually doing constructive work to aid the exhibitor showing these pictures.

NOVELTY IN A PLAY WITHIN A PLAY.

The combined artistry of Edgar Selwyn and Aubrey M. Kennedy, the authors, and George Loane Tucker, the director of Mabel Normand's newest Goldwyn production, "Dodging a Million," promises to make this mystery play of love and thrills a really novel screen offering. Together these three masters of screencraft have hit upon an artifice that stamps the new picture as photographically and structurally something out of the ordinary.

In the course of the action of "Dodging a Million," at a time when the hero, heroine and villian are well tied up in a knot of mysterious adventures, they seek the distraction of the theater. The hero (Tom Moore) is unable to "shake" the villian (Armand Cortes) so that he can make love to the heroine (Mabel Normand), and accordingly the three are seated together watching the performance on the stage. It so happens that the play in progress is one of those exotic tales of love and murder against a background of Arabian Nights scenery and costumes; so the hero has every opportunity for the exercise of his imagination. As he looks over the footlights, the face of the villian there, who is about to stab the hero there, gradually metamorphoses into that of the dark Spaniard who sits beside him, the face of the hero into his own, and that of the beautiful heroine into Miss Normand's.

There have been many instances in motion pictures of the past where characters have attended the theater to learn lessons that they might apply to their own lives, but this is probably the first in which the stage action is carried out by the characters in the photoplay itself.

"KID McCOY" TO APPEAR IN "THE HOUSE OF GLASS."

Norman Selby, known to fame as "Kid McCoy," will make his screen debut as an actor in "The House of Glass," which Clara Kimball Young, Select star, and her own company are at present producing in the C. K. Y. studio in New Rochelle. Selby will play the part of Detective Carroll, a role in which not alone his histrionic ability, but his pugilistic training also will be given a chance for expression.

The casting for "The House of Glass" is practically completed. The vacancy made by Higel Barrie's enlistment in the Royal Flying Corps has been filled by Pell Trenton, and Miss Young's leading man will be Corliss Giles, who supported her in "Shirley Kaye." Edward Kimball, the star's father, whose excellent portrayal of the stiffnecked old father in "Magda" was second only to Miss Young's interpretation of the title role, has been given a strong part, and others in the cast are Josie Sadler as Mrs. Brandt, William Waltman as Detective Crowley, and Peggy Burke as Nellie, the maid.

"The House of Glass," which was written by Max Marcin, has been adapted to the screen by Charles F. Whittaker. It was acquired by Miss Young after fast bidding in competition with a number of rival purchasers and represents one of the most important transactions of the motion picture year. It will be directed by Emile Chautard and when completed will be distributed through Select exchanges.

SCENICS GO STRONG.

"Agricultural Opportunities in Western Canada," the current Essanay scenic, a General Film release, upholds the fast pace set by these de luxe scenics as friend-makers for the box office, and is one of the most entertaining numbers of the series. Some of the most wonderful scenery ever caught by the camera is found in this release. The high standing the Essanay scenics have enjoyed in the leading picture theaters of New York has created an unusual demand for these short-length subjects, according to advices received from General film branches.

"The House of Hate"

New Pathe Serial Featuring Pearl White and Antonio Moreno—Will Extend Over Fifteen Episodes.

THE HOUSE OF HATE," is announced as the next serial released by Pathe, in which Pearl White plays the lead. "The House of Hate" is known as Pathe's all-star serial, and never before in any serial has this company gathered a cast of such excellence. The leads will be played by Pearl White and

Scene from "The House of Hate" (Pathe).

Antonio Moreno; in the cast will be such actors as John Gilmour, Peggy Shaner, Paul Clerget and J. W. Dillon.

The story has been written by Arthur B. Reeve and Chas. A. Logue, well-known story and photoplay writers. Mr. Reeve has an international reputation as the creator of Craig Kennedy, the scientific detective. Mr. Logue is known as a co-author with Mr. Reeve in "The Hidden Hand," the Pathe serial in which the four film stars, Doris Kenyon, Sheldon Lewis, Arline Pretty and Mahlon Hamilton, have done such good work and which has been one of the big Pathe serial successes. He also is the author of many successful features.

The release date of "The House of Hate" has been set for the early spring and plans are now being made for one of the biggest advertising and publicity campaigns that Pathe has conducted on any of its serials.

"The mystery feature, production, thrills, efficient actors, and a dramatic story, which will bring motion picture audiences back for every one of the fifteen episodes, have all been provided for in 'The House of Hate'," said a Pathe official when giving advance information on this serial.

"We have found that serial audiences want mystery and thrills in the continued photoplays, and we are giving them both elements. The mystery develops from the fate that hangs over the House of Walden, celebrated munition-makers. This family for generations have been making munitions for the highest bidder. Nature takes a hand in the game, and the present-day generation of this family strives to fight against the doom of heredity.

"The head of the house of Walden is killed by a mysterious assassin just after he has arranged for the betrothal of his daughter, the part played by Pearl White, to her cousin, so that the control of the Walden War Works will remain in the family. Harry Gresham, a young scientist, played by Antonio Moreno, is in love with Pearl White, and she finds out that she regards him more highly than she does her cousin, after the betrothal. Another cousin, Zelda, played by Miss Shaner, is the vampire of this serial. She is in love with Gresham and does her best to block his efforts to win Pearl.

"Thrill follows thrill in logical sequence through the fifteen episodes, and the authors have drawn upon science and nature for spectacular stunts.

"In line with Pathe's policy, the production of this serial equals that given the best features. Pathe serials today are acknowledged to be among the best continued photoplay releases, and they are being shown to enthusiastic audiences in the highest class of theaters throughout the country. The story-star-production policy on Pathe serials has made each two-reel episode the equal, if not the superior, of the average feature shown in the best motion picture theaters. The result has been the winning of Pathe serial fans among all classes of society.

"BY RIGHT OF PURCHASE" NEW TALMADGE STORY.

Norma Talmadge will shortly commence work on a production the present title of which is "By Right of Purchase." This picture will be made at Miss Talmadge's own studio and with her own company; it will be presented by Joseph M. Schenck and distributed by Select.

Next Artcraft a Hart Subject

Third Ince Production Released January 14 Presents Hart in New Character of the West.

THE third Ince-Artcraft production, starring William S. Hart, presents the noted actor in a new role. The title of the photoplay is "Wolves of the Rail," and is a melodrama of the West with a wealth of action and a romantic love story.

Hart has the role of "Buck" Andrade, the leader of a gang of outlaws who terrorize the country through which the Atlantic and Pacific railroad runs. Hart's mother, on her dying bed, prays for her son to reform. He assures her that he has done his last "job" and from that moment will go "straight." And then he starts in to live a new sort of life, commencing with the defeat of his own gang of outlaws as they try to hold up the train on which are "Buck" and a detective sent from the Eastern offices of the railroad, a famous tracker of criminals, known as "The Bloodhound." This detective is shot in the fray. Hart procures his papers and credentials and introduces himself to the local railroad officials as the man who has been sent to clear the line of banditry.

Vola Vale, as Faith Lawson, the sweetheart of "Buck," plays an important part. Faith has been given the position of "towerman" by the railroad company upon the death of her father, who held the post, and she renders valuable assistance to "Buck" in his desperate encounters with the outlaws.

C. Norman Hammond plays the part of the detective, and "Billy" Elmer is Pablo Trilles, who succeeds "Buck" as the leader of the outlaws and is the mortal enemy of his former chief; Melbourne MacDowell, as the railroad president, has a very human role, and materially assists in the romance between "Buck" and Faith.

Most of the scenes in "Wolves of the Rail" were photographed in the mountains of California, where a complete railroad station, switch tower and a division superintendent's office were erected. Thomas H. Ince says that he considers this the best Hart picture thus far made for Artcraft.

BLACKTON AT WORK IN CALIFORNIA.

Work began December 20 at the Lasky studios in California on "Wild Youth," third of the Sir Gilbert Parker novels to be translated to the screen by J. Stuart Blackton, and which will be a Paramount release in the near future, following "The World for Sale." Comodore Blackton expressed himself as delighted with the cast chosen for the production and also with the locations.

FOX EXPECTS "SPURLOCK" TO BREAK RECORDS.

William Fox states that he paid George H. Lorimer more for the privilege of filming "Jack Spurlock—Prodigal" than he ever before paid for a similar privilege, and Mr. Fox has filmed some mighty big stories. George Walsh says his work in the picture is the best he ever did before the camera. Carl Harbaugh, who directed it, declares his willingness to be judged as a director by the results he obtained in the film story. These foregoing facts doubtless prompt the Fox forces to refer to it as the BIG picture.

Now here is where the exhibitor comes in. Mr. Fox has announced that "Jack Spurlock—Prodigal" is to be given without extra charge to William Fox patrons, listed January 30, 1918, as having contracted for the Fox Special Features,

Scene from "Jack Spurlock—Prodigal" (Fox).

and that nobody else will get it. It is going out as a regular weekly Special Feature, not as an "extra," although General Manager Sheehan declares "it has the punch entitling it to rank as a de luxe production and is really worthy of being distributed on the basis of an 'extra' at an advanced price.

"I have no doubt 'Jack Spurlock—Prodigal' will attain the distinction of being one of the big money producers of the year 1918 and we want our patrons to share in it. From present indications it not only will be a money maker but it will be a record breaker."

New Year's Brady-Mades

Latest Release Sheet Schedules Time up to March 18.

THE World Film Corporation's new release sheet announces the publication of World Pictures Brady-Made at the regular rate of one each week up to and including March 18.

The list begins with "The Beautiful Mrs. Reynolds." the story of Alexander Hamilton and Aaron Burr, written by Samuel M. Weller, with many historical scenes in old New York and Washington, D. C., and a star cast including Carlyle Blackwell, June Elvidge, Evelyn Greeley, and Arthur Ashley. Among the subordinate players are Hubert Wilke as Jacob Clingman, Pinna Nesbit as Mrs. Alexander Hamilton, Lionel Belmore as Gen. Israel Putnam, Justine Cutting as Mrs. Putnam, George MacQuarrie as Gen. George Washington, Rose Tapley as Mrs. Washington, Albert Hart as Thomas Jefferson, Jack Drumier as John Adams, Alexander Francis as Gen. Philip Schuyler, etc. This picture was directed by Arthur Ashley, with Lucien Tainguy as chief cameraman. "The Beautiful Mrs. Reynolds" is one of a series of historical romances published by World Pictures. Its two predecessors upon this program, "The Heart of a Hero" (reflecting the life of Nathan Hale) and "Betsy Ross," were received with such widespread favor as to encourage the producers to return to this field at stated intervals in the pursuit of material.

On January 28, Madge Evans in "Gates of Gladness" will be the attraction, and George MacQuarrie will be featured with her. Parts of this picture play are laid in the art colony around Washington Square, and other parts in Georgian Court, the superb estate of George Gould at Lakewood. Sharp visual contrast is aroused by several faithful reproductions of McDougall's Alley as against the regal ornamentation of Georgian Court. In the cast with little Miss Evans and Mr. MacQuarrie are Niles Welch, Rosina Henley, Gerda Holmes, and Mrs. Stuart Robson. "Gates of Gladness" was directed by Harley Knoles; photographed by Rene Guissart.

On February 4, Kitty Gordon in "The Divine Sacrifice" will make her newest appearance upon the World program. The psychology of this photoplay concerns the measure of justification falling to a husband who seeks the human privilege of fatherhood elsewhere when his wife refuses to assume the responsibility of bearing children. The dramatic crisis comes when the mother of the girl thus brought into the world faces the problem raised by a reputable and well born young man who seeks to marry the maiden without a name. Miss Gordon plays the self-sacrificing mother, and her daughter, Vera Beresford, appears as the child. In the company are Jean Angelo, formerly leading man with Sarah Bernhardt; Selene Johnson, Charles Dungan and others. George Archainbaud directed "The Divine Sacrifice," and Philip Hatkin operated the camera.

"Whims of Society," with Ethel Clayton as its star, will be published February 11, a play in which the stern old factory owner is about to disinherit his son for perfectly honorable attentions to a girl in the factory, but before he can sign the document a disgruntled employee blows up the structure, owner and all. In this picture play, besides Miss Clayton, are Pinna Nesbit, Katherine Johnston, Frank Mayo, Jack Drumier and others. The director is Travers Vale; cameraman, Max Schneider.

June Elvidge and Arhur Ashley in "Broken Ties" will be seen February 18; Carlyle Blackwell and Evelyn Greeley in "A Leap to Fame" (in which Mr. Blackwell performed a startling and dangerous "stunt"), February 25; Alice Brady in a new comedy drama, "The Spurs of Sybil," March 4; Kitty Gordon in "The Wasp," March 11, and Madge Evans in "Wanted, a Mother," March 18.

THIRD PHYSICAL CULTURE FILM.

The third issue of the Physical Culture Screen Magazine, which has just been released by General Film Company, contains a great wealth of interesting material for picture fans who are anxious to build stronger bodies and insure better health for themselves. Editor Bernarr Macfadden is shown performing an unusual feat of strength which is guaranteed to improve the health of any business man. Vera Roehm illustrates a number of methods which women can utilize to good advantage in protecting themselves from mashers, and also displays a number of beneficial exercises for the hips, legs and abdominal walls of the body. Another interesting feature is contributed by Henry Elionakey, a champion swimmer, who demonstrates the use of various swimming strokes. Proper exercises for the baby, bayonet exercises by Prof. William Grupp, a well-known boxer, and Prof. Allan Smith's exhibition of jiu jitsu holds complete the unusual attractive number of this unique screen magazine.

IN SYDNEY THE ANTIPODEAN METROPOLIS.

Sydney, the port of entry into Australia, the only country in the world that covers an entire continent, is the subject of No. 100 of the Paramount-Holmes Travelogues. The picture shows the entrance of the harbor, the splendid suburban villas on the shores, the docks, warehouses, piers and skyscrapers, which make the noble city of Sydney a splendid metropolis of 800,000. The trip goes all over the city from the top of skyscrapers to the Post Office, Martin Place, Botanical Garden and Circular Quay, and a number of other interesting sights. This travelogue was released Jan. 7.

"THE MYSTERIOUS CLIENT" (Pathe).

A distinct novelty in story and in dramatic construction is promised in the Pathe feature just completed under the working title of "The Mysterious Client."

This picture, the first made under the direction of Fred. Wright since his return to the Pathe Company, has Irene Castle in the star part supported by Milton Sills, Warner Oland and Caesare Gravin. It was produced from a script prepared by Roy Somerville from a story by an anonymous author.

The story opens as a conventional society drama but rapidly assumes the character of an intensely thrilling melodrama. Scenes are shown that depict almost unbelievable situations, and when the impressions has been created that the things seen could not possibly happen in real life, the story takes a sudden turn and not only proves conclusively that the occurrences could happen, but the conviction that they actually do happen, is grimly established.

The insistent demand for something new is fully met in this feature which is a story on the grotesqueness of real life, and while the object sought by the producers is merly the furnish- of entertainment, the subject has an underlying vein of thought that recalls the line that inspired the author, "the truth is more strange than fiction."

It is said that Mrs. Castle's work in "The Mysterious Client" possibly excels her performance in "Convict 993" that was so highly praised by all of the critics.

LIEUTENANT GEORGE HILL, U. S. S. C.

Goldwyn has lost its director of photography, who happens also to be one of the brilliant men in his profession. He is George Hill, now of the Signal Corps. With a first lieutenant's commission in his inside pocket he made a flying trip to Hollywood, Cal., to spend a day with his parents, following which he reported at Washington for further orders.

Few men are better known in the studios than Lieutenant Hill, and his achievements since joining Goldwyn have been many. Besides assuming responsibility for every detail of photography in the big organization at Fort Lee, Hill applied his talents in the actual filming of productions, his capital work in "Polly of the Circus" and "The Cinderella Man" standing as evidence of his skill as a cinematographer.

Considering his youth—he is but twenty-two—his distinction is all the more remarkable. Having started as a camera "man" when less than sixteen years old, his present high place is the result of ceaseless work and an inherent sense of beauty in photography.

When D. W. Griffith went to the French front to make pictures for his present production he personally approached Samuel Goldfish, president of Goldwyn, for Hill's release, and it was only the existence of a long-term contract that induced Mr. Griffith to forego trying to take Hill with him. While Goldwyn could not spare the young expert to Griffith, to the Government he can well be spared.

FAVORITE PLAYERS IN "THE WINDING TRAIL."

Winsome Viola Dana is supported by a cast of favorite players in "The Winding Trail," a Metro picture written by Katharine Kavanaugh and June Mathis, and directed by Tod Browning at the Metro West Coast studios in Hollywood, California.

Miss Dana's leading man is Clifford Bruce, who played the prominent role of Ben Boone in "Blue Jeans" with the little star. Hayward Mack, who plays the role of Alvin Steel, has played with most of the leading motion picture companies. Mabel Van Buren is seen in the part of Lou, the sin woman; a strong character role.

Many Western and Mexican characters are seen in this picture which reflects the life of the '70's. All the players were selected just to fit the exact type, and many of the rugged characters seen in the picture faced the camera for the first time. The entire production is full of local color and pictures early Western life with vivid realism and thrilling action.

"The Winding Trail" will be released by Metro on Jan. 14, being the firm's second 1918 release.

BIG THRILLER IN NEW HART PICTURE.

William S. Hart does not, as a rule, present stunts of a sensational character in his photoplay work, but in his newest Ince production, to be released by Artcraft, "Wolves of the Rail," he performs a feat of real daring.

The plot of "Wolves of the Rail" provides that a gang of Mexican bandits send a "live" locomotive crashing into a railroad train on which are United States soldiers. Hart discovers the Mexican's plot in what the writers of fiction commonly term "the nick of time," and, putting spurs to his horse, starts in a mad pursuit of the on-rushing engine. After a spurt that proves the actor's wonderful horsemanship, Hart swings himself into the engine cab in time to throw the lever in reverse, bringing the locomotive to a standstill and preventing the collision. In making this scene, Hart was compelled to do without the usual rehearsals and to ride a horse that was, in addition to being new to motion pictures, "engine shy."

Metro Buys "Lest We Forget"

Acquires Much-Sought-After Picture Starring Rita Jolivet —Many Thrilling Scenes.

METRO PICTURES CORPORATION announces its acquisition of the much sought after picture "Lest We Forget," the war spectacle in which Rita Jolivet is starred. The deal, which was consummated some weeks ago between the original producers, Count de Cippico and J. L. Kempner and Richard A. Rowland and W. E. Atkinson of Metro, gives Metro the entire rights to this photo-drama.

Metro regards the picture as one of the most powerful and significant that has yet been made around the world war, and intends to present it soon at one of the large Broadway theatres as a Metro special production de luxe. Before this presentation, however, the picture will be completely re-arranged and many new scenes taken of important events that had not come to light at the time of the original filming. This work will be in the hands of Charles A. Taylor.

Rita Jolivet.

"Lest We Forget" has already received the indorsement of many Government officials as the best medium to bring home to thinking and patriotic Americans the tremendous issues at stake in the war and the righteousness of its cause. It is wholly American in theme and treatment, and its presentation of the incidents which finally plunged the United States into the war is a masterly defense of this country's course and a stirring reminder of the grievous wrongs suffered at the hands of autocratic Germany.

The story is founded on the series of historical events which led up to the declaration of war on Germany and her allies, and includes in many thrilling scenes an exact reproduction of the sinking of the Lusitania. It will be recalled that Miss Jolivet herself was a passenger on this ill-fated leviathan. In fact, it was she who gave to the world Charles Frohman's last words, "Death is the most beautiful adventure in life." She was making the trip to England to be starred under Mr. Frohman's management at the time, and when the giant liner took its final plunge the actress happened to be at his side.

TOM MIX COMING IN A FOX JANUARY 13.

Tom Mix will make his debut as a star of Western dramas in a production entitled "Cupid's Round Up," which will be released January 13 as a Fox Special Feature. The former comedian is cast this time as a rich man's son, temporarily turned cowboy, who is betrothed in youth to a daughter of his father's best friend—a young woman whom he has not seen since childhood and regarding whose subsequent development he knows nothing.

The young woman, impersonated by Wanda Petit, is quite as uncertain as is her fiancee of the advisability of carrying out the matrimonial arrangements, but like her prospective husband, is prompted to see it through by a strong sense of duty. Determined, however, to have a good time prior to her marriage, she goes to her ranch in the West, exchanges places with her maid and proceeds quite unintentionally to win the love of the man she is to marry.

Others in the cast besides the star and Miss Petit are E. B. Tilton, Roy Watson, Verne Mesereau, Al Padgett, Fred Clark, Eugenia Ford and Barney Furey. The story was written by George Scarborough and the scenario is by Charles Kenyon. Edward J. Le Saint did his first work as a member of the Fox forces in directing this picture.

RUPERT HUGHES SEES "EMPTY POCKETS."

Herbert Brenon had as his guest at a private showing of his recently completed "Empty Pockets" Rupert Hughes, the author of the book. Quoting the latter's own words: "It gives me an eyrie feeling to see the characters I created walking about on the screen, especially when their individuality has been so successfully visualized as in Mr. Brenon's picturization."

Mr. Brenon was much pleased at the author's expression of approval of the new production, as Mr. Hughes is a discerning critic who does not hesitate to make known his opinions where his own reputation is in any way involved. The First National Exhibitors' Circuit is releasing the picture this week.

THREE BIG FEATURES FOR HARRY CAREY.

Universal intends to specialize in Harry Carey features, directed by Jack Ford, as one of the production plans announced for the forthcoming year. Universal contends that Carey has been created as a star during the time he has been engaged at Universal City and it is the managerial purpose to realize to the fullest extent on his popularity by giving him better opportunities than he has ever had before. To that end Director Jack Ford has made careful selections not alone of manuscripts but of the players who will support Carey in acting the parts and following his lead in the saddle.

Molly Malone has been definitey assigned as Carey's featured leading lady and the first of the Carey special will be seen Jan. 28, when "The Phantom Riders" will be released. This is particularly an adventure in which wild riding is featured, but his next offering, "Wild Women," on Feb. 25, will be a riotous comedy that takes the cowboys onto the ocean to finish off their escapade.

Director Ford is now preparing two more productions that will serve Carey with special fitness, besides providing Molly Malone with agreeable roles. They are "Back to the Right Trail," made from Frederick R. Bechdolt's story, and "Lin McLean," founded on Owen Wister's novel of the same title. Betty Schade, Vesta Pegg, Edward Jones, M. K. Wilson, William Carroll, Helen Wright, Martha Mattox, Roy Clark and L. M. Wells will be active in Carey's support.

These Carey features, to be offered at reguar intervals during the coming year, will carry a special equipment of advertising and publicity. It is the declared purpose of Universal to give its exhibitors every possible facility for realizing to the last possible sale of an admission ticket for these attractions.

FANNIE WARD IN "INNOCENT" (Pathe).

In "Innocent," the first of the big star Pathe Plays which will be released on January 27, Fannie Ward will be seen in a Chinese setting that will recall her great triumph in "The Cheat," but in theme, "Innocent" is entirely different to the tragic story in which Miss Ward created such a furor.

For her debut as a Pathe star that company has selected a vehicle that furnishes abundant food for thought. From the psychological angle it asks the grave question should a woman be judged guilty who is engrained with the sins of her father. The film version of George Broadhurst's play leaves this vital question unanswered, but with all it has a pleasant ending. As the last scene of "Innocent" fades out the spectator will be left in a state of indecision, which viewed from the business angle will unquestionably prove of great benefit to the exhibitor in that it will cause discussions that constitute good advertising.

"Innocent" as a stage play produced by A. H. Woods ran for a full season in New York City at the Eltinge theater, and served as a starring vehicle for Pauline Fredericks. In the screen version, Miss Ward, in the title role, is supported by John Miltern, who played opposite Miss Fredericks during the New York engagement of the piece, and the debonair Parisian is interpreted by Armand Kalitz, the well known musical comedy star formerly associated with Amelia Bingham.

The production has had a most lavish staging under the direction of George Fitzmaurice, and into those scenes that

Scene from "Innocent" (Pathe).

are laid in Mukden, China, all of the barbaric allurements and fantastic color of the Orient has been recorded with as great faithfulness to detail as the knowledge of Mr. Fitzmaurice's long residence in China could make them.

In announcing this production, Pathe promises a picture that photographically is superb in every detail. Some new and highly artistic light effects will be revealed, and entirely aside from its dramatic values the production is heralded as a pictorial camera study.

Triangle Opens New Year Strong

Four Features Completed as Old Year Died and Four Started With Entrance of 1918—Sea Story by Saturday Evening Post Writer Under way.

STIMULATED by the exceptional production schedule set by General Manager H. O. Davis, the Triangle studios at Culver City opened the New Year with a burst of speed. The first week of 1918 has seen four new stories started and four exceptional pictures completed as the old year died. Four directors are waiting for stories, and one director, Cliff Smith, maker of Western thrillers, is putting the finishing touches to his latest Roy Stewart vehicle.

E. Mason Hopper, whose last feature was "Her American Husband," a romance of the Orient, has begun shooting on a seven-reel feature by E. Magnus Ingleton, the title of which has not been announced. This is described as a gripping socialistic story in which a man who is biased in his way of thinking, a result of heredity, is made to see the right through his love for a good woman. Among the Triangle favorites included in Director Hopper's cast are Alma Rubens, Joe King, Francis McDonald, Jean Hersholt, and Nellie Anderson.

Metropolitan Magazine Story Started.

Director Frank Borzage, with two well known Eastern actors in his cast, has begun work on "The Shoes That Danced," a screen adapation of John Moroso's Metropolitan Magazine story of the same name declared by Editor-in-Chief Julian Johnson to be one of the most interesting stories bought by the department in some time. Jack Cunningham did the continuity. This is a story in which the leading characters are gangsters, and it touches on life in the underworld. An unusual feature is that the villain attends a masquerade ball disguised as Charlie Chaplin.

Working with Director Borzage are Wallace McDonald, the well known leading man, who recently joined the Triangle playing forces. This will be his first appearance in a Triangle feature. Another film favorite in the cast is Dick Rosson, who scored such a success in the Triangle productions, "Cassidy" and "For Valour," made at the Eastern Triangle studio in Yonkers. Rosson recently arrived in Southern California, and will remain with the Culver City forces. Little Pauline Starke, who was generously praised for her work in the Triangle hit, "Until They Get Me," will be seen in the leading feminine role. Others in the cast include Anna Dodge, Ed. Brady, Ann Kronan, Bill Dyer, and Joseph Bennett.

Story of Society Life.

Director Gilbert P. Hamilton seems to be running to "souls" in his work for Triangle. Having just completed a story, the working title of which was "Captain of His Soul," he has started work, with an exceptionally fine cast, on a subject titled "A Soul in Trust." This is an original story by one of the staff authors, Catherine Carr, and deals with society life in Virginia and Washington, D. C. Supporting Belle Bennett in this new subject are Lillian West, Darrell Foss, J. Barney Sherry, Grover Franke, W. A. Jeffries, and Wilbur Higbee. This is Franke's first big part, and Casting Director Arthur Hoyt believes that he will measure up to Triangle standard.

Sea Story by Clarke.

Thomas N. Heffron is now working on a water subject called "The Sea Panther." It is a tale of pirates of the Caribbean Sea, written by Kenneth B. Clarke, well known Saturday Evening Post author. In this picture, William Desmond will be seen as "The Panther," a swashbuckling freebooter of the early days when the old sailing ships fell easy prey to the speedy pirate craft.

Director Cliff Smith, Triangle Western expert, is putting the finishing touches to the latest vehicle of the cowboy star, Roy Stewart, and in "Keith of the Border," Smith believes he has a feature that will score a new success. Experts who have seen the "rushes" on this picture declare that the fight between Roy Stewart and Pete Morrison is the best that has been staged since "The Flame of the Yukon."

The four Triangle pictures which have been completed in the past week include "Real Folks," the Photoplay Magazine contest winner, directed by Walter Edwards; "Captain of His Soul," a screen adaptation of Eleanor Kinkade,'s magazine story, "Shackles," directed by Gilbert P. Hamilton; the magazine story, "Little Red Decides," in which Director Jack Conway is said to have obtained some wonderful scenes between the child actress Barbara Connolly and the Chinese cook, and "The Hopper," from Meredith Nicholson's Red Book Magazine story of the same name, on which Thomas N. Heffron handled the megaphone.

The Triangle directors who are waiting to begin work on new subjects are Jack Dillon, Raymond Wells, Jack Conway, and Walter Edwards.

CURRENT ESSANAY COMEDY.

Almost every guest of a large metropolitan hotel becomes involved in a series of laughable complications in "One Night," the current Essanay comedy released by General Film Company. A young eloping couple, an intoxicated gentleman and a "ham" actor are involved in a never-ending series of complications which continue through the greater part of the night.

JACK-TARS IN THE MAKING.

The Gaumont-Mutual Weekly is showing some wonderful pictures of the training of our sailors and soldiers. The issue for release Sunday, January 6, shows the making of a jack-tar at the Mare Island Navy Yard, California. Coupled with time for the right kind of sport the intensive training is making happy and efficient fighters for our navy. A review of the tars, a physical drill, and a number of different athletic stunts are interestingly pictured.

A lesson is strikingly conveyed in the subject, which is titled "Traitors at Home." Starting with a scene in a restaurant, which shows the man who will not observe "meatless day," there are illustrated several scenes of beef cattle on the range which will be used to feed our fighters and the handling of the beef at the army camps. Each of our sixteen cantonments consumes over 20,000 pounds of meat every day.

This issue of the Gaumont-Mutual Weekly contains some striking pictures from the European battle fields. The steps undertaken by French engineers to restore the territory reconquered in the battle of the Aisne are graphically portrayed. Bad roads are being rebuilt with timber, heavy batteries are rapidly being mounted in places of advantage, and anti-aircraft guns mounted on motor trucks are shifted to positions wherever needed. When the Germans retreated they were forced to abandon vast stores of guns, munitions, and material, which will be used by the French. The French are also gathering up the empty shell cases, which will be reloaded and again used against the enemy. The destructiveness of the heavy fighting during the battle of the Aisne is well illustrated in scenes which show all that remains of the village of Allemant —a few broken-down walls and piles of debris, and the Fort of Malmaison, now reduced to a few standing walls and empty caverns.

The Allies have commandeered every possible type of motor car in order to rush supplies and munitions to the Italian forces, and a number of scenes show the conveying of these supplies across the Alps.

From Sacramento, Cal., comes a picture of the Gubernatorial Mansion, which shows the corner destroyed by dynamite in an attempt to kill Governor Stephens.

In San Diego, Mme. Schumann-Heinck, world famous prima donna, for a long time a resident of the United States, presents a flag to a regiment of infantry which she has adopted as her "boys." This great contralto has several sons who are now fighting for the United States.

HEARST-PATHE NEWS SHOWS U. S. WAR FILMS.

The Hearst-Pathe News, which, through its enviable connections, has been in a particularly fortunate position as regards pictures showing different phases of the war, began recently to show pictures which, from the American standpoint, must rank first in interest; namely, the official U. S. Government pictures of the war as seen by the official cameramen with the American forces. From now on it is promised that these pictures of the activities of our boys in France will appear regularly in this film.

No private motion picture companies are allowed at the front with the American troops. All motion pictures are being made by trained motion picture operators attached to the Signal Corps of the War Department. These films are primarily for military purposes, but after being censored by the War Department they are turned over to the American Red Cross, and through an arrangement made with this organization by the Hearst-Pathe News some of the films will be shown to the public through this medium.

The first installment showed pictures of the Norton Harjes Ambulance Unit showing the American boys enlisting in this unit in Paris, scenes in their training camp and their work at the front. The next series of pictures to be released appeared in reel No. 105, and will show the American artillerymen using the famous French 75s. These are the boys that fired the first shot for Uncle Sam against the Kaiser's troops.

A great many other films are on hand showing the training of the American troops in the various branches of modern warfare, including grenade throwing, trench digging, handling of heavy guns, etc. All the films were made in the training camp of the American troops in France.

The War Department is exceedingly anxious that the general public see these films and, realizing the enormous distribution of the Hearst-Pathe News, made an arrangement for handling some of the films through this medium.

FINE CAST ASSEMBLED FOR DALTON PICTURE

Dorothy Dalton and company has returned from Chatsworth Park, where picturesque exteriors were photographed for a Paramount picture to be released Feb. 4. The company has recently been "on location" at an immense stone quarry, belonging to Los Angeles County, in order to get the proper atmosphere for some mining-construction scenes. In the picture Miss Dalton will have the support of Jack Holt, who will play the role opposite; William Conklin, Melbourne MacDowell, Robert McKim and Dorcas Matthews.

Mr. McKim, in particular, after playing almost every sort of a screen villain that the Ince staff of scenario experts could devise, will offer in this new picture a characterization that is said to be entirely different from anything he has yet made known.

Six Standard Pictures Scheduled

Among First Ten Weeks' Releases Is "Cheating the Public," the 1918 Cinemelodrama.

SIX new Standard Pictures, some of which are now in process of production, have been announced by William Fox for release during the first two and one-half months of 1918. Two pictures will be available in January and February and the same number in March, the schedule, however, being completed at present only to March 15. The January 20 picture will be "Cheating the Public," the William Fox 1918 cinemelodrama with an all-star cast. The production is being advertised as of the same class of melodramatic pictures as "The Honor System."

"From the Depths," temporary title of a picture which was recently completed, will be released January 27. This is the story of a young woman who becomes an outcast in consequence of having put too much trust in a man, but who rises again after she has revenged herself. Part of the scenes were taken in the Bohemian quarter of Greenwich Village, New York City.

Jane and Katherine Lee's third picture is scheduled for release February 15. It is declared to be a legitimate successor to "Two Little Imps" and "Troublemakers," the productions in which the Fox "Baby Grands" journeyed on their career in stardom during 1917.

William Farnum's next production will probably be titled "Rough and Ready," and the present intention is to release it February. This will be followed by a propaganda production under the direction of Frank Lloyd and entitled "The Divorce System." No star, it is announced, will be featured, but the company now at work in Hollywood includes Rhea Mitchell, Bertram Grassby, Marc Robbins, Willard Lewis, Charles Clary and a number of other equally well known actors. March 3 is the date when it is expected that "The Divorce System" will be available to exhibitors.

Work is in progress in one of the William Fox New Jersey studios on a picture temporarily titled "The Soul of Buddha" which probably will be released March 15.

GOLD KING SCREEN MAKING TWO GRADES.

In order to meet the demands of exhibitors, the Gold King Screen Company is now making two grades of screens. No. 1 is finished on both sides of the cloth and sells for 75 cents a square foot. No. 2 is finished on one side and sells for 50 cents a square foot. These prices include stretchers.

"OUR LITTLE WIFE" NEARING COMPLETION.

Madge Kennedy's latest vehicle, "Our Little Wife," the Goldwyn picturization of Avery Hopwood's splendid stage success, is nearing completion at the Goldwyn Fort Lee studios. Miss Kennedy is surrounded by a notable cast in "Our Little Wife." Her leading man, George Forth, who portrays the role of Herb, the loving but jealous husband of Dodo (Madge Kennedy), has done creditable work in several screen productions made on the coast, and previous to acting before the camera was intrusted with a number of important roles in Broadway productions.

William Davidson, as Dr. Elliott, who admires Dodo much

Scene from "Our Little Wife" (Goldwyn).

to his wife's discomfiture, is another who has given a good account of himself. Wray Page has the role of Mrs. Elliott, whose one aim in life is to make hubby forget other women exist. Kempton Greene is Tommy, the poet, whose love sonnets drive Dodo frantic. The role of Bobo, the "goat" of it all, is in the hands of Walter Hiers, who was a vaudeville artist before his advent on the screen. Marguerite Marsh, sister of Mae, is Angie.

WELL-KNOWN PLAYERS IN "BROADWAY BILL."

What Metro characterizes as an exceptionally fine cast has been engaged to support Harold Lockwood in "Broadway Bill," a Metro wonder play written by Fred J. Balshofer, now in course of production. Mr. Lockwood's leading woman in this picture is Martha Mansfield, who, under the name of Martha Early, played opposite Max Linder in the comedies he made in America. The heavy character is enacted by Stanton Heck. Another important role is played by Bert Starkey who is probably best known for his portrayal of "The Spider" in the serial

Scene from "Broadway Bill" (Metro).

"The Fatal Ring." William Clifford and W. W. Black are also members of the cast. Cornish Beck, a boy actor, plays a juvenile part. Mr. Lockwood and his company of players are now in the Maine woods making the exterior scenes for "Broadway Bill." Fred J. Balshofer is directing the production.

"CHEATING THE PUBLIC" NEXT CINEMELODRAMA.

"Stronger, bigger, more gripping than 'The Honor System,'" is William Fox's description of the second in his series of one-a-year, all star productions which he calls "cinemelodramas."

The prediction is made that the new production, "Cheating the Public," will far surpass its predecessor from a box office standpoint. Exhibitors who have been invited to see pre-release showings are quoted by the Fox publicity department not only as being enthusiastic over the picture but as attributing to its melodramatic qualities of an unprecedented sort.

"'Cheating the Public'," says Mr. Fox, "not only has a great deal in common with 'The Honor System,' but decidedly surpasses it in quality and quantity of high grade thrills and in strong, compelling, vital heart interest. It is melodrama of the highest order. It expresses exactly what I meant when I coined the word 'cinemelodrama.' Food profiteering and child labor conditions in factories are phases of the story, and furnish the underlying theme of the plot, but it is by no means dependent on these factors either for its remarkable appeal or for success."

The production, it is announced, is to be released January 20 as a Standard Picture and will be the first release of the year in that series. The cast includes Enid Markey, Wanda Petit, Frankie Lee, Ralph Lewis, Bertram Grassby, Tom Wilson and several others. It was directed by Richard Stanton, who made "The Spy," and the story is by Mary Murillo. Mr. Stanton and Edward Sedgwick wrote the scenario.

Adolph Zukor, Douglas Fairbanks and Allan Dwan.

Universal Starts New Serial Contest

This Time It's "The Bull's Eye," With Eddie Polo and Vivian Reed as Stars.

AS SERIAL follows serial with the Universal, so do contests follow contests. Now it's the "What Eddie Polo Should Have Said Contest," as passed and approved by the Post Office Department—an idea the Universal will advance in advertising "The Bull's-Eye," a serial in which Eddie Polo and Vivian Reed will star. The "best ending" contest, well under way, as a publicity feature of "The Mystery Ship," has thus early proven so successful that President Carl Laemmle, of the Universal, has decided to awaken interest in "The Bull's-Eye" of a similar method. The awards will total $1,000, and they will be principally paid in Liberty bonds, war savings stamps and thrift stamps.

Eddie Polo and Vivian Reed.

There will be this difference in the two mentioned contests: "The Mystery Ship" competition is confined to children of fifteen or younger, and concerns the "best ending," as applying to the sixteenth episode; while "The Bull's-Eye" contest will allow competition by boys and girls of sixteen or under, in expressions of what they believe Eddie Polo should have said at specified points in the progress of the serial.

There will be a title in each of the first seven episodes, but partially complete, starting with a few words and finishing off with dashes to indicate an incomplete sentence. Contestants will be expected to tell in twenty-five words what Eddie Polo should have said in the specific instances, using the words printed in the unfinished title as an integral part of the caption submitted in the contest. Thus "The Bull's-Eye" competitions will be unique in that the excitement begins at the very outset of the serial.

The matter of awards will be entirely vested in the judgment of a committee of referees, comprising the editors of trade papers that serve the moving picture industry. The contest begins Feb. 1 and ends June 1, forthcoming, and the journalists who have consented to serve as sole judges of the awards include James L. Hoff, Moving Picture World; William A. Johnston, Motion Picture News; Martin J. Quigley, Exhibitors' Herald; P. L. Woodruff, Motography; Lesley Mason, Exhibitors' Trade Review; Lynde Denig, Dramatic Mirror; Sime Silverman, Variety; William H. Donaldson, The Billboard; Paul Sweinhart, The Clipper.

The awards to be distributed number 475, including 100 subscriptions to Boy's Life, the Boy Scout's official publication for Scouts and Camp-Fire Girls. The first award will be Liberty bonds to the amount of $100. There will be awards in war savings certificates and thrift stamps of $50, $25, $15, $10 and $5, running from second to fifth award, and 249 additional awards of $2 each, payable in thrift stamps.

According to the announcement submitted by its publicity department, Universal believes that the subscriptions to the Boy Scout publication will be particularly acceptable to the young folks and will constitute an award that boys and girls will be glad to welcome as a reminder for a whole year, of their success in the contest. The awards paid in Liberty bonds, war savings certificates and thrift stamps are expected to serve not alone a patriotic purpose but there is a likelihood that this new savings plan the Government lately instituted will be introduced to a certain number of children who may not have known the benefits of the plan and who may be thus inspired to use the stamps awarded to them as a nucleus for a fund of their own.

Exhibitors will be supplied by the Universal with circulars explaining the contest in full detail, to be distributed to patrons or to be given upon request to children who express a desire to enter "The Bull's-Eye" competitions. There will be no restrictions or entrance fee, apart from the age limit for boys and girls of sixteen years or less. The descriptive circulars will carry the contest title in its incomplete form, but children are not required to use these accompanying blanks.

Contestants may record their opinion of what Eddie Polo should have said upon any sort of paper, by any method—ink, pencil, typewriting or printing, confining their suggestion to twenty-five words and forwarding it to the Eddie Polo Quotation Department, Universal Film Manufacturing Co., No. 1600 Broadway, New York City. Either the name of the theater where contestants view the serial or the name of the theater nearest to their place of residence should be stated in submitting quotations.

"The Bull's-Eye" will be released at the time the contest begins—Feb. 1—and at that time "The Mystery Ship" will have reached its tenth episode. Thus, for the first time since the Universal began releasing serials, more than six years ago, two attractions of the chapter-story sort will be in co-incident circulation. In his recent statement President Laemmle of the Universal declared that during 1918 his corporation would go more extensively into serials than ever before. This declaration is thus early confirmed and is augmented by the further announcement that Marie Walcamp will begin work upon a wild-animal serial within the month.

"THE WHISPERING CHORUS" (De Mille).

The theme of self-sacrifice, employed by authors and dramatists in all ages as the compelling motive, or the culminating moment in some of the greatest works known to the stage or the printed page, and which has never before perhaps been evidenced in more pronounced form than in the present great conflict, appears in a tremendous climactic conclusion to "The Whispering Chorus," the novel by Perley Poore Sheehan, now being translated to the screen by Cecil B. De Mille, as a special De Mille production to be released by Artcraft. The story of "The Whispering Chorus" is entirely modern in character, but its bigness would suit it to any period or setting.

Just what form this particular example of self-sacrifice assumes in the picture it would be unfair to divulge at this time, since the interest in the story or picture would be largely destroyed by an advance knowledge of its culmination. Suffice that Mr. De Mille himself has vouched for the fact that it is as compelling, as stupendous in its emotional intensity, as the ending of that exceptional story by Charles Dickens, "A Tale of Two Cities."

Cecil B. De Mille is devoting care and attention to every detail in the production of this picture. The cast has been chosen with especial attention to the fitness of each individual player to the role; the settings are being prepared with a thorough conception of the requirements, and the photographic work under the direction of Alvin Wyckoff, director of photography at the Lasky studios, will, of course, leave nothing to be desired.

PROFOUND SUBJECT MOST INTERESTING FILM.

The great attractiveness of Maeterlinck's "The Bluebird" lay in the fact that while it dealt with subjects of great profundity in an allegorical manner, it was easily understood. The author took for his central figures a little boy and girl, and for them he drew aside the curtain of life, delved into the past, and touched eloquently upon the great Beyond.

In the form of a play, the wonderful story teemed with dramatic interest, and instead of a heavy preachment or a dry sermon it developed into a virile presentation.

In adapting this masterpiece to motion pictures Director Maurice Tourneur, who is making the production for Artcraft, has carried out the idea of the author in making the photo-

Maurice Tourneur Explaining a Scene in "The Bluebird" to Tula Belle and Ribon McDougall.

play perfectly understandable. He has discussed the scenes with the tiny actors, who are theoretically the leading characters, believing that if these children can grasp the story the average patron of a moving picture theater, with the aid of the lucid titles which embellish the film, should easily follow the play and understand the allegory.

The result is a unique photoplay of stupendous magnitude, in which is incorporated the highest technique of photographic art, with scenes in double, triple and quadruple exposures, requiring infinite care and patience.

Settings of colossal size and ensembles of hundreds of people make this photoplay a mighty spectacular offering, in which the artistic details have been carefully worked out.

"A PAIR OF SIXES" (Essanay).

George K. Spoor has begun production of Taylor Holmes' next picture: "A Pair of Sixes," by Edward Peple. "A Pair of Sixes" is often called Mr. Peple's most successful stage play, although he is well remembered for his "The College Widow," "The Prince Chap" and others.

The story concerns the farcical and mirthful results of a game of cards as a result of which T. Boggs Johns, an illustrious pill manufacturer, becomes the valet of his business partner. There is a wealth of opportunity for Mr. Holmes' inimitable fun and taxation of his dramatic genius, a strong love element and a surprise finish.

This vehicle gives Mr. Holmes a distinctive characterization, though here again, as in "Ruggles of Red Gap," he is the innocent masquerader. Mr. Holmes expressed his enthusiasm over this new role and declared that he had long wished to appear in "A Pair of Sixes" for the screen. In fact, so eager was he to get to work on "A Pair of Sixes" that he did not complain in the least of having his holiday plans disrupted and marched off to the studio floor twenty-four hours after completion of his "Ruggles of Red Gap."

A sudden decision on "A Pair of Sixes" necessitated the turning on full blast of all departments including the scenario writers who worked night and day just prior to New Year's eve to complete the continuity.

The production is in the hands of L. C. Windom, who produced "Ruggles of Red Gap," "Uneasy Money," and all other Taylor Holmes pictures.

Following "A Pair of Sixes," Taylor Holmes will start work on "The Rainbow Chaser," an adaptation of the Saturday Evening Post story: "Mr. Williams Takes a Chance," by Freeman Tilden.

"HUNGRY EYES" READY FOR BLUEBIRD PROGRAM.

"The Highest Card" and "Hungry Eyes," the last of Rupert Julian's productions for the Bluebird series, with Ruth Clifford the star and Monroe Salisbury her featured leading man, have been completed and Wilfred Lucas has undertaken the screen management of Miss Clifford and Mr. Salisbury. "The Highest Card" has not been definitely dated up for release, but "Hungry Eyes" has been set for distribution February 18.

Elliott J. Clawson's story, "His Wife in Arizona," formed the basis of the Julian production, "Hungry Eyes." The picture was filmed at Seven Oaks, Cal., where the company remained to create "The Highest Card" amid the picturesque surroundings that nature has furnished in the foothills of the Sierra Nevadas. Mr. Julian, besides directing, played an important role in support of Miss Clifford. Others in the company included W. H. Bainbridge, H. W. Barrows, Arthur Travers, Gretchen Lederer and Reta Pickering.

Wilfred Lucas is now engaged in filming "The Heart of the Desert" with Miss Clifford and Mr. Salisbury leading the cast. Bess Meredyth furnished the scenario, basing her work on Honore Willsie's book of the same title depicting a romance of Indian life, when a girl is taken into the wilds to recover her health through living like the Indians do, close to nature. Val Paul, Gretchen Lederer, Monte Blue, Al Sears, Princess Neola and Dark Cloud (the last mentioned being full-blooded Indians) will comprise the supporting cast.

MANY PRETTY GIRLS IN ESSANAY COMEDIES.

Essanay has selected several dozen of the prettiest girls from a group of nearly two hundred to appear in its General Film one-a-week comedies. That Essanay has struck a popular vein of humor in these productions by Arthur D. Hotaling is evident by the reports from both exhibitors and the General Film Booking records.

The release for January 12 is "One Night," depicting the wholesale complications arising from the innocent efforts of a "Gentleman drunk" to regain his hat, fallen to the sidewalk from his hotel room window. In it figure many pretty girls alarmed in the middle of the night by the cry of "burglar" and a number of good characters that afford many laughs.

In a comedy now in the making, Mr. Hotaling has achieved a picture that requires but two subtitles for the entire reel, thus indicative of the ability of the picture to tell its own story.

Essanay's General Film one-reel scenic for January 12 is "Agricultural Opportunities in Western Canada," showing, with a good deal of action and rapid movement, the picturesque and commercial attractions of the country to our north.

Essanay's scenics are proving a profitable addition to the exhibitor's program, judging by the reports. Unlike the average scenic, they do not "drag" as the scenes shift rapidly and only the most interesting points filmed.

ANN PENNINGTON STARS AS HOYDEN.

Alice Hegen Rice's novel, "Calvary Alley," which, as Sunshine Nan, is Ann Pennington's next vehicle on the Paramount program, is a document full of human interest. Miss Pennington plays the part of Nance Molloy, of the slums, who evolves gradually into a position of respect in the world without imposing upon credulity. The story is replete with action, and radiates with comedy situations particularly adapted to the vivacious star.

"WHO'S TO BLAME" (Nestor).

The Nestor comedy to be released through Universal exchanges on Jan. 21 will be entitled "Who's to Blame?", and will have Gale Henry and William Franey as the featured players, with Lillian Peacock and Milburn Moranti heading the supporting company. There will be one reel of fun in "Who's to Blame?", involving a mix-up in the proper distribution of a number of kiddies in the case. Children are used as much as grown-ups to get the fun out of the various situations, and

Scene from "Who to Blame" (Nestor).

Universal's juvenile stock forces were combed to get the right assemblage of little tots to fit the occasion. Of course, the more broadly developed lines of comedy will be carried by Mr. Franey and Miss Henry, who are established favorites in the fun-making fraternity.

CITY FATHERS ASSIGN POLICE TO "LITTLE MARY."

Activities on Mary Pickford's next picture to be released by Artcraft following "Stella Maris" finally have been commenced in San Francisco as a result of special arrangements made by the local police to take care of the crowds that daily storm the locations. The title of the new picture is "Amarilly of Clothes Line Alley," by Frances Marion, based on the novel by Belle K. Maniates. It was for this production that the Mary Pickford players recently journeyed to Frisco, and on which they were unable to begin work because of the enthusiastic crowds that gathered in the streets to watch "Little Mary." After several unsuccessful attempts the company returned to Los Angeles and upon assurances from the San Francisco authorities that special arrangements would be made to allow Miss Pickford to work the company again made the trip to that city with better success. Streets surrounding the locations in which the Pickford players are working have been roped off for a number of hours each day. These measures are necessary as a result of "Little Mary's" popularity in Frisco, where she recently further endeared herself to the city by assisting in recruiting as well as bringing the Liberty Loan subscriptions above the quota when a stimulus was most needed.

PARALTA STUDIOS NEARING COMPLETION.

Under the direction of President Carl Anderson of Paralta, the work of enlarging the studios of Paralta at Hollywood, Los Angeles, has now progressed so far that the complete design is apparent. Mr. Anderson is in Los Angeles in connection with the improvements which are being made so that the capacity of Paralta will be increased by a half.

As the war has made desirable, intensification is being given a new meaning at the Paralta studios. There is a large central plaza or square in which are many glass-covered stages. Set about the sides of this central square are the new dressing-room structure, with dressing-rooms, the new buildings which house the costumes, sculptors, furniture makers, scene painters, carpenters, artists, etc.

The demand for bookings of the first two Paralta plays, now available at the W. W. Hodkinson exchanges, has been such that Paralta found it absolutely necessary to double the capacity of the plant in order to attempt to cope with the demand.

OREGON MANAGER PRAISES JEWEL'S "THE CO-RESPONDENT."

Manager Stills, of the People's Theater in Portland, Oregon, in speaking of the success he had in a week's run of the Jewel production of "The Co-Respondent," said: "The Co-Respondent" has called forth more praise from the patrons of my theater who have seen it in the past week, than any production I have shown during the past six months.

"I have seldom offered a production that brought forth more admiration from the public than did this film."

PARAMOUNT TO RELEASE "THE GUILTY MAN."

Paramount is to release soon a startling photoplay version of a tense drama—A. H. Woods' Presentation of his Broadway success, "The Guilty Man," which enjoyed great prosperity at the Astor Theater in 1916. Ruth Helen Davis and Charles Klein wrote the play. The photoplay was directed by Irvin W. Willat, under the supervision of Thomas H. Ince, Inc.

"The Guilty Man" makes a deep study of man's moral responsibility and unmercifully exposes and flays conditions arising from the practice of the "double standard."

A notable cast has been chosen for the subject. Gloria Hope is Claudine, the daughter. Vivian Reed plays the mother. William Garwood has the difficult part of Claude and Charles French is Flambon. Others in the cast are Hal Cooley, John Steppling, J. P. Lockney and Hayward Mack.

The photography is excellent and the settings are gorgeous. The dramatic intensity of the scenes has been artistically handled.

VIVIAN MARTIN IN A JOE LINCOLN STORY.

Following her appearance in "The Fair Barbarian," filmed from Frances Hodgson Burnett's story, and recently released by Paramount, Vivian Martin will be seen in "A Petticoat Pilot," a picturization of Joseph Lincoln's story "Mary Gusta," by Gardner Hunting. The story itself is particularly delightful and is laid in the Cape Cod section of New England, a district abounding in interesting characters and traditions.

Scenically, the production, which was directed by Rollin S. Sturgeon, should prove one of the most attractive offerings in which Miss Martin has yet been seen, and the suporting cast has been chosen with great care. Among those who appear are a number of the best known players in the organization, including that sterling character actor, Theodore Roberts; James Neill, Harrison Ford, Helen Gillmore, Richard Cummings, Jane Wolff, Bert Hadley, John Burton, Antrim Short and Tom Bates.

GEORGE BEBAN IN "ONE MORE AMERICAN."

George Beban, Paramount's character-star, has started production work on a new photoplay to follow "Jules of the Strong Heart," which will be released January 14. Mr. Beban's new piece is called "One More American," and the story has been supplied by William C. DeMille, author of numerous stage and screen plays, director and famous brother of Cecil B. DeMille. William C. DeMille will direct the picture.

In the cast supporting Mr. Beban will be Jack Holt, Raymond Hattan, Helen Jerome Eddy, Camille Ankewich, who, by the way, has changed her name to Marcia Manon, Ernest Joy, Signor Buzzi, Hector Dion and May Palmer.

Mr. Beban has gathered about him a crowd of three hundred Italians, who are appearing in scenes taken in a reproduction of the famous Mulberry Bend section of New York.

EDNA GOODRICH AS "AN ARTIST'S MODEL."

Edna Goodrich, star in a series of photoplays for the Mutual Film Corporation, has just completed, at the studios of the Empire All-Star Corporation, Glendale, L. I., the sixth of her productions. The play has not yet been titled, but has been produced under the working title of "Art and the Girl." It casts Miss Goodrich as an artist's model, a most suitable part for the famous beauty, and a role in which she has an opportunity to wear the most beautiful and most gorgeous of her expensive gowns.

The release date of the picture has not been set. It will follow in the Goodrich series, "Her Second Husband," which was released December 31. Miss Goodrich's plays for Mutual have included "Reputation," "Queen X," "A Daughter of Maryland," and "Her Second Husband."

O. HENRY DETECTIVE STORY.

"O. Henry's" penchant for providing last minute climaxes of an unusual nature has never been illustrated to better advantage than in "The Clarion Call," the current release in the General Film series of Broadway Star Features. The plot is swiftly moving romance in which a battle of wits between two friends is featured. Walter McGrail and Alice Terry who have won distinction in the O. Henry stories, are featured in this novel production. "The Clarion Call" tells of two friends who come to New York, one in pursuit of the fickle goddess of pleasure and the other in search of a career. Barney Woods finds a job as patrolman and eventually becomes a detective with a great future before him.

MISS CLARK TO STAR IN "PRUNELLA."

Immediately after the holidays Marguerite Clark began for Paramount the production of "Prunella," adapted from the famous play-fantasy of that name.

"The Seven Swans," the current Paramount release starring Miss Clark, has started off on a wave of tremendous popularity.

The announcement that "Prunella" is to be Miss Clark's next vehicle is most interesting to those who knew the play. It was produced by Winthrop Ames in 1914 at the Little Theatre, New York, and Marguerite Clark played the main part in that production. There is a sentimental association connected with the piece in the fact that this was the play which Adolph Zukor, president of Famous Players-Lasky Corporation, attended one night and then and there decided that Miss Clark was a remarkable actress whose future in motion pictures would be unlimited in its possibilities for world-wide popularity.

PEGGY HYLAND COMING IN 1918 PATHE PICTURE.

With the completion of "The Other Woman," featuring Peggy Hyland, supported by Milton Sills and Anna Lehr, Pathe has added another high quality feature to their reserved stock of 1918 productions.

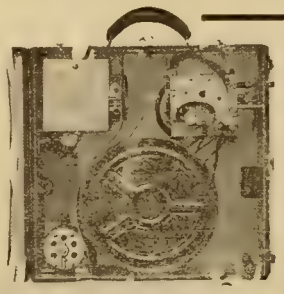
The story is an adaptation from a play. It has not yet been produced, but it is rumored that the story will be seen behind the footlights shortly after it makes its appearance on the screen.

While it is a social problem play bringing in the eternal triangle the story has a unique twist, and in its situations it never even remotely approaches the suggestive. The action of the story takes place for the most part in New York City, and depicts life in the art studios.

The production was staged under the direction of Albert Parker.

TITAN INCORPORATES.

The Titan Feature Photoplay Company has been incorporated under the laws of the State of Washington. The officers are J. Don Alexander, president; Eugene DeSmeth, vice-president; R. E. Musser, treasurer; H. G. Twomey, secretary. The general offices are at 506 Sprague avenue, Spokane, Washington.



Motor Drive
17"x17"x7"
Weighs but 20 lbs. Takes Standard size reels and film.

Small Town Exhibitors!

When your Electric Current Supply fails—

Attach the De Vry to Storage Batteries and your show goes on without delay.

Any size picture up to 12 feet; any throw up to 75 feet.

Used by Western Electric Co., General Electric Co., Westinghouse Electric Mfg. Co., National Lamp Works.

THE DE VRY CORPORATION 117 N. Fifth Ave. Chicago, U. S. A.

GOERZ

Kino Hypar F:3.5 Lens

The enviable reputation enjoyed by GOERZ LENSES among "still" photographers now includes the camera men. They have given their unqualified approval of the GOERZ KINO HYPAR F:3.5. Whether it is used outside or inside the studio, this lens has met the severest tests of critical motion-picture experts. We make it in the following focal lengths: 1⅝, 2, 2⅜ and 3 inches equivalent focus. Our catalog describes the lens and also our well-known improved VIGNETTING and DOUBLE EXPOSURE DEVICES. Write or call TODAY.

C. P. Goerz American Optical Company

318 East 34th Street, New York City

"WE NEVER DISAPPOINT"

TELEPHONE BRYANT 5576

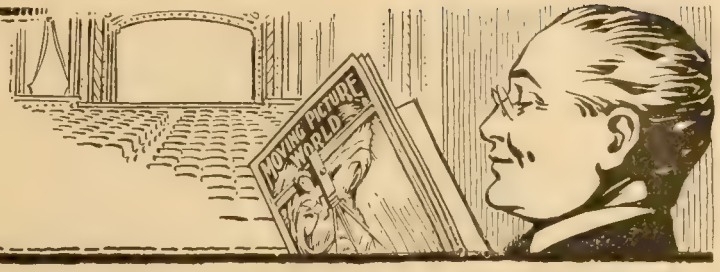
CROMLOW FILM LABORATORIES

INCORPORATED

220 WEST 42ND STREET NEW YORK

ALLAN A. LOWNES GEN. MGR.

Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

Film Happenings in New England Territory

Business Reports Are Depressing—Old United Film Service Re-organized—Changes Among Distributors and Exhibitors—Personal Items.

By Richard D. Howe, 80 Summer Street, Boston, Mass.

BOSTON, MASS.—The old United Film Service, a state right organization which was taken over by the Unicorn, when Frederick Murphy, its president and general manager, went to New York to assume charge of the Unicorn Corporation, has been reorganized in this city and Mr. Murphy has been elected president and general manager of the concern.

Allston Theater Changes Hands.

Boston, Mass.—The Allston theater, one of the finest neighborhood moving picture houses in Greater Boston, has changed hands, Lyman C. Fisher, owner of the Opera House in Newton, Mass., having purchased it. The new owner reorganized its policy of straight program pictures. In its place he is running both program and special features. His present program pictures consist of Metro and Bluebird, he having dropped one service.

Shortly after assuming control of the Allston theater Mr. Fisher made a call on General Manager Edward J. Farrell of Metro and booked almost every feature he had in stock, including "Pay Me," "The Corespondent," "The Slacker," "Blue Jeans," "Draft 258," "The Whip" and many others. Mr. Fisher will manage both houses, thus letting out Frank Brown, who has managed the Allston since it opened three years ago.

L. J. Hacking Will Assist Manager Sawin

Boston, Mass.—L. J. Hacking of the local Vitagraph office, is receiving congratulations from his many film friends on his recent appointment by the home office as assistant manager of the Boston office of the Vitagraph Company, under Manager C. W. Sawin.

Mr. Hacking, who has been connected with the film business for a number of years, formerly worked for the General Film in various capacities. At different times he was salesman, assistant manager and manager in the Boston office and was for over three years manager of the New Haven, Conn., office of that organization. Less than a year ago Mr. Hacking came to the Vitagraph Company as a salesman, covering Massachusetts.

James O'Hara in Quartermaster's Corps.

Boston, Mass.—James O'Hara, formerly connected with the Federal Feature Film and at one time manager of the Holland theater, a moving picture house in York Beach, Maine, has entered the service of Uncle Sam, having enlisted in the Quartermaster's Corps. Mr. O'Hara has been assigned to Camp Dix, in New Jersey.

Change of Policy at Providence Majestic

Providence, R. I.—The Majestic theater, a moving picture and vaudeville house, owned and controlled by Emery Brothers, of this city, has closed. The house will reopen next week with a new policy in effect, that of showing big attractions, which formerly were shown at the Strand theater. "Oh, Boy" is scheduled for the opening performance.

Emery Brothers are planning in the near future to open the old Emery theater, which was closed last spring, when the Majestic opened.

Depressing Business Reports.

Boston, Mass.—Reports from Maine to Connecticut say that business in the motion picture theaters in several cities and towns is very depressing at the present time. Many attribute the decrease in patronage to war conditions, while others say it is the general high cost of living problems that is keeping the people away from the theaters. This city, however, has not suffered from lack of patronage, most of the houses here being filled to capacity nightly. It is believed though, that as soon as America gets the burden squared on its shoulders business will pick up.

Carl Crawford Traveling for Vitagraph.

Boston, Mass.—Carl Crawford, formerly manager of the Montreal office of the Fox Film, and who for the past few months has been booking in the home office of the Vitagraph, has been appointed sales representative for that concern and is now covering New Hampshire and Vermont. He is making his first trip through that territory at present, the very worst time of the year, because of the terrible cold weather and lack of facilities for transportation.

Thomas Cuddy Takes Theater at Quincy.

Quincy, Mass.—Thomas Cuddy, formerly of the Opera House, in Augusta, Maine, has taken oved the Auditorium theater in this city, having purchased the same from A. A. Ashley. The Auditorium, which has a seating capacity of about 700, is a first class moving picture house, drawing a very good patronage.

As an added attraction for his patrons Manager Cuddy has installed a musical program which is making a decided hit. He has engaged the Imperial Trio, conducted by Miss Lenna Howe, who has played in several Boston theaters during the last ten years.

Mr. Cuddy is running only moving pictures, special features being his policy. The Auditorium is doing an excellent business.

H. G. Segal Enters Matrimony.

Boston, Mass.—A large gathering of moving picture men and other prominent persons attended the wedding of Harry G. Segal, general manager of the Globe Feature Film Corporation, of this city, to Miss Sadie Shoolman, daughter of Joseph Shoolman, of Malden, Mass. The bride formerly was employed in the office of the Globe Corporation, having acted for some time as private secretary to Mr. Segal.

Mr. Segal, who is one of New England's foremost film men, and his wife, are on a honeymoon trip to Jacksonville, Fla., enjoying life in the land of the sheltering palms. Mr. and Mrs. Segal will be away about two weeks, and when they return will reside in Malden, Mass.

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs $4.80 less.

ONE YEAR.....$3.00
SIX MONTHS.....$1.50
See title page for rates Canada and Foreign

MOVING PICTURE WORLD
516 Fifth Avenue, New York

.....
.....
.....

Please fill in the name of your Theatre.....
Cut Out and Mail To-day—Now!

Halifax Theaters Getting on Their Feet

Dates Are Set for Re-openings—Academy of Music Will Be Film Theater in Conjunction with St. John's Imperial.

By Alice Fairweather, Standard, St. John, N. B.

HALIFAX, N. S.—The theaters of the stricken city are gradually getting repaired and opening dates are now set. At first it was thought that the feeling would be against reopening for some time, but it is now being seen that amusement is an actual necessity and that the people must have somewhere to go, to say nothing of the employment needed by the staffs of the theaters, most of whom lost all they owned in the way of personal property in the disaster.

The Academy of Music is to open, as well as the Casino, Strand and Orpheus. The Academy opens with the Famous Players film "The Moth," on January 5. The Orpheus opens with "Rebecca of Sunnybrook Farm." "God's Man" is to be shown at the Academy on January 19.

Mass was held in the Imperial theater, Halifax, for the members of St. Joseph's parish. At the Casino theater a Christmas service was held in the evening with special Christmas music.

Money for relief is still badly needed in Halifax.

Academy to Co-operate with the Imperial.

Halifax, N. S.—The historic Academy of Music, which has long since been the leading and dignified house of entertainment in Halifax, has entered into a co-operative arrangement with the Imperial, of St. John, in the matter of program material and general policy.

The Academy, under the capable management of J. F. O'Connell, has provided splendid stock plays for six seasons consecutively and it is now deemed advisable to give the public something in motion pictures. As soon as it is possible to reopen the Academy will commence with a capable orchestra and some high class talent who will sing and play. The patronage accorded the Academy has always been representative of the discriminating household class and nothing will be introduced in the program to offend these people or cause them to withdraw their support.

With the Halifax Academy, the Imperial at St. John, the new Strand of Lynn, Mass., the Imperial theater of Montreal, the Boston theater of Boston, and other important picture houses of the higher order in the United States and Canada it will be possible by a circulating arrangement governed by the Keith offices to keep the programs filled from week to week with performers of merit and refinement.

Will Open New Show in Campbellton.

Campbellton, N. B.—Miss Laura McIntyre expects to open a theater in the town of Campbellton about the middle of February. She has purchased the entire equipment from A. J. Reddy, of the Perkins Electric.

Manager McKay Appreciated.

St. John, N. B.—At the Opera House recently a very fine presentation was made to Manager McKay. The theater was given for a Christmas treat for 1,400 soldiers' children by the Soldiers' Wives League of St. John. Mr. McKay has always taken a great interest in this entertainment, and at the close of the performance was presented with a handsome traveling bag suitably filled and with his name engraved upon it. He was also given the enameled pin of the league tied with the ribbons of red and blue. Mr. McKay has the honor of being the only man entitled to wear this pin. The assistant manager, H. D. Beaman, was given a fine pipe, tobacco pouch and supply of tobacco.

Next evening Mr. McKay was presented by his staff with a set of pipes, a box of cigars and pound of tobacco. The stage manager, J. W. Stackhouse, made the presentation with an address expressive of the very pleasant relations existing between the manager and his employees. Mr. McKay's many friends will join in the good wishes expressed.

Business Jottings in St. John.

St. John, N. B.—Talking with A. McArthur of the Metro your correspondent was told that Edward Bizar is having a great success on the road booking the Metro specials, "The Slacker" and "The Bar Sinister." "The Slacker" is booked for at the following places: St. Stephen, Moncton, Chatham, Newcastle, Bathurst, Campbellton. "The Bar Sinister" was shown in Moncton last Monday and Tuesday, and will be shown in St. Stephen very shortly.

Many inquiries are being received about the William Flynn serial, "The Eagle's Eye."

The Imperial has had a very fine run of pictures lately. "The Spreading Dawn," featuring Jane Cowl, was especially liked.

Manager Golding has booked the new Universal serial "The Bull's Eye," to follow "The Fighting Trail." A feature is being made of the official Admiralty pictures released by the Specialty Film Import.

At the Famous Players exchange A. E. Smith reports very good returns from the activities of M. Bernstein and A. L. Gaudet, who are traveling through the territory. Mr. Gaudet has been down the south shore of Nova Scotia and sends in bookings for Bridgewater and Shelborne.

For the states rights pictures "Over There" and "Parentage" F. G. Spencer has booked "Parentage" for his circuit, including the Lyric, St. John, where it will play for one week. W. Fenety, of the Gaiety, Fredericton, will run "Parentage" in that city.

From A. J. Reddy, sales manager of the Independent Theater and Films Supplies Company, comes the news of very good business for his firm. He has just returned from a tour of the Nova Scotia territory as sales manager of both the Independent Theater Film Supply and the Perkins Electric companies. He reports many inquiries for the new transvertor which this company is handling. "God's Man" is to be shown at the Academy of Music in Halifax on January 19.

Anti-Sunday Show Move Gets Stepped On

Spokane Prosecutor Refuses to Aid Campaign of Deer Park Literary Society—Says No Statute Permits Closing of Sabbath Picture Shows.

By S. Clark Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

SPOKANE, WASH.—Prosecutor John B. White refused to assist in a campaign to ban Sunday moving picture shows on the grounds the present state law only closes places of amusement conducted in a "noisy" or "boisterous" manner and which disturb places of worship.

A member of the Deer Park Woman's Literary Society telephoned to the prosecutor that they wished the law enforced, which would close up the moving picture shows of the country on Sunday.

"I find there is no statute which would close the picture shows as long as they show decent pictures and are not noisy," said Prosecutor White.

Spokane Soldier Writes to Clemmer.

Spokane, Wash.—J. R. Dixon, former moving picture operator at the Clemmer theater, Spokane, Wash., who is now with the 161st Infantry, probably in France, wrote Dr. H. S. Clemmer, manager of the Clemmer theater, that the Spokane boys appreciated the way the New York papers and the eastern people praised the western boys.

He said in part: "The Y. M. C. A. and Red Cross have been a Godsend to us boys. They sure have been doing fine work and the Spokane Red Cross surely needs an iron cross for the comfort kits they sent the boys at Camp Lewis before we left there. You should have seen the happy looks on the boys' faces when they received their kits. They have helped many a poor boy who has no family to send him little comforts and care for little wants like this.

Orphans See Christmas Gift Show.

Spokane, Wash.—400 orphans of various institutions of the city attended a Christmas party at the Liberty theater Saturday morning, December 22, as the guests of L. W. Hutton and the El Katif Temple of Shriners. Manager Sam W. B. Cohn secured a Fatty Arbuckle comedy and other attractions dear to the hearts of youngsters. Souvenirs were given to the children at the theater, and the Shrine gave the children a Christmas feast at the Masonic temple after the performance.

Film Shows Lead and Silver Mines at Kellogg, Idaho.

Spokane, Wash.—The operations of the Bunker Hill and Sullivan Mining and Concentrating company of Kellogg, Idaho, are to be shown in moving pictures at the annual convention of the Northwest Mining association in February in Spokane.

Gets Good Films for New Year.

Spokane, Wash.—The Casino theater has contracted with the Greater Vitagraph company for service to start the first of the year. "Sunshine Comedies," produced by the Fox Film corporation, will be used with the Vitagraph features. The first booking is "The Tenderfoot," a "Wolfville" story by Alfred Henry Lewis, which will appear December 30 for four days run.

MORE MID CANADA NOTES.

By W. M. Gladish.

One Canadian Board Doesn't Like "Thais."

Toronto, Ont.—It was somewhat difficult for the Quebec Board of Censors to see their way clear to approve the Goldwyn feature "Thais" for showing in the Province of Quebec. They first decided to condemn the big picture but finally agreed to pass it providing a number of eliminations were made. The first run of this feature was at the St. Denis theater, Montreal, for the seven days starting December 30.

"Thais" easily passed in all other provinces of the Dominion, but when it became known that the subject was being held up by the Quebec Board there was a general outcry on the part of exchange managers and exhibitors of Montreal, Toronto and other places for National Censorship in Canada. The subject of Federal Censorship, in fact, was on the lips of almost every film man and many and varied were the comments offered.

Pine Tree State Letter

By John P. Flanagan, 151 Park View Avenue, Bangor, Maine.

Fuel Shortage Felt Markedly.

LEWISTON, ME.—A Lewiston businessmen's committee has just made a report that one of the three local theaters be closed, that all churches of the same faith unite in the services and that the use of city hall for roller polo and moving pictures be limited. This action was taken in the form of recommending what appears to be an apparent need because of the scarcity of coal here. There are three theaters in Lewiston, Music Hall, Empire and Union Square, all controlled by one corporation, and it was not specifically pointed out at the meeting which theater it would be advisable to close but left it to the judgment of the corporation.

The Bangor fuel committee has been asked to consider closing theaters and schools by the state fuel administrator. While the Bangor committee is making no statements, it is understood that the committee will do all in its power to avert such action, as it has no desire to interfere with legitimate business.

Good Business in Calais.

Calais, Me.—The Calais City opera house and the Calais theater, which are owned by T. F. Shea of Eastport, and managed by Henry W. Gillespie of this city, have been doing almost capacity business during the early winter months. At the opera house they are using Artcraft and Blue Ribbon features, Fox, Paramount, Triangle, Metro, Pathe News and the Kay-Bee comedies. The Palace, which is generally open on the last two days of the week, usually features a Pauline Frederick or a Marguerite Clark Paramount production.

Some little competition is being contended with from the Bijou just across the international line in the adjoining Canadian town, St. Stephen, N. B. Manager Charlie Staples is running a very attractive program, including the serial, "The Seven Pearls."

Mr. Gillespie is one of the Calais citizens who can display a service flag over his front door. His son Arthur, who has been assisting in the box office, recently enlisted for overseas service with a heavy artillery regiment.

Frederick F. Sully Becomes Teacher.

Frederick F. Sully, formerly Maritime Provinces representative of the Moving Picture World, with headquarters at St. John, N. B., is now drill-master and instructor in sciences at the Academy of Calais.

Theaters Aid in Charitable Work.

Old Town, Me.—Eastern Maine moving picture exhibitors are giving generously of their time and money for the many good causes related to the war. Both in Bangor and Old Town managers have recently given their houses free of charge for relief work concerts. At the Bijou in Bangor on a recent Sunday three very successful shows were given for the Jewish Relief fund through the courtesy of Manager Brogrett. At the Old Town Strand a substantial sum was realized from three photoplay exhibitions given for the War Sufferers' Relief Work. Eastern Maine managers flash patriotic slides free of charge and otherwise show that they are alive and responsive to the nation's need at this time.

Now Smallpox Adds to Difficulties.

Bangor, Me.—Maine small-town theaters have been hard hit of late by misfortunes ranging all the way from smallpox epidemics to the lack of fuel, not forgetting poor business and the war revenue tax. Smallpox has resulted in closing of motion picture houses at Mars Hill, Eastport, Oakland, Jonesboro, Robbinston, and other places. Most of them are now opened. Exhibitors say that it is harder to make both ends meet now than at any other period in recent years. But they hope for brighter things, believing that before the war is on many months more people will realize that the theater is a necessity, not a luxury, in that it affords the recreative diversion necessary to maintain efficiency, morale and good spirits, all of which are needed to win the war.

Baltimore Has Children's Xmas Shows

Orphans, Cripples and Poor Children Not Forgotten This Year of Many Patriotic Benefits—Other Notes of Interest.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—On Sunday, December 23, Manager Frederick C. Schanberger, of the Maryland theater, held the usual annual Christmas entertainment for the crippled children of Baltimore, and more than 800 of the "Tiny Tims" of this city were assembled at this playhouse to enjoy the treat. Patrol wagons and automobiles were drafted for use in bringing them to the theater, and after the entertainment of vaudeville and moving pictures each was presented with a bag of candy and some toy as they left the place. Crippled children were brought to the theater from the following places: Public Schools Nos. 22 and 24, the James L. Kernan hospital, the Garrett hospital, and the John Hopkins hospital.

Show for Catholic Orphans.

On this same day a great entertainment was held at the Lyric theater under the auspices of the Knights of Columbus for the orphans from the 12 Catholic institutions of Baltimore and vicinity. This was the thirteenth annual Christmas treat to be given by this organization. A fine program of moving pictures, including "Black Beauty," was given together with speeches by several prominent Baltimoreans. Over one thousand litle souls were present at the affair.

2,000 Poor Children at Ford's.

Then on Christmas day, through arrangements made with Charles E. and John T. Ford, the Christmas Club had as its guests at Ford's opera house nearly 2,000 of the poor children from all over the city. A delightful program was arranged for the occasion, and all went away happy with a stocking full of toys and candy.

Other Benefits.

On Sunday, December 23, a benefit performance was held at the Comedy theater, 412 East Baltimore street, through the courtesy of J. Rabinowitz, manager of this house, for the boys of the Three Hundred and Thirteenth Inf., Co. K, at Camp Meade.

At the Maryland Penitentiary, Warden John F. Leonard arranged as part of the entertainment for the inmates of this institution for Christmas day a two-hour moving picture performance. One hour was given for the men, and one hour for the women.

It seems that the boys from Baltimore are particularly fond of Mary Pickford out at Camp Meade, for they all registered a desire to see her in a picture on Christmas day. They appealed to Mrs. James Nathan, chairman of the War Recreation Commission's committee on entertainments, and she in turn appealed to Bernard Depkin, Jr., supervising manager of the Parkway interests. Brother Depkin is always on the job, especially when it comes to helping others have a bit of enjoyment, so he arranged to have a picture featuring "America's Sweetheart" and another one sent to Camp Meade. These were especially for the men quarantined at the camp. For the others an entertainment in which the moving pictures, "The Right to Be Happy," founded on Dicken's Christmas Carol, and others were included in the program in the main "Y" building.

C. M. Stern Marks Five Well-Filled Years.

Bangor, Me.—Five years of success in the exchange business have just been completed here by Manager Charles M. Stern, of the Universal Film exchange, No. 119 Franklin street. Mr. Stern, who is a New York boy originally, and one of the pioneer exhibitors of the eastern states, came here from Boston in 1913, and has won the regard and friendship of every exhibitor in the Pine Tree state. As far as known "Charley" is always good natured; he has never been known to get "mad," and his middle name is "optimism."

When you combine business ability and hustle with qualities like these there can be only one result—success. One reason for Mr. Stern's good record is his faculty of associating with him the right kind of people. His brother, "Sam" Stern, is onto his job all the time, and the same can be said about the chief clerk, Miss Sarah Lynch. And, by the way, Mrs. Stern is even more popular than her genial husband. The Bangor Universal exchange is shortly to hang out a three-star service flag, a trio of employees having left to fight for Uncle Sam. They are Samuel Kaminsky, Joseph Beaupre, and William Fish.

H. P. Smith Resigns from General Film.

Bangor, Me.—H. P. Smith, of Everett, Mass., who has been manager of the Bangor branch of the General Film, has resigned. The office here is temporarily in charge of Earle B. Tinker, head of the sales force of the Boston office. Miss J. E. Taylor, traveling auditor of the Bangor company, has been at the Bangor office for a few days going over the accounts. Mr. Smith has made many friends in Bangor and eastern Maine, all of whom will wish him much success.

A. M. Seligman Back to Baltimore.

Baltimore, Md.—The announcement that A. M. Seligman, who formerly acted as treasurer of the Nixon-Victoria theater, 415 East Baltimore street, is to return to Baltimore is a very pleasant surprise for his many friends here. At the beginning of the present theatrical season, Mr. Seligman went to Pittsburgh, where he took charge of the finances of the Nixon theater in that city. Later on he was transferred to Philadelphia, where he was associated with the Fred G. Nixon-Nirdlinger interests in that city. He is to return to the Nixon-Victoria in this city on January 7 as the business manager of that house, it is understood.

Two Out-of-Town Fires.

Vienna, Md.—On Thursday morning, between the hours of 2 and 3 o'clock, December 27, a terrific fire, which for a time threatened the whole town, occurred in this city, causing an estimated loss of $20,000. The Higgins opera house, owned by James A. Higgins, was a total loss. The value of this structure, taken together with the store building also owned by Mr. Higgins, made his personal loss total about $5,000.

Carbondale, Pa.—Included in the disastrous fire which destroyed several buildings in the business section of this city on Monday, December 31, causing a loss of about $80,000, was the Grand opera house.

No More Anthracite Delivered to Theaters

District of Columbia's Federal Fuel Administrator Forbids Dealers to Let Certain Classes of Customers Have Hard Coal.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—Federal Fuel Administrator for the District of Columbia John L. Weaver is forbidding coal dealers in this city to deliver hard coal to certain prescribed classes of consumers. The edict is, no more anthracite for churches, theaters and other such places of public assembly, and none for private houses with heating plants which will burn soft coal.

The prohibition is to remain in effect until the pressing anthracite requirements of the domestic trade have been supplied. The United States Fuel Administration had recommended to Mr. Weaver that he suspend temporarily all deliveries of coal except to homes, hotels and apartment houses in order that there may be sufficent delivery service available to get coal into the homes of the people. The situation existing today, it is said, is that there is an abundance of soft coal in the city, but there is not sufficient transportation to deliver it rapidly enough to prevent suffering.

It is not known to the Washington bureau of the Moving Picture World that any of the local houses are without coal, although the supplies of none of them are great enough to last them through, it is understood. It is thought that the present is but a temporary condition, aggravated very largely by intense cold, for Washington is experiencing one of the most severe winters it has seen in years.

The extreme cold is serving to hold down the business of the theaters to a marked extent. It was so cold here last week that people refused to leave the comforts of their own homes regardless of type of picture being shown at their favorite house. Added to this is the dullness usual to this period and the further effect of the calling out of the boys for the army.

Fear Many Theaters Must Close.

Washington, D. C.—Few houses in the territory are more than breaking even, while there are many exhibitors telling tales to the exchange managers of business so poor as to make them venture to predict that if existing conditions continue there will be many of them forced to close their doors. They are now called upon to pay burdensome taxes and there are none who can foretell what a continuation of heavy taxes, huge expenses and poor business will result in. Exchange managers have been asked for many credit favors, and they, in turn, complain that because of these conditions they are unable to make any money for their companies and in turn are greatly worried. If shut off from coal supplies it will prove for many exhibitors the final straw that will break, not the camel's back, but their own businesses.

C. R. Milliman Traveling for Fox.

Washington, D. C.—Visitors at the Fox Film exchange, on Ninth street, were greeted last week by C. R. Milliman, who is back in the "movie" game again and "darned glad to be in Washington at that." It is to be remembered that Mr. Milliman held one of the so-called civilian commissions in the Airplane Corps. He traveled all over the United States attached to the Italian Mission, recently visiting this country, accompanying the airships manned by officers of the Mission and having in charge moving picture films sent to this country by the Italian Government.

His commission terminated on November 1, and not being desirous of accepting the new form of commission available to him under the recent legislation of Congress he returned to civil life and the moving picture business. He joined the sales force of the Fox Film Corporation and has already made a trip through Virginia. Before taking up the army work he was manager here for the Universal.

Curfew Law Agitation Again.

Washington, D. C.—The Federation of Women's Clubs is again stirring up the question of a curfew law in the District of Columbia. At the December meeting of that organization a committee was appointed to co-operate with the District of Columbia Commissioners in the formulation and passage of such legislation.

Theater Licenses Net $33,890 in October.

Washington, D. C.—Figures have just been made available by the office of the Commissioner of Internal Revenue of the Treasury Department which show that during the month of October, 1917, motion picture and other theaters, museums, etc., paid into the treasury of the United States $33,890.10. This is more than ten thousand dollars in excess of the sum so received during October, 1916.

Cleveland News Letter

By M. A. Maloney, 218 Columbia Bldg., Cleveland, O.

Biggest Lithographing Plant.

CLEVELAND, O.—What is claimed to be the largest lithographing plant in the world, is that which the Morgan Lithograph company is erecting in Cleveland, at Payne avenue and East 17th street.

The building is of English Gothic and will cost about $200,000. It will be two stories in heighth with a red tile roof. The building will cover space of 230 feet by 180 feet. It will be ready by May 1, 1918.

The Morgan Lithograph company has been a Cleveland institution for 52 years and makes moving picture posters.

Mollie King at Keith's Hippodrome.

Cleveland, O.—It's a poor week when a movie star doesn't visit Cleveland. The week ending December 29 saw Mollie King appearing at Keith's Hippodrome. She had a Christmas tree on the stage Christmas Eve. Said Mollie:

"I felt that I was progressing quite well as a movie star, but I longed to look into the face of an audience—to see them smile and to hear them applaud. Many good actors do not make good in pictures just on that account. They can work better before an audience, while in a studio the only audience you have is a director, camera-men and some stage hands, yelling and jabbering.

Philadelphia Exchange Goes Up in Flames

Radiators Near Vault in Ideal Exchange Drive Gas Out of Film and Ignite It—Many Commercial Reels and Features Destroyed.

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

PHILADELPHIA, PA.—The Ideal exchange, which occupied the first two floors of the three-story building at 237 N. 13th street, was completely burned down on Christmas day, by one of the most spectacular fires ever witnessed in this section. About 300 commercial reels were burned, in addition to many features, including Ella Wheeler Wilcox series, 12 reels; "Mystery of the Boule Cabinet," 6 reels; "Price of Hate," 6 reels; and several "Motoy Comedies." The third floor of the building was equipped with a complete set of machines for cleaning films, which were partially saved.

Albert Title, president of the Ideal Film exchange, is keeping up his courage in the face of this adversity and has completed plans to start anew. Offices have been reopened at 1220 Vine street, where the second and third floors will be occupied.

S. Rudolph, whose reputation as a reliable and trustworthy film salesman is well known in this territory, has been appointed sales-manager and will have full charge of all business transactions.

A new feature, entitled "The Loyalty," to be released Jan. 7, will be a forerunner to a series of high-class productions to be handled by the Ideal in the future.

The local fire marshal, in analyzing the origin of the fire, attributes its cause to combustion, caused by the overheating of the gases in the film vault. It is claimed that two large steam radiators located next to the brick walls of the vault were sufficient to generate the gases from the films. Ventilator pipes should be as large in width as possible in order to allow all gases from film vaults to escape freely.

This is the first fire in the film district of this city, which is creditable to the exchange managers for the excellent arrangements made and provided for the care of films.

Marcus Benn Makes Improvements.

Philadelphia, Pa.—Marcus A. Benn, a pioneer exhibitor of this city, has just completed extensive improvements and alterations at his Benn theater. A large electric and flasher sign, together with a new ticket booth, have greatly improved the front.

The painting and decorating on the interior have been tastefully applied and the seats rearranged to allow for two large aisles. The walls in the lobby will have special frames set in for advance advertising, and there will be several popular stars also displayed. An entire new wooden floor has been laid and covered with rich red velvet carpet. The indirect lighting system will be used in conjunction with dimmers to give artistic lighting effects. Mr. Benn is confident about the future of the motion picture and is preparing to lead the way with advanced methods of exhibiting.

Exhibitor Faunce Appears in Uniform.

Ocean City, N. J.—D. R. Faunce, a prominent exhibitor of Ocean City, paid a visit to the Paramount Artcraft offices in his new uniform as Sergeant of the Quartermaster Department. He answered the call to the colors some time ago, and is now preparing to go into camp.

Trade Showing by General Film.

Philadelphia, Pa.—The General Film Co.'s trade showing of "A Man's Man," featuring Warren Kerrigan, and "Madame Who," featuring Bessie Barriscale, held Sunday, Dec. 30, at the Locust theater, was well attended, and these two releases of Paralta proved that they possess the finer qualities of the photo dramatic art that will go a long way towards providing a substantial foundation for their future popularity.

J. A. Gill Remembered by Employes.

Philadelphia, Pa.—J. A. Gill, manager of the Mutual exchange, was pleasantly surprised last week when he received a diamond-studded signet ring as a token of esteem from the Mutual employees for a Christmas present.

Star to Be the Photoplay.

Chambersburg, Pa.—H. R. Weber sold the Star theater to Morton and Mahon last week. The new owners, after making extensive alterations and improvements, will reopen the house under the new name of The Photoplay theater.

May Form Montreal Screen Club.

Montreal—Montreal exchange managers also recently held a meeting to discuss the formation of a screen club in that city, the need for which has been felt during the past few months more than ever before. The managers are looking for suitable premises for club purposes and are also lining up all available prospects.

Z. Renaud Will Manage Holman Theater

Montreal—Duclos & Duclos, 90 St. James street, Montreal, liquidators of the Holman theater, Montreal, have appointed Z. Renaud house manager of the theater. This house was only completed last spring and, although it was in the same locality with several very attractive theaters, the interior had never been decorated. It is proposed to dress up the theater throughout and, in the meantime, the admission price has been cut from 20c to 10c.

Two Managerial Changes.

Montreal—Announcement has been made in Canadian exchange headquarters here of an important change affecting two branch offices in Montreal. Tom Byerle of the Montreal Universal office, who had been in charge of Jewell, Century and other productions, has resigned to become manager of the Montreal branch of the Famous Players Film. E. Gronau of the Canadian Universal is in charge of the Montreal office until definite arrangements are made for its management.

Hamilton, Ont., Theaters Change Policies

New Loew House Opens—Temple Theater Goes to Films Exclusively—Lyric Will Show Vaudeville—Details of the Loew Theater.

By W. M. Gladish, 1263 Gerrard Street East, Toronto, Ont., Canada.

HAMILTON, ONT.—The third theater of Marcus Loew in the Dominion of Canada was opened in Hamilton, Ontario, on New Year's Eve and coincident with this event came a general shake-up among other theaters of the city. The cost of the new Loew house has been officially placed at $500,000. The seating capacity is no less than 2,900 and Hamilton, with its population of 108,000, is the smallest city in Canada to have so large a house.

Temple's Policy of Films Only.

Just previous to the opening of the Loew theater, the policies of two Hamilton houses were materially changed. The Temple theater, formerly a vaudeville house, became a screen drama theater exclusively with changes of program three times each week. Two five or six-reel features are shown at each performance along with other subjects, making no less than six different features each week. During the first week of this policy, the following were presented: Monday and Tuesday, "The Hungry Heart" and "The Guardian"; Wednesday and Thursday, "Who Goes There?" and "Polly Ann"; Friday and Saturday, "Jack and Jill" and "Every Girl's Dream." The theater has matinees daily for which the admissions are 5c and 10c. Night prices are 10c, 15c and 25c.

Lyric Shows Vaudeville with Films.

The Lyric theater, Hamilton, adopted a policy of mixed pictures and vaudeville instead of pictures exclusively and during Christmas Week Metro's "Adopted Son" and the Pathe Gazette were among the films screened at this house. This theater has also decided to pay the Ontario war tax for patrons. Evening prices are 10c, 15c and 25c. Manager Wall, formerly of the Temple theater, has taken charge of the Lyric while Manager Al. Morgan of the Lyric has gone to the Temple under the new arrangement.

Policy at the New Loew Theater.

The opening feature at Loew's, Hamilton, was "Rebecca of Sunnybrook Farm," starring Mary Pickford, native of Toronto. Various other comedies and weeklies were also presented by H. H. Turner, formerly of Toledo, who assumed the management of the new house. Top price for matinees at Loew's, except on Saturdays and holidays, is 15c and the night top is 25c. A number of theatrical notables accompanied Mr. Loew from New York for the official opening, while the opening ceremony was performed by Kitty Gordon.

One of the distinctive constructional features of the new theater is that there are two entrances, one on King Street East, opposite the Royal Connaught hotel, and the second on King William Street. Imposing double staircases of marble lead to a magnificent marble rotunda where various alcoves are fitted with fire-places, lounges, easy chairs, writing desks, cosy corner and other furniture. Many large rugs relieve the feeling of coldness in this part of the handsome building. Leading in various directions from this rotunda are found six spacious rest and smoking rooms. The architect was Thomas W. Lamb.

Decoration by Arthur Brunot.

The adornment of the interior was in the hands of Arthur Brunot, the famous decorative artist. Various color schemes have been developed in different sections of the house, gold and delicate blue being used in the lobbies. A combination of gold, grey and ivory has been used on the mezzanine floor while the huge dome is a sunburst of gold with a faint touch of Italian blue. A cameo effect has been produced in the mural ornamentation. All panels along the promenades and stairways are covered with a heavy brocade silk of bronze hue.

James B. Miller, a Canadian, superintended the construction for Architect Lamb, and the contractors were P. H. Secord & Sons, Limited. Four hundred tons of steel were used in the building, which is also made up of brick, hollow tile and concrete with a street front of carved Indiana limestone. The lobby floor is of Terrazzo and the lobby walls have been finished in Caenstone with marble mosaic borders and marble base. Large plate glass mirrors have been used generously in the lobby. The stage and the auditorium are practically two separate buildings as a protection against fire, and all equipment is complete. The hundreds of lights used for the interior illumination are all hidden with the exception of those in the huge candelabra which is suspended from the dome.

This was the second Loew theater to be opened in Canada within a month, the other being the million-dollar house in Montreal. The third Loew theater in the Dominion is located at Toronto. The Toronto house is of the double-deck type. the same show being presented every night in a large winter garden over the main auditorium.

Superfeatures Takes Over Griffin Pictures

Canadian Rights to "Civilization," "Lone Wolf," "Salambo" and Other Specials Change Hands—Griffin Offices Close.

TORONTO, ONT.—Two absorptions have marked the recent developments in the exchange field in Canada and there are indications that further steps along this line will occur before the robins come again.

As previously announced, Regal Films, Limited, with six offices across Canada, has acquired the selling rights of all Paralta, state rights and other releases formerly controlled in Canada by Globe Flims, Limited, and the offices of the latter have been closed.

Superfeatures, Limited, has taken over the business of Griffin Pictures and the offices of the latter concern in Toronto and Montreal have also been shut. Superfeatures, Limited, now stands as the largest exclusive distributors of state rights features in the Dominion. This company, the head of which is Charles Stevens, a veteran showman, has also proceeded with further development with the opening of another branch office in St. John, N. B., with Mr. M. Brown of Toronto in charge.

With the taking over of Griffin Pictures, Stevens secured the Canadian rights for "Civilization," "The Lone Wolf," "Salambo," "Vera the Medium" and other specials. The first two named have already been presented in Toronto but Stevens is planning another engagement for "The Lone Wolf" in a large Toronto theater. Stevens has also arranged for the premiere of "20,000 Leagues Under the Sea" in Toronto late in January.

Mr. Stevens recently recovered from an attack of appendicitis but his usual energy has apparently not been impaired. He has been showing a real, live octopus in the window of his Toronto headquarters as an advertisement for "20,000 Leagues." This picture went over big during Christmas Week at the Orpheum theater, Montreal, when this house had previously been a vaudeville theater.

Theaters in Quebec Have to Pay Expressage

Exchanges Issue Statement on the New Cost of Doing a Distributing Business and Tell Why They Must Charge for Return Carriage.

MONTREAL, QUE.—The exchanges of the Province of Quebec have taken the lead in Canada in requiring all exhibitors to pay return express charges on all shipments of reels as a help to meet the added expenses of the exchange business due to the application of the American war tax of one cent per foot on positive prints and to other rising costs. The above policy went into effect on January 6, 1918 according to a notice sent to all exhibitors late in December.

The exchanges of Quebec have also arranged a new schedule of prices for posters and other advertising accessories to meet advanced costs in paper. Announcement was made that the printing houses of the United States which make a specialty of poster making had increased their charges fifty per cent. and, accordingly, the duty on these supplies were automatically increased by half.

The following schedule on all advertising matter has been adopted by the exchanges:

Flat paper, 12c per sheet for outright sale.

Mounted paper, 6c per sheet rental.

Slides, 15c each for rental. In case of breakage or non-return, a flat charge of 50c per slide will be made.

Photographs—8 x 10, 25c per set; 11 x 14, 25c per set; 22 x 28, 50c each.

In connection with these advances, the exchange managers issued the following announcement: "The various film companies doing business in Canada for the past three years have paid all increased charges without a murmur, but the time has come when it is necessary for the exhibitors to share a portion of these increased costs."

Fuel Shortage May Close Dayton Theaters

Gas Gets Low in Bitter Weather and Supply of Coal Is Insufficient—Some Leading Houses See Unpleasant Possibilities Ahead.

By P. D. G., Dayton Correspondent of Moving Picture World.

DAYTON, O.—At this writing (a week before going to press) cold weather continues to hold sway and business is still suffering. The coal shortage is as bad as ever, and every day brings indications that several of the city's leading theaters will close. The Mecca, which was closed for a short time at the start of the present cold wave and reopened for a few days, was again forced to close due to a fall in temperature last Sunday. This house, though one of Dayton's largest neighborhood theaters, heats with gas. The supply of gas is running low, and Dayton last Sunday literally froze.

Julius Leopold, who owns the Mecca, also controls the Midget theater a few blocks away, and last Sunday, when the Mecca was closed, "The Woman God Forgot," with Geraldine Farrar, was switched to this house. Mr. Leopold blames the new war tax partly for the present slump in business, for quite a few Daytonians are complaining of the tax. Mr. Leopold has enough coal for about three days for the Midget, and when this is gone that house will be forced to close. The city continues to handle the coal situation, and one ton at a time is still the rule at the municipal clearing house. City officials deny the rumor that the water supply is to be cut off, although this report had gained considerable circulation.

A. L. Kinsler Boasts of Best Booth.

Dayton, O.—The Elite theater was included in a trip to all of the suburban theaters which the writer made last week, and I find it to be one of the nicest of Dayton's neighborhood houses. On the afternoon that the writer visited Al in his private sanctum business was very good, all things considered, for it was extremely cold. Mr. Kinsler looks just as well at his desk in the office of the Elite as he does at the Exhibitors' League, of which organization he is secretary. Mr. Kinsler is very particular in the class of pictures shown at the Elite, and they are all of the very best.

The convenient projection booth is surely a model, and a prospective builder would do well to visit the Elite for ideas. Two Simplex machines take care of the projection, with a third Edison in reserve in case of accident. The operator has a motor rewind, giving him practically all of the time to watch his picture. The booth is one of the largest the writer has seen, and has a very high ceiling, this allows plenty of ventilation.

"Auction Block" Week's Best Attraction.

Dayton, O.—The one best attraction of the week in Dayton was the "Auction Block" at the Apollo. This picture enjoyed good business for the entire week, and most of the time there was a standing line. This is remarkable when one takes all things into consideration. The recent change in policy made by the Apollo in the presentation of big features was a good move, and Theodore Chifos is well pleased.

Gossipy Jottings from Dayton.

Dayton, O.—L. C. Pollack was seen at the league rooms last week, and he comes forth with the expected announcement that Metro, with whom he is working, is doing a good business. L. C. is another like Jack Needham, who believes in giving out prosperity announcements every so often.

John Lyons, at the Orpheum, Dayton, boomed forth last week with the Pathe war pictures.

Harold Lockwood in the "Square Deceiver" went over strong at the Ideal at Dayton, managed by John Seifert.

Val Rayburg has bought out no new enterprises in Dayton within the last week.

It is reported that the Midget in Dayton is for sale.

The New Dayton theater will be booked by the Loew interests.

Julius Leopold (King of the West Side, Dayton) is praying every night for warmer weather—on the writer's last visit to the Mecca his one worry seemed to be the heating system, or rather the lack of it.

Pick-up Items from Lima.

Lima, O.—"Babs Burglar," with Marguerite Clark, at the Faurot theater in Lima last week added to the laurels of this popular star.

One of last week's successes at the Star at Lima was Mrs. Vernon Castle in "Stranded in Arcady."

The Majestic at Lima had as its holiday attraction Clara Kimball Young in "The Price She Paid."

The fuel situation in Lima has been relieved somewhat by the arrival of thirteen carloads of coal. There was a three-hour delay in the distribution of the coal through a misunderstanding as to the price. Several theater managers were included in the rush for coal cards at the city hall, where a large staff was kept busy issuing orders. None of the Lima managers report lack of heating facilities, and all the houses are running.

Short Toledo Notes.

D. W. Griffiths' great success, "Intolerance," is to be shown at the Temple theater in Toledo for a week's run starting January 20. The Temple is one of Toledo's most beautiful theaters, and always enjoys a largt business.

Pictures of the Ohio boys at Camp Sheridan, Alabama, were shown at the Alhambra theater in Toledo last week. Many of the Alhambra's patrons recognized friends who are at present at the camp, and it seemed like a homecoming to the many friends, wives, and sweethearts who attended.

Billie Burke in "The Land of Promise" made the Princess in Toledo one of the best bets of the last week.

A special midnight show was given New Year's eve at Loew's Valentine theater with a musical program by the incomparable Grand Concert orchestra.

The Majestic here had as its New Year attraction Clara Kimball Young in "Shirley Kaye." An unusual amount of attention is being paid this picture because of the fact that George Fawcett, who is in the supporting cast, has appeared several times here and has many local followers and admirers.

Springfield Jottings.

Jack Pickford in "Tom Sawyer" was the feature selected by the management of the Alhambra theater in Springfield for three days of last week, incuding New Year's. Business is holding up at the Alhambra.

Springfield has, considering its size, several of the nicest picture houses the writer has visited for some time. Among the leading theaters we have the Fairbanks, which had as a New Year attraction Geraldine Farrar in "The Devil Stone" at ten and fifteen cents. The Fairbanks is not stingy with newspaper space, and their ads occupy a prominent place in the amusement columns of the various dailies.

Pittsburgh News Letter.

By Pittsburgh News Service, 405 Fourth Ave., Pittsburgh, Pa.

Will Not Rebuild Ruined Gem Theater.

PITTSBURGH, PA.—The Gem theater, Frankstown avenue, East Liberty, a suburb of Pittsburgh, damaged recently by the collapse of the rear wall, will not be rebuilt, according to David Mintz, owner of the house. The theater is an old structure, and had a capacity of 500. The house was but partly filled when the accident occurred, and only about a dozen persons, mainly young folks, were slightly injured. The piano player, Miss Margaret Galbraith, stuck bravely to her post while the falling bricks and timbers rained about her. It was partly due to her courage that none of the persons in the theater was killed.

Supreme Buys Seven-Reel Italian War Film.

Manager Harry F. Greele, of the Supreme Photoplay Productions, Pittsburgh, announces that his firm has purchased the state rights on the seven-reel Italian war picture, "On the Isonza," for the following territory: New Jersey, Maryland, Delaware, the District of Columbia, and Virginia. Mr. Greele states that the production will be handled aggressively and that several road shows will be started out with it at once. This picture was recently bought for western Pennsylvania and West Virginia by the Quality Film Company, of this city.

B. D. Bailey Will Run Two Theaters.

Scottdale, Pa.—The management of the Arcade theater and the Scottdale theater, Scottdale, Pa., has been assumed by B. D. Bailey, formerly of the publicity staff of the World Film, New York, and an ex-newspaperman. The Arcade and Scottdale are owned by the Scottdale Amusement Company, and are up-to-date houses. The Arcade features high class pictures exclusively, while the Scottdale runs pictures and road shows. Mr. Bailey has started an aggressive advertising campaign for both theaters, and reports business quite active.

Gus Sun Takes Over Columbia Theater.

Springfield, O.—Gus Sun, theatrical promoter and president of the Gus Sun Amusement Company, has bought the attractive Columbia theater, Springfield, O., and also the site for the erection of another large picture house on the Brookwalter estate. The new theater planned by Mr. Sun will be one of the finest in the state, and will seat 2,000 persons. It will be of the most modern type and of fireproof construction. Ground will be broken for the house in the early spring. The Columbia theater, formerly the Grand opera house, is now being extensively remodeled, and will be reopened with high class feature pictures in the near future.

Harry Davis' New Theater to Open.

Pittsburgh, Pa.—After several postponements it is stated definitely that the doors of the handsome new theater rebuilt by the Harry Davis interests on the site of the old Grand opera house, Fifth avenue, Pittsburgh, will be thrown open within the next week or ten days. The house embodies all of the modern ideas in arrangement and equipment that make the Davis amusement places distinctive, and will be a splendid addition to this city's array of first-class picture theaters.

H. E. Stahler Visits Pittsburg.

Pittsburgh, Pa.—H. E. Stahler, formerly manager of the local office of the Wolfberg Attractions and now introducting Wolfberg pictures in Maryland, visited in Pittsburgh over the holidays. Mr. Stahler

states that business is very good in Washington, D. C., and Norfolk, Va., and reports excellent progress being made in that territory.

John Wilson Gets Strand Theater.

Point Pleasant, Pa.—The Strand theater, Point Pleasant, W. Va., has been taken over by John Wilson, an experienced exhibitor of that place. Mr. Wilson is contemplating some extensive improvements in the house, and alterations will be made in the spring.

Buffalo News

By James McGuire, 157 N. Elmwood St., Buffalo, N. Y.

Had to Dig Show Out of Freight Heap.

BUFFALO, N. Y.—"Princess Virtue Buried Alive" would be an appropriate title of a lively drama enacted in real life in Buffalo recently. A picture of the stars appears herewith. They are F. S. Hopkins, on the right, sales manager of the entire output handled by the Victor Film Service, Buffalo, and J. F. Gibbs of the Victor, on the left, and the photograph was taken on a recent midnight. Messrs. Hopkins and Gibbs are holding a case of film—"Princess Virtue"—a special Bluebird feature. The faces are wreathed in smiles in sharp contrast to the care which had overspread their features a few hours before the cameraman got there.

F. G. Gibbs and F. S. Hopkins.

"Princess Virtue" was played at Olean, N. Y. on Monday and Tuesday and was due back in Buffalo Wednesday, to be reshipped to Cornell theater, Auburn, for Friday and Saturday," said Mr. Gibbs.

"It left Olean alright Wednesday and got to Buffalo Wednesday afternoon, but covered with a lot of freight. We couldn't locate it. After we burned up the wires to Olean all Thursday night, Mr. Hopkins had a hunch that the film must be in Buffalo, so we went to the Adams Express and looked through all the freight there. Some job. After a while we found our 'Princess Virtue' buried alive.

Arbuckle Sends Us His Picture.

Buffalo, N. Y.—The Buffalo correspondent has just received a pleasing photograph of "Fatty" Arbuckle, from "Roscoe" himself. The writer was delighted with the gift.

Ready to Begin on Keith's Palace Theater

New Cincinnati House Will Seat 3,000 on One Floor and Will Cost With Site Almost a Million—Policy to Be Pictures With Vaudeville.

By Kenneth C. Crain, 307 1st Nat. Bk., Cincinnati, O.

CINCINNATI, O.—Detailed plans for the new Palace theater, to be constructed on Sixth street just east of Vine, are now in the hands of contractors, and bids are being received by the architects, C. W. and George Rapp, of Chicago.

The building is to be much larger and more elaborate than was at first understood by the public, as the plans now out call for a handsome structure of five stories, containing principally a large theater, with a seating capacity of 3,000 on one floor, making it the biggest house in Cincinnati by a good deal. An investment approximating $1,000,000 is called for by the plans of the architects.

A forty-foot entrance from Sixth street will be provided, while the lobby will have a depth of about sixty feet. Locally identified with the company, which is headed by E. F. Albee, the leading figure in the Keith interests, are I. Libson, who is vice-president of the company, Ben S. Heidingsfeld, secretary, R. K. Hynicka, and Jos. L. Rhinock. It is announced that the theater will be devoted to popular-priced vaudeville, including pictures, but it is by no means improbable that pictures will prevail exclusively should it prove that this course is best. Work of construction will start as soon as bids have been computed and contracts awarded, as the site has been cleared of the buildings formerly standing on them.

Western New York Theater Notes.

Livonia, N. Y.—Claire Meacham, formerly proprietor of the Pictureland, Livonia, has bought the Pullman theater, Rochester.

Buffalo—Shea's theater, Buffalo, had a "midnight show" New Year's Eve, so patrons could enjoy the dawn of 1918, with an accompaniment of vaudeville and pictures.

An extra ticket office was needed to take care of the crowds at the Olympic theater, Buffalo, on New Year's and Christmas days. Bruce Fowler, manager, is featuring Ethel Clayton in "Easy Money." Charlie Bowe, manager of the Lyric, Buffalo, also did capacity business on these two holidays. Among his attractions is Mollie King in "Seven Pearls."

In the lobbies of Buffalo theaters are displays of posters booming the membership drive of the Red Cross. The posters were contributed by students of the Buffalo Art School and members of the Arts' Club of this city.

Although business at the theaters in the Buffalo territory during the holidays was not heavy, some report that the attendance was slightly better than that of the same period a year ago.

Utica, N. Y.—The Park theater, a picture house of Utica, has been closed.

Middleport, N. Y.—The Star theater, Middleport, has had a successful run on "The Barrier."

Buffalo.—Fred Flarity, Pittsburgh manager of the Jewel productions, was a Buffalo visitor.

The New Arcadia in William street, Buffalo, a former ten-cent house, has gone back to the nickel admission.

"Vitagraph Bill" Allen of the Buffalo territory took a holiday trip to Pittsburgh.

Buffalo billboards are carrying special advertising of the Greater Vitagraph picture, "Vengeance and the Woman," featuring William Duncan and Carol Holloway.

Ed Balser has taken charge of the shipping department of the Mutual, Buffalo.

Select in Its New Quarters.

Buffalo, N. Y.—The Select Pictures Corporation has moved into its new quarters at 176 Franklin street, Buffalo. Arthur S. Kane, general manager of the company, was a Buffalo caller. A practice of the local office of the Select is to ship out film two days in advance of playing date and have the show in the theater the night before the date. This exchange is therefore having a marked success in serving the exhibitors.

Mary Roberts Rinehart Approves Camp Sherman Film.

Cincinnai, O.—The big picture of camp life at the cantonments made at Camp Sherman, Chillicothe, under the direct supervision of Gen. Glenn and the other Army authorities, has received the approval of one of the most competent judges, both of literature and pictures, as well as of military life, in the country, in the person of Mary Robert Rinehart, the famous author. Mrs. Rinehart has been spending some time at the camp, where her husband, Capt. Stanley Rinehart, a surgeon, is stationed; and she was one of the first to see the film, as far as it is completed. "It is the most remarkable military picture I have ever seen," she declared. Immediately after the completion of the picture in its initial form, without revision, it was sent to Washington for the inspection of the authorities. All revenue from its distribution and exhibition will be turned over to the Ohio War Relief Commission. "There are thousands of families who cannot come to Camp Sherman to see their boys," said Mrs. Rinehart. "This picture will be especially welcome to them, for in it they will see just how the men are trained, just how they look in a review, and how they eat and sleep and play and work."

New Year's Eve Packs Picture Theaters.

Cincinnati, O.—New Year's Eve was the usual big affair with the theaters, from moving-picture houses to the Grand and the Lyric, with their dramatic attractions. Fortunately, the great evening was not one of the "lightless nights" imposed by the requirements of the Fuel Administration, and the electric signs were consequently in full working order, pointing the way of amusement seekers.

All of the moving-picture theaters kept open until midnight, as their custom is on the last day of the year, in order to permit those who desired to remain downtown for the merrymaking, without having to kill time in some less entertaining manner; and the way the houses were crowded right up to the last performance showed that there is no lack of money for amusement purposes. In fact, it has already been shown, to the satisfaction of local exhibitors, at least, that any economy in amusement on the part of the public has been at the expense of the high-priced theaters, turning just that many more people to the moving-picture houses.

Records Made by Theaters.

Cincinnati, O.—The showing at the Strand theater of the fine Paramount production of Mark Twain's "Tom Sawyer," with Jack Pickford in the title role, was highly successful, being favorably commented on by the newspapers. Also, several hundred children composed a considerable part of one crowd which saw the picture, being treated to the performance by the head of the school which they attended.

Cincinnati, O.—The reappearance in pictures of Billy Burke gave the Walnut a fine attraction for the first week of the year, as the star has lost none of her popularity, and "The Land of Promise" proved to be an unusually good picture. A Vitagraph comedy and a Burton Holmes Paramount travel picture completed the program.

Brighter Outlook for Films in St. Louis

Split Between Shubert and Klaw & Erlanger Has Renewed Competition in Amusements—Downtown Film Shows Take New Life.

By Mary Moore Publicity, 6035 Kingsbury Bl., St. Louis, Mo.

ST. LOUIS, MO.—The split between Messrs. Shubert and Klaw & Erlanger is creating a healthy condition in St. Louis, both for the legitimate and the silent drama. In the first place the renewal of competition in the downtown field has already resulted in the rehabilitation of two large legitimate theaters—both seating more than 1,900—and the injection of life into a quarter that was rapidly growing stagnant from an amusement standpoint.

Klaw & Erlanger have leased the American theater, owned by the Frank Tate-Louis Celia syndicate, operators of a string of eight of the largest motion picture houses in the city. To give the K. & E. a chance at the American, Cella-Tate moved their usual attractions over to the Imperial, Tenth and Pine streets, and will open there on January 6. The first show at the American under K. & E. will be on January 14.

Harry Wallace, now managing the Grand opera house (vaudeville) and the Columbia (moving pictures), will assume management of the Imperial. George K. Lighter will manage the Jefferson (which has been housing K. & E. attractions) as a Shubert agent, and the Shubert-Garrick, which has been playing Shubert shows, will take on the large features.

This is where the films benefit from the split. Several movie men have been looking over the field in the neighborhood of the Imperial since the change was announced. The Shubert-Garrick, with pictures, will add new life to downtown shows. All this would have been impossible under a continuance of the theatrical pooling arrangement.

St. Louis Film Men Eager to Serve.

St. Louis, Mo.—An unsually large percentage of motion picture exhibitors and film managers are engaged in war service or awaiting orders to depart. Another lot of the managers are already in training as a unit of the home guard, under the direction of Floyd Lewis of the Goldwyn forces.

Tom McKean, manager of the Royal theater, is awaiting orders to depart at any time for the aviation division of the Navy, having been accepted and notified to be ready some days ago. McKean is a son of G. E. McKean, manager of the Paramount office in St. Louis. He was given a farewell banquet here last week at which many of the exhibitors were guests.

Spiros Skouris, manager of the Pageant theater, one of the largest in the city, enlisted in the aviation service and has been accepted. He expects to leave any day now and the Pageant house on Delmar avenue will be sold before his departure under present plans.

William Goldman, partner of Sam Koplar in the ownership of a string of more than ten houses, is preparing to leave for the army. He will surrender vast interests to serve his country.

More than twenty others connected with the film offices or active theater management have been included in the draft and are either already in camp or awaiting orders

Floyd Lewis Leaves Goldwyn.

St. Louis, Mo.—Floyd Lewis, who has been handling the Goldwyn films in St. Louis for several months, has severed his connections with the company and is to be succeeded by a Mr. Busby of Chicago. Lewis is going into the state rights business and will leave for the East this week.

Nashville News Letter

By J. L. Ray Trade News Service, Nashville, Tenn.

Knickerbocker Entertains Kiddies.

NASHVILLE, TENN.—Manager W. H. Wassman of the Knickerbocker displayed the true Christmas spirit in opening the doors of his house to Nashville poor children on Christmas eve, at which time 2,000 inmates of this city's orphans' homes and other charitable institutions took advantage of his generosity and paid a visit to "Jack and the Beanstalk," the Christmas booking. The children had just enjoyed the hospitalities of the Elk's Club, where they were each presented with a bag of fruits and toys, but the moving picture performance equalled the trip of Santa in the hearts of the little folks. From the squeals of delight at the film it was plainly evident that the picture "scored" as no other offering of the year has done.

Sudekum Shows Pictures at Prison.

Nashville, Tenn.—The Crescent Amusement Company is doing a different kind of "bit." When everybody is engaged in helping win the war, charity of a different kind is often neglected. President Sudekum continues to show a five-reel feature and comedy at the state penitentiary each Saturday for the convicts free of charge with the machine which he installed over a year ago, and at considerable expense.

Near Riot at Bijou Theater.

Nashville, Tenn.—Patrons at the Bijou theater, one of the South's largest negro moving picture houses, experienced genuine as well as screen thrills a few nights ago when a shooting took place in the audience. Only the wildest nature of a panic among the wildest-natured class of people was averted through the prompt appearance and presence of mind of Manager Milton Starr, who immediately stepped upon the stage and announced that the disturbance had been created by firecrackers set off in the lobby.

The shooting was done by a negro who, according to eye-witnesses, walked down the aisle, told a woman sitting beside his intended victim to "move or get hurt," and with a 32-calibre revolver opened fire on another negro from the rear. The negro fell over, wounded in two places, while the assailant made good his escape in the confusion. Officers arriving on the scene carried the wounded man to the city hospital, where he died later.

In ordinary cases of this kind in Nashville there would have appeared a dozen or more guns ready for immediate action, and, knowing the nature of the men with whom he has been dealing for so long, Manager Starr's nerve and timely announcement prevented a serious condition of affairs.

Detroit News Letter

By Jacob Smith, 718 Free Press Building, Detroit, Mich.

Garson Will Make State Rights Films.

DETROIT,MICH.—Harry I. Garson, of the Clara Kimball Young Film Corporation, was a Detroit visitor last week. He informed the World correspondent that he has taken over the Thanhouser Company and that he will soon organize another company for the making of state right features. Mr. Garson believes that up to the present time some producers have oversold buyers of state rights pictures, and that it is his plan to make state rights pictures that can be sold at a price that will make money for the buyer.

"If the state rights buyer has to pay too big a price for his pictures he cannot make money but is bound to stand a loss," said Mr. Garson. "The fact must not be overlooked that in addition to the cash price for the picture the exchange is under a heavy overhead expense for office rent, traveling salesmen, printing, paper, etc.—all of which must be given due consideration. In fact the cost of selling is nearly equal to the total price of the picture."

Patriotic Exhibitors Waste Little Coal.

Detroit, Mich.—W. S. McLaren, of the Majestic and Colonial theaters in Jackson, is rendering great aid in his community towards the conservation of coal. He is closing his box office earlier every night, and is cutting down the use of every unnecessary light. "Mac" is always one of the first to co-operate in any movement that means for the uplift and development of the moving picture business.

Regarding the use of electricity in theaters, all that can be said is this—it is up to every exhibitor to conserve wherever he can. If he can get along with certain lights he ought to do so without having to be told. Let every exhibitor watch the lights in his theater for one week—and he will soon find out which ones he actually needs and which he can do without. It should not be necessary for the Government to be constantly passing laws, and laying down drastic rulings in order to conserve—each exhibitor should feel it his duty in this respect and should render his community every aid possible.

Theaters Pay Tax for Children Patrons.

Detroit, Mich.—Blair McElroy of the Fitzpatrick & McElroy theaters, in Michigan and Illinois, who was a recent Detroit visitor, says that in some of his theaters he is not charging the children with the war tax but is making the theater pay it. This is proving quite a help in getting the children to attend and bring their parents. He says the plan has worked out very successfully.

More Names for Honor Roll.

Detroit, Mich.—Others who have the right to go on the Roll of Honor list in Michigan as having enlisted in the war are: Otto V. Locey, Coliseum theater, Edmore, one of the youngest exhibitors in Michigan; Vance Barber, of the Family theater, Vermontville; F. M. Huber and E. Harrison, with the World exchange in Detroit.

World Film Manager Makes Statement.

Detroit, Mich.—Robert Cotton, of the World Film Corporation branch in Detroit, desires to take issue with the statements appearing in some of the trade journals that the Detroit exchanges, charging the film tax, are offering to sign new contracts at amounts less than the former rental prices even with the war tax added. "For the information of anyone interested, please be advised that not a single reduction has been made in the price in Detroit for service by the World Film Corporation since this matter has come up."

A. I. Shapiro Has 100 Per Cent. Office.

Detroit, Mich.—The first license issued to any exchange in the new Detroit film building for "a perfect score," being 100 per cent. up to the building code, was A. I. Shapiro, manager of the Goldwyn exchange, whose entire quarters are laid out for efficiency in serving the exhibitor. The offices are attractive and roomy, and ideal for working purposes.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Prairie State News Letter.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Yes, Drug Stores Handle Everything.

MAYVILLE, N. D.—Writers of business articles have drawn attention to the drug store which features everything except its prescription department. Even those who have become accustomed to buying shower-baths and lawn-mowers from registered pharmacists will be jarred a little from their complacency by having their photo-play program supplied by a drug company. Yet that is what has happened in Mayville, the Munro Drug company having taken over the lease on the moving picture show at the opera house. The new owners will feature the Paramount program at a ten and fifteen-cent admission, including war tax. The schedule is designed so that the adults will pay the war tax for the children.

Theater Jottings from the Dakotas.

Overly, N. D.—Charles Snyder has purchased the moving picture theater here from M. S. Gray.

Hatton, N. D.—C. P. Anderson is manager of the new opera house which has been opened here.

Trent, S. D.—Otto K. Olson has again secured control of the Cozy theater and re-opened that house.

Lisbon, N. D.—Frank Stegge has enlisted in the United States army and has let the Princess theater to Louis Hronek.

Beach, N. D.—The opera house here was destroyed by fire.

Among Nebraska Exhibitors.

York, Neb.—E. B. Woods has let the Sun theater to Ballenger and son.

Red Cloud, Neb.—A. G. Hauserman, of Alma, sold his half interest in the Orpheum theater to F. Retzman, who is now in control of the house.

Osceola, Neb.—Harry Nusselman, who operates the Auditorium theater, has added to his holdings by purchasing the Strand from Clarence Miller.

Geneva, Neb.—The Grand theater has been sold to Percy Bedford.

West Point, Neb.—W. H. Agnew, of Omaha, has taken over the Ideal theater.

Sidney, Neb.—The Ideal theater is now under the management of Alfred P. Bentle.

Brainard, Neb.—John Rech has taken over the moving picture show business which has been conducted by Ed. Novak.

Nelson, Neb.—The moving picture theater which has been taken over by George C. Algier hereafter will be known as the Gem theater.

Illinois News Letter.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Princess Management Reopens House.

WHITE HALL, ILL.—After giving up the ghost and announcing that business would be suspended indefinitely because of the war, the Princess theater has resumed operations. It was closed a little more than a week. Competition of other amusement enterprises and the increased admission necessary to meet the war tax led to a decrease in patronage which prompted manager Carl Lowenstein to close the house.

From Theaters Across Illinois.

Benton, Ill.—The Auditorium theater, which has been re-opened, will have an admission of ten and fifteen cents, five and ten cents for the balcony, including the war tax.

East Moline, Ill.—Manager Defoe of the Lyric theater donated his house for the afternoon to the philanthropic department of the Woman's Club, for a special performance for the school children of the city. The pictures were furnished by the local Y. M. C. A.

Indianapolis Business Picks Up a Little

Increase in Attendance Not So Great as Expected, But Seems to Be Holding Up Well—Elaborate Holiday Programs.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Motion picture stock among the exhibitors of Indianapolis, like the mercury in the thermometers, ascended a few degrees last week—holiday week—and although the mercury is now sliding backward at a fairly rapid rate, business with the exhibitors, comparatively speaking, continues good. Their main hope is that it will continue that way throughout the new year.

The increase in attendance, although not as great as was expected, started on Christmas and was holding up well at this writing—New Year's Eve. Even a number of neighborhood exhibitors, who had been complaining of the depression during the last few weks, noticed a slight change for the better, but they predicted that conditions would revert back as soon as the holiday season is over.

Although there has been good shows at all the legitimate theaters for the last week, the increase in attendance at these theaters has not been as noticeable as it was at the motion picture houses. Practically all of the downtown exhibitors had special holiday programs, and these, no doubt, aided materially in increasing the attendance.

One of the most elaborate programs of the week was at the Circle theater. In addition to the presentation of Mae Marsh in "The Cinderella Man," S. Barrett McCormick, manager of the Circle, arranged an elaborate electrical setting for the Snowflake ballet, given by Mlle. Theo Hewes and her twenty young dancers. The spectacle was one of the best ever staged by Mr. McCormick and reflected the true holiday spirit of joyousness.

Permits Two Flaming Arcs on Lightless Nights.

Indianapolis, Ind.—Downtown Indianapolis on Thursday and Sunday nights now must somewhat resemble London during an air raid. Thousands of electric lights, especially along motion picture row in North Illinois street, which heretofore have flashed brightly, are now turned off on these nights in accordance with the plea for fuel conservation.

Although the "lightless" night order has, to a certain extent, worked a hardship on the downtown motion picture theaters they have generally complied with the request. Dr. Henry Jameson, county fuel administrator, realizing that the "lightless" order has hit the motion picture theaters harder than most other concerns this week, that he had partially exempted the exhibitors from the order.

His ruling stipulates that the downtown exhibitors may burn two "flamers"—very high power, red arc lights—in front of their theaters on Sunday and Thursday nights. The lights, however, may be burned only from one-half hour after sundown to 11 o'clock at night.

Poor Business at Washington, Ind.

Washington, Ind.—Hugh L. O'Donnell, owner of the Grand theater at Washington, Ind, and one of the most active men in the affairs of the Indiana branch of the American Exhibitors' Association, was in Indianapolis on business last week and during his stay called on Frank J. Rembusch at the national headquarters of the A. M. E.

"Business has been rotten down in our section of the state," said Mr. O'Donnell, "and I can't say that I can see any bright prospects for the future. All of the exhibitors in the vicinity of Washington report that their business has fallen off greatly in the last two months. The tax has hit us all a mighty hard blow and something has got to be done pretty soon or some of us are going to go broke."

Mr. O'Donnell said that in addition to his many other troubles he was forced to close the Grand last Thursday night because of the failure of one of the films to arrive. The film was shipped from St. Louis in ample time, he said, but when the train reached Vincennes it was detoured south on account of wreck, and all express on board the train, including the film, was taken along.

Christmas Picture Show in Hospital.

Indianapolis, Ind.—Joseph I. Schnitzer, secretary-treasurer and general manager of the Central Film Service Company, of this city, won a warm spot in the hearts of the children patients at the Robert W. Long hospital, Christmas night, by giving them a free moving picture show.

Several boys in Troop No. 13 of the Indianapolis Boy Scouts approached Mr. Schnitzer a few days before Christmas and asked him to help them devise some means of arranging a little entertainment to please the patients. One of them offered the suggestion that motion pictures would be nice if they could be arranged.

"Just leave it to me," said Mr. Schnitzer. He got busy immediately. On Christmas night he set up a projecting machine at one end of one of the wards and placed a screen at the other end. Patients who were too ill to enjoy the pictures were wheeled out of their ward and their places were taken by the little folk from other wards.

The pictures which Mr. Schnitzer selected for the entertainment, "The Little Pirate," a Universal Butterfly production, and "The Guy and the Geyser," a Universal Nestor, proved highly enjoyable. Some of the youngsters had never seen a picture show before and their delight at the sight of the pictures was indescribable.

Mrs. Leo Wharton Conducts Show for Poor Children.

Rochester, Ind.—Thursday, December 20, was observed as "Wharton Day" at the Paramount theater in this city. Mrs. Leo Wharton, formerly Miss Bessie Emerick, of this city, who is associated with her husband in producing Pathe pictures, took charge of the theater for the day and gave the proceeds to the Helping Hand Society to buy shoes and clothing as Christmas presents for the poor children of Rochester. Mr. and Mrs. Wharton spent the holidays with relatives and friends here and then returned to their home in the east.

NEWS NOTES FROM QUINCY, ILL.

By Joe Ester, Traveling Representative of Moving Picture World.

Dominic Frisina Branches Further.

Charleston, Ill.—Dominic Frisina, owner of the Majestic at Charleston and two houses at Kincaid, Ill., is branching out still further and has just closed a deal for the Rex at Charleston. This makes four houses in the Frisina string and more may be added in the near future.

Wm. Lancaster Is Running Landale Theater.

Carlenville, Ill.—Wm. Lancaster has taken charge of the Landale theater at Carlinville.

Soldiers and Sailors See Shows Free.

The moving picture houses at Quincy have decided to allow all sailors and soldiers in uniform free entree to their houses. Business has been fair during the price of the tickets by all the local houses. The war tax is being added to the past few weeks. A big holiday trade is being prepared for.

Asking Whether Lightless Nights Save Coal

Texas Exhibitors Are Loyal in Coal Saving, but Are Seeking What Humor There Is in the Situation—Attendance Keeps Up.

By Douglas Hawley, The Times-Herald, Dallas, Tex.

DALLAS, TEX.—This final ending, "less" on things is getting to be real ordinary—some fellow wanted to know the other day whether, if we went to war with Bulgaria, would we have Bulgarian buttermilkless days. And he said he didn't want to take a sour view of the situation at that. "Less" hung onto "light" has Texas moving picture men wondering now—but they're loyal, and are obeying the mandates of the local fuel administrator, glad that their electric bills are lower, and giving reassurance to timid women, who see stickups and assassins lurking around the dark corners where the bright arcs formerly glowed, these Thursday and Sunday nights the white ways are white—"less," but thus far attendance, it seems, hasn't been any less, and people in the amusement line are thankful for that. The question uppermost in their minds is, is the movement saving coal, and it's a question that thus far is answerless.

The new year begun in Texas under excellent conditions, with everybody feeling pretty good, but hoping—particularly in the West and Southwest—that the hitherto rain—"less" condition will soon be at an end.

No Sunday Films Yet at Wichita Falls Cantonment.

Dallas, Tex.—Officers want Sunday pictures; the soldiers want Sunday pictures; the picture men are willing, even though it might prove a losing game, and yet the blue-law element is putting up stiff opposition. That's the situation at Wichita Falls, where there's an army cantonment with a lot of men seeking innocent amusement they can't find in sufficient quantity. The mild fight over the proposition is still being waged.

Queen Theater May Reopen with "Thais."

Dallas, Tex.—Mary Garden, in the Goldwyn production "Thais," will probably open the rejuvenated Queen theater, Dallas, following the fire of late in November. The Queen is a Hulsey theater, John De Stefano, manager, and work of rehabilitation is proceeding rapidly. It is expected it will open about Jan. 15. The Hulsey theaters will also soon offer the newest Goldwyn release, "Dodging Millions," with Mabel Normand.

West Texas to See First Circuit Films.

Dallas, Tex.—Despite drouth and starving cattle, a trio of young moving picture house operators out in West Texas territory, have signed up for no less than twelve towns, for the full purchases of the First National Exhibitors' Circuit of Texas—and that's the way, according to Manager H. G. Morrow, that the F. N. E. C. is growing in this territory. Organized and with offices established just three months ago, the list of members now includes more than fifty of the leading exhibitors of the state—and the end is not yet; the list is still growing. Messrs. Dye, Ford and Rogers are the young gentlemen in the west Texas territory referred to above. They have theaters at Amarillo, Plainview, Floydada, Claude, Tulia, Canyon, and a lot more towns, the people of which know excellent productions when they see them, just as they know whether an actor doing "Western stuff" has his hair pants on properly.

The Texas F. N. E. C. is now booking "The Submarine Eye," "Daughter of Destiny," with Petrova; Brenon's production, "Empty Pockets"; "On Trial," "Alimony," and Charley Chaplin Specials, with the signature guaranteed.

Incidentally, there is a rumor afloat here that one of the largest distributing organizations in the country is soon to adopt, practically in toto, contracts similar to the F. N. E. C.

C. A. Meade in Temporary Charge.

Dallas, Tex.—Charles A. Meade, special representative of the Pathe exchange, is temporarily in charge of the Dallas Pathe branch, coming here from a trip to Coast points in December. Mr. Meade's journey to Dallas came following the promotion and transferring of A. W. Smith, Jr., formerly local manager, to the New York Pathe office. Mr. Smith has "made good" in Texas and now goes East. Mr. Meade is highly pleased with conditions and the outlook in this district.

Jewel Pictures Made Hit.

Dallas, Tex.—Ned Depinet and Lew Bissinger are pleased picture merchants. Depinet is manager for the Consolidated Film and Supply. Bissinger is manager of the Washington theater. Why are they pleased? Oh, because the first Jewel has been shown in Dallas, and another followed it immediately. They were, respectively, "The Price of a Good Time" and "Come Through." Depinet's concern is distributing the Jewel productions. Bissinger's theater was crowded with pleased picture fans for the full showing of both of them. Sufficiency!

H. P. Barnett Dies.

Dallas, Tex.—H. P. Barnett, of the Barnett Film Supply, Dallas, died at San Antonio, Dec. 28. The remains were brought to Dallas by his brother, W. F. Barnett, associated with deceased in business. Mr. Barnett was only twenty-eight. Surviving married sisters live at Omaha and Cozad, Neb., respectively.

Producing Company Formed in Houston.

Dallas, Tex.—The Supreme Pictures Corporation has been chartered at Houston, Tex., with a capital stock of $10,000. The purpose of the concern, as stated in its charter application, is to make moving pictures. The incorporators include John H. Oeding, James Calnay and Charles H. Taylor, all of Houston.

Louisville News Letter

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

Lack of Coal Hits Theaters Hard.

LOUISVILLE, KY.—Some suburban theaters handled the poorest business on record during the recent period when there was seventeen inches of snow on the ground. The intense cold, coupled with the high cost of fuel, and light patronage, has occasioned big losses for some of the houses. Parents won't trot through heavy snow to attend the shows, and won't allow their younger children out under such conditions, while coasting and skating take the attention of the elder ones. On account of the high cost of coal many of the houses have not been properly heated, the operators waiting until too late in the evening before starting their fires with the result that the houses could not become comfortable, especially with a half empty house, until the shows were nearly over.

In one of the East End theaters, a total of twenty-six people were seated in a theater seating several hundred, when the second show went on. During the first show a general laugh went up when one of the house men stirred up a fire in one of the four large stoves, this house not having a furnace system.

Many Houses Cut Down Shows.

Louisvile, Ky.—The bad weather out in the state has resulted in a number of the theaters discontinuing shows except on Saturday and Sunday, some houses only operating on Sunday. A. B. Barkley, manager of the Opera House, at Georgetown, Ky., recently cut out his week day shows, being unable to obtain coal for a week's run.

Wm. Small Takes Lease of Tabb Theater.

Mt. Sterling, Ky.—Judy & Gay, who have been operating the Tabb theater, have decided not to renew their lease on the building, and it has since been announced that William Small, of the Shannon Stock Co., has agreed to take up the lease on January 1. Mr. Small has announced that there will be no change at the present in the program or in the staff of employes, and that the shows will continue right through without any loss of time.

Notes of Interest in Kentucky.

Winchester, Ky.—A change has been made in the management of the Colonial theater, J. A. Lightner having sold his half interest in the business to C. G. Ginter and associates.

Injunction Makes Censor Hold Off

Goldwyn's "The Auction Block" Refused by the Censors—Company Gets Writ and Can Show Film Till the Next Appeal Screening.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—The mere rejection of a picture by the local censor board does not necessarily deter the Kansas City Goldwyn office from filling their contracts, for such was the case with the booking of "The Auction Block" to the New Center theater here. This picture was extensively advertised by the management for several weeks before the actual running, which began January 1. Several days before the showing of the picture the reviewing board rejected the picture. Certain close-ups and gambling scenes were given as the grounds for the rejection. Not having time to submit a revised print, the local Goldwyn manager, Richard Robertson, obtained through his attorneys a temporary restraining order from interference with the picture. The order included actions by the mayor, chief of police, police commissioners, and the head of the review board. The hearing on the permanent injunction was set for January 8, a date after the completion of the run at the New Center. Now the question is raised as to the supremacy of a circuit judge over the decision of the Kansas City Board of Welfare Review Board.

Jewel Office Force Makes Good.

Kansas City, Mo.—The Kansas City office of Jewel productions reports that the amount of business expected of it by the New York office had been reached, and that the office was running high in the competition with the other 31 offices of the company. With the exception of a change in managers at the opening of the office the working force of this exchange has been practically the same, and to this fact, Milton Feld, manager at Kansas City, attributes the success of the last few months.

Wichita Kiddies Have a Treat.

Wichita, Kan.—The Jewel production, "The Man Without a Country," was shown to the children of the city of Wichita, Kansas, December 26, 27, 28, by the Wichita Beacon, a daily of the city.

Coupons were published in the papers by which on presentation a child under 15 years of age was entitled to admission to the Holland theater during the morning performances of the theater on the days mentioned. It is needless to say that the picture was shown to overflowing crowds at each performance, for this patriotic picture appealed to every child and there was nothing forbidding a return visit. It was a real treat to the kiddies of the city, and their response to the invitation was proof of their appreciation of the picture. Such worthy acts as these are wonderful helps to all concerned. The paper is endeared to the community, the theater becomes better known to the public, and the picture shown is advertised in a way that can not be rated in terms of money.

Universal Exchange Begins New Year Right.

Kansas City, Mo.—The Universal Film and Supply Company office here has been thoroughly cleaned and redecorated during the last week. The walls are now painted and decorated in light colors, so as to get the greatest amount of light. This exchange is in a building fronted with plate glass. The offices are arranged along the wall facing the street and the light. In the darker part of the office is the out office, display space, and telephone switchboards. With the change in the decorations this outer office is brightened up considerably, and the office, as a whole, has been made one of the most attractive in the city.

"Magda" Makes Good Run in Kansas City.

Kansas City, Mo.—The first of the New Select pictures, "Magda," featuring Clara Kimball Young, closed a very successful run at the Twelfth Street theater. The picture was shown for a week ending December 29. The Twelfth Street theater has the first run for these pictures. The next Select showing will be "The Moth."

E. C. Kirkpatrick Will Travel for Select.

Kansas City, Mo.—E. C. Kirkpatrick, formerly manager of the New Orleans Paramount office, has been added to the traveling sales force of the Select Pictures. This is his first work in this territory. He began his new work January 1.

Frank Newman's Kansas City Reel.

Kansas City, Mo.—Something else new in the way of "extras" has been introduced by Frank Newman, owner of the Royal and Regent theaters here. It is a Kansas City news film. This film contains important happenings about the city, and will be shown at the Royal and Regent theaters. The first of these films to appear was of the recent Kansas City Star Party in Convention Hall, where Marguerite Clark in "The Seven Swans" showed to 75,000 people in five performances. The news reel is made by the Enterprise Motion Picture Company. This company makes a specialty of commercial work, and is having remarkable success along this line. The company made about 450 feet of the film on the Star party. Pictures on oil holdings and other commercial enterprises made by this company have already been shown at the Royal.

R. L. White Visits.

Kansas City, Mo.—R. L. White, Metro representative in Iowa, with headquarters at Des Moines, was a visitor in Kansas City, December 30. He was formerly manager of the local World Film office here. After leaving Kansas City he represented Vitagraph in Iowa.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four*. The MOVING PICTURE WORLD is the paper you need.

Film Trade News from the Twin Cities

Benjamin Judell Leaves the Universal to Go in the States Rights Business—A. A. Hixon Changes to General—Film Row Notes of Interest.

By John L. Johnston, 719 Hennepin Avenue, Minneapois, Minn.

MINNEAPOLIS, MINN.—Right in the midst of the Yuetide quiet another change in local film exchange managers was announced. Benjamin Judell, who came to Minneapolis four months ago to take the Universal-Laemmle-Jewel-First National combination under his wing, resigned last week and, beginning January 5, will join his brother in promoting a state rights exchange to be known as the B. N. Judell, Inc., exchange. Mr. Judell whipped a good firm Universal organization into shape before leaving his post, and with E. R. Pearson, former division manager for Kleine and Vitagraph, and also former General exchange manager at Omaha, assuming the managership of the local Universal one must admit that the future of this office is indeed rosy. Mr. Pearson comes to Minneapolis from Chicago where, for the past few months he has been Western district manager for the Kleine interests and also connected with Essanay. Mr. Pearson is well known in the Northwest. Mr. Judell's new venture will control territorial rights to "Purity," "Redemption," and several other features.

Associated Theaters Exchange in Running.

Minneapois, Minn.—General Manager Thomas J. Hamlin of the Associated Theaters, Inc., has announced that Jan. 28 his organization will be prepared to distribute a good line of films, despite any statements to the contrary.

Supreme Office at Sioux Falls Moves.

Sioux Falls, S. D.—General Manager Conhaim of the Supreme exchange has announced that the firm's branch office at Sioux Falls, S. D., is now located at 129 South Main avenue and that during its first two weeks its business was very gratifying.

E. B. Shaw Now with Standard.

Minneapolis, Minn.—Earl B. Shaw, formerly with Essanay, is now connected with the Standard exchange here and is doing special roadwork for that organization.

Howard Robarge Goes to Triangle.

Minneapois, Minn.—Howard Robarge, formerly with the Mutual, has been secured to look after the night work for the Triangle exchange.

A. A. Hixon Changes to General.

Another unexpected change occurred during the merry, merry season also. Aloysius Alonzo Hixon, formerly with the Metro, and one of the most popuar exchangemen in the Northwest, shifted from the Metro to the General exchange last week and is now busy in building up Paralta business for Manager Larson. Hixon has begun his new duties with more pep than the Kaiser has displayed in the last three years and to date Paralta pictures have been enjoying unusual success for "new comers."

Film Row Business Notes.

Minneapois, Minn.—Harry L. Muir, Standard's Twin City salesman, booked the two-reel Hart features handled by his firm in twenty-three Minneapolis theaters during the past ten weeks, thus establishing a record for salesmanship during the dull season and making a mark that is hard to equal during any other time of the year.

Manager Jack Corbett, of the Triangle exchange, Minneapolis, was host to Pop. Anson, former ball player, and other members of last week's Orpheum theater bill at a dinner at the Hotel Radisson. Corbett spent New Year's day in Duluth, Minn., on business.

Manager Phil Hazza, of the Winnipeg Universal exchange, spent two days in Minneapolis last week visiting local exchangemen.

O. H. Dutton, of the United Theater Equipment Co., Minneapolis, became the proud papa of a bouncing baby boy last week.

Joseph M. Fieldman, special representative for the Standard exchange, with headquarters in Minneapolis, will leave on a short trip through the Dakotas.

Fred B. Benno, Farbo branch manager for the Laemmle exchange, Minneapolis, spent three days in Minneapolis Christmas week.

Ed Buckley, manager of the Opera House theater, Foley, Minn., and Axel Nielson, of the Auditorium, Red Wing, Minn., were among the out-of-town exhibitors who visited Minneapolis exchanges during the holidays.

Middle West Theater Changes.

By Kansas City News Service.

Cumberland, Ia.—T. H. Henderson has purchased the Lyric theater and has taken possession.

Deming, N. M.—The new Cody theater has been opened to the public. Sol. Carragion is the manager.

Snyder, Tex.—The Cozy theater opened December 20.

Lincoln, Neb.—A moving picture film caught fire in the Wonderland theater recently. The damage was small.

Oakland, Neb.—Seth Oak has sold his moving picture business to P. Kace.

Ravenna, Neb.—Dr. Gehrke has leased the Pastime theater here.

Callaway, Neb.—W. H. McCulloch has leased the Star theater from C. W. Wright.

Independence, Kan.—The Maple theater, a picture house on West Maple avenue, was damaged by fire December 26 to the extent of $16,000.

Junction City, Kan.—N. H. Gibbons has been appointed house manager of the Columbia theater.

Inman, Kan.—Mr. Oldfield of Canton has been putting on a moving picture show here recently and if well patronized expected to locate a permanent show.

Sand Springs, Okla.—Bill Strickler, manager of the Liberty theater at Collinsville, is putting in a picture show here and expects to open it for business in the near future.

Coffeyville, Kan.—A new theater for moving pictures is being built here by John Tackett, which will have a seating capacity of 1,000.

Cherryvale, Kan.—A new house for the showing of moving pictures will be built here soon.

Eldorado, Kan.—Charles Parten has opened the Empire theater here. A new pipe organ has been installed. Mr. Parten formerly had the Royal theater here.

Yates Center, Kan.—G. L. LaMont has bought the Star theater here from Charles DeVore. Mr. LaMont was formerly owner of the Wigwam theater at Overlin.

Mulberry, Kan.—The Mystic theater here has been bought by Reede and Gees. The new owners have thoroughly remodeled the theater.

Great Bend, Kan.—E. G. Brodock now has the Regent theater here. This theater has a seating capacity of 800.

Made Huge Provision for Kiddies' Week

Kahn & Greenfield Circuit, With Help of Merchant's Organization, Made a Bright Christmas for Thousands of Youngsters.

By T. A. Church, 1507 North street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Following its usual custom the management of the Kahn & Greenfield circuit, which conducts three large houses in this city, played host during the Christmas holidays to thousands of children in the Mission and Fillmore street districts. The plan, found to be so successful last year, was followed this season at both the New Mission and the New Fillmore theaters and aroused an immense amount of interest.

In both of these thriving business districts the merchants have formed strong organizations for promotion work, and the management of these theaters secured the co-operation of the organized business men in making "Kiddies' Week" a huge success. Ten thousand toys were purchased for distribution at each house, and each day for five days the merchants in the neighborhood distributed two thousand tickets upon request and without the need of purchases being made. The lobby of each house was converted into a veritable fairyland of toys, with Santa Claus himself on hand to hand out one to each holder of a free matinee ticket. As many of the youngsters were accompanied by their parents, who paid their way into the theaters, the receipts for the week were not lessened.

A little while before "Kiddies' Week" Joseph E. Levin, manager of the New Fillmore theater, entertained the youngsters of the neighborhood at a special matinee, the attraction being Marguerite Clark, in "The Prince and the Pauper," and Fatty Arbuckle. The interesting feature of the event was the fact that although there are but 2,889 seats in this house a grand total of thirty-five hundred children were accommodated, and all were seated. Chairs made for one were made to care for two and youngsters even seated themselves in the aisles.

Nasty Billboards Condemned.

San Francisco, Cal.—It has been a long time since any objection has been filed against pictures shown on the screens of local theaters, but the management of certain downtown houses are being condemned by the thoughtful public and by the press for the indecent tone of the billboard advertising that is being done. Two of these houses are apparently vieing with each other in the matter of suggestive publicity, and the contest has reached such a stage that editorials are appearing in the daily press condemning the use of billboards for such a purpose and calling upon the Board of Supervisors to put a stop to the practice by revoking billboard privileges. Since the censorship of moving pictures was abolished in this city exhibitors have steadily striven to keep their screens clean, and the representative men of the industry are steadfastly against such schemes as these to achieve notoriety.

Eugene H. Roth to Go East.

San Francisco, Cal.—Now that the California theater is running along smoothly and its operating staff has been completed, Managing Director Eugene H. Roth is preparing to leave for New York on a business trip and will probably get away before the middle of January. While away he will inspect many of the large theaters elsewhere and will be open for suggestions that might be used to advantage in his beautiful house in this city. Not only does Mr. Roth supervise the policy of the California theater and arrange its bookings, but continues to act in a similar capacity in regard to the Portola theater. Business at this house has not been affected by the opening of the California and it is still in the market for the same kind of features upon which its success has been built in the past. Harry David is house manager at the California, while Van B. Clement is in charge at the Portola.

Mary Pickford Helps Red Cross.

San Francisco, Cal.—San Francisco has adopted Mary Pickford as its very own "Darling Mary," and just to show that she is willing, the diminutive screen star has twice within the past two weeks led a parade through thronged streets. Her first appearance was in the role of a U. S. Marine, to stimulate enlisting, and the last one was to aid this city in a Red Cross drive for membership. The parade on her last visit was led by her St. Bernard dog, bearing the emblem of the Red Cross, with Miss Pickford at the head of a large body of troops, dressed in the uniform of a Red Cross nurse. She reviewed the parade at the St. Francis hotel and was visibly affected by the ovation in her honor. "Not until today," she said, "did I grasp the full meaning of the slogan, 'San Francisco Knows How.' Now it is plain to me. I say that nowhere else in all the world people honor me as this community has done." In the afternoon following the parade a tea dance was given at the hotel and the receipts turned over to the Red Cross. On the following day she visited the Union Iron works and addressed four thousand men during the noon hour, after which she visited Camp Fremont, San Francisco's great training camp

"Human" Music Urged.

San Francisco, Cal.—The organized musicians of the city are running a series of advertisements in the daily press urging theater patrons to go to houses where "human" music is used as an accompaniment to moving pictures, instead of to those which features the "canned" variety. The following theaters are listed as employing from six to twenty-five musicians: California, Tivoli, Jewel, Rialto, Imperial, Strand, Portola, Alhambra, Valencia, Verdi, Pantages, Casino, Hippodrome, Wigwam, Princess, Garrick and the Lyceum.

Investigates Advertising Mediums.

Berkeley, Cal.—Sam Y. Edwards, manager of the local T. & D. theater, is making an interesting study of the value of various forms of publicity in the College City. Recently he ran a series of slides giving the telephone number of this theater and making the suggestion that use be made of this to secure any information desired. The nature of the telephone calls that resulted were then tabulated and it was found that out of the average of one hundred and fifty calls daily fully three-quarters of these were in regard to the program, with a few asking for the time schedule. The opinion arrived at was that newspaper advertising in Berkeley was not especially effective. Thousands of the residents of this city, which is a unit of the Greater San Francisco, work across the Bay, have their entire interests there, and read the San San Francisco newspapers. The rates of the latter are too high to permit a suburban theater to advertise its program, and it is asserted that the local papers do not cover the field.

Camp Pictures to Be Released.

San Francisco, Cal.—The Turner & Dahnken circuit recently sent a cameraman to American Lake, Wash., to secure moving pictures of soldier life at Camp Lewis, and the first of the series has been received. These will be sent to Washington to secure the approval of officials and will then be shown over the T. & D. circuit and throughout the West. E. M. Asher, head of the exchange department of this concern, will leave shortly on a trip over the territory to explain to exhibitors the policy of the First National Exhibitors' Association.

Ink Thrower Gets Jail Sentence.

San Francisco, Cal.—Alice Smith recently amused herself by spattering the interior of a moving picture theater on Powell street with ink, and upon being taken before a police judge was sentenced to sixty days in the county jail.

San Francisco Newslets.

William Bernard is now covering the northern California territory for the Select Pictures.

The Rialto theater, 1129 Market street, is having extensive changes made in its electric signs.

S. Hasterlick has purchased a one-half interest in Fisher's theater, Seventh avenue and Clement street.

The California Camera Club held its annual Christmas jinks at the clubrooms on Dec. 27. Edward H. Kemp, the local Motiograph representative, took a prominent part in this.

Herman Lubfin, business agent of the Moving Picture Operators' Union, with John O'Connell, is working to organize the film exchange workers, who recently received a charter from the American Federation of Labor.

Good Films Draw Holiday Crowds in Seattle

"Seven Swans," "Cinderella Man," "Mad Lover" and Other Attractions Keep Seats Full—Some Fine Xmas Decorations.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—In spite of turkey dinners and home parties during Christmas week the motion picture theaters of Seattle have been drawing good crowds. Realizing the hold of home upon Seattleites at this season the theater managers took special pains to book features of such strong appeal that people would be drawn from their firesides in spite of themselves.

A real Christmas picture is being shown at the Coliseum for the special benefit of the kiddies during the holiday week. It is "Seven Swans," featuring Marguerite Clark. From the way the grown-ups have been flocking to see the play it seems that it is pleasing the parents as much as the little ones. Manager Tate of the Coliseum has promised the kiddies an extra treat at 10 A. M. on Saturday, Dec. 29, when a showing of Baby Marie Osborne's latest picture, "The Little Patriot," will be given for the benefit of the Seattle Day Nursery.

Another film that carries with it the spirit of Christmas is "The Cinderella Man," starring Mae Marsh and Tom Moore at the Strand. Mae Marsh has many admirers in Seattle, and the Strand has been doing an unsual Christmas business all week.

At the Clemmer "The Mad Lover," with Robert Warwick and Elaine Hammerstein, drew so well that it was held over all week, instead of remaining only the four days originally intended.

Charles Ray, in "His Mother's Boy," at the Liberty, also proved so popular that it was held over for the full week. The Pathe news picture, "France in Arms," was specially advertised on the Liberty program and drew its quota of the Christmas crowds. A special feature of the decorations at the Liberty were the lighting effects in the two boxes at the sides of the stage. In one of these boxes a country snow scene with fir trees and a lake in the background was made to

show all the glories of sunrise over snow-clad hills by the use of different colored lights in succession, and the lake caught the gleam of the sun when fully risen. On the other side a life-size soldier stood guard in a snow-covered trench, his figure dimly outlined at first by the dull glow of a campfire beside him. Gradually the day dawns, showing wire entanglements in front of the trench and, farther on, the shell holes and snow-covered debris of "No-Man's Land."

At the Rex the double headline attraction of the Bushman-Bayne feature, "The Voice of Conscience," and the Arbuckle comedy, "Coney Island," has had its share of Christmas popularity.

Cedar and holly and flowers have been used, both in the lobbies and the interiors, in order that the theaters may be pervaded by the spirit of the holiday season.

There has been very little disorder in the city during the holidays, and none of the theater managers have had any trouble with rowdy persons. It is true that an I. W. W. tried to stir up a row at the Strand on Christmas eve, but certain members of the audience took care of him, and Manager Smythe's services were not even requested. It was during a four-minute speech by H. A. Ford. Mr. Ford made some very strong arguments for joining the Red Cross when the I. W. W. member of the audience interrupted him with some sneering epithet. Several men immediately around the man took him up, carried him to the door and pitched him across the street. When they returned they were cheered by the rest of the audience, and Mr. Ford continued his speech.

Exhibitor Rebuked for Removing Scenes from Film.

Seattle, Wash.—The Northwest Film Board of Trade held its meeting on Wednesday, Dec. 26, this week. That the organization means to accomplish its purpose of benefiting both exhibitors and themselves is shown by the action taken at this meeting against an exhibitor who, in conjunction with his operator, removed certain scenes from films. He has been informed that he will get no more film until he has paid for the damage already done and given dependable assurance that the same thing will not occur again. In the large territory covered by the exchanges of the Northwest, a great many circuits have to be made with the films, and those exhibitors to whom such a damaged film is next sent, without the exchange having an opportunity of inspecting it, must suffer for the action of their dishonest fellow exhibitor.

Action was also taken against an exhibitor who had returned a film C. O. D.

After the business of the meeting had been transacted the Board of Trade's general counsel, Harry Sigmond, outlined the plan of action governing N. S. F. checks.

Every exchange manager in the city was present.

Meetings are held every Tuesday.

Exhibitors' Film Salesmen Hard at Work.

Seattle, Wash.—F. D. Fisher, manager of the Exhibitors' Film exchange, states that his two salesmen, George J. Ekre and C. H. Feldman, are already getting big results in their respective territories in booking the new Chaplin and Petrova Pictures and "On Trial" and "Alimony." When "Alimony" was booked for the Liberty theater, Seattle, it was intended to show it only four days, but owing to its popularity it was held over for the entire week.

E. H. Emmick Coming to Seattle.

Seattle, Wash.—E. H. Emmick, well-known film man of the Northwest, is coming to make his headquarters in Seattle soon to handle the two-reel reissues for Greater Features.

Passable Holiday Business in Portland

Compared Favorably With That of Other Years—Mercantile Houses Did Better—Several One-a-Week Theaters Open.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—The holiday season at the Portland downtown theaters compared most favorably with that of other years from a box office standpoint, notwithstanding the many drives on the pocketbooks of the people. Indications are, however, that the mercantile houses did a better business in proportion than the theaters.

The Majestic showed "The Cinderella Man" and the second chapter of the "Battle of Arras" pictures to big audiences; the Liberty did good business with "Joan the Woman" and a fourteen-piece orchestra led by Albert Hay Mallotte; the Columbia made "Tom Sawyer" a popular attraction and the Peoples featured "Maciste" to good business.

Shipbuilding Helps Business.

M. B. Donovan, owner of the Portsmouth theater, a suburban house, is enthusiastic over the way the new shipbuilding industry in Portland has helped the business in his neighborhood. Everybody out there seems to have money.

W. E. Tebbetts, of the Alhambra, in the Hawthorne district, is planning having more fifteen-cent days, due to the liberal patronage of his shows on Sunday, when fifteen cents is the price of admission. Mr. Tebbets says the public has become most discriminating and that it is only the good pictures that can command the money.

New One-Day-a-Week Theaters.

This territory is now getting several new theaters, but they are running only one day a week. Touchet, Washington, recently went on the picture show map with a show that is conducted by the Woodmen of the World and operated only on Friday nights. At Elgin, Oregon, a municipal theater, conducted by the city council one night a week for the purpose of paying the interest on the building investment, has been opened to run in opposition to the Gem theater, conducted by Mrs. George James. A civic club has arranged to run the theater at Carlton, Oregon.

Myrick Entertains the Kiddies.

Portland, Ore.—By actual count, 4,260 children were guests of E. J. Myrick, of the Liberty theater, on the Monday morning preceding Christmas when he gave a children's party to view his Christmas trees and incidentally "Joan the Woman." Mr. Myrick gave away that number of Christmas packages. He gave only one performance for the children and those that couldn't get in to see the show were marched in through the entrance of the theater, given a package of candy, and sent out through the side exit.

Theater at Wodburn Cuts Down Shows.

Portland, Ore.—The Bungalow theater at Woodburn, Oregon, has cut down its running days from seven to four a week. Road men report cuts in running days in several of the small towns, due to the falling off of patronage.

Exhibitor W. S. Trites Dies.

Harrisburg, Ore.—W. S. Trites, owner of the theaters in Junction City and Harrisburg, is dead from pneumonia, having been sick only a short time. The Junction City house is closed for good, the fixtures having been torn out by V. Cartright, who, it is reported, plans a new theater for Harrisburg this summer.

New Films Show Fruit Drying.

Portland, Ore.—Jack Woods leaves soon for Chicago with the industrial films of the Wittenberg-King Company, driers of Oregon fruit, to exploit the product by means of films gotten out by Burnett Goodwin. The company plans to send men with copies of the films throughout the United States.

Norman and Gray Dissolve.

Rainier, Ore.—The partnership of Norman & Gray, recently formed to manage the Grand theater here, has been dissolved and the theater is now being operated by Gray and son.

Theater at Kelso Sold.

Kelso, Ore.—E. P. Peck, of the Edison theater, has sold his show to C. C. Vaughn of the Vogue theater who will operate both houses. Mr. Vaughn came to Kelso not so very long ago with a lot of new ideas in the show game, and has made a success of it.

Another of Those Rumors.

Portland, Ore.—All of Film Row is agog over the rumor that George Jackson is going to get married. It was known for some time that the genial Mutual manager had made up his mind on this question some time ago but that he had spoken to any charming young lady about it was news.

Claude Cannon Back in Portland.

Portland, Ore.—Claude Cannon, who owned the Nob Hill theater for several years, was seen the other day on Film Row and it is understood he is looking for another location. Mr. Cannon has been living in Roseburg for the past year or so and has not been in the picture business.

Majestic Decorations from Piney Hills.

Portland, Ore.—Manager J. J. Parker, of the Majestic theater, took his Christmas decorations from the woods of Oregon and made a showing in that line that excited many favorable comments from the Majestic patrons. The lobby was a big bower of firs and cedars, set with red lights and it radiated the fragrance of the Oregon forests. Inside of the foyer was hundreds of feet of tinsel hung with tiny silver stars and there were several decorated Christmas trees to please the children. The decorating was directly in charge of house manager H. D. Green, who spread himself for the occasion.

With the Portland Road Men.

Portland, Ore.—B. J. Sperry, traveler for the Paramount company, returned recently from southern Oregon and the Tillamook country where he reported things progressing nicely with the exception of a few of the small towns south of Portland which seem to be hard hit by the war conditions.

Harry Hunter, also of Paramount, and Fred Simonton, traveler for General, both made a trip into eastern Oregon and reported good business throughout. Mr. Simonton was particularly pleased with the outlook for a prosperous season in the Walla Walla territory. His next trip will be in behalf of Paralta pictures.

H. H. Hearn and E. R. Redlich, of Triangle and Metro, respectively, were recent visitors in Portland.

H. G. Mapes with General.

Portland, Ore.—H. G. Mapes, former manager of the Sunset theater, has been employed by the General Film Company as booker. Mr. Mapes left the Sunset recently to take this position, his place being taken by W. L. Reauveau. The new General booker was formerly house manager for the Portland T & D, and for the Alta and Cozy theaters in Pendleton.

Advertising Aids for Busy Managers

COMPILED BY THE MOVING PICTURE WORLD'S STAFF

BETTY TAKES A HAND.

Triangle Presents Beautiful Olive Thomas in Katherine Kavanagh's Original Five-Act Story of the Son of Millions Who Made Good.

Cast.

Betty Marshall.....Olive Thomas
Peter Marshall.....Frederick Vroom
Mrs Hamilton Haines.....Bliss Chevalier
Ida Haines.....Mary Warren
James Bartlett.....George Hernandez
Tom Bartlett.....Charles Gunn
Miss Catherine.....Margaret Cullington

Directed by Jack Dillon.

The Story: Blood feuds may run true to form, but when the disowned son of a millionaire and the daughter of the man to whom a part of those millions rightfully belong unite to make a success of a boarding house in the home of the millionaire's partner in swindling something is bound to happen, and in this fast moving little story a whole lot happens before the kinks are all straightened out.

For the Program: Olive Thomas in a play of poverty and plutocracy.
Betty's brains beat Bartlett's millions.

Advertising Phrases: An auto wreck that cost half a million.
With Cupid for a star boarder.

Feature These Players: Olive Thomas as the girl with brains.
Charles Gunn as the millionaire's son who helped run a boarding house.

Stunt Suggestions: For the lobby borrow what is left of an automobile from some repair garage. Put up a sign, "Would you pay the girl who wrecked your machine like this $50,000 to marry your son? James Bartlett did in 'Betty Takes a Hand.' (Date.)" If the lobby is too small use a display window, or display a couple of broken wheels and other parts in a heap. Get some dry-goods store to make a display of silk and cotton stockings. Use a window card announcing, "Betty Marshall started in cotton stockings, but she wound up in silks. Buy your stockings here then see 'Betty Takes a Hand' at (house and date)." If you can get a badly battered car of good make run it through the streets with a banner on each side, "I've met Betty Marshall. You can meet her at (house and date), in 'Betty Takes a Hand'."

Advertising Aids: Two one-sheets, one each, three and six-sheet herald in rotogravure. Slides. Lobby displays 11x14 and 22x28. Electros and mats. Press sheet.
Released January 6.

THE BLIND ADVENTURE.

Greater Vitagraph Presents Edward Earle and Betty Howe in the Five-Part Blue Ribbon Feature Based on Earl Derr Biggers' Novel.

Cast.

Geoffrey West.....Edward Earle
Marion Larned.....Betty Howe
Congressman Larned.....Frank Norcross
Capt. Fraser-Freer.....William Bailey
Lieut. Frader-Freer.....Gilbert Rooney
Col. Hughes.....P. D. Standing

Directed by Wesley H. Ruggles.

The Story: Geoffrey West is fascinated by a girl he sees in the breakfast room of the Carleton Hotel, London. She is reading the "agony" column of the Times, and to gain her interest he appeals next morning through the personals. She responds through the same medium, demanding that he prove himself an interesting person. He replies with the recital of a mystery murder that induces her to hurry her father to his aid to find that—.

For the Program: The mystery of a murder never done.
He killed a man to win a girl's attention.

Advertising Phrases: He loved a lady, she loved adventure, and so he took "The Blind Adventure."
What's a man's life to a woman's interest?

Feature These Players: Edward Earle as the young American who kills a man on paper.
Betty Howe as the girl who wanted to be entertained.

Stunt Suggestions: Use a street wagon with signs reading, "Would you kill a man to gain a woman's interest? See 'The Blind Adventure.' (House and date.)" Repeat in teaser advertisements in the papers, first asking the question, and adding the title the day before the showing. Repeat on the lobby signs with portraits and stills. Hammering on this fact will help the surprise climax.

Advertising Aids: One style each, one, three and six-sheets. Window card. Lobby displays 11x14 and 22x28. Slide. Heralds. Plan book. Press sheet.
Released January 7.

CONVICT 993.

Pathe Presents the Astra Five-Act Play by Wallace Clifton with Mrs. Vernon Castle in a Drama of Daring.

Cast.

Roslyn Ayre.....Irene Castle
Rodney Travers.....Harry Benham
Bob Ainslee.....J. H. Gilmore
Neva Stokes.....Helene Chadwick
Dan Mallory.....Warner Oland
Jim Morton.....Paul Everton
Bill Avery.....Bert Starkey
Stella Preston.....Ethyle Cooke

Directed by William Parke.

The Story: Neva Stokes was too cynical to believe Roslyn Ayre's story of how she came to be a convict. She knew all the "stalls," and she hated Roslyn for her successful escape from behind stone walls. She made it a point to look her up when her own sentence was ended, and forced her to join Dan Mallory's gang of jewel thieves and aid in a big robbery—but there was just one thing Neva did not know that spoiled the scheme and brought an unexpected ending to the story.

For the Program: Irene Castle in a series of sensational surprises.
Iron bars could not restrain Convict 993.

Advertising Phrases: How did Convict 993 break out of jail?
Something new in detective stories.

Feature These Players: Mrs. Castle as Roslyn.
Harry Benham as the man who loves her.

Stunt Suggestions: If the fire laws permit—build a false entrance from joist and cotton cloth painted to suggested a jail entrance. Put your doorman in uniform with a bunch of keys and with "Warden" lettered upon his cap. Over the door letter, "Join Convict 993 inside." Use the phrase, "Go to jail with Irene Castle," in all your advertising.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby display 11x14, both sepia and colored. One 22x28 scene, one 22x28 portrait. Art portrait. Campaign book. Two one-column newspaper cuts of star. Photos of star in black and white.
Released January 6.

GHOSTS OF YESTERDAY.

Joseph M. Schenck Presents Norma Talmadge in a Fascinating Dual Role in a Screen Version of Rupert Hughes' Stage play, "Two Women."

Cast.

Ruth Grahame; Jeanne La Fleur, Norma Talmadge
Howard Marston.....Eugene O'Brien
Count Pascal de Fondras...Stuart Holmes
Duc de Lissac.....John Daly Murphy
Roger Stearns.....Henry J. Hebert
Mrs. Whitaker.....Ida Darling
Marie Calleaux.....Blanche Douglas

Directed by Charles Miller.

The Story: Howard Marston is saved from suicide by Ruth Graham, and under his good influence he takes a new hold upon life and wins a fortune through an improvement in engraving, but money cannot defeat death, and Ruth dies with Howard's portrait of her still unfinished. Howard goes to Paris and in the gay underworld he finds Ruth's physical double in Jeanne Le Fleur. At his solicitation she poses for the completion of the portrait, and Howard does not realize that in completing his wife's picture he is giving something of her soul to the model. In anger at his blindness, she slashes the completed painting and rejoins her old companions—there Howard finds her and light and darkness come to him.

For the Program: A fascinating study of two women wholly unlike.
The girl with a soul and the girl who found a soul.

Advertising Phrases: Found his wife's double at the Bal Tabarin.
Which Norma Talmadge would you prefer.

Feature These Players: Norma Talmadge in vividly contrasting roles.
Eugene O'Brien as the artist.
Stuart Holmes and Ida Darling in the support.

Stunt Suggestions: Offer pairs of seats to all doubles (men or women) presenting themselves at any performance. Feature this in throwaways and newspaper ads, "Have you a double? Is there some one in town who looks like you? If you can find your counterpart you will be made welcome as our guests at any performance of 'Ghosts of Yesterday,' the new Norma Talmadge production in which she plays two women who loved one man (house and date)." For the lobby decorate with streamers of serpentines and confetti. Fasten the serpentines thickly to the dome of the lobby. Use a card, "See the wonderful scenes at the Bal Tabarin in 'Ghosts of Yesterday.' Now showing."

Advertising Aids: Two styles each, one and three sheets. One style each, six and 24-sheets. Window cards. Heralds. Lobby displays 8x10, 11x14 and 22x28. Cuts on production: Two one-column, two two-column, one three-column. Cuts of star one-half, one and two columns wide.
Released in January.

DAYBREAK.

Metro Presents Emily Stevens in an Adaptation of the Play by Jane Cowl and Jane Murfin, Arranged by June Mathis and Albert Capellani.

Cast.

Edith Frome.....Emily Stevens
Arthur Frome, her husband,
Julia L'Estrange
Dr. David Brett.....Augustus Phillips
Herbert Rankin.....Herman Lieb
Carl Peterson.....Frank Joyner
Alma Peterson.....Evelyn Brent
Otway.....Joe Daly
Meta Thompson.....Evelyn Axzell

Directed by Albert Capellani.

The Story: Edith Frome, fearful of her husband's drunken humors, leaves him and conceals from him the fact that she is about to become a mother. A year later she returns to him, but still conceals from him the fact of his paternity. Through a detective, Frome learns of the existence of the child, and believes their family physician, Dr. Brett, to be its father. The husband of the woman Frome has employed as a detective becomes suspicious and shoots him. The shock brings about moral rebirth, and under the guidance of Dr. Brett, Frome finds his way to his wife and child.

For the Program: A striking plea for prohibition.
A loveless home turned to the home of love.

Advertising Phrases: She feared to tell her husband of his child.
Baby hands brought the dawn of a new day.

Feature These Players: Emily Stevens as the young wife.
Julian L'Estrange as the husband.
Augustus Phillips as Dr. Brett.

Stunt Suggestions: For the lobby arrange a well furnished buffet with plenty of bottles, and before this place a cradle, the sign reading, "Which wins, the buffet or the baby? See 'Daybreak' (date)." Interest the temperance societies with a form letter or personal solicitation. Arrange with a furniture store to make a display of a nursery, with a card, "The little child in the cradle lived here because his mother dared not let its father know he had a son. For the reason see 'Daybreak' at (house and date)."

Advertising Aids: Two styles each, one, three and six-sheets. Press sheet. Filler sheet. Ten minute novel for newspapers. Slide. Herald. Lobby sheet. Lobby displays 8x10, 11x14 and 22x28. Mats and cuts.
Released January 7.

EMPTY POCKETS.

First National Presents a Screen Vivification of Rupert Hughes' Well-Known Novel of New York Life.

Cast.

Maryla Sokalska.....Ketty Galanta
Muriel Schuyler.....Barbara Castleton
Dr. Worthing.....Bert Lytell
Perry Merithew.....Malcolm Williams
Jacob Schuyler.....Ben Graham
Red Ida Ganley.....Susan Willa
Shang Ganley.....Thornton Baston
Pet Bettanny.....Peggy Betts

Directed by Herbert Brenon.

The Story: Perry Merithew, a well-known society man, is found dead upon the roof of an east-side tenement. The only clew to his murderer is a strand of copper colored hair, but it is sufficient to direct suspicion against five women with titian hair, ranging from society buds to the wife of a gangster, but when the net seems to tighten about the society girl a young interne extricates her from her awful predicament.

For the Program: Thrill piled on thrill, sensation on sensation.
Five red headed women face a murder charge.

Advertising Phrases: An absorbing study of real New Yorkers.
A fascinating tale of dives and drawing rooms

Feature These Players: Feature the general excellence of the ensemble cast in which no particular player is featured to the detriment of the story.

Stunt Suggestions: The press sheet offers two good ways to use the book, and the matinee for red headed girls is excellent. You can hire red "Biddy" wigs from a theatrical costumer. Get five, place them on dummies in a store window, back to the street, and below ask, "Which of these five red-headed women killed Perry Merithew? See 'Empty Pockets' at (house and date)." Put on special red-headed ushers for the day, and advertise prominently for them, both in the newspapers and in your lobby. Get the local paper to write up the advertisement. Get a couple of yards of red crepe hair and glue to the lobby posters.

Advertising Aids: Two styles one-sheet, one style each three, six and 24-sheets. Line cuts from one-half to four columns wide. Three styles single column halftones. Four styles double column halftones. Window cards. Lobby displays 8x10, 11x14 and 22x28. Four designs of book marks to use instead of heralds. Three styles of slides. Press book.
Released December 31.

HER SISTER.

Empire All-Star Corporation Presents the Charming Broadway Actress, Olive Tell, in a Charles Frohman Stage Success.

Cast.

Eeanor Alderson.....Olive Tell
Ernest Bickley.....David Powell
Jane Alderson.....Eileen Dennes
Mrs. Herriard.....Eileen Errol
Mrs. Bickley.....Madeline Meredith
George Saunders.....Sidney Blair
Charles Hamilton.....Herbert Evans
Mrs. Hamilton.....Eleanor Seybolt

The Story: Nell Alderson and her sister, Jane, are models, but to shield Jane and provide her with the luxuries she covets, Nell becomes a fashionable and high-priced fortune teller. Jane, in spite of Nell's care, goes to a road-house with a married man, providing a jealous wife with the excuse she seeks for suing for divorce. To shield her sister, Nell takes the burden of her indiscretion, but the real co-respondent is unmasked and two weddings are planned.

For the Program: An innocent lark and its consequences.

She told fortunes, but could not foresee her own.

Advertising Phrases: She took the shame to shield her sister.
She sought pleasure and found scandal.

Feature These Players: Olive Tell as Isis, the fortune teller.
David Powell as her sweetheart.
Eileen Dennes as the amusement-loving sister who nearly spoils her sister's life.

Stunt Suggestions: For window work get stationers and department stores to make displays of fortune telling books and games with a sign. In the lobby place a black pedestal with a crystal globe (an inverted globe aquarium will do for want of better) and placard, "Gaze into the crystal and see if you can read your future. Isis could read all things save the shame her sister would bring her. See 'Her Sister' (date), with Olive Tell."

Advertising Aids: One style each, one three and six-sheets. Cuts in one-half, one, and three-column widths. Mats one, two and three columns. Program cover cut 4x4. Slides. Lobby displays 11x14 and 22x28. Press sheet.
Released December 24

FACE VALUE.

Bluebird Presents Mae Murray in the Story of a Girl from Nowhere, Written by Herself and Robert Z. Leonard.

Cast.

Joan Darby.....Mae Murray
Mrs. Van Twiller.....Clarissa Selwynne
Margaret Van Twiller.Florence Carpenter
Bertram Van Twiller....Wheeler Oakman
Louis Patrick Naquire..Casson Ferguson

Directed by Robert Leonard.

The Story: Joan Darby as the drudge for a washerwoman, delivering the clean linen and collecting soiled clothes, but she aspired to higher things and promoted a prize fight between the leaders of two rival gangs. She appropriated the gate receipts, and when her mistress saw the money she accused her of theft—Joan ran away. She was doing well for herself, when one of the gang leaders discovered her and forced her to aid his nefarious schemes, but she got into society in evading the reform school and found real happiness.

For the Program: She jumped from a moving train into high life and happiness.
She took a long chance, but she won.

Advertising Phrases: From prize-fight promoter to social belle.
See Mae Murray in her own play.

Feature These Players: Mae Murray as the little girl from nowhere.
Wheeler Oakman as the millionaire reformer.

Stunt Suggestions: Get the dry goods stores to display a cheap gingham apron in their windows with the card, "To buy a pinafore like this, Joan Darby staged a prize fight in the livery stable, and ran away with the money. See what happened in 'Face Value' at (house and date)." For a lobby display get two ragged boys of about sixteen to pose in the lobby with boxing gloves and announce the championship fight in "Face Vaue."

Advertising Aids: One style each, one, three and six-sheets. Stock ones of stars. Colored and black and white lobby displays. Slide. Player cuts in three sizes. Scene cuts in one and two-column widths. Heralds. Press sheet.
Released January 14.

FIELDS OF HONOR.

Goldwyn Presents Mae Marsh in Irvin Cobb's Realistic Story of New York's Unknown—Appearing in The Saturday Evening Post Under the Same Title.

Cast.

Marie Messereau.....Mae Marsh
Helene.....Marguerite Marsh
Paul.....George Cooper
Hans Grossman.....John Wessell
Robert Vorhis.....Vernon Steele
Judge Vorhis.....Neil Moran
Mrs. Vorhis.....Maud Cooling

Directed by Ralph Ince.

The Story: Evil pursues Marie Messereau, a little French girl, who came to this country with her brother and sister in search of better things. The brother is called to the French colors, leaving the two girls alone. Then the sister falls ill, and Marie cannot afford to give her the trip to the mountains that the doctor orders. At last fortune seems to smile. She wins the love of Robert Vorhis, the son of a wealthy judge, but a jealous friend tells Robert she is a fallen woman, and her apparent confession, due to her lack of understanding of English, drives Robert away. Then comes word that their brother and her sister's sweetheart have fallen, and this brings about the collapse of Helene. Marie, seeking to locate a charitable home, is suspected of accosting men, and is taken to the night court. Meantime the waiting sister, doomed to death, commits suicide, and the detective sent to investigate Marie's story finds her dead. Marie is released,

and at last the clouds blow away from the brave little stranger, fighter upon the fields of honor in a strange land.

For the Program: Can you ask more than Irvin Cobb interpreted by Mae Marsh?
The story of a heroine of the lowly.

Advertising Phrases: Mae Marsh in one of Irvin Cobb's best stories.
Sobs and smiles lie strangely close.

Feature These Players: Mae Marsh as the brave little French girl.
Marguerite Marsh, formerly known as Marguerite Loveridge.
Vernon Steele as Robert.

Stunt Suggestions: Interest the welfare societies if there are any in your town, also French societies. The story does not lend itself to stunting, but is better handled through newspaper publicity playing up the name of the star and the author.

Advertising Aids: One litho and one rotogravure one-sheets, two litho three-sheets, one six and one 24-sheet. Coming and current slides. Lobby displays 8x10 and 11x14. Two double and three single column scene cuts, single and double-column mats of star. Four advertising cuts. Press sheet.
Released January 14.

THE MARIONETTES.

Clara Kimball Young and Her Own Company Present Their Screen Interpretation of the French Play of the Same Title by Pierre Wolff.

Cast.

Fernande de Monclars, Clara Kimball Young
Marquise de Monclars, Mrs. Ethel Winthrop
Roger de Monclars.....Nigel Barrie
Pierre Vareine.....Corliss Giles
Ferney, Fernande's uncle.Edward Kimball
Nizerolles.....Alec. B. Francis

Directed by Emile Chautard.

The Story: Fernande de Ferney, a young French girl, has spent her time between the convent and the country home of her uncle, where she has learned to passionately love Roger, the son of the Marquise de Monclars. He marries her for her fortune, but does not value what he has so lightly won until she profits by the lesson taught in the little marionette play written by their friend, Nizerolles, and finds that men are much like marionettes.

For the Program: She found that clothes make the woman.
There are two routes to a man's heart —his stomach and jealousy.

Advertising Phrases: The country mouse learns city ways.
The dressmaker is cupid's best friend.

Feature These Players: Clara Kimball Young. Refer to Magda or Shirley Kaye if you have shown those productions.
Nigel Barry as the indifferent husband.

Stunt Suggestions: For the lobby use marionettes, large dolls with strings fastened to the tops of their heads and to hands and feet. If you can rig a motor with an eccentric shaft you can give motion to the figures and greatly increase the attraction of the display. The same display can be used for store windows, with a card, "To gain your husband's love dress well and make him jealous. That is the lesson taught in the Clara Kimball Young production of 'The Marrionettes' at (house and date). Come in and see our displays." With a little trouble you can erect a float with a proscenium on either side with marionettes taking their motion from the vibration of the vehicle if they are strung with springs.

Advertising Aids: Two styles each one and three-sheets. One style each, six and 24-sheets. Window cards. Heralds. Lobby displays 8x10, 11x14 and 22x28 One three-column cut and two each two and one-column cuts on production, one each one-half, one and two-column cuts of star.
Released in January.

MOLLY, GO GET 'EM.

Samuel S. Hutchinson Presents Margarita Fischer in a Dashing Comedy Drama of Real Love and False Pretensions by Beatrice Van.

Cast.

Molly Allison.....Margarita Fischer
Billy Wilcox.....Jack Mower
Robert Allison.....Hal Clements
Julia Allison.....Margaret Allen
Gordon Gilbert.....David Howard
Count Renaud.....True Boardman
Mrs. Vanderverr.....Emma Kluge

Directed by Lloyd Ingraham.

The Story: Molly didn't give a whoop for her sister's suitors, for she had a sweetheart of her own, though her father wouldn't let her marry him, but sister's suitors took so much interest in Molly that sister stayed single. Then came the count, and to help along, his accomplice inveigled Molly out to a road-house, and she would have had to walk back twenty miles in the dark, after she slapped his face, only she met a Chinese vegetable peddlar. To scare the count off she told him she really was a squaw, Molly-Go-Get-'Em. The count was also a member of the Get-'Em family, and he got sister's pearls, only they were as false as his title, and Molly—she got married.

For the Program: Molly was a good little getter.
The tribulations of a younger sister.

Advertising Phrases: American girl outwits French count.
Ten days on bread and water for Margarita Fischer.

Feature These Players: Margarita Fischer as Molly.
Jack Mower as the real sweetheart.
True Boardman as the count.

Stunt Suggestions: Arrange with jewelers to display imitation pearls, with a card, "Pearls like these were stolen by a jewel thief in 'Molly Go Get 'Em', and they deceived even the expert. See the play at (house and date), and let your face relax." A novel street stunt would be a girl in a ball dress and furs on the seat of a huckster's cart with a Chinese driver, and proper banners. For the lobby set a table with elaborate silver service, but with only bread and water and a card explaining, "This is not a war dinner, but what Molly got for staying out all night. See Margarita Fischer (date)."

Advertising Aids: Not stated.
Released January 7.

MRS. DANE'S DEFENSE.

Adolph Zukor Presents Pauline Frederick in an Adaptation of Henry Arthur Jones' Great Play, Made by Margaret Turnbull.

Cast.

Felicia Hindemarsh.....Pauline Frederick
Sir Daniel Carteret.....Frank Losee
Lionel, his son.....Leslie Austen
Lady Eastney.....Maud Turner Gordon
Janet, her niece.....Ormi Hawley
Mr. Bulsom-Porter.....John L. Shine
Mrs. Bulsom-Porter.....Ida Darling
James Risbee.....Cyril Chadwick
The Duchess of Grantby, Amelia Summerville
The Vicar.....Frank Kingdon
Mr. Trent.....Howard Hall
Mrs. Trent.....Grace Reals
Mrs. Dane of Canada.....Mary Navarro

Directed by Hugh Ford.

The Story: One of the most famous stories of an English dramatist who delights in presenting the problems of life in caustic fashion, masking his preachments with vivid and gripping stories of human interest. Felicia Hindemarsh is not made to pay the price of her early indiscretions. She pays for supposing that these indiscretions could be hidden, and it is the hiding of her identity behind that of her cousin, Mrs. Dane, which is condemned. It may be regarded as a problem play or merely as a gripping human document.

For the Program: A stage classic that is classic still
The story of a woman's last stand.

Advertising Phrases: A famous play from Famous Players.
The woman pays—for women make her pay.

Feature These Players: Pauline Frederick, who wears some unusually gorgeous gowns.
Frank Losee in a strong character part.
Amelia Summerville, Ormi Hawley, Ida Darling, and Grace Reals.

Stunt Suggestions: Use this copy for mailing cards or throwaways, "Are you a woman? Will you come to Mrs. Dane's defense? See the reason at the (house and date)." Induce some woman's club to discuss the play at a meeting prior to showing, or offer free matinee tickets that the members may see the play to be discussed, always working the papers in this connection. Borrow or roughly make large balance scales for lobby display. On one weight paint "Happiness," and on the heavier, "Deception." On the card, "Deception outweighed happiness in Mrs. Dane's defense. Henry Arthur Jones' absorbing study of a social problem. (Date.) With Pauline Frederick."

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays 8x10, 11x14, 22x28. Eight by ten photos of star. Cuts and mats on stars and production, five of each one-column, three two-column, and two three-column. Heralds. Advertising layouts. Window cards. Slides. Press book.
Released January 7.

MAN ABOVE THE LAW.

Triangle Presents Jack Richardson in Lannier Bartlett's Novel Play Dealing with the Squaw-man Who Bowed to No Law but Love.

Cast.

Duke Chalmers.....Jack Richardson
Esther Brown.....Josie Sedgwick
Natchah.....Claire McDowell
Tonah.....May Giracia

Directed by Raymond Wells.

The Story: Disappointed in love and disgusted with religion, Duke Chalmers seeks the desert, where he lords it over the Navajos and the Mexicans through lavish use of whiskey. He rules with iron will, and the Indians name him Man-Above-the-Law. But a teacher comes to the little school, and when Chalmers orders his people to stay away she fights back and wins even Chalmers half-breed daughter as her pupil. Then Chalmers finds that love is above all laws, and he passes on with his squaw and child, leaving his kingdom to the little teacher.

For the Program: The love story of a lawless man.
Even the lawless must bow to love.

Advertising Phrases: The Desert King finds his ruler.
As vivid as the Painted Desert.

Feature These Players: Jack Richardson as the Desert King.
Claire McDowell as his squaw wife.
Josie Sedgwick as the school teacher.

Stunt Suggestions: Your local library may have some Government publication on the Navajo Indians that will suggest, through colored plates, many window displays easily and cheaply made, or you can build an Indian village with modeling clay for a lobby display, using the stills as models, with the trading post and school. An Indian can be used for street word, with a placard, "The 'Man Above the Law' ruled the Indians with whiskey and violence, but the little teacher won with love. See the play (house and date)."

Advertising Aids: Two one-sheets, one each, three and six-sheets. Heralds in rotogravure. Slides. Lobby displays 11x14 and 22x28. Electros and mats. Press sheets.
Released January 6.

OVER THE HILL.

Pathe Presents Gladys Hulette in a Five-Part Astra Story of Small-Town Newspaper Life by Lois Zellner.

Cast.

Esther.....Gladys Hulette
Roy.....William Parke, Jr.
Allan Stone.....Chester Barnett
Amos Winthrop.....J. H. Gilmour
Rose Lawlor.....Joyce Fair
Jim Barnes.....Richard Thornton
Mr. Neal.....Dan Mason
"King" Arthur.....William Sullivan

Directed by William Parke.

The Story: Left alone by the death of her father, a superannuated minister, Esther takes up his work as a book canvasser, and her enterprise wins for her a position on the local paper as assistant to Allan Stone, the business manager, who has been promised a better position if his skill can put the paper "over the hill" of its losses. One certain advertisement can turn the balance, and it is Esther who finally wins the contract, but only after a quick succession of tense situations.

For the Program: Spend an evening in the Editor's sanctum with Gladys Hulette.
She risked her job to save a girl's fair name.

Advertising Phrases: She spoiled the edition, but she saved the day.
A yellow journal and a girl who dared.

Feature These Players: Gladys Hulette as the plucky wage earner.
Chester Earnett as the business manager.
Joyce Fair as the merchant's daughter.

Stunt Suggestions: Arrange with local merchants to advertise in a special one-sheet edition of your local paper, but with a fanciful title, such as the "Clarion." You can get enough outside advertising to pay for the sheet. Print up with reprinted locals and boiler plate with a two-column spread announcement on the front page that "Owing to an accident to our forms we are unable to offer our readers a complete newspaper this morning. For the reason see Over the Hill at (house and date)." Put these out the day before the showing, using boys to distribute the same as throwaways. Borrow the "hell-box" from the local paper, or a mass of linotype slugs, a form and an imposing stone for a lobby display.

For the card: "Esther 'pied' the forms to save her friend's good name, but she put the paper 'Over the Hill.' (Date.) With Gladys Hulette."

Advertising Aids: One style each one, three and six-sheets. One sepia 22x28 of star and same of scene. Slide. Cut of star. Colored lobby display. Campaign book.
Released Dec. 30.

ROSE OF THE WORLD.

Adolph Zukor Presents Elsie Ferguson in the Spectacular Artcraft Production of the Famous Novel by Agnes and Edgerton Castle.

Cast:

Rosamond English.....Elsie Ferguson
Capt. Harry English..Wyndham Standing
Lieut. Bethune.....Percy Marmont
Lady Cunningham.....Ethel Martin
Aspasia, her daughter.....June Sloane
Sir Arthur Geraldine.Clarence Handysides
Jani .....Marie Benedetta

Directed by Maurice Tourneur.

The Story: Made a widow by the death of her husband in action, Rosamond English marries the conceited Governor of the province, a man of sixty. To her horror, she finds her love for her first husband increases until she can scarcely bear the presence of Sir Arthur. To complicate matters Lieut. Bethune, her first husband's comrade in arms, who is writing of English's life, falls in love with Rosamond, but her affairs find satisfactory solution in a most unexpected fashion.

For the Program: Masters of literature made more real through masterly screen production.
A book of life in living form.

Advertising Phrases: All the color of the Orient with the interest of the Occident.
Three men loved this woman—so will you.

Feature These Players: Elsie Ferguson in her third Artcraft production.
Wyndham Standing as a modern Enoch Arden.
Clarence Handysides as Sir Arthur.

Stunt Suggestions: Use real or artificial roses on a wire structure in the form of a globe for a frame for the 8x10 portrait of the star or one of the 22x28 tinted scenes, according to size of the frame. Use other roses to dress the lobby or frame the box office, if practicable. Florists, milliners and dry goods stores can be interested in window displays of roses through the loan of parts of the lobby displays, and stationers can be induced to feature the books of the Castles in return for a slide display. Prizes might be offered for the best artificial roses made by patrons of wax, cloth or paper, and in this way you can hook up your house with stationers selling crepe paper and findings.

Advertising Aids: Two styles each, one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14, 22x28 and 8x10 portraits of star. Cuts and mats for both star and production, five of each one column, three each two-column, two each three-column. Rotogravure one-sheet. Advertising layouts. Heralds. Slides. Press book.
Released Jan. 7.

THE SEVEN SWANS.

Adolph Zukor Presents Marguerite Clark in An Unusually Gorgeous Spectacle Based Upon the Familiar Fairy Tale. Adapted by J. Searle Dawley.

Cast:

Princess Tweedledee....Marguerite Clark
The King .....William Danforth
The Wicked Queen....Augusta Anderson
The Witch.....Daisy Belmore
Prince Charming....Richard Barthelmess

Directed by J. Searle Dawley.

The Story: Snow White, Paramount's last season fairy production, has probably been enjoyed by a greater number of persons than any other motion picture ever made. But Seven Swans, with the same dainty star, has been given an even more sumptuous production and forms a most important new chapter in the history of the Land of Make-Believe.

For the Program: Paramount's annual Fairy Spectacle with Marguerite Clark.
Snow White outdone by Seven Swans.

Advertising Phrases: The Fairy Spectacle Supreme.
For all children from 7 to 77.

Feature These Players: Marguerite Clark as the Princess.
Richard Barthelmess as Prince Charming.
William Danforth (screen debut) a comic opera favorite.

Stunt Suggestions: Work for window displays. For example, a toy store will make seven celluloid swans in a basin of water the centre of a display of bath toys, and dry goods stores can use a cut-out from a one-sheet in an open umbrella as the attractor for a display of similar goods with "Marguerite Clark, in Snow White, used one of our famous $1.98 umbrellas as a boat. They're waterproof." If you can borrow seven pedestals, you can set up seven sun-dials in the lobby with appropriate reading matter on the dial faces. Swans can be made of white card and feathered with glue and a little down

Advertising Aids: Two styles each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28 and 8x10 photos of star. Cuts and mats for five one-column, three two-column and one three-column each for star and production. Advertising layout mats. Heralds. Slides. Window cards. Press book.
Released Dec. 31.

THE PRICE OF A GOOD TIME.

Jewel Presents Mildred Harris and Kenneth Harlan in Lois Weber's Masterly Adaptation of The Whim, by Marion Orth.

Cast:

Linnie .....Mildred Harris
Her Mother.....Ann Schaeffer
Molly .....Helene Rosson
Mr. Winfield.....Alfred Allen
Mrs. Winfield.....Adele Farrington
Preston .....Kenneth Harlan
Miss Schuyler.....Gertrude Astor

Directed by Lois Weber and Philips Smalley.

The Story: Her father was a paralytic, her brother a "soap-box socialist." She was a department store slave, and she longed for a good time. He was the son of wealth, deceived, disillusioned, lonely. He, too, wanted a good time. Together they sought their desire—and the price they paid was a heavy one.

For the Program: Stronger than Shoes—and as clean.
Lois Weber's newest film classic.

Advertising Phrases: A play of irresistible appeal.
It bares the mysteries of a young girl's heart.

Feature These Players: Mildred Harris as the little girl who felt her right to happiness.
Kenneth Harlan as the man who found that money was not all.

Stunt Suggestions: Make a generous use of window cards and stills for window work. Use plenty of paper, getting out twenty-four sheets a week or ten days before showing. Start before then with teaser snipes and liners reading "What would **you** pay for a good time?" Use a street wagon several days in advance, if possible. In the advertising call attention to the previous work of these producers and announce this as their best. Give emphasis in the press work to the fact that the story does not depend upon nastiness for its appeal. Lay stress upon the human interest of the story.

Advertising Aids: One, three, five, twelve and twenty-four sheet stands. Photographic stills in various sizes, rotogravure heralds. Window cards. Lobby displays. Special advertising campaign books. Newspaper cuts from one column to half pages.

(*This department continued on page* 416)

SPECIAL Roll Tickets

PRICES

Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
Twenty-five Thousand	5.50
Fifty Thousand	7.50
One Hundred Thousand	10.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

National Ticket Co., Shamokin, Pa.

Calendar of Daily Program Releases

Releases for Weeks Ending January 19 and January 26, 1918

(For Extended Table of Current Releases See Pages 426, 428, 430, 432)

Universal Film Mfg. Company

MONDAY, JANUARY 14, 1918.

UNIVERSAL SPECIAL PRODUCTION—Hell's Crater (Five Parts—Drama)	02847
NESTOR—Maimed in a Hospital (Comedy)	02848

WEDNESDAY, JANUARY 16, 1918.

L-KO—Home-Run Ambrose (Two Parts—Comedy)	02849
UNIVERSAL ANIMATED WEEKLY—No. 7 (Topical)	02850

SATURDAY, JANUARY 19, 1918.

UNIVERSAL SCREEN MAGAZINE—Issue No. 54 (Educational)	02851
UNIVERSAL CURRENT EVENTS—Issue No. 36 (Topical)	02852
UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 14—"The Fugitives"—Two Parts—Drama)	
UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 8—"Hidden Hands"—Two Parts—Drama)	

MONDAY, JANUARY 21, 1918.

UNIVERSAL SPECIAL PRODUCTION—Madame Spy (Five Parts—Drama)	02855
NESTOR—Who's to Blame (Comedy)	02856

WEDNESDAY, JANUARY 23, 1918.

L-KO—Ashcan Alley (Two Parts—Comedy)	02857
UNIVERSAL ANIMATED WEEKLY—Issue No. 8 (Topical)	02858

SATURDAY, JANUARY 26, 1918.

UNIVERSAL SCREEN MAGAZINE—Issue No. 55 (Educational)	02859
UNIVERSAL CURRENT EVENTS—Issue No. 37 (Topical)	02860
UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 15—"Hell's Riders"—Two Parts—Drama)	02861
UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 9—"The Black Masks"—Two Parts—Drama)	02862
UNIVERSAL SPECIAL—The Finley Nature Pictures (One Reel—Educational)	02863

Mutual Film Corporation

MONDAY, JANUARY 14, 1918.

MUTUAL STAR PRODUCTION—The Impostor (Frohman—Five Parts—Drama)	3FAM5
MUTUAL WEEKLY—Issue No. 3 (Topical)	3W1

TUESDAY, JANUARY 15, 1918.

STRAND—Burglars (Comedy)	3CST1

MONDAY, JANUARY 21, 1918.

MUTUAL STAR PRODUCTION—In Bad (American—Five Parts—Drama)	4FR5
MUTUAL WEEKLY—Issue 4 (Topical)	4W1

TUESDAY, JANUARY 22, 1918.

STRAND—Their Litle Kid (Comedy)	4CST1

If your newsdealer
cannot or will not
supply you every week with a copy of this paper, send your subscription direct for one year or six months to address below. You cannot afford to miss a single issue.
See Title Page for Rates.

MOVING PICTURE WORLD
516 Fifth Avenue, N. Y. City

LABORATORIES and STUDIO

ERBOGRAPH COMPANY
LUDWIG G. B. ERB, President
Producers of
MOTION PICTURE FILMS

COMMERCIAL DEVELOPING and PRINTING

Telephone Audubon 3716
203 to 211 West 146th St., New York City

The Members of the First National Exhibitors Circuit stand for quality *plus* service—and they won't stand for anything else—

That's why we are doing the manufacturing and shipping of First National Releases.

We will be pleased to quote prices on developing and printing in quantities large or small.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

STOLEN HONOR.

William Fox Presents Virginia Pearson in a Story of Washington Official Society Life and the Art Studios by George Scarbrough.

Cast:

Virginia Lake.....Virginia Pearson
Robert Macklin.....Clay Clement
Betty .....Ethel Hallor
Hon. Richard Belfield.....Walter Law
Countess Collonna.....Dorothy Rogers
Signor Conte.....Mr. Ardrizonia
Paul Hollister.....George Marazonia
The Ambassador.....Edward Roseman

Directed by Richard S. Stanton.

The Story: A famous picture, stolen from an Italian gallery, finds its way to the Corcoran gallery in Washington. When its identity with the stolen painting is discovered, plans are made to restore the canvas to the rightful owners, but in pursuance of a plot of jealousy, it is made to appear that Virginia Lake has copied the painting and has substituted the copy for the original; retaining the latter. The plot is helped by Virginia's absence on an errand of mercy, but in the end her innocence is established and justice is done.

For the Program: Undercurrents of international diplomacy.
A gorgeously gowned story of Washington society.

Advertising Phrases: Society girl bests astute diplomats.
Love, intrigue and innocence.

Feature These Players: Virginia Pearson, who wears 25 handsome gowns in this production.
Clay Clement, as her sweetheart.
Ethel Hallor as Betty.

Stunt Suggestions: One or more dealers in most towns stock the process prints that are in close imitation of the original paintings. Get them to run a drive on these with a card: "These paintings can scarcely be told from the originals. Virginia Lake might have been accused of substituting one of these for the stolen painting in Stolen Honor. At the (house and date)." A similar display might be taken into the lobby, with a credit card for the dealer.

Advertising Aids: Two styles each one, three, and six-sheets. Lobby displays, 8x10, 11x14 and 22x28. Slide. Free mats. Press sheet.
Released Jan. 6.

THE WILD STRAIN.

Greater Vitagraph Presents a Five-Part Blue Ribbon Feature with Nell Shipman in an Original Story by George Randolph Chester and Lillian Chester.

Cast:

Winifred Hollywood.....Nell Shipman
Harold Burton.....Alfred Whitman
John C. Hollywood.....Otto Lederer
Kingsley Royce.....Ed Alexander
Colonel Bull.....R. Bradbury
Mrs. Hollywood.....Mrs. Buskirk

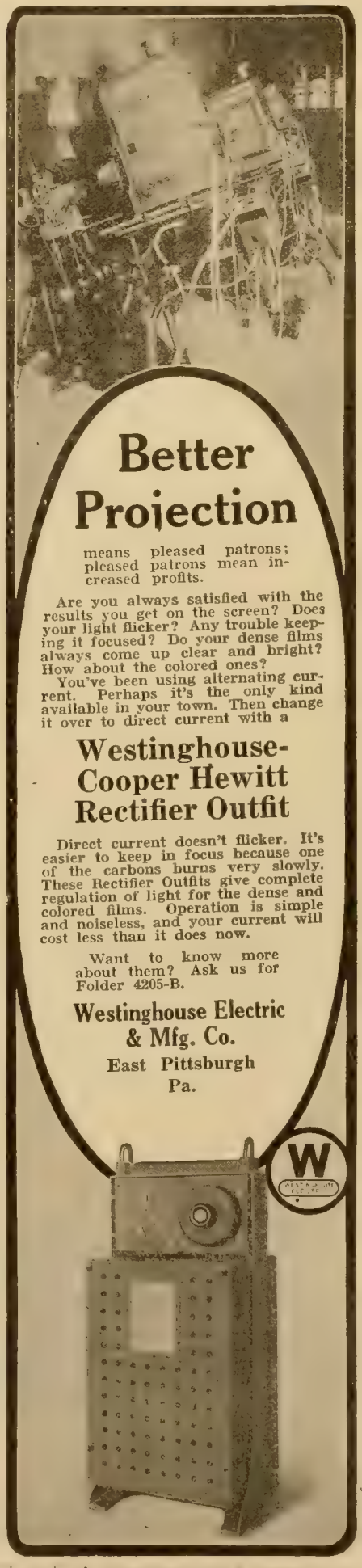
Directed by William Wolbert.

The Story: A delightfully dashing story of a girl who has seven ancestors of the utmost respectability—but the eighth was a bandit. She is engaged to a bank president who had seven eminently respectable ancestors—but the eighth was a prize-fighter. And the ninth generation is much the same as the first until youth has had its fling in a series of the most unexpected happenings.

For the Program: More fascinating than a "Wallingford" story.
For once society and the circus mixed.

Advertising Phrases: Return of Nell Shipman.
See the circus roustabouts clean up the road house.

Feature These Players. Nell Shipman, who makes her reappearance as a Vitagraph player.
Alfred Whitman, the bank president with a pugilistic ancestor.


Better
Projection
means pleased patrons; pleased patrons mean increased profits.
Are you always satisfied with the results you get on the screen? Does your light flicker? Any trouble keeping it focused? Do your dense films always come up clear and bright? How about the colored ones?
You've been using alternating current. Perhaps it's the only kind available in your town. Then change it over to direct current with a
Westinghouse-Cooper Hewitt Rectifier Outfit
Direct current doesn't flicker. It's easier to keep in focus because one of the carbons burns very slowly. These Rectifier Outfits give complete regulation of light for the dense and colored films. Operation is simple and noiseless, and your current will cost less than it does now.
Want to know more about them? Ask us for Folder 4205-B.
Westinghouse Electric & Mfg. Co.
East Pittsburgh
Pa.
W

Stunt Suggestions: Any circus stuff you may have used for street work will be available for this picture with "See the circus men clean up the road house in The Wild Strain." "Society belle does daring bareback stunts in The Wild Strain," etc. Do not give too much of a circus suggestion to the lobby, but play up the authors and the return of Miss Shipman in special cards

Advertising Aids: One style each one, three and six-sheets. Window card. Lobby displays, 11x14 and 22x28. Slide. Herald. Plan book. Press sheet.
Released Jan. 14.

THE WINDING TRAIL.

B. A. Rolfe Presents the Dainty Star, Viola Dana, in an Unexpected Story of the West of the '70s, by Katherine Kavanaugh and June Mathis.

Cast:

Audrey Graham.....Viola Dana
Zachary Wando.....Clifford Bruce
Alvin Steele.....Hayward Mack
Lou .....Mabel Van Buren

The Story: To avenge her sister's disgrace and death, Audrey Graham leaves her theatrical engagements in New York, and in one of the caravans of the early '70's seeks Hell's Paradise, a mining camp to which Steele, the betrayer, has gone. The caravan nearly perishes in Death Valley, and Audrey, disguised as a child, goes to seek relief from a band of outlaws. Her subterfuge is perceived and she is given her liberty only on condition that she bring Steele to the bandit, who married a woman Steele deceived. Audrey keeps her word but turns aside the happiness within her grasp for the sake of the other woman.

For the Program: She would not take happiness at the price of another's suffering.
She braved Death Valley to avenge her sister's dishonor.

Advertising Phrases: The hell-holes of the West before the railroads came.
Broadway star becomes dance-hall girl to gain revenge.

Feature These Players: Viola Dana as Audrey.
Clifford Bruce as the bandit.

Stunt Suggestions: A prairie schooner is the most obvious street stunt, and can be easily framed up with old tarpaulin and saplings. For a lobby flash mount an old-fashioned revolver on a card reading: "If you had to use this to shoot either your husband or the man you loved, but who wronged you, who would get the bullet? For one answer see The Winding Trail (date)." The gun should be as old as possible to attract curiosity.

Advertising Aids: Two styles each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel for newspaper use. Slide. Herald. Lobby sheet. Lobby displays, 8x10, 11x14 and 22x28. Mats and cuts.
Released Jan. 14.

STOLEN HOURS.

William A. Brady Presents Ethel Clayton in a Charming Story of the London That Was, from the Story by Olive Wadsley.

Cast:

Diana Lester.....Ethel Clayton
Hugh Carton.....John Bowers
Cosmo Lester.....Joseph Herbert
Lady Drayton.....Louise De Rigney
Lord Harron.....Jack Drumier
Lord Windlesham.....Victor Kennard
Philip Duran.....Frank Mayo
Benson .....Richard Clarke
Lady Hermione.....Lila Chester

Directed by Travers Vale.

The Story: Diana Lester is the daughter of a gambler, whose mother died at her birth and who has never known a woman's loving care, yet for all of that she has grown up pure and unspoiled. She aids Hugh Carton, a rising young poli-

tician, to escape the consequences of a gambling raid, and they fall in love, but Carton has a wife who will not divorce him, though they live apart. Diana at last determines to leave Hugh, but finds that her will is not strong enough, and goes to him, spoiling his chances of a cabinet portfolio. Then she leaves him to his career, but he finds her again just in time.

For the Program: The M. P. and the Gambler's Daughter.
Stolen hours and stolen kisses are the sweetest.

Advertising Phrases: The photoplay of happiness.
Her love meant more than a cabinet portfolio.

Feature These Players: Ethel Clayton as the gambler's daughter.
John Bowers as the Member of Parliament.

Stunt Suggestions: Cards, chips and other gambling material can be used for lobby decoration, or perhaps you can contrive a roulette table. For the sign: "Diana Lester was only a gambler's daughter, but for the sake of her love the Parliament man counted a portfolio well lost. See Stolen Hours (date)." Fake the suggestion of a wall with door for a store window display, with the door just ajar and a cut-out of Miss Clayton's head and shoulders showing. By the door place a number of wrapped dress boxes bearing the form's name. On the window place a card lettered: "This letter rather surprised Hugh Carton's valet, but it showed that Carton knew what all women know—that (store name here) is the best. See the details in Stolen Hours at (house and date)." The letter is to be written: "Benson, there is a lady occupying my room for tonight. Go to (local store) and get some decent clothes. She is about five-feet-four."
Released Jan. 7.

THE STUDIO GIRL.

Louis J. Selznick Presents Constance Talmadge in La Gamine, Adapted by Paul West from the French of P. Veber and H. de Gorsse.

Cast:

Celia Laird.....Constance Talmadge
Frazer Ordway.....Earle Foxe
Adriana Peroni.....Edna Earle
Obediah Daw.....John Hines
Mrs. Daw.....Gertrude Norman
Harriet Farnum.....Isabel O'Madigan
Rachel Farnum.....Grace Barton
Dr. Walter Grierson.....Ferd Tidmarsh

Directed by Charles Giblyn.

The Story: Constance Laird, living in a small New England village, is doomed by her aunts to marry Obediah Daw, the village lout, because marriage is the expected thing. When Celia becomes interested in a visiting artist, they hurriedly advance the wedding date, but while Obediah is waiting at the church Celia is nestling in the tonneau of the departing artist's car. When he discovers her he starts her home, but she is waiting for him when he arrives at the studio and his jealous fiancee advises the village authorities who come to arrest him for an abduction of which he is more than innocent, but Celia finds the way out for all.

For the Program: She knew what she wanted and how to get it.
She never can say she didn't propose.

Advertising Phrases: Constance Talmadge as another "real" American girl.
The goddess in the machine.

Feature These Players: Constance Talmadge in her third study of real girls.
Earle Foxe as the artist who was eloped with.
John Hines as the village lout.

Stunt Suggestions: Print up some cards reading: "What would you do if you should find a girl in your car? See what Frazer Ordway did in The Studio Girl at (house and date)." Punch and provide with a string loop and hang these on cars that stop along the main streets. A couple of small boys can keep enough cards up to get the advertising. The same thing can be used in automobile salesrooms in the display cars, with a cut-out of the three-sheet appearing above the top of the tonneau. A somewhat similar mailing card might be sent to all car owners.

Advertising Aids: Two styles each one and three-sheets. One style each six and 24-sheets. Window cards. Heralds. Lobby displays, 8x10, 11x14 and 22x28. Two one-column, two two-column and one three-column cuts on production and one-half, one and two-column cuts of star. Press book.
Released in January.

MOTIOGRAPH SERVICE
Pronounced by every user
THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.

Cremona
ORCHESTRA - ORGANS
Write for information to
The Marquette Piano Co.
Chicago

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
The American Red Cross	Gertrude Atherton
Cardinal Gibbons	Theodore Roosevelt
	Alton B. Parker
	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....
ADDRESS.....

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1908
THE FILM EXCHANGE
729 7th Avenue, New York City

Film Stories

General Film Company, Inc.

ESSANAY.

HE LOVED HER SO (One Reel—Comedy).—The jealous husband suspects that his wife is fickle but cannot discover any evidence until the butler hands her a letter one morning. He snatches it from her, and only waiting to read "My Dearest Sweetheart," tears it up and storms about the room. The wife pleads with him, but he goes out and buys a revolver. The wife, changing her clothes, also goes out. The cook, spying the discarded dress across her mistress' bed, puts it on, in celebration of an evening with the butler. When the husband returns and sees, in the half-lit dining room, the cook with his wife's dress on, in the arms of a man, he draws his revolver and fires. The cook, though unhurt, falls to the floor. The husband turns in the hall just as his wife enters with a man by her side. The wife introduces her father to the trembling husband, who then realizes his mistake in not reading all of the letter which told of the parent's coming. The three go into the other room where the cook and the butler laughingly tell of the mistake in identity.

ONE NIGHT (One Reel—Comedy).—The Gentleman Drunk returns to the hotel about midnight, climbing into bed with his silk hat on. Upstairs the Ham Actor climbs through the window and down a rope, beating his board bill. Across the hall, talking in whispers the Girl and her fiance plan an elopement, enraged at parental objections to kissing in the hotel parlor. Hearing the Ham Actor scuffling down the wall on the rope, the Drunk staggers to the window and peers out, his silk hat falling to the ground below. Stealthily he creeps down stairs and onto the sidewalk to regain it. In the meantime the Girl and Man are ready for flight, but the irate parents catch them. The Drunk loses his nightgown, and to hide from some girls entering the hotel, rolls up in a rug and runs wildly through the halls. The Ham Actor has aroused the guests of the hotel, who think him a burglar. Nora in the kitchen is entertaining the Cop. Together they capture the Ham Actor and finally discover the Drunk in hiding under the sofa.

AGRICULTURAL OPPORTUNITIES IN WESTERN CANADA (One Reel—Scenic).—This scenic reel shows the tremendous output of the Canadian soil and the open country still waiting to be sown. It reveals how the land is irrigated by the many dams; the Brooks aqueduct, the cutting of alfalfa, the industries of dairying, chicken raising, sheep raising and woolen milling. You will also see the ultra modern methods of sanitary milk handling in the dairies by electricity, which power, as is also shown, even serves in the threshing of the grain.

SPARKLE.

DOUBLE CROSS (One Reel—Comedy).—Bill and Leola, old sweethearts, meet in the park and talk over old times. That evening in their respective homes they are preoccupied and at last the suspicions of Bill's wife and Leola's husband are aroused. They visit Prof. Chiro the next day and the husband is told to beware of a dark young man, while Bill's wife is warned that a blonde is trying to alienate her husband's affections. Each determines to pursue the cause of the trouble and an exciting search follows. Finally, wearied of the chase, they call on Prof. Chiro again for advice, and he tells them to see Jingse, the detective, who occupies the next room to his. They do so,

but do not recognize the detective, who is the professor in disguise. Each gives him a portrait to be used in tracing the parties.

While visiting the two homes in the discharge of his duties the detective recognizes the originals of the pictures and comprehends the situation. He tells Bill and Leola to be in his fortune telling parlors at a certain hour, and also tells the husband and wife, respectively, to be at his detective's rooms at the same time. He first interviews the husband and wife in his role of detective, collects his money, and then tells them that the professor next door will fix them up. The detective makes a quick change and slides through a door into the house next door, where, as the professor, he again collects. Then bringing the two couples together, an explanation follows.

JUDGE BROWN STORIES.

BUD'S RECRUIT (Two Parts).—The cast: Bud (Wallis Brennan); Reggie (Robert Gordon); Reggie's fiancee (Ruth Hampton). Directed by King H. Vidor.

Reggie learns that his number is so far down on the draft list that there is little likelihood of his being drawn, and he and his mother and fiancee are delighted. Bud, his kid brother, however, feels the disgrace of having a "slacker" in the family, and shows his contempt for Reggie in various ways. Bud's patriotism finds an outlet in a demonstration of his company of "soldiers" in front of the house where his mother is entertaining the Peace Society. As a recruiting party the demonstration is a success, for Reggie's fiancee comes to the door with the others to see what the noise is all about, and is touched by the undoubted earnestness of the young "soldiers," and, taking a flag, joins them.

Finally Bud can stand it no longer, and not being able to enlist himself, he impersonates Reggie and enlists in his name. Reggie is at once congratulated on all sides and is bewildered until he sees the announcement of his enlistment in the newspapers. The realization that the part he is playing is not a manly one dawns on him gradually. He arrives at the recruiting desk just in time to answer to his name. Bud, still in the role of Reggie and ready to go on with the affair, reluctantly takes off his disguise and watches the activities of his big brother with mingled feelings of pride and longing.

BROADWAY STAR FEATURE.

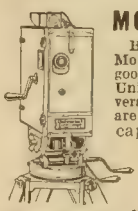
THE CLARION CALL (One of the O. Henry Series—Two Parts).—The cast: Barney Woods (Walter McGrail); Johnny Kernan (Bernard Randall); Eileen Murphy (Alice Terry). Directed by Ashley Miller.

Johnny Kernan, who pursues the Goddess Pleasure on a shoestring income, and sometimes catches up with her, pals with Barney Woods, always his friend, sometimes his meal ticket and never beyond the reach of a "touch." In an exchange of Christmas presents Barney presents Kernan with a small gold pencil with his initials J. W. K. on it. Soon after, having a lucky day playing the races, Kernan sets out on the tin-horn trail to the white lights. Barney makes the acquaintance of Eileen Murphy the day she is moving into what she hopes isn't as disappointing a place as she knows it is going to be.

Their friendship ripens into love. Kernan comes back, meets Eileen, decides he'll have her. He induces Barney to accept a thousand dollar loan from him and go to New York. Barney finally accepts, but before he leaves he and Eileen are married. In New York Barney gets a job with a salary just large enough to support himself, but just as hope is dying out in Eileen he gets a better job as patrolman, and she and her mother join him in New York. He is ambitious, and becomes a detective. Seeking clues to the murderer of Mr. Norcross, who had been shot by a burglar, Woods traces it to Kernan through the small gold pencil. Kernan plays upon Barney's indebtedness to him to force Barney not to make the arrest. It is only when Barney Woods reads an extra offering a reward of $1,000 for the murderer's arrest that he sees his way clear to pay his debt to Kernan and do his duty by making the arrest.

SWAAB
Complete
Picture Theatre Equipment
CARBONS AND SUPPLIES
Dept. M., 1327 Vine Street, Philadelphia, Pa.

We lead; let those that can, follow.
DEVELOPING—PRINTING
TITLES—TINTING—TONING
MANUFACTURERS AND SPECIALISTS IN MOTION PICTURE PHOTOGRAPHY
GUNBY BROS, INC.
145 West 45th Street New York City


MOTION PICTURE CAMERAS
BASS TESTED AND GUARANTEED
Motion Picture Cameras are the acme of good value. Whether you purchase a new Universal at a big saving or a used Universal at prices from $195 to $225, you are obtaining a camera of undoubted capabilities. USED MOTION PICTURE CAMERAS ALWAYS ON HAND
BASS CAMERA COMPANY
111 N. Dearborn St., CHICAGO, ILL.
M. P. CAMERA DEPT.

The Original and Leading Moving Picture Journal in Europe
THE
KINEMATOGRAPH
& LANTERN WEEKLY
The Foremost Trade Organ of Great Britain, covering the whole of the British Film Market, including the American imported films. Read by everyone in the industry. Specialist writers for Finance, Technical Matters; Legal, Musical, Foreign Trading (correspondents throughout the world) —and every section devoted to the Kinematograph Periodical. Special Export Numbers in French, Italian, Dutch, Spanish, and Portuguese. Specimen copy on application to
Kinematograph Publications, Ltd.
92 Long Acre, London, W.C., 2, England

WAR PRICES—Going Down
The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.
CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

Universal Film Mfg. Co.

L-KO.

TORPEDO PIRATES (Two Parts—Jan. 9).—The cast: The Professor (Harry Lorraine); His Assistant (Hughie Mack); Prof's Daughter (Gladys Varden); Sherlock Holmes (Walter Stevens); The Vamp (Catherine Young). Directed by Noel Smith.

Mr. P. Nutt invented a wonderful flying torpedo, which was worth millions when it flew, but his happiness was marred by his daughter's crush on his help hound. The president of the Midnight Thieves' Association craved the torpedo, so he sent Vampa, a well set-up young woman, to find a man who looked like Sherlock Holmes. They found him in an ash-can pulling a Hoover on the garbage. When the inventor learned that the eyes of the spies were upon him, he hastened to the Detective Agency and besought the ash-can dweller to take the case. Father returned—they always do—delighted at his date with Vampa. She arrived with a copyrighted scheme of her own to make the old duffer jealous. She winked her pretty eyes at the help hound, who could not withstand temptation. The scheme worked fine—the inventor became crazy jealous. "You tub of lard—I could kill you—there!" shouted the frenzied P. Nutt slapping him on the wrist. His rough words had an awful effect on Fatty, who resorted to tears. Suddenly a tremendous noise was heard, a storm came up—big ocean waves resounded their morbid chantings—the family was eating soup. Camouflaged by this tempestuous ordeal, the gang was making way with the torpedo, when Detective Snitch smelt trouble and dashing up into the private chamber he kicked the crooks in the hallway and flew out on the marvelous torpedo. He was nearing France, and the gas was giving way, when he was rescued by the inventor and the family.

NESTOR.

CAVE MAN STUFF (Jan. 7).—The cast: Priscilla Pringle (Gale Henry); Dolliver Dippie (William Franey).

Priscilla Pringle, an old maid, is so much interested in Cave Man methods that she will not tolerate the courtship of a society fop for her niece's hand. She tries to get the niece interested in a cave man.

Dolliver Dipple is also in love with the fair niece. She spurns him. He conspires with a couple of tough characters to kidnap his beloved, thus forcing her to wed him. They, however, kidnap Aunt Priscilla, who is brought to Dolliver's cave man plant. The toughs then return with the minister only to find that Priscilla is the authority.

The law of compensation begins to work. The two young lovers, separated by the aunt's cruelty, find their opportunity to slip off and become one while the aunt is being kidnapped. The same minister that married them is the one chosen by the toughs. By following them, the newlyweds come upon the cave man plant in time to see Aunt Priscilla married to Dolliver. Every one is satisfied but Dolliver, and he is too far gone to care.

UNIVERSAL ANIMATED WEEKLY.

ISSUE NO. 3 (Dec. 19).

King Winter is a Sportsman.—The white monarch affords his hearty subjects many a thrill, and ice boating is one of their favorite pastimes—Shrewsbury River, N. J.

The Red Cross in the White House.—President's granddaughter, Eilen Wilson McAdoo, hangs grandpa's service flag in window of his home—Washington, D. C.

A Long-Distance Wallop at the Hun.—Miss Janet Beecher and other actresses in "Pipes of Pan" do stagehands' work to release men for war.

French Batteries "Warming Up."—Poilus, reinforced against winter hardships by specially constructed clothing, can continue their fight for Democracy in comfort—Somewhere.

Wave of Patriotism Swamps Army Post.—Thousands of young men not drafted but anxious for a crack at the Boche tax officers to the utmost to find billets for them—New Rochelle, N. Y.

The Laugh is on the Thermometer.—"Snow-

A HINT
Quality DEVELOPING and PRINTING are possible only where experience guides and high standard of workmanship is maintained.
EVANS' DEVELOPING and PRINTING insure the full value of the negative being released.
EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone St. Nicholas 3443

The Mighty Strides Forward That Have Made for the Success of the Moving Picture World

are only the big crystallizations of the hundreds and even thousands of little things which progressive motion picture men everywhere—manufacturers, distributors, and exhibitors—are constantly "trying out."

The moving picture man in any branch of the industry who skims off the cream of the profit is the chap who learns first just what is going on and applies this advance information to his business.

The Moving Picture World, with a thoroughness and care which have resulted from long experience, covers the entire moving picture field.

Its news items and trade announcements are authoritative and up-to-the-minute. Its regular weekly departments are edited from the viewpoint of the individual everywhere who is looking for **real help.**

Altogether the Moving Picture World not only accurately chronicles the little things being done everywhere to make for the lasting success of the industry but, in addition, **helps the aspirant for greater success to apply the latest developments of the industry to his particular needs.**

The mails the world over will bring the Moving Picture World to your door without fuss or worry, **regularly,** each week.

Domestic $3.00 **Canada $3.50** **Foreign $4.00**

You Cannot Afford to Miss a Single Issue of the "World"—Send Us Your Subscription NOW!

CHALMERS PUBLISHING CO. 516 FIFTH AVENUE New York

bird" frolic marks first real winter Sunday of the season—Coney Island.

No Sufferer's Cry is Unheeded by Americans.—Our Red Cross and bluejackets from our warships work ceaselessly to aid stricken city—Halifax.

These Soldiers Never Say Die.—Blinded or maimed, French victims of the Kaiser's war cheerfully learn tasks which will make them self-supporting—Somewhere-in-France.

Cartoons by Hy. Mayer.

ISSUE NO. 4 (Dec. 26).

Cutting a Cord to Save a Ton.—Wealthy folks, as well as poor, like to keep warm, so, with coal lacking, these millionaires combine exercise with profit—Suburbs of Boston, Mass. Subtitles: "Coffee and"—is the proverbial New England cure-all.

Unique Stockholders' Meeting.—Thousands of employees who are also share owners in big tire concern, vote in new directorate—Akron, O. Subtitles: Every kind of worker is represented in the big gathering. They pour into the assembly hall. The meeting adjourns. President H. S. Firestone is congratulated by his men. Their thoughts turn to the comrades at the front as they face their flag of a thousand stars.

Even the Sea Gives Up to Feed Our Boys in France.—Salt marshes, once tide-swept, are reclaimed in drive for bigger crops—San Francisco, Cal. Subtitle: This half-brother of the tank doesn't know what "obstacle" means.

The Pride of the Seven Seas.—American sailing ships were once famous in every port in the world, and war has again brought them into their own—Fall River, Mass. Subtitles: Miss Helen Farrar is sponsor for the Luther Tuttle. She is the first schooner launched at Fall River in forty years.

We'll Win this War if it Takes Our All!—While American men fight for democracy American women are the "Men behind the men behind the guns—All Over America. Subtitles: Mary Pickford grabbed a score of recruits for the marines by "hitting in the pinch" for the well known Sousa. "Bird-woman" Stinson, christened Katherine, who has made a new non-stop aeroplane flight, wants to work for Uncle Sam. Fifteen guys who ought to be in the army stood around and watched the "Cheer-Up" girls in the Hippodrome shovel snow. "The smile on the face of the tiger" denotes approval. Miss Katherine Bleeker, "Showman," and manager of the Broadway theater, New York.

A Long Step Ahead.—The Republic of Mexico adopts a new constitution in place of laws dating back to 1857—Queretaro, Mexico. Subtitles: Mexico now has an army of excellent fighters, well equipped and trained in modern warfare. Delegates from 27 States were present. President Carranza signs the new laws.

It'll be a Tough Winter for the Kaiser.—Every kid in the country is out to get him and in our Northern States ammunition is free and plentiful—Chicago, Ill. Subtitles: "Over the Top" if your legs are too short, go around. The spoils of victory consist of one tin helmet.

Cartoons by Hy. Mayer.

ISSUE NO. 5 (Jan. 2).

Fierce Blaze Threatens U. S. War Munitions.—Fire destrovs buildings only ten feet from Federal barred zone on Eastern waterfront—Boston, Mass. Subtitle: Hot coffee!

Daring Boys Keeps the Home Fires Burning.—Street urchins steal coal from under the shovel of janitor of building which managed to buy some—New York City. Subtitle: They took chances, but they beat the shortage.

World-War Has Taught Spain Her Lesson.—Although neutral, the Castillian kingdom, completely surrounded by battling nations, works overtime to develop military strength—Madrid, Spain. Subtitles: King Alfonso watches his soldiers practicing modern warfare. Bombs fired from rifles have been proved effective in trench fighting.

Money May Not Grow on Bushes, but—Hundreds of boys picked pennies from the air when a "nut" in a window above showered them with coppers—Los Angeles, Cal.

May the Kaiser Reciprocate Our Treatment of War Prisoners.—Interned German sailors, skilled at toy making, turn out complicated playthings which are sold for spending money—Ft. McPherson, Ga. Subtitles: This isn't the only German-built ship now flying the Stars and Stripes. A replica of the William P. Frye, a U. S. ship sunk by U-boats. Evidently this man can't forget the teachings of the Prussian War Lord. Detail is life-blood to most Germans. The home-made instrument will forecast everything except when the war will be over. Fritz has a "cold bottle" on his Yankee guard.

Farmers' Enemies Make Food for Poor.—Thousands of rabbits which destroy crops rounded up by gunners and given to needy persons—Near Los Angeles, Cal. Subtitle: Plenty of Hasenpfef—we beg your pardon—Yankee Hot Bunny here.

Pancho Villa's Still Very Much Alive and Now and Then He Kicks.—With 1,500 men the Mexican bandit drives the Carranza army from Ojinag into the United States—Presidio, Texas. Subtitles: Fearing Villa would cross the river, reinforcements were rushed to the fords. U. S. army headquarters at Presidio. U. S. observers kept constant eyes on the bandit leader. American surgeons cared for the wounded. Twelve-year-old soldiers are common in Mexican armies. U. S. officers questioned the refugees closely. The Carranza officers were placed under special guard. Carranzistas were herded into a refugee camp by U. S. troops. No Mexican army is "regular" without camp followers.

Italy is Battling Mightily to Check the Hun's Advance.—High in the snowbound Alps her famous soldiers on skiis furnish some of the most striking scenes of the war—Somewhere on the Italian Front. Subtitles: The fiercest winter weather has no terror for this army in the clouds. They zig-zag up the steepest slopes. In heavy going American snowshoes replace the skiis. Maneuvers are easily and silently accomplished. The firing line on runners. No obstacle too difficult to overcome. They charge down the mountains with the speed of express trains.

Cartoons by Hy. Mayer.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 34 (Dec. 29).

"Roll" to Reduce is Tip to Women.—The fair sex is rapidly taking up the sports which have kept hubby out so late o' nights—Chicago, Ill. Subtitles: "Strike out!" No wonder the pin-boys are lax.

The Mighty Hand of Nature Laughs at the Work of Man.—Water, let loose, is the most irresistible force, and the most ruthless foe of human ingenuity—Tacoma, Wash. Subtitles: Railways and their freights were wiped out by the ravage of waters. Street cars stopped where the deluge met them.

"Once More, Dear Home, We With Rapture Behold Thee."—Scarred veterans, nursed back to health at Base Hospital in France, return to their native town—Sydney, Australia. Subtitles: Still alive and kicking after sixteen gunshot wounds. "Here comes my daddy, now, oh, Pop! oh, Pop!"

"Good Morning, Judge," Gets Aid for Red Cross.—170 persons on Pacific Coast ship sentenced to contribute $142 to war relief work—Somewhere at Sea. Subtitles: Staying on the bridge all night cost skipper $1.23. Charge, wearing silk stockings. Evidence, *not* shown to jury. Fine, $1.

Heads of Our Nation Join in Hymns of Praise.—Thousands gathered to sing carols on steps of Treasury Building, led by members of Cabinet—Washington, D. C. Subtitles: Secretary and Mrs. McAdoo—the President's daughter. Secretary and Mrs. Daniels.

"There's a Providence Guiding Our Destiny."—Government freight the only cargo to escape unscathed in big railroad wreck—Alpine, Texas. Subtitles: Cars turned to kindling wood in an instant. Right of way for supplies for our boys "Over There" was cleared in record time.

France Honors Her Heroes of the Aisne.—Brave Poilus, who have just finished beating the Kaiser's best troops, are rewarded—Somewhere in France (Official French War Pictures). Subtitles: Gen. Petain reviews the victorious troops. Whole regiments were honored by their Commander-in-Chief. Lumbering engines of peace—London omnibuses—carry French troops to the front. The siege gun train moves. The river of men flows on. Back on the job walloping Fritz.

Pershing's Boys in Khaki on the Road to Berlin.—Yanks "Over There" are busily engaged in arranging for a call on Mr. Bill Hohenzollern—Somewhere in France. (Photo-

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th St. New York City

EXHIBITORS SUPPLY CO., Inc.
Mallers Building, CHICAGO, ILL.
Exclusive Distributors
Simplex Machines
Illinois Indiana Wisconsin

For the fullest and latest news of the moving picture industry in Great Britain and Europe. For authoritative articles by leading British technical men.
For brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

The Automatic Ticket Selling and Cash Register Co.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N.Y. CITY

PHOTO-GRAVURE PROGRAM
4 pages, size, 6½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.
New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons
LARGE HANDCOLORED PICTURES
Size 22x28 inches. Every prominent player.....75c. each
FAC-SIMILE OIL PAINTINGS, all sizes, from $1.50 to $35 framed.
THE SEMI-PHOTO POST CARDS, $3.00 per thousand, of over 600 players.
PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.
LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.
GRAVURE FOLDER, containing pictures of the prominent players, $10 per thousand.
SINGLE COLUMN CUTS of every prominent player, 50c. each.
KRAUS MFG. CO.
220 West 42d Street, New York
12th Floor, Candler Building

TYPHOON COOLING SYSTEM
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

graphed by the Photographic Section, U. S. Army Signal Corps.) (Official war pictures of the U. S. expeditionary forces in France. Released by the Committee on Public Information through the American Red Cross.) Subtitles: Our fighting sons-of-guns march to the music of the Blue Devil's Band. A good soldier can take an awful beating. Fritz hates cold steel and just for that our boys are going to hand him some. Sam is no dull boy. Cleanliness is the watchword of the American Army. Yankee flour for Yankee stomachs. Why worry about coal shortage? Dough for "Dough-Boys." One of the daily 350,000. Given the range, these boys could pick the ends of the Kaiser's mustache. Practicing up for "Little Willy"—the first real shot fired by American boys in Europe. The big boss looks over his help, in company with General Petain.

Cartoons from the World's Greatest Newspapers.—Subtitles: The Separate Pieces, by Evans in the Baltimore American. Oliver Twist Hoover, by Knott in the Dallas News. A Popular Song Hits Petrogad, by Shafer in the Cincinnati Post.

UNIVERSAL SPECIAL FEATURE.

THE RED ACE (Episode No. 13—"New Enemies"—Two Parts—Jan. 12).—The cast: Virginia Dixon (Marie Walcamp); Sergeant Winthrop (Lawrence Peyton); Dr. Hirtzman (Harry Archer); Steele Heffern (Chas. Brindley); Bertha Schweir (Nellie Allen).

Virginia and Winthrop burst into the cabin and prevent Hirtzman from throwing the platinum overboard. Hirtzman promises to turn over the metal if Winthrop will promises to say nothing of their differences until they arrive at San Francisco. He promises, and securing the metal, he and Virginia hurry to place it in the safe keeping of the purser.

Meanwhile Hirtzman wires a confederate to meet the boat, arrest his (Hirtzman's) party, take Virginia and Winthrop as witnesses. The gang will overpower them and secure the metal again at a certain street corner in the city.

When the boat docks, the fake inspector and his men arrest Hirtzman's party, and Virginia and Winthrop go willingly as witnesses. The journey abruptly ends in a deserted alley. The two are overpowered by the spies. Steele secures the platinum while Hirtzman escorts his pursuers to an upper room, where he tells them they will be safe until he leaves. To make doubly sure, he sets fire to the building. They are locked in and bound, but Virginia escapes, and going to the window, sees Steele leaving. She tries the desperate feat of climbing out of a fifth story window, and jumping to the wires. In a final burst of flame Virginia jumps.

THE MYSTERY SHIP (Episode No. 7—"One Minute to Live"—Two Parts—Jan. 12).—The cast: Miles Gaston, Jr. (Ben Wilson); Betty Lee (Neva Gerber); Harry Russell (Duke Worne); Jack Fay (Kingsley Benedict).

Miles Gaston finds himself securely bound and a prisoner in a strange house, with Jack Fay and Betty Lee all in separate rooms. Fay evades the gang, reaching the roof. To escape, Jack makes a perilous leap and swims safely ashore. While the gang is chasing Jack, Gaston frees himself and rushes into the next room to save Betty. The gang returns, and Harry Russell discovers Gaston and Betty together. While Miles Gaston attempts to ward off the gang, a strange figure, vested with uncanny power, appears and carries Betty into the room in which the stolen treasure is hidden, after which he disappears. Jack Fay reaches the police station and summoning help, speeds with motor cops toward the house where Miles Gaston and Betty Lee are.

Betty Lee hides the valuables in a hole in the wall, and secrets herself in the trunk. One of the gangsters seeing the cops, gives warning. In the fracas, Miles Gaston escapes and joins Jack Fay. The Spider hides behind a packing box, and opening a trap-door, lets the cops fall through to a locked room below. Fearing trouble, The Spider orders his henchmen to remove the trunk, which they supposed contained the treasure, but which contains Betty instead. Miles sees them carrying the treasure away in an automobile, and follows. The automobile which Miles and Jack are in crashes into the other car, sending it over the edge of the dock into the water. Jack is thrown into the water and Miles, seeing him unconscious, dives in after him. While Miles is rescuing Jack, Betty is in the rapidly sinking trunk.

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights.

We do not CUT prices but quote SENSIBLE prices for
DEVELOPING—PRINTING TITLES—TINTING
CAMERAMEN FURNISHED
ALL WORK GUARANTEED
Standard Motion Picture Co.
1620-21 Mallers Bldg., Chicago

UNIVERSAL
Motion Picture Camera
more speed
better results,
at half the price.
Write for 6 new features.
Burke & James, Inc.
240 E. Ontario St., Chicago

FOR SALE
Mailing Lists
MOVING PICTURE THEATRES
Every State — Total 24,000
Price, $3.50 per M.
1400 Film Exchanges..... $4.00
200 Manufacturers and Studios..... $1.50
335 Picture Machine and Supply Dealers $1.50
Particulars.
A. F. WILLIAMS, 166 W. Adams St., Chicago

Non-Breakable and Sanitary STEEL
HIGH Quality
LOW Price
and CAST IRON

Opera Chairs
immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.
STEEL FURNITURE CO.
Grand Rapids, Mich.; New York, 150 Fifth Ave.

Mutual Film Corp.

STRAND.

BURGLARS (One Reel—Comedy—Jan. 15).—Billie receives an invitation to visit her uncle, and at the same time uncle's wife invites her nephew to spend a few days with them. Neither niece nor nephew has seen each other since baby days. Uncle and aunt are motoring to meet the train when the machine breaks down. When Billie arrives at the house there's nobody home, but the door being unlocked she enters. She sees a young chap wandering around whom she mistakes for a burglar, and notifies the police. The young fellow, who is in reality her cousin, makes the same mistake, and two squads of police arrive on the scene. At the height of the general melee which ensues, uncle and aunt come in, explanations are in order, and the police retire disgusted while the family celebrate the occasion in a fitting manner.

MUTUAL WEEKLY.

ISSUE NO. 2 (Jan. 7).

Everywhere-in-America. "Traitors at Home."—The man who does not observe meatless day. Subtitles: Help conserve the supply of beef for our soldiers. Each of 16 cantonments consumes over 20,000 pounds of meat every day.

Sacramento, Cal.—Attempt to kill Governor Stephens proves failure. Only one corner of Gubernatorial mansion wrecked in dynamite plot.

San Diego, Cal.—Mme. Schumann-Heink presents flag to U. S. Infantry. World-famous contralto adopts regiment as "Her Boys."

Mare Island, Cal.—A way with a jack tar in the making. Intensive training with time for play makes happy and efficient fighters for America's new navy. Subtitles: Capt. Harry George, commandant. Sack races and athletic stunts furnish healthful amusement. Blind boxing. Hit or miss—it's all the same—just fun. Physical drill with arms. The review.

Sending Reinforcements to Italy.—The Allies have commandeered all types of motors to rush supplies and munitions across the Alps to aid Italians.

Fresno, Cal.—This little city combines pageantry and fun with its drive for members of the Red Cross. Follow the footsteps.

THEATRE MANAGERS
Look for our New Department "ADVERTISING AIDS FOR BUSY MANAGERS" Every Week You Can Use It and You Should.

WONDERFUL CARBON CHANGES A. C. TO D. C.
THIS CARBON ELIMINATES THAT "TERRIBLE NOISE" that is so COMMON with the "OLD ROARING" A.C. ARC. It produces a PURE WHITE, STEADY LIGHT and IMPROVES A.C. PROJECTION 100%. PORTER STAKES HIS REPUTATION ON THE RESULTS. Stock on hand. Can make PROMPT shipments. Write or Call for SAMPLES. Make your own TEST. PORTER handles THE ONE BEST OF EVERYTHING FOR ADVANCED PROJECTION.
B. F. PORTER, 1482 Broadway (on the Square), at Times Square, New York

Somewhere-in-France.—After the victory of the Aisne. French engineers start to restore the reconquered territory. Subtitles: A battery of 75's take their position on the new advanced line. Guns mounted on automobiles police the air. When the enemy retreated they left vast stores of material, guns and ammunitions. The shell cases were gathered to be reloaded and reused against the Huns. Bad roads are being rebuilt with timber. Shell craters offer a shelter for a quick lunch during a lull in the fighting. All that remains of the village of Allemant. The Fort of Malmaison was reduced to a few standing walls and empty caverns.

Miscellaneous Subjects

KING-BEE FILMS CORP.

THE BARBER (Two Parts—Jan. 15).—After an exciting chase, Billy escapes from his keepers and wanders out into the park. There he meets Joy, a manicurist, and makes such a hit with her that she takes him home to introduce him to father. Mr. Budd, her father, runs the barber shop, but he is an inveterate "chicken-chaser." A fair damsel passes and Budd, pressing Billy into service, starts out after her, leaving Billy in charge of the shop.

Billy makes a fine barber. A bum comes in for a shave and Billy removes his whiskers with a vacuum cleaner. As he refuses to pay for the "shave," Billy reverses the cleaner and squirts the whiskers back on to his face. A cowboy, with a pair of bearskin chaps, is next. He orders a haircut and while he snoozes, Billy clips all the hair off his chaps. He gives the next customer a rough shave with sandpaper and a massage with a rolling-pin, and makes a mess of the day's business in general.

Oliver is Joy's sweetheart. He invites her to the barbers' ball that evening and takes the chair to get "fixed up" for the ball. Billy "fixes him" by trimming his moustache to look like his own. Several other customers with moustaches come in and Billy trims them all to look like his own.

At seven o'clock Billy turns the clock an hour ahead and, convincing Joy that Oliver has disappointed her, he takes her to the ball himself. At the ball are Budd and Gladys, the chicken he has been chasing. Oliver comes in later with Joy's mother, who has been waiting in vain for Budd and altogether some interesting situations develop.

The warden, meanwhile, has put two new keepers on Billy's trail. He gives them a photo of the lower part of Billy's face showing mostly his moustache and they start out to find him by means of this. Later in the evening they wander into the ball but seeing half a dozen men there with the same style of moustache they are completely baffled. When they finally land Billy, he breaks away from them and after a wild chase runs home to his asylum and, locking the keepers outside, returns to his old quarters.

PLIMPTON EPIC PICTURES, INC.

THE SONG OF THE SOLDIER (Produced under the supervision of The National Bureau for the Advancement of Music—One Reel).—This picture opens with a view of a community chorus singing "The Red, White and Blue." Fred Hale and Annette Thurber are among the singers. On the way home he tells her that he is now an enlisted man in the United States Army; that he has passed his physical examination and is to report at once. She is glad that he has done his duty. Fred has now to break the news to his mother, and the natural sorrow which she feels is tempered by the announcement that he and Annette are engaged to be married. Now it is the last evening at home. Fred is in his uniform, envied by his younger brother. It is the custom of the family to sing every evening, and to relieve the strain of the fast approaching separation Fred asks why they should not follow their usual custom. They gather around the piano and sing "Annie Laurie"—his favorite. At the second verse his mother breaks down while he, himself, is overcome. Bravely Annette finishes the song alone.

The regiment marches away and next we see Fred at night in a rear line trench "over there" with a few of his comrades, during a brief rest from their danger and hard work. To a banjo accompaniment they sing "Dixie." His thoughts go to the loved ones at home and the last evening when they sang "Annie Laurie."

There is a charge and Fred is wounded. He is carried from the battlefield by two of his comrades. In the hospital his nerves are found to be badly shattered. The wound itself is not necessarily fatal but, as in so many cases, the country is liable to lose his services through nerve shock.

In the next room to his ward a nurse is singing with a few convalescent soldiers. One of them suggests "Annie Laurie" as his favorite. Tossing upon his cot Fred becomes conscious of the well-remembered air. He imagines that Annette is near him, singing it.. His brain, tormented by suffering and weeks of dreadful sights and sounds, becomes easier, and on her next round the nurse finds, for the first time, that he is having a restful sleep.

At home Fred's mother receives a letter. It tells of his wound, of the song which started him to recovery and of his leaving again for the front. As this letter is being read Annette rushes in with one she has received. In this Fred says: "Sing Annie Laurie as we used to sing it. I think I can hear you." In the fading twilight they do as he wishes sure that their boy will come back to them. Throughout the picture familiar airs are suggested, to which the scenes are synchronized.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 1 (Dec. 29).

Tacoma, Wash.—Hundreds are rendered homeless and great havoc is caused when the Puyallup River rises and inundates the entire city. Subtitles: Submarine trolleys would do a profitable business. A vast number of logs and tree-stumps are washed ashore.

Detroit, Mich.—With Berlin as the ultimate destination, thirty new army trucks start on cross-country run to an Atlantic port. Subtitles: Crowds in Pittsburgh, Pa., cheer the train on its way. Over the Appalachian hills the cars exhibit remarkable endurance.

Chicago, Ill.—All records are smashed and famous champions of the turf hopelessly outclassed as Axel Olfort's steeds enter the lists. Subtitle: The inventor and his bucking bronco.

With the Stars and Stripes Abroad.—Official U. S. war films released by the Committee on Public Information through the American Red Cross. Subtitles: The busiest men at the U. S. training camp are the gunners as they prepare a fiery message of steel for the Kaiser. Uncle Sam's batteries using the famous French "75's." America's guns are now thundering at Autocracy's gates and these are the boys that fired the first shot. Feeding the gunners keeps pace with feeding the guns. The doughboys never miss their mark—every "shot" hits home. Another contingent off for the firing line—as French Chasseurs sound the call of Victory.

New Orleans, La.—More than two hundred thousand dollars damage is done when fire of unknown origin destroys several big buildings. Subtitle: Dense volumes of smoke handicap the firemen.

New York City.—The Yuletide spirit rules over the land and good will to all prevails. Gifts galore are distribtued at the 69th Armory. Subtitles: Bluecoats act the part of Santa Claus to the little folk. The soldier boys are showered with gifts; no one is forgotten. Scene at Camp Meade. Thousands gather on the steps of the Treasury in Washington to sing Christmas carols.

Washington, D. C.—To solve the transportation difficulties, the Government takes control of all American railways. Secretary McAdoo is appointed Director-General. Subtitles: Relief from the traffic tie-up which has hindered America's war preparations is in sight. Guided by the firm hand of Uncle Sam, these big engines will now speed the way to success. The new engineer.

Boston, Mass, Local.—Two giant papier-mache statues are erected on the Commons to aid the Red Cross campaign for more members. Subtitle: Their mute appeal has been nobly answered by New England.

TO EXHIBITORS.

If you are doing something new and interesting at your theater let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

TWO BIG FILMS AT THE LYCEUM THIS WEEK
LAST CHANC
Tonight, Saturday Matinee and Saturday Night to See
"MAN WITHOUT A COUNTRY" IS BIG FILM WONDERPLAY
Positively Last and Only Week
—OF—
THE MAN WITHOUT A COUNTRY
A Jewel Production
LAST CHANCE
Saturday Matinee and Saturday Night to See
THE MAN WITHOUT
COUNTRY
A Jewel Production
France in Arms
Seat 25c Any Seat In the House
LYCEUM THEATER
TWICE TODAY 1:30
STIRRING FILMS AT LYCEUM TONIGHT
LYCEUM WEEK DEC
PUPILS GREET PATRIOTIC FILM INSTRUCTING WAR
Interest in Big Picture Is Growing
WARM APPLAUSE GREETS PICTURES AT THE LYCEUM
PEOPLE DEEPLY INTERESTED IN PATRIOTIC PLAY
SHOW AT LYCEUM FOR RED CROSS CLOSES SATURDAY
LYCEUM THEATER
THE MAN WITHOUT A COUNTRY
the Benefit of the Red Cross
Admission 25c
Tuesday, Thursday and Saturday, 1:30 to 5 P. M.
EVENINGS—7:30 to 11 P. M.
PUPILS ENJOY FILM PLAY AT LYCEUM
25c Any Seat In the House
THEATER
Today 1:30
RED CROSS

The Above Cut Shows Some of the Publicity Received in the Pittsburgh Chronicle During the Run of the Jewel Production of "The Man Without a Country."

La Cinematografia Italiana ed Estera

Official Organ of the Italian Cinematograph Union

PUBLISHED ON THE 15th AND 30th OF EACH MONTH

Foreign Subscription: 20 francs. per annum

Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

$7,000 Meisel Press for $3,500

Movie Ticket Printers can make money on this press—Speak quickly

KELLER PRINTING CO., 297 Lafayette St., N. Y.

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

OPERATOR desires position, eight years' experience. Massachusetts license, best references. E. R. Wilcox, 117 Prichard St., Fitchburg, Mass.

BUSINESS OPPORTUNITIES.

MOVING picture theaters, laboratories and studios wanted and for sale, all sizes, throughout the country, as we have clients interested who will buy, rent, lease or co-partnership at all times. Send photos and full data. Studio Contracting Co., Knickerbocker Theater Bldg., N. Y. City.

STUDIO for rent for three months while owner is in California. A motion picture studio fully equipped with Cooper-Hewitts and latest style arc lamps. Floor space, 50x80, ten dressing rooms, everything ready for immediate use, including services of expert staff and crew. Blackton Productions, Inc., 423 Classon Ave., Brooklyn, N. Y.

THEATERS FOR SALE OR RENT.

PHOTOPLAY AND VAUDEVILLE HOUSE, one of the largest theaters in New Castle, Pa., seating and standing capacity over fifteen hundred, admission ten to fifty cents; six days week; matinee and evening; stage sixty by forty; modern machinery and equipment; our client is leaving for the South and is ready to accept ten thousand; two weeks ago was offered fifteen thousand and refused. Here is a bargain. The receipts last week were $1,883.85; expenses about twelve hundred. Lewis, Moving Picture Broker, 580 Ellicott Sq., Buffalo, N. Y.

EQUIPMENT FOR SALE.

GURANATEED MACHINES—Slightly used type S-1917 model, Simplex motor drive, factory guarantee, at reasonable prices. Room 206, 1482 Broadway, N. Y. City.

EXHIBITORS—OPERATORS — PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE, WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

FOR SALE about 400 moving picture seats. Inquire Herman Ellis, Perth Amboy, N. J.

3,000 OPERA CHAIRS, steel and cast frames, 75c up. Serviceable goods guaranteed, cut prices on new chairs. Three asbestos booths. Send for list of dropped patterns and save half. J. P. Redington, Scranton, Pa.

CAMERAS, ETC., FOR SALE.

WINTER CLEARANCE OF USED M.. P CAMERAS————400 ft. U. S. M. P. Camera, $95.00————400 ft. Ernemann Model B, $225.00————400 ft. Williamson, $135.00 ————200 ft. Davsco, Slightly Used, $80.00 ————200 ft. Universal, late model, $175.00 ————200 ft. Ernemann Model A, $110.00 ————Universal Tripod with Pan and Tilt, $55.00————Many others. WRITE OR WIRE FOR DETAILED DESCRIPTION ON ANY OF THESE. SEND FOR OUR COMPLETE LIST OF NEW AND USED MOTION PICTURE CAMERAS, TRIPODS AND ACCESSORIES. DAVID STERN COMPANY, 1027R. MADISON ST., Chicago, Ill.

JANUARY CLEARANCE SALE—EXTRAORDINARY VALUES—ACT QUICK. 1917 Model Universal, like new; 50 M.M. Tessar ser. 1C. f.3.5 lens. List $300.00, our price $215.00. New Universal Tripod. List $90.00, our price $72.50. 400 ft. Prof. Photo Cines. Complete equipment with 50 M.M. Tessar f.3.5 lens, Panoram and Tilt Tripod. Fine condition. Cost $400.00, our price $200.00. 200 ft. Ernemann Model A. Outside Focusing Device, 50 M.M. Ernen f.3.5 lens, 2 extra magazines. Worth $175.00. Our price $85.00. 4" Dallmeyer Telephoto f.4.5 in bbl. List $45.00. Our price $30.00. 50 M.M. Carl Zeiss Tessar f.3.5 in bbl. Condition new, price $30.00. All Guaranteed. WRITE TODAY TO AMERICA'S CAMERA HEADQUARTERS. BASS CAMERA COMPANY, 109R. Dearborn St., Chicago.

WILLIAMSON Topical model, 100 foot capacity; leather carrying case, tripod and extra magazines; $75. Leon Goetzman, 205 Third St., N. E., Washington, D. C.

MUSICAL INSTRUMENTS FOR SALE.

FOR SALE complete new set drums and traps, all packed in new 40 inch trunk, smallest to largest imitations. Will sell reasonable. Write for list and price. R. Painter, Tribune Office, Independence, Kan.

FILMS, ETC., FOR SALE.

FOUR-AND-FIVE-REEL features at $35 per feature, including posters. M'Liss, Protea I, Protea II, Marked Woman, What Happened to Jones, Lights of London, Conspiracy, Chimes, Winning His First Case, Rip Van Winkle, Honor of Old Glory, One of Millions. Walter Scheuer, Room 1203, 145 West 45th St., N. Y. City.

FOR SALE—Official French Government war pictures, six reels, "Fighting in France." Plenty paper on same. Adirondack Film Service, Malone, N. Y.

MISCELLANEOUS.

TOM BRET—Titles and scenarios. Room 616, 220 West 42d St., N. Y. City. Phone Bryant 8419.

Order Now!

The Latest Issue of the

BOUND VOLUMES

OF THE

MOVING PICTURE WORLD

Comprising All the Issues of October, November and December, 1917

Substantially Bound in Cloth

PRICE $1.50

Transportation Charges Additional

Ready January 15, 1918

CHALMERS PUBLISHING CO., 516 FIFTH AVENUE NEW YORK

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 414.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Two Renegades (One of the O. Henry Series—Two parts—Comedy-Drama).
Whistling Dick's Christmas Stocking (One of the O. Henry Series—Two parts—Comedy-Drama).
The Fourth in Salvador (One of the O. Henry Series—Two parts—Comedy-Drama).
The Clarion Call (One of the O. Henry Series—Two parts—Drama).
The Hiding of Black Bill (One of the O. Henry Series—Two parts—Drama).
The Count and the Wedding Guest (One of the O. Henry Series—Two parts—Comedy-Dr.).
The Thing's the Play (One of the O. Henry Series—Two parts—Drama).

CHAPLIN COMEDIES.

By the Sea (One reel—Comedy).
In the Park (One reel—Comedy).
Work (Two parts—Comedy).

ESSSANAY COMEDIES.

Hard Luck.
The General.
A Depot Romeo.
Make Your Eyes Behave.
Lunch.
Nut Stuff.
He Loved Her So.
One Night.

ESSANAY SCENICS.

Salmon Fishing in New Brunswick.
Lake Louise.
Banff National Park.
The Great National Industries of Canada.
Water Powers of Western Canada.
Through Canada from Coast to Coast.
How Canada and the Farmer Co-operate in Grain Raising.
Agricultural Opportunities in Western Canada.

FALCON FEATURES.

Feet of Clay (Four Parts—Drama).
Brand's Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).
Zollenstein (Four parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Sixth Series.)

Out and In (Finn & Haddie).
The Inspector's Wife.
Close Shaves (Finn & Haddie).
Anybody's Money.
In Wrong (Finn & Haddie).
Marooned.
Sherman Was Right.
Her Fatal Shot (Finn & Haddie).
What Will Happen Next?
Which Was Lucky?
Hash and Horrors.

JUDGE BROWN STORIES.

Bud's Recruit (Two parts—Comedy-Drama).
The Chocolate of the Gang (Two parts—Comedy-Drama).
The Preacher's Son (Two parts—Drama).
The Accusing Toe (Two parts—Comedy-Drama).
Two Boys and Two Lies (Two parts—Drama).

KALEM.

The Munitions Plot (Daughter of Daring Series—One part—Drama).
The Detective's Daughter (Daughter of Daring Series—One part—Drama).
The Railroad Smugglers (Daughter of Daring Series—One part—Drama).
The Deserted Engine (Daughter of Daring Series—One part—Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SELIG.

The Rustler's Vindication (Two Parts—Drama).
The Witness for the State (One Part—Drama).
Selig-World Library No. 21 (Educational).
Selig World Library No. 22 (Educational).
Selig-World Library No. 23 (Educational).
Selig World Library No. 24 (Educational).
Selig World Library No. 25 (Educational).
Selig World Library No. 26 (Educational).
Selig World Library No. 27 (Edu.).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish.
A Harem Romance.
His Winning Way.
A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Mod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF DEC. 30.

Over the Hill (Five parts—Drama—Astra).
The Hidden Hand (No. 6, "The Flower of Death"—Two parts—Drama—Pathe).
The Eighth Annual Round-Up, Pendleton, Ore. (Three parts—Topical—F. C. Quimby).
Argus Pictorial No. 4 (One reel—Educational—Argus Laboratories).
Step Lively (One reel—Comedy—Rolin).
Rocky Mountain Park (Combitone-Travel—One Reel—Earle).
Katzenjammer Kids, "Peace and Quiet" (Cartoon Comedy) and Making the Comic Section (Educational—International Split Reel).
Hearst-Pathe News No. 2 (Topical).
Hearst-Pathe News No. 3 (Topical).

RELEASES FOR WEEK OF JANUARY 6, 1918.

Convict 993 (Five parts—Drama—Astra).
The Hidden Hand (Episode No. 7—"The Fire Trap"—Two parts—Drama—Pathe).
The Tip (One reel—Comedy—Rolin).
Picturesque Rivers of France, the Tarn and Its Gorges (Colored—Travel—Pathe) and Here and There in Keswick, Cumberland, England (Colored—Travel—Pathe) (Split reel).
Katzenjammer Kids—"Der Captain's Birthday" (Cartoon Comedy—Half reel) and War Bibles (Educational—Half reel) (International split reel).
Hearst-Pathe News No. 4 (Topical).
Hearst-Pathe News No. 5 (Topical).

RELEASES FOR WEEK OF JAN. 13, 1918.

The German Curse in Russia (Five parts—War Film—Donald C. Thompson).
The Hidden Hand (Episode No. 8—"The Slide for Life"—Two parts—Drama).
Argus Pictorial No. 5 (One reel—Educational—Argus Laboratories).
Our National Park, Yellowstone Park—Its Wonders and Oddities (One Reel—Travel—Ralph Earle).
The Movie Dummy (Two parts—Comedy—Rolin).
Happy Hooligan—Hearts and Horses (Half reel—Cartoon) and My Lady's Furs (Half reel—Educational) (International Split Reel).
Hearst Pathe News No. 6 (Topical).
Hearst Pathe News No. 7 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Nov. 19—Nutty Knitters.
Dec. 3—Toothaches and Heartaches.
Dec. 17—The Installment Plan.
Dec. 31—O. U. Boat.
Jan. 14—Meatless Days and Sleepless Nights.
Jan. 28—He Got His.

PARAMOUNT MACK SENNET COMEDIES

Dec. 30—Taming Target Center (Two parts).
Jan. 13—The Kitchen Lady (Two parts).
Jan. 27—His Hidden Purpose (Two parts).
Feb. 3—Watch Your Neighbor (Two parts).
Feb. 10—Sheriff Nell's Tussle (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).

PARAMOUNT FEATURES.

Dec. 10—Tom Sawyer (Five parts—Drama).
Dec. 17—Nan of Music Mountain (Five parts—Drama).
Dec. 17—The Fair Barbarian (Five parts—Drama).
Dec. 24—Love Letters (Five parts—Drama).
Dec. 24—His Mother's Boy (Five parts—Dr.).
Dec. 31—The Seven Swans (Five parts—Dr.).
Jan. 7—Mrs. Dane's Defense (Five parts—Drama).
Jan. 14—Jules of Strong Heart (Five parts—Drama).
Jan. 14—The Spirit of '17 (Five parts—Dr.).
Jan. 21—Rimrock Jones (Five parts—Drama).
Jan. 21—The World for Sale (Five parts—Dr.).
Jan. 28—The Widow's Might (Five parts—Dr.).
Jan. 28—The Hired Man (Five parts—Drama).

PARAMOUNT SERIAL.

Dec. 17—Who Is Number 1? (Episode No. 8—"Walls of Gas"—Two Parts—Dr.).
Dec. 24—Who Is No. 1? (Episode No. 9—"Struck Down"—Two parts—Drama).
Dec. 31—Who is No. 1? (Episode No. 10—"Wires of Wrath"—Two parts—Drama).
Jan. 7—Who Is Number One? (Episode No. 11—"The Rail Raiders"—Two parts—Drama).
Jan. 14—Who Is Number One? (Episode No. 12—"The Show Down"—Two parts—Drama).
Jan. 21—Who Is Number One? (Episode No. 13—"Cornered"—Two parts—Drama).
Jan. 28—Who Is Number One? (Episode No. 14—"No Surrender"—Two parts—Drama).
Feb. 4—Who Is Number One? (Episode No. 15—"The Round Up"—Two parts—Drama).

PARAMOUNT-BURTON HOLMES.

Jan. 7—Sydney, the Antipodean Metropolis (Scenic).
Jan. 14—A Trip to the Jenolan Caves of Australia (Scenic).
Jan. 21—Melbourne the Magnificent (Scenic).
Jan. 28—Round About Melbourne (Scenic).
Feb. 4—Adelaide, Capital of South Australia (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Dec. 23—A Dog Chauffeur on Fifth Avenue; Binding Uncle Sam's Harvest; Goodrich Dirt and the $1,000 Reward.
Dec. 30—No. 100—Knit Your Bit; War Dogs; Bobby Bumps' Tank.
Jan. 6—No. 101—The New Art of Dress; Destructive Power of T. N. T.; Goodrich Dirt and Duke de Whatanob.
Jan. 12—No. 102—The Panama Canal; Evolution of the Dance; Flour from Potatoes.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Simplex

THE SCREEN SPEAKS

By E. M. P.

(*Apologies to K. C. B.*)

JUST FOR a moment
* * *
LOOK AT me
* * *
AND SEE how I
* * *
AM THE victim
* * *
OF THAT contraption in
* * *
THE PROJECTION room.
* * *
IT SENDS to me
* * *
BEAMS OF light
* * *
THAT SEEM nervous,
* * *
THEY QUIVER so;
* * *
AND I have got to
* * *
STAND RIGHT here and
* * *
TAKE THEM all in
* * *
AND SEND them back
* * *
INTO THE eyes
* * *
OF THOSE who paid
* * *
GOOD MONEY to
* * *
COME AND see me.
* * *
THE TROUBLE is,
* * *
I AM helpless,
* * *
FOR I can give
* * *
NO BETTER
* * *
THAN I receive.
* * *
I WISH the boss
* * *
WOULD REALIZE that and
* * *
NOT BLAME war times
* * *
FOR LACK of patronage.
* * *
HE OUGHT to know
* * *
THAT ALTHOUGH
* * *
MODEST AND plain,
* * *
I AM the most
* * *
VITAL SPOT
* * *
OF HIS business.
* * *
PEOPLE COME here
* * *
FOR ME alone;

EVEN A deaf person
* * *
CAN GET a big
* * *
MONEY'S WORTH
* * *
IF PROPER attention
* * *
IS PAID to me;
* * *
BUT TO feed me
* * *
ON PALPITATING pictures
* * *
AND EXPECT me to
* * *
REFLECT THE kind
* * *
THAT IMPELS people
* * *
TO COME again
* * *
AND AGAIN and again,
* * *
IS LIKE throwing a
* * *
SAUCER AT your neighbor
* * *
ACROSS THE table
* * *
AND EXPECTING him
* * *
TO CATCH a platter.
* * *
SOME TIME ago
* * *
A MOVIE fan
* * *
TOLD ME that he
* * *
HAD DROPPED in here
* * *
BECAUSE I was near;
* * *
BUT NEVER again
* * *
WOULD HE return
* * *
UNTIL I was like
* * *
A SCREEN in a
* * *
HOUSE DOWN the street
* * *
IN WHICH the show
* * *
IS NO better than
* * *
THE ONE given here,
* * *
BUT THE screen is
* * *
EASY TO look at.
* * *
THE SIMPLEX would
* * *
MAKE ME so, too.
* * *
I THANK you.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

List of Current Film Release Dates

ON UNIVERSAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 414.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Dec. 12—Number 2 (Topical).
Dec. 19—Number 3 (Topical).
Dec. 26—Number 4 (Topical).
Jan. 2—Number 5 (Topical).
Jan. 9—Number 6 (Topical).
Jan. 16—Number 7 (Topical).

GOLD SEAL.

Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Nov. 21—The Joy Riders (Two parts—Comedy).
Nov. 28—Kid Snatchers (Two parts—Drama).
Dec. 5—A Hero for a Minute (Two parts—Comedy).
Dec. 12—Deep Seas and Desperate Deeds (Two parts—Drama).
Dec. 19—Bullets and Boneheads (Two parts—Drama).
Dec. 26—Ambrose's Icy Love (Two parts—Comedy).
Jan. 2—Carnivals and Cannibals (Two parts—Comedy).
Jan. 9—Torpedo Pirates (Two parts—Com.).
Jan. 16—Home-Run Ambrose (Two parts—Comedy).

NESTOR.

Oct. 29—A Bad Little Good Man (Comedy).
Nov. 5—Caught in the Draft (Comedy).
Nov. 12—The Shame of the Bullcon (Comedy).
Nov. 19—Strike One (Comedy).
Nov. 26—Water On the Brain (Comedy).
Dec. 3—The Other Stocking (Comedy).
Dec. 10—A Munition Worker's Curse (Com.).
Dec. 17—Secret Servants (Comedy).
Dec. 24—The Guy and the Guyser (Comedy).
Dec. 31—Busted Hearts and Buttermilk (Com.).
Jan. 7—Cave Man Stuff (Comedy).
Jan. 14—Maimed in a Hospital (Comedy).

SPECIAL PRODUCTION.

Oct. 29—A Marked Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).
Nov. 19—The Man from Montana (Five parts—Drama).
Nov. 26—Fear Not (Five parts—Drama).
Dec. 3—Fighting Mad (Five parts—Drama).
Dec. 10—The Silent Lady (Five parts—Drama).
Dec. 17—Beloved Jim (Five parts—Drama).
Dec. 24—Bucking Broadway (Five parts—Dr.).
Dec. 31—The High Sign (Herbert Rawlinson Production—Five parts—Drama).
Jan. 7—The Wolf and His Mate (Five parts—Drama).
Jan. 14—Hell's Crater (Five parts—Drama).

VICTOR.

Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCEEN MAGAZINE.

Oct. 29—Issue No. 43 (Educational).
Nov. 9—Issue No. 44 (Educational).
Nov. 16—Issue No. 45 (Educational).
Nov. 23—Issue No. 46 (Educational).
Nov. 30—Issue No. 47 (Educational).
Dec. 7—Issue No. 48 (Educational).
Dec. 15—Issue No. 49 (Educational).
Dec. 22—Issue No. 50 (Educational).
Dec. 29—Issue No. 51 (Educational).
Jan. 5—Issue No. 52 (Educational).
Jan. 12—Issue No. 53 (Educational).
Jan. 19—Issue No. 54 (Educational).

UNIVERSAL SPECIAL FEATURE.

Dec. 15—The Red Ace (Episode No. 9—"A Voice from the Past"—Two parts—Dr.).
Dec. 15—The Mystery Ship (Episode No. 3—"Adrift"—Two parts—Drama).
Dec. 22—The Red Ace (Episode No. 10—"Hearts of Steel"—Two parts—Drama).
Dec. 22—The Mystery Ship (Episode No. 4—"The Secret of the Tomb"—Two parts—Drama).
Dec. 29—The Red Ace (Episode No. 11—"The Burning Span"—Two parts—Dr.).
Dec. 29—The Mystery Ship (Episode No. 5—"The Fire God"—Two parts—Dr.).
Jan. 5—The Red Ace (Episode No. 12—"Overboard"—Two parts—Drama).
Jan. 5—The Mystery Ship (Episode No. 6—"Treachery"—Two parts—Drama).
Jan. 12—The Red Ace (Episode No. 13—"New Enemies"—Two parts—Drama).
Jan. 12—The Mystery Ship (Episode No. 7—"One Minute to Live"—Two parts—Drama).
Jan. 19—The Red Ace (Episode No. 14—"The Fugitives"—Two parts—Drama).
Jan. 19—The Mystery Ship (Episode No. 15—"Hidden Hands"—Two parts—Dr.).

UNIVERSAL CURRENT EVENTS.

Oct. 19—Issue No. 23 (Topical).
Oct. 26—Issue No. 24 (Topical).
Nov. 2—Issue No. 25 (Topical).
Nov. 9—Issue No. 26 Topical.
Nov. 16—Issue No. 27 (Topical).
Nov. 23—Issue No. 28 (Topical).
Nov. 30—Issue No. 29 (Topical).
Dec. 7—Issue No. 30 (Topical).
Dec. 15—Issue No. 31 (Topical).
Dec. 22—Issue No. 32 (Topical).
Dec. 29—Issue No. 33 (Topical).
Jan. 5—Issue No. 34 (Topical).
Jan. 12—Issue No. 35 (Topical).
Jan. 19—Issue No. 36 (Topical).

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Sept. 9—Polly of the Circus (Seven parts—Comedy-Drama).
Sept. 23—Baby Mine (Six parts—Comedy).
Oct. 7—Fighting Odds (Six parts—Drama).
Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Comedy-Drama).
Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy-Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy-Drama).
Jan. 28—Dodging a Million (Six parts—Comedy-Drama).

GOLDWYN SPECIALS.

The Manx-Man (Seven parts—Drama).
For the Freedom of the World (Seven parts—Drama).

MARIE DRESSLER COMEDIES.

The Scrub Lady (Two parts).
Fired (Two parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Dec. 10—Alias Mrs. Jessop (Five parts—Dr.)
Dec. 17—An American Widow (Five parts—Drama).
Dec. 24—Red, White, and Blue Blood (Five parts—Drama).
Dec. 31—The Avenging Trail (Yorke Film Corp.—Five parts—Drama).
Jan. 7—Daybreak (Five parts—Drama).
Jan. 14—The Winding Trail (Rolfe—Five parts—Drama).
Jan. 21—The Eyes of Mystery (Rolfe—Five parts—Drama).
Jan. 28—Under Suspicion (Five parts—Drama).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).

METRO COMEDIES.

Nov. 19—A Close Resemblance (Drew).
Nov. 26—As Others See Us (Drew).
Dec. 3—Too Much Henry (Drew).
Dec. 10—Wages No Object (Drew).
Dec. 15—The Spirit of Merry Christmas (Drew).
Dec. 24—The Unmarried Look (Drew).
Dec. 31—Shadowing Henry (Drew).
Jan. 7—Their Mutual Motor (Drew).
Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Dec. 2—The Ship of Doom (Five parts—Dr.).
Dec. 9—Fanatics (Five parts—Drama).
Dec. 9—The Learnin' of Jim Benton (Five parts—Drama).
Dec. 16—Because of the Woman (Five Parts—Drama).
Dec. 16—The Maternal Spark (Five parts—Drama).
Dec. 23—Without Honor (Five parts—Drama).
Dec. 23—Until They Get Me (Five Parts—Dr.).
Dec. 30—The Gown of Destiny (Five parts—Drama).
Dec. 30—Framing Framers (Five parts—Dr.).
Jan. 6—Betty Takes a Hand (Five parts—Drama).
Jan. 6—Man Above the Law (Five parts—Drama).
Jan. 13—I Love You (Seven Parts—Drama).
Jan. 13—Laws Outlaw (Five parts—Drama).
Jan. 20—Evidence (Five parts—Drama).
Jan. 20—Flames of Chance (Five parts—Dr.).

TRIANGLE KOMEDY.

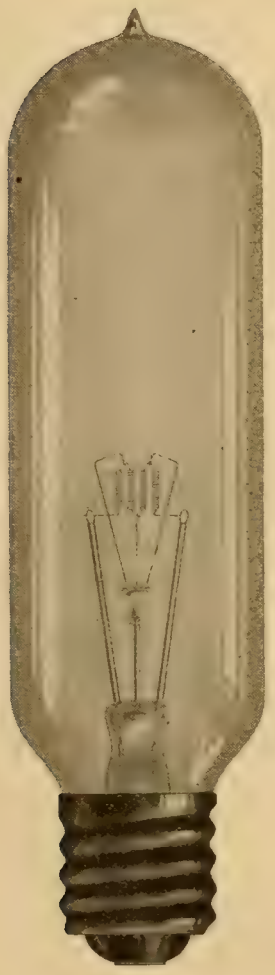
Dec. 2—An Officer's Miss.
Dec. 2—Sauce for the Goose.
Dec. 9—Their Straying Feet.
Dec. 9—When War Meant Peace.
Dec. 16—His Bad Policy.
Dec. 16—A Discordant Note.
Dec. 23—A Counterfeit Scent.
Dec. 23—A Birthday Blunder.
Dec. 30—In Wrong Right.
Dec. 30—His Double Flivver.
Jan. 6—Matrominial Breaker.
Jan. 6—His Day of Doom.
Jan. 13—A Straight Crook.
Jan. 13—A Marriage Not.
Jan. 20—Their Indian Uncle.
Jan. 20—The Price of His Head.

KEYSTONE COMEDY.

Dec. 2—An Ice Man's Bride (Two parts).
Dec. 9—The Grave Undertaking (Two parts).
Dec. 16—A Sanitarium Scandal (Two parts).
Dec. 23—Afraid to Be False (Two parts).
Dec. 30—Welcome Home (Two parts).
Jan. 6—His Hidden Shame (Two parts).
Jan. 13—His Punctured Reputation (Two parts).
Jan. 20—Dimples and Dangers (Two parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Better Light, Less Expense and a Whole Lot Less Trouble



Even if it cost more to use NATIONAL MAZDA lamps for projection (which it doesn't), still the added cost would be justified by any **one** of these results:

(1) Less heat and better air in the booth.

(2) No regulating after the lamp is once focused.

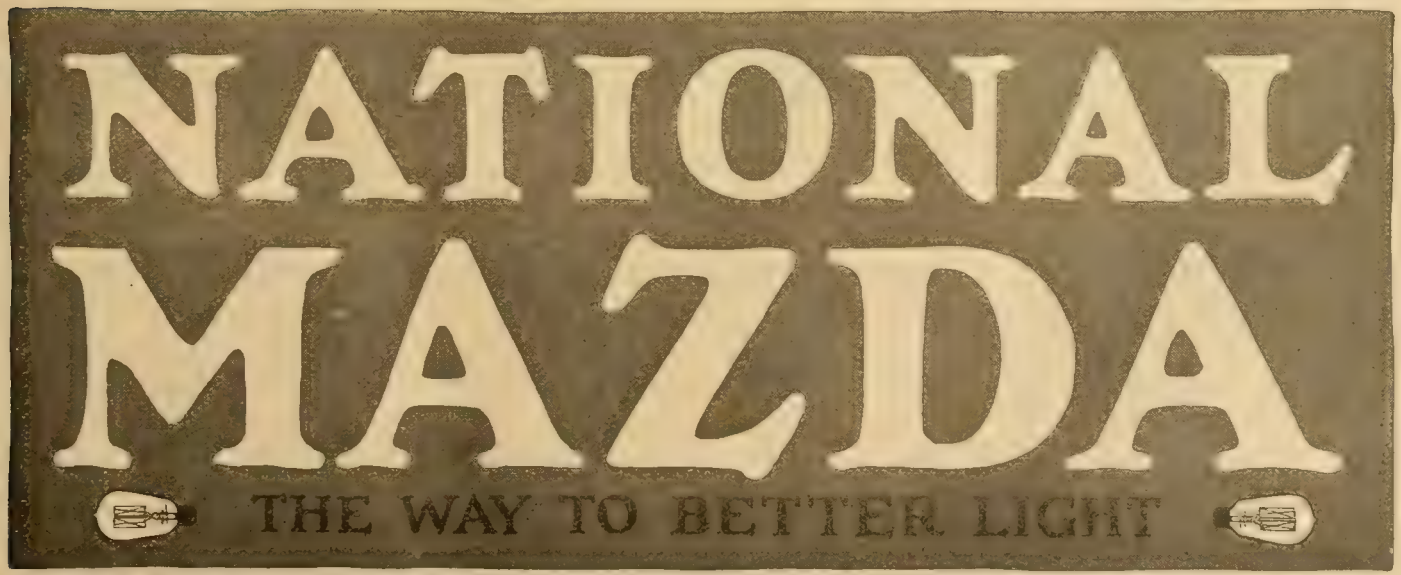
(3) Flickerless light on the screen.

(4) Even illumination all over the screen.

(5) Greatly lessened breakage of lenses.

(6) No more expense for carbon jaws.

But instead of costing more it costs less! The saving in current alone, to say nothing of the other savings, will pay for rebuilding your projector. Full information from your Supply House, or from Nela Specialties Division, NATIONAL LAMP WORKS of General Electric Co., 102 Nela Park, Cleveland, Ohio.



List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 414.)

Mutual Film Corp.

CUB.

Nov. 1—Jerry's Lucky Day (Comedy).
Nov. 7—Jerry and the Vampire (Comedy).
Nov. 15—Jerry's Running Fight (Comedy).
Nov. 22—Jerry's Victory (Comedy).
Nov. 29—Jerry and the Burglars (Comedy).
Dec. 6—Jerry Takes Gas (Comedy).
Dec. 12—Jerry's Boarding House (Comedy).
Dec. 20—Jerry's Double Cross (Comedy).
Dec. 26—Jerry's Best Friend (Comedy).

GAUMONT.

Nov. 8—Reel Life No. 80. Subjects on reel: Safety Last; The Pipe Organ; A Cord Tire Machine; The Story of Water; It Was Not the Colic, from "Life."

MUTUAL WEEKLY.

Nov. 25—Number 152 (Topical).
Dec. 2—Number 153 (Topical).
Dec. 9—Number 154 (Topical).
Dec. 16—Number 155 (Topical).
Dec. 23—Number 156 (Topical).
Dec. 31—Number 1 (Topical).
Jan. 7—Number 2 (Topical).
Jan. 14—Number 3 (Topical).

STRAND.

Oct. 23—And Along Came Mary.
Oct. 30—A Two-Cylinder Courtship.
Nov. 6—Mary's Merry Mixup (Comedy).
Nov. 13—That Dog Gone Dog (Comedy).
Nov. 20—A Maid to Order.
Nov. 27—Tom, Dick and Harry (Comedy).
Dec. 4—Just Kidding (Comedy).
Dec. 11—Putting One Over.
Dec. 18—Little Miss Fixer (Comedy).
Dec. 25—Mary's Boomerang (Comedy).
Jan. 1—Her Awful Fix (Comedy).
Jan. 8—A Peach and a Pill (Comedy).
Jan. 15—Burglars (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTION.

Nov. 26—The Mate of the Sally Ann (American—Five parts—Drama).
Dec. 3—The American Maid (Goodrich—Five parts—Drama).
Dec. 10—Miss Jackie of the Army (American—Five parts—Drama).
Dec. 17—New York Luck (American—Five parts—Drama).
Dec. 24—Her Sister (Frohman—Five parts—Drama).
Dec. 31—Her Second Husband (Goodrich—Five parts—Drama).
Jan. 7—Molly Go Get 'Em (American—Five parts—Drama).
Jan. 14—The Impostor (Frohman—Five parts—Drama).

SIGNAL.

Nov. 7—The Lost Express (Episode No. 8—"The Mountain King"—Two parts—Drama).
Nov. 14—The Lost Express (Episode No. 9, "The Looters—Two parts—Drama).
Nov. 22—The Lost Express (Episode No. 10—"The Secret of the Mine"—Two parts—drama).
Nov. 29—The Lost Express (Episode No. 11—"A Fight for a Million"—Two parts—Drama).
Dec. 6—The Lost Express (Episode No. 12—"Daring Death"—Two parts—Dr.).
Dec. 12—The Lost Express (Episode No. 13—"The Escape"—Two parts—Dr.).
Dec. 19—The Lost Express (Episode No. 14—"Unmasked"—Two parts—Drama).
Dec. 26—The Lost Express (Episode No. 15—"The Return of the Lost Express"—Two Parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORP.

Nov. 26—The Silent Man (Five parts—Dr.).
Dec. 17—The Devil Stone (Six parts—Drama).
Dec. 31—A Modern Musketeer (Five parts—Drama).
Jan. 7—Rose of the World (Five parts—Dr.).
Jan. 14—Wolves of the Rail (Five parts—Dr.).
Jan. 21—Stella Maris (Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Dec. 3—The Raggedy Queen (Five parts—Dr.).
Dec. 10—The Door Between (Five parts—Dr.).
Dec. 17—My Little Boy (Five parts—Drama).
Dec. 24—The Scarlet Car (Five parts—Drama).
Dec. 31—The Girl by the Roadside (Five parts—Drama).
Jan. 7—My Unmarried Wife (Five parts—Drama).
Jan. 14—Face Value (Five parts—Drama).
Jan. 21—Broadway Love (Five parts).
Jan. 28—The Fighting Grin (Five parts).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Dec. 10—Our Vanishing Game (Ditmar's Living Book of Nature).
Dec. 12—Fishing for Fish.
Dec. 17—Nature's Weavers (Ditmar's Living Book of Nature).
Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Dec. 23—Daughter of Destiny (Petrova Picture Co.).
Dec. —Alimony.

FOX SPECIAL FEATURES.

Nov. 25—A Branded Soul (Five parts—Dr.).
Dec. 2—The Babes in the Woods (Five parts—Drama).
Dec. 9—The Pride of New York (Five parts—Drama).
Dec. 16—Unknown 274 (Five parts—Drama).
Dec. 23—The Kingdom of Love (Five parts—Drama).
Dec. 30—Stolen Honor (Five parts—Drama).
Jan. 6—For Liberty (Five parts—Drama).
Jan. 13—Cupid's Round-Up (Five parts—Dr.).
Jan. 20—A Heart's Revenge (Five parts—Dr.).

FOX STANDARD PICTURES.

Oct. 14—Aladdin and the Wonderful Lamp.
Nov. 4—The Rose of Blood (Six parts—Drama).
Nov. 18—Treasure Island (Six parts—Drama).
Dec. 2—A Daughter of the Gods (Eight parts—Drama).
Dec. 9—Troublemakers (Seven parts—Dr.).
Dec. 16—The Heart of a Lion (Six parts—Dr.).
Dec. 30—Du Barry (Seven parts—Drama).

FOX SUNSHINE COMEDIES.

Nov. 11—Wedding Bells and Roaring Lions (Two parts).
Nov. 25—A Milk-Fed Vamp (Two parts).
Dec. 9—Smashed in the Career (Two parts).
Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadows of Her Pest (Two parts).
Jan. 13—Are Married Policemen Safe? (Two Parts).

GREATER VITAGRAPH.

Dec. 17—In the Balance (Five parts—Drama).
Dec. 17—The Fighting Trail (Episode No. 15—"Out of the Flame"—Two parts—Drama).
Dec. 24—When Men are Tempted (Five parts—Drama).
Dec. 24—Vengeance—and the Woman (Episode No. 1—Two parts—Drama).
Dec. 24—Dummies and Deceptions (Comedy).
Dec. 31—His Own People (Five parts—Comedy).
Dec. 31—Stowaways and Strategy (Comedy).
Dec. 31—Vengeance—and the Woman (Episode No. 2—Two parts—Drama).
Jan. 7—The Blind Adventure (Five parts—Drama).
Jan. 14—The Wild Strain (Five parts—Dr.).
Jan. 21—The Menace (Five parts—Drama).
Jan. 28—A Mother's Sin (Five parts—Drama).

W. W. HODKINSON CORP.

(*Paralta Plays.*)

Dec. 15—A Man's Man (Seven parts—Drama).
Jan. 1—Madam Who? (Seven parts—Dr.).
Jan. 15—His Robe of Honor (Seven parts—Dr.).

JEWEL PRODUCTIONS, INC.

Come Through (Seven parts—Drama).
Pay Me (Five parts—Drama).
Sirens of the Sea (Six parts—Drama).
The Man Without a Country (Six parts—Dr.).
The Co-Respondent (Six parts—Drama).
The Price of a Good Time (Seven parts—Dr.).
The Grand Passion (Seven parts—Drama).
K (Seven parts—Drama).

GEORGE KLEINE SYSTEM.

Dec. 3—Small Town Guy (Essanay-Perfection Picture—Five parts—Drama).
Dec. 10—The Dream Doll (Essanay-Perfection Picture—Five parts—Drama).
Dec. 24—Sadie Goes to Heaven (Essanay Perfection Picture—Five parts—Dr.).
Jan. 2—Girls You Know ("The Screen Fan"—First Release of the James Montgomery Flagg Series—One Reel—Comedy — Edison Perfection Picture.)
Jan. 16—Girls You Know ("The Bride"—Second Release of the James Montgomery Flag Series—One Reel—Comedy—Edison Perfection Picture).
Jan. 30—Girls You Know ("The Superstitious Girl"—Third Release of the James Montgomery Flagg Series — One Reel — Comedy — Edison Perfection Picture).

SELECT PICTURES CORP.

Oct.—The Moth (Six parts).
Oct.—Magda (Five parts).
Oct.—Scandal (Five parts).
Oct.—The Wild Girl (Five parts).
Oct.—Over There (Six parts).
Nov.—Her Silent Sacrifice (Five parts).
Nov.—Secret of the Storm Country (Five parts).
Nov.—The Barrier (Seven parts).
Nov.—The Lone Wolf (Six parts).
Nov.—Public Be Damned (Six parts).
Dec.—Shirley Kaye (Five parts—Drama).
Dec.—The Honeymoon (Five parts—Drama).
Jan.—Woman and Wife.
Jan.—Ghosts of Yesterday.
Jan.—The Marionettes.
Jan.—The Studio Girl.

WHOLESOME FILMS CORPORATION.

His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Nov. 19—Easy Money (Five parts—Drama).
Nov. 26—Her Hour (Five parts—Drama).
Dec. 3—The Awakening (Five parts—Drama).
Dec. 10—The Good for Nothing (Five parts—Drama).
Dec. 17—The Tenth Case (Five parts—Dr.).
Dec. 24—The Volunteer (Five parts—Drama).
Dec. 31—Diamonds and Pearls (Five parts—Drama).
Jan. 7—Stolen Hours (Five parts—Drama).
Jan. 14—The Strong Way (Five parts—Drama).
Jan. 21—Beautiful Mrs. Reynolds (Five parts—Drama).
Jan. 28—Gates of Gladness (Five parts—Dr.).

U. S. EXHIBITORS' BOOKING CORP.

The Zeppelin's Last Raid.
Those Who Pay.
The Belgian (Sidney Olcott Players, Inc.).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Sure Fire Helps to Success

The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, the leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

These text books, six in number, have been written by men carefully selected for their proven knowledge of the subjects to be covered, being almost without exception veteran members of the MOVING PICTURE WORLD'S editorial staff; entirely without exception these men are at present actively engaged in the motion picture business—they are not dreamers or theorists.

Each text book has been written to provide real help to the individual who reads it—consistent with the unswerving policy of the MOVING PICTURE WORLD—a genuine "Dedication to Service."

Motion Picture Handbook

for Managers and Operators
By F. H. RICHARDSON
Third Edition

The most complete, exhaustive and instructive work ever published on the projection of moving pictures. Contains complete instruction with detail illustrations on all leading makes of American projection machines and practical information on wiring, lenses, carbon settings, screens, theatre equipment, etc., etc. 700 pages and over 300 illustrations, $4.00, postage paid.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

A real help and business builder for exhibitors, theatre managers and owners. It tells all about theatre advertising, type, printing and paper, house programs, lobby displays, newspaper advertising, posters, heralds, etc., etc. 300 pages. $2.00, postage paid. P. S.—Mr. Sargent conducts a weekly department in this same style in the **Moving Picture World**, which contains many up-to-date business-getting ideas.

Motion Picture Electricity

By J. H. HALLBERG

An up-to-date work on the electrical equipment of picture theatres by a practical electrical expert. Contains chapters on electricity, D.C. and A.C. current, resistance and resistance devices, electric service, wiring, lighting, etc. Also contains practical suggestions and all necessary reference tables on wire sizes and capacity, weights and measures, heat units, etc., etc. 260 pages, illustrated. $2.50, postage paid.

Modern Theatre Construction

By EDWARD BERNARD KINSILA

Our newest book is one that will fill a long-felt want to those contemplating the building of a theatre. This is a very complete and exhaustive work by an architect with many years of practical experience in theatre and studio construction. Fully illustrated, with considerable data as to requirements, construction cost, building laws, etc. $3.00, postage paid.

Technique of the Photoplay

By EPES WINTHROP SARGENT
Third Edition

Complete instruction in photoplay writing, including study of plots, how to obtain and how to develop; writing the synopsis; studio requirements; script preparation and marketing; technical terms; examples of actual scripts in facsimile typewriting, etc. 400 pages. $3.00, postage paid.

Screencraft

or the Making of a Photoplay

By LOUIS REEVES HARRISON

A comprehensive and thought-provoking treatment of the subject in a series of chapters, similar to a university course of lectures, by a successful writer of photoplays. Also contains a complete working scenario and several sample pages of manuscript. 150 pages; illustrated. $2.00, postage paid.

Any of These Publications Sent Promptly Upon Application to

Chalmers Publishing Co.

Publishers of the MOVING PICTURE WORLD

516 FIFTH AVENUE, NEW YORK CITY

Schiller Building
Chicago, Ill.

Wright & Callender Bldg.
Los Angeles, Cal.

Order from Nearest Office

M. P. HANDBOOK
MOTION PICTURE ELECTRICITY
PICTURE THEATRE ADVERTISING
MOD. THEAT. CONSTRUC.
TECH. OF PHOTOPLAY
SCREENCRAFT
(Check book or books desired)

Enclosed ..... Money Order will cover cost, as per prices in this adv.

Address.....
.....
.....

List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 414.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

ADVANCED M. P. CORP.
The Woman Eternal (Seven parts—Drama).

AMERICAN-JAPAN PICTURES CORP.
The Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 or 5,000 feet).

ARROW FILM CORPORATION.
The Eyes of the World.
Ramona.

BLUEBIRD PHOTOPLAYS, INC.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS.
Fall of the Romanoffs (Eight Parts).
Kismet.

JULES BURNSTEIN.
December—Shame (Produced by Duplex Films, Inc—Seven parts—Drama).

CENTURY COMEDIES.
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN-PARAMOUNT SERIES.
My Mother (Two parts).
My Father (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CORP.
Hearts and Clubs (Comedy).
Almost a Bigamist (Comedy).
More Haste Less Speed.
Betty's Big Idea.
Stepping Out.
Almost Divorced.
Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.

W. H. CLIFFORD PHOTOFILM CO.
Denny from Ireland (First Release of the Shorty Hamilton Series—Five parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five parts).

COMMONWEALTH PICTURES CORP.
The Frozen Warning (Drama).

COSMOFOTOFILM, INC.
I Believe (Seven parts—Drama).

CREST PICTURES CORP.
The Lust of the Ages.
A Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.
Mother Love and The Law (Drama).

EBONY FILM CORP.
Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

M. S. EPSTEIN.
Kerensky in the Russian Revolution of 1917.

EXHIBITORS' OPERATING CORP.
The City of Purple Dreams (Seven parts—Drama—Selig Production).

FILM D'ART CORP.
Auntie's Triumph.
Cousins.

FORT PITT CORPORATION.
The Italian Battlefront.
The Italian Stand on the Piave.

FRANCE FILMS, INC.
The Natural Law (Seven parts—Drama).

FRATERNITY FILMS, INC.
Oct.—Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FUN-ART FILMS, INC.
A Rag, a Bone and a Hank of Hair (Two parts—Comedy).

GENERAL ENTERPRISES, INC.
Mother (Six ports—Drama—McClure Picture).
The Warrior (Seven parts—Drama—McClure Picture).
The Liar (Six parts—Drama—General Enterprise Feature).

GRAPHIC FILM CORP.
Moral Suicide (Seven parts—Drama).

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).
Raffles, the Amateur Cracksman (Seven parts—Drama).
The Submarine Pirate (Keystone-Mack Sennet Comedy—Four parts).
Fatty and Mabel Adrift (Keystone-Mack Sennet Comedy—Three parts).
Cinders of Love (Keystone-Mack Sennet Comedy).
He Did and He Didn't (Keystone-Mack Sennet Comedy).
The Other Man (Keystone-Mack Sennet Comedy).
Bright Lights (Keystone-Mack Sennet Comedy).
Bucking Society (Keystone-Mack Sennet Comedy).
The Snow Cure (Keystone-Mack Sennet Comedy).
The Village Scandal (Keystone-Mack Sennet Comedy).
Saved by Wireless (Keystone-Mack Sennet Comedy).
Fatty and the Broadway Stars (Keystone-Mack Sennet Comedy).
Dizzy Heights and Darling Hearts (Keystone-Mack Sennet Comedy).
His Wild Oats (Keystone-Mack Sennet Comedy).
Waiters' Ball (Keystone-Mack Sennet Comedy).
His First False Step (Keystone-Mack Sennet Comedy).
Ambrose Cup of Woe (Keystone-Mack Sennet Comedy).

HIGH CLASS FILM PRODUCTIONS.
The Struggle Everlasting (Seven parts—Dr.).

HOFFMAN-FOURSQUARE PICTURES.
The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).

LYMAN H. HOWE PICTURES CO.
The U. S. Navy.

IVAN FILM PRODUCTION.
August—Babbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.

KING BEE FILMS CORP.
Sept. 1—The Goat (Two parts—Comedy).
Sept. 15—The Fly Cop (Two parts—Comedy).
Oct. 1—The Chief Cook (Two parts—Comedy).
Oct. 15—The Candy Kid (Two parts—Comedy).
Nov. 1—The Hobo (Two parts—Comedy).
Nov. 15—The Pest (Two parts—Comedy).
Dec. 1—The Bandmaster (Two parts—Comedy).
Dec. 15—The Slave (Two Parts—Comedy).
Jan. 1—The Stranger (Two parts—Comedy).
Jan. 15—The Barber (Two parts—Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

NATIONAL FILM CORP. OF AMERICA.
Tarzan of the Apes.

ORO PICTURES CORP.
Who Knows? (Six parts—Drama).
Loyalty (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PATHE EXCHANGE, INC.
To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 14—"Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15—"Jimmie and Jam").
Mo-Toy Troupe (Release No. 16—"In Japaneland").

PIONEER FILM CORP.
Nov. 1—Danger Signals (Seven parts—Drama).

W. H. PRODUCTIONS.
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bargains (Six parts—Drama).
The Bandit and the Preacher (Five parts—Second of the Hart Superfeatures).

PYRAMID COMEDIES.
In and Out (Two parts).
Love and Lunch (Two parts).
Beach Birds (Two parts).
Beauties and Bombs (Two parts).

RANKIN-LEE, INC.
Nov.—A Modern Lorelei.

HARRY RAVER.
The Hand of the Hun (Four parts—Novelty).

RENOWNED PICTURES CORP.
June—In Treason's Grasp (Five parts—Drama)
A Soul for Sale (Six parts—Drama).
Weavers of Life (Drama).
The Public Defender.

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.)
Who Shall Take My Life? (Seven parts—Dr.).

FRANK J. SENG.
May—Parentage (Drama).

S. & S. PHOTOPLAYS, INC.
Redemption (Six Parts—Drama).
Disillusioned.
Just a Woman.

STERLING PICTURES CORP.
Peg of the Sea (Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

TWEDE COMEDY CO.
The Recruit.

ULTRA FILMS, INC.
A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).
June—The Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

VENUS FILMS.
The Triumph of Venus.

WESTERN IMPORT FILM CO.
Mickey (Seven parts).

Producers.—Kindly Furnish Titles and D ates of All New Releases Before Saturday.

QUICK

Railroad Service in New York State and Pennsylvania

Complete Line of All Supplies for Moving Picture and "Legitimate" Theatres—Prices Right—Open Night and Day

WIRE WRITE RIDE

Moving Picture Machine Co., Binghamton, New York

Duhem Motion Picture Mfg. Co.

Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED

CAMERA MEN SENT ANYWHERE

985 Market St., San Francisco, Cal.

THE CINEMA

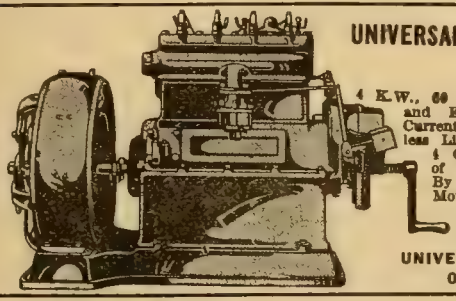
NEWS AND PROPERTY GAZETTE

30 Gerrard Street, W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request

Appointed by Agreement Dated 7/8/14 THE OFFICIAL ORGAN of THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD



UNIVERSAL ELECTRIC GENERATOR SET

4 K.W., 60 or 110 Volt. Dependable and Efficient. Smooth, Direct Current, and consequent Flickerless Light. Direct connected to 4 Cylinder, 4 Cycle Engine of unquestioned reliability. By all odds the best for Moving or Permanent Picture work.

Write for Bulletin 26.

UNIVERSAL MOTOR CO.
Oshkosh, Wis.

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74.

MOTION PICTURE DIRECTORY COMPANY

8 Fifth Avenue, New York Phone—3227 Chelsea
425 Ashland Block, Chicago Phone 2003 Randolph

Addressing Multigraphing Printing Typewriting

Thirty-five Years' Practical Experience

Foreign and Domestic Stained Glass

for Theatres, Public Buildings, Churches, etc.

Estimates and Special Designs furnished on application on Leaded Lights for Doors, Halls, Staircases, Skylights or any stained glass effect desired in your theatre.

Benjamin Sellers & Sons

79-84 Bible House, New York City

Verdicts are Formed after Evidence and Convincing Facts Have Been Submitted

Speer Alterno Carbons

FOR A.C. WORK

and

Speer Hold-Ark Carbons

FOR D.C. WORK

Produce Incomparable Results—results mould operators' opinions—opinions determine the verdicts—verdicts establish the reputation. The operators' "stamp of approval" places Speer Projector Carbons in that exclusive class of motion picture supplies most essential to improved projection.

PARAMOUNT FEATURES

ALTERNO CARBONS

Perfect Projection—Wanderless Arc.
Noiseless Operation—Brilliant Illumination.
Bright, Flickerless, Eye-Resting Light.
No Change Required in Booth Equipment.

ESSENTIAL ADVANTAGES

HOLD-ARK CARBONS

Permanent Arc Longer Life
Perfect Crater Minimum Adjustment
Hard Core and Metal Coating
Elimination of Projection Difficulties

When ordering specify whether for alternating or direct current. Each style has a special duty to perform. Substitutions or attempted alterations are costly.

Write today for descriptive literature

"THE CARBONS WITH A GUARANTEE"

SPEER CARBON COMPANY

ST. MARYS, PA.

EASTMAN FILM

The result of highest grade materials and painstaking manufacture is shown in the results on the screen.

Identifiable by the words "Eastman" and "Kodak" on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Gundlach
Projection Lenses

give clean cut definition with the utmost illumination. This is all that you can expect from perfect lenses. The universal use of these lenses is the best evidence of their superior quality. They are sold on approval by all dealers and furnished as the regular equipment with the best machines.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N.Y.

THE January issue of Cine Mundial was read by a larger number of people in the film business in the Central and South American Republics and other Spanish Speaking Countries than any previous issue. It is now the best known and most eagerly read Spanish moving picture paper printed anywhere. It is producing export business for American manufacturers every month.

Forms for February issue close on January Fifteenth

Cine-Mundial
Spanish Edition of the MOVING PICTURE WORLD
516 Fifth Avenue
New York City

"NEWMAN" BRASS FRAMES AND RAILS

Read what C. A. Morrison of The Princess Theatre, Hartford, Conn., says about Newman Quality:

Gentlemen:
We have purchased quite a number of Brass Frames and Easels, together with Brass Ticket Rail and Three-Sheet Brass Poster Frames of your Company.
All of these goods reached us in perfect condition and the quality was the best. I have told several other managers in the city of your goods and in several instances orders have been sent you—all of which goes to show that your best advertiser is a satisfied customer.

PRINCESS THEATRE CO., Inc.,
C. A. Morrison, Mgr. Hartford, Conn.

INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAMES
Write for New 1918 Catalog.

The Newman Mfg. Company

Established 1882
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

The Leading Concern in China

WITH

Branches and correspondents all over the country.

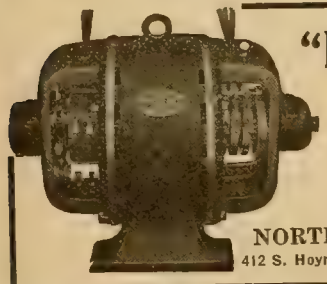
Established for Over 10 Years

Dealers in new and second hand Films, Cameras, Projectors and Accessories

TAKING OF VIEWS
PRINTING AND DEVELOPING WORK

Offers and correspondence solicited by

The Far Eastern Cinema Exchange Co.
1a Jinkee Road, Shanghai, China



"MARTIN" ROTARY CONVERTER

FOR REAL SUN-LIT PICTURES

PERFECT REEL DISSOLVING

WRITE FOR FURTHER INFORMATION

NORTHWESTERN ELECTRIC CO.
412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York

GOLD KING SCREEN

Perfection in Projection—Ten Days' Free Trial
Try before you buy is your privilege.

GOLD KING SCREEN CO., Altus, Oklahoma

Send For Our

New Theatre Catalog

Eighty full-page illustrations—many in colors—of theatres we have ornamented.

BROADWAY-STRAND THEATRE, CHICAGO
MARSHFIELD AMUS. CO., OWNERS.—LOBBY VIEW.

Our new catalog will give you many valuable ideas of theatre design and arrangement.

Send Plans for Special Designs of

Ornamental Plaster Decorations

THE DECORATORS SUPPLY CO.
Archer Ave. and Leo St. CHICAGO, ILL.

SERVICE

Are you getting service where you are purchasing your supplies for your Theatre?

DO YOU GET PROMPT SHIPMENTS?
DO YOU GET SATISFACTORY GOODS?
EVERY CUSTOMER SATISFIED IS OUR AIM.

We have an efficient organization and we specialize in GOOD GOODS and PROMPT SHIPMENTS. We guarantee satisfaction or money cheerfully refunded.

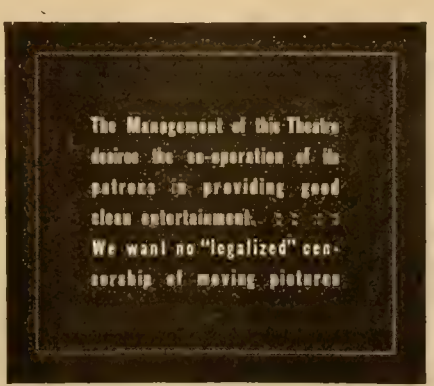
A TRIAL ORDER WILL CONVINCE YOU

AMUSEMENT SUPPLY COMPANY
Largest Exclusive Dealers to the Moving Picture Trade
Dealers in Motiograph, Simplex, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers, and everything pertaining to the Moving Picture Theatres
Third Floor, Mallers Building
Cor. Madison St. and Wabash Ave., Chicago, Ill.
WE SELL ON THE INSTALLMENT PLAN

Educate Your Audience to Help Fight Censorship!

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.


The Management of this Theatre
desires the co-operation of its
patrons in providing good
clean entertainment.
We want no "legalized" cen-
sorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00

MOVING PICTURE WORLD
516 Fifth Avenue, New York City

To All Motion Picture Exhibitors

WAR TAX!

Allied Exhibitors Legislative Committee

H. P. Varner
Of North Carolina
CHAIRMAN

Lee A. Ochs
Of New York

Ernest H. Horstmann
Of Massachusetts
TREASURER

Judge O'Donnell
Of Pennsylvania

Frank Rembusch
Of Indiana
SECRETARY

THE undersigned committee of the **Allied Exhibitors' Organizations** of **America** elected by the **Joint Conventions** of all **Exhibitors' Organizations,** held at **Washington, D. C.,** December 11th and 12th, hereby request the fullest co-operation and assistance of every motion picture exhibitor in America.

We are charged with the duty of gathering the exact and absolute truth of how the war tax is affecting every motion picture theatre, with a view of securing through united effort a readjustment of the war excise taxes on motion picture theatres and film for presentation to Congress.

Therefore we respectfully request each and every exhibitor to fill out the following blank, giving the full facts and figures available, the experience of each theatre, and forward immediately by mail to:

FRANK REMBUSCH,
Secretary, Allied Exhibitors' Legislative Committee,
407 Indiana Trust Building, Indianapolis, Ind.

How does the business of your theatre for the month of November, 1916, compare with the month of November, 1917?

.....

Have you suffered a comparative loss? and to what do you attribute same?

.....

DO IT NOW!

Did the war tax affect your business? and to what extent?

.....

General remarks: .....

.....

Your answer will be doubly effective if you send it immediately.

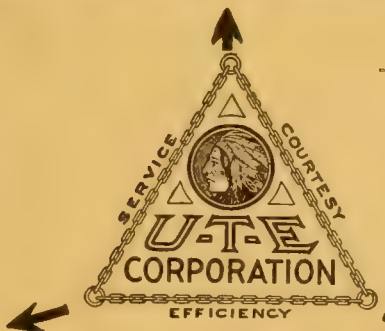
A letter of explanation will be very acceptable.

UNITED THEATRE EQUIPMENT CORPORATION

THE DISTRIBUTOR

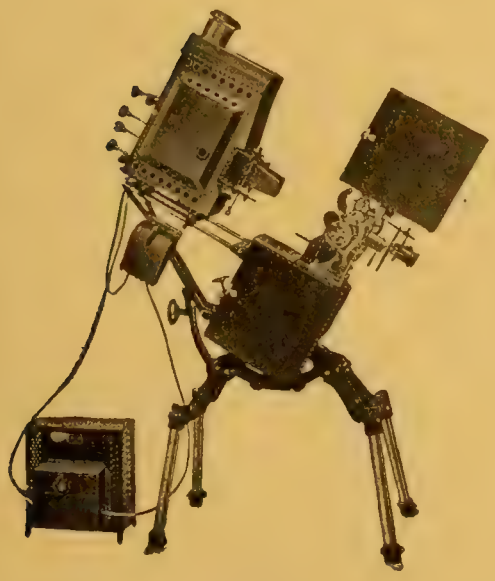
Hallberg Motor Generators and Incandescent Projector Lamp Regulators.

"Fulco" and Novelty Specialties.



Velvet Gold Fibre Screen
Acme Portable Projectors
Edison "Mazda" Lamps
National Carbons

THE MACHINE



POWERS 6B

THE EXHIBITOR

New York, Dec. 2, 1917.

Mr. J. H. Hallberg, Vice-Pres.,
United Theatre Equipment Corporation,
1604 Broadway, New York City.

Dear Mr. Hallberg:

Three years ago you equipped our theatre with a complete outfit—two Power's 6-A projecting machines which I am pleased to state have given us good service and are still in good condition. Nevertheless, I want to be up to date and I herewith place my order for two more Power's machines, latest type, and I am willing to pay the regular price—although I have been offered two complete projection machines from other manufacturers without charge. The reason I prefer the Power machine is that I have a 165½ foot throw, and the size of my picture is 16½ x 20½', on a plaster wall, and I use only 45 to 50 amperes—and have perfect projection. Please let me know when you will be able to install the new machines.

Very truly yours,
CLAREMONT THEATRE,
Fred J. Dollinger,
Manager.

"Everything for the Motion Picture Theatre Except the Film"

BRANCH OFFICES:

New York, N. Y.—729 Seventh Ave.
Boston, Mass.—129 Pleasant St.
Philadelphia, Pa.—1233 Vine St.
Pittsburgh, Pa.—940 Penn Ave.
Cincinnati, O.—115 W. 7th St.
Detroit, Mich.—57 E. Elizabeth St.
Chicago, Ill.—154 W. Lake St.
Omaha, Neb.—13th & Harney Sts.
Minneapolis, Minn.—16 N. 7th St.
Cleveland, O.—Columbia Bldg.

U. T. E. SALES AGENTS:

Kansas City, Mo.—K. C. Machine & Supply Co., Inc., 813 Walnut St.
Des Moines, Ia.—K. C. Machine & Supply Co., Utica Building

United Theatre Equipment Corporation

H. T. EDWARDS, Pres. J. H. HALLBERG, Vice-Pres.

Executive Offices: 1604 Broadway, New York

THE ZONE SYSTEM

has been adopted by us as the most efficient method of distributing our product. By this system we have portioned the United States into five Zones known respectively as A, B, C, D and E.

In each Zone we have appointed a Distributor to carry a complete stock of our Equipment and Repair Parts, thus being always in a position to render prompt and efficient service to the trade.

For uniformity of action we would prefer that our Dealers obtain their supplies through the Zone Distributors. Should unforeseen conditions make it desirable to place orders direct with us, they will receive our usual careful attention.

We take pleasure in announcing our selection of the following concerns as ZONE DISTRIBUTORS. The States included in each Zone are shown under the Distributor's name.

UNITED THEATRE EQUIPMENT CORPORATION

MAIN OFFICE 1604 BROADWAY, NEW YORK, N. Y.

ZONE A

MAINE, NEW HAMPSHIRE, VERMONT, MASSACHUSETTS, RHODE ISLAND, CONNECTICUT, NEW YORK, PENNSYLVANIA, NEW JERSEY, DELAWARE, MARYLAND, VIRGINIA, WEST VIRGINIA, KENTUCKY, OHIO, INDIANA, MICHIGAN, ILLINOIS, WISCONSIN, MINNESOTA, NORTH DAKOTA, SOUTH DAKOTA, NEBRASKA, KANSAS, IOWA, MISSOURI, PART OF OKLAHOMA

SOUTHERN THEATRE EQUIPMENT COMPANY

MAIN OFFICE 74 MARIETTA ST., ATLANTA, GA.

ZONE B

NORTH CAROLINA, SOUTH CAROLINA, GEORGIA, FLORIDA, PART OF OKLAHOMA, TENNESSEE, ALABAMA, MISSISSIPPI, ARKANSAS, LOUISIANA, TEXAS, PART OF NEW MEXICO

THE SWANSON & NOLAN SUPPLY COMPANY

MAIN OFFICE, 1744 CURTIS ST., DENVER, COLO.

ZONE C

MONTANA, IDAHO, WYOMING, PART OF NEW MEXICO, UTAH, COLORADO

G. A. METCALF

MAIN OFFICE 117-119 GOLDEN GATE AVE., SAN FRANCISCO, CAL.

ZONE D

WASHINGTON, OREGON, NEVADA, PART OF CALIFORNIA

PACIFIC AMUSEMENT SUPPLY COMPANY

MAIN OFFICE 109 E. 6th ST., LOS ANGELES, CAL.

ZONE E

ARIZONA, PART OF CALIFORNIA

NICHOLAS POWER COMPANY

Incorporated

Pioneers of Projection

90 GOLD STREET NEW YORK

Vol. 35, No 4 January 26, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Goldwyn Pictures

Thousands of exhibitors owe their *box-office prosperity* during the recent depression to the strength and appeal of *powerful Goldwyn productions*

Copyright 1917 by the Chalmers Publishing Company.

Chalmers Publishing Company 516 Fifth Ave. New York

:Name Another Feature Today That Can Equal This!

IN New York City "The Price of a Good Time," the Jewel Wonder-play featuring Mildred Harris and made by Lois Weber, the BELASCO OF THE SCREEN, played at the Mt. Morris Theatre for three days. It was then REPEATED two weeks later with full knowledge that the Picture was showing at Moss's "Regent," ONLY TWO BLOCKS AWAY.

BUT—

GET WHAT FOLLOWS! Sandwiched in between the "Regent" and the "Mt. Morris" is the "Orient." IN SPITE OF THE FACT that it was going up against hard competition, the "Orient" ran "The Price of a Good Time" AFTER the "Regent"—and AFTER the SECOND SHOWING AT THE "MT. MORRIS"!

Now—How did it go?

James Johnston, Manager of the "Orient," wrote us January 10th:

"I played 'The Price of a Good Time' on Monday, January 7th, in a terrible rain—snow and walks covered with ice, streets in a terrible condition—and the Feature gave the best satisfaction of any picture I ever showed."

AND THIS IN NEW YORK! The most critical, the most calloused, the HARDEST-TO-PLEASE City in the United States!

"The PRICE of a GOOD TIME"

(A Lois Weber Production)

is destined to be the very biggest money-getter of the year 1918. Reserve NOW. "The Price of a Good Time" W-O-N-T W-A-I-T!

FIVE OTHER SPLENDID JEWELS

"The Man Without a Country" "Sirens of the Sea" "Pay Me"
"Come Through" "The Co-Respondent"

JEWEL PRODUCTIONS INC.
1600 Broadway. New York

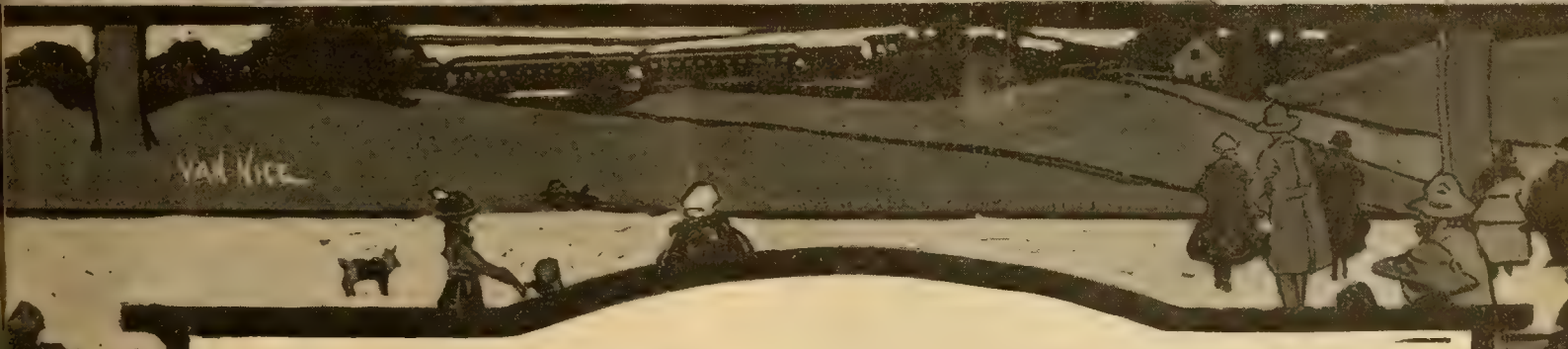
George K. Spoor presents

I, MARY MacLANE

IN

Men Who Have Made Love To Me

AT ALL FIRST CLASS PICTURE THEATRES—Ask When!



A Searchlight On A Woman's Soul!

I, Mary MacLane, believe in truth.
I care not for false standards nor artificial morality.
I paint the things as I see them.

I have had six startling love affairs.
I portray them as they are.
I spare neither myself nor my lovers.
I reveal everything—the truth.

THE GREATEST NATIONAL ADVERTISING CAMPAIGN EVER GIVEN AN INDIVIDUAL STAR

Arrange your booking dates NOW!

Essanay

Distributed By George Kleine System Throughout The United States

Perfection Pictures

HARRY CAREY in "The Phantom Riders"

The BIGGEST FEATURE WESTERN OF THE SEASON

GO to your nearest Universal Exchange. Ask to have them project "THE PHANTOM RIDERS" with Harry Carey, and if you don't book it irrespective of the price asked, then you are not in the market for pictures that mean profits and success.

To miss this one is to actually turn your back on the biggest winner of the season. Nothing has it beaten. Few have it equalled. It's simply tremendous. Also watch for the forthcoming big Harry Carey Productions, to be announced soon. All winners.

BOOK NOW THRU YOUR NEAREST UNIVERSAL EXCHANGE.

THE UNIVERSAL FILM MFG. CO.
CARL LAEMMLE, President
1600 Broadway, New York

SPECIAL POSTERS

Official War Pictures

NOTICE TO EXHIBITORS

The Universal Film Manufacturing Company has contracted with the American Red Cross who will directly handle for the United States Government, all the war films that are received direct from the battlefields of Europe. These authentic official war pictures are photographed on the firing line by the American Signal Corps, and these official pictures will be shown every week in 3-A-WEEK-NEWS-SERVICE. By contracting NOW for 3-A-WEEK-NEWS-SERVICE, composed of the Universal Animated Weekly, Universal Current Events and Universal Screen Magazine you get the cream of these official pictures. Communicate with your nearest Universal Exchange for more facts, terms, etc., or get in touch with us without delay direct.

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK

A series that has captured the country. The highest form of refined entertainment for the millions, who love fine pictures.
Chosen by the new Rivoli Theatre in New York.

FINLEY NATURE PICTURES

Something brand new. Something unusual. Something worth while. Something that every man, woman and child in your town will talk about and come to see. No series like it on the market. Produced under the direct supervision of William L. Finley, of the Oregon Game and Fish Commission. Don't miss this magnificent series.

UNIVERSAL FILM MANUFACTURING CO.
Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY NEW YORK

Still setting the pace in the Comedy field

L-KO
High Speed Comedies

Snappiest action—side splitting situations and lots of new comedy gags in "THE DONKEY DID IT" latest L-KO release. Book it. Book all L-KO's and keep a mile ahead of competition on comedy nights.

UNIVERSAL FILM MFG. CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway New York

"The SON of DEMOCRACY"

Paramount Pictures Corporation

PRESENTS

BENJAMIN CHAPIN

In

"The Son of Democracy"

A series of dramatic film stories of America in the making.

Written, Directed and Produced by

BENJAMIN CHAPIN

A Tense Drama

20 reels in length, released in 10 chapters of 2 reels each, teeming with thrills, pathos, and laughter.

A Foremost Star

Benjamin Chapin is a stellar attraction strong enough to follow a big week at the Strand Theatre, New York, with 235 performances at the Globe Theatre, nearby.

Nationally Advertised

A tremendous magazine campaign has been launched, embracing some 20 magazines, including the Literary Digest, St. Nicholas, Christian Herald, American Boy, etc. Also, all the officials or people of official position who might influence people to go to see these pictures, have been circularized.

An Appealing Title

This picture was called "The Son of Democracy," since it is the story of "America in the making."

Will Pull New Patrons

Aside from the prestige of the releasing arrangement — Paramount—this picture will attract the more discerning people.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

A Paramount Series

Paramount Pictures

"The Guilty Man"

"Fate had placed Freedom at her fingertips."

BEATEN, tortured, placed on sale by the brute she called "father," this child, desperate, at the critical point in her life, finds a sure way to save her own soul and her mother's life.

She shoots—and kills!

But **she** is not the murderer. A person she has never seen is the guilty man and he is the one who is punished.

This is just one of the vivid moments in this motion picture version of "The Guilty Man," which A. H. Woods and Thomas H. Ince, Inc., have made into the tensest photo-drama of the year.

A. H. WOODS

presents

His Broadway Success

"The Guilty Man"

By Ruth Helen Davis and Charles Klein

Irvin V. Willat, Director

Supervision of Thomas H. Ince, Inc.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Released by Paramount Pictures Corporation

Paramount-Burton Holmes Travel Pictures

BURTON HOLMES packed the biggest auditorium in Pittsburgh at $2.00 a seat and the live showman figured that he could attract some new patrons to his theatre by advertising part of the same show.

Mr. Holmes is one of the best known and one of the best advertised personalities in the amusement business.

Why not cash in on it?

The Best Vaudeville Theatre in Pittsburgh books Burton Holmes Travel Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L LASKY *Vice Pres* CECIL B DE MILLE *Director General*
NEW YORK

Paramount Pictures

Paramount-Mack Sennett Comedies

They Please All

Texas Paramount Pictures Co., Dallas, Texas.

Gentlemen:

We desire to thank you for your courtesy in sending us Mack Sennett Comedy, "The Pullman Bride," for inspection. We ran this picture to capacity house, and can *truthfully* say that it *pleased all* and offended none; for *continuity* of action, *fun* and *interest*, do not see what more could be desired in any comedy, and as soon as we can arrange an opening for these comedies we shall be glad to contract for same, which will be in the near future.

MAJESTIC THEATRE
W. J. Johnson, Manager

Paramount-Mack Sennett Comedy

"Taming Target Center"

with

POLLY MORAN

BEN TURPIN

and

TOM KENNEDY

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L LASKY *Vice Pres* CECIL B DE MILLE *Director General*
NEW YORK

Paramount Pictures

THE WHARTONS PRESENT

A PATRIOTIC APPEAL

AMERICA'S SERIAL SUPREME

IN 20 EPISODES
BASED ON FACTS

"THE EAGLE'S EYE"

THE STORY OF
THE IMPERIAL GERMAN GOVERNMENT'S
SPIES AND PLOTS IN AMERICA

KING BAGGOT

MARGUERITE SNOW

By WILLIAM J. FLYNN
RECENTLY RETIRED
CHIEF OF U.S. SECRET SERVICE

A Novelty in Serial Photoarama

¶ Thrilling fiction used only as a vehicle to present startling war revelations.

¶ Each episode the story of a spy plot detected and exposed.

¶ A message to the American people in a most impressive form.

¶ Everybody will want to see this attraction.

¶ *Sound show-sense* should impel Exhibitors to book it.

U.S.A. T.W. WHARTON L.D. ITHACA, N.Y.

DISTRIBUTED BY
FOURSQUARE EXCHANGES
PRINCIPAL OFFICE - 729 SEVENTH AVENUE - NEW YORK
BOOKING OFFICES IN ALL PRINCIPAL CITIES

4 SQUARE EXCHANGES

MR. WILLIAM RUSSELL
in "IN BAD"

William Russell is appearing in a series of successively better pictures. "In Bad" is an extraordinary photo-drama, thoroughly "Russellistic," in which a precocious young man experiences thrilling and humiliating adventures in his pursuit of a fair maiden's heart. Produced by American Film Company, Inc—

Available January 21
at all exchanges of the
Mutual Film Corporation—

Announcing the

SCREEN TELEGRAM

A TWICE a week news reel of the highest excellence. A pictorial review of events of significance and interest. Made and assembled by experts. Offered as a highly finished product fitted for the finest screens and the most discriminating theatres in America.

MORE than "just a weekly," a screen journal of de luxe quality and polish which makes it a choice supplement to the dramatic program.

FIRST edition to be released March the fourth—and available twice a week thereafter.

Distributed from
Exchanges of the
MUTUAL FILM CORPORATION

¶ How do you know it's a Rose?

Your nose knows!

¶ How do you know it's Helen Holmes?

Your Box Office knows!

She Stars in

Presented by Signal Film Corporation

"THE LOST EXPRESS"

fifteen chapters of desperate mystery and adventure

Screen tested and proven by big successes in best neighborhood houses, as for example:

Lane Court, *Chicago*
Fine Arts, *Detroit*
Lyric, *Fort Dodge*
Palace, *Lincoln*
New Grand, *Whitehall, N. Y.*
New Liberty, *Cincinnati*
Texahoma, *Fort Worth*
Paris, *Santa Fe*
Orpheum, *Anderson, Ind.*
Bijou, *Hibbing, Minn.*
Pekin, *Montgomery*
Judith, *Lewiston, Mont*
Lyric, *Annapolis*
Crystal Palace, *Philadelphia*
Garden, *Elizabeth, N. J.*
Crescent, *Little Rock, Ark.*

AVAILABLE AT ALL EXCHANGES OF THE MUTUAL FILM CORPORATION

Goldwyn Pictures

Here Are A Star and Story That Repay You For All Your Waiting!

THE story—one of romance and adventure; of thrills and mystery; of fashion-shop elegance and love and laughter.

The director is George Loane Tucker, who made *your* and our big box-office success—Mae Marsh in "The Cinderella Man."

The star is the world-wide favorite returning after a year's absence from the screen

radiant

Mabel Normand

in

Dodging A Million

by Edgar Selwyn & A. M. Kennedy

Released everywhere: January 27

Goldwyn Pictures

Here's the Box-Office "Prescription" For A Big Money Maker!

ONE MILLION dollars. A beautiful heiress. A handsome lover. A mysterious foreigner. A trunkful of jewels. ***A bottle of slow poison.*** Two dozen gorgeous mannequins and nearly all the clothes in the world.

Combine all of these elements before the camera; bring Mabel Normand back for her sensational reappearance into filmland under the direction of the genius George Loane Tucker and the result will be ***packed houses everywhere.***

Following the box-office successes scored by Madge Kennedy in "Nearly Married;" Rex Beach's greatest story "The Auction Block;" Mae Marsh in "The Cinderella Man" and Mary Garden in "Thais," Goldwyn predicts equal success for exhibitors with Mabel Normand in "Dodging A Million" and repeats the proved assertion that ***powerful productions banish depression in the theatre.***

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* — EDGAR SELWYN, *Vice President* — MARGARET MAYO, *Editorial Director*

16 East 42d Street New York City

USE THIS HEADLIGHT FOR A CLEAR ROAD AHEAD

For 1918

"William Fox promises that he will secure the rights and will produce the stories of the world's best authors"

FOX SPECIAL FEATURES

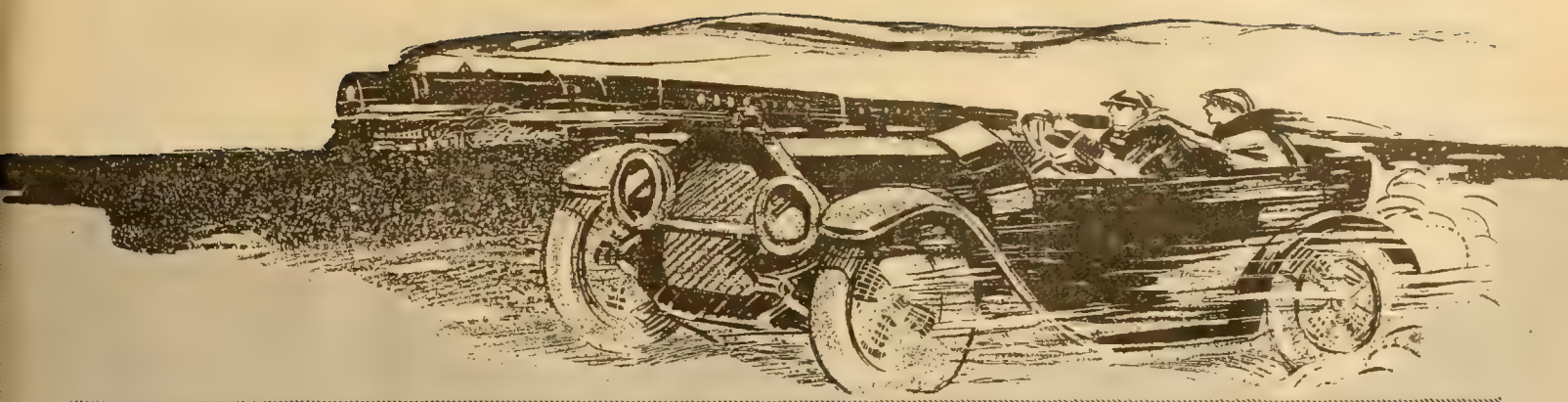
One a week
52 a year

Coming Releases

TOM MIX *in* "CUPID'S ROUND UP".....
SONIA MARKOVA *in* "A HEART'S REVENGE..
JUNE CAPRICE *in* "THE HEART OF ROMANCE"..
GEORGE WALSH *in* "JACK SPURLOCK-PRODIGAL"

Contract now at nearest branch

FOX FILM CORPORATION



SEE

THE THRILLING FOOD RIOTS
THE FIGHT BETWEEN MAN AND GIRL ON GOLDEN STAIRS
THE 100-MILE-A-MINUTE-RACE-AGAINST DEATH
THE ELECTRIC CHAIR IN OPERATION
THE FIGHT IN THE JURY ROOM
THE POWERFUL SCENE IN THE COURT ROOM
SUSPENSE! SUSPENSE! SUSPENSE!

PERFECT ALL STAR CAST

William Fox Presents

THE 1918 CINEMELODRAMA STANDARD PICTURE

CHEATING *the* PUBLIC

Story by Mary Murrillo - Scenario by Richard Stanton and Ed. Sedgwick
Directed by Richard Stanton

BOX OFFICE SENSATION OF THE YEAR-BOOK NOW AT ANY BRANCH
***TURNING THOUSANDS AWAY** at the* **LYRIC THEATRE, B'WAY and 42ND ST. N.Y.**

10.000 RICH MONOPOLISTS' SILK HATS ON 5TH AVE. N.Y

WALL STREET WHERE MONOPOLY THRIVES

FOX FILM CORPORATION

No Matter If You're Booked Solid, Read—Ponder—ACT!

IN one of William Fox's Theatres on December 9th, the crowd broke down the doors in their haste to get in and see

"THE PRICE of a GOOD TIME"

THE *Title* lured them—the *Posters* pulled them—the fame of the *Producer* drew them on. And they crowded and pushed and shoved in front of the doors till the doors smashed in and the management had to call out the reserves.

IN all earnestness—in all sincerity we say to you—here is one of those amazing, astounding, country-sweeping successes which come only once in a blue moon—which no one, *not even the Producer,* can predict—*which simply take the business into their own hands and walk away with it.*

How Do We Know That "The Price of a Good Time" Will Sweep the Country?

WE know it just as every merchant knows when an article suddenly takes the country by storm—by the *unanimously favorable* criticisms in the papers—by the enthusiastic word-of-mouth advertising of the *audiences*—by the *rush* on the box-offices—by the *jumping figures* on the sales sheet.

Who Made This Commercial Marvel?

LOIS Webermade it! Lois Weber, the *Balasco of the Screen*—who made "Scandal" and "Hypocrites" and "Shoes." Lois Weber—who came to the rescue of the Exhibitors of the country in the *infantile-paralysis year* with that wonderful winner, "Where Are My Children?"—the *Title* and the *Play* that made a fortune for Exhibitors.

"The Price of a Good Time"

has the same kind of Box-office ***Title*** as "Where Are My Children?"—is the same wondrously beautiful kind of ***Play***—has the same ***Masterhand*** behind it all.

AND "THE PRICE OF A GOOD TIME" is already rushing at tremendous speed towards the same record mark in what is, admittedly, a bad year for us all.

NO matter if you're booked ***solid*** with all kinds of wonderful pictures—no matter if it seems ***impossible*** to postpone even a single Feature to make room for a bigger money-getter—

WE ***ask*** you—***advise*** you—***urge*** you with all the force we can put behind printed words to show ***just as quickly as you can*** this whirlwind Jewel Success.

JUST as sure as sunrise this marvelous picture is the one really ***great*** money-getter of the year 1918.

—a Title so enormously alluring,
—a Story so tremendously affecting,
—a Star so heart-touching,
—a Producer so widely known,
—a Play so perfect in detail that you will be the short-sighted loser of your biggest profit of the year if you don't—

—book this picture at once ***by wire,***
—advertise it to your limit ***and beyond,***
—show it at your ***first opportunity,***
—run it ***twice as long*** as you ever ran a picture before.

DON'T let ***anything*** take the big sure profit on "The Price of a Good Time" away from you. Don't hesitate to postpone your very biggest Feature for this wonderful money-maker.

Be ***First*** to Show "The Price of a Good Time" in Your Section. You'll do your ***Biggest Business***—So get it ***All.*** Act ***now.*** Wire for Reservation. Most important of All—reserve for at least ***Twice*** Your Ordinary Run.

JEWEL
PRODUCTIONS
INC.
1600 Broadway. New York

OUR representative leaves New York within a few days for a tour of the open territory on *Pyramid Comedies*. He will carry prints of the four completed pictures. His trip is for the purpose of disposing of the remaining franchises and we are going to release *Pyramid Comedies* throughout the entire **world** simultaneously.

We have refrained from quoting prices or negotiating with any one who has not seen these four completed pictures. Such is our confidence in our product; it has not been done before in film history.

We have received numberless letters from substantial exchangemen saying they were in need of such comedies as we are making, but that they could not possibly come to New York at present.

We are going to them.

If interested write or wire us and the Four Completed Prints will reach you shortly.

Address

Pyramid Comedies, Inc.

220 West 42nd Street New York City

In Answering Advertisements. Please Mention the MOVING PICTURE WORLD.

Madame

PETROVA

in her second

Petrova Picture

"The Light Within"

To be released on or about February 1st 1918

Exchanges of

First National Exhibitors' Circuit

Petrova Picture Company

Frederick L. Collins.. President

25 West 44th Street.. New York

Are YOU Paying SUICIDE PRICES?

"Exhibitors throughout the country are paying entirely too much for film service."

¶ This is the opinion of Lubliner and Trinz of Chicago. It is also the opinion of hundreds of progressive exhibitors like Tom Moore of Washington; Mr. Dooley of Paterson, N.J., and Mr. Ascher of Chicago.

¶ All of these exhibitors are booking Pathe Plays because

The Pictures Are Right and the Prices Are Right

¶ Don't take our word for this. See for yourself. Prints of some of the early releases, including Fannie Ward in "Innocent," Frank Keenan in "Loaded Dice," Bessie Love in "Spring of the Year," and Bryant Washburn in "Kidder & Ko." will soon be shown in our exchanges.

¶ Big stars in big plays at prices that insure exhibitors a profit is the Pathe policy.

¶ Read what Lubliner and Trinz say:

> "Unless something is done immediately to correct the evil of exorbitant film rental, a large percentage of the theatres now existing will be closed during the coming year.
>
> "We are pleased to note your policy of reasonable rentals and want to assure you that the day of suicide prices has passed in so far as we are concerned. ***We are arranging for Pathe Plays in ALL our houses."***

PATHE EXCHANGE, Inc.

PATHÉ PLAYS

A. H. Woods presents the sensational success of the dramatic stage .....

"INNOCENT"

with

FANNIE WARD

Written by George Broadhurst
Directed by George Fitzmaurice .....
Produced by ASTRA

PATHÉ IS PROUD TO OFFER "INNOCENT" TO THE EXHIBITORS ..... IF THEATRES COULD ALWAYS SHOW PICTURES AS GOOD THEY WOULD PLAY TO CAPACITY EVERY PERFORMANCE

A SUPERLATIVE PRODUCTION AT A REASONABLE PRICE — A PRICE AT WHICH YOU CAN MAKE MONEY! .. ...

Released Jan. 27th

COMING!

"LOADED DICE" with FRANK KEENAN

"KIDDER and KO" with BRYANT WASHBURN

"SPRING of the YEAR" with BESSIE LOVE

"HOW COULD YOU, CAROLINE?" with BESSIE LOVE

..... ONE EVERY TWO WEEKS ...

Pathé

RUTH ROLAND

proved her worth as a box office attraction for you in "Who Pays" and "The Neglected Wife," two very successful Pathé Serials. Now she is presented in —

The PRICE OF FOLLY

a series of eight chapters, each in two parts and each complete in itself. "The **PRICE OF FOLLY** *" is based upon themes somewhat similar to those of "***WHO PAYS?***" and "The* **NEGLECTED WIFE**," *problems of everyday life, questions that everyone is interested in and which everyone will wish to see on the screen. Play up Miss Roland and get the business!.....*

RELEASED JANUARY 20th

Pathé

DORIS KENYON

SHELDON LEWIS

HE RUNS SIX DIFFERENT SERIALS A WEEK BUT FINDS PATHÉ SERIALS AND .....

The HIDDEN HAND ...

with

DORIS KENYON

SHELDON LEWIS, ARLINE PRETTY, *and* MAHLON HAMILTON IN A CLASS BY ... THEMSELVES .....

OPERATING:
MORNINGSIDE THEATRE
REGENT THEATRE
72nd ST. PLAYHOUSE
DRURY LANE THEATRE
YORK THEATRE
NEW AMSTERDAM
MOVIES THEATRE
IDEAL THEATRE
ARENA THEATRE
VILLAGE THEATRE

CONSOLIDATED AMUSEMENT ENTERPRISES
189 EIGHTH AVENUE
TEL. CHELSEA 2900

NEW YORK, December 28th, 1917.

PATHE EXCHANGE, Inc.,
1600 Broadway, New York City.

Gentlemen:—Allow me to voice my unstinted praise of your newest serial THE HIDDEN HAND. It gets away with a flying start in the first episode and looks, for all the world, like another IRON CLAW.

The Drury Lane runs six different serials a week and has been doing so for years and I can truthfully say that the Pathe brand "brings home the bacon" every time. They are in a class by themselves. With best wishes for a Happy and Prosperous New Year, I am

Sincerely yours,
JOHN BURKE, Mgr. Drury Lane

"*The* HIDDEN HAND" – *written by Arthur B. Reeve and Charles A. Logue* .....

Pathé

ARLINE PRETTY

MAHLON HAMILTON

AMERICA'S BIGGEST CITY HAS FOUND AMERICA'S BIGGEST SERIAL

The HIDDEN HAND

A FINE BOX OFFICE ATTRACTION .....

The following are a few of the well known houses in New York which are showing the

FOUR STAR SERIAL

Arena Theatre.....40th Street and 8th Avenue, City
Costello Theatre.....23 Fort Washington Avenue, City
Drury Lane Theatre..... 615 Eighth Avenue, City
Fox Comedy Theatre.....Grand Street, Brooklyn, N. Y.
Grand Opera House..... 23rd Street and 8th Avenue, City
Halsey Theatre....Halsey and Broadway, Brooklyn, N. Y.
Hamilton Theatre..165 Hamilton Avenue, Brooklyn, N. Y.
Harlem Strand Theatre.....East 125th Street, City
Hopkinson Theatre.....Pitkin Avenue, Brooklyn, N. Y.
Keith's Bijou Dream Theatre..... Jersey City, N. J.
M. & S. Crescent Theatre..... 1175 Boston Road, City
New Comet Theatre.....West New York, N. J.
New Law Theatre.....25 Second Avenue, City
Opera House Theatre..... Bayonne, N. J.
Park West Theatre .....103 West 99th Street, City
Pastime Theatre.....Union Hill, N. J.
Schuyler Theatre.....82nd Street and Broadway, City
Strand Theatre..... Portchester, N. Y.
Tremont Theatre ..... 1942 Webster Avenue, Bronx
U. S. Theatre....195th Street and Webster Avenue, Bronx

Pathé

IN GOOD COMPANY!

The exhibitor who shows

HAROLD LLOYD
IN THE
"LONESOME LUKE"
(TWO REELS)
AND
ROLIN COMEDIES
(ONE REEL)

is in good company. The best houses <u>everywhere</u> show them and swear by them!

The best in Comedy is not too good for <u>you</u>! .....

W. W. HODKINSON

has laid down in these pages the principles upon which he believes the motion picture business must stand. The principle of Equitable Values to the exhibitor is being demonstrated in striking manner today by the bookings of

PARALTA PLAYS

through
GENERAL FILM
Exchanges at prices that balance producer requirements with exhibitor ability to pay. The quality of the Paralta Plays and the triumphant working out of our wide distribution at just rentals is focussing attention on the

W. W. HODKINSON CORPORATION

527 FIFTH AVE. NEW YORK

TELEPHONE
MURRAY HILL 2123

PARALTA PLAYS
PICK OF THE PICTURES

The Second Paralta Play

Bessie Barriscale *in*

Directed by
REGINALD BARKER

"Madam Who?"

Written by
HAROLD MacGRATH

ROBERT BRUNTON, Manager of Productions

It isn't organization,

nor selling methods — nor advertising

you're interested in.

What you want is

great pictures at a reasonable price.

We make great pictures.

The PUBLIC says so. That's final.

And as to price,

ask your brother-exhibitor.

HE won't spoof you.

He'll tell you the truth.

And we are glad to abide by His judgment.

Coming! The Motion Picture Plus (?)

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

Foreign Distributor: Inter-Ocean Film Corporation.

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

PARALTA PLAYS

PICK OF THE PICTURES

The First Paralta Play

J. Warren Kerrigan *in*

Directed by OSCAR APFEL

"A Man's Man"

Written by PETER B. KYNE

ROBERT BRUNTON, Manager of Productions

Now, here is an exhibitor,

Mr. G. N. Shorey,

who says:

"If every picture of PARALTA issue is as good

as 'A Man's Man,'

we will willingly pay you

three times the rental

you are charging us."

Did you ever hear that said

about any other brand of pictures?

Do you want to feel like saying what Mr. Shorey said?

Talk to us!

Coming! The Motion Picture Plus (?)

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

Foreign Distributor: Inter-Ocean Film Corporation.

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

THE OPEN BOOK

MR. FOREIGN BUYER

ARE YOU GETTING THE BEST RESULTS ON THE PRODUCTIONS YOU ARE BUYING FOR YOUR PARTICULAR TERRITORY?

ARE YOU AWARE OF THE FACT THAT WE ARE SPECIALISTS IN FOREIGN FIELDS - AND THAT WE STUDY YOUR REQUIREMENTS WITH THE SAME INTEREST AS YOU DO?

DO YOU KNOW THAT WE HAVE JUST PURCHASED FOR EXCLUSIVE FOREIGN DISTRIBUTION

PARALTA PLAYS

THE PICK OF THE PICTURES AND THAT WE ARE READY NOW TO CONTRACT YOU FOR SAME?

AND - MR. FOREIGN BUYER DO YOU KNOW THAT WE HAVE A THOUSAND AND ONE SUBJECTS FOR YOU TO CHOOSE FROM?

NOT ONLY DRAMAS - BUT COMEDIES - SERIALS - EDUCATIONALS - IN FACT EVERY FORM OF MOTION PICTURE PLAYS WHICH ARE ESSENTIAL FOR YOUR SUCCESS IN

FOREIGN FIELDS

OF COURSE YOU KNOW

"WE OPERATE EVERYWHERE"

AND THAT WE ARE THE LARGEST DISTRIBUTORS OF FILM IN FOREIGN FIELDS AND THAT WE ARE EXCLUSIVE EXPORTERS OF SPEER CARBONS

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

220 W. 42ND ST.
NEW YORK CITY

SCHLES

GOOD SHOWMANSHIP DEMANDS THESE BIG SPECIAL ATTRACTIONS

THOS. H. INCE SEVEN PART DRAMATIC THUNDERBOLT

Bessie Barriscale in **THOSE WHO PAY**

WRITTEN BY C. GARDNER SULLIVAN
DIRECTED BY RAYMOND B. WEST

SIDNEY OLCOTT SEVEN PART TIMELY SENSATION

Walker Whiteside and Valentine Grant in **The Belgian**

WITH THE OVERWHELMING APPEAL OF MARTYRED BELGIUM
BY FREDERIC ARNOLD KUMMER

THOS. H. INCE NEWEST AND GREATEST SPECTACLE

The ZEPPELIN'S LAST RAID

WRITTEN BY
C. GARDNER SULLIVAN
DIRECTED AND PHOTOGRAPHED BY
IRVIN V. WILLAT

BOOK THROUGH THE FOLLOWING EXCHANGES:

FOURSQUARE

NEW YORK	729 Seventh Ave.
BUFFALO	47 W. Swan St.
CHICAGO	207 S. Wabash Ave.
DETROIT	304 Jos. Mack Bldg.
DENVER	1735 Welton St.
SEATTLE	2014 Third Ave.
PITTSBURGH	127 Fourth Ave.
LOS ANGELES	514 W. 8th St.
PHILADELPHIA	1325 Vine St.
CINCINNATI	301 Strand Theatre Bldg.
ST. LOUIS	301 Empress Theatre Bldg.
CLEVELAND	310 Sloan Bldg.
WASHINGTON	8 E St., Northwest
KANSAS CITY	1120 Walnut St.
SAN FRANCISCO	191 Golden Gate Ave.
MINNEAPOLIS	206 Film Exchange Bldg.

SOUTHERN STATES FILM CO.

ATLANTA	114 Walton St.
DALLAS	1900 Commerce St.

GLOBE FEATURE FILM CO.

NEW ENGLAND...20 Winchester, Boston, Mass.

FRANK GERSTEN, Inc.

NEW JERSEY...220 W. 42nd St., New York City

FOREIGN RIGHTS: Robertson-Cole Co., 23rd Floor, Times Bldg., New York City

U·S·EXHIBITORS' BOOKING CORPORATION

FRANK G. HALL — PRES.
TOP O'THE TIMES BLDG. NEW YORK

TRIANGLE

S. A. LYNCH, President — R. W. LYNCH, Vice-President
FRED KENT, Treasurer — Y. F. FREEMAN, Gen. Mgr.

is operated on U. S. Railroad Principles

When press despatches burned the wires with the announcement that President Wilson had taken over the railroads, an electric thrill passed through the great body of the nation. For a second people were dazed. And then the great fact dawned on them; that the nation has passed through a gigantic economic movement for traffic stabilization, that the public welfare would come first and private profits were no longer a first consideration. From the four corners of the greatest nation of the world arose a shout of praise.

While the Railroads of the United States represent an investment of billions and Triangle investment is but a fraction of this great sum; and while the railroads are a great governmental institution and Triangle but a private enterprise; yet principles of a common nature govern both and make Triangle worthy of more than passing attention.

Triangle, in stabilizing the production and distribution of its pictures and issuing them in a program of the highest merit and utmost box-office power, has solved the problem of exhibitors who wish to be **constantly certain of consistent service and ever-growing patronage.**

Triangle has first and foremost the welfare of the exhibitor at heart. The success of Triangle exhibitors means the continued success of the Triangle investment of millions at the Culver City studios, and of the great Triangle distributing organization.

Triangle strikes at the heart of commercial weakness—waste. Like the government, it will have no empty freights lying on side switches because of inefficiency. Every dollar of investment brings its proper return. Directors are artists who plan before they produce. Waste is as hateful in Triangle as a snake to a plainsman. The standing order is, "Kill Waste."

There is a to-morrow, Mr. Exhibitor, which is as important as to-day. To-day should bear its profits but to-morrow will see the public convinced that you and not your competitor are to be the continued success. **Triangle exhibitors face to-morrow confidently, knowing that they are more than making good with the public to-day.**

Get aboard the Triangle train. Triangle steam is up. There's a Triangle track ahead of you that leads straight to success. Any Triangle exchange manager or salesman will insure your passage to Triangle Service. RUN TRIANGLE.

TRIANGLE

1457 Broadway
New York City

The Kind of Pictures that Make Money in War Times

BECAUSE:

They are first class entertainment.
They are fascinating and intensely interesting.
They carry pleasing, cheering comedy action.
They raise the spirits and your patrons go home thoroughly satisfied.

AND BECAUSE:

the public in these times of depressing war conditions, are satiated with the grim and tragic and wish to see pictures with the joy of life.

LOOK THEM OVER

"SADIE GOES TO HEAVEN"
Presenting Little Mary McAlister

"THE DREAM DOLL"
Written and directed by Howard S. Moss

"THE SMALL TOWN GUY"
Presenting Taylor Holmes

"GIFT O' GAB"
Presenting Jack Gardner

"TWO BIT SEATS"
Presenting Taylor Holmes

"YOUNG MOTHER HUBBARD"
Presenting Little Mary McAlister

"THE FIBBERS"
Presenting Bryant Washburn

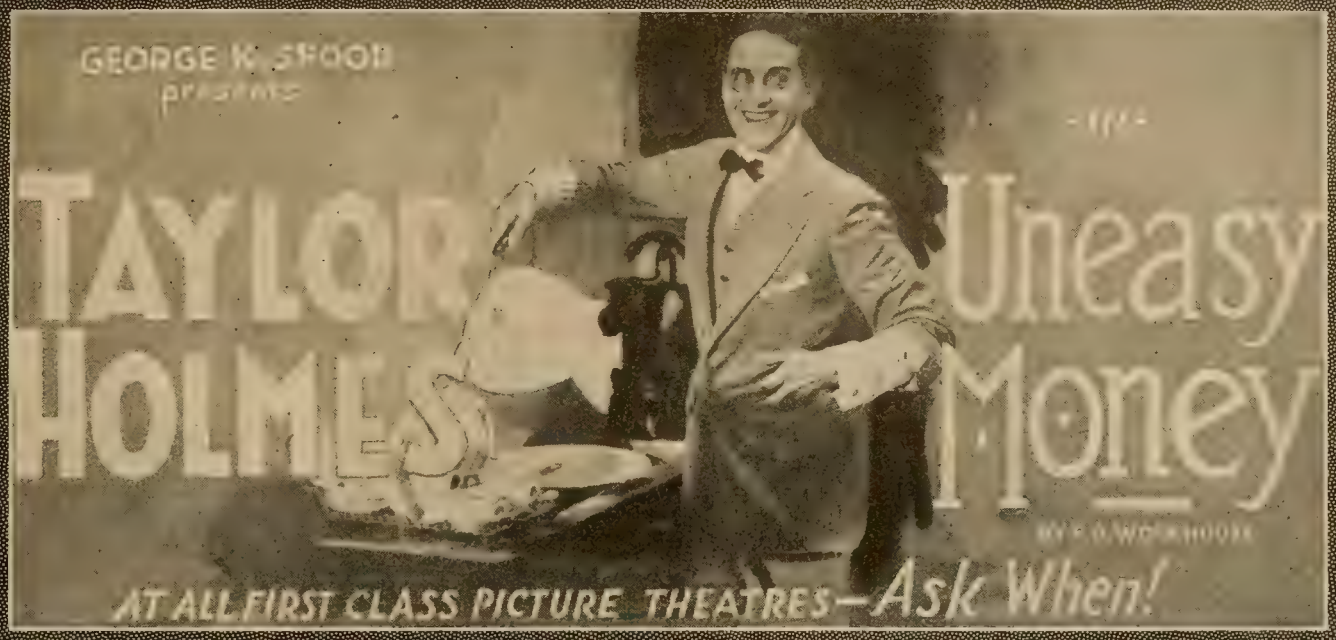
"FOOLS FOR LUCK"
Presenting Taylor Holmes

Screen time 65 minutes

Essanay

Distributed by George Kleine System throughout the United States.

Perfection Pictures



What the Critics Say

"'Uneasy Money' is another Taylor Holmes SURE WINNER. It cannot fail to please everyone."—**Exhibitors' Trade Review.**

"A story that holds the spectator in its meshes from the first to the last scene."—**Moving Picture World.**

"Clean, humorous, interesting—with an inimitable screen entertainer."—**Exhibitors' Herald.**

"Humor keenly infectious under the skillful treatment of Taylor Holmes."—**Dramatic Mirror.**

Paramount

Distributed by George Kleine System Throughout the United States

Perfection Pictures

The Thomas A. Edison Studios

present

A Seven-part super-feature
of romance and action

"The UNBELIEVER"

based upon the story "THE THREE THINGS
by
Mary Raymond Shipman Andrews
featuring
RAYMOND McKEE and MARGUERITE COURTOT

To be released February 11, 1918

distributed through
THE GEORGE KLEINE SYSTEM
63 East Adams Street, Chicago
Branches in all principal cities

NOW BOOKING

Perfection Pictures

The Thomas A. Edison Studios present

JAMES MONTGOMERY FLAGG'S

"GIRLS YOU KNOW"

Types of attractive Americans

A series of twelve original, humorous single-reel stories featuring distinctive types of attractive girls

First release January 2, 1918 with succeeding releases every two weeks thereafter.

Distributed by THE GEORGE KLEINE SYSTEM

Perfection Pictures

63 East Adams Street, Chicago
Branches in all principal cities

SELECT SP PICTURES

ALICE BRADY

re-creates one of the famous characters of fiction in the new production which she has recently finished for Select Pictures. With wonderful sympathy and meticulous fidelity to type she has brought to the screen in

WOMAN AND WIFE"

a living, moving, feeling portrayal of Charlotte Bronte's immortal "Jane Eyre," beloved heroine in the deathless romance of the same name. It is Alice Brady's finest achievement on the screen, and Select Pictures Corporation is proud to present it.

Adaptation by Paul West; direction by Edward Jose.

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT SP PICTURES

Exquisite flowering of the camera's art-- An orchid of the screen!

CLARA KIMBALL YOUNG

AND HER OWN COMPANY

present

"The Marionettes"

from the play of the same name

by PIERRE WOLFF

Directed by EMILE CHAUTARD

Distributed by

Select Pictures Corporation

729 Seventh Avenue, New York City

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

THE MOST STARTLING AND UNFORGETABLE

COMING TO BROADWAY SOON

THE WONDER STORY OF THE AGE

TARZAN OF THE APES

BY EDGAR RICE BURROUGHS
DIRECTED BY SCOTT SIDNEY

COMMENT

This is a romance of the African forests, more fascinating, more unforgetable than any story of many past seasons.

Tarzan is the orphaned son of a British nobleman, adopted while a baby by a tribe of anthropoid apes and cared for during his childhood and youth by a fierce animal foster-mother. He learns all the secrets of the wilds, he acquires the strength and agility of his associates, and in time his human intelligence aids him in becoming the leader of the tribe.

His fearless encounters with the jungle terrors, his slowly dawning realization that he is a man, his pathetic efforts to add to his knowledge, are experiences such as have been nowhere else described with so absorbing an interest.

When he meets with others of his kind and is able to note the strange differences; when he sees the woman who should be his mate but is separated from him by insurmountable obstacles, even greater trials are before him.

It is more than a strong, unique story —it is one that will be remembered and read again and again through the coming years.

CAST

ELMO LINCOLN	ENID MARKEY
TRVE BOARDMAN	KATHLEEN KIRKHAM
THOMAS JEFFERSON	BESSIE TONER
GEORGE FRENCH	GORDON GRIFFITH

THE NATIONAL FILM CORP. OF AMERICA

PRODUCERS

NEW YORK OFFICE 1604 BROADWAY

STORY EVER WRITTEN

CIRCULATION OF THE STORY

1,700,000 BOOKS SOLD

6,000 NEWSPAPERS PUBLISHED IT SERIALLY OVER A PERIOD OF ONE YEAR.

PUBLISHED IN 14 LANGUAGES INCLUDING

ENGLISH - FRENCH
GERMAN - GREEK
AUSTRIAN - RUSSIAN
ITALIAN - HUNGARIAN
JAPANESE - TURKISH
SPANISH - PORTUGUESE
ETC.

MAIN OFFICES
AND STUDIO
HOLLYWOOD, CAL.

WORLD PICTURES BRADY-MADE
WILLIAM A. BRADY,
Director-General
WORLD-PICTURES present
JUNE ELVIDGE
IN
"The Strong Way"
WITH
JOHN BOWERS
Directed by
GEORGE KELSON

MABEL NORMAND in "MICKEY"

7 reels

"MICKEY WILL HIT THE BULLS-EYE and prove a magnet for old and young just as soon as the theatres begin to display their 'MABEL NORMAND in MICKEY HERE THIS WEEK' banners."

from~

THE MOVING PICTURE WORLD

January 12~1918

WORLD RIGHTS CONTROLLED BY

WESTERN IMPORT CO.

1010 BROKAW BLDG.
NEW YORK CITY.

"THE LITTLE GIRL YOU WILL NEVER FORGET"

MABEL NORMAND
in
"MICKEY"

7 reels

A PHOTO PLAY
THAT CALLS FOR
THE EXPRESSION
OF EVERY HUMAN
EMOTION

THE LONG WAITED FOR
MACK SENNETT
$300,000
PRODUCTION

WORLD RIGHTS CONTROLLED BY
WESTERN IMPORT CO
1010 BROKAW BLDG· NEW YORK

FORCE! POWER! STRENGTH! ATTRACTION!

Are the distinctive qualities of our HART Superfeatures.

WILLIAM S. HART

1 "The TWO-GUN MAN" in "The BARGAIN"
6 reels
2 "The BANDIT and the PREACHER"
5 reels
3 "The HELL-HOUND of ALASKA"
5 reels

W. H. PRODUCTIONS CO.

71 WEST 23rd St. PHONE GRAMERCY 3027 NEW YORK

To STATE RIGHTS BUYERS

MACK-SENNETT 28 KEYSTONE COMEDIES

TWO-REELERS

SYD CHAPLIN - CHESTER CONKLIN - FORD STERLING - MABEL NORMAND - CHARLIE CHAPLIN - MACK SENNETT - CHAS. MURRAY - MACK SWAIN - FATTY ARBUCKLE

SUCCESSES

THE SELECTED BEST OF THE ENTIRE OUTPUT

INCLUDING 3 of the FUNNIEST

CHARLIE CHAPLINS

AND THEY ARE COPYRIGHTED

$80. A REEL & WE PAY WAR TAX

ALL PRINTS from ORIGINAL negatives which we absolutely OWN and CONTROL

SOME TERRITORY STILL OPEN

W.H. PRODUCTIONS CO.

71 west 23rd st.
phone Gram 3027

N.Y. CITY

WILLIAM L. SHERRILL

REQUESTS THE ATTENDANCE

OF

TRADE AND PROFESSION

AT

THE PRE-RELEASE SCREENING

OF

THE EPIC MOTION PICTURE

PRESENTING
THE PRE-EMINENT ACTOR

MR. ARNOLD DALY

IN

MY OWN UNITED STATES

A PHOTO-PLAY PRODUCTION OF POTENT PATRIOTISM

BY

MR. ANTHONY PAUL KELLY

DIRECTED

BY

MR. JOHN W. NOBLE

PRESENTATION PROMPTLY AT TEN O'CLOCK, THURSDAY MORNING, JANUARY SEVENTEENTH, AT THE RIVOLI THEATRE, BROADWAY AT FIFTIETH STREET, UNDER SUPERVISION OF MR. S. L. ROTHAPFEL AND DR. HUGO REISENFELD.

APPLY FOR CARDS OF ADMISSION TO

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL, PRESIDENT

EXECUTIVE OFFICES :: TIMES BUILDING, NEW YORK

FROM YUKON'S RUN TO

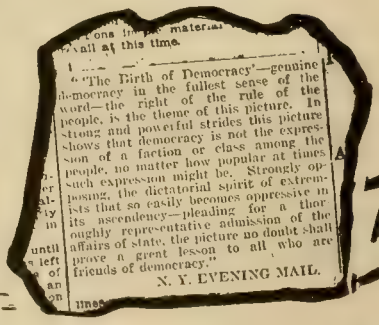
FRANCO-CLARION CALL OF

"THE BIRTH OF"

A GRIPPING STORY OF SACRIFICIAL LOVE

A SUPER SPECTACLE OF ELEMENTAL PASSION

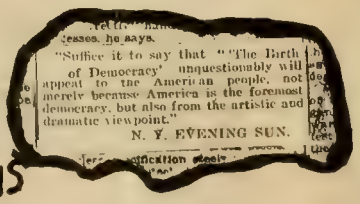
READ THIS →



"The Birth of Democracy"—genuine democracy in the fullest sense of the word—the right of the rule of the people, is the theme of this picture. In strong and powerful strides this picture shows that democracy is not the expression of a faction or class among the people, no matter how popular at times such expression might be. Strongly opposing the dictatorial spirit of extremists that so easily becomes oppressive in its ascendency—pleading for a thoroughly representative admission of the affairs of state, the picture no doubt shall prove a great lesson to all who are friends of democracy."

N. Y. EVENING MAIL.

AND THIS



"Suffice it to say that "The Birth of Democracy' unquestionably will appeal to the American people, not merely because America is the foremost democracy, but also from the artistic and dramatic viewpoint."

N. Y. EVENING SUN.

FOR TERRITORIAL

EXPORT & IMPORT
729 SEVENTH AVE

N.Y. STATE AND NORTHERN
NEW JERSEY DISTRIBUTORS
MERIT FILM CORP
126 W. 46TH ST N.Y.C.

FROM THE ATLANTIC COAST

THE CARRIBEAN SEA
AMERICAN
TRIUMPH
DEMOCRACY
LYDA BORELLI
IN HER FOREMOST EFFORT SUPPORTED BY
HUNDREDS OF ARTISTS AND A CAST
OF TEN THOUSAND
"The love interest is so masterly interwoven in this stupendous spectacle, that while the mind is overcome with the greatness of the theme, the heart pulsates with sympathy for the beautiful heroine."
N. Y. EVENING WORLD.
"As a rule we do not like pictures made across the seas, but 'The Birth of Democracy' is quite different. Not for a moment is the thread of elementary human passion lost in the great medley of action that of necessity has its place in a presentation of so momentous an issue as that shown in this picture. The picture is exquisitely staged, and one can easily believe that the filming of it may have taken three years."
N. Y. TRIBUNE.
AND THIS
AND THIS
RIGHTS
FILM CO. INC.
NEW YORK CITY
CALIFORNIA, ARIZONA, NEVADA
DISTRIBUTORS
M. & R. FEATURE FILM CO
107 GOLDEN GATE AVE.
SAN FRANCISCO, CAL.
TO THE PACIFIC SLOPE
EGGERS, INC. N.Y.

TO CONTENTS

Addresses of Film Exchanges....564
Adventures of a Film Critic....506
Advertising Aids for Busy Managers....570
Advertising for Exhibitors....511
Aluminum Company Builds Perfect Theater.550
Allied Exhibitors Plan Formed....486
At Leading Picture Theaters....484

Baltimore Filmdom Doings....549
Bay State Amusements Must Close at Ten...548
"Beautiful Mrs. Reynolds, The" (World)....522
Berman Finds Outlook Promising....492
"Bogus Uncle, The" (Sunshine)....525
Border Towns, Picture Theater Problems in.559
Bowers, John, with World Film....503
"Bride, The" (Edison)....527

Calendar of Daily Program Releases....568
Chadwick, J. E., "Eye" of Ivan....499
Chicago News Letter....494
Chicago Picture Men in New York....490
Cleveland Screen Club Turns Over New Leaf.552
Cobb, Irvin, When He Sold Cold Stuff....490
Comments on the Films....530
Control and Regulation....520
Crandall Tells of New Theater....550

"Daybreak" (Metro)....529
Deibel, Ivy, Wins Fox Contest....506
"Devil's Playground, The" (Fraternity)....527

Educational Comedy....479
Emerson and Loos Go to Paramount....492
"Evidence" (Triangle)....527
Exhibitors Elect Officers....488
Explanation, An....493
Exposition to Have Aircraft Exhibit....491

Facts and Comments....477
Film Exchange Board of Trade Reorganized.561
Film Stories....578
"Flames of Chance, The" (Triangle)....527

Foreign Trade News....520
"For Liberty" (Fox)....528
Freuler Announces "Screen Telegram"....490
Fuel Problem Not Pressing Near Forests....552

General Enterprises Acquire "Crucible of Life"....502
Gordon, Eva, in "Under Suspicion"....521
Grinding the Crank....505

Health Board's Code for Theaters....555
"His Mother's Boy" (Paramount)....524
How it is Done at the Strand....519

"In Bad" (Mutual)....526
Income from 800-Seat Theaters....553
Indianapolis Palms Theater to be Made New.556
Indian Notes....520
Irving, George, to Direct Metro....492

"Jules of the Strong Heart" (Paramount)...526

Kane Covered Hardware Convention, How...503
"Kitchen Lady, The" (Paramount)....526

Lesser, Sol. L., Undergoes Operation....499
List of Current Film Release Dates, 582, 584, 586, 588

"Madam Spy" (Universal)....522
Manufacturers' Advance Notes....532
Markova's, Sonia, Release Ready....489
Maryland Censorship Fight....487
Mastercraft Forming Producing Company...491
"Men Who Have Made Love to Me" (Essanay)....524
Miami Valley Exhibitors and Footage Tax..551
Minneapolis Filmdom Doings....557
Motion Picture Educator....507
Motion Picture Exhibitor, The....487
Motion Picture Photography....518
"Mrs. Dane's Defense" (Paramount)....525
Music for the Picture....510

Nashville Public Demands Sunday Pictures.554
New Orleans' Year Opens with Frolics....558
News of Los Angeles and Vicinity....496
"No Money—No Fun" (Sunshine)....525
North Carolina Convention Date....488

Oakes, Jean S., Dies....499
"Our Mutual Motor" (Metro)....528
Paralta's Eastern Scenario Department....489
Paramount-Artcraft Exchange Men Meet....485
Philadelphia Pathe Enters New Office....549
Photoplaywright, The....514
Picture Theaters Projected....545
Portland, Ore., Suffers Film Delays....563
"Price of Folly, The" (Pathe)....523
Projection Department....515

Reviews of Current Productions....521
Returned With Thanks....478
"Rose of the World" (Artcraft)....524
Russell, "Bill," Entertains Press....491

St. Louis, First Nat. Circuit Office in....560
Sales of the Week in the State Rights Field.501
Seattle's Coliseum Gives Red Cross Frolic....562
Shallenberger & Priest Handle Warren Productions....501
Some Class to Directors' Ball....484
"Son of Democracy, The"....481
Spokes from the Hub....504
State Rights Department....499
"Stolen Hours" (Fox)....523

Tendency Among Theaters to Combine....493
Tie the Bull Outside....480
Tucker Strong for Careful Titling....519

"Uplifters" Boss War Films....482

"Wild Strain, The" (Vitagraph)....523
"Wolves of the Rail" (Artcraft)....529
"Woman and Wife" (Select)....528

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
National Carbon Co.... 590
Speer Carbon Co.... 585

CHAIR AND SEATING MANUFACTURERS.
Steel Furniture Co.... 579

ELECTRICAL AND MECHANICAL EQUIPMENT.
Amusement Supply Co.... 589
Exhibitors Supply Co.... 579
Moving Picture Machine Co.... 580
Porter, B. F.... 574
Swaab, Lewis M.... 578
Typhoon Fan Co.... 579
United Theater Equip. Corp.... 591

FILM EXCHANGES.
Film Exchange, The.... 580
H. & B. Film Service Corp.... 579
Liberty Film Rental Co.... 583

LENS MANUFACTURERS.
Bausch & Lomb Opt. Co.... 585

LOBBY DISPLAYS.
Kraus Mfg. Co.... 578

MANUFACTURERS OF INDUSTRIAL PICTURES.
Cromlow Studios.... 578
Duhem M. P. Co.... 589
Erbograph Co.... 568
Evans Film Mfg. Co.... 580
Gunby Bros.... 577
Rothacker Film Mfg. Co.... 569
Standard M. P. Co.... 579

MANUFACTURERS OF MOVING PICTURES.
Clune Producing Co.... 577
Edison, Thos. A., Studios....464-65
Essanay Film Mfg. Co....439, 462-63
Export & Import Film Co....474-75
Fox Film Corp....450-51
Frohman Amusement Corp.... 473
Goldwyn Pictures Corp....448-49
Hodkinson, W. W.... 455
Inter-Ocean Film Corp.... 458
Jewel Productions, Inc....438, 452-53
Mutual Film Corp....Colored Insert, 447
National Film Corp....468-69
Paralta Plays, Inc....456-57
Paramount Pictures Corp....442-45
Pathe Exchange, Inc....Colored Insert
Petrova Picture Co....Colored Insert
Pyramid Comedies, Inc.... 454
Select Pictures Corp....466-67
Triangle Distributing Corp....460-61
Universal Film Mfg. Co....440-41
U. S. Exhibitors Book. Corp.... 459
Western Import Co....Colored Insert
Wharton Releasing Corp.... 446
W. H. Productions....571-72
World Film Corp.... 470

MISCELLANEOUS.
Anti-Censorship Slides.... 589
Automatic T. S. & C. R. Co.... 580
Bioscope, The.... 578
Brookins Co., The.... 587
Cine Mundial.... 590
Cinema, The.... 589
Classified Advertisements.... 581
Community Motion Picture Bureau.... 583
Eastman Kodak Co.... 583
Kinematograph Weekly, The.... 577
LaCinematografia Italiana.... 577
Moore, Wm. N.... 577
Moving Picture World....546-47
M. P. Circulation Coupon.... 555
M. P. Directory Co.... 589
M. P. Electricity.... 585
National Ticket Co.... 576
Our Boys In France Tobacco Fund.... 580
Richardson M. P. Handbook.... 587
Sellers, Benj., & Sons.... 589
Thanhouser Film Corp.... 545
Williams, A. F.... 579

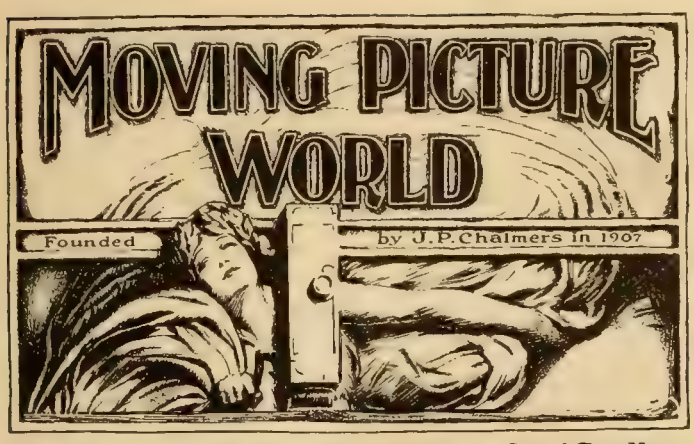
MOVING PICTURE CAMERAS.
Bass Camera Co.... 578
Burke & James, Inc.... 587

MUSIC AND MUSICAL INSTRUMENTS.
American Photoplayer Co.... 578
Marquette Piano Co.... 587
Sinn, Clarence E.... 577

PROJECTION MACHINE MANUFACTURERS.
Enterprise Optical Mfg. Co.... 579
Power, Nicholas, Co.... 592
Precision Mch. Co.... 575

PROJECTION SCREEN MANUFACTURERS.
Gold King Screen Co.... 577

THEATRICAL ACHITECTS.
Decorators' Supply Co.... 589



Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Managing Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada.....3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, January 26, 1918

Facts and Comments

IN this issue we are publishing an article, the result of considerable careful research and in which we endeavor to present the moving picture industry's side of the all too evident lack of real accomplishment in the work of assisting the Government. No doubt many of those appointed on the various committees have made little or no effort to buckle down and do things or to give the needed time. There is much to be said on the other side, however, and we believe the article in this issue indicates several reasons why the moving picture has come far short of what many of us hoped for in actual and concrete results. There can be no doubt of President Wilson's desire to secure and use to the fullest possible extent the co-operation of the whole industry in the nation's task. A lack of confidence, or whatever else it may be, on the part of the Government, either in the ability or integrity or sincerity of the moving picture men, seems so far to have seriously nullified most of our efforts even in spite of such work as was done throughout the country for the Liberty Loans, especially the last one. Were we expecting too much?

* * *

WE are still in the midst of rumors as to new combinations and consolidations of prominent interests in the producing and distributing ends of the business. Most of these so far are vague and indefinite and largely speculative conjecture as to what might be done. We will not attempt to prophesy but we are convinced that more than one important change will take place in the near future, simply because they must. There is so much that can be accomplished in the way of reasonable economy and better service in the renting and distributing end of the business, that present conditions cannot continue nor can these opportunities be ignored. We also believe that these improved conditions will be brought about by the men now actively engaged in the business and this despite the rumors of consideration of the possibilities by large outside financial interests.

* * *

GETTING down to bed-rock is hard work, but we have got to do it. There is a task ahead of us; a big task, the biggest task we have ever tackled, and we are going to finish it, but only a small percentage of the nation yet realizes what is needed. In the great nation-wide preparation everyone will be affected, everyone must do his part, every industry must readjust itself and the picture business much more than many others. To the picture business, however, and perhaps to it more than to any other activity, this may prove a blessing in disguise. The necessary pruning process will undoubtedly produce a more rapid and drastic result than could have been obtained by years of reasoning and experimentation. Many things may have to be eliminated that have been considered essential and which may prove to have been altogether non-essential. Certain it is that much of the senseless and useless extravagance in film production and distribution will be done away with, to the great permanent gain of everyone.

* * *

IN discussing trade conditions and prospects with an old time and successful small town exhibitor recently, we were asked several questions that provoked consideration. Are there as many of the young people attending our theaters as there were a few years ago and have they gone elsewhere because the present multiple real subjects do not interest them as much as the old time varied program of single and double reel subjects? If they miss the first of the feature nowadays, it means a wait of an hour and a half and they do not wait. There were many more theater patrons than the young people who liked to drop in for an hour in the afternoon or in the evening, but who gave it up when they had to wait for two or three reels to get an intelligent start somewhere in the program. True, we have gained a better type of patron in some ways, but have we gained them in sufficient numbers to offset the loss of the others? Possibly not.

* * *

AS our readers will have noted, the weekly index to contents and advertisers will now be found each week on the page facing this one. The index to contents is made very full and complete, to enable busy theater managers and readers to quickly locate the departments and important news items in which they are more particularly interested. Consult the index regularly, otherwise you may miss something of especial interest to you.

Returned—With Thanks

By Edward Weitzel

UNDER the title "A Prophecy That Missed Fire" the Photoplay Magazine in its February number takes a good natured and well merited "barrage" at THE MOVING PICTURE WORLD for an article in the issue of June 8, 1912, which contains the prediction that as a concise and comprehensive term the word "Photoplay is being so seldom used that it may soon be forgotten, especially so now that the abominable 'movies' has risen. Like all such words, it may not last a generation, but this is written with the wish to drive it into oblivion as quickly as possible."

Many and momentous changes have taken place in the moving picture field during the last five years, and the name photoplay is now recognized as the proper designation for one form of screen fiction. Eventually, as the moving picture acquires a more complete classification, the photonovel will take its place on the list, and the drama and the novel of the screen will be as distinct in name as they are in fact. With this will come a vastly improved technique for both forms; and the photoplay will be dominated by the art of the dramatist and not by the master of pictorial effect. In spite of the warning conveyed in the first paragraph, the WORLD again enters the precarious ranks of the prophets!

And now will the Photoplay Magazine take, with equal good nature, a few comments upon the article "Now Who's the Thief," also published in its February number? The contribution would be a most excellent reply to Louis Defoe's remark: "I refuse to encourage the movies; they do nothing but practice thievery on the theater," only, unfortunately, it has no more foundation in fact than has the assertion of "the eminent dramatic commentator of the New York World." The screen did not invent the "fade-in," nor the fade-out," nor the "close-up." All three were used back of the footlights long before the moving picture was evolved. Stage history, probably, has no record of the birth of any of the three devices, but it is safe to hazard the opinion that they came in with the introduction of illuminating gas and the calcum light.

To the writer's knowledge the "fade-in" was used over forty years ago by Joseph Jefferson in his performances of "Rip Van Winkle." Rip's meeting with the phantom crew in the Catskill mountains was always introduced by a "fade-in," and the writer well remembers being sharply reprimanded in a stage whisper for moving slightly during a performance of the play, in which he appeared as one of Henrick Hudson's men, and did not realize that the audience might detect the move, so gradually was the scene taking shape out of absolute darkness. The mechanism employed was different from that of the camera, but the effect was the same.

Before the invention of the electric light, that fine actor and brilliant man, Frank Mayo, used both the "fade-in" and "fade-out" in the ghost scenes in "Hamlet." His arrangement of the appearances and also the disappearances were perfect examples of the two effects. The ghost seemed to come out of the air, the effect being secured by a complicated arrangement of scrim drops and skillful handling of the lights. His parting with his son on the battlements was wonderfully contrived. At the words. "Adieu, adieu, adieu! remember me!" the spirit seemed to melt into the surrounding gloom. A better "fade-out" was never shown on the screen.

The "close-up" was used in this country, in England, and in France, at least a generation ago. Henry Irving was the greatest master of his time of stage lighting and employed the "close-up" more frequently than any other producer of dramatic art. His most celebrated scene of this nature was the courtroom episode in "The Bells." The stage was set to represent the trial of a man for murder. Judge, jury, witnesses, spectators, all were there. But the curtain went up on absolute darkness. Then, out of the gloom appeared the figure of the accused, a strong light shining down upon him. The voice of the judge was heard occasionally, and other characters were dimly visible at times. But the attention of the audience was focused on the agonized face of the guilty man, as he strove to combat the evidence against him. The "close-up" was here used at its fullest power. Mounet-Sully, the French tragedian, employed the same effect in a novel manner in his production of "Hamlet." For the ghost scenes he had a calcium light in the center of the flies that threw a circle of light straight down on the stage. During these scenes Hamlet always stood within this circle, the ghost a mere shadow that seemed to float in the air beyond the light.

The list of examples could be added to indefinitely, but enough has been cited to show that the claim the screen created the "fade-in," "fade-out" and "close-up," is without foundation. The stage has sins enough of its own to answer for, without being accused of filching from a kindred art effects that were of its own invention, and which are now the common property of all.

By the way, when is this senseless bickering between the adherents of the stage and the supporters of the screen to cease? At the start, when it was the practice of many apparently intelligent persons to sneer at the moving picture, there was some excuse for childish resentment; but the photoplay has won its place as a recognized force in the worlds of amusement, education, and art, and its followers should not attempt to belittle the parent that gave it birth. If the prejudice of certain "highbrow" dramatic critics prevents them from rightly informing themselves as to the merits of the silent drama, nothing will be gained by displaying, intentionally or otherwise, a corresponding attitude toward the stage of Shakespeare and Irving and Booth; of Belasco and Hopkins and Minnie Maddern Fiske.

Guiding the Operator in Fade-Outs

A good friend of the MOVING PICTURE WORLD, a Brooklyn exhibitor operating two large houses, writes to us inclosing a clipping from the current Mutual Press Sheet entitled "Operator's Cues for Fading Reels." "Music cue sheets are made up on mostly all features," says our correspondent, "but a cue sheet for operator is very rarely seen, and I think all film companies should issue one with each feature. I know it would help exhibitors in the proper presentation of their features."

The whole item is comprised within the space of a dozen lines. As an example we have "Reel I—Julia talking to her father." The ending of each subsequent reel is indicated in a similar manner. The operator does not have to depend on the attention-distracting punches the first time he runs a film through a machine. He has his cue. Should he be uncertain as to whether he has before him the exact scene indicated a glance at his reel will resolve any doubt.

The expedient which has received the commendation of our Brooklyn friend would seem to be worth the consideration of producers.

Educational Comedy

By Louis Reeves Harrison

SOUNDS funny—doesn't it—the idea that there could be anything educational about comedy? Our own stupidity is the comic part of it, for there are no more powerful weapons known than those used by Mark Twain and other American humorists to show up the silly emptiness of human pretense, mental deficiency and intellectual turpitude, to more strongly establish our national sanity and common sense. Education is mental and moral training, cultivation of the mind, feelings, and manners, and few people are so badly in need of it as those who imagine that "readin', ritin' and 'rithmitic" constitute an education.

Suppose we consider only our material interests, take a socalled "practical" view of motion picture releases, and notice what the average audience favors. Watch closely at the exhibitions, and you will see that most satisfaction is given by beautiful "educationals" and comedies which show up the weakness of human nature in all its forms and guises. Moving pictures are already highly educational and they are becoming more so as producers get wiser and rise to their opportunities. The punch of these pictures lies in driving straight for intelligent interest with definite aim.

The definite aim with which comedy scores a hit is best illustrated in those which ridicule vanity conceit and false claims of superiority made less by ignorant people than by the half-educated. There is nothing more amusing than our poor old human craving for appreciation and approval. The self-complacency and extreme selfishness of the money grub is often tragic but we can only laugh at the man who spends for effect in this age of dawning sanity. It is in ridiculing silly pretense of superiority and all other hollow shams that comedy does its full share to make the audience soundminded.

Of course, there are all kinds of laughter, from the broad grin of the piccaninny with a slice of watermelon to the wan smile of a joke's victim, but the mirth of an audience is so keenly critical that it may be aroused at unexpected places. The director knows this and dreads it. We might as well dispense with the easily pleased and idiots—theirs, the stereotyped smile. Our inner energies bubble up most often because of a superior viewpoint—we are watching the troubles of the other fellow from a place of security. We hold tight to our own hats while we laugh at some unfortunate chase his scudding up the street.

Besides a lot of artistic activity in the audience mind there is ever present a sense of the fitness of things. We laugh to scorn the miser who is made to pay, because we detest avarice—we abhor it in others. But avarice is difficult to cure—it can be so easily concealed. Not so vanity—it is always out hunting publicity, unaware that nearly everybody sees through the hollowness of its claims. The social ceremonies of fashionables are as vulnerable as the importance of those grafters who sit in places of judgment, our political judiciary. The self-glorification of the actor makes him also a shining mark for ridicule.

Comedy is a healer, very often a caustic, for weak and diseased minds. Ignorance and stupidity may be ridiculed out of existence in the course of time. Comedy also acts as a counterbalance to those who aspire too much, who attitudinize far beyond their abilities, or of those unconventional Bohemians who excite derision because they are out of comprehension of the ideals and feelings of others. The comedy shepherd dog brings home to the common herd its lost, strayed and stolen, besides others about to wander beyond the bounds of common sense.

It is this sense of the fitness of things which makes an audience laugh at a human being lacking adjustment to circumstances. Men who hanker for the esteem and respect of their fellows, yet do nothing to deserve it, or conduct themselves in a sour, autocratic and offensive manner, put themselves beyond the pale of common sympathy and arouse an antagonism which is manifested in derision. We may only resent their attitude in life—we laugh at it in the play. This is particularly true of the newly-rich or the newly-empowered. The way they act, all unconscious that we see through their shallow pretense, furnishes rich material for comedy of clean and definite aim.

The screen may teach us to know ourselves, and it will do infinite good if it causes us to dispense with ludicrous assumption of superiority, one over the other, opposed as it is to the very essence of our form of government. Highly educational is comedy that dispels our illusions, restores our balance and keeps us normal. Just as we laugh at the vainglorious, we roar at stupidity and ignorance. It is almost beyond belief that applicants for life insurance should be guilty of saying, "Mother died in infancy." "Father woke up dead." "I have never been fatally ill." Yet those are replies on actual record.

Ignorance is the legitimate laughing stock of the whole world. Its pitiful side is its utilization, that of the German who may believe he is fighting for his country while destroying Serbia and torturing Belgium to death. It may be made contemptible in the American pacifist, either childishly perverse or so lacking in manhood that he longs to be conquered.

The two classes of people most unaware of themselves are the conceited on one hand and the ignorant on the other. These fools and their follies furnish more subjects for comedy than all others put together, and from the pictured stories of them we glimpse something within ourselves, become better acquainted with certain weaknesses we have been more or less successful in suppressing. "Know thyself" is a sort of education better taught by screen portrayals than in the schools. Comedy operates as a check on any tendency to get away from reasonable balance of character into silly affectations while it points ridicule at ignorance.

The significant wit of higher comedy can be utilized on the screen in subtitles. In fact, it is not an uncommon experience at the picture show for the subtitles to win all the laughs. There is something to think about in the remark of a rising young statesman of democracy to a titled diplomat, "My family begins with me—yours ends with you." These sharp points are often dulled on the stage by friction with other sentiments, but they stand out with cameo distinctness on the screen, where they are given more time, and the eye is quicker than the ear.

Wholesome comedy acts as a mental stimulus, bringing into play bright and cheering thought activities. On the other hand it is often humanizing even stirring our sympathies as Dickens did for people who were ludicrously weak; as Mark Twain and Bret Harte did for the foolish and erring. Among the brightest of recent screen comedies are those of a series dealing with the pranks of an American school girl. We are given a broader and better perspective of ourselves and our lives in such moving pictures. What tragedy teaches through struggle and suffering, comedy does through laughter and smiles.

"Tie the Bull Outside"

By Sam Spedon

THE proverbial bull in a china shop never created more havoc than the "bull" in the "movies." It ran rampant and got such headway, it looked as if it never would be checked in its mad career. The serious trend and lull that now pervades the industry has brought the exciting sport of verbal "bull"-baiting within the confines of its tether and sober judgment. We can't blame the "bull" because it was given free and untrammeled sway by the picadors of the pen who took such infinite pride in seeing how hard they could prod it with their mighty weapons, to arouse the admiration of a lot of sentimental "fans," as well as to excite the cupidity of a horde of "peanut merchants" and "shoe string" speculators.

You've Got to Hand It to Eve.

Motion pictures have forced their detractors to acknowledge their worth and in spite of every obstacle, command the respect of the world and now occupy a place among the arts and sciences. They have come into their own. Their producers, exhibitors and the public are taking them seriously, accepting them as one of the enlightening and elevating influences of the world. The old time "bull" is to-day a detraction, looked upon as a "camouflage." Those who produce and exhibit motion pictures *must* take them seriously if they want to hold their own. They must convince each other that they are sincere in their purpose to establish motion pictures and the industry upon high ideals and business principles, that will endure. A would-be producer, when consulted on methods of production and dramatic value said: "Vat do I care about dramatics and methods. All ve vant to do is make the people laugh and make 'em cry. Dat's all. De publicity man vill do de rest." That was six years ago. Today that standard should be only a memory and those who advocate it must seek pastures new.

Geting Down to Business.

The industry is getting bold and fearless in the expression of its opinions. If it keeps it up, we will get some real truths and plain facts. These opinions, when sincere, are going to bring us to a realization of our frailities and help the industry. In all earnestness, with no desire to offend nor to escape condemnation ourselves, we must say that the bane of the motion picture industry has been the superlative publicity and excessive verbosity in the press matter. Three pages of foolscap to tell one paragraph of facts. Without any bearing upon the announcement of a picture to be released, we are given a life's history of the whole office staff from the errand boy up. The notice of a star or a new comer often involves her or his whole family pedigree from the cradle to the grave. We are all anxious to get business helps and news and we want to get them quick and to the point. It is one of the first principles of efficiency, the conservation of time, paper, wear and tear of typewriter and the waste basket. If we expect to get down to brass tacks and actual business, we must tie the "bull" outside, to make room for all that is deserving of notice.

Resumé.

Recognition in print is a gratification and satisfaction.

Publicity is a weakness peculiar to the show business and temperamental life.

When publicity is distasteful to a man, it is a sure sign that others are getting what he wants.

"Bull" is an effort to strengthen what is too weak to stand on its own recommendation.

Thieves! Police!!

SOME barefaced crooks, who seem to be altogether too intimate with the film industry, are getting away with murder. While honest exporters and film distributors are paying good big money for the right to handle feature pictures in foreign parts, partiularly in South America, dupers and thieves are offering copies of the same features at the cost of the positive prints, or supplying the market in advance of the owners without right or title to do so.

How Do They Get Away with It?

In some cases where these crooks have been caught with the goods they have escaped prosecution, for some unaccountable reason, or else have proved an alibi. Under the very noses of the owners or distributors these thefts of films are of almost daily occurrence. Detectives have been employed to trace these thefts and yet we have heard of very few arrests and convictions. Motion pictures have furnished a fertile field for the ingenuity and trickery of dupers and film thieves. No sooner do we get these thieves under surveilance at home than they crop up in foreign fields where they are free from suspicion, to exercise their nefarious trade and undermine the prospects of legitimate business dealings there. While the producers and distributors are contemplating the glorious prospects of foreign trade after the war, the crooks are working night and day to get the start of them and steal their business.

Time to Wake Up.

With knowledge of these practices we cannot understand why the industry has not aroused itself to some concerted action to nip them in the bud and forewarn our unsuspecting trades people and Latin neighbors of the dangers of having any dealings with these crooks. The only hope of preventing an increase of these dishonest and open faced robberies, is to keep a watchful eye on the go-betweens in American and British ports, where they can be brought under the law and punished. There is altogether too much indifference displayed by the industry as a whole in a matter of such vital concern to the welfare of the industry.

MALITZ AND ENGLER OUT OF PIEDMONT.

The recent charges against Felix Malitz and G. A. Engler, former employees of the Piedmont Corporation, made by the government, has brought the following letter from that concern:

"Dear Sir: We herewith inform you that Felix Malitz and G. A. Engler have completely severed their connections with this corporation.

"The change of management does not in the least affect our business and any matters which are pending with your good selves or any future business with you, will be given the most careful attention. All letters should be addressed to the corporation and not to individuals."

A copy of the above letter was sent to all having any business connections with the Piedmont Corporation. Nothing will be permitted to interfere with the proper dispatch of business in the company's hands. Special attention will be concentrated on what shall be called the "Special Service Bureau," a department from whence authorative information concerning any export or import question can be procured for the asking.

Piedmont further announces a working out of their "Protective Plan." By this is meant an efficient method to protect producer as well as buyer from notorious pirating so rampant, specially in the export and import branch of the industry. In a word Piedmont's ship of State, clear of all possible encumbrances, will sail on full steam ahead for all concerned.

The Son of Democracy

By Edward Weitzel.

THE announcement that the Paramount Pictures Corporation has taken charge of the distribution of the Benjamin Chapin series of pictures first shown as "The Lincoln Cycle" and to be known in the future as "The Son of Democracy" heralds an important event for the screen. The MOVING PICTURE WORLD has already expressed the opinion that, "Not only every man, woman and child in the United States, but every lover of liberty in the civilized world, owe a debt of thanks to their creator. No finer or more impressive lesson in patriotism and right conduct is to be found than in the life history of Abraham Lincoln, and the truth and skill with which this lesson is set forth in the Chapin pictures is beyond all praise. They make clear the influences that moulded the character of our best loved president, and reveal with unmistakable lucidity the kind of Americanism for which he stood. Their use as propaganda at the present time would prove a powerful aid to the cause of that freedom for which the United States has entered the great war."

Since the foregoing words were written last April the march of world events has given them stronger significance. The example of Lincoln's clear vision and calm spirit is needed by everyone. Excellent as the pictures are from an educational point of view and also in their entertaining qualities, it is their ability to spread broadcast the firm principles and splendid humanity of this great son of democracy that gives them their chief value in this hour of death grip between the curse of autocracy and freedom for all mankind.

"The Lincoln Cycle," as planned by Benjamin Chapin, could hardly have been more comprehensive. Starting with the boyhood of The Great Emancipator, it follows the facts of his life up to his election to the highest office in the gift of his countrymen and continues through his career as president and his conduct of the civil war. The series will be released in ten two-part episodes under such titles as "My Mother," "My Father," and "The Call to Arms." Purely for their educational worth they should be given unstinted patronage.

So much skill and judgment have been used in selecting the material for the different episodes, and Lincoln the man has been made to live again all through the series in such a vital manner, that each number has the interest and charm of a piece of master fiction. The lessons to be learned from them are numerous and inspiring, and they teach clearly that humble birth and poverty are no bar to the being who is determined to rise above them. The stories are also filled with beauty—the beauty that comes from nobility of soul, of love and devotion that never knows weariness or harbors a thought of self. Such a character was Nancy Hanks, the mother of Lincoln, and her influence upon the boy, who saw her laid away when he was still a lad, never left him. This portion of the history is told with deep sympathy and understanding.

"The Call to Arms" is particularly timely. The almost overwhelming weight of responsibility put upon the shoulders of the chief executive of the country at war is brought home to the beholder; and the task now confronting President Wilson will be better understood after viewing the trials and heartbreaking obstacles that beset Abraham Lincoln under similar circumstances.

It would seem that the qualities already touched upon would be sufficient to insure the success of the series with any body of spectators. But life is made up of smiles and tears, of merry thoughts as well as grave, and most of the men and women at a screen theater do not take kindly to instruction unless they are being entertained at the same time. "A Son of Democracy" is always entertaining, and will often provoke laughter of the heartiest description. Lincoln's keen appreciation of humor and his talent for story telling are utilized to supply the comedy relief which is relished by all well balanced persons and which Lincoln so frequently used to lighten his own labors.

As to Benjamin Chapin's part in the production of "A Son of Democracy," it may best serve the ends of simple justice to him to again quote from the review written just after seeing the cycle: "To accomplish the result for which he has long labored Benjamin Chapin has brought a love and a zeal that are nothing short of apostolic. The form in which he has cast his cycle admits of no preceptible improvement. High as it ranks as an educational force and an authentic record of one of the chief figures in history it has the almost inestimable advantage of being entertainment in the best sense of the word. . . . As the author of the scenario and general director of the cycle and also as the impersonator of Abraham Lincoln and Tom Lincoln, his father, Benjamin Chapin's meed of praise must surely be a generous one. His unique fitness for the part of Abraham Lincoln has long been conceded, and he is quite as successful in his acting of Tom Lincoln. His domination of the entire acting force has insured an unbroken line of correctly directed situations, upon which neither time nor money have been spared."

Briefly stated, the screen has never produced a series of pictures in which serious purpose, healthful amusement and patriotism are more happily blended than in "A Son of Democracy."

FILM EXCHANGE ADDRESSES.

We refer all exhibitors and readers who are booking moving picture programs to the list of exchanges and renting offices throughout the country on pages 564-567. This list is alphabetically arranged, both as to titles and cities in which located and also contains a complete list of the brands handled by each group of exchanges. On account of the space required, we will only be able to publish this list occasionally, consequently would suggest that this copy be carefully filed for future reference.

MRS. WILSON SEES FAIRBANKS PICTURE.

Mrs. Woodrow Wilson, wife of the President, attended a motion picture theater in Washington last week, when she viewed Douglas Fairbanks in his latest Artcraft picture, "A Modern Musketeer." The showing of this production at Loew's Columbia theater in Washington necessitated a guard of special police to handle the crowds which stormed the theater and proclaimed it the best picture in which Douglas has ever appeared.

CO-OPERATIVE FILM CO. ORGANIZED.

The Co-Operative Film Co., of New York, has been organized, with offices at No. 148 Duane street, New York. The company will supply American film and accessories to foreign buyers.

ANNOUNCING A NEW STATE RIGHT LIST.

A new and highly useful list will be carried in our next edition (February 2). It will identify the territorial right holders on every independently produced and state-right exploited feature. While every production that has been offered on a state-right basis within the past six months will be listed, it is also arranged that productions, older than a half-year, still enjoying a vogue, will also be recorded. The compilation will be detailed alphabetically according to each state in the United States and Canada, and will occupy several pages.

"Uplifters" Boss War Films

By Henry MacMahon

Secret Events Revealed Showing How and Why the Government Failed to Accept the Film Industry's Offer of Hearty Aid

WHILST the War Department in the matters of clothing and rag-picking appointed powerful manufacturers to the Supply Board and let the members award million-dollar contracts to each other's firms, the authorities have proved stern and unbending puritans as far as the films are concerned. With the exception of J. E. Brulatour, chairman of the National Cinema Commission, not an important man in the industry enjoys any authoritative connection with the vast Government motion picture work. This state of affairs represents the other extreme from the policy of giving representatives of an industry full sway. There must be a reason for it. It seems evident from all the facts below that the exclusion of the film men was based on a more or less deliberate plan to entrust the distribution of war films to social "uplifters" and philanthropists.

On June 28 President Brady of the National Association of the Motion Picture Industry appointed Samuel Goldfish, Lee Ochs, Dr. Cranston Brenton, Mrs. J. Stuart Blackton and William Farnum a committee to co-operate with the National Commission on Training Camp Activities, Raymond B. Fosdick, chairman. Writing under date of Nov. 13, nearly five months later, President Brady says: **"Mr. Raymond B. Fosdick for some reason has never seen fit to recognize this committee."**

Late in August Patrick A. Powers, acting on behalf of the Association, saw Secretary Baker in Washington and offered to the Army and Navy the use of the past and present films of the organized manufacturers. Mr. Powers intimated that the makers stood ready to distribute free pictures to the camps and contonments from the regular film exchanges, thus saving the Government a large expense both for rentals and for overhead cost of distribution. Secretary Baker's reply praised the "generous proposal," which he accepted as far as the War Department was concerned, but he suggested that in carrying out the details Mr. Powers communicate with George Creel of the Committee on Public Information, "who has already somewhat similar plans in hand."

Y. M. C. A. Got the Camp Job.

Nothing practical ever came of the manufacturers' offer. Apparently it had never been intended to put the manufacturers in charge of the camp distribution. Creel's committee, in its Motion Picture Division, was straining every energy to send propaganda film abroad. As Mr. Creel himself wrote on October 1, "I made the distinct statement that I could not, and would not, consider the American situation at this time, since it was all important that we concentrate upon operations in France, Italy and Russia." Meantime the War Work Council of the Young Men's Christian Association took active charge of camp pictures, appointing the Community Motion Picture Bureau, a Boston concern, as its official distributor.

Let us now go back to the National Commission on Training Camp Activities, for it was they who had selected the Y. M. C. A. as chief camp amusement exhibitor, and through Lee F. Hanmer, the Commission's delegate on pictures, had approved the choice of Community Motion Picture Bureau as distributor. The membership of the Commission includes representatives of the Sage and Rockefeller Foundations; John R. Mott of the Y. M. C. A.; an army officer; a physical hygiene expert and Marc Klaw, the "legitimate" theatrical manager.

Being unable to locate Chairman Fosdick, Mr. Powers wrote him on September 5, renewing the offer to the Government of free pictures (this time mentioning the troops overseas) and re-stating the willingness of the industry to maintain an organization for the handling and viewing of these productions. Not hearing from Mr. Fosdick, Mr. Powers sent a letter a week later to each member of the Commission. His purpose was to convey a clear idea of the plan so that all the members would be equally familiar with it, and he fully expected that at their next meeting the matter would be taken up. At this point Lee F. Hanmer steps into the story.

The reason Mr. Powers did not hear from Mr. Fosdick is that Mr. Fosdick turned over the Powers letter (as he had the previous Brady letter) to Mr. Hanmer. Mr. Powers and Mr. Hanmer missed each other at divers and sundry attempted engagements, though they communicated by letter and the Fosdick representative formally acknowledged the "generous offer of films and service," but as late as November 9 we find Hanmer questioning President William A. Brady: "Have you appointed him (Powers) as chairman of some special committee for this purpose or made him your representative?"

Hanmer's Doubts Are Resolved.

Mr. Brady at once replied:

"Mr. P. A. Powers is chairman of the committee named by the motion picture industry to co-operate with the Secretary of War. The National Association of the Motion Picture Industry represents 97% of all distributing and producing companies in the United States. All those that are not members of this organization are on our records with their desire and intention to co-operate with me in carrying out the instructions of the President of the United States in his letter of June 28: 'May I ask you, as Chairman by my appointment ,to organize the motion picture industry in such manner as to establish direct and authoritative co-operation with the Committee on Public Information, of which Mr. George Creel is chairman?' The motion picture industry stands ready to do its bit, and we await any definite suggestion as to how we shall proceed to co-operate with your Commission. Mr. P. A. Powers, treasurer of the Universal Film Manufacturing Company, is a very capable and very patriotic gentleman, and if your Commission feels that this work should be placed under the supervision of the committee that Mr. Powers is chairman of, I shall gladly arrange it."

Satisfied as to Powers's credentials, Hanmer now took up with him detailed plans as to the extension of the camps' amusement facilities. He had already explained that the Y. M. C. A. controlled the picture auditoriums. He expatiated much on "the limited facilities in the various camps for motion picture exhibitions," the Y. M. C. A. and the Knights of Columbus buildings being practically the only ones where pictures could be shown. Of course there were also the regular theater buildings which the Government was putting up for standard plays and vaudeville. Mr. Marc Klaw, of the Commission, was specially interested in this work, and would no doubt be glad to accept some reels of film to go along with the vocal entertainment. The gist of Hanmer's tips and hints boiled down to this: **additional buildings and equipment.** "If you have any suggestions on this score," he remarked, "I shall be glad to receive them." He uttered the further warning, however, that anything of the sort mustn't be a money-making affair!

A Noble Offer That Went Begging.

Has the reader guessed it? The N. A. M. P. I.'s magnificent offer of free pictures from the entire industry to the soldiers and sailors of America—after having been footballed from pillar to post, and shelved as conflicting with the Y. M. C. A. program—petered out to Mr. Powers' individual patriotic offer, and the granted official permission thereto, to erect a "sample" motion picture theater at Camp Merritt. It is being built at the expense of the energetic Universal executive, with the aid of a few personal friends. The admission price to this Strand or Rialto of the army will be 5 cents. It will be a real theater, not a picture hall; will have all the music, scenic and back stage effects of the best houses, and only the current film successes—no back numbers, industrial films nor advertising films—will be represented. The soldier will step into it assured that he couldn't find a better, "livelier" program anywhere on Broadway. Films will be furnished free by the manufacturers and the entire net receipts after expenses of construction, will go to camp philanthropies.

Motion picture manufacture (it's now a commercial byword) is the fifth largest industry in the United States. As an art the pictures far transcend in importance the regular drama. Commercially the Government derives two or three times the revenue from them as from the old-line theaters, and the proportion of the popular appeal is as 10 to 1. It seemed reasonable to the manufacturers at this stage of the negotiations that they should ask for the appointment of one of their representatives to the Commission on Training Camp Activities.

When, however, this necessary recognition was asked for,

they were informed that Mr. Marc Klaw already represented theatrical interests on the board and that was enough! Such an answer displays abysmal ignorance. It would be as sensible to have a bookman represent the musicians or a sculptor represent the costumes as to have a "legitimate" theatrical manager stand sponsor for the films. The distinguished services of the motion picture industry to the Government were then pointed out. The powerful help given to the Liberty Loan and Food Conservation Campaigns, the donations of positives and negatives for propaganda work in foreign lands were referred to, and it was argued that an industry helping the Government in such effective ways should surely be recognized on a Commission one of whose chief duties it was to show the industry's film products to the soldier boys. Chairman Fosdick replied: "There is no possibility of increasing the membership of the Commission on Training Camp Activities. The Secretary of War has felt all along that a small Commission was highly desirable for many reasons." This of a Commission that contains not one practical film man in its personnel! The utmost Chairman Fosdick would concede was the possible appointment of a cooperating committee.

The impasse as the result of which Walter W. Irwin's trip to Russia was cancelled and the departure of P. A. Powers for France in the interests of the National Cinema Commission was indefinitely postponed, did not make any smoother the relations between the manufacturers and officialdom. This was a dispute over procedure, powers and duties of the commissioners. The prospective commissioners felt that they should receive military rank to give them right of way and authority in military areas; that they should devise the system of film distribution on landing in the foreign country, according to their best judgment of conditions. All of the above seemed to them proper functions of an executive. Delegated authority should be ample; after the proper instrument is secured full confidence should be placed in it.

But just as the Commission on Training Camp Activities delegated no jot or tittle of its authority to the film-makers and distributors, so the Committee on Public Information (through Chairman George Creel) hesitated to clothe with full authority the foreign commissioners. At any rate, a magazine editor distributes the American films in Russia, no commissioner was sent to France, but F. J. Marion, of the Kalem Company accepted the Italian Commission and excellent reports are had from him.

The present situation as to Government films is as follows: First, as to the work in the training camps. With the exception of the Powers "sample" theater now going up in New Jersey, all the picture halls in the camps (over 500 in number) give free "movies" controlled by the Y. M. C. A. or the Knights of Columbus, as the case may be, the Community Motion Picture Bureau being the Y. M. C. A.'s agency of distribution. That bureau has moved its organization from Boston to New York and has established eight exchanges—in New York, Boston, Washington, Atlanta, San Antonio, Chicago, Des Moines and San Francisco. It shows the soldiers (1) the old stuff from its own shelves; (2) the official Government topicals and war pictures; (3) such of the manufacturers' current or standard features as it can buy or lease at less than commercial rates. Warren Dunham Foster, the head of the bureau, is a practical film man on the educational end. He aims at innocuous yet entertaining and inspirational pictures. Considerable criticism has emanated from the camps regarding poor condition of film, old prints and indifferent subjects. On the other hand, much really good stuff is being shown. For example, the bureau recently closed a contract with Walter Greene of the Paramount for run-of-exchange Paramount-Artcraft features (whatever isn't commercially booked up) at the uniform price of $8 per show. The bureau wasn't able to make the same arrangement for the soldier boys in France, as the French rights of Paramount are controlled abroad. The president of the bureau receives no salary, the subordinates are paid, and the total cost of distribution for the past six months, according to Mr. Foster, has been approximately $100,000.

Second, the National Cinema Commission, of which Jules E. Brulatour is the directive head in New York, and which is supervised from Washington by George Creel, deals only with the preparation and shipment of American patriotic pictures to foreign lands. These are intended to be shown to the civilian and soldier population of Allied and neutral countries. The work necessitates, in the judgment of Mr. Creel's committee, the printing up of vast amounts of raw film. Admittedly a large percentage of this is so-called industrial film, obtained in positive or negative from the factories or trusts that have recorded their own achievements in film. There is also much of the topical or news weekly character sent over, for which several of the film corporations have donated subjects. The cost of printing is 3½ cents a foot (with tax 3¾ cents). Many positives are donated. Those that are not are printed by the Commission at the charge of the Government—commonly in the laboratories where the originals were made.

Third, the Red Cross has received from the Government the sole rights of the commercial distribution of official war films. This means that the Red Cross has gone into the film business. After one or two fits and starts the organization has established a film headquarters at 120 West 41st street, where it is now engaged in cutting and showing film and will offer war features for sale a little later. The Red Cross, moreover, handles all the Government topicals, including such footage of Army and Navy scenes as the Creel Committee wishes to have published, and the news weekly editor—whether Universal or Hearst-Pathe or Mutual—is both a customer of theirs and a sworn-in employe of the Government. There was much complaint last month of the chaotic way in which the Red Cross topical film was kept, the disorderly accumulation of negatives and the lack of cataloguing, but, according to Mr. Creel, this neglect, due to hurried inception of the work, has been righted, and an effective means of taking care of negatives has been provided.

Fourth and last is the Motion Picture Division of the Signal Service. The primary object of this division is to make a pictorial history of our battles in France and elsewhere. In the draft are many expert cameramen who will be picked out of the ranks and assigned to this special work. In the same manner, drafted laboratory experts will work in the film development wagons close to the battlefront. It is known at the present writing that the Government will not rely on the drafted men altogether, but will employ others to supervise them. The commercial product of the Motion Picture Division—so far as the Government desires to publish any of these films—will be distributed by the Red Cross. The commander of the division at the present time is a professional army officer.

Keeping the Experts Out of It.

Looking over the whole field after this detailed survey, it is evident that the Government and its auxiliary agencies have gone into motion picture production, distribution and exhibition with the minimum of counsel from the wise heads of the industry and the maximum of direction by those unacquainted with the films. Part of it is the hurry and haste of feverish preparation, but unquestionably part of it is due to the desire to keep the Government film control out of the hands of professional film men and entrust it to semi-educational agencies.

The good aims of the Government to give the soldier decent films, to hand the Red Cross its toll or percentage on War Pictures, and to send much Ally propaganda abroad, are praiseworthy beyond measure. Some of the methods used, however, have met with deserved criticism from the industry. Let us figure how the ends of the Government can be better achieved by some necessary changes in the plans and methods.

There is no sort of objection to the Young Men's Christian Association as a viewer or even an exhibitor of motion pictures in its own halls throughout the thirty-two camps and cantonments. But instead of their paying for pictures as under the present method and often getting the poorest and cheapest ones, why not have the distribution of free pictures done by the film corporations direct? That offer has been made, and it should have been accepted long ago. It now appears that an "advisory committee" from the ranks of the manufacturing distributors is to be appointed to aid Mr. Hanmer. Keep the Community Motion Picture Bureau, if you will, as a viewing and selecting agency. Put a live film leader on the Training Camp Commission, and let him see to it that all the companies furnish as a freewill offering the new and current features that all the boys crave. Encourage also the Rialto type of theater with nominal admission charge, such as Mr. Powers is building at Camp Merritt. Since music and settings constitute 40 per cent. of the value of a picture entertainment, give the lads the whole feast and not a moiety. Send two or three able film men to France and have them cooperate with the military to establish the same conditions for the fighting forces.

As to the Red Cross Campaign.

In the name of common sense, why start the Red Cross in the film business? It would be much more reasonable to

ask them to operate a chain of grocery stores. Try the better plan used by each of the Allied countries—a Government Pictorial Service to sell War Pictures directly to the distributor. That plan works out with the same result, i. e., the British Pictorial Service turns over the net proceeds of its business to the War Relief Fund. The charitable organization is saved from the undignified scramble for business and devotes all its energies to succor and help. There are plenty of brains in the industry to make the American Pictorial Service a brilliant success. Choose good men without questionable affiliations, pay them decent salaries and watch that service grow into the biggest in the world, yielding the Red Cross a splendid income for its beautiful and proper work. The appointment of an "advisory committee" from the manufacturers is now actually under consideration.

Get the authors busy writing for the National Cinema Commission. Titling, cutting and assembling of industrial and topical film is good, but it is not enough. Put stories into the propaganda. "Comrade Democrats," a model patriotic film, borrowed a little industrial here and a little scenic or topical there, but it held the narrative together by a thread of entertainment based on original characters and plot. The same can be done to enhance the attractiveness of every film that is intended to propagate our cause. Finally, send directors as well as cameramen to France. Commandeer Griffith and other good ones and let them plan the war-narrative consecutively. Audiences get tired of marching troops and dreary landscapes. Give them the thrilling fact-story instead.

We can all help and we all will help if the Big Bosses at Washington say the word.

Some Class to Directors' Ball

Coming Function at the Biltmore Will Approach the Last Word in Trade Social Events.

ARRANGEMENTS are practically complete for the ball to be given at the Biltmore Hotel on the evening of Saturday, January 26, by the Motion Picture Directors' Association and, according to the schedule, it will be some event as a trade social function. The number of invitations is limited to three hundred, the purpose being to prevent the ball room from being crowded; then the price of tickets is ten dollars—also calculated to provide standing room for the dancers.

But if the price may seem high the directors promise to give all who attend their money's worth. The ballroom will be especially and richly decorated by Urban; there will be forty pieces of music in the dance orchestra and a large and capable concert orchestra will be provided in addition. A buffet supper will be served and there will be a liberal supply of punch.

Altogether it looks like a big night and the editor intends to use his invitation even though he might have to make a visit to his "uncle" to dig up the necessary coin. From the mysterious air that has spread over the features and is controlling the actions of "Silent Bill" Haddock, press agent for the event, it is certain that there will be something doing at that ball.

W. A. BACH LEAVES UNIVERSAL.

W. A. Bach, who has just completed a tour of the Universal exchanges installing publicity service departments and also acting as personal representative of the general manager of exchanges, has announced his resignation from the Universal Company to take effect on January 19. When spoken to about his resignation Mr. Bach stated that as he had completed the work he was contracted with the Universal to do, his resignation simply meant a termination of contract.

Mr. Bach states that he has made no definite plans as yet and will be pleased to consider any proposition concerning the increasing of sales and the reduction of costs that may be placed before him.

JESSE L. LASKY LEAVES FOR CALIFORNIA.

Upon conclusion of the series of meetings held in New York last week at which all the Paramount-Artcraft exchange managers attended, Jesse L. Lasky, vice president of the Famous Players-Lasky Corporation and head of all the production work of that company, left New York for California. In dividing his time between the studios of the East and West, Mr. Lasky is able to keep in direct touch with all the producing activities of the big organization.

At Leading Picture Theaters

Programs for the Week of January 13 at New York's Best Motion Picture Houses.

"Fields of Honor" at the Strand.

FIELDS OF HONOR," in which Goldwyn presented Mae Marsh at the Strand for the week of January 31, is a screen version of the popular Saturday Evening Post story of the same name by Irvin S. Cobb. It is a vital tale of a grim situation created by the present war. Only the distant rumbles of the European battlefields are heard in the action, but the tremendous grip it has on individual lives this side of the water is shown. Miss Marsh is supported by an exceptionally well balanced cast. "Animals in Midsummer," a Ditmars' Zoological picture; "Yellowstone Park," a scenic study in natural colors, and the Strand Topical Review concluded the film part of the entertainment.

A condensed version of "Carmen" and a violin solo by Mary Zentay made up the special musical features.

"Rimrock Jones" at the Rivoli.

Wallace Reid, in "Rimrock Jones," a Paramount production, was the feature of the Rivoli's program. The story is by Dane Coolidge, and the direction by Donald Crisp. The scenes alternate between New York at its smartest and a mining camp at its roughest, the star appearing as a young prospector who puts up a manly fight to retain a claim which swindlers try to take away from him. The plot has a new twist to it, and there are many comedy touches introduced mainly by George Kuwa, the Japanese, who has been seen in many recent pictures.

"The Hound of the Hills," in which Robert C. Bruce's famous dog is the only performer, is one of the most artistic scenic pictures ever screened; Mr. and Mrs. Sidney Drew in "Why Henry Left Home," the Helen Moller Pupils in a dance number and the Animated Pictorial were also shown.

The "Spinning Chorus" from "The Flying Dutchman" and a solo by Gladys Rieve were on the musical program.

"Jules of the Strong Heart" at the Rialto.

George Beban departs from his familiar Italian characterizations in "Jules of the Strong Heart," the week's principal photoplay at the Rialto, and appeared as a happy-go-lucky French-Canadian. The story by William Marion Rouse, originally printed in Collier's Weekly, deals with the life of the Canadian lumberjack, many of the scenes having been taken at a logging camp in Hoquiam, Washington. Mr. Beban's keen sense of comedy and the equally effective bits of pathos which he introduces find full scope in his new role. Donald Crisp directed the production for the Paramount Pictures Corporation. Among the supporting cast are Helen Eddy, Charles Ogle and Raymond Hatton.

"Kitchen Maid," a Mack Sennett-Paramount comedy; a new scenic feature, and the Animated Magazine balanced the bill.

Mlle. Madclaine D'Espinoy and Signor Bonelli were the soloists.

"Broadway Love" at the Broadway.

"Broadway Love" leads the program at the Broadway Theater. It is a screen version of W. Carey Wonderly's story of the same title, which appeared in Snappy Stories magazine. Dorothy Phillips is the star. A Bluebird feature in five reels, it graphically reveals life and love as it is to be found on New York's Great White Way. The cast includes William Stowell, Lon Chaney, Juanita Hansen, Eve Southern and Gladys Tennyson.

Eighty-First Street Theater Bill.

At the Eighty-first Street Theater Monday, Tuesday and Wenesday Bessie Barriscale in "Madame Who" was the feature. Thursday, Friday, Saturday and Sunday Mary Garden in "Thais" headed the bill.

TRADE SHOWING FOR FLYNN SPY SERIAL.

A trade showing of the first episodes of "The Eagle's Eye," the serial photodrama produced by The Whartons, founded on the story by Chief Flynn, exposing the ramifications of Imperial Germany's spy system in America, will be made at the Strand Theater next Friday morning, January 18, at ten o'clock.

Invitations have been sent to all exhibitors, representatives of the trade and to state and city officials, judges of the courts, clergymen, heads of patriotic, defense and war service organizations and to military and naval officers detailed at this station.

Paramount-Artcraft Exchange Men Meet

Series of Conferences Held to Discuss Distribution—Reports from Coast to Coast Prove Star Booking System a Big Success.

ONE of the most enthusiastic get-to-gether-meetings ever held in the history of the organization took place at the New York headquarters of the Famous Players-Lasky Corporation during the week of January 7, which the branch managers from all over the country attended. The series of meetings was called for the purpose of discussing the distribution plans of the company for the coming year in connection with the releases of Paramount and Artcraft pictures.

At these conferences, it is announced, the reports from representatives in different localities throughout the country proved a most emphatic indication that the star series system of booking, inaugurated last Summer, is probably the most potent advancement in the distribution field since the inception of the photoplay. Glowing addresses by the branch managers announced the success of this plan of distribution in all parts of the United States and cited the appreciation of the equitable values of this system as expressed by exhibitors large and small.

Adjustments and revisions of schedules were carefully worked out to meet the conditions of exhibitors everywhere in the country and new plans pointing to better service and greater co-operation with the exhibitor were minutely discussed and adopted. The work accomplished as a result of the $1,000,000 advertising campaign and the hearty manner in which exhibitors are taking advantage of this big publicity drive, also received much comment.

Present at these meetings were Adolph Zukor, Walter E. Greene, Hiram Abrams, Arthur S. Friend, Al Lichtman, William L. Sherry, John C. Flinn, Max Goldstine, Frederick Gage, C. E. Tandy, A. D. Flintom, Herman Webber, Carl H. Pierce, Harry Asher, Louis Marcus, James Steele, E. V. Chamberlain and William E. Smith.

Zukor Celebrates Birthday.

Concluding the series of conferences a dinner at the Astor to the visiting representatives, the executive committee and the department heads of the Famous Players-Lasky organization and its affiliated bodies, was given by Adolph Zukor. This occasion marked the forty-fifth birthday of Mr. Zukor, and inasmuch as he did not know that his associates were aware of this fact, he was deeply moved and surprised when the Executive Board presented him with an immense silver loving cup. Jesse L. Lasky made a stirring presentation speech, after an appropriate introduction by Toast Master Elek J. Ludvigh, and expressed the great sense of appreciation felt by those present of all Mr. Zukor means to those closely associated with him as well as the entire industry.

In his speech Mr. Zukor fittingly thanked the members of the executive committee and others present for their loyal support of all his undertakings and cited the history of his organization since the very beginning. Greater co-operation with the exhibitor and the continued use of fair and equitable business methods in the pursuits of their daily work was strongly urged by him. In a talk that rang true with sincerity, the President of the Famous Players-Lasky Corporation presented a speech that clearly disclosed the reason for his present great success. His straightforward remarks were felt and appreciated by every one present and upon conclusion of his speech a storm of hearty applause was accorded him.

Other speakers of the evening were Jules E. Brulatour, who it is understood, has just been elected a member of the Board of Directors and J. C. Graham, the London representative. Those present were Adolph Zukor, Jesse L. Lasky, Eugene Zukor, Elek J. Ludvigh, Arthur Friend, Jules Brulatour, Emil E. Shauer, Walter E. Greene, Morris Kohn, Hiram Abrams, Al Lichtman, B. P. Schulberg, Ralph Kohn, Hugh Ford, Whitman Bennett, Frank Myer, Robert Macalarney, J. C. Graham, Arthur S. Kans, John C. Flinn, Charles C. Burr, Charles E. Moyer, Fred Gage, J. Albert Thorne, J. K. Burger, Pete Schmid, A. M. Botsford, Norris Wilcox, B. P. Fineman, Herman Wobber, C. E. Tandy, J. V. Chamberlain, Al Lichtman, A. D. Flintom, W. L. Sherry, William E. Smith, Max Goldstine, Lewis J. Selznick, Joseph Schenck and Julius Steger.

WANDA PETIT ONE YEAR IN FILMS.

Miss Wanda Petit has been a film actress just one year. During this time she has been with the William Fox forces exclusively. She has advanced rapidly from small parts to the position of leading woman, and has appeared with several of the Fox male stars, including William Farnum, George Walsh and Tom Mix. The principal pictures in which Miss Petit has been cast are "The Derelict," "The Broadway Sport," "This Is the Life," "The Heart of a Lion" and "Cupids Round Up." She has worked in both the Eastern and Western studios, being now at Hollywood, Cal.

Group of Famous Players-Lasky Executives, District Managers, Department Heads and the Company's Service Flag.

Left to right: Bottom Row—Al Lichtman, Hiram Abrams, Arthur S. Friend, Adolph Zukor, Jesse L. Lasky, Walter E. Greene, William L. Sherry.

Top Row (Standing)—John C. Flinn Max Goldstine, Frederick Gage, C. E. Tandy, A. D. Flintom, Herman Wobber, Carl H. Pierce, Harry Asher, Louis Marcus, James Steele, F. V. Chamberlin, William E. Smith.

Allied Exhibitors Plan Formed

Committee Appointed at Washington Convention to Consider Proposition of Manufacturing Group for Direct Distribution Submits Report

WHEN the convention of League and Association exhibitors met in Washington on December 11 and 12 representatives of a group of five independent firms appeared at one of the meetings and outlined a proposition for a direct service from the manufacturer to the exhibitor. The companies and their representatives were: Frohman Amusement Corporation, W. L. Sherrill and Joseph W. Farnham; Ivan Film Corporation, J. E. Chadwick; High Class Film Corporation, Harry Rapf; Triumph Film Corporation, J. A. Golden; Crest Pictures Corporation, Lester Park.

The plan as outlined by Mr. Farnham as spokesman for the producers made so favorable an impression upon the meeting that a special committee was appointed, to consider the proposition and to make a report at an early date. Accordingly C. C. Pettijohn and L. L. Levine, members of that special committee, got together in New York and after a week or more of hard work framed a tentative plan upon which the proposed service was to be based, and have issued a report covering the essential features thereof to be sent to the officers of the various exhibitor organizations. The report reads as follows:

A great convention of the Allied Exhibitors' Organization of practically every state and large city in the union was held in Washington, D. C., December 11 and 12, 1917. That convention considered and passed many constructive measures which will permanently benefit the entire industry. That convention heard a new plan from five independent producers for marketing films direct from producer to exhibitor. That convention unanimously agreed that the principle of direct dealing between producer and exhibitor is correct, and a committee was selected then and there to consider details and work out a plan with these five producers.

The undersigned was requested to send telegrams (82 in number) into the various states where the addresses of prominent exhibitors and various officers of the exhibitors' organizations were known by the undersigned. Over 70 favorable answers were received, and many suggestions and ideas, which have been invaluable in working out the details, were offered.

These five producers will pay the expenses of two or more prominent exhibitors to attend meetings called by exhibitors for the purpose of taking up this plan, and to then and there explain details and to represent both the exhibitors and producers in the closing of contracts to put this plan into effect at the earliest possible moment.

These same five independent producers whose proposition was approved realize and fully understand, from communications thus far received from prominent exhibitors, that they must make special feature attractions based upon stories with box office values. As a matter of fact these same men have made and are making some of the greatest special features ever distributed, and exhibitors have been buying them at very high prices through present distributing methods. Under this plan these five companies will compete with each other. Their profits are not to be divided, and the company making a highly successful feature will enjoy alone the producer's profits therefrom. These men can and they have pledged themselves to make pictures with box office values and drawing powers under this "direct sales" plan.

Here the committee gives some space in its report to the past productions of the different members of the producing group showing a very creditable record, and then continues:

I desire to here outline in greater detail exactly what these producers have in mind and those elements which, in my opinion, should appeal to the bodies of exhibitors throughout the country. These manufacturers propose to manufacture and release 52 picture a year, one each week. These manufacturers are ready and willing to enter into direct business relations with the exhibitor to the end that the large cost and profit incident to the present methods of distribution of special feature films may be eliminated, and tney offer to the exhibitor their combined product upon terms which are as follows: The pictures shall cost, together with prints, not less than $25,000 and not more than $50,000, the cost to be certified to by the manufacturer by his sworn statement.

To the gross cost the manufacturer shall add a sum equal to 25 per cent., which shall be his guaranteed minimum profit. This will make the gross cost of the pictures range from $31,250 to $62,500. This gross cost shall be taken up by all the 48 states in proportion to a just division based upon its number of theaters, number of cities, population, and all other data that goes to make up a fair quota for each state. Each state will have its allotment based upon this fair division, and the exhibitors of each state shall absorb the quota assigned to them. All revenue derived from distribution in excess of the minimum quota in each state shall be divided between the manufacturer making the particular picture and the exhibitors in each individual state using that picture; that is, 50 per cent. to the manufacturer and 50 per cent. to the exhibitors in rebates.

In order to make up the gross allotment there must be secured in the United States 2,700 days of bookings per picture. You will note from the following schedule the number of days' booking which we have figured for your state quota:

	Days		Days		Days
Maine	25	Florida	23	Kansas	86
N. Hampshire	10	Alabama	16	Nebraska	56
Vermont	9	Mississippi	15	Texas	75
Massachusetts	87	Louisiana	27	Oklahoma	46
Rhode Island	11	Arkansas	24	Utah	13
Connecticut	38	Michigan	100	Colorado	25
New York	375	Ohio	156	Wyoming	6
New Jersey	87	Indiana	101	Montana	24
Pennsylvania	205	Kentucky	38	California	80
West Virginia	33	Tennessee	26	New Mexico	8
Maryland	35	Illinois	188	Arizona	10
Dist. of Col.	12	Wisconsin	88	Nevada	4
Delaware	5	Iowa	125	Oregon	29
Virginia	24	North Dakota	26	Washington	38
North Carolina	24	South Dakota	26	Idaho	18
So. Carolina	15	Minnesota	101		
Georgia	23	Missouri	87	Total	2,703

All amounts received in excess of these quotas would be divided as heretofore outlined, namely, 50-50.

You can readily see that all the receipts above the minimum quota above outlined would tend to reduce still further the cost to each exhibitor for the service by reason of the rebates and the profits contemplated.

I suggest to you that this matter is of sufficient importance to exhibitors to warrant their earliest attention, and that the proper way to bring it before them would be at an exhibitors' meeting, either through the state organization or through any organization you might suggest.

In submitting this report the committee asks criticism and suggestions from the exhibitors. It is also requested that the various exhibitors' organizations call meetings at the earliest moment possible at which meetings some one who is competent to discuss the subject will be present and who will also have authority to arrange details and submit contracts.

Mr. Pettijohn characterizes the proposition as "a sincere plan to bridge the gap between the two permanent branches of the industry."

MUTUAL MEN IN TOWN.

John R. Freuler, president of the Mutual Film Corporation; S. S. Hutchinson, president of the American Film Company, and Terry Ramsaye, director of publicity for the Mutual, were in New York during the week of January 6. The Mutual officials made some plans while here looking forward to big production plans. Mr. Freuler and Mr. Ramsaye returned during the week to Chicago, stopping in Philadelphia to attend to some legal matters.

NEW YORK'S NEW LICENSE COMMISSIONER.

John F. Gilchrist, the newly appointed Commissioner of Licenses of New York City, promises to be a very capable and affable official, with a broad grasp of his duties. He has occupied many positions of trust, including two terms as Under Sheriff of New York County, coming in close touch with economic public needs. While he is an unknown quantity to the moving picture interests, we are assured he will give a very satisfactory account of himself on all questions that may arise in that branch of his duties.

Scene from "Under Suspicion" (Metro).

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Maryland Censorship Fight

Maryland League Starts Campaign to Secure Repeal of Present Censor Law.

THE opening gun in the campaign to be fought by the Maryland Exhibitor's League, for the repeal of the Moving Picture Censor Law, which has been in effect in that state since July, 1916, has been fired and much publicity has been given the matter. The League has opened headquarters in the New Theater Building, 210 West Lexington street, and it is understood that the committee handling the publicity end of the work includes Frank A. Hornig and L. A. DeHoff. Jack S. Connolly, a former well known newspaper man, is in charge of the campaign.

A bill has been prepared carrying a repeal of the censorship law in Maryland which, it is expected, will be introduced in both the House and Senate at Annapolis within the next few weeks. It is not the desire of the motion picture exhibitors of Maryland, in asking that this law be repealed, that their theatres may be used for the showing and exhibiting of pictures which would have a tendency to debase the morals of their patrons, and for the most part, many exhibitors take special pains to see that their pictures are thoroughly without taint before they are thrown on the screen for the public.

By the repeal of this law, it would not mean that Maryland would be without any sort of law for the restricting of immoral or improper pictures, for the police have always had the power to stop the showing of any pictures of this sort. Some of the arguments which are being put up by the Maryland exhibitors are:

The law has been given a fair trial and has been found wanting on many grounds, especially as a large revenue producer for the state.

The law gives opportunity to gag one of the largest sources of public expression.

The law gives opportunity for a small group of individuals to pass upon the views and tastes of the community and to arbitrarily say what the public shall not see without the public being given an opportunity to voice its own sentiments.

It is predicted that the revenue from the law will be wiped out during the year, due to the amount of film used in pictures being curtailed and to be further curtailed at the request of the government, which condition will cut down by almost a third the receipts of the Censor Board, which are based on the amount of film by feet which is censored. This, taken together with the additional allowance which is being asked for additional expenses of the board, will, it is thought, cause the revenue to be entirely wiped out. The Censor Board, it is shown, produced a revenue of $8,000 during its first year, with $4,000 to its credit during the first six months of the second year.

A pamphlet has been issued by the League entitled "State Censorship—What It Means." In this book the following facts are given: Emphasis is placed on Article 40 of the Maryland Constitution, which provides for the liberty of the press and the inviolable right of every citizen to speak, write and publish his sentiments, being responsible for the privilege. The history of the Censor Law in Maryland, its origin and result, is reviewed. An extract from Bagby's Annotated Code is given, showing plainly the police power already possessed in the state to deal with obscene or other improper pictures, without resort to the abitrary censor law. Extracts are carried showing George Creel's repudiation of arbitrary censorship, and editorials from many prominent newspapers throughout the country against censorship are given.

The officers of the Maryland Exhibitor's League are Frank A. Hornig, president; Louis Schlichter, first vice president; Eugene B. McCurdy, second vice president; W. A. Stumpf, treasurer; L. A. DeHoff, secretary, and J. Louis Rome, counsel. The legislative committee includes Louis Schlichter, J. Louis Rome, Eugene B. McCurdy and E. C. Sandell.

For several months, members of the League have been actively engaged in obtaining just what the sentiment of the general public is in regard to the censorship question both in Baltimore City and Maryland in general. Due to this investigation, they have come to the conclusion that the censorship law is an unpopular measure.

The work of the Censor Board is now in the hands of two people, Mrs. Marguerite E. Harrison, of Baltimore, understood to be also in newspaper work, and Charles E. Harper, of Salisbury, of whom it is said that he spends as much time at home as censoring pictures. The vacancy which has been open for several months is still vacant. On this phase of the question, the Baltimore News, published this editorial on January 8, under the title, "Waiting for the Right Man":

"In Pennsylvania and Maryland," says D. W. Griffith, film play producer, "the moving picture censorship was made the football of party politics." The moving picture men desire no censorship, and this statement is part of their campaign to eliminate the Board of Moving Picture Censors in Maryland. But are we entirely innocent of their charge?

"William F. Stone, who was the minority member of the Board, died on September 16. His successor has not been named. Governor Harrington has never displayed especial haste in making appointments; but four months does seem rather a long time to search for a guardian of our movie morals. Is the Governor saving salaries? Or is it that the Movie Censorship Board isn't worth while, anyway? Or is it just that the Republican who is the Governor's ideal must possess other qualifications than those of aesthetic sensitiveness and ability to criticise intelligently the celluloid art? Not the last, surely; for it would be wholly incompatible with the Governor's official declaration that he is almost converted to the idea of the merit system. This, of course, precludes any suspicion that the job is being kept for dangling before Republican Legislator's eyes."

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

North Carolina Motion Picture Exhibitors' Association at Raleigh, N. C.....January 17-18
Massachusetts and Rhode Island Branches, M. P. E. L., at Quincy House, Boston.January 22
New York State M. P. E. L. at Grand Central Palace, New York.....February 2 to 10

Manhattan Exhibitors Elect Officers

Annual Meeting of Local No. 1 Held Thursday, Jan 10. Will Seek New Headquarters.

MANHATTAN Exhibitors' Local No. 1 held its annual meeting for the election of officers on Thursday, Jan. 10, at 1 P. M., at its rooms, 218 West 42d street, New York City. The following slate was unanimously elected: John Manheimer, of Brooklyn, president; Charles O. Reilly, of Yorkville, New York, first vice president; Sol Coleman, of Bronx, second vice president; Ben Kelly, of Queens, third vice president; David Weinstock, Manhattan, financial secretary; Sidney Ascher, secretary; Morris Needle, Manhattan, treasurer; Gus Koemgswald, Brooklyn, sergeant-at-arms.

The retiring president, C. R. Martineau, was given a rising vote of thanks for the efficient and impartial manner in which he had administered the unexpired term of his predecessor—a well deserved compliment to Mr. Martineau, who had conducted his office in a most creditable way and held the organization together through one of its most trying periods.

The committee appointed to secure new quarters for the league made its report and said it had under consideration a building near the Godfrey building, West 49th street, which was eminently suited for the purpose. The committee will again report on this site at a special meeting to be held early in the week of Jan. 13. It is very likely the league will decide upon this location as a permanent club house. Grant Anson called attention to the Sunday opening case to be argued before the Court of Appeals in February and the bill to be brought before the New York Legislature on the same subject. He advised immediate preparation for meeting these movements. It was stated by one of the members that the National Association of the M. P. Industry had these matters under way and would prepare to meet them. Report of Treasurer Needle showed that the league has a considerable amount to its credit in bank.

NEW YORK STATE MEETING IN NEW YORK CITY.

The officers of the New York State Motion Picture Exhibitors' League have decided to change their place of holding their annual convention from Buffalo to New York City during exposition of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America, at the Grand Central Palace, on February 2-10. This announcement was made by State President T. A. Buettner, requesting the endorsement of National President Lee A. Ochs. Notice will be sent to all the members of the organization in due course of time.

BAY STATE MEN MEET JANUARY 22.

The adjourned mass meeting and banquet of the Massachusetts and Rhode Island branch of the National League will be held at the Quincy House, Boston, on Tuesday, January 22, at 6 p. m. Tickets for the banquet, which may be had from E. R. Gregory at 127 Pleasant street, are $2.50 each.

One of the matters of importance to come before the meeting will be the descent of the Boston Boosters on the New York convention the first week in February.

H. B. VARNER ILL.

Hon. Henry B. Varner has been confined to his home at Lexington, N. C., for several days by sickness. Mr. Varner had made plans to remain in Washington almost the entire month of January, starting January 1, in his capacity as legislative chairman of the national organizations, but has been delayed in going on account of his indisposition. However, he expects to be able to go to his post this week and will remain until the North Carolina convention, in Raleigh, to be held January 17 and 18.

DETROIT EXHIBITORS MEET WEEKLY.

The Detroit branch of the A. E. A., now meeting weekly at the Board of Commerce, has added the luncheon feature to its meetings. In other words, the members can now come at 12 o'clock and have their lunch at the building and later go into a private room for its business meeting. The combination is proving quite an attraction to the members judging from the increased attendance each week. Thursday is meeting day.

North Carolina Convention Date

Meeting at Raleigh Will Be Held January 17 and 18—Important Matters to Come Up.

PRESIDENT PERCY W. WELLS has named Wednesday and Thursday, January 17 and 18, as the dates for holding the semi-annual convention of the North Carolina Exhibitors' Association, and every effort will be made to gather together a large percentage of the exhibitors of the state to go into session with the organization upon some of the gravest problems which ever confronted the industry of the nation and of the state.

Raleigh is the place, this having been decided upon at the annual convention last July, this city being selected because it is the State Capital and the State Legislature will be in session at that time. Several legislative matters of serious import to the industry in the state will engage a major portion of the sessions of the convention and an effort will be made to obtain immediate audiences with the various legislative committees touching on these matters while the convention is in session and thus obtain immediate action.

An important matter to come before the North Carolina exhibitors at this meeting will be the taking of formal action toward withdrawing from the M. P. E. L. of A. and alligning with the American Exhibitors' Association, and it is the concensus of opinion that the convention will be unanimous upon taking this formal action, notwithstanding the fact that conciliatory sessions between the two organizations at the recent Washington gathering led many to believe that there would be an amalgamation of the two in the near future. However, leaders in North Carolina put forth the argument that two organizations, both strong within themselves, and which will work together in harmony when grave and serious things are to be considered, can accomplish more than a single organization. Another argument put forth is that the presence of two organizations of national scope in the field will tend to keep out petty politics, which has so largely dominated the old league heretofore and changed it from an instrument of power and good into a worthless plaything. As this is the first gathering of Tar Heel exhibitors since the Chicago "bolt," and as two of the North Carolinians, Messrs. H. B. Varner and Percy W. Wells, were prime movers in the framing of the new organization, their attitude at this time will be awaited with much interest, but it is known that Mr. Varner has never become thoroughly imbued with any enthusiastic good fellowship toward the old league since the Chicago proceedings. It is presumed that the pledge of North Carolina's support given to the A. E. A. in Chicago will be formally carried out. Mr. Varner, however, as general legislative chairman for the entire industry at Washington, is representing both the old and the new organizations, and is entering heart and soul into the work before him without any thought whatever of pulling down or boosting either of the organizations, and those who know the man feel certain that nothing but absolute harmony will prevail in his attitude and actions toward and with the two organizations. There are many North Carolina exhibitors who were "fighting mad" right after the Chicago convention who now entertain much more kindly feelings toward the National League, since accomplishments of the past six months have shown them that there is a chance for it to yet be of great value to the industry through proper and sane conduct and management.

Another matter which will probably be brought before the convention will be the question as to whether or not North Carolina will be officially represented at the Madison Square convention and exposition to be held in February. No doubt many exhibitors from the state will attend, but whether as official delegates or not will be settled at the Raleigh convention.

Convention headquarters will be established at the Yarborough Hotel, and as hotel facilities are always congested at the State Capital during legislative sessions reservations should be made by wire at once.

CLEVELAND LEAGUE ELECTION.

Cleveland League elected a new set of officers last week. Henry Lustig, president; R. H. Gray, vice president; Joseph Lefkowich, secretary; Adolph Mahrer, treasurer. They were installed immediately and Mr. Lustig in a speech says he intends to rule the league with an iron hand in an effort to build up strong local organization and will not give much time to National or State organizations until this work is completed.

PHILADELPHIA LEAGUE GAINS MEMBERS.

During the last meeting held by the Exhibitors' League of Philadelphia, Charles H. Goodwin, secretary, reports that some forty members of the American Exhibitors Association were admitted into the League. Charles Rappaport and S. Miller, two members of the League, received threatening letters from the music publishers and a motion was passed to stand behind these two exhibitors to the finish, who will be supported under all circumstances. A large number of the members of the League have arranged to prepare to visit the Motion Picture Exposition to be held in New York from February 2 to the 10th.

Paralta's Eastern Scenario Department

New Office Has Capable Staff in Charge of Henry Chandlee.

IT WAS with the idea of branching out along new lines that Carl Anderson, president of Paralta Plays, Inc., established the eastern scenario department of that organization at the company's New York offices. Paralta maintains a producing scenario department at its western studios—and many of its stories are written by staff authors—but to assure enough material with proper variety of subject and treatment, it is Mr. Anderson's intention to purchase a large number of stories from outside authors.

Harry Chandlee

It was with the idea of taking advantage of near-opportunities to acquire good stories, that Mr. Anderson placed Harry Chandlee in charge of the Eastern Scenario Department of Paralta Plays, with instructions to decline no story until certain that it contained nothing of value as picture material for Paralta, giving him a free hand in management of the department otherwise.

Mr. Chandlee has associated with him a force of persons experienced in the scenario end of the industry—notably Helen Christene Hoerle and Elizabeth Petersen—both of whose screen stories are well known. When a story is received which, with a few changes, would prove available, an outline of the changes is worked out and the author is then called into conference—whenever possible the changes being discussed with him and the form of the revised story being decided upon, with the result that a story which might otherwise be declined, is made often available. In addition, the author becomes familiar with Paralta requirements, and can be guided in his future work for the company. An added advantage lies in the fact that the story, when finally sent to the Los Angeles studio, is worked out from a picture standpoint, and thus the making of the continuity is greatly facilitated.

Already, the eastern department has increased the available material something over one hundred per cent.

J. A. HAMMELL WITH GENERAL.

J. A. Hammell, one of the most popular and best known exchange men in the film business, last week assumed charge of the New York City sales office of General Film Company, succeeding P. A. Bloch, who has been assigned to special work of importance. Mr. Hammell leaves a responsible position with Pathe Exchange, Inc., to return to the General Film position he held until about six months ago. Prior to his retirement from the General Film family last year, Mr. Hammell had been continuously engaged in General Film service for many years, holding important positions in various departments.

Sonia Markova's Second Release Ready

MADAME SONIA MARKOVA'S second production as a William Fox star will be released to exhibitors January 20 under the title, "A Heart's Revenge." This Fox special feature is said to contain a number of thrilling scenes, the climax being in an exciting motorboat chase on Buzzard's Bay. It is heralded as a picture replete in action and one that shows the new star to better advantage even than did her first production, "The Painted Madonna."

Sonia Markova.

Rivalry in love between a Russian nobleman and an officer in the United States navy furnishes the theme, Madame Markova portraying the role of the heroine, the daughter of the Russian ambassador. A Chinese poison is employed by the nobleman in temporarily getting rid of the naval officer, and the plot thereafter revolves about the girl's efforts to learn her sweetheart's whereabouts.

Assee Leung, a real Chinese woman whose stage name is Helen A. Long, has an important role in the production. Others in the cast besides Madame Markova are David Herblin, Frank Goldsmith, Eric Maigne, Bradley Barker, Stanley Heck, Fred Ratcliffe and J. Alling. The story was written especially for Madame Markova by George Scarborough, and the picture was made under the direction of Oscar A. C. Lund.

KATE PRICE TO SUPPORT WALTHALL.

Photoplay "fans" who were devotees of the photoplay theaters a few years ago will welcome the news that Kate Price is again to be seen upon the screen in the support of Henry B. Walthall in his second Paralta play "Humdrum Brown." A few years ago Kate Price was one of the most popular actresses of the screen appearing in photoplays of the Vitagraph Company. At that time Miss Price was one of the most versatile of the screen actresses and appeared in productions ranging from heavy melodrama to the lightest comedy. That was in the days when the late John Bunny was at the zenith of his popularity and Kate Price appeared opposite him infrequently.

In "Humdrum Brown" Miss Price will be seen in the role of Aunt Elvira, a character part which is bound to bring to memory the kind of acting that at one time made her one of the most popular women of the screen.

NEW THEATRE EMPLOYEES' UNION.

A new organization has been established under the title "Theatre Employees' and Machine Operators' Union of Long Island and Brooklyn, N. Y." Being a regularly chartered body, all members of this new union are protected by the laws of the state from any other unionized bodies and they are not affected by existing injunctions and the managers and operators of the theatre, who are employees, have redress by law if any unfair means are employed to interfere with their business. They have already over fifty enrolled members on their roster.

LAURA AUSTIN NOT CAMPBELLS DAUGHTER.

In the World of January 5 it was in error stated that Eric Campbell, the comedian who was killed in an automobile accident, had left a daughter, Laura Austin, an actress. In the issue of January 12 it was correctly stated that Mr. Campbell left a daughter, a pupil in a Los Angeles school.

The World is advised by the publicity department of the Chaplin studios that Laura Austin is the wife of Albert Austin, one of the members of the Chaplin organization. Our apologies are extended to Mr. and Mrs. Austin.

Freuler Announces "Screen Telegram"

A Twice-a-Week News and Current Events Reel to Be Distributed Through Mutual Exchanges.

THE SCREEN TELEGRAM," a twice-a-week news reel, of a new type, is announced by John R. Freuler, of the Mutual Film Corporation and various allied film enterprises. This release is to be available at Mutual exchanges beginning the week of March 4, according to Mr. Freuler's announced plans. It will follow up and supplant the Mutual Weekly, which is one of the oldest and long-established news reels in the film trade.

"We have elaborate and promising plans for the production and assembling of the 'Screen Telegram,'" said Mr. Freuler, discussing the new release at his New York offices. "We have arranged for an extensive system of foreign camera correspondence with a war news service from some new angles, which we expect will give an unusual attractiveness to the reel.

"I have been giving the news reels particular attention for a long period and I have come to the conclusion that improvements in this field have been very slow to come. Yet the enduring success of the Mutual Weekly and some of its better competitors, and their obvious value to the best theaters, prove the permanence of demand.

"In the production and assembling of the 'Screen Telegram' we shall take advantage of all of our long experience in news film manufacture and distribution. While we are not ready to announce the complete staff of the 'Telegram' organization it is sufficient to assure that we have arranged for the services of the best available experts in the newspaper and news film fields.

"The 'Screen Telegram' will be a true screen publication presented with refinements of make-up and dress which will make it a fitting unit in the best programs of the best theaters.

"The mechanical work of the 'Screen Telegram' will be handled at the excellent laboratories and printing plant of the American Film Company, Inc., which is, I hold, a guaranty of a film product as near technical perfection as the market affords.

"This means that the 'Screen Telegram' reels will be of the same high physical quality as the feature productions of that concern released through the Mutual Film Corporation. The American Film Company is famous for the quality of its prints and the excellence of its development, tinting and toning processes. This plant with its million feet a week capacity can give us all the speed we can use.

"The location of the printing and shipping plant of the 'Screen Telegram' in Chicago at the American Film Company will afford the release special advantages as to time for the whole United States, while supplementary arrangements have been made for the printing and shipping of 'extras' from New York and other important points when extraordinary conditions call for such a handling of the subject."

The Mutual from its Chicago offices is conducting negotiations with camera men in a number of points yet to be covered by the "Screen Telegram." This detail of the organization is being handled through the office of Terry Ramsaye, the Mutual's director of publicity.

Chicago Picturemen in New York

Freuler and Hutchinson of Mutual Come Here to Plan Series of Big Specials.

NEGOTIATIONS preliminary to the production of a number of big special feature pictures are being conducted in New York by Samuel S. Hutchinson and John R. Freuler, who were in the city during the week of January 7. According to present plans it is said that the specials will be made by a separate organization working on the west coast with the Santa Barbara studios of the American Film Company, Inc., as headquarters. It is to be assumed that these specials will be made available to exhibitors through the exchanges of the Mutual Film Corporation, although no official announcements to that effect have been made.

"We have found certain market tendencies will assure us that, to a considerable proportion of theaters, a series of occasional big special productions will have a particular value in the coming year," said Mr. Freuler. "There are basic reasons for this trend, representing an evolution in the business of presenting pictures. This will not affect our handling of star productions featuring 'big stars only,' including the Mary Miles Minter, Margarita Fischer, William Russell, Edna Goodrich, the Charles Frohman plays and others."

Mr. Hutchinson is conferring with a number of available authors and stars, who will be at liberty for contracts at the periods planned for the special features.

"We are starting amply in advance to insure careful preparation for every aspect of these pictures. I am not just now in a position to make any announcements relating to the stars and casts of these specials, but I can say most assuredly that these pictures will, unlike those of today, present both a real star and a real story."

When Irvin Cobb Sold Cold Stuff

CONTEMPORARY biographers of Irvin S. Cobb, who just can't wait for his funeral to begin writing interesting things about him, are having a merry time calling up this or that incident in a career of which this distinguished author is frankly unashamed, although its records

Irvin S. Cobb.

reach back to the age of sixteen, when Cobb was village iceman in Paducah, Ky., and include nineteen, when he was the youngest managing editor of a daily paper in the United States in this same town. But Mr. Cobb himself is his own best biographer, as the following, related by Robert H. Davis, editor of the Munsey magazines, testifies:

Without knowing to whom he was speaking, a stranger once asked Irvin Cobb what kind of a person Cobb was.

"Well, to be perfectly frank with you," replied the Kentucky prodigy, "Cobb is related to my wife by marriage, and if you don't object to a brief sketch, with all the technicalities eliminated, I should say that in appearance he is rather bulky, standing six feet high, not especially beautiful, a light roan in color, with a black mane. His figure is undecided, but might be called bunchy in places. He belongs to several clubs, including the Yonkers Pressing Club and the Park Hill Democratic Marching Club, and has always, like his father, who was a Confederate soldier, voted the Democratic ticket. He has had one wife and one child and still has them. In religion he is an Innocent Bystander."

Mr. Cobb has many a claim to literary fame both as a humorist and as a writer of heart-gripping stories of dramatic force and fire. Among the latter one of the more recently successful is "Fields of Honor," and now made into a motion picture with Mae Marsh as the star. This Goldwyn subject is said by its producers to be one of the most promising vehicles Mae Marsh has ever had.

"Fields of Honor" will be released throughout the country on January 14.

MESSRS. GREENE AND ABRAMS ISSUE STATEMENT.

That no advertising or publicity announcement purporting to be indorsements by them of any state right features is to be considered authentic unless their signatures are attached to these comments, was stated last week by Hiram Abrams and Walter E. Greene. Testimonials regarding photoplays other than Paramount or Artcraft Pictures without this reproduction of their signatures are not to be accepted as emanating from the offices of Messrs. Greene and Abrams with their consent and knowledge.

Mastercraft Forming Producing Company

General Manager Wolper Arranging Details in New York —Will Have California Studio.

ISAAC WOLPER, vice-president and general manager of the newly formed Mastercraft Photo-Play Corporation, spent several days in New York City last week arranging many details for the new company and left for Boston, where the Eastern studios are being built.

For a number of years Mr. Wolper has been one of the foremost men of affairs in the city of Boston. A little over a year ago he became interested in the motion picture industry and since then has devoted his entire time making a careful study of the business.

In speaking of the Mastercraft company, Mr. Wolper said, "After spending a great deal of time and money in carefully investigating the motion picture industry, I am thoroughly convinced that there is ample room for a picture organization operating on purely business lines and making productions of exceptional magnitude. The men who are my associates in Mastercraft Photo-Play Corporation are men of not only sound financial standing, but men who have really achieved distinction in large business enterprises and who are now going to devote their entire energies to the development of this enterprise upon which we are launched. In all our departments strictly business principals will be followed out. It is our intention to make no less than four nor more than seven productions a year, but in making these productions we will spare neither effort or expense in securing the finest talent obtainable to make photoplays that are really superior in all that the term applies.

"In addition to our studios in Boston, which when completed will cover over fifty acres of ground, we will also have large studios in California. F. Eugene Farnsworth, president of our company is in California at the present time looking after these details and as soon as they are completed he will return to New York where he will arrange the final details for the filming of the first production.

"Dr. Thomas Dixon, Jr., whose 'Birth of a Nation' is without exception the finest offering the screen has born, will be a member of the new organization, and I believe our first production will be an elaborate picturization of one of his works. Ever since the making of 'Birth of a Nation' producers have been making Dr. Dixon most flattering offers for his other works, but up to the forming of the Mastercraft Photo-Play Corporation he has steadfastly refused these offers, as he wanted to be assured tha tthe visualization of his stories would be of such magnitude as not to depreciate his work, after the making of his initial photoplay spectacle.

"I hope to be able to announce within the near future the names of other writers who have won a high place in the world's literature, whose stories will be visualized by Mastercraft, but I want to assure the exhibitors and the general public throughout the world that we are not 'boasting' when we predict that Mastercraft Photo-Play productions are going to mark an epoch in the history of the silent drama."

"Bill" Russell Entertains Press

Enjoyable Luncheon Tendered by Popular Screen Player Meets With Appreciation and Live Appetites.

MEMBERS of the press who attended the luncheon given at the Hotel Claridge by William Russell on Thursday, January 10, enjoyed the pleasant informality of the affair. There were those present who brought with them the best of appetites to enjoy the culinary excellencies, et cetera, provided; and there were there those whose fondness for food gave way to the charms of Terpsichore; for be it known that there was also present a well-tuned orchestra which unintentionally cheated several of the guests out of more than one tempting course. William Russell, ably assisted by Mabel Condon, received the guests and placed them at the prettily decorated tables, after which the chatter of tongues and the informal moving about of guests bespoke the spirit of true jollity which pervaded the occasion.

We were all glad to see "Bill" Russell, and—let's say it right here—he's one of those fine, clean physical types that the screen has produced and kept, and he's got a little news story for us pretty soon that's going to be of real interest. He's going back west in the near future, and he will take with him the good wishes of his many eastern friends.

Among those present at the luncheon were Lynde Denig, Dramatic Mirror; Edna Earle, Pathe studios; Herbert Howe, representing Photoplay; Joe Reddy and O. Watts, Morning Telegraph; Messrs. Cooper and Mason of the Trade Review; Peter Milne, Moving Picture News; Charles R. Condon, Photoplay; James L. Hoff, George Blaisdell and Margaret I. MacDonald, Moving Picture World; Harriet Underhill, New York Tribune; Miss Nomence, Vanity Fair; Mrs. Case; T. E. Oliphant, Evening Mail; Lawrence Reid, New York Review; Mrs. Burness, Film Fun; Edwin M. La Roche, Moving Picture Magazine and Moving Picture Classic; James Beecroft, Exhibitor's Trade Review; Alice Glenister, Saucy Stories; and Milton Lowenthal, Theater Magazine.

Exposition to Have Aircraft Exhibit

On Show Will Be a Scouting Plane With Army Officers in Charge.

AS the result of a flying trip to Washington last week General Manager Frederick H. Elliott, of the Motion Picture Exposition, and Executive Secretary of the National Association of the Motion Picture Industry, arrangements have been made for an official exhibit at the forthcoming exposition which should attract wide interest. This exposition will take place in the Grand Central Palace February 2 to 10. Mr. Elliott conferred with Howard E. Coffin of the Aircraft Board and the Council of National Defense, with the result that when the exposition opens one of the big attractions will be an army airplane from which motion pictures have been taken at the front. This scouting plane will have mounted on it an observer's motion picture camera, as well as a Lewis machine gun, and it will be in charge of army officers from the Aviation Section of the Signal Corps, who will demonstrate to the public how motion pictures are made by airplane observers for military purposes.

Mr. Coffin is now making arrangements with the Secretary of War to secure a detail of officers throughout the week. Another feature of this exhibit will be a collection of enlargements of official army photographs showing flight scenes of airplanes taken from other airplanes, also aerial battles and machines going through sensational acrobatic evolutions in the air. The Aircraft Board realizes the value of the co-operation of the motion picture industry in helping to perfect machines suitable for military reconnaisance work, and has shown a cheerful willingness to co-operate in making this coming exposition an intensely interesting one to all patriotic Americans.

Arrangements are now being made to reproduce a modern film studio in one section of the Palace, and each day one of the prominent producing companies will "shoot" interior scenes of some big production. Special scenery and interior decorations for these will be brought into the building for the occasion and the famous stars being featured will appear. Furthermore, these scenes are not to be enacted before a mere empty box with its crank buzzing, but the regular lights will be used and film actually exposed. These sections of film will be developed, printed and shown at the exposition the following day.

Another "stunt" will be to permit amateur aspirants for a motion picture career to secure a try-out before the camera in a scenario especially written for the purpose.

Various exhibitors will enjoy special days at the show. Sunday, February 3, will be Pathe Day; Tuesday, February 5, is to be Universal Day, and other special days are to be selected by the other big companies.

A Bit of Ancient Egypt Revived by Denishaun (Paramount-Bray).

Emerson and Loos Go to Paramount

Former Fairbanks Director and Script Writer Will Produce High-Class Comedy.

AN announcement of exceptional interest to the exhibitor, the public and the industry has just been given out at the Paramount New York offices. John Emerson, director and his equally successful collaborator, Anita Loos, have been engaged by Jesse L. Lasky to provide a series of photoplay dramas for release by Paramount. The pictures will be distinctly individual and will be known as the John Emerson and Anita Loos Productions for Paramount.

Mr. Emerson and Miss Loos, at the termination of their association as director and scenario writer for Douglas Fairbanks' productions for Artcraft pictures, recently came to New York, and it was not wholly unexpected that their future activities would be in connection with the Famous Players-Lasky Corporation The fact, however, that they are to be given carte blanche in their new association and are now enabled to continue to put forth the result of their best effort in their new productions for Paramount, is undisputably good news.

John Emerson and Anita Loos.

John Emerson is an example of what can be accomplished by highly specialized and constant training in the field where his activities lay. His education was received at the University of Chicago. Throughout his preparatory years he studied the stage, stagecraft, dramatic writing and acting constantly. He appeared on the stage in many notable productions and eventually was made general stage director for the Shuberts, under whose management he produced, among many plays, Clyde Fitch's last drama, "The City." In 1911, Mr. Emerson was made general stage director for Charles Frohman, making all productions under that famous management until he appeared as a stage star in "The Conspiracy," of which he was the co-author.

Miss Loos dates all her experience in pictures from the time she became production assistant to D. W. Griffith, five years ago. Since that time she has had more than 250 scripts produced. Her training was received under the most favorable auspices, and the results showed in the remarkable fine titles written by Miss Loos for "Intolerance." As a title writer, she is exceptionally facile, with a sense of humorous satire that has greatly pleased motion picture audiences all over the country.

The John Emerson and Anita Loos Productions for Paramount will deal with the highest class comedy dramas.

Berman Finds Outlook Promising

Jewel Sales Head Sees no Reason to Worry Over Reports of "Poor Business."

HARRY M. BERMAN, sales manager of Jewel Productions, Inc., who is making a transcontinental tour in search of first hand information as to national trade conditions, writes his home office from St. Louis, that he sees "no immediate reason to worry over the prospects for the coming year."

"From what I have seen in Detroit, Chicago and St. Louis there is every reason to be optimistic, in my viewpoint. In all three cities I made it my business to talk with almost every large exhibitor.

"Some of them seemed to feel that the war tax was responsible for a slight loss of business. The majority, however, were frank enough to admit that whenever there was a falling off in their receipts, local conditions were mainly responsible.

"The prevailing opinion seems to indicate that as far as the exhibitor is concerned, business is good. In Chicago, the open market is extremely popular and the announcement of our new sales policy has found favor in all three cities.

"In sections of the many states that I have visited, general business conditions vary. Where farming and munitions are the principal industries general business is so good that many exhibitors say that they could not accommodate the crowds that were attracted by some of the features they played.

"In states where there are great military training camps theaters have done capacity business.

"I'm headed for Denver tonight and will write more from there. Frankly I think the exhibitor has about mastered the situation and although every community has its calamity howler, the majority feel that 1918 will be a good year."

George Irving to Direct ForMetro

METRO PICTURES CORPORATION has added to its directing staff de luxe George Irving. The first Metro Production showing his handiwork will be "Her Boy," a patriotic Star Series production co-starring Effie Shannon and Niles Welsh, with Pauline Curley in prominent role, "Her Boy," had been adapted by Albert Shelby Le Vino from the original story of H. Carey Wonderly, and presents America's war problem from a new angle, making a direct appeal to the home.

Mr. Irving has a long list of successes to his credit, one of his most recent productions being "Daughter of Destiny," starring Mme. Petrova. His excellent record as general production director for the Frohman Amusement company is well known, among his successes with this firm being "The Witching Hour," "The Conquest of Canaan," "Jaffrey," and "A Builder of Bridges." For Lawrence Webber he directed "Raffles."

George Irving.

Mr. Irving's advent into the world of motion pictures was the result of his friendship with Augustus Thomas. The first picture in which he appeared was "Paid in Full," in sympathetic role of "Jimsy." After playing the lead in "The Education of Mr. Pipp," he became director for the All-Star company. His motion picture work was preceded by valuable experience on the speaking stage. He was under the management of Charles Frohman for thirteen seasons, for seven years of this time being a member of Maude Adams' company, appearing in "The Little Minister," "Quality Street," "The Pretty Sister of Jose," and other productions. He also played with Henry Miller, and with Francis Wilson, for whom he was stage manager. He went on the stage as a member of William Gillettes company in "Secret Service." Mr. Irving admits that his first part consisted chiefly in carrying a gun.

The director was born in New York, in the wilds of Harlem, "which at that time," says Mr. Irving, "were very wild indeed." He went to the public schools, and then attended the College of the City of New York. Newspaper work brought him in contact with the stage, and the next step was acting. Mr. Irving has definite ideas about picture producing, and his success has largely been due to his originality. He is a man of whom good work can always be expected.

"Empty Pockets" at Rialto.

Herbert Brenon's production of "Empty Pockets" will have its first presentation on Sunday afternoon, Jan 20, at the Rialto, where it will remain throughout the entire week, according to the Rothapfel custom.

"Empty Pockets" is Herbert Brenon's first production as an independent producer, and is the property of the First National Exhibitors Circuit.

Tendency Among Theaters to Combine

View of Last Year's Business in St. Louis Shows Movement Toward Theater Syndicate.

THe new year finds the moving picture exhibition business in St. Louis rapidly developing to a point where the ownership of a string of theaters is to be a more usual thing than the mere operation of one. During the year just closed the movement towards the theater syndicate has been the most pronounced of any film activity and there are plans scheduled for completion during the coming twelve months that will, if carried out, pave the way for a struggle in the very near future of "the survival of the fittest" among several syndicates.

Two Big Rival Syndicates.

The two largest syndicates are in a battle for prestige of ownership. The Vaudeville Theatrical Company stands first in the amount of capital invested and the character of theaters owned, but the syndicate headed by Harry Koplar, known as the Koplar-Goldman string, is first in the number of theaters owned. Both of these syndicates have their eyes on other houses, while several of the one-house exhibitors are planning the purchases of similar strings.

The Vaudeville Theatrical Company, headed by Louis Cella and Frank Tate, has just begun work on the Princess, the old home of the Players Stock Company. Contracts for more than $100,000 have been let in the remodeling process. An entire gallery is being removed from the building; the parquet floor is being "scooped" and 1,000 additional seats are to be placed in an extension which will take up a large portion of the old lobby. The house will open at Grand and Olive on about Feb. 1, with feature films and vaudeville, and will add a first class picture house to the vaudeville company's present string.

Selecting Films for Cella-Tate Houses.

This theater syndicate has inaugurated a novel form of management which has proved most successful and which should be of interest to exhibitors of other cities. It has appointed so-called managers of each of the houses included, but these managers conduct the details of operation as to physical matters and, in some instances, the vaudeville features, while the motion picture bookings are left to the complete supervision of Dave Russell.

Russell, who in title manages the Park, King's and Shenandoah, books all the films for the syndicate entire list of theaters. He personally selects, after a private showing of some sixteen or eighteen big features, six feature films a week, and in addition to this picks out the feature comedies, weeklies and other fillers for all programs. In this way he has figured out a system of saving through transfer that saves without destroying drawing power. All features shown at the King's are "first run." He then switches them for a half-week first to the Strand, thence to the Shenandoah and thence to the Park. These four houses are in four separate sections of the city. By alternating all but the King's he plays each section of the town fairly, even with regard to the small filler films. This system is worked satisfactorily by reason of the fact that Russell, after booking, takes no actual part in the management of any but his own houses. The company for which he books and manages has ten of the largest theaters in the city and is said to have a working investment of more than $2,500,000.

Essentially the Koplar-Goldman company is not in competition with the other syndicate, but there is keen rivalry in the matter of investment and number of houses owned. Harry Koplar, who has a valuable interest in more than sixteen houses is now looking over available property in at least four other sections of the city.

Other Exhibitors Who May Control Chains.

Joseph Mogler, president of the Exhibitors' League, is looked upon as one of the men who will early head a big syndicate of theater owners. Mr. Mogler has made a distinct success out of two houses, privately owned, but is known to be planning considerable development.

Another manager who may be mentioned in this connection is Mrs. Cornelius of the West End Lyric. Mrs. Cornelius started with a small house on Sixth street. She made a success of what was popularly a "doomed" house and then opened the Delmar avenue house. Within a short time she took out a license at the Royal, within two blocks of her Sixth street house and invested heavily in a full square block of property on Delmar and Taylor avenue. At present she is one of the most successful exhibitors of the city.

The Freund brothers, on the South Side have branched out into a string ownership and have probably the most comprehensive plan of development under consideration of any of the smaller syndicates.

It is freely predicted among the film managers that the next two years will see the ownership of more than 90 per cent. of all the picture houses vested in not more than five large syndicates.

An Explanation

Orrin G. Cocks of the National Board of Review Tells Why Other Than "Better Films" Are Put in Circulation.

IN AN article appearing in the January number of Bulletin of the Affiliated Committees for Better Films, Orrin G. Cocks answers satisfactorily the question "Why are pictures not classed as better films put in circulation?" A quotation from the article which is entitled "The Other Side of the Shield" is as follows:

Have you given full weight to the consideration that motion pictures are a commercial amusement for which people pay admissions and which must depend for their support on *all* the people of your town? There are many kinds of folks in every community. The desires of some of them receive little real thought. A goodly proportion must count their pennies and have few diversions costing little which they really enjoy. Perhaps some of the film dramas you dislike are just what they want and need. They certainly fill the theaters, and from every point of view their wishes demand recognition.

The other day one of the greatest of the American newspapers in its literary section told us that the sailors had voted as their preference for the stories of Jack London, Stevenson, Dumas, Conan Doyle, Jules Verne, Thomas Dixon, Poe, O. Henry, Owen Wister, Rex Beach, Hugo, Dickens and Zane Gray. These were the most popular in the order named. You will notice that all of them abound in action, plot, full-blooded characters, intrigue, and in a word—life.

The most successful magazines and weekly periodicals also are those which furnish to the masses colorful, fresh and gripping facts in story and article. Some of these are not "nice"—they impress us as being "rough and raw," but they also are instinct with life. They strip us of pretense and discuss real though imperfect men and women.

These facts, whether some of us like them or not, indicate that people during their play and leisure periods want melodrama. They seek it in novels, short stories, plays, photoplays, amusement resorts, trips of adventure, or camping. It can be called by no other name; it is melodrama.

This demand of the public for different kinds of life from the commonplace and drab ones they are living from day to day occasionally causes us offense and we offer opposition. No one, however, can decide for masses of people as to what they shall enjoy provided the pleasure does not destroy life and the welfare of others. When we are certain that these fundamental things are attacked, we are justified in open protest. Democracy demands, however, tolerance, fair-mindedness, and teachableness which are the antitheses of hypocrisy, cocksureness and dogmatism. This disquieting thought must always haunt us—these other people may be right!

GENERAL FILM MANAGERS DISCUSS SERVICE PLANS.

At the very time when many motion picture interests frankly complain of diminishing support and of doubtful conditions in the trade, enthusiastic sales conferences have been held by General Film Company executives and branch managers. The meeting held at the home office in New York on January 5 set the pace with a spirit that pervaded all of the conferences. At this meeting were General Film Company executives and the following branch managers: J. A. Hammill, New York City; P. A. Bloch, New York City; R. E. Gallagher, Albany; J. D. Levine, Boston; E. J. Hayes, Buffalo; W. B. Hart, New Haven; W. T. Kinson, Pittsburgh; A. J. Nelson, Washington; J. R. Lynch, Wilkes-Barre, and Frank E. Samuels, Philadelphia.

To begin with, the meeting concerned itself with reports on the first run bookings. Sales Manager Kent brought out tellingly the fact of the conspicuous ratification of exhibitor confidence in General Film as presented in its current activities.

Auditor Gulick presented some new plans for handling the detail of accounting in the branch offices and home office of General Film. Sales Manager P. W. Brinch, of the Hodkinson Corporation, was present at the New York meeting, and gave a useful demonstration of the Hodkinson plan, reinforcing many points that had been presented by Mr. Hodkinson in his circulars to the exchanges regarding the Paralta Plays.

SHELDON LEWIS TO RETURN TO STAGE.

Sheldon Lewis, the popular character actor of the screen and stage, will return to the spoken drama upon the conclusion of his present contract with Pathe. Mr. Lewis, it is understood, has received such a flattering offer that he has decided to forsake the screen.

Prior to his advent on the screen several years ago Mr. Lewis became widely known for his powerful character work before the footlights. In addition to being starred in photoplays, Mr. Lewis has become widely popular among followers of serial pictures in heavy character roles.

Chicago News Letter

By JAS. S. McQUADE

The Big Snow Storm

Transportation by Rail Practically Stopped for a Time While Chicago's Streets and Sidewalks Were Impassable.

THE now historic snow storm that swept down on this city with fury Saturday night, January 5, and continued unabated throughout Sunday practically put showmen of every kind out of business for that day and night. Few people ventured out as the streets and sidewalks were impassable, great snow drifts in some places eight or ten feet deep, being of frequent occurrence.

The general rule adopted towards exhibitors by exchanges has been to promise the service unused by them Sunday, for another date, free of charge. Exhibitors in the territory adjacent to Chicago fared much worse than those in the city, as films for outlying points were all delayed. Sunday films had not been received by them up till Tuesday morning.

Express companies positively refused to accept shipments of films to points outside the city on Monday evening, on the grounds that no trains carrying express were leaving the city. They did, however, in a number of cases, accept shipments when they were delivered at their offices, but the Adams Express Co., even in such cases, refused to accept all film shipments.

Quite a number of exchanges, led by Ralph O. Proctor, manager of the Pathe Chicago office, got in touch with Postmaster Carlyle, of Chicago, who agreed to accept all shipments for mail delivery. By this means a large number of shipments were sent by parcel post, special delivery, and were received in fairly good time by exhibitors.

Mr. Proctor inclines to the opinion, based on this experience, that the parcel post is bound to take this business away from the express companies, in the near future. About 800 shipments of films are made daily from Chicago, and as many more are coming in daily. At an average of 80 cents per package, 1,600 packages will amount to a daily expenditure of $1,280, and during the 365 days of the year this would amount to $467,200 for Chicago alone.

It is estimated that Chicago handles about one-tenth of the film distributing trade of the country, so that for the whole country the postoffice department would receive $4,672,000 yearly for handling this business. Express companies, therefore, cannot afford to be so arbitrary in a pinch as they have proved themselves to be in this instance.

Order No. 16, Ruling Lightless Fronts, Has Been Modified.

The letter sent out by Raymond E. Durham, Chairman of the Cook County Fuel Administration, to the members of Chicago Local, M. P. E. L. of A., regarding national order No. 16, governing the lightless fronts of moving picture theaters in the city, as well as the order referred to, has been considerably modified in the exhibitor's favor since the writing of my last letter. A committee of 12 members of Chicago local, representing as many districts of the city, after numerous conferences and considerable effort, have succeeded in securing a concession from the Fuel Administrator that makes more tolerable the conditions surrounding many exhibitors. The concession was gained through the efforts of Henry A. Gardner, Chairman of Electric Lighting, Cook County Fuel Administration, and the ruling reads as follows:

"In order that all theaters may be treated with equal fairness and in order that there may be a definite ruling as to what lights will be required by safety, we have concluded to allow each theater to burn a light or lights aggregating 500 Watts or eight 60 Watt lights, or any other combination of lights whose aggregate does not exceed 500 Watts. We should be glad to have you notify your members and any other theaters which may not be members of your League of this ruling, and advise them that we will expect them to live up to such order, which is a lenient one under the circumstances. We would also be glad to have your committee report any violations to us, so that we may take the matter up with them further."

The committee of 12 members referred to are co-operating heartily with the fuel administrator and will report to him any violation of the ruling just cited, and has issued the following instructions to exhibitors in Chicago and Cook County:

"Don't do any 'cheating.' Let ever theater owner evidence his patriotism by playing fair. Five hundred (500) Watts mean just that many and no more. Don't violate this ruling. Failing to comply means you will be reported and your lights cut off. Burn no electric signs."

The committee was headed by Joseph Hopp, president of Chicago Local, who, for the past year, has proved himself to be the best president the Local has ever had.

A Novel Screen Used in Convention Hall, Kansas City.

William W. Lewis, traveling representative of the Nicholas Power Co., returned to the city last week, after an absence of five months. During that time he visited Minneapolis, St. Paul, Omaha, Lincoln, Kansas City and St. Louis.

Mr. Lewis, during his call at the Chicago office, showed us an interesting photograph of the interior of Convention Hall, Kansas City, where 18,000 people assembled to see the presentation of "The Seven Swans," featuring Marguerite Clark. Mr. Lewis said that this was by far the biggest gathering he had ever seen at a picture show.

"The usual method of showing a picture at Convention Hall would have been impossible," said Mr. Lewis. "A very novel scheme was introduced by placing the screen in the center of the hall. This screen was of box-like form, affording four projection faces. At the four sides of the hall were located the operating rooms, with two machines and two operators each. The eight Power's 6b machines performed their functions so well that on all four sides of the screen the pictures were simultaneous."

The picture was shown under the auspices of the Kansas City Star as a Christmas gift to the people of Kansas City. Mr. Lewis made a special trip to be present at the big event and to look after the interests of his company.

He reports that all along the line business was all that one could expect, exceptionally so in Omaha and Kansas city. Mr. Lewis expects to be in Chicago for an indefinite stay.

Tom North Exploits "The German Curse in Russia," Pathe's New War Picture.

Tom North, Pathe's representative from New York, spent several days in the city last week and, in conjunction with Ralph O. Proctor, manager of Pathe's Chicago branch, exploited Pathe's new war picture, "The German Curse in Russia," which is now being released. Mr. North describes this picture as being both bewildering and amazing, and he is highly impressed with its value as a business getter.

The pictures were taken on the ground by Donald C. Thompson, of Topeka, Kan., the famous war photographer and cameraman, who has faced death many times to secure realistic scenes of battles on the western and eastern fronts of Germany. One of the special and interesting features of the pictures under discussion is the Women's Battalion of Death, a Russian regiment of women which has gone through the fiercest hell in the war with Germany.

An invitation showing of "The German Curse in Russia" was given by Mr. North while in the city, at which many officials of Chicago, judges, aldermen and other prominent citizens were present.

Mr. North will visit Milwaukee, Minneapolis, Detroit, Cincinnati, Cleveland, Pittsburgh and Philadelphia in the interests of the big war picture before returning to New York.

Chicago Film Brevities.

Ben Blumenthal, president of the Export and Import Film Company, New York, and Sidney Garrett, president of J. Frank Brockliss, Inc., New York, spent several days in the city last week. They came on specially to see Wm. N. Selig,

president of the Selig Polyscope Company, for whom they handle the Selig product for all foreign territory except the British Isles, the latter being in charge of E. H. Montagu, London, Eng. The European war has prevented Mr. Montagu from covering territory outside of the British Isles, hence the new arrangement for all other foreign territory. Messrs. Blumenthal and Garrett returned to New York Friday, January 4.

* * *

Jesse Lasky spent a few hours in Chicago Wednesday, January 9, on his way from New York to Los Angeles, where he expects to remain for about six weeks. While here he gave out that Fred Stone has been engaged to work on several pictures during the summer, scripts suiting his special talents having been prepared for him. He also stated that "Bluebird," a special feature directed by Maurice Tourneur, is nearly finished and will be released some time in March. This is an Artcraft feature about seven and one-half reels in length. He also announced that Pauline Frederick will be the star in a New York production some time next season, the script by Husband Willard Mack. Mr. Lasky also hinted that Ethel Clinton may join Paramount when her present contract expires with the World Film.

* * *

Notwithstanding all the good that moving pictures have wrought, it seems that they are still held in disfavor in certain sections of the country and even ranked as being among the evils that desecrate the Sabbath, as is shown in the following dispatch from Hattiesburg, Miss., January 7, to the Chicago Examiner: "Dwelling at length upon the evils of desecration of the Sabbath, especially with thousands of soldiers in camp at the city's outskirts creating a serious problem, local pastors have begun war upon a movement to open Sunday movies."

* * *

The Associated Theaters, an incorporation of certain Chicago theaters for the purpose of booking films for the greatest number of days and for their showing at the different theaters interested, was recently formed, with a paid-up capital and with offices on the fourteenth floor of the Consumers Building. The officers are: Joseph Hopp, president; Harry Miller, vice-president; William Heaney, treasurer; W. D. Burford, secretary, and John Bobeng, auditor.

The plan is to book a program of pictures which will go the round of the houses represented, starting with a week on Madison street. State-right subjects are chiefly under consideration at the outset and several offers have been made the organization by producers to make pictures especially for its use. Bookings already have been made for a period of sixty days.

* * *

The unprecedented snow storm of Sunday, Jan. 6, rendered business at moving picture theaters throughout Chicago useless as amusement drawing factors. The weather was so bad and the streets and sidewalks so piled up with snow that people did not venture out. On Monday picture theaters did a fair business, while on Tuesday it was a little better, and by Thursday it was back to the normal except in out-lying districts.

* * *

The license committee of the City Council met Thursday, Jan. 10, for further consideration of the increase of licenses on moving picture theaters seating 400 and upwards. After considerable discussion of the six plans submitted, a majority of the committee finally agreed on the plan of $175 for theaters seating 300 people or less, with $30 increase for each additional 100 or portion thereof. The plan was referred to the corporation counsel's office for an opinion as to its legality. If the plan turns out to be legal, it will be recommended to the city council for passage at some future meeting. The new license will not take effect until July 1. According to the new plan, for a house seating 500 people the license will be $235; for 1,000 seats the license will be $385; for 1,500 seats $535, and for 2,000 seats $685.

* * *

Friday afternoon, Feb. 1, at the regular annual meeting of Chicago Local M. P. L. of A., officers will be elected for the ensuing year.

* * *

The Pastime theater, 66 W. Madison street, has booked the "German Curse in Russia," Pathe's latest war feature, for four weeks commencing Monday, Jan. 21. This changes the policy of the house from that of a daily program change to longer runs.

* * *

At the regular meeting of the M. P. T. O. Association held at headquarters Friday, Jan. 4, the following officers were elected: President, E. Thomas Beatty; vice president, George Henry; treasurer, Louis H. Frank; secretary, A. Powell; financial secretary, Miss Anna Kesner, and sergeant-at-arms, August Zilligen, Jr. The executive committee is composed of the officers mentioned in addition to H. A. Gundeling, A. J. Krug, W. J. Mulligen and J. Cooper. On the grievance committee are M. A. Choymski, S. Abrahams and A. Ostrovsky, and the members of the legal aid committee are G. Paul, L. M. Hale and P. E. Banovitz. At the next regular meeting Friday, Jan. 18, the officers will be installed.

* * *

E. M. Newman, the well-known travelogue lecturer, spent several days last week at the Rothacker laboratory arranging negative continuity for the series of travel pictures which will be made for him at the Rothacker plant and released through the Educational Films Corporation. Mr. Hammons, of the Educational Films Corporation, has reported a gratifying list of advance bookings for the Newman pictures, which will soon be seen in the leading picture theaters throughout America.

* * *

W. R. Rothacker, president of the Rothacker Film Manufacturing Company, will be in New York from Jan. 12 until Jan. 18, with headquarters at the Hotel Biltmore. He will proceed to Washington before returing to Chicago.

The board of directors of the Rothacker company declared a cash dividend of 7 per cent. on the preferred stock for the fiscal year of 1917, at a recent meeting held in this city. General plans for the extension of business activities were outlined by President Rothacker at the meeting and approved by the board. It is understood that these plans include special operations in New York and on the Pacific Coast, as well as several others of magnitude at the Rothacker studios. A vote of thanks to the members of the First National Exhibitors' Circuit was voted by the board as their expression of praise for work done on First National releases by the Rothacker laboratory.

* * *

G. L. Stiles, manager of the Universal exchange in Escanaba, Mich., for over a year past, has been appointed manager of the Bluebird exchange at Milwaukee. Mr. Stiles has been in Universal service for many years and at one time was a representative of the Universal exchange in Chicago.

* * *

"The Price of a Good Time," the latest Jewel release, which had a run of several weeks at the Broadway Theater, New York, has been booked for an indefinite run at the Pastime Theater, this city, by I. Van Ronkel, Chicago manager of Jewel productions.

* * *

Mary MacLane honored the members of her company and Director Arthur Berthelet by giving each of them an autographed copy of her book, "I, Mary Mac Lane," after the completion of "Men Who Have Made Love to Me," in which she figured as the star. It is needless to state that they will carefully preserve the present in memory of this remarkable woman.

* * *

The members of Chicago Local M. P. E. L. of A., at the regular meeting held Friday, Jan. 4, moved and passed a resolution that they would co-operate in every way with the national and city fuel administration in observing "lightless nights" at their theaters. A committee of ten was appointed to give every possible aid toward the enforcement of the order. On the committee are Joseph Hopp, Charles G. Stuart, W. D. Burford, H. C. Miller, Max Hyman, R. R. Levy, Alfred Hamburger, I. S. Berkson, W. E. Heaney, George M. Laing, John Bobeng and H. E. Newell.

* * *

An elaborated and revised edition of George Kleine's "Quo Vadis" is now having a prosperous run in the city, in many of the best theaters. Among these may be mentioned the fine houses on the Ascher Bros.' circuit and also those on the circuit of Lubliner and Trinz. Evidently the first of the great superpictures has lost none of its drawing power, judging from reports coming in.

* * *

An official in the Chicago sub-treasury has advised me that the penny shortage in Chicago is not so stringent as it was immediately before the holidays. The only receipt of pennies within the last ten days has been one of $5,000. The limit governing every one who makes application at the sub-treasury for pennies is $50.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Quinn's New Theatre

Will Be Something Entirely New in Picture House Construction.

AS stated briefly in this department last week, J. A. Quinn is to have another motion picture theatre on Broadway, work on which will begin in less than two weeks. The house will be located on a piece of property at 816-820 South Broadway owned by the Katherine P. Hooker estate. Tenants of the hotel now occupying the site have already been notified to move. The lease was signed by Mr. Quinn this week and the firm of Metcalfe and Ryan handled the deal for both parties.

Albert R. Walker, well known local architect, who built the Bible Institute on Hope street, will be the architect.

Mr. Quinn will give Broadway something entirely new in theatre construction. The front of the house is to be executed in Spanish Renaissance style, and it will be one of the most picturesque theatres in California. The house will seat approximately nine hundred, with a circle of loges and boxes in the back part. These loges are to be built in such a way that parties will be entirely separated from other patrons; a plan already carried out at the Rialto Theatre. Lighting, ventilation and heating will be the most modern and perfect. Great care will be taken in the installing of a huge orchestral organ, which has already been ordered, and at the installation of which experts from the manufacturing concern will be present at all times. A big orchestra pit is also to be built for a symphony orchestra of about twenty musicians.

The New Hampshire Hotel, which at present is situated on the property, will be razed to the ground. Walls and foundation, however, will be left standing, as the original plans provided a ten foot building. This will enable J. A. Quinn to go ahead and rip out the interior, and begin the work of construction in a very short time. The entire investment cost of the enterprise will represent a capital of about $100,000.

Health Department Makes Motion Picture

Film Shows How Los Angeles Health Officers Have Cut Down Contagious Diseases by Scientific Methods.

In a constructive effort to show the people of Los Angeles County the manner in which the County Health Department has cut down the number of cases of diphtheria fifty per cent. during the past year, to bring home the claim that the conservation of health is a patriotic duty and to show parents in general the manner in which their children become infected with contagious diseases, Los Angeles County has just completed a motion picture film illustrating this work.

The film was shown for the first time Sunday, January 6, before members of the County Medical Association and received high praise. Its characters were portrayed by Dr. J. L. Pomeroy, County Health Officer, under whose supervision it was made, and several well known physicians of this city. It is the plan of the County Medical Association to give the film state-wide circulation. Dr. Pomeroy claims that this is the first time the motion picture has been used in this connection in the West.

Some weeks ago the idea was conceived by Dr. Pomeroy. The members of the Board of Supervisors approved his plan and a motion picture company, with J. H. Buffum as director, was engaged to make the film. Natural settings were used for the scenes—the County Hospital, the County Health Office and various city schools—and school children, county nurses and County Hospital physicians, were among the performers. Everyone fell into the spirit of the thing and acted before the camera without make-up or rehearsal. The film is eleven hundred feet in length and cost the county $300, a trifle, claim the county officials, in comparison with the good that it is expected to do.

The film opens showing Dr. Pomeroy with his "disease map" which designates the various parts of the county wherein contagious diseases have been discovered. Then comes the telephone call and little Maitland Dirks, the eight-year-old son of Dr. Charles P. Dirks, is shown in bed, stricken with diphtheria. Dr. Dirks plays the part of the family physician and takes a culture of Maitland's throat. Mrs. Dirks plays the part of the mother and Mrs. Evelyn Sears, a nurse in the health office, appears as the nurse.

Dr. Pomeroy is then shown, accompanied by Harold Young, county sanitary inspector, and Ray Hasson, State dairy inspector, starting forth to trace Maitland's disease to its source. They locate the source in an unsanitary camp which is promptly cleansed. The school where the children from this camp attended is visited. It is found that Stanley, the nine-year-old son of Dr. Pomeroy, who plays the part of "Johnny Doe," has been infected and that he, in turn, gave the disease to Maitland. Johnny is questioned and it is revealed that he allowed Maitland to eat an apple which he had partly eaten. Dr. Pomeroy states that habits of children such as that, and the borrowing of pencils, putting them in their mouths, are among the commonest forms of spreading the disease.

Johnny Doe is sent home and quarantined. But still the disease spreads. Further investigation is had, and it is found that Johnny's brother has been sneaking away from home and drinking from a public fountain. Cultures of the disease are found in this fountain after the brother had drunk there.

Chaplin's New Year Celebration.

With the assistance of the heads of the various departments of his organization, Charlie Chaplin ushered the old year out and the new in with a banquet at the Alexandria Hotel in Los Angeles. There were ten in the comedian's party and it was a stag affair. The Chaplin aggregation attracted considerable attention, generally because of the tremendous popularity of the host and also due to the absence of feminine beauty about the festive board. A color scheme of red and white was conspicuous in floral decorations.

Shortly after the arrival of the new year the star was singled out by a number of his friends and admirers, who escorted him to the platform, at the same time calling for a speech. The comedian spoke briefly and then introduced one of the new acquisitions to his studio staff, Charles Reisner, author of the patriotic song success "Good-bye Broadway—Hello France." Mr. Reisner favored with this number and followed up with his humorous monologue, known to the theatergoers throughout the country.

Those present besides the star and Mr. Reisner were John Jasper, manager; Charles Lapworth, writer; Melville Brown, scenario department; Roland Totheroh, chief camera department; Frank Crompton, technical director; Henry Bergman and Albert Austin, character actors and Calyle R. Robinson, director of publicity.

Pathe to Produce at Paralta Studios.

Announcement has been made this week by J. A. Berst, vice-president and general manager of the Pathe Exchange, Incorporated, that arrangements have been made with the Paralta studios, through Carl Anderson, president, and Robert Brunton, director of productions, for the leasing of a part of the Paralta studios at the Pathe Company. Production will be started immediately on a large number of important Pathe productions and Bryant Washburn, under the direction of William Worthington, will move from the Glendale studios this week. It is expected that three other companies, headed by Fannie Ward, Frank Keenan and Bessie Love, who are now working in the east, will be brought west within a few weeks and be located at the Paralta studios.

It is stated that the above production arrangement is not a combination of any sort between the two companies. The Paralta studio is one of the largest and best equipped on the Pacific Coast; it has five big stages and a large glass-enclosed studio.

A Telegram from Mr. Laemmle.

Carl Laemmle, president of the Universal Film Manufacturing Company, has determined that "the girls they left behind"—the men who have gone into Uncle Sam's service or that of the allied powers, are meant by "they"—are not to suffer unnecessary hardship by reason of the fact that their bread winners are either in the Liberty army or are doing their bit in other branches of the Government service.

President Laemmle feels that "the girls"—the mothers, wives, sisters and others who before the boys went forth in defense of Old Glory and in the great cause of humanity, were entirely dependent upon them, shall have an opportunity to become employes of the Universal Film Manufacturing Company and be useful to his organization in its numerous departments wherever it is possible to find positions for them. To this end the Universal chief has issued the following order by telegraph to William Sistrom, his personal representative at Universal City:

"Hereafter in engaging employees for any purpose always give preference where possible to mothers, wives, sisters or other dependents of men who have sacrificed their work to serve the United States Government, or any of its allies, in any branch of war service. This applies not alone to men who have left the employ of the Universal Film Manufacturing Company to serve, but also to those of other companies in any line of business; in fact, in any and all cases where the girls they left behind need work."

McRae Has Almost a Spill.

Henry McRae, Universal City's dynamic production manager, escaped a bad spill from his horse, Pal, the other day. A telephonic message from the "back ranch," as the lower part of Universal City is called, was received by McRae Monday afternoon this week informing him that one of the companies working there was in trouble over an accident to a set which had been blown down during a sudden sandstorm.

McRae immediately mounted his horse and dashed away for the scene of the accident. At high speed he was passing a set where Miss Elsie Jane Wilson was busily engaged upon her current production, the locale of which is in the land of the Don. Pal shied at one of the burros used in the set which had strayed into the road. As the horse suddenly swerved to one side McRae lost his hold of the reins, slipped from his saddle and nearly fell to the ground.

However, any man who has made pictures with lions and tigers as his principal actors and staged big railroad wrecks is ready for any emergency, and in this instance, too, McRae had his wits about him. He clutched at the martingale as he was going over Pal's side and held on for dear life while the animal reared and snorted excitedly. McRae spoke softly to him and in an instant Pal became his normal self again and the production manager continued his interrupted ride.

Los Angeles Breveties.

Douglas Fairbanks recently visited North Island, the California aviation camp, and gave the men a first hand view of his famous smile. In company with Capt. Dexter C. Rumsey and Capt. J. N. Thorpe he viewed the points of interest and the flyers in action.

After lunch at the commissioned officers mess hall, he spoke to the enlisted men in the Y. M. C. A. tent. Among the men he met were two of the sons of his close friends. One, Rex Beach, Jr., son of the popular novelist, and the other Harry Powers, son of the Chicago theatrical manager.

Before leaving the Island he visited Capt. W. J. Ergenziner and his company of Pacific Coast artillery boys, who are guarding the island. He was introduced to the boys by Corp. Ivan Kahn of that company.

* * *

Bill Hart's famous Pinto pony, Fritz, which was awarded a life of equine luxury after contributing materially to Hart's first Artcraft picture, "The Narrow Trial," made his farewell neigh, or whinny, or whatever it is that Pinto ponies make on similar occasions, to a Los Angeles audience when "The Narrow Trial" was initially displayed in that city. Fritz, with his familiar trappings, and accompanied by his master, attired in sombrero, chaps and the other impediments and accoutrements of the Western cowboy, had a royal time on the stage. Hundreds of people beyond the footlights clapped their hearty approval of Hart's speech, a splendidly delivered tribute to his old Pinto side-kick.

* * *

The cast for "Ann's Finish," Margarita Fischer's fourth American Film Company production, has been announced by studio manager, J. R. Crone, as follows: Margarita Fischer, Jack Mower, David Howard, John Gough, Robert Klein and Perry Banks.

The story is from the pen of Beatrice Van, author of "Miss Jackie of the Army" and "Molly Go Get 'Em," Margarita Fischer's first two pictures, and several other screen successes. Miss Elizabeth Mahoney, who adapted the story to the screen, is responsible for the continuity of "Miss Jackie of the Army," "Molly Go Get 'Em," "Mademoiselle Tiptoe" and "The Mate of the Sally Ann." The two latter productions are recent releases. featuring Mary Miles Minter.

Lloyd Ingraham, who directed the first three Margarita Fischer productions, will supervise the forthcoming picture.

* * *

Miss Bertha Mann, the popular leading woman of the Morosco Stock Company who is making her first appearance before the camera, is working hard at the William Fox studios in Los Angeles under the direction of Frank Lloyd. The play in which she appears deals with a burning phase of the situation caused by divorce, and requires exactly the sort of talent that Miss Mann possesses. Those who have seen her work declare that she is remarkably successful before the camera.

* * *

The cast for "Extra! Extra!" the forthcoming American Film Company production featuring Mary Miles Minter, has been chosen this week. It includes the following: Mary Miles Minter, Alan Forrest, Harvey Clarke, Clarence Burton, Lucille Ward, Emma Kluge, Perry Banks and Robert Miller.

The story and the scenario is the work of Will M. Ritchey, the new head of the American Film Company's scenario department. Mr. Ritchey is well known as one of the best screen authors of the day and wrote the new Minter play from actual experiences he encountered while working as a newspaper editor some years ago.

The production will be directed by Henry King, who supervised the making of "The Mate of the Sally Ann" and "Madamoiselle Tiptoe," Mary Miles Minter features.

* * *

Charles Ray has completed a picturization of Larry Evans' story, "His Own Home Town," produced under the supervision of Thomas H. Ince. This offering, which will be an early Paramount release, should add materially to Ray's popularity with screen patrons, as it is said to be one of the best efforts of this rising young cinema star. The original Evans story has been followed very closely, giving Ray, in the role of Jimmy Duncan, even more opportunity to display his cleverness as a character actor than has any of his recent pictures. Director Victor L. Schertzinger has added quaint touches of local color to the feature, assisting to make it quite out of the ordinary.

* * *

Director Raymond Wells and a number of Triangle players, including Jack Curtis, Louis Durham and others, are spending a week at Colton, where they are working in a stone quarry on the new Triangle picture, "The Hard Rock Breed," from Frederic Bechdolt's magazine story by the same name.

* * *

A new street depicting the town of Bannock when it was at the highest of the mania for gold, and when viciousness and organized lawlessness was rampant as it was at no place on this continent at any time, is being used by Tom Mix in making his new play for William Fox. This drama has developed a historical phase that has not been touched upon before either in printed words or on the screen. It is probably the first time when history has been written in pictures before it found its way into print. The chapter that this play tells of has been learned of through research work, and Tom Mix, with the aid of his company, is not only making a remarkably virile moving picture, but also creating a valuable historical record.

* * *

Bessie Barriscale has just completed another splendid feature for Paralta Plays which had a working title of "Blindfolded." It was written by E. Richard Schayer and presented her in a sort of female Jimmy Valentine character and which gave her yet another opportunity to prove what a consummate little artist she is.

* * *

Edward Sloman is now directing Mary Miles Minter, alternating with Henry King. For many months Mr. Sloman made the William Russell features at the American studios, elevating them to a high plane. He is glad to direct a woman star for a change and has a very high regard for the ability of Miss Minter.

Triangle-Keystone Director Harry Edwards has begun work on "A Rough Diamond," and has made rapid progress on the filming of some lavish interior sets. Features in the big cast will be Peddy McQuire and Rae Godfrey.

* * *

Four recent pictures made by Thomas H. Ince for Paramount were written by Julien Josephson. Two years ago Mr. Josephson was teaching school "somewhere" in the state of Washington at a salary of sixty-five dollars a month. Becoming dissatisfied with the life of a pedant, he essayed newspaper work in San Francisco. His next step up the literary ladder was a modest scenario sent to Mr. Ince. That was four months ago. Today Mr. Josephson is a regular member of the Ince staff of scenario writers.

* * *

Harry Carey has started work in a new five-reel production which will be filmed under the working title of "The Hill-Billy." Jack Ford, who is directing the production, also wrote the story. Molly Malone is playing opposite Carey, with Betty Schade as the heavy.

* * *

Roy Stewart, Triangle cowboy star who is being featured under the direction of Cliff Smith, played Santa Claus to the punchers at the Triangle ranch studio, Hartville. Stewart and Smith secured a Christmas tree and smuggled it into the bunk house while the punchers were working out some bad broncs in the western street. The tree was decorated with presents and all the "fixins," and then the punchers were herded into the bunk house and given the surprise of their lives.

* * *

Dorothy Dalton, Thomas H. Ince's brilliant young screen star, will journey three hundred and fifty miles from Los Angeles to film some "snow stuff" in her new Paramount production, as yet unnamed. A story of the big Canadian Northwest, it is said to be even more exciting, and to contain a greater number of thrills to the square inch of celluloid, than any of Miss Dalton's earlier triumphs, not excluding "The Flame of the Yukon" or "Flare-Up Sal." Miss Dalton will have the support of an unusually capable cast, including such well known players as Thurston Hall, Melbourne MacDowell, William Conklin, Carmen Phillips and others.

* * *

"Five to Five," the first picture featuring Bobby Vernon in Christie Comedies, scored an instant hit with picture play patrons who have followed the youthful star in his ascendancy in the films. A new story is now under preparation for him which will afford every opportunity for his peculiar talents to make him increasingly popular.

* * *

Every once in a while some ambitious girl is struck by "cinema lightning." The latest "accident" of this sort is reported from the Thomas H. Ince studios, in Los Angeles, where Paramount pictures, starring Dorothy Dalton, Enid Bennett and Charles Ray, are produced. Recently, when a girl of more than average beauty and intelligence was needed in a hurry, and when none answering to the pulchritudinous requirements was available, Director Victor L. Schertzinger recalled having seen an attractive operator at the studio switchboard. He sent a messenger for the girl, gave her a few hurried instructions about what he wanted her to do, and in less than thirty minutes Charlotte Woods found herself somewhat of a studio celebrity, because she proved to possess features that photograph "like a million dollars," to quote Mr. Ince, himself. Now Miss Woods is in another Ray picture, and may be said to be well started on her way to screen fame.

* * *

Betty Compson and "Smiling" Billy Mason are once more co-starring in "Many A Slip," a comedy revolving around the mysterious disappearance of a diamond butterfly pin. They are supported by Ethel Lynne and Harry Edwards, the latter cast as high grade crooks in the play.

* * *

Claire Anderson, ingenue with the Triangle-Keystone, has deserted comedy for the drama and is now cast with Triangle Director E. Mason Hopper, in "John Warfield," a gripping screen drama written by E. Magnus Ingleton. Miss Anderson's last comedy appearance was with Director Harry Edwards in Ray Griffith's picture, "His Double Life." In this comedy Miss Anderson was called on to do one of the most dangerous stunts in her moving picture career when she leaped from a bridge to the tender of a rapidly moving train twenty feet below. This leap was one of the big thrills in "His Double Life."

C. H. Christie, general manager of the Christie Film Company, is on the last lap of a tour of the United States, made in the interest of Christie Comedies. He has visited all the larger cities in the East and Middle West and shortly after his return he will leave on a visit in the Northwest.

Rupert Julian will direct himself in his next picture. Julian at present is engaged in the preparation of the story which he intends will be one of the strongest dramas the cinema world ever has seen. It will be a story dealing with modern problems and as planned will require an unusually large cast and "mobs" galore.

Henry McRae is co-operating with Julian in the development of the story about half of which has been written at the present time and which McRae says probably will run longer than six reels. Julian expects to complete the writing of the story within the next two weeks and then will proceed to select the cast, which according to McRae will be one of the most notable that has been recently assembled for any of the feature productions.

* * *

Taking with him some of the largest and huskiest members of the Triangle playing forces, Director Raymond Wells and company are at Colton, California, for a week doing the opening scenes of the latest Triangle offering, "The Hard Rock Breed," a screen adaptation of Frederic Bechdolt's magazine story of the same name.

Director Wells' new story deals with the life of those sturdy men who spend their time burrowing into the bowels of the earth for hard rock. J. Barney Sherry and Jack Curtis are two typical hard rock men in this story. Both began life as bosses in the quarry, and Sherry rises to head of the company, while Curtis, through drink, remains where he started. Then comes Jack Livingston, as the son of the successful Sherry, to the rock quarries, where his father has sent him to make a man of himself. Here it is that he meets Margery Wilson as the daughter of Curtis, and there is a pretty romance in which Margery helps Livingston to make good. Others in the cast are Lee Phelps, Aaron Edwards, George Chase, Louis Durham, Thornton Edwards and Marion Skinner.

* * *

Cliff Smith, director of Triangle western thrillers, in which Roy Stewart plays the leads, has just finished his latest picture, "Keith of the Border," and Smith and his company of cowboys spent the last day of the old year at the ranch studio, Hartville, with an impromptu rodeo in which the punchers tried out the bucking horses in preparation for the next western subject of the Triangle, which calls for some outlaw broncs to be ridden. The working title of Director Smith's new picture, which will be cast in a few days, is "Boss of the Lazy Y," a screen adaptation of Charles Alden Seltzer's novel by the same name.

* * *

A letter written by Dion Titheridge, former member of the Triangle forces ,a few days before he died in the service of the British army, has been received at the Triangle Culver City studio. Titheridge, who was a brother of the noted actress, Madge Titheridge, resigned from the Triangle to enlist. His death was due to pneumonia. He made his debut as an actor under Sir Beerbohm Tree at His Majesty's Theatre in London, playing the role of Artful Dodger in Oliver Twist. Before entering the motion picture field he won success with Laurette Taylor in one of her noted New York productions.

* * *

Director Stuart Paton has started production on a new five-reel photoplay which is entitled "The Other Thing." The story was written by Blair Hall for a popular magazine and was adapted for the screen by Harvey Gates. The featured roles are being played by Carmel Myers and Kenneth Harlan with Harry Carter as their principal support.

* * *

The first of the big glass-enclosed stages at Paralta Studios has been completed. It is equipped with the most modern appliances used in cinema craft; something entirely new in the arrangement of light diffusers which will give much more overhead space and better light regulation, being one of the features. Carl Anderson, president of the Paralta, and Robert Brunton, director of productions, are particularly gratified over having it completed before the rainy weather comes on, as it will enable them to carry on the large program of productions without interruption from atmospheric conditions.

State Rights Department

Conducted by A. K. GREENLAND

I. E. Chadwick the "Eye" of Ivan

Serving First as Counsel, Then Financing Exchange, Ivan Head, Ex-Lawyer, Becomes Successful Independent Producer.

IN NOVEMBER last, Isaac E. Chadwick, up to that time vice-president and general manager of the Ivan Film Corporation since its inception, now three years back, assumed the presidency of this successful independent organization, continuing at the same time his role of general manager. Starting from a small concern with one director, he has done his manly share toward building it up to the very van of independent producers employing three directors, all constantly on production, together with its own exchange, the Merit Film Exchange, doing business with Ivan product in the territory of Greater New York. The trade is already familiar with the fact that Edmund Lawrence, Francis J. Grandon and William Humphrey are the trio of directors responsible for the continuance of the Ivan standard, while in the past the Ivan payroll has included such well-known film stars as Grace Valentine, Rita Jolivet, Marguerite Snow, Christine Mayo, Maude Fealy, Zena Keefe, James Morrison, Ruby De Remer, Milton Sills, Barbara Castleton, Vincent Serrano, Frank Mills, Alma Hanlon, Sally Crute, Wilfred Lucas, Gretchen Hartman, Madeline Traverse and Leah Baird.

The first solely Chadwickian production for Ivan under the new regime will appear on February 15, featuring Leah Baird and James Morrison, directed by Mr. Lawrence. It is entitled "Life or Honor." On March 15, Ivan promises the first of its features, based upon recent stage successes. It will be "The Unchastened Woman," the former Oliver Morosco drama, from the pen of Louis Anspacher, and will feature Grace Valentine and Frank Mills. "The Unchastened Woman" will appear in seven parts.

Mr. Chadwick entered the film game in an indirect way in 1907, as attorney for Pathe Freres, and gradually took on other film accounts, until he ventured to finance an exchange in New York. It was not until 1915, however, that he put both feet into the industry, by casting his lot with Ivan, the undeviating expansion and success of which enterprise reflects his ability in an admirable way. One characteristic of this able "eye" of Ivan is his perspective and foresight. Right now, he is one of the exponents of the evolution which is to form the inevitable alliance between exhibitor and producer. He pronounces the closest of future direct relations between these two elements of the industry and speaks of the coming era as the "future partnership of exhibitor and manufacturer." Success cannot be denied a forceful leader of the type of I. E. Chadwick. His recent trip to Washington at the time of the joint exhibitors' meeting in the Capitol City, where his willingness to form a mutual alliance with the exhibitors was presented through Joseph Farnham, spokesman for the five producing firms of which Ivan was an important cog, verifies the perspective of the subject of this article. His forthcoming activities will be eagerly observed by the live wires of the motion picture domain.

LESSER UNDERGOES OPERATION.

Sol. L. Lesser, the California exchangeman and president of the State Right Distributors, Inc., was stricken with appendicitis on Tuesday, December 8, while in his private office in the All-Star Feature Film Exchange, San Francisco, removed to a local hospital, and operated on at once. Here of late this busy little exchangeman has been under the doctors' care several times. While in New York last fall he developed typhoid fever and was laid up for several weeks. Exerting himself too soon, upon his release from the hospital, he suffered a relapse. Convalescing from the operation, and pronounced out of danger. Mr. Lesser sent this humorous telegram on the tenth to C. Mell Simmons, general manager of the S. R. D: "As a booker of hospital time, I leave no open dates." It is expected that he will return to his office toward the end of the month.

JEAN S. OAKES DIES.

Jean S. Oakes, auditor of Williamson Brothers' Submarine Film Co., New York City, died of pneumonia in the Knickerbocker Hospital, Manhattan, on Wednesday, January 9, at the age of 40 years. He is survived by a mother and younger brother, who make their home in Norfolk. The deceased dates back many years with the Williamson interests, having been the secretary of the inventor, Captain Williamson, during the days that the parent of the two brothers made his quarters in New Orleans. He also saw experience in Porto Rico as an exhibitor.

PATRIOTIC ITHACA AND THE WHARTONS.

Ithaca has again shown its civic pride in having a big motion picture making plant in its midst—the studios of The Whartons, who are producing the serial photodrama, "The Eagle's Eye," written by Chief Flynn, in which he reveals the secret history of the Imperial German Government's spy plots in America.

That not a day might be lost in the production of this serial, the street car system of Ithaca, last week, was made subservient to the demands of The Whartons, and electric power that usually goes to run the trolleys was diverted to the great lamps and arcs used to light the sets of the picture.

Several days ago there was an explosion in the power plant of the Ithaca Electric Light and Power Company. Evidence points to German interference, and the local authorities are making a most thorough investigation to discover the cause and the culprit, if possible.

The explosion shut off all the lights of the town for one day while emergency repairs were made. Then the plant was found to have only two-thirds of its former capacity.

There was not enough power to run the street cars, light office buildings and run the lighting system of the Wharton Studios. So arrangements were made for The Whartons to work on "The Eagle's Eye" at night, the street cars and other users of power to shut down at a certain hour so that it could be diverted to the studios.

For several days the people of Ithaca walked after a specified hour, while at the Wharton Studios at Lake Cayuga, Theodore Wharton and his assistant directors filmed the thrilling incidents in Chief Flynn's story. The people expressed their willingness to walk and do their bit in the making of the picture that will show the Imperial German plots that forced America into the war.

NEW EXCHANGE WITH HELPFUL IDEA.

A new exchange has entered the field, with quarters in the Godfrey building. The name of the firm is the H. & B. Service Corporation, and its officers consist of R. Hershkowitz and D. Berk, both exchange veterans. The latter was formerly manager for S. E. Manheimer, of The Film Exchange.

The policy of this house is not to keep any films longer than a period of four weeks; that is, they intend buying new films all the time and sell those over four weeks in the house. By this system the danger of an exhibitor getting a repeater is to be eliminated.

WOLFBERG TOASTMASTER.

At the convention of the salesman and sales-managers of the Harris P. Wolfberg Attractions, held on New Year's day, Mr. Wolfberg predicted that the quest for recreation would be stimulated instead of lessened by the war. Plans for the coming year were discussed at this convention, and in the evening a dinner was held at the William Penn Hotel, with Boss Wolfberg as toastmaster.

Scene from "The Natural Law" (France Films).

Opportunity Knocking at S. R. Portals

H. J. Shepard Discerns a Rainbow of Contentment Spanning the Independent Market.

THE independent market is the permanent and proper one to solve the difficulties of the industry's disposition of its best product and the salvation of the exhibitors and the independent exchangemen whose existence it affects.

W. H. Productions Company has come to the forefront within the past two months as a leading factor in the development of the independent market, and intend not only to retain the prestige it has already established but also to expand its energies along independent lines throughout the entire world, domestic and foreign.

Joseph Simmonds.

The administration of the organization is being guided by men of the highest calibre, Joseph Simmonds and H. Winick. They have had years of experience and careful study in the various branches of the industry, particularly in the foreign market, for which they are among the largest buyers in the independent field.

There is no "pig in the bag" in the independent market. The cards are on the table, and the product is exposed for sale upon its merits. The dealing in futurities and possibilities cease and the gambling on its success is a thing of the past. Its worth and values are evident. It is either good or bad, as the case may be, and the buyers' profits and existence are wholly dependent upon their judgment and business ability, rather than being a victim of fortune, under the other method.

Experienced distributors, like men who form the personnel of W. H. Productions Company, in the building of their business, will exercise their best judgment in the original purchase of the many productions in selecting only those which are meritorious and can be exploited profitably by themselves and also by the exchanges to the exhibitors.

Under this system three of the four component parts of the industry, viz.: the distributor, the exchangeman and the exhibitor, are privileged to exercise liberties never before enjoyed.

Every production W. H. Productions Company will release will be chosen with the exhibitors' success in mind at all times. This method, therefore, places the burdens upon the shoulders of the producer to turn out only the proper kind of productions, which will make an emphatic change in the attitude he has evidenced to the trade — under the program method they must take and pay for his article, whether good or bad, and whether or not they want it.

H. J. Shepard.

It is true, we have quite a number of reissues, but these have been the greatest successes in their time, and now, in the new dress we have given them, they are a sure-fire proposition when handled intelligently. They possess the advantages which the earlier advertising gave them and are favored with the very best work of famous screen stars — in fact, their fame has often taken birth from their work in these very productions. Then again, the exhibitors know what these productions have done for them, and they also realize that the motion picture going public has increased considerably within the past two years, thus creating a new audience for them.

The re-editing and retitling of these films are being made to meet the modern conditions—both in respect to the tempo of action and the choice of understandable words, and as an added asset a complete exploitation campaign for the exchangeman and for the exhibitor is laid out on each production.

To make the entire scheme of the independent market successful, the exhibitor must contribute his share—it is his duty to study the market and get the best obtainable at the right prices. It logically follows that if he is careful and discreet, he will be in constant touch with all of the independent productions, particularly with those independent exchanges which are equally discreet in the selection of their subjects. The independent exchangemen will, by necessity, in order to survive, practice discrimination in their selections if they wish to make permanent customers of successful exhibitors.

A foremost example of the modern trend of progressive exhibitors and independent exchangemen who appreciate the value of this field is Tom Moore, of Washington, who has broken the shackles of program subserviency and ventured successfully into the independent market.

This is now the era of changes, and the establishment of new standards. The world is at war in behalf of democracy and freedom, and the evils of the film industry will now be likewise treated; and its administrators, consistent with the prevalent trend, are demanding freedom and will secure these betterments by taking advantage of the means at hand in the independent market.

A strong competitive independent field, in addition to developing a better product is bound to prove creative of many new forms and means of assistance to the exhibitors.

The W. H. Productions Company is an independent distributor, looking for permanent business, and realizes it must give the advantage to the other fellow in order to secure this permanency. We are giving attention to the solution of the exhibitors problems, not only from the price standpoint but also in respect to the advertising and exploitation basis.

Within the two months we have been in business we have disposed of the rights to the entire country of our fifteen William S. Hart two-reel subjects, and most of the territories on "The Two-Gun Man," "The Bandit and the Preacher," "The Hell Hound of Alaska," and the twenty-eight two-reel Keystone comedies. These productions were sold on a basis that assured us a satisfactory profit, and guaranteed a similar profit to the independent exchanges, and good pictures properly exploited at a price within the means of every exhibitor. The sales speak for themselves as to the merits of our proposition and our method of doing business.

SILVERMAN REPORTS ADVANCE.

"I wish to state," is the way Mayer Silverman, of the Liberty Film Renting Co., puts it in a letter to the writer the past week, "that I have already spent a week in my territory booking up service and securing applications. Erie is the only town where I failed to place 'Lust of the Ages.' I secured two days in the Lyric theater, Butler, Pa.; two days at the Regent theater, Newcastle; two days in the Majestic theater, Rochester, Pa.; two days in the Alhambra, Beaver Falls; two days in the Princess, Oil City; two days in the Penn, Uniontown; four days in downtown Pittsburgh; three days in the Cameraphone theater, East Liberty; one day in Franklin; one day at the Photoplay, Jeannette; two days in the Rex, Masontown. The majority of these exhibitors have paid me a $100 deposit and guarantee to join our new corporation. I am not yet ready to announce the names of members who have joined, but I have already secured one-half of our minimum quota.

"I find that Lillian Walker productions have been eagerly snapped up by these exhibitors. I am also agreeably surprised to find that our live exhibitors are going to charge an admission fee of 20 and 25 cents on these productions, and I feel that in 'Babbling Tongues' and 'Sins of Ambition' we have subjects that will cement us stronger together as a unit. I plan to release 'A Grain of Dust' through our new circuit about March 1.

"We have received several letters from outlying territories, requesting further information on our plan, and to aid them in organizing their territory, and we stand ready to cooperate and, if we can secure a sufficient quota, organize the United States in one big organization."

IT'S SERGEANT HALL NOW.

Harry Hall, brother of Frank Hall, general manager of the U. S. Exhibitors' Booking Corporation and himself a film man of long experience, has been promoted to a sergeancy in the 305th Infantry at Camp Dix, Wrightstown, N. J., where he has been stationed for the last few months.

Mr. Hall is directing the theatrical entertainments held for the soldiers. Recently he presented "The Zeppelin's Last Raid" at the camp, and will also show "Those Who Pay" and "The Belgian" at Camp Dix in the near future.

As manager of the U. S. theater, Hoboken; the City theater, Newark; the U. S. Astor theater, Plainfield, and the U. S. Garden theater, Elizabeth, during the last five years, Mr. Hall has a wide acquaintance among theatrical folk throughout the state of New Jersey.

Sales of the Week

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

PHIL RYAN, sales-manager of The Standard Film Corporation, consummated the biggest deal of the week in the Independent Film Field with the W. H. Productions Company by securing their productions for the following territory:

The rights to "The Bandit and the Preacher" in five-reels for Missouri, Kansas, Iowa, Nebraska, Illinois, Indiana, Minnesota, North and South Dakota.

The rights to "The Hell Hound of Alaska" in five-reels for Missouri, Kansas, Iowa, Nebraska, Illinois, Indiana, Minnesota, North and South Dakota.

The rights to W. H. Productions Company twenty-eight two-reel Keystone comedies for Minnesota, North and South Dakota, Illinois and Indiana.

* * *

W. H. Productions Company further announces the following sales during the week:

The rights to William S. Hart in "The Bandit and the Preacher," in five reels, to the following: The Standard Film Corporation, Kansas City, Mo., for Missouri and Kansas; the Standard Film Corporation, Omaha, Neb., for Iowa and Nebraska; the Standard Film Corporation, Chicago, Ill., for Illinois and Indiana; the Standard Film Corporation, Minneapolis, Minn., for Minnesota, North and South Dakota; to Phil Goldstone, Omaha, Neb., for Michigan and Kentucky.

The rights to William S. Hart in "The Hell Hound of Alaska," in five reels, to the following: The Standard Film Corporation, Kansas City, Mo., for Missouri and Kansas; the Standard Film Corporation, Omaha, Neb., for Iowa and Nebraska; the Standard Film Corporation, Chicago, Ill., for Illinois and Indiana; the Standard Film Corporation, Minneapolis, Minn., for Minnesota, North and South Dakota; to Phil Goldstone, Omaha, Neb., for Michigan and Kentucky.

The rights to W. H. Productions Company twenty-eight two-reel Mack Sennett comedies, to Peerless Photoplays Company, Omaha, Neb., for Michigan and Kentucky: to Peerless Photoplays Co., Omaha, Neb., Phil Goldstone, manager, for Missouri, Kansas, Iowa and Nebraska; to the Standard Film Corporation, Chicago, Ill., for Illinois and Indiana; to the Standard Film Corporation, Minneapolis, Minn., for Minnesota, North and South Dakota.

The rights to William S. Hart in "The Bandit and the Preacher," in five reels, to Wm. Politzer, Queen theater, San Antonio, Texas, for Texas, Oklahoma and Arkansas.

The rights to William S. Hart in "The Hell Hound of Alaska," in five reels, to Wm. Politzer, Queen theater, San Antonio, Texas, for Texas, Oklahoma and Arkansas.

* * *

The rights to W. H. Productions Company twenty-eight two-reel Keystone comedies have been disposed of to the Standard Film Corporation, Chicago, Ill., for Illinois, Indiana, and Wisconsin.

* * *

The rights to Wm. S. Hart in "The Bandit and the Preacher," in five reels, to The Wisconsin Film Company, Milwaukee, Wisconsin, for the State of Wisconsin.

The rights to Wm. S. Hart in "The Hell Hound of Alaska," in five reels, to The Wisconsin Film Company, Milwaukee, Wisconsin, for the State of Wisconsin.

* * *

The Sterling Pictures Corporation announces the sale of the Jean Sothern feature, "Peg o' the Sea," to Mayer Silverman, Liberty Film Renting Co., Pittsburgh, Pa., for western Pennsylvania; to the Standard Film Service Co., Cleveland, O., for northern Ohio; to the Standard Film Service Co., Detroit, Mich., for the state of Michigan; to the Standard Film Service Co., Cincinnati, O., for southern Ohio and Kentucky; to the American Photo Play Co., Philadelphia, Pa., for eastern Pennsylvania, southern New Jersey, Maryland and Washington, D. C., territory.

Also the Jean Sothern features, "A Mute Appeal," "The Cloud" and "A Mother's Ordeal," to the Standard Film Service Co., Cleveland, O., for Michigan, Ohio and Kentucky.

* * *

Harry I. Garson, personal manager of Clara Kimball Young, has closed with "Wid" Gunning for "Parentage" for Michigan and Ohio, and will open the picture simultaneously in both states.

* * *

Ivan Film Productions, Inc., announce the following state rights sales: "One Law for Both" for eastern Pennsylvania, Maryland, District of Columbia and West Virginia, to the Peerless Feature Film Exchange, 1339 Vine St., Philadelphia, Pa.; also, "Married in Name Only" for Maryland, Delaware, District of Columbia, Virginia and North Carolina to Sidney Lust, Inc., 903 E. St., N. W., Washington, D. C.

* * *

Oro Productions, Inc., announces that it has closed with the Fontenelle Feature Film Co., 1504 Harney St., Omaha, Neb., for the states of Nebraska, Kansas, Iowa, and Missouri for their program of one feature per month.

* * *

Announcement of the sale of territories on their latest feature, "Birth of Democracy," by the Export & Import Film Co., has been made as follows:

New York City and northern New Jersey—Merit Film Co., 130 West Forty-sixth street, New York City; New York State—Modern Feature Film Co., 729 Seventh avenue, New York City; New England—Boston Photoplay Co., 195 Pleasant street, Boston, Mass; California, Arizona and Nevada—M. & R. Feature Film Co., 107 Golden Gate avenue, San Francisco; Ohio—Ohio Ivan Feature Film Co., Cleveland, O.

* * *

Goldwitt Film Sales Co. has sold to the Southwestern Film Co., of Dallas, Texas, the Texas, Oklahoma, Arkansas and Louisiana rights to its five-reel production, "The Human Orchid."

* * *

The True Film Company, 1911½ Commerce street, Dallas, Texas, has secured the rights to "The Whip" for the states of Texas, Oklahoma and Arkansas. Dave Reed, vice-president of the True Film Company, personally closed negotiations while in New York.

* * *

C. A. Snyder, of the Exhibitors' Operating Corporation, announces the sale of "The City of Purple Dreams," the Selig state right production on which he controls the national rights to the Civilization Film Exchange, Newark, N. J., for the state of New Jersey; to Nathan Hirsh, of the Pioneer Film Corporation, New York, for New York State; and to R. D. Marson, Inc., Boston, for the six states of New England. Griever and Herz, of Chicago, have secured the rights for this same production to Illinois and Wisconsin.

S. R. D., INC., BUYERS SPEND BUSY WEEK.

The buying committee of the State Right Distributors, Inc., assembled in New York on Wednesday, January 9, and commenced the inspection of the state right offerings, of which productions they are in the market for the negatives. The event brought to the S. R. D. headquarters in the Longacre building the following members: J. J. Allen, of Canada; Harry Grelle, of Pittsburgh; Leon D. Netter, of Cleveland; D. M. Vandawalker, of Chicago; Sidney B. Lust, of Wasnington, D. C., and Nathan Hirsch, of Manhattan, and, though they expected to finish their investigation and observation of productions by Thursday night, they were still hard at work on Saturday and even counted on putting in some time on Sunday. C. Mell Simmons, general manager of the organization, had saved them considerable time and confusion by having all film showings carefully arranged in advance of the body's arrival. The decisions of the buying committee are to be reported early next week, and should be ready for publication in next week's edition. This being done, Mr. Simmons is due for an extended trip among the S. R. D. franchise holding exchanges.

S. & P. CLOSE FOR WARREN PRODUCTIONS.

Edward Warren, of Warren Productions, announced last week that he had concluded a contract with Shallenberger & Priest Selling Agency (Arrow Film Corp.), Times building, whereby that company assumes complete charge of the marketing of his two productions, "Souls Redeemed," on which a little territory still remains unawarded, and "Weavers of Life," the exploitation of which has not really yet been started. The deal also specifies that all future Warren productions are to be marketed through Shallenberger & Priest.

SHERRILL GIVING TRADE SHOWING.

Thursday morning, January 17, at ten sharp, the Frohman Amusement Corporation is to show their latest production, "My Own United States," directed by Jack W. Noble, with Arnold Daly in the stellar role, at the Rivoli theater.

WEINTRAUB IN MANHATTAN.

Max Weintraub, head of the Fontenelle Feature Film Company, Omaha, Neb., spent the past week in New York on a buying mission. Among other productions that he closed for was the program of Oro pictures, twelve in number, for Nebraska, Iowa, Kansas and Missouri.

Scene from "His Day Out" (King Bee).

Hall Closes for Canada

Selects Superfeatures, Ltd., as Distributors for U. S. Productions in the Dominion—Stevens Was in New York.

CHARLES STEVENS, president of the Superfeatures, Ltd., the Canadian independent distributing concern, has obtained from Frank Hall, president of the U. S. Exhibitors' Booking Corporation, the franchise for the Canadian distributing privileges to all subjects released by his organization. In this connection Mr. Hall has this to say:

"Mr. Stevens' concern was selected from among a number of other Canadian companies that were bidding for the territorial marketing rights, because it specializes in the distribution of important productions exclusively and has, perhaps, the most efficient system of any of the Canadian independent enterprises.

"Charles Stevens, while yet a young man, is one of the best known operators in the film field of the Dominion. He has spent many years in the show business and has advanced step by step until today he is the directing head of an organization that girdles Canada and handles such important subjects as 'Civilization,' 'The Crisis,' 'The Barrier,' 'On Trial,' 'The Lone Wolf,' 'The Whip,' 'I Believe,' 'Twenty Thousand Leagues Under the Sea,' 'Paid in Full,' and others.

"He has already established offices in Montreal and Toronto, and another at St. John's, through which the Maritime provinces are covered. J. C. Crosby is in charge of the Toronto exchange; L. M. Kissock is head of the Montreal offices, and M. J. Brown handles the booking in the Maritime exchange.

"It is the intention of Mr. Stevens to establish offices in other large cities in middle and western Canada for the express purpose of exploiting the U. S. subjects, as in the past his activities have been mostly confined to the more lucrative eastern field."

Mr. Stevens journeyed to New York to close the deal.

R. P. Madden, who recently went to eastern Canada as special representative of the booking corporation, has returned to New York after launching the U. S. productions in a majority of the principal cities of the Dominion. He will remain here a few days and then return to Toronto, where he will take charge of the distribution of U. S. subjects, making his permanent headquarters in the Toronto offices of the Superfeatures, Ltd., to which company has been alloted the Canadian distributing franchise.

HOFFMAN BUYS BARRISCALE-INCE PICTURE.

One of the finest feature productions ever supervised by Thomas H. Ince—"The Cast-Off"—with Bessie Barriscale as the star, has been purchased by George Backer for distribution through Foursquare Pictures. The photoplay is in six reels and was directed by Raymond B. West. The story is by C. Gardner Sullivan and is not alone gripping in its drama and pathos, but has bits of appropriate comedy and human touches that are very real.

"Before purchasing 'The Cast-Off'," said P. V. R. Key, director of sales and advertising for Foursquare Pictures, "the committee which passes upon all pictures had seen a great number that had been highly recommended, and several of which were of exceptional merit. Mr. M. H. Hoffman, whose judgment and standard of pictures is the very highest, is more enthusiastic over 'The Cast-Off' than over any feature he has seen. He pronounces it the finest picture Foursquare ever acquired."

IT IS NOW SOUTHWESTERN FILM CORP.

What was formerly the Southwestern Art Dramas, Inc., has been changed to Southwestern Film Corporation of Dallas, Texas. The Southwestern Film Corporation is chartered under the laws of Texas, and from its headquarters at 1911½ Commerce street, Dallas, conveys independent productions to exhibitors throughout the states of Texas, Oklahoma, Arkansas, Louisiana, Mississippi, Alabama, Tennessee, North and South Carolina, Florida and Georgia. Among their product they include the Billy West comedy series, "The Crisis," "Souls Redeemed," "The Libertine," "Twilight Sleep" and "The Web of Life."

The officers of the company are F. M. Sanford, manager; L. C. McHenry, sales chief, and A. Feickert, secretary and treasurer.

ROSENBAUM ORIGINATES NEW SLOGAN

The Moving Picture Machine Operators' Local No. 244, who are holding their fourth annual reception and ball in Newark on Feb. 18, and whose trademark is I. A. T. S. E. 244, were given a new slogan by Ed. Rosenbaum, Jr., publicity director of the King-Bee Films Corp., when they solicited copy for their souvenir program. It is as follows: "Invaluable—Assistants—to—Successful—Exhibitors."

FOURSQUARE HEAD IN CANADA.

M. H. Hoffman, of Foursquare Pictures, left Saturday, Jan. 5, to visit the exchanges of this growing organization in Boston, Montreal, Toronto and St. John. Apart from conferences with Samuel Rubenstein, of Boston, and general and division managers, J. J. Unger and M. C. Hughes, of Montreal and Canada, Mr. Hoffman will meet the exhibitors of New England and Canada.

SAWYER AND LUBIN ACQUIRE "CRUCIBLE OF LIFE."

Arthur H. Sawyer and Herbert Lubin, of General Enterprises, Inc., have acquired a new state rights offering. The latest addition to their string of pictures is "The Crucible of Life," a seven-part society melodrama possessing sufficient war atmosphere to add timeliness and interest to the dominant theme. The story is an adaptation from the well known stage play and novel, "Fairfax," written by Bartley Campbell, and which attained wide sucess in the spoken drama and in reading form.

"The Crucible of Life" was directed by Captain Harry Lambert. A cast of prominent screen artists, headed by Grace D'Armond, at present featured with Vitagraph; Jack Sherrill,

Scene from "The Crucible of Life" (G. E.)

and Frank O'Connor, who played the original title role in "Fairfax," have been entrusted with prominent roles.

The latest state rights offering was produced by the Authors' Film Company, from which concern General Enterprises, Inc., recently acquired the rights for the United States and Canada. The successful distributors of the McClure features, "The Warrior" and "Mother," have planned an intensive exploitation drive for "The Crucible of Life," and for the purpose of giving the picture the prestige of a New York engagement, arrangements have been completed whereby the film version of "Fairfax" will commence a run at the Park theater, New York, on Jan. 20. The picture will be distributed strictly on a state rights basis by General Enterprises, Inc. A private showing of "The Crucible of Life" in one of New York's large hotel ballrooms is shortly to be presented. Messrs. Sawyer and Lubin promise a surprise for the assembled guests in the way of a personage high in governmental work who will also be present.

Inasmuch as "The Crucible of Life" contains a certain amount of war atmosphere, the executives of General Enterprises, Inc., have arranged for the appearance at the showing and dinner to follow, of Private Frederick R. Rath, and the famous Camp Upton quaret. Mr. Rath is the author of "When the Moon is Shining Somewhere in France," and he, together with his soldier comrades, will entertain with a specially arranged program.

MOON COMEDIES COMING SOON.

Emil Harder, president of Sunshine Film, Inc., whose aims were recorded on page 248, in the Jan. 12 issue of the Moving Picture World, announces that he has decided upon the felictitious name of "Moon" as the brand title for his comedy product featuring Gus Pixley, formerly comic of the Biograph organization. Mr. Harder also promises a new idea for the selling market which will be used by Sunshine Film, Inc., the details of which are being prepared for our next issue, in the form of a trade announcement.

ABRAMSON ENGAGES LEAH BAIRD.

Leah Baird, whose work in "One Law for Both" and "Sins of Ambition," is fresh in the minds of theatergoers, has been engaged by the Graphic Film Corporation to appear in "Moral Suicide," Ivan Abramson's forthcoming photodrama, the direction of which he commenced last Thursday, Jan. 10.

Miss Baird, who contemplated appearing in a series of pictures to be produced by a company of which she was to be the head, has surrendered all thoughts thereof to appear in "Moral Suicide."

WILSON ATTACHED TO CHICAGO STAFF.

G. W. Wilson, representative of the U. S. Exhibitors' Booking Corporation in Cincinnati, has been transferred to the Chicago headquarters of the concern, in which territory he has had long experience.

How Kane Covered Hardware Convention

And How He Stubbed His Toe on a Schlitz Plow But Kept on Smiling in the W. K. Milwaukee Way.

BACK in 1897 Arthur S. Kane, general manager of Select, and Albert T. Reid were both bright luminaries of the Kansas City Star, Kane as a special writer and a star reporter, and Reid as artist extraordinaire. And the friendship that was cemented between th se two was, in the words

of Bret Hart, beautiful to behold. Reid and Kane used to cover assignments together, and the results of their double-barreled efforts were the pride and envy of the Star —the pride of the City Ed., and the envy of the City staff.

On one occasion these twin musketeers of the pen started out to cover a notable convention of implement dealers. Now, in Kansas City the hardware and warehouse district lies in what natives endearingly term the West Bottoms and to the West Bottoms our heroes hied. Knee-deep in their rounding-up of hardware headliners, Kane, Reid & Company ran into a plumb newfangled invention of a prominent implement firm, yclept the "Schlitz Plow." (Yes, the name has a Milwaukee flavor; and the "implement" had likewise!) The outcome of the attack upon the "Schlitz Plow" takes the form of one of Reid's inimitable drawings in the evening issue of the Star of the same date, which special front-page illustration greeted Kane on his arrival home. It depicted the w. k. form of our now general manager wrapped in an ulster of familiar shape and with features wreathed in an ineffable smile. In one hand he held a large and decidedly flowing stein of Milwaukee Schlitz. And the "Schlitz Plow" has been a sore subject in the bosom of Kane's domestic circle ever since.

Albert T. Reid, the one-time cartoonist and artist on the Star and Kansas City Journal, has, like General Manager Kane, climbed to greater heights since those halcyon days of 1897. He has become owner of the Leavenworth (Kansas) Post, and is an artist whose name is known throughout the entire West; for his wonderful posters boosting the Santa Fe road, for his artistic interior decorations, and for the art school which has started on the road to fame and fortune much budding western talent.

And Kansas memories are long. Hence the little cartoon at the head of this screed, and Albert Reid's best wishes to General Manager Kane, who, in his mind's eye, he has already seen as a president, no less!

GUNN GETS A VACATION.

Charles Gunn, well-known Triangle leading man, is enjoying a well-earned vacation and rest at his home in Hollywood, after working constantly for almost three months. Gunn's latest picture was with Director Gilbert P. Hamilton and bears the title of "Captain of His Soul."

John Bowers with World Film

JOHN BOWERS now acts as principal male support for both Ethel Clayton and June Elvidge, sometimes appearing in scenes from two plays during the same day. This made it necessary for Mr. Bowers to be a pampered son of the idle rich at ten a. m., and a poor but honest clerk in a real estate office at ten thirty—which is more or less confusing, although enabling him to contemplate life from numerous angles. Mr. Bowers' most important engagement on the speaking stage was in the principal role of "Life," presented on an immense scale some seasons ago by William A. Brady at the Manhattan Opera House. Ever since Mr. Brady assumed the active direction of World Pictures this actor has been prominent in these photoplays, rendering adequate aid to the most famous of the feminine stars and incidentally establishing widespread popularity for himself in the screen world. Mr. Bowers is an athlete, an intrepid automobile driver, and so expert a mechanician that he can take the most intricate motor to pieces and reassemble it without help. Some fo the screen plays in which Mr. Bowers has appeared for the World Film Corporation are "The Bondage of Fear," with Ethel Clayton; "Darkest Russia," with Alice Brady; "The Divorce Game," also with Miss Brady; "The Tenth Case," with June Elvidge, and "Stolen Hours," with Miss Clayton.

John Bowers.

BALSLY LEAVES STANDARD FOR ADVERTISING BUSINESS.

Lee D. Balsly, who for the past nine months or more has been manager of the Standard Film Corporation exchange at Kansas City, Mo., this week announced his intention to resign his position with that organization in order to accept the situation of Director of Creative Advertising for the Union Bank Note Company of Kansas City, one of the largest concerns of its kind now in operation.

Six years ago Mr. Balsly was manager of the Aladdin and the Landers Theaters of Springfield, Mo., and was known as a live-wire and persistent advertiser. Prior to buying the above theaters he was a traveling salesman for the International Harvester Company and coming in contact with the public, Mr. Balsly observed and studied human nature. Disposing of the theater, he again joined the Harvester ranks as an editorial advertising writer and promoter of sales. Three years later, he left the Harvester organization to join the Kansas City office of the Paramount Company, then known as the Kansas City Feature Film Company, A. D. Flintom, president.

BRADLEY BARKER RETURNS TO FOX FORCES.

Bradley Barker, who is well remembered for his character portrayals in "The Little Gypsy" and "A Woman's Honor," has returned to the William Fox forces for an important role in a production now in work at the Fort Lee, N. J., studios. Mr. Barker will be seen as Dr. Wu Ching, a crafty Oriental, in "A Heart's Revenge," starring Sonia Markova. William Fox has tentatively scheduled the picture for January release.

NEW ROLE FOR DESMOND.

William Desmond, Triangle favorite, is soon to be seen in a decidedly new role, that of a swashbuckling pirate of the Caribbean Sea, and it is said he will be hardly recognizable in his top boots and uncouth garb. Desmond is raising a mustache to aid his appearance in the part of "The Sea Panther," the title of the story.

Spokes from the Hub

By Marion Howard

CLARA KIMBALL YOUNG scores again with "Shirley Kaye," ably supported by the inimitable George Fawcett, whose work is unique as to facial expression, and didn't he make a graceful surrender to the bewitching heroine! Here we found dainty Claire Whitney, and some of us thought the lovemaking of the Earl (John Sunderland) rather convincingly true to life, and, sure enough we now read of their marriage and of the groom's departure for England under the colors, his leave having expired. The Select company is rightly named, judging from the pictures thus far given us.

* * *

I have found some more screen players here. Stewart Baird, of the Hub, now in "The Rambler Rose," with another screen player, Julia Sanderson; Jane Stuart and Florence Auer in "The Wanderer" with Nance O'Neil. A local writer put James O'Neill in the pictures, which is news indeed. Guess he was thinking of James Neill of the Lasky forces. Then we have Burton Holmes here with his lectures, while his profile appears at picture house on the titles of his wonderful travel reels. A recent visitor was Miss Ethel Cunningham, formerly with the Vitagraph, here in a little play, "A Regular Business Man," written for Douglas Fairbanks and done equally well. At the picture house where I went to see it we were inflicted with the most awful dose of slapstick I have ever had thrust upon me—all about a circus and consuming 15 minutes of perfectly good time. Several, including men in uniform, left the theater in disgust. How do such pictures pass the Board of Review anyhow? One-half the audience was made up of young people—more's the pity!

* * *

The Fenway had a patriotic feature last week worth mentioning—a stirring song called "The Unfurling of the Flag," written by a Back Bay woman, Miss Clara Endicott Sears, set to music in march time by John Densmore. Miss Helen Rumsey Smith sang it well, while the screen illustrated the words with stirring pictures done by the Atlas Film Corporation at its new studio in Newton. Harry Davenport, so long with Vitagraph and other companies as player and director is here engaged for this new concern. Leon J. Dadmun is president. Mr. Davenport tells me that his son is at the front.

* * *

Best picture seen here of late? By all odds it is "The Eternal Temptress," with "Cavalieri the beautiful," who has made a big hit in this her second try at the screen. In "The Shadow of Her Past" we had good scenery and staging, but she was only momentarily satisfactory. At all times in the newer one she was perfect and does she not face the camera fearlessly? I cannot recall another who so fills the eye as to beauty and grace. Director Chautard must have been given carte blanche, for every detail seemed perfect. My companion rebelled at the needless suicide at the close and said "Too bad, for Dexter was worth waiting for." Alan Hale had a small part and was listed on the title as "Allen." This is certainly a great picture from any standpoint and a credit to the Famous Players.

* * *

In "The Unforeseen" we get not only a very fine picture with new angles, but Olive Tell is most pleasing in this her first one. Here we have Fuller Mellish, an old timer on stage and screen, and David Powell, the dependable player, in a somewhat pathetic role at the close. We rarely get such interiors as this or such gardens and ball rooms.

* * *

Another good Vitagraph in "The Fettered Woman," and she was all that and more. Alice Joyce seems just the player for the role and is ably supported by Webster Campbell. There were one or two ancient melodramatic situations, on the other hand some new ones to offset all that. One of the funniest episodes seen in a picture for a long time was the sleepy railway train led by "Emma," otherwise known as the locomotive. It made us all laugh heartily over the types of passengers, the hero the only one who looked as if he knew of a Broadway. Splendid adaptation of Chambers' book "Anne's Bridge." A dog and a parrot figured to add to the hilarity of all in front.

Little Mary McAlister's name means a box office success anywhere. Mrs. Ayer gave her large following "Sadie Goes to Heaven," a flawless picture of interest to mixed audiences. The Exeter of late has opened an extra box office to facilitate matters in making change for the thoughtless ones who do not get the tax pennies ready.

* * *

A good story of Irish life is "Molly Entangled," featuring Vivian Martin and Harrison Ford. Another is "Nearly Married," with Madge Kennedy, the clever comedienne of the speaking play. "The Auction Block" went well, so full of incidents more or less of a lesson. I noted the late Walter Hitchcock, in presumably his last picture. Rex Beach ought to be pleased with this dramatization, which I hear he personally supervised.

* * *

Some fans "line up" "The Secret Game" with "The Cheat," but there is little comparison, and it needed a Fannie Ward to make this nearer its equal. Hayakawa does a finished piece of work, and his handling of the Japanese fittings in his alleged business office showed great skill. The play is timely and full of suspense and twists. Raymond Hatton was some sight as the housekeeper. Isn't he versatile? I have seen him in the role of crook, king, soldier of France, lover, diplomat, spy, etc., but never before playing the woman.

* * *

Well, why did not the Essanay company capture "Bunker Bean" for their new star, Taylor Holmes, who created the role with tremendous success? Can Jack Pickford do it? Well, the lad has given us some surprises like "Tom Sawyer," now on here at several theaters. We have Griffith's masterpiece "Intolerance" at the Globe theater and some stunning Prizma pictures, "Our Navy in Colors," at the Tremont Temple, a place of worship on Sundays and a picture house week days.

* * *

We were edified on seeing Jack Gardner in the "Gift o' Gab," a merry comedy, one which must be seen to get the gist of. Douglas Fairbanks has nothing on Gardner as to athletic stunts, and he must look to his laurels. Following a hilarious supper Tom Bain, the hero, and two chums emerge from a cafe at daybreak, take possession of a hansom cab, make matters lively, are pursued by the police in an auto. Tom jumps from the cab to a tree bough, then to the top of the auto, then to a trolley car top, thence to a freight train, striking terra firma without a scratch—presumably. It was a bit uncanny to witness. Good college stuff in this play.

* * *

Saw "The Conqueror" at the Park, a splendid picturization of the meteoric life of Sam Houston and of vital interest to an older generation. William Farnum was all that could be desired, but can we ever forget the dog episode, so natural. Wonder how he was trained to die just that way. "What a monster," said a friend next me when the villain fed the dog with meat and glass hash. It is the first time I have ever seen an animal used thus in a picture, and I wonder if any other producer would permit such a wicked thing done even on the screen.

* * *

Billie Burke in "The Land of Promise" gives out her best work, and such a fine company! Jack Johnston is a favorite of mine; so is Mary Alden, who will be recalled for her work in "The Birth of a Nation." Here she had a thankless part of a shrewish wife, made so by circumstances. A man was heard to say, "Why does the husband wear such good clothes and allow his wife to slave and cook for that bunch—no wonder she rebels." Tom Meighan had an unusual part, but was easily tamed by the sympathetic little heroine who aroused the soul in him. The speaking play is now on at The Copley theater to packed houses.

* * *

Space is too limited for any extended mention of pictures equally worthy, like "Her Beloved Enemy," with our own Doris Grey and J. H. Gilmour, a good Thanhouser picture; "Diamonds and Pearls," with Kitty Gordon wearing them gracefully, much to the delight of those who go in for that sort of thing; "The Avenging Trail," for Harold Lockwood and Sally Crute, a picture not differing much from thousands with the same theme, but giving Harold a chance for fisticuffs to call out the "Ahs" of the men. The Drews continue to entertain with their little domestic pictures, the Hearst-Pathe are giving us the news of the war, much of it from France, and local current events all of interest.

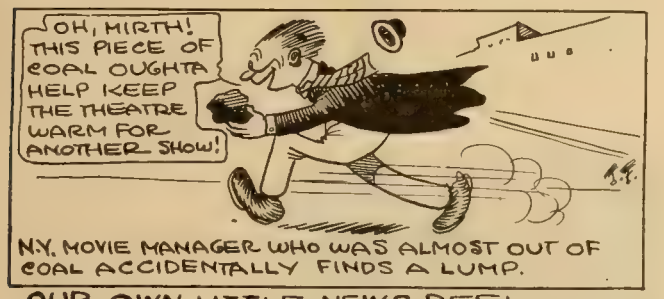
Grinding the Crank

With Thornton Fisher

ABOUT the only permanent thing in some studios today is the flooring.

* * *

They won't exempt a young juvenile simply because he supports the star.


OH, MIRTH! THIS PIECE OF COAL OUGHTA HELP KEEP THE THEATRE WARM FOR ANOTHER SHOW!
N.Y. MOVIE MANAGER WHO WAS ALMOST OUT OF COAL ACCIDENTALLY FINDS A LUMP.

OUR OWN LITTLE NEWS REEL.

We want to see a moving picture of old Kaiser Bill being—— [Nix on the rough stuff. This is a genteel trade paper.—Editor.]

* * *

Our Own Little Hints to Would-Be Photoplaywrights.

(Apologies to E. W. S.)

I am a carpenter, but the hard work is telling on me. My friends advise me to become a scenario writer. What would you suggest.

Answer.—The trenches.

* * *

Dear Sir:

In writing scenarios which side of the paper do you use? And if so is a typewriter ought to be used for same and should it be rolled or folded (the scenario, not the typewriter)? And where is the best chance you've got of selling same, or do you got to be on speaking terms with the manager, and would a box of cigars help some with him?

Answer.—Yes and no.

* * *

Dear Sir:

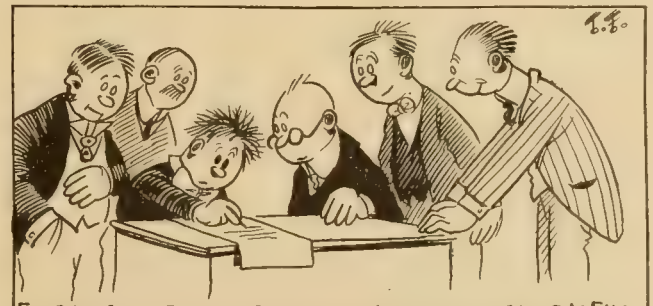
I am writing a scenario and need some advice. John loves Mary, and upon finding her with a rival round the corner of the gas works pulls out a hop needle and shoots himself in the left arm. Mary's grandmother, who is doing a "fish walk" on the back porch with grandpa, seeing it rushes to him, exclaiming: "You leave my best hop needle alone, John Hayberry. I hate you, you." At this point I want to get in something pathetic. What do you recommend?

Answer.—Leave it alone. It's pathetic enough.

* * *

Ladies and gentlemen of the trade, let us present a few paragraphs of a close imitation of the average "Answer Man's Column" in a modern movie magazine, wherein he is supposed to answer a question concerning the age of a certain star. Here goes:

Oh, X, I think you are a jollier. I love to receive your letters. Do I look as if I were fat, foolish and forty? Surely, send them on. I will be glad to receive them. Oh, you little rascal, so you want to know how old Francis Keenan Hart is. That would be telling. Write him yourself. If you enjoy his work I'm sure he would love to have you tell him so. Yes, King William played the lead in "The Doughnut's Revenge" or "Who Stole the Lump of Sugar."



An exciting time occurred in the home of a famous comedy director noted for his absentmindedness two weeks ago. It seems that the servant was serving a plate of soup to the director's wife and while attempting to place it on the table accidentally spilled the whole thing down the back of the lady's neck. The incensed director leaped from his chair, claiming that it was poor comedy, amateurishly done, and wouldn't get a laugh in a nut factory, and demanded that he try it over again.

DIVE AND STICK YOUR FACE INTO THE SNOW, JAMES! ATTA BOY!
IF THE FOLKS IN MATTOON COULD ONLY SEE ME NOW!
AFTER THIS SCENE HE'S GOT TO DIVE THROUGH A HOLE IN THE ICE INTO THE RIVER— OH, BOY!
AND THE POOR LAD SHIVERS LIKE A MEXICAN HAIRLESS HOUND WHEN IT GETS BELOW 75 DEGREES!
B-R-R-!
LEAVE IT TO ME TO BE THE BOOB WHO'S ALWAYS CAST IN THESE WINTER SCENES IN THE NORTH-WEST WOODS!
JIMMY, THE JUVENILE, WHO HATES THE SNOW AND COLD IS COMPELLED TO DO A SCENE IN BOTH.
THORNTON FISHER

Adventures of a Film Critic

By Robert C. McElravy.

SOME five years ago, when the writer first came to New York, he began looking for a job and some kindly providence directed him to The Moving Picture World. He got a job as a reviewer, or critic, of the new films. He took the job for the same reason that a person usually takes a job, for the simple reason that it was—well, because it was a job!

Prior to that he had seen a few moving pictures; the first one was that of a train moving down a mountain railroad. This was in Detroit, Mich., in the year 1899, at the Wonderland vaudeville theater. He afterward saw some moving pictures Somewhere-on-Curtis street, in Denver, then a few at Clune's and Tally's in Los Angeles; still later at his home town in Iowa he used to drop into the old corner grocery, where he was once delivery boy, and look over four or five reels of an evening.

He was not entirely a stranger to the films on coming to New York. At the same time the idea had not yet occurred to him in connection with this new and strange occupation that he might pick up a little information as he went along. People didn't go to see moving pictures in order to learn anything, did they? A fellow simply went to "see th' pictures" with his best girl in order to hold hands in the dark and make fun of the actors, didn't he?

Well, anyway, he got started as a moving picture critic and since that time has written reviews of between ten and fifteen thousand reels (no kidding!), and knows some very good fellows who have seen that many and even more.

He has seen bands of dusky redskins surrounding wagon trains upon the broad plains of the West; he has seen mounted regulars riding at top speed from the distant stockade to the rescue; he has seen sheepmen and cattlemen battling upon the open range; he has seen the gallant cowboy, astride his snorting broncho, going forth to save the daughter of the ranchowner. He has seen the desert and the mountains and the rivers in all their native splendor; he has climbed the Rockies of our own West and the Alps of Switzerland; he has viewed Paris from Eiffel Tower and Egypt from a steamer on the Nile; he has consorted with the Sphinx and the pyramids; he has gone upon polar expeditions in the North and South. He has seen the native life of many lands—the belles of Brittany, the hula-hula dancers of Hawaii, the wooden-shoed children of Holland, the coolies of China, the water-carriers of India, the Eskimos of the arctic regions. He has seen plant life, insect life, the animals and birds of the wild in their native habitat; he has seen bees and ants and goldfish; he has seen microscopic views of the lively little creatures that take their exercise in a drop of water. He has looked upon heroes who fly in airships and heroines who drop from bridge tops to moving trains; he has seen the simple country miss coming to the wicked city; he has seen the disillusioned youth returning to his country town; he has seen the lady vampire and the gentleman villain at their cleverest tricks. He has seen virtue rewarded and villainy geting it in the neck; he has seen manifold joys and sorrows on the screen. He has seen comedies, dramas, melodramas and tragedies; he has seen knockabout and slapstick performances without end. He has seen calm, pastoral scenes and scenes of fire and pestilence; he has seen nature in serene and violent moods; the aftermath of windstorms, earthquakes and volcanic disturbances. He has seen proud czars and kaisers marshaling their armies upon the field; he has seen war and the destruction wrought by war; he has seen an indignant world rise up in wrath to strike down autocratic aggression; he has seen bold men cleaving the air and brave men fighting in the trenches to save democracy to the world, and he hopes to see upon the screen the beaten armies of the warlord retreating to Berlin, pursued by the allied forces which alone can restore peace and freedom to the world!

Yes, it is all there on the screen, every afternoon and night, just around the corner at the nearest picture house, or down town at the more stately palaces that have been built.

Yet it was only the other day that the critic was talking with a man who didn't seem to know anything about it. He was one of those fellows who don't seem to get around much, perhaps up to the zoo or down to the aquarium once or twice a year. You do meet that kind quite frequently, you know. They are usually afflicted with culture and conservatism.

"Hello, there" he said, with a pleasant smile, "is there anything doing in the movies just now?"

Why, the poor simp! The critic looked at him and started to say something. Then he stopped and yawned; you can't do very much for some people, you know. And then, too, the critic was forced to admit that it wasn't so very long ago that he might have asked just exactly the same fool question himself!

Ivy Deibel Wins Fox Contest

CONTINUOUS daily publicity for nearly two months has been obtained for William Fox stars through a contest conducted under Mr. Fox's auspices in the Cleveland News and Sunday Leader. Pictures of all the principal Fox players and a great variety of information regarding the Fox organization have been published in the two newspapers, resulting, it is said, in an appreciable increase in the business which Cleveland exhibitors of Fox productions have been doing.

The newspapers, through an arrangement with the producer, agreed to furnish free trips to and from New York for the winner of the contest and the chaperon selected by her. In addition, the successful young woman was guaranteed a tryout of at least one week in the Fox Eastern studios and that the picture in which she appeared would be shown in Cleveland. The contest, which ended Monday, December 17, attracted a great deal of attention, several hundred young women ranging in age from upward of sixteen years, having entered their photographs.

Ivy Deibel.

The winner was to be the one who, on tests, proved best suited for film work. Selections of ten were made on the basis of photographs and personal appearance. Film was taken featuring the ten and from inspection of this the committee chose Miss Ivy Deibel of 10201 Olivet avenue. She is twenty years old, a brunette, weighs 119 pounds and is athletic. The successful young woman came to New York the latter part of December and now is taking an important role in a picture being made at Fort Lee.

Mr. Fox is reported to be enthusiastic over the result of the contest and says the plan will be continued. Not only does he find the idea productive of extensive publicity and of increased business for Fox exhibitors, but he also considers that it justifies itself solely from the standpoint of developing possible stars. It is recalled in this connection that June Caprice was discovered through a similar contest conducted in Boston and that her subsequent rise has been exceptionally rapid.

FENNIMORE COOPER TOWNE DEAD.

Fenimore Cooper Towne, the young actor playwright, son of Edward Owings Towne, the dramatic author, and grandnephew of James Fenimore Cooper, the novelist, died recently at his father's residence, New York City.

Mr. Towne was a very popular and rising young actor and writer. He played the light comedy part in his father's play "Other People's Money," for three seasons. He played in a sketch written by himself called "Spilling the Beans," for two seasons in vaudeville. He has recently devoted himself to motion pictures, having been the personal business manager of several of the leading directors.

The funeral services were held at his father's residence, St. James Court, 92nd street and Broadway, New York City, at 8 o'clock, Sunday evening, Feb. 6.

BURTON RETURNS TO NEW YORK.

Frederick Burton, who plays "Cousin Egbert" in George K. Spoor's "Ruggles of Red Gap," has returned to New York, having finished his portion of this Taylor Holmes production. Mr. Burton created this role in the original stage presentation of "Ruggles of Red Gap." This is to be his first appearance in pictures.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

One Engineering Subject, Two Zoological, One Agricultural, Three Travel, Two Horticultural, One Sport, One Art, One Industrial and One Economic.

Reviewed by Margaret I. MacDonald.

"The Panama Canal" (Paramount-Bray).

A MECHANICAL drawing by J. F. Leventhal illustrative of the operation of the locks and the control of the water levels of the Panama Canal will be found in the 102d release of the Pictograph. As is usual with Mr. Leventhal's illustrations, a clear idea of the subject can be had from the picture, where we see the passage of a ship through the locks and the various happenings which allow of its easy and safe guidance from coast to coast.

"Bird Island" (Prizma-Stone).

The fame of this island on which thousands of wild birds congregate and hatch their young has spread far and wide, and George E. Stone of the Prizma, Inc., has brought pictures from there, photographed by means of the Prizma method, which are unusually fine. The rarest of sea birds, the petrel, is presented on the screen in interesting and remarkably close views. The cormorant, which builds its nest in the most inaccessable places, has proved the camera man to be worthy of his trust; for one wonders how it was possible to photograph the nest and eggs of the cormorant, and also the bird itself on its nest, at such close range. The sea gull standing like a sentinel on the very summit of the highest rock is an inspiring sight. Then there is the murre and the sea parrot, both of which are given equal attention. Close-ups of the eggs and young of these birds add to the interest of the picture, which is, of course, in color.

"Rare Tropical Birds" (Prizma-Stone).

In this picture a number of rare tropical birds of brilliant plumage are shown. Birds from various parts of the world, which we will not attempt to name, have been photographed for Prizma, Inc., by George E. Stone. The birds have posed well after much trouble on the part of the photographer, who tells us that many times during the process of posing them they attempted to fly into the camera. The picture is unusually pleasing in color.

"How Canada and the Farmer Co-operate" (General Film-Essanay).

An agricultural subject which shows the methods employed in Canada for raising great wheat crops. The fields are plowed by gasoline tractors and by horses, in the old way. Then comes the cutting and binding of the grain, the threshing and shipment to the great system of elevators, numbering not less than 3,500 all told. Government inspection of the grain is another important detail. After this the milling is treated in brief form. A well-illustrated and interesting subject.

"Through Canada from Coast to Coast" (General Film-Essanay).

This offering, No. 6, of the "Wonders of Nature and Science" series, begins at Nova Scotia and crosses the Dominion of Canada, giving scenes from the important cities of Montreal, Toronto, Sault Ste Marie, Winnipeg, Calgary, Vancouver and Victoria. It also gives many fine glimpses of rivers, mountains and other scenic wonders. Canadian industries are also pictured in this instructive number.

"Beside the Glimmer-Glass" (Educational-Brice).

Another of those remarkably beautiful scenics which have been contributed to the moving picture library of scenics. It consists of a number of views in the western mountains and valleys and includes a placid-visaged lake nestled in the hills, where the reflections of mountains are the only things, beside now and then a passer-by, to disturb it. It serves as mirror and wash basin to the traveler, and is, besides, a thing of beauty.

"Bruges—Before the War" (Pathe).

A tinted half-reel, depicting the famous city of Belgium, known to the world as a great commercial center since the Twelfth century. It still has the aspect of a mediaeval city in many respects, with its moats, bastioned walls and splendid Gothic architecture. The Town Hall, bridges, canals, Lake of Love and other features are pointed out. A glimpse of the art of lace making, by hand, is also included.

"In Blossom Time" (Pathe).

A half-reel of film which will be appreciated by the majority of audiences, not alone by reason of its beauty, but because of the suggestion of the freshness of spring contained in the tinted views of plum, peach, almond and cherry blossoms presented. These blossoms are shown in the process of opening, and the effect achieved is very beautiful and attractive.

"Bessie Boston's Dahlia Farm" (Prizma-Stone).

More interest than merely the color interest which the Prizma method allows is attached to the views photographed by George E. Stone on the dahlia farm of Bessie Boston at San Mateo, California. It is interesting to many of us to know that Miss Boston was a former newspaper woman and that when her health failed to permit her to follow the strenuous duties attached to her profession she chose one of the most beautiful of vocations by which to make a livelihood—that of raising and breeding dahlias. These pictures show many scenes in her beautiful gardens, as well as individual closeups of blossoms of rare varieties. She herself poses for the camera in order to explain a few interesting things about the dahlia tubers and the correct method of planting them. We also learn in the picture something of the artificial means used in breeding rare varieties.

"Angling for Steel-Head Trout" (Prizma-Stone).

An interesting short bit photographed by George E. Stone in which the Fish and Game Warden of that territory is caught by the camera making possibly the only failure at trout catching which he ever made. This is followed by a genuine catch after he has looked and acted his disgust over his former trial. This, of course, has a comic touch and is heightened in interest by the color quality of the picture.

"The Manikin Theater in Greenwich" (Universal).

In the 56th release of the Universal Screen Magazine will be found an interesting item which acquaints us with the fact that in Greenwich Village there is maintained a unique theater in which only manikins perform. It is amusing and astonishing to watch these funny and truly realistic figures going through their "stunts." The picture disillusionizes us finally when it leads us behind the scenes where we are privileged to watch the manipulation of the limbs of the funny little people by means of wires in the hands of a fair executrix.

"Building Wooden Ships" (Universal).

An interesting and lucid description of how wooden ships are built is given in the 56th release of the Screen Magazine. Closeups of the workmen performing individual tasks are shown, and also the hoisting into position of individual parts of the vessel. Well photographed and timely.

"Flour from Potatoes" (Paramount-Bray).

Necessity being the mother of invention, we have been forced by conditions brought about by the war to look elsewhere than to the grain of wheat for bread-making products. It has been found that the potato contains all of the nutritive elements found in wheat; therefore a flour is being manufactured from the potato from which bread can be made more economically than from wheat. The picture, in addition to showing the process through which the potato is put in converting it into flour, teaches us that on account of the potato containing more starch than the wheat grain, for instance, less potato flour is required for the same amount of dough than other flours. The use of potatoes not fit for the table, and of the parings as well, constitutes an economy worth considering.

A Plain Truth

The Reason Why the Educational Moving Picture Has Not Been Acceptable to the Public.

JUSTICE is not being done to the Educational Pictures. For some time now it has been evident that the Educational Pictures were not having "a square deal," not that any one was particularly to blame, but rather that there was some sort of condition which seemed in some way to be hindering the proper development of the educational pictures after they had secured a hold upon the public mind and taste, besides having aided to bring into good repute the whole field of moving pictures. It is well known that we are now in the day of the educated pictures, that which was good enough a few years ago is too poor to be considered now; standards have been lifted, the public taste has been elevated, censorship is almost forgotten through lack of need for its unsought-for advice, the carping critics are bankrupt, and entirely out of business. Through all this the Educational Pictures have not seemed either to increase in popular favor or to attain a higher standard. Although constantly studying the matter the writer has not been able to fathom the reason, or to discover the difficulties; he has, however, found some causes which may eventually lead to a solution of the problem. One thing particularly noticeable was that they were not always acceptable to the general public when made part of the program, except in the best of theaters and with a more intelligent audience; even then there often seemed some sort of a cloud hanging over their appearance. The reason for this latter state of things has at last revealed itself: They have not been properly screened.

Phobably the most used of those subjects classed as educationals are the scenics; these were more readily accepted by the general public and commanded more general attention, besides seeming less pointed in educational or instructive value than any other subjects. Alas, however, they soon became a sort of "drag" to a program, and their appearance was not at all times most welcome. Why? The plain revealed truth is they were, and are, too long drawn out. There are some stories and some pictures which may be extended to a serial length, but not educational pictures; they must be brief, pointed, explicit, interesting and final.

There are three things very much alike in their objectives which must also be similar in their presentation; they are sermons, lectures and educational pictures. Today the half-hour sermon is cut down to fifteen minutes; the lecture is likewise condensed and both are made richer in the process; the pictures must follow suit.

All scenics are too painfully long; in their length they lose their beauty; in their monotony they lose their interest; in their consumption of time they become dreary; in their staying powers they "wear out their welcome." They must be cut and cut again; rivers must lose their mileage and mountains their long dreary slopes up which the weary traveller is painfully plodding with the audience equally weary. It seems almost unbelievable, but we have some scenics three reels in length, simply because there is the excuse of a thin, long drawn out story interwoven therein. These could easily be cut down to two reels and then be too long. Their interest would, however, increase with the decrease in size. One of these so-called important scenics was recently shown before an audience of most intelligent people. It was noticeable that as the picture grew in length the audience decreasd in size, so that when the picture was finished the hall was about half empty. "No more scenics" was the verdict there. Who was to blame?

Travelogues come under the same condemnation. What a lack of tact is shown in the lack of cutting! Children tire and their elders yawn; yet they smile, they must smile, for when the tedious length is at last exhausted, "Passed by the Board of Censors" reminds them that they have also been passed by the bored public; yes, passed for all time.

What a wonderful example was set at the new Rivoli, where the gems of several reels of scenics were cut and selected to less than one reel! What appreciation was shown by the audience even to the audible expressions of admiration, and, above all, how they fitted the true definition of educational and were helpful and inspiring! Truly herein lies their redemption. The screening of educationals has never been made a study. They have been thrust upon the public without care or discrimination. It seemed that as they were educationals they must be all right. Because they needed no censor of subject it did not follow that they needed no censor of presentation. Justice has not been done to educational pictures and they have lost power and acceptability therefor. This is a state of things which must be immediately remedied. In another article the writer proposes to present other grave injustices which have come to him as the reason why the educational pictures have not only not been filling their mission, but why they have lost power, and place the blame if possible.

W. H. J.

North Carolina Takes Bull by Horns

At Legislative Session Appropriation of $25,000 for Rural Community Motion Picture Entertainments for North Carolina Is Made.

ONE of the needs of rural communities is a form of entertainment which will bring closer the life of the world. The motion picture offers the best solution of this problem. Unfortunately the difficulty of obtaining suitable films, the cost of the equipment and of exhibiting the films, and the legal requirements regarding fire-proof booths and licensed operators have made it almost impossible heretofore to maintain regular motion picture entertainments in the country neighborhoods.

The state of North Carolina has taken the bull by the horns. At the last legislative session an appropriation of $25,000 was made to assist rural communities in arranging for motion picture entertainments. The State Superintendent of Public Instruction was directed to provide for such entertainments where communities desired them. The plan for putting this act into operation has been worked out and a circuit has been organized in Sampson County. Under this plan the motion picture service is combined with the community organization work done by the State Bureau of Community Service. The act provides for a series of entertainments varying in number and cost, two-thirds of the cost being paid by the communities served, and one-third by the State. A unit consisting of one complete picture outfit, photoplays and operator and everything necessary for one year's service, it has been found, costs about $3,000. The county's share is $2,000, the state providing the balance. The plan involves the organization of a circuit of ten community centers, each guaranteeing its proportionate part of the cost to the county Board of Education. The entertainments are held twice a month. The type of man chosen for operator is one who can organize community leagues in the different communities. Each program consists of not less than six reels, occupying about one and one-half hours. The remaining half-hour of the meeting is made available for holding a community meeting and discussing community problems. At this meeting may appear some state official interested in community development work, such as farm demonstrations, and present the subject in which he is interested. Other officials accompanying the operator in his rounds may be the County Superintendent or the County Health Officer.

Ten communities in Sampson County asked for the service for a full year beginning November 20. Each of these communities guaranteed to the Sampson County Board of Education a sum not to exceed $225.00 to pay for the service, each being allowed the privilege of choosing its method of raising the money. In every case the communities decided to charge an admission fee of ten cents. This is proving a decided financial success, according to information received at the office of the National Board of Review. Some of the communities have taken in at a single meeting more than three times as much as the cost of the service. The program running at the first part of December consisted of two reels presenting a Boy Scout story full of patriotism and German spies; two reels of a Max Linder Comedy; and two health reels on tuberculosis furnished by the State Board of Health. The county health officer made the rounds with the operator, talking a few minutes at each meeting on the subject of tuberculosis and Red Cross seals in connection with the films.

Prizma Pictures Kilauea

Colored Illustrations of the World's Largest and Most Active Volcano Astonishing in Character.

SOME of the most remarkable educational views that have ever been photographed are those of the great volcano of Hawaii, as presented by Prizma, Inc. The volcano Kilauea is not only the largest in the world, but the most active. In its tremendous crater there is constantly in motion a sea of molten lava which sputters its anger over high walls formed also of lava which has cooled and hardened through the ages. In the Prizma picture the vividness of the scene is indescribable; and not until you have seen these pictures is it possible for you to realize what a spectacle Kilauea really presents, unless perchance you have visited it in reality. Here and there on the grayish black froth which fills the crater the red hot lava can be seen boiling and spouting. Reflections of this red heat at various points add color of a terrifying sort to the scene. The sink hole is a spectacle by itself, and even the destructive vapors which arise continuously have their share in vividness of portrayal by Prizma. The picture is hard to describe and wonderful to see. It is being exhibited in conjunction with "Our Navy" at the 44th Street Theater, New York City.

X-Ray Photographed

Universal Screen Magazine 55 Contains Remarkable Photographic Studies of X-Ray of Human Skeleton in Motion.

AMONG the astonishing things which the editors of the various screen magazines have collected for the public are a number of X-ray photographic studies of the human skeleton in motion. These will be found in the Universal Screen Magazine No. 55, and are said to be the first of their kind presented on the moving picture screen.

Before passing on to the subject proper we are shown the X-ray tube and the intricate X-ray switchboard. Then comes the examining of fractured arm bones with a fluoroscope, an apparatus which enables one to see bones without X-ray plates. The viewing of the movement of the bone of the elbow, of the knee, and of the foot, shorn completely of their covering of flesh is a remarkable sight. There are also X-rays of the stomach, and of the jaw in motion, and also of the hand toying with a rose.

The Universal Film Manufacturing Company is to be congratulated upon the securing of a scientific subject of such vast importance and value.

ITEMS OF INTEREST.

A small number of clergymen representing the Catholic, Episcopal, Baptist and Presbyterian churches of New Jersey met in the Senate Chamber of the State House at Trenton on Wednesday afternoon, December 19, to discuss the question of preparing a bill for introduction at the legislature, providing for state censorship. Some opposition to the proposition developed. Mr. H. F. Sherwood, Assistant Secretary of the National Board of Review, attended the conference and pointed out that state censorship did not accomplish anything of value, and was destructive, not constructive. He showed that the average of the quality of motion pictures is constantly rising, and wherever there may be a demand for finer pictures, constructive methods are better than destructive for securing them. He indicated that the industry was constantly striving to improve its product, and that the United States Government was recognizing the tremendous value of the motion picture as a means of distributing information.

* * *

The Douglas Fairbanks picture, "The Modern Musketeer," which opened the Rivoli theater, has a special point of interest beyond the fact that it was produced in the vicinity of the Grand Canyon. Many of its scenes in fact have been taken within the canyon, presenting delightful views of the Colorado River and the wonderful interior of the big chasm from different points on its trails. The El Tovar and Bright Angel hotels appear in closeups at various times. The picture itself is one of unusual excellence.

* * *

"The Seven Swans," Paramount's Christmas offering, is a thing of beauty. It formed the Christmas attraction at the Strand theatre, New York City. It is an elaborate production of exquisite type, and was much appreciated by both children and grownups.

In Richmond, Va., a syndicate operating several theaters is giving Sunday afternoon entertainments for young people and children of the orphanages, children's homes, settlements and other classes of institutions, using selected pictures. These entertainments are given free, the manager believing that he owes this to the unfortunate young people of the city as a free-will offering. High class pictures chosen from the selected lists of the National Board of Review are used. The manager of this group of theaters, the Wells Theater Syndicate, is proposing to provide a free Sunday afternoon program of motion pictures for the soldiers from the neighboring training camp and the people of Richmond in the John Marshall High School auditorium. In connection with these meetings, in addition to the motion pictures, there will be addresses, community singing and solo and orchestral musical selections.

* * *

Gold beating is the first feature of Pathe's Argus pictorial No. 5, and it proves very interesting and instructive. The precious metal is first shown in the form of ingots. These are rolled into ribbons, which in turn are cut into small squares. The beating process is then shown, which in the end produces gold leaf only one three-hundred-thousandth of an inch thick.. Microscopic views of Bell Animalcula and Monstyla come next, two of the smallest forms of life. The number closes with a study of the Bagworm, which swings in the wind on the boughs of trees. The hatching out process and forming of new pupa cases are pictured.

* * *

A report received from our Washington Correspondent, S. E. Patchin, states that geography, history and language will be taught in the junior high schools of Spokane, Wash., by moving pictures, according to an announcement made by Ralph M. Brown, principal of the Stevens school, which will be converted into the household art junior high school next summer.

"We gave a cafeteria luncheon December 20 and the money realized from this luncheon will be used to start a fund with which we intend to purchase a moving picture machine," said Principal Brown. "Language will be taught by having the students write compositions on pictures which will be thrown on the screen. Noted places will be shown to the history classes and the children will also be taught geography by use of the films."

Principal Brown stated that he hoped to secure a set of films which have been made especially for teaching these classes. It is expected other schools which will be converted into junior high schools will contribute to the moving picture fund.

* * *

The following are longer dramatic pictures for the family and for young people which have been used successfully for special programs in theaters:

Artcraft, "The Devil Stone"; Goldwyn, "Sunshine Alley"; Metro, "The Eternal Mother," "The Adopted Son," "The Voice of Conscience," "The Square Deceiver," "Alias Mrs. Jessup," "The Outsider"; Paramount, "Molly Entangled," "The Judgment House," "The Trouble Buster"; Triangle, "The Learnin' of Jim Benton," "For Valor," "The Cold Deck"; Universal, "Beloved Jim"; Mutual, "Please Help Emily," "American Maid," "The Mate of the Sally Ann."

EXHIBITORS FOR TWELVE YEARS.

Casper Shults, former exhibitor of Little Falls, N. Y., visited the New York office of the Moving Picture World last week. Mr. Shults and his brother-in-law compose the firm of Reardon & Shults, who have been exhibitors in Little Falls for the past twelve years. They have just sold two of their houses, the Gem to Mr. Squire, Sr., and the Star to Mr. Thomas, both local gentlemen, who expect to continue giving their patrons high class picture programs. Messrs. Reardon and Shults still own the City Theatre block. The City Theatre has been converted into a skating rink by G. A. Williams and is doing good business.

ARNOLD-SANTON.

Cecilia Santon, former leading woman with Crane Wilbur, was married recently to First Lieutenant Earl W. Arnold, now stationed at Camp Alfred Vail. The ceremony occurred at the home of the bride's mother in Long Branch, N. J. Lieutenant Arnold expects to go to France soon and after his departure the bride will make her home with his mother in Los Angeles, Cal.

Music for the Picture

Conducted by CLARENCE E. SINN

Non-Taxable Theater Music

Fifth Installment of Numbers Which Are Free from Royalty Charges.

BELOW we publish the sixth installment of the list of musical numbers upon which no royalties will be demanded, as furnished by Miss Catherine C. Melcher for the Chicago Local Branch No. 2, M. P. E. L. of A.

Carl Fischer, 335-339 South Wabash Ave., Chicago, Ill., 46 Cooper Square, New York.

Eldorey-Ballet Intermezzo, Von der Mehdew
Passing Caravan.....Schmid
Prelude .....Kiseler
Flirtation.....Meyer Helmund
Au Bord D'Un Ruissear..Rene de Boideffre
The Mill .....Jensen
Traeumerei .....Jensen
Desert Suite .....Homer Grunn
Indian Summer Suite.....M. L. Lake
Love in April.....C. Kriens
Petite Mazurka .....W. Sapelnikoff
La Colombe.....Ch. Gounod
Romance .....Wieniawski
Costachoque.....A. S. Dargomijsky
Romanze.....Carl Reinecke
Reverie.....Karl Rissland
Jota Spanish Dance.....E. Granados
Reverie (Traeumerei)....E. A. MacDowell
Two Characteristic Dances—1. March
2. Danse Arabe.....P. Tschaikowsky
Two Mazurkas .....F. Chopin
Andante Religioso .....G. Golterman
Adagio Expressivo.....R. Schumann
Serenade.....G. Saint-Saens
Adoration.....Felix Borowski
Romance.....Alfred Gruenfeld
A Halloween Episode.....M. L. Lake
A Deep Sea Romance.....M. L. Lake
Dolce Far Niente.....Lucius Hosmer
Anthony's Love Song.....L. Oehmier
Broken Melody.....A. Van Biene
Cleopatra's Death.....O. Oehmier
Dawn of Hope.....Jean D. Casella
Lamento..... Gabriel-Marie
Lost Happiness.....R. Eilenberg
Nocturnal Piece.....R. Schumann
Serenade.....C. M. Widor
Sweet Revery.....P. Tschaikowsky
Berceuse.....G. Karganoff
Clair De Lune.....F. Thome
Erotic.....E. Grieg
Pastel.....H. Faradis
Pensee D'Amour.....C. Ely
Sunshine and Shadow.....W. F. Sudds
Swan, The.....C. Saint-Saens
Hot Foot Dance.....M. L. Lake
Our Country First March.....Unshuld
Land of Moa March.....Lithgow
Wild Rosebud Intermezzo.....Tobani
Nubians Parade.....Borch
Chanson D'Amour .....Sear

Walter Jacobs, 8 Bosworth St., Boston, Mass.

Antar, Intermezzo Oriental..Max Dreyfus
Aubade Printaniere.....P. LaCombe
Ball of the Hen-Coop Knights..Laurandeau
Barcarolle, from "Tales of Hoffman," Offenbach
Bedouin.....Edwin F. Kendall
Belle of the Highlands.....J. J. Derwin
Belles and Beaux.....Bartlett Briggs
Berceuse.....Ludwig Schytte
Berceuse, from "Jocelyn".....B. Godard
Chirpers.....Charles Frank
Confetti Carnival Polka, John Carver Alden
Consolidation No. 6.....Franz Liszt
Crucifix .....J. Faure
Dainty Cupid Valse Ballet, Lester W. Keith
Dance of the Skeletons.....Thos. S. Allen
Dream Faces Reverie.....Bert Hollowell
Dream of Spring.....P. Hans Flath
Drift-Wood Novelette.....George L. Cobb
Elaine Valse Ballet.....Frank H. Grey
El Amante, a Mexican Scene..Thos. S. Allen
Enchanted Lute Serenade...C. E. Pomeroy
Expectancy Novelette.....Geo. L. Cobb
Farmer Bungton March Humoresque, Fred Luscomb
Flickering Firelight Shadow Dance, Arthur A. Penn
Flower of Mexico Intermezzo..Carlos Curti
From Foreign Parts.....M. Moszkowski
Girl of the Orient Persian Dance, Thos. S. Allen
Golden Dawn Tone Picture...Geo. L. Cobb
Grandfather's Clock, Descriptive, Louis G. Castle
Hamtown Minstrels.....L. P. Laurandeau
Happy Gap Geisha Dance..L. B. O'Connor
Happy Minstrels Medley Overture, L. P. Laurendeau
Herd Girl's Dream Idyl.....Aug. Labitzky
Humoreske.....Anton Dvorak
Hungarian Dance No. 2.....Brahms
Hungarian Dance No. 5.....Brahms
In a Shady Nook Tete-a-Tete, R. E. Hildreth
In a Tea Garden, a Japanese Idyl, Frank H. Grey
In Dreamy Dells, a Fairy Fantasy, Walter Rolfe
Intermezzo Irlandais.....Norman Leigh
In the Jungle Intermezzo....J. W. Larman
Irvina Intermezzo.....Walter Rolfe
Jungle Echoes, a Cocoanut Dance, R. E. Hildreth
Kelpie Dance Entr' Acte....W. K. Whiting
La Fontaine Idylle.....Ch. B. Lysberg
La Palmera.....L. P. Laurandeau
La Paloma (The Dove).....Yradier
La Petite Etrangere.....P. B. Metcalfe
L' Ermite (The Hermit) Meditation, R. Gruenwald
Little Coquette.....P. Hans Flath
Lost Chord.....Arthur Sullivan
Lovey-Dovey Intermezzo..Robt. A. Hellard
Mazetta, a Gypsy Idyl.....Thos. S. Allen
Mazurka No. 1.....C. Saint-Saens
Meditation and Chansonette...A. C. Morse
Melody in F.....Rubinstein
Mi Amada Danza de la Manola, Norman Leigh
Mimi Danse des Grisettes..Norman Leigh
Murmuring Zephyrs.....Adolf Jensen
Musidora Idyl d'Amour....Norman Leigh
My Polar Star, an Eskimo Intermezzo, Walter Rolfe
Myriad Dancer.....Thos. S. Allen
Namouna, Intermezzo Oriental, R. E. Hildreth
Neath My Lady's Window...J. W. Lerman
Nocturne, Op. 9, No. 2.....F. Chopin
Norwegian Dance, No. 2.....Greig
Numa, an Algerian Intermezzo, Thos. S. Allen
Pas des Amphores Air de Ballet, C. Chaminade
Pavena Entr' Acte.....Thos. S. Allen
Polonaise Militaire.....F. Chopin
Pride of the South.....Geo. L. Lansing
Reception Waltz Caprice.....E. H. Frey
Red Cloud Waltz Characteristique, E. C. Ramsdel
Salut d'Amour (Love's Greeting), Edw. Elgar
Scarf Dance and Air de Ballet..Chaminade
Serenade.....Franz Drylla
Serenade.....Gabriel Pierne
Serenade Badine .....Gabriel-Marie
Serenade d'Amour.....F. von Blon
Shadowgraphs, Scenes des Silhouettes, Norman Leigh
Sighing Surf.....Bernise G. Clements
Sleepy Hollow Idyl.....Thos. S. Allen
Solaret (Queen of Light)....Thos. S. Allen
Spanish Fantasia "La Paloma".....Missud
Summer Dream.....P. Hans Flath
Swedish Fest March.....Albert Perfect
Swedish Wedding March.....Sodermann
Tehama.....Chauncey Haines
Tendre Aveu Romance.....E. Schutt
Three Nymphs.....George L. Cobb
Tickle Your Toes.....Geo. J. Trinkaus
To a Star Romance.....H. Leonard
Twittering Birds.....L. P. Laurendeau
Valse, Op. 64, No. 2.....F. Chopin
Venetian Serenade.....P. Sudesi
Viscayan Belle .....Paul Eno
Vivien Entr' Acte....Eugene G. Ramsdell
Whirling Dervish.....J. W. Lorman
Young April Novelette.....Geo. L. Cobb
Zophiel Intermezzo.....R. E. Hildreth

McCarthy & Fisher 143 N. Dearborn St., Chicago, Ill., 148 West 45th St., New York.

In the Land of Yamo Yamo, McCarthy & Fisher
I'm Always Thinking of Georgia, Monaco & McCarthy
Lorraine.....Bryan & Fisher

Triangle Music Pub. Co., 821 Gravier St., New Orleans, La., 143 N. Dearborn St., Chicago, Ill.

I'm Sorry I Made You Cry.....N. J. Clesi
I Like the Way You Kiss.....N. J. Clesi
Somewhere Some Day, Rosenbaum & Verges
Don't Leave Me, Daddy.....Jos. N. Verges

G. Schirmer, 3 East 43rd St., New York.

Selections from "You're In Love," Rudolph Friml
Selections from "Maytime," Sigmund Romberg
Selections from "Passing Show of 1917," Sigmund Romberg
Selections from "Land of Joy," Sigmund Romberg

Seltzer Reports Business Good.

Charles Seltzer, head of the Seltzer Music Company of Pittsburgh, Pa., states that the closing month of last year was the biggest in the history of his business. Seeburg pipe organ orchestras were sold and installed in the following houses during the past four weeks: Family, Braddock; Princess, Republic; Anchor, Diamond street, Pittsburgh; Comet, Beaver Falls; Paramount, Latrobe; Frederick, East Pittsburgh; Photoplay, Monaca; Barnes, Elwood City; Lyric, McKees Rocks; James Pizzola, Clairton; S. L. Woodward, Charleroi; Grand, McKees Rocks. This is some showing and indicates that the exhibitors are anticipating a revolt in business, even if things are a little slow at the present time.

Advertising for Exhibitors

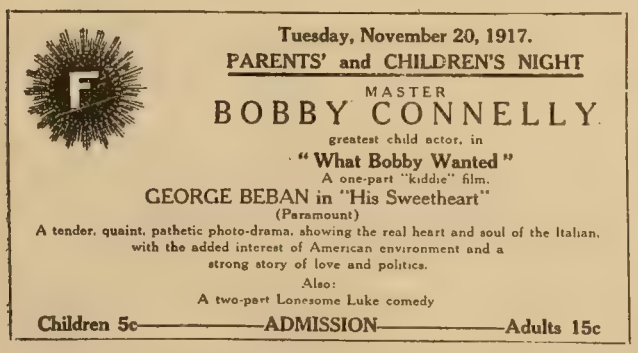
Conducted by EPES WINTHROP SARGENT

Give It An Air.

COMMENTING upon a recent paragraph an Exhibitor remarks: "You must remember that we are not getting out an art catalogue, nor a booklet for the commemoration of a silver wedding anniversary." That is all very true, but on the same line of reasoning a restaurant manager might remark that he was selling food and not cleanliness. At the same time no one wants to sit in an untidy eating place, no matter how clean he may know the food itself to be. A house program is not supposed to be an elaborate production, but there is nothing whatever, save indifference, to prevent it from looking like something better than it is. It may use cheap book paper and still be so well planned that it gives the proper first impression. Some house programs are so smudgy and smeary, with all-chosen types and poor ornamentation that they are unlovely to the sight. They may announce the finest program in town, but they will not give the impression that they are put out by the leading theater and, consciously or otherwise, the reputation of the house will suffer. The multi-millionaire can afford to wear poor clothes and go unshaven, but the average business man must put up a good front, wear good clothes, dress his place of business attractively and seek to create a general air of prosperity. It is the same with the theater. You must seek to create the suggestion of briskness and prosperity in all that is done, and a poorly-planned, four-page house program may prove more hurtful than no program at all. The cheapest throwaway is as well worth your care and attention as the most elaborate lobby display. Just because it *is* a cheap job is the reason why more than ordinary care should be paid to its preparation and printing. The sheet may be in a prospect's hands only an instant, but that instant may prove fatal. The other day we saw the samples of a well-known paper company; a dozen sample sheets to be sent out broadcast. Each sheet preserved such perfect harmony between color, story and type that we spent half an hour looking over those few sheets for sheer love of the good work. There was not a jarring note. A cheap book paper was printed up in a block letter with "Utility." A dainty blue, linen finished, was done in imitation of angular script with "Femininity." Each sheet preserved the trinity of type, stock and color and was a thing of joy—save one. That was printed up "Cheapness." It was common news, printed in a gummy ink from type of the country printer style. Even before you could read the legend you wondered how that come to be in such good company. It was disgusting, through contrast with its fellows. You don't have to print an art catalogue each week—you'd be foolish if you did, but for the price you pay, or perhaps very little more, you can, with care, get a job that will suggest class and distinction. You can make a proper selection of type. You can lay it in the form with due regard for proportion. You can make people feel that your good printing stands for an attractive house and an absorbing program. But you cannot do this by merely sending the job to the printer and trusting to blind luck. Good printing is in itself an advertisement. It may not make your film attractions any better, but it assuredly will aid you in selling your entertainment.

Spacing.

We have before us a program with a column five inches wide. Some of the lines are but three and four inches wide, yet the printer uses the common letter space (three to the em) for spacing, crowding the matter into small compass. One line, for example, is "George Beban in His Sweetheart." This is in twelve point; the star in capitals and


Tuesday, November 20, 1917.
PARENTS' and CHILDREN'S NIGHT
MASTER
BOBBY CONNELLY
greatest child actor, in
"What Bobby Wanted"
A one-part "kiddie" film.
GEORGE BEBAN in "His Sweetheart"
(Paramount)
A tender, quaint, pathetic photo-drama, showing the real heart and soul of the Italian, with the added interest of American environment and a strong story of love and politics.
Also:
A two-part Lonesome Luke comedy
Children 5c——ADMISSION——Adults 15c

the title in lower case. The line is about 2⅞ inches wide. A substitution of em quads for the three-to-em spaces would have lengthened the line and have given a better display. There is plenty of room for the change, but the printer did not think. The three-to-em is the regulation spacing. He did the usual thing and lost the display. The entire box makes a good study of spacing. Even the fact that this is a parent's and children's night does not justify the sinking of the main title to the Bobby Connelley picture, pleasing as that series is to the young people. It will be seen that here an eighteen-point letter is used for the Connelley name, and not only that, but the letters are spaced, making them look still larger. A line of ten-point is taken for the "Master," and there is a twelve-point bold title, in addition to eight-point lines. This sinks the five-reel feature, which is set in twelve-point light line, with a three-line bank of eight-point, and the comedy gets but a single line of eight-point, where at least a bold could have been employed. Putting the top name in eighteen-point extended would have given better results than spacing in this case, though often letter spacing is better than the use of an extended face. The "Master" could have been dropped, being covered by "Greatest Child Actor," gaining ten points. Then by eliminating the "also" following the Beban bank, Beban and his play could have been given each an extended line without crowding, and the Lonesome Luke could have gone into a ten-point bold letter. Probably both printer and house are to blame for this lack of display. Give the printer proper copy and then see that he gives you the proper display. Even where there is no lack of space the printer used a twelve-point bold for titles, where he could use an eighteen point to as good advantage and with better results to the display. No doubt the star is more of an attraction than the title, as a rule; but give the play a chance, too. Surely Hawthorne's "The Scarlet Letter" is as well known as Stuart Holmes, to give one example.

Australian Advertising.

Our Australian correspondent, Thomas Imrie, sends in a copy of the Sidney Sun, with the comment that the Sun is about the best paper in its line and the issue sent an unusually good one; from which we gather that it carries rather more patronage than usual. The Sun is an eight-column paper, twenty-two inches deep, rather larger than our average issue, and the issue sent in contains something more than three pages of motion picture advertising, including one advertisement for a supply house and one for Goldwyn. The full page reproduced here is the only one made up almost wholly of picture advertising. The majority of the advertisements are run down the right hand sides of

the pages. The dominant advertisement on this page is that for the Petrova offering; three fifteens, the columns being rather wider than out measure. Much of this space, we think, is wasted. A more compact advertisement would have shown to better advantage. As it stands

the two portrait cut, with the black top cut off the house name and yet the pictures carry no especial appeal. The action cut is stronger. The Gail Kane picture, in the lower right hand corner, carries but a single cut, yet it gets and holds the attention better and surrounds the text that runs with the cut. In the Petrova space it will be noticed that the actress has her back turned to the text. Most persons will have to turn back to the text afer a conscious effort instead of letting their glance slide from the cut to the text. It is a small matter in some ways, but it does not make for full value. The same feature is advertised in the space above the Alhambra. Here the space is divided with two other features and nothing is played up sufficiently. The Enmore gets a better display by boxing in all titles. Six titles (two programs) are shown and all six are given equal display, though the stars are relegated to the background. The third advertisement in the centre is evidently the newspaper's contribution to its readers. It lists the houses and their current attractions. Elsewhere, in the news columns, there is a list of newly-released titles. Most of the smaller advertisements on this page suffer from poor display. An eight-point bold all caps is the best they get, apart from the house name, but in such company it is scarcely probable that much more could be done. The pace is too strong to be followed, on that page.

Two good displays are shown in the next example. Apart from the straight line make up, that for Redeeming Love is the better because

it connects the text directly with the cut. The top line is supposed to be the woman's speech and from that it runs into the story and then gives star and title. It holds interest right down the column. On the other hand the cut for The Deemster is attractive, but you must again be interested in the text to start to read. The small type tells all about the pictured people, but they are doing nothing to arouse our curiosity. It is a picture of a man and woman sitting on a rock; nothing more. It will be noted that while the Globe and Majestic also have a Fanny Ward picture, they do not try to advertise it strongly. They feel that Redeeming Love offers the stronger point of contact. They do not hurt that display by trying to share the space with another attraction, even though that may be equally good from other points. This is a point where too many double program exhibitors fail. They do not realize that it is better to advertise one feature well than to try to divide the attention. By all means give the full program by titles, but do not expect two halves to make as strong an appeal as one well directed punch. Concentrate on the title that is most likely to produce results and advertise that to the best of your ability. It will bring more money.

The next examples do not show so well. There is no character to

either. The face of Poppy is not enough like Miss Talmadge to attract, and it is an error to get her name in 24 point type and gives a lettered name to the author in about 60 points. The star in most instances means much more than the author. Play up the star. Mention the author, if desired, but hold the display down. The lettered title suggests that this was either specially drawn or lifted from some other advertisement. In the former case the name of the author should not have been lettered in. In the latter the name should have been cut off before copy was sent to the engraver, but we think it was an error in judgment to use the lettered title at all. It makes the name indistinct. The chief function of the displayed advertisement is to impress upon the memory the time, the place and the attraction. All display advertising should be so framed that these three things stand out above all other parts of the advertisement. They should be so clearly displayed that even the person who is glancing over the paper with no intention of reading the amusement advertising cannot help but know that Poppy is at the Strand. It is not sufficient that the fans be reached. They will be landed anyhow. Advertise as well to the person who is not interested. Command his interest and you will get all that you can from your space. This applies with equal force to the advertisement for Miss Glaum on the right. The "fuzzy" sketch is bad enough, but to write the house name in script, and not a plain script, at that, is to greatly reduce the value of the advertisement. The letter press here is capital—about the best story in the entire issue, as it is told, but a sketch of the dance hall should have proven a far better attractor than a picture of the star in another and wholly different type of character. This advertisement shows up better in the reproduction than it does in competition with the advertisement for The Deemster shown above. With these two on the same page, The Manxman shows much the better of the two. The Glaum sketch is novel, but it is too indistinct for newspaper work where legibility and clearness of statement are the first considerations.

The general standard of advertising "down under" is as good as the best examples here, and they are almost prodigal in their use of space. Australia was the first, we believe, to use the scheme of music and pictures for a full evening's entertainment, at a respectable price. In this they were even ahead of the English and French houses, and all of them were ahead of this country in making the photoplay something more than the quick-lunch counter of amusements.

For Serials.

Here is a scheme one Exhibitor tried for a special. He announced that no admission would be charged for the serial to those who did not remain for the rest of the program. The first instalment was run off and the manager gave a brief talk on the portions to come. Then it was annouficed that those wishing to remain could do so. It took a little longer to collect from the audience, and possibly some persons avoided paying, but by having the aisles patrolled by ticket sellers, who moved from row to row at the same time, few who remained escaped payment and the collection was made in shorter time than would be supposed. The novelty of the idea got good results, and practically no one left after the showing of the serial.

One Theater's System.

F. H. Purrington, a Boston advertising expert, sends in a set of the advertising he does for the Olympia Theater, New Bedford, Mass., run by T. B. Baylies, asking for comment. He adds that it does not cover their entire advertising, but covers the main features of the work. Each month a folder is sent out. This is on good white paper, 8 by 11 inches, folded into thirds and with a third of one side printed up, with a close-up picture of the house front done from a photograph, with the letters forming the house name on the electric sign done in red. We presume that these are printed up in gross and the proper number of sheets taken for each month's use. This will cut the cost of the double printing and explain why the other two-thirds of that side has been left blank. Inside there is a tabular program of the attractions, by day and date. The house uses vaudeville and changes on Mondays and Thursdays, so that each attraction runs three days. The calendar runs on one of the thirds and is headed at the top "Tear this out," and below "Mark your dates." This last alludes to small squares to the left of the dates in which the recipient may make a mark against the plays he desires to see. The remainder of the space is taken with general talk and a reference to the herald enclosed. This herald is a strip, 11 by 3¼, folded once and set across the narrow measure. This gives, in their order, the comment on the various attractions, and is to be read in conjunction with the calendar on the other slip. On this folder there is no trace of date of any sort. We think that each attraction should end with "At the Olympia Monday to Wednesday," and the dates. If the slip should come into the hands of some one who has not access to the calendar there is no reference to dates to gain interest, and it would not consume much space to give this important information at the moment when interest in that title is most acute. The talk of the features is well done except for this, but the herald should be so framed as to be complete within itself. The second circular is a card sent by mail each week. This gives both the film and vaudeville attractions. The same cut as on the monthly circular is used, though this is slightly larger in detail and is cut off so as to show less of the house. It would save money to use the same cut for both jobs and run off the stock at the same time, saving one cost of make-ready. Here the type is jammed in by the printer, and you get too much at once. This applies both to the vaudeville and the film advertising. Using type too large forbids the greater advantage of white space with which to throw up the title. This is a favorite fault of the country printer, but this tendency should be checked. For the Sunday papers the house uses three nines, including a cut of the theater, that evidently serves as a trade-mark. This is a good idea, for then the appearance of the house is made familiar to the reader, and the sight of it unconsciously recalls the advertising argument. Two and a half inches are used on other days save in the Wednesday evening papers, when the change on

Thursday is advertised in two sixes. The advertisements are better set than the mailing card, though the printer still seems to think that the larger the type the better the display. The one point we think is lacking is intimacy. The film fan is a rooter for stars. He wants to talk about stars and plays knowingly and confidentially. Talk to him in the same language. Get chatty. This copy is all the copy of a man trying to sell amusement. From that point of view it is well done, but the best way to reach the film fan is to tell him to come on down to the Olympia because Little Mary is going to be there in a play that suits her down to the ground. The best film advertising is the talk of one fan to another. For example, one of the Sunday ads tells of Jane Cowl in The Spreading Dawn. The copy reads:

> By the author of "The Inner Shrine," as screened by Goldwyn, showing a society belle of the Civil War, in a production that is replete with love interest and mysticism. The spectacular fire scene is a photographic work of wonder.

This would interest the playgoer, but something along these lines would appeal more strongly to the fan:

> This is another of those new Goldwyn pictures, of which you have already seen several. Jane Cowl has long been a noted stage star, but she had to come to the screen, along with the rest, to find her widest field. You are going to like her, for she has beauty and magnetism, and the story has a thread of mysticism that is almost as good as an old-fashioned ghost story, and more logical. Set in the picturesque Civil War times, with the quaint dressing of those times.

The whole of the press work should be more or less along these lines. Make the new stars known. Speak knowingly and intimately of the old friends. Be a fan. This extract from the program of the Third Street Theater, Easton, Pa., is along the line we like:

> Here we have the lovely Anna Murdock in a picturization of a stage success of last season, with many of the original cast, including David Powell.
>
> What do you suppose the beautiful adventure is? We'll give you three guesses and just a little hint. On her wedding morning to an "old stick" a little French maid runs away with her really truly lover. The resulting complicaions are deliciously funny.

That's the sort of talk fans appreciate.

Slide Making.

We are indebted to J. L. Ellman, advertising manager for the Harris L. Wolfberg attractions, for permission to reproduce his article on slides originally appearing in the "Pittsburgh Moving Picture Bulletin." In his preamble Mr. Ellman points out that the function of the announcement slide is to sell the picture to the spectator in the few seconds it remains on the screen, and to do this it should arouse sufficient interest to be retained vividly in the memory. He goes on to say:

THE PRINCIPLES INVOLVED.

Nobody as far as I know has ever written any rules for the proper construction of slides, but if we will apply the principles of the successful lay-out in the printed advertisement we should not be far from the safe rule.

Every advertisement should do four things: Attract attention, create interest, stimulate desire, and bring about action. The slide does not fight for attention but since several slides are usually presented in succession, the slide in this way does compete with others; not for attention but for a place in the memory of the audience. Therefore, the second and third functions of an advertisement are the important ones to remember in designing a slide.

To create interest and arouse a desire to see a certain picture the slide must contain what we may term a "teaser." Upon the successful selection of the teaser depends the success of a whole slide. The teaser should be in the form of the most pointed scene of the picture advertised, and therein lies the biggest task of the slide designer as well as of the advertising men who make the "Stills" in the moving picture studios. It is not an easy job to pick the pointed picture.

First of all, it must be truly representative of the whole story. Very often one scene will be picked which may be the most dramatic moment, or a moment of greatest tension in the picture and still be lacking in advertising value. We see such mistakes very often on posters that are otherwise very beautiful and lavish with colors.

PICKING THE TEASER.

The ideal pointed picture is the one which shows the intense moments of the story, which contains dramatic action, and which is at the same time truly descriptive of the main theme of the story.

In the illustration on this page there is a reproduction of a slide which advertises Florence Reed in "Today." This slide is an example of the "pointed picture." The inscription below the figures tell the story of "Today" in a sentence and at the same time arouse curiosity. The figures are considered as a single unit, and the bullseye effect gives them the unity of a single mass. The larger bullseye, that is the large circle, groups all the lettering in another mass. Here again, in this mass, are two distinct units that must be emphasized, namely the name of the picture, "Today," and the star, Florence Reed. Observe how both of these are emphasized and yet are in harmony with the rest of the slide.

The principles embodied in slide-making are worth serious thought and study on the part of everyone who is interested in making the slide "bring home the bacon."

The line on the slide to which reference is made, comes at the feet of the players and reads, "You sold yourself for a dress."

Paste This Up.

The latest Triangle booklet to come from the other side carries this gem by Philip Wright Whitcombe:

Don't say: "Business is poor. The people aren't coming in." Go get the people.

Stick that up over your desk and look at it the first thing in the morning and the last thing at night. If the people do not come, go get them. It's only a matter of keeping their interest up with good programs and an inviting house, plus persistent advertising. They won't come unasked, but you can keep after them until you bring them in. GO GET THEM.

And Mr. Whitcombe gets at another evil when he says:

> **Unreliability** has been the curse of the film business. And the idea of atoning for a bad one one week by a good one the next has only made things worse.

It takes more time, it is more trouble and perhaps it will cost a little more to pick your program and make certain that you will have what your patrons really want. A poor feature one week, or part of a week, will hurt business for several weeks. You're sure of the fans, but the man who likes to drop in now and then without taking too much trouble to follow the pictures is not coming back for a while after he has been stung. Give a good, even show and you have something that, in the long run, is better than an unbalanced program that makes money some days.

How About It?

How about the suggestion made some time ago that you send in a duplicate of the layout you used when you send in a specially good advertisement?

Save Them Up.

If you want to get out an advertisement and happen to have two good ideas, don't throw the other one away. Make a note of the idea and set it aside. You will be able to use or adapt it later on. And cut from the papers and magazines other good ideas. You never can tell when they will come in handy.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building, Chicago, Ill. — Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

Technical Talk.

FOR some weeks past we have been having a very enjoyable correspondence with a novice on the technique of writing, but he has already begun to split hairs. He wants to write into his scenes nice shades of meaning, to have "fade up" mean one thing and "fade up *to*" another, though whether you fade up a scene or fade up to it the only possible result is that you fade to the next written scene. We are always sorry to see a promising writer get going on the technical end because he always works over to the most exacting and rigorous form of work. In this particular case he points out that we use both "fade up" and "fade up to," and surely, being the author of a book on technique, we must have an exact form. We don't. Being versed in technique we write to tell the director what we want, but so long as we do that we'll invent a brand new form on the spur of the moment, if the old form seems to lack the necessary elasticity. We wrote 119 scenes the other day with never a "back to" or "same as," and the script is perfectly intelligent. "Same as" and "back to" are handy phrases, and we'll use them when needed, but we had so few locations that "same as" did not seem to be necessary, and so we did not write it in. It all depends, and no one is a graduate in technique until he can forget the set forms and write as his own good sense tells him; which will be in clear technique and good practice, but not in any set form of words.

We Agree.

Just because Louis Reeves Harrison writes in highbrow and we use more commonplace English a correspondent seems to think that we are not in agreement. He says:

> While being a close follower of your department and the editorials of Louis Reeves Harrison, I have come to the belief that you and he do not agree on all points of play source.
>
> Harrison holds that a play must have a reason for existence, that is, it must have something to tell—hold up the mirror as he puts it—and that a play built along mechanical lines or one with merely a dramatic climax as its main offering is better where it was before it was written.
>
> Now, although you are not in direct conflict with him, yet you do not seem to lay the stress on THEME idea that he does. You seem to hold that IDEA is the essential, while he starts back one further than you, going to theme first, then idea, and then story construction.
>
> Now what got me is, which of those stories are in demand and which make the best story? I know that Harrison writes much that could well go over our heads, but he seems quite logical to me, and I would like to know how you stand.

Mr. Harrison does not go one move back of our own proposition for his platform. He says that a play must have a reason for being. We insist that a play must have an idea—something to advance upon which to hang the interest. It means precisely the same thing. A play to be of interest must have an idea back of it. It must offer an argument, and you can call this theme or moral as you will; starting with the proposition or winding up with the reply. If you have a play with an idea you have its antecedent theme, because the theme gives value to the idea. Boiled right down we both mean that you cannot manufacture a story from an automobile falling down the face of a cliff. You must have a reason for the happening and a result that will be more important to the mind of the spectator than the mere spectacle of the falling automobile.

Saving Money.

Discussing a matter of technique recently, an author suggested that since he would use a certain home, he would establish it in the first scenes. His first scene showed the exterior of the home at night, brilliantly lighted, with guests arriving in autos. The next scene showed the interior of a ball room. Nothing happened in the first scene and little in the second. The idea was all right, but the author did not stop to count his costs. To show the house at night one of two methods would be followed. Either the house would be taken in the day time and stained for a moon effect, or it would be taken at night with the aid of powerful lights. In either case the exterior illumination would be so superior to the inside lighting that it would be impossible to suggest the interior lighting save through a wasteful use of magnesium candles. That scene would have cost a couple of hundred dollars to make, and yet it meant nothing to the story. It is well to identify localities as early in the story as possible, but to do at a prohibitive cost is unwise It should be the study of the author to save money in production; or, rather, not to suggest expense, for the story would not have been made as he wrote it, though to start the story in such a fashion might hurt the chances of acceptance. The sole idea of the two scenes was to suggest that the heroine was the daughter of wealthy parents. It could have been demonstrated in the ball-room scene, without the use of the exterior, but it could have been better done in an exterior (without the use of extras) by merely bringing her from the house to her auto or saddle horse in the daytime, since the ball was no part of the story but merely atmosphere. A little planning of this sort will often save a story from a series of suggestions that will limit its chances of acceptance.

Wasting Ribbons.

Today a beginner sends in a hurry call for information as to what makes of ribbons to buy, explaining that the standard brand he has on his machine cuts out in a week or two and they must be bad. From the looks of his letter, the impression and the blurs, we are inclined to think that there is nothing the matter with the ribbon. Rather the platen is at fault, and this is something that too few beginners realize. The platen is the rubber roller around which the paper passes and against which the type strikes, through ribbon and paper. Rubber gets hard with age, and when it gets too hard the type will pound a ribbon to pieces in no time at all. We have a machine with a hard platen to be used for manifolding. It works all right with four sheets of paper and three carbons, but with a single sheet of paper on the roller the ribbon would be cut to pieces in a week. It is cheaper to pay for a new platen and get good typewriting than to keep on buying new ribbons and getting poor results as well. Any repair shop will put on a new platen at a small charge, but until you can space your machine for a couple of days try backing the sheet with two or three sheets of soft paper. Newspaper cut to the proper size will do very nicely.

Billy Sunday and Others.

The Reverend William Sunday comes to town and as a rule the largest building in the place is too small to hold those who wish to hear him. Very few churches complain of an inadequate seating capacity. The average minister preaches an average sermon. Mr. Sunday turns hell inside out and shows its palpitating vitals to the shuddering sinners. He is vulgar and irreverent, according to general standards, but he is forceful and dominant, and also well advertised. People crowd to hear him. Too many plays are like too many sermons—just average. Be different if you would have your script attract attention.

Starting the Synopsis.

Probably more than once you have started to read a story but have given it up because it did not interest you. It may be an excellent story, as a whole, because otherwise it is not to be supposed that the editor would print it, but you get tired of a verbose beginning and lay it aside, not willing to take the editor's word for it. It is the same way with the synopsis—only more so. The editor has no time to waste. You cannot trust to your splendid finish. You must start in well or he will never read the story through to that all-saving finish. Don't trust to your story as a whole. Get a good start, and then keep plugging clear through to the end. We saw a script the other day that began: "This is an unusual story with a surprise finish. Please read it through." Then followed about twenty lines of premise so badly and confusingly told that it had to be read through three or four times before the relations of the various characters to each other became fixed in the memory. After that the story was fairly well told and proved to be reasonably novel, but the introduction spoiled it. Probably no editor will ever read through to that point where the interest starts. A good plan—though this is not the general rule—is to start with your hero or heroine. Make this protagonist interesting. Then gradually introduce the other characters as they are employed. Interest in the protagonist will make for interest in those who aid or seek to defeat him, but to introduce the entire cast of characters in a series of word-sketches before getting down to the plot is almost fatal to the story's chance of success.

Numbers.

The author who sells his first story has generally sold his last.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By mail, postpaid, Three Dollars
Order from nearest office.

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Rivoli Theater Projection Installation.

THE new Rivoli theater is Broadway's latest contribution to the growing number of theater palaces devoted to the photodrama. But it is the best of them all; the ne plus ultra. Its beauty has already been well described in our columns, as has also its excellence. But one thing yet remains without a song of praise, and that is its projection installation.

Through courtesy of Managing Director Samuel Rothapfel and Lester Bowen, Chief Operator, it was my privilege to inspect the operating room prior to opening night. The room is 10 by 21 feet in size, with about a 15-foot ceiling. Its walls for eight feet up are battleship gray as also are the projection machines and other equipment. The upper part of the walls and the ceiling is in cream color. The walls are of hollow tile and the floor is cement. At one end of the operating room is the rewinding and repair room, with film storage tanks having individual compartments for sixteen large-diameter reels. The rewinder is the latest type "Horting" enclosed, motor driven.

Projection equipment consists of two Simplex projectors and two specially designed dissolving spot-stereopticons, all in battleship gray, the latter of very massive build and so made that they swing sidewise, or tilt at any angle instantly, at will of operator. There is an arrangement by means of which the operator sights his spot just as he would sight a rifle. The lamphouses of the spot-stereopticons are approximately two feet deep, front and back, by three feet high and are about one foot thick. There is running water in the rewinding room. Ventilation is by means of a 36-inch exhaust fan, with outlet to roof, but there is no fresh air inlet, which is distinctly bad. Behind the projectors are two metal shelves, one above the other, the lower at workbench height and quite wide. Rewinding tables are of metal. There are three steel clothes lockers for the operators.

Arc controllers are established for each machine; also both space and ports have been provided for a third projector, which I would suggest, might better have been installed at once. The projectors set back from the front wall so that there is about two feet between it and the lens. The distance of projection will be 131 feet, and the angle is 20°, 10″.

There is a metal enclosed switchboard, with 15 switches, the necessary fuses, etc.; also the rear of the board is metal enclosed, but readily accessible through a large door. The current is d. c., through rheostats located near the ceiling. In this connection we find something new and excellent. To the right of the observation port of each projector is a gray marble panel board carrying a speedometer registering the speed of the projector, an ammeter registering the amperage used at the arc and a voltmeter registering arc voltage. At the bottom of this panel is a knob which moves a switch of special construction mounted behind the panel. The whole amounts to an extension of the adjusting switch connections found on adjustable rheostats. By moving the knob on the panel to the neutral position all connection with the rheostat is severed. By revolving it to the right when in neutral position fifty amperes are cut in, and then additional current in ten ampere steps until a maximum total of 120 amperes is had at the arc. By revolving the knob to the left from neutral position ten amperes is first cut in, then 60 more, in six additional ten ampere steps, and last of all 50 additional, making the full compliment of 120. It is hardly to be expected, however, that 120 amperes will ever be used.

This arrangement is highly advantageous, in that it not only gives the operator instant control over current strength, but also the slightest variation of arc voltage or amperage is immediately apparent.

In addition to d. c. Edison service it is so arranged that the moving of a series of double throw switches immediately connects the house with a. c. supply lines through a 110 volt rotary converter. This is designed for emergency service only. The throwing of the aforesaid

switches cut the entire theatre off the d. c. supply lines and connects with the emergency a. c.

By and large the Rivoli projection plant is a beauty. The angle of projection is the only point open to criticism, but it is no worse than that of many high class theaters, and not so bad as some.

In charge of the operating force is Lester Bowen, Chief Operator Rialto and Rivoli theaters, who is subject only to the authority of Managing Director Samuel Rothapfel. Under Mr. Bowen are operators Joseph Basson, Oscar Smith, M. A. Kirkorian and John Reiser at the Rialto, and Fred Stoffregan, Edward Fitzgerald, Ivan Bowen and Frank Nealy at the Rivoli—a staff of distinctly high class men, if you ask me.

Each theater works two shifts, from 12 M. to 6 P. M. and from 2 P. M. to 11.30 P. M.

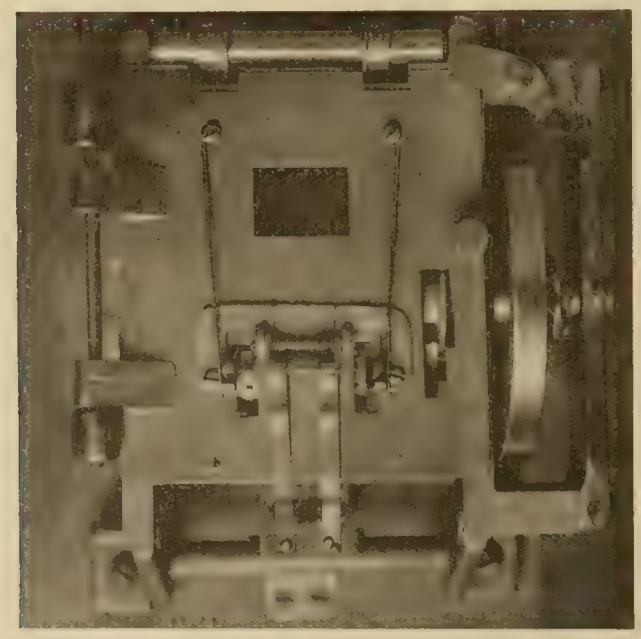
Lester Bowen has been with Mr. Rothapfel ever since he opened the Regent theater at 116th St. in November, 1913. He receives a salary of $5,000 a year, and—earns it. His responsibility is heavy. He not only has charge of equipment of large value, but is directly accountable to Managing Director Rothapfel for screen results in both theaters. When we consider the fact that the Rialto Theater has taken in at its box office the comparatively huge sum of $21,000 in one week, it will be seen that this is no light burden, since Lester Bowen and his capable staff must do their share in the pleasing of those who pay in this great revenue, and do it well, else the revenue would very soon cease.

In closing let me pay a tribute to Managing Director Rothapfel, who has made possible this beautiful installation, and to his Chief Operator, Lester Bowen, who attended to the immediate work of selecting and installing the equipment. I present herewith photographs of Mr. Bowen and the full staff of operators for both Mr. Rothapfel's theaters, the Rivoli and Rialto. I compliment them upon the positions they hold and trust and believe they will do full credit thereto.

The Rivoli installation was made by the United Theater Equipment Company. The controlling devices for rheostats were designed by Mr. J. H. Hallberg, Consulting Electrical Engineer for the U. T. E., and his assistant, Mr. F. H. Hibbard. The rheostats were constructed by the Nicholas Power Company.

A Genuine Curio.

We present herewith a photograph of the first kinetescope built by Thomas A. Edison. The machine rests on an oak board about eight inches wide by eighteen inches long. The movement is of the star and cam type, and is what is known as the "two-pin" variety. Framing was accomplished by means of a rod serving as a gate hinge. This rod extended fully six inches above the top of the mechanism. A washer, seen between the two halves of the upper gate hinge, was fastened to the rod by means of a set screw. The lower end of the rod was threaded into the lower hinge lug attached to the gate, but there were no threads in the lug attached to the frame. It will thus be seen that by turning the knerled knob at the top of the rod the gate was raised bodily, the movement covering about half of one picture. This had the effect of framing the picture, though very crudely, since the opening in the plate behind the gate was much deeper than that in the gate itself. The two wire springs on the gate face seem to have supplied pressure to the spindle of a roller, which acted as an idler to the intermittent sprocket, but the roller itself was absent. Instead of a roller it may have been a shoe. Just what the purpose of the jigger attached to the lower end of the two flat springs I am unable to figure out. There was no provision for the attachment of a top reel hanger,



and I do not know how the roll of film was supported. The gate latch is seen at the upper right-hand corner of the gate.

But the main item of interest lies in the close resemblance the main frame of this old relic to the frame of the Edison Model B, which is still on the market. There have been additions to it, of course, but the general design is but very little changed. The photograph is presented as a relic of the very earliest days . The machine itself is in possession of Mr. Frank Cannock, of the Precision Machine Company, who kindly loaned it to me to be photographed. Incidentally, I have the plate, and will have additional 7½ by 9¼ prints made for any union or operator who would like to have one. They cost me fifteen cents, and ten cents will cover cost of photo envelop and mailing, I guess. Three-cent stamps will be accepted—eight of them. The photograph is very clear. If you do want one get busy. I am willing to accommodate, but don't care to chase down to the photographer a cuppla dozen times.

An Honorary Member.

In recognition of the justice and fairness shown by Municipal Justice Jacob S. Strahl, New York City, in dealing with cases in which the rights of labor are involved, Moving Picture Machine Operators' Union No. 306 has by unanimous vote, conferred upon the Judge an honorary membership. It was the pleasant task of Brother Charles Unger and the editor to acquaint the Judge with that fact. Brother Strahl (he is our brother now) was on the bench when we arrived, but immediately upon the letter of notification being handed him, adjourned court long enough to retire to chambers, and, through Brother Unger and myself, thank the local for its action.

Incidentally the Judge is being seriously considered for appointment to the Federal bench. No more worthy appointment could be made.

Judge Strahl has never "favored" the side of labor in his decisions. He has simply given to labor a square deal, and that is all labor asks or wants from any judge. Unfortunately, however, labor all too often does not get a square deal, nor is this always the fault of the individual judge. More often it is the fault of an absolutely unconscious mental leaning toward the "other side," due in some instances to life-long associations with men and women who eat not their bread by the sweat of their brow, and in other individual instances to what is equivalent to snobbery. Judge Strahl is not subject to such mental influences. He has held the scales of justice evenly, without regard to aught save that elementary, fundamentally important item: Justice between man and man. It is such as he who hold steadfast our faith in courts when judicial decisions are "handed down" which reek to Heaven with palpable injustice. We greet you, Brother Strahl. Labor asks at your hands only that unswerving fairness you have always shown, and because you have shown it Local 306 is proud to have you upon her honorary roll, which you, in turn honor.

From Toronto.

John Margrave, Toronto, Canada, demands the floor. It is yours, Brother Margrave; proceed.

> In a recent issue I note an article by Martin, Los Angeles, titled "A Kick Registered." This article afforded me particular delight, in that it promises an early return date for an espe- drawing an analogy as between burning charcoal and volatizacially interesting topic, or study, and one which will inevitably enter largely into debate in the near future, due to the rapid development of the incandescent lamp for projection purposes. Friend Martin's "kick" ought really to be aimed at himself for deserving of study, because its volume may be controlled in various ways—made greater or less.
>
> With regard to your comment on Bowen's article to the effect that you do not believe temperature can be increased in an tion of carbon. Volatization and combustion are in no sense similar. Combustion is a chemical change, whereas volitization is not, or, at least, not necessarily so. The electric arc, as you point out, does not depend upon chemical change for its existence. It exists by reason of change of molecular position, which maintains its characteristic structure (Afraid you are leading me into cold, deep and very wet water. Have a heart, man!—Ed.). Martin also remarks that "light is more closely related to activity than is heat," which is very misleading. I hardly believe Martin accepts this as a literal fact. As a matter of fact both are the direct result of activity—motion of atoms, if you will.
>
> To interest and enlighten your readers more on this point, at a temperature of minus 259 Cent. all matter comes to rest. No further motion exists. This is what is known as absolute zero, at which all chemical combinations disintegrate and all substances, as we know them, would fall away from each other. Attraction and cohesion would cease to be. Therefore it is very evident that temperature is very closely allied to activity. Your comment on the article in question, Mr. Editor, was splendid. But I feel the importance of the subject is such that this further setting forth of an important fact of science might be excused.
>
> Your position as editor of our department is a peculiar one indeed, since not only must you be a practical operator, but also a bit of a scientist (and electrician, optician, mechanic, writer and several other things.—Ed) as well, in order to keep your craft and ours on an even keel. But you certainly are a "big man in a big place," to whom I say "well done." To Martin we may attribute some of our finest articles on the optics of the projector. In him we have a valuable shareholder of the department. His opinion in support of Bowen's views as to the quickening of volatization to obtain greater brilliancy I am delighted to share, though not by reason of his deductions, to which I have above referred. It seems quite reasonable to suppose that if the light source be composed of light rays all bundled together, and that if each particle of carbon reaching incandescence supplies its added quota to the sum total of light, then the more particles volatized in a given time the more light there will be. But any such theory should be received with caution.
>
> Another extremely important factor is the gas stream which is interposed between the crater and lens. This is an item open crater, once volatization temperature is reached, you must consider carefully whether or no the crater is really an unconfined area. It may be possible to create a partial state of

confinement by an extreme rate of volatization in which the normal rate of gas expansion is to some extent hindered, thus creating pressure and additional heat, therefore more light. I feel that Bowen and Martin have a sound basis for their view in this respect.

This is my first bow in the department and I must consume no more space. I am quite in accord with your view that argument encourages study and study increases our knowledge, which, set forth in the department, is of benefit to all. And thus we grow in knowledge, become better men, better operators and better citizens. My best wishes for your happiness.

Your words of commendation are appreciated. I have given space to your letter because of the evident care you took in its preparation, although the matter has already been pretty well covered insofar as pertains to the phases thus far touched upon. I do not quite see that this particular argument will have much bearing upon incandescent lighting for projection, because of the fact that volatilization is not involved in that light source. In fact, the difficulty, or one, at least, is to get sufficient brilliancy in a small enough compass or area without volatilization of the lamp filament. I cannot give too much space to debates of this kind by reason of the fact that it is "over the heads" of a very large number of our reader friends. Come again, friend Margrave. Live ones are always welcome.

Reasonable Claims for Incandescent Projection.

W. M. States, Edison Lamp Works of General Electric Company, writes at some length regarding the hopes and aims of the company with regard to its incandescent lamps for projection of pictures. Mr. States says, in part:

Referring to our recent conversation relative to incandescent lamp motion picture projection, I wish to confirm my statement that it is not our endeavor to try to do impossible things with incandescent lamps, or to attempt the replacement of every type of arc projection at this time. We feel that under some conditions * * * it would not be practical for us to at this time suggest a change from arc to incandescent. * * * Under conditions, however, where the incandescent will displace an a. c. arc it will eliminate the annoying noise, the flicker (where low cycle current is used) and the fumes of the arc and will supply even screen illumination and a better average brilliancy than is secured from the average 50 ampere a. c. arc. We also claim the incandescent to give a screen result to that produced by the average 30 ampere d. c. arc.

We can, under ordinary conditions, illuminate a 12-foot picture to the satisfaction of the audience and theater management, and where high grade metalic or mirror screen be used that dimension may be materially increased.

Congratulations, Brother States. You are the first man connected with the incandescent projection proposition and interested in promoting it, who has, to date, censented to talk sense for publication. Eliminate absurd claims, come down out of the clouds and deal in facts and you incandescent boosters will find this department and its editor ready to meet you half way on any proposition which can be measured by the rule of common sense and fact. There is nothing unreasonable in the claims made by Mr. States, though "illuminate a 12-foot picture to the satisfaction of the audience and theater management" verges on debatable ground. I would rather see it put this way: "We can illuminate a picture to give, auditorium lighting conditions being the same, a screen result which will be equal to that of the 50 ampere a. c. or the 25 ampere d. c. arc, from the standpoint of doing justice to the philosophy itself."

Altogether, however, Mr. States' statement is in no way unreasonable; also he puts it in the form of "we believe we can do this," instead of as a dogmatic statement of fact. It is NOT the exploitation of the incandescent we have objected to, but the Hurrah-boys-here-it-is! It's-a-world-beater! Buy-one-quick! type of promotion, basing our objection on the injury which may be done to the industry by any illuminant which detracts from the beauty of presentation of the photoplay on the screen. In circumstances where the incandescent equals the arc in general results on the screen we favor it because its cost of operation is less, and right now there is a percentage of theaters, mostly in small towns or in larger towns where only a. c. is available and current consumption is limited by a penurious management, or where d. c. consumption is limited through false economy, where the incandescent will be an improvement. As the lamp is further perfected, as it surely will be, its field of usefulness will enlarge. Just how large it may become no man may at this time say. Again I congratulate the General Electric Company on having a man like Mr. States, who talks sound sense, instead of indulging in pipe-dream visions and vaporings.

What Does It Mean?

One of the French moving picture trade papers, the Paris L'Ecran, has been taking our name in vain. Here is what it said. Will some of our French readers kindly put us wise to what it really means. Is L'Ecran saying nice things or taking our name in vain?

UNE MEILLEURS PROJECTION!

L'expert cinématographique célèbre, M. Richardson, fait actuellement aux Etats-Unis une grande tournée dans les principales villes, parlant en faveur de la meilleure projection des films.

Il a reçu partout le meilleur accueil, ce qui prouve tout l'intérêt qui se rattache à cette question.

M. Richardson devtrait bien venir en France.

License Law.

A union in a city of the middle west writes thusly concerning a license law:

The men of this city are desirous of obtaining the passage of a law for licensing operators, to the end that only competent men be employed in our theaters. We would greatly appreciate your sending us a copy of any city laws of this kind you may have in your possession, or address where we may obtain them; also we would appreciate any suggestion you might be willing to make.

As to that, my brothers, it would be quite a task to typewrite a copy of several license laws, but I would, nevertheless, gladly do it if I thought it would aid you to any material extent. But I don't. If you will turn to page 621 of the Handbook you will find the necessary parts from which to build a license law, and any competent attorney can whip them into shape for you. Also write Department of State Police, State House, Boston, Mass., asking for copy of Massachusetts law; to Joseph Armstrong, President Local Union 110, Chicago, Illinois, Room 718, No. 219 South Dearborn street, for a copy of the Chicago law. G. Kingston Howard, President and Manager Local Union 181, Gayety Theater building, Baltimore, can supply copy of Baltimore law.

But when you have your law you will be but little further ahead than now, unless you get a *really effective examining board*. There is the crux of the whole matter. There are cities in which excellent license laws exist, but the examination is a double-jointed, stem-winding farce of the nth power. Getting a license in those cities merely consists of making application and demonstrating your ability to dig up the fee. A license law coupled with a *competent, impartially-conducted examination* is a blessing to the industry in any city. But when we have a license law and an incompetent or a careless board it is merely a very bad joke.

Then, too, there is such a thing as a union using its power wrongly in matters of this kind, to its everlasting disgrace. A certain Texas city has a license law and the union secured the appointment of one of its members as examiner and inspector. It then proceeded to turn the whole thing into a farce by insisting that the examiner pass none but union applicants; also it proceeded to make life miserable for him when he called down union operators who were smashing the law right and left. I found this all out when I visited the city last spring, but was compelled to keep still because my speaking out would be the signal for trouble galore for the official in question, who wanted to do his duty but was prevented by the union. In that city while walking along the street with the examiner-inspector I saw operators clear outside the operating room leaning out the street window watching the crowd while the show was running. I timed one of them who did not move for two solid minutes. *He was the only man on duty at the time.* I jumped on the examiner-inspector and then it all came out. He was up against it, and must either admit gross neglect of his duty as a public official or tell the truth. He, perforce, did the latter. I promptly investigated matters and found the union had secured his appointment to the board and had then tried to tie his hands by threats of charges, expulsion and what not. When I addressed that union that evening it was one of the hardest tasks of the entire trip not to rip that rotten proposition wide open. And nothing under heaven except the serious injury to one who had always been a good friend, who begged me not to, could have stopped me from it.

Now don't imagine for one moment I believe the men who have written asking information would do anything like this. Most emphatically they would not. They are not that kind. The Texas city is, thank heaven, the only example of this sort of thing I have knowledge of. I hope there will never be another. I cite the case as an example of a union used for an extremely bad purpose. Projection in that city is very poor.

Get your law, brothers, but see to it that a competent, honest, non-grafting examining board is provided, and, having done this, keep the union's hands entirely, absolutely and completely off, except insofar as may be necessary to use its power to secure proper administration of the law, remembering always that the law does not and cannot recognize any difference as between union and non-union.

Projection Experience

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

Buy it Today
$4 the Copy
Postpaid

MOTION PICTURE Handbook
For Managers and Operators
By F. H. RICHARDSON

The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

MOVING PICTURE WORLD
Schiller Bldg. Chicago, Ill. | 516 Fifth Avenue New York City | Wright & Callender Bldg. Los Angeles, Cal.
To save time, order from nearest office.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Tinting and Toning of Eastman Positive Motion Picture Film.

(Standard Methods Worked Out and Recommended by the Eastman Research Laboratories.)

In the production of moving picture film it is becoming more common to vary the color of the film either by toning or tinting or by a combination of the two processes. Toning consists in either wholly or partially replacing the silver image of the positive film by some colored compound, the clear portions or highlights of the image, consisting of plain gelatine, remaining unaffected and colorless. Tinting, on the other hand, consists of immersing the film in a solution of dye which colors the gelatine itself, causing the whole picture on the screen to have a veil of color over it.

In "tinting" the following factors must be taken into consideration:

Dyestuffs are chemically of two different types, acid and basic; so-called acid dyestuffs are the alkali—usually sodium salts of organic acids—whilst basic dyestuffs are the chlorides, sulphates, etc., of organic bases.

For the tinting of film only "acid" dyestuffs should be considered, since "basic" dyestuffs usually enter the gelatine so rapidly that satisfactory control of the dyeing is impossible. Moreover, it is not possible to make a complete selection from basic dyestuffs alone, which would necessitate the use of acid and basic dyestuffs in admixture—a procedure highly undesirable and in many cases impossible.

Any dyestuffs suitable for admixture with others to produce intermediate tints should possess the following properties:

The dye should be inert and not attack the gelatine or support. This is of fundamental importance as the gelatine coating of dyed film in many cases has a tendency to lose its flexibility, giving rise to what is known in the trade as "brittleness."

Several dyestuffs when employed at a concentration of 1% attack gelatine readily at 70 degrees F. and vigorously at 80 degrees F., especially in presence of small amounts of acids, producing a marked softening and often partial solution of the film. The effect is roughly proportional to the concentration of the dye and to the temperature, and varies with each individual dyestuff.

Experience shows that the gelatine coating of film which has softened in this way by the dyestuff becomes "brittle" on subsequent projection.

The actual factors in the production of brittleness are:

1. The hydrolysing action of acid which in many cases is added to assist dyeing. In case a solid acid has been employed the heat encountered during projection will greatly accelerate this hydrolysis.

2. The corrosive action of the dye itself. Dyes vary considerably in this respect according to their particular composition. So far, it has not been possible to make any general classification of dyestuffs in this connection, though nitro compounds appear to be particularly corrosive in their action.

3. The presence of impurities in the dyestuff. These take the form of excessive amounts of loading material such as sodium sulphate or chloride, or small traces of iron, the latter having a tendency to harden the film considerably.

In all the above cases, the physical nature of the gelatine is altered, whereby it loses its property of remaining resilient under normal conditions of temperature and humidity, resulting in "brittleness."

A suitable test as to whether a dyestuff has any propensity to produce brittleness is to incubate a sample of film, half of which has been dyed, for about 48 hours at 100 degrees C. If any difference in brittleness is noticeable between the dyed and undyed portions so treated, the dye is unsuitable for tinting.

Apart from the above, most dyestuffs when used at a concentration of 1% and at 80 degrees F. produce more or less softening of the gelatine, which may be prevented by:

(a) Use of only dilute solutions. Except in very special cases, a dye solution stronger than 0.5% is seldom required, the usual strength employed being about 0.2%, at which concentration no softening usually occurs.

(b) Omission of acid from the dye bath.

(c) By working at temperatures not higher than 70 degrees F.

(d) By slight hardening of the film before dyeing and subsequent softening by glycerine, as described below:

*Copyright, 1918, by the Chalmers Publishing Co.

The dye should not "bleed" to any considerable extent when the film is washed; in other words, the rate of removal of the dye should be slow and be almost imperceptible in a period of say, five minutes.

Generally speaking, basic dyestuffs which are absorbed readily by gelatine do not bleed, whilst most acid dyestuffs which dye gelatine much more slowly bleed considerably, so that the rate of bleeding appears to vary inversely as the affinity between the dye and the gelatine.

In tinting, bleeding is of very considerable importance since, during the period between rinsing after dyeing and the placing of the film on the drying rack any drops of water on the surface of the film becomes more or less saturated with dye, and these after drying remain as spots and irregular markings which are very apparent on the screen.

It is possible only in very few cases to modify this bleeding by an acid "stop bath," and it may be considered a general rule that the bleeding of a dyestuff is a property peculiar to itself. In making a selection of dyes therefore, it is necessary to choose only those whose propensity for bleeding is a minimum.

The rate of dyeing should be only slightly affected by the addition of acid to the dyebath.

In some instances it has been recommended to add a small amount of acid to the dyebath, partly with a view to obtaining more transparent results and partly to increase the rate of dyeing, but we do not recommend the use of acid for the following reasons:

(a) Acid magnifies the effect of temperature both on the rate of dyeing and on the softening of the gelatine.

(b) Acidified dyebaths usually dye too quickly and often produce uneven dyeing around the perforations. Moreover, in many cases the degree of dyeing is very sensitive to changes in acidity, and since the acidity of the bath falls off with use, just as in toning, it is almost impossible to duplicate results systematically.

If acid is used it should be a volatile acid such as acetic acid, as any solid acid is retained in the film after dyeing. In all cases the effect varies with the particular dyestuff employed, and may be considerable even when the acid (acetic) is present only to the extent of .02%.

The dyes should be stable to light and not be "dichroic" or change color on dilution.

Moreover, the wear and tear of the film should not be impaired in any way after dyeing, and even after incubating for 48 hours at 100 degrees C. no difference should be discernible between dyed and undyed films so treated.

The dyestuff should not be affected by "hypo" since any fixing solution left in the film, or accidentally splashed thereon, would destroy the dye immediately.

Examination shows that most dyes fail on the "bleeding" test, whilst others which might otherwise appear entirely suitable, attack the gelatine at higher temperatures or cause "brittleness."

In view of the large number of tints required in commercial work, it is undesirable to keep a separate dye-powder for the preparation of each particular bath, but rather to prepare the same by admixture of three or more dyestuffs. If three only are employed, mixing must be conducted with great precision in order to reproduce any given tint, but this difficulty is removed by the use of intermediate colors.

The following five standard dyes have been chosen as fulfilling the above conditions as nearly as possible, and by suitably mixing solutions of these as indicated in the specimen chart, almost any desired tint may be obtained:

Name used in Formula	Commercial Name	Maufacturer
Cine Red	Chromotrop FB	Hoechst
Cine Orange	Orange GRX	Badische
Cine Yellow	Quinoline Yellow	Badische (Hoechst, Agfa.)
Cine Blue-green	Brilliant Patent Blue	Hoechst Hoechst
Cine Blue	Naphthalmine Blue 12B	Kalle

ABBREVIATIONS

Hoechst is Farbwerke Hoechst Co., 122 Hudson St., New York City.
Badische, Badische Co., 128 Duane St., New York City.
Agfa, Berlin Anilin Works, 213-215 Water St., New York City.
Kalle, Kalle and Co., 530 Canal St., New York City.

The above dyes are the commercial grades as supplied by the various dye makers, and contain on an average about 20% of loading material in the form of sodium chloride or sodium sulphate, which is in no way injurious to the film.

The relative cost of pure dyestuffs compared with commercial samples prohibits their employment commercially.

The amount of impurity in the dyes may vary slightly from batch to batch, but this variation is usually so small as not to materially affect the nature of the tint obtained from any particular formula.

Moreover, dye samples of the same name supplied by different makers may differ considerably in their properties, particularly with respect to "bleeding." In the case of the above dyes all tints have been obtained with dye samples from the makers indicated, so that should dyes of other makers be employed, the proportions stated may require slight modifications.

When matching any given color, view only by artificial light.

(To be continued)

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

THE presentation at the Strand of Mary Garden in "Thais," occasioning the arrangement of a program which received much laudatory comment, some going so far as to say that it was the best bill of entertainment ever offered in a Broadway photoplay theater. If box-office returns may be regarded as an indication of appreciation of merit, then it is safe for me to say that this bill was surely one of the very best ever offered at our theater. In view of this fact then, an analysis of the program is quite in order.

By way of doing things a little different, as mentioned in a previous article, we occasionally precede the overture with an offering of some kind to get away from the customery opening number. The element of surprise is always desirable in an audience and for this reason we merely announced on our programs that Number One on the bill was "Star Spangled Banner." With the rise of the curtain the orchestra and audience rose to its feet as the first bars of the national anthem were played. At the psychological moment in the song the house was thrown into darkness, the screen was raised and there "by the dawn's early light" appeared Fort Sumpter in the distance with the "flag still there." A specially painted drop showing part of the boat with Key peering through the early morning light at the fort in the distance made a thrilling sight, with the rockets gleaming in air, etc. At the conclusion of this number the audience applauded and cheered. The greatest patriotic demonstrations ever witnessed at the Strand were evident during the week this "bit" was presented.

With such a strong start it is readily apparent that special care in the selection and presentation of the overture which followed was necessary. For this number we chose "Roumanian Rhapsody" in A major. As rendered by the Strand orchestra the offering came up to every expectation. Number Three on the program was scenic and educational pictures, including "Picturesque Rivers of France" in natural color. The Strand Topical Review followed with up-to-the minute news pictures and then came a tenor solo by Ernest Davis, "When the Boys Come Home," receiving encores at practically every performance.

Number Six on the bill was the feature attraction, Mary Garden, in "Thais." A special introduction for this film was also staged offering an artistic opening to the photoplay. The lights were lowered after the introductory music and the curtains covering the screen parted. In place of the screen there appeared a beautiful drop showing an evening scene in the desert with an immense sphinx. In the background were the outlines of distant pyramids, from behind one of which a big full moon began to appear. Over the distant horizon came a caravan silhouetted against the blue evening sky which grew lighter as the moon came out from behind the pyramid. Weird music added to the fascination of the scene, and when the last camel appeared at the other end of the horizon and the moon and stars shown full in the desert sky the screen was dropped into place and the photoplay took up the spirit of the introduction with desert scenes, then going into the story. This introduction proved a very appropriate offering and blended into the photplay perfectly, the music of the introduction continuing right into the picture itself. In presenting the musical accompaniment to the photoplay we closely followed the opera, offering various reed as well as violin solos at appropriate moments. By closely following the music of the opera we succeeded in getting the most effectiveness out of the splendid production. Special care was exerted in the preparation of this accompaniment, in which Carl Edourde, Oscar Spirescu and myself spent many hours. I shall be pleased to supply any exhibitor with a copy of our cue sheet on request.

The balance of our bill for this week consisted of a vocal duet from "Rigoletto" by Andre Enrico and Anita Tagel, Zoological pictures, "Nature's Songsters," a comedy cartoon, "Goodrich Dirt and the Duke of De Whatanob." The organ solo between shows, rendered by Ralph H. Brigham and J. Van Cleft Cooper, was "Festival March."

KEYSTONE COMEDIANS ENLIST.

Eddie Gribbon, Triangle-Keystone comedian and brother of Harry Gribbon, just as he is going up in popularity, is going down in reality. After carefully considering the various ways in which he could serve his country Eddie who is a scrapper by nature, joined the submarine division of the U. S. Navy. "Tex" Jordan of the "Keystone Kops" also enlisted in the navy this week and was on the job Monday in his new uniform.

Tucker Strong for Careful Titling

Goldwyn Director Insists Movement of Players Lips Should Square with Lines Put Into Them by Screen.

IN ALL the praise which has greeted the work of Director George Loane Tucker exhibited in America since his return from England last spring, hardly sufficient attention has been paid to one unusually effective element in his productions, the titling. As Director Tucker not only writes his own "continuity," but likewise superintends the physical preparations and printing of his "titles," both spoken and descriptive, it may be guessed that he sets a great deal of store by the character of the matter appearing on the screen between scenes.

"The story's the thing, of course," says Director Tucker. "I am the last man to deny that. But, given a story good or bad, its final perfection or its last hope of salvation lies in the titling of it. One tremendous shortcoming today is the lack of realization, among many directors, of the importance of the title. Since I write my own 'continuities,' you may judge that I am most decidedly in favor of the director assuming a much larger part in the making of a production than many now take; and I feel, that whether a director can write 'continuity' or not he should appreciate the importance of providing for the titles which appear in it or which he may feel, in his rearrangement of the script, are needed.

"One of the saddest sights I know of in any production is the moment when the hero utters (in a title) some large moving sentence like, 'I may indeed be poor, Sir Rufus, but at least Sallie shall never want. I must go now and prepare for my departure'—all without moving his lips. The director must prepare 'entrances' for his titles quite as carefully as Broadway producer ever prepared entrances for his stars.

"After the title is spoken by the character, or, if it is a descriptive title, after it has been definitely settled upon, there is still a great deal that an intelligent director can do to add to its effectiveness. I think that the day of the artwork title is about over. Illustration we must still have in the case of long titles, but it seems to me that photographic illustration is the best. For the title in 'The Manx-Man' I had a number of still photos taken of typical scenes in the Isle of Man. These were in character with the story, and suggestive of the mood of the titles. Yet they were none of them reproductions of the settings or locations used in the actual production. I think that this idea, which was utilized successfully again in Goldwyn 'Thais,' can be pushed still further by the use of impressionistic photographs possessing a genuine art value. The skilled camera artist can catch a mood of nature or architecture to match any mood that may be summoned in a title or episode.

"Personally, I feel sure that the moving picture itself—the still photograph come to life—can be further utilized than any of us have dreamed. In 'The Cinderella Man' I made the experiment, which has seemed to many successful, of bridging a gap of time and emotion by a title in which the head of a violinist, a pair of dancing feet, a bell striking midnight and a short phrase were all used to indicate the passing of a night at a dance. Such titles, it must be admitted, however, are slow and laborious to make. But they are worth it, I am certain."

DIRECTORS ELECT OFFICERS.

At the last meeting of the Motion Picture Directors' Association held at the Studio, 234 West Fifty-fifth street, on Thursday evening, January 3, the following officers were elected for the ensuing year: Director, J. Searle Dawley; assistant director, Maurice Tourneur; technical director, Edwin Carewe; scenarist, James Vincent; treasurer, Robert G. Vignola; inner guard, Paul Scardon; outer guard, Wally Van; trustee for three years, Travers Vale.

After the meeting luncheon was served and Thomas Bedding, F. R. P. S., gave an interesting and instructive talk on "The Art of the Motion Picture."

The supper and dance which is to be given by the association at the Biltmore on January 26 promises to be one of the finest affairs of its kind ever held in the city.

The tickets are $10 a person and can only be purchased by those receiving an invitation. The rapidity with which the invitations have been accepted during the past week leads the committee to believe the limit of six hundred will soon be reached.

Foreign Trade News

Control and Regulation

The Need of a Protective Association to Prosecute Copyright Infractors in This Country and Abroad.

By F. G. Ortega.

WE HAVE a loquacious friend who is always complaining of the business methods prevalent in Barcelona, where he used to be in the moving picture business. The other day, while airing his views on export in the office of Cine-Mundial, he asked point blank the following question: "Has any old woman the right to sit, for the price of three cents, during three or four hours in a theater, discussing the neighbors and peeling potatoes for her husband's dinner, while pictures of Fairbanks, Chaplin, Mary Pickford and other stars are shown on the screen?"

Being rather democratic, we thought that any lady was entitled to prepare dinner and admire our artists at the same time, but it can be seen at a glance that there must be something wrong with a selling system that allows such state of affairs.

And this brings up again the same old export question.

The position of New York as the center of the moving picture world will be challenged as long as the manufacturers do not control their production. This control can only be attained through close co-operation between the different producing and distributing companies. But as soon as the duping and other illicit practices are eliminated at home, complete regulation abroad would be the logical sequel.

We are doing now some business with France, Italy and Spain direct from New York. It is true that a large percentage of the American pictures shown in these countries are secured in London, but the fact remains that we have begun to ship film direct to the continent on a large scale, relatively speaking. We are also dealing on the same basis with Latin-America, and the most important markets in this territory—Argentine, Chile, Uruguay, Cuba, Porto Rico and Central America—have proved very profitable for the American producers. No doubt the other republics could also be turned into good customers if the manufacturers would get together and investigate the prevailing methods of supplying them with American pictures.

It has been said that Latin-America and other markets that used to buy American and foreign film through European middlemen before the war cannot really afford to purchase direct in New York. We do not care to state in print what we think of any man holding this opinion. Are there any eight million people in Europe in a position to absorb as much brand new merchandise as Argentine? Is there any country in Europe with the per capita expenditure of Uruguay, Chile or Brazil? Are the Cubans unable to buy the best of everything direct from the source of supply? Is there any country on earth with the per capita wealth or expenditure of that wonderful little republic? It will be hard to find a single nation in the Spanish and Portuguese-speaking world, with the possible exception of Paraguay, not capable of purchasing the best. Even Spain, better off at present than any other country in Europe, although not as wealthy as her American offsprings, could also afford and would pay our prices if she had to. The only sufferers would be the old gossips mentioned at the beginning of this article, who would have to put on their Sunday clothes to see a single Fairbanks or Mary Pickford picture instead of getting them wholesale as they do now while turning the theater into a kitchen.

Now, our trade with these countries as well as many other worthwhile foreign markets will be seriously threatened after the war if our manufacturers in general are not able to exert as much control over their production as Pathé in particular, for instance.

New York, representing the source of supply, must control its production to make it profitable for the foreign buyers to deal direct. The interest of the European and other middle markets lie in exactly the opposite direction. Most of their foreign trade in American film has been built on laxity of control. If it were not for the war, even today it would not be profitable to place orders direct in New York. **This is a fact.** American-made pictures can be bought in Europe cheaper than in the United States. Our sole advantage is that we can guarantee deliveries.

It may be objected that the laws of some countries prevent the producers from safeguarding their rights against infringements. Mexico, for example, affords practically no protection whatever, and the rights on pictures are not recognized by the authorities unless certain impossible conditions are complied with. In Great Britain things are even worse, as far as the foreign motion picture producers are concerned, and, naturally, it would be ridiculous to expect a favorable change in the way of protective legislation until the British producers themselves become more powerful than the British middlemen trading with foreign film.

Difficulties of this nature, however, can be overcome by means of absolute control at home and a thorough understanding of the fact that no matter how good a customer any single market may happen to be, it should never be allowed, for obvious reasons of business policy and others of similar weight that need not be mentioned, to nullify our efforts to introduce our pictures on a sound basis in other countries.

The industry needs, if it cares to maintain and expand its foreign business, a protective association, with good legal advisers and correspondents in all important foreign cities, the function of which should be to prosecute infractors in this country and abroad. An association of this kind would put the export business (and the domestic also) on a sound basis within a very short time. Much of the expense and preliminary work could be eliminated, and many mistakes avoided, by reaching an understanding with some of the mercantile institutions that have already established such legal machinery for similar protective purposes.

In countries where the laws operate against producers, another method can be used with equal success. Dealers in the habit of going outside their territories without authority from the producers, can be boycotted or blacklisted by the whole industry. This system has already been successfully adopted by the Italian and French producers.

Indian Notes

By S. B. Banerjea.

FILM fires are so rare in this country that when they do occur, they cause much excitement. A serious fire broke out in the godown of the Auroria Cinema Co., of Calcutta, recently. Two motor engines from the central fire brigade station were able to extinguish it after one hour's hard struggle. About 200,000 feet of films and a portion of the building were damaged by fire. The loss is estimated at $10,000. It is reported that the films were not insured.

* * *

In Calcutta and other cities in India, bioscope theater proprietors give two shows daily—one at 5:30 p. m., and the other at 9 or 9:30 p. m. On Saturdays and Sundays an extra performance is given at 3:45 p. m. The European-owned theaters close on Xmas and Good Friday only, but remain open during the rest of the year. The native-owned theaters take no holidays whatever. There are Puritans all over the world. Calcutta and the other big cities are no exception to the rule. They agitate for Sunday closing. Unfor-

tunately, nobody listens to them—even the authorities are adamant. But they still hope to succeed in their attempt.

* * *

I have already informed my readers that a cinematograph bill has been introduced into the Imperial Legislative Council. It has been sent to all municipal authorities and private associations of note for opinions. These will be duly considered, and should any suggestion be found worth adopting it will be embodied in the bill. Now, Calcutta and Bombay have the largest number of bioscope theaters, and, naturally, the civic authorities of these cities are interested in the bill. Commissioner Shelton of Calcutta objects to the system of dual control by the corporation and the commissioner of police. On Sabbatarian grounds, he objects to cinema performances on Sundays. He would also have powers to regulate the hours and days on which these exhibitions were to be held. Another commissioner, Mr. Phelps, is against Sunday entertainments and dual control. Dr. Dutt, a Hindu commissioner, wants all cinema theaters to be placed under full municipal control. He is for Sunday performances. Mr. Cohen, a Hebrew commissioner, would like to leave all religious questions to the pulpits. If the religions of the different peoples were taken into account, there would be no performances on Thursdays, Fridays, Saturdays and Sundays. Mr. Ghose is against Sunday closing. The chairman of the Calcutta municipality believes that the Government of India would never prohibit Sunday closing. At a recent meeting of the Calcutta civic fathers, the bill was discussed and it was decided by a large majority that the local governments should have power to make rules as to the hours at which performances should be allowed. The question of Sunday closing was discussed, and the resolution on the subject was lost by a big majority. Decisions similar to the above have been arrived at by the civic fathers of other cities. Briefly put, the civic fathers are practically unanimous in holding that the cinema theaters should be under the entire control of the police authorities, and that Sunday performances should be allowed. The newspapers of the Puritan type (in India) are very few in number. As may be expected, they are opposed to Sunday performances and greater control of the cinemas. But the major portion of the papers are for Sunday performance. "The Capital," the organ of the European mercantile community in Calcutta, thus observes: "Mr. Shelton's protest might have been effective in some out-of-the-way village in England; it was preposterious in the capital of a country like India, where there is a multitude of religions and where the Government is impartial to all. What we want from cinema proprietors is clean and healthy entertainment and amusement and the better the day, the better the deed." This is the opinion of the Indian organs, too. Truth to say, all cinema proprietors make their largest income on Sundays. The income they make on Mondays, Tuesdays, Wednesdays, Thursdays and Fridays combined equal what they make on Saturdays and Sundays. I mean, of course, the major portion of the cinema theaters. Theaters, like the Elphinstone and the Obijon Grand of Calcutta, or the El Dorado and Excelsior of Bombay, for instance, make good incomes daily; but they derive bigger incomes on Saturdays and Sundays.

* * *

The Elphinstone Picture Palace authorities of Calcutta have been giving an all-comic performance on Fridays. People want something amusing and no wonder the Friday shows are well patronized.

* * *

The Picture House people have begun giving a children's show every Sunday morning at 9 o'clock. There is a uniform admission fee of eight annas (15 cents). As may be expected, the Sunday show has caught on.

* * *

The Presidency theater authorities have been giving a children's show on Sundays at 1 p. m. Their films, however, are not new. To draw crowded houses one must screen new and "taking" films. Because a film is in five or six reels, it must not be supposed that it is bound to draw a crowd. I have seen several five, six and seven reel films which can only be described as "rubbish." No wonder these never drew crowded houses.

* * *

The management of the Theater Royal specialize in American films of late, and it has been giving variety turns. Mona's performances were specially good and formed the topic of conversation at many clubs for days.

In the current (October) number of "The British Trade Journal" there is a suggestion to the effect that American film manufacturers, who use American language in film titles, etc., should use the equivalent of the same in English; otherwise British audiences sometimes find difficulty in understanding what the authors mean. Indian audiences would be glad to have translations in the vernaculars. Unfortunately, their desire cannot be gratified, as the vernaculars are so numerous. Surely, it is not difficult to give English equivalents. "By heck" (in the "House of Scandals," a Mutual film), for instance, will not be understood by any Indian gentleman, however highly educated he may be. I shall not multiply instances. Suffice it to say, the less Americanism, the better for the Indian audiences.

Municipal Theater, Sao Paulo. Another Example of the Magnificent Theaters of Our South American Neighbors.

Eva Gordon in "Under Suspicion"

EVA GORDON, who has played for several motion picture companies in continental Europe, has been engaged to play the prominent role of Mrs. Woolworth in Metro's "Under Suspicion," starring Francis X. Bushman and Beverly Bayne, now under production, with William S. Davis as director. Albert Shelby Le Vino adapted the picture from Hugh Weir's story, "The Woolworth Diamonds."

Eva Gordon.

Miss Gordon is a sister of Bob Herweg, explorer and traveler, and spent several years traveling with him in various parts of the world. She also spent some time at Yokahama, Japan, where she appeared in benefit performances at various celebrations and fetes. For four years she lived at Singapore.

Miss Gordon has been in America for eight months. Previously she worked in war hospitals in Europe since the beginning of the war. She also sang and recited for the patients in over eighty-two hospitals during the time of her war service. It was to recuperate from a breakdown due to her hard work at the war hospitals that Miss Gordon came to the United States.

Miss Gordon is a talented player and an all-around athlete. She delights in horseback riding and daily takes a ride through Central Park, New York. As Mrs. Woolworth, in Metro's "Under Suspicion," Miss Gordon brings a notable talent to the screen.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"The Beautiful Mrs. Reynolds"

Large Cast Employed in Five-Part World Production Founded on Story of Hamilton and Burr—June Elvidge in Title Role.

Reviewed by Edward Weitzel.

SAMUEL M. WELLER is the author of a five-part World production which follows closely the story of Hamilton and Burr and shows the infatuation of both men for the wife of Jacob Clingman, the Philadelphia pawnbroker who was bent on bringing about Hamilton's downfall. The title, "The Beautiful Mrs. Reynolds," has been selected for the picture, but the two statesmen who were so prominently connected with the early history of this country are the most important characters. The romance in the life of Hamilton which made Burr his bitter enemy and only too ready to help

Scene from "The Beautiful Mrs. Reynolds" (World).

Clingman in his plan for revenge is a revelation of human weakness that conveys a strong moral lesson when the brave soldier and brilliant statesman pays with his life for his guilty passion. A cast of twenty-nine characters are used in the picture, most of them historical, and the main incidents are founded on fact. Arthur Ashley, who appears as Aaron Burr, directed the production, which is correct in its essential details, and is acted in a thoroughly competent manner. The subtitles are occasionally written in what reads like modern colloquialisms, but the locations and general atmosphere of the period are faithfully reproduced.

Covering so many incidents in the lives of such a large number of characters, "The Beautiful Mrs. Reynolds" follows the novel rather than the drama form of construction. It opens in the year 1777 and shows the beginning of the enmity between Hamilton and Burr, when Margaret Moncrieffe was the object of the attentions of both men. The controversy over compensating all Tories for property confiscated during the war against England is the next important event in the story, the last half being brought down to the time when Hamilton, now secretary of the treasury and married to the daughter of General Philip Schuyler, first meets Mrs. Reynolds and the two become infatuated with each other. The affair is followed closely until Hamilton is forced to make a public acknowledgment of his passion in order to prove his official honesty. The duel with Burr on the Palisades at Weehawken and the suicide of Mrs. Reynolds bring the story to a close.

June Elvidge has both the beauty and the acting ability for the title role. The other prominent members of the proficient cast are Carlyle Blackwell as Hamilton, Arthur Ashley as Burr, Carl Girard as James Reynolds, Hubert Wilke as Jacob Clingman, Evelyn Greeley as Margaret Moncrieffe, Pinna Nesbit as Mrs. Hamilton, Lionel Belmore as General Israel Putnam, George MacQuarrie as George Washington, Rose Tapley as Martha Washington, Albert H. Hart as Thomas Jefferson, Jack Drumier as John Adams, Charles Brandt as James Monroe, and Henry West as John Randolph.

"Madam Spy"

Five-Reel Universal Feature Offering Tells Enjoyable Spy Story—Jack Mulhall and Donna Drew in Cast.

Reviewed by Robert C. McElravy.

THIS feature number was adapted by Harvey Gates from a story by Lee Morrison, and produced by Douglas Gerrard. hero of the yarn, for, in spite of its spy feature, the narrative runs along in a blithe, comedy style, and is portrayed by Jack Mulhall in characteristic fashion. The heroine, Phyllis Covington, is played by Donna Drew, and the third strongest part, that of Baroness Von Hula, is taken by Claire Du Brey.

There is more of the comedy element in this than of the dramatic, though there is a certain tensity of plot which runs into a sort of thrill at times. The construction is smooth and the action unimpeded, and the combination on the whole is a good one for this type of production.

The story opens with a love episode between Robert Wesley, the hero, and the heroine, Phyllis. He is the son of an admiral and has just failed in his examinations at the naval academy at Annapolis. His father is naturally perturbed over the situation and tells the youth he has disgraced the family name. This sets the hero to thinking and he determines to redeem himself.

His chance for making good comes very quickly, for he discovers that Hanson, his father's butler, is a spy. During a dinner at the admiral's house, the hero oversees Hanson pass over some valuable papers to Count Von Ornstorff, a German agent who conducts secret meetings with numerous others of his kind. Robert learns that they are expecting the Baroness Von Hulda, from abroad, who is to bring sealed orders for themselves and take back the papers. The hero has done female impersonations at college, and he plans to outwit the spies. He accordingly meets the Baroness at the station, whisks her away to a hotel, where he makes her prisoner and, by clever makeup, substitutes himself in her place.

The impersonation of the Baroness passes very nicely and Jack Mulhall manages to get in some very pleasing comedy touches without overdoing it. He attends a secret meeting of the spies, obtains the war map and, later, when the real coun-

Scene from "Madam Spy" (Universal).

tess suddenly makes her appearance after escaping from imprisonment, he brings the entire group of spies to justice.

Wadsworth Harris appears as the father, Jean Hersholt as the Count and George Gebhart as Hanson, the butler.

Crisp to Direct Another Reid Picture.

Roscoe "Fatty" Arbuckle, chief fun dispenser in the Paramount-Arbuckle comedies, is becoming noted as a monologist. In the two months since he arrived at Long Beach, where he has made "A Country Hero," and has just about completed "Out West," Arbuckle has made two personal appearances in Los Angeles and Long Beach, one at Pasadena, and will shortly appear in Riverside and Santa Ana.

"The Price of Folly"

Pathe Releases First Episode of a Short Serial, by Will M. Ritchie, to Run in Eight Instalments.

Reviewed by Robert C. McElravy.

THE first episode of this series, to run in eight numbers of two reels each, is called "Phantom Fame." It concerns the wife of a hardware merchant in a small town who has literary aspirations. She comes to the city, at the invitation of an editor who has accepted one of her short stories,

Scene from "The Price of Folly" (Pathe).

and is followed by her husband. The latter arrives in time to save his wife an unwelcome entanglement with the editor, who has already ruined the daughter of a laboring man, and is altogether much more villainous than the worst of editors are presumed to be.

Ruth Roland is attractive in the leading role, Mrs. Kate Denton. Frank Mayo appears as the husband, and Luke McKee as the editor, Conrad K. Arnold. The other characters are portrayed by Bruce Smith, Jimsy Maye and Neal Hardin.

The story does not grip the interest as closely as might be desired, although the action follows quite swiftly and the continuity is good. The incidents are depicted in a melodramatic way and are not entirely convincing in certain situations. There is a sketchiness about the manner of handling some of the events which keeps them from getting a close hold upon the sympathies, though later numbers may bring out the character work and plot interest more strongly.

In the course of this opening instalment, the ruined daughter of the laboring man commits suicide by jumping from a railroad bridge. Her father, Pete Gale, then joins forces with Alfred Denton in an effort to save the latter's wife from Arnold. They are successful in this, but the wife's disillusionment results in the loss of her mind and she is sent to a sanitarium, with doubt expressed that she will ever recover.

"The Wild Strain"

Five-Part Vitagraph Blue Ribbon Feature Written by George Randolph Chester and Lillian Chester and Featuring Nell Shipman, An Amusing Comedy.

Reviewed by Edward Weitzel.

THIS is hardly the day and age to attempt to impress people seriously with a set of noodles whose hobby is worship of ancestry. George Randolph Chester and Lillian Chester are probably aware of this fact, and in "The Wild Strain," a five-part Vitagraph Blue Ribbon Feature, they have proceeded to poke fun at the parents f the hero and heroine for setting such store by their family trees. At times the situations and action are carried to the point of burlesque, but taken in the spirit in which it is offered, it is a poor soul that cannot be amused by the story, especially as it is very well acted and produced.

A long string of family portraits is an important feature of the plot. It represents the forbears of the Hollywood family for many generations, but is not complete. One member is missing, and his identity is never revealed until the finish. He was an Italian brigand, and his love of adventure breaks out again in the daughter of the house of Hollywood, and she is continually doing things to shock her parents. Her conduct has the same effect on the father and mother of her fiance, Harold Burton, when these good people come to dine and to inspect their future daughter-in-law. After a series of adventures, that include utterly impossible but highly amusing stunts as a circus rider and the preventing of a bank robbery, Winifred is taken into the good graces of the Burtons. Harold, who has helped to rescue his sweetheart from a roadhouse mob, puts up the liveliest sort of a fight, and is finally rescued himself by the circus crew, who are stampeded into the mix-up by the circus war cry of "Hey Rube!" The hero's cleverness with his fists is explained when his mother is forced to admit that one of her line was a pugilist of note.

Nell Shipman, the new Vitagraph star, is the Winifred of the cast. She is a likable young woman, with a frank and engaging manner, and does her athletic bits quite cleverly. Alfred Whitman as Harold Burton, Ed Alexander as Kingsley Royce, Otto Lederer as John Calvin Hollywood, Mrs. Buskirk as Mrs. Hollywood, R. Bradbury as Colonel Bull and Ruth Handforth as Mrs. Burton complete the cast. William Wolbert directed the production.

"Stolen Honor"

Virginia Pearson and An Able Cast Play a Melodrama That Will Be Found Diverting by Most People.

Reviewed by Hanford C. Judson.

IT IS probable that nearly every one in any average audience that has just seen "Stolen Honor," a Fox five-reel melodrama, will say, "Yes, I liked that picture. It is ably carpentered; you can't see how it is going to turn out; you don't get breathlessly excited yet are interested all the time; it doesn't tax your mind; the players are good company and they play easily-understood melodrama not character." In other words it is a popular offering, made to please in a way that is sure to please at any time during the next year or so. It is a good money producer, as they say in the seed catalogues, and I can heartily commend it to exhibitors. The reviewer admired it for continuity, for the clever way it hit the denouement it had chosen, and he admired the players for the way they played up to the action. Virginia Pearson has the leading role.

The place of the story is Washington, D. C. The heroine of the plot (Virginia Pearson) is a rich artist, ward of the assistant secretary of state, and loved by a captain in uniform whom she really loves, but whom she refused for the sake of her career. The captain is loved by the villainess, an Italian countess who has an Italian adventurer as her aid. To get the captain away from Virginia Pearson, she plots to have her suspected of stealing a painting of great value and beauty, owned by the Italian government. The girl has been permitted to make a copy of the picture.

The heroine of the counterplot is the artist's friend, and has married the assistant secretary of state. She is young and her husband is so busy he neglects her. She runs away with an American crook. This happens on the evening when the countess pulls off the trap. Virginia goes to rescue her friend and is out of town. It looks dark for her; but, of

Scene from "Stolen Honor" (Fox).

caurse, a way is found to bring home the guilt to the guilty, and they are irretrievably disgraced, while Virginia wins more honor and takes the captain.

"The Birth of Democracy"

Seven-Part Photoplay Presented by Franco-American Films Story of French Revolution, Featuring Lyda Borelli.

Reviewed by Edward Weitzel.

THE stirring days of 1792, when the French people had succeeded in their struggle for political freedom and were making strenuous efforts to establish a stable form of government, is the period chosen for "The Birth of Democracy," a seven-part photoplay presented by the Franco-American Films through the Export and Import Film Company, Inc. Lyda Borelli, an Italian actress of stately beauty and excellent artistic ability, plays the principal part, and the cast contains a number of well-trained actors. The general production is on a high plane of merit, the ensembles being correct in detail and impressive in effect. A large number of people are used in

the mob scenes, and a praiseworthy endeavor is shown all through the picture to make it worthy of its subject.

Judged solely by its entertaining qualities and setting aside its influence as propaganda, "The Birth of Democracy" might have thrown the interest around its heroine into bolder relief to advantage. There is a preponderance of historical incidents and a want of familiar and compelling scenes between the woman whose fate is linked with that strange and savage figure of the Revolution, Robespierre, and the other characters who tell the romance upon which the picture is based. The

Scene from "The Birth of Democracy" (Franco-American).

picture has many fine dramatic moments, however, and the historical side of its story is of especial value at the present time.

"The Birth of Democracy" is released on the State Rights plan, the Merit Film Corporation acting as distributors for New York State.

"His Mother's Boy"

Paramount Presents Charles Ray in a Comedy of Character by Rupert Hughes.

Reviewed by Louis Reeves Harrison.

"HIS MOTHER'S BOY" contains a characterization which suits Charles Ray as it it was made for him, bringing out the awkward hesitancy and natal fears of inexperience, such as he has successfully portrayed in other, similar stories. The characterization is clearly indicated in the title. It is that of one of those unformed young men made unfit for the duties and struggles of his sex by an over-affectionate and

Scene from "His Mother's Boy" (Paramount).

mollycoddling mother. Some men never get over it, but go through a more-or-less sheltered family life, with neither hardship nor battle to call out the qualities of true manhood. In this case the boy leaves mother to investigate the "leakage" in an oil property exploited by his deceased father, because investors to whom the father sold stock during his lifetime claim they were swindled and want their money back. The boy exhibits some strange contradictions of character in that he does not display ordinary common sense in his general conduct yet has sagacity enough to go directly at the cause of the "leakage" by visiting the oil property in person, setting to work as a common laborer and conducting an investigation which leads to the discovery of theft, a rather pitiful discovery after all, as it is purely accidental.

The mother boy acts like a sissy boy in the oil-well field all of which Charles Ray manages to make very amusing. He is at his best in this sort of impersonation, his revelations of thought and feeling constituting an exceptionally fine example of screen psychology. His experiences wind up in a rough-and-tumble fight with a crooked manager of the oil plant and the discovery that he is a man after all. There is a thread of love story running through the fabric, but the material provided would be very attenuated without Ray's interesting personality. A story whose aim is simply a characterization, neither new nor admirable in any particular respect, is not likely to make a hit. It was well handled, however, by the Paramount company, and through fine quality of interpretation and direction, pleased a packed house at the Rialto.

"Rose of the World"

Artcraft Presents Elsie Ferguson in a Romantic Drama with Artistry of the Highest Order.

Reviewed by Louis Reeves Harrison.

ARTCRAFT'S "Rose of the World" may go on file with those exceptional products which can be shown year after year, the theme immortal, "The only heart that truly loves is that of woman." Men are brave and true—they will die for their ideals—but woman's love, that of the Divine Being, percolating through her heart to all the world, has no

Scene from "Rose of the World" (Artcraft).

peer on earth, once it is surely placed. This motif is strongly impressed from beginning to end, in a story of perfect screen structure by Charles Maigne, adapted from the original of Agnes and Edgerton Castle, directed by Maurice Tourneur, and interpreted by Elsie Ferguson and a fine support. So admirably is it done that a grip on the sympathies is made at the very outset, and it is not allowed to lapse by the intrusion of diverting side issues. It is this sympathetic interest which holds most tightly, for suspense is purposely slackened that the spectator may anticipate a tremendous relief at the end—remarkable story structure.

Elsie Ferguson impersonates a young wife, in whose heart love is just beginning to bud for her soldier husband, when he is called away on a dangerous mission. Her grief when a small squad returns with news of the splendid young leader's death is the more pathetic that it is not demonstrative. She has come neither to a full realization of her love nor her loss. This action takes place in British India, where she is led to wed a high official, a governor-general, as a child might depend upon a kind friend, where life drones away until an officer calls who is commissioned to write a history of her first husband. Examination of his effects brings her to a half realization of a great love that has been smouldering in her bosom. She falls ill and is sent to England. She decides to write the history in her first husband's house, where his influence over her grows with tremendous intensity. The arrival of the Governor-General with a native secretary and a group of friends finds her in a state of mental anguish augmented by her environment and by superstitious servants.

In a storm, while her mind is almost trembling on the verge of dissolution, an old Indian servant conjures the presence of the lost soldier and he appears. He is in reality the one she supposed dead, masking as an East Indian until assured that her happiness demands that he disclose his true identity. The sight of him turns her hair white and nearly causes her death, but she is saved to enjoy the love and devotion she has so truly deserved.

This powerful story is pictured with such a wealth of detail and intelligence of handling, with such ardor of interpretation, that it held spellbound a vast audience at the Rivoli.

Mrs. Dane's Defense

Paramount Presents Pauline Frederick in a Screen Version of the Famous Play by Henry Arthur Jones.

Reviewed by Louis Reeves Harrison.

THE Famous Players feature, "Mrs. Dane's Defense," in the stage version, is the story of a wayward woman most cleverly camouflaged in the medium of language, so admirably handled that audience sympathy goes out strongly to the sinning woman, who, having skilfully covered her past, hopes to make amends as a true wife in honorable marriage with a man she sincerely loves. A whispered scandal and a lot of human envy arrange the forces of good socity against her, and her finer aspirations are dashed to the ground when a shrewd lawyer, the foster-father of her intended, insists upon disproving the scandal in public. She makes a game defense, but it crumbles at last under the lawyer's searching examination, and she goes back to obscurity and the care of an illegitimate child.

The problem presented in the stage version is whether a woman who has been more sinned against than sinning, who has profited by her experience, shall be given opportunity to

Scene from "Mrs. Dane's Defense" (Paramount).

make amends in a normal life in accord with social conventions, or whether she shall be forever discarded for having broken the most sacred of them all. Jones presents the problem with skill and high suspense. The screen version disposes of any mystery at the outset, instead of presenting it to arouse uncertainty and curiosity and gradually unravelling the plot, a change of structure which contributes materially to loss of interest in the outcome. It is a case of a badly written scenario, which pretends to follow the stage version, and which does, except in the prime essential of story interest on the screen—suspense.

In spite of this destructive blunder, the author's purpose is felt—it is felt rather than seen, and very largely through fine interpretation of the leading role by Pauline Frederick. Supported by a company of very high quality in every role, with admirably chosen and entirely effective backgrounds, Miss Frederick presents the character of the erring woman with both dignity and force, an impersonation of exceptional merit. So tense are the situations devised by the author and offered under skilled Paramount direction that the play was well received by a large audience at the Strand.

Two Moon Comedies

"No Money-No Fun" and "The Bogus Uncle," Both With Gus Pixley Have Fair Entertainment Value, But Are Disappointing.

Reviewed by Hanford C. Judson.

TWO Moon Comedies, made by the Sunshine Film Company of New York, and featuring Gus Pixley, were recently shown to newspaper reviewers. They are disappointing. There is something typical in them, not of the best but of the average. There are many pictures made today that are no better, and either of these would be justified in an ordinary program as a lightener; but it is also true that there is no mark of special power in them; no peculiarity that would set them off from the numerous other comedies of their kind. They are plainly not intended to play an ambitious role in the film market. They are not coarse. There is more movement than action in them. There are not many laughs, yet the effect is like that of a lively dance tune. They ought to find a place.

"No Money—No Fun."

Story is of the slightest, but is fresh enough. Gus' uncle won't give him any ready money, but tells him to be comfortable in the house as though it were his. Uncle being away, he rents out rooms for cash. Uncle returns and finds things humming. He is in great need of ready money and so things are easily fixed. The subtitles of both might be improved on.

"The Bogus Uncle."

Story has been used very often and never was especially popular. Nephew and niece have never seen Uncle, who is known to be rich and is coming on a visit. Tramp enters the house, puts on a suit of clothes and is taken for the uncle. The real uncle comes while nephew and his wife are setting the table. He is locked in the closet, but breaks out and is taken for a lunatic. Cop arrests Uncle, but on way to prison they meet the uncle's man. Cop and Uncle come back for the tramp, who has skipped.

"Men Who Have Made Love To Me"

Mary MacLane, America's Much Discussed Woman Writer, Plays the Leading Figure in Six Piquant Love Episodes of Her Life, Written By Herself and Produced By Essanay.

Reviewed by James S. McQuade.

MY FIRST impulse in writing about "Men Who Have Made Love to Me" is to acknowledge the gripping hold which the screened stories had on me and of the pleasure which their novelty created. It is the first time in my remembrance that I have seen on the screen author and actress concentrated in the same person, and that person acting over again love scenes in her own life with a matter-of-fact realism, which either affect the spectator by their pathos or stir his risibilities by their humor, or excite him to fear by their tragedy. And through it all I can vouch that nothing objectionable to refined taste can be fairly claimed, although it required skillful directorship to avoid offense in the final scene between Mary MacLane and the husband of another.

Mary MacLane has never laid claim to being an actress, and never before risked an appearance before the moving picture camera, yet in my opinion no other woman could take her place in these episodes with either advantage or equality, for the simple reason that the author appears as her very self, being undisturbed by self-consciousness and always governed by the natural demands of the moment and of the scene. True, Mary has no fine stage airs, where she might conveniently employ them, and her stage walk shows perceptibly at times, an inclination to what might be termed a waddle, yet we welcome these seeming defects because they are really part of herself.

Mary MacLane appears in six of her love episodes, these and the introduction requiring seven reels of film for their production. The callow youth, the literary man, the baronet's younger son, the prizefighter, the bank clerk and the husband of another are the types of men who aspire to Mary's hand and heart. Each love experience is filmed in the order given, the men parts being ably sustained by Ralph Graves, R. Paul Harvey, Cliff Worman, Alador Prince, Clarence Derwent and Fred Tiden.

Excessive praise can scarcely be given Director Berthelet for his direction of the players and for the numerous fine interiors of the production. In artistic keeping with the sumptuous settings are the numerous and exquisite gowns, becom-

Scene from "Men Who Have Made Love to Me" (Essanay).

ingly and gracefully worn by Mary MacLane. The photography throughout is excellent.

Release will be made through the George Kleine System some time near the close of January or around Feb. 1.

William E. Shay in "False Faces."

William E. Shay will be seen again as Wertheimer in Herbert Brenon's forthcoming production of "False Faces" or the sequel to "The Lone Wolf," by Louis Joseph Vance.

"Jules of the Strong Heart"

Paramount Picture of North Woods, with George Beban as Canadian Lumberjack Hero—Beautiful Photography Adds to Interesting Picture.

Reviewed by Hanford C. Judson.

OPENING with a scene in which a giant pine is felled to the powdery ground of a lumber camp, and with many a wonderful picture of the great woods in sunlight and shadow, calm and storm, the recent Paramount picture, "Jules of the Strong Heart," tells a story of fortitude that will make

Scene from "Jules of the Strong Heart" (Paramount).

a marked appeal to audiences at this time. The hero, who is willing to give his life and endure torture rather than forfeit a chance to be true to what is in the final analysis just an errand, is played by George Beban in the character of a Canadian woodman as tender hearted as he is brave. The story is ably directed and has good continuity. Its chief weakness is that the hero, brave and worthy as he is, is hardly the right match for the girl, American daughter of the camp foreman, played by Helen Eddy. She might have been excused for giving her admiration to the hero and her love to the younger clerk, played by Raymond Hatton. Charles Ogle plays the girl's father and Guy Oliver has the villain's part.

Jules comes into camp carrying a baby. The villain is making love to the girl and he is threatened by her father. Jules who has been given a job takes a hand at teaching this rough better manners, and while he no longer troubles the girl he treasures hate in his breast. There's a misunderstanding. A bank has failed and the lumberjacks fear they are going to lose their wages. The foreman tells them the money is at the landing; but a terrible storm has broken and it can not be brought. The men are about to lynch the foreman when Jules volunteers to go for the cash in a boat. He is given an order on the express company. The villain goes, too, and on the way tries to force Jules to give up the paper. He is knocked on the head and tied up; but no torture can make him tell where he has the paper. The girl suspects that something has gone wrong and by chance gets help and a motor boat to go to the rescue. She knows that Jules loves her and tells him that she wants him.

Donald Crisp is the director. The scenario is by W. F. Thew and F. X. Finnegan, from the book by William Merriam Rouse.

"In Bad"

Excellent Five-Part Mutual-American Comedy Featuring William Russell—Plenty of Action and Amusing Situations.

Reviewed by Margaret I. MacDonald.

THE athletic quality of the Mutual-American comedy, "In Bad," in addition to the skillful direction given it by Edward Sloman, will ensure its popularity. William Russell, in this production, has been provided with a story which fits him exactly; it contains plenty of action and a number of good fights. And, moreover, the action of the play is consistent—the achievements of the hero are always within reason. The story also contains an excellent vein of comedy which cannot fail to be appreciated. There are individual incidents which are worthy of mention as being cleverly accomplished, such as the fall of the hero over the staircase of his aunt's home, landing in the presence of the lady who he afterward makes a desperate endeavor to marry, the fall in the young lady's home, when he accidentally collides with the butler carrying a tray of victuals, and his encounter with the gang of men in the underground treasure house of the Aztecs.

The story treats of the fortunes of a young man who comes east from Arizona to live with his aunt. The aunt, in an endeavor to place him right before her friends gives up in despair, and, after an incident in which he tries to get his trainer, who, by the way, is wanted by the authorities, out of a scrape, he lands in the police court after his pockets have been emptied of various articles of jewelry stolen at the reception by the trainer. While trying to square himself with the girl and gain consent to become a member of an expeditionary party, composed of his aunt, the girl, and her father, to the ruins of the Aztecs, considerable comic business is worked in. He decides to follow in the wake of the party and finally wins his point when he accidentally happens upon the treasure for which they are searching.

Francelia Billington, playing opposite William Russell, does very good work, but it is not provided with her usual opportunities. The production is nicely set and is apparently correct in atmosphere and environment.

"The Kitchen Lady"

Compelling Laugh-Maker in Two Reels—Louise Fazenda, a Good Cast with Pep, the House Cat and a Bear Make a Winner Comic Film.

Reviewed by Hanford C. Judson.

THERE are many different things in "The Kitchen Lady," a Paramount Mack Sennett comedy picture in two reels, that insure its giving a royal good time to any spectator who can enjoy fun. Louise Fazenda plays a kitchen slavey of a boarding house, and she is supported by Slim Summerville and Glen Cavender, two boarders, Eva Thatcher, the landlady, mother of Slim, and Alice Maison, a very pretty girl boarder. Pep, a remarkable house cat, a tame fish that bites and doesn't let go, and a black bear who performs out of season, each adds a good deal of unexpected and thoroughly enjoyable amusement. It is an exceptionally good picture to book and will be welcomed by children and others at a theater or any other place.

Trick photography plays a large part in the modern comic film and it is always acceptable. It is used in this film to make old things arrive so unexpectedly that they bring new fun. But new situations are not lacking in this picture, and some of the best of them are furnished by the house cat named

Scene from "The Kitchen Lady" (Paramount).

Pep that at one place goes fishing without knowing it and is caught by the tail. A trained bear also adds some truly comic rough play that makes laughter.

The story of the slavey who becomes an heiress is full of possibilities, and they are well made use of here. The picture is one that can be advertised as a "scream."

Caprice Begins New Production.

June Caprice has begun another sparkling comedy drama for the William Fox productions. Bernard Thornton, a recent addition to the Fox forces, is the new leading man. Included in the cast are Joseph Kilgour, the noted actor who appeared in "The Lion and the Mouse" and "The Easiest Way," and George Bunny, a brother of the famous John Bunny, who was one of the most beloved of all players of the shadow stage.

Lee Children Go to Florida.

Members of the company headed by Jane and Katherine Lee, which have been working for several weeks on a new production, left the New Jersey studios last week for Jacksonville, Fla., where additional scenes are being taken.

The production on which the Lee company is working, under the direction of Kenean Buel, is a comedy drama of the "Two Little Imps" type. Many of the scenes are laid in an orphanage, where the young folks make life miserable for the matron and others charged with their care and education.

Two Triangle Five-Reelers

"The Flames of Chance" Up-to-Date Romance, with Margery Wilson Featured, and "Evidence," Photodrama by Jack Cunningham, Starring J. Barney Sherry.

Reviewed by Edward Weitzel.

"The Flames of Chance.

THAT seemingly inexhaustible well of plots, "The Saturday Evening Post," is the source of "The Flames of Chance," a five-part romance from a story by Francis Sullivan, scenario by Harvey Gates and Elizabeth Haas. Margery Wilson is the featured player, and Raymond Wells directed the production. The picture uses the present war for a background and has many pleasing qualities. It relates how Jeannette Contreau, a young stenographer, becomes god-mother to three allied soldiers, prisoners in a German camp. Fearing her "boys" will not give her their full confidence if they know her real age, she represents that she is an old, white-haired lady and sends them cheery letters and all sorts of gifts.

Scene from "Flames of Chance" (Triangle).

Harry Ledward, the American soldier, learns that he is to be released and writes to his god-mother that he will pay her a visit as soon as he arrives in New York. Jeannette is greatly disturbed over the prospect of being found out in her deception, and makes up her mind to disguise herself as an old lady. Ledyard calls as promised and keeps on calling, until Jeannette falls so desperately in love with him that she is ready to welcome her arrest when the postal authorities come to the conclusion that her letters to her "boys" are part of a system for conveying information to the enemy. The story ends happily, and Ledyard marries his god-mother. "The Flames of Chance" belongs to the class of fiction that has a serious underlying motive, but loses no opportunity to lighten up the story by taking advantage of every humorous possibility. It is often uncommonly bright and is always enjoyable. The production is equal to its merits, and Margery Wilson as Jeannette is the sort of god-mother that most chaps would be mighty glad to marry. The excellent supporting cast is made up of Jack Mulhall as Harry Ledyard, Anna Dodge as Mrs. Tibbitts, Wilbur Higbee as Frederick Armstrong, Percy Challenger as an old actor, Ben Lewis as John Finch, Eugene Corey as Anatole, and Lee Phelps as Paul. Photographed by Pliny Horn.

"Evidence."

Jack Cunningham, the author of "Evidence," a five-part photodrama starring J. Barney Sherry and directed by Walter Edwards, has written a mystery story that will baffle most spectators until the very finish. It is somewhat deliberate in getting under way, but once it is shown that the wife of John Corbin is carrying on an affair with another man and the interest aroused is sustained to the end. Corbin, returning home unexpectedly, sees this man escaping from his wife's room. He confronts the guilty woman and kills her and is saved from the chair by the plea of insanity. After being confined in an asylum he is released and is a guest at his son's wedding when the boy (the stepson of the murdered woman) is married to the daughter of Dr. Richard Hyde, a close friend of the Corbin family. After the wedding it is revealed why John Corbin had never told the name of the man he saw leaving his wife's room. It was Hyde, and when he asks Corbin if he would recognize the dead woman's accomplice the injured husband replies, "I hope not, for our children's sake."

The theme is not a pleasant one, but it is undeniably dramatic and has been adroitly handled by the author and the producer. J. Barney Sherry is forceful in a quietly effective way, and is well supported by Audelle Higgins as Mrs. Corbin, Howard Davis as Dr. John Hyde, Pauline Starke as Phyllis Hyde, Eugene Corey as John Corbin, Jr., Edwin Jobson as Chief Benton and George Chase as George. C. G. Peterson was the photographer.

"The Devil's Playground"

Vera Michelena Featured in An Interesting Seven-Reel Production Dealing With the Evils of the Public Dance Palaces.

Reviewed by C. S. Sewell.

TO STATE Right buyers, Werner and Abrams are offering the Fraternity Films' seven-reel picture, "The Devil's Playground," featuring Vera Michelena. The title is applied to the modern public dansants, and the story interestingly told, is a strong arraignment of the influence for immorality which they are represented as exerting. There are a number of scenes depicting cabarets and afternoon dancing places, some of which are set forth with considerable boldness, and several unpleasant phases, such as a very young girl being met at the door by a "hostess" and introduced to a young man, evidently a frequenter of the place, are shown.

First, there is a story which follows conventional lines, dealing with a girl whose employer uses her fondness for dancing, coupled with the fact that she has a sick mother, to further his own ends; culminating in a road house scene which is unnecessarily bold, and from which the girl escapes by jumping from a window. Then follows the story of the boy, the construction being weakened by the two stories being told separately. The only connection being the fact that the man in the girl's story is the father of the boy.

Fresh from school, the unsophisticated youth, through the medium of the public dancing palace, becomes infatuated with The Woman who is tiring of her present wealthy companion. In a stormy scene, the boy turns his mother down and goes to the woman, whose interest in him begins to wane when his allowance is cut off. To hold her love, he succumbs to temptation and robs the bank in which he is employed. The woman endeavors to save him by returning the money, but he is committed to prison for a year as a warning to others; and the end of the production shows his return to his mother while the woman again welcomes the man of wealth whom she had cast aside.

The story is interpreted by a competent and well-balanced cast. Vera Michelena is excellent and convincing as the woman; while Lillian Cook as the girl and Harry Spingler as the boy, are good types and give fine performances. George S. Trimble handles the more or less unpleasant role of the wealthy man satisfactorily, while William H. Tooker lends dignity to the part of the family lawyer, and Robert Cummings is satisfactory as the father.

Dallas Tyler is responsible for the story, while Harry McRae Webster is the director. In addition to the roadhouse scene, one or the two of the dancing scenes are broad enough to be objectionable. The photography is excellent.

Scene from "The Devil's Playground" (Fraternity).

"The Bride"

Second of the James Montgomery Flagg "Girls You Know" Series Replete with Genuine Humor—Exhibited at Strand.

Reviewed by Margaret I. MacDonald.

THERE is something new and refreshing about the James Montgomery Flagg pictures which are being produced by the Edison Company. The second number of the "Girls You Know" series entitled "The Bride," is even better than the first, and was received with large appreciation by Strand theater audiences during the past week. In these pictures old situations are made new, and the most commonplace incidents are so artistically and humorously presented as to be wholly pleasurable.

The story of "The Bride" is the simple old story of the girl who longs to yield to her lover's appeal that they be married at once, but hesitates to break the news to "pa." The elopement is there, too; but "pa" having overheard a certain tele-

phone conversation between the contracting parties, is also on the job. His tactics are quite different, however, from those of the usual moving picture "pa." This particular gentleman merely steps up to the prospective bridegroom waiting in the moonlight beside the taxi, taps him on the arm and suggests they make it a daylight affair—"why not advertise and get the benefit of the wedding presents?"

The suggestion is well taken and a month later an artistically staged wedding takes place, to which a humorous side finds its way by means of skilfully worded subtitles. "The Bride" is most certainly a comedy that will be enjoyed.

"Our Mutual Motor"

Metro-Drew, for Special Rivoli Requirements, Exploits Usefulness of Flivver, with Comic Side Uppermost.

Reviewed by Margaret I. MacDonald.

THE special Metro-Drew number appearing at the Rivoli during the past week exploits in a comic way the usefulness of our friend the flivver and enlarges on the impositions of neighbors and friends. Those who are the proud possessors of Ford cars will most appreciate the humor of the screened story of the over-worked machine.

It so happens that the couple with whose domestic affairs we have become familiar in Metro-Drews have now purchased a Ford touring car of which they are justly proud. In the generosity which often accompanies pride of newly acquired possessions, they have—or we should say pretty Polly—has invited all friends and neighbors to partake of the pleasure of their new possession. Polly's generosity, which finally gets on Henry's nerves, causes him one evening on his return trip to be encumbered with one immense crate with the area of a good-sized bed and a couple of fair maidens, all of which it was made necessary for him and the car to escort home.

The final straw is added to Henry's load when responding manfully to an appeal in behalf of an old lady of eighty years who has never before ridden in a motor car, he is urged beyond the speed limit by his aged passenger and is served with a summons to appear before the magistrate.

This is a good number and touches a subject of universal appeal.

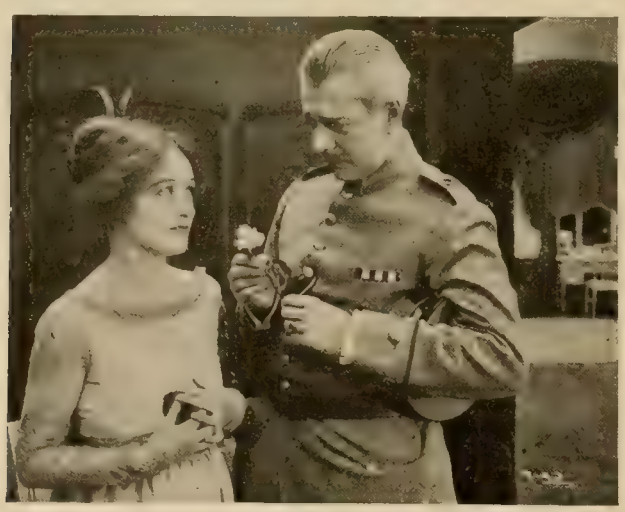
"For Liberty"

Satisfying Melodrama by Fox Carries from America to Berlin and to the Front—American Boys Go Over the Top to Rescue Heroine.

Reviewed by Hanford C. Judson.

THE new Fox melodrama, "For Liberty," works up to an exciting climax, photographed at night amid flares and flashing lights on volumes of rolling smoke and bursting shell. The heroine (Gladys Brockwell), an expatriate who has lived for years in Berlin, has won disgrace for herself all around by trying to aid the American cause. Even the American spy (Charles Clary), for whom she has stolen German plans, misunderstands and despises her as a light of love.

The action has moved right up to the front trenches. The girl, it being midnight, has just stolen the plans. The man comes to get them. He is suspected and they capture him. The girl buys him a chance from the German general. She slips



Scene from "For Liberty" (Fox).

him the plans and the Germans let him start on a run across No Man's Land. He has a white shirt on. It is night, and they begin to shell him. All bloody-faced he reaches the American line. He tells them about the heroine and the regiment goes over with a yell amid rockets, bombs bursting and all the stir of a great battle. The girl is fighting for her honor in a mansion not far away. There's a big shell hole in its walls. The Americans reach the place and someone shoots the general, who stands near the hole. Then the heroine is brought out and conducted away in triumph.

It is a satisfying melodrama. There is nothing cheap in the direction or staging. The acting is distinctly good. The action builds up evenly and the climax holds strongly. The photography is adequate. The plot is popular and takes liberties with probability that in the atmosphere of the story are not self-evident enough to spoil the entertainment.

"Woman and Wife"

Select Star Feature Offering Presents Alice Brady in Modernized Version of Jane Eyre.

Reviewed by Robert C. McElravy.

A POWERFUL offering of the semi-tragic type, with occasional melodramatic moments, has been evolved in this five-reel number. Charlotte's famous classic. "Jane Eyre," serves as a plot basic, but the story has been thoroughly modernized, both in costuming and settings, and no particu-

Scene from "Woman and Wife" (Select).

lar attempt has been made to follow the plot as unfolded in the novel.

There has been a complete rearrangement of incidents which are taken from the book and has also been added and much left out. A certain trace of the austere flavor of the novel remains, but on the whole the photoplay has a warmer and more human note.

Alice Brady plays the part of Jane, the girl whose aunt taught her to believe she was cold and unloving. Miss Brady makes the girl anything but this after she has gone from her aunt to the charity home. Here, in spite of the unpleasant treatment of Mr. Brocklehurst, the principal, she makes herself popular with the other girls and one of the women teachers. She becomes a young woman while at the school, and is then suddenly cast out to make her own living.

Jane enters the employ of Edward Rochester, as governess to his little child. This part of the narrative follows the novel rather closely, but the later events are considerably changed. Rochester, in the present story, believes his insane wife had died some years before. She is suddenly brought to his country home, just before he expects to marry Jane, by his brother-in-law, for purposes of blackmail. Rochester receives his wife and has her placed in the tower. Her mad wanderings about the house at night, during which she attempts to kill Rochester, are realistically staged. Later she escapes from the tower room and interrupts the wedding of Rochester and Jane, the former having determined that he has a right to wed again. In the final scenes the insane wife is drowned and Rochester and Jane face future happiness together.

Eliott Dexter makes rather a younger looking Rochester than a reader of the novel would imagine for the part, but brings considerable strength to the role. Leonora Morgan makes a good deal of her part as the insane wife, which is a repellant one, but at the same time very vital to the story. Others in the cast are Helen Green, Helen Lindroth and Victor Benoit. The production was directed by Edward Jose.

"The Petrova Waltz."

During the presentation of "Daughter of Destiny," starring Olga Petrova at the Rialto theater recently, the occasion was marked by the introduction of "The Petrova Waltz." The composition is the work of the musical director of The Rialto and Rivoli theaters, Hugo Riesenfeld. The number sprang into instantaneous popularity during the week in which Madame Petrova appeared on the screen of The Rialto and many patrons asked at the box office where the song could be purchased. Arrangements have since been made whereby the number is to be standardized and published broadcast through the country. It is proposed to make this special composition a dominant theme for all the musical settings which will accompany the eight starring vehicles of Madame Petrova distributed through the First National Exhibitors' Circuit during the present year.

"Wolves of the Rail"

William S. Hart in Five-Part Melodrama, Presented by Thomas H. Ince, Packed Full of Jump and Ginger—On Artcraft Program.

Reviewed by Edward Weitzel.

WHO was it said that melodrama had gone out of fashion? That's what a true son of the land of the long horn would call "the wrong steer." The healthy mind, regardless of age, will always respond to its red-blooded life, its jump and ginger and strong spice of play-acting which we all love, its unpolished but vigorous romance will remain a part of screen fiction so long as human nature continues to be human. "Wolves of the Rail," a five-part Artcraft picture presented by Thomas H. Ince and starring William S. Hart, is melodrama of the genuine ride fast, shoot quick, fight hard, and die game kind. Contempt of danger is the first article in the creed of all properly minded folk in this class of romance, but the second article beats it for sound, common sense: "Take darn good care of your trigger finger." Both of these laws are given practical application all through "Wolves of the Rail," and train "hold-ups," fights for two and fights for a dozen, a heroine who risks her life for the man she loves, and the triumph of virtue and beauty are all to be found in this same photoplay.

Fortunate Tom Sawyers and Huckleberry Finns of today! No longer must they hide in the haymow or behind the corncrib to read of bandits and their exploits, of train robbers, the hero who conquers them, and other delightful persons equally reckless of their own and their neighbor's lives. The youth of the present can now form one of a family party and see it all reproduced on the screen in a healthful, real outdoor fashion that stirs the blood and leaves the beholder the better for the experience.

The character taken by William S. Hart in "Wolves of the Rail" is known as "Buck" Andrade, and at the opening of the picture he is the leader of a band of train robbers that has concentrated its activities on one particular road so long that the president sends Cassidy, a famous man catcher from New York, to round up the gang. Before he reaches Smoky Gap, "Buck" has had a quarrel with one of his men, Pablo Trilles, and shot him in the hand. A messenger brings the news that "Buck's" mother is dying. The bandit leader starts for her bedside, but Pablo gets there ahead of him, and tells the dying woman that her son is a thief. When "Buck" arrives his mother makes him swear to turn honest.

Returning by train to the scenes of his former activities, "Buck" meets Cassidy. Chance leads to the detective's learning the ex-bandit's identity. There is a fight, and "Buck" wins. He appropriates the detective's clothes, papers and name, presents himself to the chief at division headquarters

Scene from "Wolves of the Rail" (Artcraft).

as Cassidy, and starts in to run down his old companions. He is successful, but not until he performs startling feats by the score, wins a sweetheart, saves thirty thousand dollars of U. S. Army money, boards a run away engine from the back of his horse, kills Pablo in a fair fight, and makes a friend of the president of the road.

"Buck" Andrade must be a character after the star's own heart. It gives him a chance to do those things for which he is so greatly admired by his large following, and also to vindicate his right to marry the pretty heroine and ride with her into the sunset at the finish, a fate denied to the bad men of which he has played quite a number in record making manner. His method is as cleancut and incisive as ever, and takes the same firm hold of the imagination.

His support keeps close behind his heels in its general excellence. Vola Vale is the Faith Lawson of the cast, and supplies the grace and grit and sweetness of character demanded of "Buck's" best girl. Billy Elmer, in a character make-up of startling effectiveness, plays Pablo as well as he looks him. Melbourne MacDowell is an impressive railroad president. C. Normand Hammond as Cassidy and Thomas Kurihara as Pasquale are the remaining members of the high grade cast.

"Wolves of the Rail" was written by Denison Clift, and put together by one who knows the game. Its production brings out every possibility in the story, and the director has been more than fortunate in his selection of picturesque locations and his preservation of correct local color.

"Daybreak"

Emily Stevens Well Cast in an Interesting Picture, Based on Play with Same Title—Released by Metro.

Reviewed by C. S. Sewell.

AS Edith Frome in "Daybreak," the five-reel Metro release for January 7, Emily Stevens appears in one of the most satisfactory and congenial roles of her screen career. This subject is based on Jane Cowl and Jane Murfin's play of the same title, the adaptation being made by June Mathis and Albert Capellani. The latter also directed the production.

Scene from "Daybreak" (Metro).

Arthur Frome, a successful financier, after promising to abstain from drink, indulges too freely, and pushes a newsboy, who falls under an automobile and is badly injured. Her faith shaken, Edith leaves him, but a few years later is persuaded to return, but gives no account of her absence. Frome, suspicious of the time she spends away from home, has her "shadowed" by the wife of an employee whom he discovers to be a thief. The girl reports that Edith and Dr. Brett, a friend of the family, are visiting a house where there is a baby. When the baby is taken suddenly ill, Dr. Brett phones Edith. When she endeavors to go to the child, Frome seeks to prevent her, insinuates that the child is her own, and that Brett is the father. After the crisis, Edith tells Frome that that baby is his own child, and that she kept its existence secret that it might grow up away from the influence of a drunken father. She then goes away with the child, and Frome is shot by the jealous husband of the girl who tracked Edith; he recovers, however, and through the instrumentality of Dr. Brett everything is cleared up, and a reconciliation takes place.

Emily Stevens' acting is fine and convincing throughout, Julian L'Estrange gives a capable performance as Frome, while Augustus Phillips and Evelyn Brent as Dr. Brett and the girl detective, respectively, are entirely satisfactory. Frank Joyner as the embezzling employee, and Herman Lieb as the lawyer complete the cast. The interest is well sustained throughout, and the action, as a whole, is clear and convincing. The photography is excellent, and the sets, which are almost entirely interiors, are elaborate and in keeping with the story. The audience at the Arena, a neighborhood theater in New York, applauded the picture at the end of its presentation.

JEWEL CHANGES TITLE.

Jewel Productions, Inc., announces that it has decided to change the title of the next release from "K" to "The Doctor and the Woman." This feature, according to Jewel, will be one of the most beautiful productions released this season, and in it Mildred Harris is said to appear to better advantage than ever before. The scenario is an adaptation of the Mary Roberts Rinehart novel, "K," as published by Houghton, Mifflin & Co., and was directed by Lois Weber.

In point of photography the picture is full of surprising effects, there being considerable night work throughout. The titles are different from any heretofore used in Jewel productions, and for continuity and strength the story is remarkable.

The theme of the picture follows closely that of the original novel and, if anything, its value is enhanced by the splendid production given it by Miss Weber. True Boardman appears as the mysterious doctor, "K," and Miss Harris as the heroine. The exact date of release has not been announced.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

HIS COLLEGE PROXY (Selburn).—In this one-reel number, Neal Burns marries his sweetheart, Gertrude Selby, against the wishes of their parents, and Neal, in order to be near Gertrude, disguises as a butler, hiring the chauffeur to go to college in his place. After several amusing complications arise, the deception is discovered and all ends satisfactory. This is a good number, although the principal situations are familiar.

Artcraft Pictures Corporation.

ROSE OF THE WORLD, January 7.—A powerful story of woman's devoted love, presented with great beauty and force, Elsie Ferguson in a dramatic role of high intensity.

WOLVES OF THE RAIL, January 14.—William S. Hart is the star of this five-part melodrama which is full of the sort of thrills that keeps the interest at white heat. It is skillfully produced. A longer review is printed in this issue.

Christie Film Company.

CUPID'S CAMOUFLAGE (Christie), January.—An amusing number in which a young pair meeting for the first time on the platform of a railway station find on their second meeting that each is occupied in a humble vocation. Later they discover that it is all camouflage and are made happier than ever in the establishing of a proper identity. The picture was reviewed in last week's issue.

ONE GOOD TURN (Christie), January.—A rollicking sort of comedy which will please most audiences. The fun is extracted from a situation which arises from the decision of a young husband to stay downtown on the evening of the first anniversary of his wedding. A full review was published in last week's issue.

Fox Film Corporation.

STOLEN HONOR, December 30.—A five-reel picture featuring Virginia Pearson in a melodramatic story set in Washington, D. C. It is ably put together, has good continuity, hides its denouement and interests all the time. It is simply popular melodrama of the kind that usually goes well and is in demand in most theaters. It is not a great picture. A longer notice will be found on another page of this issue.

DU BARRY (Fox Special Feature), December 30.—Theda Bara plays the noted adventuress in a well-staged picture. There is considerable dramatic interest in those groups of scenes that picture the story's climaxes and the connecting portions keep interest awake through the whole. It is a Theda Bara picture and will please her following. A longer review was printed in Moving Picture World, issue of January 19, page 379.

FOR LIBERTY, January 6—A satisfying melodrama in five reels, with Charles Clary and Gladys Brockwell in the leading roles. The action carries from America to Germany after war has been declared, jumps to the Western front and in a good climax brings the American boys "over the top" to rescue the American heroine who has helped the spy hero escape. It is sure to please. A longer notice will be found on another page of this issue.

SON OF A GUN (Fox Lehrman Comedy), February 3.—A two-reel farce of comic characters, full of dream-like impossible doings that compel laughter through being so impossible. One of the characters is in a room where a bomb is exploded. He is blown up through the chimney, takes a jump from the roof and lands on a horse quietly waiting below and gallops off. The whole story is of this same material.

Franco-American.

THE BIRTH OF DEMOCRACY, January.—The story of the French Revolution is told in this seven-part foreign made picture, Lyda Borelli having the leading female role. The production is excellent in many ways. It is given a longer review on another page of this issue.

Fraternity Films, Inc.

THE DEVIL'S PLAYGROUND.—A seven-reel state rights production, presenting a scathing arraignment of the alleged immoral influence exerted by afternoon dansants and cabarets in which public dancing is permitted. The story is presented by a competent cast, headed by Vera Michelena, the musical comedy star, and including Lillian Cook, Harry Spingler, Robert Cummings, W. H. Tooker and George S. Trimble. An extended review appears on another page of this issue.

Greater Vitagraph, Inc.

THE WILD STRAIN, January 14.—Nell Shipman is featured in this five-part photoplay, written by George Randolph Chester and Lillian Chester. The atmosphere is partly of the circus and it has many amusing moments. The picture is reviewed at length on another page of this issue.

VENGEANCE—AND THE WOMAN (Vitagraph).—The fifth episode of the Vitagraph serial still finds the heroine and her husband leading the strenuous life and Bessie Blake in the hands of the outlaws. She is put on top of the high rock, and Harry Blake, who has again managed to elude the bandits, tries to reach her by risking his life on some telegraph wires. The finish gives the usual promise of more thrills to follow.

George Kleine System.

THE BRIDE (Edison), January 16.—An enjoyable comedy and one of the James Montgomery Flagg "Girls You Know" series. The picture is based on an old situation which has been given a new face by artistic presentation. The picture is a thoroughly enjoyable one and will be found reviewed at length elsewhere.

MEN WHO MADE LOVE TO ME (Essanay), Sometime around Feb. 1.—These love episodes of Mary MacLane, the widely known writer and author, occupy seven reels, the author playing the part of herself throughout. In each of the six episodes the lover is played by a competent actor. Mary MacLane should make a strong and wide appeal as herself. Pathos, humor and near tragedy mark the run of the love stories. The production has magnificient settings and fine photoplay, and several beautiful dresses are worn by Mary MacLane. See extended review elsewhere in this issue.

Metro Pictures Corporation.

OUR MUTUAL MOTOR (Drew), January.—This number of the Drew comedies was presented as a special Drew number at the Rivoli in its second week. It is an extremely funny comedy for those who understand the demands made on the flivver by the friends of their owners. The final straw is added to Henry's load when Polly insists on his taking an old lady of eighty years out for her first ride, and this venerable person probes his injured pride past the speed limit and he is served with a summons to appear before the magistrate.

Mutual Film Corporation.

JERRY ON THE RAILROAD (Cub), August 9.—This number, which was not shown to the press at the time of its release, is not one of the best of the Jerry Comedies. In it Jerry has a dream in which he dreams that he escapes on a hand car from distasteful labor, and discovers a couple of attempts at crime. One of these is the placing of a bomb under a railroad bridge by a half-wit, and the other is the loading of an apple with cynaide of potassium and presenting it to a young girl to eat. A fight between Jerry and the half-wit takes place and finally Jerry wakes up and finds it all a dream.

MUTUAL WEEKLY NO. 3 (Gaumont), Jan. 14.—This issue contains some interesting scenes showing Colonel Bremond being made Commander of the Legion of Honor at Port Said, and the French troops leaving the Suez Canal for Arabian camps. There is also shown the army of Emir Paical in the Oasis of Gidda, allied with the troops of France. Scenes showing winter sport at "Toy Town Tavern," Winchendon, Mass., and skating at the Biltmore Ice Gardens are also interesting.

BURGLARS (Strand), Jan. 15.—A clean comedy for which quite an amusing story has been provided. A middle-aged couple decide to invite the niece of one and the nephew of the other to visit them. Starting late for the depots at which the young people are to arrive a situation around which most of the comedy swings arises. The young people entering the house by windows are thought by each other to be burglars. The police are sent for, both are arrested and are, of course, finally rescued by aunt and uncle. Very good.

IN BAD (American), January 21.—A five-part comedy featuring William Russell with Francelia Billington playing opposite him. This production is a good one, and will be appreciated by any audience. Its story is consistent and pleasing and the picture has been well directed by Edward Sloman. A full review will be found elsewhere.

Paramount Pictures Corporation.

HIS MOTHER'S BOY, December 24.—A comedy of character, picturing a mollycoddle who became a man, with Charles Ray very amsuing in his favorite role.

MRS. DANE'S DEFENSE, January 7.—An effective presentation of the stage drama of the same name by Henry Arthur Jones, with Pauline Frederick superb in the leading role.

MEATLESS DAYS AND SLEEPLESS NIGHTS (Klever Komedy), January 14.—This one-part Victor Moore comedy explains itself by its title. It follows the usual run of humor of this brand and was written by Thomas B. Gray. The scenes are laid partly in a restaurant of which the star is the owner and cook.

Pathe Exchange, Inc.

A SLIDE FOR LIFE (Pathe), January 13.—Episode No. 8 of "The Hidden Hand." This instalment opens with the escape of Doris and Ramsey from the fire trap. The two are then lured to a hunting lodge in the Adirondacks, where they are led to believe the missing will is located. Dr. Scarley is discovered in the lodge under curious circumstances, and after his departure the "Hidden Hand" and his men attack the lodge. Doris and Ramsey make a sensational escape by sliding down a long bridge cable. This latter feature provides a pleasing thrill and does much to insure the interest of the number.

JETS OF FLAME (Pathe), January 20.—Episode No. 9 of "The Hidden Hand." The most sensational feature of this instalment is that in which Doris ascends to the top of a high smokestack, which is surrounded by the "Hidden Hand" and his men. They plot to blow it up and the girl lowers herself down the interior of the stack, where she escapes death when the chimney falls. Ramsey comes to her rescue, but is knocked unconscious and Doris is later imprisoned in the furnace room, with burning gas jets all about her. The plot is not greatly advanced in this, but the action is exciting and interesting.

PHANTOM FAME (Pathe), January 20.—Episode No. 1 of a series named "The Price of Folly," to run in eight instalments of two reels each. The same characters will appear in the stories, each complete in itself. In this number Ruth Roland appears as Mrs. Kate Denton, wife of a hardware merchant. She has literary aspirations and is lured to the city by a designing editor, who has already ruined the daughter of a workingman. In the incidents that follow the ruined girl commits suicide and Mrs. Denton is disillusioned. She is sent to a sanitarium with her mind unbalanced. This is melodrama in action and arouses a fairly strong interest.

THE BIG IDEA (Rolin-Pathe), January 20.—A very funny comic number, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. Harold and the girl are clerks in an antique shop and the former circulates a fake telegram, saying that one of the articles in the shop contains ten thousand dollars. This creates an immense increase in business, and it develops much to his disgust that an old vase contains the amount of money mentioned. This has a good idea in it and is worked out in a laughable way.

BRUGES—BEFORE THE WAR (Pathe), January 20.—An interesting half-reel scenic number, giving tinted views of the famous old city of Belgium, all taken prior to the great conflict. This place has been prominent as a commercial center since the twelfth century, and many of its best known points of interest are depicted. The lace making also constitutes a good feature.

IN BLOSSOM TIME (Pathe), January 20.—Tinted views of plum, peach, almond and cherry blossoms in the act of bursting open. This is very beautifully presented and makes a strong subject. It is shown with the above half reel.

Select Pictures Corporation.

GHOSTS OF YESTERDAY (Select).—Made from a stage play by Rupert Hughes, this six-part photoplay gives a strong dual role to Norma Talmadge which she acts in a most effective manner. The scenes are laid in New York and Paris and the entire production is well done. A longer review appeared in the issue of January 19, page 383.

WOMAN AND WIFE (Select).—A five-reel version, in modernized and supplemented form, of Charlotte Bronte's novel, "Jane Eyre." Alice Brady plays the part of Jane, supported by Eliot Dexter as Rochester and Lenora Morgan as the insane wife. The story is treated in rather melodramatic style and is a powerful one of its type. Reviewed at length elsewhere.

Sunshine Films, Inc.

NO MONEY—NO FUN (Moon Comedy).—A single reel made by the Sunshine Film Company with Gus Pixley in the leading role. It has an undeveloped plot and while fresh enough, is not a perfectly successful picture when compared with the better class of comics today. A longer notice can be found elsewhere in this issue.

THE BOGUS UNCLE (Moon Comedy).—A one-reel comic with Gus Pixley in the lead. Its plot is old and never was a great success. It is lively and can be used as a lightener of a program. Its best value would be as a follower of some exiciting and nerve racking film of war and destruction. We have noticed it at more length elsewhere in this number.

Triangle Film Corporation.

THE FLAMES OF CHANCE, January 20.—Taken from a Saturday Evening Post story, this five-part photoplay is bright and up-to-date in theme and cleverly played by Margery Wilson and cast. A longer review is printed on another page of this issue.

EVIDENCE, January 20.—J. Barney Sherry heads the cast in this five-part mystery story which holds the interest to the end. A murder furnishes the principal motive. The picture is reviewed at length on another page of this issue.

Universal Film Manufacturing Company.

CURRENT EVENTS, NO. 35 (Universal), Jan. 5.—American air activities furnish material for some important scenes in this number. Zero weather, shipping difficulties, incendiary fires and close-up studies of General Pershing are among the other features.

ANIMATED WEEKLY, NO. 6 (Universal), Jan. 9.—Ice boating on the Hudson River, Salvation Army relief work, a munitions plant fire, new England war council, the Lord Mayor's military and naval spectacle in London, and other interesting features are included in this number.

WHO'S TO BLAME? (Nestor), January 21.—A comedy, by Tom Gibson, featuring William Franey, Gale Henry, Milburne Moranti and Lillian Peacock. This contains a good humorous idea. The husband is misled by his wife's charitable work on children's clothes and thinks he is about to become a proud father. The developments are original and laughable.

MADAM SPY (Universal Special), January 21.—A five-reel number, adapted by Harvey Gates from a story by Lee Morrison, with Jack Mulhall, Donna Drew and Claire Du Brey in the leading roles. The hero is the son of an American admiral, who has failed in his examinations, and in order to redeem himself brings a group of German spies to justice. He does this by a clever impersonation of a German countess. The story has good action and is quite dramatic in places; its strongest feature is a pleasing vein of comedy. Reviewed at length elsewhere.

ASHCAN ALLEY (L-KO), January 23.—A two-reel comic which makes an amusing study of alley types, including Grandpop Soapsuds and family, a Chinese laundryman, Sally O'Malley and her lover, and two villains. The banquet, attended in borrowed finery, makes a good feature, and the kidnapping and torture of the hero is funny. There are some laughable knockabout situations and a wild chase at the close.

HELL'S RIDERS (Universal Special), January 26.—Episode No. 15 of "The Red Ace." This continues in a thoroughly exciting manner the flight of the spies, with the platinum, toward the Mexican border. Virginia and Winthrop enlist the aid of some ranchmen and give rapid pursuit. There is a running battle on horseback, excellently staged, during which Virginia recovers the platinum and rides away with the bag. At the last moment one of the spies brings her to the ground with his lariat. A thrilling number.

THE BLACK MASKS (Universal Special), January 28.—Episode No. 9 of "The Mystery Ship." This shows the escape of Betty and Gaston from the gang in Chinatown, San Francisco. Then follows an exciting chase to Los Angeles, Betty and Gaston racing with a train in an automobile. Gaston attends a secret meeting in Los Angeles, is made prisoner and tortured by the Spider and his followers, who are trying to locate the hiding place of the treasure. A characteristic instalment.

World Pictures.

THE BEAUTIFUL MRS. REYNOLDS, January 21.—The Hamilton-Burr feud is the foundation of this historical picture which gives an interesting review of the quarrel between the two statesmen. June Elvidge has the title role. The production is given a longer review on another page of this issue.

BEBAN PLAYS "ONE MORE AMERICAN."

The fact that much of the action of "One More American," George Beban's forthcoming Paramount vehicle, takes place in "Little Italy," New York, and on Ellis Island, where immigrants are landed, made it necessary to secure a large number of extra people suited to the quaint characters that are to be found in those localities.

William De Mille, who not only directed the picture, but also wrote the play, "The Land of the Free," from which the film version was made by Olga Printzlau, succeeded in rounding up an assortment of types which are certain to lend realism to the production.

George Beban himself has an entirely happy role in Luigi Riccardo, the leading figure in the touching story of an alien's experiences in the great metropolis. Helen Jerome Eddy again appears with Mr. Beban in the leading feminine role, while Jack Holt is cast as a New York reporter, a part to which he should do full justice.

"PRICE OF FOLLY" SERIES STARTS JANUARY 20.

Pathe has completed arrangements to release on January 20 a series of eight two-reel dramas under the general title of "The Price of Folly." A pre-release booking has been arranged on the entire series by Marcus Loew for his circuit of theaters in and around New York City beginning December 30.

"The Price of Folly" might best be described as a series of intensely interesting two-reel dramas dealing with the general theme of the payment life exacts from humans when they cast aside their better judgment and let folly dictate their course of action in certain crises that come to everyone.

The first of the series to be released is "The Phantom Fame." It deals with the problem of a young wife who wants to live her own life and have a career apart from her husband. The stories and the scenarios are from the pen of Will M. Ritchey, who has been responsible for many Pathe successes both in the feature and the serial end of the game. Ruth Roland plays the lead in the series. Frank Mayo is the leading man. Among the other actors in the cast are Daniel Gilfether, Molly McConnell, Gordon Sackville, Philo McCullough, Ruth Lackaye, and Edward Jobson.

Manufacturers' Advance Notes

Doris Kenyon with De Lux

President Deitrich Secures Mary Robert Rinehart's Story, "The Street of Seven Stars," for Popular Actress.

THE first feature to be presented by the new producing firm, De Luxe Pictures, Inc., starring Doris Kenyon at the head of her own company, will be "The Street of Seven Stars," by Mary Roberts Rinehart. Theodore C. Deitrich, president of De Luxe Pictures, Inc., has concluded negotiations with Mrs. Rinehart for the motion picture rights to the story. It appeared in serial form in the Saturday Evening Post and proved a "best-seller" in book form, attaining a sale of 250,000 copies.

Doris Kenyon.

"The Street of Seven Stars" is Mrs. Rinehart's most widely-known story. By its publication in the Saturday Evening Post and its wide circulation in book form, it is estimated that fully 12,000,000 persons in the United States alone have read "The Street of Seven Stars."

"Miss Kenyon's great beauty, her girlishness, and her personal charm, together with her marked dramatic ability will be important factors in tending to the great success of her appearance as the heroine of 'The Street of Seven Stars'" declared Mrs. Rinehart. "I consider 'The Street of Seven Stars' my most beautiful and artistic story."

The purchase of the rights of "The Street of Seven Stars" follows the announced policy of Mr. Deitrich for presenting Miss Kenyon in clean, wholesome and artistic productions. No expense will be spared in making this feature a de luxe production in every sense. One of the best-known directors in the country will produce the picture and a notable cast will be engaged to support Miss Kenyon.

PICTURES PROCURE FARM LABOR.

Louis Kon, Commissioner of Immigration and Colonization for the Province of Manitoba, has been engaged recently in Chicago in the production of a film for which he drafted the story, showing how Canada, and particularly Manitoba, went about solving the labor shortage problem at harvest time.

"Do Your Bit on the Farm" is a thousand-foot-reel, partly produced in Winnipeg, and partly in the Rothacker studio, Chicago, appealing to city people to spend their vacations on farms. In Winnipeg, last year, one of the large department stores had a Girls' Brigade, composed of young women clerks who volunteered to go into the harvest fields from 4.30 P. M. until dark every day during the harvesting season, and help stock grain. They were allowed to leave the store an hour early, were taken by the motor brigade to farms not too far out from the city, where they worked in their jeans, like soldiers, and had a good time besides.

Mr. Kon relates one incident to prove his assertion that women make better farm hands than men. He says a tall, strong Icelander girl walked into his office one day and demanded a real job as a farm hand. She didn't want any housework—let the men do that—she wanted to go out into the fields, pitch hay, stock the grain and otherwise take a man's job. She said she knew how and she looked as if she meant what she said. So when the Deputy Minister of Agriculture wanted a farm hand for his big place near Winnipeg, Mr. Kon recommended the young women. She got the place and liked it so well that she decided to stay out on the farm all winter instead of going back to her office desk, and the Deputy Minister relates that she was by all odds the best workman he had ever experienced.

The film will be released by Mr. Kon at cost to the State Councils of Defense in the United States, to be used in solving the labor shortage problem here.

STRONG CAST IN "UNDER SUSPICION."

Francis X. Bushman and Beverly Bayne, the popular co-stars, are supported by a cast of well-known players in the forthcoming Metro Star Series production "Under Suspicion," Albert Shelby Le Vino's screen version of Hugh Weir's story "The Woolworth Diamonds," which is being directed by Will S. Davis.

Hugh Jeffrey, who has long been a Metro favorite, plays the prominent part of Rogers, the valet of Gerry Simpson (Francis X. Bushman). Eva Gordon, who has played for several leading motion picture companies in Continental Europe, makes her American screen debut in the role of the wealthy widow, Mrs. Alice Woolworth. Frank Montgomery, a Metro favorite, plays the part of Sweeney, Chief of the Central Office detectives. Sidney D'Albrook, who registered a hit as the Italian in Metro's great patriotic picture "Draft 258," with Mabel Taliaferro, is cast as Murphy, a plain-clothes man. Arthur Housman, who has appeared in several Metro plays, including "Red, White and Blue Blood," with Francis X. Bushman and Beverly Bayne, is seen as Red Hogan, a crook. Jack Newton plays the part of Cassidy, a detective, and Franklyn Hanna, who has played in several Metro pictures, plays the Chief of the Detectives.

CO-STARS IN SELBURN COMEDY.

Neal Burns and Gertrude Selby, famed for their work in light screen comedies, make their third successive appearance in a Selburn comedy hit, "Wedding Bells and Lunatics," a General Film release. This is a clean, up-to-date and novel one-reel subject in which the two principals are involved in the blundering net of their playful friends while on their way to the church for their wedding. While one group of friends kidnap the bride, another sets out to find the groom, but they make the mistake of capturing an escaped lunatic. The belated appearance of Neal with the ring prevents the wedding ceremony from degenerating into a riot.

"SUNSHINE NAN" (Paramount).

The production of "Sunshine Nan," Ann Pennington's next picture for the Paramount program, is well under way at the Famous Players-Lasky Studios in New York. The story is of the slums, and contains many human types. Alice Hegan Rice, the author of the book, displayed a keen knowledge of

Scene from "Sunshine Nan" (Paramount).

the life of the characters she portrayed, and they have been faithfully brought into being in this Paramount photoplay.

As Nance Molloy, Miss Pennington is introduced as a typical "alley rat," just as ready to plunge into a rough-and-tumble fight as she is to help take care of the neighbor's baby. Her champion, Dan Lewis, is played by John Hines, while the role of McPherson Clark, the son of the rich man who turns out to be the villain, is interpreted by Richard Barthelmess. Mr. and Mrs. Saunders, two denizens of the alley who are prominent in the story, are played by Charles Eldridge and Mrs. Lewis McCord.

Pathe Has Four Serials on the Stocks

The First to Be Issued Is "The House of Hate," Featuring Pearl White and Antonio Moreno.

PATHE'S greatly increased activity in the feature field as illustrated by the announcement of the Pathe Plays policy for 1918 is to be accompanied by a correspondingly unprecedented increase in serial producing facilities, according to statement issued last week from the company's offices.

Four serials already are under way, the first of which will be Pearl White in "The House of Hate," with Antonio Moreno, marking the first time these players have appeared together and the first time Mr. Moreno has been seen in a continued photoplay.

Pearl White.

It is stated that this serial will be by far the biggest thing Pathe has ever done in this line, and that it is to be the forerunner of a serial program for 1918, such as has never before been attempted. Pathe has been so successful with its serials since their inception that the company has attained an eminent position as regards this type of picture. It is now revealed that Pathe's plans also call for an unprecedented increase in time, effort and money spent on serials. The purpose of it is to keep their quality up to the new standard set by the Better-Pictures-All-the-Time Policy, which, with the announcement of a continued effort to assure exhibitors reasonable profits is the outstanding feature of Pathe's 1918 statement of ideas and ideals.

The transcontinental trip of J. A. Berst, vice-president and general manager, accompanied by a nation-wide investigation of exhibitor conditions in general and as regards Pathe in particular, reveal, it is said, considerable disconteent, which, it is stated, Pathe policies are doing considerable to decrease. Indications as to the future point to a satisfactory adjustment as the logical result of reaction, according to those who are close to the Pathe chief.

An important feature of Pathe's analysis is the fact that good serials are wanted now more than ever before, the future demand, however, pointing to a class of picture which has rarely been seen.

"The making of a good serial is a difficult thing, the secret being so elusive that many companies have tried again and again and found the path anything but strewn with roses," said Sales Manager F. C. Quimby, in discussing the plans of the company to produce the last word in serials. Mr. Quimby went on to quote figures showing the success of past Pathe serials, the facts revealed comprising the following:

Just as big magazines have built immense guaranteed circulations through serials, many theaters have found the continued story the best means of guaranteeing patronage.

Antonio Moreno.

Pearl White is without doubt a great serial star, her popularity with the public being evidenced by the fact that more than $25,000,000 has been paid by the people of the country to see her in "The Perils of Pauline," "The Exploits of Elaine," "The Iron Claw," "Pearl of the Army" and "The Fatal Ring." More than four thousand theaters already have booked the last-named serial despite the comparatively short time it has been out.

Antonio Moreno is one of the most popular male stars. It is reasonable to presume his public also will increase.

"Basing the statement on our long and successful experience in gauging the public taste, Pathe announces 'The House of Hate' as without any doubt far superior to any former serial produced by Pathe," said Mr. Quimby. "Here briefly are the reasons why we make this claim after having seen enough of the picture to make us sure. The cast, Pearl White and Antonio Moreno, who need no supplementary descriptions; Paul Clerget, the most famous pantomime actor in France, who was regarded as a sensation when Winthrop Ames presented him in 'Pierrot the Prodigal' for an entire season on Broadway; Peggy Shaner, a legitimate stage actress, who will reveal an entirely new type of vampire, and J. H. Gilmour, a strong character actor.

"The story: Powerful dramatically; written by Charles Logue and Arthur B. Reeve, creator of the famous detective character, 'Craig Kennedy.'

"Scenario and direction: Directed by George B. Seitz and scenarioized by Bertram Millhouser, respectively director and scenario writer of 'The Fatal Ring.'

"As to settings, there is one set showing an old-time armor hall in a castle about five or six hundred years old. It has an old stone staircase which looks as if it stepped right out of the middle ages, a long hall, at the other end of which is a library. Action takes place here which allows the use of various combinations of rooms, a full set of the whole with action at the far end, and coming down to the camera the scene shot through different light effects which, of course, center on the action. The result is one of the most beautiful things ever seen on the screen. The episodes develop with a strong exposition of dramatic situations leading up to a powerful climax preceded by unprecedented speedy action.

"An element of 'The House of Hate' to which we direct especial attention is that it is an entirely new type of mystery story. In past mystery serials, too often you said when you saw the last eposide that something was deliberately left out of Episode 1 or 2, say, in order to fool the audience.

"'The House of Hate' is not this kind of serial. The mystery is a legitimate one, arising from the drama itself, and it will prove probably the greatest single factor in the success we know this serial will attain."

BLUEBIRDS ARRANGED THREE MONTHS AHEAD.

Definite arrangements for the Bluebird program carry the schedule into the middle of April and provide for two appearances for nearly every star in Bluebird's constellation within that period. Carmel Myers, in "The Wife He Bought," with Kenneth Harlan featured as her leading man, Feb. 4, and Monroe Salisbury and Ruth Clifford, in "Hungry Eyes," Feb. 11, have already been referred to in full detail and the new announcements are listed in the ensuing paragraphs.

Mae Murray will make her third appearance as a Bluebird star week starting Feb. 18, offering H. Sheridan Bicker's story, "The Eternal Columbine," prepared for the screen and directed by Robert Leonard. Miss Murray is again scheduled for March 25, to be seen in Mr. Leonard's production of "The Eleventh Commandment," a story by F. McGrew Willis.

"Breeze Bolton Blows In," starring Franklyn Farnum, will be the Bluebird for Feb. 25, with Juanita Hansen and Fred Montague featured in the support. Joseph F. Poland furnished the story and Joseph De Grasse, who has lately directed all of Mr. Farnum's features, made the production. Charles A. Kenyon, the author of "Kindling," furnished the scenario.

Features starring Carmel Myers will be offered March 4 and April 8, captions being "The Green Seal" and "Bona." The first named attraction resulted from Charles Edmund Walk's story and will introduce Ashton Dearholt as Miss Myers' leading man. "Bona" will have Kenneth Harlan playing opposite the star with Rex Rosselli, Harry Mann, E. A. Warren and Katherine Kirkwood in support. Harvey Gates furnished the story and scenario. Both of these attractions were produced by Stuart Paton, who has abandoned serials at Universal City to direct Miss Myers.

Two features, presenting Monroe Salisbury and Ruth Clifford, will be forthcoming on March 4 and April 15, both following the type of scenic "Westerns" that have made these stars distinctive among Bluebirders. Rupert Julian directed "The Highest Card" and plays an essential role in Elliott J. Clawson's story. "The Heart of the Desert" will be credited to Mr. Salisbury and Miss Clifford's new director, Wildred Lucas, who created the April 15 Bluebird from a story by Honore Willsie, editor of the Delineator.

Dorothy Phillips will present "Her Fling," as the feature for March 28, with William Stowell featured as her leading man. Ida May Park prepared her own scenario and directed Miss Phillips in Katherine Leiser Robbins' magazine story. Juanita Hansen, George Chesebro, seph Girard, Edward Cecil, Claire Du Brey and Sallie Starr will have supporting roles.

"SPURLOCK" DELAYED UNTIL FEBRUARY 3.

Bad weather conditions have interfered with some retakes which Director Carl Harbaugh desired to make in "Jack Spurlock—Prodigal," the date of release of this Fox Special Feature has been changed from Jan. 27 to Feb. 3. The Jan. 27 release will be June Caprice in "The Heart of Romance."

Except for the scenes which it is desired to film again for the purpose of bringing the production in every detail up to the highest standard, the director's work now is practically complete, and cutting and editing are in progress. The scenes which occasioned the greatest trouble in the taking—those in which George Walsh appears as host to an unwelcome bear—have all developed satisfactorily.

Strong Fox Quartet for February

George Walsh, Gladys Brockwell, Jewel Carmen and Tom Mix Will Be the Featured Players.

WILLIAM FOX has announced his Special Features releases for February. George Walsh, Gladys Brockwell, Jewel Carmen and Tom Mix will be the stars featured.

The first release will be the "Jack Spurlock—Prodigal," production, which George Walsh is completing under the direction of Carl Harbaugh. This is down for Feb. 3 and is the picture which the Fox management is advertising as a big extra-special production, made exclusively for those who have contracts for Fox Special Features. The story is taken from the book of the same name written by George Horace Lorimer, and the claim is made that more was paid for it than for any other story purchased by Mr. Fox during 1917.

"The Moral Law," starring Gladys Brockwell, to be released Feb. 10, shows the star in a double role. The two characters are half-sisters of very different dispositions. One is a scheming, self-centered girl, dominated by her vicious and debased mother, and the other of a beautiful young woman characterized by noble-mindedness. Most of the scenes are laid in South America. The picture is being made under the direction of Bertram Bracken.

Jewel Carmen's second picture as a star will be entitled "The Girl with the Champagne Eyes," and will be released Feb. 17. The story is that of a girl who drifts into a life of lawlessness and is reformed through the influence of a man on whom she had brought trouble in her own efforts to escape arrest. Scenes in Alaskan prospecting camps furnish the background for the story which throughout has the atmosphere of the West. C. M. Franklin is directing the production.

The Feb. 24 release will be of a Tom Mix picture, "Six-shooter Andy," which is being made under the direction of S. A. Franklin. The cast includes Enid Markey, Georgia Stone, Buddy Messinger, Lewis Sargent, Virginia Lee Corbin, Violet Radcliffe, Marie Messinger, Bert Woodruff, Sam Degrass, Charles Stevens, Patrick Crysman and Robert Fleming. The story deals with life in a wide-open Western town where the sheriff is in league with the lawless element and principally involves a young man and young woman.

"HIS ROBE OF HONOR" (Paralta).

Following "A Man's Man," in which J. Warren Kerrigan is the star, and "Madam Who?", with Bessie Barriscale in the stellar role, both of which are now showing in the foremost theaters throughout the country, Henry B. Walthall will make his debut as a Paralta star in "His Robe of Honor," written by Ethel and James Dorrance.

Few actors of the screen today hold a more exalted position than does this great delineator of intense types, and it is said by those who have seen his initial Paralta play, that it promises to be the crowning achievement of his brilliant career.

The story of the play is a severe attack on the corruptness of the legal profession in New York. With the character of Julian Randolph, played by Mr. Walthall, who having been a successful but unscrupulous lawyer, becomes a judge through blackmail, has in it the real amount of human interest. His

Scene from "His Robe of Honor" (Paralta).

acceptance of a bribe from a traction corporation to appear in no more claims in damages against their clients and his love for the beautiful and accomplished daughter of the senior member of the firm, naturally leads to a collision between selfish professional aims and romantic passions.

After his elevation to the bench, Randolph's noble nature is awakened by the refining influence of Lora Nelson, whose love restores his dormant sense of honor that enables him to rise above the political bosses and become an upright judge of the Supreme Court, dealing out justice without regard as to whom falls his decision.

This production, which will be the third Paralta play which is to be presented for public opinion, will be released through the exchanges of the W. W. Hodkinson Corporation, of 527 Fifth avenue, New York City.

NEW PRODUCTIONS FOR VIOLA DANA AND EDITH STOREY.

Metro directors, Charles J. Brabin and Frank Reicher, who, until recently have been producing pictures at the company's New York studio, have arrived at the West Coast studios at Hollywood, California, which are under the supervision of B. A. Rolfe, and will shortly begin the direction work of new pictures starring Viola Dana and Edith Storey, to be released in Metro's Star Series.

Director Brabin and his assistant, Edward Biby, are preparing settings and arranging for locations for the production of "Breakers Ahead," an original photoplay written by Brabin in collaboration with H. P. Keeler of the Metro West Coast scenario staff. Viola Dana will be the star of "Breakers Ahead." The cast thus far selected includes Clifford Bruce and Russell Simpson, who appeared with her in "Blue Jeans" and "Weaver of Dreams." A quaint New England fishing village is the locale of the story of "Breakers Ahead," and Brabin is arranging effects new to the screen.

Director Frank Reicher is preparing for the production of the Broadway play, "The Claim," written by Charles Kenyon and Frank Dare, which was adapted for the screen by June Mathis of Metro's Eastern scenario staff. Edith Storey, who excels in Western roles, will be the star of this production. She is completing "Revenge," a screen version of Edward Moffat's novel. "Hearts Steadfast," under the direction of Tod Browning. The members of the cast selected thus far are Wheeler Oakman, who has signed a long-time contract to be Miss Storey's leading man, Marion Skinrer and Paul Weigel.

CAST COMPLETED FOR "BY RIGHT OF PURCHASE."

Casting has been completed for the new Norma Talmadge feature, "By Right of Purchase," on which work was commenced recently at the Talmadge Studio, 318 East Forty-eighth street. The young star's support in this production will include Eugene O'Brien as leading man, Ida Darling, William Courtleigh, Jr., Charles Wellsley and Miss Florence B. Billings. Charles Miller is directing the picture.

Both Mr. O'Brien and Miss Darling are seen in Miss Talmadge's last photoplay, "The Ghost of Yesterday," adapted from the Rupert Hughes drama, "Two Women," and soon to be released. Mr. O'Brien, who is as well known on the screen as he is upon the speaking stage, has been leading man for Miss Talmadge in most of her latest successes, including "Poppy" and "The Moth." He was also partly responsible for the success of "The Country Cousin," which enjoyed a long and popular run at the Gaity theater, New York, a short time ago.

The career of Miss Darling has covered fifteen years on the legitimate stage and screen engagements with such companies as Fox, Lubin, Selznick, Pathe and Famous Players. On the stage she has been seen recently in "Mary's Ankle." Her previous appearances included "Common Clay," "The Lion and the Mouse," "The High Cost of Living," "Ready Money" and "The Land of the Free." Miss Darling is noted principally as a character woman.

William Courtleigh, Jr., is a son of the famous actor of that name, and Mr. Wellsley has played in a number of Vitagraph productions and recently supported Evelyn Nesbit in "Redemption." Miss Billings is a talented actress of considerable experience.

THE "DIVINE SARAH" SEES "THAIS."

"Superb! Marvelous! Exquisite!" Such are the words drawn from the lips of Sarah Bernhardt by the art of Mary Garden, as the great French actress witnessed it at her visit to the Strand theater, New York, to see the screen "Thais."

Mary Garden's screen debut naturally drew record audiences to the Strand. Besides a great outpouring of the general public, distinguished persons in all the arts came in great numbers. Practically all the stars of the Metropolitan passed the brass ticket box during the week, as also, with few exceptions did every stage star appearing in New York. The motion picture studios were represented also, by directors and players.

Herself, no stranger to the screen, Mme. Bernhardt's eagerness to see "Thais" was two-fold. First, to honor Anatole France, the author of "Thais," who is a member of the French Academy, like herself, and to attend the premiere of her friend, Mary Garden.

In order that she might have ample time to rest before appearing for her daily matinee of "Jeanne d'Arc" at the Palace, Mme. Bernhardt asked her representative to arrange for her to attend the earliest showing of the Goldwyn production. Accordingly, seats were reserved for 1 o'clock, and Mme. Bernhardt entered the Strand in her wheel chair, accompanied by M. Deneubourg of her company, a secretary, and Hamilton Revelle, who plays in "Thais." The party attracted little attention, Mme. Bernhardt being veiled, and with no difficulty she was assisted to her seat.

Mme. Bernhardt remained until the end of the picture.

Pathe Releases

Fannie Ward in "Innocent," Two-Reel Drama from "Price of Folly" Series, Stand Out in Program for January 27.

FANNIE WARD in the first of the big new Pathe plays, "Innocent," and Ruth Roland in a two-reel drama from "The Price of Folly" series, are outstanding features of Pathe's program for the week of Jan. 27. "Innocent" marks the first release under Pathe's new two-a-month policy announced this week. It is taken from A. H. Woods' very successful stage play of the same name. It was produced under the direction of George Fitzmaurice with a remarkably high grade of photography and lighting effects so skilfully planned, that pictorially this picture will be a classic. The supporting cast includes John Miltern in the same role he created in the stage production, and Armand Kalitz, the well-known artist of the speaking stage.

The story begins and ends in China and George Fitzmaurice has transferred to the screen all the fascinating lure of the Orient. Miss Ward in the title role is seen as a young girl brought up in the confines of a high-walled Chinese garden. The death of her father leaves her dependent upon the protection of her father's friend, played by John Miltern. The rest of the story deals with the temptations that come to little Innocent in Paris and of her final realization of the true worth of the man who loves her.

Doris Kenyon appears in the tenth episode of "The Hidden Hand," entitled "Cogs of Death"—with Sheldon Lewis, Arline Pretty and Mahlon Hamilton.

The big thrill of this episode comes when Doris, bound by the Hidden Hand, is carried up on an endless chain of buckets in which coal is transferred from the cars to the elevators.

Ruth Roland is starred in "Counterfeit Clues," the second of the series of two-reel dramas, "The Price of Folly," with Frank Mayo.

The strong story of this two-reel drama deals with a beautiful young girl, who, like too many of those you meet in everyday life, thinks only of a good time and never stops to consider the consequence and folly of her flirting. This girl, engaged to an upright young American, thinks that the silver-tongued speeches of a man who turns out to be a counterfeiter are worth more than her fiance's affections. The final result is the death of her real lover and the discovery that the other man is already married and does not care a snap of his fingers for the girl who has given her very soul to him.

This sixth release of the Argus Pictorial contains three "animated articles" of unusual interest. The first is "Copying Nature's Handiwork," showing how models of delicate, tiny creatures are made for exhibition in natural history museums. The work is done by a Japanese artist, and among the examples of microscopic animal life seen are sea horses, tiny animals which, when dried and powdered, are highly esteemed by the Japanese as medicine.

Another article is devoted to interesting laboratory experiments in the forces known as cohesion and adhesion and, bringing this down to everyday terms, the reason for spouts on pitchers is shown.

The Stentor, or trumpet animacule, is the hero of the third article, and under a microscope this little animal appears to be a veritable demon of the deep although really only one-hundredth of an inch in length.

"Our National Parks"—Rainier Park—a one-reel Pathe colored combitone scenic, shows the beautiful glaciers which, like the frozen tentacles of an octopus, steal slowly down from its snow-covered summit of Mount Rainier.

An International cartoon and educational split reel and Hearst-Pathe News, Nos. 10 and 11, complete the program.

Note that "Phantom Fame," the first of "The Price of Folly" series, will be released on the program for the week of January 20. The advertising matter is as follows: one sheet; three sheet; six sheet; lobby displays consisting of eight 11x14 colored and sepia photographs, stock slide, slide for each of the eight episodes and campaign book.

It deals with the problems of a young wife who wants to live her own life and have a career apart from her husband. She is young and beautiful and thinks she is fitted for a literary career. An elderly admirer encourages her in this view and the price she pays for her folly is the wreck of her own life and her husband's, when she brings a just vengeance on the head of the man who lured her from home and husband.

"VAMPING THE VAMP" (Nestor).

Universal's publicity department declares that "Vamping the Vamp," to be released in the Nestor series Jan. 28, is an unusually good comedy, high-speed and logical in its accomplishment. Harry Mann and Kathleen O'Connor are the featured players, with Gertrude Aster playing the role of the vampire. Director Santelle is declared to have made the most of an unusual number of spirited situations in which Miss O'Connor's male impersonations cut a considerable figure. The flirtatious married man is taught an impressive lesson by his self-reliant wife, and the vampire comes in for her share of just punishment with laughable results. "Vamping the Vamp" is a new type of Nestor comedy that may be a forerunner of an effort to get away from the "slap-stick" style of humor in pictures done under this brand.

"MY FOUR YEARS IN GERMANY" NEARING COMPLETION.

Director William Nigh is rapidly completing the final scenes for the big super production, "My Four Years in Germany," which is being filmed from Ambassador James W. Gerard's book.

The millions who have thrilled to the recital of the story of Germany's plots against America, which was bared in the book which took America by storm—will be thrilled as never before by actual visualization of this tremendous story.

Scene from "My Four Years in Germany."

Ambassador Gerard has been of immense assistance to Mr. Nigh and has given his personal attention and consideration to the filming of the book. The whole gigantic story, beginning with the Zabern incident in Germany, which first aroused the civil against the military power is told in thrilling and rapid sequence.

For weeks before the picture was started, Mr. Nigh searched the country over for types to play the leading roles in this important production. Those who see "My Four Years in Germany" will notice that the Kaiser, the Crown Prince and the entire German staff are evidently at work in the picture. Mr. Gerard has pronounced that the types finally selected, were the most remarkable examples he has ever seen of the duplication of one man's entire appearance by another. The film is full of spectacular incidents and scenes and no expense or pains have been spared to make this not only true historically, but big and impressive as a theatrical production.

As soon as the picture is completed and cut the first presentation will be made in Washington in one of the Government buildings. Important officials of the Government will be present to make this an event in Washington circles, and Mr. Gerard himself will address the gathering.

"HER FLING"—BLUEBIRD—IN MAKING.

Ida May Park, who now is in the first stages of her new production, "Her Fling," has in this picture a popular combination of star and leading man—Dorothy Phillips and William Stowell—which has strongly intrenched itself in the hearts of lovers of the screen drama. "Her Fling" shows Miss Phillips as a stenographer whose whole life becomes changed after she meets a banker, the role of which is in the hands of Mr. Stowell.

The story was originally written by Katherine Leiser Robbins for one of the popular magazines, and Director Park, who has created many stories herself, moulded it into shape for presentation on the screen. Many of the scenes are declared to provide entirely new situations, and the picture concludes with a climax of exciting interest.

During the progress of the story, Miss Phillips rises to affluence and thus has opportunity for the display of new gowns which have been made especially attractive. The story makes numerous changes necessary, and her sartorial presentation is likely to arouse the admiration of feminity when they view the picture. Both Miss Park and Miss Phillips spent many days together with Los Angeles modistes arranging for the wardrobe of "Her Fling," which will not only enhance the star's beauty, but also add to the attractiveness of the scenes in which she wears the gowns.

Director Park's present production calls for elaborate settings and these now are being constructed for her use, the technical art and construction departments devoting especial attention to these settings to make them rank the most substantial and artistic ever put up at Universal City.

Headed by Miss Phillips and Mr. Stowell, the screen adaptation of Katherine Leiser Robbins' story has a cast composed of Juanita Hansen, Claire Du Brey, Joe Girard, Edward Cecil, George Chesebro, Sallie Starr and little Frankie Lee.

Mutual Schedule

William Russell in "In Bad" Tops the List for January 21—.... Other Good Attractions.

WILLIAM RUSSELL, whose feats of valor extraordinary have won him wide popularity with motion picture audiences, is scheduled to appear in another knock-out in his next American production which is to be released Jan. 21 under the title of "In Bad." This picture, which is typically "Russellistic," was produced under the direction of Edward Sloman, who showed that he understands the Russell temperament thoroughly in such features as the uniquely original "New York Luck," "Snap Judgment" and "The Sea Master."

"In Bad" exploits "Big Bill" as Monty, the impetuous nephew of a society woman. Unshackled by conventions and with a decided leaning toward the manly art of fisticuffs, he engages an ex-pugilist with cauliflower ears to help keep his blood in circulation and shock the effete society set. A realistic boxing bout results in Monty being knocked over the balustrade on the second floor of his home and landing in the hall below at the feet of the girl whom his aunts wants him to marry, but who is disgusted with him.

Monty's escapades with his sparring partner lands him in jail. When he gets out he follows the girl and the exploring party she is with to South America, where Monty rescues the whole party from a gang of thugs after a thrilling fight in an Aztec ruin, where he beats up the gang and wins the girl.

The action throughout is speedy, the plot develops situations that give Russell opportunity to expose a brand of comedy distinctly his own, and subtle touches which his admirers did not suspect were in his repertoire. Wholesome comedy, the humor arising from ludicrous situations, in which the chief actor is entirely oblivious of the droll complications which he causes, should make this the most popular of the productions in which "Big Bill" has appeared.

In the cast is the captivating Francelia Billington, who has appeared opposite Russell in all American-Mutual productions; "Bull" Montana, an ex-pugilist and wrestler of note, and Carl Stockdale.

"Their Little Kid" is the title of the Strand comedy, featuring Billie Rhodes, scheduled for release January 22. It is a sprightly little farce built around the dilemma of a young couple who mistake the meaning of a rich uncle's message that he's anxious to see the kid," and make frantic efforts to borrow a baby before he arrives. They finally kidnap one and are almost pinched, when uncle comes to the rescue, explaining that he meant the wife.

Exhibitors are enthusiastic over the striking and timely features of the Mutual Weekly. In the weekly of Jan. 6 were shown some realistic pictures of the European battlefields, portraying graphically the work of the French engineers in restoring the territory reconquered in the battle of the Aisne. How the intensive fighters for our navy are made is shown also in this release, and the sports and different athletic stunts of tars are pictured in an interesting manner.

The weekly of Jan. 21 will keep in touch with significant topics of the day and maintain the high standard established.

Kalem Helped Producers with Frozen Laboratories.

The continued zero weather which broke all records in New York City recently, resulted in many other records being broken also. For the first time in motion picture history numerous producers in Manhattan and vicinity faced the problem of meeting release dates while their laboratories were frozen. Exceptionally well fortified to withstand the extreme weather conditions the Kalem company, on short notice, took over the laboratory work of several producers. The Kalem laboratory on Twenty-third street for some time past has been doing commercial printing and developing and the cold snap found them with important contracts, including several hundred subjects for the Government.

"By putting on a night shift," said William Wright, the Kalem secretary-treasurer, "we were able to handle expeditiously every rush order from producers, and enabled them to meet their schedules.

"No, it is not a trade secret why the efficiency of our laboratory was not impaired, while many of our fellows suffered," continued Mr. Wright. "In enlarging our plant to place it at the service of producers, we safeguarded, we believe, against every factor which could delay rush work. This included assurance of electric current and plenty of coal."

Several of the laboratories which were obliged to shut down during the zero weather report that they had an ample fuel supply, but could not secure sufficient electric current.

DROPS STAGE PLAY FOR SCREEN.

Eugene O'Brien has relinquished his position in the cast of "The Country Cousin," which recently enjoyed a long and successful run at the Gaiety theater, New York City, in order to appear with Norma Talmadge in "By Right of Purchase," the young Select star's newest production, on which work was begun a few days ago at the Talmadge Studio, 318 East Forty-eighth street. Mr. O'Brien played opposite Miss Talmadge in "Poppy," "The Moth," and her forthcoming release, "The Ghost of Yesterday," picturized from the Rupert Hughes' drama "Two Women." Charles Miller is directing "By Right of Purchase," a society photodrama, in which Miss Talmadge appears in the role of a butterfly wife.

Brenon's Successful 1917 Record

Indefatigable Producer Intends Eclipsing for the Coming Year His Splendid Activity of Last Season.

The passing of 1917 leaves Herbert Brenon with no less than four feature pictures to his credit. Each has differed widely from the other, and each has attained success.

Three of them have already been shown on Broadway, and have had special runs of their own before being turned over to the exhibitor. The other two have just been completed at his studios on Hudson Heights. They have been hailed with enthusiasm by the First National Exhibitors' Circuit. "The Lone Wolf" was the first of Mr. Brenon's picture of the year to achieve distinction. It was his first melodrama, and is still playing throughout the country. Next came "The Fall of the Romanoffs." It portrayed history in the making, dealing with the striking events that led up to the Russian revolution and the abdication of the Czar. It met with the instantaneous enthusiasm of both press and public and was characterized as "the screen's biggest achievement"—"Brenon's masterpiece." "Empty Pockets," a melodrama of a different type, has recently been turned over to the First National Exhibitors' Circuit. "The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson, has also been recently completed. Both of these productions will be seen on Broadway within the next few weeks.

"The Passing of the Third Floor Back," promises to bring an entirely new note into the annals of the screen. It is expected to be a step forward in the highest development of the picture in motion. Brenon has a standard of his own, and it is of the highest. Exhibitors know it.

The trade confidently awaits the 1918 output of Brenon activity. "False Faces" is already in the studio. What comes next?

"CHEATING THE PUBLIC" AT THE LYRIC.

"Cheating the Public," William Fox's 1918 cinemelodrama, with an all-star cast, began a two-week run Jan. 13 at the Lyric theater, New York City. It will be released to exhibitors as a Standard Picture on Jan. 20.

It is the second of Director Richard Stanton's productions to be shown in the Broadway district, "The Spy" having been the first. The other, like "Cheating the Public," was a melodrama, but differs from the new production in being more largely propaganda. There is propaganda material, and much of it, in the new play, but this is overshadowed by the melodramatic features, of which there are ten especially emphasized by the producer.

The cast includes twenty-two persons in important roles. Among these are Ralph Lewis, Bertram Grassby, Tom Wilson, Charles Edler, Enid Markey, Wanda Petit, Fanny Migsley, Frankie Lee, Barbara Conley, Carrie Clark Ward, James Titus, Henry Peal, Edward Peil, Joseph Hartley, James Morgan, Arthur Glynn, Miles McCormack and others.

ESSANAY SCENICS AND COMEDIES.

Just what magic can be achieved by the use of pretty girls is evident in Essanay's one-reel General Film comedy, "Next?", to be released on Jan. 19. Director A. D. Hotaling conceives, in this production, a barber shop run by pretty girls—a whole dozen of 'em, including some highly attractive manicurists. The action centers around the rushing business in the way of shaves and shines accumulated by the drawing power of the pretty barberesses. Comedy is furnished by the Essanay's three-hundred-pound "ingenue." Also, there is a great deal of shoe blacking and shaving cream splashed around.

Essanay's scenic release for Jan. 19 is "Water Powers of Eastern Canada," showing the harnessing of the waters of Niagara, which generates 2,000,000 horse power, and the sluice gates in the Ontario and Quebec provinces capable of generating 160,000 horse power. Both scenics and comedies are building up a faithful clientele among the exhibitors, as they are both distinctive from the general run of such classifications of pictures.

JAXON COMEDIES REARRANGED.

One of the best laughing successes yet produced in the series of Jaxon comedies is found in "The Inspector's Wife," the current release in the sixth series. This is a rollicking comedy in which everyone is involved in a series of amusing mixups which move along in rapid-fire order as though fired from a machine gun. The following new line-up has been announced for the remainder of the new series of Jaxons: "In Wrong," "Anybody s Money," "Her Fatal Shot," "Marooned," "Sherman was Right," "What Will Happen Next?" and "Which was Lucky?".

THANHOUSER JACKSONVILLE STUDIO FOR RENT.

The Thanhouser Film Corporation, New Rochelle, N. Y., announce in this issue that they will consider a short-term lease on their Jacksonville studios, consisting of one outdoor, and one glass-enclosed stage. The Thanhouser plant is the most complete, modern and up-to-date plant in the South, having been erected in 1916. The studio is complete with electric equipment, carpenter shop, stock scenery, etc.

Variety in Goldwyn Year's Opening

Mae Marsh, Mabel Normand and Madge Kennedy Featured in Initial Three Subjects.

GOLDWYN Pictures, having just launched the impressive production, "Thais," starring Mary Garden, is to open the new year with three pictures which present three distinct varieties of star and story-appeal.

Mae Marsh, Goldwyn's first star and premiere player of comedy-drama, is to be seen January 14 in a screen play that calls upon her for that fulness of emotional expression, that quality of pathos shot with wistfulness, for which the young actress is particularly noted. It is "Fields of Honor," made from the popular story by Irvin S. Cobb. In the cast will be seen Vernon Steele and Marguerite Marsh. The director is Ralph Ince.

The second Goldwyn star scheduled is a player in marked contrast to Miss Marsh—Mabel Normand. Her unique personality, long familiar to "fans" through her pioneer work in screen comedy, will be seen once more on Jan. 28, through "Dodging a Million." It displays a Mabel Normand clad in silks and ermine. As a maid in a modiste's shop, Miss Normand learns of a heritage of untold millions which is hers through the death of an unknown Spanish relative. The settings provided by the story include a fashionable restaurant where ice-skating is the vogue, a glimpse of the Russian Ballet at the Metropolitan opera house, a complete Fifth avenue modiste's shop with mannequins and frocks galore, and a battery of express elevators. The director is George Loane Tucker.

The last of the Goldwyn trio, to be seen Feb. 10, is the Goldwyn "discovery," Madge Kennedy. As a contrast to the tense drama, shadowed by war, which is told in "Fields of Honor," and the swiftly moving mixture of comedy, mystery and thrills provided in "Dodging a Million," the newest vehicle for Madge Kennedy will be "Our Little Wife," the famous Broadway play by Avery Hopwood. It revolves about the perplexities of a bride who takes her three rejected lovers on her honeymoon and discovers that she has a violent and jealous husband who doesn't relish the consequent situations in the least. To the comedy of the initial situation is thus added possibilities of wrecked happiness which make the whole story swing back and forth with telling effect between contrasts of farce and genuine drama. Edward Dillon directs. In the cast are Marguerite Marsh, George Forth, Walter Hiers, Kempton Greene and William B. Davidson.

"BLUE BLAZES RAWDEN" IS HART'S NEXT.

William S. Hart will be seen in "Blue Blazes Rawden," an Artcraft picture ideally suited, it is said, to the dramatic talents of the Ince star. Work on the photoplay has already started. In the cast appears Maud George, Gertrude Claire, Hart Hoxie, Robert McKim and Robert Gordon.

The story concerns the adventures of a giant lumberman of the North Woods, who leaves the wilderness in search of the life and lights of the lumber camp saloon. He strikes Timber Cove like an avalanche and finds "Ladyfingers" Hilgarde, a renegade Englishman, who is the big man of the camp. The instant dislike and conflict engendered between the two by virtue of their individual capacity for leadership culminates in a fight wherein Hilgarde loses his life. Dying, he bequeaths to Rawden the task of explaining to his mother and brother, who are on their way from England. Blue Blazes swears the camp to secrecy before they arrive. Meanwhile, Babette, favored of the late leader, has transferred her affections to Rawden and resents the influence of the gentle old Englishwoman over the rough lumberman. The latter, however, puts Babette out of his life, and with the fury of a woman scorned she plans revenge. She tells Hilgarde's brother that Rawden killed "Ladyfingers." Inflamed by liquor the boy accuses Blue Blazes and wounds him with a shot.

Blazes prepares to take the long trail alone. Babette, now repentant, tries to make him take her, but he puts her aside. A changed man, he goes forth to take up a new life.

CRISP DIRECTS ANOTHER REID PICTURE.

When Donald Crisp returned to the Paramount studio from his honeymoon-hunting trip vacation in the San Joaquin Valley he found a telegram advising him that the new Wallace Reid production, to be filmed in New York, demanded his immediate services as director in New York. That meant that Crisp had to leave Los Angeles and duck hunting the day after Christmas.

Donald Crisp became affiliated with the Paramount organization a little over a year ago, and since that time has earned a big reputation as the director of seven George Beban features, also two recent productions starring Julian Eltinge, namely, "The Clever Mrs. Carfax" and "The Countess Charming," and the latest Wallace Reid pictures, "Rimrock Jones." Before he joined the Lasky organization, Mr. Crisp became famous as the director of "Ramona."

Donald Crisp has earned such laurels as a successful director of Paramount productions that the company was eager to retain his services, following the completion of his present contract last month, securing him for the Wallace Reid production, which is to be made in the East. After the completion of that picture in New York, it is entirely possible Mr. Crisp will remain with the Paramount organization to direct either Mr. Reid or other stars in photoplays to be made during 1918.

"THE FIGHTING GRIN" (Bluebird).

Franklyn Farnum makes his regular appearance among Bluebird stars Jan. 28, presenting a speedy comedy, located in Arizona, and carrying the expressive title, "The Fighting Grin." The hero fights and smiles his way to success in a stirring battle for a bride, the situations involving numerous ridiculous episodes exacting laughter through unusual methods.

Joseph De Grasse, who has directed all of Franklyn Farnum's recent Bluebirds, made the production from a scenario

Scene from "The Fighting Grin" (Bluebird).

furnished by Charles Kenyon. The story was written by R. E. Bradbury and F. H. Clark, and printed in a popular magazine under the title of "The Catamount." The caption was changed for the picture version because it was believed that "The Fighting Grin" was more illuminating and expressive of the nature of the comedy.

Edith Johnson, who is Mr. Farnum's new leading lady, heads the supporting cast. Charles Hill Mailes, Fred Montague and J. Morris Foster also plays essential roles. The spirited action takes place in locations especially chosen for appropriateness, Director De Grasse taking his company from Universal City to Arizona for the purpose of filming the ranch scenes.

CLAIRE ANDERSON IN DRAMA.

Claire Anderson, well-known ingenue with the Triangle-Keystone comedy forces, has deserted slap-stick for the drama and is now cast with Triangle Director E. Mason Hopper in "The Answer," a gripping screen drama written by E. Magnus Ingleton, which will be released as the seven-reel special feature on the February program.

Miss Anderson's last comedy appearance was with Director H. Edwards in Ray Griffith's picture, "His Double Life." In this comedy Miss Anderson was called on to do one of the most dangerous stunts in her moving picture career, when she leaped from a bridge to the tender of a rapidly moving train twenty-feet below. This leap furnishes one of the big thrills in "His Double Life."

With the consolidation of the Triangle and Triangle-Keystone playing forces at the Culver City, it is probable that the casting directors at the dramatic end of the lot will take advantage of the many new types made available by the removal of Keystone from Hollywood. Miss Anderson is the first of the comedy stars to be drafted for the regular program features.

"THE THING'S THE PLAY" AN O. HENRY.

O. Henry springs a totally unexpected surprise in his story, "The Things the Play," the current release in General Film Company's series of Broadway Star features. For suspense and heart appeal it is one of the best of the forty stories of the famous short-story writer already produced in picture form. Mildred Manning, star in many other two-reel pictures of this series, Jack Crosby and Rex Burnett are the featured players.

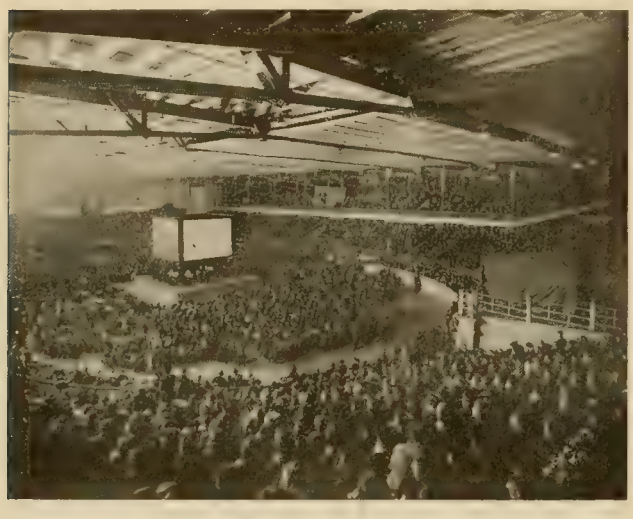
"The Thing's the Play" presents an entirely new plot for the moving picture fan jaded with commonplaces upon the screen, and is guaranteed to conceal the author's big surprise punch until the very last flash. The jealous bridegroom who has discovered his rival kissing his bride's hand in a last farewell leaves in a rage, refusing to listen to explanations. Twenty years pass and Helen, the neglected bride, conducts a neighborhood toy and notion shop and manages a rooming house. Two lodgers arrive, one a bearded violinist and the other a mysterious man with strange haunting eyes. A woman's intuition tells Helen that one of these men is her missing husband, and with unerring choice she makes her selection.

A Novel Picture Show

Powers Cameragraph Projects "Seven Swans" in Quadruplicate at Kansas City.

IN THE Paramount fairy-tale "Seven Swans," featuring Marguerite Clark, which was presented at a Christmas party given by the Kansas City Star, the projection was offered in quadruplicate on a four-sided screen.

There were three performances on Saturday and Sunday, December 29 and 30 respectively; and despite the absence of the star, Miss Clark, the immense Convention Hall was packed to capacity at each performance.



View of Convention Hall, Kansas City.

The projection on the four-sided screen utilized eight Powers 6B Cameragraphs and was supervised by William W. Lewis of the Nicholas Power Company.

The above cuts present a view of the hall, together with the group of operators.

This novel feature was presented without a hitch and the synchronizing was so perfect as to be practically simultaneous.

Group of Operators Who Projected the "Seven Swans" at Convention Hall.

The operators, furnished by the local union, were: F. R. Cessna, W. H. Weston, R. R. Ransdell, Lee Sargent, A. W. Lee, Chas. F. Mehring, W. C. Kress and W. L. Wagner. Their able work, as well as that of Mr. Lewis, is deserving of much praise.

FARNUM STARTS WORK ON BIG SUBJECT.

William Fox announces for forthcoming release a new de luxe production of unusual dramatic strength and intensity, in which William Farnum is starred, and on which the actual photographic work was begun a few days since. The picture bears the tentative title of "Rough and Ready," and is being made under the supervision of Richard Stanton, whose directorial abilities, says a statement from Mr. Fox, assure the photodrama of a splendid mounting.

"Rough and Ready" is laid in the great white wastes of the frozen North and will have a magnificent scenic investiture. The film will be a Standard Picture."

Triangle-Keystoners Make Fast Start

Open Up New Year with Five Comedies Under Way—Long List of Subjects Ready.

WITH three new comedies under way and two undergoing their finishing touches the Triangle-Keystone funmakers opened the new year with a rush. Albert Glassmire, supervisor of comedy direction, has a long list of subjects ready to be put in film form. To meet the big demand which will be made upon the Triangle-Keystone forces within the next twelve months the various companies have been augmented by the acquisition of several well-known performers.

Director Charles Avery, who has completed "A Janitor's Fall," is already busy on a new offering called "A Good Elk." It is replete with novel situations, and the action never falls below the whirlwind pace. In the cast are Joseph Belmont, Ruth Langston, Eugene Corey, Myrtle Reeves, Arthur Moon, Frank Bonn and Marion Torrey.

Director Harry Edwards has begun work on "A Rough Diamond," and has made rapid progress on the filming of some lavish interior sets. Featured in the big cast will be Paddy McGuire and Chris Richards.

Rae Godfrey, one of the Triangle-Keystone beauties of former days, is again back with the Triangle comedy companies, and is also working at Culver City under Director Edwards in "A Rought Diamond."

Director William Beaudine has been engaged for several days with an all-star cast, assisted by a big troupe of extras in picturing exteriors for "Slinging It."

Director Reggie Morris' latest work, "Did She Do Wrong?" has an unusually novel twist to it and is said to be a "scream" from start to finish. Harry Gribbon, Myrtle Lind, Frank Bonn and Milburn Moranti were among the well-known players in the cast. All were imbued with the happy holiday spirit during the filming, resulting in one of the funniest pictures ever released under the Triangle-Keystone banner.

Director Herman Raymaker, whose latest comedy, "A Lady Killer's Doom," was also photographed during the holiday season, was pleasantly remembered by all the members of the cast. Just before the final scenes were "shot" Billy Franey and Dale Fuller, in behalf of the players, presented Raymaker with a silver cigarette case suitably engraved. "A Lady Killer's Doom" is a burlesque on the draft that is brimful of laughable situations and shows the part women are playing along certain war lines. Billy Franey, Dale Fuller and Maud Wayne are among the featured players.

PETROVA AND COMPANY GO SOUTH.

Madame Olga Petrova, accompanied by several members of her production organization, left New York City on Saturday, Jan. 5, for Miami, Florida, at which point the company will take up quarters for the purpose of filming the exteriors in the third Petrova production, "The Life Mask."

The Petrova organization will remain at Miami for three weeks and will work on the magnificent estates of James Deering, occupying several acres in the garden spot of the Southern city. Director Frank Crane was in charge of the company that left with Madame Petrova on Saturday, together with Eddie James, assistant director; George Lane, photographer; Micky Whalen, assistant photographer, and a corps of property men, carpenters and electricians.

Thomas Holding, leading man of the Petrova cast; Edith Hinckle, Jean Burnell and Edward Burns were also in the party and will appear in support of the Polish actress. The trip was made under the special direction of Bobby North, studio manager, who has taken with him M. Goldstein, to assist. The picture star was accompanied by her personal secretary, Miss Cohen, together with three maids.

ARBUCKLE GETS THE INDIAN INTO COMEDY.

Whatever neglect the American Red Man has suffered in the annals of history he is not to be denied a niche in the uproarious ranks of motion picture comedians. Not if "Fatty" Arbuckle knows anything about it.

Friends of the Paramount star have noticed that since his return to California, he has seemed strangely preoccupied at times and inclined to spend many hours alone absorbed in volumes from his library. "Fatty" has been absorbing atmosphere. There is much about the American Red Man that he has learned in the last six weeks.

"Out West" is a two-reel laugh which emanates from the wildest and wooliest portions of the west. There is nothing faked about it and the property man was never called upon to build any life-like reproductions of the California desert within studio walls. The settings for "Out West" are the genuine article.

"THE WOMAN," NEW EDITION OF A CHAPLIN-ESSANAY.

Charlie Chaplin returns to the screen again this month in one of his popular successes which established the reputation he now enjoys, "The Woman." This is the sixth of the new editions of Essanay Chaplins to be released by General Film company, and it is assured of a hearty reception from exhibitors. It remains one of the best comedies ever produced by the great screen humorist. "The Woman" involves Charlie in a rapid-fire series of escapades in which he is forced to masquerade as a woman in order to escape the troubles which have piled up for him.

Universal Schedule to April

Advance Information on Releases of Features Covers the Next Two Months.

FIVE-REELERS to supply exhibitors of Universal's product for the next three months have been scheduled by President and Director General Carl Laemmle of that organization, presenting all of the stars that have lately come into prominence under Universal's auspices. Under the new arrangement, there is no program designation for these attractions, each carrying either name of the star or the producer as the advertising feature of the individual offering.

The releases for February have previously been referred to in detail, the schedule listing Louise Lovely in "Painted Lips," Feb. 4; Ella Hall and Emory Johnson in "New Love for Old," Feb. 11; Herbert Rawlinson in "The Flash of Fate," Feb. 18, and Harry Carey in "Wild Women," Feb. 25. "Nobody's Wife" will be another feature starring Louise Lovely to start the list of March attractions, the schedule running on as follows:

March 11—Ella Hall and Emory Johnson, in "Dona Perfecta," adapted by Elliott J. Clawson from the book by H. Perez Galdos, and produced by Elsie Jane Wilson. Prominent part will be sustained by Ruby La Fayette, Gretchen Lederer, Winter Hall, Maxfield Stanley and Harry Holden.

March 18—"Back to the Right Trail," a Harry Carey production, by Jack Ford, with Molly Malone and Vesta Pegg featured in the support. George Hively prepared the scenario from Frederick R. Bechdolt's story, first published in a popular magazine.

March 25—Louise Lovely, in "The Quest of Joan." The story was written by James Oliver Curwood, prepared for the screen by Doris Schroeder and directed by Edgar Jones. Philo McCullough heads the supporting company, which also includes Charles Hill Mailes, Marc Fenton, William Chester and Gertrude Aster.

April 1—"Little Miss Sherlock" will be a Little Zoe Rae feature directed by Rea Berger, who becomes this clever little girl's screen manager with this issue. Norris Shannon wrote the story and Frank F. Clark made the screen preparations. Claire Du Brey, Charles Hill Mailes and William Carroll will have prominent supporting roles.

April 6—An Ella Hall production, featuring Emory Johnson in a screen version of Lois Zellner's story, "Lady Eldon's Daughter," prepared by Doris Schroeder. The supporting company will be headed by Dave Morris and T. D. Crittenden, with Douglas Gerrard making this his first Ella Hall production.

April 15—A Harry Carey feature, produced by Jack Ford, from Owen Wister's story, "Lin McLean," by the author of "The Virginian." George Hively turned in the scenario. Molly Malone will be featured in the support of Harry Carey, with Vesta Pegg in an essential role.

April 22—"New Clothes" will be a Louise Lovely production, directed by Edgar Jones. Harvey Gates wrote the story and E. B. Lewis provided the scenario. Philo McCullough will be Miss Lovely's leading man, with Edna Maison and Winter Hall in prominent roles.

With these features out of the way, all of Universal's stars and directors are busy on locations preparing attractions to follow. These activities portend a line of attractions that promise to fully sustain the reputation Universal has acquired for consistency in turning out evenly good offerings in its feature department.

PETROVA PHOTOGRAPH IN RIVOLI PROGRAM.

A distinction of unusual degree has been conferred upon Madame Olga Petrova, the famous Polish star, by S. L. Rothapfel, managing director of the Rialto and Rivoli theaters. To the brilliant dramatic artist has been accorded the honor of delivering a message to the thousands of patrons who will visit the new Rivoli theater at Broadway and Forty-ninth street during the forthcoming year. Accompanying the written expression of Madame Petrova will be a photograph of herself personally autographed.

This photograph will be used exclusively for the purpose in question, and in order to insure this arrangement all other copies of the pose have been destroyed. The privilege of using the new Rivoli program as a medium of expression by photoplay stars has been restricted to a chosen few, and Madame Petrova is the second actress to receive this honor, Elsie Ferguson having graced a recent issue with a similar message and picture.

GALE HENRY IS NOW L-KO STAR.

Carrying out his purpose to strengthen the drawing powers of his trade mark by adding comedy stars, President Julius Stern, of L-Ko, has arranged for a transfer of Gale Henry from Nestor comedies, a Universal brand, to head an L-Ko company directed by Archie Mayo. Mr. Stern, who is on a business trip to Hollywood, Cal., where L-Ko's come from, made the arrangements and announces an early release of Miss Henry's first comedy. "The Price She Paid" will be the title, and Hughie Mack will appear with Miss Henry as her featured supporter.

Another engagement that will interest exhibitors of L-Ko's calls for the appearance of Mack ("Ambrose") Swain in a series of comedies directed by W. S. Fredericks. The first of the Ambrose pictures have been released, and "Sherlock Ambrose," a detective comedy, is now in the making.

"MEATLESS DAYS AND SLEEPLESS NIGHTS" (Klever).

Klever Pictures, Inc., will release on Jan. 14 the newest Klever Komedy, called "Meatless Days and Sleepless Nights," a satire on the present-day condition of food economy. Chester M. De Vonde directed the comedy and Thos. J. Gray wrote it.

Scene from "Meatless Days and Sleepless Nights"

This comedy is very timely and makes a good comedy to follow the previous Klever release, "Oh! U-Boat." Moore is supported by a big cast, including D. L. Don, Elizabeth Woodhill, and many pretty girls.

ALICE BRADY FINISHES "THE KNIFE."

Production on "The Knife," Alice Brady's next Select picture, was practically completed this week and the film is now being cut and titled. The play is another of Eugene Walter's phenomenal successes and was used as the attraction for the opening of the New Bijou theater last season. As an offering on the legitimate stage it was a tremendous hit, and in the screen version, which has been made by Charles Maigne, lives up to all previous standards.

The story deals with the life of a young Southern girl who falls into the hands of a gang of white slavers. It is a powerful melodrama and gives Miss Brady a role at once forceful and singularly appealing. In the cast she is supported by Frank Morgan, her leading man, Craufurd Kent, Helen Lackaye, Paul Doucet, Alice Hollister, Jennie Walker and Frank Evans.

A distinctive feature of the screen play will be the lovely Southern settings it contains. These were obtained on the famous Emerson plantation located a few miles from Jacksonville Florida, where Miss Brady with her director, Robert G. Vignola, and her company spent a couple of weeks. The Emerson place is one of the most beautiful homes in the South, and its fine old mansion and spacious grounds provided an ideal background for the scenes in the play.

With "The Knife" completed, Miss Brady is planning to take a short breathing spell before commencing work on the next of her Select productions. She has now finished three of her Select Star Series, "Her Silent Sacrifice" and "Woman and Wife" being the two previous releases, and all three pictures are distributed by Select Pictures Corporation.

"LES MISERABLES" GOES TO PUBLIC FEB. 10.

"Les Miserables," a William Fox de luxe production, will be released to exhibitors on February 10. Announcement to this effect has just been made by William Fox. The production concluded a run of five weeks at the Lyric theater in New York on Saturday night, Jan. 12, it having been necessary to take it off in order to make way for a two-week showing of "Cheating the Public," the Fox 1918 cinemelodrama, which is the second of the series beginning with "The Honor System." "Cheating the Public" is to be released Jan. 20, and it was desired to have its drawing power thoroughly demonstrated by at least one week's New York showing prior to the release.

DESMOND BATTLES BLOODTHIRSTY PIRATES.

The famous Clara Morris wardrobe, one of the treasures of the Triangle Culver City costume department, has been brought to light again and is being used in the filming of "The Sea Panther," a story of swashbuckling pirates in which William Desmond is seen in the title role. When leaving for location work at the harbor, Director Thomas Heffron's company looks like a musical comedy troupe on a day's outing.

The script calls for considerable sword play and "Bill" Desmond and the well-known Triangle villain, Jack Richardson, are now spending their spare moments slashing holes in the atmosphere, preparing for their coming duel.

To Present "Tarzan of the Apes"

William Parsons, President of the Producing Company, Will Offer It at a New York Theater.

AFTER eleven months of arduous effort, and constant attention to the production end, the National Film Corporation of America announces the completion of its big production of Edgar Rice Burrough's amazing fiction document "Tarzan of the Apes," of which intimations have been given out from time to time.

William Parsons, president of the company, reached New York last week and established headquarters at 1604 Broadway, from which base the exploitation, distribution and exhibition of the big production will be conducted. The feature itself is now in the assembling stage and within a few days will arrive in New York and will immediately open on Broadway at a legitimate house for an indefinite run at the theater's regular price scale.

William Parsons.

"Tarzan of the Apes" was picturized from the famous Tarzan books, four of which are on the market, and the sale of which books exceed two million copies, an unheard of accomplishment in so far as fiction is concerned, when it is considered that the first book was issued in 1914. At the time of its publication as a serial in over six thousand papers, the story was referred to as the absolute fiction sensation of American literature.

It told of the marooning on an island near the African Coast of a noble British gentleman and his wife. His wife was about to have issue. After undergoing many hardships, the mother bears a boy and dies. The father, attacked by terrifying animals, foremost of which were huge anthropoid apes, succumbs and a female ape, whose young one had been killed the same day, steals the child from the cradle and adopts him.

The cast, consisting in part of Elmo Lincoln, Enid Markey, True Boardman, George French, Kathleen Kirkham, Gordon Griffith, Bessie Tonor, Thomas Jefferson and Colin Kenny, were selected from the thousands available.

Native villages were erected in the open. Hundreds of types essential to convey the author's idea of tribal races were gathered and transported to the scenes and lions, tigers, wild boars,

Scene from "Tarzan of the Apes" (National).

deer and other jungle beasts purchased and slain before the camera.

Just what manner of handling the picture is susceptible to get the bigger results, Mr. Parsons would not suggest. He contemplates opening the picture then following the trend of thought constructed by the production itself.

The circulation department of the New York Evening World has compiled a statement in which they aver that over forty million people read "Tarzan of the Apes" during the year it ran as a serial in the six thousand papers. This accords a circulation of 6,100 readers to each publication and an additional four million for the two million books sold. It is safe to say that no wider distribution was ever given a fiction document in the history of literature.

Marguerite Courtot in "The Unbeliever"

Popular Star Portrays Belgian Refugee in Seven-Part Edison Production.

MARGUERITE COURTOT has found a most effective expression of her exceptionally delicate nature in the creation of Virginie Harbrok in Thomas A. Edison's superfeature, "The Unbeliever." The production is based on Mary Shipman Andrews' war novelette, "The Three Things." Miss Courtot plays a brave little Belgian aristocrat, cradled in refinement, and suddenly humbled to vagabondage by the Germans. She loses her people, barely escapes the following Prussians, yet through all disaster there shines from her an ever-increasing nobility and heroism.

Miss Courtot discussed the requirements of the role with her director, Alan Crosland. They agreed that such a part demands a great deal because it embodies the very spirit of Belgium. The Universal ideal that is woven about the martyrdom of Belgium exacts from its heroes and heroines an absolutely sincere expression and a subtle regard for its significance.

Entirely apart from her ability, Miss Courtot has a personal equipment that few artists have for such a role. Her direct descent from a proud French family, gives Miss Courtot an heri-

Scene from "The Unbeliever" (Edison).

tage which she never fails to take advantage of in "The Unbeliever."

Miss Courtot prizes many evidences of popularity with the boys at the front. Recently she received an urgent letter with many signatures affixed, and she is now the adopted sister of that regiment. Her pet corporal sent her a paper-knife ingeniously wrought from a portion of a shell, a spent bullet and two "Tommy" buttons, all of which were picked up after the battle of the Somme. Her regiment knows that she has been playing the Belgian refugee in "The Unbeliever," for her letters have been full of the war story. She learned from the Thomas A. Edison Studios that the Y. M. C. A. has arranged to show "The Unbeliever" in the training camps of America and also in the Y. M. C. A. stations in France.

The Marine Corp has been deeply interested in the picture and Director Crosland took advantage of this by casting several officers and non-commissioned officers in important "bits." These and the trained manoeuvres of the Marines give to the appearance of the soldiery in "The Unbeliever" a convincing military atmosphere. The cast includes Major Thomas Holcomb, Major Ross E. Roswell, Captain Thomas G. Sterrett, Lieutenant J. F. Rorke, Sergeant M. Gill, Corporal Bob Ryland and the Sixth Battalion.

Manager McChesney, of the Edison Company, received an urgent communication from Major-General Barnett requesting a copy of "The Unbeliever" to be shown at the Quantico Cantonment as the Sixth Battalion was to be sent to France. So the Sixth Battalion saw themselves in action. They reviewed themselves in intimate scenes in the trenches that only a few months before under intensive training, they had dug and built themselves; they say one of their companies beaten back in a Belgian village outnumbered by the enemy, and they saw the reinforcements launch a successful counter-attack and rout the Germans; they saw themselves charge over the top and advance their line three hundred yards under terrific fire; and it is good to feel that the Sixth Battalion will live these victories over again in actuality in the fields and towns of France.

What Paramount Offers for February

Pauline Frederick Starts Off a Strong List with Allegorical Picture, "Madame Jealousy."

PARAMOUNT announces an exceptional list of attractions to be released during February. The releases will start February 4 with a Pauline Frederick picture, "Madame Jealousy," an allegorical feature picture written by George V. Hobart. This is the first time an allegory of this type has ever been presented in pictures, and it is believed it will be one of the most popular features in which the player has appeared. The production was made on a lavish scale under the direction of Robert G. Vignola. Many of the scenes were taken in Florida and the interior sets for "The House of the Heavy Hours" are said to be exceptionally lavish.

On the same date a new picture in which Dorothy Dalton, a Thomas H. Ince star, figures as the headliner, will be released. It is called "'Flare-Up' Sal," a story which takes Miss Dalton into a part for which she is exceptionally well adapted. The scenic effects are said to be among the best.

Vivian Martin will appear February 4 in "A Petticoat Pilot," an adaptation of Joseph K. Lincoln's book, "Mary Gusta." providing a part exceptionally well adapted for an exploitation of Miss Martin's very definite charms.

Enid Bennett's first picture under Paramount, "The Keys of the Righteous," is a release set for February 11.

Wallace Reid's next picture, released February 18, is "The Thing We Love." Patriotism in its highest form, involving self-sacrifice and loyal service to the Government, is the keynote. It was written by Beulah Marie Dix.

One of the most spectacular and interesting photoplays which Paramount is to release in February will appear on the 18th, when "Hidden Pearls," starring Sessue Hayakawa, will be shown to the public. Most of the scenes for this picture were taken at Hawaii, many of them on the edge of the crater of the Kilaua volcano.

Billie Burke's fifth picture for Paramount will be released February 25. It is "Eve's Daughter," an adaptation of the stage play of the same name by Alicia Ramsey, played this season on Broadway by Grace George. In it Miss Burke has a part exactly suited to her. The direction is by James Kirkwood.

Another exceptional feature for the month of February announced by Paramount is "Huck and Tom," in which Jack Pickford is featured. This is an adaptation of part of "Tom Sawyer," and is announced as being even better than the splendid production, "Tom Sawyer," released last month, which has made an exceptional impression all over the country.

George Beban will appear February 25 in William B. De Mille's "One More American," a patriotic subject, and providing a characteristically lovable role for the Paramount character star.

Another release announced for Paramount in February is that of the first episode of "The Son of Democracy," featuring Benjamin Chapin as Abraham Lincoln.

MADALINE TRAVERSE, STAR OF IVAN.

Actress and Dancer of Two Continents Re-engaged by Ivan in Their March Production.

IN THE important part ascribed to Madaline Traverse in Ivan Film Productions' "Sins of Ambition," her artistry stands out pre-eminently. Her role calls for the portrayal of two opposite characteristics of human nature—the one demanding that emotional ability in an actress that can sway crowds of people to do one's bidding, the other, majestic repose which always inspires respect when evidenced before a scrutinizing audience.

Madaline Traverse.

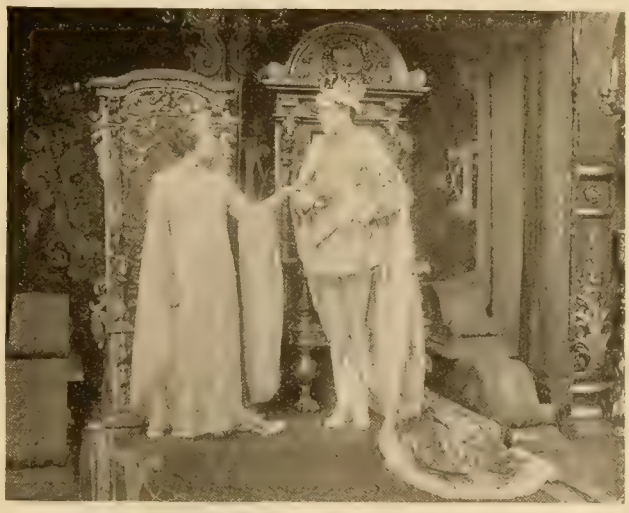
Madaline Traverse, as the wealthy philanthropist, using her position in society to dare espouse the cause of the more unfortunate, is superb in the manner in which she handles the situation. It is more than acting that one sees when beholding Madeline Travers entering the scene of The Grand Bazaar. One is immediately impressed with the grandeur of her bearing; "as born to the purple"—an expression which is hardly safe to use in these democratic days except with poetic license. Nevertheless one feels like taking advantage of the license when describing Madaline Traverse. But for the features of the face it is hardly believable that this accomplished actress is the selfsame person who quells the rioting mobs in a different section of the city. One is carried away with her emotional work there and feels like agreeing with the captain of police, who answers a riot call, that she is an "entire police force" in herself. Suffice it to say that Miss Madaline Traverse has added to the reputation which she enjoys, at once as an accomplished actress both on stage, screen and dancing floor.

She has appeared in a number of American successes, but made her most notable appearance in England. She is the daughter of Richard W. Trellegan, who was the proprietor and manager of repertoire companies which toured the United States and England for a number of years. When she was fifteen years old, she was not only far advanced in her art, but she was doing leading business for him. and was also acting in the capacity of stage director. When she was eighteen years old, Miss Traverse studied music abroad, entering a musical career when she was twenty-one years old. At her father's death she retired from the stage for a few years. but took up her work again with Rose Stahl in the "Chorus Lady," in which play she appeared in London, New York, and toured to the Pacific Coast. On her return to America she was engaged for the original cast of "Joseph and His Brethren," following which she was engaged by Cohan & Harris in "Seven Keys to Baldpate." She has appeared importantly in several productions for the Ivan company, and will portray a feature role in their forthcoming "The Unchastened Woman."

"HIS ROYAL HIGHNESS" (World).

An entirely unusual quantity of comedy contrasts with the numerous exciting moments of "His Royal Highness," the next Carlyle Blackwell-Evelyn Greeley photoplay for World-Pictures Brady-Made, which is to be published next month.

The hero is the star football player of his college, a lighthearted, reckless fellow whose thoughtless manner of plunging into every adventure that presents itself keeps him in hot water most of the time. His chum at the university is a studious young foreigner who is summoned to Paris by cable and invites his friend to go along as his guest.



Scene from "His Royal Highness" (World).

In Paris the two start to explore the night life and incidentally try to rescue the girl of the head Apache, precipitating one of the most vehement up-stairs-and-down battles ever screened. From this it transpires that the foreign friend of our hero is a Prince incognito, now badly wanted to ascend the throne of his principality heretofore usurped.

But the Prince has been badly hurt in the cabaret affair and must remain in the hospital. Won't his American chum impersonate him for the time being? Why, certainly. Nothing easier.

So the college football star starts for his friend's throne determined to get there at the appointed time, which is the day after tomorrow at noon—and the adherents of the former usurper hear that the Prince is coming and set their very finest machinery in motion with the amiable purpose of killing him before he arrives.

Miss Greeley, as may be presumed, plays the princess with whom the college athlete falls in love, and she thinks he is the real prince, because she has seen the two chums on the steamer from New York to Southampton and knows one is her distant kinsman, falling into the final error when she observes the temporary occupant of the near-by throne in his robes of royalty. This makes another misunderstanding the football champion has to square, and quite naturally it is the most difficult of all, for the Princess, as played by Miss Greeley, is very beautiful and very imperious, and it takes a past master in the art of pleading to win her over.

MOTION PICTURE SERIAL NEIGHBORHOOD ATTRACTION.

The popularly accepted theory that the motion picture serial is in demand only at the downtown and transient theater has been proved to be without foundation by the bookings on "The Lost Express," the Mutual-Signal photonovel starring Helen Holmes, which has been shown in scores of high-class neighborhood theaters with exceptional box-office success.

Triangle Program for January 20

J. Barney Sherry in "Evidence," Margery Wilson in "Flames of Chance," A Ladies' Home Journal Story of Enemy Communication Via Red Cross Aid, for Week of the Twentieth.

CAN a man of wealth and influence commit deliberate murder and, by engaging competent counsel, go free, in spite of the fact that he confesses? Such is the assertion often made by prominent attorneys, and it is upon this premise that the Triangle drama, "Evidence," is based.

"Evidence," scheduled as the first release of the week of January 20, was written by Jack Cunningham of the Triangle scenario staff, and is described as a drama of professional life, offering an entirely new theme for a dramatic prouction. The principal characters are John Corbin (J. Barney Sherry), a well-known New York attorney, and his closest friend, Dr. Richard Hoyde (J. Howard Davies). Following Corbin's statement to the doctor that he (Corbin) can kill his wife and go free by employing competent counsel, suspense is maintained throughout the picture. For when Corbin finds a man in his wife's room, he murders his wife, admits his guilt and is acquitted on the ground of insanity. The clearing of the mystery, especially as to the man who was in Mrs. Corbin's room, is held until the last sub-title. Others in the cast, said to make up an excellent supporting body, include Pauline Starke, Eugene Corey and Edwin Jobson. Audelle Higgins, who plays the part of Mrs. Corbin, is new to Triangle features. Walter Edwards directed "Evidence."

Margery Wilson, who did commendable work in "Without Honor," has the leading role in "Flames of Chance," scheduled for release the second part of the week. This story is an adaptation of "Three Godsons of Jeanette Contreau," by Francis W. Sullivan, which recently appeared in The Ladies Home Journal.

In this feature, Miss Wilson plays a dual role, first appearing as Jeanette Contreau, a pretty stenographer, who is desirous of aiding the boys at the front. This she does by writing three soldiers of the allied forces held prisoners in Germany. She sends them all sorts of goodies and acts as a godmother in many ways. Things run smoothly until she hears that one of the soldiers is about to be released and is coming over to America to see the woman who has helped him. Then it is that Miss Wilson resorts to "camouflage" and transforms herself with a wig and old-fashioned clothes from a pretty girl to an old woman. German intrigue is also shown at work in "Flames of Chance," for Miss Contreau's employer takes her letters addressed to the soldiers, and using an invisible ink, writes important data, later to be used by the Germans. The employer professes great interest in the work Jeanette does for the soldiers and gives much money to help. When the postal authorities are informed of the German secret information in these letters, a great deal of confusion arises, and for a while the stenographer faces a prison term, but the spy is brought to justice. Miss Wilson is supported by Jack Mulhall, a recent addition to the Triangle playing forces. Others in the cast are Wilbur Higbee and Anna Dodge. "Flames of Chance" was directed by Raymond Wells.

Gallons of trouble are turned into barrels of laughter in the Keystone comedy, "Courts and Cabarets," also released January 20. There are four sets of triflers in this comedy and they trifle with each other's hearts with such rapidity that they are all landed in court. And it so happens that Max Asher, appearing as the judge, has purchased a bracelet for one of the ladies in court, and Max has to do some explaining before he clears himself.

"Their Indian Uncle" and "The Price of His Head," one-reel Triangle Komedies, complete the week's releases.

"WHISPERING CHORUS" NOW IN MAKING.

"The Whispering Chorus," the new Cecil B. De Mille special production now in the making, is a purely modern story, wherein it differs from the other recent De Mille pictures, but it possesses those same compelling characteristics, the same force and power and appeal in a human way. Perhaps self-sacrifice may be called the dominant theme of the story—at least it is the culminating effect—but the gamut of emotions is run in its course and the interest is unflagging from beginning to end, according to all reports.

The picture is being made at the Lasky Hollywood studios, and for the numerous scenes that admit of studio rendition some most effective sets have been constructed. Infinite care in the minor details will once more prove the advantage of the De Mille method of work.

The cast of "The Whispering Chorus" includes Kathlyn Williams, Raymond Hatton and Elliott Dexter. The photographic work is by Alvin Wyckoff.

HAYAKAWA'S HAWAIIAN STORY COMES FEB. 18.

Flavored by the romance of Hawaii, "Hidden Pearls," the forthcoming Paramount picture starring Sessue Hayakawa, offers patrons of the photoplay something out of the ordinary in film entertainment. It was directed by George H. Melford, and many of the scenes were made in the Hawaiian Islands.

A powerful cast supports Mr. Hayakawa, and from all accounts the picture will prove one of the most attractive in which the Japanese star has as yet appeared under the Paramount banner. The subject will be released February 18.

THE GAUMONT-MUTUAL WEEKLY.

Few persons in this country are aware of the extent of war activities in Arabia, but a subject in the issue of the Gaumont-Mutual Weekly, which will be released on Sunday, Jan. 13, will be found most enlightening. French Colon Bremond has been made Commander of the Legion of Honor, at Port Said, and a number of interesting scenes show the French troops leaving the Suez Canal for Arabian camps; the arrival at El Ouedj; the army of Emir Faical in the Oasis of Gidda, allied with the troops of France, and the many wounded Turks and prisoners who have been brought to this camp.

Of great, though contrasted interest, are the many other subjects in this issue of the Gaumont-Mutual Weekly. Two important fires are pictured, one in Kansas, where a quantity of gasoline, which is now so important, was stored, and another in Hoboken, N. J., the American residence of thousands of pro-Germans. In Boston, tugs are shown breaking ice in the harbor during zero weather to release the tied-up shipping, while far away, in sunny Pasadena, 125,000 enthusiastic "native sons" cheer the 28th Annual Tournament of Roses.

That the high cost of living has not affected marriages is shown in the arrival in San Francisco of one hundred picture brides from Nippon; but, a few hundred miles farther up the Pacific Coast, at Eureka, food is so valuable that it is taken in lieu of money for theater tickets.

To relieve as many freight cars as possible, an immense "train" of motor trucks, destined for General Pershing's army in France, has made a record winter trip overland from Detroit to an Atlantic port.

The reel closes with two subjects of the lighter sort: Winter sport at "Toy Town Tavern," at Winchendon, Mass., and the newest winter fashions, which were recently exhibited at the Biltmore Ice Gardens for the benefit of the Red Cross.

"THE PHANTOM RIDERS" (Universal).

The feature to be distributed Jan. 28, through Universal exchanges, will be the first of a series of five-reelers to be produced by Jack Ford with Harry Carey the star, specializing in wild-riding, straight-shooting and the strenuous life of the fast-fading frontier. Troops of horsemen and roughriders will be features of the series, with Harry Carey leading the pack through fast-moving adventures.

Henry McRae, director of productions at Universal City, furnished the story of "The Phantom Riders," and George Hively made the scenario from which Jack Ford directed. Molly Malone will be featured as Harry Carey's leading lady, others prominent in the cast being Vesta Pegg, Bill Gettinger and Buck Connors. Particular care was shown in selecting locations of peculiar fitness, and the scenic reflections promise to add materially to the effectiveness of the offering.

The story deals with a gang of frontier terrorists who mask and cowl themselves like phantoms that they may prey, unrecognized, upon the ranchmen and their herds. That "Cheyenne Harry" (Carey) goes forth alone to combat them and wins out in the end, through the aid of the daughter of one of the phantoms, is shown in a series of episodes that have wild riding and saddle-hazards as sensations.

TRAGEDY OF SARAJEVO IN "FIELDS OF HONOR."

The shot that rang around the world—the murder of the Archduke of Austria—never was more vividly reproduced than in "Fields of Honor," the Goldwyn picturization of Irvin S. Cobb's stirring story, starring wistful Mae Marsh. For realism and fidelity to detail, the scene portraying the assassination of Francis Ferdinand at Sarajevo, Bosnia, has never been approached.

The archduke is seen chatting and laughing in his automobile with his aids, seemingly at peace with all the world. A second later bedlam reigns as the heir to the throne of the dual monarchy is seen to collapse when the smoke of the fatal shot dies away. Hundreds of Bosnians are depicted flocking around the vehicle, the majority of them undecided whether to aid the stricken archduke or join in the mad dash to apprehend his assassin.

"Fields of Honor" is replete with historic scenes, though the tragedy of Sarajevo will perhaps be best appreciated because of its significance in connection with the world war.

NEW THEDA BARA SUPER-PRODUCTION READY.

Theda Bara's next Standard Picture for William Fox, another splendid production, according to an announcement from the Fox offices, will be released under title of "The Forbidden Path," on Jan. 27. The photoplay has just been completed at the Fox studios in Fort Lee, N. J., and is the first film Miss Bara has made since her return from California, where "Cleopatra," "The Rose of Blood" and "Du Barry" were made.

J. Gordon Edwards, who has directed all of the Theda Bara super-productions, was in charge of the new drama. Adrian Johnson was the author of the scenario.

In "The Forbidden Path" Miss Bara has a story particularly well suited to her emotional abilities and to her personality. The picture furnishes her also with an opportunity to demonstrate her versatility. The action in the new feature is vigorous and brisk and is knit into a compactly dramatic and deeply interesting photo-study. The woman Miss Bara portrays is a character complex in the extreme.

B. F. Porter, Projection Expert

The Man Who Installed the Projection Equipment at the Rivoli and Many Other Big Houses.

AN INTERESTING character in the industry and a pioneer in projection engineering is B. F. Porter, of 1482 Broadway, whose name figures so prominently in connection with the Rivoli theater. Since it is S. L. Rothapfel's gospel that nothing is too good for the public, it can readily be imagined that no expense was spared on the projection equipment, the installation of which was in Mr. Porter's charge.

As in the Rialto, which is under the same management, two latest type Simplex projectors are used. Then there are two special Simplex double dissolving combination stereopticon

and spotlight machines, mounted in a manner similar to a rapid-fire gun, so constructed that they can be pointed in any direction, and so perfectly balanced that the spot may be easily kept on a moving singer or dancer without any jerking effect. The screen is a Minusa Gold Fibre, specially built according to the specifications of the theater.

The projectors are equipped with time-indicating devices which indicate and register the rate of speed at which the pictures pass through each projector, also the footage of the film, and by means of which the operator is enabled to synchronize the picture with the music of the orchestra, according to a prearranged schedule.

One of the outstanding features of the projection or operating room, aside from its unusually liberal size, is its color scheme, the entire room being finished in a beautiful battleship gray, while the projectors and all the other equipment are enameled to perfectly match. It is indeed refreshing that the projection room, the very heart of the theater, is coming into its own, and is, at least by the shining lights of the industry, given the attention it rightfully deserves. Of course the finish doesn't make the room, it simply shows that after taking infinite pains and sparing no expense to make it the best-equipped projection booth in the world, it was finished in keeping with its contents, which comprise every modern device that can raise the quality of the results on the screen.

Such installations are Mr. Porter's hobby. He got on to that hobby a number of years ago when he became convinced that the projection of motion pictures was not keeping pace with the quality of the pictures. That was about the year 1910, when he was one of the incorporators of the Precision Machine Company, and for several years its manager, during which time he was a member of its board of directors. Nor did he abandon his hobby when he resigned from that company to open a showroom at Broadway and Forty-second street, New York. On the contrary, his very purpose in so doing was not only to push the sale of the Simplex projector, but to render service to exhibitors as a projection expert.

He realized early that it would not do to simply "build a theater and put in projectors," but that the problem was a complicated one, in no two cases alike, and in every case worthy of deep, intelligent study and careful decision, in order that the success of the enterprise might not be jeopardized.

The projection scheme of any theater does indeed present a many-sided problem which cannot be solved by merely putting your finger on a "projection lens table" and ordering projectors with lenses of the focus therein indicated.

By studying and working out in practice all the many details entering into such problems, Mr. Porter soon won the confidence of those who realized that it requires an expert to specify projection equipment and accessories to secure results that pay.

Many exhibitors have engaged him for such work, leaving the selection of complete equipment entirely to his expert judgment, and held him responsible for the performance of the apparatus, with the result that the projection in many theaters has been vastly improved. Among these may be mentioned the first, finest and largest at the time, the Regent, at 116th street and Seventh avenue, New York, of which S. L. Rothapfel was then managing director. The next big theater was the Olympia at 107th street and Broadway; then the Strand, at Forty-seventh street and Broadway soon followed, as well as the great New York Hippodrome and many of the largest theaters in the country, including Poli's 4,000-seat Palace theater at New Haven, Conn.

When big feature pictures were produced and presented at admission prices never before dreamed of, only the utmost in projection would do, so Mr. Porter was engaged to equip the Liberty theater for the first presentation on Broadway of D. W. Griffith's stupendous spectacles, "The Birth of a Nation," and also "Intolerance."

"WHO LOVED HIM BEST" (Mutual).

Miss Edna Goodrich's new Mutual production, "Who Loved Him Best?", is unique in the sense that it is one of the first in which the inner workings of a motion picture studio, involving star, director and supporting company, have been so convincingly portrayed as to literally transport the spectator into the atmosphere and surroundings of Filmdom.

Moreover, in the new Goodrich play the story is so ingeniously constructed that it does not develop its connection with motion picture affairs until a fearful tragedy has taken place, at which juncture, Miss Goodrich, with a smoking pistol in her hand, suddenly emerges from her role of heavy tragedienne and laughingly greets the studio director, who rushes forward, megaphone in hand, to congratulate her on the scene.

The plot has to do with the effort of an unprincipled young sculptor of Greenwich Village, New York's famous art colony, to steal the successful statue of his studio partner, a plan that comes to grief through the vigilance of Doria Dane, the beautiful motion picture star, who has forsaken her chosen profession to become a sculptor's model because she loves the sculptor. A rich widow of the pseudo-Bohemian set is Miss Dane's rival in love and the accomplice of the villain.

The new photoplay is asserted by critics to be one of the best of six produced by Miss Goodrich, including "Reputation," "American Maid," "Queen X," "A Daughter of Maryland" and "Her Second Husband."

"BARBEROUS PLOTS" (L-Ko).

Barber shop comedy with turkish bath adjunct will feature the L-KO to be distributed through Universal exchanges Jan. 30 under the title of "Barberous Plots." Hughie Mack and Bobby Dunn will be the featured comedians, with Gladys Varden heading the supporting company. Bobby Kerr directed the operations of a large coterie of bathing girls and barber-

Scene from "Barberous Plots" (L-Ko).

shop customers in an exciting arrangement of surprise attacks upon Old George Gloom.

"Barberous Plots" is one of the L-KOs that have been made in Hollywood since President Julius Stern took personal control of operations at the L-KO studio. It represents a speeding-up in the class of offerings that exhibitors may expect in that series from now onward. Hughie Mack lately transferred his activities from Vitagraph, where he gathered unto himself quite a following for his quaint methods as a merrymaker on the screen.

Effie Shannon in "Her Boy"

Another Metro Picture of Great Human Appeal Added to List of Patriotic Productions.

IN ACCORDANCE with the policy of Richard A. Rowland, president of Metro Pictures Corporation, to give all possible aid to the government in its campaign of arousing nation-wide patriotic enthusiasm, Metro has added another to its list of patriotic productions. This new patriotic production is called "Her Boy." It presents the war situation from a new angle, and gives public answer to the silent protest of the mothers who do not want to give their sons up to the nation. The action of David Morrison in "Her Boy" is the only answer a self-respecting youth could make, and his mother, Helen Morrison, is brought to a realization of the patriotism that forgets self in service.

Effie Shannon.

"Her Boy" has been given a superb production, but will be released January 28 in Metro's regular star series. Effie Shannon, the distinguished actress known both here and abroad, has the leading role of Helen Morrison, who rebels against giving her son to the service of his country. Niles Welch, a Metro favorite, plays "her boy," David Morrison.

"Her Boy" is from the pen of H. Carey Wonderly, and has been adapted for the screen by Albert Shelby Le Vino. It has been directed by George Irving, who makes his bok in Metro pictures with this production, and has been produced under the personal supervision of Maxwell Karger. Harry B. Harris is the photographer, and Leander de Codova has assisted Mr. Irving in the direction.

The scenes of "Her Boy" are laid in the South. The story is typical of the way in which the news of the war came to the homes of the nation, and of the way in which it affected families. Camp Joseph W. Johnson, at Jacksonville, was the "Location" used for many of the scenes, and soldiers encamped there acted in the picture. There is plenty of action and excitement, but the primary interest in "Her Boy" lies in its intense human appeal. Among the soldiers taking minor parts were: Henry J. Higgins, T. E. Triplett, J. E. Moore, B. B. Maylor, R. W. Welsch, R. H. McDowell, C. D. Daily, Warren Washburn, Witold Markum, Jack Shepard, T. R. Bethea, William Crowley, Raymond Arvin, J. O. Perry, William Dennis and Motorcycle Messengers William Blank, C. J. Wormer, William Lind, J. M. Anchorn and George Purcell.

George V. Massey, of the motion picture service department of the Jacksonville Chamber of Commerce, appeared in a number of scenes and it was through him that permission was received from Colonel Munson to take the camp scenes.

One of the amusing incidents of the picture taking at Camp Johnston happened to Sergeant Prentup. He was designated paymaster by the Metro director, as the soldiers received $2.00 each for their acting efforts. In counting up his men to be paid, he forgot himself, and did not get the money due him for his work. However, later he received his remuneration.

Besides Effie Shannon, who is featured, the cast of Metro's patriotic picture, "Her Boy," includes Pauline Curley, Niles Welch, Pat O'Malley, William A. Eechtel, James T. Galloway, Charles Sutton, George F. Demarest, Robert Chandler, Charles Riegel, Ferike Boros, Anthony Byrd, S. McAlpin, J. C. Bates, Edmund Wright and Baby Violet Axzell.

Effie Shannon is well remembered for her work in David Belasco's production, "Years of Discretion," one of her most important appearances in recent years. She toured the country for many years with her husband, the late Herbert Kelcey, in dramatic productions.

SOUTHERN SOCIETY PLAY FOR BELLE BENNETT.

An entire glass stage was covered by a spacious hotel set at the Triangle studios last week and was used for the opening scenes in Director Gilbert P. Hamilton's latest Triangle picture, featuring Belle Bennett. The working title of this picture is "A Soul in Trust," a story of Southern society life. Supporting Miss Bennett in this picture are Darrel Foss, J. Barney Sherry, Lillian West, Grover Franke, Wilbur Higbee and W. A. Jeffries.

Hodkinson Notes Distributing Success

His Affiliation with General Film Great Aid in Reaching Exhibitors Quickly.

AN EXTRAORDINARY success is reported by W. W. Hodkinson on his plan for using the exchange service of the General Film Company for the physical handling of the Paralta Plays, which he is distributing. It is now four weeks since the arrangement with General was completed, but the reports on bookings of the two Paralta Plays, "A Man's Man," with J. Warren Kerrigan, and "Madam Who," with Bessie Barriscale, are as satisfactory from the viewpoint of salesmanship as could have been obtained in months by a new organization. In addition, the service to exhibitors of prints and supplies has gone forward without a hitch, through the well-oiled channels furnished by the General Film Exchanges.

It has been possible, Mr. Hodkinson states, to give the full value of his discriminating distribution service through the General exchanges. The control of prices is vested in the W. W. Hodkinson Corporation, and every contract is approved by its head office sales department before pictures are released under it. The Hodkinson principles of the distributor serving as the balancing factor between producer and exhibitor, and spreading the return on the pictures over a period of time sufficient both to give the producer a full return on his investment and the individual exhibitor a rental charge commensurate with his ability to pay, are becoming well known again throughout the trade.

The sales department of the Hodkinson Corporation is now issuing a series of letters to the General Film sales forces setting forth the basic principles of the Hodkinson distribution plans, as supplementary to the three "Hodkinson Service" conventions which S. R. Kent, general sales manager of the General Film Company, has just held in New York, Chicago and San Francisco.

Backing up the definite work being done to open the lines of Hodkinson principles through the General Film exchanges to the exhibitor, the publicity and exhibitor service department of the W. W. Hodkinson Corporation has prepared an intensive exhibitor campaign. Direct-by-mail advertising of original but dignified form will be sent out, commencing next week, setting forth the Hodkinson principles and their application to the sale of the Paralta Pictures and other Hodkinson product. A couple of weeks ago the first Hodkinson booklet, "What Shall We Do With the Motion Picture Business?" covering Mr. Hodkinson's views of the industry in concrete form, was published. This was followed by a folder on the "Motion Picture PLUS," the new process larger film which is soon to be seen. These two publications are being sent out free, but only on request.

Next week the first Hodkinson publication to go to the full exhibitor list will go out. This will be headed "Answering Your Questions About Hodkinson," and will be a brief resume of the signed announcements which Mr. Hodkinson issued weekly over a period of eight weeks through the trade press in November and December.

Made at Biograph Studios

"Lest We Forget," Famous "Lusitania" Production Featuring Rita Jolivet, Has Many Elaborate Sets.

TO GAIN an idea of the equipment and facilities available at the Biograph Studios, producers will do well to note the elaborate sets in "Lest We Forget." The sets in this giant spectacle are unusually large—the light effects and photography perfect—and are an example of what producers can do when staging their productions at the Biograph Studios.

The same facilities and service are offered to all producers by the Biograph Studios, which may now be rented by the week or month.

TRIANGLE COMPANY MAKING QUARRY STORY.

Accompanied by some of the huskiest members of the Triangle playing forces, Director Raymond Wells and company are at Colton, Cal., for a week doing the opening scenes of a coming Triangle offering, "The Hard Rock Breed," a screen adaptation of Frederic Bechdolt's magazine story of the same title. Four other drama companies are in various stages of production at the Culver City studios, and four directors, Cliff Smith, Walter Edwards, Jack Dillon and Jack Conway are waiting for new vehicles. All four of these directors will receive new stories within a week.

AMERICA'S OLDEST FORT IN PARAMOUNT "LA TOSCA."

Pauline Frederick and her director, Edward Jose, were recently in Florida with the players appearing in "La Tosca," the famous Sardou play which is being produced for Paramount. The company stopped in Jacksonville, St. Augustine and Fort Marion, where exterior scenes were filmed.

Fort Marion is the first fortress built in America by the Spaniards, and is similar to the ancient European forts, with parapets and a wide moat as well as outer fortifications. In "La Tosca," Mario, the lover, is sentenced to be shot and is killed by the firing squad with his back to the wall. At Fort Marion the wall that was used for executions of this kind still stands, and the jagged bullet holes are mute evidence of the tragedies that have been enacted in the past.

Picture Theaters Projected

SACRAMENTO, CAL.—Charles Rohrer has opened a moving picture theater at 420 K street.

HAVERHILL, MASS.—Frank J. Sites, of Sites-Emerson Company, operating Academy of Music and Lowell opera house, has disposed of his interest to Charles H. Emerson.

BATTLE CREEK, MICH.—William B. Wright of Chicago has taken charge of the Government theater and Y. M. C. A. auditorium at Camp Custer.

BELLEVILLE, MICH.—New moving picture theater will be opened here.

DETROIT, MICH.—Fred Swirsky & Company have let contracts for a one-story theater building on West Fort street for Louis Smilansky, with seating capacity for 2,000 people.

DETROIT, MICH.—Kenneth M. De Voe, Inc., formerly of Chicago, are having plans prepared for a four-story theater building, to be erected on Grand River avenue, with seating capacity for 1,600 people.

FARMINGTON, MICH.—Homer Eisenlard and Seba Bristol have purchased moving picture theater here.

GRAND RAPIDS, MICH.—Colonial theater, at Wealthy and Eastern avenue, has reopened under management of Herman A. Bird.

GRAND RAPIDS, MICH.—New vaudeville and moving picture theater to cost $20,000 will be erected on Division avenue, S., near Franklin street. House will have seating capacity for 850 people and will be conducted under management of C. S. Darland and Daniel H. Collins.

HAMTRAMCK, MICH.—Farnum theater is now being jointly managed by Joseph and Jacob Campau.

MONROE, MICH.—Goldberg & Jackman of Detroit have the contract for decorating new Family theater.

NEGAUNEE, MICH.—A. K. Proksch has the contract to convert Odd Fellows building on West Iron street into a moving picture theater.

NORTH BRANCH, MICH.—G. H. Finkle has leased Columbia theater to J. H. Wandecar and A. H. Leete. James Leete will be manager.

THREE RIVERS, MICH.—Changes are to be made in the management of Rex and Vaudette theaters.

HILLS, MINN.—Nelson Hoar has disposed of his moving picture business to Shellhouse Brothers.

OSAKIS, MINN.—Edward F. Johnson, of Raymond, Minn., has purchased Empress theater from J. A. Hedberg.

OWATONNA, MINN.—United States Theater Corporation has discontinued to operate Palace theater. It is said A. A. Thomas, manager of Metropolitan theater, will be the lessee.

ST. JOSEPH, MO.—Columbia theater has been purchased by Hall Kelly of Wymore, Neb.

JOLIET, MONT.—G. A. Richardson has purchased Pastime theater from A. H. Holder.

CHAPPEL, NEB.—B. J. Connor has the contract for a two-story theater, 30 by 100 feet, for S. S. Groves, to cost $22,000.

OSCEOLA, NEB.—Clarence Miller has sold Strand theater to Harry Musselman, manager of Auditorium theater.

YORK, NEB.—Ballenger & Son have leased Sun theater from E. B. Woods.

NEW BRUNSWICK, N. J.—Charles Cohn will open moving picture theater at 44 Albany street.

RED BANK, N. J.—Majestic theater on Monmouth street has been leased by Mutual Picture Theaters Company of New York.

ELMHURST, N. Y.—Sheers Amusement Enterprise has purchased site on Corona avenue, 60 by 119 feet, for an airdome.

LOCKPORT, N. Y.—Lewis & Hill of Buffalo are preparing plans for proposed two-story theater building, to be erected at Main and Elm streets, to cost $60,000.

LONG ISLAND CITY, L. I., N. Y.—Michael Labrocca and Salvator Santopitor have leased from Tanner-Shea Amusement Company moving picture theater at 142 Vernon avenue.

ROCKAWAY BEACH, L. I., N. Y.—Minerva Theater Corporation, 558 Boulevard, have plans by W. E. Sandifer, for an extension to moving picture theater, 52 by 35 feet, to cost $10,000.

MAYVILLE, N. D.—Moving picture theater and opera house has been purchased by Munro Drug Company.

OVERLY, N. D.—M. S. Gray has disposed of his moving picture business to Charles Snyder.

AKRON, O.—Manager James Dunlevy has opened Bank theater at corner Main and Exchange streets. House has seating capacity for 700 people.

CHILLICOTHE, O.—Hart Operating Company, which controls Southern, Lyceum and Colonial theaters in Columbus, contemplates erection of theater building here.

ELYRIA, O.—Elyria Theaters Company will rebuild opera house. Company also plans to erect and operate theaters in other cities adjacent to Elyria.

LORAIN, O.—Ray Gould has purchased Temple theater from Mary Carson.

MARIETTA, O.—Fire destroyed Hippodrome theater. Manager O. J. Seybert, of C. & M. Amusement theater, owners of building, announces that new theater will be erected to replace one destroyed.

SPRINGFIELD, O.—Gus Sun Amusement Company will erect three-story moving picture theater, with seating capacity for 2,000 people.

BLACKWELL, OKLA.—William Adams has plans by W. L. McAtee, Johnson building, Arkansas City, Okla., to remodel moving picture theater. Improvements will cost about $4,000.

DRUMRIGHT, OKLA.—C. E. Barber, of Muskogee, who recently purchased Pastime theater, will remodel the house.

FREDERICK, OKLA.—L. A. Harrel, who recently purchased Gem theater from F. D. Cauby, has assumed control.

LAWTON, OKLA.—Harold Macklin, 306 First National Bank, Chickasha, Okla., is preparing plans for a one-story theater building, 50 by 140 feet, to cost $40,000.

QUAPAW, OKLA.—W. I. Bingham has opened Palace theater with vaudeville and moving pictures. F. H. Carter, formerly of Electric theater at Joplin, is manager.

TULSA, OKLA.—Old Empress theater will be remodelled and reopened under management of Frank H. Cassil. It will be known as the Rialto.

EAST GREENVILLE, PA.—Liberty theater has been opened by William J. Snyder.

DALLAS, TEX.—Gilsonite Construction Company has the contract to repair and replace theater building at 1501 Elm street.

EAGLE MOUNTAIN, VA.—H. S. Henderson has plans by Charles Henderson for theater to replace structure recently damaged by fire. Building will be 30 by 60 feet, brick and concrete blocks, tar and gravel roof, hardwood floors, to cost $1,500; electric lighting, $250. Construction to begin in early spring.

HOPEWELL, VA.—S. A. Xippas has plans by Blanke & Zink, Equitable building, Baltimore, for a one-story moving picture theater, 40 by 125 feet, to cost $20,000.

BREMERTON, WASH.—Eagle theater has opened under management of L. Mortimer.

WHITE SALMON, WASH.—Alpha opera house has been purchased by C. T. Higdon.

BANGOR, WIS.—Majestic theater has been purchased by Fred S. Darling.

FAIR OAKS, WIS.—Jake Moelk has purchased moving picture house here.

HOLCOMBE, WIS.—Project headed by A. J. Edminster plans to build an opera house.

MARINETTE, WIS.—T. J. Aelick of Chicago succeeds E. R. Saether as manager of the Bijou, Strand and Marinette theaters.

MILWAUKEE, WIS.—Jackson theater has reopened under management of R. S. Blickman.

RACINE, WIS.—Friedman Company has acquired control of theater now in course of construction on Lake avenue, between Fifth and Sixth streets. It will have seating capacity for 2,000 people.

TWO RIVERS, WIS.—New Simplex moving picture machine has been installed in Gloe-Maidl theater.

Florida Studios For Rent!

OUR JACKSONVILLE STUDIOS—the best and most complete studios in the South—with outdoor and glass enclosed stages—garage, dark rooms, carpenter shop, complete lighting equipment, and stock scenery—can be leased by responsible parties. Price reasonable.

If interested, get in touch with us at once.

THANHOUSER FILM CORPORATION

EDWIN THANHOUSER, President

NEW ROCHELLE **NEW YORK**

The Genuine Test of

What Is Your Idea of Subscription Values at $3.00 Per Year, as Compared with those at $1.00, or even less?

Here's a characteristic sentiment:

"I had a persistent solicitor here a few weeks ago from another trade paper and to get rid of him I gave him a dollar for a year, which was all he wanted, but I need the old reliable Moving Picture World just the same, so here's my three dollars for another year's renewal."

Tells its own story, does it not?

For Service and Value to Subscribers
and Service and Value to Advertisers
the Standard Is and Always Has Been the

MOVING PICTURE WORLD

Exhibitors ***Buy*** It and

Real Service Value

Two More Things About Our Subscriptions:

There are no individuals owning blocks of stock in this paper who are boosting subscriptions for us among their managers and employees.

Neither are we paying—or have we ever paid—fifty and one-hundred per cent commissions on subscriptions which we receive. Old readers are rejoining the ranks and new ones being added daily and each and every one of them at our regular subscription rates.

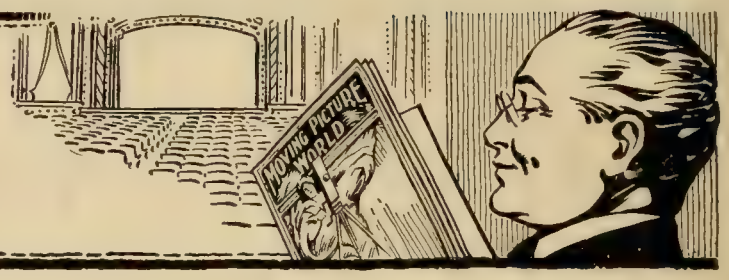
There is only one reason. People are not paying $3.00 today if the same value is purchasable elsewhere for a dollar or less. Yes, there's a reason—and you only have to read the Moving Picture World every week to realize it!

You need an intelligently edited trade paper and the best is the one for you. The best by test is the

MOVING PICTURE WORLD

Exhibitors *Read* It!

Trade News of the Week



GATHERED BY OUR OWN CORRESPONDENTS

Bay State Amusements Must Close at Ten

Order for Early Evening Closing Issued by Massachusetts Fuel Administrator Storrow—Statement as to Reasons Why Drastic Order Is Needed.

By Richard Davis Howe, 80 Summer St., Boston, Mass.

BOSTON, MASS.—Moving picture theaters throughout Massachusetts have received a tremendous blow by the drastic orders issued by James J. Storrow, New England Fuel Administrator, demanding that all theaters, moving picture houses, bars, bowling alleys, billiard halls, public and private dance halls and all places of amusement shall close their doors at 10 p. m., every evening. Massachusetts alone is affected by the comprehensive and sweeping mandate of the Bay State's fuel director. It is expected, however, that it is only a question of time before similar action will be taken with the remainder of the New England states, unless immediate relief comes in the coal crisis, which has become acute in this section.

The sweeping provisions of the Storrow order, which went into effect throughout the state on Monday, January 14, are:

One—All theaters, moving picture houses, bowling alleys, bars, billiard halls, public and private dance halls and all places of amusement shall close in Massachusetts at 10 p. m.

Two—All wholesale, retail and other business houses and stores shall open at 9 o'clock a. m., and close at 5 p. m., except in special instances noted in the order.

Three—Office, banking and other business buildings shall not be heated on Sundays or holidays or on Saturday after 12 noon, or other days after 5 p. m., except sufficiently to prevent freezing.

Four—No elevator service shall be given on Sundays, holidays or between 6 p. m. and 7 a. m.

Five—Every night except Saturday shall be Lightless Night, as defined by the United States Fuel Administrator's order of December 15.

Six—White way and cluster and decorative street lighting is forbidden. A few exceptions pertaining to markets, etc., are omitted here.

Some Recommendations.

It is also recommended that:

Three—Many public institutions desirable under ordinary conditions should be closed and others curtailed.

Four—Schools be put on a one-session basis as far as practicable.

Five—Churches, forums, night schools, clubs and other religious, educational and social organizations consolidate their activities.

Six—All inside and outside lighting and all heating not covered by specific order be reduced to the minimum, so that more drastic orders may be unnecessary.

Seven—Factories should arrange their hours to save daylight and to relieve peak load.

Eight—Salaries and wages should not be reduced on account of these orders and recommendations.

Statement by the Administrator.

The order was accompanied by the following statement by Fuel Administrator Storrow sent to all local fuel committees:

"In the opinion of the State Fuel Administration the present shortage of coal requires the observance of certain rules as to the hours of closing business buildings and places of amusement. While at the first glance these rules may appear to be drastic, we believe that they must be strictly followed, otherwise a certain stopping of the work in some of our most necessary industries and institutions will make it much more inconvenient for the public than the present changes, which involve to a great extent merely a change in habit.

"In European countries under war regulations the hours of closing places of public amusement and of public congregation have been so arranged that there is a maximum use during the hours of daylight with a sparing use of those hours when artificial light, heat and power are required.

"From our investigations and conferences with those best qualified to advise us we find that such changes as are here outlined redound to the benefit of the mass of people, with comparatively small inconvenience to the few. We doubt if anybody will suffer seriously during the next few months from the changes recommended.

"We have deemed it advisable to rule that office buildings, wholesale and retail business houses, markets, stores, theaters, motion picture houses, saloons, bowling alleys, pool and billiard rooms and public and private dancing halls close at 10 o'clock at night, except Saturday be 'lightless night,' within the limitations herein outlined. To bring about other desirable observances, such as the ending of the business day at 5 o'clock, putting schools on the one-session basis, etc., we make certain recommendations which we are certain, in view of past experiences, will be universally observed."

Boston Managers Protest.

The vigorous protest by local theater managers against the 10 P. M. closing regulations which was issued by New England Fuel Administrator James J. Storrow, Wednesday, January 9, and which went into effect on Monday, January 14, has resulted in the fuel administration's granting a hearing to the theatrical men. The conference will be held at the State House here.

The theater men of Boston received the sweeping and comprehensive mandate with an outburst of unrestrained condemnation. Leading in the condemnation are the legitimate houses, while the moving picture and vaudeville theaters are backing them up, and adding to the weight of a most determined protest are the theatrical employees.

Indignation Meeting of Managers.

The wave of protest reached a climax in an indignation meeting of the Boston Theatrical Managers' Association, held in the office of John B. Schoeffel, manager of the Tremont theater in this city and head of the organization.

The report of Edward D. Smith and Charles J. Rich, managers of six of the leading theaters in this city, who composed a delegation which went to the State House to consult with the fuel administrator, declared the aim of Mr. Storrow to be "to close up the town at 10 o'clock." This explanation of the way in which the coal-saving movement was to work came chiefly from Mr. Storrow's secretary, the delegates said. They have been unable to meet the fuel administrator himself.

Don't Expect Earlier Shows to Save Coal.

The delegates also quoted the fuel administrator's secretary to the effect that no coal saving was expected through the early closing of the regular theaters, the order assuming that the performances would be set forward and carried through.

England Recalled a Like Order.

John B. Schoeffel pointed out that the Imperial German Government compels the Berlin theaters to keep open and that public protest in England lifted the government's attempt to make London theaters close early. "This is the most drastic rule I ever heard of," he said. "They haven't dared to put such a rule into effect in New York, and they have a coal shortage there, too."

Mr. Schoeffel declared that the 10 o'clock closing edict would force every theater in this city to close up within a month. He also pointed out that while the theatrical business would be ruined the saving in coal would not amount to ten tons a year.

Olympia Theaters, Inc., Sued.

Boston, Mass.—A suit for $200,000 against Nathan H. Gordon and Max Shoolman, of this city, both of whom are identified with the Olympia Theaters, Inc., which controls a chain of Olympia theaters throughout Massachusetts, has been filed in the Essex Superior Court at Salem, by three stockholders in the corporation. The plaintiffs are Frank J. Howard, of Brookline, who is connected with the Atlas Film Company of Boston; Ernest H. Horstmann, president of the Massachusetts Branch of the Motion Picture Exhibitors' League of America, and Arthur E. Lord, of Lynn.

The plaintiffs declare that there was misrepresentation in sale of stock in the Olympia corporation. They say that in 1913 they bought 2,600 shares of stock at par value of $100, and that its value was misrepresented.

Previous to this transaction, the plaintiffs say, they were identified with Gordon and Shoolman in the Olympia theater, on Washington street, this city.

Howard was also president of a company operating the Olympia theater in Lynn, with Horstmann as treasurer and Lord as chief stockholder.

The suit covers stock only in the Olympia theaters on Washington street and Scollay square, in this city.

Ellis Levenson Waits Call.

Boston, Mass.—Ellis Levenson, assistant manager of the Boston Photoplay Company, of this city, has passed his examinations for the United States Aviation Corps and is now awaiting the call to colors.

Business Notes of Interest.

Philadelphia, Pa.—F. E. Samuels, manager of the local General Film exchange, is busy confirming contracts, a majority of which are for the Paralta plays. Business prospects for the New Year look very promising, and big business is anticipated by Mr. Samuels for the coming season.

B. R. Tolmas, formerly manager of the Philadelphia Mutual exchange, and who, after resigning from that post, became the special representative of "Charlie Chaplin Specials" department for the First National Exhibitors' Circuit in Washington, has arrived in town. Mr. Tolmas has become associated with the U. S. Exhibitors' Booking Corporation.

Handsome mounted souvenirs of all of the favorite film stars were presented last week to the patrons of the Nixon, Locust, Coliseum, Cedar, Belmont and Jumbo theaters in Philadelphia. These are in color, and include Mary Pickford, Douglas Fairbanks, William S. Hart, Billie Burke, George M. Cohan, Elsie Ferguson, Marguerite Clarke, Vivian Martin, Pauline Frederick, Virginia Pearson, and other famous film stars. They were mounted for framing and were secured for the patrons of these theaters by Fred G. Nixon Nirdlinger.

Philadelphia Pathe Enters New Office

Manager M. W. Pierce Takes His Staff Into New Home in the Belmont Building—Arrangement of the Different Offices—Comfort and Elegance.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—Shortly following on the heels of the New Year, the local Pathe exchange will have removed to a large and up-to-date new headquarters in the New Belmont building, at 211-213 N. 13th street, where it will occupy the entire second floor consisting of 10,000 square feet of space.

A visit to the new offices revealed the future home of the Pathe forces with all of its well laid plans to take care of each department. Upon entering the exchange a comfortably furnished reception room for the convenience of the exhibitors is seen. Looking down a long aisle the general offices are located on one side, while the salesmen's quarters are directly opposite.

The offices are all partitioned with wood paneled walls and art glass, and have been arranged in the following order: The first inclosed office will be for the stenographers, the second will be occupied by Manager H. M. Osborne, the third by the cashiers, the fourth by the booking department, and the fifth by the assistant manager, M. W. Pierce. The salesmen's quarters have been arranged for the staff composed of L. Berman, C. W. Martin, S. E. Applegate, F. Sulzback, S. Hockfelt, Joe Levy, and G. E. Maillard, who will have individual and private enclosures.

A special projection room, with highly polished golden oak paneled walls, also with Spanish leather and upholstered opera chairs, is conveniently located. A gold fiber screen and a Simplex machine has been installed, while the booth will contain an independent ventilator reaching to the roof of the building. Then there is the carefully planned advertising department in the charge of J. T. Stiles, and also the shipping department under the direction of Pete Ryan.

Front and back elevators will supply ample service for both passenger and freight. Two specially constructed vaults, with ventilators reaching to the roof and having doors with time locks, as used in banking establishments, will be one of the innovations.

The entire scheme is golden oak with white walls and ceiling, the ceiling being also equipped with the new fire regulating sprinkling system. Taken all together, the new Pathe exchange will be found to be one of the most thoroughly equipped and modern exchanges in the country.

Filmaom Doings in Baltimore Last Week

City Has Made Good Use of Advertising Motion Pictures—Changes in Management of Several Local Theaters—Many Patriotic Benefits.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—That the motion picture may be used in advertising the attractive features of a large or small city has been proven by a letter recently received by Mayor James Harry Preston, of Baltimore, from St. Paul, Minn., which says:

"I understand that your city has had signal success in using moving pictures to advertise your city.

"Since I am gathering material on the use of moving pictures in community advertising I shall greatly appreciate knowing all about your experiences in this connection. May I please have a reply at your earliest convenience."

Wilbur F. Coyle, City Librarian of Baltimore, has charge of the motion picture propaganda in the Monumental City and is reported to have stated that Baltimore has a number of reels, many of which have been widely circulated, not only in this country, but throughout South America, which cover such subjects as building the sewerage system, the filtration plant, showing the commercial activities of Baltimore, the harbor, street scenes, conventions, improvements, etc.

Arthur Barron Has Charge of Two Houses.

Baltimore, Md.—Arthur Barron, who, since the opening of the McHenry, has acted as the resident manager, has now been placed in charge of the Wizard and Strand theaters, which come under Mr. Depkin's supervision. Mr. Barron is well versed in film ways and it is felt that he is equal to his new responsibility.

C. E. Thropp Will Manage the McHenry.

Baltimore, Md.—Charles E. Thropp, who has acted as manager of Nixon's Victoria theater, 415 East Baltimore street, since it was opened under the jurisdiction of the Nixon-Nirdlinger interests, has now severed his connection with that theater and has been appointed manager of the McHenry theater, Light street, at Cross, by Bernard Depkin, Jr., supervising manager of the Parkway Theater Company interests.

New Lobby for Picture Garden.

Baltimore, Md.—Quite a surprise awaited the patrons of the Picture Garden, 31 West Lexington street, on Saturday morning, January 5, for when they arrived to see the show the lobby had been rearranged in such a manner that instead of having the front all open as formerly, it has now been built in with a frame-work of ornamental wood and glass. Joseph Blechman, the manager of this house, is always endeavoring to look after the interests of his patrons.

New Picture Theater Planned.

Baltimore, Md.—It is now announced that in the near future the northwestern section of Baltimore may see the erection of another moving picture theater. Plans will be drawn up by Architect E. H. Glidden, it is reported, who has been commissioned by Herbert M. Hartman, for a one-story structure which will measure 60 by 14 feet and be built of ornamental brick.

Benefits Still Continue in Baltimore.

Baltimore, Md.—On Sunday, January 6, the following benefits were given, through the courtesy of the several managers.

The New theater, 210 West Lexington street, was loaned by L. A. DeHoff, the manager, for a benefit performance for the members of Company A, 313 Infantry, at Camp Meade, under the auspices of the Local Exemption Board No. 1. An appropriate program was arranged in which a few of the members of the company took part. News weeklies and the feature "Draft 258" were shown. The amount of the collection was $255.

Harry Cluster, manager of the Crystal theater, 526-30 North Gay street, gave a benefit performance in this house from 2 to 10 p. m., for the boys of the 313 Infantry.

Charles S. Anderson came to the front with a big minstrel and vaudeville show at his large playhouse, the Grand theater, in Highlandtown, which was given for the benefit of the drafted men of the Eastern suburbs. The theater was loaned through the courtesy of the owners and Mr. Anderson superintended the affair. The attendance numbered more than 2,000.

At the Nixon-Victoria theater, 415 East Baltimore street, Charles E. Thropp, manager, a meeting was held by the Baltimore members of the Amalgamated Cloth ing Workers of America for the purpose of obtaining funds for the Jewish sufferers from the war, and it is understood that about $15,000 was raised.

Six Lightless Nights Gladly Accepted.

Philadelphia, Pa.—Six instead of two lightless nights and the alternate use of wood and coal for heating purposes has been voluntarily adopted at the many local moving picture houses controlled by the Stanley Company as a means of assisting in the conservation of Philadelphia's limited or lessening fuel supply.

This announcement was made by Stanley V. Mastbaum, manager-director of the Stanley Company, on Friday, January 4. Mr. Mastbaum explained that only on Saturday nights would attraction or illuminated signs be burned in front of the Stanley houses, while all other non-essential lights would be turned off.

Experiments made by the direction of Mr. Mastbaum have already demonstrated that wood burned in the furnaces of his theater gives even more heat than coal, and provides a most comfortable degree of warmth for their patrons and employees alike.

The new policy of six lightless nights will be inaugurated beginning Monday, January 7, while the regular use of wood as a substitute for coal will be started next week. Large quantities of wood are being collected for the Stanley houses.

Records Made by Recent Features.

Philadelphia, Pa.—"Thais," Goldwyn feature at the Stanley during the week of January 7, was received with great favor and played to capacity house at each performance. Mary Garden, who appeared as the star, displayed her fine artistic interpretation of the role with which she has been associated in the world of opera.

Elsie Ferguson in "The Rose of the World," a newly released Artcraft feature, which made its debut at the Arcadia, has made new records for herself and increased her popularity many times as a result of her latest production.

"The Whip," seen here several years ago in the spoken drama, was given a screen showing at the Victoria, Monday, January 7. It rarely happens that a photoplay is better than the real production, but this offering proved the exception.

Aluminum Company Builds Perfect Theater

Badin, the Big Over-Night Aluminum City, Is to Have a Splendid Theater—Will Be Built by Company That Owns the Plant There.

By D. M. Bain, Wilmington, N. C.

BADIN, N. C.—The finest theater in the South will be opened early in February in the obscure "village" of Badin, North Carolina, a place which the closest observer has never seen on a map or in a tabulation of population figures. For Badin grew over-night from a flag station of one hundred inhabitants into a thriving commercial city of thirty thousand population when the American Aluminum Works, in quest of suitable water power to run the biggest aluminum plant in the world, found what they wanted there on the banks of the Yadkin River, thirty-four miles from Salisbury, North Carolina, on the Southern Railway.

The entire city is owned by the aluminum people, and they have their own personally conducted municipal government and everything that pertains to the modern city. They have developed the greatest water power there in the world, outside of, possibly, Niagara Falls, and employ the entire city.

When the question of providing amusement for their population came up one of New York's largest theatrical architects was called in, and prepared plans for a Strand theater which will compare favorably with any theater of that or any other name in the United States. When he presented an estimate of the cost as around one hundred thousand dollars, officials of the company did not hesitate to O. K. the plans, and work has since been progressing to the end that Badin's inhabitants early in February will possess a genuine novelty which will amaze the metropolitan dweller who chances to pass that way.

There is every adjunct of the biggest city theaters, including commodious ladies' and gentlemen's parlors, smoking rooms, etc., and the building will seat around twenty-five hundred people. Pictures will be the main attraction, and it is announced that prices as high as fifty cents will be charged for admission. By the way, an orchestra of twenty solo musicians will interpret the musical scores in this theater, and it is said that a second "Roxy" Rothapfel will manage it.

The theater at present operating at Badin, a small wooden structure, is in itself a novelty, being a combined theater, lodge room, and church. Three nights have been given over to picture shows, one night for lodge meetings, one for the Ladies' Aid Society, one night for prayer meetings, and on Sundays the theater is used as a church.

Theater Will House Congregation.

Fayetteville, N. C.—While the First Presbyterian Church here is closed for installation of a new heating plant, Sunday services for the congregation of that church are being held each week at the Strand theater, Manager H. T. Drake having donated the use of the theater for this purpose. The conduct of church services in Mr. Drake's theater is somewhat of a novelty, and speaks in the highest terms of the manner in which the theater is conducted. The Strand is enjoying phenomenal business.

Exhibitor's Lobby Bank Doing Business.

Raleigh, N. C.—The New City Bank has opened for business, this being the "freak" bank built into the lobby of the Superba theater here, mention of which was made some time ago in the World. Mr. R. G. Allen, owner of the Superba, is president of the minature banking establishment, which is of the "all-night" dime savings variety, and the novelty is acting as a big advertisement for the theater, and is doing big business. The president's office and vaults are located in the basement owing to the fact that the main floor only occupies about five feet square.

"Draft 258" Drawing Record Houses.

Wilmington, N. C.—"Draft 258," Metro's great patriotic propaganda picture, is playing at the Grand theater here this week to the biggest business in the history of that theater. Members of the local draft exemption board have petitioned the management of the theater to return the picture for another showing at an early date on account of the valuable work it is doing to stimulate recruiting and lessening opposition to the draft.

Wallace Walthall Traveling for Universal

Charlotte, N. C.—Wallace Walthall, a brother of the noted screen star, Henry B. Walthall, formerly connected with Atlanta Kleine branch, has accepted a road position with the local Universal exchange to cover the Virginia territory, and is making his initial trip this week. The local Universal exchange is putting in an up-to-date system for handling their productions under the new open booking policy, and, as Mr. Walthall has had varied experience in this line, he is proving of invaluable aid to Mr. Darine in getting the office end systematized.

Maritime Provinces Letter

From Alice Fairweather.

Delays in Film Delivery Cause Much Loss.

ST JOHN, N. B.—The exchanges and exhibitors in this part of the world have been suffering very severely from transportation difficulties due to the coal shortage, the severe cold, and the recent storms. It has been impossible for the exchanges to ship regularly, and in several instances this has caused great inconvenience. Many of the specials are booked up so closely that allowance is not made for delays, and it is a great loss to a manager when he has spent a large amount of money on advertising to have to substitute some other picture for the one expected. The exchange managers do all they can, but it is a condition of affairs which only time will remedy.

Superfeatures Film Opens Exchange.

St. John, N. B.—Another new exchange has opened in the city, that of the Superfeatures Film Company, with E. A. Brown as manager. The company has taken over the former offices of the Globe Film Co. (which has merged with the Regal), and are ready for business, having already booked "The Whip" at the Lyric theater for a week beginning January 21. They expect to screen some of their big productions here soon, including "Twenty Thousand Leagues Under the Sea," "The Barrier," and others. Mr. Brown was formerly with the L. J. Selznick as his representative for New Jersey.

Rise in Prices at St. John Opera House.

St. John, N. B.—Beginning on January 8, the St. John opera house has decided to raise its prices for the program of vaudeville with one serial. This program has been most popular, and large crowds attend, but owing to the increased cost the management has raised the price. The highest admission used to be twenty-five cents, and this is now raised to thirty, with the other prices in proportion.

Personal and Business Notes.

F. G. Spencer is leaving St. John within a week to spend the winter in California.

The Lyric theater, St. John, shows the Universal Special, "Come Through," for the first three days of this week, with "Parentage" the last three days. They did very well on the "Fall of the Romanoffs" considering the frightful cold weather which prevailed and the blizzard of last Thursday, January 4.

A. B. Farmer, St. John, who has been ill, is able to be out again, and his friends are all pleased to see him.

Crandall Tells of New Theater's Details

Metropolitan Theater Will Seat 2,200—Has Novel Balcony Arrangement—Special Features of the Building—Other Details.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—A formal announcement has just been made by Harry M. Crandall of the purchase by himself with his associates, Harry Bulkley and R. W. Bulkley, of all interests in Crandall's Metropolitan theater, now in the course of construction at Tenth and F streets, Northwest, and there follows a further announcement that the house will be completed and opened to Washington's moving picture fans about the second week in February.

The theater will occupy approximately 10,000 square feet of land. It will have its entrance on F street. The lobby will extend back about thirty feet to a rotunda promenade leading directly to the auditorium proper.

A Novel Balcony Idea.

The auditorium, running at right angles to the promenade, occupies the remaining section of floor space to Tenth street. The lay-out adopted gives an immense area on the first floor, making possible the installation of 1,200 seats on the orchestra level alone. Extending over half of this space is hung the cantilever balcony and mezzanine. Private boxes and loge seats will occupy the entire mezzanine. The arrangement of the balcony is novel in that it consists of a series of rises reached by a system of ornamental fireproof tunnels or promenades. This is declared by the management to be utilizing such a type of balcony approaches for the first time in theater construction in the United States.

The mezzanine floor will have a seating capacity of more than 300, while approximately 700 more patrons will be able to secure accommodations in the balcony, the entire theater being equipped with 2,200, making the Metropolitan the largest house in the city.

Some of Theater's Special Features.

On each floor of the theater will be a broad spacious promenade, handsomely appointed and lavishly furnished. A novel innovation in Washington's theater activities will be the establishment proposed of a nursery, for the management states that for the convenience of ladies attending the matinee performances the Metropolitan theater will maintain a large and roomy nursery playroom, with toys and other amusements for the little folks that will occupy the time while the mothers enjoy the performance in the auditorium. These plans contemplate the employment of an experienced and registered kindergarten and playground official to be in charge of this playroom.

Three semi-eliptical stages will be placed at the southwestern end of the building, and the screen will be visible from every section of the theater. A very large orchestra will occupy a sunken Italian garden just in front of the stage and separated from the orchestra floor by a long, low marble balustrade.

Lighting and ventilation plans will be most modern in every particular. The house will be equipped with a very elaborate set of dimmers, making all sorts of electrical displays possible. The seats on the first floor and balcony will be equipped with a newly patented hooded light, and the steps leading to the balcony tunnels and promenades will be of lumunious construction. These seats are of the heavy ballbearing type. Hangings and draperies will be in harmony with the general color scheme of the interior of the theater.

How the House Will Look.

The theater is of fireproof construction throughout, and the general lines and architectural plan are of the Adam period. The front of the house on F street is of Pompeian art brick, with Tennessee limestone trimmings. The foyer and rotunda promenade are of highly polished grey-veined Vermont marble finished with carved ornamental New Hampshire granite. The interior will be in rich tones of old rose and mediaeval ivory heightened with gold. Over the front of the F street entrance will be the executive offices of the Crandall Theater Company.

The Metropolitan was designed by Reginald W. Geare, who also designed the Knickerbocker theater, which was opened last fall by this same group of men. Frank L. Wagner, the builder, erected both houses.

The plans for the opening of the house have not yet been completed, and an announcement of these will be made at a future date.

Cincinnati News Letter

By Kenneth C. Crain, 307 First National Bank, Cincinnati)

L. W. Greenstein Honored by Associates.

CINCINNATI, O.—One of the most enjoable get-together meetings of moving picture people which has taken place in Cincinnati in a long time was the farewell dinner tendered recently to L. W. Greenstein, manager of the Standard office in Cincinnati, on the occasion of his departure to take up his duties in the Quartermaster's Department, in which he has enlisted.

The affair was held at the Cuvier Press Club, widely known as a meeting place for newspaper men and others of the Bohemian sort in Cincinnati, and H. Serkowich, secretary of the exhibitors and the exchange men, presided as toastmaster in graceful style. Over forty exhibitors and exchange men were present to give Mr. Greenstein a good send-off, and such funmakers as "Luke McLuke," or J. S. Hastings, the famous column-writer of the Cincinnati Enquirer; Gus Muller, of Selznick, Inc., and others, were there in their best vein. The dinner and what came after lasted until a late hour, and Mr. Greenstein carried away with him to army life a bright picture of his business associates in Cincinnati. Mr. Wilson is now in charge of the Standard offices in Cincinnati.

Schools May Have Picture Shows.

Cincinnati, O.—A legal opinion rendered by the city attorney of Cincinnati for the local school board indicates that local exhibitors are to have some keen competition in the coming months. The lawyers of the city administration were asked whether it was proper and legal for the schools to have regular moving picture exhibitions, and the reply was that there was no reason why this should not be done, provided proper safeguards against fire, complying with the regulations applying to theaters, were provided. Booths will have to be installed, as required for the ordinary moving picture house; but if only educational pictures are shown and no admission is charged it is held that no license can be required and that no tax will have to be paid. The Social Center Council of Cincinnati, which is behind the move, contemplates holding exhibitions of educational pictures in the various school building regularly.

Miami Exhibitors and Footage War Tax

Are Wondering Why Some Exchanges Can Afford to Pass Up the Fifteen-Cent Tax While Others Must Exact It—Some Local Examples.

By P. G. G., Dayton Correspondent of Moving Picture World.

DAYTON, O.—There has been a general howl through the Miami Valley over the handling of the reel tax by the Cincinnati exchanges. Actual observations show that the different exchanges are handling the matter in a seemingly strange way. All of the Dayton exhibitors, members of the league here, refused to pay the fifteen cents war tax, and quite a few of them had contracts cancelled because of this action. This caused a rush for many of the companies who did not impose the tax. At least one of the companies who had no first run account in Dayton made no attempt to play Dayton strong for business, the salesman saying that he would wait till the excitement died down to push business and then go after it with a vengeance.

If Some Exchanges Can Pass Tax, Why Can't All?

Being in close touch with the most prominent exhibitors of the Miami Valley, I know that there is a great difference in the way the several exchanges do business. In one instance an exhibitor had his service canceled through a refusal to pay the tax, and the theater in question did not use this particular service for six weeks. A few days ago a representative of the exchange called on this manager and asked him to renew his contract. This the exhibitor refused to do. The salesman said it was necessary for his company to collect the tax, and the exhibitor in no mild tones informed the salesman that he could get any amount of film on which the tax was not charged. After an hour's argument and a compromise arrangement the exhibitor renewed the contract. The new contract provided that the war tax should be paid by the theater, but the rental price was made one dollar cheaper on each five reels of film. Therefore, after having paid the tax on five reels of film, this manager was exactly twenty-five cents to the good.

There are other managers who were approached by this salesman with a proposition that would make it good business for the theater to pay the war tax—if the price of the service was cheapened. If this system were established exhibitors could well afford to pay the war tax, but, strange to say, not all of the companies come forth with this offer.

To "The Chronicler" of Dayton Daily News.

The first article in the Moving Picture section of the Dayton News of last Sunday carried quite a bit of praise for the Moving Picture World, which shows that the Dayton department is appreciated by other than exhibitors and my friend, the "Chronicler," Dramatic Editor of the "News," is surely one of these and I take this chance to thank him for "Them Kind Remarks." He states that the Moving Picture World, through its local correspondent, is helping to spread the screen name of Dayton abroad as well as in Canada and South America. This is one of the most prominent testimonials the writer has received and it comes from Dayton's first paper, The Dayton Daily News, owned by Governor James M. Cox.

Gossipy Bits Caught Here and There in Dayton.

We hereby warn the fellow who shuffles from the bottom at the League rooms that his movements are being watched and that if this is not ended startling revelations are promised within the next week. A word to the wise is sufficent.

Theodore Chifos comes out with the announcement that he thinks the "World" the best trade paper today—we know it, Teddy.

Fred Gunning, who has not been seen around these parts for some time, stopped off at Chillicothe, Ohio, a few days last week for a chat with Martin G. Chandler. Fred is on his way to the Coast and hopes to be in San Francisco soon. While at the Hartmann theater, Columbus, Ohio, with Martin G. Chandler, watching the legitimate production, "Ben Hur," Fred recognized Bob Frazier, one of the cast, who was formerly with the Eclair when Fred managed the old Eclair Bulletin. The meeting was indeed a happy one for these two who had not seen each other for years.

After seeing "The Rose of Blood" at the Apollo we can see no reason for Major Funkhouser's terrible remarks.

Theodore Chifos is using clever teaser ads for Mary Garden in "Thais."

Dayton is still waiting to see "Parentage," Hobart Henley's great production.

The Ideal continues with the Metro program and I have failed to see a poor house there for the last two weeks.

Among those whose registration numbers in the selective draft are getting closer every day, we might mention John Lyons at the Orpheum, George Oxrider at the Peoples, Gus Kinsler with Kleine System, and Robert Hirsch at the Old Glory theater in South Park.

As R. H. Haines, who was formerly manager of the Mutual exchange at Cincinnati, is now with the U. S. Exhibitors Booking Corporation, it is rumored that our old friend, Harry Shaw, is to be made manager of the Mutual branch in Cincinnati. We sincerely hope this is so, for Harry deserves it and a better man could not be picked.

Al. Kinsler left here a few days last week on a trip to Cincinnati.

A Wedding in Film Circles.

Cincinnati, O.—A wedding of more than ordinary interest in moving picture circles was that of Miss Sylvia Frankel, daughter of I. Frankel, well known as an exhibitor, and Moses Wilchins, a New York exhibitor. The ceremony was solemnized in the parlors of the Hotel Sinton, which is highly popular for exclusive social events, and a number of out-of-town guests attended the wedding and the subsequent festivities, following which Mr. and Mrs. Wilchins left for a Florida honeymoon.

Star Theater Begins Three a Week.

Cincinnati, O.—The success of the policy adopted several months ago at the Star by Manager Tom Corby, of showing features under a ten-cent charge, instead of a small program for five cents, has been pronounced, the excellent location of the theater on Fountain Square being much in its favor. Manager Corby has just placed in effect another change, however, putting on three programs a week instead of two, the regular clientele of the house demanding a more frequent change.

I. Libson Finds Return Films Profitable.

Cincinnati, O.—Manager I. Libson has found it very much worth while to feature return engagements of popular stars in films which did well on their initial runs. He tried this out with some return engagements of films featuring Marguerite Clarke, and this proved so successful at the Strand, that he is now planning to bring back several films in which Clara Kimball Young, another popular star, appears. A Select release featuring the latter star, "Shirley Kaye," ran recently at the Family, and was brought back for another run a short time ago, with equal success.

Fuel Problem Not Pressing Near Forests

Wood Can Be Had in Lockport, N. Y., at $3 a Cord—Adirondack Theaters Also Fortunate—Little Coal Now in Buffalo.

By Joseph McGuire, 152 N. Elmwood Str eet, Buffalo, N. Y.

BUFFALO, N. Y.—As a rule Buffalo exhibitors are closely observing the new instructions about six lightless nights, ordered by the fuel administrator. In front of a few of the smaller houses, however, the lights "blazed in all their glory" until the owners were notified that they were disobeying the law.

If the exhibitors of Lockport, N. Y., run out of coal they can buy wood from the city at $3 a cord. If necessary, wood will also be provided for the theaters in the Adirondacks region, where state rangers will supply cord wood stumpage at a reasonable rate.

The shortage of coal in Dunkirk, Niagara Falls and other points in this territory is acute. In Buffalo and other places exhibitors may have to follow the popular home plan of using oil stoves to heat their theaters.

Buffalo Finds Itself Growing Fast.

Buffalo, N. Y.—Despite vexing problems, such as the war tax, coal shortage, etc., Buffalo exhibitors see in this city's remarkable growth a ray of hope "that good times are coming." A few years ago the exhibitors were patiently waiting for this city's population to go over the 400,000 mark. They knew that the steady influx of thousands of new citizens here on account of Buffalo's industrial growth meant a corresponding number of new moving picture patrons. According to the latest official estimates, Buffalo's population has now reached 531,609. One optimist in the local film business therefore says he sees written across the sky of 1918 the word prosperity in large letters.

Local 233 Elects Officers.

Buffalo, N. Y.—The following officers have been elected by the Moving Picture Machine Operators' local, 233, of Buffalo: President, Henry de Verneuil; vice-president, Walter Matchette; recording secretary, Clarence Snyder; financial secretary, Michael Diller; treasurer, M. Ostrowsky; business representative, De Witt Martin.

Flower Theater Damaged By Fire.

Buffalo, N. Y.—Fire in the Flower moving picture theater at 842 Broadway, Buffalo, at an early hour recently did $1,500 damage, which was covered by insurance. A citizen passing saw smoke coming out of the side entrance and turned in the alarm.

New York State's Bit Shown in Film.

Buffalo, N. Y.—City Clerk Sweeney, of Buffalo, has been informed by the state defense council at Albany that a moving picture, produced under state auspices and showing wartime activities, will be shown here shortly. The Vitagraph Co. is producing the play without any expense to the state. Robert W. Chambers wrote the scenario voluntarily as one of his contributions to the war. The picture will show what the State of New York is doing to carry out its part in the successful prosecution of the war.

Pickpockets Have Been at Work.

Buffalo, N. Y.—Pickpockets have been operating lately in some of Buffalo's downtown theaters. One patron who was unfortunate enough to have $50 in his pocket at the time, was releaved of that amount.

Watch for Spurious Nickels.

Buffalo, N. Y.—Exhibitors have been warned to be on the lookout for counterfeit "Buffalo nickels," which are being circulated here. Many of these spurious coins are also being passed in Rochester, according to John A. Adams, in charge of the Buffalo office of the U. S. secret service. Concerning the issue recently by the treasury of a new twenty-five cent piece, Mr. Adams announces that the fact that some coins have larger stars on their reverse sides than others is not an indication of their being counterfeit. Some of the exhibitors have made inquiries on this subject.

Notes from Binghamton, N.Y.

By L. D. Brown, Sharp Block, Binghamton, N. Y.

Propose Union Picture Shows to Save Coal.

BINGHAMTON, N. Y.—On account of the shortage of coal the picture theaters are planing to combine and hold union shows. One house may be selected in the center of the city.

Operator Edward Davis Weds.

Edward Davis, business agent of the Moving Picture Operators' Union, of Binghamton, also operator in the Grand theater, was married on New Year's Day, and is receiving the congratulations of his friends.

Fred Gladde, He's Glad, Too.

Fred Gladde, of this city, operator at the Laurel theater, also is a benedict, as he was married on the 25th day of November. Miss Ethel Heathermann was the bride. Say, Mr. Gladde and Mr. Davis, the boys naturally expected the cigars at the union meeting January 6 (Sunday).

It Has Been Mighty Cold in Binghamton.

The movies have fallen off in the past week due to the cold weather. The attendance was good till the below zero weather. The war tax has made little difference in this territory.

The new Temple theater on Water street is reported to be doing a nice business. The place has been renovated and every thing made new.

Cleveland Screen Club Turns a New Leaf

Hasn't Been Run on the Right Plan—Special Meeting Called to Reorganize on Basis Better Suited to Local Requirements.

From M. A. Malaney, 218 Columbia Building, Cleveland.

CLEVELAND, OHIO.—The end of the Cleveland Screen Club is in sight—that is, as far as its present officers, rules and by-laws are concerned. But——

A new club is to spring up from the remnants of the old organization which will be conducted along new lines and with new officers.

A notice sent out by Secretary S. A. Gerson says that a special meeting will be held shortly for this purpose. The officers all will resign and a committee will be appointed to draft new rules of organization and to fix up a slate of officers who will give their pledge to work unceasingly for the new club.

The reason for the club's disintregation is laid to many causes. First of all, it had fitted out club rooms which were seldom used. Yet this was a monthly expense which drained the treasury and naturally was a constant call for money upon the members the interest lagged.

The rooms were finally given up and new officers elected, but two of these officers evidently thought their jobs were a myth, for the records were not kept nor were other of their duties performed. President E. N. Downs then called for their resignations, which were immediately forthcoming. After that many efforts were made to keep the club alive, but they failed.

Now the officers think that a complete cleaning-out and a reorganization will result in a new club. Dues are to be lower and membership of exchange and theater employees other than managers will be sought.

Censor Report Shows Broader Ideas.

Columbus, O.—Wholesale eliminations in film plays by the Ohio Board of Censors is a thing of the past. At least the censor's reports for the last few weeks indicate this. Eliminations used to run from 25 to 60 per week, but the reports of December are very different. For instance, for the week ending December 22 the censors looked at 128 reels and made eliminations in only 8. The preceding week, ending December 15, showed that out of 168 reels viewed eliminations were made in but 19.

There seems to be much co-operation with film companies and distributors during the last few months. Members of the board, realizing that the producers can do much to prevent mutilating of their pictures by censoring, have written producers in a spirit of co-operation.

The new member of the board, Maurice Hague, did not take long to get the details of the job. Mr. Hague is a retired artist and looks at the pictures from a common sense viewpoint, as do the other members. He would rather look at a picture twice than mutilate it.

The censors continue to cut the comedies. For instance, their reports show that dancing and wiggling girls and men are still taboo, while scenes showing a girl in a man's lap also are taboo.

New Exhibitors' Circuit Franchises.

Cleveland, O.—The First National Exhibitors' Circuit of Ohio, through its headquarters in the Sloan building, Cleveland, has issued an announcement giving the names of several of the more important towns of the state which have been franchised. These are as follows:

Cincinnati—I. Lisbon and John B. Harris, of the Family and Walnut theaters. Youngstown—Fred Ullman and Max Schragin, of the Strand theater. Sandusky—George Schade, of Schade's theater Marion—G. H. Faster, of the Marion theater. Bucyrus—G. H. Foster, of the Southern theater. Fremont—Frank Yegeres, of the Opera House. Tiffin—Stoffer & Sennett, of the Opera House. Alliance—Louis G. Mantho, New American theater.

The First National also states that within a week or so it will have other important cities franchised, including Cleveland, Toledo, Columbus, Akron and Dayton.

D. L. Martin Booking "The Warrior."

Cleveland, O.—D. L. Martin has arrived in Cleveland from New York and is booking "The Warrior." His present headquarters is at 404 Sincere building.

Watching for Tax Evading Theaters.

Cleveland, O.—That the Government is going after the exhibitor slackers is indicated by the action of Internal Revenue Collector Weiss of the Cleveland district, in receiving applications for position as theater tax inspectors.

Mr. Wertz stated that he had received word of some exhibitors who were making efforts to evade the tax and he pointed out that the law provides a penalty of $1,000 or imprisonment for such offenses.

The inspectors will make their reports direct to the district attorney.

Toronto's Three Downtown Exclusive Picture Houses.

Toronto, Ont.—In the Moving Picture World of December 29, page 1952, a description of the new Allen theater, of Toronto, was published. The heading for this article was rather ambiguous, and reflected somewhat upon the status of the several other fine downtown moving picture theaters of the city. The statement in question was a declaration that the new Allen was the "First of the large downtown houses to be devoted exclusively to pictures." This would have been more to the point if the words "built exclusively for pictures" had been used.

Both the Regent and Strand theaters, Toronto, as well as the Allen, are exclusively moving picture theaters, but the Allen is the first large house to be constructed from the excavations to roof for the purpose of picture projection. The Strand was originally a vaudeville theater, while the Regent was formerly a theater of the spoken drama and vaudeville until it was reconstructed in the summer of 1915 for film purposes. The seating arrangement, interior decoration, and street front were entirely changed at that time. It happens that both the Regent and Strand are larger than the Allen by several hundred seats each, while the policies of the three are quite different.

The above explanation is due all three theaters, which constitute the leading downtown moving picture theaters of Toronto.

John Smythe Managing Rialto.

Montreal, Que.—As a result of the absorption of Griffin Pictures by Superfeatures, John Smythe, former Montreal manager for the Griffin interests, has become manager of the Rialto theater, Montreal, for George Gladianos.

Globe Films to Be Holding Company.

Toronto, Ont.—Announcement is made that Globe Films, Limited, whose film renting business has been acquired by Regal Films, Limited, will not pass entirely out of existence. The Globe company will continue to act as a purchasing and holding company, but all releases will be handled through the Regal across Canada.

Two New Regal Salesmen.

Toronto, Ont.—Sammy Glazer, formerly traveller of the Globe, is now on the road for the Regal. Harry Kauffman of Montreal, formerly branch manager there of the Globe and brother of Phil Kauffman, new general sales manager of the Regal, has also entered the employ of the Regal. He is slated to go to the Winnipeg office of the company.

Charles Berman to Go in For Himself.

Toronto, Ont.—Charles Berman, formerly distributor of World subjects in the Dominion, has resigned from the Regal. Berman joined the Regal when the latter company took over the World franchise for Canada. Berman plans to go into the exchange business on his own account once more, with headquarters in Montreal probably.

Another Loew Theater in Toronto.

Toronto, Ont.—Announcement has been made in Toronto building circles that the Marcus Loew Syndicate will erect another theater in Toronto this year. The site for the new building is reported to be near the important uptown intersection of Bloor and Yonge streets. Loew now has a two-in-one theater in Toronto, consisting of a large ground-floor auditorium topped by a large roof garden. Architect Lamb of New York now has the plans in hand for the second local structure, which is to cost $200,000.

Says 800-Seat House Should Net $6,000

Bud Lennon, Assistant General Manager of the Canadian Universal, Testifies That Medium Sized Community Theater Should Net Over $6,000 a Year.

By W. M. Gladish, 1263 Gerrard St., E., Toronto, Ontario.

TORONTO, ONT.—The Teck Amusement Company, Toronto, is the applicant for damages in a case before the Arbitration Board because the building of a subway to facilitate the entrance of a railway into Toronto necessitated the shortening of a moving picture theater on Yonge street which it controls. An insight into film theater conditions was given by Mr. Bud Lennon, assistant general manager of the Canadian Universal Film Company, at the hearing of this case before the Board. Mr. Lennon, who was called as an expert, testified that the bottom fell out of the theater business in the fall of 1914 but that conditions had been better during 1917, generally, than ever before. The theaters would probably continue to be prosperous, he believed. From his own experience in the management of an 800-seat community theater, a clear profit of between $6,000 and $7,000 a year could be made with a house of fair size. The applicants wanted damages because the seating capacity of the theater in question had been materially reduced on account of the subway encroachment.

Rita Jolivet and Gail Kane at Loew Opening.

Hamilton, Ont.—Two film stars, Rita Jolivet and Gail Kane, graced the opening of the new Loew theater in Hamilton, Ontario, on New Year's Eve, in addition to Kitty Gordon, whose presence was widely advertised. The permanent manager of the new palace in Hamilton has been named as Mr. N. T. Granlund.

M. Maker Opens New Theater.

Napanee, Ont.—M. Maker has opened a brand new moving picture theater in Napanee, Ontario. The house is described as one of the most up-to-date and completely finished theaters in any small town in Canada.

Theater for Soldier-Settlers.

Kapuskasing, Ont. — The war has brought several novel features to the moving picture theater business in Canada. One of the innovations has been the establishment of a chain of theaters across the country by the Military Hospitals Commission for the exclusive use of returned convalescent soldiers. The very latest development, however, has been the establishment of a moving picture theater at Kapuskasing, in the far North section of Ontario, where it is so cold now that thermometers are of no use in showing the temperature. The North Country is a rich agricultural district and a colony of returned soldiers has been placed there. Amusements have been lacking, however, and with the aid of various donations the Government has been erecting a moving picture theater for the soldier-settlers. A unique point is that the Government has undertaken to supply the film service from its own exchange, which is officially known as the Moving Picture Distribution Bureau. The Ontario Government has secured hundreds of reels of pictures dealing with a wide variety of subjects, but mainly of direct interest to farmers and rural residents, and is going into the moving picture business extensively.

Madam Melba Sees Garden in "Thais."

Toronto, Ont.—Goldwyn's "Thais" was the talk of Toronto during the week that it was played at the Regent theater. Manager Mitchell declared that it was the biggest week in every respect that he had experienced since assuming charge of the house. One of the unusual incidents of the week was the attendance of a party from the Government House on the afternoon of Thursday, January 3. One lady in this party was Madame Melba, the great singer, who expressed a desire to see Mary Garden on the screen. Melba had been spending the holidays with Sir John and Lady Hendrie at the official residence. Lady Hendrie introduced Melba to Manager Mitchell by her real name, which also happens to be Mitchell. The manager went one better by declaring that his second name is Griffith.

An elaborate stage setting was used at the Regent for the presentation of "Thais," and the method employed to obtain atmosphere for the story was novel. Mr. Garton, first violinist of the Regent's fifteen-piece orchestra, made his appearance in this layout which consisted of a monastery scene. Garbed as a Franciscan monk, he played the "Meditation from Thais," and as the closing bars were reached the lights faded down and the picture was on.

"Birth of a Nation" Makes New Record.

Toronto, Ont.—A record for theatrical productions of any kind in Toronto has been established by the Griffith masterpiece, "The Birth of a Nation," which is controlled in Canada by William J. Cranston of Toronto. This picture has played six engagements in the Ontario Capital as a road show with twenty-four piece orchestra and special effects. Its final engagement closed at Massey Hall on Saturday night, January 5, after a two weeks' run, during which the large auditorium was crowded two and sometimes three times a day. The number of performances in Toronto alone totals one hundred and forty-four. In view of the success of the recent run, Cranston plans to stage it still once more here after it has played a circuit in Ontario and Quebec. Two prints of the picture have been working continuously in Canada for the several years and Cranston declares that more people in the Dominion have seen this feature than have viewed any other presentation, either film or speaking.

R. S. Marvin Now in New York.

Toronto, Ont.—R. S. Marvin, formerly manager of the Strand theater, Toronto, and later producer of the Canadian Topical Review, has returned permanently to New York, where he is engaged in a new enterprise.

Archie Laurie Also An Artist.

Montreal, Ont.—Archie Laurie, who has succeeded Morris Kashin as manager of the Midway theater, Montreal, is rapidly earning fame as a lobby dresser of merit—thus truly becoming a successor to Kashin, who is now exploiting the Kashin Lobby Displays in the United States.

Two Benefit Performances at the Russell

Ottawa, Ont.—Two benefit performances of Fox's "Jack and the Beanstalk" were staged at the Russell theater, Ottawa, during the week's run of the feature at that house starting December 31. One was a special matinee for children of various charitable institutions and the second was for the wives and children of soldiers now overseas.

H. Jennings Managing Theater in Ottawa

Ottawa—Herb Jennings, formerly manager of the Mary Pickford theater, Toronto, left for Ottawa on December 26 to assume the management of the Flower theater which was recently sold by F. Carling to the interests associated with the Regent, Toronto, the St. Denis, Montreal, and other houses. Jennings has also had theaters in Jamestown, N. Y., and Los Angeles.

Nashville Public Demands Sunday Pictures

Since Local Theaters Ran Sabbath Shows for Charity Sentiment Among People for Seven-Day Pictures Has Shown Marked Increase.

By J. L. Ray, Nashville, Tenn.

NASHVILLE, TENN.—Since moving picture shows ran for charity on Christmas Eve the agitation has been steadily increasing on the part of the general public toward making Sunday pictures a permanent feature in Nashville. Although theater men have steadfastly maintained that it was not their purpose to creat a favorable sentiment toward Sunday shows by running on that day, the insistent demand and growing realization that Sunday pictures offer such a splendid form of diversion for the Sabbath, coupled with the fact that the shows would not interfere in any way with church services, has tended to interest city officials, moving picture managers and newspaper men alike.

In regard to the Sunday moving picture situation the Commercial Daily writes a lengthy editorial, which is given in part: "A scant ten per cent. of the residents of Nashville attend church on Sunday morning. This condition has been the case for two decades and is not improving. To obviate the necessity of having so many houses of worship open, union services are held to offset the small attendance. We do not favor the opening of the moving picture houses or any other place at such times as would offer an excuse or counter attraction to church attendance. The one question for us to discuss is the manner of spending four or five hours on Sunday afternoon that neither the church or society has provided for. The right of any government, national or local, to appropriate the time of an individual on Sunday, except in army service, is purely negative. . . . There are still some intellects so dwarfed that they cannot see the difference in reading a story in a Sunday paper and seeing that same story portrayed on the screen the same day.

"In recent years when the temperance people and woman suffrage enthusiasts wished to gather a crowd on the Sabbath they were wise enough not to use the churches, but to engage local theaters where people seemed to feel more at home and appeared more willing to go. If those using these same places were wise they advertised "illustrated talks" or "stereopticon slides" and got by, much to the delight and with the hearty applause of those who are shocked to the center of their nervous center when one mentions the opening of these places of amusement as a solution to the Sunday afternoon hours of idleness.

"We do not think it was Shakespeare, but some other wiseacre that gave vent to the thought of an idle brain being the Devil's workshop. He may have been rich in experience or a close observer. Anyway he hit it. We would be glad if the moving pictures of Nashville would open one month, and let the police blotter settle the controversy."

Typhoon Cooling Man Visits.

Nashville, Tenn.—Paul E. Elder, superintendent of the Typhoon Cooling System, Chattanooga, was in the city last week looking over the local houses. He is figuring with the Crystal for the installation of some typhoon fans.

Sudekum's Big War Tax Check.

Nashville, Tenn.—The United States Government will shortly receive a check from the Crescent Amusement Company of this city for the sum of approximately $4,800, as war tax for November from the five moving pictures houses of the company, the Fifth Avenue, Rex, Crescent, Elite and Alhambra, and from the other houses owned by the company outside this city.

Figured on this basis, the Crescent Amusement Company's contribution to the war on the admission tax alone will approximate $57,000 annually, which speaks well for the business of the company.

Nashville Theater Has Fire.

Nashville, Tenn.—Fire broke out in the operating room of the Central, a north Nashville moving picture house, recently and damaged the building considerably. A "pay day night" crowd which packed the theater made a wild scene by scrambling for the exits and several minor injuries were received. The projecting machine was badly damaged, several reels of film burned and the walls and other parts of the building damaged to the extent of several hundred dollars. Only the prompt work of the fire department saved Manager Harry Meuson's theater from complete destruction.

Cutting Down Annual Passes.

Nashville, Tenn.—W. H. Wassman, manager of the Knickerbocker and Crystal theaters, is the latest exponent of lessness in annual passes to his show houses. One Nashville company discontinued the practice of issuing annuals several years ago, and Mr. Wassman's move toward eliminating the paper shortage follows with the general inclination in Nashville to do the same. Newspaper men are furnished with book tickets to be used at their pleasure, but the distribution of passes to everybody at random has been checked considerably within the past few months. All Nashville shows are strict in their observance of the government's rule in charging the customary war tax on passes.

Illinois News Letter

By Frank H. Madison, 622 South Wabash Ave., Chicago, Ill.

Blue Sky Law Now Operative in Illinois.

SPRINGFIELD, ILL.—Moving picture stock may not be sold in Illinois without a license from the secretary of state under the operation of a "Blue Sky Law" which became effective January 1.

The law provides that "no dealer, agent, salesman, individual, corporation, association or company will be permitted to sell, invite offers or inquiries about stocks, bonds, debentures or other securities by personal solicitation, letters, circulars or otherwise without first being licensed."

The act provides a fine of not less than $100 nor more than $1,000, or imprisonment for not less than one year, or both fine and imprisonment. All sales or contracts for the sale of any securities made in controvention of the provisions of the act are absolutely void. This, however, does not relieve the person or persons disposing of such securities from criminal liability.

Notes About New Incorporations.

Springfield, Ill.—Certificate of incorporation has been issued to the Cohn-Erber Theater company, of Belleville, its capital stock being $25,000.

The State Lake Theater and Realty company, of Chicago, has increased its capital stock from $500,000 to $1,000,000.

Schaefer Bros. Theater company, of Chicago, has increased its capital stock from $6,000 to $600,000.

Illinois Theater Notes.

Tinley Park, Ill.—Funk & Vogt, who recently opened a moving picture show in Saenger hall, were compelled to close it because no coal was available for heating and local coal dealers would not supply coal to heat amusement places.

Pekin, Ill.—Robert Kennedy, of Morton, has purchased the Court theater from G. W. Hill, of Minier, who acquired it but a short time ago from Gilbert Wiley.

Oakford, Ill.—J. D. Casteel has purchased the Star theater.

Weldon, Ill.—Mrs. Minnie Colescott has moved her moving picture theater here to a new location.

Charleston, Ill.—The Lyman H. Howe motion pictures were shown as a number of a lecture course at the Illinois State Normal school.

Among Michigan Exhibitors.

Houghton, Mich.—James C. Flynn, of Laurium, formerly connected with the Lyman H. Howe as orchestra leader, has taken over the lease on the Lyric theater from Bourbonnias Bros.

Charlotte, Mich.—Horton Davis, who took over the management of the old American theater, has changed the name to the Garden theater.

Sault Ste. Marie, Mich.—The Soo Amusement company, whose opera house was destroyed by fire, plans to erect a new structure seating 1,500 near the old location.

Calumet, Mich.—James Cruse and Louis King have sold the Royal theater on Sixth street to William Madigan, of Calumet.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Detroit News Letter

By Jacob Smith, 718 Free Press Bldg., Detroit, Mich.

Colonial Reopens with W. L. Kal in Charge.

DETROIT, MICH.—The Colonial theater, Detroit, Woodward and Sibley Sts., has reopened this time with an exclusive picture policy. Frank Farrington is the new lessee, and he is a theater builder of national repute. He has appointed W. L. Kal as house manager. The policy of the Colonial is big features only, showing from 1 to 11 p. m., prices 10 and 15 cents. The house seats nearly 1,700, and is a beautiful new theater.

Several Exchanges Warned by Fire Marshal.

Detroit, Mich.—The State Fire Marshal's department has notified a number of Detroit exchange managers that they must look for new quarters not later than the first of February, inasmuch as their present quarters are not up to the state law governing "inflammable liquids."

Battle Creek Theaters Increase Capital.

Battle Creek, Mich.—The Rex Theater Co., Battle Creek, has increased its capital stock to $10,000. The Flint Palace Theater Co., Flint, has increased its capital stock to $300,000. The Battle Creek Strand theater has increased its capital stock to $35,000.

Casino Feature Exchange Moves.

Detroit, Mich.—The Casino Feature Film Co. will move to the fifth floor of 73 Broadway on or about January 10.

Must Follow Lightless Regulation.

Detroit, Mich.—King Perry, the business agent of the Detroit branch of the American Exhibitors' Association, has been calling on no less than a half dozen exhibitors every night, impressing upon them the importance, from a patriotic as well as conservation standpoint, and the necessity of living up to the new government ruling that no lights outside the theater must be burned on Thursday and

Sunday nights. Some exhibitors have felt they should have a few lights burning outside, but Mr. Perry, after consulting with the state fuel administrator, has been informed that the ruling means exactly what it says—no lights whatever.

C. G. Kingsley Will Also Manage Jewel.

Detroit, Mich.—C. G. Kingsley, recently appointed Bluebird manager in Detroit, is now given the added responsibility of also looking after Jewel pictures in this territory. Neil is able to do this in a most efficient manner, as he has built around him a splendid organization to handle the detail work inside and do the selling outside. Ira Aronson, former Jewel manager, has been appointed special representative for the Jewel, and for a while will remain in Michigan later going to other parts of the country for Jewel. The change is one that will prove beneficial to Jewel and Bluebird, as well as to Messrs. Kingsley and Aronson.

Phil Gleichman Joins A. E. A.

Detroit, Mich.—Phil Gleichman, general manager of the Broadway-Strand theater, Detroit, has joined the Detroit branch of the A. E. A., putting his "John Hancock" on the dotted line after due consideration.

Nat Lefkowitz Back on the Job.

Detroit, Mich.—Nat Lefkowitz, salesman for the Standard Film Service, Detroit, is out of the hospital after ten days of treatment for appendicitis.

A. S. Hyman Gets Two Live Film Men.

Detroit, Mich.—A. S. Hyman, of the Dawn Masterplay Co., controlling "Redemption," "The Whip," "I Believe," "Wrath of the Gods," "Persuasive Peggy," and "Raffles" for Michigan, and with offices at 501 Owen building, Detroit, announces that on January 15 two of the best known film men in Michigan will be annexed to his sales organization—Arthur Hoganson and Larry Hayes. Mr. Hoganson (who recently became a proud papa) has been booker and house manager for the Rialto theater, Detroit; was formerly booker and house manager of the Majestic gardens in Grand Rapids, and for many months was manager of the Garden theater, Detroit. He has also been with several film companies. Larry Hayes, a successful showman and publicity man, has been assistant manager of the Majestic-Colonial in Jackson, and is very well liked in Michigan.

Jack Loranger Leaves for Coast.

Detroit, Mich.—Jack Loranger, recently with Fox in Detroit, and former local manager of the Paramount office, has gone to California, where he will likely connect with one of the film exchanges. Jack says he is "off" the damp climate of Michigan during the winter months.

State Health Board's Code for Theaters

Wisconsin Issues Instructions on Keeping Amusement Places Clean and Wholesome—Specifies Care of Every Part of the House.

By Frank H. Madison, 623 South Wabash Ave., Chicago, Ill.

MADISON, WIS.—The Wisconsin state board of health has issued the following instructions regarding moving picture theaters:

Theaters, moving picture theaters and public halls should be kept clean and free from dust.

The floors, when covered with wood, tile, stone, concrete, linoleum or other washable material, should be mopped or scrubbed with water or swept with moisture, or by some other dustless method, at least once daily, and should be scrubbed with water and soap at least once weekly

Carpets, rugs and other fabric floor coverings should be cleaned at least once daily by means of suction, beating or dustless sweeping.

Curtains and draperies should be cleaned at least once monthly by suction, beating or washing.

Cornices, walls and other dust-holding places should be kept free from dust by washing or moist wiping.

The wood and metal parts of all seats should be kept clean.

Fabric upholstering of seats and railings and other fixed fabrics should be cleaned by suction or other dustless methods, at least once monthly.

It is the duty of the owner, lessee or manager of theaters, motion picture theaters or public halls to display, in a conspicuous place, signs prohibiting spitting.

It is unlawful for any owner, lessee or manager of theaters, motion picture theaters or public halls to allow public drinking cups or public towels. In their place they should furnish individual drinking cups and towels.

No person or persons who have whooping cough, tuberculosis or other infectious disease shall be allowed to enter any theater, motion picture theater or public hall, and it is the duty of the owner, lessee or manager of said theater or public hall to deny them admission.

Retiring rooms and toilets should be kept in a sanitary condition at all times and should be scrubbed at least daily, or oftener if deemed necessary.

Every theater, motion picture theater and public hall shall be ventilated as required by the state building code.

Must File Program Week in Advance.

Green Bay, Wis.—The city council passed a resolution that theaters in the city shall file in the office of the mayor on Thursdays a complete list of the plays, acts and films which will be shown during the week to follow. The list of the films shall carry the name of the producer. The council also has appointed the five members of the board of censors as special policemen.

Ringlings Give Theater to Baraboo.

Baraboo, Wis.—The Al. Ringling theater, which has played a number of big pictures, was presented to the city as a Christmas gift by Ringling Bros. The gift has been accepted by the city council subject to the approval of the taxpayers.

Wisconsin Theater Notes and Changes.

North Kaukaunna, Wis.—Fire originating in the operating room destroyed the Bijou theater, owned by William A. Nugent. The loss was about $6,000, with $3,000 insurance. The fire occurred while a show was in progress, and although the 200 spectators were moderately orderly in their exit one boy was knocked down and slightly injured. The operator jumped from the booth into the auditorium. In addition to being burned about his hands and face he was slightly injured by the fall.

Ontario, Wis.—The Opera House, owned by Mike Cates, was destroyed by fire.

Manawa, Wis.—Fire swept the business district of the village, but by hard work the Gem theater was saved.

Highland, Wis.—Clarence Peters has opened a moving picture show in the city hall.

Clear Lake, Wis.—L. E. Joppa has sold the Rex theater to A. H. Steindorn.

Milkauwee, Wis.—The Strand theater, Fifth and Grand avenue, was closed for several days for extensive remodeling and redecoration. In connection with the beautifying a new policy was announced as follows: "Courtesy to all, polite service, better pictures, more congenial surroundings. In short, everything that will go to make the Strand the leading photoplay theater in the city."

Milwaukee, Wis.—When "Jack and the Beanstalk" was shown at the Butterfly theater the Milwaukee Sentinel conducted an essay contest which was participated in by sixty-six children. A prize of $25 was offered.

Milwaukee, Wis.—Pupils of the Detroit street school, most of whom are of Italian parentage, had a half holiday to see "The Italian Battlefront" at the Whitehouse theater through the co-operation of Columbia Chapter, Loyal League.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs $4.80 less.

ONE YEAR.....$3.00
SIX MONTHS.....$1.50
See title page for rates Canada and Foreign

MOVING PICTURE WORLD
516 Fifth Avenue, New York

.....
.....
.....

Please fill in the name of your Theatre.....
Cut Out and Mail To-day—Now!

Rebuilding Palms Theater at Indianapolis

Edward G. Sourbier Will Enlarge and Beautify Theater Near the Traction Depot—Has a Large Noon-Hour Patronage.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Plans have just been completed for the enlargement of the Palms theater, 136-138 North Illinois street, one of the few surviving five-cent motion picture houses in the city of Indianapolis. Edward G. Sourbier, treasurer of Marion county, the owner of the Palms, has announced that the new arrangement will increase the seating capacity from 300 to 650. No change will be made in the price of admission.

As a result of an arrangement with the Fermor S. Cannon Company, which will make the improvements, the regular performances at the theater will not be interfered with, as most of the work will be performed at night. The improvements will cost about $10,000, and in addition to them a new $5,000 Wurlitzer unit organ will be installed.

One of the rooms in the building in which the theater is located is used as a baggage room by the Indianapolis Traction and Terminal Company, but this room is to be vacated at once, and will be used in the enlargement of the theater. The built-in screen of the theater will be placed at the end of the building about forty feet back of the present screen, and the seats in the room now used for baggage will be placed diagonally to the position of the other seats, giving an excellent view of the screen from any part of the house.

The wall back of the present screen will be removed, and the interior of the house redecorated and remodeled throughout. The seats to be used are the ones formerly used in the Alhambra theater at Illinois and Washington streets, which was remodeled and redecorated last summer.

The architects have planned a new system of ventilation which will be used in the theater, drawing air into the house from apertures on the roof.

Interesting Comment on Patronage.

Harry Keene, manager of the Palms and Keystone theaters, both owned by Mr. Sourbier, and himself owner of the Bijou theater, 130 East Washington street, says the average weekly patronage at the Palms is about 20,000. He says there are about 1,200 persons, practically all employed in the downtown district, who visit the theater every day during their noon hour. The rest of the patronage, he added, is made up of transients or persons who do not care to sit through long bills.

The Palms is situated just across from the Traction station, the terminal for all electric lines, and the passengers find it an excellent means of killing time while waiting for cars. Through Mr. Sourbier's keen business management the Palms has become widely known as one of the best five-cent theaters in the country.

A. F. Brentlinger Will Manage New Theater in Terre Haute.

Terre Haute, Ind.—Albert F. Brentlinger, known among the motion picture men of the state as "Buck," who was engaged in the theater business in Terre Haute until three or four years ago, is going to be the manager of the handsome new motion picture theater that is now in the course of construction at Wabash avenue and Eighth street.

Mr. Brentlinger embarked in the theater business in this city ten or twelve years ago, and from a small hole in the wall—which he then called a theater—he purchased one theater after another until he owned the very best in the city. About three years ago he built the Orpheum at Fort Wayne, Ind., and soon had the people standing out on the sidewalk waiting to get in to see the show.

About a year ago, Mr. Brentlinger sold the Orpheum to the Bankers' and Merchants' Theaters Company, a company organized to own a chain of well located theaters in exceptional manufacturing towns, and he is now the general manager for this company. Inasmuch as the Terre Haute Theaters Company, which is erecting the new theater, is a subsidiary company he is going to remain here and take charge of the theater at least for a few months. He predicts an excellent business for the new theater.

Government Gets More Than Expected from Theater Tax.

Terre Haute, Ind.—Attaches of the internal revenue collectors office in this city have been busy this week collecting war tax from the theaters in this territory for the month of November.

"Although the limit has been extended on the time for reports from theaters we have received enough to justify the statement that the Government's expectations from this source have been more than realized," said Isaac M. Strouse, collector for this district.

The returns from the Terre Haute theaters, both motion picture and otherwise, Mr. Strouse says, are far beyond expectations. From the 330 theaters in the district he has received some astounding data, which he will give out soon, he says. From one town of not more than 2,500 inhabitants, he said, he got a report from a small motion picture theater that $70 was realized from 1-cent tariff on admissions during the month of November. Many tickets at this house were sold at 5 cents, he said, which means that the attendance was even larger.

Fort Wayne Theaters Contribute $3,000 a Week.

Fort Wayne, Ind.—Motion picture fans and theater patrons of Fort Wayne, although they probably do not realize it, are heavy contributors to Uncle Sam's war fund. The war tax now being collected by local theaters aggregates a grand total of approximately $3,000 a week paid in one, two, three, and five-cent contributions.

One local theater last Sunday took in $167 in war tax, and another large motion picture house collected between $200 and $250 in war taxes during the week. Few of the downtown theaters, it is said, are receiving less than $100 a week in war tax, and several of them report a total of not less than $150. One motion picture theater in the residential district reported an average weekly collection of war tax amounting to $135.

Seat sales at the various theaters have not diminished because of the war tax, according to reports received at the office of the collector of internal revenue for the Fort Wayne district. No complaints have been received of any attempt by Fort Wayne exhibitors to charge greatly increased prices and use the war tax as an excuse for doing so, Collector Thumma said, and none are expected.

Tax Takes Comfort Out of Seat?

Evansville, Ind.—A. J. Merrill, manager of the Princess theater of this city, is somewhat of a humorist, as well as a successful exhibitor.

"I'm afraid I'm losing all of my business," remarked Mr. Merrill to one of his friends the other day.

"Why is that?" questioned the friend who had heard that the exhibitors are having a pretty hard row to hoe just now.

"Well, you see the seats are not as comfortable as they were before the Government put the tax on them," answered Mr. Merrill.

Film Men Dine Newspaper Friends.

Indianapolis, Ind.—Benjamin V. Barton and Charles M. Olson, owners of the Lyric, Isis, and Alhambra theaters, were hosts at a dinner at the Claypool hotel, Wednesday night, January 2, to about thirty of their friends in the newspaper offices and members of their theater staffs. The dinner was enlivened by cabaret acts that continued from beginning to end. Singers, dancers, a juggler, accordian players, and an orchestra were included in the list of entertainment manufacturers.

Henry K. Burton, publicity agent and generalissimo for Messrs. Burton and Olson, was in general charge. In compliment to Mr. Burton, who once resided in Martinsville, Ind., and who recently jumped into the poetic spotlight by composing a touching ballad entitled "The Fire Chief Who Couldn't Find His Axe," was presented with a helmet, axe, and trumpet as a compliment to his ability.

Kansas City News Letter

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

J. L. Shipley Heads Standard Film.

KANSAS CITY, MO.—John L. Shipley has been made manager of the Kansas City office of the Standard Film, to succeed L. D. (Pep.) Balsley, who resigned to accept the position of creative advertising service director with the Union Bank Note company. Mr. Shipley was formerly general representative of the Kansas City Goldwyn office. Previous to this he was advertising manager for the A. H. Blank interests in Des Moines and Omaha. Mr. Shipley went into his new office Jan. 4. Mart E. Williams, a traveler for the company, was temporary manager pending the appointment of Mr. Shipley.

B. A. Lucas Now United Booking Manager.

Kansas City, Mo.—B. A. Lucas has been installed as manager of the Kansas City office of the United States Booking Corporation, sharing the office of the Hoffman interests. Before coming to Kansas City Mr. Lucas was manager of the Chicago Triangle office. He was also with the Triangle company in Omaha and Kansas City, and with Paramount in Chicago. He reports remarkable success with the picture, "The Zeppelin's Last Raid," which recently ran a week with great success at the Twelfth Street theater here. Mr. Lucas also reports first-run contracts in all the big cities in the Western territory.

Bluebirds Selected by School Superintendent.

Kansas City, Mo.—The Kansas City Bluebird office recently landed a contract that was not characterized by costly expenses of a film salesman. This contract is for a year, two days a week, with the Iris theater at Topeka, Kansas. The superintendent of that city arranged with that theater to show good, wholesome, clean pictures on Friday and Saturday for the benefit of the school children of the city. For doing so, he was to make announcement through the schools of the programs on those days of the Iris; and it was he, who, after a study of the different pictures, that selected Bluebirds as the desired pictures.

H. G. Robertson Covering Iowa for Goldwyn.

Kansas City, Mo.—Howard G. Robertson, formerly a traveler out of the Kansas City Goldwyn office and later cashier, has been put on the road again. He will work the state of Iowa, the state where a good portion of the Kansas City Goldwyn office business is located.

F. A. Flader Comes to K. C. Bluebird Exchange.

Kansas City, Mo.—F. A. Flader, recently a salesman out of the New York Bluebird office, has been added to the salesforce of the Kansas City office of that company. He will have the western half of Missouri for his territory. Mr. Flader is the third Bluebird salesman, working with Frank Cass, who has northern Kansas, and William G. Parsons, who has southern Kansas.

O. W. Slater Is Goldwyn Representative.

Kansas City, Mo.—O. W. Slater, formerly bookkeeper and cashier of the World Film office in Kansas City, has been made general representative of the local Goldwyn office to succeed John L. Shipley, who resigned to become manager of the Kansas City office of the Standard Film Corporation.

C. A. Maddux Joins Foursquare.

Kansas City, Mo.—C. A. Maddux, formerly with the Kansas City Feature Film, has been added to the salesforce of the Hoffman Foursquare office here. He was formerly Missouri representative for the local Paramount office. He will work Iowa and Nebraska for the Hoffman interests.

Ed. Lappey Traveling in Oklahoma.

Kansas City, Mo.—Ed Lappey, formerly of the old Mid-West Film Corporation, and later with the Select Pictures Corporation, will work Oklahoma for the Hoffman Foursquare company here. He has already taken charge of his new territory.

Middle West Theater Notes.

Leeds, Ia.—J. F. Durfey has sold his moving picture theater to James Burgenstein of Sioux City.

Malvern, Ia.—A. O. Harney has opened his moving picture show.

Elgin, N. D.—Jacob Balliet has bought the moving picture theater from James J. Stasck.

Dickinson, N. D.—Mr. Nicodeme has bought the moving picture show here.

Clinton, Okla.—Construction will start soon on the new building for the Lyric theater. The building is to be 25-120 and will be modern in every respect.

Houston, Tex.—The Texas moving picture theater suffered a heavy water damage in a recent fire. A. Schulman, proprietor.

Wichita, Kan.—Contract will be let soon for a new theater building at 308-310 East Douglas street. The building will have a frontage of fifty feet, and it is said will be one of the finest theaters in Wichita. J. H. Cooper of Topeka is one of the men interested in the theater.

Omaha, Neb.—The walls are now up for the new Rialto theater, Callaway, Neb. W. H. McCulloch has leased the Star theater from C. W. Wright.

Kansas City Business Notes.

The Kansas City Jewel office announces that prints have been received on the big picture, "The Price of a Good Time." The office also announced that the Twelfth Street theater had booked "The Sirens of the Sea" for the week of Jan. 13.

Phil J. Ryan, Kansas City sales manager of the Standard Film, recently went to New York City to buy new pictures. He returned by way of Chicago, visiting the Standard office there.

D. J. Sullivan, of the St. Louis Mutual office, was a visitor in Kansas City during the last week.

A. Frankel and C. Taft, exhibitors of Des Moines, Iowa, were visitors in Kansas City recently. These men are going to open a new theater there to be called the Rialto, about March 1.

Filmdom Doings in Twin Cities Last Week

J. R. Levy, World Film Manager, Is to Go to New York and E. A. Eschmann Will Succeed Him—New Men Added to Local Sales Staffs—Business Notes.

By John L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

MINNEAPOLIS, MINN. — Minneapolis pulled through the past week without a change in exchange managers, but the news that next week will see a new manager at the helm of the local World office was brought to the fore by the exchange heralds. J. R. Levy, for over a year (this is a real accomplishment) manager of the local World branch, is to go to New York shortly, we are informed, to take up work in the directing offices of the organization. His successor is to be E. A. Eschmann, former World manager at Cleveland, Ohio. Mr. Levy has not stated just what his New York duties will be, but judging from the success he has made while in Minneapolis the jolly bachelor president of the exchangemen's club should get something pretty nice.

New Men on Sales Staffs.

A few additions to exchange sales staffs were made during the past few days. Newton Davis, former manager of the Minneapolis Bluebird exchange, joined the Universal exchange as Twin City salesman. I. S. Mistachen, formerly connected with the Brunswick Amusement Co. and Zelda theater at Duluth, Minn., was added to the General staff, and W. E. Bradley returned to the Laemmle exchange as Northern Minnesota roadman.

Sometimes an Operator Plays Havoc with Show.

St. Paul, Minn.—Following a big week in Milwaukee, William Fox's "Cleopatra" began a week's run at the Metropolitan opera house here, Sunday, January 6, to good business, but in a manner more humorous than was scheduled. The World scout was a part of the opening performance's audiences, and noted the following peculiarities:

Scheduled to start at 8:15, the picture was thrown on the screen by 9:05; the orchestra came in at 8:30, played one overture, waited ten minutes for the picture, and played the overture over again, while the audience mumbled in the darkness. Once the film started, Theda Bara, or "Cleo," rather, began to talk politics or something with Caesar, and when that gent was just about to kiss "Cleo's" ruby lips the film broke, and the audience thought perhaps the Board of Censors was up in the booth. However, after futilely looking for the film stretchers, the operator pinned the film together, and the show was on. Only one other slip-up happened, and that was when the operator completed the first half of the show and disregarded the title, which read, "Seven Minutes Intermission," and kept right on grinding. When the house lights went on the operator dropped his knitting and cut his film. The remainder of the performance was enjoyable from a serious standpoint. "Cleopatra" and, very likely, a new operator will begin a three-day showing at the Minneapolis Metropolitan in a week.

Strand and Alhambra Get "Uneasy Money."

Minneapolis, Minn.—Many have been wondering what theaters would land first Minneapolis and St. Paul runs on the Taylor Holmes' feature, "Uneasy Money," advertised on local billboards for a month. Manager Harry Graham, of the K-E-S-E exchange, announced that the Minneapolis Strand and the St. Paul Alhambra had secured first runs and the benefits of a gratis advertising campaign. Mr. Graham gave a special showing of Hazel Daly's first Selig production, "Brown of Harvard," at the New Palace theater, Minneapolis, Friday, January 4.

Played Single Reel of Minnesota Boys to Good Purpose.

St. Paul, Minn.—Theodore L. Hays, manager of the New Garrick theater here, displayed the one-reeler, "Minnesota Boys of the Rainbow Division," in addition to "Shirley Kaye" the week beginning January 6, and had a special stage setting with light effects to correspond with the "Rainbow's" presentation. This is the first time, Mr. Hays believes, "so much fuss has been made over a single-reeler in these parts."

C. H. Christie Guest of Honor at Dinner.

Minneapolis, Minn.—Charles H. Christie, general manager of the Christie Comedy Co., Los Angeles, spent a day in Minneapolis on his way from New York to the Pacific slope. While in the city, Mr. Christie was the guest at a dinner given by S. A. Louis and S. N. Robinson.

B. N. Judell Opens Office in Film Building.

Minneapolis, Minn.—Benjamin N. Judell, former Laemmle manager in Minneapolis, has organized a new state rights exchange to be known as the B. N. Judell, Inc., exchange, located in the Film Exchange building. The new exchange is a closed corporation, with a capital stock of $50,000.

On the Twin Cities' Screens.

Minneapolis, Minn.—Three downtown theaters here ran Hart releases this week, bringing the number of Hart pictures played in local downtown houses in the past three weeks up to an even dozen. "The Cold Deck," played at the New Garden four days beginning January 6, and "A Square Deal" and "Between Men" were running at the New Aster and New Unique, respectively, at the same time. Local nwspaper layouts for the past three weeks have looked like heralds on various Hart releases, every pose the Western actor was ever photographed in having been brought into use.

"Vengeance and the Woman," Vitagraph serial featuring William Duncan and Carol Halloway, has been booked for first run in the Hippodrome theater, St. Paul, and the New Grand theater, Minneapolis. "The Mystery Ship" will begin first runs at the New Palace, St. Paul, and New Palace, Minneapolis, shortly.

Manager Lowell V. Calvert, of the New Garrick theater, Minneapolis, has begun running the James Montgomery Flagg series of Edison pictures entitled "Girls You Know."

Manager James A. Keough, of the New Lyric, Minneapolis, and Manager Bert Goldman, of the New Princess, St. Paul, Minn., will display the First National Exhibitors' Circuit picture, "Alimony," shortly.

With the Exchangemen in Minneapolis.

Minneapolis, Minn.—Manager E. A. Westcott, of the Fox-Standard exchange, Minneapolis, is on a tour of Northern Minnesota and North Dakota.

Manager Louis H. Coen, of the Metro exchange, Minneapolis, is in Duluth and Northern Minnesota on a short business trip.

A baby daughter arrived at the home of Minneapolis' K-E-S-E manager, Harry Graham, recently.

Dinners and Frolics Open New Orleans Year

Saenger Amusement Gives Party to Over 200 Employees—Other Dinners by Saenger Company—Frolic for the Mutual Film Staff.

By N. E. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, LA.—The most notable event of the holiday period in motion picture circles in New Orleans was the annual banquet of the Saenger Amusement Company, which occurred on Tuesday night, January 1, 1918. It is the custom of the Saenger Amusement Company to each year give a banquet to all of its employees and its intimate friends in every city in which one of its many enterprises is located.

The company is now operating more than forty theaters in various locations in the South, and it can be seen by this that these banquets assume the proportions of important affairs. At the New Orleans function, President Julian Saenger and Director General E. V. Richards, Jr., graced the head of the banquet board and other of the more important members of the organization were seated about them. Al G. Shear, the irrepressible wit and spontaneous wag, acted as toastmaster, and that means that there was not a dull moment during the entire evening. The entire second floor of the Kolb restaurant had been reserved for the guests who numbered more than 200, and a bounteous repast was served, interspersed with music, dancing, and timely speeches.

Director General Richards, in outlining the accomplishments and purposes of the company, pointed out the material progress that has already been made in providing the people of the South with the highest class of motion picture entertainment as presented in the forty houses already in operation and declared that the company is yet in its infancy as regards the expansion that is under contemplation. He expressed his full realization of the difficulties and occasional disappointments that are to be encounted in the building of such an institution, but asserted that these obstacles only made their determination the stronger. He noted the permanent progress that had been made, and paid a high tribute to the intelligence and loyalty of the personnel of the entire Saenger organization. He attributed a large measure of the success already attained to the absolute democracy of the organization, and expressed his abhorence for anything that approached snobbishness either on the part of the head of a department or an employee. In this connection he announced the action of the company in increasing the salaries of all employees from 3 per cent. to 10 per cent., based upon the period of service. This announcement was greeted with vociferous applause. President Saenger, Maurice F. Barr, manager of the Houston, Texas; Saenger enterprices, N. E. Thatcher, amusement editor of the Times-Picayune, and others were among the speakers.

Coincident with the celebration in New Orleans, Saenger banquets were held in Houston and Texarkana, Texas; Jacksonville, Fla.; Jackson, Miss.; Shreveport, La., and Memphis, Tenn., and telegrams from these places and also from individuals all over the country felicitated the Saenger Amusement Company upon its success and its enterprise.

D. L. Cornelius Heads Saenger Publicity.

New Orleans, La.—D. L. Cornelius, who has been resident manager of the Strand theater, has been relieved of that position by the Saenger Amusement Company and placed at the head of a newly created publicity bureau which will handle all of the newspaper and other advertising of the concern for all of the Saenger enterprises in the South. Last year the Saenger Amusement Company expended over $75,000 in newspaper advertising in this territory, and the appropriations for 1918 are expected to go well beyond $100.000. Naturally the outlay of this amount of cash requires the most careful consideration, and Mr. Cornelius is eminently fitted to administer the fund. He knows the show business, and he is a good copy writer. Best of all he is immensely popular with the newspaper men, and can get about what he wants because he never asks anything unreasonable and never tries to "put one over" on them. It is a notable fact that the Saenger Amusement Company confines its advertising almost exclusively to the newspapers, their experience with bill-boards and other forms of publicity having demonstrated that a direct appeal taken into the homes is the only effective manner of calling attention to any particular screen production.

Maurice F. Barr Will Manage the Strand

Mr. Cornelius has been succeeded as manager of the Strand theater by Maurice F. Barr, who has recently accomplished remarkable results in the management of the Saenger interests at Houston, Texas. Manager Barr is also an old newspaper man, and all the boys like him. It appears to be the policy of the Saenger organization to place newspaper men in all of the responsible positions.

District Manager Stephens Gives a Frolic.

New Orleans, La.—District Manager Stephens, of the Mutual Film for the Southern territory, was host to all of the employees of the local film exchange and a large number of his friends at the annual New Year frolic at the Stephens residence. Mr. and Mrs. Stephens always make these affairs exceptionally pleasent for their guests, and invitations to them are eagerly sought. The evening was spent in singing, dancing, and the enjoyment of bounteous refreshments.

Atlanta News Letter

By Alfred M. Beatty, 43 Copenhill Avenue, Atlanta Ga.

New Liberty Theater at Camp Gordon Open.

ATLANTA, GA.—The New Liberty theater at Camp Gordon, which has a seating capacity of more than 3,000, and is one of the handsomest and best equipped playhouses erected for the entertainment of select men in the United States, was opened on New Year's day with two performances.

"Birth of Nation" Coming Back.

Atlanta, Ga.—The Criterion theater has had so many requests for a showing of "The Birth of a Nation" that they will show it in the week beginning January 21. This makes the fourth time this picture has been shown in Atlanta, always to crowded house, and this engagement will be no exception.

Geo. H. Hickman Leaves Wells Interest.

Atlanta, Ga.—George H. Hickman, manager of the Lyric theater, and former manager of the Forsyth theater, has resigned and severed his connection with the theatrical interests of Jake Wells.

Mr. Hickman has not announced his plans for the future, except that he intends for the time being to remain in Atlanta.

Savoy Becomes 5-Cent Theater.

Atlanta, Ga.—A decided change of policy, and one welcomed by the thousands of picture-goers of Atlanta, is announced by the management of the Savoy theater. Beginning Monday, January 7, the admission price will be five cents to all performances. It is also the intention of the management to present at this popular admission price some of the biggest photoplay features that has ever been produced, and many that has never been offered at less than twenty-five cents.

Features That Have Made a Hit.

Atlanta, Ga.—Hundreds of Marguerite Clark's Atlanta admirers greeted her on the screen at the Forsyth theater Monday when she returned in her most delightful role, that of the fairy princess in "The Seven Swans."

Mary Garden in her first appearance before the screen, in a picturization of the great opera, "Thais," with a vehicle, a cast and a scenic investure, which ranks with the best in the photoplay line, and this production scored a decided hit with Atlanta theater patrons this week at the Strand theater. The theater was crowded all week.

Miss Betty Lee, Atlanta's young star who has recently entered the moving picture field, where she is meeting with pronounced success, was head waitress on Friday at a dinner given by the Daughters of the Confederacy, and was assisted by a levy of charming girls and young matrons.

Hugh L. Cardoza Will Direct Lyric.

Atlanta, Ga.—Hugh L. Cardoza, who has been in charge of the Wells interests in Atlanta for some time past, will take over the active management of the Lyric in addition to his other duties as general manager for Mr. Wells several motion picture houses.

Louisville News Letter

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

Suburban Houses Cut Premium Giving.

LOUISVILLE, KY.—General increase in cost of doing business has resulted in most of the picture theaters doing away with all premium-giving in the suburban districts for the present, especially as patronage has been slack.

December business with the Louisville picture theaters represented the very worst business that the local exhibitors have ever known, as the city has experienced the hardest winter on record to date. There has not been a time during the past four or five weeks that there has not been a good snow-blanket on the ground, and snow after snow has been experienced, resulting in bad traffic conditions and in a general falling off of patronage. Keeping the theaters warm has also been quite a job.

January is generally the worst month of the winter in Louisville, and February weather is often bad. Under these conditions the local exhibitors are not looking for any big business before March 1. The war tax has also resulted in cutting down patronage, and good weather is badly needed to bring business up to normal.

However, the general outlook for spring business is considered good, as Louisville is in a healthy and prosperous condition at the present time. A number of large concerns have big war orders, and the local cantonment has increased the population of the district materially. That Louisville is prosperous was shown on December 26, when bank clearings went over the billion dollar mark for the first time in the history of the city, while the year's clearings ran a billion and thirteen million. All factories are busy and labor scarce, while the highest wages on record are being paid to both male and female workers in all lines. At the present time an effort is being made to enlarge the city boundaries so as to increase the population of Louisville to about 300,000.

Wife Left Husband for Screen Career.

Louisville, Ky.—Richard M. Arnold, Jr., of Louisville, husband of Mrs. Helen Prettyman Arnold, a screen star who won one of the prize try-outs in the William

A. Brady "Beauty and Brains" contest a few seasons back, has filed suit for divorce against his wife, alleging abandonment since July, 1916. Mr. Arnold stated that they were married in April, 1910, at Jeffersonville, Ind., both being residents of Louisville. The petition stated that Mrs. Arnold is at present in Naples, Italy, with a troop employed by the Poli Film Co., to make an Italian picture. Mrs. Arnold appeared in several American productions, including "One Law for Both," "Two Men and a Woman," and "The Witching Hour.' Mrs. Arnold is without doubt one of the most beautiful women that has been produced by Kentucky, which state has a reputation for handsome women.

Short Change Man Fleeced Theaters.

Paducah, Ky.—Confidence men recently took the Arcade and Star theaters into camp for $10 each, on a short change gag, but fell down at the Kazy theater and then slipped out of town, after having worked a few drug stores and other concerns. The work was very crude, however and could not possibly have been put over on anyone that was on the alert.

Fire in Theater at Winchester.

Winchester, Ky.—Damage of $350 was done to the engine room and electrical equipment of the Pastime theater when fire broke out in the engine room, where the company makes its own power and heat. The theater was plunged into darkness during the evening show, but the people quietly filed out without anyone being hurt.

Somerset Star Closes.

Somerset, Ky.—The Star theater has been temporarily closed while the floor is inclined and other improvements made. The theater has booked "The Mystery Ship," a serial, to start with the reopening of the house.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

NOTES FROM DALLAS, TEXAS.

Records of Recent Films.

Dallas, Tex.—Mary Garden in the Goldwyn "Thais" is reported to have broken all records at the Grecian theater, El Paso, and the Zoe, Houston, during the second week in January, with "Freedom of the World" duplicating the performance at Pollard's Oklahoma City.

"Come Through," the second Jewel to be shown in Dallas, was a big week's run feature for the Washington theater, Dallas. It has been pronounced by local critics really the best thing shown here in months. Immediately following it, Manager Bissinger, of the Wadhington, offered "The Co-Respondent," which got away to an excellent start.

"Seven Swans" did an excellent business at the Old Mill, and "Spreading Dawn," with Jane Cowl, followed with record attendance on its first day's run. The Fairbanks' "Modern Musketeer" followed the Goldwyn offering for mid-week on January 10.

Dustin Farnum in "The Spy" had a big run at the Jefferson for the week beginning January 6, and the Hippodrome put on "The Warrior," with Maciste, the big "Cabiria" giant, for a week's run. This theater had coming for January 13, Taylor Holmes in "Uneasy Money," for which a lot of people have been looking.

Picture Theater Problems in Border Towns

Manager Samuel Schwartz of Aztec Theater at Eagle Pass Tells Why Certain Films Must Not Be Shown—Wrong Impressions of Mexicans.

By Douglas Hawley, Times-Herald, Dallas, Texas.

DALLAS, TEX.—There's one sure solution of the c. o. d. problem, and Samuel Schwartz, of the Aztec theater, Eagle Pass, Tex., knows it. You simply pay your c. o. d. bill six months in advance. That's what Mr. Schwartz did at the Paramount branch late in January, when he came to town. Manager H. M. Owen is still a little bit aghast, but he stood for the revolutionizing.

Mr. Schwartz declares business on the border is bully, but a fellow still has to be careful. "We've got to watch our pictures like hawks," he said. "Should a border town house run a film which in the least reflects upon the Mexican people he's immediately in trouble. And the feeling is but natural. We are loyal to our own flag—we are proud of ourselves as Americans. The Mexicans are as truly Americans as we are, and are entitled to be equally proud of their nativity.

The trouble is the average American has a wrong impression of the average Mexican. He has formed his impression from reading newspaper accounts of border raids and the things that go with them. We who live among Mexicans and who number among our friends, the men who are the real representatives of the people, know better. Your high caste Mexican is a gentleman as polished and as polite as any Parisian, and a whole lot more honorable in his business dealings than a lot of Americans." Mr. Schwartz believes Mexico is working out her internal political problems as rapidly as could be expected under the circumstances, and that before many more moons political peace and commercial prosperity will again be her portion.

Blue Texas Skies Fine for Picture Making.

Dallas, Tex.—California has nothing on the Eagle Pass country of Texas from the standpoint of making moving pictures, and a well known Eastern moving picture director admits it. Also he says he is going to make some more pictures under the blue of Texas skies and the brightness of Texas sun.

This is the message brought to Dallas by Sam Schwartz, picture theater proprietor at Eagle Pass, Tex., who called at the Dallas branch of the Vitagraph during the second week in January. Mr. Schwartz, in addition to being a theater proprietor, has had the satisfaction of being an actor as well. He appeared in the making of Rex Beach's "Heart of the Sunset," which Director Frank Powell is now completing at Eagle Pass. A number of interiors are now being finished up at San Antonio in the studios of the Shamrock Company.

"Mr. Powell is carried away with the Texas climate," said Mr. Schwartz. "There has been plenty of sunshine and plenty of blue sky.

"The picture makers have been able to work every day, and Powell declares he expects to make more pictures in Texas. We really expect a big development in the border country in the scening of film productions, particularly those in which 'soldier' and 'cowboy stuff' occurs."

The Texas-made picture is a Goldwyn, with Anna K. Neilson in leading role.

H. B. Hearne Comes to Manage Old Mill.

Dallas, Tex.—Morris F. Baer has gone back to New Orleans as manager of the Strand theater, known as the handsomest in the South. Mr. Baer for the last several months has been at Houston in charge of the Isis theater, another Saenger Amusement Company house, and his methods "put it on the map" in more ways than one. He made many friends ruring his stay in Texas.

H. B. Hearne has been made manager of the Old Mill theater, the Hulsey house at Dallas. Mr. Hearne comes to Dallas from Philadelphia, and is a well known and very successful theatrical and film man. He calls Wilmington his native town.

First Hodkinson Picture at Old Mill.

Dallas, Tex.—New Hodkinson "Motion Picture Plus" will make its first Texas appearance in the Old Mill theater, Dallas, according to present anticipations. The Hulsey organization has secured the first-run rights to the newer and bigger picture, and all required changes in the way of additional screen space and the like will be made in ample time for its appearance and proper showing. There is the keenest interest in the first real big forward step in picture making shown by Texas fans. The daily papers as well as the trade journals have carried full publicity on the Hodkinson development.

Dead Heads Cut to Minimum.

Dallas, Tex.—Pass holders are among the "less" things in Texas. With the taking up of 1917 passes at the close of the year picture theater managers and proprietors have shown a change that in the light of the way some people rode their gift horses to death serves them right. In Dallas the free list has been cut fully fifty per cent. It had come to be no common thing for many of these people to enter a theater as many as half a dozen times a day, each time with a different companion. The passholder, conscience not entirely dead, stepped inside the door and right out again, leaving the companion in each instance. "Enough is too much," the managers say, and they're correct.

Notes and Changes in Texas Theaters.

Austin, Tex.—A charter alteration filed at Austin by the Southwestern Art Dramas, Inc., changes name of the concern to the Southwestern Film Corporation.

Houston, Tex.—The Texas theater, Houston, A. Schulzman proprietor, was burned during the second week in January, with a loss of about $20,000. No announcement has yet been made as to rebuilding plans.

Galveston, Tex.—The Palace theater, Galveston, operated for the last year by W. F. Berney, has been taken over by George Bell, Jr.

Dallas, Tex.—L. C. House, of the Wigwam theater, Coal Gate, and C. C. Harkins, of the Grand at Lehigh, were two Oklahoma managers who called on Dallas branch managers during the second week in January. Each reported business excellent, with outlook equally so.

Brownsville, Tex.—Dave Young, of the Dreamland, Brownsville, a well known state's right buyer, was a Dallas visitor recently. Mr. Young has opened an office at Oklahoma City.

D. C. Feagles, of the Rex, Ft. Worth, says his town is still the best in the state, and that things are humming with all the soldiers and aviators that are training there.

Dallas, Tex.—Manager J. B. Dugger, of the Dallas Vitagraph branch, has organized the Vitagraph War Savings Society, with every employee on the force enrolled. Each employee was started off with a 25-cent stamp, and the office has pledged itself to save $2,000 within the year.

First Nat. Circuit Opens St. Louis Office

William Sievers Is Engaging Roadmen and Managing Distribution—New Grand Central Theater Will Show the Pictures in City.

By Mary Moore, 6035 Kingsbury, St. Louis, Mo.

ST. LOUIS, MO.—The First National Exhibitors' Circuit is ready for business in St. Louis with William "Billy" Sievers, a stockholder in the corporation (as agent for Edmond Koeln), directing the local end of the game.

Manager Sievers' theater, the new Grand Central, will show the Exhibitors' Circuit pictures here while Sievers himself will direct the road men in nearby territory. He has opened offices of the company and has selected some of his staff.

The first road man signed up is Harry Thayer, who was recruited from the outgoing forces of the Goldwyn offices here. Sievers grabbed Thayer, following the latter's resignation from Goldwyn. Thayer left Goldwyn when Floyd Lewis, local manager of Goldwyn, resigned to go into the state rights business.

Standard Exchange Passes First Year

St. Louis, Mo.—The Standard Film, handling Billy West comedies and re-issues, has rounded out a successful first year of operations in St. Louis, and under the direction of Barney Fegen has excellent prospects in this line of film business for the coming twelve months.

The Standard started in St. Louis in March, 1917, with J. Irwin Dodson as manager. From the first the exhibitors took kindly to the Mutt & Jeff comedies, but there has been considerable expansion under Manager Fegen, who took charge last August. The William Hart re-issues did much to increase the Standard business.

Fegen attributes some of the success of the short-sized films to the saving on war tax, but says that an added stimulus to both his business and that of other exchanges is found in the recently organized Southern Illinois Exhibitors' League, which has materially aided the growing closer relationship between the St. Louis film managers and the small town exhibitors in southern Illinois.

Results of Big Patriotic Benefit.

St. Louis, Mo.—A report of the moving picture benefit given on Dec. 20 for the benefit of soldiers shows the following receipts: New Grand Central theater, $66.50; Delmar theater, $31, and Liberty theater, $6.

The following sums were turned in by the film managers: D. M. Thomas, Fox, $41.25; Jack Weil, World, $32.25; General Film, $17.25; Standard, $8; Foursquare, $5; Metro, Charles Werner, $24.25; Unicorn, Sam Werner, $2.75; Vitagraph (Boswell), $5.75; Paramount, G. McKean, $8.75; Pathe, D. K. Evans, $20.50; Triangle, Ed Carr, $2.75; Mutual, Fred Keller, $2.75; Select, Ed Dustin, $2.75; Goldwyn, Floyd Lewis, $12.75; Universal, Barney Rosenthal, $37; Bluebird, G. Hennesy, $5; U. S. Exchange, Joe Desberger, $5. The total expense was $14.75, leaving a benefit total for the soldiers of $319.25.

Lew Bent Signs Up With Select.

St. Louis, Mo.—There were a few changes of interest in the film offices here this week. Lew Bent, who, with Harry Thayer, left Goldwyn with Floyd Lewis, when the latter resigned as local manager, has signed up with Select Picture under Edward Dustin.

Personal Notes in St. Louis.

D. E. Boswell, manager of the Vitagraph office in St. Louis, was married during the week. Not the first venture, however.

Tom McKean, manager of the Royal theater, and son of George McKean, resident manager for Paramount, is awaiting 24-hour notice to appear at camp for aviation service training.

Spiros Skouris, manager of the Pageant theater, one of the largest in St. Louis, has passed the aviation division examinations and will go to Texas to train. He will sell the Pageant, and has been offered three times as much for it as he paid for it less than a year and a half ago.

Hunter Bennett, division manager for the Foursquare company, has been here a week directing some new expansion work for his company. Sid Baker, former manager here and now in Kansas City, was here in conference with Bennett.

Des Moines News Letter

By Dorothy Day, Register-Tribune, Des Moines, Ia.

First Negro Theater West of Chicago Ready.

DES MOINES, IA.—The first negro-owned and negro-operated theater, especially for negroes, west of Chicago, is in process of rebuilding at Tenth and Center streets in Des Moines. In view of the fact that there are about 800 Alabama negroes at the Camp Dodge Cantonment, the colored settlement in Des Moines is constantly thronged with negro troopers. No amusement is offered to them aside from the downtown amusement houses, where, in most cases, a reservation is made for colored people. A picture house in this district, then, can not help but be most popular. The new theater will seat 450 people and work has already started on the rebuilding of a selected frame building. The colored citizens have donated $5,000, and a corporation of influential negroes are backing the concern.

Theater Notes Over Iowa.

Ottumwa, Ia.—David Prior has quit the motion picture game by selling the Mystic theater in South Ottumwa to Fred Wellington. Mr. Prior has been managing picture shows for several years. He has owned and operated houses in Fayette, Farmington, and lastly in Ottumwa. He has not announced what business he will take up.

Maxwell, Ia.—C. A. Braley has sold the Star theater in Maxwell to C. C. Couch. Mr. Braley is going back to farming.

Roland, Ia.—Manager Stote has sold the Lyric to H. O. Hibbard.

Radcliffe, Ia.—The firm of Ertel and Raymond of Radcliffe have dissolved partnership, Mr. Raymond having decided to go back into the vaudeville business. Mr. Ertel will manage the two houses, the Opera House in Radcliffe and the Star in McCallsburg.

Iowa Business Notes.

James Denton, pioneer exhibitor of Iowa, who manages the Virginia theater in Boone, Ia., was in Des Moines last week. Mr. Denton was the first exhibitor in Iowa or Nebraska to sign for the Metro Service and he has used every picture that that company has made since. It has been his custom to change every day, but the increased demand for the better Metro pictures has caused him to break his ruling and he has arranged for a two-days' run on the New All-Star features.

A party of Des Moines film men went to Kansas City for the holidays. Stanley J. Mayer, manager of the Yale Photoplay office in this city; W. F. Coleman, assistant manager of the K. C. Feature Film office in this city; Roy L. White, salesman for the local Metro exchange, and John L. Shipley, assistant manager of the Goldwyn Pictures office in Kansas City, made up the party.

A. S. Miller, Iowa representative of the Vitagraph films, was in Des Moines a couple of days last week.

Manager Ballantyne, manager of the Des Moines Mutual exchange, was in Chicago a couple of days last week. In spite of the rumors of changes Ballantyne goes around with mouth tightly closed and a shrewd smile on his face and explains the large amount of shipping out of the office, as merely "clearing-house junk."

Mr. Hatfield, formerly general manager of the Wharton Bros., Inc., was in Des Moines last week with "The Black Stork." He gave a private showing of the feature at the Royal on New Year's day.

E. E. McVicker, for a long time popular salesman with the Des Moines Pathe exchange, has decided that he needs a long rest, especially since there's a tidy sum of money coming to him this month from an inheritance. He has left the Pathe employ and is taking life easy around town taking in all the movies and visiting his friends at the different exchanges. Jake Cohen, who but recently joined the Pathe force, took his territory in northeastern Iowa. Mr. Cohen is making a big success in the short time he has been with Pathe, according to Manager Sheridan.

M. R. Angel, of the Angel Brothers, who operated and owned the first chain of picture houses in the Middle West, was a caller at the Pathe exchange in Des Moines last week. Mr. Angel and his brother owned the famous Angel Bros.' Orpheum circuit and opened houses in Oskaloosa, Keokuk, Cedar Rapids, Savannah, Ill., and Galesburg, Ill. He says that ever since he has been operating the Orpheum in Ottumwa he has used only the products of the Universal, including serials and weeklies, as well as feature pictures. His booking of some of the Pathe serials was his first deviation from this set rule.

Jottings From the A. H. Blank Office.

Des Moines, Ia.—The A. H. Blank office force is jubilant over the way in which the first of Petrova pictures went over in Des Moines and other cities in Iowa. Every one who saw "A Daughter of Destiny" was enthusiastic.

Fred R. Martin, salesman for this office, has just returned from a Christmas vacation and is starting out over his territory Monday. H. L. Wallick, the other representative of the Blank Enterprises, is down in St. Louis and has been for the past two weeks in that territory. He is enthusiastic over the way in which "The Cold Deck" is booking and pleasing.

San Francisco Jottings.

C. J. Martin is now acting as manager of the Vicksburg and Acme theaters.

Fred Dahnken, Jr., president of the Turner & Dahnken circuit, has left for the East to attend a meeting of the directors of the First National Exhibitors Association.

"The Auction Block" has been brought back to the Tivoli opera house for a return engagement.

D. K. Reed, formerly booker for the Progressive exchange, is now with the Atlas Educational Film company.

The United Theater exchange recently effected the sale of the Empire theater, San Jose, Cal., from E. Jones to M. R. Elstun and M. McAlpine, as well as the transfer of the Regent theater of this city from Goldie McDonald to Agnes Burgland.

Sam Sax, of the Princess theater, Portland, Ore., was here over the holidays.

Charles E. Bray, assistant general manager of the Orpheum circuit, has returned from a visit to all the houses. Mr. Bray

visits Europe each year, but on his 1917 trip went no further than London and Paris.

Irving Lesser, manager of the Los Angeles branch of the All-Star Feature Distributors, Inc., was a visitor here during the holidays and on the last day of the year was married at Oakland to Miss Ruth Gaynor.

Northern California Notes.

San Jose, Cal.—Nick Turner has resigned as manager of the T. & D. theater to take charge of the theater recently purchased by himself and C. Howard at Grass Valley.

Stockton, Cal.—Tom South, formerly of Portland, Ore., has been made manager of the T. & D. theater.

Crescent City, Cal.—B. C. Endert, of Endert's theater, is now in training at American Lake.

Willows, Cal.—F. N. Burgi has purchased the Willows opera house from W. R. Claman and will operate it in conjunction with the Fairyland theater.

Eureka, Cal.—Sheehan & Lurie, of San Francisco, are understood to have taken a lease on a portion of the First National Bank building, now in course of erection, for the purpose of opening a new theater.

Soledad, Cal.—Wescott & Dyer have taken over the Dreamland theater.

Eureka, Cal.—A. C. Stuckey has opened the Portola theater.

Special Children's Program Proves a Big Success.

Oakland, Cal.—Emil Kehrlein, of the Kinema theater, has made a whirlwind success with the children's Saturday morning matinee inaugurated by him a few months ago, and this is now a firmly fixed feature of this house. The Edison Conquest pictures have been used since the matinees were started, and the entire series of twelve has been shown. So much interest has been taken in these that they have been re-booked and will all be presented again.

The Oakland School Department has finally taken notice of the educational work inaugurated by Mr. Kehrlein and is now assisting by announcing the program at the various schools and urging the children to attend. No profit is made by these morning performances, the price of admission being 5 cents straight, but the management feels encouraged to continue then on account of their value to school folks and the encouragement received from parents.

The accompanying illustration shows a typical Saturday morning crowd when a subject of more than ordinary interest to Boy Scouts is to be shown.

Youngsters Gathered at Saturday Morning Matinee at Oakland Kinema Theater.

Film Exchange Board of Trade Reorganized

San Francisco Body Had Been Out of Existence for Nearly a Year—Present Need of It Felt—New Officers Chosen at Meeting on January 3.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The Film Exchange Board of Trade of San Francisco which did such excellent work a few years ago in placing the moving picture business on a firmer basis, and which has many splendid constructive reforms to its credit, has been reorganized, after having been out of existence for about a year. Of late many problems connected with the distribution of films have sprung up and trade abuses have crept in that threaten to become serious. Some exhibitors are charged with having adopted the practice of sending films back to exchanges with charges collect, others with needlessly delaying shipments and misusing posters and other advertising matter. Transportation problems are cropping up and for some time there has been a feeling that an organization was again needed to cope with these questions. At the call of Sol L. Lesser the film exchange men of the city met on January 3 at Tait's Cafe and the Film Exchange Board of Trade was reorganized.

New Officers Elected.

At this gathering it was decided to use the old by-laws and to operate along the same lines as formerly. The officers chosen were: President, M. J. Cohen, manager of the local interests of the George Kleine System; vice-president, Louis Hyman, of the All-Star Feature Distributors, Inc.; secretary and manager, Sam Davis, of Davis Bros., and treasurer, H. H. Hicks, manager of the Select Pictures Corporation. The Board of Directors consists of M. L. Markowitz, manager of the California Film Exchange; Sol L. Lesser, head of the All-Star Feature, and E. H. Emmick, of the Peerless Film. A membership committee was named, this consisting of J. H. Allen, of the Progressive; Ralph Quive, of the Greater Vitagraph, and Newton Levi, of the Mutual. This committee will shortly make a report on the advisability of inviting the supply men to join the organization. The firms affiliated with the Board of Trade include: the General Film, the Mutual, the Pathe, the Select, Western Feature, All-Star, California Film, The M. & R. Feature, the Turner & Dahnken, George Kleine, Reuben Cohen, Consolidated Film, Peerless, Davis Bros., Foursquare, Triangle, Metro Corporation, Fox, Progressive, World Film, Goldwyn and the Greater Vitagraph.

Theaters Change Hands.

San Francisco, Cal.—Sam Levine has sold the Haight Street theater, seating about 1,200, and the Sunset theater, seating about 600, to Harry Sack, W. H. Godfrey and Oscar Atkerson, and in turn has purchased the Grand theater at Twenty-second and Mission streets, one of the oldest moving picture theaters in the city. Mr. Godfrew and Mr. Atkerson were formerly owners of the Lincoln theater, which was sold about a month ago, and are interested respectively in houses at Vacaville and Concord. Mr. Sack is well known here, owning an interest in the Lyric theater on Fillmore street.

Imperial Manager Visits New York.

San Francisco, Cal.—J. L. Partington, manager of the Imperial theater, is making a business and pleasure trip to New York, and before returning will visit some of the finest moving picture theaters in the country to pick up ideas that may be used to advantage in the local house.

Brief Progressive Notes.

San Francisco, Cal.—R. A. Churton, formerly with Frederick Stearns & Co., has succeeded D. K. Shanks as chief accountant and auditor of the Progressive Motion Picture Co., who has left for Victoria, B. C., to join the Canadian army. He has already taken examinations for a commission.

G. B. Hellings has assumed his position of salesman at the local office and is specializing on short subjects.

Vernon R. Moore, formerly of the publicity department, but now salesman for the Progressive, was here over the holidays, after having been on the road for about twelve weeks.

W. W. Drummond Now With Kleine.

San Francisco, Cal.—W. W. Drummond, former manager of the local Mutual office, has returned to this city following a lengthy stay in the East, and is now acting as a special representative out of the local George Kleine office. H. Von Emmel, formerly with this exchange, has resigned to accept a position with the Goldwyn Distributing Corporation.

Leon Trotsky Formerly An Exhibitor

San Francisco, Cal.—According to Miss Ludmila Pomerenko of this city, Leon Trotzky, Russian minister of foreign affairs under the Bolsheviki regime, once conducted a moving picture house in the North Beach district, but was compelled to close because of the fact that he failed to comply with local regulations. It is stated that he then started a film exchange on McAllister street, but lost his stock in a fire and then visited Chicago and New York, later taking several film productions to the Orient.

Films for Export to Be Censored.

San Francisco, Cal.—Collector of Customs J. O. Davis has notified all local film exchanges that he has been ordered to censor all moving picture films exported through this port, the films to be shown at the expense of the exporter. Nothing inimicable to the interests of the United States will be permitted to leave the country.

Arbuckle Shakes Hands with Thousands.

Riverside, Cal.—"Fatty" Arbuckle recently paid a personal visit to the Orpheum and Regent theaters in Riverside, and it is estimated that he shook hands with 2,000 people.

"Fatty" went on the Orpheum stage following his picture, and never was a public or professional man given such a warm welcome. His monologue was cleverly put over. The audience was in a good humor, and the big comedian's efforts were spontaneously received.

Seattle's Coliseum Gives Red Cross Frolic

On New Year's Night the Big Jensen and Von Harberg Theater Housed Benefit Frolic—Alexander Pantages Also Aided with the Program.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—It is getting to be a habit of the people of Seattle to spend New Year's night at the Coliseum theater, and it is getting to be a habit of Jensen and Von Herberg, managers of the Greater Theaters Company, to turn over the big photoplay house to the Red Cross on special occasions.

On New Year's night last year, the first in the history of the theater, the management gave a midnight frolic after the show, and it was a big success. There was every reason to believe that a similar carnival this year would have meant even bigger box office receipts for the company, but the Red Cross habit for the company, formed by the managers, and when some one suggested that the society give a New Year's frolic from which all the profits should be devoted to Red Cross work, Jensen and Von Herberg, in the name of the Greater Theaters Company, offered their largest house. The affair was advertised for a week in advance, and two days before New Year's every seat in the house was sold. Box seats brought two dollars per. Alexander Pantages, of the vaudeville circuit which bears his name, took charge of the entertainment, donating several of his best acts. The Wilkes Players, a stock company of Seattle, gave an act, and there were several other specials. The society girls of Seattle, who had mare a tremendous success of the Seattle Girls' War Relief Bazaar during the week preceding, sold confetti and streamers and candy. Everybody who could crowd into the theater went, and it was even a bigger financial success than last year's Coliseum frolic.

Leon Bories Will Head U. S. Exhibitors Booking.

Seattle, Wash.—Joseph Partridge, general manager of the United States Exhibitors' Booking Association, returned to Seattle this week and spent several days in the office of the DeLuxe Feature Film Company, from which office the releases of the Association will be handled. Mr. Partridge announced that Leon Bories would be manager of the Northwest territory for the association instead of O. A. Woody, as formerly announced. The selling organization of the association is now completed, according to Mr. Partridge, Seattle being the last point on his route.

Washington Flood Continues to Rise.

Seattle, Wash.—The transportation situation out of Seattle is worse now than it was two weeks ago owing to the collapse of two or three big bridges on the railroads to the east and north of the city. The continued rains and warm weather have melted the snow on the mountains to such an extent that all the rivers in this vicinity fed by mountain streams have overflowed their banks and are daily rising. The only way for the exchanges to ship film out of Seattle to points east of the mountains is to send them first to Portland, then east, then back north, and, if the point to be reached is just the other side of the mountains, they must turn back west again. This is causing about twelve hours delay in shipping film to the vicinity of Ellensburg, for one instance.

North of Seattle the floods have even covered the streets in many towns. The motion picture theaters are closed. An exhibitor of Burlington wrote to an exchange in Seattle that his house is flooded, and that people were traveling about the town only in row boats. In Mount Vernon and its vicinity similor conditions are reported.

Service has been discontinued on the Great Northern all the way from Seattle to the Canadian border, and also on the four lines leading east out of Seattle.

Seattle Operators Choose Officers.

Seattle, Wash.—At the yearly elections of the Seattle Operators' Union last month the following officers were elected:

Harry Clark, president; George Smith, vice-president; W. W. Ladd, financial and recording secretary; H. F. Lampman, business secretary; W. M. Hartford, press representative. Meetings are held on the first and third Tuesdays in each month.

At one of their recent meetings the operators took up the matter of furnishing picture shows to the inmates of the tubercular hospital at the Firlands. The different members agreed to donate their services alternately every other Friday evening, and the matter of furnishing films was taken up with the exchanges. Several of them agreed to lend the institution shows on those nights, and the picture show has now become a weekly event looked forward to with the greatest interest by the tubercular patients. The doctors, in expressing their appreciation to the operators and film men, say that the anticipation of seeing the shows each week is doing their patients more good than all the medicine they could give them.

Exchange Notes from Seattle.

Seattle, Wash.—C. W. Bunn, who has just been promoted from the managership of the Pathe Chicago office to the post of special representative, is in Seattle this week on a tour of inspection.

J. S. Woody, manager of the Northwest territory for Select Pictures, has just left to renew his old acquaintances among the exhibitors in Montana.

W. A. Mead, assistant manager of the Northwest territory for Fox, is ill with chickenpox.

Al. Rosenberg, secretary of the De Luxe Feature Film, left this week for an extended visit to San Francisco and Los Angeles. While in the latter city, he will watch some of the big features in the making. Immediately upon his return he will go into training for the hospital corps which he has joined.

Exhibitors Visiting Seattle.

Seattle, Wash.—C. S. Jensen, of the firm of Jensen & Von Herberg, managers of the Greater Theaters Company, came with his family to Seattle to spend the Christmas holidays. Mr. Jensen left this city last March to become the active manager of the company's new Rialto theater in Butte.

Few exhibitors were in Seattle this week, because of the cutting off of trains by the floods. F. L. Stannard, of Wenatchee, however, would not let floods interfere with his plans. He took the train east to Spokane, then southwest to Portland, then north to Seattle. The trip, which ordinarily costs three dollars, cost him this time $17.

Praire State News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

No Canopies Over Fargo Sidewalks.

FARGO, N. D.—When Manager William C. Clavier, of the Savoy theater, on Broadway, planned to remodel his house, he ran afoul of an ordinance prohibiting canopies over the sidewalk. He asked the city council to make a change in the building measure. Clavier planned to put in a new front with canopy, new ventilation, chairs and two new projectors.

North Dakota Theater Jottings.

Anamoose, N. D.—S. M. Isaak has remodeled the Northwestern hotel, which he purchased, into a moving picture theater, which he will operate.

Grand Forks, N. D.—S. Cornish purchased the Rex theater from A. L. Zacherl.

Sturgis, S. D.—Robert Muckler has purchased the interest of Burt Burton in the Majestic theater.

Elgin, N. D.—James J. Stasek has sold the moving picture theater to Jacob Balliet.

Wahpeton, N. D.—George Dancey, who operates the Grand theater, has leased the Orpheum theater and will conduct both houses.

Dickinson, N. D.—F. M. Nicodemus, manager of the new Rialto theater, will use vaudeville one night a week in connection with his picture program. He plans to install an orchestra later.

About Nebraska Theaters.

Callaway, Neb.—W. H. McCulloch, who previously operated the moving picture show here, has leased the theater from E. W. Wright.

Emery, Neb.—C. A. Diemers, of Emery, has purchased the C-B theater at Manson, Ia., from E. R. Coffin.

Brainard, Neb.—John Rech has purchased the moving picture theater from E. Novak.

Ravenna, Neb.—The Pastime theater has been leased to Dr. Gehrke.

Falls City, Neb.—F. S. Nesbitt has opened a moving picture show at Tarkio, Mo. The pipe organ which was in use in the theater here was moved to Tarkio.

Spokane News Letter

By S. Clark Patchin, E 1811 Eleventh Ave. Spokane, Wash.

New Titan Feature Officers.

SPOKANE, WASH.—New officers chosen for the Titan Feature Photoplay Company follows: J. Don Alexander, president; Eugene DeSmeth, vice-president; R. E. Musser, treasurer; H. G. Twomey, secretary, and C. L. Mayo, trustee and underwriter.

"The Titan Feature Photoplay Company, which was incorporated here recently, is on the lookout for suitable sites for the studio and plant," said J. Don Alexander, president of the company. "It is considering several at present and will build as soon as a site has been purchased. The company has been formed to feature the Inland Empire scenery and will produce films running from five to eight reels in length."

Work Begun on Washington Studio.

Spokane, Wash.—Plans for the Washington Motion Picture Corporation's studio, which represents Spokane's newest big industry are ready and the plant is now under construction at Minnehaha Park.

"The present buildings, which are the first two of the group, will be utilized in connection with a new building and the out-door stage for the production of the photoplays, starring Tyrone Power," said General Manager C. J. Ward.

Spokane Girl in "Little Princess."

Spokane, Wash.—Appearing in the company supporting Mary Pickford in "The Little Princess," at the Christmas week offering at the Clemmer theater, is a Spokane girl, Miss Ruth Corwin, daughter of Mr. and Mrs. James H. Corwin, W 404 Park place. She has been playing in moving pictures in the south since last February and is spending the holidays here with her family.

Miss Corwin is a graduate of the North Central High school of the class of June, 1916, and played the lead in the class play that year. She was also prominent in school operas and is a former apple show princess. In the south she appeared with a number of the big picture stars, includ-

ing Julian Eltinge, Mary Pickford and Douglas Fairbanks, also in a number of Keystone comedies and special features.

L. A. Todd Visits to Boost Paralta.

Spokane, Wash.—L. A. Todd, the first film exchange manager to open an office in Spokane, and now the Seattle manager of the General Film, with supervision over the four northwestern states, was a Spokane visitor during the holidays. Mr. Todd is trying to interest Spokane exhibitors in the new Paralta feature pictures, which W. W. Hodkinson is distributing through out the United States. Paralta, according to Mr. Todd, will release 24 pictures a year, starring Henry Walthall, Bessie Barriscale and J. Warren Kerrigan in eight features each. Miss Barriscale in "Madame Who," and Kerrigan in "A Man's Man," are already completed and are being booked.

Many Splendid Holiday Shows.

Spokane, Wash.—The mythical person who has never seen a moving picture should have spent Christmas week in Spokane, where in profusion seldom equaled, the great stars of shadowland were on local screens throughout the seven days.

"Intolerance," which formerly played to capacity houses at the Auditorium, was at the Liberty theater all week at the regular prices. At the Clemmer was found Mary Pickford in her latest Artcraft picture, "The Little Princess"; at the Casino William Farnum in "When a Man Sees Red"; at the Lyric "Down to Earth," starring Douglas Fairbanks, and "Wolf Lowry," starring Will S. Hart. Anita King was at the Hippodrome in "The Girl Angle"; Robert Warwick in "The Family Honor," and Mollie King in "The Seven Pearls."

Short Items of the Trade.

Spokane, Wash.—More than an hour before the scheduled time for the performance of "Santa's Circus" Wednesday afternoon, December 26, the entrance of the American theater was filled with youngsters waiting for the doors to open.

Each of the employees of the Casino, Class A, Rex and Unique theaters received from their employer, C. E. Stilwell, a Christmas gift of $5 gold pieces.

Manager Sam W. B. Cohn of the Liberty theater also gave each of his employees $5 for Christmas.

The Lyric had packed houses Sunday, December 23, to see two stellar attractions—Will S. Hart in "Hell's Hinges," and Charlie Chaplin in "A Jitney Elopement." The Hart film had the usual thrills and escapades which the crack gunman delights in, and Chaplinesque incidents

Oregon Exhibitors' Random Shots.

Portland, Oregon.—C. S. Jensen, of Jensen & Von Herberg, was in Portland about New Year's time inspecting the company's interests here. His next visit will be Butte.

Vancouver, Wash.—J. P. Kiggins donated the Liberty and U. S. A. theaters for benefits on New Year's Eve. The employees of the houses handled the shows gratis and the receipts will be used in helping needy families in Vancouver.

Portland, Oregon.—Guy Robinson has installed additional projecting equipment in the Yeager theater and has put the house in first-class condition.

Mill City, Oregon.—M. Bragg, manager of the Opera House, has enlisted in the army and the house is being managed by E. C. Mason.

Portland, Oregon.—J. Sullivan, of the Powell theater, has gone to California for a two months' tour of the studios.

Portland, Oregon.—Recent visitors on film row were: Art Kolstadt, Hood River; J. B. Sparks, Heppner; J. P. Cotter, Baker; C. C. Ferguson, Newburg; E. T. Hettum, Kalama, Wash.; George Bligh, Salem.

Portland Oregon Suffers Film Delays

Oregon Exhibitors Again at Mercy of Seattle When Government Curtails Express Service—Argument for Exchanges in Portland.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, OREGON.—Another strong argument in favor of establishing film exchanges in Portland to serve the Pacific Northwest territory presented itself when the government recently took over the direction of the railroads and pooled the express and other shipments.

There are now but two express trains between Portland and Seattle, one each way every day. The train leaves Portland for Seattle about ten at night, too early for film shipments after shows that night. The express arrives in the morning, usually about ten, the time, of late, having been so uncertain that shows have been delayed where Seattle film companies counted on close connections. In order to assure Portland theaters that their shows will be in on time for the first morning performance, it is necessary for Seattle to ship one day earlier than usual, also the shows shipped back to Seattle must be held over in Portland 24 hours longer than formerly on account of the early departure of the express train.

By reason of the pooling of service, the express cars that were formerly carried on the O. W. R. & N., Great Northern and Northern Pacific, are now all in one train.

The express service between Portland and Seattle is the only one which has been seriously affected by the Government order. The express service from Portland to Southern Oregon and east into Washington, Idaho and Eastern Oregon, is about normal. An example of the rapidity with which shipments between Portland exchanges and exhibitors in the Eastern Oregon territory are handled was recited at a local exchange which at noon received a can of film from Caldwell, Idaho, that had been shipped at eleven o'clock the night before.

Majestic Puts Over "Freedom of the World."

Portland, Oregon.—The Majestic theater, J. J. Parker, manager, conducted an extensive advertising campaign in conjunction with the showing of "For the Freedom of the World" during the week of January 5. House Manager H. D. Green and Publicity Expert Chas. E. Couche stayed up late nights thinking out ideas with the result that the picture was put over in good style.

One advertising novelty was a "tank" which traveled on the streets and attracted much attention. The "tank" was from the implement house of R. M. Wade and was a miniature tractor with camouflaged sides. Completely equipped, it was 27 feet long and 10 feet high.

An advance showing was held to the officers of the British recruiting station in Portland, who indorsed the picture as an excellent one to encourage recruiting. Officers of the United States Marine corps stated that the picture was one which all Americans ought to see, and these sentiments were taken advantage of in the advertising. A somewhat unusual stunt was to provide passes to the British recruiting office and making the public announcement that all British male subjects who called at the office would be given admission to the show. Most of the able-bodied Britishers who lived in Portland have already joined the colors and the slackers stayed away from the recruiting office, so no loss of revenue resulted.

The Majestic lobby was decorated with flags of the Allies and set with war relics, including an aerial torpedo, which attracted much attention.

Theater at Yacolt, Wash., Burns.

Portland, Oregon.—Exchanges have been advised that the Peoples theater at Yacolt, Wash., was destroyed by fire Sunday, December 30, at 10 A. M. The entire building was burned, the seats and piano being a total loss. Manager H. C. Murphy saved the projecting machines. The cause of the fire is a mystery, although it is conclusive that it was not a film fire. There were no films destroyed.

Clinton Theater Has House Organ.

Portland, Oregon.—The Clinton theatre, O. E. Sunderstrom, manager, is the latest theater to add a house organ to its advertising mediums. Manager Suderstrom gets out a neat little sheet each week with a list of his shows on it and reports excellent results. He says business is better this year by far than it was last, and that the increase is undoubtedly accounted for to some extent at least by his advertising.

The Alhambra, Sunnyside, Gay, Victoria and Union Avenue theaters are among those in the suburbs to use house organs.

S. C. Ayres Back in Portland.

Portland, Oregon.—S. C. Ayres, formerly an exhibitor in Albany, Oregon, and for several years in the distributing end of the industry, has been a visitor in Portland in the interests of the Western Civilization company, with which he has been affiliated for some time. "Civilization" has about been run through the territory and the company, of which Alex Pantages is president, has acquired other features for distribution.

New Year's Matinees Popular.

Portland, Oregon.—New Year's matinees were very well patronized this year and nearly every downtown house held one. Some of them advertised special stunts and the Liberty raised the admission price to 25 cents and did exceptional business. The Majestic provided New Year's entertainment in addition to its regular show and did a mop-up business at the usual admission price.

W. A. Long, at the Star theater, Oregon City, reported a successful midnight show, the receipts being better than last year.

With Oregon Road Men.

Portland, Oregon.—This is stock taking season in the exchanges and therefore several of the road men have been staying close to home. Harry Hunter and B. J. Sperry, representatives of Paramount, have been confining their activities to Portland and vicinity but expect to get out soon.

Fred Simonton, with the General Film Company and Paralta Plays, recently went into Eastern Oregon, taking some of the latter productions with him, and has written to the office that he is having excellent success in getting the contracts. Manager C. E. Waite, of the General, is devoting considerable time with the new productions, and if the atmosphere that pervades the General office counts for anything, his efforts are being rewarded with success.

Joe Dietch, with K-E-S-E, is another live wire in the territory. He made a recent trip to Seattle, covering the towns between there and Portland en route. He reports good business, but that exhibitors are suffering somewhat because of delayed train service that is having a general effect on business.

Ted Johnson, with Mutual, recently returned from Eastern Oregon territory, where he acquitted himself in such fine manner that Manager George Jackson is exceptionally proud of his road man.

Vern Schuback, travelling for Universal, emphatically denies the report that he is or was with Metro. If business getting ability counts for anything, Universal is not going to let him get away.

E. R. Simpson, formerly with Goldwyn, has been employed by Pathe and will make his headquarters in Portland.

Addresses of Film Exchanges

Up-to Date Lists of the Larger Groups of Film Distributors Arranged in Alphabetical Order

FOR the convenience of our readers and subscribers we are publishing herewith up-to-date lists of the head offices and branch exchanges of all the larger groups of film renters. The lists are arranged alphabetically by companies and also by cities. The film brands handled by each group are also listed alphabetically at the beginning of each list. Exhibitors are requested to file this copy for future use, as we will only be able to publish the lists at intervals on account of the space required. Time will usually be saved by corresponding with the nearest branch office, but matters may be taken up with the head office direct when desired. In all your correspondence with any of these offices, kindly refer to the Moving Picture World.

ARTCRAFT PICTURES CORPORATION.

Artcraft Pictures Corporation releases the following productions: Mary Pickford, Douglas Fairbanks, Elsie Ferguson, George M. Cohan, Geraldine Farrar, Cecil B. De Mille, D. W. Griffith and William S. Hart photoplays.

Executive Offices.

485 Fifth Avenue, New York City.

With exchanges under the name of Famous Players-Lasky Corporation, as follows:

Atlanta, Ga. .....51 Luckie Street
Boston, Mass.....10 Shawmut Street
Buffalo, N. Y.....145 Franklin Street
Butte, Mont.....403 S. Main Street
Chicago, Ill.....220 So. State Street
Cincinnati, Ohio .....107 West 3rd Street
Cleveland, Ohio.....811 Prospect Avenue
Dallas, Texas .....1902 Commerce Street
Denver, Colo.....1747 Walton Street
Des Moines, Iowa.....Utica Bldg.
Detroit, Mich...278 East Jefferson Avenue
Kansas City, Mo.....2024 Broadway
Los Angeles, Cal.....Marsh-Strong Bldg.
Minneapolis, Minn....608 First Avenue, N.
New Haven, Conn.....128 Meadow Street
New Orleans, La.....814 Perdido St.
New York City, N. Y..729 Seventh Avenue
Omaha, Neb.....208 So. Thirteenth Street
Philadelphia, Pa. .....1219 Vine Street
Pittsburgh, Pa. .....Penn Ave. & 12th St.
Portland, Me.....85 Market Street
Portland, Ore.....9th & Burnside
St. Louis, Mo.....14th and Locust Streets
Salt Lake City, Utah..133 E 2nd So. Street
San Francisco, Cal.....645 Pacific Bldg.
Seattle, Wash.....1200 Fourth Street
Washington, D. C.421 Tenth Street, N. W.

CANADA.

Famous Players Film Service, Ltd.,
Calgary, Alta.....Elma Block
Famous Players Film Service, Ltd.
Montreal, Que..198 St. Catherine St. West
Famous Players Film Service, Ltd.,
Toronto, Ont.....12 Queen St. East
Famous Players Film Service, Ltd.,
Winnipeg, Manitoba.....447 Main Street
Famous Players Film Service, Ltd.,
Vancouver, B. C.....Orpheum Theater
Famous Players Film Service, Ltd.,
St. John, N. B.....167 Prince William St.

AUSTRALIA.

Feature Films, Ltd.,
Sydney, N. S. W.....302 Pitt Street

ENGLAND.

Famous Players Film Co., Ltd.,
London.....170 Wardour Street

ART DRAMAS, INC.

Art Dramas, Inc., releases the following brands: Apollo, Erbograph, Horsley, U. S. Amusement Corporation, Van Dyke.
Executive Offices:

1400 Broadway, New York.

With branch offices as follows:

E. & H. Film Distributing Co.,
Atlanta, Ga.....65 Walton Street
Boston Photoplay Company,
Boston, Mass.....195 Pleasant Street
Standard Film Corporation,
Chicago, Ill.....207 South Wabash Street
Southwestern Art Dramas, Inc.,
Dallas, Tex.....1818 Main Street
Standard Film Corporation,
Des Moines, Iowa.....702 Mulberry Street
Standard Film Corporation,
Kansas City, Mo.....1305 Walnut Street
Sol Lesser,
Los Angeles, Cal...514 West Eighth Street
Standard Film Corporation,
Minneapolis, Minn...406 Film Exch. Bldg.
Southern Art Dramas Film Exchange,
New Orleans, La.....608 Canal Street
Modern Feature Photoplays, Inc,
New York City.....729 Seventh Avenue
Standard Film Corporation,
Omaha, Neb.....1417 Farnham Street
Electric Theater Supply Company,
Philadelphia, Pa.....1321 Vine Street
Liberty Film Renting Company,
Pittsburgh, Pa.....938 Penn Avenue
Sol Lesser,
San Francisco, Cal...191 Golden Gate Ave.
Standard Film Corporation,
St. Louis, Mo...304 Empress Theater Bldg.

CANADA.

Independent Film and Theater Supply Co.,
Montreal, Quebec.....7 Phillips Square

FIRST NATIONAL EXHIBITORS CIRCUIT.

EXECUTIVE OFFICES:

18 East 41st Street, New York City.
First National Exchanges and Territorial Divisions.

ALASKA, WASHINGTON, OREGON, MONTANA, IDAHO.
1200 4th Avenue, Seattle, Washington.
All of Alaska, Washington, Oregon, Montana—All counties in Idaho north of and including Idaho County.

ARIZONA and SOUTHERN CALIFORNIA
833 So. Broadway, Los Angeles, California.
Southern California, including counties of San Luis Obispo, Kern, San Bernardino, and all south thereof. All of Arizona.

AUSTRALIA.
New York Office—Australasian Films, 729 7th Avenue.
Australian Office—Film House, Sydney. All of Australasia.

CALIFORNIA, NEVADA, HAWAII.
134 Golden Gate Ave., San Francisco.
California north of counties of San Luis Obispo, Kern and San Bernardino; all of Nevada and Hawaii.

CANADA (Western).
1318 Standard Bank Bldg., Vancouver, B. C.
All Canada west of and including Fort William and Port Arthur.

CANADA (Eastern).
Imperial Theater, Ottawa, Canada.
All Canada east of but not including Fort William and Port Arthur.

COLORADO, NEW MEXICO, UTAH, WYOMING and PART OF IDAHO.
All counties in Idaho south of Idaho County.
1744 Curtis St., Denver, Colo.

GEORGIA, FLORIDA, ALABAMA and SOUTH CAROLINA.
146 Marietta St., Atlanta, Ga.

ILLINOIS.
110 S. State Street, Chicago, Ill.

INDIANA.
24 W. Washington St., Indianapolis, Ind.

IOWA, KANSAS and NEBRASKA.
Garden Theater, Des Moines, Iowa.

KENTUCKY and TENNESSEE.
Rex Theater, Louisville, Ky.

LOUISIANA and MISSISSIPPI.
Strand Theater, New Orleans, La.

MICHIGAN.
73 Broadway, Detroit, Michigan.

MINNESOTA, NORTH and SOUTH DAKOTA.
717 Hennepin Ave., Minneapolis, Minn.

MISSOURI.
New Grand Central Theater, St. Louis, Mo.

MARYLAND, DISTRICT OF COLUMBIA and DELAWARE.
Garden Theater, Washington, D. C.

NEW ENGLAND STATES.
20 Winchester Street, Boston, Mass.

NEW YORK.
509 Fifth Avenue, New York City.

NEW JERSEY.
509 Fifth Avenue, New York City.

OHIO.
302 Sloan Bldg., Prospect Ave., Cleveland.

PENNSYLVANIA (Eastern) and SO. NEW JERSEY.
1339 Vine Street, Philadelphia, Pa.
All counties in Pennsylvania east of Fulton, Huntington, Center, Clinton and Potter.

TEXAS, OKLAHOMA and ARKANSAS.
1920 Main Street, Dallas, Texas.

WEST VIRGINIA and WESTERN PENNSYLVANIA.
300 Westinghouse Bldg., Pittsburgh, Pa.
All of Pennsylvania counties west of and including Fulton, Huntington, Center, Clinton and Potter.

VIRGINIA and NORTH CAROLINA.
420 9th Street, N. W., Washington, D. C.

WISCONSIN.
Toy Bldg., Milwaukee, Wisconsin.

FOX FILM CORPORATION.

The Fox Film Corporation releases the following brands: Fox Sunshine Comedies, Fox Special Features, Standard Pictures.

Executive Offices,
130 West 46th Street, New York City,
With branch offices as follows:

Atlanta, Ga.....111 Walton Street
Boston, Mass.....54-56-58 Piedmont Street
Chicago, Ill.....Mallers Building
Cleveland, Ohio.....750 Prospect Avenue
Cincinnati, Ohio.....412 Vine Street
Dallas, Texas .....1907 Commerce Street
Detroit, Mich.....Mack Building
Denver, Colo.....1442 Welton Street
Indianapolis, Ind.....232 N. Illinois Street
Kansas City, Mo.....928 Main Street
Los Angeles, Cal...734 South Olive Street
Minneapolis, Minn....627 First Avenue N.
New York, N. Y.....130 West 46th Street
New Orleans, La.....832 Common Street
Omaha, Neb.....315 South 16th Street
Philadelphia, Pa.....1333 Vine Street
Pittsburgh, Pa.....121 Fourth Avenue
Salt Lake City, Utah...McIntyre Building
San Francisco, Cal..243 Golden Gate Ave.
Seattle, Wash.....2006 Third Avenue
St. Louis, Mo.....3632 Olive Street
Syracuse, N. Y.....445 S. Warren Street
Washington, D. C....305 Ninth St., N. W.

CANADIAN OFFICES.

Montreal, Que....322 S. Catherine St. W.
Toronto, Ont.....15 Wilton Avenue
St. John, N. B.....19 Market Square
Vancouver, B. C.,
508-9-10 Orpheum Theater Building
Winnipeg, Man.....115 Phoenix Block

UNITED KINGDOM.

London, Eng....74-76 Old Compton Street
Liverpool, Eng.....15 Manchester Street
Manchester, Eng.,
28 Deansgate Arcade, Deansgate, E.
Newcastle-on-Tyne, Eng..20 Westgate Rd.
Leeds, Eng.....29 Albion Place
Birmingham, Eng.1-3 Temple St., New St.
Cardiff, Wales.....9 and 9-A Wharton St.
Glasgow, Scotland.....73 Dunlop Street
Dublin, Ireland,
Dame House, 24-26 Dame Street

CUBA.

Guantanamo.....Pablo Rafel, Agent

AUSTRALIA.

Sydney, N. S. W.Symond Bldg., 194 Pitt St.
Melbourne, Victoria,
Elizabeth and Little Collins Streets
Adelaide .....Peel Street
Brisbane .....Kodack Building

INDIA.

Bombay.....Krishnados & Bros, Agent

NEW ZEALAND.

Wellington, N. Z.....65 Willis Street

SOUTH AMERICA.

Rio de Janeiro, Brazil....Rua Sao Jose 64
Sao Paulo, Brazil.Rua Santa Ephigenia 77
Buenos Aires, Argentine,
951 Calle Corrientes
Rosario, Argentine.....San Lorenzo 912
Montevideo, Uruguay.....1413 Rio Negro
Lima, Peru (for Chili, Peru, Bolivia).
Empresa de Cinemas y Teatros, Ltd., Agt.

SPAIN AND PORTUGAL.

Barcelona,
Julian Ajuria, Agent, Consejo Ciento 369

SCANDINAVIA AND RUSSIA.

Stockholm, Sweden,
Metropolitan, 3 Hollandaregat
Christiania, Norway.....4 Startingsgade

FOURSQUARE PICTURES.

Releasing all Foursquare Pictures.

Executive Offices:

729 Seventh Avenue, New York City.

With branch offices known as Foursquare exchanges as follows:

Atlanta, Ga.....73 Walton Street
Boston, Mass.....16 Piedmont Street
Buffalo, N. Y.....47 West Swan Street
Chicago, Ill....207 South Wabash Avenue
Cincinnati, Ohio..301 Strand Theater Bldg.
Cleveland, Ohio.....Sloan Building
Dallas, Tex.....1911½ Commerce Street
Denver, Colo.....1735 Welton Street
Detroit, Mich.....304 Joseph Mack Bldg.
Kansas City, Mo.....1120 Walnut Street
Los Angeles, Cal..514 West Eighth Street
Minneapolis, Minn....16 N. Fourth Street
Philadelphia, Pa.....1325 Vine Street
Pittsburgh, Pa.....127 Fourth Avenue
St. Louis, Mo..301 Empress Theater Bldg.
San Francisco, Cal....191 Golden Gate Ave.
Seattle, Wash.....2014 Third Ave.

CANADIAN OFFICES.

Montreal, Quebec.8 McGill College Avenue
St. John, N. B.....87 Union Street
Toronto, Ont.....63 Yonge Street

GENERAL FILM CO., INC.

The General Film Company, Inc., releases the following brands: Broadway Star Features (the O. Henry Series), Essanay (Black Cat Feature, George Ade "Fables in Slang" and Chaplins), Falcon Features, Kalem (series and comedies), George Kleine (George Bickel comedies), Jaxon Comedies (Pokes and Jabs), Selig (short subjects) and Selig World Library, Ray Comedies, Sparkle and Commonwealth Comedies, American War News Weekly, Paralta Plays.

Executive Offices,

440 Fourth Avenue, New York City,

With branch offices as follows:

Albany, N. Y.....48 Howard Street
Atlanta, Ga.....111 Walton Street
Bangor, Me.....123 Franklin Street
Boston, Mass.....28 Ferdinand Street
Buffalo, N. Y.....122 Pearl Street
Chicago, Ill.....139 North Clark Street
Cincinnati, Ohio.....514 Elm Street
Cleveland, Ohio.....809 Prospect Avenue
Columbus O.....26 West Naughton Street
Dallas, Texas.....2017 Commerce Street
Denver, Colo.....533 Welton Street
Detroit, Mich.....59 E. Elizabeth Street
Indianapolis, Ind.122 W. New York Street
Kansas City, Mo.....921 Walnut Street
Los Angeles, Cal....738 South Olive Street
Minneapolis, Minn.....909 Hennepin Ave.
Memphis, Tenn.....302 Mulberry Street
New Haven, Conn.....126 Meadow Street
New Orleans, La.....343 Baronne Street
New York, N. Y.....71 West 23d Street
Omaha, Neb.....1508 Howard Street
Philadelphia, Pa.....1308 Vine Street
Pittsburgh, Pa.....1201 Liberty Avenue
Portland, Ore.....390 Burnside Avenue
St. Louis, Mo.....3610 Olive Street
San Francisco, Cal..255 Golden Gate Ave.
Seattle, Wash.....819 Third Avenue
Washington, D. C...7th and E Sts., N. W.
Wilkes-Barre, Pa.....50 E. Market Street

CANADIAN OFFICES.

GENERAL FILM COMPANY, LTD.

Executive Office:

243 Bleury Street, Montreal, Quebec.

With branch offices as follows:

St. John, N. B.....122 German Street
Toronto, Ont.....172 King Street W.
Vancouver, B. C.....440 Pender Street W.
Winnipeg, Man.....220 Phoenix Block

GEORGE KLEINE SYSTEM.

George Kleine System release the following brands: Edison (Conquest Program and multiple Reel Features), Essanay (Multiple Reel Features and "Do Children Count?" Series), Selig (Multiple Reel Features and Hoyt Comedies).

Executive Offices:

63 East Adams Street, Chicago, Ill.

With branch offices as follows:

Atlanta, Ga. .....71 Walton Street
Boston, Mass.....14 Piedmont Street
Buffalo, N. Y.....Palace Theater Bldg.
Chicago, Ill. .....207 So. Wabash Avenue
Cincinnati, O.....111 E. Seventh Street
Cleveland, O. .....2077 E. 4th Street
Dallas, Tex. .....1812½ Commerce Street
Denver Colo.....729 18th Street
Detroit, Mich.....Film Exchange Building
Indianapolis, Ind. ....Lyric Theater Bldg.
Kansas City, Mo.....Ozark Bldg.
Los Angeles, Cal.....642 So. Olive Street
Minneapolis, Minn.....16 No. 4th Street
New Orleans, La.....714 Poydras Street
New York, N. Y.....729 7th Avenue
Philadelphia, Pa. .....1309 Vine Street
Pittsburgh, Pa. .....123 4th Avenue
St. Louis, Mo.....3315 Olive Street
Salt Lake City, Utah..127 E. 2nd South St.
San Francisco, Cal..183 Golden Gate Ave.
Seattle, Wash.....2012 Third Avenue
Washington, D. C.....6th & F Sts. N. W.

CANADIAN OFFICES.

Toronto, Ont., Canada..39 Adelaide St. W.
Montreal, Que., Canada,
6 McGill College Avenue

GOLDWYN DISTRIBUTING CORPORATION.

Releasing all Goldwyn Productions and Distributing Special Productions.

Executive Offices:

16 East Forty-second Street.

With branch offices as follows:

Atlanta, Ga.....75 Walton Street
Boston, Mass.....40-44 Piedmont Street
Buffalo, N. Y.....200 Pearl Street
Chicago, Ill.....207 South Wabash Ave.
Cincinnati, O.....217 East Fifth Street
Cleveland, O..403 Standard Theater Bldg.
Dallas, Tex.....1922 Main Street
Denver, Colo.....1440 Welton Street
Detroit, Mich.....Film Exchange Bldg.
Kansas City, Mo.....1120 Walnut Street
Los Angeles, Cal....912 South Olive Street
Minneapolis, Minn..16-18 N. Fourth Street
New York, N. Y.....509 Fifth Avenue
Philadelphia, Pa...Cor. 13th and Vine Sts.
Pittsburgh, Pa.....1201 Liberty Avenue
San Francisco, Cal.....985 Market Street
St. Louis, Mo.....3312 Lindell Blvd.
Seattle, Wash.....2018 Third Avenue
Washington, D. C..714 Eleventh St.., N. W.

CANADIAN OFFICES.

GOLDWYN PICTURES, LTD., OF CANADA

Executive Office:

21 Adelaide St., W., Toronto, Ont.

With branch offices as follows:

Calgary.....315 MacLean Street
Montreal, Quebec...31 McGill College Ave.
St. John, N. B.....19 Market Square
Toronto, Ont.....21 Adelaide St., W.
Vancouver, B. C.....304 Orpheum Block
Winnipeg, Manitoba.....445 Main Street

GREATER VITAGRAPH, INC.

Greater Vitagraph, Inc., releases the following: Big V Comedies, a Bobby Connelly series release, two Favorite Film Features, a two-reel episode of "The Fighting Trail" and a Multiple Reel Feature.

Executive Offices:

1600 Broadway, New York City.

With branch offices as follows:

Atlanta, Ga.....111 Walton Street
Boston, Mass.....67 Church Street
Chicago, Ill...Adams St. and Wabash Ave.
Cincinnati, O....N. W. Cor. 7th & Main St.
Cleveland, O.....2077 East Fourth Street
Dallas, Tex.....1900 Commerce Street
Denver, Colo.....1433 Champa Street
Detroit, Mich.....John R & Elizabeth Sts.
Kansas City, Mo.....12th and Walnut Sts.
Los Angeles, Cal....643 South Olive Street
Milwaukee.....Third and Grand Avenues
Minneapolis, Minn....608 North First Ave.
New Orleans, La....347 Carondelet Street
New York City.....1600 Broadway
Omaha, Neb.....1111 Farnum Street
Philadelphia, Pa.....229 North 12th Street
Pittsburgh, Pa.....117 Fourth Avenue
San Francisco, Cal.....985 Market Street
Salt Lake City, Utah....62 Exchange Pl.
St. Louis, Mo.....3310 Lindell Boulevard
Seattle, Wash.....415 Olive Street
Syracuse, N. Y.....117 Walton Street
Washington, D. C.....710 Eleventh Street

CANADIAN OFFICES.

Montreal, Canada.....401 Bleury Street
St. Johns, N. B...167 Prince William Street
Toronto, Ont.....21 Dundas Street, E.
Winnipeg.....114 Phoenix Block

JEWEL PRODUCTIONS, INC.

Releasing All Jewel Productions.
Executive Offices:

1600 Broadway, New York City.

With Branch Offices as Follows:

Atlanta, Ga.....916 Healey Building
Boston, Mass.....60 Church Street
Buffalo, N. Y.....35 Church Street
Butte, Mont.....52 East Broadway
Cleveland, Ohio.....812 Columbia Bldg.
Chicago, Ill.....222 So. State Street
Cincinnati, Ohio...401 Strand Theater Building
Dallas, Texas.....1900 Commerce Street
Denver, Colo.....1422 Welton Street
Detroit, Mich.....59 East Elizabeth Street
Des Moines, Iowa.....918 Locust Street
Indianapolis, Ind.....113 West Georgia Street
Kansas City, Mo.....12th and Walnut Streets
Los Angeles, Cal.....822 So. Olive Street
Minneapolis, Minn.....717 Hennepin Avenue
Memphis, Tenn.....226 Union Avenue
New Orleans, La.....914 Gravier Street
Oklahoma City, Okla...116 West Second Street
Omaha, Neb.....1122 Farnum Street
Philadelphia, Pa.....1304 Vine Street
Pittsburgh, Pa.....1201 Liberty Avenue
Phoenix, Ariz.....117 No. Second Street

Portland, Ore.....405 Davis Street
Salt Lake City, Utah.....56 Exchange Place
San Francisco, Cal.....121 Golden Gate Avenue
Washington, D. C.....307 9th Street, N. W.

Branch Offices in Canada.

Calgary, Alta.....407 Eighth Avenue
Montreal, Quebec.....296 St. Catherine Street
St. John, N. B.....87 Union Street
Toronto, Ont.....106 Richmond Street
Vancouver, B. C.....711 Dunsmuir Avenue
Winnipeg, Man.....40 Atkins Building

METRO PICTURES CORPORATION.

The Metro Pictures Corporation releases the following brands: Metro, Metro-Rolfe, Metro-Yorke, Metro-Drew.

Executive offices:

1476 Broadway, New York City.

With branch offices as follows:

Metro Pictures Corp.,
Atlanta, Ga.....146 Marietta Street
Metro Pictures Corporation of N. E.,
Boston, Mass.....60 Church Street
N. Y. Metro Film Service,
Albany, N. Y.....Broadway and Clinton St.
N. Y. Metro Film Service,
Buffalo, N. Y.....Palace Theater
Metro Picture Service,
Chicago, Ill.....5 S. Wabash Avenue
Metro Film Service, Inc.,
Cincinnati, O.....7th and Main Streets
Metro Pictures Corp.,
Dallas, Tex.....1905½ Commerce Street
Metro Pictures Corp.,
Denver, Colo.....1721 California Street
Metro Pictures Service,
Des Moines, Ia.....920 Walnut Street
Metro Pictures Service,
Detroit, Mich.....75 Broadway
Metro Pictures Service,
Escanaba, Mich.....517 Ludington Street
Metro Pictures Service,
Kansas City, Mo.....928 Main Street
Metro Pictures Corp.,
Los Angeles, Cal.....820 Olive Street
Metro Pictures Service,
Minneapolis, Minn.....Produce Exch.
Metro Pictures Corp.,
Milwaukee, Wis.....Toy Bldg.
Southern Metro Pictures Corp.,
New Orleans, La.....712 Paydros Street
N. Y. Metro Film Service,
New York, N. Y.....729 Seventh Avenue
N. J. Metro Film Service,
New York, N. Y.....11 West 23d Street
Metro Film Exchange,
Philadelphia, Pa.....1321 Vine Street
Metro Pictures Service,
Pittsburgh, Pa.....938 Penn Avenue
Metro Pictures Service,
St. Louis, Mo.....3618 Olive Street
Metro Pictures Corp.,
San Francisco, Cal.....55 Jones Street
Metro Pictures Corporation,
Salt Lake City.....14 Post Office Place
Metro Pictures Corp.,
Seattle, Wash.....2002 Third Avenue
Metro Pictures Service,
Washington, D. C....9th and D Sts., N. W.

CANADIAN OFFICES.

Metro Pictures Service,
Montreal, Canada..8 McGill College Avenue
Metro Pictures Service,
Toronto.....163 Yonge Street
Western Metro Service,
Vancouver, B. C.....Orpheum Theater

GREAT BRITAIN.

Ruffells Exclusive, Ltd.,
London, England.....9 Long Acre

MUTUAL FILM CORPORATION.

The Mutual Film Corporation releases the following brands: Chas. Frohman's Successes in Moving Pictures, Cub, Gaumont, La Salle, Monmouth ("Jimmie Dale alias the Grey Seal" serial), Monogram ("The Shorty Hamilton" series), Mutual Chaplin, Mutual Special ("The Great Stanley Secret" serial), Mutual Star Production, Mutual Weekly, Niagara ("The Perils of Our Girl Reporter" series), Signal Producing Company ("The Lost Express" serial), Strand Comedy and Vogue Comedy.

Executive offices:

220 South State street, Chicago, Ill.

With branch offices as follows:

Albany, N. Y.....733 Broadway
Atlanta, Ga.....146 Marietta Street
Baltimore, Md.....413 E. Baltimore
Boston, Mass.....39 Church Street
Buffalo, N. Y.....106 Pearl Street
Chicago, Ill.....Consumers Building
Cincinnati, O.....224 E. 7th Street
Cleveland, O....750 Prospect Avenue, S. E.
Dallas, Tex.....1807 Main Street
Denver, Colo.....1724 Welton Street
Detroit, Mich.....Film Exchange Bldg.,
Elizabeth & John R Streets
Indianapolis, Ind..150 North Illinois Street
Kansas City, Mo.....928 Main Street
Los Angeles, Cal....825 South Olive Street
Milwaukee, Wis...301 Enterprise Building
Minneapolis, Minn...22 North Sixth Street
New Orleans, La.....816 Perdido Street
New York City, Mutual Film Exchange,
1600 Broadway
Oklahoma City...Box 978, 7-15 Walker St.
Omaha, Neb.....1306 Farnham Street
Philadelphia, Pa.....1219 Vine Street
Pittsburgh, Pa.....420 Penn Avenue
Portland, Ore.....9th and Davis Street
Salt Lake City, Utah....123 E. 2d South St.
San Francisco, Cal.....177 Golden Gate
St. Louis, Mo.....1311 Pine Street
Seattle, Wash.....1933 Third Avenue
Washington, D. C.....419 Ninth St., N. W.

CANADIAN OFFICES.

Toronto, Canada.....21 Dundas St., East
Calgary, Canada.....7th and 4th Sts., W.
Montreal, Canada.....345 Bleury Street
St. John, Canada.....39 Waterloo Street
Vancouver, Canada....263 Granville Street
Winnipeg, Canada,
26 Aiken Building, McDermott Avenue

PARAMOUNT PICTURES CORPORATION.

The Paramount Pictures Corporation releases the following brands: Arbuckle Comedies, Black Diamond Comedy, J. Stuart Blackton Photoplays, Burton Holmes Travelogue, Bray Pictographs, Famous Players, Thomas H. Ince Photoplays, Klever Comedy, Lasky, Morosco, Pallas, Mack-Sennett Comedies.

Executive Offices:

485 Fifth Avenue, New York City.

With branch offices as follows:

(For Exchanges handling all Paramount Productions see list of Offices under Artcraft Pictures Corporation.)

PATHE EXCHANGE, INC.

Pathe Exchange, Inc., releases the following brands: Astra, Hearst-Pathe News, Interantional, Lasalida, Rolin, Thanhouser.

Executive Offices

25 W. 45th St., New York City.

With branch offices as follows:

Albany, N. Y.....398 Broadway
Atlanta, Ga.....111 Walton Street
Boston, Mass.....7 Isabella Street
Buffalo, N. Y.....269 Main Street
Charlotte, N. C.....2 S. Graham Street
Chicago, Ill.....220 South State Street
Cincinnati, O.....124 East Seventh Street
Cleveland, O.....750 Prospect Avenue, S. E.
Dallas, Texas.....2012½ Commerce Street
Denver, Colo.....1229 16th Street
Des Moines, Iowa..316 West Locust Street
Detroit, Mich.....63 East Elizabeth Street
Indianapolis, Ind.....224 N. Meidian St.
Kansas City, Mo.....928 Main Street
Los Angeles, Cal.....732 South Olive St.
Milwaukee, Wis.....174 Second Street
Minneapolis, Minn.....608 First Ave. N.
Newark, N. J.....6 Mechanic Street
New Orleans, La.....836 Common Street
New York, N. Y.....1600 Broadway
Oklahoma City, Okla....109 W. Second St.
Omaha, Neb.....1417 Harney Street
Philadelphia, Pa.....1235 Vine Street
Pittsburgh, Pa.....938 Penn Avenue
Salt Lake City, Utah....68 S. Main Street
San Francisco, Cal....985 Market Street
Seattle, Wash.....810 Third Avenue
St. Louis, Mo.....3210 Locust Street
Spokane, Wash..12 S. Washington Street
Washington, D. C.....601 F Street, N. W.

CANADIAN OFFICES, PATHE BRANDS.

SPECIALTY FILM IMPORT, Ltd.

Executive Offices
313 Bleury Street, Montreal, Quebec.

Calgary, Alberta..Leeson & Lineham Blk.
St. John, N. B.....167 Prince William
Toronto, Ontario.....56 King Street W.
Winnipeg, Man.....382 Donald Street
Vancouver, B. C.....553 Granville Street

SELECT PICTURES CORPORATION.

Releasing All Select Pictures.

Executive Offices 729 Seventh Avenue,
New York City,

With Branch Offices as Follows:

Atlanta, Ga.....61 Walton Street
Boston, Mass.....69 Church Street
Buffalo, N. Y.....176 Franklin Street
Chicago, Ill.....220 South State Street
Cincinnati, O.....302 Strand Theater Bldg.
Cleveland, O.....Columbia Building
Dallas, Tex.....1919 Main Street
Denver, Colo.....1541 Welton Street
Detroit, Mich.....Film Exchange Bldg.,
Elizabeth & John R Streets
Kansas City, Mo.....920 Main Street
Los Angeles, Cal....736 South Olive Street
Minneapolis, Minn..Film Exchange Bldg.
Omaha, Neb.....1512 Howard Street
Philadelphia, Pa.....1335 Vine Street
Pittsburgh, Pa.....1201 Liberty Avenue
San Francisco, Cal.....985 Market Street
Seattle, Wash.....308 Virginia Street
St. Louis, Mo.....3313 Olive Street
Washington, D. C...525 13th Street, N. W.

TRIANGLE DISTRIBUTING CORP.

The Triangle Distributing Corporation releases the following brands: Triangle-Plays, Triangle Komedies, Keystone Comedies.

Executive Offices

1457 Broadway, New York City,

With branch offices as follows:

Atlanta, Ga.....51 Luckie Street
Boston, Mass.....48-50 Melrose Street
Chicago, Ill.....5 South Wabash Avenue
Cincinnati, Ohio.....215 East 5th Street
Cleveland, Ohio.....704 Sincere Bldg.
Dallas, Texas.....1814 Commerce Street
Denver, Colo.....1435 Champa Street
Detroit, Mich.....71-75 Broadway
Kansas City, Mo...22nd St. and Grand Ave.
Los Angeles, Cal....643 South Olive Street
Milwaukee, Wis...172 Toy Bldg., 2d Street
Minneapolis, Minn.....16-18 N. 4th Street
New Orleans, La....340 Carondelet Street
New York, N. Y.....1457 Broadway
New Haven, Conn.....130 Meadow Street
Omaha, Neb.....13th and Harney Streets
Philadelphia, Pa.....1227 Vine Street
Pittsburgh, Pa.....414 Penn Avenue
St. Louis, Mo.....3320 Lindell Boulevard
Salt Lake City, Utah..58 Exchange Place
San Francisco, Cal..111 Golden Gate Ave.
Seattle, Wash.....2010 Third Ave.
Washington, D. C.....712 13th St., N. W.

UNIVERSAL FILM EXCHANGES.

The Universal Film Manufacturing Company releases the following brands: Animated Weekly, L-Ko, Nestor, Universal Current Events, Universal Screen Magazine, Special Attractions.

Executive Offices,

1600 Broadway, New York City.

With branch offices as follows:

Consolidated Film & Supply Co.,
Atlanta, Ga.....916 Healy Bldg.
New England Universal,
Boston, Mass.....13-19 Stanhope Street
Victor Film Service,
Buffalo, N. Y.....35 Church Street
Universal Film Exchange,
Butte, Mont.....52 East Broadway
Universal Film Exchange,
Charlotte, N. C....307 West Trade Street
Universal Film Exchange,
Chicago, Ill.....220 South State Street
Cincinnati-Buckeye Co.,
Cincinnati, Ohio.....531 Walnut Street
Universal Supply Company,
Cairo, Ill.....8th & Washington Aves.
Victor Film Service,
Cleveland, Ohio.....Prospect & Huron Sts.
Consolidated Film Supply Co.,
Dallas, Texas.....1900 Commerce Street

Universal Film Exchange,
Denver, Col.....1422 Welton Street
Laemmle Film Exchange,
Des Moines, Ia. .....918 Locust Street
Universal Film Exchange,
Detroit, Mich. .....101 West Fort Street
Universal Film Exchange,
Escanaba, Mich.
Universal Film & Supply Co.,
Fort Smith, Ark.
Consolidated Film Supply Co.,
Jacksonville, Fla. ....330 Forsythe Street
Central Film Service,
Indianapolis, Ind....113 West Georgia St.
Universal Film & Supply,
Kansas City, Mo.....214 East 12th Street
Universal Film Exchange,
Harrisburg, Pa. .....5 So. 4th Street
Consolidated Film & Supply Co.,
Houston, Tex. .....801 Franklin Street
Universal Film Exchange,
Milwaukee, Wis. .....133 Second Street
Consolidated Film Supply Co.,
Memphis, Tenn. .....226 Union Avenue
Laemmle Film Service,
Minneapolis, Minn....717 Hennepin Avenue
Universal Film Exchange,
New Haven, Conn. ....229 Meadow Street
Consolidated Film & Supply Co.,
New Orleans, La.....914 Gravier Street
Universal Film Exchange,
Newark, N. J.....25 Branford Place
Universal Film Exchange,
New York City.....1600 Broadway
Universal Film & Supply Co.,
Oklahoma City, Okla..116 West 2nd Street
Laemmle Film Service,
Omaha, Neb. .....1122 Farnum Street
Universal Film Exchange,
Grand Rapids, Mich.....5 Hawkins Bldg.
California Film Exchange,
Los Angeles, Cal.....736 So. Olive Street
Interstate Film & Supply Co.,
Philadelphia, Pa. .....1304 Vine Street
Eagle Projection Co.,
Philadelphia, Pa. .....1304 Vine Street
Philadelphia Film Exchange,
Philadelphia, Pa.....223 West 13th Street
Universal Film Exchange,
Phoenix, Ariz.....117 No. 2nd Street
Independent Film Exchange,
Pittsburgh, Pa. .....938 Penn Avenue
Film Supply Co.,
Portland, Ore. .....401 Davis Street
Universal Film Exchange,
Salt Lake City, Utah...56 Exchange Place
California Film Exchange,
San Francisco, Cal..121 Golden Gate Ave.
Film Supply Co.,
Seattle, Wash.....217 Virginia Street
Universal Film Supply Co.,
Spokane, Wash...16 So. Washington Street
Universal Film Exchange,
Springfield, Mass.....326 Dwight Street
Universal Film & Supply Co.,
St. Louis, Mo.....2116 Locust Street
Toledo Film Exchange,
Toledo, Ohio.....439 Huron Street
Washington Film Supply Co.,
Washington, D. C....419 9th Street N. W.
Universal Film Exchange,
Wichita, Kan.....209 East 1st Street
Exhibitors Film Service,
Wilkes-Barre, Pa. .....61 So. Penn Street

CANADIAN OFFICES.

Canadian Film Exchange,
Winnipeg, Manitoba, Canada,
40 Aikens Bldg.
Canadian Film Exchange,
St. Johns, N. B., Canada...87 Union Street
Canadian Film Exchange,
Calgary, Alta., Canada..407 Eighth Avenue
Canadian Film Exchange,
Vancouver, B. C., Canada...711 Dunsmuir
Canadian Universal Film Co.,
Montreal, Canada..295 St. Catherine Street
Canadian Universal Film Co.,
Toronto, Canada.....106 Richmond Street

FOREIGN OFFICES.

Universal Film Mfg. Co.,
Tokio, Japan,
14 Sanchome, Minamidenmacho, Kiobashi
Universal Film Mfg. Co.,
Bombay, India,
Heera House, Sandhurst Rd., Girguam
Excelsior,
Buenos Aires, Argentina.....Lima 691
E. Martinez y Gunche,
Buenos Aires, Argentina.....Bogota 2879
Universal Film Mfg. Co.,
Manila, P. I.....206 Roxas Bldg
Universal Film Mfg. Co.,
Singapore, S. S.....62 Orchard Road
Agencia Cinematographica Universal,
Rio de Janeiro.....25 Rua Treze de Maio
Universal Film Mfg. Co.,
San Juan, P. R.....6½ Tetuan Street
Universal Film Mfg. Co.,
Bandoeng, Java .....Z. W. 37 Pasirkliki
Universal Film Mfg. Co.,
Havana, Cuba.....Edificio Campoamor
Universal Film Mfg. Co.,
Mexico City, Mexico.....102 Uruguay

WORLD FILM CORPORATION.

The World Film Corporation releases the following brands: Brady-International, World Pictures-Brady Made.

Executive Offices:
130 West 46th Street, New York City.

With branch offices as follows:
Atlanta, Ga.....148 Marietta Street
Boston, Mass.....147 Pleasant Street
Buffalo, N. Y.....269 Main Street
Chicago, Ill.....207 South Wabash Avenue
Cincinnati, O..N. W. Cor 7th and Main Sts.
Cleveland, Ohio.....Belmont Building
Dallas, Texas.....1905 Commerce Street
Denver, Colo.....1753 Welton Street
Detroit, Mich.Cor. John R & Elizabeth Sts.
Indianapolis, Ind.....234 N. Illinois Street
Kansas City, Mo.....928 Main Street
Los Angeles, Cal.....818 S. Olive Street
Minneapolis, Minn.....6th St. & 1st Ave.
New Orleans, La.....815 Union Street
New York, N. Y.....130 W. 46th Street
Omaha, Neb.....1508 Harney Street
Philadelphia, Pa.....1317 Vine Street
Pittsburgh, Pa.....938 Penn Avenue
St. Louis, Mo.....3626 Olive Street
Salt Lake City, Utah..135 E. 2nd South St.
San Francisco, Cal...104 Golden Gate Ave.
Seattle, Wash.....1301 Fifth Avenue
Washington, D. C.....1004 E St., N. W.

CANADIAN OFFICES.

Regal Films, Ltd.,
37 Yonge Street, Toronto, Ont.

Order Now!

The Latest Issue
of the
BOUND VOLUMES
OF THE
MOVING PICTURE WORLD

Comprising All the Issues of October, November and December, 1917

Substantially Bound in Cloth
PRICE
$1.50
Transportation Charges Additional

Ready January 15, 1918

CHALMERS PUBLISHING CO., 516 FIFTH AVENUE NEW YORK

Calendar of Daily Program Releases

Releases for Weeks Ending January 26 and February 2, 1918

(For Extended Table of Current Releases See Pages 582, 584, 586, 588.)

Universal Film Mfg. Company

MONDAY, JANUARY 21, 1918.

UNIVERSAL SPECIAL PRODUCTION—Madame Spy (Five Parts—Drama)	02855
NESTOR—Who's to Blame (Comedy)	02856

WEDNESDAY, JANUARY 23, 1918.

L-KO—Ashcan Alley (Two Parts—Comedy)	02857
UNIVERSAL ANIMATED WEEKLY—Issue No. 8 (Topical)	02858

SATURDAY, JANUARY 26, 1918.

UNIVERSAL SCREEN MAGAZINE—Issue No. 55 (Educational)	02859
UNIVERSAL CURRENT EVENTS—Issue No. 37 (Topical)	02860
UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 15—"Hell's Riders"—Two Parts—Drama)	02861
UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 9—"The Black Masks"—Two Parts—Drama)	02862
UNIVERSAL SPECIAL—The Finley Nature Pictures (One Reel—Educational)	02863

MONDAY, JANUARY 28, 1918.

UNIVERSAL PRODUCTION—The Phantom Riders (Five Parts—Drama)	02865
NESTOR—Vamping the Vamp (Comedy)	02866

WEDNESDAY, JANUARY 30, 1918.

L-KO—Barberous Plots (Two Parts—Comedy)	02867
UNIVERSAL ANIMATED WEEKLY—Issue No. 9 (Topical)	02868

SATURDAY, FEBRUARY 2, 1918.

UNIVERSAL SCREEN MAGAZINE—Issue No. 56 (Educational)	02869
UNIVERSAL CURRENT EVENTS—Issue No. 38 (Topical)	02870
UNIVERSAL SPECIAL—The Red Ace (Sixteenth and Final Episode "Virginia's Triumph"—Two Parts—Drama)	02871
UNIVERSAL SPECIAL—The Mystery Ship (Episode No. 10 "The Rescue"—Two Parts—Drama)	02872
UNIVERSAL SPECIAL—Finley Nature Studies No. 3 "Bears of the Yellowstone" and "The Long White Trail" (Scenic—Split Reel)	02873

Mutual Film Corporation

MONDAY, JANUARY 21, 1918.

MUTUAL STAR PRODUCTION—In Bad (American—Five Parts—Drama)	4FR5
MUTUAL WEEKLY—Issue 4 (Topical)	4W1

TUESDAY, JANUARY 22, 1918.

STRAND—Their Little Kid (Comedy)	4CSTI

MONDAY, JANUARY 28, 1918.

MUTUAL STAR PRODUCTION—Beauty and the Rogue (American—Five Parts—Drama)	5FM5
MUTUAL WEEKLY—Issue No. 5 (Topical)	5W1

TUESDAY, JANUARY 29, 1918.

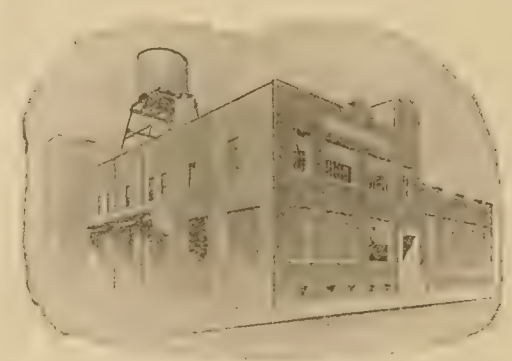
STRAND—Somebody's Widow (Comedy)	5CST1

If your newsdealer cannot or will not

supply you every week with a copy of this paper, send your subscription direct for one year or six months to address below. You cannot afford to miss a single issue.

See Title Page for Rates.

MOVING PICTURE WORLD
516 Fifth Avenue, N. Y. City



LABORATORIES and STUDIO

ERBOGRAPH COMPANY

LUDWIG G. B. ERB, President

Producers of

MOTION PICTURE FILMS

COMMERCIAL DEVELOPING and PRINTING

Telephone Audubon 3716

203 to 211 West 146th St., New York City

The First National Exhibitors Circuit looked us over very carefully before we were awarded the contract to do all their developing and printing.

The fact that we have the very best Laboratory-Studio in America and an unblemished reputation extending over a period of more than seven years, naturally had something to do with their decision.

If you are interested in securing quality prints, combined with satisfying service, it will pay you to communicate with us.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.

Advertising Aids for Busy Managers

COMPILED BY THE MOVING PICTURE WORLD'S STAFF

BROADWAY LOVE.

Bluebird Presents Dorothy Phillips in Ida May Park's Adaptation of W. Carey Wonderly's Romance in Snappy Stories.

Cast.

Midge O'Hara.....Dorothy Phillips
Cherry Blow.....Juanita Hansen
Mrs. Watkins.....Gladys Tennyson
Henry Rockwell.....William Stowell
Elmer Watkins.....Lon Chaney
Jack Chalvey.....Harry von Meter

Directed by Ida May Park.

The Story: Not all screen stories of the stage are anything like the real life, but W. Carey Wonderly knows his Broadway clear to the back streets where the chorus girls live, and he has drawn a graphic picture that is as accurate as it is colorful. Not all chorus girls are Midge O'Haras, but there are Midge O'Haras in every chorus.

For the Program: The lighted way and lighter way.

Klondyke gold buys Broadway pleasures.

Advertising Phrases: Leaped from Taxi into matrimony.

A ballad of Broadway and the Boardwalk.

Feature These Players: Dorothy Phillips as the country girl making her way upon the stage.

William Stowell as the miner.

Lon Chaney as the country lover.

Stunt Suggestions: For your lobby make a solid black oblong on a frame card. Letter it, "This is a picture of New York's Broadway on a 'lightless night.' 'Broadway Love,' the Newest Bluebird, was made while it was still the Great White Way. See the difference (date)." For a window display let the toes of a pair of pink stockings protrude from a bowl of soapy and rather dirty water, being careful that the fabric does not come so far over the edge as to siphon off the water. Use with a card reading, "Midge O'Hara laundered her tights in the washbowl, and she eat at the Automat when she had no party on, but she stayed straight and was getting ahead until she met 'Broadway Love.' See it at the (house and date). A Snappy Stories prize novel made real upon the screen."

Advertising Aids: One style each one, three and six-sheets. Stock one-sheet of star. Colored and black and white lobby displays. Slide. Player cuts in three sizes. Scene cuts in one and two columns. Heralds. Press sheet. Ideas sheet.

Released Jan. 21.

BROWN OF HARVARD.

William N. Selig Presents Hazel Daly and Tom Moore in a Six-Part Adaptation of the Play by Rida Johnson Young and Gilbert P. Coleman.

Cast.

Tom Brown.....Tom Moore
Claxton Madden.....Warner Richmond
Evelyn Ames.....Hazel Daly
Wilton Ames.....Kempton Greene
Victor Colton.....Sidney Ainsworth

Directed by Harry Beaumont.

The Story: Evelyn breaks her engagement to Tom because she finds Marion Thorne hidden in his apartments when she and her mother visit him. Tom cannot explain without involving Evelyn's brother, who has become entangled with Marion. From this false start a chain of disasters grow until Tom, after rowing his crew to victory, is denounced on the float as the betrayer of Marion by her infuriated brother, but there is still a spark of manhood left in young Ames, and he clears up the misunderstandings.

For the Program: The most famous play of college life.

A stage success that still endures.

Advertising Phrases: See the tremendous boat race scenes.

The truest picture of college life.

Feature These Players: Hazel Daly as Evelyn Ames.

Tom Moore as the college oarsman.

Stunt Suggestions: The Harvard crimson will lend itself to lobby decoration, together with pennants of all colleges, sculls, etc. If there is a local rowing organization arrange for a display of their trophies in some store window with a card to hook up your attraction. Invite the crew to the theater. If there is no local crew get hold of any set of trophies. Work in with dealers in sporting goods for window displays. It might be possible to plan the window demonstraction of a rowing machine.

Advertising Aids: Not stated.

THE BEAUTIFUL MRS. REYNOLDS.

William A. Brady Presents a Fascinating Page from Our Early History, Made to Live Again Through the Clever Adaptation of Samuel M. Weller.

Cast.

Aaron Burr.....Arthur Ashley
Alexander Hamilton....Carlyle Blackwell
Maria Reynolds.....June Elvidge
James Reynolds.....Carl Girard
Jacob Clingman.....Hubert Wilke
Margaret Moncrieffe.....Evelyn Greeley

Directed by Arthur Ashley.

The Story: No fabricated romance can excell for intensity the life-long enmity between Aaron Burr and Alexander Hamilton that started when, as young men, Burr believed Hamilton had prevented his marriage to the beautiful Margaret Moncrieffe and ended only with the death of Hamilton in the famous duel, Mr. Weller has made a thrilling, pulsing story of the love affair between Hamilton and the lovely Maria Reynolds. Few modern stories can equal it for absorbing interest.

For the Program: History made human.

Based upon facts, but exceeding fiction.

Advertising Phrases: The most powerful love story of American history.

Love ended only at the grave.

Feature These Players: Carlyle Blackwell, June Elvidge, Evelyn Greeley, and Arthur Ashley are featured in this production, but a notable cast is employed to give adequate personation to the many famous characters of history who form this story.

Stunt Suggestions: Study closely and follow the suggestions in the press sheet. If you can locate a pair of old dueling pistols these will make a good display in the lobby. Borrow a small show-case in which to display them. Do not offer them as the original weapons, but as like the originals, explaining that the originals are used in the picture. Get the local stationer to display the latest novels along with a couple of American histories, and a card reading, "There are more thrilling stories in history than in all the recent fiction, but it is only occasionally that history is made human. See the story of the Burr-Hamilton duel in 'The Beautiful Mrs. Reynolds' at (house and dae), but get the rest of your fiction here."

Advertising Aids: Two styles each one, three and six-sheet posters. Free advance poster. Lobby displays 8x10, 11x14, and 22x28. Cuts (2) one-column and (1) two-column. Two-color heralds. Press sheet. Slides.

Released January 21.

THE EYES OF MYSTERY.

B. A. Rolfe Presents Edith Storey in June Mathis' Five-Part Adaptation of The House in the Mist, by Octavus Roy Cohen and J. U. Giesey.

Cast.

Carma Carmichael.....Edith Storey
Jack Carrington.....Bradley Barker
Roger Carmichael.....Harry S. Northrup
Quincy Carmichael.....Frank Andrews
Steve Graham.....Kampton Greene
Seth Megget.....Frank Fisher Bennett

Directed by Tod Browning.

The Story: Carma Carmichael is kidnapped from her uncle's home by her own father and taken to his Southern plantation near the mysterious House in the Mist. Her uncle apparently takes no heed, but presently his death is announced, with Jack Carrington as his heir. Jack must, however, gain the codicil, which is hidden in the House in the Mist. Carma, hurt at her uncle's apparent abandonment, joins with her father in seeking to prevent Jack from gaining the codicil, but love proves stronger than loyalty, and in the end love wins.

For the Program: An ingenious story of a man who knew women.

Adventure makes the heart grow fonder.

Advertising Phrases: Kidnapped by her own father.

Is a woman's first duty due her father or the man she loves?

Feature These Players: Edith Storey as Carma.

Bradley Barker as the man she loves.

Stunt Suggestions: Mount on cloth a portrait one-sheet of Miss Storey or any other woman in which the eyes look directly at the spectator. Cut out the eyes and paint out any lettering. Stretch over a shallow box, and on the back of the box letter, "Edith Storey in a story of adventure, 'The Eyes of Mystery' (date). See what she saw through the portrait's eyes." Light the sign, and above the portrait place the invitation, "See what you can see through 'The Eyes of Mystery'." For a wagon sign use, "One woman, plus one man, plus one adventure equals one marriage. To prove the sum see 'The Eyes of Mystery' (house and date)." Use the plus and equal signs instead of the words. This might be repeated on toy blackboards in shops where these blackboards are sold.

Advertising Aids: One style each one, three and six-sheets. Press sheet. Filler sheet. Ten minute novel for newspapers. Slide. Herald. Lobby sheet. Lobby displays 8x10, 11x14, and 22x28. Mats and cuts.

Released January 21.

CUPID'S ROUND-UP.

•William Fox Presents the Death-Defying Tom Mix in a Comedy of the West with Thrills and Surprises in Abundance.

Cast.

Larry Kelly.....Tom Mix
James Kelly (Larry's father).E. B. Tilton
Helen Baldwin.....Wanda Petit
Buckland.....Roy Watson
Peggy Blair.....Verne Mesereau
Jim Cocksey.....Al Padgett
McGinnis.....Fred Clark

Directed by Edward J. LeSaint.

The Story: James Kelly and Tom Baldwin, young prospectors, made their millions together in the Black Hills. They betroth their infant children, and when they grow up the children, who have never met, place filial obedience before their happiness and prepare to complete the contract. But imagine Larry's huge delight when he finds that Helen has already won his heart!

For the Program: A red-blood romance of the range.
They didn't want to marry, but they did.

Advertising Phrases: Sometimes it's safe to let Dad pick out your wife.
Trouble was his second best friend.

Feature These Players: Tom Mix in his first William Fox play.
Wanda Petit, his energetic leading woman.

Stunt Suggestions: Obtain or make a revolver target. "Shoot" the bullseye out with a drive punch. Put on a card lettered, "Tom Mix hits the bullseye whether it's paper or photoplays. See him ring the dead centre in 'Cupid's Round-Up' (date)." Give a cowboy matinee, with free admissions for all children under twelve in wild-west suits. Play up talk on this costume feature.

Advertising Aids: Two styles each one, three and six-sheets. Lobby display 8x10, 11x14, and 22x28. Slide. Mats. Press sheet.
Released January 13.

DODGING A MILLION.

Goldwyn Presents Mabel Normand in a Mystery Drama of Love, Thrills and Laughter by Edgar Selwyn and A. M. Kennedy.

Cast.

Arabella Flynn.....Mabel Normand
Jack Forsythe.....Tom Moore
Signor Rodrigues.....J. Herbert Frank
Forelady.....Shirley Aubert
Luella.....Rita Dane
Luella's Friend.....Norah Sprague
Lawyer's Clerk.....Bruce Biddle

Directed by George Loane Tucker.

The Story: Arabella Flynn, a dresser in a modiste's shop, is suddenly told that she has inherited a fortune from a wealthy aunt who lived in Guatamala. She is given a check for $800, but she cannot spend it, for all the tradesmen are anxious to do business on credit with the new heiress. But the lawyer's clerk makes frantic efforts to recover the check, and succeeds in alarming the creditors who drive Arabella to suicide before he can explain he wants to change it from $800 to $800,000—though it all comes out nicely in the end.

For the Program: Mabel Normand in a play that fits her to a T.
All the fascinating mystery of a detective story without the sordid crime.

Advertising Phrases: Mabel Normand in a play you can't help liking.
Return to the screen of the famous favorite.

Feature These Players: Mabel Normand, who makes her bow under the Goldwyn banner.
Tom Moore as the son of the corset manufacturer.

Stunt Suggestions: Use a South American in a palm beach suit for street work, with a sign on his back, "I am Mabel Normand's good angel in 'Dodging a Million.' See me at (house and date)." For lobby work set portrait of Miss Normand or one of the 22x28s in a shadow box in the lobby. To the back of the box fasten a number of fake greenbacks by short black threads. Put an electric fan behind the picture to keep the bills blowing about.

Advertising Aids: Rotogravure one-sheet. One-sheet in colors. Two three-sheets. One 24-sheet. Two double-column scene cuts, and three singles; also one and two-column cuts and mats of star. Lobby displays 8x10,-11x24, 22x28. Press sheet.
Released January 28.

THE FLAME OF CHANCE.

Triangle Presents the Timely Story of a Prussian Spy and a Little French Girl Who Had Three Soldier "Godsons." Story by Francis Sullivan.

Cast.

Jeannette Gontreau.....Margery Wilson
Harry Ledyard.....Jack Mulhall
Mrs. Tibbits.....Anna Dodge
Frederick Armstrong.....Wilbur Higbee
Character Man.....Percy Chellenger
John Finch.....Ben Lewis
Anatole.....Eugene Corey
Paul.....Lee Phelps

Directed by Raymond Wells.

The Story: Jeannette Gontreau selects from the Red Cross list the names of three soldiers confined in a German prison camp to whom, with the aid of her employer, Armstrong, she sends goodies and letters. Then Harry Ledyard announces his release and return to America, and Jeannette is in a panic, for his letters have been growing increasingly personal. She poses as an old woman. Harry tells the authorities that he has found by chance that Jeannette's letters bear secret messages in sympathetic ink, but when she is charged with the offense he carries the blame until he can place it where it rightfully belongs.

For the Program: An exciting tale of a war-godmother and her charge.
She adopted a soldier and was charged with espionage.

Advertising Phrases: Returning soldier defeats Prussian spy plot.
Flames of chance reveal Prussian plot.

Feature These Players: Margery Wilson as the war-godmother.
Jack Mulhall as one of her charges.

Stunt Suggestions: If you are willing to go to a little trouble get your druggist to make you some sympathetic ink that will develop with heat. Print up cards reading, "If you want to see how German spies send messages, heat this card (space). Compliments of (house name)." In the blank space have written, "See 'Flames of Chance' (date)." Practically none of these will be thrown away. If you have a flasher for lobby work write an advertisement in black on a sheet of glass. Over this place smoothly a sheet of white paper lettered, "See the spy's device for sending news to Germany in (the 'Flames of Chance' by using sympathetic ink). Showing (date)." The portion in brackets is written on the glass, and shows through only when the light is on. Use a deep shadow box for day display.

Advertising Aids: Two styles one-sheets, one each, three and six-sheets. Rotogravure heralds. Slides. Lobby display 11x14 and 22x28. Press sheets. Cuts and mats.
Released January 20.

THE GERMAN CURSE IN RUSSIA.

Pathe Presents Capt. Donald C. Thompson's Wonderful Five-Reel Picture of the Russian Situation as It Is Today. Direct from the Strand Theater, New York.

The Story: Millions of words have been written and printed about the present Russian situation, but could these miles of newspaper columns be condensed into a single story they would fail to give the same vivid and understandable survey of the Russian situation as can be had from this five-part picture; the most vital portions of some 125,000 feet of negative made by Captain Thompson since the outbreak of the war. It not only presents some of the most striking battle pictures ever thrown upon the screen, but as a historical document it exceeds them all in value. It is the real story of the Russian revolution and its nullification through insidious German influence, the only influence in Russia at present thoroughly organized and directed.

For the Program: The Russian situation at a glance.
Don't read about Russia. Visit the country with Thompson.

Advertising Phrases: The most vital war pictures ever shown.
The real Russia accurately recorded.

Stunt Suggestions: If possible give a free morning performance for school children only. In small towns it may be possible to arrange with the Board of Education to close the morning session an hour earlier to permit the children to attend under their teachers. Work up newspaper interest as far ahead as possible. Get the editor interested, and he will do the rest. Drape the lobby with American and Russian flags. Keep a street wagon out. You cannot overvalue the importance of this picture in your advertising.

Advertising Aids: Two styles each one, three and six-sheets. Otherwise same heralds, mats, ad-cuts, etc., as on other five-reel subjects.
Released January 13.

I LOVE YOU.

Triangle Presents Alma Rubens in a Seven-Part Original Story of Love Transcendant, by Catherine Carr.

Cast.

Felice.....Alma Rubens
Ravello.....John Lince
Jules Mardon.....Francis McDonald
Armande de Gautier....Wheeler Oakman
Prince del Chinay.....Frederick Vroom
Princess del Chinay.....Lillian Langdon
Boy.....Peaches Jackson

Directed by Walter Edwards.

The Story: Jules Mardon, a French artist, seeks renewed health in Italy. He finds there Felice, whose rare beauty has brought her the name of the Passion Flower. Mardon paints her, and betrays her trust. He does not keep his promise to return, but his painting of her in the Paris salon attracts the attention of Armande de Gautier, who seeks her out and wins her hand. With the birth of their baby comes perfect peace, but soon Mardon again crosses her path, and by force takes her with him. She escapes to find her husband believes that she deserted her child when it was stricken with the plague. With the plague germs upon her lips, she returns to Mardon and showers him with kisses that bring death, but she lives to regain the happiness she thought lost forever.

For the Program: Death lurked on the petals of the Passion Flower.
She went to him with death upon her lips.

Advertising Phrases: Poisoned lips lured betrayer to death.
She feared not death that brought revenge.

Feature These Players: Alma Rubens as the Passion Flower.
Francis McDonald as the artist.
Wheeler Oakman as the man she marries.

Stunt Suggestions: It may be possible to obtain some artificial passion flowers from the milliner or dry goods store with which to decorate a lobby frame. If not obtainable get some woman to heavily rouge her lips and press them against a card. Seal this under glass, and use as the centre of a frame stating, "This is an imprint of the lips of Felice, 'The Passion Flower.' It bears several thousand plague

germs. Such a kiss avenged the wrong done her honor and her happiness in 'I Love You.' A seven-part Alma Rubens feature. (Date.)" A window display (preferably in a drug store) might be worked up with medical books opened at illustrations of germs, with a card reading, "In 'I Love You,' Felice carries the germs of the plague from the lips of her dying son to those of the man who had doubly wronged her. See the kiss of death in the seven-part Alma Rubens feature at (house and date). Books from the library of Dr. ....."

Advertising Aids: Two styles of one-sheets, one each, three and six-sheets. Heralds in rotogravure. Slides. Lobby displays 11x14 and 22x28. Press sheets. Electros and mats.

Released January 13.

A HEART'S REVENGE.

William Fox Presents the Distinguished Russian Actress, Sonia Markova, in a Play of Society Life in Washington, by George Scarborough.

Cast.

Vera Sabouroff.....Sonia Markova
Jim Harding, U. S. A.....David Herblin
Baron Eugene Drako...Frank Goldsmith
Count Alexis Sabouroff.....Eric Magne
Dr. Wu Ching.....Bradley Barker
Wu-Soy-Fa, daughter of Dr. Wu, Helen Long
Capt. Nils.....Stanley Heck
Capt. Mills, U. S. A.....Fred Ratcliffe
Lieut. Crossby.....J. Alling

Directed by O. A. C. Lund.

The Story: To win Vera, Baron Drako conspires with a Chinese physician to administer to Jim Harding, her fiance, a Chinese drug that will rob its victim of all initiative. Jim is given the drug and shipped to China, but Vera penetrates the Baron's secret and goes to her sweetheart's rescue, while Wu-Soy-Fa, having acted against the religion of Buddha in disobeying her parent, makes expiation by death.

For the Program: A fascinating drama of the diplomatic corps.

Russ and Chinese conspire against an American aviator.

For the Program: Russian actress with Chinese support.

The diplomatic melting pot of nations.

Feature These Players: Sonia Markova as the daughter of the Russian ambassador.

Helen Long, a real Chinese girl, as her maid.

David Herblin as her sweetheart.

Stunt Suggestions: Use the Chinese lobby ballyhoo from the press sheet. Also display the Russian and Chinese flags and the sign, "'A Heart's Revenge,' a play of three nationalities (date)." For window work show a hypodermic outfit and a small bottle of some thick, yellowish fluid, with a sign, "A few drops of this in the blood causes a clot on the brain that deadens the initiative. It is an old Chinese discovery used by a Russian Baron, with the connivance of a Chinese physician upon an American aviator in 'A Heart's Revenge' at (house and date)." Play up the motorboat pursuit in a special card at the local boat club, if there is boating, or at the repair shops.

Advertising Aids: Two styles each one, three and six-sheets. Lobby displays 8x10, 11x14, and 22x28. Slides. Mats. Press sheet.

Released January 20.

EVIDENCE.

Triangle Presents J. Barney Sherry in an Amazing Story of a Man Who Did Murder and Escaped Unscathed. Story by Jack Cunningham.

Cast.

Mrs. John Corbin.....Audelle Higgins
John Corbin.....J. Barney Sherry
Dr. Richard Hyde.....Howard Davis
Wyllis Hyde.....Pauline Starke
John Corbin, Jr.....Eugene Corey

Directed by Walter Edwards.

The Story: John Corbin denounces the insanity plea in murder cases, and declares that he could, with impunity, kill his own wife, confess, and go free. He little thought that a few hours later, making an unexpected return to his home, he would find his wife with another man and kill her. Dr. Hyde, on the stand, recalls their talk, and declares that his wife's death must have temporarily deranged his friend. Corbin is placed in an asylum to be released in time to be present at the wedding of his son to the doctor's daughter, and he never tells that the man whom he saw leaving his wife's room was the very man whose evidence later saves him.

For the program: A curious tale of legal quirks.

A tragic story of truth unbelieved.

Advertising Phrases: Murder is a luxury of the rich.

Self-confessed wife slayer goes unpunished.

Feature These Players: J. Barney Sherry as Corbin.

Howard Davis as the guilty physician.

Stunt Suggestions: For street work use a wagon lettered, "Is there anyone you want to kill? See 'Evidence.' (House and date.)" If you can borrow a straightjacket, display in the lobby beside a noose and a black cap, with a sign, "Which would your own choice be if you killed a person? See 'Evidence.' (House and date.)" Try and get some legal friend to work up a correspondence in the papers. He will take the side of the law for the sake of the free advertising he will get, and most papers welcome an interest-exciting controversy.

Advertising Aids: Two styles of one-sheets, one each, three and six-sheets. Herald in rotogravure. Slides. Lobby displays 11x14 and 22x28. Press sheet. Electros and mats.

Released January 20.

JULES OF THE STRONG HEART.

Jesse L. Lasky Presents George Beban in a Story of Hudson Bay, by William Merriam Rouse, Originally Published in Collier's Magazine.

Cast.

Jules Lemaire.....George Beban
Joy Farnsworth.....Helen Eddy
Tom, her father.....Charles Ogle
Ted Kendall.....Raymond Hatton
Jim Burgess.....Guy Oliver
Jack Liggitt.....Ernest Joy
Louis, the "Red Fox".....H. B. Carpenter
Head of the Hudson Bay Trapping Colony.....Edward Martin

Directed by Donald Crisp.

The Story: Jules Lemaire comes singing through the woods into the camp of the Nemo Lumber Company, and is engaged as a chopper. He laughingly refuses to explain the year-old child he carries. A three-cornered rivalry develops between himself and Kendall and Burgess for the favor of Joy, daughter of Farnsworth, the foreman, but he and Kendall unite to save her from the uncouth advances of Burgess. Jules volunteers to cross the river in a storm to fetch the pay roll, and Burgess goes to watch him. Burgess plans to steal the money, but cannot find it, and Jules refuses to give up his secret under torture, but aid comes in time, and with it the heart of Joy.

For the Program: Another forcefully drawn character study in the Beban album.

Beban and a baby.

Advertising Phrases: One of the real men of "God's Country."

An epic of primal passions.

Feature These Players: George Beban, the foremost delineator of the Latin types.

Helen Eddy, his leading woman.

Guy Oliver as Burgess.

Stunt Suggestions: Get a stout canvas bag eighteen or twenty inches long, well filled, and suspend in the lobby with a card, "Could you hide this in a small sail boat so well that a twenty-four-hour search would not reveal it? See 'Jules of the Strong Heart' (date) and see how it was done. George Beban's latest triumph." For a window display letter a card with former Beban play titles. Letter "Jules of the Strong Heart" on a special strip, and have a painted hand or glove model adding this to the list. Below letter, "The newest addition to the Beban Gallery (house and date)."

Advertising Aids: Two each one, three and six-sheets. Lobby displays 8x10, 11x14, and 22x28. Rotogravure. Slides. Ten cuts each on star and production, one to three columns wide. Cartoon cut. Advertising layout mats.

Released January 14.

THE LEGION OF DEATH.

Metro Presents the Seven-Part Feature de Luxe by June Mathis With Edith Storey and a Cast of Unusual Distinction.

Cast.

Princess Marya.....Edith Storey
Capt. Rodney Willard..Philo McCullough
Grand Duke Paul.....Fred Malatesta
Grand Duke Orloff.....Charles Gerard
Dmitri.....Pomeroy Cannon
Draya.....Nexma Nichols
Czar.....R. O. Pennell
Czarina.....Grace Aide
Kerensky.....H. L. Swisher
Czarevitch.....Francis Marion
Makar.....Harry Meody

Directed by Tod Browing.

The Story: The Princess Marya and her brother, the Grand Duke Paul, are in America studying American institutions when word comes to them that the death of Rasputin will be a signal to them to return to Russia. Paul is seized by Russian secret service men, but released by Capt. Willard, to whom Mary appeals. Later the three come together in Russia, where Marya is now one of the Revolutionaries and Willard one of the Allied Commission. Marya forms the Legion of Death among the peasant women to offset the disaffection of the men due to German gold. The legion is captured. Marya is unable to use the poison she has provided in the event of defeat, and is claimed as his reward by the treacherous Russian General, but after a series of thrilling experiences is saved from worse than death.

For the Program: An intimate view of the Russia of now.

A war picture unlike all others.

Advertising Phrases: The famous women's battalion made real.

You've read of the legion. Now see it.

Feature These Players: Edith Storey and a generally excellent cast.

Stunt Suggestions: Try to hook up your advertising with the stories of the Legion of Death. Get as many clippings about the legion as you can and paste these in the lobby on a bulletin board before announcing the coming of the play. Most interest can be aroused through the playing up of this news value followed by plenty of paper, a 24-sheet stand being added to the usual list of accessories.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Press sheet, filler sheet. Ten-minute novel. Slide. Herald. Lobby sheet. Lobby displays 8x10, 11x14, and 22x28. Mats and cuts.

Released in January.

THE MENACE.

Greater Vitagraph Presents Corinne Griffith With Evart Overton in Original Story of Forceful Theme by Rex Taylor.

Cast.

Richard Burnell.....Evart Overton
Virginia Denton.....Corinne Griffith
Dr. Burnell.....Herbert Pryor
Morgan.....Ned Finlay

Directed by John Robertson.

The Story: Owing a twenty-year jail sentence to Dr. Burnell, Morgan returns after serving his term to find his son has

been adopted by the Burnells. Dick is engaged to Virginia Denton, and to keep his secret from her he permits Morgan to make him his accomplice in a series of robberies. They are caught in the Denton home by Virginia, herself, who is heartbroken to discover that her fiance is a thief, but the discovery leads to a fresh complication and extrication from a seemingly impossible situation.

For the Program: Was forced to rob his sweetheart's home.
An amazing series of surprise situations.

Advertising Phrases: Adopted son finds his own father a thief.
Robbed his sweetheart to keep his father's secret.

Feature These Players: Corinne Griffith as Virginia.
Evart Overton as the adopted son.

Stunt Suggestions: Mount on a lobby card halftones of famous country estates clipped from country life magazines. In the centre letter, "These are some of the most famous country homes in America. 'The Menace' was made on the Long Island estate of a famous vaudeville magnate (playing date)." For a street wagon use, "Before you adopt a child see 'The Menace' at (house and date). See it anyway. It's worth while."

Advertising Aids: One style each one, three and six-sheets. Window cards. Lobby displays 11x14 and 22x28. Slide. Herald. Plan book. Press sheet. Released January 21.

PARENTAGE.

Frank J. Seng Presents Hobart Henley's Thought Film of Real Life With Anna Lehr, Hobart Henley and Barbara Castleton.

Cast.

John Brown.....William Welsh
Mrs. Brown.....Anna Lehr
Robert Smith.....Bert Busby
Mrs. Smith.....Mary Grey
Horace Brown.....Master Matty Roubert
Horace Brown.....Gilbert Rooney
Robert Smith, Jr...Master Frank Goyette
Agnes Melton.....Alois Alexander
Agnes Melton.....Barbara Castleton
Samuel Melton.....W. DeShields
Mrs. Melton.....Alice Wilson
Robert Smith, Jr.....Hobart Henley

Directed by Hobart Henley.

The Story: This is not a propaganda with a thread of story. It is a living, gripping, vital story of two small-town boys, and the story tells the moral; the moral does not form the story. Two baby boys are born in Owentown. One is an unwanted child, offspring of an avaricious grasping father. He grows to an evil manhood, and loses his one chance of real happiness to the play-fellow whose parents have met their responsibilities.

For the Program: Food for thought in most attractive guise.
A heart-interest story without a vampire.

Advertising Phrases: A story as real as "The Old Homestead."
The story with an even greater theme than love.

Feature These Players: Hobart Henley, the author, as the younger Smith.
Anna Lehr as Mrs. Brown.
Barbara Castleton as the girl both men love.

Stunt Suggestions: The monthly plan book carries scores of good stunts, including the tested schemes of other exhibitors. Get these booklets.

Advertising Aids: Three styles of one-sheets, two styles each three and 24-sheets. One one-sheet. Window card. Lobby displays. Five oil paintings. Photo-gelatines 8x10, 11x14, and 22x28. Slides (2 styles). Heralds in rotogravure. Thumbnail and one and two-column cuts of stars. One, two and three-column advertising cuts. Mats for all.
State rights.

THE LAW'S OUTLAW.

Triangle Presents Roy Stewart in a Stirring Story of the West by Ethel and James Dorrance, Involving An Unusual Situation.

Cast.

Charles Easton.....Roy Stewart
Rose Davison.....Fritzie Ridgway
Oscar Davison.....Harry Rattenberry
Ethan Ransford.....Norbert Cills

Directed by Cliff Smith.

The Story: Three men ride into the desert in pursuit of the assailants of Oscar Davidson. One of them is Charles Easton, defeated candidate for Sheriff. The other is Ethan Ransford, his successful rival. Both of them love the daughter of the injured man, and each is eager to capture the offenders. At the end of the day's ride, Easton picks a quarrel with the new sheriff and shoots him in cold blood. He escapes to the Hawks' Nest, a bandit retreat, while the authorities set a price upon his head. Easton is welcomed by the other outlaws, and soon gets at the facts. Presently he comes back to town with the two guilty men, and Ransford reappears and explains that the shooting was merely a subterfuge to get Easton into the outlaws' stronghold unsuspected. He is big enough to give his rival not only the girl, but the office he rightfully won.

For the Program: Rivals in love and politics fight in the desert.
Became an outlaw to prevent outlawry.

Advertising Phrases: The "nesters" and the cattle kings.
Faced murder charge to see justice done.

Feature These Players: Roy Stewart as the unsuccessful candidate.
Norbert Cills as his rival.
Fritzi Ridgway as the girl.

Stunt Suggestions: Use a "$1,000 Reward" poster for Charles Easton, dead or alive, for the killing of Sheriff Ransford, and in the small type run into "for further details see 'The Law's Outlaw' at (house and date)." Post these lavishly, following the local style of public notice if there is any. For a lobby display centre one of the bills in a lobby frame under the huge red, "Wanted for Murder."

Advertising Aids: Two styles one-sheets. One each three and six-sheets. Herald in rotogravure. Slides. Lobby displays 11x14 and 22x28. Press sheet. Electros and mats.
Released January 13.

THOSE WHO PAY.

Thomas H. Ince Presents Bessie Barriscale and Howard Hickman in C. Gardner Sullivan's Absorbing Story of a Man and Two Women.

Cast.

Dorothy Warner.....Bessie Barriscale
George W. Graham.....Howard Hickman
Mrs. Graham.....Dorcas Matthews
Steve McNutt.....Melbourne McDowell

Directed by Raymond B. West.

The Story: She was alone in the world save for her little sister, and little sister was dying. She wanted a doll for Christmas and Dorothy had no money. She stole one and three persons paid a heavy price for the tiny toy.

For the Program: A gripping story told with splendid artistry.
The doll for a dying child cost three wounded hearts.

Advertising Phrases: Can sin be measured by the yardstick of the law?
Whose fault when women fall?

Feature These Players: Bessie Barriscale as the girl who stole for her dying sister.
Howard Hickman as the lawyer who defended her.
Melbourne McDowell as the crooked politician.

Stunt Suggestions: The most dramatic feature of the play is the wrecking of lives that followed the stealing of the doll. This can be played up as "These dolls range in price from five cents to $15. The doll that figures in 'Those Who Pay' at (house and date) cost the happiness of three persons. It's cheaper to buy them here." Collect old dolls for some children's hospital or have a doll sale for the Red Cross or for a smoke fund, working with the local paper if practicable. Offer an unusually fine doll to the little girl selling the largest number of tickets. Dress the lobby with dolls.

Advertising Aids: Two styles each one and three-sheets. One style each six and 24-sheet. Photos 8x10, 11x14 and 22x28. Herald 8x10. Slides. Press sheet.
State rights.

WOLVES OF THE RAIL.

Thomas H. Ince Presents William S. Hart in the Sumptuous Artcraft Production from Mr. Hart's Own Idea Adapted by Denison Cliff.

Cast.

"Buck" Andrade.....William S. Hart
Faith Lawson.....Vola Vale
David Cassidy.....C. Normand Hammond
Murray Lemantier.Melbourne MacDowell
Pablo Trilles.....Billy Elmer
Pasquale Trilles.....Thomas Kurihara

The Story: For three years Bill Hart has been playing a constant succession of bad-man characters, but in this story, adapted from his own idea, he is seen as a bandit leader who reforms and turns detective to prevent the commission of crime by the very men whom he used to lead upon their raids on the railroad. A play replete with thrilling situations and dominated by a tender love interest.

For the Program: The most famous bad man turns to law and order.
Thief sets himself to catch his fellow thieves.

Advertising Phrases: Kidnapped a detective to serve the law.
Grimly guards Government gold.

Feature These Players: William S. Hart, for once on the side of the law.
Vola Vale, the "tower girl."

Stunt Suggestions: For the lobby try the money-bag suggestion from the press sheet. Get the leading toy shop to lay out an extensive display of mechanical railroads with signals and a tower. For the card, "An entire railroad station was constructed for the leading scenes of 'Wolves of the Rail' at (house and date). William S. Hart's greatest sensation." If you can borrow any kind of a special officer's badge, mount it on a card against a velvet background and letter the card: "Bill Hart's new badge. He is tired of playing Bad Men and in 'Wolves of the Rail' he turns to the side of law and order—but he had to kidnap a detective to get the badge. See the play at (house and date)."

Advertising Aids: Two styles each one, three and six-sheets. One 24-sheet. Lobby displays 8x10, 11x14 and 22x28. Eight-by-ten photos of star. Eight cuts and mats of star, ten on production. Rotogravure one-sheet. Heralds. Slides. Press book.
Released Jan. 14.

WOMAN AND WIFE.

Select Pictures Presents Alice Brady in a New Screen Arrangement Based Upon Charlotte Bronte's Novel Jane Eyre.

Cast.

Jane Eyre.....Alice Brady
Rochester.....Eliott Dexter
Therese.....Helen Green
Grace Poole.....Helen Lindroth
Raoul Daquin.....Victor Benoit
Valerie.....Leonora Morgan

Directed by Edward Jose.

The Story: An admirable adaptation of the ever-popular "Jane Eyre," the story does not depart markedly from the original, but it shows the skillful touches of

(*Continued on Page* 576.)

He's Always on the Job

In Every Important Theatre in the East Where the Projection is a Feature Porter Has Been on the Job

THE other day a chap whose business keeps him in close touch with motion picture theatres throughout the country—and more particularly, with theatres in the course of construction or alteration—remarked: "I've noticed this fellow B. F. Porter and the success he is making of his business. He's winning out by 'making good.' He's 'always on the job!'"

Were the violet in business, it couldn't afford to shrink.

B. F. Porter is engaged in the business of helping all those who exhibit motion pictures to get the best results known to modern science.

He started out to master the extremely big subject of Perfect Projection and since the very beginning has kept himself abreast of the times. Every new device intended to help projection and each improvment in the already established methods of the business—and there are many such from day to day—receives his immediate and careful attention. He **knows** the requirements of the business and is prepared to fulfill them.

—And Mr. Porter has carefully avoided the sale of "conversation." While operating as a Projection Engineer and frequently employed in an advisory capacity, it has constantly been his aim to be "always on the job." Problems submitted to him are not solved until the promised results are visible on the screen or in the operator's booth—and until these results are obtained, Mr. Porter does not feel that his commission has been executed and there is no relaxation in his efforts in behalf of his client.

If you're building a new theatre—
If you're remodeling your present one—
If you're dissatisfied with your screen results—
YOU NEED MR. PORTER'S SERVICES!

What he has done for big theatres in the East, notably the Rivoli, the Rialto, and the Strand in New York City, proves conclusively that he can do splendid work for you.

Write him today. Tell him your troubles.
Ask him to help you!

Exclusive N. Y. and N. J. Distributor for

Simplex TRADE MARK REG. U.S. PAT. OFF.

Projectors

Minusa Gold Fibre Projection Screens

Speed Indicators and Transverters

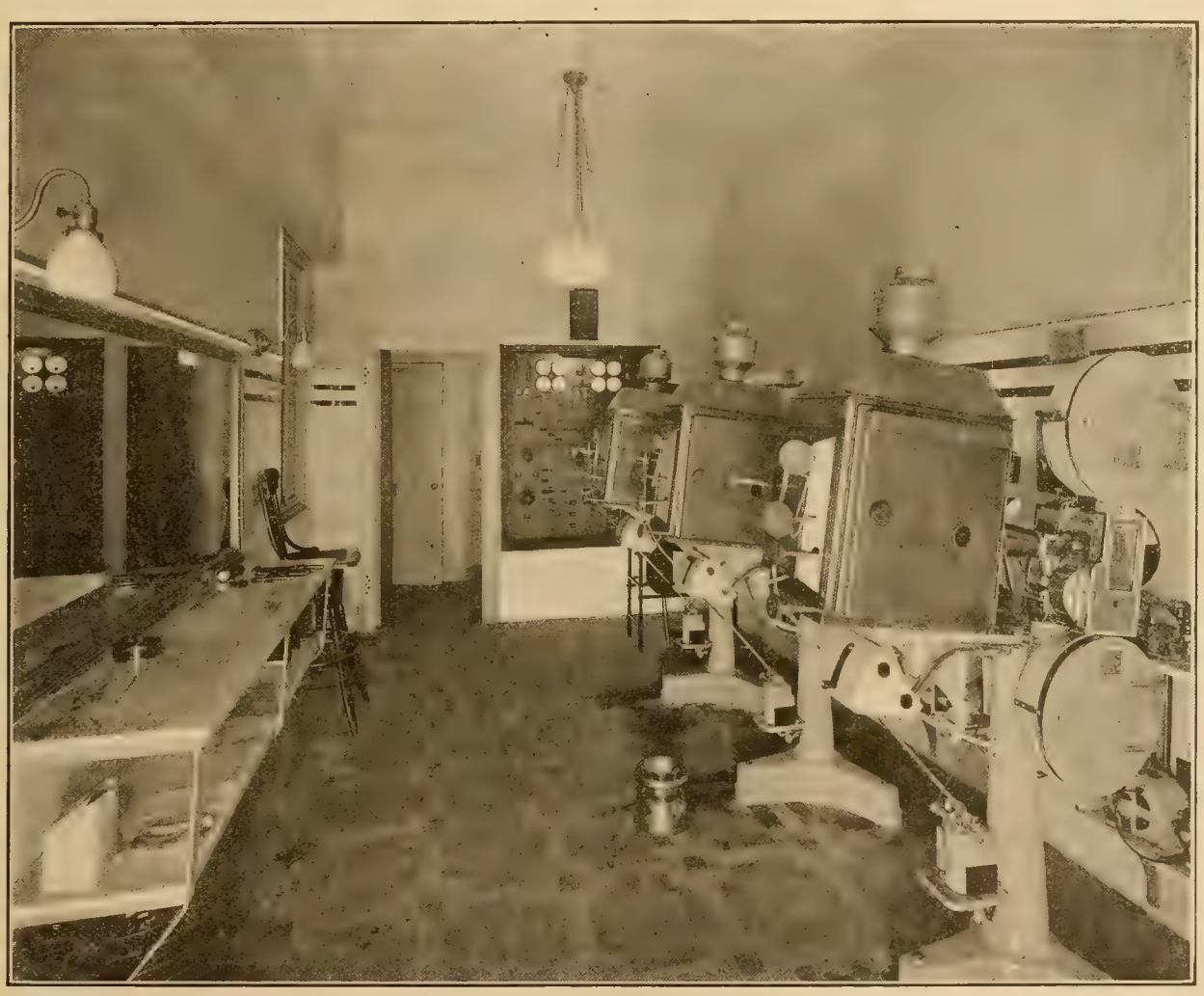
Distributor for National Carbons and Supplies of the Best Quality

B. F. Porter
Motion Picture Projection Engineer
1482 BROADWAY,
NEW YORK CITY

Simplex

Do not be misled

Lately we have told you of some Simplex installations in the best Theatres of the East; but please don't let this give you the idea that there is anything local about this preference for the Simplex.



Just now we are thinking of three San Francisco Houses—the Progress, the New Mission, and the New Fillmore, of the Kahn & Greenfield Circuit, under the management of Mr. Louis Greenfield—and all Simplex-equipped.

Here we show the Operating Room of the last-named theatre, pronounced by Mr. F. H. Richardson, the Projection Expert, as the finest he had seen.

It is further evidence that Exhibitors *everywhere* appreciate that Permanently Perfect Projection Pulls the People and the Profits.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

(Continued from Page 573.)

a master directing hand in strengthening weak points and bringing the story more nearly into a more modern form.

For the Program: Alice Brady in a new version of a beloved story.

Love won when Love seemed hardest pressed.

Advertising Phrases: A tale of boundless love and infinite courage.

A story that never grows old.

Feature These Players: Alice Brady as Jane.

Eliott Dexter as Rochester.

Stunt Suggestions: Get the book stores to offer popular-priced copies of the book. Work the library. Work with window cards announcing it as an adaptation from Jane Eyre. Use a pictorial display for the lobby.

Advertising Aids: Two styles each one and three-sheets. One each six and 24-sheets. Window cards. Heralds. Lobby displays 8x10, 11x14 and 22x28. Production cuts. Two each one and two columns. One three-column. Star cuts one-half, one and two-column widths.

Released in January.

THE STRONG WAY.

William A. Brady Presents June Elvidge in the Story of a Woman Who Went Straight and Found Happiness, With John Bowers.

Cast.

Adele Torrence.....June Elvidge
Dick Chadwick.....John Bowers
Mrs. Torrence.....Isabel Berwin
Geoffrey Farrow.....Joe Herbert
Martha .....Rosina Henley
Stenographer .....Grace Williams
Dan Carter.....Hubert Wilke

Directed by George Kelson.

The Story: Adele Torrence loves Dick Chadwick, but when her mother forces her into a money-marriage with Geoffrey Farrow she plays fair and puts Dick aside, but Farrow's jealousy is aroused and he schemes with his associate to have Dick visit them in the hope that he will invest his small funds in a wild-cat stock scheme. Instead, Dick rescues Eunice from the insults of Farrow's henchman and is saved from a murder charge only on Adele's confession that he has spent the evening in her room—a strong way that eventually leads to happiness.

For the Program: The man she loved was dearer than reputation.

She played fair, but it didn't seem to pay.

Advertising Phrases: Glimpes of New York's night life.

She married for money, but she played fair until——.

Feature These Players: June Elvidge as Adele.

John Bowers as Dick.

Stunt Suggestions: Borrow a door and frame and set up in the lobby. On the closed door place a sign: "Behind this closet door stood the man she loved. Before it were her husband and the police, looking for a murderer. She took The Strong Way. What was it? Now playing." For street work use a wagon lettered "Tonight. Dine at the Golden Glades, New York's most famous cabaret entertainment. See the famous ice ballet. (House and date.)" The house and date should be in smaller display than the rest that the eye may first be caught by the cabaret announcement.

Advertising Aids: Two styles each one, three and six-sheets. Free advance poster. Lobby displays 8x10, 11x14 and 22x28. Two one-column and one two-column cuts. Two-color heralds. Slides. Press sheet.

Released Jan. 14.

THE WORLD FOR SALE.

J. Stuart Blackton Presents Another of Sir Gilbert Parker's Thrilling Stories of the Great Northwest.

Cast.

Ingolby .....Conway Tearle
Fleda Druse.....Ann Little
Gabriel Druse.....W. W. Bittner
Jethro Fawe.....Norbert Wicki
Tekewani .....Crazy Thunder
Marchand .....Escarmillo Fernandez
Jowett .....Joseph Donohue
Summer Song.....Maude Scofield

Directed by J. Stuart Blackton.

The Story: Other men may know the Canadian Northwest as does Sir Gilbert Parker, but none writes of that vivid land with greater skill, and his picture of the two towns "united only by a bridge," which Ingolby vainly tries to combine, is the story of more than one settlement in the days when it was all the Northwest Territory.

For the Program: The most picturesque period of the great Northwest Territory.

History lives again in light and shade.

Advertising Phrases: Three men loved a gypsy girl; the best man won.

A play of hot blood and tempestuous love.

Feature These Players: Conway Tearle as Ingolby.

Ann Little as the gypsy girl.

Norbert Wicki as the gypsy lover.

Stunt Suggestions: Get book stores to display globes or maps with a card, "We have the world for sale, but 'The World for Sale' is at (house and date)." Also get them to run the Parker novels. A larger globe, if it can be had, may be used for the lobby with "We Have the World for Sale (date)."

Advertising Aids: Two styles each one, three and six-sheets. Rotogravure. Lobby displays 8x10, 11x14 and 22x28. Ten cuts each for star and production, one to three columns. Advertising layout mats. Slides. Press book.

Released Jan. 21.

THE ZEPPELIN'S LAST RAID.

Thomas H. Ince Presents in Spectacular Action and Stupendously Sensational Scenes a Prophecy of the End of the War and the Birth of Democracy.

Cast.

The Commander.....Howard Hickman
The Girl.....Enid Markey

Directed by Thomas H. Ince.

The Story: Made as a companion picture to "Civilization," a protest against war, this intensely absorbing story deals with the ending of the war through the growth and establishmen of democracy as the German people throw off the Prussian yoke of militarism and again take their places in the sun. It is, however, more of a story than a propaganda, with intimate camera studies of the little known Zeppelin type of air raider.

For the Program: The secrets of the Zeppelins exposed.

The fiction that is tomorrow's fact.

Advertising Phrases: War secrets of the Huns laid bare in photoplay.

More thrillingly spectacular than "Civilization."

Feature These Players: Howard Hickman, as the commander of the Zeppelin, who destroys his craft in the cause of liberty.

Enid Markey as the girl he loves.

Stunt Suggestions: If you have seen the earlier form of this picture it is well to remember that a rearrangement of the story has entirely eliminated its earlier pacifist tone. It will be comparatively easy to construct a small model Zeppelin. Make one that can be suspended in the lobby or used on a street wagon and keep in the lobby when not on the streets. Similar Zeps may be suspended across the main street. Arrange it on a trolley and arrange to drop a "bomb" of throwaways now and then. If some of these throwaways are rubber-stamped for free admissions the interest will be heightened. Do plenty of window and billboard work, and play up newspaper specials.

Advertising Aids: Two styles each one, three and 24-sheets. One style six-sheet. Photos 8x10, 11x14 and 22x28. Heralds in 8x10 and 17x21. Slides. Cuts, Campaign sheets.

State rights.

THE SPIRIT OF '17.

Jesse L. Lasky Presents Jack Pickford in a Timely Story of Prussian Spies and Labor Troubles, By Judge Willis Brown.

Cast.

Davy Glidden.....Jack Pickford
Adjt. Glidden.....G. H. Geldert
Mrs. Glidden.....Edythe Chapman
Capt. Jerico Norton.....L. N. Wells
John Edwards.....Charles Arling
Mrs. Edwards.....Virginia Ware
Flora Edwards.....Katherine McDonald
Carl Bender.....James Farley
Frank Schmale.....Seymour Hastings
Tom Brand.....William Chester
Susan Brand.....Helen Eddy
Thomas Lee.....John Burton
Randall Lee.....Ashton Dearholt
Corporal Trimble.....Tom Bates
Private Butler.....J. W. Johnson

Directed by William D. Taylor.

The Story: Davy Glidden's daddy is Adjutant of a soldier's home and Davy worships the old heroes, making Capt. Jerico Norton his particular idol. The veterans have to take a back seat to the soldiers of '17, but when Davy and the old-timers avert a strike, prevent the blowing up of a mine and capture two Prussian spies the boy-scout becomes a hero in his own right along with his pals.

For the Program: The boy scout and the boys of '61.

Too young to enlist, he did his bit.

Advertising Phrases: Boy upsets plans of Prussian spies.

Jack leads the Vets to victory.

Feature These Players: Jack Pickford as the thirteen-year-old hero.

Katherine McDonald, his new leading woman.

Stunt Suggestions: This story will appeal particularly to the boy scouts and to G. A. R. men. Work to those organizations. Offer a special performance free or for a nominal admission. Parade the boys to the theatre with the veterans in carriages. Use a stand of colors in the lobby with a boy scout and a veteran as color guard. Let the boy scouts sell tickets on commission for the benefit of the scout fund, if this is permitted. A cutout of the six-sheet showing the two men and the boy could be used to good

SPECIAL Roll Tickets
PRICES
Five Thousand..... $1.25
Ten Thousand..... 2.50
Fifteen Thousand..... 3.75
Twenty-five Thousand..... 5.50
Fifty Thousand..... 7.50
One Hundred Thousand... 10.00
Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.
National Ticket Co., Shamokin, Pa.

effect. Stores handling scout material will probably be glad to co-operate on displays.

Advertising Aids: Two styles each one, three and six-sheets. Lobby displays 8x10, 11x14 and 22x28. Eight by ten photos of star. Photogravure. Ten cuts each, for star and production, one to three columns wide. Mats for same. Advertising layout mats. Press books. Slides.

Released Jan. 14.

THE WOLF AND HIS MATE.

Universal Presents Louise Lovely and a Selected Cast in Julia Maier's Story of the Land Where Strength Was Above the Law.

Cast.

Donald Bayne.....Hart Hoxie
Steve Nolan.....George R. Odell
Bess Nolan.....Louise Lovely
Vida Burns.....Betty Schade
Rose Nolan.....Georgia French
"Snaky" Burns.....Hector Dion

The Story: Donald Bayne was known in the North Country as the Wolf, for what he wished he took. But Steve Nolan took his cabin by right of law and held it by main strength. Then Steve is killed by the accidental discharge of his gun and the Wolf got credit for the deed. When he came back to his cabin he found Bess in possession. He could not well turn her out, but he camped before the place in silent protest, and when he realized that his action had compromised her, he married her by force; but all came out well in the end in spite of this cave-man procedure.

For the Program: A wooing in the woods.
The love epic of a Knight of the Northwest.

Advertising Phrases: Forced wedding follows strange siege.
When the Wolf wanted a mate he took her.

Feature These Players: Louise Lovely as Bess.
Hart Hoxie as Donald, the Wolf.

Stunt Suggestions: With a little trouble you can build a profile twig log hut on a sheet of card the size of one of your lobby frames. To one side of this erect a tent of white cloth. Sketch in a background, if you are able or can enlist the aid of some local artist. Letter the sign: "When the Wolf came home to find her in possession of his cabin, he pitched his tent before her door and married her by force when he found his action had compromised her. See all about it in 'The Wolf and His Mate' (date) with Louise Lovely." For street work use a roughly clad man in boots and mackinaw, with a large pack on his back. From the pack suspend the sign, "The Wolf came home to find the girl in his cabin. See what happened then in 'The Wolf and His Mate' (house and date)."

Advertising Aids: One style each one, three and six-sheets. One-sheet of star. Black and white lobby displays. Slide. Heralds. Player cuts. Press book.

Released Jan. 7.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (6½ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights.

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan and Trust Building, Washington, D. C.

We lead; let those that can, follow.
DEVELOPING—PRINTING TITLES—TINTING—TONING
MANUFACTURERS AND SPECIALISTS IN MOTION PICTURE PHOTOGRAPHY
GUNBY BROS, INC.
145 West 45th Street New York City

The Original and Leading Moving Picture Journal in Europe
THE
KINEMATOGRAPH
& LANTERN WEEKLY
The Foremost Trade Organ of Great Britain, covering the whole of the British Film Market, including the American imported films. Read by everyone in the industry. Specialist writers for Finance, Technical Matters; Legal, Musical, Foreign Trading (correspondents throughout the world) —and every section devoted to the Kinematograph Periodical. Special Export Numbers in French, Italian, Dutch, Spanish, and Portuguese. Specimen copy on application to
Kinematograph Publications, Ltd.
92 Long Acre, London, W.C., 2, England

WAR PRICES—Going Down
The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.
CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

RIMROCK JONES.

Jesse L. Lasky Presents Wallace Reid in An Adaptation of Dane Coolidge's Novel of the Same Title. Screen Version of Harvey Thew and Frank X. Finnegan.

Cast.

Rimrock Jones.....Wallace Reid
Mary Fortune.....Ann Little
H. Hicks.....Charles Ogle
Ike Bray.....Paul Hurst
Andrew McBain.....Guy Oliver
Leon Lockhart.....Fred Huntley
Hazel Hardesty.....Edna Mae Cooper
Juan Soto.....Toto Ducrow
Stoddard.....Gustave Von Seyffertitz
Jepson.....Ernest Joy

Directed by Donald Crisp.

The Story: A rattling story of the mining camps, crooked operators and a true-hearted girl. McBain digs up a forgotten mining law and steals Jones' mine. Nothing daunted Jones, backed by Mary Fortune, develops another and sells 49 per cent. to an Eastern speculator. Once more it looks as though Jones would get the worst of it, but the loyal Mary goes to his rescue, and Jones is some fighter himself. Mr. and Mrs. Rimrock Jones make a combination impossible to beat.

For the Program: When they stole his mine Jones found another but they could not steal his girl.
Wall Street was poison to Rimrock Jones.

Advertising Phrases: He was careless about mines, but girls were different.
Rimrock was quicker on triggers than on figures.

Feature These Players: Wallace Reid, who was last featured in "Nan of Music Mountain."
Ann Little as the little stenographer.

Stunt Suggestions: Get the newsdealers to display the current "Popular" magazine with a card reading, "Rimrock Jones is the newest 'Popular' story to be filmed. You can see it at (house and date). Read the stories in this issue and see them filmed later on." If your streets are torn up for local repairs, "locate" the prospect holes by Rimrock Jones, as "This is my prospect hole. Rimrock Jones (house name)." If you can get a supply of new pennies, announce that "Handsome copper souvenirs from Rimrock Jones' mine" will be given all the ladies on the date of showing. These should be enclosed in small "pay" or "prescription" envelopes.

Advertising Aids: Two styles each one, three and six-sheets. Lobby displays 8x10, 11x14 and 22x28. Also 8x10 photos of star. Ten cuts each for star and production from one to three columns wide. Advertising layouts. Mats. Press book. Slides.

Released Jan. 21.

TO EXHIBITORS.

If you are doing something new and interesting at your theater let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

La Cinematografia Italiana ed Estera
Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs. per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

PERFECTION IN PROJECTION **Gold King Screen**
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.—Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

Film Stories

General Film Company, Inc.

JAXON FILM CORP.

A DAUGHTER OF UNCLE SAM (Episode No. 1—One Reel)—The cast: Jessie Emerson (Jane Vance); Captain Leonard Taylor (William Sorelle); Henry Von Prague (Henry Carleton); Lieutenant Blake (Lewis Dayton).

Jessie Emerson, a young American society belle with a serious turn of mind, has adopted wireless telegraphy as a hobby. While experimenting she is visited by Von Prague, a social adventurer, who is really the chief of America's enemies within, although posing as a loyal citizen of his adopted country. A code message picked up by the young woman operator attracts his attention and he suggests that she copy it and turn it over to Lieutenant Blake, an inventor who has been working upon a marvelous invention which promises to overthrow the traditional methods of warfare. Securing the confidence of Jessie, Von Prague copies the message and then directs one of his agents to steal the secret code used by the government.

That night a group of plotters meet at the Von Prague home and, with the aid of a map, enter into a detailed discussion of spy and intrigue activities in the United States, such as I. W. W. agitations in the West, the destruction of munitions factories in the East and the inauguration of pro-German propaganda in the Middle West. The code message stolen by Von Prague proves to be from the War Department ordering Captain Taylor to begin the work of hunting down spies and plotters.

In the meantime one of the plotters, disguised as a workman, plants a bomb which destroys a factory with loss of life, and escapes. Captain Taylor meets Jessie, who offers her aid in tracking down the enemies of her country. Captain Taylor obtains for her a position in a private wireless station where she will be able to intercept suspicious messages. She reports for duty at a time when the air is filled with mysterious code messages flashing across the seas and over the continent.

BROADWAY STAR FEATURE.

THE HIDING OF BLACK BILL (One of the O. Henry Series—Two Parts).—The cast: Black Bill (W. L. Rodgers); Henry Ogden (Chet Ryan). Directed by David Smith.

The taller of the two tramps tells his companion of an incident that happened in Texas the year before. It seems that just after the sensational robbery of the Katy Flier by Black Bill, when $15,000 in currency of the Espinosa Bank was stolen, he had obtained employment at the Rancho Chiquito. The owner, who had only been in possession a month, was a man of refinement, characteristic of the more skilled criminals. Over a hand of poker the ranchman discussed the train-robbery with the tramp herder, remarking that the trail of Espinosa bills was leading the chase towards his ranch. The herder, looking his employer in the eye, remarked significantly that if Black Bill had by any chance bought a lonely ranch with the purpose of staying there until the trouble was over, he would have nothing to fear from his herder, at which the ranchman rose, angrily, but calmed down, thanked the tramp, and resumed the game.

Not long afterward a posse rode up and the sheriff, after satisfying himself that the tramp was a genuine herder, questioned him concerning the owner. The herder bargained for his share of the reward, and upon receipt of one hundred dollars led the way to the sleeping Ogden. Wakened by cold steel, the ranchman fought, protesting his innocence, but the production of a wad of Espinosa bills from his pocket silenced him. The posse and its prisoner started for town, while the tramp resumed his wanderings. The man to whom the story is told turns on his narrator a look of disgust, saying "To hand over a man whose saleratus you have ate was never like you." The tall man assured him that Ogden had proven his innocence.

"What about the bills?" asks the other. "Oh," says the tall tramp, "I put them there when I saw the posse coming. You see, I was Black Bill."

JUDGE BROWN STORIES.

CHOCOLATE OF THE GANG (Two Parts).—The cast: Chocolate (Thomas Bellamy); The Heiress (Ruth Hampton).

Thomas Bellamy, a small colored boy, is denied membership in the P. D. Q. Club, a secret organization composed of white boys, because of his color, but this does not dampen his ardor. The members of the club keep close watch upon all who approach the vicinity of their unique club room with the aid of a cleverly constructed periscope, and one day notice a negro man in the act of storing pigeons in the loft of his barn. The boys learn that a reward is offered for the return of four stolen pigeons, and determine to take the pigeons and claim the reward. They are followed by the colored lad, who arrives in time to receive the pigeons as they are tossed to the ground from the window above, but the owner of the barn and a policeman arrive upon the scene in time to accuse the negro boy of the theft. He is taken to court to answer the charge and the P. D. Q. members, who have escaped by means of the back door, follow the accused boy and tell the court that he is guilty of stealing the pigeons. The conscience stricken members of the gang bring the young woman owner of the lost pigeons to court, and a clever test is made to determine the real owner of the prize birds. They fly out of the window to their former home, thus resulting in the arrest of the negro man for their theft. The members of the P. D. Q. "square things" by inviting the colored boy to become a member of their secret order for trying to live up to the oath of "never snitching."

Universal Film Mfg. Co.

L-KO.

HOME RUN AMBROSE (Two Parts—Jan. 16).—The cast: Ambrose (Mack Swain); Nell (Rae Godfrey). Directed by W. S. Frederick. Supervised by J. G. Blystone.

Home Run Ambrose, besides weighing 300 pounds, was over the draft age, but mother still fashioned the child-prodigy to suit her whims. Now, this child was in love with Nell, the village bell, who made up her mind to marry a college man, so mamma mortgaged her bakery shop to send Ambrose to Cornyell College. When Ambrose was conducted to his room by the boys he felt like a million dollars, but during the night, when he was awakened by the shrill cry of a woman in distress he felt more like two cents. It was the president's wife—she saw Ambrose reposing on her bed, and proceeded to "ventilate" her emotions.

At a reception given by the Eta Bita Pie Society, Ambrose "borrowed" Cherry Blossom's dress-suit. "That's my suit—take it off," growled Cherry Blossom, one of We boys, to Ambrose, just as Ambrose was about to kiss Nell. This enraged Ambrose beyond repair, and he swore vengeance against the sassy gink, so that the next day at the baseball tournament Ambrose hit the bean-ball right square into a paste-board sign, enabling him to walk home several times, and winning for himself the enmity of Cherry Blossom, the love of his sweetheart and the $500 reward which he used to yank the mortgage off the old homestead. The wedding bells will ring yet.

NESTOR.

MAIMED IN THE HOSPITAL (Jan. 14).—The cast: Sterling Pest (Max Asher); Silver Pest (Dave Morris); Nurse (Gladys Tennyson). Written and directed by Craig Hutchinson.

Sterling and Silver were park pests. Both were in love with Gladiola, the nurse. Sterling was most anxious to get into the hospital, so he sprawled himself out at the front gate in full view of the guard, who ordered him taken to the softest room in the house, the room with padded walls. Silver met with less success, so he hiked over to the park where a girl caught his eye, arousing the jealousy of her escort, who introduced Silver to a couple of wallops which were returned with interest. But even this didn't admit him into the hospital. When Silver witnessed a bold flirtation

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th St. New York City

SWAAB
Complete
Picture Theatre Equipment
CARBONS AND SUPPLIES
Dept. M., 1327 Vine Street, Philadelphia, Pa.

For the fullest and latest news of the moving picture industry in Great Britain and Europe. For authoritative articles by leading British technical men.
For brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

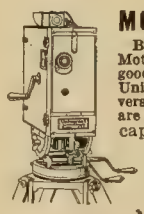

MOTION PICTURE CAMERAS
BASS TESTED AND GUARANTEED
Motion Picture Cameras are the acme of good value. Whether you purchase a new Universal at a big saving or a used Universal at prices from $195 to $225, you are obtaining a camera of undoubted capabilities. USED MOTION PICTURE CAMERAS ALWAYS ON HAND
BASS CAMERA COMPANY
111 N. Dearborn St., CHICAGO, ILL.
M. P. CAMERA DEPT.

PHOTO-GRAVURE PROGRAM
4 pages, size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.
New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons
LARGE HANDCOLORED PICTURES
Size 22x28 inches. Every prominent player.....75c. each
FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35 framed.
THE SEMI-PHOTO POST CARDS, $3.00 per thousand, of over 600 players.
PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.
LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.
GRAVURE FOLDER, containing pictures of the prominent players, $10 per thousand.
SINGLE COLUMN CUTS of every prominent player, 50c. each.
KRAUS MFG. CO.
220 West 42d Street, New York
12th Floor, Candler Building

WE NEVER DISAPPOINT
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

with the sign "No flirting allowed" staring him in the face, he thought it the surest way to the hospital.

After the victim was removed from the love scene in an ambulance, Silver horned in. "Leave the darling alone; I love him," said the fair flirt to the policemen, when he attempted to encore his act with a new leading man; but that afternoon, when he got in front of a target board, he won for himself the much-sought-for opportunity. An operation of the most delicate sort was required to save Silver's life. Everything was set for the removal act, when he beheld his first encounter staring him in the face. Silver then found that it was easier to get into the hospital than to get out.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 35 (Jan. 12).

B-r-r-r! Old King Cold Has No Terrors for Mummers.—Zero weather and the war fail to halt march of merrymakers in fantastic and gorgeous costumes, led by the "Sauerkraut" band—Philadelphia, Pa. No monarch ever boasted more gorgeous train than this. Curiosity kills the cold.

Fires Set by Spies Do Millions in Damage to Norfolk, Great War Base.—Firemen of several cities, aided by "Jackies" of Norfolk Navy Yard, fight flames—martial law proclaimed and streets patrolled by troops—Norfolk, Va. Subtitles: Monticello Hotel wrapped in flames. Spies, working in fire-bug bands, set blaze to widely separated parts of the city.

Shipping Blockaded by Ice Fields in Boston Harbor.—Naval tugs break ice pack, releasing fishing vessels frozen to their piers—Boston, Mass. Subtitle: Sea gulls get the first opportunity to dine in the wake of the ice breakers.

France Rushes Aid to Hard-pressed Italy.—Fast supplies are shipped by auto train over the Alps, along the route of Napoleon's first invasion, to the heroic troops of King Victor. (Official French War Pictures.) Subtitles: Along the Aisne the famous 75s maintain an incessant pounding of the Hun "Pill-boxes." A shell a second with the compliments of the Poilus. Bringing in the empty shell cases. The noon whistle in the trenches. Good or bad roads may spell victory or defeat. One Hun raider who has dropped his last bomb.

America's Gasoline Eagles to Rout German Vulture from the Skies of Freedom.—"Win the war in the air!" is the slogan of Uncle Sam's birdmen in France, and they are prepared to do it (Official War Pictures of the U. S. Expeditionary Forces in France, photographed by the Photographic Section, U. S. Army Signal Corps, and released by the Committee on Public Information through the American Red Cross). Subtitles: French "Aces of the Air" show Pershing's flyers the fine points of the game. Bagging the observer, "the man behind," is the first object of the enemy. Anti-aircraft practice. The American Eagle, one of the highest-powered twin-motor air-scouts makes an aerial call on Fritz. The deadly hand grenade, revived from the middle ages, must be learned in detail before practice begins. Five seconds after leaving the hand these fearful missiles explode with murderous effect. When the officers whistles send them into No Man's Land.

Just One Year Ago.—Brigadier-General Pershing returns from Mexico, unheralded and unhailed, at the head of the United States Punitive Expedition, to shortly after become America's Man of the Hour. Subtitles: The fighting face of "Black Jack" Pershing. TODAY—John J. Pershing, now a full-fledged General, heads Democracy's forces, facing in France the hordes of the mad Emperor Wilhelm.

Cartoons from the world's greatest newspapers. Subtitles: "The Race," by Morris in the N. Y. Evening Mail. "The Old Oaken Bucket," by Brown in the Chicago Daily News.

UNIVERSAL SPECIAL FEATURE.

THE RED ACE (Episode No. 14—"Fugitives"—Two Parts—Jan. 19).—The cast: Virginia Dixon (Marie Walcamp); Constable Winthrop (Lawrence Peyton); Dr. Hirtzman (Harry Archer); Steele Heffern (Chas. Brindley); Bertha Schweir (Nellie Allen); President Powder Co. (Mark Fenton).

Virginia and Winthrop had been captured the platinum taken from them, and they were left prisoners in an old building which was set on fire. Virginia manages to get free, and jumping from the window, hurries for aid, first untying Winthrop, who later jumps into a fire net which Virginia had besought the firemen to hold for them.

MOTIOGRAPH SERVICE
Pronounced by every user
THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.

WE have for sale A NUMBER OF SINGLE AND TWO-REEL COMEDIES AND DRAMAS, in excellent condition, with paper. Also 3, 4, 5 and 6-reel Features. Our prices are very reasonable.
H. & B. FILM SERVICE CORP.
729 Seventh Avenue (Room 607) NEW YORK

EXHIBITORS SUPPLY CO., Inc.
Mallers Building, CHICAGO, ILL.
Exclusive Distributors
Simplex Machines
Illinois Indiana Wisconsin

We do not CUT prices but quote SENSIBLE prices for
DEVELOPING—PRINTING
TITLES—TINTING
CAMERAMEN FURNISHED
ALL WORK GUARANTEED
Standard Motion Picture Co.
1620-21 Mallers Bldg., Chicago

FOR SALE
Mailing Lists
MOVING PICTURE THEATRES
Every State — Total 24,000
Price, $3.50 per M.
1400 Film Exchanges $4.00
200 Manufacturers and Studios $1.50
225 Picture Machine and Supply Dealers $1.50
Particulars.
A. F. WILLIAMS, 166 W. Adams St., Chicago

Non-Breakable and Sanitary STEEL
HIGH Quality
and
LOW Price
CAST IRON

Opera Chairs
immediate shipment on many styles; Second Hand Chairs; out-of-door seating Send measurements for FREE SEATING PLAN. Mention this paper.
STEEL FURNITURE CO.
Grand Rapids, Mich.; New York, 150 Fifth Ave.

Hirtzman and his confederates, with the platinum, hire an auto to take them to the border, where arrangements have been made to smuggle them across and help them to reach a waiting vessel some distance down the coast.

Virginia and Winthrop get a line on the spies through an officer, who knows the driver who took them out. They get him to follow the fugitives to the place where he took them. Before the driver returns, however, they visit the president of the powder company. He is in despair, as the failure of the platinum shipments holds up the entire plant. He promises to telegraph to the officers on the border while the two pursue the spies.

Hirtzman and his party are met by Letner, a countryman, and he tells them that the plans are all complete. Virginia and Winthrop arrive. The surprise is mutual, but the spies far outnumber the auto party, and the car turns sharply to the right going like lightning down a new road. Unfortunately, it leads right over a cliff. The car makes a leap and with its occupants goes crashing down to the river bed below. The driver is killed, but the Canadian constable and the brave American girl are only stunned. Winthrop picks Virginia up in his arms and starts to find a hiding-place from the pursuit he knows will be started at once.

THE MYSTERY SHIP (Episode No. 8, "Hidden Hands"—Two Parts—Jan. 19).—The cast: Miles Gaston, Jr. (Ben Wilson); Betty Lee (Neva Gerber); Jack Fay (Kingsley Benedict); Harry Russell (Duke Worne).

The gang of which Harry Russell, formerly Betty Lee's fiancee is chief, determines to dispose of the treasure, not knowing that Betty had secreted herself in the treasure chest, hiding the treasure in a panel in the wall of the room in which she was held prisoner. Miles Gaston and Jack Fay, reaching the dock, crash into the automobile in which Betty is hidden, pushing it into the water. She is just about to sink when the Mystery Man, an enigmatic character, whose powers are unlimited, intervenes and places her safely ashore. "We'll take the treasure to Frisco and then to Chinatown where we can sell it," said Russell, not knowing that Betty was within hearing distance. Jack and Gaston part, the former to go aboard the ship and the latter to go by train to Frisco. Once aboard, Betty informs him of her fate, and Jack, in turn, wires the news to Gaston, who reaches Chinatown and falls victim to a scheme which Russell invented, to get Gaston out of the way. Gaston is then imprisoned in a room with wild animals and Betty, who changes places with a little Chinese girl who was sent to deliver her food, is about to make a getaway when she is thwarted by the gang. The picture ends just as she is about to be stabbed by the Chinese henchmen.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 54 (Jan. 19).

Bee culture is the opening subject of this release. To those who know them it seems a mighty safe and easy job to handle. But just the same, it isn't going to increase undue familiarity with these well-armed little busybodies and sweet-tooth experts. United States Signal Troops are experimenting with a new scout—a dictagraph. The magazine shows the way in which it is planted and operated and camouflaged to spy on enemy lines. A scene on the Maine post road built of bituminous macadam is shown as an example of thoroughly up-to-date paving. The Screen Magazine also invites you to have a date in California, and the white-uniformed handlers make the invitation an extremely attractive one. Millions of dates are being raised in California since foreign markets have been largely cut off. Willie Hopkins' Miracle in Mud this week is entitled "Take a Chance."

Mutual Film Corp.

STRAND.

THEIR LITTLE KID (One-reel Comedy—Jan. 22).—Billie and Jack have been married for two years and are happy in their married life and also in the expectation that Jack's rich uncle, who lives in the West, will leave them a nice bunch of money some day.

Uncle wires that he's coming on the next train, and is anxious to "see the kid." Jack thinks he means a baby, which has not yet been

TYPHOON COOLING SYSTEM
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

added to their establishment. Fearful of disappointing uncle, they make frantic efforts to borrow, beg or steal a baby to pass off to uncle as their own.

A book-agent happens in and Jack mistakes him for his uncle whom he hasn't seen for many years. Billie in the meantime is out trying to round up an infant, finally succeeding in borrowing one from a nurse in the park, which is handed to the supposed uncle as his niece. As they treat the book-agent royally, he decides to carry out the part imposed on him.

Enter the father and mother of the baby, who create an awful scene, during which the real uncle arrives. Billie and Jack are dumbfounded until uncle explains that he meant Jack's wife, and all is serene.

MUTUAL WEEKLY.

ISSUE NO. 3 (Jan 14).

Junction City, Kan.—Oil station goes up in smoke. 15,000 gallons of gasoline destroyed.

Boston, Mass.—Zero weather congeals harbor. Tugs break ice to release fishing fleet.

Eureka, Cal.—Food is medium of exchange at this theater. Vegetable matinee for children nets many good dinners for city's poor.

New York City—Newest winter fashions exhibited at Biltmore Ice Gardens for benefit of the Red Cross.

Tacoma, Wash.—This city is flood swept. The Puyallup River runs rampant, causing loss of life and property.

Winchendon, Mass.—Winter sport at Toy Town Tavern.

Pasadena, Cal.—125,000 cheer 28th annual Tournament of Roses. War spirit reflected in features of floral fete. National colors mingle with roses.

Everywhere-in-America.—Save your automobile tires. Under-inflation causes damage. A new instrument which gives the air pressure in your tire at all times.

San Francisco, Cal.—The war and the H. C. of L. has not affected marriages. So say 100 picture brides from Nippon who arrived at this port to meet their future husbands for the first time.

Hoboken, N. J.—Sailors and soldiers help firemen fight blaze in zero weather. Big paper warehouse causes $150,000 conflagration. Subtitle: Zero weather hampered the firemen.

From Detroit to France—Motor-truck train for Pershing break's World's record winter overland trip.

The War in Arabia. At Port Said—Col. Bremond is made Commander of the Legion of Honor. Subtitles: French troops leave Suez for Arabia. The arrival at El Ouedj, Arabia. The army of Emir Faical in the Oasis of Gidda. The tent of the Emir. The flag of Hedjaz. Wounded Turks and prisoners are brought to the camp.

PARAMOUNT.

THE KITCHEN LADY (Two Parts—Jan. 15—Mack Sennett Comedy).—Louise is sentimentally inclined. However, her passion is unrequited. She loves best of all Slim, the landlady's long and handsome son, and next to him Glen, the lion tamer. Both these gentlemen, sadly enough, love Alice, the pretty star boarder.

But when it is rumored that Louise is to be an heiress, things change. Both the triflers declare their affection and things seem to be looking up for Louise. This is too good to last, however, and before long she is sent back to the kitchen in a hurry—alone and unloved. At the last, though, she does get the money and then has the satisfaction of spurning both her recreant lovers.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 3 (Jan. 5).

Norfolk, Va.—Two blocks in the heart of the city are destroyed by fire, suspected as being part of a plot to raze this important base. Subtitles: Soldiers and sailors from nearby camps aid the firemen. The cold weather covers the buildings with a mantle of ice.

An Atlantic Port.—Successfully completing the first lap on their run to Berlin, thirty army trucks arrive here after a 600-mile overland trip. Subtitles: Wagons and men ready for the second lap to "somewhere over there."

Fort Riley, Kan.—A real, hair-raising Rodeo is given at Camp Funston by the National Army Boys who hail from the wild and woolly West. Subtitles: A tug-of-war and a push-ball match are hotly contested. To wind up the affair, Sioux Indians, now in the National Army, "attack" the camp supply-train.

Coney Island, N. Y.—Eskimos are not the only ones who enjoy frigid weather, for the Polar Bears, too, come out when mercury hovers near "o." Subtitle: Now for a dip and then a real rubdown.

With the Stars and Stripes Abroad (Official U. S. War Films Released by the Committee on Public Information Through the American Red Cross). Subtitles: French chasseurs in the training school back of the firing line, teach their American comrades the art of bombing. First the grenade is prepared. A grenade ready to be thrown. Uncle Sam's boys are apt pupils and learn their lessons easily. Bombing from a trench; this is the way most raids are stopped. A mopping-up lesson. Troops entering an enemy trench advance slowly and hurl grenades into all nooks, to drive out hidden foes. Official war pictures of the activities of the U. S. Army in France will be shown regularly in the Hearst-Pathe News.

On to Italy.—Quick to respond to Italy's appeal for aid, the Allies rush hundreds of auto trucks over the Alps with supplies and men. Subtitles: Winding their way round the precipitous cliffs. With this Allied aid, Italy's brave troops will stem the invasion of the Huns.

Philadelphia, Pa.—Ten thousand Mummers usher in the New Year auspiciously with a gorgeous procession and their annual gay festivities. Subtitles: Year in and year out—the spirit that will live forever.

Gary, Ill.—With the arrival of heavy snow, skiers from all over the country come here to practice for the national tournament. Subtitle: Even the best of them take a mighty fall at times.

New York City.—The shortage in coal and other necessities grows acute when the harbor is frozen over and traffic difficulties increased. Subtitles: Coal barges carrying relief to the freezing city are caught in the ice-jam. Tugs try to open channels through the ice-field.

New York City (Local).—Mayor-elect John F. Hylan at City Hall, ready to take up his duties as the head of the nation's largest metropolis. Subtitle: Frederick A. Bugher, the new Commissioner of Police.

POWER'S MACHINES
SUPPLIES AND PARTS
CARBONS TICKETS
LEONARD'S MOTOR GREASE
Quick Service Repairing by Experts
MOVING PICTURE MACHINE COMPANY
Binghamton, N. Y.

THE Automatic TICKET SELLING AND CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N.Y. CITY

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....

ADDRESS.....

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1908
THE FILM EXCHANGE
329 7th Avenue, New York City

THEATRE MANAGERS
Look for our New Department "ADVERTISING AIDS FOR BUSY MANAGERS" Every Week You Can Use It and You Should.

Search no Farther
EVANS' DEVELOPING and PRINTING SERVICE offers that personal interest factor that you seek.
This, supported by experience and known reputation, can be relied on to secure the results you demand.
EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone St. Nicholas 3443

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

RELIABLE, aggressive manager, six years' experience in pictures; expert on booking, publicity and organization. Salary and percentage proposition preferred. Best of references. B. L. J., care M. P. World, N. Y. City.

WANTED, position as manager of moving picture theater, in small city, not over twenty thousand population. In either New York State or Pennsylvania. Have had four years' experience. W. E. Currie, Youngsville, Pa.

CAMERAMAN wishes to make change; five years' experience; thoroughly familiar with laboratory work. Address F., care M. P. World, Chicago, Ill.

HELP WANTED.

FIRST-CLASS motion picture cameraman with production experience, capable of taking charge of laboratory in large manufacturing concern. Only high-class man wanted. Must have reference that will bear thorough investigation. G., care M. P. World, N. Y. City.

CAMERAMEN, attention! See ad on page 583 regarding new and important weekly. Community Motion Picture Bureau.

BUSINESS OPPORTUNITIES.

STUDIO for rent for three months while owner is in California. A motion picture studio fully equipped with Cooper-Hewitts and latest style arc lamps. Floor space, 50x80, ten dressing rooms, everything ready for immediate use, including services of expert staff and crew. Blackton Productions, Inc., 423 Classon Ave., Brooklyn, N. Y.

THEATERS WANTED.

LEWIS of Buffalo sells everywhere. List your movie now. 580 Ellicott Sq., Buffalo, N. Y.

THEATERS FOR SALE OR RENT.

WOULD a movie interest you that clears $100 per week, after paying all expenses, including manager at $28 per week? This house is located at Newport, R. I.; capacity, 587; admission, 5 and 10 cents (not open Sundays); good lease; price, $8,000. This is without a doubt one of the best propositions ever offered. Lewis, Moving Picture Broker, 580 Ellicott Sq., Buffalo, N. Y.

FOR RENT—Centrally located theater in Milwaukee, Wis. Excellent location for burlesque, vaudeville, or moving pictures. Seating capacity, 579 on first floor, 457 in balcony and 281 in gallery, total 1,317. For terms, inquire New Jersey Theater Co., 215 Galena St., Milwaukee, Wis.

FOR SALE, moving picture house, 335 seats, city 35,000, southern Wisconsin. Will sell for $2,000 cash, rent very reasonable. Reason for selling, ill-health in family. Don't answer unless you mean business. X. Z., care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

EXHIBITORS—OPERATORS — PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE, WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

3,000 OPERA CHAIRS, steel and cast frames, 75c up. Serviceable goods guaranteed, cut prices on new chairs. Three asbestos booths. Send for list of dropped patterns and save half. J. P. Redington, Scranton, Pa.

FOR SALE, one Dayton Coin Register in perfect condition; records and counts nickles, dimes, pennies; accurate check on receipts without ticket taker for small theater. Also one 50-ampere Westinghouse Mercury Arc Rectifier as good as new. Half price to quick buyer. Y. M. C. A., Coatesville, Pa.

FOR SALE—Motiograph machine, rheostat, double automatic ticket machine, Lemon arc regulator, 235 chairs. First-class condition. Fred Longnecker, Cayuga, Ill.

$125 TAKES 46" ventillating fan, with belt and five horsepower 22 volt, 60 cycle motor. This outfit is just like new; cost new $300. Complete Simplex picture machine $115. Complete Power's No. 6 moving picture machine $65. Fort Wayne, 110 volts, 60 cycle compensarc, used six months, $30. H. Davids, 711 S. Kedzie Ave., Chicago, Ill.

CAMERAS, ETC., FOR SALE.

FOR SALE—Ernemann, model B, 400-foot camera, tripod, carrying case, extra magazines; perfect condition. F. M., 981-A Union Arcade, Pittsburgh, Pa.

GET IN TOUCH WITH BASS CAMERA COMPANY. America's most reliable center for REAL BARGAINS in MOTION PICTURE CAMERAS. We practice and preach QUALITY—VALUE—SERVICE. Special list of unusual bargains NOW READY shows best offers in guaranteed and tested new and used apparatus. Don't wait, but write for it today. Mr. Merl LaVoy, world-renowned war cameraman, now in Europe writes, "I SHALL REMEMBER YOUR GOOD TREATMENT WITH PLEASURE." You, too, will be pleased with our honest, conscientious service. Distributors for Universal cameras; AMERICAN PROJECTOSCOPE, $175, and VICTOR PORTABLE PROJECTOR, $165. The world's best portable projectors. Catalogue free. BASS SERVICE IS WORTH MONEY TO YOU. BASS CAMERA COMPANY, Charles Bass, Pres., 109 No. Dearborn St., Chicago, Ill.

USED M. P. CAMERAS————ROCK-BOTTOM PRICES————200-FT. Ernemann Model A, regular and trick crank, F: 3.5 lens, 50 M.M. focus, $90. MANY OTHERS————WRITE OR WIRE FOR OUR COMPLETE LIST OF NEW AND USED MOTION PICTURE CAMERAS, TRIPODS AND ACCESSORIES. DAVID STERN COMPANY, 1027R MADISON, CHICAGO, ILL.

FILMS WANTED.

FIRE, Chinatown pictures in three or four reels with good paper. Also want a few good single-reel comedies with paper in good condition. Address Sigma, care M. P. World, N. Y. City.

WANTED, negative and positive film of Indian Battle with Soldiers and Settlers. Cherokee Film Co., 224 Central National Bank Bldg., Tulsa, Okla.

FILMS FOR SALE.

PENDLETON ROUND-UP films, new. One used print World's Greatest Frontier Exhibition. Hauck Feature Film Co., 294 East 56th St., Portland, Ore.

200 single reels of film. New condition. Full reels, $2.50 each. Send money order for trial order. Mahmarian, 440 West 23d St., N. Y. City.

MUSICAL INSTRUMENTS FOR SALE.

AEOLIAN Orchestrelle, softer tone than pipe organ, suitable picture theater or church. $1,500 instrument $450. Hauck, 294 East 56th St., Portland, Ore.

MISCELLANEOUS.

TOM BRET—Titles and scenarios. Room 616, 220 West 42d St., N. Y. City. Phone Bryant 8419.

EXHIBITORS in or near Philadelphia. Let me get out your weekly program. I'll arrange and design it and deliver it complete. Ask Sargent; he knows. Walter H. Brooks, Y. M. C. A. Auditorium, Coatesville, Pa.

BOUND VOLUMES OF THE MOVING PICTURE WORLD

You Need Them in Your Business!

Each issue of THE MOVING PICTURE WORLD represents the fruit of studied effort on the part of experts to provide just what the average reader of trade publications in the moving picture field can use to best advantage in his business.

Since this is true, the bound volumes of THE MOVING PICTURE WORLD, each comprising the complete issues printed during a period of three months, take immediate standing as

The Reliable Reference Book of the Trade *The Record of Moving Picture History in the Making*

NOW READY—VOL. 33.—JULY TO SEPTEMBER, 1917

WE HAVE AT YOUR DISPOSAL

Bound Volumes for the years 1912, 1913, 1914, 1915 and 1916. Four volumes each year. Shipped as per your instructions at $1.50 per volume—transportation charges additional.

INVEST $34.50

and have at your hand for ready reference every issue of THE MOVING PICTURE WORLD which has been printed since January 1, 1912. These issues are in bound volume form, and are invaluable to the wide-awake moving picture man.

CHALMERS PUBLISHING CO., 516 Fifth Ave., New York City

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 568.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Fourth in Salvador (One of the O. Henry Series—Two parts—Comedy-Drama).
The Clarion Call (One of the O. Henry Series—Two parts—Drama).
The Hiding of Black Bill (One of the O. Henry Series—Two parts—Drama).
The Count and the Wedding Guest (One of the O. Henry Series—Two parts—Comedy-Dr.).
The Thing's the Play (One of the O. Henry Series—Two parts—Drama).
The Fifth Wheel (One of the O. Henry Series—Two parts—Drama).

CHAPLIN COMEDIES.

By the Sea (One reel—Comedy).
In the Park (One reel—Comedy).
Work (Two parts—Comedy).
A Woman (Two parts—Comedy).

ESSSANAY COMEDIES.

A Depot Romeo.
Make Your Eyes Behave.
Lunch.
Nut Stuff.
He Loved Her So.
One Night.
Next.

ESSANAY SCENICS.

Banff National Park.
The Great National Industries of Canada.
Water Powers of Western Canada.
Through Canada from Coast to Coast.
How Canada and the Farmer Co-operate in Grain Raising.
Agricultural Opportunities in Western Canada.
The Bay of Fundy.

FALCON FEATURES.

Feet of Clay (Four Parts—Drama).
Brand's Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).
Zollenstein (Four parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Sixth Series.)

Out and In (Finn & Haddie).
The Inspector's Wife.
In Wrong (Finn & Haddie).
Anybody's Money.
Her Fatal Shot.
Marooned.
Sherman Was Right.
What Will Happen Next?
Which Was Lucky?

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.

Bud's Recruit (Two parts—Comedy-Drama).
Chocolate of the Gang (Two parts—Comedy-Drama).
The Lost Lie (Two parts—Drama).
The Accusing Toe (Two parts—Comedy-Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

RAY COMEDIES.

A Peaceful Flat.
Cheating His Wife.
A Bathtub Marriage.

SELIG.

Selig World Library No. 22 (Educational).
Selig-World Library No. 23 (Educational).
Selig World Library No. 24 (Educational).
Selig World Library No. 25 (Educational).
Selig World Library No. 26 (Educational).
Selig World Library No. 27 (Edu.).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish.
A Harem Romance.
His Winning Way.
A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Mod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JANUARY 6, 1918.

Convict 993 (Five parts—Drama—Astra).
The Hidden Hand (Episode No. 7—"The Fire Trap"—Two parts—Drama—Pathe).
The Tip (One reel—Comedy—Rolin).
Picturesque Rivers of France, the Tarn and Its Gorges (Colored—Travel—Pathe) and Here and There in Keswick, Cumberland, England (Colored—Travel—Pathe) (Split reel).
Katzenjammer Kids—"Der Captain's Birthday" (Cartoon Comedy—Half reel) and War Bibles (Educational—Half reel) (International split reel).
Hearst-Pathe News No. 4 (Topical).
Hearst-Pathe News No. 5 (Topical).

RELEASES FOR WEEK OF JAN. 13, 1918.

The German Curse in Russia (Five parts—War Film—Donald C. Thompson).
The Hidden Hand (Episode No. 8—"The Slide for Life"—Two parts—Drama).
Argus Pictorial No. 5 (One reel—Educational—Argus Laboratories).
Our National Park, Yellowstone Park—Its Wonders and Oddities (One Reel—Travel—Ralph Earle).
The Movie Dummy (Two parts—Comedy—Rolin).
Happy Hooligan—Hearts and Horses (Half reel—Cartoon) and My Lady's Furs (Half reel—Educational) (International Split Reel).
Hearst Pathe News No. 6 (Topical).
Hearst Pathe News No. 7 (Topical).

RELEASES FOR WEEK OF JAN. 20, 1918.

The Cloven Tongue (Five parts—Drama—Russian Art).
The Hidden Hand (Episode No. 9—"The Jets of Flame"—Two parts—Drama—Pathe).
The Price of Folly (Episode No. 1—"Phantom Fame"—Two parts—Drama—Balboa).
The Big Idea (One Reel—Comedy—Rolin).
Bruges—Before the War, Belgium (Half Reel—Travel Colored Pathe) and In Blossom Time (Half Reel—Educational—Pathe).
Katzenjammer Kids—"Rub-a-dud-dud" (Half Reel—Cartoon) and Making Linoleum (Half Reel—Educational) (International Split Reel).
Hearst-Pathe News No. 8 (Topical).
Hearst-Pathe News No. 9 (Topical)

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Nov. 19—Nutty Knitters.
Dec. 3—Toothaches and Heartaches.
Dec. 17—The Installment Plan.
Dec. 31—O. U. Boat.
Jan. 14—Meatless Days and Sleepless Nights.
Jan. 28—He Got His.

PARAMOUNT MACK SENNET COMEDIES

Dec. 30—Taming Target Center (Two parts).
Jan. 13—The Kitchen Lady (Two parts).
Jan. 27—His Hidden Purpose (Two parts).
Feb. 3—Watch Your Neighbor (Two parts).
Feb. 10—Sheriff Nell's Tussle (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).

PARAMOUNT FEATURES.

Dec. 17—The Fair Barbarian (Five parts—Drama).
Dec. 24—Love Letters (Five parts—Drama).
Dec. 24—His Mother's Boy (Five parts—Dr.).
Dec. 31—The Seven Swans (Five parts—Dr.).
Jan. 7—Mrs. Dane's Defense (Five parts—Drama).
Jan. 14—Jules of Strong Heart (Five parts—Drama).
Jan. 14—The Spirit of '17 (Five parts—Dr.).
Jan. 21—Rimrock Jones (Five parts—Drama).
Jan. 21—The World for Sale (Five parts—Dr.).
Jan. 28—The Widow's Might (Five parts—Dr.).
Jan. 28—The Hired Man (Five parts—Drama).
Feb. 4—Flare-Up Sal (Five parts—Drama).
Feb. 4—Madame Jealousy (Five parts—Dr.).
Feb. 4—A Petticoat Pilot (Five parts—Dr.).

PARAMOUNT SERIAL.

Dec. 17—Who Is Number 1? (Episode No. 8—"Walls of Gas"—Two Parts—Dr.).
Dec. 24—Who Is No. 1? (Episode No. 9—"Struck Down"—Two parts—Drama).
Dec. 31—Who is No. 1? (Episode No. 10—"Wires of Wrath"—Two parts—Drama).
Jan. 7—Who Is Number One? (Episode No. 11—"The Rail Raiders"—Two parts—Drama).
Jan. 14—Who Is Number One? (Episode No. 12—"The Show Down"—Two parts—Drama).
Jan. 21—Who Is Number One? (Episode No. 13—"Cornered"—Two parts—Drama).
Jan. 28—Who Is Number One? (Episode No. 14—"No Surrender"—Two parts—Drama).
Feb. 4—Who Is Number One? (Episode No. 15—"The Round Up"—Two parts—Drama).

PARAMOUNT-BURTON HOLMES.

Jan. 7—Sydney, the Antipodean Metropolis (Scenic).
Jan. 14—A Trip to the Jenolan Caves of Australia (Scenic).
Jan. 21—Melbourne the Magnificent (Scenic).
Jan. 28—Round About Melbourne (Scenic).
Feb. 4—Adelaide, Capital of South Australia (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Dec. 23—A Dog Chauffeur on Fifth Avenue; Binding Uncle Sam's Harvest; Goodrich Dirt and the $1,000 Reward.
Dec. 30—No. 100—Knit Your Bit; War Dogs; Bobby Bumps' Tank.
Jan. 6—No. 101—The New Art of Dress; Destructive Power of T. N. T.; Goodrich Dirt and Duke de Whatanob.
Jan. 12—No. 102—The Panama Canal; Evolution of the Dance; Flour from Potatoes.

EASTMAN FILM

The result of highest grade materials and painstaking manufacture is shown in the results on the screen.

Identifiable by the words "Eastman" and "Kodak" on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

TO THE EXHIBITORS
of Western Pennsylvania and West Virginia

When we decided to incorporate our holdings with the Exhibitors of Western Pennsylvania and West Virginia, we felt that we would prove our contention that films could be purchased with the Exhibitors and sold to them at reasonable money-making prices. But we could hardly realize that we would be enabled to purchase attractions like "Lust of the Ages," "Babbling Tongues," "Grain of Dust," "Sins of Ambition" and "Submarine Eye" and that the Exhibitors would compliment us and come in with us without much comment or urging on our part. To date, we have been enabled to reach nearly fifty per cent. of our minimum quota.

We offer you

LILLIAN WALKER

The Darling of the Screen

Well and pleasingly known by millions of Moving Picture Fans

in

"LUST OF THE AGES"

To which the Pennsylvania State Board of Censors have requested to be added the words, "GOLD—OR." This subject in seven short parts, is of surpassing beauty and excellence. Directed by Harry Revier.

By arrangement of the OGDEN PICTURES CORPORATION — Book by AARON HOFFMAN

Released by the Crest Pictures Corporation

Is open to the Exhibitors in our territory, irrespective of whether or not you wish to join us.

BEAUTIFUL—**LILLIAN WALKER**—VIVACIOUS

is a star that will pack your theatre.

Cost about $100,000 to produce. Ready for release in February.

"SUBMARINE EYE"

has proven itself a tremendous success.

"BABBLING TONGUES"

Ivan, I. E. Chadwick, General Manager

is a beautiful story that will prove a surpassing box-office attraction.

Directed by William Humphries

"A GRAIN OF DUST,"

with LILLIAN WALKER

Has no peer as a story, as an attraction, or a more beautiful or talented star.

Released by Carle Carlton, Crest Pictures Corporation
By arrangement with Lester Parke

"SINS OF AMBITION"

Another Ivan Production. Is a credit to any theatre.

And with these productions as a base for our new corporation, you can feel assured we will have the attractions you will need FOR THE NEW YEAR.

We wish to urge upon all exhibitors, everywhere, to arrange for co-operation everywhere and stand ready to aid in a national organization for mutual benefit and profit. Tear yourself away from the losing high prices service. You have allowed yourself to join. Write to us. We'll help you.

LIBERTY FILM RENTING CO.

MAYER SILVERMAN

6th Floor, 938-940 Penn Ave., Pittsburgh, Pa.

To
Camera Men and Owners of Negative
The
World To-day In Motion Pictures

is a new weekly, issued by the Community Motion Picture Bureau, in co-operation with the Young Men's Christian Association, and under the supervision of the Commission on Training Camp Activities of the War Department, for exhibition primarily to men in the service.

We want live, interesting subjects that will appeal to men in the camps, and in the navy. Most of the material used will be related to the war; but other first-rate subjects will not be unacceptable. Short subjects showing home folks and home scenes will sometimes be used.

Submit your negative either developed, or undeveloped, marking the can plainly. We will pay promptly for accepted subjects. Special inducements to camera men who furnish extra-good material.

Community Motion Picture Bureau
46 West 24th St., New York City, N. Y.

List of Current Film Release Dates

ON UNIVERSAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 568.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Dec. 19—Number 3 (Topical).
Dec. 26—Number 4 (Topical).
Jan. 2—Number 5 (Topical).
Jan. 9—Number 6 (Topical).
Jan. 16—Number 7 (Topical).
Jan. 23—Number 8 (Topical).

GOLD SEAL.

Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).
Oct. 29—The Mysterious Iron Ring (An episode of "The Perils of the Secret Service"—Three parts—Drama).

JOKER.

Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Nov. 28—Kid Snatchers (Two parts—Drama).
Dec. 5—A Hero for a Minute (Two parts—Comedy).
Dec. 12—Deep Seas and Desperate Deeds (Two parts—Drama).
Dec. 19—Bullets and Boneheads (Two parts—Drama).
Dec. 26—Ambrose's Icy Love (Two parts—Comedy).
Jan. 2—Carnivals and Cannibals (Two parts—Comedy).
Jan. 9—Torpedo Pirates (Two parts—Com.).
Jan. 16—Home-Run Ambrose (Two parts—Comedy).
Jan. 23—Ashcan Alley (Two parts—Comedy).

NESTOR.

Nov. 5—Caught in the Draft (Comedy).
Nov. 12—The Shame of the Bulicon (Comedy).
Nov. 19—Strike One (Comedy).
Nov. 26—Water On the Brain (Comedy).
Dec. 3—The Other Stocking (Comedy).
Dec. 10—A Munition Worker's Curse (Com.).
Dec. 17—Secret Servants (Comedy).
Dec. 24—The Guy and the Guyser (Comedy).
Dec. 31—Busted Hearts and Buttermilk (Com.).
Jan. 7—Cave Man Stuff (Comedy).
Jan. 14—Maimed in a Hospital (Comedy).
Jan. 21—Who's to Blame? (Comedy).

SPECIAL PRODUCTION.

Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).
Nov. 19—The Man from Montana (Five parts—Drama).
Nov. 26—Fear Not (Five parts—Drama).
Dec. 3—Fighting Mad (Five parts—Drama).
Dec. 10—The Silent Lady (Five parts—Drama).
Dec. 17—Beloved Jim (Five parts—Drama).
Dec. 24—Bucking Broadway (Five parts—Dr.).
Dec. 31—The High Sign (Herbert Rawlinson Production—Five parts—Drama).
Jan. 7—The Wolf and His Mate (Five parts—Drama).
Jan. 14—Hell's Crater (Five parts—Drama).
Jan. 21—Madame Spy (Five parts—Drama).

VICTOR.

Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCEEN MAGAZINE.

Nov. 23—Issue No. 46 (Educational).
Nov. 30—Issue No. 47 (Educational).
Dec. 7—Issue No. 48 (Educational).
Dec. 15—Issue No. 49 (Educational).
Dec. 22—Issue No. 50 (Educational).
Dec. 29—Issue No. 51 (Educational).
Jan. 5—Issue No. 52 (Educational).
Jan. 12—Issue No. 53 (Educational).
Jan. 19—Issue No. 54 (Educational).
Jan. 26—Issue No. 55 (Educational).

UNIVERSAL SPECIAL FEATURE.

Dec. 15—The Red Ace (Episode No. 9—"A Voice from the Past"—Two parts—Dr.).
Dec. 15—The Mystery Ship (Episode No. 3—"Adrift"—Two parts—Drama).
Dec. 22—The Red Ace (Episode No. 10—"Hearts of Steel"—Two parts—Drama).
Dec. 22—The Mystery Ship (Episode No. 4—"The Secret of the Tomb"—Two parts—Drama).
Dec. 29—The Red Ace (Episode No. 11—"The Burning Span"—Two parts—Dr.).
Dec. 29—The Mystery Ship (Episode No. 5—"The Fire God"—Two parts—Dr.).
Jan. 5—The Red Ace (Episode No. 12—"Overboard"—Two parts—Drama).
Jan. 5—The Mystery Ship (Episode No. 6—"Treachery"—Two parts—Drama).
Jan. 12—The Red Ace (Episode No. 13—"New Enemies"—Two parts—Drama).
Jan. 12—The Mystery Ship (Episode No. 7—"One Minute to Live"—Two parts—Drama).
Jan. 19—The Red Ace (Episode No. 14—"The Fugitives"—Two parts—Drama).
Jan. 19—The Mystery Ship (Episode No. 8)—"Hidden Hands"—Two parts—Dr.).
Jan. 26—The Red Ace (Episode No. 15—"Hell's Riders"—Two parts—Drama).
Jan. 26—The Mystery Ship (Episode No. 9—"The Black Masks"—Two parts—Drama).
Jan. 26—The Finley Nature Pictures (One Reel—Educational).

UNIVERSAL CURRENT EVENTS.

Nov. 23—Issue No. 28 (Topical).
Nov. 30—Issue No. 29 (Topical).
Dec. 7—Issue No. 30 (Topical).
Dec. 15—Issue No. 31 (Topical).
Dec. 22—Issue No. 32 (Topical).
Dec. 29—Issue No. 33 (Topical).
Jan. 5—Issue No. 34 (Topical).
Jan. 12—Issue No. 35 (Topical).
Jan. 19—Issue No. 36 (Topical).
Jan. 26—Issue No. 37 (Topical).

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Sept. 23—Baby Mine (Six parts—Comedy).
Oct. 7—Fighting Odds (Six parts—Drama).
Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Comedy-Drama).
Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy-Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy-Drama).
Jan. 28—Dodging a Million (Six parts—Comedy-Drama).
Feb. 10—Our Little Wife (Six parts—Comedy-Drama).

GOLDWYN SPECIALS.

The Manx-Man (Seven parts—Drama).
For the Freedom of the World (Seven parts—Drama).

Metro Pictures Corporation.

METRO PICTURES CORP.

Dec. 10—Alias Mrs. Jessop (Five parts—Dr.)
Dec. 17—An American Widow (Five parts—Drama).
Dec. 24—Red, White, and Blue Blood (Five parts—Drama).
Dec. 31—The Avenging Trail (Yorke Film Corp.—Five parts—Drama).
Jan. 7—Daybreak (Five parts—Drama).
Jan. 14—The Winding Trail (Rolfe—Five parts—Drama).
Jan. 21—The Eyes of Mystery (Rolfe—Five parts—Drama).
Jan. 28—Her Boy (Five parts—Drama).
Feb. 4—Under Suspicion (Five parts—Dr.).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).

METRO COMEDIES.

Nov. 19—A Close Resemblance (Drew).
Nov. 26—As Others See Us (Drew).
Dec. 3—Too Much Henry (Drew).
Dec. 10—Wages No Object (Drew).
Dec. 15—The Spirit of Merry Christmas (Drew).
Dec. 24—The Unmarried Look (Drew).
Dec. 31—Shadowing Henry (Drew).
Jan. 7—Their Mutual Motor (Drew).
Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Dec. 23—Without Honor (Five parts—Drama).
Dec. 23—Until They Get Me (Five Parts—Dr.).
Dec. 30—The Gown of Destiny (Five parts—Drama).
Dec. 30—Framing Framers (Five parts—Dr.).
Jan. 6—Betty Takes a Hand (Five parts—Drama).
Jan. 6—Man Above the Law (Five parts—Drama).
Jan. 13—I Love You (Seven Parts—Drama).
Jan. 13—Laws Outlaw (Five parts—Drama).
Jan. 20—Evidence (Five parts—Drama).
Jan. 20—Flames of Chance (Five parts—Dr.).
Jan. 27—The Gun Woman (Five parts—Dr.).
Jan. 27—Her American Husband (Five parts—Drama).

TRIANGLE KOMEDY.

Dec. 16—His Bad Policy.
Dec. 16—A Discordant Note.
Dec. 23—A Counterfeit Scent.
Dec. 23—A Birthday Blunder.
Dec. 30—In Wrong Right.
Dec. 30—His Double Flivver.
Jan. 6—Matrominial Breaker.
Jan. 6—His Day of Doom.
Jan. 13—A Straight Crook.
Jan. 13—A Marriage Not.
Jan. 20—Their Indian Uncle.
Jan. 20—The Price of His Head.
Jan. 27—A Butler Bust-Up.
Jan. 27—Too Many Husbands.

KEYSTONE COMEDY.

Dec. 2—An Ice Man's Bride (Two parts).
Dec. 9—The Grave Undertaking (Two parts).
Dec. 16—A Sanitarium Scandal (Two parts).
Dec. 23—Afraid to Be False (Two parts).
Dec. 30—Welcome Home (Two parts).
Jan. 6—His Hidden Shame (Two parts).
Jan. 13—His Punctured Reputation (Two parts).
Jan. 20—Dimples and Dangers (Two parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

A Poor Lens Can Spoil the Best Film

The better the film, the greater is the need for a high-grade projection lens. Give your audience the full benefit of fine films, by employing

Bausch and Lomb Projection Lenses

A single good house will pay the cost, several times over—and you'll reap rich dividends of clearer pictures and increased patronage.

Write and tell us of your conditions, and let us quote on your requirements. Free booklet on request.

Bausch & Lomb Optical Co.
566 ST. PAUL STREET ROCHESTER, N.Y.
New York Washington Chicago San Francisco

Leading American Makers of Photographic and Ophthalmic Lenses, Projection Lanterns (Balopticons), Microscopes, Stereo Prism Binoculars and other high-grade Optical Products.

MOTION PICTURE ELECTRICITY

By J. H. HALLBERG

THIS WORK COVERS

ELECTRICITY
ELECTRIC SERVICE
ELECTRICAL EQUIPMENT
PRACTICAL SUGGESTIONS
REFERENCE TABLES, ETC.

An up-to-date treatment of Moving Picture Theater Electric Installation and Projection, by a practical, experienced, electrical expert.

Illustrated and Substantially Bound. 230 Pages
$2.50 per Copy. Postage Paid.

MOVING PICTURE WORLD
516 Fifth Avenue, New York City

Verdicts are Formed after Evidence and Convincing Facts Have Been Submitted

Speer Alterno Carbons
FOR A.C. WORK

and

Speer Hold-Ark Carbons
FOR D.C. WORK

Produce Incomparable Results—results mould operators' opinions—opinions determine the verdicts—verdicts establish the reputation. The operators' "stamp of approval" places Speer Projector Carbons in that exclusive class of motion picture supplies most essential to improved projection.

PARAMOUNT FEATURES
ALTERNO CARBONS

Perfect Projection—Wanderless Arc.
Noiseless Operation—Brilliant Illumination.
Bright, Flickerless, Eye-Resting Light.
No Change Required in Booth Equipment.

ESSENTIAL ADVANTAGES
HOLD-ARK CARBONS

Permanent Arc — Longer Life
Perfect Crater — Minimum Adjustment
Hard Core and Metal Coating
Elimination of Projection Difficulties

When ordering specify whether for alternating or direct current. Each style has a special duty to perform. Substitutions or attempted alterations are costly.

Write today for descriptive literature

"THE CARBONS WITH A GUARANTEE"

SPEER CARBON COMPANY
ST. MARYS, PA.

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 568.)

Mutual Film Corp.

CUB.

Nov. 1—Jerry's Lucky Day (Comedy).
Nov. 7—Jerry and the Vampire (Comedy).
Nov. 15—Jerry's Running Fight (Comedy).
Nov. 22—Jerry's Victory (Comedy).
Nov. 29—Jerry and the Burglars (Comedy).
Dec. 6—Jerry Takes Gas (Comedy).
Dec. 12—Jerry's Boarding House (Comedy).
Dec. 20—Jerry's Double Cross (Comedy).
Dec. 26—Jerry's Best Friend (Comedy).

MUTUAL WEEKLY.

Nov. 25—Number 152 (Topical).
Dec. 2—Number 153 (Topical).
Dec. 9—Number 154 (Topical).
Dec. 16—Number 155 (Topical).
Dec. 23—Number 156 (Topical).
Dec. 31—Number 1 (Topical).
Jan. 7—Number 2 (Topical).
Jan. 14—Number 3 (Topical).
Jan. 21—Number 4 (Topical).

STRAND.

Oct. 23—And Along Came Mary.
Oct. 30—A Two-Cylinder Courtship.
Nov. 6—Mary's Merry Mixup (Comedy).
Nov. 13—That Dog Gone Dog (Comedy).
Nov. 20—A Maid to Order.
Nov. 27—Tom, Dick and Harry (Comedy).
Dec. 4—Just Kidding (Comedy).
Dec. 11—Putting One Over.
Dec. 18—Little Miss Fixer (Comedy).
Dec. 25—Mary's Boomerang (Comedy).
Jan. 1—Her Awful Fix (Comedy).
Jan. 8—A Peach and a Pill (Comedy).
Jan. 15—Burglars (Comedy).
Jan. 22—Their Little Kid (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTION.

Nov. 26—The Mate of the Sally Ann (American—Five parts—Drama).
Dec. 3—The American Maid (Goodrich—Five parts—Drama).
Dec. 10—Miss Jackie of the Army (American—Five parts—Drama).
Dec. 17—New York Luck (American—Five parts—Drama).
Dec. 24—Her Sister (Frohman—Five parts—Drama).
Dec. 31—Her Second Husband (Goodrich—Five parts—Drama).
Jan. 7—Molly Go Get 'Em (American—Five parts—Drama).
Jan. 14—The Impostor (Frohman—Five parts—Drama).
Jan. 21—In Bad (American—Five parts—Dr.).

SIGNAL.

Nov. 14—The Lost Express (Episode No. 9, "The Looters—Two parts—Drama).
Nov. 22—The Lost Express (Episode No. 10—"The Secret of the Mine"—Two parts—drama).
Nov. 29—The Lost Express (Episode No. 11—"A Fight for a Million"—Two parts—Drama).
Dec. 6—The Lost Express (Episode No. 12—"Daring Death"—Two parts—Dr.).
Dec. 12—The Lost Express (Episode No. 13—"The Escape"—Two parts—Dr.).
Dec. 19—The Lost Express (Episode No. 14—"Unmasked"—Two parts—Drama).
Dec. 26—The Lost Express (Episode No. 15—"The Return of the Lost Express"—Two Parts—Drama).

Feature Releases

ARTCRAFT PICTURES CORP.

Nov. 26—The Silent Man (Five parts—Dr.).
Dec. 17—The Devil Stone (Six parts—Drama).
Dec. 31—A Modern Musketeer (Five parts—Drama).
Jan. 7—Rose of the World (Five parts—Dr.).
Jan. 14—Wolves of the Rail (Five parts—Dr.).
Jan. 21—Stella Maris (Five parts—Drama).
Feb. 11—The Song of Songs (Five parts—Dr.).

BLUEBIRD PHOTOPLAYS, INC.

Dec. 10—The Door Between (Five parts—Dr.).
Dec. 17—My Little Boy (Five parts—Drama).
Dec. 24—The Scarlet Car (Five parts—Drama).
Dec. 31—The Girl by the Roadside (Five parts—Drama).
Jan. 7—My Unmarried Wife (Five parts—Drama).
Jan. 14—Face Value (Five parts—Drama).
Jan. 21—Broadway Love (Five parts).
Jan. 28—The Fighting Grin (Five parts).
Feb. 4—The Wife He Bought (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Dec. 17—Nature's Weavers (Ditmar's Living Book of Nature).
Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

On Trial.
Alimony.
Daughter of Destiny.
Empty Pockets.
Charlie Chaplin's Forthcoming Comedies.
The Sign Invisible.

FOX SPECIAL FEATURES.

Dec. 9—The Pride of New York (Five parts—Drama).
Dec. 16—Unknown 274 (Five parts—Drama).
Dec. 23—The Kingdom of Love (Five parts—Drama).
Dec. 30—Stolen Honor (Five parts—Drama).
Jan. 6—For Liberty (Five parts—Drama).
Jan. 13—Cupid's Round-Up (Five parts—Dr.).
Jan. 20—A Heart's Revenge (Five parts—Dr.).
Jan. 27—The Heart of Romance (Five parts—Drama).

FOX STANDARD PICTURES.

Nov. 4—The Rose of Blood (Six parts—Drama).
Nov. 18—Treasure Island (Six parts—Drama).
Dec. 2—A Daughter of the Gods (Eight parts—Drama).
Dec. 9—Troublemakers (Seven parts—Dr.).
Dec. 16—The Heart of a Lion (Six parts—Dr.).
Dec. 30—Du Barry (Seven parts—Drama).
Jan. 20—Cheating the Public (Seven parts—Drama).

FOX SUNSHINE COMEDIES.

Nov. 25—A Milk-Fed Vamp (Two parts).
Dec. 9—Smashed in the Career (Two parts).
Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadows of Her Pest (Two parts).
Jan. 13—Are Married Policemen Safe? (Two Parts).
Feb. 3—Son of a Gun (Two parts).

GREATER VITAGRAPH.

Dec. 24—When Men are Tempted (Five parts—Drama).
Dec. 24—Vengeance—and the Woman (Episode No. 1—Two parts—Drama).
Dec. 24—Dummies and Deceptions (Comedy).
Dec. 31—His Own People (Five parts—Comedy).
Dec. 31—Stowaways and Strategy (Comedy).
Dec. 31—Vengeance—and the Woman (Episode No. 2—Two parts—Drama).
Jan. 7—The Blind Adventure (Five parts—Drama).
Jan. 14—The Wild Strain (Five parts—Dr.).
Jan. 21—The Menace (Five parts—Drama).
Jan. 28—A Mother's Sin (Five parts—Drama).
Feb. 4—The Other Man (Five parts—Dr.).

W. W. HODKINSON CORP.

(*Paralta Plays.*)

Dec. 15—A Man's Man (Seven parts—Drama).
Jan. 1—Madam Who? (Seven parts—Dr.).
Jan. 15—His Robe of Honor (Seven parts—Dr.).

JEWEL PRODUCTIONS, INC.

Come Through (Seven parts—Drama).
Pay Me (Five parts—Drama).
Sirens of the Sea (Six parts—Drama).
The Man Without a Country (Six parts—Dr.).
The Co-Respondent (Six parts—Drama).
The Price of a Good Time (Seven parts—Dr.).
The Grand Passion (Seven parts—Drama).
K (Seven parts—Drama).

GEORGE KLEINE SYSTEM.

Dec. 3—Small Town Guy (Essanay-Perfection Picture—Five parts—Drama).
Dec. 10—The Dream Doll (Essanay-Perfection Picture—Five parts—Drama).
Dec. 24—Sadie Goes to Heaven (Essanay Perfection Picture—Five parts—Dr.).
Jan. 2—Girls You Know ("The Screen Fan"—First Release of the James Montgomery Flagg Series—One Reel—Comedy — Edison Perfection Picture.)
Jan. 16—Girls You Know ("The Bride"—Second Release of the James Montgomery Flag Series—One Reel—Comedy—Edison Perfection Picture).
Jan. 30—Girls You Know ("The Superstitious Girl"—Third Release of the James Montgomery Flagg Series — One Reel — Comedy — Edison Perfection Picture).

SELECT PICTURES CORP.

Oct.—Scandal (Five parts).
Oct.—The Wild Girl (Five parts).
Oct.—Over There (Six parts).
Nov.—Her Silent Sacrifice (Five parts).
Nov.—Secret of the Storm Country (Five parts).
Nov.—The Barrier (Seven parts).
Nov.—The Lone Wolf (Six parts).
Nov.—Public Be Damned (Six parts).
Dec.—Shirley Kaye (Five parts—Drama).
Dec.—The Honeymoon (Five parts—Drama).
Jan.—Woman and Wife.
Jan.—Ghosts of Yesterday.
Jan.—The Marionettes.
Jan.—The Studio Girl.
February—By Right of Purchase.
February—The Shuttle.

WHOLESOME FILMS CORPORATION.

His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Nov. 26—Her Hour (Five parts—Drama).
Dec. 3—The Awakening (Five parts—Drama).
Dec. 10—The Good for Nothing (Five parts—Drama).
Dec. 17—The Tenth Case (Five parts—Dr.).
Dec. 24—The Volunteer (Five parts—Drama).
Dec. 31—Diamonds and Pearls (Five parts—Drama).
Jan. 7—Stolen Hours (Five parts—Drama).
Jan. 14—The Strong Way (Five parts—Drama).
Jan. 21—Beautiful Mrs. Reynolds (Five parts—Drama).
Jan. 28—Gates of Gladness (Five parts—Dr.).
Feb. 4—Divine Sacrifice (Five parts—Drama).

U. S. EXHIBITORS' BOOKING CORP.

The Zeppelin's Last Raid.
Those Who Pay.
The Belgian (Sidney Olcott Players, Inc.).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

RICHARDSON'S
MOTION PICTURE
HAND BOOK
FOR MANAGERS and OPERATORS
Published by
THE MOVING PICTURE WORLD

A carefully prepared guide to perfect projection.

An invaluable help to every individual in the trade who has to do with the mechanical handling of motion picture film or the management of a moving picture theatre.

Over 680 Pages of Text. Illustrations include detail diagrams of the leading makes of projection machines.

Snbstan ally Bound in Red Cloth, $4.00

Sent Postpaid on Receipt of Price by

MOVING PICTURE WORLD

516 Fifth Ave. New York City | 917 Schüler Bldg. Chicago, Ill. | Wright & Callender Bldg. Los Angeles, Cal.

THE "AISLELITE"

is the most recent addition to the list of necessary equipment. It is being installed by many theatres.

Ask for our Illustrated Circular

THE BROOKINS CO.

Euclid and East 18th Street, Cleveland, Ohio

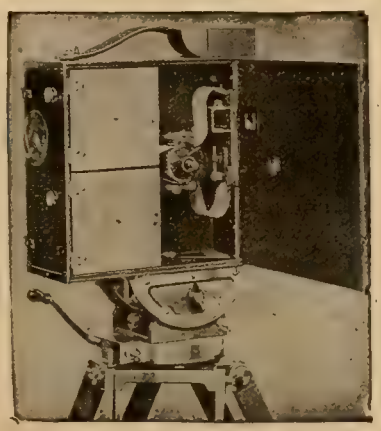
BIG ADVANCE IN M. P. PHOTOGRAPHY

Six great scientific improvements make the Universal Motion Picture Camera the choice of expert cameramen everywhere. Wonder-value at less than half standard motion picture camera prices! You want it.

UNIVERSAL MOTION PICTURE CAMERA

See how it increases your speed, improves framing, film transmission, focusing, eliminates static, etc. New automatic dissolve ready.

WRITE FOR CATALOG



Burke & James, Inc.
240 East Ontario St.
Chicago

Makers of Rexo M. P. Film

Cremona

Solo Theatre Orchestra-Organs

SOLO STYLE "O"

The instrument with the human voices.
Unsurpassed for manual playing.
Plays all 88 note player rolls.
Instantaneous change.
Continuous music.
Does not require an operator with our special 134-note reproducing solo roll.
Single or duplex music roll systems.
Instruments suitable for every theatre.

The Marquette Piano Co.

General Offices and Factory:
1608-24 South Canal St., Chicago

List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 568.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

ADVANCED M. P. CORP.
The Woman Eternal (Seven parts—Drama).

AMERICAN-JAPAN PICTURES CORP.
The Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 or 5,000 feet).

ARROW FILM CORPORATION.
The Eyes of the World.
Ramona.

BLUEBIRD PHOTOPLAYS, INC.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS.
Fall of the Romanoffs (Eight Parts).
Kismet.

JULES BURNSTEIN.
December—Shame (Produced by Duplex Films, Inc—Seven parts—Drama).

CENTURY COMEDIES.
Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN-PARAMOUNT SERIES.
My Mother (Two parts).
My Father (Two parts).
The Call to Arms (Two parts).

CHRISTIE FILM CORP.
Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.

W. H. CLIFFORD PHOTOFILM CO.
Denny from Ireland (First Release of the Shorty Hamilton Series—Five parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five parts).

COMMONWEALTH PICTURES CORP.
The Frozen Warning (Drama).

COSMOFOTOFILM, INC.
I Believe (Seven parts—Drama).

CREST PICTURES CORP.
The Lust of the Ages.
A Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.
Mother Love and The Law (Drama).

EBONY FILM CORP.
Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

M. S. EPSTEIN.
Kerensky in the Russian Revolution of 1917.

EXHIBITORS' OPERATING CORP.
The City of Purple Dreams (Seven parts—Drama—Selig Production).

FORT PITT CORPORATION.
The Italian Battlefront.
The Italian Stand on the Piave.

FRANCE FILMS, INC.
The Natural Law (Seven parts—Drama).

FRATERNITY FILMS, INC.
Devil's Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FUN-ART FILMS, INC.
A Rag, a Bone and a Hank of Hair (Two parts—Comedy).

GENERAL ENTERPRISES, INC.
Mother (Six ports—Drama—McClure Picture).
The Warrior (Seven parts—Drama—McClure Picture).
The Liar (Six parts—Drama—General Enterprise Feature).
Crucible of Life (Drama).

GRAPHIC FILM CORP.
Moral Suicide (Seven parts—Drama).

HILLER & WILK, INC.
He Did and He Didn't (Keystone-Mack Sennet Comedy).
The Other Man (Keystone-Mack Sennet Comedy).
Bright Lights (Keystone-Mack Sennet Comedy).
Bucking Society (Keystone-Mack Sennet Comedy).
The Snow Cure (Keystone-Mack Sennet Comedy).
The Village Scandal (Keystone-Mack Sennet Comedy).
Saved by Wireless (Keystone-Mack Sennet Comedy).
Fatty and the Broadway Stars (Keystone-Mack Sennet Comedy).
Dizzy Heights and Darling Hearts (Keystone-Mack Sennet Comedy).
His Wild Oats (Keystone-Mack Sennet Comedy).
Waiters' Ball (Keystone-Mack Sennet Comedy).
His First False Step (Keystone-Mack Sennet Comedy).
Ambrose Cup of Woe (Keystone-Mack Sennet Comedy).

HIGH CLASS FILM PRODUCTIONS.
The Struggle Everlasting (Seven parts—Dr.).

HOFFMAN-FOURSQUARE PICTURES.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).

LYMAN H. HOWE PICTURES CO.
The U. S. Navy.

IVAN FILM PRODUCTION.
August—Babbling Tongues (Six parts—Dr.).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.

KING BEE FILMS CORP.
Nov. 15—The Pest (Two parts—Comedy).
Dec. 1—The Bandmaster (Two parts—Comedy).
Dec. 15—The Slave (Two Parts—Comedy).
Jan. 1—The Stranger (Two parts—Comedy).
Jan. 15—The Barber (Two parts—Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

NATIONAL FILM CORP. OF AMERICA.
Tarzan of the Apes.

ORO PICTURES CORP.
Who Knows? (Six parts—Drama).
Loyalty (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PATHE EXCHANGE, INC.
To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PYRAMID COMEDIES.
In and Out (Two parts).
Love and Lunch (Two parts).
Beach Birds (Two parts).
Beauties and Bombs (Two parts).

RANKIN-LEE, INC.
Nov.—A Modern Lorelei.

HARRY RAVER.
The Hand of the Hun (Four parts—Novelty).

RENOWNED PICTURES CORP.
A Soul for Sale (Six parts—Drama).
Weavers of Life (Drama).
The Public Defender.
Naked Hands (Five parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Dr.).
Who Shall Take My Life? (Seven parts—Dr.).

FRANK J. SENG.
May—Parentage (Drama).

S. & S. PHOTOPLAYS, INC.
Redemption (Six Parts—Drama).
Disillusioned.
Just a Woman.

STERLING PICTURES CORPORATION.
Peg o' the Sea (Six parts—Drama).
A Mute Appeal (Five parts—Drama).
The Lash of Destiny (Five parts—Drama).
Her Good Name (Five parts—Drama).
Rosie O'Grady (Five parts—Drama).
The Cloud (Five parts—Drama).
The God of Little Children (Five parts—Dr.).
A Mother's Ordeal (Five parts—Drama).
Pride and the Devil (Six parts—Drama).
Miss Deception (Five parts—Drama).
The Law That Failed (Five parts—Drama).
Great Bradley Mystery (Five parts—Drama).
The Mystic Hour (Six parts—Drama).
When You and I Were Young (Five parts—Drama).
The Golden God (Five parts—Drama).

(The Following Are Cartoon Comedies, Each 500 Feet in Length.)

She Was a Dangerous Girl.
Zippy the Fireman.
Zippy in a Sanatorium.
Zippy Buys a Pet Pup.
Slick and Tricky.
Doctor Bunny's Zoo.
The Old Forty-Niner.
Mr. Coon.
Mose Is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.
Peg of the Sea (Drama).

TWEDE COMEDY CO.
The Recruit.

ULTRA FILMS, INC.
A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

VENUS FILMS.
The Triumph of Venus.

WESTERN IMPORT FILM CO.
Mickey (Seven parts).

W. H. PRODUCTIONS.
(TheFollowing Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)

The Bargain (Six parts—Drama).
The Bandit and the Preacher (Five parts—Drama).
The Hell Hound of Alaska (Five parts—Dr.).

(The following Are Two-Reel Hart Productions. Released in Order Listed.)

Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Duhem Motion Picture Mfg. Co.

Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED

CAMERA MEN SENT ANYWHERE

985 Market St., San Francisco, Cal.

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street, W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request

Appointed by Agreement Dated 7/8/14 THE OFFICIAL ORGAN of THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74.

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York Phone—3227 Chelsea
425 Ashland Block, Chicago Phone 2003 Randolph

Addressing Multigraphing Printing Typewriting

Thirty-five Years' Practical Experience

Foreign and Domestic Stained Glass

for Theatres, Public Buildings, Churches, etc.

Estimates and Special Designs furnished on application on Leaded Lights for Doors, Halls, Staircases, Skylights or any stained glass effect desired in your theatre.

Benjamin Sellers & Sons

79-84 Bible House, New York City

Send For Our

New Theatre Catalog

Eighty full-page illustrations—many in colors—of theatres we have ornamented.

BROADWAY-STRAND THEATRE, CHICAGO
MARSHFIELD AMUS. CO., OWNERS.—LOBBY VIEW.

Our new catalog will give you many valuable ideas of theatre design and arrangement.

Send Plans for Special Designs of

Ornamental Plaster Decorations

THE DECORATORS SUPPLY CO.

Archer Ave. and Leo St. CHICAGO, ILL.

REBUILT MACHINES

We have on hand a number of rebuilt machines which we guarantee to be in A-1 adjustment, all worn parts having been replaced by NEW PARTS. All orders subject to prior sale.

POWERS, NO. 6A—Complete, with lenses and Rheostat, hand drive	$175.00
POWERS, NO. 6A—Motor Drive	$200.00
MOTIOGRAPH—1908, Complete, with lenses and Rheostat	$50.00
MOTIOGRAPH—1909, Complete, with lenses and Rheostat	$75.00
EDISON—Exh. Model, Complete, with lenses and Rheostat	$50.00
STANDARD—1915 Model, Complete, with lenses and Rheostat	$75.00
POWERS NO. 5—Complete, with lenses and Rheostat	$50.00

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade

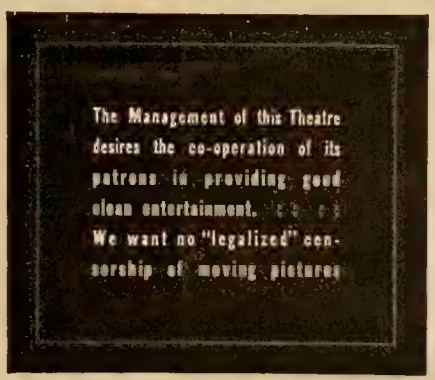
Dealers in Motiograph, Simplex, Edison and Standard machines. Transverters, Motor Generators, Rectifiers, and everything pertaining to the Moving Picture Theatre.

Third Floor, Mallers Building
Cor. Madison St. and Wabash Ave., Chicago, Ill.

Educate Your Audience to Help Fight Censorship!

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.


The Management of this Theatre desires the co-operation of its patrons in providing good clean entertainment.
We want no "legalized" censorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00

MOVING PICTURE WORLD

516 Fifth Avenue, New York City

The Advance of Alternating Current Projection

Operators using

WHITE A. C. SPECIAL CARBONS

are taking advantage of the latest and greatest advance in alternating current projection.

Lamps trimmed with these carbons give satisfactory, inexpensive operation, together with a quiet penetrating white light and even screen illumination.

IT COSTS BUT LITTLE TO TRY THESE CARBONS AND BE CONVINCED.

No changes in the lamp house are necessary, but simply trim with the new A. C. Carbons. You will find the results entirely different than with the old style cored carbons.

FOR DIRECT CURRENT PROJECTION

Use the National-Silvertip Combination

This combination is a tested product that is giving satisfaction everywhere. The Silvertip is a heavily plated carbon, capable of carrying any strength of current used in projection.

Let us send you our booklets describing both of these carbons.

National Carbon Company, Inc.

Cleveland, Ohio

TOMO II, NO. XII
DICIEMBRE, 1917
CINE-MUNDIAL
EDICION ESPAÑOLA DEL MOVING PICTURE WORLD
REVISTA MENSUAL ILUSTRADA
ORGANO DE LA INDUSTRIA CINEMATOGRAFICA
CLARA KIMBALL YOUNG
La célebre primera actriz acaba de obtener un nuevo triunfo en la interpretación de "MAGDA"
CASA EDITORIAL DE CHALMERS
516 Fifth Avenue, Nueva York

THE January issue of Cine Mundial was read by a larger number of people in the film business in the Central and South American Republics and other Spanish Speaking Countries than any previous issue. It is now the best known and most eagerly read Spanish moving picture paper printed anywhere. It is producing export business for American manufacturers every month.

Forms for February issue close on January Fifteenth

Cine-Mundial

Spanish Edition of the MOVING PICTURE WORLD

516 Fifth Avenue

New York City

United Theatre Equipment Corporation

Possesses the Greatest and Most Experienced Force of

PROJECTION EXPERTS IN THE WORLD!

OUR SERVICE BEGINS WITH THE PLANS FOR YOUR THEATRE AND NEVER STOPS

WE KNOW HOW TO EQUIP M. P. THEATRES

WE DO NOT EXPERIMENT AT YOUR EXPENSE

WE HAVE SELECTED ONLY THE BEST APPARATUS AND SUPPLIES

WE GUARANTEE RESULTS! TRY US!

HALLBERG MOTOR-GENERATOR—The Light Producer

POWER'S CAMERAGRAPH—The Projector

VELVET GOLD FIBRE SCREEN—The Projection Surface

EDISON MAZDA "C" LAMP—The Efficient Illuminant

"FULCO" SPECIALTIES—The Money-Saving Product

NATIONAL CARBONS—The Whitest Light Producer

ACME PORTABLE PROJECTOR

—The Satisfactory Small Projector

Lenses, Condensers, Film Cement, Film Splicers, Rewinders, Reels, Supplies, HALLBERG A. C. Economizers, Incandescent Projector Lamp Regulators and Electric Plants

"EVERYTHING FOR THE M. P. THEATRE EXCEPT THE FILM"

BRANCH OFFICES:

New York, N. Y.—729 Seventh Ave.
Boston, Mass.—28 Piedmont St.
Philadelphia, Pa.—1233 Vine St.
Pittsburgh, Pa.—940 Penn Ave.
Cincinnati, O.—115 W. 7th St.
Detroit, Mich.—57 E. Elizabeth St.
Omaha, Neb.—13th and Harney Sts.
Minneapolis, Minn.—16 N. 7th St.
Cleveland, O.—Columbia Bldg.
Chicago, Ill.—154 W. Lake St.

U. T. E. SALES AGENTS:

Kansas City, Mo.—K. C. Machine & Supply Co., Inc., 813 Walnut St.
Des Moines, Ia.—K. C. Machine & Supply Co., Inc., Utica Building

United Theatre Equipment Corporation

H. T. EDWARDS, Pres. J. H. HALLBERG, Vice-Pres.

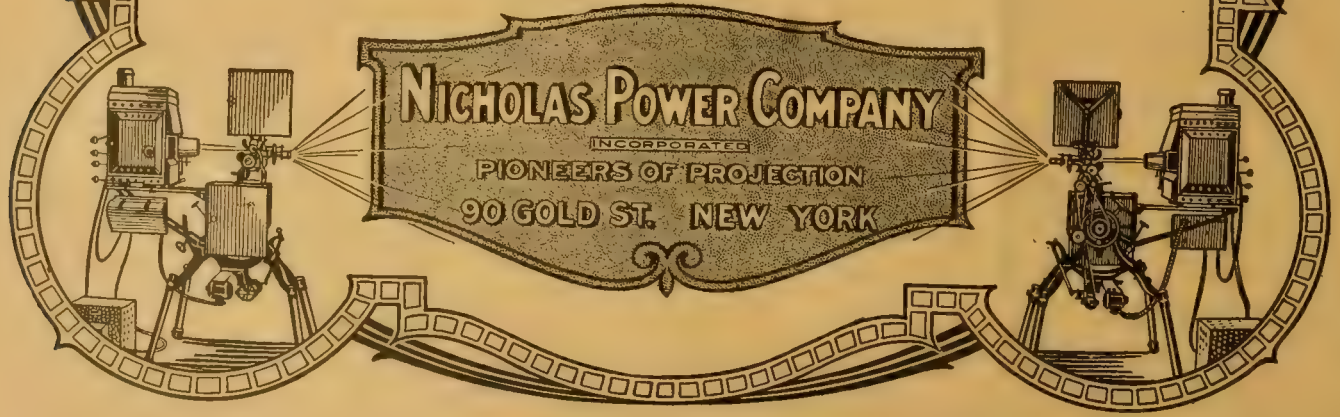
Executive Offices: 1604 Broadway, New York

EXCELITE

A combination of a high wattage incandescent lamp, a powerful reflector and a condenser system which assures economy, convenience, and excellence in the projection of motion pictures up to 10x13 feet in size at an eighty-foot throw or less.

Saves 25% in Operating Cost
Eliminates Continuous Lamp Adjustment
Can Be Used With Your Present Equipment

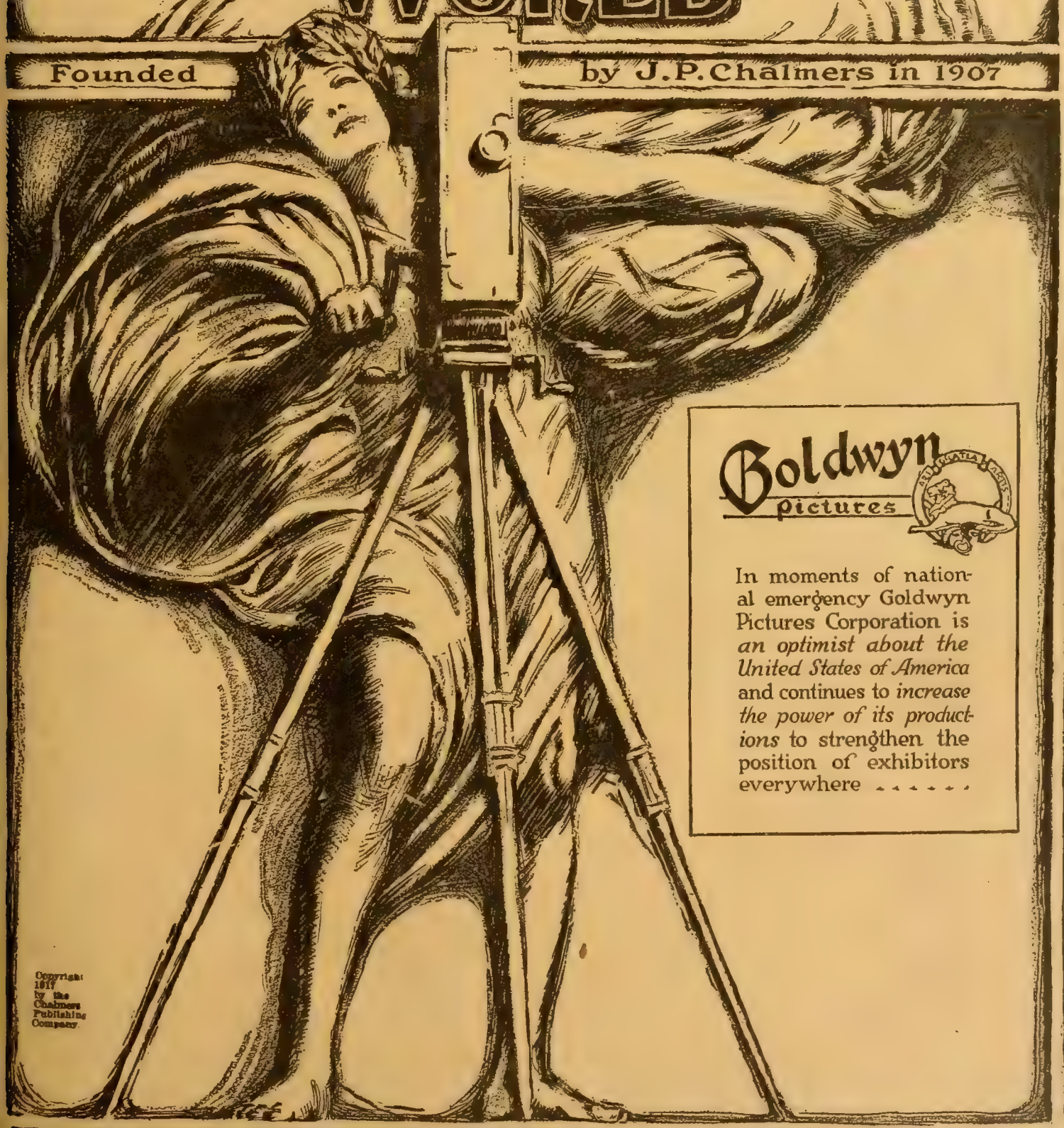
Write for Descriptive Booklet



Vol. 35, No 5 February 2, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907



Goldwyn pictures

In moments of national emergency Goldwyn Pictures Corporation is *an optimist about the United States of America* and continues to *increase the power of its productions* to strengthen the position of exhibitors everywhere . . . . . .

Copyright 1917 by the Chalmers Publishing Company

Chalmers Publishing Company 516 Fifth Ave. New York

established

Universal Animated Weekly
Universal Current Events
Universal Screen Magazine

FOR MANY YEARS the News Service of the Universal Film Manufacturing Company has been—as it is today —*the best in the land.*

This News Service is a *standard article.* Established *financially* — favored *commercially* — recognized *the world around* as the most efficient of all news-picture gathering organizations. *No one else* has the Universal's world-covering corps of expert camera-men. *No one else* screens the news so *quickly.*

Originally, it was only the Universal Animated Weekly. Next, the demand doubled it with the Universal Current Events. Today, the Universal Screen Magazine has come to *treble* it in size. For tomorrow, a *fourth* member is already looming up.

Every twenty-four hours enough news passes through our hands to make a full reel a day. *Years of doing* have taught us how to pick out only the *cream* of this world-news.

You know well enough how *huge* interest in news pictures has grown and you know just as well *our brand of goods.* You *must* have *some* kind of News Service. *Make use of the biggest film manufacturing concern in the universe!*

3 a-week news service

Book thru your nearest Universal Exchange or communicate with the

UNIVERSAL FILM MN'FG. CO.
Largest Film Manufacturing Co. in the Universe
CARL LAEMMLE, President
1600 Broadway, New York

Universal Animated Weekly
Universal Current Events
Universal Screen Magazine

George K. Spoor presents

MARY MacLANE

IN

Men Who Have Made Love To Me

AT ALL FIRST CLASS PICTURE THEATRES—Ask When!

ASK YOUR WIFE!

An exhibitor asked, "Who Is Mary MacLane?"

We answered, "Ask Your Wife."

He did, then booked her photoplay, "MEN WHO HAVE MADE LOVE TO ME," for a week.

If *YOU* haven't heard of Mary MacLane, ask your wife, then write to the nearest Kleine office for open dates.

Backed by the Greatest National Billboard Advertising Campaign Ever Given an Individual Star

Essanay

Distributed By George Kleine System Throughout The United States

Perfection Pictures

UNIVERSAL
SERIAL
BOX-OFFICE
WINNER
THE BU
Featuring
EDDIE POLO
"Hercules
of the Films"
with Dainty, Charming VIVIAN REED
FREE TO EXHIBITORS
Get a copy of the big colored ad Camp
Book on "THE BULL'S EYE"
at your nearest U Exchange

IN several western cities, Exhibitors have actually fought with each other to secure the favored booking on "THE BULL'S EYE" with Eddie Polo, Hercules of the films, and dainty Vivian Reed.

Yes, fought, in spite of the fact that there are half a dozen serials of other producers on the market. Next week, we will print the wire that came in telling about this "free-for-all" scramble to get first booking on "THE BULL'S EYE." And why the mad scramble?—Because——

——the very minute these Western Exhibitors saw the action of the opening episodes, they immediately forsesaw a capacity crowd-pulling 18-week serial. It's the serial with the hair-raising thrills that reckless Eddie Polo alone can and will perform. There is NO serial on the market that can in any way compare with it in pulling power and results to Exhibitors. Take our tip and BOOK NOW. Someone may beat you to it when you want it most.

Book thru your nearest Universal Exchange or communicate with the

UNIVERSAL FILM MFG. CO., 1600 Broadway, New York

Largest Film Manufacturing Company in the Universe, CARL LAEMMLE, President

"PAINTED LIPS"

a Louise Lovely Production

with an all Star Cast.

Another smashing Life Story by the forceful Writer, Charles Kenyon, author of Margaret Illington's sensational stage Success "Kindling."

"Painted Lips"—the play with the electrifying title--the *magic* title--the real old *bang-in-the-pocket-book* title. Best of all you *net real* big *money* after the title has brought 'em in. Because right along with the talented, beautiful *nationally popular* star and a really *great* story you get this play at a figure that lets you boost your bank roll skyhigh instead of *fining* yourself with a high-rental production and an overpaid lead. Put the two words "Painted Lips" on your poster-board and watch them stop--look--and come in. COME IN NOW!

Book thru your nearest Universal Exchange or communicate with the

UNIVERSAL FILM MN'FG CO. 1600 Broadway, New York

Largest Film Mn'fg Co. in the Universe. CARL LAEMMLE, President

Mary Pickford

More than a star---she's an institution

The new Mary Pickford picture is "Stella Maris" (Star of the Sea), from the famous novel by William J. Locke.

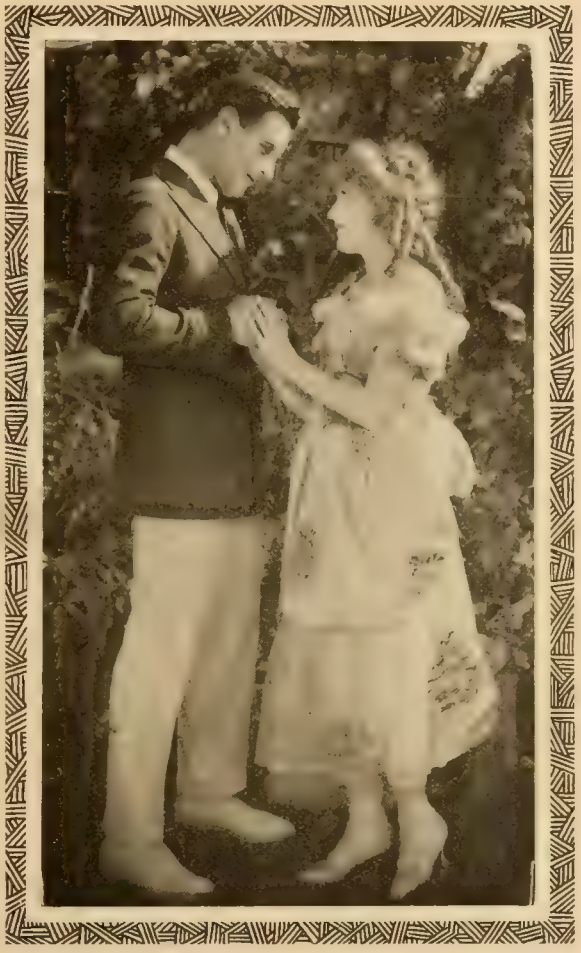
If you are really serving your patrons, you're ready to book it now.

Mary Pickford in "Stella Maris" is a little orphan—but what an orphan! One worth millions of dollars!

For a time she's an ugly duckling—Mary Pickford so homely your patrons will laugh delightedly at her artful awkwardness.

But most of the time she's Mary Pickford, herself—dear, sweet "Stella Maris," just as William J. Locke imagined her.

You don't need to be told of the publicity power of a new Mary Pickford picture.



Mary Pickford
IN
"Stella Maris"

By William J. Locke
Scenario by Frances Marion
Directed by Marshall Neilan

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

An ARTCRAFT Picture

ARTCRAFT PICTURES

George Beban

One of the Greatest Artists in Motion Pictures

Jesse L. Lasky
presents
George Beban
in
"Jules of the Strong Heart"
By William Merriam Rouse; Scenario by Harvey F. Thaw and Frank X. Finnegan; Directed by Donald Crisp.

Are you reaching the discerning patron? George Beban's pictures add to your regulars—the hundreds of discerning patrons who appreciate the keen artistry, the distinct charm, the pathos and humor of this splendid actor. They're different, these George Beban pictures—and they're seized upon eagerly by the wise exhibitor who knows how to present a varied program.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B DE MILLE *Director General*
NEW YORK

A Paramount Picture

"The SON of DEMOCRACY"

The Work of a Great Showman

THE appeal of "The Son of Democracy" is mighty. It is a series for all who have eyes to see and emotions that respond to humor and pathos.

America will laugh and weep over Benjamin Chapin's productions, for they're "great shows." The kids and their mothers, the professors and the day laborers—they'll all come to see every chapter of "The Son of Democracy."

Paramount's advertising on "The Son of Democracy" is making your patrons talk about the Chapin Pictures.

Paramount Pictures Corporation
Presents

Benjamin Chapin

in

A series of dramatic film stories of America in the making. Written, directed and produced by Benjamin Chapin.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L LASKY *Vice Pres* CECIL B DE MILLE *Director General*
NEW YORK

A Paramount Series

Paramount Pictures

"The Guilty Man"

A. H. WOODS
presents
HIS BROADWAY SUCCESS

"The Guilty Man"

By Ruth Helen Davis and Charles Klein
Irvin V. Willat, Director
Supervision Thomas H. Ince

This photoplay will be the talk of your town.

"THE GUILTY MAN" is a tense emotional drama, attacking the double standard of morality.

The picture that helps your house most is the one that does more than merely entertain—it is the picture that is so vivid that your patrons remember it, talk about it and recommend it to their friends.

That's the kind of picture "The Guilty Man" is.

Released by Paramount Pictures Corporation

Paramount-Arbuckle Comedies

"Out West"

"FATTY" has a knock-out in this new Paramount-Arbuckle Comedy. These two-reelers are piling up business for the crafty exhibitor who books them.

The crowds will thank you for showing "Out West" and will ask you to hurry and get more like it.

In this one, "Fatty," stranded in a desert, subdues the bad men in "Mad Dog Gulch" and with the help of a pretty girl reforms them all.

JOS. M. SCHENCK

Presents

Roscoe "Fatty" Arbuckle

in

"Out West"

Produced by Comique Film Corporation

Released exclusively through Paramount Pictures Corporation

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

SELECT SP PICTURES

HENRY SIEGEL

M. MILDER

"Stars to Sell Stars"

Select Pictures are now furnished to the trade through the twenty Select Exchanges listed below. In command of these branch offices of the Select Pictures Corporation are men who have been chosen for their supreme fitness to furnish the Exhibitors of these territories the highest grade of service in distributing Select Pictures.

LOUIS B. MAYER

C.R. ROGERS

V. P. WHITAKER

HARVEY, B. DAY

SAM E. MORRIS

A.M. MULLER

W. D. WARD

FRED C. AIKEN

Select Exchanges

New York
Henry Siegel, Mgr.
729 Seventh Avenue

Philadelphia
M. Milder, Mgr.
1335 Vine Street

Boston
Louis B. Mayer, Mgr.
69 Church Street

Buffalo
C. R. Rogers, Mgr.
86 Exchange Street

Washington
V. P. Whitaker, Mgr.
5[illegible] Thirteenth Street, N. W.

Pittsburgh
Harvey B. Day, Mgr.
1201 Liberty Avenue

Cleveland
Sam E. Morris, Mgr.
Columbia Building

Cincinnati
A. M. Muller, Mgr.
302 Strand Theatre Building

Detroit
W. D. Ward, Mgr.
Joseph Mack Building, Corner
Elizabeth and John R.

Chicago
Fred C. Aiken, Mgr.
220 South State Street

St. Louis
E. W. Dustin, Mgr.
3313 Olive Street

Omaha
C. W. Taylor, Mgr.
1512 Howard Street

Kansas City
W. H. Bell, Mgr
920 Main Street

Minneapolis
H. A. Rathner, Mgr.
Film Exchange Building

Atlanta
Walter J. Price, Mgr.
61 Walton Street

Dallas
C. C. Ezell, Mgr.
1919 Main Street

Denver
H. L. Knappen, Mgr.
1541 Welton Street

Los Angeles
B. E. Loper, Mgr.
736 South Olive Street

San Francisco
H. H. Hicks, Mgr.
985 Market Street

Seattle
J. S. Woody, Mgr.
308 Virginia Street

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

E. W. DUSTIN

W. H. BELL

WALTER J. PRICE

C.C. EZELL

H. A. RATHNER

C. W. TAYLOR

H. L. KNAPPEN

B. E. LOPER

H. H. HICKS

J. S. WOODY

SELECT SP PICTURES

Unaware of her charm---
the country mouse

An Orchid of the Screen!

CLARA KIMBALL YOUNG

AND HER OWN COMPANY

appear in an exquisite screen version of Pierre Wolff's celebrated play of love's vagaries

"THE MARIONETTES"

under the direction of
EMILE CHAUTARD

Clara Kimball Young's brilliant gifts as a comedienne show to splendid advantage in this drama wherein love's poignant passions are brilliantly relieved by flashes of merriment screened with consummate art.

"The Marionettes" is different and----beautiful!

The butterfly emerges---
Fernande transformed

Neglected, the Bride marshals her forces

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

Goldwyn Pictures

THE TRIUMPHANT RETURN OF AN INTERNATIONAL FAVORITE

RE-APPEARING after a year's absence from the screen, she finds that her admirers have *increased by millions;* that she is more popular than ever before. Her world-wide audience has remembered her beauty and charm, her wonderful fun-making—and clamors for her again.

And *now,* to reap new profits for all exhibitors, Goldwyn has produced, and the brilliant genius, George Loane Tucker, has directed the most appealing production of her career for

MABEL NORMAND *in* Dodging A Million

By Edgar Selwyn & A.M. Kennedy

This unusual mystery-drama reveals *"the new Mabel Normand"* —as beautiful and lovely as ever; still the glorious comedienne and also a dramatic actress of power, of emotional range and infinite pathos. This is *the first big box-office event of 1918.*

Released everywhere: January 28.

Goldwyn Pictures

THIS BEARDED MAN OF MYSTERY

DELIVERS the trunks of gowns and jewels; the letters of warning and instruction from the rich old "Aunt Bettina" and the vial of gray powder for the final deed of desperation, to beautiful Arabella Flynn, who is suddenly and magically lifted from poverty to plenty.

You can guess, of course, that *Mabel Normand* is "Arabella Flynn," but there's not a chance in the world of guessing or anticipating the things that happen through the interference of the bearded stranger.

This splendid production contains the vitally necessary *dollar value* for every exhibitor and the plot, thrills, situations, pathos, laughs, disappointments and triumphs that the great amusement public demands on the screen.

Goldwyn places its guarantee behind Mabel Normand in "Dodging A Million" because it will be an assured profit-maker throughout the world.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, President — EDGAR SELWYN, Vice President — MARGARET MAYO, Editorial Director

16 East 42d Street New York City

"We pay the Tax"

"First National" Release Dates

Now Released

Mme. Petrova's "Daughter of Destiny"

First Petrova Picture

"Alimony," the Sensational Divorce Drama

Herbert Brenon's "Empty Pockets"

NEXT, (Approx. Feb. 1st)

Mme. Petrova

in her second Petrova Picture

"The Light Within"

The Romance of a beautiful girl's escape from a mistaken marriage

---

Booking now at all "First National" Exchanges

FIRST NATIONAL EXCHANGES

AND TERRITORIAL DIVISIONS

ALASKA, WASHINGTON, OREGON, MONTANA, IDAHO
1200 Fourth Ave., Seattle, Wash.
All of Alaska, Washington, Oregon, Montana
All counties in Idaho north of and including Idaho County

ARIZONA and SOUTHERN CALIFORNIA
833 South Broadway, Los Angeles, Cal.
Southern California, including counties of San Luis Obispo, Kern, San Bernardino and all south thereeof
All of Arizona

AUSTRALIA
New York Office—Australasian Films, 729 Seventh Ave.
Australian Office—Film House, Sydney
All of Australasia

CALIFORNIA, NEVADA, HAWAII
134 Golden Gate Ave., San Francisco, Cal.
California, north of counties of San Luis Obispo, Kern and San Bernardino
All of Nevada and Hawaii

CANADA (Western)
1318 Standard Bank Bldg., Vancouver, B. C.
All Canada west of and including Fort William and Port Arthur

CANADA (Eastern)
8 McGill College Ave., Montreal, Que., Can.
All Canada east of, but not including, Fort William and Port Arthur

COLORADO, NEW MEXICO, UTAH, WYOMING and PART OF IDAHO
All counties in Idaho south of Idaho County
1744 Curtis St., Denver, Colo.

GEORGIA, FLORIDA, ALABAMA and SOUTH CAROLINA
146 Marietta St., Atlanta, Ga.

ILLINOIS
110 S. State St., Chicago, Ill.

INDIANA
24 W. Washington St., Indianapolis, Ind.

IOWA, KANSAS and NEBRASKA
Garden Theatre, Des Moines, Iowa

KENTUCKY and TENNESSEE
Rex Theatre, Louisville, Ky.

LOUISIANA and MISSISSIPPI
712 Poydras St., New Orleans, La.

MICHIGAN
73 Broadway, Detroit, Mich.

MINNESOTA, NORTH and SOUTH DAKOTA
717 Hennepin Ave., Minneapolis, Minn.

MISSOURI
New Grand Central Theatre, St. Louis, Mo.

MARYLAND, DISTRICT OF COLUMBIA and DELAWARE
Garden Theatre, Washington, D. C.

NEW ENGLAND STATES
20 Winchester St., Boston, Mass.

NEW YORK
509 Fifth Ave., New York City

NEW JERSEY
509 Fifth Ave., New York City

OHIO
302 Sloan Bldg., Prospect Ave., Cleveland, O.

PENNSYLVANIA (Eastern) and SOUTHERN NEW JERSEY
1339 Vine St., Philadelphia, Pa.
All counties in Pennsylvania east of Fulton, Huntington Center, Clinton and Potter

TEXAS, OKLAHOMA and ARKANSAS
1920 Main St., Dallas, Tex.

WEST VIRGINIA and WESTERN PENNSYLVANIA
300 Westinghouse Bldg., Pittsburgh, Pa.
All of Pennsylvania counties west of and including Fulton, Huntington, Center, Clinton and Potter

VIRGINIA and NORTH CAROLINA
420 9th St., N. W., Washington, D. C.

WISCONSIN
Toy Bldg., Milwaukee, Wis.

The First National Exhibitor's Circuit, Inc.

18 EAST 41st STREET, NEW YORK CITY

Little, But Oh My!

"Yo - ho - - - - - - - hum!"

Charlie's rest is over.

He has started on his first "Signature Protected" Comedy.

First release date positively will be late in February.

The public will be taught to look for this signature on posters and films:

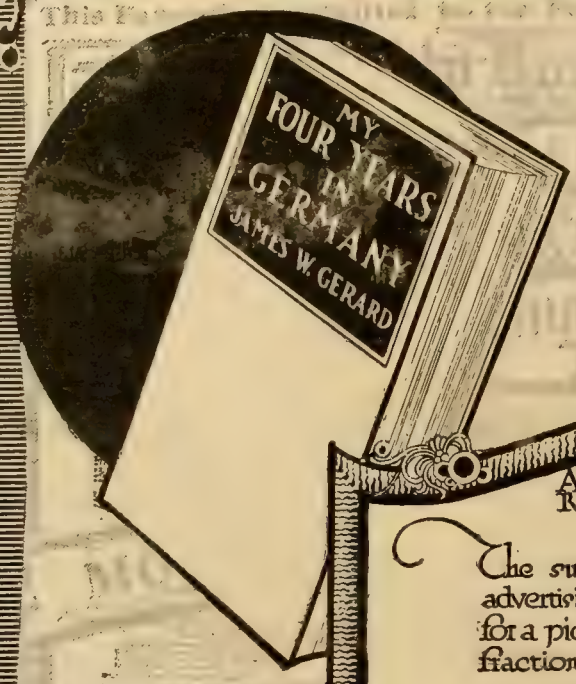
Charles Chaplin

First Come, First Served! on Bookings.

FIRST NATIONAL EXHIBITORS CIRCUIT

A "First National" Attraction

Foreign rights controlled by Wm. Vogel Productions, Inc.
Longacre Bldg., New York City



ADVERTISED EVERYWHERE
READ EVERYWHERE

The sum total of the greatest advertising campaign ever planned for a picture would be but a fraction of the PUBLICITY given to

AMBASSADOR
JAMES W. GERARD'S
MY FOUR YEARS IN GERMANY

in
America's greatest
Newspapers & Magazines

Directed by WILLIAM NIGH
Adapted for the screen by Chas A Logue

MY FOUR YEARS IN GERMANY I...
601 CANDLER BLDG N.Y.

PATHÉ

ANTONIO MORENO ... and DORALDINA ... IN The NAULAHKA ..

EIGHT PARTS

BY RUDYARD KIPLING and WOLCOTT BALESTIER ..... PRODUCED BY ASTRA ..... DIRECTED BY GEORGE FITZMAURICE

KIPLING'S INDIA — MAGNIFICENTLY AND FAITHFULLY REPRODUCED, WITH SETS OF ORIENTAL GORGEOUSNESS, WITH STIRRING ADVENTURE AND ... APPEALING ROMANCE! *Two Americans, a young man and a girl, find that the ways of the East are unchanging and that he who would change them is playing with fire.*

A WONDERFUL PICTURE — COMING SOON!

The MOTION PICTURE NEWS SAYS - ORIGINAL AND HIGHLY AMUSING
The MOVING PICTURE WORLD SAYS "EXTREMELY FUNNY"
The DRAMATIC MIRROR SAYS "AN IMMEDIATE SUCCESS"
"The MOVIE DUMMY"
TWO PARTS
NOW READY
"The JUNK MAN"
TWO PARTS
RELEASED ···· FEB. 10
PRODUCED BY ROLIN
LOOK AT HIM!! The SPIRIT OF FUN SEEMS TO DWELL WITHIN HIM. HIS VERY APPEARANCE IS THE SIGNAL FOR A ROAR. AND WHEN HE BEGINS HIS PRANKS.— OH MAN! BUT THE PEOPLE LAUGH UNTIL THEY FAIRLY GASP FOR BREATH. HE IS
TOTO
SCREEN COMEDIAN EXTRAORDINARY

Ascher Brothers KNOW!

That's why They Have Booked PATHE PLAYS

ASCHER BROTHERS of Chicago have arranged to show Pathe Plays in all of their theatres. We accept this latest acknowledgement of our policy of Big Star Pictures at Reasonable Box Office Prices with deep gratification.

Ascher Brothers KNOW! So do Lubliner & Trinz of Chicago, Tom Moore of Washington and many other leading exhibitors of the country who have declared that the day of "suicide prices" is at an end.

Nathan Asher strikes the keynote in this statement:—

> "I am mighty glad to note your policy of reasonable rentals. The class of productions you are releasing insures the exhibitor of returns in proportion to the cost. I am arranging for Pathe Plays in all my theatres.

Pathe Plays are released beginning January 27th. Fannie Ward in "INNOCENT" is the first.

See it and you will know why the country's greatest exhibitors are booking Pathe Plays.

PATHE EXCHANGE
INCORPORATED

Pathé

A LETTER AND A PICTURE—

THEY TELL YOU VOLUMES ABOUT THE GREATEST WAR PICTURE EVER SHOWN

The GERMAN CURSE in RUSSIA

FIVE PARTS

.....photographed by DONALD C. THOMPSON ..... OFFICIAL PHOTOGRAPHER FOR LESLIES WEEKLY .....

.... NOW READY .....

A NATIONAL INSTITUTION

STRAND THEATRE OF NEW YORK

OFFICE OF HAROLD EDEL, MANAGING DIRECTOR — MITCHELL H. MARK, PRES. AND GEN. MGR.

January 7th, 1918

Pathe Exchange, Inc.,
25 West 45th Street.
New York, N. Y.

Dear Sirs:-

I want to congratulate you on securing Donald Thompson's wonderful Russian war pictures, "THE GERMAN CURSE IN RUSSIA". I ran this picture at the Strand Theatre for a full week in New York's worst weather to capacity business, and never have we shown a picture that created such enthusiasm.

It is not only thrilling, but the "WOMAN'S BATTALION OF DEATH" was one of the strongest features we have ever shown. It appealed to my audience in a most marvelous patriotic way. I am sure you will have a tremendous success all over the country with this picture, for if it has an appeal in New York, it is bound to do much better throughout the country.

Hoping you will give me the first opportunity of securing your next feature of this kind, I beg to remain,

Yours very truly,

H. Edel.

HE-E MANAGING DIRECTOR.

"THE WORLD PLAN"
For the Period of the War

Exhibitors:

Until further notice we will give you absolutely free each week bookings equal in number to those regularly contracted for.

Our enormous library is open for your selection. Any World picture released before November 1, 1917, and prior to your weekly contracted show and not in service on the day or days you wish it, is yours for the asking.

To help you *succeed now,* we freely give this help. No further advertisement of this announcement will be published.

Ask for catalogue, make your selections, and name your dates.

WORLD FILM CORPORATION.

To Film Distributors:

Here is an efficient way to *help your customers.* You are invited to adopt it. While the upkeep, repair and handling charges to you will be large, it is really time to do something practical to help. ACT NOW !

New York,
January 17, 1918.

WORLD FILM CORPORATION

WORLD PICTURES BRADY-MADE

THE FIRST 1918 GIFT From the Service That Gave You "MOTHERS OF FRANCE" and "RASPUTIN" ON THE PROGRAM

MONTAGU LOVE
IN
"The Cross Bearer"

In offering you this special production on The Program, World-Pictures again demonstrates its fairness of policy and positive intent to make you more money.

"The Cross Bearer," directed by George Archainbaud, is a picture about the war, but not a "war picture"---a story of the great churchman whose name is now a household word that appeals to every one of every religion---a drama of today interwoven with the romance of a wonderful love story.

"The Cross Bearer" is a great big picture, the kind that "stands them out" at every performance.

Write or wire our nearest branch NOW.

TRIANGLE

THE TOWER OF BABEL

Do you remember the story of the Tower of Babel?

Races of all the world came together and started work on a tower that was to reach to the sky. It was to touch the stars. It was to solve the problem of getting to Heaven by the easiest route.

But when the workers got about half of the tower completed, they found that they were building on quicksand; that their plans were not scientifically based; and that they could not even understand each other. The result was a terrific quarrel in three or four hundred different languages and the abandonment of the project as impractical.

So it is with many schemes, plans and ideas for cornering the business of the motion picture exhibitor.

The exhibitor sees a beautiful and impractical tower of profits raised before his eyes with uncertain services, excessive rentals and enormous overhead expenses. Each producer speaks in a different tongue to the exhibitor raising a Tower of Babel before his confused and weary eyes, and dinning his ears with the old, old story.

Then the tower collapses and a lot of exhibitors hit the sorry trail of experience—sadder and poorer men.

TRIANGLE

Triangle is attempting to build no Tower of Babel. We are not aiming to build the Triangle structure into the skies until it reaches the heavens. *We don't want a monopoly and we are not trying to make all of our profit in a day.*

We have planned the Triangle structure four square to the winds. It is built on the policy of the square deal to the exhibitor. Our first consideration is always the exhibitor. *He must make his profit and we must help him.* He must meet his overhead without worry or fear. He must show pictures that will bring credit to his theatre and add to his patronage. He must be successful. His success will mean our success.

Any Triangle Exchange Manager is willing to help you, to advise you, frankly and honestly. He is reserved in his representations, helpful in his attitude, instructed to avoid exaggeration or misstatement and to aid you in building up your business. His attitude is a Triangle attitude, four square to the wind.

Build on enduring Triangle principles. Write the Triangle exchange nearest you.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH
President

R. W. LYNCH
Vice-President

FRED KENT
Treasurer

Y. F. FREEMAN
Gen. Mgr.

ANOTHER EXTRAORDINARY FEATURE FOR FIRST CLASS THEATRES

Thos. H. Ince SPECIAL PRODUCTION "

Bessie Barriscale in THOSE WHO PAY

Written by C. GARDNER SULLIVAN
Directed by RAYMOND B. WEST

THE STAGES MOST POWERFUL EMOTIONAL ACTRESS IN
A DRAMATIC THUNDERBOLT.

THE MOST GRIPPING — THE MOST ABSORBING —
THE MOST THRILLING STORY EVER TOLD IN PICTURES

ESPECIALLY DESIGNED TO BOOST THE BUSINESS
OF PROGRAM-INFECTED BOX-OFFICES...

U. S. EXHIBITORS' BOOKING CORPORATION

FRANK G. HALL, Pres.

TOP O' THE TIMES BLDG., NEW YORK

BOOK THROUGH THE FOLLOWING EXCHANGES:

FOURSQUARE

NEW YORK	729 Seventh Ave.
BUFFALO	47 W. Swan St.
CHICAGO	207 S. Wabash Ave.
DETROIT	304 Jos. Mack Bldg.
DENVER	1735 Welton St.
SEATTLE	2014 Third Ave.
PITTSBURGH	127 Fourth Ave.
LOS ANGELES	514 W. 8th St.
PHILADELPHIA	1325 Vine St.
CINCINNATI	301 Strand Theatre Bldg.
ST. LOUIS	301 Empress Theatre Bldg.
CLEVELAND	310 Sloan Bldg.
WASHINGTON	8 E St., Northwest
KANSAS CITY	1120 Walnut St.
SAN FRANCISCO	191 Golden Gate Ave.
MINNEAPOLIS	206 Film Exchange Bldg.

SOUTHERN STATES FILM CO.

ATLANTA	114 Walton St.
DALLAS	1900 Commerce St.

GLOBE FEATURE FILM CO.

NEW ENGLAND	20 Winchester, Boston, Mass.

FRANK GERSTEN, Inc.

NEW JERSEY	220 W. 42nd St., New York City

FOREIGN RIGHTS: Robertson-Cole Co., 23rd Floor, Times Bldg., New York City

MARY MILES MINTER

Dainty damsel of girlish graces—
blue eyed fairy of the screen *in*

"BEAUTY *and the* ROGUE"

In which wide-eyed innocence
disarms a callous crook.

SURE PROFIT AT THE TICKET WINDOW

Released by American Film Company Inc.-
Available January 28 at all Exchanges
of the Mutual Film Corporation——

There's a *barrel of money* in the

NEW BOOKING PLAN

under which is offered the series of

CHAPLIN-MUTUAL SPECIALS

Twelve knockout comedies—Screen tested and profit proven ——

Ask the Manager of the nearest
MUTUAL FILM EXCHANGE
to tell you about it ——

"CLASS"

is the word for
BILLIE RHODES
in Strand-Comedies

She has no competition in the big houses and with the discriminating trade

One reel a week is *available at exchanges of*
Mutual Film Corporation

MUTUAL PAYS THE WAR TAX

An Advertisement
by
W. W. Hodkinson

TEN PARALTA PLAYS ARE READY

Back of every contract
which the exhibitor is offered today,

Back of every partnership
with exhibitors who are to share three-quarters of the profits of our organization,

Are these plays
finished and ready for release:

"A MAN'S MAN" (Kerrigan) Issued
"MADAM WHO?" (Barriscale) Issued
"HIS ROBE OF HONOR" (Walthall) Issued
"TURN OF A CARD" (Kerrigan)
"ROSE OF PARADISE" (Barriscale)
"WITHIN THE CUP" (Barriscale)
"BLINDFOLDED" (Barriscale)
"PATRIOTISM" (Barriscale)
"HUMDRUM BROWN" (Walthall)
"WITH HOOPS OF STEEL" (Walthall)

All these plays mean SOLIDITY

They mean that when you sign the Hodkinson contracts for Paralta Plays the Hodkinson plans and policies have already provided that you are guaranteed by the foresight of our producers a **continuous** product, studied and perfected at leisure to those high standards which the trade has already recognized as a new brand of

CONSISTENCY IN MOTION PICTURES

For prices, bookings and dates, address:

"Hodkinson Service" at your nearest General Film Exchange

For information, booklets and aid in your film problems, in connection with our product or any other, address the home office:

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York

Telephone: Murray Hill 2123

PARALTA PLAYS
PICK OF THE PICTURES

Bessie Barriscale *in*

Directed by
REGINALD BARKER

"Madam Who?"

Written by
HAROLD MacGRATH

ROBERT BRUNTON, Manager of Productions

A PARALTA-BARRISCALE-PLAY

The three big facts
that cause you to read our ads
are:
That they are backed up
by great pictures;
and you want them
because You make money
by selling them
to the Public
who wants them.
That's plain!

NOW BOOKING

J. Warren Kerrigan *in*
"A Man's Man"
By Peter B. Kyne Direction, Oscar Apfel

Henry B. Walthall *in*
"His Robe of Honor"
By Ethel and James Dorrance Direction, Rex Ingram

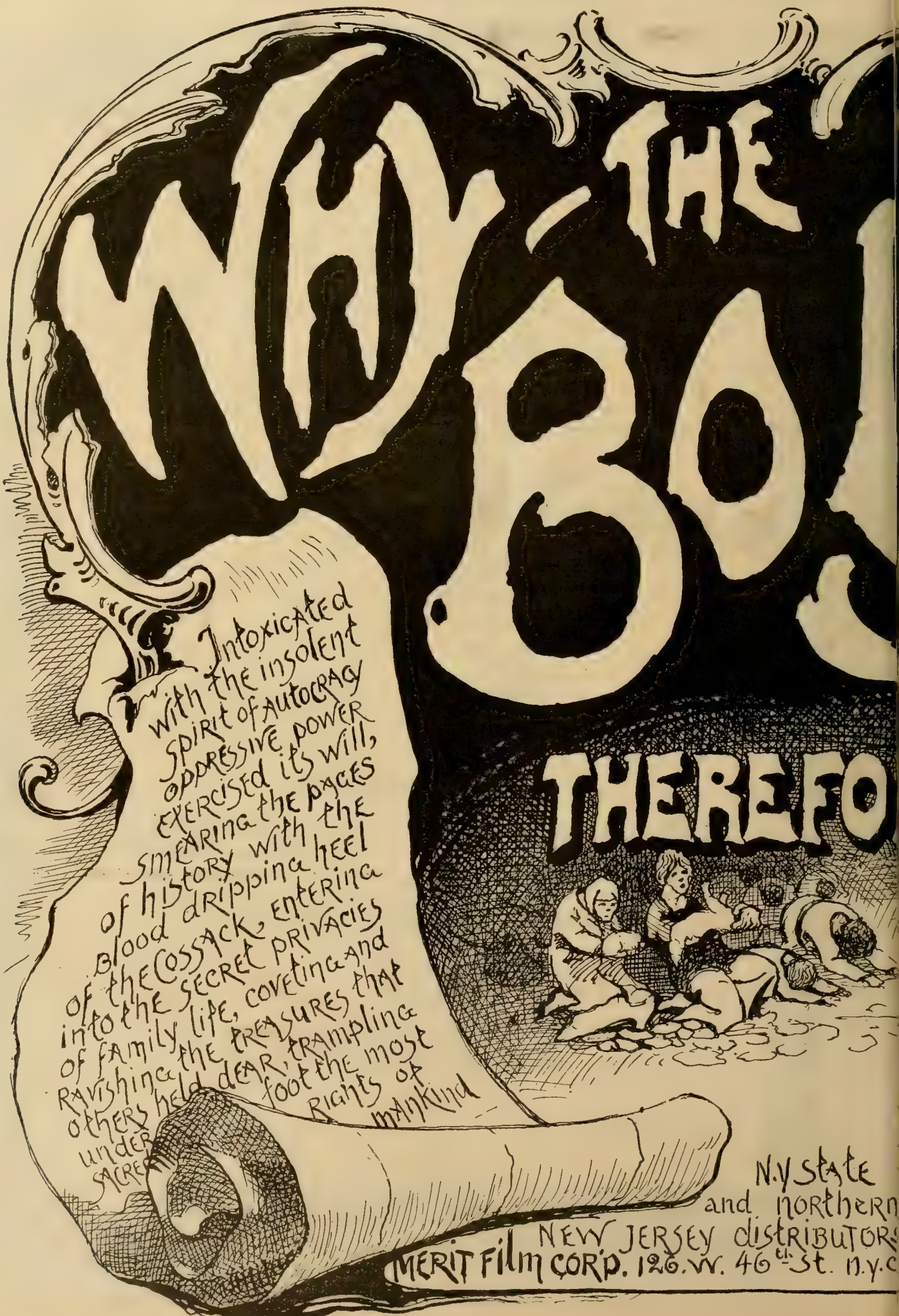
Coming! The Motion Picture Plus (?)

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

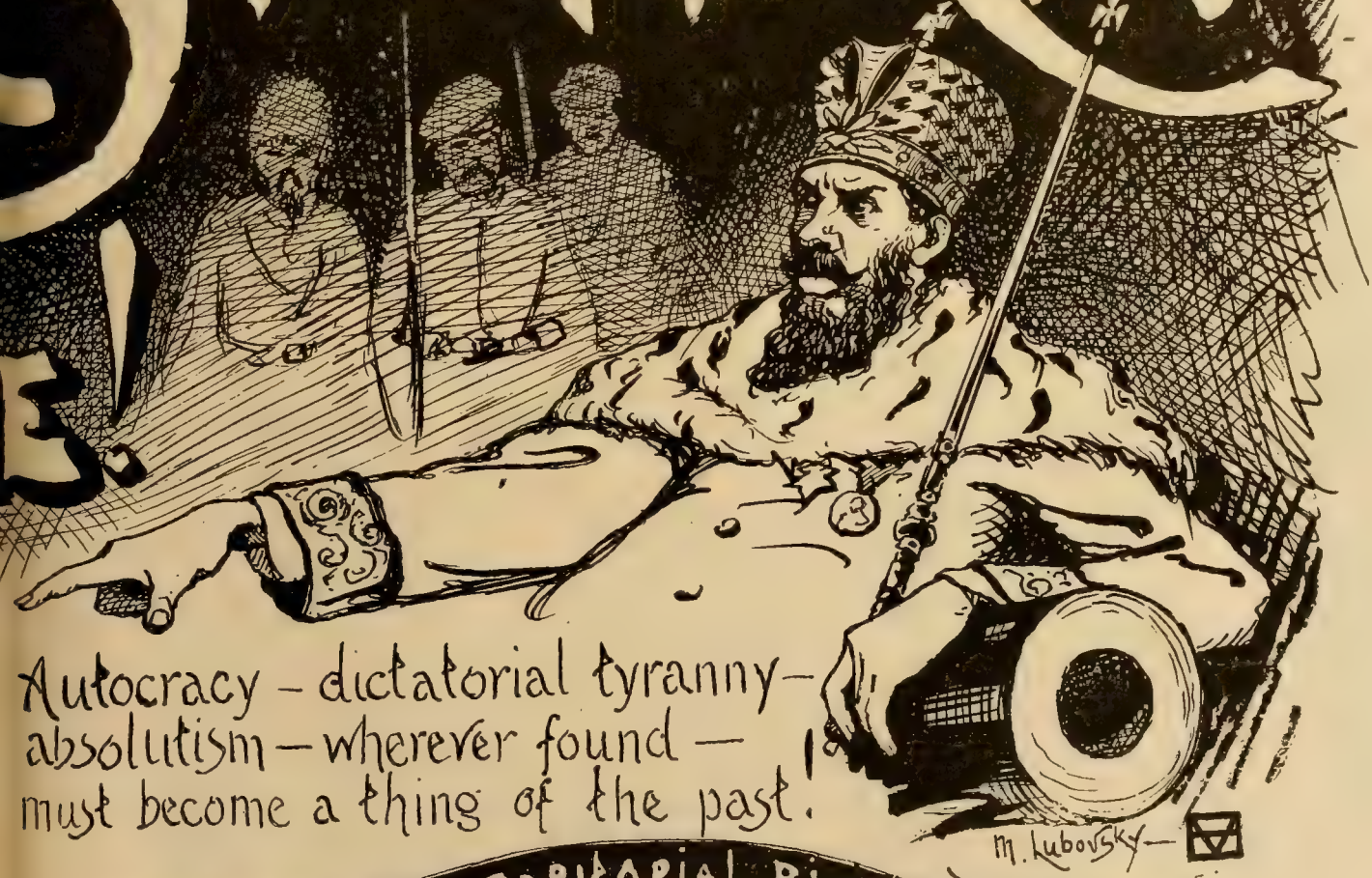
Foreign Distributor: Inter-Ocean Film Corporation.
Canadian Distributor: Globe Films Ltd.

DISTRIBUTED BY
W.W. HODKINSON CORPORATION


THE
THEREFO
Intoxicated with the insolent spirit of autocracy oppressive power exercised its will, smearing the pages of history with the blood dripping heel of the Cossack, entering into the secret privacies of family life, coveting and ravishing the treasures that others held dear, trampling under foot the most sacred Rights of mankind
N.Y State and northern NEW JERSEY distributors
MERIT Film CORP. 126 W. 46th St. N.Y.C.

Who knows what the morrow may bring forth??
The world in judgement will damn or bless!

SHEVKI



Autocracy – dictatorial tyranny – absolutism – wherever found – must become a thing of the past!

M. Lubovsky

FOR TERRITORIAL RIGHTS

EXPORT & IMPORT FILM CO. INC

729 SEVENTH AVE. – NEW YORK CITY

WILLIAM FOX PRESENTS

The 1918 CINEMELODRAMA

CHEATING The PUBLIC

THE SENSATION OF NEW YORK

LYRIC THEATRE B'WAY AND 42ND ST.

STANDARD PICTURES

42,000
people witnessed
CHEATING *the* PUBLIC
during it's first week's run

TURNING THOUSANDS AWAY
LYRIC THEATRE BROADWAY
AND 42nd. STREET NEW YORK
PRICES 25 *cents* TO $1.00

FOX FILM CORPORATION

WILLIAM FOX PRESENTS
JEWEL CARMEN
in
"The GIRL WITH THE CHAMPAGNE EYES."
BY BERNARD McCONVILLE : STAGED BY C.M.FRANKLIN

FEBRUARY RELEASE : CONTRACT NOW

FOX FILM CORPORATION

shackle breakers

To Mr. First Run Exhibitor:

¶ With these METRO productions you can absolutely satisfy your patrons, cash in at your box office and continue to

own your own theatre.

¶ Each is a tremendous production offered

at a price the exhibitor can afford to pay.

¶ These are first run productions of the first magnitude. They can play a week in any theatre. An open house will let you

run your own business.

METRO

ANNOUNCEMENT EXTRAORDINARY

The Great

NAZIMOVA *in*

A METRO Special de Luxe Production
for long runs and box office success.

Directed by George D. Baker

Maxwell Karger, *Manager of Productions* –

METRO

No greater Production in the world of photo dramas

REVELATION

From Mabel Wagnall's famous novel "A Rose Bush of a Thousand Years"

a shackle breaker

for first, second and third run theatres -

METRO

METRO presents

The Screen Novelty of all Novelties.

MR. and MRS.

SIDNEY

D R E W

in an extraordinary feature production in 5 parts

in which are laid bare the deep and devilish secrets of a demon in evening dress.

A melter drayma, done with all its devious devisements, unto a durable delight.

This sinful entertainment is called

P A Y D A Y

and is builded on the stage success of the same name.

Now booking as a special feature

M E T R O

Now released

The Spectacular Special Production de Luxe

A Box Office Attraction with Amazing Advertising Power

EDITH STOREY *in The* LEGION *of* DEATH

by June Mathis

Women fighting in the trenches.
Intimate revelations of
high life in America and
the Russia of today

SEVEN BIG ACTS ▷ *Directed by* Tod Browning

M E T R O

Immortalizing the sinking of the Lusitania

and Charles Frohman's words "*Why fear death - it is life's most beautiful adventure*"

RITA JOLIVET

The International star and heroine of the Lusitania supported by a cast of 3,000 people in the $250,000 production

METRO

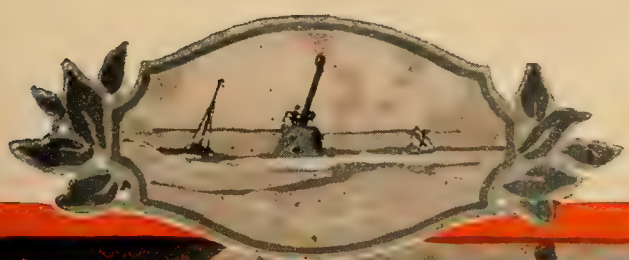
"What her eyes have seen, your eyes shall see"

More magnificent than the mightiest spectacle in the Circus Maximus

LEST WE FORGET

Directed by Leonce Perret
Assembled under the personal direction of Charles A. Taylor

Under the auspices of Count de Cippico and J. L. Kempner



METRO

Special Engagement
Now showing to capacity
Lyric Theatre, New York

First of the Edith Storey All Star Series Productions

B.A. ROLFE presents

EDITH STOREY

in the drama supreme

The EYES of MYSTERY

By June Mathis from "*The* House in the Mist," a big People's Magazine success by Octavus Roy Cohen and J.U. Giesy - *Directed by* Tod Browning -

Released JANUARY 21st *by*

METRO

A Bargain -not a Bait!

A Money-maker -not a Club!

Let's stop for a minute in the tremendous rush on "The Price of a Good Time" and call your attention to a mighty important point.

"The PRICE of a GOOD TIME"

Created by Lois Weber, the Belasco of the Screen, and featuring Mildred Harris.

In spite of being the biggest money-maker of 1918—in spite of being even bigger than the famous "Where Are My Children," created by that same master hand—"The Price of a Good Time" can be booked *alone*—without *strings—rebates—or conditions.*

Jewel Productions, Inc., *will not use* the huge earning powers of "The Price of a Good Time" to force you to take, *in addition,* some production not yet proven. We will not use "The Price of a Good Time" as a *bait*—we will not use it as a *club* to force a weaker picture on you.

Jewel Productions, Inc., wants you to make—*and keep*—every dollar you can possibly get out of this wonderful Lois Weber Play. We will not ask you to *hand back* part of these earnings in the form of rental on an additional picture you never heard of and *don't want.*

"The Price of a Good Time"—*the gold mine of* 1918—comes to you and every other Exhibitor *without* conditions—*without* strings—*without* drawbacks.

"The Price of a Good Time" *stands* alone and *sells* alone. All you *make* you *keep.*

THE FIVE OTHER BOX-OFFICE JEWELS ARE

"The Man Without a Country" **"The Co-Respondent"** **"Pay Me"**
"Sirens of the Sea" **"Come Through"**

JEWEL
PRODUCTIONS
INC.
1600 Broadway. New York

THE SPY MENACE

From the New York Times

"The German spy, as the Allies know him, is not only an assassin and an incendiary, but a man who gets his tentacles into labor unions—foments strikes.
"Chief Flynn some months ago . . . discovered plots which called for the burning of Western wheat and corn crops, the fomenting of strikes in mining and oil regions of the West, and the commission of acts of sabotage in all kinds of factories. . . . It was a result of Flynn's work that more than 150 notorious I. W. W. leaders in the country were indicted for conspiracy to obstruct American war operations.
"All this deviltry was planned when the United States was at peace with Germany.
"There is no greater problem in the United States AT THE PRESENT MOMENT."

"THE EAGLE'S EYE"

By

WILLIAM J. FLYNN

Recently Retired

CHIEF OF THE U. S. SECRET SERVICE

Is the story of the Imperial German Government's spies and plots in America. It is a twenty-episode serial of facts. Into its revelations of how the Kaiser's proposed reign of terror in America was prevented has been written a story of thrilling, heart-stirring romance.

"The Eagle's Eye" is the supreme serial effort. It has no equal in appeal in public interest, in the international importance and prominence of its story. It is a box office value too big to be figured from precedents.

Produced by **THE WHARTONS**

With the popular stars **KING BAGGOT and MARGUERITE SNOW**

Distributed by **FOURSQUARE EXCHANGES**

BOOKING OFFICES IN PRINCIPAL CITIES

Mr. STATE RIGHTS BUYER !!!

WE HAVE SOLD OUR TWO BIG MONEY MAKERS

"THE WARRIOR" and "MOTHER"

OUR POLICY OF SMALL PROFITS AND QUICK SALES IS A PROVEN SUCCESS.

NOW

WE OFFER YOU OUR *THIRD*
SUREFIRE BOX OFFICE SPECIAL

The Crucible of Life

A HIGH CLASS MELODRAMA IN SEVEN REELS WITH
THRILLS - SUSPENSE - BEAUTY - ACTION.
EVERY SCENE GOES ZIM-BANG-ZIP. AND THERE ARE FOUR HUNDRED SCENES

STATE RIGHTS ONLY

"The Crucible of Life" is adapted from Bartley Campbell's successful play "Fairfax"
"The Crucible of Life" features Grace Darmond, the Dramatic Beauty of the Screen
"The Crucible of Life" has an all star cast including Frank O'Connor & Jack Sherrill
"The Crucible of Life" is produced by Authors' Film Company
"The Crucible of Life" is now for sale by

GENERAL ENTERPRISES INC.
1476 BROADWAY
NEW YORK

HERBERT LUBIN A.H.SAWYER

To
State Rights
Buyers

Only a few territories are still open on the following—

WILLIAM S. HART

Super-features

1. "The TWO-GUN MAN" in "The BARGAIN"
(6 Reels)

2. "The BANDIT and the PREACHER"
(5 Reels)

3. "The HELL-HOUND of ALASKA"
(5 Reels)

This Applies Also
to Our **28** *Selected*

MACK SENNETT
KEYSTONE
Comedies

To Exhibitors

THESE PRODUCTIONS WILL BRING BIG PROFITS TO YOUR BOX OFFICE

BOOK THEM NOW!

W. H. PRODUCTIONS CO.
71 West 23rd Street New York City
Phone Gramercy 3027

This IS Success

WHAT THE AUDIENCE SAID:

"A wonderful production which takes rank second to none and which undoubtedly will inspire the people of the world to the most wild patriotic enthusiasm . . . . IT IS THE MOTION PICTURE CLASSIC"

2718 People at the Rivoli Theatre
Thursday, January 17, 1918

THE EPIC MOTION PICTURE

MY OWN UNITED STATES

WITH

THE PRE-EMINENT ACTOR

MR. ARNOLD DALY

ANTHONY PAUL KELLY, Author
JOHN W. NOBLE, - - - Director

For Particulars of Distribution, address

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL, PRESIDENT
TIMES BUILDING, NEW YORK CITY

TO PRODUCERS

Did You Suffer from the Fuel Administrator's Order?

We have one of the

Best Equipped Laboratories in the East

And can

Guarantee the following:

SPEED
QUALITY
PRICE

Let us figure on your requirements.
We know we can prove our claim.

GAUMONT COMPANY

FLUSHING, LONG ISLAND
NEW YORK

"Thirty Minutes from Times Square"

Exhibitors in every important city in the United States are playing Taylor Holmes in "Uneasy Money" to capacity houses for a week's run. Try to get a booking date at once.

This Picture is Backed by a National Billboard Advertising Campaign With 24 Sheets Like the Above

Paramount

Distributed by George Kleine System Throughout the United States

Perfection Pictures

GENERAL FILM COMPANY

GEORGE K. SPOOR presents

CHARLIE CHAPLIN

in

"A Woman"

THE FILMS THAT MADE HIM FAMOUS

An Essanay-Chaplin Every Month

"WORK"
"IN THE PARK"
"BY THE SEA"
"A JITNEY ELOPEMENT"
"THE CHAMPION"

* * *

BRAND NEW COMEDIES ONE EACH WEEK KEEP YOUR PATRONS LAUGHING

"The Soup and Fish Ball"—Jan. 26
"Next"—Jan. 19
"One Night"—Jan. 12
"He Loved Her So"—Jan. 5
"Nutt Stuff"
"Lunch"
"Make Your Eyes Behave"
"A Depot Romeo"

GEORGE K. SPOOR presents

WONDERS OF NATURE and SCIENCE

Scenics Supreme!

ONE EVERY WEEK WILL *MAKE* YOUR PROGRAM

"Salmon Fishing in New Brunswick"
"Lake Louise"
"Banff National Park"
"The Great Natural Industries of Canada"
"Water Powers of Western Canada"
"Through Canada from Coast to Coast"
"How Canada and the Farmer Cooperate in Grain Raising"
"Agricultural Opportunities in Western Canada"
"The Water Powers of Eastern Canada"
"A Romance of Rails and Power," with Virginia Valli
"The Grand Canyon of Arizona and Canyon de Chelly"

Screen Time, 15 Minutes

Essanay
1333 Argyle Street, Chicago

Distributed Exclusively by General Film Company

GENERAL FILM COMPANY.

Patricia Palmer, W. L. Rodgers and Charles Wheelock in "The Fifth Wheel"

An Automobile Tire, a Clairvoyant, a Happy-Go-Lucky Coachman, and a Girl Are the Principal Ingredients in this Dashing O. Henry Romance of City Life. Humor, Pathos, a Clever Touch of Romance, and a Last Minute Punch Help to Make This an Ideal Subject for any Program Featuring BETTER PICTURES.

Eight Current O. Henry Successes

"The Thing's the Play"
Mildred Manning, Jack Crosby and Rex Burnett

"One Dollar's Worth"
Chet Ryan and Frances Parks

"The Last Leaf"
Mildred Manning, Patsy Deforrest and Bernard Siegel

"Two Renegades"
Chet Ryan and W. L. Rodgers

"Whistling Dick's Christmas Stocking"
Adele DeGarde and George Cooper

"The Fourth in Salvador"
Chet Ryan and W. L. Rodgers

"The Count and the Wedding Guest"
Jean Paige and Webster Campbell

"The Clarion Call"
Walter McGrail, Alice Terry and Bernard Randall

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company

General Film company is the great service organization which has taken the initiative in cutting out the extravagance and duplication of overhead in the merchandising of motion pictures, with direct benefit to the exhibitor.

TO CONTENTS

Advertising Aids for Busy Managers..... 717
Advertising for Exhibitors..... 667

Blizzard Spoils Sunday for Many Theaters. 708
British Notes. 682
"Broadway Love" (Bluebird)..... 687

Careless Operators Misuse Films..... 680
Casual Thoughts on Sunday Closing..... 640
Calendar of Daily Program Releases..... 720
Capital City Exhibitors on Anxious Seat.. 704
Catalog of Educational Pictures Released Between October 1 and December 31, 1917. 659
Chaplin Studio Opened for Business..... 677
"Cheating the Public" (Fox)..... 684
Chicago News Letter..... 645
Comments on the Films..... 689
"Count and the Wedding Guest, The" (General Film) 686
"Cupid's Round-Up" (Fox)..... 683

Dallas' New Queen Theater to Reopen..... 712

"Eagle's Eye, The" (Wharton)..... 688
Exhibitors Watch New Kentucky Legislature. 710

Facts and Comments..... 637
"Fields of Honor" (Goldwyn)..... 684
Film Stories. 724
Filmdom Doings in Pittsburgh Last Week.. 711
Films to Fill Dark Time at Spokane Lyric. 713
"Fourth in Salvador, The" (General Film). 686
Fuel Administration Permits One Lamp.. 706

"Gates of Gladness" (World)..... 686
Grinding the Crank..... 666
"Gun Woman, The" (Triangle)..... 684

Happenings in Kansas City Film Circles.. 709
"Her American Husband" (Triangle).... 684
"His Robe of Honor" (Paralta)..... 685
How War Affects Pictures..... 648
Housewarming, A. 644
How It Is Done at the Strand..... 679

"Imposter, The" (Mutual)..... 686
"In Bad" (Mutual)..... 685
"Innocent" (Pathe) 683

"Jules of the Strong Heart" (Paramount). 683

List of Current Film Release Dates, 728, 730, 732, 734
Lustig Wants Action..... 643

Manufacturers' Advance Notes..... 691
"Menace, The" (Vitagraph)..... 687
Midwinter Convention of Michigan Exhibitors. 642
Michigan Theaters Closes Monday and Tuesday. 716
Motion Picture and the War, The..... 678
Motion Picture Educator..... 659
Motion Picture Exhibitor, The..... 642
Motion Picture Photography..... 674
Music for the Picture..... 675
"My Own United States" (Frohman)..... 685

Nashville Jubilant Over Great Factory.... 712
New England Theaters Are Closing Early.. 703
News of Los Angeles and Vicinity..... 647
Not a Combination, Says Berst..... 677
Notes of the Film Trade in San Francisco.. 713

Our National Parks Pictured..... 680
"Out West" (Paramount)..... 688

Pathe Cuts Production in Two..... 665
Pennsylvania Censor Says Films Are Good. 705
Photoplaywright, The. 670
Picture Theaters Projected..... 701
Portland Exhibiting Conditions to Change.. 714
President Persuades Theater Men..... 641
Projection Department. 671

Quality Regardless of Cost..... 639

Repeal of Maryland Censor Law Has Chance 643
Reviews of Current Productions..... 683
"Rimrock Jones" (Paramount..... 686
Rocky Mountain Screen Club's New Officers. 707
Rogers, David C., Boosting League on Coast 642
Roth, Eugene H., in New York..... 644
Russian Art Films, The..... 640

Sales of the Week..... 657
Shipping to Switzerland..... 646
Solving Problems of a Neighborhood House 715
"Spirit of '17, The" (Paramount)..... 687
State Rights List..... 649
State Rights Department..... 649

Ton Wise and Tons Foolish, A..... 639
Trade News of the Week..... 703
Tribute to St. Louis Film Men, A..... 681

Universal Will Back Government..... 646

When Tinting and Toning Is Effective..... 679
"Why Henry Left Home" (Metro)..... 687
Why the Falling Off?..... 639
"Winding Trail, The" (Metro)..... 684
World Film Magnanimous..... 679

"Zongar", (Physical Culture)..... 688

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
Speer Carbon Co..... 736

CHAIR AND SEATING MANUFACTURERS.
Du Pont Fabrikoid Co..... 738
Steel Furniture Co..... 726

ELECTRICAL AND MECHANICAL EQUIPMENT.
Amusement Supply Co..... 737
Cushman Motor Wks..... 735
Exhibitors' Supply Co..... 726
Moving Picture Machine Co..... 725
Northwestern Electric Co..... 733
Porter, B. F..... 729
Swaab, Lewis M..... 725
Typhoon Fan Co..... 733
Universal Motor Co..... 737
United Theater Equipment Corp..... 739

FILM EXCHANGES.
Film Exchange, The..... 726

LENS MANUFACTURERS.
Gundlach-Manhattan Co. 738

LOBBY DISPLAY.
Kraus Mfg. Co..... 727
Newman Mfg. Co..... 737

MANUFACTURERS OF INDUSTRIAL PICTURES.
Cromlow Studios. 727
Duhem M. P. Co..... 733
Erbograph Co. 720
Evans Film Mfg. Co..... 733
Gunby Bros. 726
Rothacker Film Mfg. Co..... 727

MANUFACTURERS OF MOVING PICTURES.
Broadway Star Features..... 635
Clune Producing Co..... 725
Dintenfass, Mark. 610
Essanay Film Mfg. Co.....595, 633-34
Export & Import Film Co.....622-23
First National Exhibitors' Circuit, Inc..608-09
Fox Film Corp.....624-26
Frohman Amusement Co..... 631
General Enterprises, Inc..... 629
Goldwyn Pictures Corp.....606-07
Hodkinson, W. W., Corp..... 620
Jester Comedy Co..... 733
Jewl Productions, Inc..... 594
Metro Pictures Corp.....Colored Insert
Mutual Film Corp..... 619
Paralta Pictures Corp..... 621
Paramount Pictures Corp.....599, 600-03
Pathe Exchange, Inc., The.....611-12
Select Pictures Corp.....604-05
Triangle Distrib. Corp.....616-17
Universal Film Mfg. Co.....596-98
U. S. Exhibitors' Booking Corp..... 618
Whatron Releasing Corp..... 628
W. H. Production Co..... 630
World Film Corp.....613-15

MISCELLANEOUS
Anti-Censorship Slides. 737
Automatic T. S. & C. R. Co..... 725
Bioscope, The. 726
Bound Volumes. 738
Brookins Co., The..... 733
Cine Mundial. 735
Cinema, The. 737
Classified Advertisements. 729
Eastman Kodak Co..... 736
Far Eastern Cinema Exchange, Inc..... 736
Gaumont Co. 632
Kinematograph Weekly, The..... 735
La Cinematografia Italiana..... 735
Moore, Wm. N..... 725
M. P. Directory Co..... 737
M. P. World Circulation Coupon..... 729
M. P. World Publications..... 731
National Ticket Co..... 724
Our Boys in France Tobacco Fund..... 725
Producer, c/o M. P. World..... 733
Sellers, Benjamin, & Sons..... 736

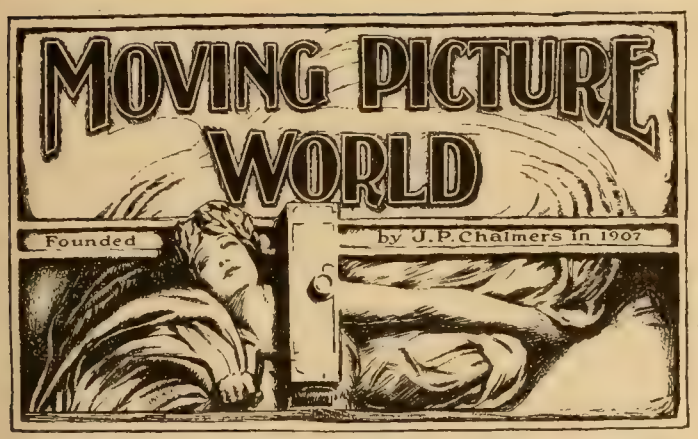
MOVING PICTURE CAMERAS.
Burke & James, Inc..... 727
Bass Camera Co..... 726

MUSIC AND MUSICAL INSTRUMENTS.
American Photoplayer Co..... 727
Marquette Piano Co..... 726
Sinn, Clarence E..... 726

PROJECTION MACHINE MANUFACTURERS.
De Vry Corp., The..... 735
Enterprise Optical Mfg. Co..... 725
Power, Nicholas Co..... 740
Precision Machine Co..... 721

PROJECTION SCREEN MANUFACTURERS.
Gold King Screen Co..... 735

THEATRICAL ARCHITECTS.
Decorators' Supply Co..... 737



Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Managing Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, February 2, 1918

Facts and Comments

COMMENT as we may—and will—upon the unusual order of the Federal Fuel Administrator the fact remains that the order will stand as originally issued, with possibly a few exemptions, and with President Wilson standing squarely back of it, assuming full responsibility. This is what he says:

I have every confidence that the result of action of this sort will justify it and that the people of the country will loyally and patriotically respond to necessities of this kind as they have to every other sacrifice involved in the war. We are upon a war footing and I am confident that the people of the United States are willing to observe the same sort of discipline that might be involved in the actual conflict itself.

As much as the several million individuals who constitute this great country of ours may feel the inconvenience the order incurs this is no time for criticism. Remember that we are at war, and war is all that Sherman is reputed to have said it is. Knowing this why should we squirm and squeal at the first bite?

*

What an opportunity the situation offers the sharp witted newspaper writer with a hair trigger pen to rush into print and say a lot of smart things; to lash poor Doctor Garfield with the whip of editorial sarcasm, and what use some of them are making of that opportunity! Were we less modest or less appreciative of the fact that there may be, and probably is, behind this notable order a necessity of greater moment than any of us, not properly informed, suspect or can even comprehend, we might turn loose our trenchant typewriter and—make a silly ass of ourselves.

*

But we are not going to do any such thing. The MOVING PICTURE WORLD is for anything that President Wilson tells us is good for us and is calculated to help win this war for democracy. Speaking for the industry it represents, THE WORLD believes that all thinking motion picture men feel the same way. So far the Government of the United States has demanded few sacrifices beyond those which an ordinarily patriotic citizen would willingly agree to comply with. The time for real sacrifice is yet to come. If we are unable to endure a little personal discomfort, a little derangement of our several businesses, what will we do when the casualties begin to come in? There is something for us to think about. Are we real men, able to stand the gaff, or a lot of doddering, fault finding old pantaloons?

*

Since the foregoing was written President Wilson has given further evidence of his sympathy with the public in these trying times by modifying the Fuel order to permit the opening of theaters on Monday and changing the closing day to Tuesdays.

* * *

THE National Association of the Motion Picture Industry came to a wise conclusion when it decided to postpone the holding of an exposition at this particular time. For various reasons the motion picture business is in somewhat of a turmoil; purely psychological it is true, but nevertheless greatly disturbed. On top of that condition comes the order of the Fuel Administrator which has further disarranged business for the time being. Hence, the proposal to postpone the exposition until next fall seems to be the most feasible action that could have been taken.

NOTICE TO THE TRADE.

Commencing Monday, January 28, the offices of the Moving Picture World will be closed on that and each Monday thereafter up to and including Monday, March 25, in accord with the order of the Federal Fuel Administrator.

As a consequence thereof the Moving Picture World will close its forms on Tuesday of each week during that embargo, circulating in the mails and on the newsstands one day later than usual.

Exhibitors Demand the Truth

By Louis Reeves Harrison

THE policy of jollying exhibitors in one column and lying to them in another may fool some of them part of the time, but not all of them some of the time, nor some of them all the time, and there is no sound reason why it should be attempted. There are weakling trade papers which constitute themselves adjuncts of the publicity department of any producer, or any group of producers, who will make it worth while by methods either open or underhanded, but all this is destructive to the best interests of the whole business. Leading producers of today have bright and interesting mediums of their own, giving the exhibitor exhaustive information in very attractive form. It is perilous for trade papers to supplement that work to an extent that undue praise spells favoritism.

Favoritism benefits no one in the long run. It may win a few pages of advertisements today and lose many more tomorrow among those not favored. While it may not always be intentionally crooked, simply an unsound policy, there is really nothing on the level about booming this or that concern, or this or that individual, unless generally recognized high merit has brought them into undeniable prominence. Is is a bore to the reader unless delightfully written, and if it becomes essential to fill the paper it should be relieved of any appearance of using reading columns for advertising purposes, or of a private handout.

The founder of the Moving Picture World had a clear vision far extended into the future when he established his policy of sturdy independence, justice to all, a fair field with no favor. He realized that the entire business depends upon the dimes and quarters received by the exhibitor, and that the exhibitor had to get those dimes and quarters through the quality of what he was exhibiting, that his livelihood, his success, his prosperity was closely identified with the right sort of production.

The idea that exhibitors don't know is not in accord with the facts. Time and again they have cancelled contracts for much-boomed pictures, though it must be admitted that they are often stung from lack of adequate warning from those very papers who pretend to guard the exhibitor's interests first, foremost and all the time. The paper which deceives him strikes straight at his pocket and against the popularity of moving pictures as well, against the large interest of this new art itself.

I do not think any intelligent exhibitor expects a paper to be infallible in its judgments, especially when those judgments are obviously intelligent, uninspired by private interest and wholly sincere. That mistakes can be made has put a little piece of rubber on the end of most lead pencils. The main idea is to aim straight at the truth, hit the target as often as possible and make an occasional bullseye. This is the only sane business policy, the loss of subscriber's confidence meaning a decay of value as an advertising medium.

Let it be understood, however, that all this is not so easy as it may appear. Just as there has been a rapid improvement in public taste there has been a tremendous increase in the cost of production. The cost of putting out a fine play in beautiful style with every role adequately typed is almost immediately doubled when a high-priced star is added. Producers reason that they are doing their best for all concerned when they expend a large sum of money on a picture, and they are right to a certain extent, but audiences do not count the cost of a story if it interests them—why should we?

Let us repeat that in the form of a direct question, "If audiences do not count the cost of a story, why should we?" It can be illustrated that they do not, and audience opinion is so puzzling at times that it takes keen observation to understand why an expensive picture fails and a cheap one succeeds. Take two notable instances based on a lack of religious fervor in front, though not a lack of religious faith—there is a great difference between the two.

A feature costing not one-fifth as much as the average modern production of the same size ran to crowded houses for a year or more, and is going yet, which was so poorly handled that people laughed at its tawdry weaknesses, but the story had an element which powerfully appealed to human sympathy and sense of right, the refusal of a bigoted clergyman to baptize a perfectly innocent little baby whose parents were not joined in wedlock. The definite aim of the story drove straight for the mark, showing up the hypocrisy of denying an innocent child in order to punish the parents; for God made the baby.

Another feature showed an impossible result from a woman's prayer. It seemed to fall flat on the average audience for no other reason. The story, apart from that one detail, was intensely interesting; the direction was without flaw; the star was lovely, sympathetic and effective; the settings were beautiful and must have cost a small fortune. I am sure all intelligent people in front enjoyed the artistry of this presentation, but defective logic stifled their entire approval. It will be seen from these instances that one must look deep into a play, especially into its meaning before formulating an opinion of its future success.

Audiences did not count the cost of either story—what did count was the truth involved in both cases. "It requires," said an eminent scientist, "the combined labors of many thinkers for a full century to reach a truth which it may take only a few minutes to master under the right sort of circumstances." Those right sort of circumstances may easily be the presentation of truth in our moving pictures. It seems to go with the average audience as a rule.

In one of the cases cited the injustice of visiting the sins of parents on the children had enough force of its own to give a young star exceptional opportunity and carry the play to success. We are broad enough today to believe that the pure little human flower born into the world should be kept pure and good, not go through life burdened with the stigma of illegitimacy. In the other case we discredited an improbable answer to a prayer. It is contrary to experience, so much so that most of us have quit asking heaven for things, though we may hope for them and hustle for them the best we can. The daily struggle for people in front is one of effect, courage and faith. Those people in front want to know the truth quite as well as the exhibitor.

Beyond keeping faith with the exhibitor and his public, is the necessity of bending all our efforts toward making moving pictures an attractive and dependable medium for what should be told of ourselves and the world we live in. Crooks spring up like weeds in the path of our progress toward greater happiness, but they die like weeds and are forgotten. It is for every honest paper and every honest exhibitor to see that moving pictures go far ahead of literature, straight to the hearts and minds of our millions of people.

Why the Falling Off? By Sam Spedon

REPORTS received are convincing evidence of a considerable falling off in attendance at many of the motion picture theaters here and there in smaller communities throughout the country. An old lady who became somewhat deaf went to a physician to find out the cause of her deafness. He gave her his opinion, using some scientific and technical terms and the old lady went home just as wise as she was before. She asked her old man if he knew why she was deaf and he said: "Because you is." Various reasons are given for this falling off in attendance but the fact remains, there is. We could give you our reasons but they would only be second hand, so we will give them to you first hand, just as they were told to us.

Individual Reasons.

Here is a real reason. "The weather has been so cold. We have had to close our theater almost entirely for the past two weeks."

Another of the same kind: "We haven't had any coal."

This one is different: "So many young men have gone to the war, we have a noticeable decrease in the attendance of young people."

This is practically the same: "Young women have joined the Red Cross and taken positions in the employ of the Government, they are conspicuous by their absence."

Still another very similar: "Old and young women are so absorbed in knitting we see them "nit," or very much less than we did."

This is most original and unique: "The advance publication of picture stories in magazines forestalls our attendance at our theatres. People read them and say they know all about them, so they don't have to see them."

We have heard this before: "Too many big features. They cost too much money, we can't afford it. People want shorter runs of two and three reels. They are coming back to them in smaller places and would rather spend an hour than two of their evenings."

The Exhibitor's Claim.

The exhibitor makes this his chief claim: "Too many and too high war taxes in face of all the aforementioned reasons brought on by conditions of war." In addition, he says: "People are curtailing their pleasures to invest in Liberty Bonds, Saving Stamps, to contribute to the Red Cross and to meet the high cost of living." Most of their reasons are good. The question is: "How are we going to meet them? It would be idle prattle for us to tell you what we think. Some of the exhibitors are up against it and we are not, although we are aware what effects one branch of the industry affects all. We have a sneaking opinion that we would be governed by circumstances and hold out as best, and as long as we could. No matter how much the distributor would like to assist the exhibitor, we all know that he is affected by the same conditions and if he sells his goods without a fair profit he will go to the wall. It looks to us as if we were all in the same boat and it will require a staunch craft, some careful navigation and endurance to weather the seas that we are navigating just now.

Not All Are Affected.

The reasons we quote are those of individuals affected by them. Not all exhibitors are, for we hear of exhibitors in some localities doing a flourishing business, running the same and better than ever. We rejoice with the fortunate ones, but we are concerned by the less fortunate. We quite agree with all those who prophesy good times after the war. We know all the exhibitors will come back strong, if they can pull through now.

Every Little Bit Helps.

There is, notwithstanding all that is said, an increased interest in motion pictures on the part of the Government in propaganda, industrial and educational films which may make up for the falling off in the manufacture of productions for the direct theatrical field. The deficiency may be made up to the reputable manufacturers in the increase of pictures in demand in the entertainment of cantonments through the Y. M. C. A. in the furtherance of their work.

Quality Regardless of Cost

By Sam Spedon

Regardless of the salaries the "stars," directors or anybody else may receive in the making of moving pictures, we are convinced that the public demand quality. It has been given them and they have learned the good, bad and indifferent in pictures. The better they come the better they like them. Regardless of how short or how long the pictures and the prominence of the players that make them, the pictures will be the things that count from this time on.

Not Too Much, Just Enough.

We will take it partly back. The salaries paid in making pictures, if they be excessive or fictitious, will greatly lessen the possibilities of manufacture. We have got to be sane in our demands or find ways and means to become so. The recent slump in the industry has brought every branch of it to realization of the artificial and "brainstorm" methods employed in production and distribution. There are hundreds thrown out of employment here and we are informed thousands on the coast, who are now willing to work at fair compensation for services rendered. We are also informed that those now employed are willing to conform to an equitable adjustment of their compensation.

A Ton Wise and Tons Foolish

By Sam Spedon

THESE uncontrovertible facts were presented to Albert H. Wiggin, New York State Fuel Administrator, and to National Fuel Administrator Garfield, as well as direct to Secretary McAdoo.

One hundred and eighteen theaters in the city of New York by shutting down, would save 163 tons of coal a day and the loss in taxes would be $11,800 for each day's closing, with possibility of even greater losses. About 15,000 persons would be thrown out of work. The testimony of an expert engineer showed that if the theaters were closed three days a week it would be necssary for the managers to burn 50 per cent. more coal to reheat them, besides the cost of repairing the damage by freezing of water pipes and sprinkler systems. He further stated that the fuel necessary to provide warmth and light for persons assembled in theaters would be only a fraction of the amount they would use in their own heating apparatus if they remained at home. It would also be well to take into consideration the great loss to the Government of the propaganda of fuel-saving, food conservation and other direct appeals to the public which have been and must be accomplished through the motion picture screen.

The Russian Art Films

By Robert C. McElravy

IT is pleasing to note that the American public is giving evidence of a growing appreciation of the Russian photoplays brought to this country by N. S. and Madame Kaplan, in which are featured Ivan Mozukin and other prominent actors and actresses of the Moscow Art Theater.

The general artistry of these productions was apparent with the very first release, named "The Painted Doll," and has been maintained in three subsequent features. There is no reason to doubt that the same high standard has been maintained throughout the entire group of features brought to this country by the Kaplans, which will be reviewed individually, as heretofore, in this publication as they appear from time to time. It is clearly evident that the best of Russian literature and dramatic ability has been drawn upon in the making of these photoplays.

As was pointed out in the first commendatory review of these films in the MOVING PICTURE WORLD, the tragic note is frequently sounded; this in marked contrast with prevailing American methods. The Russian films, in other words, incline to what has been termed "the inevitable ending" rather than idealized or happy ending. This was the thing that gave the reviewer some slight shivers of apprehension as to the reception that might be accorded these films by our own public. Would it welcome the profound realism of these stories, the simple, direct treatment of intensely dramatic situations, which fascinate and at the same time rather horrify the observer? The answer is now at hand, and numerous exhibitors not only report a successful showing of the first releases, but are asking for more.

It requires no very prolonged analysis to get something of an idea as to why our public should accept Russian tragedy with approval, when it might regard the same element in American made films as unpleasant or depressing. It is because the somber note is indigenous to Russian art and literature. These photoplays are cut off the same piece of cloth with the writing of Gógol, Tolstoy, Turgúeneff, Púshkin and the numerous lesser lights of Russian literature. In fact a number of the present releases are by Púshkin. They reflect with truth and conviction the life of an intense, passionate people, held for centuries in abject serfdom; a people whose sole weapon against overwhelming oppression was art. How gloriously they learned to wield this weapon! How magnificently Russian hopes and aspirations shone through the outward gloom of their books and plays, until at length when the moment came to throw off the shackles, the whole vast domain made its grasp for freedom, without a dissenting voice.

Through the medium of the film it is now being made possible to get a further understanding of Russian life and conditions prior to the revolution. Several of the film stories thus far released have been adaptations of the work of Alexander Púshkin, the brilliant, erratic genius often referred to as the Russian Byron. One of these is "The Queen of Spades," which was the sensation of all Russia at the time of its original appearance, and was afterward adapted in operatic form, "Madame Pique." As a photoplay this is a striking success, introducing as it does, Ivan Mosukin, who scored in "The Painted Doll," as the gambler; Mademoiselle Orlova as the girl, and Mademoiselle Duvan as the countess. The latter, portraying the aged grande dame who loses her life while guarding a three-card gambling secret, proves a figure not easily forgotten. Equally interesting is the work of Tanya Fetner as the wife in "The Painted Doll," and of Vera Colodnaya in "Her Sister's Rival." "The Cloven Tongue," another Púshkin adaptation, is a slighter and less tragic subject, but provides good opportunities for Nadya Lesienka as the charming but unscrupulous Circassian woman.

The chief virtue of these features for American observers is that while they are tragic, they are not morbid. The brilliant character of their dramatic structure transcends and justifies the intensity of their subject matter. Then, too, there is an irresistible appeal in the authoritative scenes from Russian court life, of princes and nobles at the gaming tables, and of serfs and peasants and country gentry at their accustomed occupations.

Casual Thoughts on Sunday Closing

By SAM SPEDON

RUMORS to the contrary notwithstanding, we are going to have a repetition of the attempt to close motion picture theaters on Sunday. Be prepared. Do not be taken by surprise. We present these casual thoughts for your consideration rather than an analytical treatise on the subject. David slew Goliath with a pebble. Put these in your collection, they may come in handy. Every little bit helps.

By closing motion picture theaters on Sunday, we open up various channels of dissipation. The number of persons, young and old without libraries and other diversions at home to beguile their leisure moments, become restless and their minds turn to demoralizing thoughts. We have known overworked husbands and wives to spend their spare time at home on Sunday, bewailing their hard lots and lack of pleasures. They have nothing else to do but express their dissatisfaction with life and themselves, to the demoralization of the rest of the family, while their wealthy townspeople beguile their spare moments in golfing and automobiling. Motion pictures have proven family peacemakers. They give the toilers a pleasure they should not be deprived of, which makes up for the privations of the six days of toil; they bring the family closer together, giving them a chance to share a common enjoyment in each other's company, affording them new thoughts of an interesting, elevating and educational character.

From Another Angle.

Judging from the gloom in the faces of the "long-haired men" and the "short-haired women" no wonder so many side step the theories they preach.

Close the "movies" Sundays and you furnish Satan with more mischief for idle minds to do.

To many persons Sunday is the longest and gloomiest day of the week. Motion pictures have made it shorter and brighter for them.

Motion pictures have helped make life more cheery for the boys in the cantonments and at the front. Why deprive theanx ious ones at home of their diversion?

THOMAS BARBIN DIES.

Thomas Barbin, a well-known Pittsburgh exhibitor and a prominent figure in organization work there, died on January 11, after a lingering illness. He was thirty-six years old. Mr. Barbin conducted the Reliable theater, Millvale, a suburb of Pittsburgh. He was a charter member and the first secretary of the Exhibitors' League of Pittsburgh. The deceased is survived by his widow and four children, three girls and a boy.

President Persuades Theater Men

By C. L. Linz

Delegation Meets Mr. Wilson at the White House and Comes Away Convinced That He Is Right—All Theaters Will Close Tuesdays

THE magnetic personality of President Woodrow Wilson won to the Administration the continued support of the theatrical and motion picture industries. Headed by Marc Klaw, a group of men went to Washington Thursday, January 17, for the purpose of appealing to President Wilson against the ruling of fuel administration officers to close the theaters. The theater men requested that Tuesday be substituted for Monday as the closing day for their industry. Their appeal was successful. Without intimating that he would do so, the President later requested Dr. Garfield to make the change and formal notice of the shift to Tuesday was issued on Saturday.

They met the President by appointment shortly before four o'clock in the afternoon. They were accompanied from the executive offices to the Blue Room, where the President received them, by Joseph P. Tumulty, the White House secretary. Mr. Wilson greeted each member of the delegation most cordially and Mr. Klaw thereupon explained the position of the theater men very briefly. The President replied; there followed a brief discussion of the situation, and ten minutes later the delegation emerged from the White House wreathed in smiles, hypnotized by the President.

The theatrical and motion picture men declined to make any statement as to what had taken place within the White House, nor was any statement forthcoming from Secretary Tumulty. However, the delegation was quickly surrounded by the White House newspaper correspondents who endeavored to interview Mr. Klaw, he having been selected by the delegation as its spokesman.

Mr. Klaw proved very reticent and in a polite way informed the "boys" he considered it would be unwise to make any statement whatsoever, and the party left Washington at 5.35 p. m., without having made known what had been taken up or accomplished. Later, David Belasco, another member of the party, was prevailed upon to give his impressions of the meeting. "It was the first time that I had met President Wilson at close range and he made a very wonderful impression upon me," said Mr. Belasco, to the Moving Picture World correspondent, following the interview. "He had come to the opening of some of my plays; I had seen him at a Gridiron Club dinner, but it was not until I saw him at close range, standing as close as I am to you, and in action today, that I caught a real insight into the intellectual and personal genius of the President.

"I cannot get away from the impression that we were in the presence of a really great man today; a man whose acts and words ring with greatness. Make no mistake about it, Woodrow Wilson, the man and the President, knows exactly what he is doing; he knows what is going on—the country is safe in his hands. He is not only a man of big brain, but of great heart and human interest; one whom we found very sympathetic today, but who proved also that he has a big grip on big things."

The speaker observed the proprieties of White House visits in declining to retail what had been said by visitors or visited. In all probability these men had told to them many of the facts that are outlined in the statement issued that night by Dr. Garfield.

"The most urgent thing to be done is to send to the American forces abroad and to the Allies the food and war supplies which they vitally need," declares Dr. Garfield. "War munitions, food, manufactured articles of every description lie at our Atlantic ports in tens of thousands of tons, while literally hundreds of ships, waiting loaded with war goods for our men and the Allies, cannot take the seas because their bunkers are empty of coal. The coal to send them on their way is waiting behind the congested freight that has jammed all terminals.

"It is worse than useless to bend our energies to more manufacturing when what we have already manufactured lies at tidewater congesting terminal facilities, jamming the railroad yards and sidetracks for long distances back into the country. No power on earth can move this freight into the war zone where it is needed until we supply the ships with fuel.

"Once the docks are cleared of the valuable freight for which our men and associates in the war now wait in vain, then again our energies and power may be turned to manufacturing, more efficient than ever, so that a steady and uninterrupted stream of vital supplies may be this Nation's answer to the Allies' cry for help.

"It has been excess of production, in our wartime speeding up, that has done so much to cause congestion on our railroads; that has filled the freight yards to overflowing; that has cluttered the docks of our Atlantic ports with goods waiting to go abroad. At tidewater the flood of freight has stopped. The ships were unable to complete the journey from our factories to the war depots behind the firing line.

"Added to this has been the difficulty of transporting coal for our own domestic needs. On top of these difficulties has come one of the most terribly severe winters we have known in years. The wheels were choked and stopped; zero weather and snowbound trains; terminals congested; harbors with shipping frozen in; rivers and canals impassable—it was useless to continue manufacturing and pile confusion on top of confusion.

"A clear line from the manufacturing establishments to the seaboard and beyond—that was the imperative need. It was like soldiers marching to the front. The men in the foremost ranks must have room to move.

"More than a shock was needed to make a way through the congestion at the terminals and on the docks so that the aid so vitally needed by the Allies could get through.

"The incidental effect of this transportation situation on coal production has been disastrous. There is and always has been plenty of coal, but it cannot be moved to those places where it is so badly needed while railroad lines and terminals are choked. Throughout the coal fields scores, even hundreds, of mines are lying idle because of railroad inability to supply the cars to carry away their product. Coal mines cannot operate without cars. Cars cannot be supplied while the railroads are crippled by the present freight congestion, which keeps idle cars lying useless in the freight yards.

"In the past week the production of coal has been disastrously reduced. Reports in some cases have shown ninety per cent. of the mines in certain fields closed completely for lack of cars.

"This is war. Whatever the cost we must pay it so that in the face of the enemy there can never be the reproach that we held back from doing our full share. Those ships laden with our supplies of food for men and food for guns must have coal and put to sea."

Section 4 of the new regulations provided that "on each Monday beginning January 21, 1918, and continuing up to and including Monday, March 25, 1918, no fuel shall be burned (except to such extent as is essential to prevent injury to property from freezing), for the purpose of supplying heat for * * * (c) theaters, moving picture houses, bowling alleys, billiard rooms, private or public dance halls, or any other place of public amusement."

The motion picture interests were represented at the conference with the President by Adolph Zukor. Others present were George M. Cohan, Sam Harris, Jospeh Rhinock, E. F. Albee, of the Keith interests; Milton Lackaye, and Edward Ziegler.

A. M. P. A. EATS BEEFSTEAK.

A beefsteak dinner was given by the Associated Motion Picture Advertisers at Mouquin's, Fulton street, New York, on Thursday evening, January 17. The following were in attendance: P. A. Parsons, J. N. McCord, J. R. Thomas, H. A. Gillespie, Nat. H. Spitzer, E. Rosenbaum, Jr., Captain Arthur James, in uniform; C. C. Burr, Charles E. Moyer, Paul N. Lazarus, Sam Spedon, Pete J. Schmid, R. W. Vandervert, Captain Merritt Crawford, in uniform; Vic Johnson, A. S. Kane, Al Lichtman, James Koppstein, R. P. Freeman, Charles W. Barrell and Randolph Bartlett. Nineteen sat at the mess table and two at the officers' table. The usual repast was indulged in. The customary brew was dispensed to all but the uniformed officers; with an added zest of popular songs by professional talent interspersed with many felicitous remarks. Distribution of the "A. M. P. A. Farmers' Almanac for the year 1918," containing many personal and otherwise humorous references to its members, was made and the joyous occasion was brought to a close.

The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Midwinter Convention of Michigan Exhibitors

Michigan and Detroit Charters Amalgamated in American Exhibitors' Association of Michigan—Producers Panned for Footage Tax and High Salaries to Stars.

THE midwinter convention of Michigan exhibitors was held at the Majestic Theater, Jackson, January 7 and 8. It was a very important convention, because one of the things it accomplished was the amalgamation of the Detroit and state charters and the changing the name to the American Exhibitors' Association of Michigan. The attendance was small, owing to the poor train facilities caused by the storms. Many exhibitors wanted to get there, but were simply unable to do so, most of the roads being impassable. Nevertheless, those who did attend enjoyed the business sessions and were very much interested in all the discussions.

A resolution was passed disapproving the film tax; disapproving the exorbitant salaries paid to the film stars, and reducing the annual dues from $24 to $12 per year.

Monday was registration and get-together day. A few of the convention routine matters were gone over and in the evening the exhibitors were guests at the local theaters. Tuesday was the big day, about thirty exhibitors coming over from Detroit in a special car contributed by some of the exchanges. Frank Rembusch, secretary of the American Exhibitors' Association, was one of the principal speakers, and he urged greater co-operation with the national organization to bring about much-needed reforms.

Considerable time was devoted to discussing the coal situation and it was unanimously agreed that the association lend its every support to the State Fuel Administration in the conservation of coal. However, it seemed to be the prevailing opinion that there would be little gained by closing theaters, as the government would lose in film taxes. President S. A. Moran said that in many cities exhibitors were getting together and agreeing among themselves to close down on certain nights while the coal situation is so serious.

The association also went on record as supporting the State Fuel Administrator in the matter of cutting out front lights on Thursdays and Sundays. Recent investigations have proven that the exhibitors are complying with this new ruling better than most other lines of trade.

Footage Tax and High Salaries for Stars.

The 15-cent film tax was discussed, but no action was taken, other than to "pan" the producers for passing the tax. Many exhibitors said they were paying the tax under protest and that they were forced to pay it to keep their houses open even though they felt it was unjust.

A motion was passed disapproving of the present enormous salaries paid to film stars on the ground that it was the cause of high film rentals. One thousand per week to any film star was considered high enough.

Tom Lynch, of the Catherine Theater, Detroit, urged the appointment of a good legislative committee and he favored a law which would make it a criminal offense for any one to cut the wires of a theater and otherwise damage the property of the exhibitor.

Tuesday evening the exhibitors went to the Orpheum Theater as guests of O. L. Elser, and later were entertained with a smoker, lunch and good time at the Moose Temple.

All future conventions of the American Exhibitors' Association of Michigan will most likely be held in Detroit. It has been found that the convention attendance is larger when held in Detroit.

Detroit Meeting January 17.

The Detroit and state exhibitors met in Detroit on January 17 at the Board of Commerce and took final action resulting in the amalgamation of both state and city charters into the American Exhibitors' Association of Michigan. Next week will be given a complete report of this meeting.

David G. Rodgers Boosting League on Coast

National Organizer of M. P. E. L. Calls Meeting in San Francisco—Alameda County League Considers Joining National Body.

EXHIBITORS in San Francisco and suburban cities were recently favored by a visit from David G. Rodgers, of Minneapolis, national organizer for the Motion Picture Exhibitors' League of America. Mr. Rodgers arrived during the holiday season and spent some time looking over the local situation and enjoying the fine weather before seeking to secure a gathering of theater owners and managers to address on the subject of organization work.

No Local League Formed.

A meeting was finally called for January 8, at Photoplayer Hall, but the attendance was very disappointing. Those present were treated, however, to a very illuminating talk by Mr. Rodgers on the war tax problem and the music tax question. No effort was made to organize a local league, so few representative exhibitors being present, and past efforts along this line having been fruitless. The speaker was informed, however, that there is an organization of exhibitors and film exchange men known as the United Motion Picture Industry of Northern California, which is accomplishing much good work.

Alameda County Local May Join National League.

Later during the day Mr. Rodgers crossed the bay to Oakland and attended a special meeting of the Alameda County local. Here he found a good crowd and met with a very cordial reception. Following the talk of the national organizer this organization decided to give the matter of joining the national body its early attention and tentatively made an application for a charter. In his talk here Mr. Rodgers dwelt at considerable length on the music tax question, with

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Massachusetts and Rhode Island Branches, M. P. E. L., at Quincy House, Boston. January 22

which the Alameda County exhibitors were not very familiar, and as a result of this the representatives of twenty theaters each donated three dollars to the fund to fight this tax. The theaters contributing to the fund were as follows: Oakland houses—Fruitvale, Fremont, Franklin, Golden Gate, American, Dimond, Gem Glenn, Park, Kinema, Piedmont, T. & D., Chimes, Claremont, Majestic. Berkeley Theaters—Strand, Lorin and T. & D. Alameda was represented by one theater, the Park.

Alameda League Fighting Footage Tax.

President H. L. Beach presided at this meeting and considerable of the business period was devoted to a report of the committee appointed to obtain redress from film exchanges in the matter of the reel tax. The local is fighting this tax and has taken the matter up with Federal officials who have asked for proofs in the form of bills and cancelled checks. This organization of exhibitors takes the stand that film exchanges levying a reel tax on pictures released before last October are obtaining money under false pretenses.

The annual meeting of the Alameda County local will be held on the third Thursday in February, when officers will be chosen.

Lustig Wants Action

Has No Use for League Members Who Do Not Take An Interest.

IN ACCEPTING office as president of the Exhibitors' League of Cleveland, Ohio, Henry Lustig made it emphatic that there would be an entirely different administration than the body has had for several years, or he would not head it.

The attendance and interest in league meetings have been very irregular. When something unusually big, that might hit the exhibitors' pocketbooks, came up, there would be a gathering of from sixty to seventy theater managers, but at other times, twenty-five was the average attendance.

Mr. Lustig pointed this out and also the apparent lack of co-operation whenever the league undertook to do something. Only when a matter like operators' wages or war taxes came up was there real co-operation.

"It has come to a point where the league must wake up, and wake up quick," he said. "There are many so-called members who forget their dues and the league entirely except upon extraordinary occasions. We must weed these out. I would rather have twenty-five bona fide members, than a hundred of the other sort. Of course, I need the support of all the exhibitors in Cleveland, but since it is impossible to get it, we will have to bend our efforts toward weeding out the stale timber and do business with a solid organization. This is not a challenge to such members as I mentioned to get out, but it means that they will have to pay up or retire."

The league passed a resolution naming a committee of three, headed by E. Mandelbaum, to give support, financially and otherwise, to the Allied Exhibitors' Legislative Committee, which is conducting a fight against unjust war taxes at Washington.

A committee was appointed to go into further details with several New York producers, who sought to sell their films to the exhibitors direct.

The other new officers elected were R. H. Gray, vice-president; Joe Lefkowich, secretary, while A. Mahrer was re-elected treasurer.

Mr. Lustig succeeds William J. Slimm, who has headed the organization for several terms, while Mr. Lefkowich succeeds Walter Horsey, who has been secretary for many years.

BROOKLYN EXHIBITORS BACK GARFIELD.

The exhibitors of Brooklyn, New York, under the auspices of the Associated Motion Picture Exhibitors of Brooklyn, held a mass meeting at the Brooklyn Auditorium, on Thursday morning, January 17. The object of the meeting was to voice its views of the proposed closing and holidays in the conservation of coal by Dr. H. A. Garfield, Federal Fuel Administrator. A resolution was passed that the exhibitors would stand back of the Government in whatever restrictions it saw fit to institute to help win the war, but it most emphatically objected to the motion picture theaters being classed among billiard and pool parlors or saloons, claiming that motion pictures are a positive essential and not one of the unessentials.

Moving picture theaters are needed to keep the public posted and educated in the things they should know, what the Government is doing to win the war, from a military and economic standpoint. It also pointed out that motion pictures are the universal language through which all nationalities are enlightened. Russia, for instance, would have gained a full knowledge of what the United States is doing for democracy had motion pictures showing our activities been circulated in that country.

A copy of the resolution was sent to Dr. Garfield as well as to all the Senators and Congressmen of Brooklyn.

Repeal of Maryland Censor Law Has Chance

Maryland Exhibitors' League Giving Earnest Attention to the Fight Against Censorship and Find Many Favorable Indications—Many of Clergy Do Not Want Censors.

ACCORDING to information which has come to light it appears that the position on the Censor Board in Maryland made vacant in September by the death of Wm. F. Stone, has been kept dangling before the eyes of many would-be office-seekers, so that they should, according to reports, follow the inclination of Governor Harrington as to political measures.

On the evening of Sunday, January 13, a meeting of the Maryland Exhibitors' League was called by President Frank A. Hornig, and those members who assembled frankly discussed the censorship measure and other matters of importance. On Wednesday, Jack Connolly, who is managing for the League the campaign to repeal the censor law, and President Hornig were interviewed by the Moving Picture World Correspondent at headquarters, 210 W. Lexington street.

Few Religious Associations Want Censors.

Few of the religious associations of Baltimore appear to be opposed to the repealing of the censorship law or are opposing the League in its fight. The majority of the clergy of Baltimore and Maryland are opposed to censorship of motion pictures and probably this is because so many of the exhibitors are known personally to them. Not only are the exhibitors known to the clergy, but the clergy have trust in the moving picture exhibitors, realizing that they, as a majority, aim only to show upon their screens the highest class of pictures which have a tendency to uplift, rather than to demoralize. Attention must also be called to the many patriotic and other benefits given by the exhibitors in Baltimore and throughout Maryland.

The Legislature at Annapolis has been convassed to see where the exhibitors stand with the members and it has been found that a large majority of them are, in reality, moving picture fans. In this canvass sixty-four members of the assembly were willing to pledge themselves to kill censorship in Maryland and did so.

As to the political side of the question, it seems that the vacancy on the Censor Board has been in active influence. In the first place it is understood that Attorney General Albert C. Ritchie is making a fight against the Maryland Exhibitors' League. The question might be asked in this regard: Is it because Mrs. Marguerite E. Harrison, one of the censors, is a sister-in-law to Mr. Ritchie? And is he making this opposition owing to selfish motives?

From an authentic source, it has also been learned that twenty Republicans were given to understand that the vacancy would be theirs and according to the informant, this was done in order that certain measures would be passed. So according to men well versed in the doings at Annapolis the twenty Republicans began to compare notes and consequently they asked for a show down.

It is thought that not only has the Governor given much thought to the matter of the censorship question, but that he has begun to realize just what a factor the moving picture screen can prove to be in an election, and this conclusion is based on the idea that he has seen what it did for Governor Whitman, when it was used in his favor in New York.

Maryland League Is Strong.

Then again when we take into consideration what a complete organization the exhibitors of Maryland have formed by their league, and how closely knitted together they are becoming in this fight, it seems doubtful whether the Governor will antagonize them. There are over two hundred theaters in Maryland and at least 100,000 people attend shows in these theaters every day.

Again, it is understood that organized labor in the State of Maryland and Baltimore City will take up the cudgel to repeal the censorship law. According to latest advices, the Motion Picture Operators' Union, Local 181, through their president, G. Kingston Howard, will confer with President Ferguson of the Baltimore Federation of Labor and the matter will be decided as to just how they will proceed in the matter.

Bodies That Want Censorship.

Action opposed to the repeal of the censorship law in-

cludes the following: On Monday night, January 14, the Sodality Union of the Arch-Diocese of Baltimore, in session, adopted a resolution that this body unite with the Holy Name Society to stand with the latter in order that the censorship of motion pictures may be retained. When the bill is introduced at Annapolis, the representative delegation from the organization will go to that city. On Friday night, January 11, the annual meeting of the Maryland Institute (Art School of Baltimore) Alumni Association was held and a resolution written by Walter R. Gale, the retiring president of the association was adopted protesting against the abolishing of the Board of Motion Picture Censors of Maryland.

A bill was introduced by Senator Frick at Annapolis on the evening of Tuesday, January 15, which had been prepared by the attorney general to amend the law creating the Board of Motion Picture Censors and proposing to have all fees of this board turned into the treasury and that the salaries be paid as are all others, regardless of fees.

BLIZZARD SPOILS ST. LOUIS LEAGUE MEETING.

A meeting of the St. Louis Exhibitors' League, called for Friday afternoon, January 11, at league headquarters in the Knights of Columbus building, was adjourned without action when fewer than five members showed up on account of the blizzard.

Eugene H. Roth in New York

The Guiding Genius of the California Theater, San Francisco, Is Among Us Cheerfully Sharing the East's Discomforts.

AFTER a transcontinental journey which provided for stop-overs in Denver, Omaha, Detroit and Buffalo, Mr. and Mrs. Eugene H. Roth, he whose capacity and activity made possible the greatest of all motion picture theaters on the Pacific coast—the California Theater in San Francisco—arrived in New York and located at the Hotel Knickerbocker on January 13, for a brief stay. In the midst of his personal interviews with the representative exponents of the industry, among others, Adolph Zukor, Samuel Goldfish, Hiram Abrams, Lewis J. Selznick, Walter E. Greene, Samuel Rothapfel and Harold Edel, Mr. Roth made a visit to the new offices of the Moving Picture World. Although some of the staff had previously never enjoyed the pleasure of his acquaintance, it was readily admitted by all that they fully understood why a man of his force, thoroughness and ability should be the leader of the exhibiting end of the motion picture industry that he is. Gifted with a personality that radiates the same cheeriness and sunshine that abounds in the splendor of California, Mr. Roth proved a welcome and popular guest, much in demand.

He spoke with enthusiasm of his latest achievement—the California Theater—which cost more than a million and a quarter dollars to construct and which seats in absolute comfort an audience of 2,780, with all conveniences and improvements of the palace of a modern Solomon, but never a word of self-mention—a trait which characterizes the man who does big things and can be counted on to achieve still more. He communicated upon the hysteria affecting the industrial situation in the East, and was grateful to observe that his fears that the center of the motion picture world was all too willing to be misled by the idle pessimists who constitute the lesser figures of the business were entirely without foundation. No feature of his visit was as comforting to him as this experience of the really representative men of the trade talking in direct contradiction to the weak and fearsome trend of vaporing that he had been led to believe held the manufacturers in its spell. He cites as an instance of sound judgment the material reductions that have been put in force in the Pacific producing forces and encourages any and all further conservations that may be practiced in behalf of sound reasoning. To men of his breadth, moves of this kind are usual and logical and have no claim for any other interpretation.

Eugene Roth is an exponent of the theory that a judicious exhibitor is never overcharged for service. He is of the type that never dickers for a bargain; he knows what price is consistent and is prepared to graduate his outlays for service in accord with the quality and suitability of the productions he engages for his two theaters, for it is almost redundant to state that he and his associates also control the Portola Theater which, as far back as 1911, when he and his confreres took possession of its management, began to reveal the sagacity and capacity of its owners and proved "the hen that laid the golden California." He attributes the success of the parent theater to his undeviating policy of booking sterling features only, and his willingness to pay the required prices consistent with quality. It is a matter of history that though the Roth interests have usually placed an Artcraft, Paramount, Goldwyn or Select picture on their screens, nevertheless there has always been room for a standard production of another make, even though a picture already booked may have to lay idle for the given week. In other words, he has at all times matched up to the natural progress of the business—the California Theater proves how well this is true. And what is a matter of interest to such of us Easterners as are not due for a trip to San Francisco, is the showing that Mr. Roth promises before he leaves of his 1,000-foot reel showing the California both exteriorly and interiorly. At this writing the reel has not yet arrived, but when it does arrive and is shown, it should prove a most popular one-reeler.

The management of the Strand Theater came in for special mention, it being Mr. Roth's observation that the Edel house gave the best show that he has yet seen while in Manhattan. He praised Mae Marsh's work in "Fields of Honor" and the way that the picture was presented; and lauded, with special emphasis, the rendition of the condensed operatic score from The Mikado as superior to anything he had heard or seen elsewhere in the country. He willingly admits that it gave birth to a new idea for him, which he will carry back for his Pacific coast audiences.

A man who has risen as has Eugene H. Roth could be expected to have assumed responsible undertakings in the past before invading the cinematographic domain. This assumption is very easily sustained. For a period of twelve years he served as contracting freight agent of the Santa Fe with headquarters in Los Angeles, when that town was unthought of as the home for motion picture studios. This work he left to invest in and take charge of a mine in Mexico. This duty became so precarious after five years' time, for civil strife was then already eating the vitals out of the all-too-bellicose republic, that he returned to California, only to make the felicitous investment in the Portola.

Mr. Roth has not been in New York since early 1916, when he and his architect toured the country in order to learn of every improvement in theater construction that then existed. To him we have but this to say—"May your next visit be less deferred!"

A "Housewarming"

Famous Players-Lasky Corporation Gives "House Party" to Office Employees.

THE Famous Players-Lasky Corporation on Saturday evening, January 12, gave its office employees a "house party" in the new wing of the floor at 485 Fifth avenue, New York, taken over recently to handle the increased activities of this company. The affair was attended by everyone from president to office boys, and was a genuine get-together gathering. Dance music furnished by a Jazz Band proved one of the popular features of the evening.

Refreshments were served in true "house party" style and entertainment was supplied by "home talent." Among the popular offerings during the evening were songs by Edward Grossman, a novelty ball-room dance by Joe Finkelstein and Helen Glick, recitations by Rose Tapley, sleight-of-hand tricks by Charles Moyer, a black-face act by Charles Burr and B. P. Fineman, classic songs by Miss Friedman accompanied on the piano by Miss Sallie Brody, an interesting review of humorous experiences as a newspaper reporter by Charles Kenmore Ulrich, and a juggling act by A. Barnett, formerly a professional on the stage. Various other "specialties," too numerous to mention, were presented during the course of the evening.

Congratulations were extended to the various committees for the effectiveness of their work. Miss L. S. Wicker was chairman of all committees, assisted chiefly by Norris Wilcox, John C. Flinn, Charles Moyer and Harry A. Nadel, comprising the arrangement committee. Henrietta Cohn and Rose Tapley had charge of the invitations; Charles Burr, the printing; Louis Loeb the finances, and Pete Schmid the publicity. The floor committee consisted of Carl H. Pierce and Rose Tapley, chairmen, assisted by the Misses Figeroff, Michaels, Werner, Williams, O'Neill, Caldwell and McCull and Messrs. Grossman, Schmid, Gage, Fineman, Burger, Thorne, Taub and Eugene Zukor. Various officials and stars of the company dropped in during the course of the evening, including Adolph Zukor, Walter E. Greene, Hiram Abrams Al Lichtman, Ben Schulberg, Marguerite Clark, Pauline Frederick, John C. Flinn, H. Witman Bennett, Emil Shauer, Arthur Friend, Elek Ludvigh, Jack Pickford, Ralph Cohn, William E. Allen, Wallace Reid, Ann Pennington, Billie Burke, Ann Little, Elsie Ferguson and Thomas Meighan.

Chicago News Letter

By JAS. S. McQUADE

Chicago Film Men Back U. S. Fuel Order

Although the Provisions Will Work Hardship on All Branches of the Trade, It Is Held That the Government Knows the Situation Best.

THE order of the United States fuel administrator, so far as it affects the moving picture business in Chicago, came with a numbing effect. This order enjoins that, beginning January 21, and every Monday thereafter, up to and including March 25, no fuel shall be burned for heating moving picture theaters or other places of amusement, business offices also being included on the prohibited list.

The order was published in the Chicago morning papers Thursday, January 17, and while exhibitors generally were bewildered by the announcement, Joseph Hopp, president of Chicago Local, M. P. E. L. of A., got busy with the phone and sent out numerous calls to exhibitors and exchange managers to attend a hurry-up meeting in the Masonic Temple. The meeting was called to order at 11.30 A. M., about sixty exhibitors, irrespective of affiliation with the League, and a dozen exchange managers being present.

After considerable discussion, the concensus of opinion was that, unless the Illinois state order is modified, the fuel order constitutes a national moratorium so far as it affects film service and employees' salaries on the Mondays specified, including operators, musicians, etc.

As the order affects only theaters east of the Mississippi, it was pointed out by President Hopp that the order would be discriminative and work an inequality. He cited for examples that theaters in East St. Louis would be closed on the prohibited days, while those in St. Louis, across the river, would be permitted to run. Similar conditions would exist in the case of Davenport, Ia., on the west side of the river and Rock Island and Moline on the east, as well as in many other cases along the course of the river. In each case the theaters on the east side would be closed and their patrons could cross the river and attend theaters there. Furthermore, it was stated that State Fuel Administrator Williams had been quoted in the daily press as saying that the coal taken out of the Illinois mines was used by the states of Nebraska, Iowa and Missouri.

It was finally decided at the meeting that Chicago exhibitors should get in touch with the National Allied Exhibitors' Legislative committee at Washington and New York to learn what, if anything, had been done by the members in connection with the fuel order. Efforts were made to reach the points mentioned by long-distance phone, but they failed. Telegrams were afterwards sent to Henry Varner, chairman of the committee referred to, at Washington, D. C., and Lee Ochs, a member of the committee, New York, but no reply was received up to late Thursday. Adjournment was then taken until 11 o'clock Friday morning.

Those present at the meeting, while strong in their expressions of loyalty and devotion to the government, felt that the order as it stands would work great injury to the business of many exhibitors, who are already in a critical financial condition.

The widely differing announcements of the fuel order, as given out in different cities in the middle west, have caused much wonderment among people in the film business here. A wire from Indianapolis, dated January 15, to an exchange here, reads: "All Indianapolis theaters, clubs, lodges, dance halls, poolrooms, churches and schools closed on account of fuel shortage. Expect other cities in the state to follow."

Another from Detroit, on January 16, stated: "Official order covering entire state, effective tomorrow, closes all theaters entire twenty-four hours on Mondays and Tuesdays. Other days of week open five hours only. Serious situation necessitates credit, cancellation and reduced rentals. Exhibitors working to have order modified."

From Pittsburgh came the news that in moving picture theaters only two presentations, matinee and evening, will be allowed each day.

A later dispatch from Detroit gave the information that office buildings will be permitted to run elevators only nine hours per day. This, however, was only tentative and not fully determined upon at the time the dispatch was sent. In case it went into effect, the order would seriously affect the night shipments of films to customers in outlying points.

These orders, it is understood, have been given out in each case by the state fuel administrator, and the absence of uniformity shows the lack of co-ordination with the U. S. fuel order.

I have learned from a number of distributing exchanges, during discussions of the closing of business offices on Mondays, for the period already mentioned, that they have claimed a decrease in the rental charges for premises occupied by them equal in amount to the rental for the normal business days which may be declared closed by the government, on account of fuel shortage. This would be only an equitable arrangement, and I understand that the owners and agents of buildings are favorably disposed to allow a day's rental for each closed business day.

In my rounds I have been impressed by the ready willingness of men in the trade to support the government in every possible way. Many, while they do not clearly understand the fuel order, are of the opinion that the government knows the inside of the question thoroughly and must meet it in the most effective way, for the good of all and the national honor. Every man in the trade, in Chicago, fully endorses the following statement made by Samuel Insull, chairman of the Illinois State Council of Defense, on the coal situation, on Thursday, January 17:

> The coal situation in serious, else the fuel administration would not have issued the orders it has sent out. No individual in the ordinary business of the country is qualified to pass on the necessity of the order. Only the fuel administration has the full information upon which intelligent judgment can be based.
>
> The public's duty in the matter is plain: Obey instructions. This duty lies upon all—manufacturers, merchants, laboring men and the men and women of all industries.
>
> All should remember that the country is at war and the fuel administration order is a war order. The manner of its acceptance is a test of the morale of the public. The Government tells us we are in a bad situation. We should all work together to pull ourselves and our country out of it.

Herbert Brenon Addresses the Chicago Censor Board.

Herbert Brenon arrived in the city Sunday morning, January 13, to see Major Funkhouser and the Chicago censor board concerning his six-reel feature, "Empty Pockets," the story of which has been adapted from Rupert Hughes' novel of that name. Mr. Brenon was a whole day late in arriving, as he had promised to meet Major Funkhouser on the Saturday previous. On Monday morning he visited Chicago's chief censor of pictures and spent an hour in consultation with him. He afterwards was introduced by the Major to the censor board in a body, and delivered an address, which follows in part.

"I am here for one reason only. No longer do I wish to be a printed title to you only. I want you to think of me as a sincere man with an avowed purpose. I have not come here to upbraid you and I shall be content if you view my picture, "Empty Pockets," with the firm conviction that I have been sincere in producing it. I am not going to court to force you to pass this picture, but I only ask you to give me an opportunity, personally, to make changes that you deem necessary.

I have just come from producing "The Third Floor Back," in which the spiritual reincarnation of the Lord visits a lodging house beset with bigotry and malice and brings sunshine and contentment to the people therein. It cost me $110,000 to produce that picture, and I shall probably sell it at a loss.

"Empty Pockets" was produced for much less money and the story was sold to me at a $20,000 profit before I put it in picture form.

"Please no longer think of me as a printed bit of celluloid,

but kindly remember when viewing my production that I am not opposed to criticism in its right sense, and that I will always be open to the right kind of advice."

"Empty Pockets" was given a pink permit on Tuesday, January 15, which means that only adults can see it in this city. This feature was made for the First National Exhibitors' Circuit.

Chicago Film Brevities.

Max Glucksmann, who has a circuit of theaters in Argentine, Chile, Paraguay and Uruguay, has written the American Film Company that Mary Miles Minter is very popular in South America. He states that when a Minter subject is run, his theaters are packed, while competitors who are showing pictures in which other world-famous stars appear are not quite so full. "Everybody drops in for a Minter picture," writes Mr. Glucksmann.

* * *

F. C. Frederickson, recently assistant manager of Pathe's Kansas City branch and at one time manager of "Ramona" (handled by the Elliott & Sherman organization), arrived in the city last week and will remain several days.

* * *

At a recent meeting of the stockholders of the Rothacker Film Manufacturing Company, the following directors were nominated and unanimously elected for the year 1918: Watterson R. Rothacker, David Beaton, Jr., A. A. Rothacker, H. J. Aldous and John Hahn.

* * *

J. A. Berst, vice-president of Pathe Exchange, Inc., spent a few hours in the city Monday, January 14, on his way from California to New York. Mr. Berst had planned to spend several days in Chicago, but the delay caused by the snow storms on his way from the Coast to this point compelled him to depart immediately for New York.

* * *

Helen Ferguson, who has been a member of the Essanay playing forces for some time past, has resigned and left for New York last week. It will be remembered that she played opposite roles to Bryant Washburn and Taylor Holmes in some of their big productions. She will be remembered best by her work in the "Gift o' Gab," in which she played leading woman with Jack Gardner.

* * *

Mrs. Emma Cohen, manager of the Casino theater, 58 W. Madison street, this city, averted a fire panic when the basement under the theater caught fire Thursday evening, January 10. On learning the fact, Mrs. Cohen requested the operator and pianist to keep on with their duties, while she quieted the audience by assuring them there was little danger and requesting them to go out quietly through the doors to the alley. As the people went out, the firemen got control of the fire. The loss was about $1,000. Mrs. Cohen advised this office that everything was in readiness to resume business the next day.

* * *

Ike Van Ronkel, one of the oldest and most successful exchange managers in the business in this city, if not in the country, who for the past two and a half years has been with the Universal Film Manufacturing Company as manager of the Chicago offices of Bluebird, Jewel and Longacre productions, tendered his resignation to Carl Laemmle, Monday, January 14. At the time of writing, Mr. Van Ronkel had not disclosed his future connections in the business.

Shipping to Switzerland

Notice to Shippers in Connection with Applications for Export License.

THE War Trade Board announces that a trade agreement has been drawn up between the War Trade Board and the Swiss Government, covering the issuance of licenses for shipments to Switzerland, and announces the following rules and regulations, effective immediately, in connection therewith:

Applicants must first procure an S. S. S. permit and show the number of same on their application. Applications should be sent by the applicants to the Legation of Switzerland, 2013 Hillyer Place, Washington, D. C., who will check up the S. S. S. permit number with their records, and upon their endorsing the application it will be forwarded by the Legation to Switzerland to the War Trade Board.

Licenses when granted by the War Trade Board will be sent to the Legation of Switzerland, who will in turn notify the applicant and ultimately deliver the license to him. Should applications be refused by the War Trade Board, the Swiss Legation and the applicant will both be notified.

Licenses will not be given to the applicant until there is definite information lodged with the Swiss consul in New York or with the Swiss Legation in Washington as to the steamer on which the commodities are to go forward.

Universal Will Back Government

President Laemmle Announces That It Will Comply With All Orders from Washington—Instructs Employees to Drop Criticism.

SETTING a good example before the trade that might well be emulated by every motion picture company, the Universal Film Manufacturing Company issued an order to its employees everywhere to the effect that it was in full accord with every act adopted by President Wilson and his confreres in the conduct of the war and cautioned its employees to refrain from all criticism and comment unfavorable to the government. A copy of the order was sent to Washington. It reads as follows:

The Universal Film Manufacturing Company is entirely out of sympathy with the committees from the various industries which are flying toward Washington to protest against the new order of the fuel administrator.

The fact that this order has the approval of President Wilson is quite enough for us.

This company, like every other company in the country, has pledged its resources to aid the Government in a successful prosecution of the war.

And now, for the first time, we are put to the test to see whether such pledges were empty phrases or if they really carried a meaning. If we have a grain of real patriotism we will grin and bear whatever burden the Government may be compelled to impose upon us during these times of ordeal.

We request employees of this company to refrain from making unfavorable comment on the action of the Government. Let us look at the doughnut, not at the hole. Let us remember how little we are sacrificing in comparison with the young men of the nation who are offering their lives where we are asked to offer only our dollars. If we are stripped of every dollar we possess, if we are reduced to the extremest poverty, we will still have life.

Let us show the Kaiser and his crew that our pledge of support to our Government was not made merely to be withdrawn at the first real pinch of war. Let us be ready in our minds to drop everything else, if necessary, and devote our hearts and souls to the one great object of making the world a fit place to live in.

Standing by the President means standing by the President. It does not mean arguing, protesting or quibbling. The President has the most terrific task that was ever imposed upon a single human being in the history of the world. Let's make his burden as light as possible and not participate in anything that will tend to confuse his mind or swerve him a hair's breadth from the great purpose he outlined in his recent message to the world.

If we are patriotic now is the time to prove it.

UNIVERSAL FILM MANUFATCURING COMPANY,
By Carl Laemmle, President.

Freuler Announces the Screen Telegram

Mutual to Release Its News Reel Twice Each Week—Will Cover Foreign Field as Well as Domestic.

THE Screen Telegram, a twice a week news reel, of a new type, is announced by John R. Freuler of the Mutual Film Corporation and various allied film enterprises. This release is to be available at Mutual exchanges beginning the week of March 4, according to Mr. Freuler's announced plans. It will follow up and supplant the Mutual Weekly, which is one of the oldest and long established news reels in the film trade.

"We have laid elaborate and promising plans for the production and assembling of the Screen Telegram," said Mr. Freuler, discussing the new release at his New York offices. "We have arranged for an extensive system of foreign camera correspondence with a war news service from some new angles which we expect will give an unusual attractiveness to the reel.

"I have been giving the news reels particular attention for a long period and I have come to the conclusion it has been a rather neglected field among the film producers. Improvements in this field have been very slow to come. Yet the enduring success of the Mutual Weekly and some of its better competitors and their obvious value to the best theaters prove the permanence of demand.

"The mechanical work of the Screen Telegram will be handled at the excellent laboratories and printing plant of the American Film Company, Inc., which is, I hold, a guaranty of a film product as near technical perfection as the market affords."

The Mutual from its Chicago offices is conducting negotiations with cameramen in a number of points yet to be covered by the Screen Telegram. This detail of the organization is being handled through the office of Terry Ramsaye, the Mutual director of publicity.

JACK GILBERT RETURNS TO TRIANGLE FOLD.

Jack Gilbert, well-known juvenile, who appeared in several Triangle feature productions, is back at the Culver City studios after an absence of several weeks and is cast in Director Jack Dillon's latest subject, "Betty Comes Home," Gilbert supporting Myrtle Lind, formerly of the comedy beauties, who has the title role.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Edith Roberts Again with Eddie Lyons and Lee Moran.

A NEW-OLD addition has been made to the Lyons-Moran comedy company at Universal. Miss Edith Roberts, who was formerly the leading woman for that team of laughmakers, has rejoined. She arrived from New York after having been separated from "the boys" for four months, part of which time she worked in a couple of Bluebird photoplays. She will appear in a series of de luxe comedies.

Miss Roberts is busy on "Other People's Money," by C. B. ("Pop") Hoadley, another old stand-by of the comedy team, formerly head of the comedy end of the Universal scenario department, and who was engaged to write exclusively for Lyons and Moran upon their recent return from a vacation spent in the east.

Mary Miles Minter Has Two Directors.

To insure the best results Mary Miles Minter, the American Film Company's star, will hereafter make her pictures under the two-director system. To collaborate with Henry King Director Edward Sloman has been assigned to supervise the making of the next feature following the completion of "Extra! Extra!" a newspaper story by Will M. Ritchey, the new head of the American's scenario department.

Mr. Sloman, who recently signed a contract with the American, has just completed a series of twelve successful photoplays in which William Russell was the featured player.

Los Angeles Brevities.

Mal (Slim) St. Clair, who has become famous for his delineation of beanpole characterizations in Triangle-Keystone comedies, has resigned from that organization in order to take a long vacation while considering several offers for his future services.

* * *

Harry Snyder, well known in Los Angeles photoplay circles as a scenario writer, has taken the position of writer at the local Metro studios formerly occupied by H. Keeler. Previous to this affiliation Mr. Snyder was on the scenario staff of the Signal Film Corporation.

* * *

Miss Gladys Brockwell has completed the making of a brilliant and unusual photoplay for William Fox at the Los Angeles studios. Miss Brockwell plays the dual role of two sisters who are utterly unlike in every way except looks. In the cast are Colin Chase, Bertram Grassby, Joseph Singleton, Cora Rankin Drew and Nancy Caswell. The play was directed by Bertram Bracken.

* * *

Bert Ensminger, who has been assisting Howard M. Mitchell in the direction of the Anita King company, will have entire charge of the next King picture, owing to the fact that Mitchell is engaged in directing Miss Sophye Barnard.

* * *

Tom Mix is nearing the completion of a drama for William Fox. The story has to do with the early pioneer days and presents a piece of history that has for some strange cause up to the time escaped the screen and the printed page. The character portrayed is romantic and vivid. Enid Markey plays opposite to Mix, and she is the big sister to eight youngsters played by George Stone, Lewis Sargent, Buddie Messinger, Raymond Lee, Virginia Lee Corbin, Violet Radcliffe, Marie Messenger, Buelah Burns and Vivian Plank. Others in the cast are Sam De Grasse, Pat Christmas, Jack Plank and Charles Stevens. S. A. Franklin directs.

* * *

Bob Brotherton, chief of the Balboa studio laboratory, who is also considerable of an oil painter, recently presented two of his canvasses to the Red Cross.

* * *

Things are humming in the scenario department at the Triangle Culver City studios. Several well-known magazine stories are being picturized and three new men have been added to the department. The new faces include Charles Mortimer Peck, well-known scenario editor and special writer, who is picturizing Norman Sherbrook's magazine story, "Smoke"; Frank Condon, magazine writer and continuity expert, who is picturizing "The Veil," also by Norman Sherbrook, and Charles Wilson, who is making the screen adaptation of W. Carey Wonderley's magazine story "Another Foolish Virgin." Jack Cunningham is finishing the picturization of "The Siren in the House," also a magazine story by W. Carey Wonderley. Catherine Carr and George Elwood Jenks.

* * *

Alexander Ritz, a former jockey who once rode with Tod Sloan and who has since worked well up in the motion picture industry, is again an assistant to Howard M. Mitchell at Balboa. Years ago Mitchell and Ritz worked together in Thanhouser productions.

* * *

Gloria Swanson, who has appeared in Keystone comedies in the past, has returned to the fold and will begin work at once at the Culver City studios in one and two-reel Triangle-Keystone comedies.

* * *

The picturization of Larry Evans' widely-read story, "His Own Home Town," which Thomas H. Ince has just produced for Paramount, with Charles Ray in the stellar role, will afford newspaper men of the present generation a good idea of what a newspaper office in a typical small town looked like a score of years ago—and what many of the "print shops" in some villages and towns still resemble. In making the story into a screen production much care was taken to retain all of the principal characters.

* * *

Texas Guinan, former Winter Garden favorite, who made a flying trip to New York, has returned to the Triangle studio.

* * *

Dorothy Dalton will again be seen in a role that has the big Canadian Northwest country for its background.

* * *

Two more writers have been added to the American's scenario department this week in William Parker and Karl Coolidge. Both were members of the American's staff some time ago. Mr. Parker returns after a year's work at the Universal, Fox and Metro studios, while Mr. Coolidge has been connected with various picture companies in the capacity of continuity writer. Mr. Parker is the author of more than two hundred successful screen stories.

* * *

Enid Bennett will be a very happy young woman next week. Miss Bennett is an Australian actress who has been associated with Mr. Ince for the last year. During her American career she has had the company of her younger sister, Marjories, who also has attained some success in filmdom. Soon Miss Bennett is to be joined by her mother, her twenty-year-old brother, and another sister to help her pass the hours when away from the studio.

* * *

Margarita Fischer and her American company, directed by Lloyd Ingraham, has been in Los Angeles taking exterior scenes of a girl's private school for the production of "Ann's Finish," the fourth of a new line of comedy dramas written by Beatrice Van and adapted to the screen by Elizabeth Mahoney. Jack Mower plays the leading masculine role opposite Miss Fischer, and the supporting cast consists of David Howard, John Gough, Robert Klein, Perry Banks and Adelaide Elliott.

* * *

Anita King, Balboa star, will be featured in a story by Captain Leslie T. Peacocke, as a fifth in the series of six to be released by Mutual. Work will be started soon under the direction of Robert Ensminger. Percy S. Pembroke will be leading man and Patrick Calhoun will be the "heavy." A strong supporting cast includes Daniel Gilfether, Corenne Grant, Gordon Sackville and Bruce Smith.

Roscoe Arbuckle returned to his old home town to a great reception. Santa Ana was the place and three overflow theater crowds preceded the party given the comedian. Fatty revived tales of the old swimming hole to the grown-ups, and Santa Ana to a man remembered the stories of his antics as a growing boy around the town. Fatty is proving a great attraction in the California cities, Riverside giving him the same sort of receptions when he made his personal appearance. He also contributed his bit by appearing at the Huntington Park Red Cross benefit.

* * *

Considerable damage was done by the heavy windstorm which swept Los Angeles and vicinity two days. Several sets on one of the old open stages of the Paralta studios were blown down. A few walls in a Western town and a part of a big set for a new picture were also leveled. The storm also caused considerable damage at the Fox studios, where a set collapsed, burying two workmen, who were slightly injured. Some damage was done to the open air theater at Denishawn.

* * *

The Hollywood Community Theater on its third offering to its members and friends, January 21, 22, 24 and 25, presented five new modern one-act plays each evening. They were all written by William C. De Mille, an active member of the theater association. Among those to appear in the plays were Louise Huff, in "In 1999"; Theodore Roberts, in "The Man Higher Up"; Bertram Grassby, in "The Land of the Free"; Wharton Jones and Harrison Ford, in "Noblesse Oblige," and others in "The Martyrs."

* * *

A meeting of the Monrovia Feature Film Company's stockholders was held on Saturday, January 5, in an effort to untangle the legal snarl in which three corporations, "The Argonauts," "Daughter of the Don," and the Monrovia Feature Film Company, have been entwined. A sub-committee, consisting of L. E. Frye and C. T. Renaker, was named by the chair as a receiving committee for funds provided the stockholders decide to assess themselves 10 per cent. with which to pay off their debts and protect their assets. Another meeting will be held soon.

* * *

Irving Lesser, Los Angeles manager of the All-Star Feature Film Distributors, has joined the ranks of the benedicts. He went to San Francisco to celebrate the holidays with his folks. On New Year's Eve he was married and returned to Los Angeles with his charming wife.

* * *

To help increase the sardine pack of Southern California, which canners are shipping to the Allies, H. M. Horkheimer, president of Balboa, is arranging to take his entire working force on fishing expeditions every Sunday during the sardine run. Notices posted on the studio bulletin boards for volunteer fishermen are meeting with ready response.

* * *

No airdomes may be operated in any portion of Los Angeles, the board of public works has ruled. Upon recommendation of J. J. Backus, chief building inspector, the board denied an application from a San Pedro exhibitor for permission to operate in a tent near the waterfront. Building Inspector Backus called the attention of the board to the fact that the theater ordinance calls for brick walls for all amusement houses.

* * *

Jack Gilbert, who appeared in several Triangle feature productions, is back at the Culver City studio after an absence of several weeks and is cast in Director Jack Dillon's latest subject, 'Betty Comes Home." Gilbert is supporting Myrtle Lind, who has the title role.

* * *

Mae Murray has started work on her fifth Bluebird. Her production is entitled "Forgive Me," and is directed by Robert Leonard, who also is the author of the story and who co-operated with F. McGrew Willis on the screen arrangement. Philo McCullough is playing opposite Miss Murray.

* * *

Tom Forman, formerly of the Lasky Company, who since the outbreak of the war has been stationed with the Coast Artillery at San Pedro, is now training in the officers' school at Camp Kearney.

* * *

Director Stuart Paton has under production at the Bluebird studios a five-reel drama entitled "The Other Thing." Carmel Myers is the star, with Harry Carter as her principal support. The photoplay was taken from the magazine story written by Blair Hall and prepared for the screen by Harvey Gates.

* * *

Edgar Lewis, independent producer, director of "The Barrier" and other successful features, has arrived in Los Angeles for the first time. It is understood that Mr. Lewis' next production will be made here. He was accompanied by Mrs. Lewis and their young daughter.

How War Affects Pictures

Board of Review Recapitulates Work of Manufacturers Since War Was Declared.

THE war affected the production of motion pictures in 1917 in two ways," said Cranston Brenton, Chairman of the National Board of Review of Motion Pictures of New York City, yesterday, while discussing the relation of the war and motion pictures. "First there was a marked reduction. The number of reels passed upon by the National Board of Review, which reviews more than ninety-nine per cent. of all photoplays exhibited in this country, was 8,436. This number is fewer by 744 reels than the number passed upon in 1916. The number of different pictures or subjects was 3,114, as compared with 4,113 in the year 1916. These figures reflect the effect of the war upon the making of pictures and the demand of the public regarding the type of pictures.

"The chief falling off in production was in the month just before the declaration of war and the following two months. Evidently at that time, the producers were uncertain as to what the effect of the war would be upon the demand for motion picture entertainments. Since July, the production has followed the general trend of that of the previous year, the number released, however, being somewhat smaller, with an upward tendency in December.

"The demand for single-reel pictures has greatly fallen off in the course of the year. The feature picture, usually five reels in length, is taking the place of the one-reeler. In some months as many five-reel features as one-reel subjects were released. The general tendency in this respect is indicated by the fact that the average length of pictures in 1915 was 1.65; in 1916, 2.23; and in 1917, 2.77 reels. In December the average length was 3.28 reels as compared with 2.28 for the corresponding months of 1916.

"In the second place, the year was marked by the large number of subjects produced relating to the war. These were photoplays with a war twist, European war pictures and propaganda for various war measures, such as the stimulation of enlistments, the sale of war bonds, the Red Cross campaigns for funds and memberships and the conservation of food. The Government has taken a marked interest in motion pictures, not only in these respects, but as a means of entertainment for soldiers and sailors in the training camps, on board ship, and at the front in France. The American Cinema Commission was appointed to carry the propaganda of democracy to Europe by means of motion pictures. The War Department believes in the usefulness of the motion picture as a means of preserving the civil and military morale. The great value of the motion picture as a medium of expression of opinion has therefore been clearly demonstrated. Many successful books and plays have been used as the basis of scenarios for photoplays. The action of the National Board of Review in eliminating the nude from motion pictures, and refusing to pass white slave pictures of the commercialized type, has affected the character of the pictures made. This action followed an expression of opinion secured by means of a questionnaire sent to exhibitors and others in all parts of the country and evidently represented public opinion in every part of the country.

"A study of motion pictures from the moral point of view was carried on in Great Britain by a Cinema Commission headed by the Bishop of Winchester. The results of this injuiry indicated that photoplays as a rule proved to those who patronized them to be educative, morally healthful and pleasure-giving and instrumental in reducing intemperance. The Commission also found that in England little juvenile delinquency was traceable to motion pictures despite the fact that since the war began this class of delinquency has been on the increase. It expressed the opinion that motion picture theaters were a much better place for young people than the street. This report is of interest because the United States is now entering a war and may look for social conditions in large cities somewhat similar to those produced in the large cities of England.

State Rights Department

Conducted by A. K. GREENLAND

Where to Get Them

A Complete List of State Right Subjects and Distributors Arranged Alphabetically According to Territory.

This is a detailed list of independent productions, either currently being offered or else standard because of popularity and still in vogue, arranged according to each state in the United States and also Canada. By referring to page 734 of this issue, it will be equally possible to determine the name of the manufacturer or selling agent on any production herebelow listed.

This list is as complete and correct as constant and untiring observation on the part of The Moving Picture World's staff will allow. We will appreciate, however, to be notified of any changes or additions to this list. It is our object to carry this list every six months for the convenience of our subscribers.

Kindly file this compendium carefully for future reference.

ALABAMA.

Babbling Tongues—E. & H. Film Distributing Co., Atlanta, Ga.
Bargain, The—Jake Wells, Richmond, Va.
Belgian, The—Southern States Film Co., Atlanta, Ga.
Civilization—All Star Features, Jacksonville.
Cold Deck, The—S. A. Lynch Enterprises, Inc., Atlanta, Ga.
Crisis, The—Big Feature Rights Co., Louisville, Ky.
Deemster, The—All Star Features Co., Jacksonville, Fla.
Garden of Allah—All Star Features Co., Jacksonville, Fla.
God's Man—J. A. Cressy Interest, Dallas.
Her Fighting Chance—Southern States Film Co., Atlanta, Ga.
Humility—Kaufman Specials, Memphis, Tenn.
King-Bee Comedies—E. & H. Film Distributing Corporation, Atlanta, Ga.
Loyalty—Kaufman Specials, Memphis, Tenn.
Married in Name Only—E. & H. Film Distributing Co., Atlanta, Ga.
One Law for Both—E. & H. Film Distributing Co., Atlanta, Ga.
Raffles—Special Features Co., Knoxville, Tenn.
Sins of Ambition—E. & H. Film Distributing Co., Atlanta, Ga.
Souls Redeemed—All Star Features Co., Jacksonville, Fla.
Submarine Eye—E. & H. Film Distributing Co., Atlanta, Ga.
Those Who Pay—Southern States Film Co., Atlanta, Ga.
Twenty Thousand Leagues Under the Sea—Consolidated Film Supply Co., Atlanta, Ga.
Two Men and a Woman—E. & H. Film Distributing Co., Atlanta, Ga.
Warrior, The—Special Features Co., Knoxville, Tenn.
Whip, The—Special Features Co., Knoxville.
Zeppelin's Last Raid—Southern States Film Co., Atlanta, Ga.

ARIZONA.

Babbling Tongues—M. & R. Feature Film Exchange, San Francisco, Cal.
Bandit and the Preacher, The—All Star Feature Film Co., San Francisco, Cal.
Bargain, The—All Star Feature Film Co., San Francisco, Cal.
Belgian, The—Foursquare Exchange, Denver.
Beware of Strangers—Magner Feature Film Co., San Francisco, Cal.
Birth of Democracy, The—M. & R. Feature Film Exchange, San Francisco, Cal.
Birth of a Nation—A. E. Nelson, Minneapolis.
Christie Comedies—Peerless Film Exchange, Los Angeles, Cal.
Civilization—All Star Feature Corporation, San Francisco, Cal.
Cold Deck, The—All Star Feature Corporation, San Francisco, Cal.
Crisis, The—P. Franklin, 107 Golden Gate Ave., San Francisco, Cal.
Deemster, The—Deseret Film Corporation, Salt Lake City, Utah.
Eyes of the World—Clune Film Exchange, Los Angeles, Cal.
Garden of Allah—All Star Feature Film Co., San Francisco, Cal.
God's Man—Deseret Film Corporation, Salt Lake City, Utah.
Hell Hound of Alaska, The—All Star Feature Co., San Francisco, Cal.
Her Fighting Chance—Foursquare Exchange, Inc., San Francisco, Cal.
I Believe—Deseret Film Corporation, Salt Lake City, Utah.
Intolerance—All Star Features Corporation, San Francisco, Cal.
King-Bee Comedies—All Star Features Corporation, San Francisco, Cal.
Libertine, The—All Star Features Corporation, San Francisco, Cal.
Lust of the Ages—Turner & Dahnken, San Francisco, Cal.
Married in Name Only—M. & R. Feature Film Exchange, San Francisco, Cal.
Mad Lover, The—All Star Features Corporation, San Francisco, Cal.
Modern Lorelei, A—M. Philip Hansen, Los Angeles, Cal.
One Law for Both—M. & R. Feature Film Exchange, San Francisco, Cal.
Persuasive Peggy—Deseret Film Corporation, Salt Lake City, Utah.
Ramona—Eliott Sherman Co., Minneapolis, Minn.
Sins of Ambition—M. & R. Feature Film Exchange, San Francisco, Cal.
To-Day—All Star Feature Film Co., San Francisco, Cal.
Those Who Pay—Foursquare Exchange, San Francisco, Cal.
Twenty Thousand Leagues Under the Sea.—Eliott Sherman Co., Minneapolis, Minn.
Two Men and a Woman—M. & R. Feature Film Exchange, San Francisco, Cal.
Whither Thou Goest—Foursquare Exchange, Inc., San Francisco, Cal.
Whip, The—All Star Feature Film Co., San Francisco, Cal.
Zeppelin's Last Raid—Foursquare Exchange, Inc., San Francisco, Cal.

ARKANSAS.

Bandit and the Preacher, The—William Politzer, San Antonio, Texas.
Bargain, The—Screen Favorite Features Co., Dallas, Texas.
Belgian, The—Southern States Film Co., Dallas, Texas.
Beware of Strangers—E. H. Hulsey, Dallas.
Christie Comedies—R. D. Lewis, Campbell Building, Oklahoma City, Okla.
Civilization—Mignon Features, Ardmore, Okla.
Cold Deck, The—S. A. Lynch Enterprises, Dallas, Texas.
Crisis, The—Southwestern Film Corporation, Dallas, Texas.
Deemster, The—Liberty Feature Film Co., Shreveport, La.
Garden of Allah—All Star Feature Film Co., Jacksonville, Fla.
God's Man—J. A. Cressey Interests, Dallas.
Hell Hound of Alaska, The—William Politzer, San Antonio, Texas.
Her Fighting Chance—Southern States Film Co., Dallas, Texas.
Human Orchid, The—Southwestern Film Corporation, Dallas, Texas.
Humility—Kaufman Specials, Memphis, Tenn.
King-Bee Comedies—Southwestern Film Corporation, Dallas, Texas.
Loyalty—Kaufman Specials, Memphis, Tenn.
Lust of the Ages—Peter C. Crown, Dallas, Texas.
Mother—Grainger Film Corporation, Chicago, Ill.
Ramona—Eliott Sherman Corporation, Minneapolis, Minn.
Redemption—Trice Sneed, Dallas.
Souls Redeemed—Southwestern Film Corporation, Dallas, Texas.
Warrior, The—Grainger Film Corporation, Chicago, Ill.
Whip, The—True Film Co., Dallas, Texas.
Whither Thou Goest—M. H. Hoffman, Inc., Dallas, Texas.
Zeppelin's Last Raid, The—Southern State Film Co., Dallas, Texas.

CALIFORNIA.

Babbling Tongues—M. & R. Feature Film Exchange, San Francisco, Cal.
Bandit and the Preacher, The—All Star Feature Film Co., San Francisco, Cal.
Bargain, The—All Star Feature Film Co., San Francisco, Cal.
Belgian, The—Foursquare Exchange, Inc., San Francisco, Cal.
Beware of Strangers—Magner Feature Film Co., San Francisco, Cal.
Birth of Democracy—M. & R. Film Exchange, San Francisco.
Birth of a Nation—Clune Film Co., Los Angeles, Cal.
Christie Comedies (southern part)—Peerless Film Exchange, Los Angeles, Cal.
Christie Comedies (northern part)—Peerless Film Exchange, San Francisco, Cal.
Cold Deck, The—All Star Feature Film Co., San Francisco, Cal.
Civilization—All Star Feature Film Co., San Francisco, Cal.
Crisis, The—P. Franklin, 107 Golden Gate Ave., San Francisco, Cal.
Deemster, The—Deseret Film Corporation, Salt Lake City, Utah.
Eyes of the World—Clune Film Exchange, Los Angeles, Cal.
Garden of Allah—All Star Feature Film Co., San Francisco, Cal.
God's Man—Deseret Film Corporation, Salt Lake City, Utah.
Hell Hound of Alaska, The—All Star Feature Film Co., San Francisco, Cal.
Her Fighting Chance—M. H. Hoffman, Inc., San Francisco, Cal.
I Believe—Deseret Film Corporation, Salt Lake City, Utah.
Intolerance—All Star Feature Film Co., San Francisco, Cal.
King-Bee Comedies—All Star Features Corporation, San Francisco, Cal.
Libertine, The—All Star Features Corporation, San Francisco, Cal.
Lust of the Ages—Turner & Dahnken, San Francisco, Cal.
Married in Name Only—M. & R. Feature Film Exchange, San Francisco, Cal.
Mad Lover, The—All Star Features Corporation, San Francisco, Cal.
Modern Lorelei, A—M. Philip Hansen, Los Angeles, Cal.
One Law for Both—M. & R. Feature Film Exchange, San Francisco, Cal.
Persuasive Peggy—Deseret Film Corporation, Salt Lake City, Utah.
Ramona—Eliott Sherman Corporation, Minneapolis, Minn.
Redemption—All Star Features Corp., San Francisco, Cal.
Sins of Ambition—M. & R. Feature Film Exchange, San Francisco, Cal.
To-Day—All Star Features Corp., San Francisco, Cal.
Twenty Thousand Leagues Under the Sea—All Star Feature Film Co., San Francisco, Cal.
Two Men and a Woman—M. & R. Feature Film Exchange, San Francisco, Cal.
Whip, The—All Star Features, Inc., San Francisco, Cal.
Whither Thou Goest—M. H. Hoffman, Inc., San Francisco, Cal.
Zeppelin's Last Raid, The—Foursquare Exchange, Inc., San Francisco, Cal.

CANADA.

Babbling Tongues—Regal Films, Ltd., Toronto, Can.
Bandit and the Preacher, The—Regal Films, Ltd., Toronto, Can.
Bargain, The—Regal Films, Ltd., Toronto.
Belgian, The—Superfeatures, Ltd., Toronto.
Beware of Strangers—Famous Players, Ltd., Toronto, Can.
Birth of a Nation—Basil Corp., Toronto, Can.
Cold Deck, The—Royal Enterprises, Inc., New York City.
Eyes of the World—A. J. Small Theaters, Ltd., Toronto.
Garden of Allah—Famous Players, Ltd., Toronto, Can.
God's Man—Perkin's Electric Co., Montreal.
Hell Hound of Alaska, The—Regal Films, Ltd., Toronto, Can.
I Believe—Superfeatures, Ltd., Toronto, Can.
Intolerance—Basil Corp., Toronto, Can.
Libertine, The—Regal Film, Ltd., Toronto.
Lust of the Ages—Regal Films, Ltd., Toronto.
Married in Name Only—Regal Films, Ltd., Toronto, Can.

One Law for Both—Regal Films, Ltd., Toronto, Can.
Parentage—Famous Players, Ltd., Toronto.
Public Defender, The—Independent Film & Supply Co., Montreal.
Ramona—A. J. Small Theaters, Ltd., Toronto.
Sins of Ambition—Regal Films, Ltd., Toronto, Can.
Those Who Pay—Superfeatures, Ltd., Toronto, Can.
Twenty Thousand Leagues Under the Sea—Jules Verne's 20,000 Leagues Under the Sea, Ltd., Toronto, Can.
Two Men and a Woman—Regal Films, Ltd., Toronto, Can.
Zeppelin's Last Raid, The—Superfeatures, Ltd., Toronto.

COLORADO

Bandit and the Preacher, The—Foursquare Film Exchange, Denver, Colo.
Bargain, The—Foursquare Film Exchange, Denver, Colo.
Belgian, The—Foursquare Exchange, Inc., Denver, Colo.
Beware of Strangers—Consolidated Features Film, Denver, Colo.
Birth of a Nation—A. E. Nelson, Minneapolis.
Christie Comedies—Consolidated Feature Film Co., Denver.
Civilization—Mid-West Civilization Co., Denver, Colo.
Cold Deck, The—Consolidated Features Film, Denver, Colo.
Deemster, The—Deseret Film Corp., Salt Lake City, Utah.
Eyes of the World, The—Deseret Film Corp., Salt Lake City, Utah.
God's Man—Deseret Film Corp., Salt Lake City, Utah.
Hell Hound of Alaska, The—Foursquare Film Exchange, Denver, Colo.
Her Fighting Chance—M. H. Hoffman, Inc., Denver, Colo.
I Believe—Deseret Film Co, Salt Lake City.
Libertine, The—Supreme Photoplays Corp., Denver, Colo.
Lust of the Ages—Ogden Film Co. Exchange, Ogden, Utah.
Ramona—Eliott Sherman Corp., Mineapolis.
Persuasive Peggy—Deseret Film Exchange, Salt Lake City, Utah.
Those Who Pay—Foursquare Exchange, Inc., Denver, Colo.
Twenty Thousand Leagues Under the Sea—Consolidated Film Supply Co., Denver, Colo.
Warrior, The—Midwest Civilization Co., Denver, Colo.
Whip, The—Supreme Photoplay Co., Denver.
Whither Thou Goest—Foursquare Film Exchange, Denver, Colo.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Denver.

DELAWARE.

Babbling Tongues—Electric Theater Supply Co., Philadelphia, Pa.
Bandit and the Preacher, The—Tom Moore, Washington, D. C.
Bargain, The—Exhibitors Film Exchange, Washington, D. C.
Belgian, The—Foursquare Exchange, Inc., Philadelphia, Pa.
Beware of Strangers—Exhibitors Film Exchange, Washington, D. C.
Christie Comedies—Peerless Film Exchange, Philadelphia, Pa.
Civilization—Fontana Productions, Inc., New York City.
Cold Deck, The—Sidney B. Lust, Inc., Washington, D. C.
Crisis, The—Masterpiece Film Attraction, Philadelphia, Pa.
Deemster, The—Masterpiece Film Attraction, Philadelphia, Pa.
Garden of Allah—Hy-Arts Masterplays Co., Washington, D. C.
Hell Hound of Alaska, The—Tom Moore, Washington, D. C.
Humility—Super Film Attraction, Washington, D. C.
I Believe—Sidney B. Lust, Inc., Washington.
Land of the Rising Sun—Peerless Film Exchange, Washington, D. C.
King Bee Comedies—Sidney B. Lust, Inc., Washington, D. C.
Loyalty—Super Film Attraction, Washington,
Lust of the Ages—Manuel Lazowick, 239 S. 3d St., Philadelphia, Pa.
Married in Name Only—Electric Theater Supply Co., Philadelphia, Pa.
One Law for Both—Electric Theater Supply Co., Philadelphia, Pa.
Parentage—Super Film Attractions, Washington, D. C.
Persuasive Peggy—Peerless Feature Film Co., Philadelphia, Pa.
Redemption — Exhibitors Film Exchange, Washington, D. C.
Sins of Ambition—Electric Theater Supply Co., Philadelphia, Pa.
Things People Should Know—Philadelphia-Ideal Film Exchange, Philadelphia Pa.
Those Who Pay—Foursquare Exchange, Inc., Philadelphia, Pa.
Twenty Thousand Leagues Under the Sea—Peerless Film Exchange., Philadelphia, Pa.
Two Men and a Woman—Electric Theater Supply Co., Philadelphia, Pa.
Warrior, The—Manuel Lazowick, Philadelphia, Pa.
Whip, The—Sidney B. Lust, Inc., Washington.
Zeppelin's Last Raid, The—Foursquare Exchange, Inc., Philadelphia, Pa.

DISTRICT OF COLUMBIA.

(Identical for Maryland)

Babbling Tongues—Electric Theater Supply Co., Philadelphia, Pa.
Bandit and the Preacher, The—Tom Moore, Washington, D. C.
Bargain, The—Exhibitors Film Exchange, Washington, D. C.
Belgian, The—Foursquare Exchange, Inc., Washington, D. C.
Beware of Strangers—Exhibitors Film Exchange, Washington, D. C.
Christie Comedies—Peerless Film Exchange, Philadelphia, Pa.
Civilization—Fontana Productions, Inc., New York City.
Cold Deck, The—Exhibitors Film Exchange, Washington, D. C.
Crisis, The—Masterpiece Film Attraction, Philadelphia, Pa.
Deemster, The—Masterpiece Film Attraction, Philadelphia, Pa.
Garden of Allah—Hy Art Masterplays Co., Washington, D. C.
Hell Hound of Alaska, The—Tom Moore, Washington, D. C.
Her Fighting Chance—M. H. Hoffman, Inc., Washington, D. C.
Humility—Super Film Attraction, Washington, D. C.
I Believe—Sidney B. Lust, Inc., Washington, D. C.
King-Bee Comedies—Sidney B. Lust, Inc., Washington, D. C.
Land of the Rising Sun—Peerless Exchange, Philadelphia, Pa.
Loyalty—Super Film Attraction, Washington.
Lust of the Ages—Manuel Lazowick, 239 S. 3d St., Philadelphia, Pa.
Married in Name Only—Electric Theater Supply Co., Philadelphia, Pa.
One Law for Both—Electric Theater Supply Co., Philadelphia, Pa.
Parentage—Super Film Attractions, Washington, D. C.
Peg o' the Sea—America Photoplay Co., Philadelphia.
Persuasive Peggy—Peerless Feature Film Co., Philadelphia, Pa.
Redemption — Exhibitors Film Exchange, Washington, D. C.
Sins of Ambition—Electric Theater Supply Co., Philadelphia, Pa.
Things People Should Know—Philadelphia-Ideal Film Exchange, Philadelphia, Pa.
Those Who Pay—Foursquare Exchange, Inc., Washington, D. C.
Twenty Thousand Leagues Under the Sea—Peerless Film Exchange, Philadelphia, Pa.
Two Men and a Woman—Electric Theater Supply Co., Philadelphia, Pa.
Warrior, The—Manuel Lazowick, Philadelphia.
Whip, The—Sidney B. Lust, Inc., Washington.
Zeppelin's Last Raid, The—Foursquare Exchange, Washington, D. C.

FLORIDA.

Babbling Tongues—E. & H. Film Distributing Co., Atlanta, Ga.
Bargain, The—Jake Wells, Richmond, Va.
Belgian, The—Southern States Film Co., Atlanta, Ga.
Civilization—All Star Features, Inc., Jacksonville, Fla.
Cold Deck, The—S. A. Lynch Enterprises, Atlanta, Go.
Crisis, The—Big Feature Rights Corp., Louisville, Ky.
Deemster, The—All Star Features Co., Jacksonville, Fla.
Fringe of Society, The—Foursquare Exchange, Inc., Atlanta, Ga.
Garden of Allah—All Star Features Co., Jacksonville, Fla.
God's Man—J. A. Cressey Interests, Dallas.
Great White Trail, The—Foursquare Exchange, Inc., Atlanta, Ga.
Her Fighting Chance—Southern States Film Co., Atlanta, Ga.
King-Bee Comedies—E. & H. Film Distributing Co., Atlanta, Ga.
Madame Sherry—Foursquare Exchange, Inc., Atlanta, Ga.
Married in Name Only—E. & H. Film Distributing Co., Atlanta, Ga.
One Hour—Foursquare Exchange, Inc., Atlanta, Ga.
One Law for Both—E. & H. Film Distributing Co., Atlanta, Ga.
Raffles—Special Feature Co., Knoxville, Tenn.
Should She Obey?—Foursquare Exchange, Inc., Atlanta, Ga.
Sins of Ambition—E. & H. Film Distributing Co., Atlanta, Ga.
Souls Redeemed—All Star Features Corp., Jacksonville, Fla.
Submarine Eye—E. & H. Sothern Distributing Co., Atlanta, Ga.
Those Who Pay—Southern States Film Co., Atlanta, Ga.
Twenty Thousand League Under the Sea—Consoldated Film Supply Co., Atlanta, Ga.
Two Men and a Woman—E. H. Film Distributing Co., Atlanta, Ga.
Warrior, The—Special Features Co., Knoxville, Tenn.
Whip, The—Special Features Co., Knoxville, Tenn.
Zeppelin's Last Raid—Southern States Film Co., Atlanta, Ga.

GEORGIA.

Babbling Tongues—E. &. H. Film Distributing Co., Atlanta, Ga.
Bargain, The—Jake Wells, Richmond, Va.
Belgian, The—Southern States Film Co., Atlanta, Ga.
Civilization—All Star Features, Inc., Jacksonville, Fla.
Cold Deck, The—S. A. Lynch Enterprises, Inc., Atlanta, Ga.,
Crisis, The—Big Feature Rights, Louisville.
Deemster, The—All Star Fetures Co., Jacksonville, Fla.
Fringe of Society, The—Foursquare Exchange, Inc., Atlanta, Ga.
Garden of Allah—All Star Features Co., Jacksonville, Fla.
God's Man, J. A. Cressey Interests, Dallas.
Great White Trail, The—Foursquare Exchange, Inc., Atlanta, Ga.
Her Fighting Chance—Southern States Film Co., Atlanta, Ga.
King-Bee Comedies—E. & H. Film Distributing Co., Atlanta, Ga.
Madame Sherry—Foursquare Exchange, Inc., Atlanta, Ga.
Married in Name Only—E. & H. Film Distributing Co., Atlanta, Ga.
One Hour—Foursquare Exchange, Inc., Atlanta, Ga.
One Law for Both—E. & H. Film Distributing Co., Atlanta, Ga.
Raffles—Special Features Co., Knoxville.
Should She Obey?—Foursquare Exchange, Inc., Atlanta, Ga.
Sins of Ambition—E. & H. Film Distributing Co., Atlanta, Ga.
Souls Redeemed—All Star Features Corp., Jacksonville, Fla.
Submarine Eye—E. & H. Film Distributing Co., Atlanta, Ga.
Those Who Pay—Southern States Film Co., Atlanta, Ga.
Twenty Thousand League Under the Sea—Consolidated Film Supply Co., Atlanta, Ga.
Two Men and a Woman—E. H. Film Distributing Co., Atlanta, Ga.
Warrior, The—Special Features Co., Knoxville, Tenn.
Whip, The—Special Features Co., Knoxville, Tenn.
Zeppelin's Last Raid—Southern States Film Co., Atlanta, Ga.

IDAHO.

Bandit and the Preacher, The—De Luxe Feature, Inc., Seattle, Wash.
Bargain, The—De Luxe Feature, Inc., Seattle, Wash.
Belgian, The—Foursquare Exchange, Inc., Seattle, Wash.
Beware of Strangers—Consolidated Features Film, Denver, Colo.
Birth of a Nation—A. E. Nelson, Minneapolis, Minn.
Christie Comedies—Greater Feature Film Co., Seattle, Wash.
Civilization—Western Civilization Co., Seattle,
Cold Deck, The—De Luxe Feature, Inc., Seattle, Wash.
Deemster, The—Deseret Film Corp, Salt Lake City, Utah.
Eyes of the World, The—Deseret Film Corp., Salt Lake City, Utah.
Fringe of Society, The—Foursquare, Inc., Seattle, Wash.
Garden of Allah—De Luxe Feature, Inc., Seattle, Wash.
God's Man—Deseret Film Corp., Salt Lake City, Utah.
Great White Trail, The—Foursquare Exchange, Inc., Seattle, Wash.
Hell Hound of Alaska, The—De Luxe Feature, Inc., Seattle, Wash.
Her Fighting Chance—M. H. Hoffman, Inc., Seattle, Wash.
I Believe—Deseret Film Corp., Salt Lake City, Utah.
Intolerance—De Luxe Feature, Inc., Seattle.
King-Bee Comedies—De Luxe Features Corp., Seattle, Wash.
Land of the Rising Sun—D. M. Palley Features, Seattle, Wash.
Lust of the Ages—Western Civilization Co., Seattle Wash.
Madame Sherry—Foursquare Exchange, Inc., Seattle, Wash.
Modern Lorelei, A—M. Philip Hansen, Los Angeles, Cal.
One Hour—Foursquare Exchange, Inc., Seattle, Wash.
Parentage—L. J. Schlaifer Attractions, Seattle, Wash.
Persuasive Peggy—Deseret Film Co., Salt Lake City, Utah.

Ramona—Eliott Sherman Corp., Minneapolis, Minn.
Redemption—De Luxe Feature Film Co., Seattle, Wash.
Should She Obey?—Foursquare Exchange, Inc., Seattle, Wash.
Those Who Pay—Foursquare Exchange, Inc., Seattle, Wash.
Twenty Thousand Leagues Under the Sea—Universal Film Exchange, Portland, Ore.
Warrior, The—Jordan Brewster Film Corp., Seattle, Wash.
Whip, The—De Luxe Features Corp., Seattle, Wash.
Whither Thou Goest—M. H. Hoffman, Inc., Seattle, Wash.
Zeppelin's Last Raid, The—Foursquare Exchange, Inc., Seattle, Wash.

ILLINOIS.

Babbling Tongues—Unity Photoplays Co., Chicago, Ill.
Bandit and the Preacher, The—Standard Film Corp., Chicago, Ill.
Bargain, The—Standard Film Corp., Chicago, Ill.
Belgian, The—Foursquare Exchange, Inc., Chicago, Ill.
Beware of Strangers—Central Film Co., Chicago, Ill.
Christie Comedies—Celebrated Players Film Service, Chicago, Ill.
Civilization—Harper Film Corp., Times Bldg., Chicago, Ill. (Chicago Loop Section only), Amalgamated Theaters, Chicago, Ill.
Cold Deck, The—Doll-Van Film Corp., Chicago, Ill.
Crisis, The—Jones, Linick & Schaeffer, Chicago, Ill.
Deemster, The—Standard Film Corp., Chicago, Ill.
Eyes of the World, The—Spence C. Rogers, Chicago, Ill.
Fringe of Society, The—Foursquare Exchange, Inc., Chicago, Ill.
Frozen Warning, The—Central Film Co., Chicago, Ill.
Garden of Allah—Allen Film Corp., Chicago.
God's Man—Sam'l Van Ronkel, Chicago, Ill.
Great White Trail, The—Foursquare Exchange, Inc., Chicago, Ill.
Hell Hound of Alaska, The—Standard Film Corp., Chicago, Ill.
Her Fighting Chance—M. H. Hoffman, Inc., Chicago, Ill.
Humility—Celebrated Players Film Co., Chicago, Ill.
I Believe—Unity Photoplay Co., Chicago, Ill.
King-Bee Comedies—Standard Film Service Corp., Chicago, Ill.
Libertine, The—Unity Photoplays Corp., Chicago, Ill.
Loyalty—Celebrated Players Film Co., Chicago, Ill.
Lust of the Ages—Griever & Herz, Chicago
Madame Sherry—Foursquare Exchange, Inc., Chicago, Ill.
Mad Lover, The—Doll-Van Film Corp., Chicago, Ill.
Married in Name Only—Unity Photoplays Co., Chicago, Ill.
Mother—Allen Film Corp., Chicago, Ill.
One Hour—Foursquare Exchange, Inc., Chicago, Ill.
One Law for Both—Unity Photoplays Co., Chicago, Ill.
Redemption—Jones, Linick & Schaeffer, Chicago, Ill.
Should She Obey?—Foursquare Exchange, Inc., Chicago, Ill.
Sins of Ambition—Unity Photoplays Co., Chicago, Ill.
Souls Redeemed—Unity Photoplays Co., Chicago, Ill.
Submarine Eye—Central Film Co., Chicago.
Those Who Pay—Foursquare Exchange, Inc., Chicago, Ill.
Today—Doll-van Film Corp., Chicago, Ill.
Trooper 44—Greiver & Herz, Chicago, Ill.
Twenty Thousand Leagues Under the Sea—Central Film Co., Chicago, Ill.
Two Men and a Woman—Unity Photoplays Co., Chicago, Ill.
Warrior, The—Allen Film Corp., Chicago, Ill.
Whip, The—Central Film Co., Chicago, Ill.
Whither Thou Goest—Griever & Herz, Chicago.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Chicago, Ill.

INDIANA.

Babbling Tongnes—V. H. Hodupp, Indianapolis, Ind.
Bandit and the Preacher, The—Standard Film Corp., Chicago, Ill.
Bargain, The—Standard Film Corp., Chicago.
Belgian, The—Foursquare Exchange, Inc., Chicago, Ill.
Beware of Strangers—Central Film Co., Chicago, Ill.
Christie Comedies—Celebrated Players Film Service, Chicago.
Cold Deck, The—Doll-Van Film Corp., Chicago, Ill.
Crisis, The—Big Feature Rights Corp., Louisville, Ky.
Deemster, The—Standard Film Corp., Chicago.
Fringe of Society, The—Foursquare Exchange, Inc., Chicago, Ill.
Garden of Allah—First National Exhibitors Circuit, Indianapolis, Ind.
God's Man—Samuel Van Ronkel, Chicago, Ill.
Great White Trail, The—Foursquare Exchange, Inc., Chicago, Ill.
Hell Hound of Alaska, The—Standard Film Corp., Chicago, Ill.
Humility—Celebrated Players Film Co., Chicago, Ill.
I Believe—Unity Photoplays Corp., Chicago,
King-Bee Comedies—Standard Film Service Co., Chicago, Ill.
Land of the Rising Sun—First National Exhibitors Circuit, Indianapolis, Ind.
Libertine, The—Unity Photoplays Corp., Chicago, Ill.
Loyalty—Celebrated Players Film Co., Chicago,
Lust of the Ages—Griever & Herz, Chicago,
Madame Sherry—Foursquare Exchange, Inc., Chicago, Ill.
Mad Lover, The—Doll-Van Film Corp., Chicago, Ill.
Married in Name Only—V. H. Hodupp, Inc., Indianapolis, Ind.
Mother—Allen Film Corp., Chicago, Ill.
One Hour—Foursquare Exchange, Inc., Chicago, Ill.
One Law for Both—V. H. Hodupp, Inc., Indianapolis, Ind.
Redemption—Central Film Co., Chicago, Ill.
Should She Obey?—Foursquare Exchange, Inc., Chicago, Ill.
Sins of Ambition—V. H. Hodupp, Inc., Indianapolis, Ind.
Submarine Eye—H. J. Garfield, Columbia Bldg., Cleveland, Ohio.
Those Who Pay—Foursquare Exchange, Inc., Chicago, Ill.
Today—Doll-Van Film Co., Chicago, Ill.
Twenty Thousand Leagues Under the Sea—Central Film Co., Chicago, Ill.
Two Men and a Woman—V. H. Hodupp, Inc., Indianapolis, Ind.
Whip, The—H. Lieber Co., Indianapolis, Ind.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Chicago, Ill.

IOWA.

Babbling Tongues—Quality Feature Film Co., Sioux City, Iowa.
Bandit and the Preacher, The—Standard Film Corp., Omaha, Neb.
Bargain, The—Standard Film Corp., Omaha,
Belgian, The—Foursquare Exchange, Inc., Kansas City, Mo.
Beware of Strangers—Yale Film Co., Kansas City, Mo.
Birth of a Nation—A. E. Nelson, Minneapolis,
Christie Comedies—Standard Film Corp., Omaha, Neb.
Civilization—Supreme Feature Film Corp., No. Minneapolis, Minn.
Cold Deck, The—Midwest Photoplay Corp., Des Moines, Iowa.
Deemster, The—Midwest Photoplay Corp., Des Moines, Iowa.
Fringe of Society, The—Foursquare Exchange, Inc., Kansas City, Mo.
Garden of Allah—Allen Film Corp., Chicago,
Great White Trail, The—Foursquare Exchange, Inc., Kansas City, Mo.
Hell Hound of Alaska, The—Standard Film Corp., Omaha, Neb.
Humility—Fontanelle Feature Film Co., Omaha, Neb.
Intolerance—Westcott Film Corp., Minneapolis, Minn.
King-Bee Comedies—Standard Film Service, Omaha, Neb.
Land of the Rising Sun—Yale Photoplay Co., Kansas City, Mo.
Loyalty—Fontanelle Feature Film Co., Omaha,
Lust of the Ages—Griever & Herz, Chicago,
Madame Sherry—Foursquare Exchange, Inc., Chicago, Ill.
Married in Name Only—Quality Feature Film Co., Sioux City, Iowa.
Mother—Allen Film Corp., Chicago, Ill.
One Hour—Foursquare Exchange, Inc., Kansas City, Mo.
One Law for Both—Quality Feature Film Co., Sioux City, Iowa.
Should She Obey?—Foursquare Exchange, Inc., Kansas City, Mo.
Sins of Ambition—Quality Feature Film Co., Sioux City, Iowa.
Submarine Eye—Mid-West Photoplay Corp., Kansas City, Mo.
Those Who Pay—Foursquare Exchange, Inc., Kansas City, Mo.
Two Men and a Woman—Quality Feature Film Co., Sioux City, Iowa.
Warrior, The—Allen Film Corp., Chicago, Ill.
Whip, The—A. D. Flinton, Kansas City, Mo.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Kansas City, Mo.

KANSAS.

Babbling Tongues—V. H. Hodupp, Inc., St. Louis, Mo.
Bandit and the Preacher, The—Standard Film Corp., Kansas City, Mo.
Bargain, The—Standard Film Corp., Kansas City, Mo.
Belgian, The—Foursquare Exchange, Inc., Kansas City, Mo.
Beware of Strangers—Yale Film Co., Kansas City, Mo.
Birth of a Nation—A. E. Nelson, Minneapolis,
Christie Comedies—Standard Film Service Co., Kansas City, Mo.
Civilization—Mignon Features, Ardmore, Okla.
Cold Deck, The—A H. Blank, Des Moines.
Deemster, The—H. P. Wolfberg Attractions, Pittsburgh, Pa.
Fringe of Society, The—Foursquare Exchange, Inc., Kansas City, Mo.
Garden of Allah—Allen Film Corp., Chicago.
Great White Trail, The—Foursquare Exchange, Inc., Kansas City, Mo.
Hell Hound of Alaska, The—Standard Film Corp., Kansas City, Mo.
Her Fighting Chance—M. H. Hoffman, Inc., Kansas City, Mo.
Humility—Fontanelle Feature Film Co., Omaha, Neb.
King-Bee Comedies—Standard Film Service Co., Kansas City, Mo.
Land of the Rising Sun—Yale Photoplay Co., Kansas City, Mo.
Loyalty—Fontanelle Feature Film Co., Omaha,
Madame Sherry—Foursquare Exchange, Inc., Kansas City, Mo.
Married in Name Only—V. H. Hodupp, St. Louis, Mo.
Mother—Grainger Film Corp., Chicago, Ill.
One Hour—Foursquare Exchange, Inc., Kansas City, Kan.
One Law for Both—V. H. Hodupp, Inc., St Louis, Mo.
Should She Obey?—Foursquare Exchange, Inc., Kansas City, Mo.
Sins of Ambition—Allen Film Corp., Chicago,
Submarine Eye—Mid-West Photoplay Corp., Kansas City, Mo.
Those Who Pay—Foursquare Exchange, Inc., Kansas City, Mo.
Trooper 44—V. H. Hodupp, Inc., Chicago, Ill.
Twenty Thousand Leagues Under the Sea—Universal Film Exchange, St. Louis, Mo.
Two Men and a Woman—V. H. Hodupp, Inc., Chicago, Ill.
Warrior, The—Grainger Film Corp., Chicago,
Whip, The—A. D. Flintom, Kansas City, Mo.
Zeppelin's Last Raid—Foursquare Exchange, Kansas City, Mo.

KENTUCKY.

Babbling Tongues—Big Feature Rights Corp., Louisville, Ky.
Bandit and the Preacher, The—Peerless Photoplays Co., Omaha, Neb.
Belgian, The—Foursquare Exchange, Inc., Cincinnati, Ohio.
Christie Comedies—Standard Film Service, Cincinnati, Ohio.
Civilization—A. G. Fontana Productions, 1476 Broadway, New York.
Cold Deck, The—Doll-Van Film Corp., Chicago, Ill.
Crisis, The—Big Feature Rights Corp., Louisville, Ky.
Deemster, The—Big Feature Rights Corp., Louisville, Ky.
Fringe of Society, The—Foursquare Exchange, Inc., Cincinnati, Ohio.
Garden of Allah—Robert Lieber, Indianapolis,
Great White Trail, The—Foursquare Exchange, Inc., Cincinnati, Ohio.
Hell Hound of Alaska, The—Peerless Photoplays Co., Omaho, Neb.
King-Bee Comedies—Central Film Service, Indianapolis, Ind.
Land of the Rising Sun—Robert Liever, Indianapolis, Ind.
Lust of the Ages—Masterpiece Film Attractions, Cleveland, Ohio.
Madame Sherry—Foursquare Exchange, Inc., Cincinnati, Ohio.
Mad Lover, The—Big Feature Rights Corp., Louisville, Ky.
Married in Name Only—Big Feature Rights Corp., Louisville, Ky.
One Hour—Foursquare Exchange, Inc., Cincinnati, Ohio.
One Law for Both—Big Feature Rights Corp., Louisville, Ky.
Should She Obey?—Foursquare Exchange, Inc., Cincinnati, Ohio.
Sins of Ambition—Big Feature Rights Corp., Louisville, Ky.
Submarine Eye—H. J. Garfield, Columbia Bldg., Cleveland, Ohio.
Those Who Pay—Foursquare Exchange, Inc., Cincinnati, Ohio.
Today—Big Feature Rights Corp., Louisville,
Twenty Thousand Leagues Under the Sea—Central Film Co., Chicago, Ill.
Two Men and a Woman—Big Feature Rights Corp., Louisville, Ky.
Whip, The—H. Lieber Co., Indianapolis, Ind
Zeppelin's Last Raid—Foursquare Exchange, Inc., Cincinnati, Ohio.

LOUISIANA.

Babbling Tongues—True Film Co., Dallas, Tex.
Belgian, The—Southern States Film Co., Dallas, Tex.
Beware of Strangers—Southern States Film Co., Dallas, Tex.

Civilization—All Star Features Corp., Jacksonville, Fla.
Cold Deck, The—S. A. Lynch Enterprises, New Orleans, La.
Crisis, The—A. B. Cook, Jackson, Miss.
Deemster, The—Liberty Feature Film Co., Shreveport, La.
Fringe of Society, The—Foursquare Exchange, Inc., Dallas, Tex.
Garden of Allah—All Star Feature Co., Jacksonville, Fla.
God's Man—J. A. Cressey Interests, Dallas, Tex.
Great White Trail, The—Foursquare Exchange, Inc., Dallas, Tex.
Her Fighting Chance—Southern States Film Co., Dallas, Tex.
Human Orchid—Southwestern Art Dramas, Dallas, Tex.
Humility — Kaufman Specials, Memphis, Tenn.
King-Bee Comedies—Bugbee Special Feature Attractions, New Orleans, La.
Loyalty—Kaufman Specials, Memphis, Tenn.
Lust of the Ages—Peter C. Crown, Dallas, Tex.
Madame Sherry—Southern States Film Co., Dallas, Tex.
Married in Name Only—True Film Co., Dallas, Tex.
One Hour—Foursquare Film Exchange, Dallas, Tex.
One Law for Both—True Film Co., Dallas, Tex.
Should She Obey?—Foursquare Exchange, Inc., Dallas, Tex.
Sins of Ambition—True Film Co., Dallas, Tex.
Souls Redeemed—Pearce & Son, New Orleans, La.
Those Who Pay—Southern States Film Exchange, Dallas, Tex.
Twenty Thousand Leagues Under the Sea—Consolidated Film Supply Co., Atlanta, Ga.
Two Men and a Woman—True Film Co., Dallas, Tex.
Whip, The—Special Features Co., Knoxville, Tenn.
Zeppelin's Last Raid—Southern States Film Exchange, Dallas, Tex.

MAINE.

(See under New England)

MARYLAND.

(See under District of Columbia)

MASSACHUSETTS.

(See under New England)

MICHIGAN.

Babbling Tongues—Ohio Ivan Film Distributing Co., Cleveland, Ohio.
Bandit and the Preacher, The—Peerless Photoplays Co., Omaha, Neb.
Belgian, The—Foursquare Exchange, Inc., Detroit, Mich.
Beware of Strangers—Strand Features, Detroit, Mich.
Christie Comedies—Standard Film Service Corp., Detroit, Mich.
Civilization—W. S. Butterfield, Detroit, Mich.
Cold Deck, The—H. I. Garson Productions, Detroit, Mich.
Crisis, The—Casino Feature Film Co., Detroit, Mich.
Deemster, The—State Film Co., Detroit, Mich.
Garden of Allah—Allen Film Corp., Chicago, Ill.
Hell Hound of Alaska, The—Peerless Photoplays Co., Omaha, Neb.
Her Fighting Chance—M. H. Hoffman, Inc., Detroit, Mich.
I Believe—Dawn Masterplays Co., Detroit.
King-Bee Comedies—Standard Film Service Co., Detroit, Mich.
Libertine, The—State Film Co., Detroit, Mich.
Lust of the Ages—John H. Kunsky, Detroit, Mich.
Madame Sherry—Foursquare Exchange, Inc., Detroit, Mich.
Married in Name Only—Ohio Ivan Film Distributing Co., Cleveland, Ohio.
Mother—Allen Film Corp., Chicago, Ill.
One Hour—Foursquare Exchange, Inc., Detroit, Mich.
One Law for Both—Ohio Ivan Film Distributing Co., Cleveland, Ohio.
Persuasive Peggy—Dawn Masterplays Co., Detroit, Mich.
Raffles — Dawn Masterplays Co., Detroit, Mich.
Redemption—Dawn Masterplays Co., Detroit, Mich.
Should She Obey—Foursquare Exchange, Inc., Detroit, Mich.
Sins of Ambition—Ohio Ivan Film Distributing Co., Cleveland, Ohio.
Souls Redeemed—Tri-State Film Exchange, Detroit, Mich.
Those Who Pay—Foursquare Exchange, Inc., Detroit, Mich.
Twenty Thousand Leagues Under the Sea—Bert Barnett, Cleveland, Ohio.
Two Men and a Woman—Ohio Ivan Film Distributing Co., Cleveland, Ohio.
Warrior, The—Allen Film Corp., Chicago, Ill.
Whip, The—Dawn Masterplays Co., Detroit, Mich.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Detroit, Mich.

MINNESOTA.

Babbling Tongues—V. H. Hodupp, Inc., Indianapolis, Ind.
Bandit and the Preacher, The—Standard Film Corp., Minneapolis, Minn.
Bargain, The—Standard Film Corp., Minneapolis, Minn.
Belgian, The—Foursquare Exchange, Inc., Minneapolis, Minn.
Beware of Strangers—Thos. Saxe Enterprises, Milwaukee, Wis.
Birth of a Nation—A. E. Nelson, Minneapolis, Minn.
Christie Comedies—The Film Library & Exchange, Minneapolis, Minn.
Civilization—Supreme Feature Film Co., No. Minneapolis, Minn.
Cold Deck, The—Barnett Film Attractions, Minneapolis, Minn.
Crisis, The—Sherman Elliott Co., Minneapolis, Minn.
Deemster, The—American Maid Film Co., Minneapolis, Minn.
Fringe of Society, The—Foursquare Exchange, Inc., Minneapolis, Minn.
Garden of Allah—Sherman Eliott Co., Minneapolis, Minn.
Great White Trail, The—Foursquare Exchange, Inc., Minneapolis, Minn.
Hell Hound of Alaska, The—Standard Film Corp., Minneapolis, Minn.
Her Fighting Chance—M H Hoffman, Inc., Minneapolis, Minn.
I Believe—American Maid Film Co., Minneapolis, Minn.
Intolerance—Westcott Film Corp., Minneapolis, Minn.
King-Bee Comedies—Standard Film Service, Minneapolis, Minn.
Madame Sherry—Foursquare Exchange, Inc., Minneapolis, Minn.
Mad Lover, The—Supreme Feature Film Co., Minenapolis, Minn.
Married in Name Only—V. H. Hodupp, Inc., Indianapolis, Ind.
Mother—Westcott Film Corp., Minneapolis, Minn.
One Hour—Foursquare Exchange, Inc., Minneapolis, Minn.
One Law for Both—V. H. Hodupp, Inc., Indianapolis, Ind.
Ramona—Sherman Eliott Co., Minneapolis, Minn.
Should She Obey?—Foursquare Exchange, Inc., Minneapolis, Minn.
Sins of Ambition—V. H. Hodupp, Inc., Indianapolis, Ind.
Those Who Pay—Foursquare Exchange, Inc., Minneapolis, Minn.
Today—Supreme Feature Film Co., Minneapolis, Minn.
Twenty Thousand Leagues Under the Sea—Jas. V. Bryson, Minneapolis, Minn.
Two Men and a Woman—V. H. Hodupp, Inc., Indianapolis, Ind.
Whip, The—Friedman Film Corp., Minneapolis, Minn.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Minneapolis, Minn.

MISSISSIPPI.

Babbling Tongues—E. & H. Film Distributing Co., Dallas, Texas.
Bargain, The—Jake Wells, Richmond, Va.
Belgian, The—Southern States Film Co., Atlanta, Ga.
Civilization—All Star Features, Jacksonville, Fla.
Cold Deck, The—S. A. Lynch Enterprises, New Orleans, La.
Crisis, The—A. B. Cook, Jackson, Miss.
Deemster, The—All Star Features, Inc., Jacksonville, Fla.
Fringe of Society, The—Foursquare Exchange, Inc., Atlanta, Ga.
Garden of Allah, The—All Star Features, Inc., Jacksonville, Fla.
God's Man—J. A. Cressey Interests, Dallas, Texas.
Great White Trail, The—Foursquare Exchange, Inc., Atlanta, Ga.
Her Fighting Chance—Southern States Film Co., Dallas, Texas.
Humility—Kaufman Specials, Memphis, Tenn.
King-Bee Comedies—Bug Bee Special Feature Attractions, New Orleans, La.
Loyalty—Kaufman Specials, Memphis, Tenn.
Madame Sherry—Foursquare Exchange, Inc., Atlanta, Ga.
Married in Name Only—E. & H. Film Distributing Co., Dallas, Texas.
One Hour — Foursquare Exchange, Inc., Atlanta, Ga.
One Law for Both—E. & H. Film Distributing Co., Dallas, Texas.
Should She Obey? — Foursquare Exchange, Inc., Dallas, Texas.
Sins of Ambition—E. & H. Film Distributing Co., Dallas, Texas.
Souls Redeemed—All Star Features Corporation, Jacksonville, Fla.
Submarine Eye—E. & H. Film Distributing Co., Atlanta, Ga.
Those Who Pay—Southern States Film Co., Dallas, Texas.
Twenty Thousand Leagues Under the Sea—Consolidated Film Supply Co., Atlanta, Ga.
Two Men and a Woman—E. & H. Film Distributing Co., Dallas, Texas.
Whip, The—Special Features Co., Knoxville, Tenn.
Whither Thou Goest—M. H. Hoffman, Inc., New Orleans, La.
Zeppelin's Last Raid—Southern States Film Co., Dallas, Texas.

MISSOURI.

Babbling Tongues—V. H. Hodupp, Inc., St. Louis, Mo.
Bandit and the Preacher, The—Standard Film Corporation, Kansas City, Mo.
Bargain, The—Standard Film Corporation, Kansas City, Mo.
Belgian, The—Foursquare Exchange, Inc., St. Louis, Mo.
Beware of Strangers—Grand Central Film Co., St. Louis, Mo.
Christie Comedies—Standard Film Service Co., St. Louis, Mo.
Civilization—Mignon Features, Ardmore, Okla.
Cold Deck, The—A. H. Blank, Des Moines, Ia.
Crisis, The—New Grand Central Theater Co., St. Louis, Mo.
Deemster, The—H. P. Wolfberg Attractions, Pittsburgh, Pa.
Fringe of Society, The—Foursquare Exchange, Inc., St. Louis, Mo.
Garden of Allah—Allen Film Corporation, Chicago, Ill.
Great White Trail, The—Foursquare Exchange, Inc., St. Louis, Mo.
Hell Hound of Alaska, The—Standard Film Corporation, Kansas City, Mo.
Her Fighting Chance—M. H. Hoffman, Inc., St. Louis, Mo.
Humility — Fontanelle Feature Film Co., Omaha, Neb.
I Believe—John L. Sweeney, care Central Theater, St. Louis, Mo.
King-Bee Comedies—Standard Film Service Co., Kansas City, Mo.
Land of the Rising Sun—D. M. Palley Features, Seattle, Wash.
Loyalty—Fontanelle Feature Film Co., Omaha, Neb.
Madame Sherry—Foursquare Exchange, Inc., St. Louis, Mo.
Married in Name Only—V. H. Hodupp, St. Louis, Mo.
Mother—Greinger Film Corporation, Chicago, Ill.
One Hour—Foursquare Exchange, Inc., St. Louis, Mo.
One Law for Both—V. H. Hodupp, Inc., St. Louis, Mo.
Should She Obey?—Foursquare Exchange, Inc., St. Louis, Mo.
Sins of Ambition—V. H. Hodupp, Inc., St. Louis, Mo.
Souls Redeemed—Mid-West Photoplay Corporation, Kansas City, Mo.
Those Who Pay—Foursquare Exchange, Inc., St. Louis, Mo.
Trooper 44—V. H. Hodupp, Inc., St. Louis, Mo.
Twenty Thousand Leagues Under the Sea—Universal Film Exchange, St. Louis, Mo.
Two Men and a Woman—V. H. Hodupp, Inc., St. Louis, Mo.
Warrior, The—Grainger Film Corporation, Chicago, Ill.
Whip, The—A. D. Flintom, Kansas City, Mo.
Whither Thou Goest—M. H. Hoffman, Inc., St. Louis, Mo.
Zeppelin's Last Raid—Foursquare Exchange, Inc., St. Louis, Mo.

MONTANA.

Bandit and the Preacher, The—De Luxe Feature, Inc., Seattle, Wash.
Bargain, The—De Luxe Feature, Inc., Seattle, Wash.
Belgian, The—Foursquare Exchange, Inc., Minneapolis, Minn.
Beware of Strangers—Consolidated Features Film, Denver, Colo.
Birth of a Nation—A. E. Nelson, Minneapolis, Minn.
Christie Comedies—Film Library & Exchange, Minneapolis, Minn.
Cold Deck, The—De Luxe Features, Inc., Seattle, Wash.
Deemster, The—Deseret Film Corporation, Salt Lake City, Utah.
Eyes of the World, The—Deseret Film Corporation, Salt Lake City, Utah.
Fringe of Society, The—Foursquare Exchange, Inc., Minneapolis, Minn.
Garden of Allah—De Luxe Feature Film Co., Seattle, Wash.
God's Man—Deseret Film Corporation, Salt Lake City, Utah.
Great White Trail, The — Foursquare Exchange, Inc., Minneapolis, Minn.
Hell Hound of Alaska, The—De Luxe Feature Film Co., Seattle, Wash.
Intolerance—De Luxe Features, Seattle, Wash.

King-Bee Comedies—De Luxe Features Co., Seattle, Wash.
Land of the Rising Sun—D. M. Palley Features, Seattle, Wash.
Lust of the Ages—Western Civilization Co., Seattle, Wash.
Madame Sherry—Foursquare Exchange, Inc., Seattle, Wash.
Modern Lorelei, A—M. Philip Hansen, Los Angeles, Cal.
One Hour—Foursquare Exchange, Inc., Seattle, Wash.
Parentage—L. J. Schlaifer Attractions, Seattle, Wash.
Persuasive Peggy—Deseret Film Corporation, Salt Lake City, Utah.
Ramona—Elliott Sherman Corporation, Minneapolis, Minn.
Redemption—De Luxe Features Co., Seattle, Wash.
Should She Obey?—Foursquare Exchange, Inc., Seattle, Wash.
Those Who Pay—Foursquare Exchange, Inc., Seattle, Wash.
Twenty Thousand Leagues Under the Sea—James V. Bryson, Minneapolis, Minn.
Whip, The—De Luxe Features Co., Seattle, Wash.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Seattle, Wash.

NEBRASKA.

Babbling Tongues—Quality Feature Co., Sioux City, Ia.
Bandit and the Preacher, The—Standard Film Corporation, Omaha, Neb.
Bargain, The—Standard Film Corporation, Omaha, Neb.
Belgian, The—Foursquare Exchange, Inc., Kansas City, Mo.
Beware of Strangers—Yale Film Co., Kansas City, Mo.
Birth of a Nation—A. E. Nelson, Minneapolis, Minn.
Christie Comedies—Standard Film Corporation, Omaha, Neb.
Cold Deck, The—A. H. Blank, Des Moines, Ia.
Deemster, The—A. H. Blank, Des Moines, Ia.
Fringe of Society, The—Foursquare Exchange, Inc., Kansas City, Mo.
Garden of Allah—Allen Film Corporation, Chicago, Ill.
Great White Trail, The—Foursquare Exchange, Inc., Kansas City, Mo.
Hell Hound of Alaska, The—Standard Film Corporation, Omaha, Neb.
Humility — Fontenelle Feature Film Co., Omaha, Neb.
King-Bee Comedies—Standard Film Service Co., Omaha, Neb.
Loyalty—Fontenelle Feature Film Co., Omaha, Neb.
Madame Sherry—Foursquare Exchange, Inc., Kansas City, Mo.
Married in Name Only—Quality Feature Film Co., Sioux City, Ia.
Mother—Allen Film Corporation, Chicago, Ill.
One Hour—Foursquare Exchange, Inc., Kansas City, Mo.
One Law for Both—Quality Feature Film Co., Sioux City, Ia.
Should She Obey?—Foursquare Exchange, Inc., Kansas City, Mo.
Sins of Ambition—Quality Feature Film Co., Sioux City, Ia.
Submarine Eye—Mid-West Photoplay Corporation, Kansas City, Mo.
Those Who Pay—Foursquare Exchange, Inc., Kansas City, Mo.
Twenty Thousand Leagues Under the Sea—Universal Film Exchange, St. Louis, Mo.
Two Men and a Woman—Quality Feature Film Co., Sioux City, Ia.
Warrior, The—Allen Film Corporation, Chicago, Ill.
Whip, The—A. D. Flintom, Kansas City, Mo.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Kansas City, Mo.

NEVADA.

Babbling Tongues—M. & R. Feature Film Co., San Francisco, Cal.
Bandit and the Preacher, The—All Star Feature Film Co., San Francisco, Cal.
Bargain, The—All Star Feature Film Co., San Francisco, Cal.
Belgian, The—Foursquare Exchange, Inc., San Francisco, Cal.
Beware of Strangers—Magner Feature Film Co., San Francisco, Cal.
Birth of a Nation—A. E. Nelson, Minneapolis, Minn.
Christie Comedies—Peerless Feature Film Co., San Francisco, Cal.
Civilization—All Star Feature Film Co., San Francisco, Cal.
Cold Deck, The—All Star Feature Film Co., San Francisco, Cal.
Crisis, The—P. Franklin, 107 Golden Gate avenue, San Francisco, Cal.
Deemster, The—Deseret Film Corporation, Salt Lake City, Utah.
Eyes of the World, The—Deseret Film Co., Salt Lake City, Utah.
Fringe of Society, The—Foursquare Exchange, Inc., San Francisco, Cal.
Garden of Allah—All Star Feature Film Co., San Francisco, Cal.
God's Man—Deseret Film Corporation, Salt Lake City, Utah.
Great White Trail, The—Foursquare Exchange, Inc., San Francisco, Cal.
Hell Hound of Alaska, The—All Star Feature Film Co., San Francisco, Cal.
Her Fighting Chance—M. H. Hoffman, San Francisco, Cal.
I Believe, Deseret Film Co., Salt Lake City.
Intolerance—All Star Feature Film Corporation, San Francisco, Cal.
King-Bee Comedies—All Star Feature Film Corporation, San Francisco, Cal.
Libertine, The—All Star Feature Film Corporation, San Francisco, Cal.
Lust of the Ages—Turner & Dahnken, San Francisco, Cal.
Madame Sherry—Foursquare Exchange, Inc., San Francisco, Cal.
Mad Lover, The—All Star Feature Film Co., San Francisco, Cal.
Married in Name Only—M. & R. Feature Film Co., San Francisco, Cal.
Modern Lorelei, A—M. Philip Hansen, Los Angeles, Cal.
One Hour—Foursquare Feature Film Co., San Francisco, Cal.
One Law for Both—M. & R. Feature Film Co., San Francisco, Cal.
Persuasive Peggy—Deseret Film Co., Salt Lake City, Utah.
Ramona—Sherman Elliott Corporation, Minneapolis, Minn.
Redemption—All Star Feature Film Co., San Francisco, Cal.
Shorty Hamilton Series—N. Gordon, Boston.
Should She Obey?—Foursquare Exchange, Inc., San Francisco, Cal.
Sins of Ambition—M. & R. Feature Film Co., San Francisco, Cal.
Those Who Pay—Foursquare Exchange, Inc., San Francisco, Cal.
To-Day—All Star Feature Film Co., San Francisco, Cal.
Twenty Thousand Leagues Under the Sea—All Star Feature Film Co., San Francisco, Cal.
Two Men and a Woman—M. & R. Feature Film Co., San Francisco, Cal.
Whip, The—All Star Feature Film Co., San Francisco, Cal.
Whither Thou Goest—M. H. Hoffman, San Francisco, Cal.
Zeppelin's Last Raid—Foursquare Exchange, Inc., San Francisco, Cal.

NEW ENGLAND.

(Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island and Vermont.)

Babbling Tongues—Eastern Feature Film Co., Boston, Mass.
Belgian, The—Globe Feature Film Co., Boston Mass.
Beware of Strangers—Metro Pictures Corp., Boston, Mass.
Birth of a Nation—A. M. Greenblatt, Boston.
Christie Comedies—Boston Photoplay Co., Boston, Mass.
Cold Deck, The—American Feature Film Co., Boston, Mass.
Crisis, The—A. Rose, 330 Old South Bldg., Boston, Mass.
Deemster, The—American Feature Film Co., Boston, Mass.
Fringe of Society, The—Foursquare Exchange, Inc., Boston, Mass.
Garden of Allah—R. D. Mason, Inc., Boston, Mass.
God's Man—Globe Feature Film Co., Boston, Mass.
Great White Trail, The—Foursquare Exchange, Inc., Boston, Mass.
Her Fighting Chance—M. H. Hoffman, Inc., Boston, Mass.
Human Orchid, The—Globe Feature Film Co., Boston, Mass.
Humility—Boston Photoplay Co., Boston, Mass.
King-Bee Comedies—Globe Feature Film Co., Boston, Mass.
Land of the Rising Sun—Hub Pictures Corp., Boston, Mass.
Loyalty—Boston Photoplay Co., Boston, Mass.
Lust of the Ages—Globe Feature Corp., Boston, Mass.
Madame Sherry—Foursquare Exchange, Inc., Boston, Mass.
Married in Name Only—Eastern Feature Film Co., Boston, Mass.
Modern Lorelei, A—Grandun Film Co., Boston, Mass.
One Hour—Foursquare Exchange, Inc., Boston, Mass.
One Law for Both—Eastern Feature Film Co., Boston, Mass.
Parentage—United Film Service, Boston, Mass.
Persuasive Peggy—R. D. Marson, Inc., Boston,
Public Defender, The—Boston Photoplay Co., Boston, Mass.
Redemption—Paramount Film Exchange, Boston, Mass.
Should She Obey?—Foursquare Exchange, Inc., Boston, Mass.
Sins of Ambition—Eastern Feature Film Co., Boston, Mass.
Souls Redeemed—Globe Film Co., Boston, Mass.
Those Who Pay—Globe Feature Film Co., Boston, Mass.
Trooper 44—Globe Feature Film Co., Boston.
Twenty Thousand Leagues Under the Sea—Boston Photoplay Co., Boston, Mass.
Two Men and a Woman—Eastern Feature Film Co., Boston, Mass.
Warrior, The—Eastern Feature Film Co., Boston, Mass.
Weavers of Life—N. H. Gordon Film Co., Boston, Mass.
Whip, The—American Feature Film Co., Boston, Mass.
Zeppelin's Last Raid—Globe Feature Film Co., Boston, Mass.

NEW HAMPSHIRE.

(See under New England.)

NEW JERSEY.

Babbling Tongues (Northern Part)—Mammoth Film Corporation, New York City.
Babbling Tongues (Southern Part)—Electric Theater Supply Co., Philadelphia, Pa.
Belgian, The—Foursquare Exchange, Inc., New York.
Beware of Strangers (Northern Part)—J. Frank Hatch, Newark, N. J.
Christie Comedies—Reiben Film Co., N. Y.
Civilization—Civilization Film Co., Newark.
Cold Deck, The (Southern Part)—Security Real Estate Investment Co., Philadelphia, Pa.
Cold Deck, The (Northern Part)—Civilization Film Corporation, Newark, N. J.
Crisis, The—Adler, Faulker & Schaeffer, Newark, N. J.
Deemster, The—Dreadnought Pictures, Inc., New York City.
Fringe of Society, The—Foursquare Exchange, Inc., New York.
Garden of Allah—Civilization Film Corporation, Newark, N. J.
God's Man (Northern Part)—Dreadnought Pictures, Inc., New York City.
God's Man (Southern Part)—Peerless Film Exchange, Philadelphia, Pa.
Great White Trail, The—Foursquare Exchange, Inc., New York.
Her Fighting Chance—A. L. Messer, Newark.
Human Orchid, The (Northern Part)—Pioneer Civilization Co., New York City.
Human Orchid, The (Southern Part)—Masterpiece Film Attractions, Philadelphia, Pa.
Humility (Southern Part)—Philadelphia Ideal Film Exchange, Philadelphia, Pa.
Humility (Northern Part)—Modern Feature Photoplays, New York City.
I Believe—Frank Gersten, Inc., New York.
King-Bee Comedies—Pioneer Film Co., New York.
Land of the Rising Sun, The (Northern Part)—Pioneer Film Corporation, New York City.
Land of the Rising Sun, The (Southern Part)—Peerless Film Exchange, New York City.
Libertine, The—Mammoth Film Co., New York.
Loyalty (Northern Part)—Modern Feature Photoplays, New York City.
Loyalty (Southern Part)—Philadelphia Ideal Film Exchange, Philadelphia, Pa.
Lust of the Ages—Manuel Lazowick, 239 S. 3d street, Philadelphia, Pa.
Madame Sherry—Foursquare Exchange, Inc., New York.
Married in Name Only (Northern Part)—Mammoth Film Corporation, New York City.
Married in Name Only (Southern Part)—Electric Theater Supply Co., Philadelphia, Pa.
Modern Lorelei, A—Civilization Film Corporation, Newark, N. J.
Mother—Martin Wohlfarth, Lakewood, N. J.
One Hour—Foursquare Exchange, Inc., New York.
One Law for Both (Northern Part)—Mammoth Film Corporation, New York City.
One Law for Both (Southern Part)—Electric Theater Supply Co., Philadelphia, Pa.
Parentage (Northern Part)—Frank Gersten, Inc., New York City.
Parentage (Southern Part)—Peerless Film Exchange, Philadelphia, Pa.
Persuasive Peggy—Civilization Feature Film Co., Newark, N. J.
Public Defender, The—Stanley Booking Corporation, Philadelphia, Pa.
Redemption (Northern Part)—Pioneer Film Corporation, New York.
Redemption (Southern Part)—Stanley Booking Corporation, Philadelphia, Pa.
Shame—Pioneer Film Corp., New York.
Should She Obey?—
Sins of Ambition (Northern Part)—Mammoth Film Corporation, New York City.
Sins of Ambition (Southern Part)—Electric Theater Supply Co., Philadelphia, Pa.
Souls Redeemed—Ideal Film Exchange, Philadelphia, Pa.
Things People Should Know—Ideal Film Exchange, Philadelphia, Pa.
Those Who Pay—Foursquare Exchange, Inc., New York.
Trooper 44 (Northern Part)—Warner Bros., New York City.
Twenty Thousand Leagues Under the Sea—Peerless Film Exchange, Philadelphia, Pa.
Two Men and a Woman (Northern Part)—

Mammoth Film Corporation, New York City.
Two Men and a Woman (Southern Part)—Electric Theater Supply Co., Philadelphia, Pa.
Warrior, The—Civilization Film Corporation, Newark, N. J.
Whip, The—J. Frank Hatch, Newark, N. J.
Zeppelin's Last Raid—Foursquare Exchange, Inc., New York.

NEW MEXICO.

Bandit and the Preacher, The—Foursquare Film Exchange, Denver, Colo.
Bargain, The—Foursquare Film Exchange, Denver, Colo.
Belgian, The—Foursquare Exchange, Inc., Denver, Colo.
Beware of Strangers—Consolidated Features Film, Denver, Colo.
Birth of a Nation—A. E. Nelson, Minneapolis, Minn.
Christie Comedies—Consolidated Feature Film Co., Denver, Colo.
Civilization—Mid-West Civilization Co., Denver, Colo.
Cold Deck, The—Consolidated Features Film, Denver, Colo.
Deemster, The—Consolidated Features Film, Denver, Colo.
Eyes of the World—Clune Film Exchange, Los Angeles, Cal.
Fringe of Society, The—Foursquare Exchange, Inc., Denver, Colo.
God's Man—Deseret Film Corporation, Salt Lake City, Utah.
Great White Trail, The—Foursquare Exchange, Inc., Denver, Colo.
Hell Hound of Alaska, The—Foursquare Film Exchange, Denver, Colo.
Her Fighting Chance—Foursquare Film Exchange, Denver, Colo.
I Believe—Deseret Film Corporation, Salt Lake City, Utah.
Libertine, The—Supreme Photoplays Corporation, Denver, Colo.
Lust of the Ages—Deseret Film Corporation, Salt Lake City, Utah.
Madame Sherry—Foursquare Exchange, Inc., Denver, Colo.
One Hour—Foursquare Exchange, Inc., Denver, Colo.
Persuasive Peggy—Deseret Film Corporation, Salt Lake City, Utah.
Ramona—Sherman Elliott, Minneapolis, Minn.
Should She Obey?—Foursquare Exchange, Inc., Denver, Colo.
Those Who Pay—Foursquare Exchange, Inc., Denver, Colo.
Twenty Thousand Leagues Under the Sea—Consolidated Film Supply Co., Denver, Colo.
Warrior, The—Mid-West Civilization Co., Denver, Colo.
Whip, The—Supreme Photoplay Corporation, Denver, Colo.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Denver, Colo.

NEW YORK.

Babbling Tongues (State, Except New York City)—Super Film Attractions Co., Syracuse, N. Y.
Babbling Tongues (Greater New York City only)—Merit Film Corporation, New York City.
Belgian, The—Foursquare Exchange, Inc., New York City.
Beware of Strangers—Metro Film Service, New York City.
Christie Comedies—Reiben Film Exchange, New York City.
Cold Deck, The—Pioneer Film Corporation, New York City.
Crisis, The—Nathan Gros, 145 West 45th street, New York City.
Deemster, The—L. J. Selznick Productions Inc., New York City.
Fringe of Society, The—Foursquare Exchange, Inc., New York City.
Garden of Allah—Pioneer Film Corporation, New York City.
God's Man—Harry Samwick, New York City.
Great White Trail, The—Foursquare Exchange, Inc., New York City.
Her Fighting Chance—M. H. Hoffman, Inc., New York City.
Human Orchid, The (New York City only)—Pioneer Civilization Co., New York City.
Humility—Modern Feature Photoplays, New York City.
King-Bee Comedies—Bee-Hive Film Exchange, New York City.
Land of the Living Sun, The—Pioneer Film Corporation, New York City.
Libertine, The—Mammoth Film Corporation, New York City.
Loyalty—Modern Feature Photoplays, New York City.
Lust of the Ages—Harry Samwick, 729 Seventh avenue, New York City.
Madame Sherry—Foursquare Exchange, Inc., New York City.
Married in Name Only (State, Except New York City)—Super Film Attractions Co., Syracuse, N. Y.
Modern Lorelei, A (Greater New York City only)—Merit Film Corporation, New York City.
One Hour—Foursquare Exchange, Inc., New York City.
One Law for Both (State, Except New York City)—Super Film Attractions Co., Syracuse, N. Y.
Parentage (State, Except New York City)—Veribest Pictures, Inc., Buffalo, N. Y.
Parentage (New York City only)—Select Pictures Corporation, New York City.
Persuasive Peggy—Mammoth Film Corporation, New York City.
Public Defender, The—Modern Feature Photoplays, Inc., New York City.
Redemption—Pioneer Feature Film Co., New York City.
Should She Obey?—Foursquare Exchange, Inc., New York City.
Sins of Ambition (Greater New York City only)—Merit Film Corporation, New York City.
Souls Redeemed—Elk Photoplays Co., New York.
Submarine Eye—Pioneer Feature Film Co., New York City.
Those Who Pay—Foursquare Exchange, Inc., New York City.
To-Day—Pioneer Feature Film Co., New York City.
Trooper 44—Warner Bros., New York City.
Twenty Thousand Leagues Under the Sea—L. J. Selznick Productions, Inc., New York City.
Two Men and a Woman (State, Except New York City)—Super Film Attractions Co., Syracuse, N. Y.
Warrior, The—Metro Film Service, New York City.
Whip, The—Marcus Loew, Inc., New York City.
Zeppelin's Last Raid—Foursquare Exchange, Inc., New York City.

NORTH DAKOTA.

(See Also South Dakota.)

Babbling Tongues—V. H. Hodupp, Inc., Indianapolis, Ind.
Bargain, The—Standard Film Corporation, Minneapolis, Minn.
Bandit and the Preacher, The—Standard Film Corporation, Minneapolis, Minn.
Belgian, The—Foursquare Exchange, Inc., Minneapolis, Minn.
Beware of Strangers—Thomas Saxe Enterprises, Milwaukee, Wis.
Birth of a Nation, The—A. E. Nelson, Minneapolis, Minn.
Christie Comedies—Film Library and Exchange, Minneapolis, Minn.
Civilization—Supreme Feature Film Co., Minneapolis, Minn.
Cold Deck, The—Barnett Film Attractions, Minneapolis, Minn.
Crisis, The—Sherman Elliott Co., Minneapolis, Minn.
Deemster, The—American Maid Film Co., Minneapolis, Minn.
Fringe of Society, The—Foursquare Exchange, Inc., Minneapolis, Minn.
Garden of Allah—Sherman Elliott Co., Minneapolis, Minn.
Great White Trail, The—Foursquare Exchange, Inc., Minneapolis, Minn.
Hell Hound of Alaska, The—Standard Film Corporation, Minneapolis, Minn.
I Believe—American Maid Film Co., Minneapolis, Minn.
Intolerance—Westcott Film Corporation, Minneapolis, Minn.
King-Bee Comedies—Standard Film Service Co., Minneapolis, Minn.
Madame Sherry—Foursquare Exchange, Inc., Minneapolis, Minn.
Mad Lover, The—Supreme Feature Film Co., Minneapolis, Minn.
Married in Name Only—V. H. Hodupp, Inc., Indianapolis, Ind.
Mother—Westcott Film Corporation, Minneapolis, Minn.
One Hour—Foursquare Film Exchange, Inc., Minneapolis, Minn.
One Law for Both—V. H. Hodupp, Inc., Indianapolis, Ind.
Ramona—Sherman Elliott Corporation, Minneapolis, Minn.
Should She Obey?—Foursquare Exchange, Inc., Minneapolis, Minn.
Sins of Ambition—V. H. Hodupp, Inc., Indianapolis, Ind.
Those Who Pay—Foursquare Exchange, Inc., Minneapolis, Minn.
To-Day—Supreme Feature Film Co., Minneapolis, Minn.
Twenty Thousand Leagues Under the Sea—J. V. Bryson, Minneapolis, Minn.
Two Men and a Woman—V. H. Hodupp, Inc., Indianapolis, Ind.
Warrior, The—Westcott Film Corporation, Minneapolis, Minn.
Whip, The—Friedman Film Corporation, Minneapolis, Minn.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Minneapolis, Minn.

NORTH CAROLINA.

Babbling Tongues—E. & H. Film Distributing Co., Atlanta, Ga.
Bargain, The—Exhibitors Film Exchange, Washington, D. C.
Belgian, The—Foursquare Exchange, Inc., Washington, D. C.
Christie Comedies—Peerless Film Exchange, Philadelphia, Pa.
Cold Deck, The—Super Film Attractions, Washington, D. C.
Deemster, The—All-Star Features Company, Jacksonville, Fla.
Fringe of Society, The—Foursquare Exchange, Washington, D. C.
Garden of Allah, The—Hy Art Masterplays Co., Washington, D. C.
God's Man—J. A. Cressy Interests, Dallas, Texas.
Great White Trail, The—Foursquare Exchange, Inc., Washington, D. C.
Her Fighting Chance—Southern States Film Co., Atlanta, Ga.
Humility—Super Film Attractions, Washington, D. C.
I Believe—Super Film Attractions, Washington, D. C.
King-Bee Comedies—Sidney B. Lust, Inc., Washington, D. C.
Loyalty—Super Film Attractions, Washington.
Madame Sherry—Foursquare Exchange, Inc., Washington, D. C.
Married in Name Only—E. & H. Film Distributing Co., Atlanta, Ga.
One Hour—Foursquare Exchange, Inc., Washington, D. C.
One Law for Both—E. & H. Film Distributing Co., Atlanta, Ga.
Redemption—Exhibitors' Film Exchange, Washington, D. C.
Should She Obey—Foursquare Exchange, Inc., Washington, D. C.
Sins of Ambition—E. & H. Film Distributing Co., Atlanta, Ga.
Souls Redeemed—All-Star Features Corp., Jacksonville, Fla.
Those Who Pay—Foursquare Exchange, Inc., Washington, D. C.
Twenty Thousand Leagues Under the Sea—Peerless Film Exchange, Philadelphia, Pa.
Two Men and a Woman—E. & H. Film Distributing Co., Atlanta, Ga.
Warrior, The—Civilization Film Corp., Newark, N. J.
Whip, The—Sidney B. Lust, Inc., Washington, D. C.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Washington, D. C.

OHIO.

Babbling Tongues—Ivan Film Distr. Company, Cleveland, Ohio.
Bandit and the Preacher, The—Masterpiece Film Co., Cleveland, Ohio.
Bargain, The—Masterpiece Film Co., Cleveland, Ohio.
Belgian, The—Foursquare Exchange, Inc., Cincinnati, Ohio.
Beware of Strangers—Masterpiece Film Co., Cleveland, Ohio.
Christie Comedies—Standard Film Service Co., Cincinnati and Cleveland, Ohio.
Civilization—A. G. Fontana Productions, New York City.
Cold Deck, The—Masterpiece Film Co., Cleveland, Ohio.
Crisis, The—Masterpiece Film Corporation, Cleveland, Ohio.
Deemster, The—H. P. Wolfberg Attractions, Pittsburgh, Pa.
Fringe of Society, The—Foursquare Exchange, Inc., Cincinnati, Ohio.
Garden of Allah—Masterpiece Film Company, Cleveland, Ohio.
Great White Trail, The—Foursquare Exchange, Inc., Cincinnati, Ohio.
Hell Hound of Alaska, The—Masterpiece Film Co., Cleveland, Ohio.
Her Fighting Chance—M. H. Hoffman, Inc., Cincinnati and Cleveland, Ohio.
King-Bee Comedies—Standard Film Service, Cleveland, Ohio.
Libertine, The—Masterpiece Film Attractions, Cleveland, Ohio.
Lust of the Ages—Masterpiece Film Attractions, Cleveland, Ohio.
Madame Sherry—Foursquare Exchange, Inc., Cleveland, Ohio.
Mad Lover, The—H. P. Wolfberg Attractions, Pittsburgh, Pa.
Married in Name Only—Ohio Ivan Film Distributing Co., Cleveland, Ohio.
Mother—Allen Film Corporation, Chicago.
One Hour—Foursquare Exchange, Inc., Cleveland, Ohio.
One Law for Both—Ohio Ivan Film Distributing Co., Cleveland, Ohio.
Peg o' the Sea—Standard Film Service, Cleveland.
Persuasive Peggy—H. P. Wolfberg Attractions, Pittsburgh, Pa.
Redemption—Masterpiece Film Attractions, Cleveland, Ohio.
Should She Obey?—Foursquare Exchange, Inc., Cincinnati, Ohio.
Sins of Ambition—Ohio Ivan Film Distributing Co., Cleveland, Ohio.
Souls Redeemed—Tri-State Film Exchange, Detroit, Mich.
Submarine Eye—H. J. Garfield, Columbia Building, Cleveland, Ohio.
Those Who Pay—Foursquare Exchange, Inc., Cincinnati, Ohio.
To-Day—H. P. Wolfberg Attractions, Pittsburgh, Pa.
Twenty Thousand Leagues Under the Sea—Bert Barnett, Cleveland, Ohio.
Two Men and a Woman—Ohio Ivan Film Distributing Co., Cleveland, Ohio.

Warrior, The—Ohio Ivan Film Distributing Co., Cleveland, Ohio.
Whip, The—J. Frank Hatch, Newark, N. J.
Whither Thou Goest—M. H. Hoffman, Inc., Cleveland, Ohio.
Zeppelin's Last Raid—Foursquare Exchange, Cleveland, Ohio.

OKLAHOMA.

Babbling Tongues—True Film Co., Dallas, Texas.
Bandit and the Preacher, The—William Politzer, San Antonio, Texas.
Bargain, The—Favorite Features Co., Brownsville, Texas.
Belgian, The — Southern States Film Co., Dallas, Texas.
Beware of Strangers—Yale Film Co., Kansas City, Mo.
Christie Comedies—R. D. Lewis, Campbell Building, Oklahoma City, Okla.
Civilization—Mignon Features, Ardmore, Okla.
Cold Deck, The—S. A. Lynch Enterprises, Dallas, Texas.
Crisis, The—Southwestern Film Corporation, Dallas, Texas.
Deemster, The—Liberty Feature Film Co., Shreveport, La.
Fringe of Society, The—Foursquare Exchange, Inc., Dallas Texas.
Garden of Allah—Allen Film Corporation, Chicago, Ill.
God's Man—J. A. Cressey Interests, Dallas, Texas.
Great White Trail, The—Foursquare Exchange, Inc., Dallas, Texas.
Hell Hound of Alaska, The—William Politzer, San Antonio, Texas.
Her Fighting Chance—Southern States Film Co., Dallas, Texas.
Human Orchid, The — Southerwestern Art Dramas, Inc., Dallas, Texas.
King-Bee Comedies—Southwestern Film Co., New Orleans, La.
Land of the Rising Sun—Yale Film Co., Shreveport, La.
Lust of the Ages—Peter C. Crown, Dallas, Texas.
Madame Sherry—Foursquare Exchange, Inc., Dallas, Texas.
Married in Name Only—True Film Co., Dallas, Texas.
Mother—Grainger Film Corporation, Chicago, Ill.
One Hour—Foursquare Exchange, Inc., Dallas, Texas.
One Law for Both—True Film Co., Dallas, Texas.
Ramona—Sherman Elliott Corporation, Minneapolis, Minn.
Redemption—Trice Sneed, Dallas, Texas.
Should She Obey? — Foursquare Exchange, Inc., Dallas, Texas.
Sins of Ambition—True Film Co., Dallas, Texas.
Those Who Pay—Southern States Film Co., Dallas, Texas.
Two Men and a Woman—True Film Co., Dallas, Texas.
Warrior, The—Grainger Film Corporation, Chicago, Ill.
Whip, The — Yale Photoplay Corporation, Dallas, Texas.
Whither Thou Goest—M. H. Hoffman, Inc., Dallas, Texas.
Zeppelin's Last Raid—Southern States Film Co., Dallas, Texas.

OREGON.

Bandit and the Preacher, The—De Luxe Features, Inc., Seattle, Wash.
Bargain, The—De Luxe Features, Inc., Seattle, Wash.
Belgian, The—Foursquare Exchange, Inc., Seattle, Wash.
Birth of a Nation—A. E. Nelson, Minneapolis, Minn.
Christie Comedies—Greater Feature Film Co., Seattle, Wash.
Civilization—Western Civilization Co., Seattle, Wash.
Cold Deck, The—De Luxe Feature Film Co., Seattle, Wash.
Deemster, The—Deseret Film Corporation, Salt Lake City, Utah.
Eyes of the World—George E. Hale, Seattle, Wash.
Fringe of Society, The—Foursquare Exchange, Inc., Seattle, Wash.
Garden of Allah—De Luxe Feature Film Co., Seattle, Wash.
God's Man—Deseret Film Corporation, Salt Lake City, Utah.
Great White Trail, The—Foursquare Exchange, Inc., Seattle, Wash.
Hell Hound of Alaska, The—De Luxe Features, Inc., Seattle, Wash.
Her Fighting Chance—Foursquare Film Exchange, Seattle, Wash.
I Believe—Deseret Film Co., Salt Lake City, Utah.
Intolerance—De Luxe Feature Film Co., Seattle, Wash.
King-Bee Comedies—De Luxe Features Co., Seattle, Wash.
Land of the Rising Sun—D. M. Palley Features, Inc., Seattle, Wash.
Madame Sherry—Foursquare Exchange, Inc., Seattle, Wash.
Modern Lorelei, A — Philip Hansen, Los Angeles, Cal.
One Hour—Foursquare Exchange, Inc., Seattle, Wash.
Parentage—L. J. Schlaifer Attractions, Seattle, Wash.
Persuasive Peggy—Deseret Film Co., Seattle, Wash.
Ramona—Elliott Sherman Corporation, Minneapolis, Minn.
Redemption — De Luxe Feature Film Co., Seattle, Wash.
Should She Obey?—Foursquare Exchange, Inc., Seattle, Wash.
Those Who Pay—Foursquare Exchange, Inc., Seattle, Wash.
Twenty Thousand Leagues Under the Sea—Universal Film Exchange, Portland, Ore.
Warrior, The—Jordan Brewster Film Corporation, Seattle, Wash.
Whip, The—De Luxe Features Corporation, Seattle, Wash.
Whither Thou Goest—Foursquare Film Exchange, Seattle, Wash.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Seattle, Wash.

PENNSYLVANIA.

Babbling Tongues (Western Part)—Liberty Film Renting Co., Pittsburgh, Pa.
Belgian, The — Foursquare Exchange, Inc., Philadelphia and Pittsburgh, Pa.
Christie Comedies (Western Part)—Liberty Film Renting Co., Pittsburgh, Pa.
Christie Comedies (Eastern Part)—Peerless Film Exchange, Philadelphia, Pa.
Civilization—A. G. Fontana Productions, New York.
Cold Deck, The (Eastern Part)—Security Real Estate Investment Co., Philadelphia, Pa.
Cold Deck, The (Western Part)—Supreme Photoplay Productions, Tyrone, Pa.
Crisis, The—Masterpiece Film Attractions, Philadelphia, Pa.
Deemster, The (Western Part)—H. P. Wolfberg Attractions, Pittsburgh, Pa.
Deemster, The (Eastern Part)—Peerless Feature Film Co., Philadelphia, Pa.
Fringe of Society, The—Foursquare Exchange, Inc., Philadelphia and Pittsburgh, Pa.
Garden of Allah (Eastern Part)—A. G. Fontana Productions, Inc., Pittsburgh, Pa.
God's Man (Western Part)—George C. Wilson, Tyrone, Pa.
God's Man (Eastern Part)—Peerless Film Corporation, Philadelphia, Pa.
Great White Trail, The — Foursquare Exchange, Inc., Philadelphia, Pa.
Her Fighting Chance (Eastern Part)—M. H. Hoffman, Inc., Philadelphia and Pittsburgh, Pa.
Human Orchid, The (Eastern Part)—Masterpiece Film Attractions, Philadelphia, Pa.
Humility (Eastern Part)—Philadelphia Ideal Film Exchange, Philadelphia, Pa.
King-Bee Comedies (Western Part)—Quality Film Co., Pittsburgh, Pa.
King-Bee Comedies (Eastern Part)—Masterpiece Film Attractions, Philadelphia, Pa.
Land of the Rising Sun, The (Eastern Part)—Peerless Film Corporation, Philadelphia, Pa.
Loyalty (Eastern Part)—Philadelphia Ideal Film Exchange, Philadelphia, Pa.
Lust of the Ages—Manuel Lazowick, 239 S. 3d street, Philadelphia, Pa.
Madame Sherry—Foursquare Exchange, Inc., Pittsburgh and Philadelphia, Pa.
Mad Lover, The (Western Part)—H. P. Wolfberg Attractions, Pittsburgh, Pa.
Married in Name Only (Western Part)—Liberty Film Renting Co., Pittsburgh, Pa.
Married in Name Only (Eastern Part)—Electric Theater Supply Co., Philadelphia, Pa.
Modern Lorelei, A (Eastern Part)—Theis Producing Co., Philadelphia, Pa.
Mother (Western Part—First National Exhibitors' Circuit, Pittsburgh, Pa.
One Law for Both (Eastern Part)—Electric Theater Supply Co., Philadelphia, Pa.
One Law for Both (Western Part)—Liberty Film Renting Co., Pittsburgh, Pa.
One Hour—Foursquare Exchange, Inc., Philadelphia and Pittsburgh, Pa.
Parentage (Eastern Part) — Peerless Film Corporation, Philadelphia, Pa.
Persuasive Peggy (Western Part)—H. P. Wolfberg Attractions, Pittsburgh, Pa .
Persuasive Peggy (Eastern Part)—Peerless Film Exchange, Philadelphia, Pa.
Public Defender (Eastern Part) — Stanley Booking Corporation, Philadelphia, Pa.
Redemption (Eastern Part)—Stanley Booking Corporation, Philadelphia, Pa.
Redemption (Western Part)—Supreme Photoplay Corporation, Pittsburgh, Pa.
Should She Obey?—Foursquare Exchange, Inc., Pittsburgh and Philadelphia, Pa.
Sins of Ambition (Western Part)—Liberty Film Renting Co., Pittsburgh, Pa.
Souls Redeemed (Eastern Part)—Ideal Film Exchange, Philadelphia, Pa.
Things People Should Know (Eastern Part)—Ideal Film Exchange, Philadelphia, Pa.
Those Who Pay—Foursquare Exchange, Inc., Pittsburgh and Philadelphia, Pa.
To-Day (Western Part)—H. P. Wolfberg Attractions, Pittsburgh, Pa.
Twenty Thousand Leagues Under the Sea (Eastern Part)—Peerless Feature Film Co., Philadelphia, Pa.
Two Men and a Woman (Western Part)—Liberty Film Renting Co., Pittsburgh, Pa.
Warrior, The (Western Part)—First National Exhibitors' Circuit, Pittsburgh, Pa.
Warrior, The (Eastern Part)—Manual Lazowick, Philadelphia, Pa.
Whip, The—J. Frank Hatch Film Co., Newark, N. J.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Pittsburgh and Philadelphia, Pa.

RHODE ISLAND.

(See New England.)

SOUTH CAROLINA.

Babbling Tongues—E. & H. Film Distributing Co., Atlanta, Ga.
Bargain, The—Jake Wells, Richmond, Ga.
Belgian, The—Southern States Film Co., Atlanta, Ga.
Cold Deck, The—S. A. Lynch Enterprises, Inc., Atlanta, Ga.
Civilization—All Star Features, Jacksonville, Fla.
Crisis, The—Big Feature Rights Corporation, Louisville, Ky.
Deemster, The—All Star Features Company, Jacksonville, Fla.
Fringe of Society, The—Foursquare Exchange, Inc., Atlanta, Ga.
Garden of Allah—All Star Features Co., Jacksonville, Fla.
God's Man—J. A. Cressey Interests, Dallas, Texas.
Great White Trail, The—Foursquare Exchange, Inc., Atlanta, Ga.
Her Fighting Chance—Southern States Film Co., Atlanta, Ga.
King-Bee Comedies—E. & H. Film Distributing Co., Atlanta, Ga.
Madame Sherry—Foursquare Exchange, Inc., Atlanta, Ga.
Married in Name Only—E. & H. Film Distributing Co., Atlanta, Ga.
One Hour — Foursquare Exchange, Inc., Atlanta, Ga.
One Law for Both—E. & H. Film Distributing Co., Atlanta, Ga.
Should She Obey?—Foursquare Exchange, Inc., Atlanta, Ga.
Sins of Ambition—E. & H. Film Distributing Co., Atlanta, Ga.
Souls Redeemed—All Star Features Corporation, Jacksonville, Fla.
Submarine Eye—E. & H. Film Distributing Co., Atlanta, Ga.
Those Who Pay—Southern Feature Film Co., Atlanta, Ga.
Twenty Thousand Leagues Under the Sea—Consolidated Film Supply Co., Atlanta, Ga.
Two Men and a Woman—E. & H. Film Distributing Co., Atlanta, Ga.
Warrior, The—Eltabran Film Co., Charlotte, N. C.
Whip, The—Special Features Co., Knoxville, Tenn.
Zeppelin's Last Raid—Southern Feature Film Co., Atlanta, Ga.

SOUTH DAKOTA.

(See North Dakota.)

TENNESSEE.

Babbling Tongues—Big Feature Rights Corporation, Louisville, Ky.
Bargain, The—Jake Wells, Richmond, Va.
Belgian, The — Southern States Film Co., Atlanta, Ga.
Crisis, The—A. B. Cook, Jackson, Miss.
Deemster, The—Big Feature Rights Corporation, Louisville, Ky.
Fringe of Society, The—Foursquare Exchange, Inc., Atlanta, Ga.
Garden of Allah—All Star Features, Jacksonville, Fla.
God's Man—J. A. Cressey Interests, Dallas, Texas.
Great White Trail, The—Foursquare Exchange, Inc., Atlanta, Ga.
Her Fighting Chance—Southern States Film Co., Atlanta, Ga.
Humility—Kaufman Specials, Memphis, Tenn.
King-Bee Comedies—Boehringer Amusement Co., New Orleans, La.
Land of the Rising Sun—H. Lieber Co., Indianapolis, Ind.
Loyalty—Kaufman Specials, Memphis, Tenn.
Madame Sherry—Foursquare Exchange, Inc., Atlanta, Ga.
Mad Lover, The—Big Feature Rights Corporation, Louisville, Ky.
Married in Name Only—Big Feature Rights Corporation, Louisville, Ky.
One Hour — Foursquare Exchange, Inc., Atlanta, Ga.
One Law for Both—Big Feature Rights Corporation, Louisville, Ky.
Raffles—Special Features Corporation, Knoxville, Tenn.
Should She Obey?—Foursquare Exchange, Inc., Atlanta, Ga.

Sins of Ambition—Big Feature Rights Corporation, Louisville, Ky.
Souls Redeemed—All Star Features Corporation, Jacksonville, Fla.
Submarine Eye—E. & H. Film Distributing Co., Atlanta, Ga.
Those Who Pay—Southern States Film Co., Atlanta, Ga.
To-Day — Big Feature Rights Corporation, Louisville, Ky.
Twenty Thousand Leagues Under the Sea Consolidated Film Supply Co., Atlanta, Ga.
Two Men and a Woman—Big Feature Rights Corporation, Louisville, Ky.
Warrior, The—Special Features Co., Knoxville, Tenn.
Whip, The—Special Features Co., Knoxville, Tenn.
Zeppelin's Last Raid—Southern States Film Co., Atlanta, Ga.

TEXAS.

Babbling Tongues—True Film Co., Dallas, Texas.
Bandit and the Preacher, The — William Politzer, San Antonio, Texas.
Bargain, The—Favorite Features Co., Brownsville, Texas.
Belgian, The — Southern States Film Co., Dalals, Texas.
Beware of Strangers—E. H. Hulsey, Dallas, Texas.
Christie Comedies—R. D. Lewis, Campbell Building, Oklahoma City, Okla.
Civilization—Mignon Features, Ardmore, Okla.
Cold Deck, The—S. A. Lynch Enterprises, Inc., Dallas, Texas.
Crisis, The—Southwestern Film Corporation, Dallas, Texas.
Deemster, The—Liberty Feature Film Co., Shreveport, La.
Fringe of Society, The—Foursquare Exchange, Inc., Dallas, Texas.
Garden of Allah—Allen Film Corporation, Chicago, Ill.
God's Man—J. A. Cressey Interests, Dallas, Texas.
Great White Trail, The—Foursquare Exchange, Inc., Dallas, Texas.
Hell Hound of Alaska, The—William Politzer, San Antonio, Texas.
Her Fighting Chance—Southern States Film Co., Dallas, Texas.
Human Orchid, The — Southerwestern Art Dramas, Inc., Dallas, Texas.
King-Bee Comedies—Southern Film Co., New Orleans, La.
Lust of the Ages—Peter C. Crown, Dallas, Texas.
Madame Sherry—Foursquare Exchange, Inc., Dallas, Texas.
Married in Name Only—True Film Co., Dallas, Texas.
Mother—Grainger Film Corporation, Chicago, Ill.
One Hour—Foursquare Exchange, Inc., Dallas, Texas.
One Law for Both—True Film Co., Dallas, Texas.
Ramona—Sherman Elliott Corporation, Minneapolis, Minn.
Redemption—Trice Sneed, Dallas, Texas.
Should She Obey?—Foursquare Exchange, Inc., Dallas, Texas.
Sins of Ambition—True Film Co., Dallas, Texas.
Souls Redeemed—Southwestern Film Corporation, Dallas, Texas.
Those Who Pay—Southern States Film Co., Dallas, Texas.
Twenty Thousand Leagues Under the Sea—Consolidated Film Supply Co., Dallas, Texas.
Two Men and a Woman—True Film Co., Dallas, Texas.
Warrior, The—Grainger Film Corporation, Chicago, Ill.
Whip, The — Yale Photoplay Corporation, Texas.
Whither Thou Goest—M. H. Hoffman, Inc., Dallas, Texas.
Zeppelin's Last Raid—Southern States Film Co., Dallas, Texas.

UTAH.

Bandit and the Preacher, The—Foursquare Film Exchange, Denver, Colo.
Bargain, The—Foursquare Film Exchange, Denver, Colo.
Belgian, The—Foursquare Film Exchange, Denver, Colo.
Beware of Strangers—Consolidated Features Film Co., Denver, Colo.
Birth of a Nation—A. E. Nelson, Minneapolis, Minn.
Christie Comedies—Consolidated Feature Film Co., Denver, Colo.
Civilization—Mid-West Civilization Co., Denver, Colo.
Cold Deck, The—Consolidated Features Film Co., Denver, Colo.
Deemster, The — Deseret Film Corporation, Salt Lake City, Utah.
Eyes of the World—Deseret Film Co., Salt Lake City, Utah.
Fringe of Society, The—Foursquare Exchange, Inc., Denver, Colo.
God's Man—Deseret Film Corporation, Salt Lake City, Utah.
Great White Trail, The—Foursquare Exchange, Inc., Denver, Colo.
Hell Hound of Alaska, The—Foursquare Film Exchange, Denver, Colo.
Her Fighting Chance—Foursquare Film Exchange, Denver, Colo.
I Believe—Deseret Film Co., Salt Lake City, Utah.
Libertine, The—Supreme Photoplays Corporation, Denver, Colo.
Lust of the Ages—Deseret Film Co., Salt Lake City, Utah.
Madame Sherry—Foursquare Exchange, Inc., Denver, Colo.
One Hour—Foursquare Exchange, Inc., Denver, Colo.
Persuasive Peggy — Deseret Film Co., Salt Lake City, Utah.
Ramona—Sherman Elliott Corporation, Minneapolis, Minn.
Should She Obey?—Foursquare Exchange, Inc., Denver, Colo.
Those Who Pay—Foursquare Exchange, Inc., Denver, Colo.
Twenty Thousand Leagues Under the Sea—Consolidation Film Supply Co., Denver, Colo.
Warrior, The — Mid-West Civilization Co., Denver, Colo.
Whip, The—Supreme Photoplay Corporation, Denver, Colo.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Denver, Colo.

VERMONT.

(See New England.)

VIRGINIA.

Babbling Tongues—Electric Theater Supply Co., Philadelphia, Pa.
Bandit and the Preacher, The—Tom Moore, Washington, D. C.
Bargain, The — Exhibitors' Film Exchange, Washington, D. C.
Belgian, The — Foursquare Exchange, Inc., Washington, D. C.
Beware of Strangers—Exhibitors' Film Exchange, Washington, D. C.
Christie Comedies—Peerless Film Exchange, Philadelphia, Pa.
Civilization—All Star Features Co., Jacksonville, Fla.
Cold Deck, The—Sidney B. Lust, Inc., Washington, D. C.
Crisis, The — Masterpiece Film Attractions, Philadelphia, Pa.
Deemster, The—Masterpiece Film Attractions, Philadelphia, Pa.
Fringe of Society, The—Foursquare Exchange, Inc., Washington, D. C.
Great White Trail, The—Foursquare Exchange, Inc., Washington, D. C.
Hell Hound of Alaska, The — Tom Moore, Washington, D. C.
I Believe—Super Feature Attractions, Washington, D. C.
King-Bee Comedies—Sidney B. Lust, Inc., Washington, D. C.
Land of the Rising Sun—Peerless Feature Film Exchange, Philadelphia, Pa.
Lust of the Ages—Manuel Lazowick, 239 S. 3d street, Philadelphia, Pa.
Madame Sherry—Foursquare Exchange, Inc., Washington, D. C.
Married in Name Only — Electric Theater Supply Co., Philadelphia, Pa.
One Hour—Foursquare Exchange, Inc., Washington, D. C.
One Law for Both—Electric Theater Supply Co., Philadelphia, Pa.
Parentage—Sidney B. Lust, Inc., Washington, D. C.
Redemption — Exhibitors' Film Exchange, Washington, D. C.
Should She Obey?—Foursquare Exchange, Inc., Washington, D. C.
Sins of Ambition—Electric Theater Supply Co., Philadelphia, Pa.
Souls Redeemed—All Star Features Corporation, Jacksonville, Fla.
Those Who Pay—Foursquare Exchange, Inc., Washington, D. C.
Two Men and a Woman—Electric Theater Supply Co., Philadelphia, Pa.
Whip, The—Sidney B. Lust, Inc., Washington, D. C.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Washington, D. C.

WASHINGTON.

Bandit and the Preacher, The—De Luxe Features, Inc., Seattle, Wash.
Bargain, The—De Luxe Features, Inc., Seattle, Wash.
Belgian, The — Foursquare Exchange, Inc., Seattle, Wash.
Birth of a Nation—A. E. Nelson, Minneapolis, Minn.
Christie Comedies—Greater Feature Film Co., Seattle, Wash.
Civilization—Western Civilization Co., Seattle, Wash.
Cold Deck, The—De Luxe Features Film Co., Seattle, Wash.
Deemster, The — Deseret Film Corporation, Salt Lake City, Utah.
Eyes of the World—George E. Hale, Seattle, Wash.
Fringe of Society, The—Foursqare Exchange, Inc., Seattle, Wash.
Garden of Allah—De Luxe Feature Film Co., Seattle, Wash.
God's Man—Deseret Film Corporation, Salt Lake City, Utah.
Great White Trail, The — Foursquare Exchange, Inc., Seattle, Wash.
Hell Hound of Alaska, The—De Luxe Features, Inc., Seattle, Wash.
Her Fighting Chance—M. H. Hoffman, Inc., Seattle, Wash.
I Believe—Deseret Film Corporation, Salt Lake City, Utah.
Intolerance — De Luxe Feature Film Co., Seattle, Wash.
King-Bee Comedies—De Luxe Feature Film Co., Seattle, Wash.
Land of the Rising Sun, The—D. M. Palley Features, Seattle, Wash.
Lust of the Ages—Western Civilization Co., Seattle, Wash.
Madame Sherry—Foursquare Exchange, Inc., Seattle, Wash.
Modern Lorelei, A—Mr. Philip Hansen, Los Angeles, Cal.
One Hour—Foursquare Exchange, Inc., Seattle, Wash.
Parentage—L. J. Schlaifer Attractions, Seattle, Wash.
Ramona—Sherman Elliott Corporation, Minneapolis, Minn.
Persuasive Peggy—Deseret Film Corporation, Salt Lake City, Utah.
Redemption — De Luxe Feature Film Co., Seattle, Wash.
Should She Obey?—Foursquare Exchange, Inc., Seattle, Wash.
Those Who Pay—Foursquare Exchange, Inc., Seattle, Wash.
Twenty Thousand Leagues Under the Sea—Universal Film Exchange, Portland, Ore.
Warrior, The—Jordan-Brewster Film Corporation, Seattle, Wash.
Whip, The — De Luxe Feature Film Co., Seattle, Wash.
Whither Thou Goest—M. H. Hoffman, Inc., Seattle, Wash.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Seattle, Wash.

WEST VIRGINIA.

Belgian, The — Foursquare Exchange, Inc., Pittsburgh, Pa.
Beware of Strangers—Metro Film Exchange, Pittsburgh, Pa.
Christie Comedies—Liberty Film Renting Co., Pittsburgh, Pa.
Civilization—A. G. Fontana Productions, Inc., New York.
Crisis, The — Masterpiece Film Attractions, Philadelphia, Pa.
Deemster, The—H. P. Wolfberg Attractions, Pittsburgh, Pa.
Fringe of Society, The—Foursquare Exchange, Inc., Pittsburgh, Pa.
Garden of Allah—A. G. Fontana Productions, Inc., Pittsburgh, Pa.
God's Man—George C. Wilson, Tyrone, Pa.
Great White Trail, The — Foursquare Exchange, Inc., Pittsburgh, Pa.
Humility—Super Film Attractions, Washington, D. C.
King-Bee Comedies—Quality Film Co., Inc., Pittsburgh, Pa.
Loyalty—Super Fine Attractions, Washington, D. C.
Lust of the Ages—Liberty Film Renting Co., Pittsburgh, Pa.
Madame Sherry—Foursquare Exchange, Inc., Pittsburgh, Pa.
Mad Lover, The—H. P. Wolfberg Attractions, Pittsburgh, Pa.
Mother—First National Exhibitors' Circuit, Pittsburgh, Pa.
One Hour—Foursquare Exchange, Inc., Pittsburgh, Pa.
Persuasive Peggy—H. P. Wolfberg Attractions, Pittsburgh, Pa.
Redemption—Supreme Photoplay Co., Pittsburgh, Pa.
Should She Obey?—Foursquare Exchange, Inc., Pittsburgh, Pa.
Those Who Pay—Foursquare Exchange, Inc., Pittsburgh, Pa.
To-Day—H. P. Wolfberg Attractions, Pittsburgh, Pa.
Twenty Thousand Leagues Under the Sea—Peerless Film Exchange, Philadelphia, Pa.
Warrior, The—First National Exhibitors' Circuit, Pittsburgh, Pa.
Whip, The—J. Frank Hatch Film Co., Newark, N. J.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Pittsburgh, Pa.

WISCONSIN.

Babbling Tongues (Northern Part)—V. H. Hodupp, Inc., Indianapolis, Ind.
Bandit and the Preacher, The—Wisconsin Film Corporation, Milwaukee, Wis.
Bargain, The—Wisconsin Film Corporation, Milwaukee, Wis.
Belgian, The—Foursquare Exchange, Inc., Chicago, Ill.
Beware of Strangers—Thomas Saxe Enterprises, Milwaukee, Wis.
Birth of a Nation—Wisconsin Film Corporation, Milwaukee, Wis.
Christie Comedies—Film Library & Exchange, Minneapolis, Minn.
Cold Deck, The—Barnett Film Attractions, Minneapolis, Minn.
Crisis, The—Sherman Elliott Corporation, Minneapolis, Minn.
Deemster, The—Standard Film Service, Chicago, Ill.
Fringe of Society, The—Foursquare Exchange, Inc., Chicago, Ill.
Garden of Allah—Sherman Elliott Co., Minneapolis, Minn.
God's Man—Samuel Van Ronkel, Chicago, Ill.
Great White Trail, The—Foursquare Exchange, Inc., Chicago, Ill.
Hell Hound of Alaska, The—Wisconsin Film Corp., Milwaukee, Wis.
Humility—Celebrated Players Film Co., Chicago, Ill.
Intolerance—Westcott Film Co., Minneapolis, Minn.
King-Bee Comedies—Standard Film Service, Co., Chicago, Ill.
Loyalty—Celebrated Players Film Co., Chicago, Ill.
Lust of the Ages—Griever & Herz, Chicago, Illinois.
Madame Sherry—Foursquare Exchange, Inc., Chicago, Ill.
Mad Lover, The—Supreme Feature Film Co., Minneapolis, Minn.
Married in Name Only—(Southern Part)—Unity Photoplays Co., Chicago, Ill.
Married in Name Only—(Northern Part)—V. H. Hodupp, Inc., Indianapolis, Ind.
Mother—Westcott Film Corp., Minneapolis, Minn.
One Hour—Foursquare Exchange, Inc., Chicago, Ill.
One Law for Both—(Northern Part)—V. H. Hodupp, Inc., Indianapolis, Ind.
One Law for Both—(Southern Part)—Unity Photoplays Co., Chicago, Ill.
Parentage—(Southern Part)—Central Films Co., Chicago, Ill.
Ramona—Sherman Elliott Co., Minneapolis, Minn.
Should She Obey?—Foursquare Exchange, Inc., Chicago, Ill.
Sins of Ambition—(Southern Part)—Unity Photoplays Co., Chicago, Ill.
Sins of Ambition—(Northern Part)—V. H. Hodupp, Inc., Indianapolis, Ind.
Those Who Pay—Foursquare Exchange, Inc., Chicago, Ill.
Two Men and a Woman—(Southern Part)—Unity Photoplays Co., Chicago, Ill.
Two Men and a Woman—(Northern Part)—V. H. Hodupp, Inc., Indianapolis, Ind.
Warrior, The—Westcott Film Corp, Minneapolis, Minn.
Whip, The—Friedman Film Corp., Minneapolis, Minn.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Chicago, Ill.

WYOMING.

Bandit and the Preacher, The—Foursquare Exchange, Denver, Colo.
Bargain, The—Foursquare Exchange, Denver, Colo.
Belgian, The—Foursquare Exchange, Inc., Denver, Colo.
Beware of Strangers—Consolidated Features Film, Denver, Colo.
Birth of a Nation—A. E. Nelson, Minneapolis, Minn.
Christie Comedies Consolidated Feature Film Co., Denver, Colo.
Civilization—Mid-West Civilization Co., Denver, Colo.
Cold Deck, The—Consolidated Features Film, Denver, Colo.
Crisis, The—Sherman Elliott Corporation, Minneapolis, Minn.
Deemster, The—Deseret Film Corporation, Salt Lake City, Utah.
Eyes of the World, The—Deseret Film Corporation, Salt Lake City, Utah.
Fringe of Society, The—Foursquare Exchange, Inc., Denver, Colo.
God's Man—Deseret Film Corporation, Salt Lake City, Utah.
Great White Trail, The—Foursquare Exchange, Inc., Denver, Colo.
Hell Hound of Alaska, The—Foursquare Exchange, Denver, Colo.
Her Fighting Chance—Foursquare Exchange, Denver, Colo.
I Believe—Deseret Film Corporation, Salt Lake City, Utah.
Libertine, The—Supreme Photoplay Corporation, Denver, Colo.
Lust of the Ages—Deseret Film Co., Salt Lake City, Utah.
Madame Sherry—Foursquare Exchange, Inc., Denver, Colo.
One Hour Foursquare Exchange, Inc., Denver, Colo.
Persuasive Peggy—Deseret Film Corporation, Denver, Colo.
Ramona—Sherman Elliott Corporation, Minneapolis, Minn.
Should She Obey?—Foursquare Exchange, Inc., Denver, Colo.
Those Who Pay—Foursquare Exchange, Inc., Denver, Colo.
Twenty Thousand Leagues Under the Sea—James V. Bryson, Minneapolis, Minn.
Warrior, The—Mid-West Civilization Co, Denver, Colo.
Whip, The—Supreme Photoplays Corporation, Denver, Colo.
Zeppelin's Last Raid—Foursquare Exchange, Inc., Denver, Colo.

Sales of the Week.

A Compendium of the Activities Recorded in the State Right Market During the Past Seven Days.

THE EDWARD WARREN Production, "Weavers of Life," has been sold to Franklyn E. Backer, president of the Mammoth Film Corp., for the states of New York and New Jersey.

* * *

Nathan Hirsch, of the Pioneer Film Exchange, announces the acquisition of the two Selig productions exploited by the Co-operative Exhibitors Corp., namely "Who Shall Take My Life" and "City of Purple Dreams" for New York State and New Jersey. The Pioneer corporation has also acquired the rights for the same territory on Jack W. Noble's "Shame," which features Zena Keefe.

* * *

Joseph Golden, president of the Triumph Film Corp., reports the disposition of the Evelyn Nesbit feature "Redemption" to Trice Sneed, Dallas, for the states of Texas, Oklahoma and Arkansas.

* * *

The Crest Pictures Corporation reports the sale of its latest Lillian Walker production, "The Grain of Dust," to Mayer Silverman, president of the Liberty Film Renting Co., Pittsburgh, for Western Pennsylvania.

* * *

Ernest Shipman announces the sale of the Shorty Hamilton series (W. H. Clifford Productions Co) for the six states of New England to the Nathan Gordon interests of Boston.

* * *

Details appear elsewhere in the section of the sale of "Mother" by the General Enterprises, Inc., to the Atlantic Film Exchange, New York City, for the state of New Jersey.

* * *

W. H. Productions Company announces the following sales: The rights to Wm. S. Hart as "The Two-Gun Man" in "The Bargain," in six reels, to Phil Goldstone, Omaha, Neb., for Michigan and Kentucky; also the rights to W. H. Productions Company twenty-eight two-reel Keystone comedies to L. C. Baxley, Matinee Film Co., Dallas, Texas, for Texas and Arkansas.

* * *

Arthur H. Sawyer and Herbert Lubin report the sale of "The Warrior," for the states of Louisiana and Mississippi.

The purchaser for these territories is James R. Grainger, of the Allen Film Corporation of Chicago, Ill. The executives of General Enterprises, Inc., also stated that Mr. Grainger had contracted for the George Loane Tucker production, "Mother," for Louisiana and Mississippi.

Following the deal Mr. Grainger announced that he had completed affiliations with the Midwest Civilization Company of Denver, Colo., the consummation of which gives his organization control over Colorado, Utah, New Mexico and Wyoming.

* * *

The National Film B'k'g Service, Pittsburgh, has acquired the western Pennsylvania and West Virginia rights to the "Submarine Eye."

Miss Edna Williams, New York representative of the Robertson-Cole Co., London, announces the sale of the "Zeppelin's Last Raid," "Those Who Pay" and "The Belgian" for Paraguay, Uraguay and Argentine. The African rights of the same pictures have been sold to the African Film Trust, Ltd.

* * *

Carle E. Carlton, president of the Crest Pictures, announces the sale of the rights for Great Britain on "The Lust of the Ages." The transaction was closed by Robertson & Cole through Grands, Ltd., London.

Mr. Carlton has likewise closed the rights with the Monet Film Company of Paris for "The Lust of the Ages," which will place the Lillian Walker feature in France and Spain.

* * *

M. S. Epstin, traveling representative of the Cinema Distributing Corporation has returned from Chicago and reports the sale of "The 13th Labor of Hercules" (the twelve-reel series of the Panama Pacific Exposition) to Celebrated Players Film Company of Chicago for the State of Illinois. Immediately after the sale was made the entire series were booked over the Asher Brothers theater circuit.

The Inter-Ocean Film Corporation reports the sale of "Enlighten Thy Daughter" through their Paris office for the following territory: France, Belgium, Switzerland, Italy, Egypt, Spain, Portugal, Greece and the Balkan countries.

* * *

Details of the Shallenberger and Priest transaction whereby the A. J. Small Theatrical Circuit of Canada acquired the W. H. Clune spectacles, "Ramona" and "The Eyes of the World," for the Dominion, is reported elsewhere in this department of this issue.

NEW NEW JERSEY STATE RIGHTS EXCHANGE.

Martin Wohlforth and A. H. Westfall have entered into the state rights field in New Jersey. The Atlantic Film Company is the name of the new organization, with offices on the eleventh floor of the Leavitt building, 126 West Forty-sixth street, New York City. Mr. Wohlforth is the owner of the Atlantic theater at Spring Lake, N. J., while Mr. Westfall is well known among local exhibitors throughout the state, having long been associated with several of the big releasing companies as a traveling salesman.

Their first big offering will be the McClure picture, "Mother" with Elizabeth Risdon in the title role, made by Geo. Loane Tucker, who also is credited with "I Believe" and "The Manxman."

WATKINS IN NEW YORK FOR SEVERAL MONTHS.

M. G. Watkins, prominent in Chicago film circles, where, in addition to his business interests, he found time to serve the Chicago Screen Club for several years as its treasurer, arrived in New York Wednesday, Jan. 16, and will remain in this city during the exploitation of the France Film Co.'s state rights production, "The Natural Law," featuring Marguerite Courtot, as Mr. Watkins in interested in the company. He is also a part owner of the W. A. Baier Film Exchange, Milwaukee, one of this Wisconsin city's live-wire independent exchanges.

"Mickey" Coming Soon

The Mabel Normand-Mack Sennett Feature Much Awaited by State Right Investors.

The Western Import Company will give Mabel Normand, in "Mickey," a Broadway showing very shortly, and "Mickey" will, no doubt, shine on Broadway for a long time.

In the showing of the Mabel Normand seven-reel comedy will be demonstrated the fact that it is possible to produce a picture that can go into a theater and remain successfully for an indefinite period of time, the same as a big, successful legitimate show.

This production is different from any other production and will stand by itself for a long time to come, according to the claims of its exploiters. It runs the gauntlet of every human emotion, and although Mabel Normand will appear in other productions she will never be able to come up to the standard established in "Mickey," because her success in this production is attributed not only to her own personality and genius, but the happy medium of the combination of the star, Mack Sennett, the story, the cast and the general harmonious conditions prevailing in the production of "Mickey."

ETHEL BURTON RETURNS TO "KING-BEE."

Ethel Marie Burton, who played opposite Billy West in the first four releases of Billy West-King-Bee comedies, has arrived at Hollywood, California, and will again become a player in the King-Bee comedies.

Ethel Marie Burton was born in New York City, and is of American parentage. She is just five and one-half feet tall, and weighs about one hundred and eighteen pounds. She has blonde hair, and blue eyes. She has been playing in pictures for the past two years, and was a member of the "Vitagraph," "World," and "Vim" companies.

Miss Burton keeps in fine physical trim, and no "dare-devil" ever gets a job substituting for her in risky parts.

In the next release of the Billy West-King-Bee comedies it is said that Miss Burton will be seen making a fourteen-foot jump.

KIRKWOOD NOW CASTING FOR KEENEY FILM.

Pending the completion of its own studios, the Frank A. Keeney Pictures Corporation has obtained the use of the Biograph studios, New York, under lease extending from February. 1. At that time the corporation will begin the production of its first feature, with Catherine Calvert as star.

The title of the picture as just announced is "The Girl Who Saw Life." The scenario is by Ben Kutler, formerly scenario editor for Augustus Thomas and Famous Plays and Players, and author of numerous screen successes. James Kirkwood is now assembling the cast. The scenario is especially written around Miss Calvert and presents as its heroine a winsome type of simple and pure-minded girlhood which she is peculiarly qualified to express. James Kirkwood is now assembling the cast.

SHALLENBERGER CLOSES IMPORTANT DEAL.

W. E. Shallenberger, of the firm of Shallenberger and Priest (Arrow Film Corporation), has arranged the biggest deal of the week in the independent market, when he closed with Charles Haystead for the entire Dominion of Canada for the W. H. Clune productions, "Ramona" and "The Eyes of the World." The importance of the deal becomes apparent when it is explained that Mr. Haystead represents the A. J. Small circuit of theaters throughout Canada, he having been traveling representative for the Small interests for the last eighteen years.

It is the intention of the Canadian circuit to follow out the same exploitation in Canada that Mr. Clune did in the United States; namely, by playing both productions at standard houses in the various metropolitan centers of population in the way that a regular legitimate show is presented, and to follow out this system by covering the rest of the country with road shows. Of course, Robert Priest did his part in bringing the negotiations to a successful issue.

SAWYER AND LUBIN IN BOSTON.

Arthur H. Sawyer and Herbert Lubin, of General Enterprises, Inc., left New York and are now in Boston, where they intend to secure a first-run booking for the George Loane Tucker production, "Mother," at one of Boston's large photoplay houses. After its run has established it as a box-office attraction the executives of General Enterprises, Inc., plan to dispose of the New England territory to one of the leading buyers.

The heads of General Enterprises, Inc., expect to return to New York in time for the special presentation to be given for their latest feature offering, "The Crucible of Life," the seven-part production starring Grace D'Armond and Jack Sherrill.

FRANK HALL PROPOSES PUBLICITY BOOM.

An advertising and publicity campaign, nation wide in scope and embracing the use of billboards, magazines, daily newspapers, trade publications and special circularization, is being arranged by Frank Hall, president and general manager of the U. S. Exhibitors' Booking Corporation, as an exhibitorial aid in the exploitation of "The Zeppelin's Last Raid," "Those Who Pay" and "The Belgian." It is the intention of the booking company to bombard the populace from billboards for a period of three months, but the other advertising will continue indefinitely, and will cover the United States and Canada.

W. H. PRODUCTIONS GOING STRONG.

W. H. Productions Company have not only made a remarkable record in the sales of the Hart productions, but have also been successful in disposing of a great number of territories on the series of twenty-eight two-reel Mack Sennett produced comedies, including three Charlie Chaplins. These comedies will be released commencing February 1, at the rate of one a week.

The first six subjects have already been prepared and are as follows: "A Small Town Bully," with Mabel Normand, Mack Sennett, Roscoe Arbuckle and Owen Moore; "Friendly Enemies," with Syd Chaplin and Chester Conklin; "A Polished Villain," with Al. St. John, Charles Arling and Mae Bush; "His Diving Beauty," with Mabel Normand, Roscoe Arbuckle and Mack Swain; "His Bitter Half," with Polly Moran and Charles Murray; "The Dynamiter," with Chester Conklin.

The advertising matter on each one of these productions will consist of a lobby display of 8x10 and 11x14 photographs, very attractive one, three and six-sheet posters and special novelty heralds.

LATEST RULING WILL NOT AFFECT SHORTY HAMILTON SALES.

Producing in their own plant in California, and with the first series of pictures completed and enough under way to insure delivery up to June, 1918, the W. H. Clifford Photoplay Company is in position to keep faith with all state rights buyers and release on schedule for the United States and Canadian exhibitors.

Realizing that when the bookings are arranged for the first release the work is practically done for the year the keenest and most prominent buyers are contracting for the entire series.

Nathan H. Gordon, Globe Film Co., Boston, and manager of the Olympic Theater Circuit, has purchased the rights for New England, and will open in his Boston houses.

Other buyers are doing likewise, and over practically sixty per cent. of the territory is now sold. The list will shortly be announced for the benefit of exhibitors everywhere.

Ernest Shipman, who is handling the sales, says:

"We are in no particular hurry to dispose of these franchises, as the more the buyers realize the demand for these Shorty Hamilton five-reel stories the more thoroughly will they do business, and as there is but one price to all alike we will wait to close the remainder of the territory with the best organized organizations."

DOING EXCELLENT WORK FOR OUR BOYS.

W. H. Productions Company are doing "their bit" to promote better moral conditions in the training and recreation camps of the American soldiers in France. They are providing, in co-operation with The Community Motion Picture Bureau and The National War Work Council of the Young Men's Christian Association, thousands of feet of film simply for the cost of printing.

The Community Motion Picture Bureau Service is a non-commercial one, devoid of profit, and is the medium through which this distribution and showing of film is made. W. H. Productions Company desires to make an appeal to other distributors to do as much as they possibly can to help this good work along.

"JESTER COMEDIES" HEAD ON TOUR.

William Steiner, president of the Jester Corporation, left last week on a selling trip that will take him to the west coast before he returns. Messrs. Shallenberger & Priest (Arrow Film Corporation) have acquired the foreign rights to the Twede-Dan series.

CAST ENGAGED FOR "MORAL SUICIDE."

Ivan Abramson, president, general manager and directing head of the Graphic Film Corporation, is at present in the Biograph studios in the Bronx, directing the interiors of his forthcoming seven-part production, "Moral Suicide," which features John Mason and Anne Luther in the leading roles. In support of these two favorites Mr. Abramson has chosen Leah Baird, Claire Whitney, Alan Hale, Sidney Mason, William Lampe and Jack McLean.

WHARTONS ADD ANOTHER STAR TO FLAG.

Another star has been added to the Wharton, Inc., service flag, by the enlistment of Marshall de Francisco, head of the developing and printing departments of their Ithaca plant. Mr. de Francisco has joined the photographic department of the army.

Mr. de Francisco was in the employ of the Wharton studios for several years. From the "boy of all work" he rose to the important position he occupied when he left to do his "bit."

"LIFE OR HONOR."

It is claimed that the best role ever assigned to James Morrison is the one ascribed to him in the next Ivan release, "Life or Honor." James Morrison dominates the screen throughout the picture. This is made easier by the fact that he is portrtaying two different characters.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Catalogue of Educational and Selected Pictures

Released Between October 1 and December 31, 1917.

Compiled by Margaret I. MacDonald.

THIS list of films released between October 1 and December 31, 1917, contains the names of educational pictures which have been produced during that period and includes others which have not been previously recorded. It also contains a number of pictures of mixed character suggested for the family group, children's matinees and Sunday exhibitions. It does not, however, include the various News Pictorials, such as the Hearst-Pathe News, the Mutual Weekly, the Animated Weekly and Universal Current Events. A list of the headquarters of the different manufacturing companies or exchanges herein referred to will be found attached.

AGRICULTURE.

Canada and the Farmer Co-operate in Grain Raising, How—General Film-Essanay—Dec.
Cattle, Texas—Lincoln and Parker.
Farm Where the Food Comes From, On the—Paramount-Holmes—Dec. 24.
Hop Fields of Kent, England, The—General Film-Selig—(World Library No. 23).
Old and New—(Farming in North Carolina)—Universal—(Screen Magazine No. 50)—Dec. 18.
Pig Club Work, Uncle Sam's—Universal—(Screen Magazine No. 51)—Dec. 29.
Potato Skyscraper, A—Paramount-Bray—Pictograph—Oct. 23—(Showing how to raise potatoes in layers on six-foot plot of ground.)
Rice Culture in Java—General Film-Selig—(World Library No. 3).
Rice, Indians Harvesting—Universal—(Screen Magazine No. 49)—Dec. 14.
Wheat, Raising, Modern—Lincoln & Parker.

ART.

Arts, Most Beautiful of Far Eastern—Paramount-Bray—(Pictograph No. 98)—Dec. 16—(Showing the Japanese method of preserving flowers).
Comic Section, Making the—Pathe-International—Dec.
Romeo and Juliet—Educational—(Clay Figure Work by Helena Smith Dayton.)
Rotagravure Section, The—Pathe—Dec.
Stenciling—Pathe—(Argus Pictograph No. 2)—Nov.

CULINARY.

Butter, Substitute for Paramount-Bray—(Pictograph No. 98) -Dec 16.
Kneadless Bread—Universal -(Screen Magazine No. 41)—Oct. 15 -(Lesson by Mrs. A. Louise Andrea.)
Scientific Sweetmeats Paramount-Bray—(Pictograph No. 97)—Dec.

ECONOMICS.

Drying Surplus Fruits and Vegetables—Universal—(Screen Magazine No. 42)—Oct. 22.
Eggs, How to Preserve—Paramount-Bray—(Pictograph No. 98)—Dec. 16.
Food Munition Brigade—Universal—(Screen Magazine No. 42)—(Showing the methods of drying food at home.)
Soap Making at Home Paramount-Bray—(Pictograph No. 88) Oct. 8.
Substitute for Butter, A—Paramount-Bray -(Pictograph No. 98)—Dec. 16.
Substituting Meats With Vegetables—Paramount-Bray—(Pictograph No. 90)—(Cornell Domestic Science Dept. shows how to compound vegetable ingredients properly.)

EDUCATION.

Violin, New Method of Teaching—Universal -(Screen Magazine No. 44)—Nov. 9—(Dr. Mitchell of the New York University Summer School demonstrates.)

ENGINEERING AND MINING.

Canada, Water Powers of Western—General Film-Essanay—Dec.
Coal Mining, Anthracite—Lincoln & Parker.
Copper Mine, A Lake Superior—Lincoln & Parker.
Gold Mining—Lincoln & Parker.
Handling Iron Ore—Universal—(Screen Magazine No. 47)—Nov. 20—(Showing the rapidity with which iron ore can be unloaded by means of the Hulett unloader—shows transportation of iron ore from the Mesaba, Minnesota, ranges.)
Limestone, Indiana—Pathe—Dec.
New York's New Waterworks—Universal.

FASHIONS.

Paris to Peru for Fashions—Universal—(Screen Magazine No. 50)—Dec. 22—(Showing the copying of designs from gowns 2,000 years old.)

GEOLOGY.

Pot Holes—Universal—(Screen Magazine No. 41)—(Illustrating the effeet of water washing over boulders in river beds.)
Twenty-five Million Year Old Sea Lillies—Universal—(Screen Magazine No. 47).

GYMNASTICS AND DANCING.

Denishawn Entertainment—Paramount-Bray—(Pictograph No. 87) Oct. 1—(Ruth St. Denis, Ted Shawn and their pupils.)
Physical Culture Screen Magazine—General Film-Physical Culture—(Periodical).
Womanly Art of Self-Defense, The—Paramount-Bray—(Pictograph No. 97)—Dec. 9—(Boxing).

HISTORY.

Cleopatra—Fox—Nov.—(10 parts).
Historic Detroit—American Cinema Commission.
Kerensky in the Russian Revolution, 1917—M. S. Epstein.
Legion of Death, The—Metro—(Production based on Russian Revolution).
Russian Revolution, The—J. Frank Brockliss, Inc.—(3 Parts).
Russian Revolution, The—(Thompson Pictures)—Paramount.
Ssarlet Pimpernel, The—Fox—Nov.—(5 part story of French Revolution)).
Woman God Forgot, The Arteraft—Nov. (5 part story of Aztec period).

HORTICULTURE.

Dahlia Farm, Bessie Boston's—Prizma.
Japanese Dwarf Plants—Mutual-Gaumont—(Reel Life No 75)—Oct. 4.

INDUSTRIES.

Apple Industry, The—American Cinema Commission.
Argentina, Important Industries of—Mutual-Gaumont—(Reel Life No. 77)—Oct. 25.
Banana Industry, The—Mutual-Gaumont—(Reel Life No. 77)—Oct. 25.
Bee, How Doth the Little Busy—Paramount-Bray—(Pictograph No. 98)—Dec. 10.
Canada, The Great Industries of—General Film-Essanay—Dec.
Candy, Making a Box of—America Cinema Commission.
Cantaloupes of the Imperial Valley, Cal.—Mutual-Gaumont—(Reel Life No. 75)—Oct. 4.
Chicago Stock Yards—Lincoln & Parker Co.
Coral Rocks, Utilizing—Pathe—(Argus Pictograph No. 3)—Dec.
Cord to Bind Uncle Sam's Harvest, Making—Paramount-Bray—(Pictograph No. 99)—Dec. 23.
Corset, Evolution of the—(Screen Magazine No. 47)—Nov. 30.
Cotton Manufacture—Lincoln & Parker.
Cotton in the U. S., Raising—Lincoln & Parker.
Deep Sea Fishing—Lincoln & Parker.
Diamonds 57 Sides, Cutting a -Universal (Screen Magazine No. 44)—Nov. 9.
Eels in Winter, Spearing—Pathe -(Argus Pictorial No. 2)—Nov.
Feather Pillow, The Visual Education.
Fertilizer, The Manufacture of Bowker's—American Agricultural Chemical Co.
Fishing in Japan—Pathe—Dec.
Ford Factory—American Cinema Commission.
Ford Tractor American Cinema Commission.
Fur, Farming for—Paramount-Bray—(Pictograph No. 93)—(Foxes).
Doing Their Bit—Pathe-International—Oct. 28—(American Women Munition Workers).
Goldfish Ranch, A (Southern California) -Universal (Screen Magazine No. 42)—Oct. 26.
Homespun, How Uncle Sam Has Outgrown—Visual Education.
Humpback Whaling on the Pacific—Paramount-Bray—(Pictograph No. 90)—Oct. 27.
Ice, Mining for—Universal—(Screen Magazine No. 42)—Oct. 26.
Lace Making—Pathe—Nov. 11.
Lumbering in the Big Timber Country of the West—Lincoln & Parker.
Lumbering in Winter—Paramount-Bray—(Pictograph No. 92)—Sept. 20.
Maple Sugar Industry, The—Lincoln & Parker.
Miller Has Changed to Meet Modern Conditions, How the—Visual Education.
Motorcycle, Manufacture of a—E. I. S.
Olive Industry, The—American Cinema Commission
Orange Industry, The—American Cinema Commission.

Oyster Industry, The—Lincoln & Parker.
Paper Making—Lincoln & Parker.
Pipe Organ Building—Mutual-Gaumont—(Reel Life No. 80)—Nov. 8.
Pottery Making—American Cinema Commission.
Pottery, the Making of—Lincoln & Parker.
Rifles for the Government, Making—Pathe-International—Oct. 28.
Salmon Fishing—Lincoln & Parker.
Saws, Manufacturing Hand—Universal—(Screen Magazine No. 49)—Dec. 14.
Saw Mill in the Big Timber Country, A—Lincoln & Parker.
Shells, Making Big—Pathe—Dec.
Shoe Industry, The—Lincoln & Parker.
Shrapnel for the U. S. Army, Making—Pathe-International—Nov.
Soap, Story of a Cake of—American Cinema Commission.
Sponge Industry, The—Lincoln & Parker.
Sponge Industry in South America, The—General Film—(World Library No. 21).
Steel Rails for the Allies, Making—Pathe.
Tree to Mill, From—Pathe-International—Oct. 7.
Watch Habit, The—Visual Education.
Weavers of the Tropics, Straw—Paramount-Bray—(Pictograph No. 94)—Nov.
Wheat, Story of a Grain—American Cinema Commission.
Yarn (Manufacture of) and Woolens—Lincoln & Parker—(2 parts).

LITERATURE.

ADAMS (James W.).

Fibbers, The—(with Bryant Washburn)—Kleine-Essanay—Oct 15—(5 parts).

ARTHUR (Joseph).

Blue Jeans—(with Viola Dana)—Metro-Rolfe—Dec.—(7 parts).

BEACH (Rex).

Auction Block, The (with Florence Deschon and Tom Powers)—Goldwyn—Dec. 2—(6 parts).

BIGGERS (Earl Derr).

Gown of Destiny, The—(with Herrera Tejedde, Alma Reubens and Ellen Sears)—Triangle—Dec. 30—(5 parts).

BRAND (Max).

Adopted Son, The—(with Francis X. Bushman and Beverly Bayne)—Metro—Oct. 29—(6 parts).

BURNETT (Frances Hodgson).

Fair Barbarian, The—(with Vivian Martin)—Paramount—Dec. 17—(5 parts).
Little Princess, The—(with Mary Pickford)—Artcraft—Nov. 5—(5 parts).

CAIN (George).

Best Man, The—(with William Ehfe and Margaret Landis)—General Film-Falcon—(4 parts).

CHAMBERS (Kellett).

An American Widow—(with Ethel Barrymore)—Metro—Dec. 17—(5 parts).

CHAMBERS (Robert W.)

Fettered Woman, The—(with Alice Joyce)—Greater Vitagraph—Nov. 5—(5 parts).
Who Goes There?—(with Harry Morey and Corrine Griffith)—Greater Vitagraph—Nov. 26—(5 parts).

CHAPIN (Frederick).

Antics of Ann, The—(with Ann Pennington)—Paramount—Nov. 12—(5 parts).

CLAWSON (Elliott J.)

Savage, The—(with Clifford Moore and Munroe Salisbury)—Bluebird—Nov. 19 (5 parts).

(COOK (William A.).

49-17—(with Joseph Girard)—Universal-Butterfly—Oct. 15—(5 parts).

CONNOR (Ralph).

Doctor, The—("The Heart of a Lion")—(with William Farnum)—Fox—Dec. 16—(6 parts).

CULLUM (Ridgwell).

Son of His Father, The—(with Charles Ray)—Paramount—Oct. 22—(5 parts).

DAM (Henry J. W.).

Red Mouse, The—("Her Silent Sacrifice")—(with Alice Brady)—Select—(5 parts).

DAVIS (M. E. M.).

Little Chevalier, The—Kleine-Edison—Aug. 11—(4 parts).

DAVIS (Richard Harding).

Scarlet Car, The—(with Franklin Farnum)—Bluebird—Dec. 24—(5 parts).

DUMAS.

Camille—(with Helen Hesperia)—General Film—Hanover—(6 parts).

EVANS (Larry).

Cassidy—(with Dick Rosson)—Triangle—Oct. 21—(5 parts).
When a Man Sees Red—(with William Farnum)—Fox-Standard—Oct. 7 (7 parts).

FOOTNER (Hulbert).

Shirley Kaye—(with Clara Kimball Young)—Select—(5 parts).

FRANCE (Anatole).

Thais—(with Mary Garden)—Goldwyn—Dec. 30—(6 parts).

GIBBS (George).

Paradise Garden—(with Harold Lockwood)—Metro-Yorke—Oct. 5 (7 parts).

HAGGARD (Rider).

She—(with Valeska Suratt)—Fox—April 23—(5 parts).

HALL (Blair).

Alias Mrs. Jessop—(with Emily Stevens)—Metro—Dec. 10 (5 parts).

HALL (Howard).

Natural Law, The—(with Marguerite Courtot)—France Films, Inc.—(7 parts).

HAMILTON (Cosmo).

Scandal—(with Constance Talmadge)—Select—(5 parts).

HARWOOD (H. M.).

Please Help Emily—(with Ann Murdock)—Mutual-Empire—Nov. 7—(5 parts).

HARRIS (Kennett).

Talismans—("Fools for Luck")—(with Taylor Holmes)—Kleine-Essanay—Oct. 8—(5 parts).

HENRY (O.).

Dollar's Worth, The—General Film-Broadway Star—(2 parts).
Duplicity of the Hargraves—General Film-Broadway Star—(2 parts).
Enchanted Kiss, The—General Film-Broadway Star—(2 parts).
Indian Summer of Dry Valley Johnson, The—General Film-Broadway Star—(4 parts).
Last of the Troubadors, The—General Film-Broadway Star—(2 parts).
Last Leaf, The—General Film-Broadway Star—(2 parts).
Law and Order—General Film-Broadway Star—(2 parts).
Night in New Arabia, A—General Film-Broadway Star—(4 parts).
Renaissance of Charleroi, The—General Film-Broadway Star—(4 parts).
Skylight Room, The—General Film-Broadway Star—(4 parts).
Two Renegades, The—General Film-Broadway Star—Dec.—(2 parts).
Whistling Dick's Christmas Stocking—General Film-Broadway Star—(2 parts).

HORNUNG (E. W.).

Raffles, the Amateur Cracksman—(with John Barrymore)—Hiller & Wilk—(7 parts).

HUGHES (Rupert).

Empty Pockets—(with Bert Lytell)—First National Exhibitors—Brenon—(7 parts).
When Life Is Marked Down—("His Mother's Boy")—(with Charles Ray)—Paramount—Dec. 24—(5 parts).

HUGO (Victor).

Les Miserables—(with William Farnum)—Fox—(10 parts).

JOHNSON (Gladys E. Johnson).

Two Bit Seats—(with Taylor Holmes)—Kleine-Essanay—Nov. 5—(5 parts).

KENYON (Charles).

Silent Man, The—(with William S. Hart)—Artcraft—Nov. 26 (5 parts).

KING (Basil).

Spreading Dawn, The—(with Jane Cowl)—Goldwyn—Oct. 14—(6 parts).

LAMOTHE (Julian Louis).

Calendar Girl, The—(with Juliette Day)—Mutual-American—Oct. 15—(5 parts).

LEWIS (Alfred Henry).

Tenderfoot, The—(with William Duncan and Carol Halloway)—Greater Vitagraph—Dec. 3—(5 parts).
Wolfville Stories—("Dead Shot Baker")—(with William Duncan)—Greater Vitagraph—Oct. 15—(5 parts).

LEWIS (Ray).

Loyalty—(with Betty Brice)—Oro Film Productions—(6 parts).

LINCOLN (Joseph C.).

Cy Whittaker's Ward—(with Shirley Mason)—Kleine-Edison—Oct. 22—(5 parts).

LYNDE (Francis).

Stranded in Arcady—(with Mrs. Vernon Castle)—Pathe-Astra—Oct. 14—(5 parts).

MacGRATH (Harold).

Madam Who?—(with Bessie Barriscale)—Paralta—(7 parts).

McCALL (Frank).

Red Horse Hill—("The Eternal Mother")—(with Ethel Barrymore)—Metro—Nov. 26—(5 parts).

McMACKIN (Archer).

Winged Mystery, The—(with Franklin Farnum)—Bluebird—Nov. 26—(5 parts).

MARSHALL (Robert).

Unforseen, The—(with Olive Tell)—Mutual-Empire—Oct. 22—(6 parts).

MAUGHAM (William Somerset).

Land of Promise, The—(with Billie Burke)—Paramount—Dec. 10—(5 parts).

MEGRUE (Roi Cooper, With Irvin S. Cobb).

Fighting Odds—(with Maxine Elliott)—Goldwyn—Oct. 7—(6 parts).

MERWIN (Samuel).

Anthony, the Absolute—("The Door Between")—(with Munroe Salisbury)—Bluebird—(5 parts).

MOROSCO (John A.).

Vengeance is Mine—(with Irene Castle)—Pathe-Astra—Dec. 16—(5 parts).

MOSES (Barr).

Clean Gun, The—General Film-Falcon—(4 parts).

OPPENHEIM (E. Phillips).

In the Balance—(with Earle Williams)—Greater Vitagraph—Dec. 17—(5 parts).
Sleeping Memory—(with Emily Stevens)—Metro—Oct. 15.—(5 parts).

ORCUTT (William Dana).

Moth, The—(with Norma Talmadge)—Select—Oct.—(7 parts).

ORCZY (Baroness).

Scarlet Pimpernel, The—(with Dustin Farnum)—Fox—Oct. 28—(5 parts).

ORTH (Marion).

Whim, The—("The Price of a Good Time")—(with Mildred Harris)—Jewel—(5 parts).

PARKER (Sir Gilbert).

Judgment House, The—(with Wilfred Lucas, Conway Tearle and Violet Heming)—Paramount—Nov. 19—(5 parts).

PECK (Charles Mortimer).

Young Mother Hubbard—(with Mary McAlister)—Kleine-Essanay—Oct. 29—(5 parts).
Kill Joy, The—(with Mary McAlister)—Kleine-Essanay—Nov. 19—(5 parts).

PHILLIPS (Adolph).

Corner Grocer, The—(with Madge Evans)—World-Peerless—Oct. 1—(5 parts).

PHILLIPS (David Graham).

Grain of Dust, A—(with Lillian Walker)—Crest Pictures.

PHILPOTTS (Eden).

Mother of the Man, The—("Mother")—(with Elizabeth Risdon)—General Enterprise, Inc.-McClure—Dec.—(5 parts).

POLLOCK (Alice Leal).

Co-respondent, The—(with Elaine Hammerstein)—Jewel—(5 parts).

PUSHKIN.

Painted Doll, The—(with Mozukin)—Pathe—Oct. 21—(5 parts).

PULVER (Mary Brecht).

Man Hater, The—(with Winifred Allen)—Triangle—Oct. 28—(5 parts).

RHODES (Eugene Manlove).

Desire of the Moth, The—(with Munroe Salisbury)—Bluebird—Oct. 22—(5 parts).

RIDER (Mary).

Sunshine Alley—(with Mae Marsh)—Goldwyn—Nov. 4—(6 parts).

RINEHART (Mary Roberts).

Bab's Burglar—(with Marguerite Clark)—Paramount—Oct. 29—(5 parts).

RITCHIE (John B.).

Price Mark, The—(with Dorothy Dalton)—Paramount—Nov.—(5 parts).

ROYLE (Edwin Milton).

Struggle Everlasting, The—(with Florence Reed, Milton Sills, Irving Cummins, etc.)—Hy Class Film Productions—(7 parts).

SARVER (Charles).

Shall We Forgive Her—(with June Elvidge and Arthur Ashley)—World-Peerless—Oct. 15—(5 parts).

SEGUROLA ((Andres de).

Flaming Omen, The—(with Mary Anderson)—Greater Vitagraph—Oct. 29—(5 parts).

SELWYN (Edgar).

Nearly Married—(with Madge Kennedy)—Goldwyn—Nov. 18—(6 parts).

SHUMATE (Harry).

Fighting Back—(with Claire McDowell)—Triangle—Nov. 4—(5 parts).

SPEARMAN (Frank H.).

Nan of Music Mountain—(with Anna Little)—Paramount—Dec. 17—(5 parts).

STEVENSON (Robert Louis).

Treasure Island—(with Francis Carpenter, Virginia Corbin, Violet Radcliff, etc.)—Fox—Nov. 18—(6 parts).

TILDEN (Freeman).

Small-Town Guy, The—(with Taylor Holmes)—Kleine-Essanay—Dec. 3—(5 parts).

TRENT (Paul).

Wife by Purchase—("God's Law and Man's")—(with Viola Dana)—Metro-Columbia—April 23—(5 parts).

TWAIN (Mark).

Tom Sawyer—(with Jack Pickford)—Paramount—Dec. 10—(5 parts).

VANARDY (Varick).

Girl Beside the Roadside, The—(with Violet Mersereau)—Bluebird—Dec. 31—(5 parts).

VANCE (Louis Joseph).

Outsider, The—(with Emmy Wehlen)—Metro—Nov. 5—(6 parts).

WAGNALL (Mabel).

Rose-Bush of a Thousand Years Ago, A—("The Revelation")—(with Nazimova)—Metro—(7 parts).

WALTERS (Eugene).

Just a Woman—(with Charlotte Walker)—S. & S.—Dec.—(7 parts).

WATTS (Mary S.).

Rise of Jennie Cushing, The—(with Elsie Ferguson)—Artcraft—Nov. 19—(5 parts).

WELLS (Carolyn).

Mark of Cain, The—(with Mrs. Vernon Castle)—Pathe-Astra—Nov. 4—(5 parts).

WESTON (George).

Apple-Tree Girl, The—(with Shirley Mason)—Kleine-Edison—Oct. 1—(5 parts).

WHITE (Grace Miller).

Secret of the Storm Country, The—(with Norma Talmadge)—Select—(5 parts).

WHITCOMB (Daniel F.).

Game of Wits, A—(with Gail Kane)—Mutual-American—Nov. 5—(5 parts).

WODEHOUSE (P. G.).

Uneasy Money—(with Taylor Holmes)—Kleine-Essanay—Jan. 1—(6 parts).

MILITARY.

Aeroplane Gun, The Operation of an—Paramount-Bray—(Pictograph No. 90)—Oct. 22.
Ballooning for Boches—Universal—(Screen Magazine No. 50)—Dec. 22.
Birds of War—Universal—(Screen Magazine No. 43)—Nov. 2—(Showing carrier pigeons in army service.)
Cavalryman, Making a—Universal—(Screen Magazine No. 42)—Oct. 22.
Dogs of War—Mutual-Gaumont—(Reel Life No. 75)—Oct. 4.
Feeding an Army—Pathe-International—Sept. 30.
For the Freedom of the World—Goldwyn—(8-part patriotic drama).
France in Arms—Pathe—(5 parts)—Nov. 11.
Italian Stand on the Piave, The—Fort Pitt Corporation—Dec.
Judgment House, The—Paramount—Nov. 19—(5 parts drama of Boer war).
Keeping the Camp Clean—Pathe-International—Dec. 16.
Making an Infantryman—Universal—(Screen Magazine No. 44)—Nov. 9.
Navy, Our—Prizma—(12 reels).
Navy, The U. S.—J. Frank Brockliss, Inc.—(5 parts).
Over Here—World Film—(shows activities at cantonments)—(2 parts).
Over the Jumps With the Tractors—Paramount-Bray—(Pictograph No. 94).
Over There—Select—(6-part drama).
Pride of New York, The—Fox—Dec. 9—(5 part military drama of the present war.)
Rally Round the Flag—Universal—(8 parts).
Ready to March—Pathe—Dec. 2.
Soldiers of the Sea—Kleine-Edison—Aug. 11.
Training Our Kahki Clad Heroes—General Film-Selig—(2 parts).
Under the Stars and Stripes in France—Pathe—(2 parts).
Upton, With the Boys at Camp—Pathe—(Hearst-Pathe News)—Nov.
U. S. Ambulance Corps at Work—Paramount-Bray—(Pictograph No. 86)—Sept. 25.
U. S. Military Academy at West Point—Lincoln & Parker.
Visualized Text Book on Army Instruction—Paragon—(11 parts).
War Dogs—Paramount-Bray—(Pitograph No. 100)—Dec. 30.
West Point, A Day at—Ultra—Dec.
Zeppelin's Last Raid, The—U. S. Exhibitors'-Ince—Nov.—(5-part military novelty.)

PATRIOTIC.

Draft 258—Metro—Dec.—(7 parts).

RELIGION.

Victim, The—Catholic Art Association—(multiple reel drama).

SCENIC AND TRAVEL.

(Including People and Customs.)

Adirondack Trails, On—Paramount-Bray—(Pictograph No. 91)—Sept. 23.
Alaska and the Yukon—Prizma.
Arizona, Grand Canyon of—Lincoln & Parker.
Arizona, Grand Canyon of—American Cinema Commission.
Blackfeet Indians, The—Prizma.
Brittany, Belle Isle,—("The Pearl of the Atlantic")—Pathe—Dec.
Canada, Banff National Park—General Film-Essanay—Dec.
Canada From Coast to Coast—General Film-Essanay—Dec.
Canada, Lake Louise—General Film-Essanay—Dec.
Canadian Rockies, The—Lincoln & Parker.
Canadian Rockies, Through the—Educational.
Chain Gang, The—Educational—Dec.
China and Japan—Prizma.
Detroit, Historic—American Cinema Commission.
England, Tonic Towns of—Pathe—Nov.
Fading of Local Color—Educational—(New Mexico and Arizona).
Florida, Historical Scenes in—Lincoln & Parker.
France, A Corner of the Moravan, L'Yonne—Pathe—(colored)—Oct. 31.

France, Biaritz—Pathe—Oct. 14.
France, Around Central Auvergne—Pathe—Nov.
Germany, Oberammergau—Paramount-Holmes—Dec. 10.
Germany, Oberammergau—Famous Players of the Passion Play—Paramount-Holmes—Dec. 17.
Glimmer-Glass, Beside the—Educational—Dec. 26.
Glacier National Park, In—Paramount-Holmes—Dec. 17.
Glacier National Park, Going to the Sun in—Paramount-Holmes—Dec. 24.
Glacier Park—(St. Mary's Lake and Big Bear Lake)—Pathe—Oct. 7.
Hawaii, Flying Trip Through—Educational—Oct.—(2 parts).
Hawaiian Islands, The—(2 reels)—American Cinema Commission.
Hawaiian Islands—Prizma.
Japan, Around Fujiyama—Paramount-Holmes—Nov. 12.
Japan, A Flying Trip Through—Educational—Dec.—(series).
Japan, In Snow, Nikko—Paramount-Holmes—Oct. 29.
Japan, Kyoto, the Ancient Capital of—Paramount-Holmes—Nov. 19.
Japan, Osaka to Nagasaki—Paramount-Holmes—Dec. 3.
Japan, the Land of Madam Butterfly—Paramount-Holmes—Nov. 5.
Japan, Three Marvelous Matsuris—Paramount-Holmes—Nov. 26.
Japan, Tokio, the Metropolis of—Paramount-Holmes—Oct. 22.
Japan, Under Snow—Pathe—Nov. 11.
Korea and Manchuria—Paramount-Holmes—Oct. 1.
Korea, Queer Customs of—Paramount-Holmes—Oct. 15.
Korea, Singular City of Seoul—Paramount-Holmes—Oct. 8.
Kilauea Volcano—(Hawaii)—Prizma.
Manchuria, Across to Korea—Oct.—Paramount-Holmes.
Me and My Dog—Educational Bruce—Dec.
Mississippi River, Scenes on the—Lincoln & Parker.
New York City—American Cinema Commission.
New York City—Lincoln & Parker.
New York With My Mayor, Seeing—Universal—Oct. 15.
Niagara Falls—Educational.
Niagara Falls—Prizma.
Portugal, Along the Tagus River—Pathe—Dec.
Puebla Indians Lincoln & Parker.
Riviera, Springtime in the—Pathe—Oct. 28.
Rocky Mountain Jay, The—Mutual-Gaumont—(Reel Life No. 79)—Nov 1.
Rocky Mountain Park—Pathe—Combitone—Dec.
Spain, Here and There in -Pathe -Dec.
Temples of China—General Film Co.-Selig—(World Library No. 21).
Tinklebottom Passes Through—Educational—Bruce—(Showing old landmarks of New Orleans).
Turkey, Along the Vardar River—Pathe—Dec.
Venice, Picturesque—General Film-Selig—(World Library No. 31).
Washington—American Cinema Commission.
World of Dreams, A—Educational-Bruce—Dec.
Yellowstone National Park—Lincoln & Parker.
Yosemite and Yellowstone Parks—Prizma.
Yosemite National Park—Lincoln & Parker.
Yosemite Valley—("The Land of Enchantment")—Educational—Dec.
Yosemite—Educational.

SCIENCE.

Crystallization, Studies in—Pathe—Dec. -(Argus Pictograph No. 3).
Filtering a Water Supply Lincoln & Parker.
Gasoline Engine, The Paramount-Bray (Pictograph No. 95)—Nov. 25.
Irrigation—Lincoln & Parker.
Lightning, Chained—Universal—(Screen Magazine No. 43) Nov. 2 (Showing largest high-voltage electric coil in the world.)
Reclaiming the Desert of Arizona—Prizma.
Seismograph, The Universal -(Screen Magazine No. 48)—Dec. 7.
Stenciling Pathe (Argus Pictograph No. 2)—Nov.
Sulphur in Liquid and Crystalized Form Pathe—Nov. 18 (Argus Pictorial No. 1).
Utilizing a Volcano—Paramount-Bray—(Pictograph No. 93)—Nov. 11.
Water, Story of a Drop of Mutual-Gaumont (Reel Life No. 80).
X-Ray on the Teeth, An—Paramount-Bray -(Pictograph No. 96)—Dec. 2.

SPORTS AND HUNTING.

Angling for Steel Head Trout—Prizma.
Eighth Annual Roundup at Pendleton, Ore.—Pathe—Dec.- (3 parts).
Fastest Thing on Four Legs, The—Paramount-Bray (Pictograph No. 97) Dec. 9 (Development of whippet from greyhound).
Fishing for Fish—Educational-Bruce Dec.
Fox Hunt, A Virginia Pathe (Argus Pictorial No. 4) -Dec. 30.
Skating ("The Frozen Warning")—Commonwealth—Dec.—(5 parts)—(Drama Featuring Charlotte famous skater).
Skating at Colorado Springs Paramount-Bray—(Pictograph No. 98).—Dec. 13.
Skating, the Sport of Sports Universal -(Screen Magazine No. 51) -Dec. 29.
Southland Deer Hunt A Paramount-Bray (Pictograph No. 88) Oct. 8—(In the Carolinas).

SOCIOLOGY.

Baby's Home at Porcefontaine Pathe
Best Man, The General Film-Falcon—Nov. (14 parts) (Temperance drama).
Case at Law A—Triangle (5 part temperance drama of force).
Children's House, The Pathe (Montessori system of training children).
Eternal Mother The—Metro (5 parts) -(Child Labor).
Fanatics Triangle (5 parts)—(Labor story).
Girl Who Won Out, The—Universal-Butterfly—(Story of two orphans).
Les Miserables—Fox—Dec.—(10 parts).
Magda—Select—(5 parts).
Mother of Men—(Ordinary woman suffrage picture)—Robard Players—(5 parts).
Public Defender, The—Raver—(6 parts)—Oct.
Shame—Duplex—Nov.—(7 parts).
Who Shall Take My Wife?—Selig—(7 parts)—Dec.

TOPICAL.

Babies, Better—Universal—(Screen Magazine No. 48)—Dec. 7.
Behind the Scenes in a Big Hotel—American Cinema Commission.
Chinese Telephone Exchange, San Francisco—Pathe—(Weekly).
"Constitution," The Frigate—Universal—(Screen Magazine No. 48)—Dec. 7.
Dining on Wheels—Mutual-Gaumont—(Reel Life No. 78) -(Dining Car Kitchen and Dining Room Management).
Eye Hazards in Industrial Occupations—Visual Education.
Fire Rookies, Training -Universal—(Screen Magazine No. 50)—Dec. 22.
Food for the Front—Universal—(Screen Magazine No. 45)—Nov. 16—(Showing new automobile truck which carries complete kitchen unit.)
High Cost of Hurry, The—Katherine D. Carter.
High Education for Our Army Cooks—Paramount-Bray—(Pictograph No. 87)—Oct. 1—(Shows instructions being received by the army boys in the Domestic Science Department of the Pratt Institute).
Horses, Training Police—Universal—(Screen Magazine No. 51)—Dec. 29.
Jewelry and Personality—Paramount-Bray—(Pictograph No. 91)—Oct. 23—(Selecting Jewelry to Suit Personality.)
Merchant Marine, New—Pathe-International—Oct. 14.
Police, The World's Greatest Mounted—Paramount-Bray—(Pictograph No. 95)—Nov. 25.
Potato Printing—Pathe—(Argus Pictograph No. 1)—Nov. 18.
Presidents of the United States and the Story of Old Glory American Cinema Commission.
Safe Guarding Our National Resources—(Universal Screen Magazine No. 47)—Nov. 30.
Safety First—Universal -(Screen Magazine No. 43)—Nov. 2—(Dealing principally with driving of motor cars, showing results of careless driving, boozing, etc.).
School for Motormen—Universal—(Screen Magazine No. 41)—Oct. 22.
Stenciling Pathe (Argus Pictograph No. 2)—Nov.
Timber Resources, Protecting Our—Pathe—(Argus Pictorial No. 2)—Nov.
Trench Stoves and Candles for the Boys in the Trenches—Universal—(Screen Magazine No. 51)—Dec. 29.
Trench Torches—Paramount-Bray—(Pictograph No. 95)—Nov. 25.
Wood Chopping Contest in New Zealand—Paramount-Bray—(Pictograph No. 88)—Oct. 8.

ZOOLOGY.

Animals of Australia—Educational.
Animals in Mid-Summer—Educational-Ditmars—Oct. 22.
Ant, My Friend, the—Brind.
Aquarium, The Fresh Water—Brind.
Bees, All About Brind.
Bird Island—Prizma—(Showing petrel, gull, murre, cormorant, etc.)
Birds Feed Their Young, How—Pathe—Dec.
Butterfly, The—Prizma.
Cricket, The Mole—Pathe—Oct. 28.
Denizens of the Deep—Brind -(2 parts) Nov.
Denizens of a Metropolitan Jungle—Paramount-Bray -(Pictograph No. 87)—Oct. 1.
Enemies of the Garden -Educational—(Showing destructiveness of cut worm, wire worm and cabbage worm and methods of extermination.)
Game, Our Vanishing Educational-Ditmars—Oct. 1.
Garden Monsters Pathe (Argus Pictorial No. 4) Dec. 30.
Goldfish, Beautiful—Brind.
Infinitely Small, The -(Animalculae)—Brind.
Kangaroos—Educational—Ditmar's.
Many Leagues Below the Sea—Universal—(Screen Magazine No. 44) -Nov. 9 (Showing varieties of sea fish).
Nature's Songsters—Educational-Ditmars Oct. 15.
Nature's Weavers—(Spiders) Educational-Ditmars—Dec. 10.
Our Game Birds—(The Wild Duck)—Pathe—Oct. 31—(colored).
Pelicans and Seals in Their Native Haunts—Educational—Oct.
Seals and Pelicans in Their Native Haunts—Educational—Oct. 15.
Smaller Monkeys, The Educational.
Star-Fish—Pathe -(Argus Pictograph No. 1)—Nov. 18.
Strange Fresh Water Insects Pathe -Dec.
Tropical Birds, Rare Prizma.
Vanishing Game—(Buffalo) Educational-Ditmars—Dec. 10.
Warblers of France—(colored)—Pathe—Oct. 14.

FILMS SUITABLE FOR THE FAMILY GROUP.

Adventurer, The Mutual-Chaplin -Oct. 22—(2 part farce comedy).
Adventures of Carol, The -World Film—(5 part drama)—Nov. 12.
All Aboard—Pathe-Rolin Nov. 25 -(farce comedy).
Antics of Ann—Paramount—Nov. 12—(5 part comedy).
Arms and the Girl—Paramount -Oct. 8—(5 part comedy-drama).
As Others See Us Metro-Drew Nov. 26—(Comedy).
Bab's Burglar—Paramount—Oct. 29 (5 part comedy).
Bab's Diary—Paramount -Sept. 24.
Belgian, The U. S. Exhibitors-Olcott—Nov.—(8 part drama).
Beloved Jim—Universal Special—Dec.—(5 part Christmas Story).
Bobby and Company -Vitagraph (Comedy)—Nov.
Bobby's Country Adventure Vitagraph—Nov. 12 (Comedy).
Bobby's Fairy—Vitagraph -Nov.
Bobby of the Home Defenders—Vitagraph Nov.—(Drama).

Bobby Takes a Wife—Vitagraph—Nov. 19—Comedy).
Bobby, the Magician—Vitagraph—Dec. (Comedy).
Brown of Harvard—Kleine-Essanay—Jan.—(6 part comedy).
Bucking Broadway—Universal—Dec. 24—(5 part comedy).
Case at Law, A—Triangle—Nov. 18—(5 part temperance drama).
Caught in the Draft—Universal-Nestor—Nov. 5—(comedy).
Cinderella Man, The—Goldwyn—Dec. 16—(6 part comedy-drama).
Close Resemblance, A—Metro-Drew—Nov. 19—(comedy).
Country Hero, A—Paramount—Dec. 10—(2 part farce comedy).
Courage of the Commonplace, The—Kleine-Perfection—Nov. 12—(5 part drama of college life).
Cricket, The—Universal-Butterfly—Nov. 22—(5 part juvenile drama).
Damaged, No Goods—Fox-Sunshine—Dec. 23—(2 part farce comedy).
Daughter of Maryland, A—Mutual—Oct 29—(5 part drama).
Desire of the Moth, The—Bluebird—Oct. 22—(5 part Western drama).
Devil Stone, The—Artcraft—Dec. 17—(5 part drama).
Draft 258—Metro—Nov. 15—(7 part patriotic drama).
Dream Doll, The—Kleine-Essanay—Dec. 19—(5 part doll comedy).
Eternal Mother, The—Metro—Nov. 26—(5 part child labor story).
Fair Barbarian, The—Paramount—Dec. 17—(5 part comedy).
Firefly of Tough Luck, The—Triangle—Oct. 21—(5 part Western).
Flaming Omen, The—Vitagraph—Oct. 29—(5 part drama).
For Valour—Triangle—Nov. 25—(5 part war drama).
Game of Wits, A—Mutual—American—Nov. 5—(5 part comedy).
Ghost House, The—Paramount—Oct. 1—(5 part comedy-drama).
Gift o' Gab—Kleine-Essanay—Nov. 26—(5 part comedy).
Grell Mystery, The—Vitagraph—Nov. 19—(5 part detective drama).
Hand of the Hun, The—Raver—Dec.—(4 part novelty—Boy's dream of toy soldiers coming to life).
Helping Hand, The—Vitagraph—Oct. 1—(Bobby Connelly drama).
Indian Summer of Dry Valley oJhnson, The—General Film-Broadway-Star—Dec.—(4 part drama).
Jack and Jill—Paramount—Nov. 12—(5 part comedy).
John Ermine of the Yellowtsone—Universal-Butterfly—Nov. 5—(5 part drama of Frontier Days).
Joy of Freedom, The—Metro-Drew—Oct. 1—(Comedy).
Judgment House, The—Paramount—Nov. 19—(5 part drama of Boer War).
Just a Woman—S. & S. Photoplays, Inc.—(7 part drama).
Kid Snatchers—Universal-L-KO—Nov. 28—(Juvenile comedy).
Kill Joy, The—Kleine-Essanay—Nov. 19—(5 part drama).
Lady in the Library, The—General Film-Falcon—Nov.—(4 part drama).
Law and Order—General Film-Broadway Star—(2 part Western O. Henry Story)—Nov.
Learnin' of Jim Benton, The—Triangle—Dec. 9—(5 part drama).
Les Miserables—Fox—Dec.—(10 part drama).
Little Patriot, A—Pathe—Dec. 2—(5 part juvenile drama).
Little Princess, The—Artcraft—Nov. 5—(5 part comedy-drama).
Love, Laughs and Lather—Pathe—Nov. 4—(Farce comedy).
Madam Who?—Paralta—Jan.—(7 part drama).
Man from Painted Post, The—Artcraft—Oct. 1—(5 part Western comedy-drama).
Marked Man, A—Universal-Butterfly—Oct. 29—(5 part Western drama).
Mary's Merry Mix-Up—Mutual-Strand—Nov. 6—(Comedy).
Mate of the Sally Ann, The—Mutual-American—Nov. 26—(5 part comedy-drama).
Medicine Man, The—Triangle—Nov. 11—(5 part Western drama).
Miss U. S. A.—Fox—Nov. 4—(5 part patriotic drama).
Molly Entangled—Paramount—Nov. 19—(5 part Irish drama).
More Haste Less Speed—Christie—Nov.—(Comedy).
Mother—McClure—Dec.—(6 part drama).
Move On—Pathe-Rolin—Dec. 9—(Farce comedy).
My Little Boy—Bluebird—Dec.—(5 part Christmas story).
Nan of Music Mountain—Paramount—Dec. 17—(5 part drama).
Narrow Trail, The—Artcraft—Oct. 15—(5 part Western drama).
Nearly Married—Goldwyn—Nov. 18—(6 part comedy).
New York Luck—Mutual—Dec. 17—(5 part comedy).
Night in New Arabia, A—General Film—Broadway Star—Nov.—(4 part drama).
Nutty Knitters, The—Paramount-Klever—Nov. 19—(Comedy).
One Shot Ross—Triangle—Oct. 14—(5 part Western melodrama).
Over the Hill—Pathe-Astra—Dec. 30—(5 part drama).
Peggy Leads the Way—Mutual-American—Oct. 29—(5 part comedy-drama).
Please Help Emily—Mutual-American—Nov. 7—(5 part comedy).
Pride of New York, The—Fox—Dec. 9—(5 part drama).
Roping Her Romeo—Paramount-Sennett—Oct. 21—(2 part farce comedy).
Sadie Goes to Heaven—Kleine-Essanay—Dec. 24—(5 part comedy-drama).
Scarlet Pimpernel, The—Fox—Oct. 28—(5 part drama of period of French Revolution).
Secret Game, The—Paramount—Dec. 3—(5 part drama).
Secret of the Storm Country, The—Select—(5 part drama).
Shirley Kaye—Select—Dec.—(5 part drama).
Silent Lady, The—Universal Special—Dec. 10—(5 part drama).
Skylight Room, The—General Film—Broadway Star—Dec.—(4 part drama).
Small-Town Guy, The—Kleine-Essanay—Dec. 3—(5 part comedy).
Spreading Dawn, The—Goldwyn—Oct. 21—(6 part drama).
Square Deceiver, The—Metro-Yorke—Dec. 3—(5 part comedy-drama).
Sudden Gentleman, The—Triangle—Dec. 2—(5 part comedy).
Sunshine Alley—Goldwyn—Nov. 4—(6 part comedy-drama).
Tenderfoot, The—Vitagraph—Dec. 3—(5 part comedy-drama).
This is the Life—Fox—Oct. 21—(5 part comedy).
Tom Sawyer—Paramount—Dec. 10—(5 part comedy).
Trouble Buster, The—Paramount—Oct. 8—(5 part comedy).
Uneasy Money—Kleine-Essanay—Jan. 1—(5 part comedy-drama).
Unknown 274—Fox—Dec. 16—(5 part drama).
Unmarried Look, The—Metro-Drew—Dec. 24—(Comedy).
Until They Get Me—Triangle—Dec. 23—(5 part Western drama).
Up or Down?—Triangle—Nov. 4—(5 part Western comedy).
Volunteer, The—World—Dec. 24—(5 part drama).
Wages No Object—Metro-Drew—Dec. 10—(Comedy).
Whistling Dick's Christmas Stocking—General Film—Broadway Star—Dec.—(2 part O. Henry Christmas story).
Who Shall Take My Life?—Selig—Dec.—(7 parts anti-capital punishment drama).
Young Mother Hubbard—Kleine-Essanay—Oct. 29—(4 part drama).
Zeppelin's Last Raid—U. S. Exhibtors-Ince—(5 part military drama).

ADDRESSES OF MANUFACTURING COMPANIES AND EXCHANGES REFERRED TO.

American Agricultural Chemical Company, 2 Rector Street, New York City.
American Cinema Commission—235 W. 23d Street, New York City.
Artcraft Pictures Corporation—485 Fifth Avenue, New York City.
Bluebird Photoplays, Inc.—1600 Broadway, New York City.
Brockliss, J. Frank—729 Seventh Avenue, New York City.
Carter, Katherine F.—220 W. 42d Street, New York City.
Catholic Art Association—949 Broadway, New York City.
Christie Film Company—Sunset Boulevard and Gower Street, Los Angeles, Cal.
Commonwealth Pictures Corporation—220 South State Street, Chicago, Ill.
Crest Pictures—Times Building, New York City.
Duplex—729 Seventh Avenue, New York City.
Educational Films Corporation of America—729 Seventh Avenue, New York City.
E. I. S. Motion Picture Corporation—203 W. 40th Street, New York City.
Exhibitors' Circuit, First National—18 E. 41st Street, New York City.
Exhibitors' Corporation, U. S.—Times Building, New York City.
Fort Pitt Theater Corporation—Times Building, New York City.
Fox Film Corporation—126 W. 46th Street, New York City.
France Films, Inc.—107 W 47th Street, New York City.
General Enterprises, Inc—1476 Broadway, New York City.
General Film Company—440 Fourth Avenue, New York City.
Goldwyn Pictures Corporation—16 E. 42d Street, New York City.
Hiller and Wilk—1476 Broadway, New York City.
High Class Film Productions—Palace Theater Building, New York City.
Jewel Productions, Inc.—1600 Broadway, New York City.
Kleine System, George—729 Seventh Avenue, New York City.
Lincoln and Parker Company, Inc.—Worcester, Mass.
Metro Pictures Corporation—1485 Broadway, New York City.
Mutual Film Corporation—222 South State Street, Chicago, Ill.
Oro Film Productions—729 Seventh Avenue, New York City.
Paragon Films, Inc.—126 W. 46th Street, New York City.
Paralta Plays, Inc.—729 Seventh Avenue, New York City.
Paramount Pictures Corporation—485 Fifth Avenue, New York City.
Pathe Exchange, Inc—25 W. 45th Street, New York City.
Prizma, Inc.—11 E. 14th Street, New York City.
Raver, Harry—1400 Broadway, New York City.
S. & S. Photoplays, Inc.—1476 Broadway, New York City.
Selig Polyscope Company—58 East Washington Street, Chicago, Ill.
Select Pictures Corporation—729 Seventh Avenue, New York City.
Triangle Pictures Corporation—1457 Broadway, New York City.
Universal Film Manufacturing Company—1600 Broadway, New York City.
Visual Education Company—67 Irving Place, New York City.
Vitagraph, Greater—1600 Broadway, New York City.
World Film Corporation—126 W. 46th Street, New York City.

Pictures to Help Win the War

Moving Pictures an Important Feature in Bagdad—British Officers Conduct Moving Picture Center for Educational and Entertainment Purposes.

By Rev. W. H. Jackson.

BAGDAD is one of the world's central points. In recent times it has become the objective of an unrighteous and unbridled ambition under the slogan of "From Berlin to Bagdad." For the purpose for which this ambition was aimed it has happily been frustrated, or no one can imagine what selfish restrictions might have fallen to the lot of moving pictures.

As it is, Bagdad is a world center for the development of pictures, in which the American makers will undoubtedly have no small interest. It is of striking importance that along with the latest news coming from that famous city concerning its relationship to the world conflict, is the statement that moving pictures are at once an important feature of the day. The British military authorities have established a moving picture center conducted exclusively by officers, primarily for military educational purposes, and in the second place for entertainment.

Pictures a Part of War Equipment.

It is at once a singular and complimentary fact that the moving picture has now become an integral part of the equipment of all military purposes either at home or abroad; the only lamentable feature is that they are so badly provided with pictures of the better kind; it may be that to point out this fact may in some way help to remedy the

defect; we know that all moving picture people are desirous that only the best shall be provided where it is most needed, and efforts shall be made towards that end. One of the greatest helps which has come to the American armies is the combination of the Y. M. C. A. and the moving picture, which have made tolerable the life which otherwise would have been a distressing burden. In Bagdad American films are sought since the war has cut off the manufacture of British and other films; now that the British are in occupation it will prove easier to secure the use of the desired films of American make.

Pictures a Part of the Soldier's Education.

Full justice is being accorded to the moving picture by the officers in the camps and cantonments throughout the United States and abroad. The leading magazines are constantly illustrating their pages with examples of the uses of the pictures in teaching the intricacies of gun practice and aviation, and, indeed, all branches of scientific possibilities; the writer has been assured officially that not only have the pictures made teaching more thorough and of wider scope, but they have also given more and greater results in a minimum of time, and the enlisted men have been helped not only in an untold degree but in a way absolutely otherwise impossible; therefore, it is not going too far to refer to the adoptation of a well-known attribute of "winning the war" to the pictures as it is to meat and wheat.

Winning the War With Moving Pictures. ..

To so many causes there has been rightly ascribed the possibility of "winning the war" that each is right in its place, to the list must be added the moving picture. An authority gives the following ways in which the pictures are in the "winning-the-war" list. First, as already shown in the instructive powers in all phases of military work. Second, in strengthening the morale of the troops, they impart an inspiration to such an extent that regret is expressed that there are not more pictures of this class to give heart and backbone o the men. Third, they are of a great moral help; the Y. M. C. A. confess that without them more than half of their ability to deal with so great a company of men would be nullified. Augmenting this is the "home feeling" which they impart to the men, thereby removing one of the former chief causes of distress. Lastly, as an entertainer they are supreme and complete in every possible way, their versatility covering all needs; there is no one thing, neither is there a combination of things that can fill the place occupied by the pictures, so that they are easily and well entitled to the right, with more superior materials, to have ascribed to them their large place in the winning of the war.

The World Today in Motion Pictures

Weekly Review of Events at Home and Abroad Issued by Community Motion Picture Bureau for Camp Service.

INTENDED not alone as a matter of entertainment, but to stimulate interest in matters military outside of individual camps, the new weekly release of the Community Motion Picture Bureau, of 46 West 24th street, New York City, is apparently fulfilling its mission, if one can judge by the material of which the various numbers are being composed.

The Community Motion Picture Bureau has been working for some time in co-operation with the Y. M. C. A. and the War Work Council. In fact, the entire responsibility of supplying films for the camps was turned over by the Y. M. C. A. to this organization, which within the past few months has expanded astonishingly. Or perhaps we should say that the ever-increasing requirements of the camps has forced it to a top limit of speed. And no greater proof of its tireless quest for good material can be found than that presented in the two-reel weekly being compiled by them and entitled, "The World Today in Motion Pictures." Two of these weeklies were viewed by the writer, namely, Nos. 3 and 5. In them can be seen the methods of photographing by means of kites and balloons; the Flanders troops going to the beach, the cutting of peat for trench-fire fuel, mass in a ruined cathedral, and methods of communication. There are some very interesting scenes in which the carrier pigeon figures, and others in which wig-wagging forms the main feature. Other methods of signalling are shown, including the heliograph and wireless telegraphy, panel signals for communication with aeroplanes, and signalling by rocket. Scenes showing the inactive life of the Austrian navy during its bottled-up period are interesting. Taking this weekly all in all, it appears to be well managed and made of the right kind of material to place before the prospective soldier. The Community Motion Picture Bureau, in compiling this weekly, is not trying to compete with other news weeklies, nor is it striving for first-hand news scenes. The keeping of the soldier in touch with the technique, and, in fact, all phases of that life of which he himself has become a part, is an important matter. It is interesting to these men in the camps, for instance, to see something of life in other camps, or in the camps abroad; and it is also interesting and necessary for them to have some intimate knowledge of the various branches of the work of waging a successful war against the common enemy. "The World Today in Motion Pictures" is a development of the motion picture in its service in the camps. Accompanying each weekly when space allows is an interesting cartoon.

Interesting Educationals

Three Zoological Subjects, One Industrial, One Scenic, One Military, One Topical and One Engineering.

Reviewed by Margaret I. MacDonald.

"A Study in Pelicans" (Paramount-Bray).

THE PHOTOGRAPHING of the family affairs of the pelican has been accomplished by the Bray camera man with good success. Near the mouth of the Indian River in Florida lies a small island where the pelicans flock and build their nests. Here they are seen in the act of rearing their young. One of the nests shown had eggs not yet hatched out, from which Mrs. Pelican obligingly steps while we view her prospective brood. About two thousand of these birds are said to congregate on this island, and the panorama of this immense flock is an interesting sight. "A Study in Pelicans" will be found in Pictograph 103.

"Animal Drolleries" (Coronet).

An amusing reel of film, in which various animals are shown in peculiar situations. Ferrets are the first to gain attention. They strive with grotesque motions to reach a piece of paper hung on the end of a string just out of their reach; and one of the most interesting ferret studies shows them conveying their young from one place to another as a cat does her kittens. A young wild cat being fed from a bottle provides considerable amusement, especially when the flow of milk is momentarily withheld. An otter trying to take a bath in an ordinary wash basin, which it finally manages to knock over and break, is also entertaining. A kitten cautiously worrying a snake which is playing dead, and another kitten playing with a parrot are interesting and extremely funny sights.

"Birdland Studies" (Coronet).

An interesting group of views entitled, "Birdland Studies," were evidently photographed somewhere in Northern Europe. Among the birds seen in these views are the grebe, the puffin, the cormorant and the sea gull. The pictures include some good close-ups of these birds, as well as panoramic views of their flocking ground.

"Women in the World of Work" (Paramount-Bray).

In the first of a series of pictures entltled, "Women in the World of Work," and which will be found in the 103rd release of Pictograph, the making of fine perfumes is the subject dealt with. In this picture can be seen Anne Haviland, a Southern woman, who had studied the production of perfumes in France, at work extracting the sweetness from various fragrant blossoms. Miss Haviland apparently anticipated that ere long there would be a shortage of the rare extracts for which France and the Orient were largely responsible before the war, and was prepared and willing to enter this pleasant vocation. The picture shows the petals of flowers passing through the processes which finally cause them to relinquish their fragrance.

"Ranier Park" (Pathe).

Another of the interesting series of Combitone pictures devoted to "Our National Parks." Ranier park lies in the heart of the Cascade mountains in Washington, a bleak, rugged country containing some spots of rare beauty. A glacier, in which the crevices are a thousand feet deep in places, numerous rivers, waterfalls and cascades, and many other features of special interest are included. Views of mountain climbing are a special attraction. The reel closes with the tired party approaching Paradise Inn.

"The Making of An American Officer" (Educational).

The scenes in this picture were photographed at Plattsburg and are of special interest. They show the men answering the 5.30 A. M. call, equipped with their towels and other toilet articles. Then we see them in the performance of their daily duties and the work of learning all the various branches of their profession. Every detail in the training of an officer is clearly shown in this picture.

"Messengers of Mercy" (Universal).

In the 56th issue of the Universal Screen Magazine will be found a series of views showing how members of the Red Cross employed in succoring the wounded on the battlefield carry on their work of mercy. The various methods of conveying the wounded to safety are an interesting part of this picture, which gives fine illustrations of the one-arm carry for narrow places such as the trenches, the coat-tail carry, and the tunic carry. These different methods of one-man transportation are made necessary by certain conditions of the person being carried. For instance, a man who is lame can be most easily carried by using his arms as pack straps; rescuing under fire makes it necessary to tie the hands of the wounded man and place them over the rescuer's head, the latter advancing cautiously on all fours with the wounded man on his back. These pictures are intensely interesting. The release date on this is February 1.

"Coal Economy" (Universal).

In the 57th issue of the Screen Magazine, which will be released February 8, is some interesting information regarding the building of the proposed dam and power plant at Niagara Falls, which, should such a thing really occur, would prove a saving of millions of tons of coal each year. Some excellent views of the Niagara River, with figures as to length, width, etc., are given. It also points out the cities which would come within the 500-mile radius which would be effected by the concentration of the energy of Niagara. This is an instructive subject and as presented is of value in a geographical way.

Items of Interest.

The distribution of the Finley Nature Series of fish, bird and wild animal nature studies, through Universal exchanges, began January 14 with "Wild Birds and Animals at Home." These pictures will be carried in one-reel form whenever the length will permit, and in other instances the reel will be split with selected scenic. The arrangements for these pictures at present announced are as follows: "Taming Wild Birds," with a scenic, "Glimpses of Yosemite National Park," January 21; "The Bears of the Yellowstone," and a scenic, "The Long White Trail," January 28; "Sea Birds and Animals," with a scenic, "Gems of the Adriatic," February 4; and "The Salmon Fisheries of the Columbia," February 11.

* * *

The following is a list of available sources of informational pictures which will doubtless be of interest to our readers:

1. The Committee on Public Information, 10 Jackson Place, Washington, D. C., maintains a Motion Picture Department under the direction of Mr. Mack. Pictures dealing with the activities of the Government in the different departments can be obtained by correspondence with him.
2. The American Red Cross, Washington, D. C., has some motion pictures dealing with its activities. Information will be furnished on request.
3. The Commission on Food Administration, Washington, D. C., can give information about films dealing directly with its work.
4. Industrial and Economic Films—Henry Disston & Sons, Philadelphia, Pa., issue a list of manufacturers having motion picture films of educational value. Correspond with the Educational Department for this list. Some of the films are valuable for such entertainments.
5. The Bureau of Commercial Economics, Washington, D. C., has a list of industrial, economic and Government films which are loaned directly from Washington or through exchanges which they have established in other cities. Write to director for complete information.

AUBREY M. KENNEDY RESIGNS.

Aubrey M. Kennedy has resigned as manager of productions of Goldwyn Pictures Corporation and is understood to have completed plans to assume the personal direction of Sessue Hayakawa, the Japanese screen star, in an organization of his own to be known as the Master Picture Corporation. No plans are announced for the distribution of the Hayakawa pictures.

Mr. Kennedy has been with Goldwyn almost from its inception, having first been manager of the Fort Lee studios and later advanced to manager of productions. In addition to his executive activities, he has at different times taken personal charge of the editing, cutting and titling of several of the company's popular releases. He is also co-author with Edgar Selwyn, of "Dodging a Million," Mabel Normand's first Goldwyn production, to be released in a few days.

Pathe Cuts Production In Two

Will Release Pathe Plays One Every Fortnight Hereafter—Lists First Few Subjects.

ONE of the most important developments of the new year is the announcement that owing to the overproduction in the industry the new big Pathe Plays will be released one every two weeks instead of one every week, the policy being quality rather than quantity, and the news comes at the same time that the first four Pathe Plays under this plan and their release dates will be: Fannie Ward in "Innocent," January 27; Frank Keenan in "Loaded Dice," February 10; Bryant Washburn in "Kidder and Ko," February 24, and Bessie Love in "Spring of the Year," March 10.

"The Pathe idea in accordance with which Mr. Berst is now on the coast," said Sales Manager F. C. Quimby, "is in a nutshell highest class production with the advantages of the star system and without its evils. Pathe believes it has been the extravagant overuse of the star idea that has brought the terrific increase in rental prices. We know also that stars are necessary at the present time and we think that our policy of twenty-six quality features a year will meet with favor. The tendency in the business must be to better and fewer features and longer runs. It is in line with this thought that we are acting with all the great resources of Pathe behind us."

Fannie Ward, one of the best known stars of the American stage, having appeared in many hits both in America and abroad. The part afforded here in "Innocent" is said to be an unusually strong one.

Frank Keenan gained stage fame in David Belasco's production of "The Warrens of Virginia." In the picture which he made under Thomas Ince he established himself in the affections of the screen public. "Loaded Dice" gives him the strongest role he has ever played on the screen.

Bryant Washburn gained added popularity when "Skinner's Dress Suit" was released. "Kidder & Ko" is the best thing he has done yet, the picture having been created for and built around him.

Little Bessie Love has had the advantage of learning her art under the direction of D. W. Griffith. Some of the pictures in which she has played have owed their popularity to her work. There is a charm about this young girl that makes her irresistible, and "Spring of the Year" proves a fine vehicle for her.

"Innocent" is from the successful stage play of the same name, a play that has made much money for its producers. It was directed by George Fitzmaurice. On it money has been spent lavishly. The big cast includes John Miltern and Armand Kalitz.

"Loaded Dice" is a powerful story produced under the direction of Herbert Blache. The picture is based upon the novel of Hilary A. Clark and the scenario is by Gilson Willetts, himself author of many books. The story deals with food profiteering and the character played by the star is that of a man who takes a fifty-fifty chance that there is no God. Remarkable night photography and unusually large studio sets mark this production.

"Spring of the Year" is by one of America's best known authors, Henry Kitchell Webster, the scenario having been done by Agnes C. Johnston, and the production having been made under the direction of Mme. Alice Blache, with a big cast, including Donald Hall, Chester Barnett and Florence Short. It is a delightful comedy drama of the type most popular at the present time.

"These four pictures will stand against any four released consecutively by any company," said Mr. Quimby. "I am confident that from now on Pathe will be one of the very biggest factors in the feature end of the business. I want it distinctly understood that these pictures cannot be classed with any Pathe has released in the past.

"This new two a month twenty-six a year policy of quality rather than quantity means Pathe pictures in the best theaters in the country. We want to see the motion picture business go ahead and we know that there are too many pictures being produced today. We know we can produce twenty-six features a year that are up to the standard set by 'Innocent' and 'Loaded Dice.'"

FONTAINE TO MANAGE PATHE DISTRICT OFFICE.

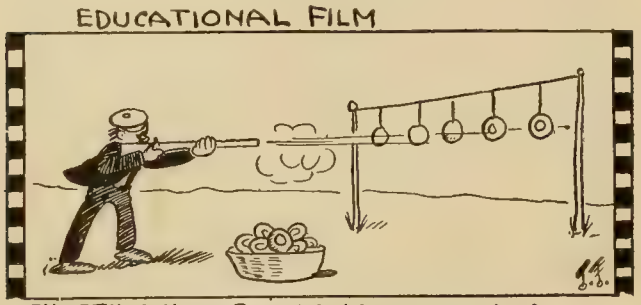
J. E. Fontaine has been appointed to the managership of Pathe's Detroit office, in line with the company's policy of promoting deserving members of the organization to the higher positions.

Grinding the Crank

With Thornton Fisher

TERRY RAMSAYE blew into New York recently "Blew" is right, for about the time Terry landed here the wind was howling like a cow that's lost her calf and the thermometer was so low that its chin scraped the ground. Terry was accompanied by his pet cigarette holder.

* * *



SHOOTING HOLES IN DOUGHNUTS ON A DOUGHNUT PRESERVE.

Some of the movie managers in these parts are breaking their vest fronts with palpitation of the heart due to the coal supply dying a fast death. Coal is as scarce as icicles in Africa.

* * *

Another thing! An exhibitor who showed travel pictures of Eskimos at play in the frozen north while the mercury was "doing a brodie" outside was as popular as the Kaiser.

* * *

The telephone buzzed.
"Hello!" says we.
"Hello!" says he.
"What's new?" says we.
"Oh, nothing,' says he, "only we're going to make a picture in Florida and I've just called up to say good bye!"
"You've got a nerve taking our valuable time, we don't care where you go. Why tell us?" says we as we shivered three shivers and pulled the old coat up around our neck again.

There was a line of people stretched half way around the block trying to get into a moving picture theatre near us recently. We scanned the menu card of pictures in the lobby featuring—and—and says to ourselves, "This must be some picture to pull a gang out on a night like this." So we dug into our jeans for a couple of jits and waited our turn to extract two admissions from the lady at the box office. Inside the theatre we inquired for standing room and the usher told us the only room we might squeeze into was the hat room. They were jammed. They were crammed. A publicity man witnessing this mob scene would have declared that the millenium had come and then expired on the spot. We turned our head to a man who was resting his ear on our cheek and asked if the picture had been considerably advertised to attract such attention. "Pictures!" quoth he, "Pictures my eye. All the apartment houses in this neighborhood have run out of coal and this is the only warm place in the vicinity!"

* * *

Kid McCoy is going to appear in a picture. It ought to be a "knock-out."

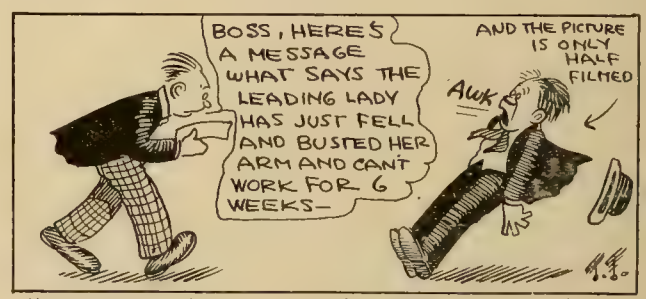
* * *

Joe Brandt, the human dynamo, has been promoted to general something-or-other again. About the only thing Joe hasn't done up at the Universal plant is run the elevator.

* * *

"Every knock's a boost," they say, but you ought to hear a movie actor kick when he gets a camouflaged boost of that kind handed to him by an honest critic.

* * *


BOSS, HERE'S A MESSAGE WHAT SAYS THE LEADING LADY HAS JUST FELL AND BUSTED HER ARM AND CAN'T WORK FOR 6 WEEKS—
AND THE PICTURE IS ONLY HALF FILMED
AWK!

INCIDENTS THAT TAKE THE JOY OUT OF LIFE.

We can think of six good jobs we'd rather have than that of villain in a plot in which Bill Farnum is the hero.

* * *

Went to a theater the other night. The music was so loud we couldn't see the picture.

* * *

Let's go!

I WOULDN'T WORRY, EDGAR IT ONLY SHOWS THAT YOU'VE GOT TO HAVE INFLUENCE TO GET YOUR WORK ACCEPTED!
I WOULDN'T CARE ONLY AFTER SEEING WHAT THEY DO USE ON THE SCREEN THAT'S NO GOOD IT MAKES ME SORE!
IT'S ONLY A TRICK OF THEIRS, EDGAR! THEY STEAL YOUR IDEAS AND SEND THE STORY BACK TO YOU SAYIN' THEY CAN'T USE IT!
I RECKON NOW, YOU WON'T BE ABLE TO BUY THAT NEW SUIT YOU WAS FIGURIN', ON, ED!
RETURNED AS "THE EDITOR FINDS IT UNAVAILABLE FOR PRESENT USE"
(HANDING HIM THE WALLOP AS EASY AS POSSIBLE
THORNTON FISHER

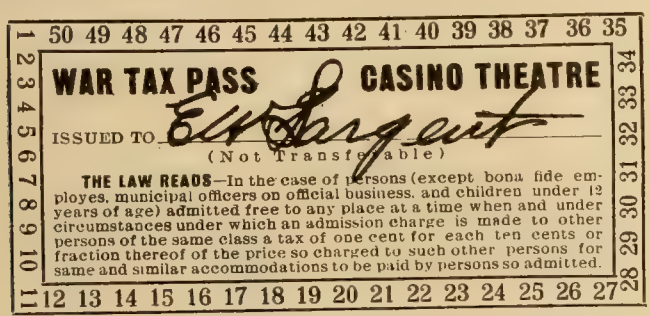
WHAT THE SCRIPT EDITOR DOESN'T SEE WHEN HE SENDS A SCENARIO BACK TO A YOUNG AUTHOR

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Making It Pay.

PROBABLY nothing is more characteristic of managerial methods than the reports on the war tax on admissions. Many complain that they have lost money; a few say that it makes no difference, and a still smaller percentage have actually profited by the tax. These last are they who have been at some pains to hammer upon the patriotic aspect. They have not told of the tax with the air of one breaking bad news. They have told that here was another chance for the patriot to do his bit. They have refused to regard it in the light of a tax, but rather assume to look upon it as an opportunity to do good. Since the tax had to be this was the only attitude that good management suggests. It was not, and will not, be possible to educate the amusement seeker to revolt and obtain the revocation of the tax. The next best thing is to make the best of it. Everything else has gone up in price. There is no particular reason why amusements should be exempted. Instead of regretting the tax in apologetic language the shrewd manager assumed an air of approval. Here was a good thing that he was going to help along, and that, of course, his patrons wanted to help along. Those houses have been hurt the least by the change. The houses that worked best were those who got out some form of tax-paid card or ticket. Perhaps the best up to date is that got out by Steve Farrar, of the Colonial, Eldorado, Ill.


1 50 49 48 47 46 45 44 43 42 41 40 39 38 37 36 35
WAR TAX PASS
CASINO THEATRE
ISSUED TO
(Not Transferable)
THE LAW READS—In the case of persons (except bona fide employes, municipal officers on official business, and children under 12 years of age) admitted free to any place at a time when and under circumstances under which an admission charge is made to other persons of the same class a tax of one cent for each ten cents or fraction thereof of the price so charged to such other persons for same and similar accommodations to be paid by persons so admitted.
12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27

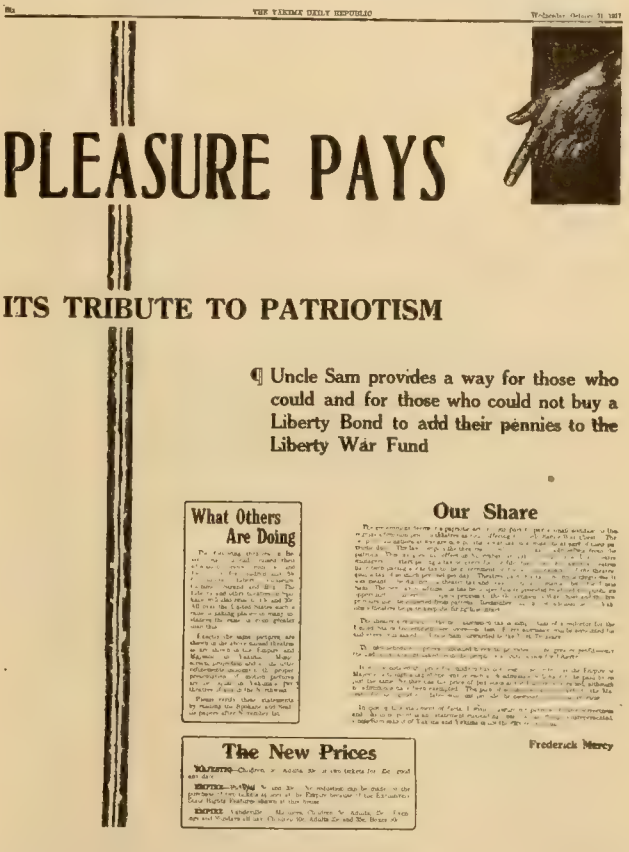
It is no more than the old meal ticket idea, but it works well; better than the coupon book in that it saves elaborate printing with perforating rule work. The card is sold for fifty cents and has fifty spaces for punching. One hole is punched for a ten-cent admission and two for a fifteen or twenty cent ticket. On ten-and-fifteen cent days Steve pays the tax himself, the ticket being used for regular ten-cent days. It might have been better to have made the card at a quarter, but it is going to be a lot easier to get fifty cents out of a patron once than to get a penny from him fifty times. He lets go the half dollar and then he fells himself upon the old basis during the life of the ticket. The money has been spent and forgotten. To build up he uses such lines as "Do your fighting a penny at a time" and "Every time you attend the Casino you are helping the Government win the war. We are paying a tax on admissions, a tax on seats, a tax on film and a tax on war profits. The extra admissions that we have added go to help win the war. Do your bit cheerfully!" Do your own bit cheerfully. Maintain the ruling, print arguments along these lines. Argue without heat with your patrons who object. They pay more for food, for clothes, for rent, for everything, why shouldn't they pay a little more for amusement? They will soon get used to the tax and pay it cheerfully. Help them to get used to it instead of aiding them in maintaining their grouches by admitting that the tax is an imposition. Get out tax-paid cards, and help them to forget the tax. Get an empty shell case with a pasteboard projectile and drop the tax coins in that. Put a card on the case, reading "Fill this with tax pennies and pay for shooting a real shell at the enemy." Novelty stores have these shells in paper for as little as ten cents, or your tinsmith can make one from brass tube for a dollar or two. Probably not one of your patrons has stopped smoking or drinking because of the tax. A tax on face powder would not cut down the number of artificial complexions. As soon as the public gets used to the tax they will come as frequently as before and take the tax as a matter of course if you will accept it as a matter of course and help them to get used to it.

Likes It Himself.

H. A. Gillespie, of the Frederick Mercy Enterprises, North Yakima, Wash., writes:

> It's been a long time since I shot you copy or proof of an ad, so here goes. Please understand the delay has not been because we have not had ads of which I have been rather proud, but solely because I have been too darn busy.
>
> The inclosed ad hits me about right, at least as to layout. Type styles and print may leave something to be desired, but I think the text listens good and the whole thing sort of hits a fellow in the eye.
>
> That's my opinion. But then, you see I wrote it, so there is an excuse for me liking it. Now fly at it and pick it to pieces and I'll profit thereby and write a better one next time—perhaps.

The advertisement is a full page from the local paper, and we can't blame Mr. Gillespie for being proud of its layout. It looks well and is easy to read, the two arguments are well separated and may be


PLEASURE PAYS
ITS TRIBUTE TO PATRIOTISM
¶ Uncle Sam provides a way for those who could and for those who could not buy a Liberty Bond to add their pennies to the Liberty War Fund
What Others Are Doing
Our Share
The New Prices
Frederick Mercy

read without difficulty and the box giving the new prices is clear and distinct. It's a good model to preserve against the time you might want to run a full page.

Try Tokens.

If the shortage in pennies continues try tokens. If the tax is two cents and a dime is proffered, offer a nickel and three tokens, good at later visits. It will lead to the use of punch tickets, and that will help a lot.

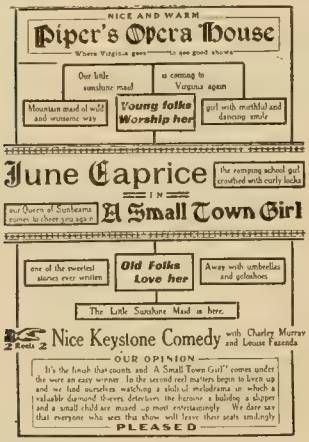
Get Ready Now.

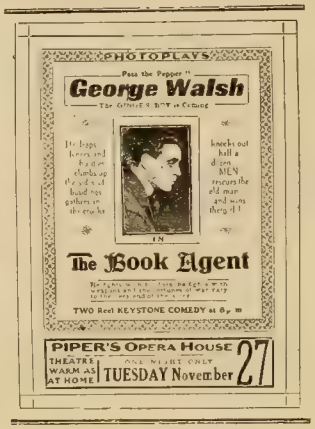
February sees two anniversaries, those of the birth of George Washington and Abraham Linclon. Both will be good for business if they are played up properly, but make a special event of each. If you decorate the lobby with American flags and a picture of Lincoln, do not use the same decorations and a picture of Washington. Use the same flags, if you will, but change their arrangement to mark a new celebration. Both of these days lend themselves to the prize composition idea, but use this suggestion for only one of the two days. Try and co-operate with the local schools, even to the point of offering your house for a morning celebration, with speaking and singing and one or two reels of special film. Then follow with a special pay matinee and you'll hold most of the audience, but do it tactfully and prevent the suggestion that the celebration is merely the ballyhoo for the special show. Make the special a continuation of the celebration.

Good and Bad.

We show two more examples of the advertising of the Piper Opera House, Virginia City, Nev. One of them is nicely done, but the other is too ornate. Boxes are good, but when the entire advertisement is

paneled then panels lose their appeal and become confusing. This advertisement for June Caprice contains the germ of a good idea, but

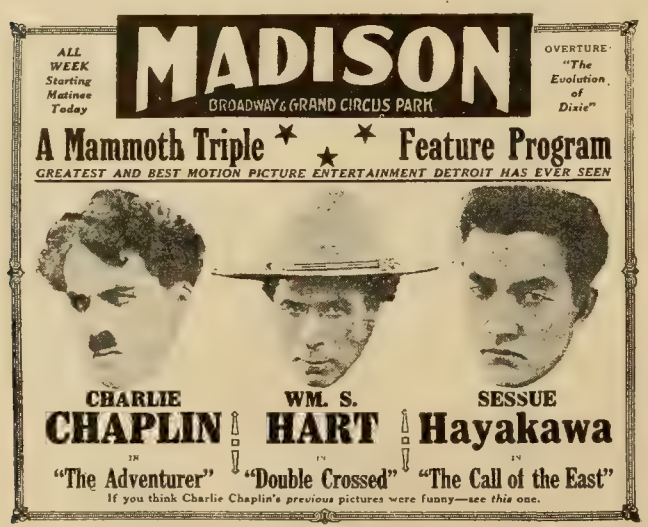




the compositor has overplayed, and fails to get the prominence he desires. The other example is a well-set display, not always good for newspaper work where there is hard composition, but well suited to the smaller papers where the display is not so heavy and where this will stand out nicely.

Cut Placement.

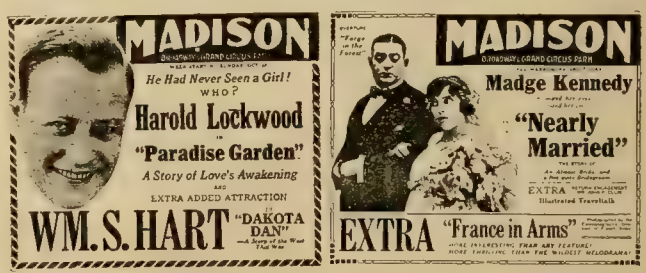
A friend in Detroit sends in some samples of the work of the Madison theater which form an excellent series of studies in cut placement. The Madison, which is one of the Kunsky houses, runs not a a little to a three-column advertisement five or six inches deep. They work well in the paper and show to advantage alongside larger spaces taken by other houses. Perhaps the prettiest specimen is that showing Chaplin, Hart and Hayakawa on one bill. A stronger combination


ALL WEEK Starting Matinee Today
MADISON
BROADWAY & GRAND CIRCUS PARK
OVERTURE "The Evolution of Dixie"
A Mammoth Triple ★ ★ ★ Feature Program
GREATEST AND BEST MOTION PICTURE ENTERTAINMENT DETROIT HAS EVER SEEN
CHARLIE CHAPLIN IN "The Adventurer"
WM. S. HART IN "Double Crossed"
SESSUE Hayakawa IN "The Call of the East"
If you think Charlie Chaplin's previous pictures were funny—see this one.

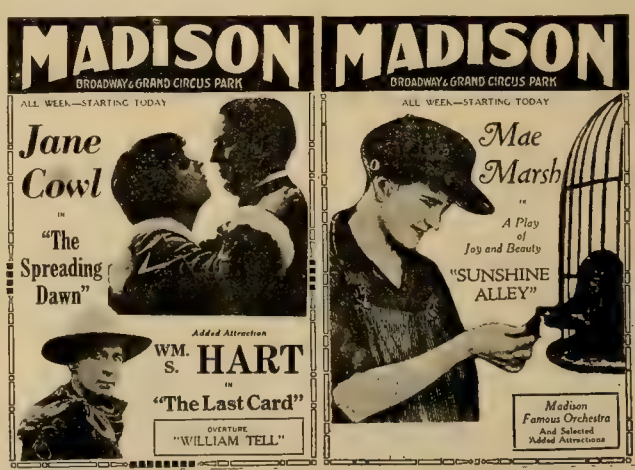
could not well be imagined. It will be noticed that while all three cuts are about the same height, the picture of Hart is about half that, and by placing him in the centre, the advertisement balances better than would a display with Hart and Hayakawa on the outside. This form works up well in the paper, as is shown in the reproduction of the

lower half of a Sunday issue. This is a different advertisement, but on the same lines, and here the balance is preserved by putting Hart in the centre. It might also be noticed that the two women are facing him. A different arrangement would have shown them with their backs turned and would have hurt the display. The space works to advantage even in competition with a single picture advertisement of much the same design, and overshadows the rest of the space at a cost of but fifteen inches. Another example of good make-up gives Jack Pickford in the Varmint. Here, by dropping the cut to the bottom it helps to hold the type to the heading. This is because there is a solid line at the bottom while the top is routed out. Had the same cut been used at the top of the space, with the house name appearing below,

the cut would have been isolated from the rest of the advertisement as completely as though a cut-off rule had been employed. This is an all too common error in make-up. The mere fact that the cut is held in with rule does not help much. The bottom line of the cut is more solid than the rule and serves as its own cut-off rule. In the next example there are shown two similar advertisements. In the one on the right the effect is not so good as that for Harold Lockwood, because the characters have their backs turned to the text. Neither is as good as the first example, as reference to the half-page introduction will show. There is more type talk, and in a way this might be regarded as an advantage, but type is scarcely needed for the other players, and here description will help to get attention. The line "He had never seen a girl," for the Lockwood advertisement, is excellent, and Miss Kennedy



is still new enough to the screen to need some introduction. Two examples of an upright make up are given. That for Miss Marsh is better than the double bill because the type is placed between the two points of interest in the cut and must be regarded as a whole. It is a more costly make-up, however, since the cut must be paid for and then mortised at an additional cost, but it is worth the extra money, in this case, to get the type where it will show to the greater advantage. These are all examples of careful placement, and show how a little study will improve the results. In all cases the reverse cut holds up

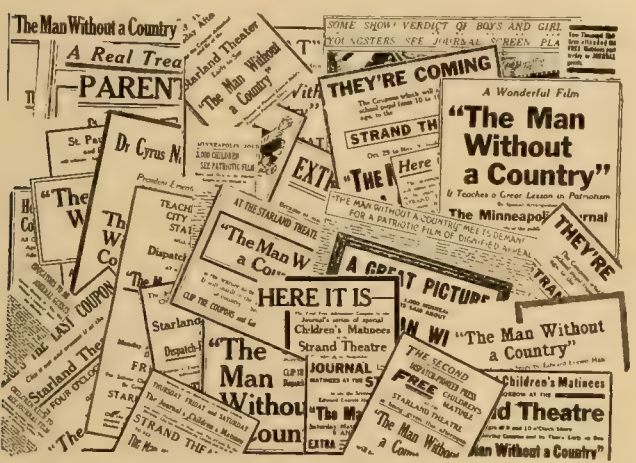


the house name, and that gives no trouble. In the Lockwood space, it will be noted, the corner of the cut has been routed to let the portrait in. Evidently there is a stock two-column cut used that works with either make-up. A generous supply of house name cuts is essential

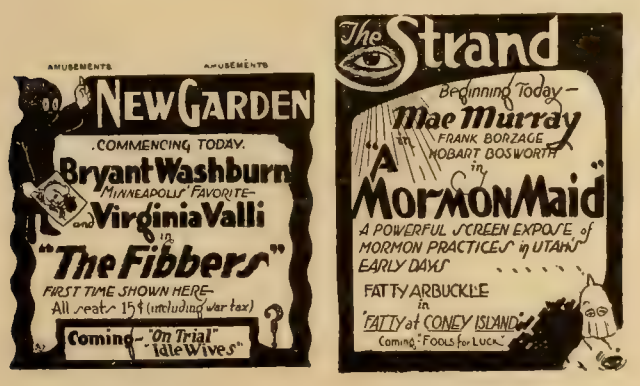
to good make-up. Get a standard form and never vary, and if you use it regularly you will find that the cut will save you several inches of display in the average advertisement, since it makes itself known through its form rather than through the space taken.

Minneapolis Press Work.

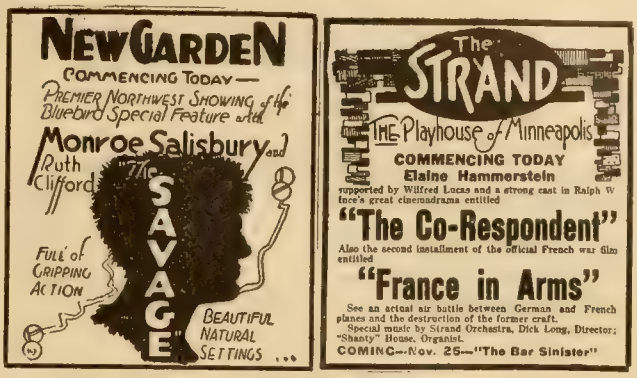
"They can do those things in the small towns. Our city is too big." That's a favorite alibi with the city Exhibitor when it is suggested that he go against the newspapers, but it is not always a good defense. Lately the Jewel production of The Man Without a Country was given a free showing at the Strand theater, Minneapolis, and the Starland, St. Paul. These free matinee performances were ostensibly engineered by the Minneapolis Journal and the St. Paul Pioneer-Press-Dispatch as a lesson in patriotism to the younger generation. Probably the stunt was arranged by the Jewel Exchange and the two Exhibitors. We show the folder gotten out by the exchange which gives a part of



the advertising given to the two houses—and the film. According to this folder, with but a single exception, the advertising was all three-eights or better, it cost the two houses only the expense of opening for a special showing. Two thousand children were present in Minneapolis alone. Of course this stunt cannot be pulled with every film. It must have either a patriotic basis or be educational, except that any good picture can be run as a Christmas or anniversary treat. About a year ago Snow White was shown to thousands under the auspices of the Kansas City Star and the film was then booked around town for a clean-up. If you are adroit, you can work in with the newspaper and the exchange and get your film free, but even if you



had to pay double rental, it would pay you to get in with the newspaper. It has an effect that continues long beyond the showing, but even if it did not, the value of being hooked up with the local paper for a week or ten days is something that could not be purchased with money. In working for these stunts it is better to seek to deal with the Business Manager or with him through the Photoplay Editor, if there is one. It classes as a circulation scheme and is not handled by the news department. Watch for likely looking stuff and get a few hundred dollars' worth of advertising and many more hundreds in prestige at a cost so small that you are almost ashamed not to have spent more. If you make it a wholly free performance, at which no tickets of any sort are sold, it is probable that no war tax need be paid, but it would be better to first get the opinion of your own official rather than to trust to luck or a general ruling. We think, however, that a free performance would not be taxed. And on the subject of Minneapolis advertising, here are a couple of samples of the advertising of the Strand and the New Garden. Both sets suggest that the management has great faith in plenty of ink. The first pair are both heavily bordered in black. They lay in the form as shown in the reproduction. In both the hand lettering is clear and easy to read. Both show enough of a design to get the eye, and both tell their story briefly. In the second example the Strand uses only part cut and makes the rest type. The New Garden uses a full cut, though type would have done as well for the upper portion of the space and would have saved engraving costs while gaining clearness. The design is odd, but the setting of a title one letter below the other does not make for quick reading and should not be employed where the title is shown but once. Even


NEW GARDEN
COMMENCING TODAY—
PREMIER NORTHWEST SHOWING of the Bluebird Special Feature
Monroe Salisbury and Ruth Clifford
in
"The SAVAGE"
FULL of GRIPPING ACTION
BEAUTIFUL NATURAL SETTINGS
The STRAND
The Playhouse of Minneapolis
COMMENCING TODAY
Elaine Hammerstein
supported by Wilfred Lucas and a strong cast in Ralph W Ince's great cinedramma entitled
"The Co-Respondent"
Also the second installment of the official French war film entitled
"France in Arms"
See an actual air battle between German and French planes and the destruction of the former craft.
Special music by Strand Orchestra, Dick Long, Director; "Shanty" House, Organist.
COMING—Nov. 25—"The Bar Sinister"

staggered letters would have been better. Staggered letters would run one below the other, but each a little to the right of its predecessor, so that the eye could read it with a natural movement from left to right. Trick composition is better in house programs than in newspaper work, and it should have small place anywhere, save as a decoration to emphasize the plainly printed title.

Junk and Then Some.

Don't take it for granted that your patrons are fools and willing to swallow anything that comes along. Here is a paragraph we clipped from a house story, worked by the company press stuff:

> One scene in this thrilling story shows a close-up of a man cutting the glass pane of a French window with a diamond. The action necessarily had to be filmed and it was utterly impossible to "fake" the scene in any way.
>
> After much trouble Director Paul Scardon was successful in securing the loan of a precious diamond inserted in an instrument which is used for this purpose and preparations were made to complete this scene in the morning and return the stone to the owners.
>
> It was an exterior scene, however, and as the sun did not appear until noon they were unable to film it until much later than they expected and, therefore it was necessary to keep it at the studio all night.
>
> The next day it was returned safely, but all concerned spent a sleepless night for fear that some harm might come to it.

Too many know that glazier's diamonds range in price from $3 to about $15. To try to get a thrill out of the idea of keeping it at the studio all night to the loss of sleep of the entire crowd is plain rot. That sort of thing is all right for press books, perhaps, but keep it out of your program and your newspapers.

Raffles for the Ring.

The Butler Theater, Tonopah, Nev., used the "Raffles" idea for Pearl White in "The Fatal Ring" To nook the idea to the serial, the girl was put on the streets, and if detected was to be approached with the query, "Are you the girl with the Fatal Ring?" Naturally the entire town was out looking for the fatal ringer. She visited the theater three nights, was at the post-office every day, and visited the various stores. Any town of ten thousand or under can still be stood upon its head with the Raffles stunt, and this was worked nicely. Another idea new to us is found on the reverse side of the program folder. At the top of the page is the query, "Who's the girl on the other side?" making certain that both sides of the sheet are read. It's a little thing, but it's clever and shows thought. The best ideas are not always the most expensive. Sometimes all that is required is a little thought and care. The entire program matter is original copy and not clip synopsis, and that is what usually sells the show best. We wish the Butler would put us on their mailing list. They are worth watching. Tarleton Winchester sent this in.

HELP FOR THEATRE MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK and a HAND BOOK. It tells all about advertising, printing and paper, how to run a house program, how to frame your newspaper advertisements, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Practical plans that have helped others and will help you.

By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building, Chicago, Ill. — **Wright & Callender Building, Los Angeles, Cal.**

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing adressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses by critized, whether or not a fee is sent therefor.

Knowing Plots.

"I'VE done those hundred plots you are fond of telling us to write," admits a correspondent, "and they are so rotten that I have not got the heart to write another hundred, as you also suggest. It seems to me that if I cannot write one decent plot out of my first hundred, it is about time I gave it up and tried something else. What do you think?" And we told him that the fact his plots seemed poor was the best argument in favor of his continuing.

There is hope for the man who knows that his work is imperfect. He has at least gained a standard of comparison and does not think that his work must be good because it is his own work. That is one reason we suggest writing a hundred plots. Ten might seem good, but no one can write a hundred plots and not find some better than others. If he writes a hundred and finds them all poor, then he has made a still further advance. Many of those plots, very probably, are the plots that practically every author thinks of. Very probably ninety-five per cent. of all men and women writers have had to get out of their systems the story of the little child who brought its parents together and that other that reunited its parents and grandparents. It is no disgrace to have written this idea. The best of them do. The disgrace lies in persistenly thinking the idea novel in the fact of all similar ideas to be seen upon the screen. In the same way most persons think up the idea of the physician who is called upon to render professional aid to the man he knows to be his rival in love. The idea is bound to suggest itself. It is one of the standard plots, and something is wrong with the man who does not try to write that at some time in his early career. He who does not is either a genius or a fool, and probably the latter. But the idea is used every month by some concern and now and then one of these developments offers a really novel treatment.

Always the doctor is a man. Why not a woman physician? The basis of the idea is the same, but by changing the sex of the practitioner a fund of new psychology is developed. Women are called upon to face the same problems as the masculine physicians, but they face them from different angles. Suppose that a woman physician finds herself called upon to treat the woman who has led her brother astray. She loves her brother dearly. She knows that he worships the other woman's beauty—and her beauty alone. She can preserve the beauty of the siren or she can so dress the hurts that she will bear scars through life. She knows the woman to be of an evil disposition. Is she justified in saving her brother—and perhaps other men—from the wiles of the vampire?

The Enoch Arden basis has been used time and again, and yet there is the foundation for a comedy in the idea of a second husband who suspects that a stranger in town is his wife's first husband and who seeks to make the man admit the fact that he may have his own marriage declared void. Let the wife think the same thing and keep silent lest she be charged with bigamy. Let it turn out that the stranger is the missing husband's twin brother looking for his brother's widow to turn over his brother's share of a legacy, and we have a story that in no way suggests Enoch Arden and yet which is built from that idea.

Then we have the theme of the girl who seeks to save her sister from shame yet who hesitates to reveal her own shame as an object lesson. Replace this situation with a duplicate in which the thing to be concealed is humorous—perhaps a wig or a set of false teeth—and the tense tragedy becomes a comedy.

The thing to do is to get the bromidic stories out of your system first. Come to be able to realize that they really are bromides and not things that Poe or de Maupassant might envy. Once you know them for their actual worth you can give them their proper place in the scheme of your work and set out to improve and develop from these things instead of wasting your time with the most obvious development.

Take the old stuff and give it distinction. Some years ago a friend asked us to call at a new address. "And if you forget the number," he added, "its the only pink brick house in town." We remembered the street but forgot the number, remembering instead the color. You can't have all pink brick houses, but you can camouflage the most obvious and threadbare story into something that cannot be recognized. It is merely a matter of experience and experiment, but you must first gain experience through writing and studying plots before you can begin to experiment with plot changes.

Write your hundred plots and a few hundred more, and then perhaps you can take your first plot and make it into a best-seller through the experience you have gained writing the others. Don't worry about the technique of photoplay writing until you have plots so well worth while being put into plays that it is a moral certainty that they will be.

Fade!

Marc Edmund Jones, who made the vision famous, has been married. We hope that the bride is a vision of loveliness and that his dreams for the future are not visionary.

Brevity.

The story of the creation of the world was told in a few words. Every student of plotting has been told that at some time or another. The pedagogues seem to love that statement. It is very true that the story of creation is told in a couple of hundred words, but no one can make a script from that brief account. Don't cultivate brevity at the expense of clearness. Strive for both, but of the two, detail is the more important.

It's Not a Saving.

With first-class postage now three cents an ounce, the temptation to use a lighter weight of paper and so cut down costs is stronger than ever, but if you want to save postage in that manner, be consistent and do not send the stuff out at all, for the synopsis will not be read if the paper is so thin that the bottom sheets show through the sheet being read. Instead of saving an additional stamp you are wasting the postage you put on the script. The way to save on postage is to send out only the very unusual story. The usual story is not wanted. It was the usual story that closed the market for so long. If you were entered in a Marathon in which there were a thousand competitors, including some of the distance cracks, you would not jog along at your usual pace. You would give the best that was in you. It is the same with script writing. You are in competition with the cracks of the game, and there is no handicap allowance. Until you can come within reaching distance of their pace you are merely serving as a runner-up, and cannot hope to be anything better.

Working Synopses.

Someone wants to know if a working synopsis is the same as a detailed synopsis. It is. It is a synopsis to work from, and if a script of action is to be made from a synopsis, it follows that all the essential action, in detail, must appear in the synopsis. But this does not mean that the action must appear in chronological order or that each scene must be briefed. It means that all of the facts must be given the continuity writer that he may arrange these facts into a continuity of action that shall tell a complete story. It does not tell that John is seen riding along the road and that Nell is then seen riding along the road, and John is seen again and we come back to Nell, who dismounts and tries to fix a strap. The synopsis will tell that John, riding along the road, comes upon Nell, who is having trouble with her saddle. He fixes it for her and they ride on together, establishing the acquaintance that leads to love. Just how the scene flashes is a matter of no consequence. This may safely be left to the continuity man. He may write in three scenes or a dozen, so that he arrives at the fact. This is what the detailed or working synopsis means as distinguished from the brief synopsis giving merely the high lights of the story without attempting to recite all the minor facts.

Makes Maps.

There are lots of ways of making trouble for yourself. One author writes that he makes a map or scene plot of each scene that he may get a clear idea of the action he plays in that scene. We used to know another writer who used much the same idea. He would lay out his scene with match boxes, spools and things and move the spool characters about the set. All this is too much trouble, but it does not pay to get clearly fixed in your mind a mental picture of the scene in which you are writing. You can do it "in your head" with a little practice, and you'll find that if you have a clear picture of the scene you are better able to tell when to come in for a close-up and when the action will take well from the original camera point. It is not necessary nor even desirable to send the scene plots to a director. He is not apt to use them, and he certainly cannot always get exterior locations to match your ideas, but you can write with a clear idea of how your people are moving about, and then they will be less apt to fall over themselves and each other.

Double Standard.

There are two gauges of success: your bank account and your conscience.

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.

Schiller Bldg., Chicago **Wright and Callender Bldg., Los Angeles**

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

A New Carbon.

The Speer Carbon Company is marketing a new carbon designed for use with a.c., the same to be known as the Speer Alterno Carbon. For the new product the company makes large claims, among which is noiseless operation, a perfectly steady arc and the equaling of d.c. illumination. The booklet descriptive of the new carbon which is being sent out as advertising tells us that "with the Speer Alterno Carbons the work of the 'booth' is simplified and made a real pleasure."

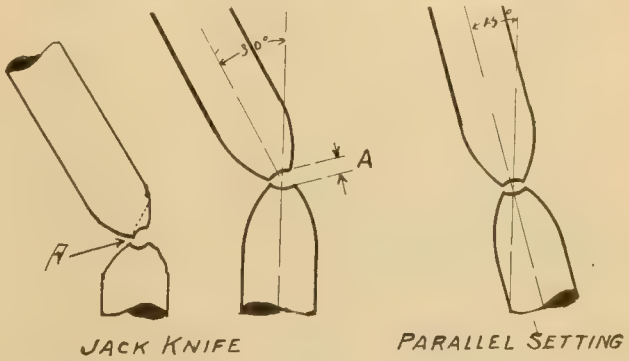
Possibility of noiselessness of operation we may concede and we trust the claim of the company in this respect will prove to be true. Steadying of the arc will be splendid and we may hope for largely improved illumination. None of this is at all impossible. But as to the work of the "booth" becoming a real plesaure, why I suspect that is putting it perhaps a trifle stronger than facts will entirely substantiate. No matter how excellent the new carbon may prove to be I shall not expect to see operators regarding the ending of their six or eight hour daily stunt with deep feelings of regret. We will be in position to make more complete report on these carbons as soon as we have heard from operators using them. Will operators using Speer Alterno carbons, or who have given them sufficient use to be called a fair trial, kindly report their findings to this department at once.

If the carbon eliminates noise it will from that standpoint indeed be a boon to operators obliged to use a. c. In making the trial, however, should their be failure of result in this respect be very certain, before condemning the carbon, that the noise does not eminate from the economizer. An economizer set too close to a sheet-iron covered floor or wall is apt to kick up a loud humming roar, due to vibration in floor or wall set up by magnetic action, you know.

The new carbon is standard size, so that no adapter is required for the lamp jaws. In testing the new carbon be very sure they are thoroughly dry, which same applies to all carbons, for that matter. Moisture in carbons is very bad. Do NOT keep them in a damp storage place. The Speer company recommends the following combinations: For 40 to 55 amperes ⅝ upper and lower; for from 55 to 70 amperes use ¾ upper and lower; for from 70 to 85 amperes use ⅞ upper and lower.

The advertising of the company reccmmends what is known as the "jack-knife set" for the new carbon. I at once called them to account for this. I have been trying for years to eliminate that set and had all but succeeded when this recommendation came out. I wrote an article somewhat sharply criticising the company on this matter, sending them carbon copy prior to publication. They came back with the following, my friend, J. S. Speer, president and general manager, wielding the modern pen (crow-track girl and typewriter) as follows:

> The article was read with much interest. I note that you score me on the "jack-knife setting." Upon first consideration of your arguments I concluded they had real merit and that there was possibility of our having ill-advised the operator regarding proper setting for Alterno carbons. Investigation has, however, convinced me such is not the case. In the first place all practical tests, as well as reports of our engineering department convince me the merits of Alterno carbons are entirely different from the various facts set forth in your report. (Not a "report," Brother Speer; merely a general setting forth of facts as we have found them in the past.—Ed.)
>
> You say we will "have to be shown," hence I enclose copy of our engineers report, upon which we shall be glad to have your comment. While you say in your Handbook you are not strongly impressed with curves, we were obliged in this instance to use them in order to illustrate our work. Our engineers found that Alterno carbons when run with jack-knife setting operate equal in every respect to the straight setting, and have the advantage of producing from 45 to 47 per cent. greater candle power. If the jack-knife set gives produces this additional illumination, with equal amount of adjustments and feedings of the carbons, there seems to be no valid reason why the jack-knife would not be preferred by operators. Maximum illumination with a minimum amount of trouble seems to be the present day requirement of the operator, and these are the features we have endeavored to incorporate into the Alterno carbon. * * * Other points being equal and light producing qualities of the jack-knife set vastly superior, it would seem that all arguments should be in favor of our recommendation for its use. I shall be very glad to have your further



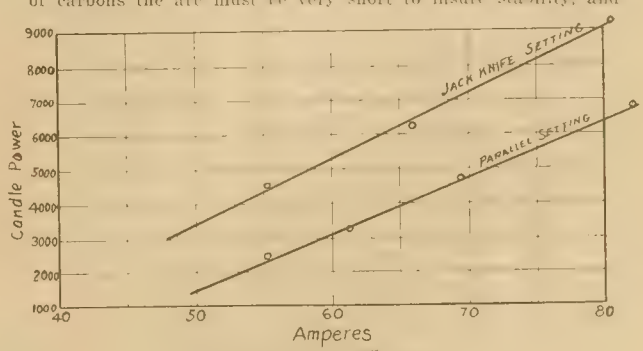
comments on this matter. Meanwhile we will secure a number of reports from impartial operators, who are already forwarding repeat orders for Alterno carbons. Samples shall also be submitted to any operators you may see fit to name as experts on a. c. projection, reports of these tests to be made direct to you.

I dont' care particularly for reports from "experts" on a. c. projection, Neighbor Speer. Just reports from average operators, because they are the brand who will be called upon to use the actual article. But you might send a dozen or so to John Griffiths, 52 Maple street, Ansonia, Conn., and to L. C. LaGrow, Victoria Theater, Ossining, New York, requesting them to report to me. They are both high class men and are both using a. c. Should imagine the ¾ size would be right in both cases, but you might first inquire.

Between your company and myself there is but one argument, viz., with relation to the jack-knife setting. I will first submit the Speer Engineering Department report and then set forth my reasons for questioning the advisability of using the set in question.

Indentification Data, Test No. 181. F. H. Richardson's article on New Speer Carbon. Reference Curve No. 1071. Received from Sales Department. Received at Laboratory. Test started November 30, 1917. Mr. J. S. Speer, President: Following is a report of exhaustive tests made to determine the relative merits of jack-knife and parallel settings for Speer Alterno carbons.

It is well known that a steady arc is not always possible when ordinary soft cored carbons are used with a jack-knife setting for alternating current. This is because with this type of carbons the arc must be very short to insure stability, and



SPEER ALTERNO CARBONS

the jack-knife setting makes the opening A, Figure 1, too great to maintain a well balanced arc, while with the parallel setting this excessive opening does not exist. With the parallel setting there has always been a considerable sacrifice of light. It was evident that if a carbon were developed which would burn on

alternating current successfully with a comparatively long arc, then the jack-knife setting and the resulting increase in light were possible. Following a large number of tests which have accompanied the development of the Speer Alterno carbon, the tests herein reported add further evidence of the advantage of the jack-knife setting. Two tests were made. 1st, a practical test at the Temple Theater, and 2d, a laboratory test in the illumination laboratory. In the first test the lamp houses were operated by an unbiased moving picture operator, Mr. Thiel, and the observations for this test were made by Mr. Lion, a technically trained engineer. In this test, Speer ¾-in. Alterno carbons were used in the Power's 6-A and the Simplex Moving Picture Machine, and each setting was used alternately in each lamp house to equalize any variations which might result from the different characteristics of the lamp houses. Each kind of setting was run the same length of time. Observations were made of the number of feeds, number of adjustments other than actual feeds, degree of steadiness and apparent intensity of screen illumination, with the following results:

	Settings.	
	Jack-knife.	Parallel at 150°.
Number feeds	43	41
Number adjustments	4	7
Steadiness	Excellent	Excellent
Illumination	Better than parallel setting	
Ratio of number of feeds	1.048	1.00
Ratio of number of adjustments	.57	1.00
Ratio feeds and adjustments combined	.98	1.00

The second test was conducted in the illumination laboratory under the direction of Mr. Benkelman. In this test, ¾-in. Speer Alterno carbons were used with the same settings as in the first test, and observations were made of degree of steadiness and amount of illumination. The illumination test was photometric and the Macbeth Illumionmeter was used to measure the horizontal candle power. During this test the steadiness of operation was observed to be the same for each setting.

Come Let Us Reason Together.

Because this departemnt has insisted upon the payment of higher operators' wages and better operating room conditions some exhibitors have perhaps looked upon it with unfriendly eyes, believing it to be their enemy, instead of one of the best friends they have, ever have had or ever will have. Without meaning it in an offensive sense I must say these exhibitors are not using their reasoning powers to good purpose, at least as applied to this matter. They are substituting prejudice for argument and short-sightedness for progressiveness.

For the moment let us lay aside the wage matter and consider what this department and its editor (for those exhibitors opposed to it couple its activities inseparably with its editor, in which they are perfectly right) has done for the exhibitor. You will, I think, all admit there is a wide gulf between the faintly illuminated, shadowy "fuzzy" picture of eight years ago and the picture of today. I think that you will also agree, without argument, that the picture of eight years ago most emphatically would not fill the theaters of today, at present admission prices. Step into almost any theater of today and watch the comparatively beautiful screen result. Compare it mentally with what you saw in the best houses eight short years ago and then start your thinker working. Ask your self the question: What part has this Projection Department of the Moving Picture World and the handbooks of its editor played in the improvement? True, it is a hard question to answer accurately, because of the great number of improvements made by different manufacturers, the idea for which came either directly from the editor or came from the department. This applies to projection machine manufacturers and to a considerable extent to film producers. The best answer is an examination of my books and the files of the Projection Department, and a comparison of them with all other avenues of knowledge operating to improve projection. I make the assertion that there is literally no department of the industry which does not owe something of its advancement to this department and the exhibitor is the direct beneficiary of every step we have made for advancement. I make the further claim that, hard pressed as the exhibitor is just now, he would be still more harrassed but for the work this department has done, which has enabled him to put on such an excellent screen result that the public is unwilling to dispense with the "movie," even at advanced prices sufficient to enable him to withstand the war-tax pressure. And I defy intelligent contradiction of that claim. But let us return to the subject under discussion, viz.: operators' remuneration.

Come, let us reason together, forgetting for the moment that you are an exhibitor and I an advocate of increased remuneration for operators. Let us examine the subject strictly on its merits, without prejudice and with open minds. Also for the moment at least, assume that this department and its editor seek only the best good of the industry as a whole, fighting the battles of no one set of men, except in so far as the advancement of the interests of that set is necessary for the best interest of the business as a whole.

First, let us clearly understand that a "union scale" is not a flat level for all operators. If it were I would oppose it with every power I could command. It is wholly, solely and entirely a *minimum* to be paid the poorest men. Men of superior ability are presumed to command more. I merely cite this because some men seem to imagine the "wage scale" puts all on the same level. Most emphatically it does NOT.

And now here is the reason why this department has taken the course it has in this matter. Would you, friend exhibitor, rent films from a producer who set his maximum salary for actors and actresses at say twenty-five dollars a week? Remember there can be plenty of actors and actresses had at that figure, or, at least, they call themselves actors and actresses. Your very prompt answer is no, is it not? Why? Because the producer could not secure ability for any such sum. People would not be interested in the performance put up by that kind of an "artist," is your reply, is it not? In other words, you must have the art of real artists upon your screen in order to secure patronage for your theater.

And right here I ask you to pause and ponder the next sentences very carefully. If you find profit in the high-priced, high-class artist, which entails a high film rental payment, why will you not also find profit in the reproduction of the art of the artist upon your screen by a high-class operator—even though it cost some added remuneration? Has it never occurred to you that in order to get the real value from the work of an artist in moving pictures the tempo of projection absolutely *must* be very carefully judged, which means that the work of the artist must be *interpreted* by the operator, precisely as the high-class musician interprets his music. Van and Schenck are well known in vaudeville, in this and other countries. They are singers. Schenck has a wonderful tenor voice, it is true, but I have heard other singers with equal voice sing a song which sounded quite ordinary. I have heard Schenck sing the same song and move an audience almost to tears. Why? Both sang the same song. Both had equal excellence in voice. But Schenck interpreted the song. His voice followed the notes up and down, but their other values were the values given them by the singer himself. In consequence, when he had done, the audience fairly rocked with applause. And can the operator do the same thing with a film? The answer is that to a very large extent he most certainly can. This is not only my own statement, but is a fact which has been publicly recognized, in print, by no less person than D. W. Griffith. But you, friend exhibitor, cannot expect that class of service from any but an operator of real ability. It requires brains to properly interpret and reproduce upon the screen the work of high-class artists, or to even get the best possible from the work of actors and actresses of less ability, and in that last sentence you have the gist of my argument and the reason for my position on the operator wage question. To get full value at the box office you just simply *must* have the best possible projection and interpretation of the photoplay on the screen. To get that you must have at least some degree of ability in the operating room, and to get that you must pay for it. Ability is not to be had for a song. The cheap operator is not, ordinarily, the equal of the high-priced operator, any more than the cheap actor is the equal of his higher-priced brother. Justice cannot be done to the modern photoplay without brains in the operating room. Brains in the operating room cost money, even as they cost money elsewhere and—there you have the reason for the position of this department and its editor on the operator wage question in a nutshell. Dispute its correctness if you can. In closing kindly note that I am insisting just as strongly that the operator must make himself competent and deliver the goods.

Toronto Comes Back.

Operator Piton, Rialto Theater, Toronto, Canada, comes back at Marion Long, who recently sent in a letter setting forth what was purported to be a descriptive criticism of Toronto projection affairs. Brother Piton very evidently slaps his righteous wrath on the wrist and makes it behave because he is dealing with a Votes for Women member of our tribe. Had Miss Long been a mere man sulphuric acid would have been as circus lemonade compared to the strength of the vials of wrath he would have poured out. He says:

> Hello, Mr. Richardson! Nothing the matter up here in the Northland, but we just *must* reply to "Sister" Marion Long's letter. In view of the fact that Miss Long is (her own statement) merely an enthusiastic student of projection, and not a practical operator, we won't be hard on her this time. But watch your step, Sister. Next time, maybe, we'll forget to bow before we start talking.
>
> To begin with, it really seems out of place for an operator (?) of only a few months' experience to criticise the work of those who have been at it for years. For some reason I am reminded of the average assistant operator, who, after working with an operator for three months, proceeds to instruct his teacher as to how the work should be done. Miss Long says she has a Power's Six. Does it necessarily follow that she is an operator? Because a man owns a farm, does it follow that he is a farmer?
>
> But to get down to business. First, I have just returned from a trip which included New York, Newark, Jersey City, Bridgeport, Buffalo and Detroit, and want to tell you, Mr. Richardson, that projection in Toronto is just as good, and in some cases, even better than in the cities named, except for the Strand, New York City, which I regard as the best I have ever seen. (Viewed merely as projection, neglecting surroundings and programme, I can show you plenty very nearly, if not quite, equally good right here in New York City.—Ed.) Miss Long says there are but three Toronto theaters with real good projection. She forgets to name Lowe's theater, in which, according to my view, the projection is simply great. She classes the Hippodrome as having third rate projection. Well, I want to say that the "Hip" projection is about the same class as that of the Rialto, New York City; also the "Hip" operators are fighting the same trouble found at the Rialto, viz.: a light struck screen, and how in His Satanic Majesty's dominion CAN an operator give high class screen results with all kinds of light other than that from the lens, pouring on the screen? At the New York Rialto they were playing the Triangle "The Man Who Came Back," with the full orchestra in action. Result: Picture highlights absolutely killed, in spite of brilliant projection light. Granting beauty of music and brilliancy of

projection light, the picture was *not* black and white; it was brown. And who would, or could, lay the fault at the door of the operator? This is not said in criticism of the Rialto, but as setting forth a condition which makes for poor screen result, with which you, yourself, are acquainted. The same condition prevails in our Hippodrome. Its operator is one of the best, who has been in the operating room for more than ten years. He is editor of the Universal Bulletin Projection Department here.

As to the Strand, its projection is fine. I go to that theater every week, and not once in the past four years have I seen poor light on the screen. But Miss Long, nevertheless, places them in the second class. The Rialto, Toronto, she calmly sets down in the third class, and goes on with her knitting. This is where Your 'Umble Servant manages to fool the manager out of a weekly stipend, collaborating with Big Bill Ayres. Poor Bill and I! If Miss Long is right, then Bill has been buncoing managers with third class work for eight years, and actually getting away with it. For Bill has never been out of work a day in all that time. Also me, I eat three (3) (III) square meals per each day. Gee, I hope friend Manager don't get next to me! Here are our conditions: House seats 750; operating room underslung from ceiling, twenty-five feet from screen, with port holes not in center. Result, keystone. However, we have just installed a new screen, at an angle, and picture is much improved. When Miss Long next pays our poor house a visit we trust that, in view of improved conditions, she will at least raise us to second class. If she cannot see her way clear to do this, we cordially invite her to come up and set we poor operators on the right path. And about the Globe: Our short friend over there always said he had first class projection, but if Miss Long says second class, why, it's sufficient. Second class for yours! I might add that I am a student of Richardson's Handbook, and think it great. Am always seeking to better myself. I fail to find a work on projection by Marion Long in our public library at this time. However, should that estimable lady see fit to issue a later, more-up-to-date work on projection than Richardson's Handbook I should very much like to have a copy.

There, Miss Long, you may be considered to have received your verbal spanking from Toronto. Maybe your criticism were a bit lopsided, not to say spotted, ripped, faded, and with a button or two missing. But, anyhow, you did one thing. You woke Toronto up and caused them to let us know they were still cluttering up the map. Seems to me your Rialto conditions are such that, viewed from the standpoint of the unprejudiced audience, but little more than a third class screen result could be expected, Brother Piton. And it is distinctly to your credit if you are able to give a good third class projection under the conditions you name. That it is a third class screen result is NOT the fault of the operator. Who in Heaven's name COULD give decent results with a screen 25 feet from the lens, and not square with it at that? The thing is impossible. Such a condition is utterly outrageous from the projection viewpoint. That you get any sort of acceptible result at all is distinctly to your credit. And you also practically admit that Miss Long's criticism is at least in part justified in the Hippodrome. Miss Long's main error seems to have been that she failed to say where the fault lay, rather than in overstating the fault. You must understand that *it is quite possible there will be third class screen result without the operator being in any way to blame.* Miss Long should have used the term "screen result" instead of "projection." The latter term is, or may be, misleading when used as she used it. If the Toronto local wants me to, I might motor up there next summer. Have visited Montreal and Quebec; also several Western Canadian cities, but to date have never visited Toronto. Let's hear from you if you would like me to come. No expense attached, of course, except such as you might incur in arranging a meeting of operators and managers while I am there.

Family Record Films.

At last the Bettini camera and projector, which were mentioned in this department as a promising prospect something like a year ago, has been perfected and is ready for the market.

By the Bettini process the photograph is taken on a rectangular glass plate, 4¾ by 8½ inches. As many of these plates as desired may be joined together in the taking. Barring breakage they are practically indestructable, so that at last the problem of family record films, which heretofore was an uncertain quantity, by reason of the problematical lasting qualities of the celluloid film stock, seems to be solved. The projector handles the glass positives perfectly. There are 16 photographs in each horizontal row and 36 rows, so that each plate is equal to 36 feet of film. Another outstanding feature is that the photos enlarge, by a process Mr. Bettini has perfected, wonderfully well, so that when an individual has a plate of close-ups made there are almost 600 poses to choose from for a "still." The pictures are about ¼-inch square. I have seen some amazingly beautiful enlargements twelve to sixteen inches square.

There seems now no valid reason why a person cannot have a movie made of his baby boy or girl, which same will reproduce perfectly when the child has grown to man or womanhood, passed life's meridian and is wandering down its westward slope. By this process, too, I can see no reason why it would not be entirely practical to show the inauguration of our next president, precisely as it occurred, to the men and women of one or even two hundred years in the future. Just how long photographic emulsion on glass will last I do not know, but at the first signs of deterioration a copy could be made from the plate. Properly cared for, however, I see no reason why a single, thoroughly washed plate should not last fully a hundred years—maybe much longer. And thus it seems to me a new and tremendously important field is opened to the moving picture.

Not Practical.

W. H. Gambien, Billings, Oklahoma, says:

> Notice much comment as to destruction of film by operators punching it in order to establish a change-over sign. Am making suggestion in the hope it may be of value. I don't blame the operator. Put yourself in his place. I place the blame on the producer, and honestly believe if they would all agree to standardize a certain tint for the last few feet of each reel and use that tint in no other part of any reel it would very soon come to be recognized as a change-over signal, and punching would be stopped.

Sorry, neighbor Gambien, but the tint scheme is not practical by reason of the fact that the last scene in any given reel might be such that the tint selected would utterly ruin it; ruin its effect I, of course, mean. This department has repeatedly pointed out possible change-over signs which could easily be incorporated in film without in any way working injury, such as, for instance, a fade out of certain form, a title of certain form, or even of certain tint (used that way your suggestion is practical), but to date the producers have just simply, to all intents and purposes, told operators, exhibitors, exchanges and the whole works to go plumb to the devil. They roar about the punch marks, but absolutely refuse to take any practical step to make them unnecessary. You are entirely right. *It is entirely up to the producers.* Let them introduce a change-over sign in practical form, standardize it and punching will automatically cease.

Incandescent Projection.

B. L. Mellinger, Reading, Pennsylvania, orders a handbook and says:

> Received the question booklets and find them to contain some very perplexing questions, which it will require time and study to dig out the correct answer. Have an incandescent lamp outfit on one of my Power's 6-A projectors. Am projecting a sixteen-foot picture at 84 feet, using a 600-watt bulb—20 amperes at 28 to 30 volts. Get as good a picture with a 40-ampere a. c. arc. Please hustle the handbook along.

The handbook will be in your hands long before this is in print. Yes, I should imagine you would be able to get practically the same result with the incandescent as with a 40-ampere a. c. arc, unless you are expert in handling the a. c. arc. But at this time I think this approaches the limit of possibility. Forty amperes a. c. is, as I have repeatedly pointed out, too low for uniform excellence in results. The light concentration must be such (at the spot) that unless absolutely constant attention is given there will inevitably be recurring shadows on the screen, or else with less concentration the screen illumination will not be very satisfactory. Glad to have your report. Steady progress is being made in the perfection of incandescent projection, and I think before very long it will be in position to fill a very considerable proportion of the field.

Halifax Fund.

Say, what's the matter with you fellows anyway. Honestly, I am ashamed of you. You loosen up like an exhibitor buying carbons. Here are your brothers of the far north suffering from one of the greatest catastrophes America has ever seen and just one man outside of New York City has had enough of the milk of human kindnes to send in a few cents to help.

Projection Department, Moving Picture World	$5.00
F. H. Richardson	2.00
New York Operators' Local Union 306	50.00
Operators, Strand Theater, Hartford, Conn	1.00
Harry Mackler, Business Agent, Local 306	2.00
	$60.00
Remitted to Halifax Local Union 497 by Post Office money order, sent December 14th	$60.00

Now supposing you fellows loosen up. Certainly four thousand of you can give twenty-five cents each without straining any buttons. All right; get busy and do it. All contributions will be acknowledged in this department.

Projection Experience

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

Buy it Today
$4 the Copy
Postpaid

MOTION PICTURE Handbook
For Managers and Operators
By F. H. RICHARDSON

The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

MOVING PICTURE WORLD

Schiller Bldg. Chicago, Ill. | 516 Fifth Avenue New York City | Wright & Callender Bldg. Los Angeles, Cal.

To save time, order from nearest office.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Tinting and Toning of Eastman Positive Motion Picture Film (Continued).

(Standard Methods Worked Out and Recommended by the Eastman Research Laboratories.)

FORMULAE FOR TINTING.

Tint No.	Avoirdupois
1. Cine Red	2 lbs.
Water	50 gals.
2. Cine Red	8 oz. 145 grains
Cine Yellow	8 oz. 145 grains
Water	50 gals.
3. Cine Red	5 oz. 220 grains
Cine Yellow	5 oz. 220 grains
Water	50 gals.
4. Cine Red	3 oz. 350 grains
Cine Yellow	3 oz. 350 grains
Cine Blue-green	320 grains
Water	50 gals.
5. Cine Red	5 oz. 260 grains
Cine Orange	1 lb. 11 oz. 175 grains
Water	50 gals.
6. Cine Red	1 oz. 175 grains
Water	6 oz. 350 grains
Cine Orange	50 gals.
7. Cine Orange	11 oz. 45 grains
Water	50 gals.
8. Cine Orange	16 oz. 300 grains
Cine Yellow	16 oz. 300 grains
Water	50 gals.
9. Cine Orange	4 oz. 75 grains
Cine Yellow	4 oz. 75 grains
Water	50 gals.
10. Cine Yellow	2 lbs.
Water	50 gals.
11 Cine Yellow	8 oz.
Water	50 gals.
12. Cine Yellow	1 lb. 4 oz.
Cine Blue-green	2 oz.
Water	50 gals.
13. Cine Yellow	14 oz.
Cine Blue-green	2 oz. 350 grains
Water	50 gals.
14. Cine Yellow	7 oz.
Cine Blue-green	1 oz. 175 grains
Water	50 gals.
15. Cine Yellow	9 oz. 130 grains
Cine Blue-green	7 oz. 175 grains
Water	50 gals.
16. Cine Blue-green	1 lb.
Water	50 gals.
17. Cine Blue-green	4 oz.
Water	50 gals.
18. Cine Red	250 grains
Cine Blue-green	12 oz. 30 grains
Water	50 gals.
19. Cine Blue	4 oz.
Water	50 gals.
20. Cine Red	6 oz. 145 grains
Cine Blue-green	1 oz. 350 grains
Water	50 gals.
21. Cine Red	3 oz. 85 grains
Cine Blue-green	2 oz. 175 grains
Water	50 gals.
22 Cine Red	5 oz. 175 grains
Cine Yellow	1 oz. 150 grains
Cine Blue-green	1 oz. 250 grains
Water	50 gals.
23 Cine Red	3 oz. 90 grains
Cine Yellow	280 grains
Cine Blue-green	1 oz. 30 grains
Water	50 gals.
24. Cine Red	10 oz.
Cine Blue	1 oz.
Water	50 gals.

Copyright, 1918, by the Chalmers Publishing Co.

The solid dyestuffs are thoroughly dissolved in as small an amount of hot water as possible and filtered through fine muslin. Hot water should be poured over any residue remaining which should be only slight—in order to ensure thorough solution of the dye. The dye solution is then diluted in the tank to the required volume at 70 degrees F.

Except in special cases such as fire scenes, sunset and moonlight effects and the like, it is very undesirable to employ strong tints, as apart from the displeasing effect and irritation to the eye, the dyestuffs produce a slight softening of the gelatine film which used at 80 degrees F. in 1% solution.

Should it be necessary to employ such concentrated baths in summer, it is necessary either to cool the dye bath or use a suitable hardener. This will be unnecessary if hardener is employed in the fixing bath after development, but otherwise it formalin (40%) be added to the dye bath to the extent of 1 volume to 400 volumes of dye solution, no trouble will be encountered. During the winter months, when it is advisable to treat all film after developing and fixing with glycerine, the latter may be incorporated with the dye bath, thereby eliminating an extra operation. The strength of the glycerine should be 2%, or two volumes per one hundred volumes of dye solution. In most cases, however, the addition of glycerine considerably retards the rate of dyeing, so that in order to obtain the same degree of tinting within a period of ten minutes, the concentration of the dye bath should be increased accordingly.

Where the use of delicate tints is employed the effect is both to remove the contrasting black and white effect, and to add a touch of warmth to the black deposit of silver even in cases where the highlights are insufficiently stained to be noticeable. The result in many cases is equal to that obtained by partial toning.

Although temperature has little effect on the rate of dyeing with the dyes recommended, it is advisable in all cases to work at 70 degrees F. in order to produce uniform results and remove any danger of softening the film.

Only good plucky positive film may be successfully tinted, and in so far as tinting tends to reduce contrasts, the positive should be of normal density but slightly on the hard side.

Time of dyeing depends somewhat on the previous handling of the film. Film which has been fixed in a bath containing ordinary, or chrome alum, dyes more quickly than that treated with plain hypo and hardened with formalin.

It is probable, therefore, that small traces of alum are left in the film even after prolonged washing, which serves as a mordant for the dye.

The film for dyeing should be fixed in hypo containing sodium bisulphite only (25% hypo with 2.5% sodium bisulphite—the cooled bisulphite being added to the cooled hypo) so that in case an alum fixing bath is employed, or if for any other reasons the tints indicated are not obtained in the time given below, then either the time of dyeing or the dilution of the dyebath must be altered accordingly.

The concentration of the dyebaths has in each case been so adjusted that dyeing is complete in ten minutes—which time is considered a minimum for the production of uniform results, and for complete control of the dyeing operations. Shorter time of immersion will produce lighter tints, though, as in the case of toning, experience has shown that in order to produce uniform results it is advisable to maintain the time of dyeing constant, and obtain varying effects by changing the composition of the dyebaths.

Should the film for any reason be over-dyed, a small portion of the dye may be removed by washing for 10 to 15 minutes, though the particular fastness of the dyes allows only slight mistakes to be rectified in this manner.

Life of the dyebath averages about 40,000 feet per 50 gallons dyebath. The bath may be revived at intervals by the addition of more dye, though this procedure is uncertain and it is generally advisable to mix fresh solution.

Either the "drum" or "tank" method may be employed, and in either case after dyeing for ten minutes (during which time the rack should be agitated in order to ensure even dyeing and prevent accumulation of air bubbles) the film should be given a thorough rinse in plain water.

Before drying films on racks it is advisable to set the rack at a slight angle for a few minutes, so as to enable the surplus water to drain off more readily through the perforations. If drums are used for drying it is advisable to remove the surplus water by whirling the drum previous to drying.

The great pitfall in dyeing is patchy and streaky film caused by insufficient washing of the positive after fixing and before dyeing, insufficient agitation of the rack when in the dyebath, and the use of dyes which "bleed" too freely.

In general, almost any tint, if delicate, may be employed with advantage, though for general use those ranging through pink, rose, orange, yellow, pale green and pale blue, are to be recommended—others are for special purposes. The nature of the tint as seen in the hands is no criterion of the appearance of the projected image, though by a little practice and by viewing only by artificial light it is possible to preconceive the appearance of any sample on projection.

(The End.)

Music for the Picture

Conducted by GEORGE W. BEYNON.

Beynon to Edit Music Department

New Moving Picture World Contributor Has Had Long and Wide Experience in the Musical Field.

BEGINNING with this issue of the Moving Picture World (February 2) the Music Department will be conducted by George W. Beynon. Mr. Beynon is a musician of wide experience and marked skill. He has made a deep study of photoplay requirements, of the demands of the management of theatres and of the desires of the public.

Mr. Beynon was born in Canada, but later became a citizen of the United States. He was graduated in Arts from the University of Toronto. Under the tutition of Dr. Anger, an authority on harmony and theory and author of many text books, he spent four years in the Toronto Conservatory of Music. In Leipsic, Germany, he was given the Mus. Doc. degree.

George W. Beynon.

Much time has been given by Mr. Beynon to orchestral and band arranging. He has synchronized many operas to tableau form, which have been used extensively. As an arranger his experience has covered songs, classic and popular music, vaudeville acts and grand opera selections.

Mr. Beynon spent some years as a professional singer. He has a deep bass voice and filled concert and recital dates all over the country. He led choirs and bands, and later entered the orchestral field, where he has remained. In September, 1915, Mr. Beynon was engaged by Oliver Morosco to assemble and synchronize music for "Peer Gynt." The first playing of the arrangement was at the Broadway Theater by an orchestra of thirty pieces.

As a result of this work Mr. Beynon was engaged to write a score for all of the Pallas and Morosco productions and later secured a contract with the Famous Players and Lasky companies. His schedule called for the arrangement of a score every three days. A total of 162 were written. Exhibitors praised Mr. Beynon's work, and it is said that many found the way paved for the enlargement of their orchestras and the increasing of their prices of admission.

Mr. Beynon has been retained by some of the large film companies to take charge of their musical service. Also he has found time to direct the musical programs of several theatres.

On January 27, at the presentation at the Lyric Theater of "Lest We Forget," Mr. Beynon personally will direct an orchestra of thirty pieces.

Proper Presentation of Pictures Musically.

Playing for the Picture.

MUSIC for the picture is here to stay. The screen action, watched in silence has not the wonderful effect that is obtained by the use of a musical setting which holds the atmosphere and interprets the dominant emotion. The musical accompaniment to a song is always subservient to, and in perfect tempo with, the singer. It rises and falls with the voice, breathing softly in the pianissimo passages and crashing loudly in forte moments, yet never dominating the situation, nor predominating over the voice. It supports and carries the singer. This principle applies exactly to music for the photoplay. Let your music support the action and carry the amtosphere of the feature.

In this day of symphony orchestras of thirty or forty men, music values have been distorted beyond all proportion. Some of our biggest theaters have become a bedlam of noise, and the idea prevails that each scene must be interpreted musically, to the extreme. We are carried back to the Biblical days when the "sounding of brass and crashing of cymbals" was music to the ears of the populace; when songs were loudly shouted and the "trumpets blared" out their motifs. Surely we cannot blame the photoplay for this retrogradation, but the fact remains that many orchestras do not accompany the picture, but play over it.

A scene depicting the grief of an aged mother is shown and the orchestra immediately begins "Asa's Tod" by Grieg, when "One Who Has Yearned Alone" (Tschaikowsky), "A Keltic Lament" (Foulds) or Lamento (Gabriel-Marie) would be more reasonable. When they must fit a real anguishing death scene, they have used their loudest thunder and the scene becomes less impressive by contrast. Why use Il Guarany Overture for a picayune fight when one may need it for a terrific battle scene, or La Chevaukee from La Valkyrie for horsemen riding, when it may be used for the stirring onslaught of rushing cavalry charges. The many beautiful selections, specially arranged for strings alone, are seldom, if ever, used in large orchestras. Yet they are most effective, easily procured, and provide a charming change of color, that soothes the ear. It is a grave mistake to use dynamic numbers that overshadow the scene depicted. Each selection sticks out like a sore thumb and the attention of the patrons is detracted from the picture entirely. Losing for the moment the thread of the plot, they sit back and listen to the concert.

Many leaders try to fit every passing scene or "flash back" and provide a choppy, meaningless melange that irritates the audience. Each scene or series of scenes always has a predominant thought or motif behind the action shown. It is the thought which should be portrayed, and if a "flash back" occurs it does not signify a change in the dominant emotion. Thus the music should continue until a complete change is established. For example, a father is dying and longing for his only son. We are shown in a "flash" the dissipated son, drinking in a saloon. This lasts for 15 seconds and returns to the death bed scene. Sorrow is the dominant emotion and to change to a fox-trot for the "flash" would disrupt the continuity of the scene. The father dies, the family slowly leave the room with the doctor, and we are then shown an exterior of the home of the hero. This is the point to change the music to a lighter vein in keeping with what follows. There may be a series of scenes containing the same feeling, but distinctly separate and remote from the standpoint of action. In this instance there need be no change in the music to fit each scene; for, by using a long selection which portrays the prevalent thought, you get a smooth and true presentation. Cowbells, sand blocks, wind machines and traps of all descriptions are frequently brought in at every possible excuse. In fact, a drummer is sometimes judged by his agility in handling, one after the other, every contraption around him. Legitimate "effects" have their place in re-enforcing the disturbances depicted on the screen, but when used continually become meaningless and a nuisance.

The fallacy lies in the fact that musical director tries to get as many big musical moments as possible into every film. The consequence is, that, taking the music in its entirety, you get the idea of a series of mountains and valleys, the latter being the incidental or neutral numbers (selected to give the orchestra a little rest) which, by contrast, become more drab and meaningless. The photoplay, as the name indicates, is a play given upon the screen, and all the varied scenes and situations gradually lead to a climax. This may come at the finish of the picture, just before the end, or in the middle. Music should be selected with this point kept in view. The climax of the picture should be the climax of your music, though subservient to, and always below, the action. At no time should music predominate or stand out from the scenes shown. The entire setting should be graded up to the climax and down to the anti-climax. There are many examples of big scenes that would be accepted as the climax if the orchestra were not careful in its playing for them. Music must keep pace with the progressive strides of the picture industry. The time has passed when a job-lot of music can be dumped into the orchestra pit to be played for the picture. Music must fit each prevailing emotion (not dominate it), in tempo and character, and also in sequence with the preceding number, with due regard for what is to follow. Key sequence is necessary, to obviate abrupt discords in changing from one number to the next and to consolidate the many selections into a comprehensible whole. The entire musical setting should be built up and welded together; a perfect accompaniment to the picture, unheard by the audience but felt.

Leaders Service Bureau.

Questions Answered—Suggestions Offered.

Q. "Can music be procured for a saxaphone quintet in sufficient quantities to use for pictures?"

A. "No. There is little if any music written solely for saxaphones, but if you wish to introduce the instruments into your orchestra, the baritone saxaphone readily plays from a cello part, the alto from a clarinet part transposed and the soprano from the violin part. As an innovation we imagine it would be immense, but might become too 'Jazzy' as a regular thing."

* * *

Q. "What is the best instrumentation of a seven-piece orchestra for a small theater playing pictures?"

A. "Piano, Harmonium, two Violins, Flute, Clarinet and Cello."

* * *

Q. "Do you believe in changing the traditional tempo of a number to suit the scene?"

A. "Generally speaking, no—but if the scene is interrupted by a 'flash back' of a few seconds the music might be retarded or hastened to fit the flash, returning to the original tempo to complete the scene."

* * *

Q. "Can I get a list of music that can be played free?"

A. "We refer you to our printed lists in the issues of November 10, November 24, December 1, December 29, January 12 and January 26. If you cannot readily procure these we will be pleased to send you a copy of them upon your request."

* * *

Q. "I am anxious to study Harmony. What are the best text books to use?"

A. "The best is a matter of opinion. We would suggest 'Harmony,' by Prout, 'Harmony and Theory,' by Richter, 'First Rudiments of Harmony,' by Anger."

* * *

Musical Suggestion Synopsis.

ROSE OF THE WORLD (Artcraft)—Theme for the Heroine—Andante. Suggest "Arabian Nights," Mildenberg, or "Will I Wake?" Wolforde-Finden.

The first two reels take place in India and require Oriental music. The third and fourth bring the action in England. Use pathetic stuff. During the last reel introduce some Oriental selections. Finish with the Theme. Cue sheet can be obtained from Artcraft Exchange.

MRS. DANE'S DEFENSE (Paramount)—Theme for the Heroine, Andantino. Suggest "Premier D'Amour," Benoist, "Consolation," Liszt, or "Extase D'Amour," Roze.

The play is dramatically heavy and requires big stuff except in the second and third reels where Allegrettos, Waltz-Intermezzos and Moderatos can be used. Cue sheet can be obtained from Paramount Exchange.

HIS MOTHER'S BOY (Paramount)—Theme for Ray, One-Step. Suggest "Send Me a Curl," O'Hara, or "Cutey," Motzan.

The picture is comedy and needs light treatment. Watch for big first fight and mob scene. No cue sheet available.

THE PRICE OF FOLLY (Pathe)—Theme for the Heroine, Andante. Suggest "Elysium," Speaks, or "Eventide," Schytte.

This is melodrama throughout, and the first and second movements of Schubert's Unfinished Symphony would cover it splendidly. Cue sheet at Pathe Exchange.

STOLEN HONOR (Fox)—Theme for Heroine, Moderato. Suggest "Chiffonette," Atherton, "Eleanor," Deppen, or "Serenade," Widor.

Use melodramatic music, a few misteriosos, a march or two, and some dramatic stuff. Cue sheet can be obtained from Fox Exchange.

THE WILD STRAIN (Greater Vitagraph)—Theme for the Heroine, Waltz-Intermezzo. Suggest "Spring-Time," Drumm, or "Petite Bijouterie," Bohm.

The first two reels dequire only Moderatos, Allegrettos and Allegros. Use "A Day with the Circus," Lampe, or "The County Fair," Armand, for the circus scenes. Note the big fist fight and use a long hurry. Cue sheet can be obtained from Vitagraph Exchange.

THE BEAUTIFUL MRS. REYNOLDS (World)—Theme for the heroine, Valse Lente. Suggest "Destiny Waltz," Baynes, or "Innamorata," Marchetti. Use a medley of old songs if possible, such as "Seeing Nelling Home," "Old Oaken Bucket," etc., to open the picture.

The action takes place in 1777, so naturally no new or popular numbers should be used. Old English and a touch of Southern airs would fit admirably. Cue sheet can be obtained from World Exchange.

MEN WHO HAVE MADE LOVE TO ME (Essanay)—Theme for the Heroine, Andantino. Suggest "Consolation," Liszt, "Au Matin," Godard, or "Longing," Floridia.

This deals in six episodes of love. Use the theme at the conclusion of each. Note the fight in the restaurant scene of the third reel, and the Chinese atmosphere almost immediately following. Light music will do except in a couple of sad scenes. In the last reel there is a chance for big dramatic stuff, where a man breaks into Mary's room. Cue sheet can be obtained from Kleine Exchange.

IN BAD (Mutual-American)—Theme, none.

This is a comedy of slapstick variety. One-steps, fox trots or light opera selections will do nicely. No cue sheet available.

NO MONEY, NO FUN (Sunshine)—Theme, none.

Another comedy of the usual variety. Light jazzy music is needed. No cue sheet available.

THE FLAMES OF CHANCE (Triangle)—Theme for the Heroine, Andantino. Suggest "Longing," Floridia, or "Melodie," Lederer.

There will be need of a few Battle Hurrys, a Misterioso and some dramatic numbers. The French atmosphere should be fitted with music by Massenet, Debussy or Berlioz. Cue sheet can be obtained from Triangle Exchange.

EVIDENCE (Triangle)—Theme for the Heroine, Lento. Suggest "Yester-thoughts," Herbert, or "On Wings of Love," Bendix.

This is a heavy drama, filled with mystery. Such number as "En Mer," Holmes, "Prelude," Rachmaninoff, "Preludes," Chopin, and music of this order will fit the situations. Have on hand a few one-steps and waltzes for lighter moments and a march suitable for the wedding scene. Cue sheet can be obtained from Triangle Exchange.

THE BRIDE (Edison)—Theme, none.

This is a one-reel comedy and we would suggest that some of the light opera selections be used throughout—"Mlle. Modiste," Herbert, "Maid in America," Romberg, or "When Dreams Come True," Hein. No cue sheet available.

JULES OF THE STRONG HEART (Paramount)—Theme for the Heroine, Moderato. Suggest "On the Banks of the Saskatchewan," Caryll, "At the Hamlet," Godard, or "Jacqueline," Behr.

This is a story of the Canadian woods. It needs many pastoral numbers typically French. It is filled with pathos, requiring andantino or andante subjects. Not the storm, riot and fight scenes. The following numbers can be used advantageously throughout the setting: "Prelude and Romance," Reinecke, "Meditation," Williams, "Mountain Music," Borch, or "Indian Summer," Lake. Cue sheet can be obtained from Paramount Exchange.

THE KITCHEN LADY (Paramount)—Theme for the Heroine, Allegro. Suggest "Candy Land," from Jack o' Lantern, Caryll, "Kiss Me Again," Herbert, or "Miracle of Love," McKee.

A comedy dealing in animal antics. The usual two-steps and light music will fit excellently. No cue sheet available.

Music at the Strand.

In the week of January 6 the Strand Symphony Orchestra, composed of fifty musicians, rendered Rhapsody Estana Overture by Chabrier under the baton of Mr. Spirescu. Mlle. Zentay played "Mazurka," by Zaryzski, in her usual good form. Manager Edel staged "The Mikado" in tabloid form, and Carl Edouarde led the orchestra through the intricacies of the music for the feature.

A few points in the setting of the picture are worthy of particular notice.

During a sad scene Massenet's "Bois Sacre" for flute solo was introduced and proved most effective. We usually associate the interpretation of pathos with the violoncello, but the exceptional execution of the low tones of the flute would bring tears to a stone. Another example of novelty occurred, when a French liner was seen about to leave port. A band was indistinctly heard playing "The French National Defile March." We were positive that the music came from the ship's saloon, but as a matter of fact the trick was done by placing the brass and wood-wind sections of the orchestra "back stage." It was duly appreciated and drew considerable applause. These legitimate "effects" are what makes the difference in the caliber of a performance.

Mr. Harold Edel has done good work in his novel treatment of "The Mikado." There is an abridgement of the popular Operetta by Gilbert and Sullivan, done in cycle form, with stage settings and in costume. The better known solos, duets, trios and quartettes are strung together in such a manner that the story is well and concisely told. The acting was clever, the lighting exceptionally good, while the singing of Mr. Aldridge and Miss Horgan showed years of familiarity with their roles. The whole tabloid was bright, well enunciated, and took only twenty minutes.

So long as Mr. Edel does not allow his music to crowd out the picture interest it will give to his show a decidedly artistic touch that should find appreciation.

Additional List of Free Music.

Huntzinger & Dilworth, 505 Fifth Avenue, New York City.

Send Me a Curl.....Geoffrey O'Hara
Six Full Fathom of Men.....Linn Seiler
Springtime of the Year.....Harriet Rusk
The Field o' Ballyclare.....Florence Turner Maley
The Wind's in the South.....John Prindle Scott

THEATRE MANAGERS

Look for Our New Department

"Advertising Aids for Busy Managers"

Every Week You Can Use It and You Should

Not a Combination Says Berst

Arrangement with Paralta Members Gives Pathe Production Facilities on the Coast.

J. A. BERST, vice-president and general manager of Pathe, announced last week that arrangements have been completed with Carl Anderson, president, and Robert Brunton, manager of productions of Paralta, for the production of important features in the Paralta's new studio in Hollywood, Cal.

This arrangement is regarded as the first important step in the direction of a centralization of Pathe production activities and a further means of assuring the steady supply of bigger, better pictures that mark Pathe's policy.

Four of the companies now engaged in Pathe plays will shortly start work in the Paralta studios. Bryant Washburn will be the first. It is reported that Fannie Ward, Frank Keenan and Bessie Love, who are now working in the Pathe studios in the East, will be sent West within the next month under the new arrangement.

Mr. Berst and Mr. Anderson, in announcing the arrangement, emphasized the fact that it is in no sense a combination of any sort.

"Pathe and Paralta have absolutely no connections of any kind," stated Mr. Berst. "Each company is as independent of the other as they were before this arrangement was made. It simply means that, after surveying the producing situation both here and in the East, we have decided it would be to our advantage to produce some of our important features in the Paralta studios.

"Since I have been here I have visited all of the important studios in the West and I have decided that we can make better pictures in the Paralta studios than any other studio in California. They have a splendid organization of men trained in the making of the kind of pictures the public demands today and their equipment is thorough and complete."

Mr. Berst stated that the pictures will be made under the supervision of Pathe, who will have their representative at the Paralta studios to control all details of production, from story to completed negative.

"With the Eastern studios of Pathe and the Astra Company and the Paralta studios in the West," continued Mr. Berst, "it will be possible for us to have a greater variety of pictures than we could get by confining our production activities to one section of the country. There are some pictures that can be made to better advantage in the East, and these productions, as in the past, will be entrusted to the Astra Film Corporation, which has done highly satisfactory work for us. Other stories, however, requiring either Western setting or the scenery that can only be found in California, can be made better in the West."

At Leading Picture Theaters

Programs for the Week of January 20 at New York's Best Motion Picture Houses.

"The Widow's Might" at the Rialto.

JULIAN ELTINGE, in the amusing dual role of a young rancher and a fictitious "Princess Martini," exercised his familiar talents for impersonating members of the fair sex in a Paramount picture called "The Widow's Might" was the feature of the program at The Rialto the week of January 20. A western ranch and a fashionable resort hotel provide the settings for a cleverly developed plot based on a story by Marion Fairfax. A villain and a lady fair figure in the action, the former being utterly foiled and the latter completely won by Eltinge's baffling shifts from one disguise to another. As in Mr. Eltinge's other pictures the element of comedy predominates at all times. Florence Vidor and Gustave Seyffertitz are the star's principal support. Emanuel List, the Rialto Male Chorus, and Gaston Dubois were on the program.

The usual selection of scenic and educational pictures, comedies, and news events were also shown.

"Wolves of the Rail" at The Rivoli.

The Rivoli entered the fourth week of its career with William S. Hart as its leading screen attraction in "Wolves of the Rail," an Artcraft picture written by Denison Clift and produced under the supervision of Thomas H. Ince. The scenes are laid along a railroad in the California mountains, with the star as the leader of a band of train robbers. By a clever twist of the plot Hart impersonates the secret service man who is sent out to get him and, experiencing a change of heart, proceeds to rid the road of the bandits who infest it. Viola Dale appears as the girl who is the bad man's reward, and there is an excellent supporting cast.

Gladys Rice and Joseph Martel were the soloists.

Scenic and comedy features and the Animated Pictorial completed the program.

"Stella Maris" at The Strand.

Mary Pickford was seen at the Strand in a dual role taken from William J. Locke's celebrated novel, "Stella Maris." As an invalid heiress, surrounded by every luxury wealth can command, the comparison with United Blake, a poor orphan, presents a startling contrast. Through trick photography, both characters are shown on the screen at the same time. "Stella Maris" is an Artcraft picture. A feature of timely interest was a picture produced by the Educational Film Corporation, "The Making of An American Officer," showing life in Plattsburg from 5.30 a. m. 'til evening. The James Montgomery Flagg comedy entitled "The Superstitious Girl," a scenic study in natural colors, a Ditmars' zoological feature and the Topical Review were included on the program. The soloists were Grace Hoffman and Herbert Waterous.

Eighty-first Street Theater Bill.

At the Eighty-first Street, Douglas Fairbanks in "A Modern Musketeer" was the picture feature.

Chaplin Studio Opened for Business

THE New York offices of The First National Exhibitors' Circuit have just received glad news per telegraph from their Million Dollar Comedian's new studios—"Charlie started work to-day. Will deliver first comedy in usual six weeks"—which will place the release date of the first comedy in the latter part of February.

A letter from Sid, the comedian's brother, received a day or two previous to the receipt of the wire, caused no little apprehension on the part of the Circuit's officers. It stated that Charlie, while doing a bit of wire walking on the steel roof frame of the new studio lost his balance and came mighty near cancelling his contract by a tumble to the hardwood studio floor, forty feet below. Charlie had gone aloft to get a look over the neighbor's back fences, and while up top was doing a bit of funny business for the benefit of the workmen employed on the floor below. He slipped, but caught himself. Sid says his heart almost quit work. When he found his voice he gave his valuable brother a "calling down" in more senses than one. He adds that he has been sticking closer than a brother ever since and that he finally induced Charlie to make a start at work in order to keep him out of mischief.

Chaplin Does a Stunt.

All is well now, however, as the comedian has to get to work earning that million—which, even for him will entail pretty constant application.

DONALD CRISP SCORES.

An unusual triumph fell to the lot of Donald Crisp last week when two of his Paramount pictures held sway on Broadway at the Rivoli and Rialto and were accorded paens of praise by the newspaper dramatic critics. The pictures were "Rimrock Jones," starring Wallace Reid, and George Beban's "Jules of the Strong Heart," appearing as rival attractions and both doing a tremendous business, it is announced.

The Motion Picture and the War

Importance of the Exhibitor in Present Crisis Brought Out by Adolph Zukor, President of the Famous Players-Lasky Corporation

ADOLPH ZUKOR, president of the Famous Players-Lasky Corporation, in an interview last week brought out not only the advisability but the absolute necessity of increased endeavors on the part of the exhibitor to cheer the nation. In this connection, Mr. Zukor said:

"A golden opportunity lies before the motion picture theater exhibitor of today, which should be grasped at the psychological time. It has taken some time for the American public to realize that we are engaged in a mighty war, for the United States has, fortunately, occupied a position of great prosperity. With hundreds of thousands of our boys going to the front, however, we are beginning to experience the feelings that our allies encountered when their men rallied to the colors, and we should be guided by the events that took place in those countries.

Adolph Zukor.

"Our everyday life is being filled with little inconvenience, due to the enormous help this country is giving the allies, and the newspapers teem with war news. Now is the time for the exhibitor to make his house the court of happiness and gladness for his locality, where his patrons will gather to relax the tension of the times, which fact he should bring out in his advertisements in newspapers, and in slides, etc. In so doing he will not only benefit himself, but will be performing a patriotic service for his community.

"In times of peace the maxim of 'all work and no play makes Jack a dull boy' was well recognized, and the film industry was brought to its present proportions because the American public thoroughly believed in it. In times of war, with the added mental burdens, the motion picture theater is more than ever a public necessity.

"Don't let your patrons mope in their homes, but bring to them the attractiveness of your theater by systematic advertising. There is no doubt that millions of people who have not yet been converted to picture patrons can be made regular 'fans' at this time, if they can be induced to appreciate the real benefits derived from attending your theater.

"Transportation facilities are such that the motion picture must fill the gap in the country's amusements caused by the inability of traveling companies to secure accommodations. Every available car is being utilized to transport food and essentials, and passenger trains have been eliminated from the schedules. Prices of admission for the speaking stage have gone skyward, and now, more than ever, is the picture theater the cheapest, as well as the best, form of entertainment.

"The entire country is in a prosperous condition, and with the billions of dollars being spent by the Government this condition is enhanced. Of course, we must not blind ourselves to the fact that the cost of the commodities of life have gone up, and that the Government has waged a campaign of conservation which has educated the public to demand value for its money, but this really benefits the better theatre and enables the manager to get higher admission prices. In speaking with our London representative, J. C. Graham, I find that the same thing occurred in England, where the first-class picture houses, after four years of war, are prosperous and those showing cheap films have suffered.

"Great war authorities have declared that the morale of the nations will play an important part in the quick conclusion of the conflict, and the motion picture theatre can play an important part in maintaining the high spirits of the American nation. The exhibitor is now the purveyor of an article—amusement—which the public not only wants but needs.

"President Wilson himself must have anticipated the part the motion picture would take in the war, for he declared, after a eulogy of the film, that he proposed to use the picture houses as the quickest means of disseminating information to all the people.

"Advertising is now essential to the exhibitor, for he should drive home the fact that his is the playhouse of comfort, amusement and entertaiment, in which are presented the famous stars of the stage and screen. His advertising must be honest, however, and in many instances it will open the eyes of the exhibitor when he starts his advertising campaign to discover that he has nothing worth-while to advertise if he is not showing the stars and the plays that the public demands.

"Many theaters will take advantage of the conditions which have arisen, and which will become more intense in the near future, and will capture increased patronage and prosperity by broadsides of publicity. Others will not, and they will have no one to blame but themselves and their lack of enterprise and appreciation of the important part they play in the general morale of the nation.

"It should not be forgotten that the Famous Players-Lasky Corporation has demonstrated its faith in the present condition and the anticipation of the future by spending a million of dollars in a great national campaign of education to acquaint the public with the photoplays it produces, and it is backing up this publicity with the best pictures that brains and money can produce. The exhibitor, therefore, should surely not ignore the warning I am giving him, and I sincerely hope he will believe the good faith that inspires it. The prosperity of the picture theatre is necessarily our prosperity, and we are desirous of building upon solid ground.

"The year 1918 should be a memorable one in the industry, for it will mark the culmination of important events that had their birth in 1917. Within a few months spring will arrive, and with it the great offensives on the battlefronts of Europe. The tension of the war will be at its maximum, and the exhibitor has sufficient time, by beginning now, to decide the part his house will play in his locality. And when the war is over, and the country again filled with gladness, it will be a difficult matter to wean patrons from the theatres that established a clientele during the dark hours when entertainment was not merely a pleasure but a necessity."

DIRECTORS BALL AROUSES INTEREST.

Increasing interest is being shown throughout local filmdom in the invitation supper and dance of the Motion Picture Directors' Association which will be held at the Biltmore Hotel on the evening of January 26.

The fact that the affair has the guarantee of exclusiveness owing to the limited number of invitations issued lends a value to the cards of admission that other dances fathered by the film folks have not always possessed and the Dance Committee is being besieged for invitations by the less fortunate ones who have not been included in the list of guests.

That many surprises and much entertainment of a novel nature will be furnished the lucky patrons of the affair are promised, this feature of the evening's fun being in capable hands.

At the meeting of the Association held at the Studio, 234 West 55th street on Tuesday night, Director J. Searle Dawley, on receiving the report of Wally Van, chairman of the Ball Committee as to progress made and acceptances received, expressed his conviction that the event would establish a new standard for similar affairs in the future.

GLORIA SWANSON BACK ON KEYSTONE LOT.

Gloria Swanson, the brunette beauty who has appeared in many Keystone comedies in the past, has returned to the fold and will begin work at once at the Culver City studios in one and two-reel Triangle-Keystone comedies.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

WHEN Robert Fulton announced that he would run a boat up our well-known Hudson by steam, they all proclaimed him, in the language of the classics, a nut. When Adolph Zukor stated that he would present famous stars in famous plays on the screen, the wiseacres thought it preposterous. A radical departure will always cause dissenting criticism of a most emphatic nature and thus when the management of the Strand announced a new entertainment in the world of amusements, namely, a combination of high-class screen offerings and condensed opera, various individuals shook their heads and smiled.

The very first week following the installation of this new form of entertainment the Strand theater proved that its new endeavor was a smashing success. The matter of condensing an opera such as "Carmen" into a thirty-minute offering is by no means an easy task, but the results already evident has encouraged us to work along even broader lines in this direction than previously planned. In selecting the operatic attraction for our bill our first care is in securing an opera that is popular among the average amusement-seeking public. "Carmen," for instance, is known throughous the length and breadth of the land. To present a production that is unknown to the average theatergoer, even though it be a masterpiece, would be folly, for it would not be appreciated excepting by a small percentage of even a high-class audience.

"Carmen," then, was selected as our first vehicle to mark the introduction of a new feature at the Strand. Four people were used in the presentation of a condensed version of the famous piece, each individual an artist of recognized talents. Special scenery and costumes were prepared and lighting effects were studied out. The most difficult task, of course, was the business of condensing the opera, and in this work Oscar Spirescu, conductor of the Strand Symphony Orchestra, proved a most able collaborator.

By eliminating the two vocal solo numbers we were able to present the usual amount of screen entertainment, consisting of the feature, Pauline Frederick in "Mrs. Dane's Defense"; Zoological pictures, the Strand Topical Review, Scenic and Educational pictures and a James Montgomery Flagg comedy, as well as a special patriotic "bit" preceding the overture, and a violin solo. In other words, our operatic offering takes the place of the usual vocal presentations.

Congratulatory letters received from prominent celebrities of the music world indicate that we have succeeded in attracting a new clientele to the Strand and this, of course, means added returns at the box office. In a recent article I cited the success of the matinee symphony programs preceding our regular bill. At that time I mentioned that with the installation of this idea we branched out into the musical field, making our complete programs of double drawing power. With the introduction of opera we go still further into the music field and our representation in the music columns of all publications has been greatly enhanced.

In catering to two distinct branches of art, however, it is very important that one will not conflict with the other. By this I mean that to go too far into the music world would have a negative effect upon the portion of the audience which gets its chief enjoyment out of the picture program, and vice-versa. Therefore, it is all-important that the popularity of the musical presentations are as popular as they are meritorious. This I brought out in my recent article concerning photoplay music and its importance to the success of a cinema theater warrants repetition.

The introduction of popular opera in the photoplay theater in conjunction with a bill of screen entertainment is not only possible, but as proved by the Strand, is very desirable. The Strand in this, as in many other cases, is the first theater in the country, if not the world, to present this new form of entertainment, and to my mind there seems to be no reason why it should not be popular throughout the entire country in the larger cinema houses. Letters from our usual patrons, as well as the storm of applause that was accorded the presentation of every performance, in addition to record attendances, indicate that the new entertainment is a big success, and we are arranging for further offerings of this kind along even broader lines.

FOR STATE RIGHT MEN.

A comprehensive list beginning on page 649 and covering more than eight pages will interest State Right men.

"When Tinting and Toning is Effective"

By Edward M. Roskam.

ALL the world is a rainbow filled with sunshine and shadows." Few of the big feature film producers take advantage of the wonderful artistic effects that can be derived by the use of plain tints such as amber, blue, yellow, green, rose, orange, purple, red, or by the use of tinting and toning which gives a combination of two, three and four colors on each scene. Sepia tone, for instance, renders a rich brown effect to the body or half-tone portion of the print, while the sky, water or clear portions of the picture, known photographically as "high lights," stay perfectly clear.

When the tone has once taken effect it cannot be washed off. The toned films can then be put through a tinting bath and the high lights will immediately absorb the tint, while the color of the toned part will remain unchanged.

For daybreak, sunset, sunrise, storms, scenes, lightning, fire effects, electric drilling and so forth, tinting and toning combinations are indispensable when proper effects are desired.

A recent feature release shows a burglar entering an office and later attempting to open a safe with an electric drill. Throughout this entire scene a plain blue tint was used. How much more effective would this scene have been had the producer used a combination of blue tone and yellow tint when the burglar entered with his hand lamp, which would have given the effect of a darkened room with the yellow ray of the lamp showing in contrast to the darkened room, and then when the burglar applies the electric drill to change the color to a blue tone and red tint, which would have made the safe drillings as vivid and as natural as if the audience were actually watching the operation. Colors properly used and light effects please every audience. If the directors take enough trouble to make these effects, why not see that the laboratory who does your printing carries them out.

World Film Magnanimous

Offers Free Film Service to All Exhibitors Now Contracting for World Pictures.

AS A WAR measure designed to help exhibitors toward "standing off" the difficulties of the present time the World Film Corporation announces that exhibitors may have absolutely free use of World Pictures equal to those they are showing in their theaters under present contracts with this corporation.

This applies to all World Pictures published prior to "The Burglar," which was issued at the beginning of November, and there is no string whatsoever to the proposition.

The suggestion will not be made use of as a lever for new business, but is issued solely to benefit exhibitors in a substantial way at a time when burdens are peculiarly heavy and unavoidable.

The World executives believe their plan is a thoroughly practical and substantial source of assistance, taking effect at a time when it will be of double value to the theater managers contemplating prospects of a most discouraging character. The plan is outlined in the World Film advertisement on another page.

INVITED AUDIENCE SEES INNOCENT.

The Pathe Plays were given a most auspicious inauguration Sunday evening, January 20, when A. H. Woods presented Fannie Ward in "Innocent" at the Eltinge Theater to an invited audience that was composed of people of prominence in theatrical and social circles.

Three years ago at the same theater Mr. Woods presented the stage production of "Innocent" that proved a sensational success. The return of the play to the Eltinge Theater in picture play form with Fannie Ward in the part originally created by Pauline Fredericks, intensified the comparison between the stage and screen plays. As a stage play this production was greeted by the dramatic critics as a novel and strong dramatic work, but some objection was raised to the morbid and unpleasant character of the principal role. In the picturized version of Mr. Broadhurst's play all of the critical objections have been overcome. The character of Innocent has been changed from that of a vampire to a pure, sweet, little girl whose main fault is impetuosity. Miss Fannie Ward, John Miltern and Armand Kalitz, accompanied by George Fitzmaurice, director of the production, occupied one of the lower boxes, and among the many prominent people present were:

Our National Parks Pictured

Pathe Cameraman Completes Tour of Nation's Playgrounds —Many Wonderful Views Secured.

RALPH RADNOR EARLE, of the Earle Motion Picture Laboratory, San Francisco, Cal., who was commissioned a couple of years ago to take moving pictures in all the National Parks for Pathe, has returned from an 8,000-mile trip through the West with about 10,000 feet of film taken

Mesa Verdi, Colo.

in the most wonderful and beautiful spots in America. The trip was made in his Buick car, the only one which has been in all of the National Parks, and he was accompanied on his journey by his wife, formerly Hazel Brown, once queen of the Tacoma Montamara Festo. The American flag, which graced the car during the trip, is likewise the only one that has been to all of the parks and this is to be sent to the Secretary of the Interior as a souvenir.

Since 1915 Mr. Earle has traveled over 34,000 miles, making moving pictures of Western America, and he is probably better acquainted with the scenic wonders of this section than any other person. Since the breaking out of the war, travel to the National Parks has increased wonderfully and there has been a tremendous demand for scenic pictures. These now vie with the finest studio productions for interest at moving picture theaters throughout the country and there is a steady call for anything out of the ordinary.

All of Mr. Earle's trips are made by automobile and he carries with him all conveniences for camping, such as sleeping bags, tents, cooking utensils and food, all selected for compactness. Hotels are patronized when convenient, but there are many days when no settlements are at hand and camping out is necessary.

The 1917 trip was begun on June 28th, and the first park visited was that of the Yosemite, which had been visited many times before by Mr. Earle. From here he went to the

Sheep Springs, Arizona.

General Grant National Park in Fresno County, which was set aside by the Government to preserve a splendid grove of Big Trees, including one named after General Grant. Next the Sequoia Park was visited, and while this is but about twenty miles distant in an air line a detour of more than one hundred miles was necessary to reach it. This park contains the largest grove of sequoia giganteas in existence, as well as the largest individual tree, the General Sherman, thirty-six feet in diameter and more than two hundred and eighty feet in height.

As all of the National Parks in California are in the northern part of the State no more work was done until the Grand Ganyon, in Arizona, was reached. From here Mr. and Mrs. Earle motored over the desert to Mesa Verdi, a National Park in Colorado set aside to preserve one of the finest ruins of the ancient cliff dwellers. Then the Rocky Mountain National Park was fully covered, and several weeks were spent in the Yellowstone Park, the trip homeward being made by way of the Mount Ranier Park. As the Glacier National Park was covered in 1916 it was not again visited, nor was a stop made at Crater Lake, in Oregon. The Mount Lassen region in Northern California, which contains the only active volcano in the United States, has recently been made a National Park, and this will be visited at an early date.

The National Park films that have been made by Mr. Earle are being sent to the laboratories of Pathe Freres, near Paris, to be colored and some of the first ones to be finished have been received at the Pathe Exchange at San Francisco. In addition to taking pictures in the National Parks while on his recent trip, Mr. Earle secured a number of interesting ones outside these preserves, specially in Colorado, where the Royal Gorge and Box Canyon were filmed.

Careless Operators Misuse Film

Jewel Produces Evidence to Show What Happened to One Shipment.

Following fast in the footsteps of the national campaign for a general cut in "overhead" expenses by many of the larger producers in the country, Jewel Productions, Inc., suggests that a great deal of money could be saved yearly

Shows Condition of Film as Received from Arena Theater, Astoria, L. I.

if some managers would instruct their operators to be more careful in handling prints.

Jewel, and doubtless all other producing companies, have continued trouble with the manner in which many prints are returned to the exchange by some of their clients. As an instance of this, the accompanying photograph indicates clearly that the Jewel production, "Come Through," suffered considerably when it was returned in the manner illustrated by the Arena Theatre in Astoria, L. I.

Evidently there was no attempt made to rewind the reels; no binder bands were used, and in fact were found stuck in a corner of the shipping case. As a piece of silent evidence, this photograph should impress managers with the necessity of cautioning their operators. Careful handling of prints will have a lot to do with a manager's standing with the exchange he deals with.

FIRST NATIONAL EXAMINING SUBJECTS.

The board of directors of the First National Exhibitors' Circuit were in New York during the week of January 19 to pass final judgment on several productions which have been offered, and to complete arrangements for greater co-operation in their exchange service which is just getting into good working order. Fred Dahnken, of San Francisco; Aaron Jones, of Chicago; Robert Lieber, of Indianapolis; E. H. Hulsey, of Texas, and Harry Schwalbe, superviser of film exchanges, of Philadelphia, are all in attendance at the meetings which are being held at the Hotel Astor. They report business in their respective territories as being well up to average for this time of the year.

A Tribute to St. Louis Film Men

Memories of Early Struggles and Successes Reveal the Fine Human Quality of Picture Showmen.

By A. H. Giebler.

SAYING good-bye to a native heath is not as simple as it looks. When we decided to pull up stakes and go in search of the end of the rainbow, we approached the preparations with a light heart, and it was not until we got to digging around the roots of our vine and fig tree that we realized what a tenacious hold they had taken in Missouri soil.

After we are all through, we said, we will go around and tell the boys good-bye.

In our mind's eye we pictured the scene: Here we would come, stepping along Film Row in our large and expansive manner, our coat tails flying in the wind, our eyes alight with the fire that gleamed from the orbs of Marco Polo, Sindbad the Sailor, and other celebrated travelers, shaking hands here and there, mingling quips and merry jests with fond farewells, wishing everybody good luck, and being wished Godspeed in return.

It wasn't that way at all. The few folks we saw wished us good luck, but we didn't see many. The day was so cold, and there was a fog or something that "kinda" dimmed our eyes, and the few people we did see said things that "kinda" dimmed the enterprise.

It must have been Barney Rosenthal—it was either he or Charley Werner—who asked.

"What's the matter with St. Louis? Hasn't the old town been good to you? Haven't we all treated you like a friend and brother?"

That sort of thing—home-town stuff—stuff we had no come-back for, questions we couldn't answer.

There is nothing the matter with St. Louis; it is a good old town and we love it with all of its fog and soft coal smoke. It was not that the old town has not been good to us, or that anyone had not treated us as a friend and brother—it was just that we wanted to travel, to go to far places, like Kipling's soldier, "for to admire and for to see," that caused us to write "California or Bust" on our banner and go away.

Not only has St. Louis been good to us, but the film industry has been kind. It has given us cakes and ale, butter for our parsnips, and much that was human and interesting and good for the soul.

Watched Old-Time Exhibitors Prosper.

We butted into the film business in St. Louis when the business was decidedly in its infancy, in the days when Mike Nash, William Sievers, Jack Sweeney, Pohlman and Zimmerman, John Karzin, Ed Schwarts, Joe Mogler, Al Wittman, "Red" Williams, and a lot more who are still in the game, were rocking the cradle.

Some of the cradles were very small. Mike Nash's first theatre did not seat over a hundred people, but it grew to a big black tent on the corner of Jefferson and Howard, and from this to the fine King Bee theatre now flourishing.

We knew Joe Mogler in the days when he got a piano and put it in the lobby of his home because there was not as much thought of giving the patrons music as there was of getting them into the building. We watched Joe grow into the management of half a dozen different houses, into the biggest tent show in town at Ninth and Bremen, where he had to drive stakes around the sides of the canvas to keep the kids from burrowing under the tent like young gophers. We were among those present when Joe opened the big Mogler theatre up on the hill from where the tent stood, and we saw him become president of the Exhibitors' League and raise the membership of that organization from twelve to seventy.

We knew Pohlman and Zimmerman when they turned the old Olive street car barns into the Mutascope theatre, and when they opened the Comet and the new Mutascope.

We remember John Gentner when he made the Retina from an old blacksmith shop, and how he rebuilt the house and doubled its seating capacity without ever missing a performance; and the day when he ran twenty-seven shows from 10 A. M. to 11 P. M., with that classic of all "blood and thunders," "The James Boys in Missouri!" And the girl who sang an illustrated song after each reel and came up just as strong and only a little bit hoarse after her twenty-seventh appearance.

We remember when Al Whitman, on Chippewa street, was king of the South Side exhibitors, and Fred Wehrenberg, of the Best, at Jefferson and Gravois, who made himself a sort of Santa Claus and distributed many baskets of "eats" and coal to the needy in his neighborhood.

We remember "Doc" Demko and his annual Christmas tree. Doc was just getting ready to move into his new house when we left.

We knew Frank Root and his wife and their little "Eagle" on South Broadway—an Eagle that had to have two new nests built for it; C. E. Schwartz, when he operated the little Hippodrome, and afterward two houses on St. Charles street.

We used to go to the Central at Sixth and Market when the lecturer who explained the pictures with a long stick used to forget and turn his back and go right on explaining when the operator had the "Wait-a-minute-please" slide on the screen.

We remember the rise and fall of the Crawford houses; the phenomenon of the Hippodrome and its eclipse.

When the First Exchange Started and Later.

We knew the first exchange, when O. T. Crawford had all of twenty-five reels upstairs in a room over the Gaiety theater, and the simple system of booking in vogue, which consisted in each exhibitor bringing back the reel he had used, putting it on the shelf and taking another—if he could find one that he had not already shown.

We saw other exchanges born—saw the merger that made the Swanson-Crawford exchange the biggest in the country and the school for most of the successful film men of the city.

We remember when all the exchanges were down town; when the General moved 'way out to Grand and Olive; we watched the number of exchanges grow from one to twenty, and Film Row become a landmark in the city.

We saw many nickel shows grow into cinema palaces, and held our breath with a lot of others when William Sievers built the new Grand Central at a cost of $175,000, with its two thousand seats, and watched him make good with week runs and an all-picture bill.

We saw John W. Cornelius come to town and open the Lyric, and afterward the West End Lyric with Oriental carpets on the floors and cut flowers in the lobby. We remember when John Cornelius passed away and how his shrewd and kindly face was missed, and how his wife and their son James took up the reins of the business and drove the same straight and honorable road that John had traveled.

We remember when Barney Rosenthal and Fred Keller were film peddlers and how they have gone on and up, weathered every storm and every shake-up the business has known, and yet are climbing higher all the time.

We knew Ed Dustin in the early days, and how he has grown with the industry and always kept his reputation for squareness and being a friend—a good friend to everyone; the Werner Brothers, Sam and Charlie, with their kindly humor; Sam Lears, and the big supply business he has built, and we know of many a kind and generous deed that Sam has done which he would never tell about or want us to tell of; Jack Sweeney, and his reputation of putting "dead ones" on their feet, and how he always ran a show as fast as he now does his little red flivver that he goes buzzing around town in.

Memories Too Dear to Express.

We sort of grew up with the film industry in St. Louis, never exactly in it, but always on the side lines, keeping score, as it were, recording the successes to the best of our ability, and forgetting the flukes and failures to the best of our bad memory.

That's the reason we didn't go around and tell the boys good-bye; we were afraid we would lose the fine spirit of the empiricist that filled our system and that we would tear up the long railroad ticket we had bought and stay right there forever.

And even now, we do not to say good-bye with too much emphasis. Once when a child we saw a "mover" wagon, passing along the old Springfield road, a highway that led to the plains of the west, with the legend, "Kansas or Bust!" written on its canvas sides. It was a fine-looking outfit; the wheels of the wagon were red, the horses were sleek, and five dogs were following along.

A year later we saw the same outfit coming back. The wagon's wheels were dished and ready to collapse; the canvas was tattered and torn, the horses racks of bones, and only one dog trailed a limping leg behind. The brave motto of "Kansas or Bust!" had been crossed out and underneath was written in scrawling characters: "Busted. Going back to my wife's people!"

Who knows! It may be that some day we, too, will rewrite our banner and turn our faces eastward again.

British Notes

By J. B. Sutcliffe.

THE War Office Kinematograph Committee has taken over for the duration of the war the business of the Topical Film Co. This arrangement will not displace existing plans for the handling of productions of the type of "The Battle of the Somme" or of the "Tanks" picture, but will be supplementary to the release and handling of multiple-reel war films. The main idea is to issue a bi-weekly war topical composed entirely of current news pictures from all the British and Allied fronts and including Colonial and American pictures. The adoption of an established organization for the production of news reels will thus save considerable time, both in its preparation and distribution. Under the one heading of the "War Film Budget" will appear the latest contributions of cameramen in France, the East, Italy, Portugal, Russia and the Balkans. Probably, although no definite promise is made, a set of pictures depicting some of the Navy's activities will be included in each edition. With the development of the "War Film Budget," it is intended to issue special editions in different localities. Assuming, for instance, that the committee secure a length of negative of a provincial regiment going into action, too long for inclusion in the general edition, the whole length would be printed in an enlarged local edition for circulation in the county of the regiment.

* * *

The introduction of an addition to the scale of taxation upon public amusements caused something of a general slump in moving picture theater receipts, both of London and the provinces, during October, although, fortunately, the falling off was only temporary. This state of affairs was undoubtedly assisted materially by a number of air raids over the metropolitan area coincident with the imposition of the new duty. The entertainment tax, applicable to theaters, moving picture exhibitions and all forms of public entertainment is now applied on the following scale:

Price of Admission.	Tax.	Price of Admission.	Tax.
2d	½d	15-0	2-0
4d	1d	£1- 0-0	2-6d
6d	2d	1- 1-0	3-0
1-0	3d	1-11-6d	4-0
2-0	4d	2- 2-0	5-0
3-0	6d	2-12-6d	6-0
5-0	9d	3- 3-0	7-0
7-6d	1-0	4- 4-0	9-0
10-6	1-6	5- 5-0	10-0

* * *

The Universal Company's multi-reel feature, "Twenty Thousand Leagues Under the Sea," is down for presentation at the Philharmonic Hall in the course of a week or two's time. J. P. Tippett, managing director of the Trans-Atlantic Film Company, is lessee of the Philharmonic Hall and has successfully exhibited the Williamson pictures and "The Dumb Girl of Portici" for seasons at this hall. It is, however, perhaps best known as the home of Ponting's "Scott Antarctic Expedition" films, whose vogue at the Philharmonic must rank with the longest runs in the metropolis.

* * *

The London Opera House in Kingsway, which Oswald Stoll is popularizing as the Stoll Picture Theater, offers an opportunity for film fans to see in the flesh some of their screen favorites. This week two London productions are being shown, "The Woman Who Was Nothing" (an adaptation of Tom Gannon's novel), and "The Mother of Destiny," a version of Eden Philpot's novel, "The Mother," and an invitation is extended to patrons to a kinema tea in the palatial salons of the theater after the matinee performance on Friday. It is announced that all the leading players in the two productions will be present. The cast includes Lilian Braithwaite, Elizabeth Risdon and Madge Titheradge, amongst others. For theaters equipped with tea lounges or cafes the "Kinema Tea" idea opens up paying possibilities, although so far as London is concerned the appearance of screen players in person is a somewhat rare occurrence.

* * *

Sir James Barrie's one act playlet, "The Twelve-Pound Look," is being done for the screen by the Ideal Company at their suburban studio.

* * *

D. W. Griffith's "Intolerance," still drawing crowds to the Princess theater during its second London presentation, has been notably free from attacks, anticipated when it was first introduced last April at Drury Lane, from clerics who might see sacrilege in the depicted characterization of Christ. Now rather a little late in the day, a semi-religious journal, "Sunday at Home," vents its spleen upon the so-called advisability of visualizing the conventional figure of Christ in the third episode scenes of the production. Mr. Griffith need have no qualms through these veiled insinuations, for this denouncement is the one exception that proves the rule of unanimous approval. The Archbishop of Canterbury, the Primate of the English Church, saw the picture and apart from his admiration of the subject as a spectacular production his comment on the handling of the Biblical scenes were the reverse of uncomplimentary.

* * *

The Trans-Atlantic Film Company is on the point of releasing in this country the ten-part Universal serial, "Perils of the Secret Service." John D. Tippett, managing director, despite the rapid decrease of open-market subjects, adheres with unshakable faith to the policy of free trading in all serial productions, notwithstanding many tempting offers for exclusive rights. The Trans-Atlantic trade shows at Universal Home, in Oxford street, are becoming quite affairs of society. At one private view last week a princess, a grand duchess and a duchess figured in the small audience.

An Interesting Table

Statistical Table of Moving Picture Films Imported Into Argentina.

1914. From	Feet.	1915. From	Feet.
Germany	71,635	Germany	38,572
Brazil	18,892	Brazil	....
Spain	39,753	Spain	553,401
United States	375,494	United States	1,182,768
France	68,486	France	1,706,256
Italy	250,723	Italy	3,335,366
Paraguay	20,860	Paraguay	32,275
Great Britain	280,636	Great Britain	1,865,664
Chile	....	Chile	305,040
Denmark	....	Denmark	60,614
Netherlands	....	Netherlands	126,345
Peru	....	Peru	62,188
Uruguay	1,574	Uruguay	2,511,198
Total	1,128,053	Total	11,779,687

1916. From	Feet.	1917 (First Six Months). From	Feet.
Chile	1,012,339	Chile	582,921
Denmark	67,699	Germany	2,361
Spain	239,308	Spain	107,846
United States	4,533,484	United States	5,176,627
France	2,745,360	France	1,180,406
Italy	2,456,851	Italy	881,270
Paraguay	142,483	Paraguay	....
Netherlands	11,414	Netherlands	10,627
Great Britain	1,720,052	Great Britain	181,843
Peru	61,795	Peru	....
Uruguay	2,557,219	Uruguay	1,577,942
Total	15,547,984	Total	9,729,395

NOTE.—The imports from Chile, Peru and Uruguay represent reimportations to a great extent. It may be estimated that about 80 per cent. of the pictures imported from Great Britain were manufactured in this country and the same thing applies to about 50 per cent. of the French imports—films made in the United States, shipped to Paris and London and reshipped from these places to Buenos Aires. On account of the war and other causes, it is difficult to obtain exact data on the rest of the southern republics, but this table reveals how important these markets have become to the American producer.

MYRTLE LIND IN DRAMATIC PRODUCTIONS.

Myrtle Lind, one of the bevy of Triangle-Keystone beauties who has been helping funny men to make the world laugh, has deserted the comedies for drama and is now working with Director Jack Dillon on his latest Triangle subject, "Betty Comes Home," which has just been started. This is a five-reel comedy drama feature showing the trouble a school girl, neglected by her family, gets into through the aid of the family chauffeur.

Reviews of Current Productions

EXCLUSIVELY BY OUR OWN STAFF

"Innocent"

Fannie Ward Featured in Five-Reel Pathe Play, Adapted From Well-Known Drama by George Broadhurst.

Reviewed by Robert C. McElravy.

THE story of "Innocent" is well known to theatergoers, having been presented by A. H. Woods originally, with Pauline Frederick and John Miltern in the leading roles. Mr. Miltern again appears, as John Wyndham, in the photoplay version, and Fannie Ward plays the title role. The production is finely balanced and one of unusual charm, both in settings and general presentation. The story has a poignant

Scene from "Innocent" (Pathe).

quality, verging upon the tragic, but is relieved at the close by a welcome ray of sunlight.

The story opens, as will be remembered by those who have seen the play, in the City of Mukden, China. Here Innocent lives with her dissolute father in a home surrounded by a high-walled garden. The Oriental atmosphere is brought out in the most carefully devised and attractive settings, and even the subtitles carry artistic scenes which strengthen the illusion.

Her father's death occurs suddenly, owing to constant drinking, and Innocent finds herself with but one friend, John Wyndham, a man much older than herself. The latter has promised her father to guard and protect her, and his sincerity is entirely apparent in this. But he, nevertheless, takes the girl with him to Paris and the worst happens. Wyndham himself breaks over his resolutions against gambling and Innocent gets her first taste of the gay life. She is pursued by Louis Doucet, keeper of a gambling house, who induces her finally to flee with him to the Riviera. Wyndham, out of pocket and shaken by his recent excesses, discovers the couple at the carnival at Nice. Doucet has been playing a slow but certain game with the girl, but she is not yet entirely within his toils. Wyndham shoots the gambler in a private dining room of a hotel. He then flees, heart-broken, and Innocent goes out of the place, disillusioned and with eyes opened at last. When they next meet it is once more in the garden at Mukden, the inference being that she marries Wyndham.

Fannie Ward plays the role of Innocent with rare skill, her performance being entirely in character and therefore fascinating. John Miltern, long schooled in the part of Wyndham, is scarcely less pleasing. Louis Doucet, the third role in importance, is gracefully and easily portrayed by Armand Kalitz. Frederick Perry appears as the father.

Special credit should be given George Fitzmaurice, who directed the photoplay. The strong work of the actors is met at every point by appropriate and artistic surroundings. The carnival scenes at Nice are particularly notable.

Work is progressing rapidly on "Rough and Ready," William Farnum's forthcoming Fox de luxe production, and the entire company will leave within the next fortnight for a snow-clad region. Richard Stanton is in charge of the direction.

Every important member of the supporting cast has been selected. Miss Violet Palmer is leading woman. Other players are Alphonse Either, Jessie Arnold, David Higgins, Frank Newton, Mable Bardine and Franklyn McGlynn.

"Cupid's Round-Up"

Western Thriller by the Fox Company with Tom Mix Making Things Lively—A Touch of Old Time Cowboy Dash.

Reviewed by Hanford C. Judson.

THE old Western melodrama plays a return engagement in "Cupid's Round Up," a new five-reel Fox picture with Tom Mix. The plot could have been improved by leaving out one or two of the old-fashioned easy expedients; but the value of the picture is high in spite of its story. It is a welcome revival of something that always had a warm place in the hearts of audiences and was unmercifully overdone until it became like pie to a sick man. The chase and the running fight are and always will be high cards in the pictures, and so are bronchos and rustlers driving off herds of cattle against Western backgrounds. There are plenty of these things in this picture. What is lacking is a strong, concrete story that would have given the director a chance to show his imagination. He proves he has it even here. The picture depends almost wholly on Tom Mix's ability to ride and shoot and handle a red-blood situation. Tom Mix makes it a good picture for the average audience.

Two Western fathers have agreed to have their children, a boy and a girl, marry. When the story opens the time has come. Two young people have reluctantly agreed to take their medicine in a month's time. The young man is going to "have a fling" and hopes to get to the wedding a wreck. The girl (Wanda Petit) goes to her ranch. The man sees her on the train and, not knowing her, is interested. He manages to get off at her station. "The" hotel is kept by a woman (Virginia Ford) and is a nest of cattle thieves. Tom astonishes the natives and the woman falls in love with him. The foreman of the ranch next to the girl's gives him a job. The girl has made her maid say she is the lady, and Tom makes love to his heart's content, remembering that the month must close only when he sees the "mistress." He is accused by the villain of murder and has to make a gallop for it. He catches a train and jumps in through an open window just where the girl is seated.

The director is E. J. Le Saint. The scenario is by Charles Kenyon, from the melodrama by George Scarborough.

"Jules of the Strong Heart"

Paramount Presents George Beban in a Highly Effective Characterization from a Story of the North Woods by William Merriam Rouse.

Reviewed by Louis Reeves Harrison.

JULES OF THE STRONG HEART" is well-directed by Donald Crisp, from a scenario by Harvey Thew, and the support is good, notably and surprisingly that of a baby who plays an unconsciously plucky role while man-handled throughout the comedy-melodrama, but it is doubtful if the story would have been far removed from the regular drama of the woods but for the one cameo-like characterization of "Jules." Jules is a French trapper of native sweetness, a tenderness which flowers into an instinct almost maternal through care of a baby he is bringing up on the bottle for a reason disclosed late in the story. The baby has been committed to his care by a dying mother, who believes her husband dead and who cannot bear to think of her child becoming a ward of the company factor.

The good cheer, natural tenderness and joyous philosophy of Jules, together with his ingenuity in providing for the babe under most difficult circumstances furnish a decided relief from the monotony of Hudson Bay stories and logging-camp melodramas. The rest of the story is a revolt stirred by the villain among the workmen, who are led to think they are not to receive their pay, a plot which must have sounded like old times to Charles Ogle, who played a part in this one.

Jules of the Strong Heart goes for the money during a violent gale and takes the villain along to sail the boat. The villain beaches the craft and attempts to torture Jules into revealing where he has hidden the order for the money, spread-eagling him on the sand. Now comes the papa of the baby in a motor boat next morning. Papa and the heroine set out to find Jules. They rescue him—he had the order for the money hidden in his mouth—and carry him back to camp along with the villain, where the latter will get his. Very much to his own surprise and delight, Jules wins the heroine in a lively last scene. The story was well presented at the Rialto.

"Fields of Honor"

Goldwyn Presents Mae Marsh in a Sympathetic Modern Story with a Flash of Wartime Vim by Irving S. Cobb.

Reviewed by Louis Reeves Harrison.

"FIELDS OF HONOR" depicts two of them, that of a pure-minded girl's bitter struggles through almost hopeless circumstances to the best she hoped for, a life warmed by true and tested love, and that of blood lust "over there" in strong contrast. In the latter there are some vivid flashes of combat, handled with skill by Ralph Ince, and some effective symbolism. The main story, however, is direct, simple and well suited to the ability of Miss Marsh—she seems to be steadily improving, showing more refinement and subtlety without losing sight of the necessity of making her characterizations clearly outlined, a thing lost sight of by many capable stage actresses in screen impersonations. Miss Marsh depicts that strong and distinguishing characteristic of her ex—capability for self-sacrifice—with a truly feminine delicacy and resignation. She wins the attention of a young artist while she is crossing the Atlantic as an emigrant from France. With her are a brother, Paul; a sister, and "Hans," a young German admirer of the sister. She meets the young artist again in New York, while she is at work in a flower store, and he falls violently in love with her. He finally arranges for her to come to the home of his wealthy parents with a view to letting them know how sweet a girl he has chosen to marry. There she is most brutally villified by a cousin of his, whose attentions she has repelled. The young artist is persuaded by his parents to test his love and her character by a short absence, and circumstances conspire to deprive her of knowledge why he has gone away. From that moment her trials become acute.

The ordeal begins with a declaration of war, which sends both Paul and Hans back to defend their respective countries. The sister, who has become engaged to Hans, falls ill, and the plucky little girl is at the last of her resources when news comes from Paul that he and Hans met on No-Man's Land in a hand-to-hand combat, and that Hans is dead, though not killed by Paul. One disaster follows another in rapid succession, contrasted with scenes on the "Fields of Honor" abroad, until the sister dies, and there is no resource left for the unfortunate little emigrant but to get back to France. She is on the eve of sailing when the artist returns, and she is rewarded for her purity and fortitude. Irvin S. Cobb is improving. He is getting the swing of the screen story, and he is fortunate in combining with so capable a director as Ralph Ince, a director whose earliest work met with appreciation in this paper. The story was admirably presented at the Strand, and it should form a strong and attractive number on any program.

"Cheating the Public"

Splendidly Handled Trial Scene Is Climax of Picture Filled With Emotional Appeals—Melodramatic Plea for Democracy by Fox Company.

Reviewed by Hanford C. Judson.

THE new Fox Standard picture, "Cheating the Public," is a melodrama with personified Greed for its villain, and it is one of those big emotional pictures. At its climax the little heroine is put on trial for her life and loses. Director Richard Stanton, with the good help of the cast of players, reaches an intensity of emotional appeal in this group of scenes that is astonishing; it welds the audience into a unit. This is accomplished partly by the large number of points of personal contact with the girl in the dock that he picks out in the crowded court room. We see human faces following the fortunes of the case. The story behind the trial scenes must have been big to enable him to find so many people deeply interested and it permits him to continue the trial until it becomes tremendously affecting. He puts the girl in her hard predicament, shows the jury, the impersonal judge, the district attorney intent on getting a verdict, and then he makes the girls' attorney treat her with the greatest tenderness. At the important points he picks out the girl's friends and shows how it is affecting them. You begin to see how many sides there are to the case and you begin to feel up to your limit how deep and wide the sympathy is. After the trial you hardly expect the director to attempt any further emotional appeal. He does, and reaches a very poignant one by making Mrs. O'Toole bring the girl's baby sister into her death cell so she can kiss it good-by. Enid Markey, who plays the unfortunate heroine, does work to be proud of in the part. Ralph Lewis plays the villainous factory owner and Edward Peil plays the girl's attorney. The whole cast deserves praise.

The picture is big. We don't need to criticise the story too closely. It opens in and about a canning factory. We see the miserable homes and the children working at starvation wages in the factory. The usual hard-hearted owner and his bully of a boss are here. Things culminate in a strike and all along the sympathy of the audience for the girl is well taken care of. The boss has been fired by the owner, and during a thunderstorm, when the workers are about to give in, the girl goes to the house of the owner to plead with him. He tries to ruin her. She has a revolver and fires at him. It is another bullet that kills him; but she is accused and condemned. At the last moment a confession, followed by an exciting race to the Governor, wins a stay and she is freed.

Triangle Five-Part Releases

"Her American Husband," Japanese-American Photoplay Featuring Teddy Sampson, and "The Gun Woman," Western Melodrama with Texas Guinan in Title Role.

Reviewed by Edward Weitzel.

"Her American Husband."

E. MAGNUS INGLETON is the author of "Her American Husband," a five-part Triangle photoplay directed by E. Mason Hopper and featuring Teddy Sampson. It is the story of the Japanese girl who marries an American, only to find herself deserted after the novelty of her quaint ways and abject devotion have worn off. Unlike the heroine in "Madam Butterfly," Mrs. Cherry Blossom Franklyn is not left in her native land to await her husband's return, but accompanies him to America. She sees but little of the man she married, however, once he is among his old friends of both sexes, and her child dies while its father is engaged in one of his old time revels. The ending is according to poetic justice. The unfaithful husband is strangled to death and his widow returns to Japan with her father and the old lover who avenged her.

There is little of movement and suspense in the story, but the incidents are always within reason and the production appears true to its subject. The portions of the plot that pass in Japan are particularly effective. Teddy Sampson is an excellent "Cherry Blossom." She has caught the mannerisms of the character and portrays her emotions with real power. Leota Lorraine as Miriam Faversham, Darrell Foss as Herbert Franklyn, Thomas Murihara as Tokimoda, Misfo Saki as Yoshlanda, Jack Abbe as Kato, W. A. Jeffries as Mason, Arthur Millet as Abbot, Ludwig Lowry as Jessop and Kathleen Emerson as Dolly are the remaining members of an entirely satisfactory cast. Friend Baker was the photographer.

"The Gun Woman."

The bad man of the West, so long the favorite hero of readers of a class of fiction now on the decline, has a rival in "The Gun Woman." This five-part Triangle Western melodrama was written by Alvin J. Neitz, directed by Frank Borzage and has Texas Guinan at the head of the cast. Her role is called The Tigress, a young woman who owns the "Devil's Kitchen," a gambling hell and dance hall at La Mesa, and whose finger is as quick on the trigger as that belonging to any outlaw of the opposite sex. After piling up quite a roll at the business and helping to populate the La Misa graveyard, The Tigress betrays a common female weakness of heart and falls in love with an engaging person known as The Gent. He loads her up with fairy tales about a happy little home far away from her old wild life and she hands over her savings. But her dream never becomes a reality. The Gent is a stage robber by profession, but willing to pick up money in other dishonest ways.

He goes to a new boom town and opens a hell's kitchen of his own with the cash belonging to The Tigress. In the meantime, over at La Mesa, The Tigress has been waiting for news of the absent one. When he returns he confesses how he has used the money and coolly informs the lady that he never intended to marry her. She gives him a month to bring back her earnings, appears promply at the end of the thirty days at The Gent's saloon, shoots up the place, puts a bullet through the unfaithful one and rides off to love and happiness with a stout-hearted gentleman who knows her past history and is willing to take chances.

Attention to details and correct locations mark the production of "The Gun Woman." It is acted in the right spirit by the star and her support, which includes Ed Brady as The Bostonian, Francis MacDonald as The Gent, George Chase and Thornton Edwards as The Vultures, and Walter Perkins as the sheriff of La Mesa. Photographed by C. H. Water.

"The Winding Trail"

Viola Dana Featured in a Western Story of Revenge, Containing Several Strong Dramatic Scenes and Good Characterization.

Reviewed by C. S. Sewell.

WESTERN deserts and dance halls of the days of the early '70's furnish the locale for "The Winding Trail," released by Metro on January 14 in five parts, featuring Viola Dana. It is an interesting melodrama, differing from the usual offerings by its lack of romance; the leading male role being that of an outlaw who, though affected by the girl's influence, is not regenerated to the extent of becoming a conventional hero, but is consistently kept to character. There are many strong dramatic moments which serve to overcome the unpleasant points of the story.

When a caravan crossing the desert is refused a supply of water by the bandit, Waldo, the girl, Viola Dana, dresses as a child, goes to him, and finally softens his heart. A Mexican reveals her subterfuge, and is about to hold her, when he discovers she is looking for Alvin Steele, who has wronged her sister. He lets her go on condition that she bring Steele to him. This she succeeds in doing. Waldo then forces his wife, whom he has ill-treated because of a previous affair with Steele, to choose between them; she fires, and Steele falls. The bandit then tells his wife she is free to go her own way, and she starts across the desert. The girl, her vengeance satis-

fied, finally persuades the bandit to forgive his wife, and then heads her horse toward the East.

The role of Audrey Graham fits Viola Dana, and her work is excellent. In addition to giving a fine portrayal of the dramatic requirements she again demonstrates her ability as a dancer in a Spanish dance in the dance hall scene. Clifford Bruce gives a fine portrayal of the bandit, while Hayward Mack is satisfactory as Steele, and Mabel Van Buren successfully interprets the role of Lou, the bandit's wife.

Considerable credit is due to the Director John Collins for the manner in which the characterizations are brought out, and the excellence of the locations and types of the supporting characters.

"His Robe of Honor"

Henry B. Walthall Has Novel Role in Seven-Part Paralta Photoplay from Story by Ethel and James Dorrance.

Reviewed by Edward Weitzel.

A LESS dignified but equally appropriate title for the Paralta photoplay, "His Robe of Honor," would be "The Clean-Up." This seven-part screen version of the story by Ethel and James Dorrance is novel in one respect at least—it reforms its rogues of both sexes and preaches a gospel that should be called to the attention of a class of men which the world has long thought beyond redemption. The dishonest lawyer, whose sharp practice often works great harm, is here told to mend his ways and he may attain a judgeship and the love of a beautiful and accomplished woman as his reward. The entire story is a practical application of the old adage "It is never too late to mend," and many persons will believe in the complete reformation of its leading character.

At the opening of "His Robe of Honor," Julian Randolph, a shyster lawyer, whose specialty is furnishing phony jurors, is offered a judgeship if he clears the brother of a prominent policitian of a murder charge. By the aid of his usual tools he succeeds and is given a position on the bench. Here he is expected to obey the commands of the men who secured his appointment. But Randolph disappoints them. He has fallen in love with Laura Nelson, a beautiful girl of fine social position, and resolves to follow the straight path. He breaks off with Roxana Frisbee, a social free lance with whom he has been intimate, and who has assisted him in his crooked schemes, and refuses to betray his trust. The reformed lawyer gets the better of his enemies, wins the girl he wants and has the pleasure of seeing his old flame turn from her evil ways and become the wife of a man who can offer her an honest love.

Rex Ingram directed the picture. Most of his work is well done, but he has made two noticeable errors. One is in using an office boy as the guardian of some safe deposit vaults; the other is a mistake in the location of the characters during the courtroom scenes.

Henry B. Walthall is the Julian Randolph of the cast. The role is the most difficult of his screen career. His method and long identification with the crooked gentry of the photoplay serve him in good stead while Randolph is still under the domination of his evil nature. The transition to the man of probity and honor is no easy task for an actor of even his

Scene from "His Robe of Honor" (Paralta).

unquestioned ability, so firmly is the other side of Randolph's character impressed upon the spectator. Mary Charleson as Roxana Frisbee acts with her accustomed clear understanding and skill, and Lois Wilson is an ideal Laura Nelson. Capably acted roles should be credited to Noah Beery, Jr., as "Boss" Nordhoff, and to J. J. Dowling as Bruce Nelson. Also to Ray Laidlow as Robert Partland, Fred Montague as Million Mulligan, Eugene Palette as Clifford Nordhoff and Guy Newhard as "Carrotts."

The scenario was made by Julian Louis Lamothe. Robert Bruton, manager of productions; Carl Widen, camera man, and R. Paul Holmes, art director.

"My Own United States"

Frohman Amusement Corporation Presents Arnold Daly in Great Screen Version of Philip Nolan's Pathetic Story.

Reviewed by Robert C. McElravy.

A PRODUCTION of tremendous patriotic appeal is Anthony Paul Kelly's "My Own United States," with Arnold Daly in the leading role. It presents the memorable story of Philip Nolan, the man who cursed his own country and was sentenced to a life on ship board where he might never hear its name again. The production is alive with patriotic fervor of the genuine type, and will thrill an audience to the core. It is about eight reels in length, and might stand a little cutting here and there, but in the main tells a story so straightforward and compelling that the observer would not wish it greatly altered.

The author has drawn upon historical incidents for his story, and thanks are extended to the New York Historical Society in this regard. No mention is made of Dr. Edward Everett Hale's "Man Without a Country," but the development of the piece leaves no doubt but that it was one of the sources of inspiration, and it might well have been acknowledged as such. But the screen production goes further than Dr. Hale's story; it has a modern end, bringing the Nolan family down through three generations to the present day. Arnold Daly assumes three roles, the original Lieutenant Philip Nolan, a contemporary of Hamilton, Jefferson, and Burr, then Lieutenant Philip Nolan of Civil War days, and finally Philip Nolan, 3rd.

The production is remarkable for its presentation of characters famous in American history. First of these in importance is, of course, the original Lieutenant Nolan, a well-intentioned young man with high ideals, but lacking in insight and strength of character. Mr. Daly gives a strong portrayal of this individual. He brings out the doubtful patriotism of the man, his wavering, pliable nature; then his growing fondness and admiration for the brilliant Aaron Burr, whose treason he utterly failed to comprehend; still later, when Nolan is himself on trial, Mr. Daly reflects with conviction the sense of growing irritation and rage which led up to the infamous outburst: "Damn the United States! I wish I might never hear of the United States again"!

Of the other characters Hamilton and Burr stand out notably. Duncan McRae makes Hamilton as he was, a distinguished figure of self-evident loyalty and worth. Charles E. Graham reflects admirably the personally magnetic but scheming and traitorous Aaron Burr. The events surrounding and during the famous duel between these two quite overshadow the main story for a time, but they are wonderfully presented and after all have much to do with the unfolding of Nolan's own character. James Levering gave a life-like presentation of the famous justice, Colonel George Morgan, who sentenced Nolan to exile; E. C. Earle appeared as Andrew Jackson, Gerald Day as Lincoln, and there were numerous other good portrayals of famous men. Of the feminine parts, Anna Lehr as Agnes Churchill, Nolan's sweetheart and wife, was very pleasing, and Helen Mulholland as Theodosia Burr, Marie Du Chette as Natalie Somers, and Mrs. Mary Kennison Carr as Mrs. Hamilton, all had interesting moments.

Battle scenes are presented, showing a stirring conflict between the old war vessel, "Constitution," on which Nolan was a prisoner, and the pirates of Algiers. Later some graphic battles of the Civil War are shown; these were somewhat too extended, and seemed in part unnecessary to the story. All of the modern scenes at the opening and close of the production are thrilling and vital to the narrative.

John W. Noble directed the production, with W. Bruce Bradley as art director, and Herbert O. Carlton as photographer.

"In Bad"

A Romantic Story Finely Produced by the American, in Which Wm. Russell Takes the Leading Role With His Wonted Dash and Brilliancy.

Reviewed by James S. McQuade.

THE story of "In Bad" by Raymond L. Shrock gives excellent opportunities to William Russell for the display of his talents in a red-blooded, adventurous role. The glamor of romanticism holds the spectator from start to finish and is particularly strong in the last three parts of the production. This does not mean that the other members of the cast are deprived of the chance to show their powers in the art of characterization, as there are quite a number of other roles which require special talent to sustain them.

Monty Miles (Wm. Russell) causes his wealthy aunt, Theodosia (Lucille Ward), considerable worry by his recklessness. She offers him $50,000 to marry and settle down; but he refuses, as no girl then in sight appeals to him. Soon afterwards he meets Victoria Harrison (Francelia Billington), the only daughter of an elderly archaeologist, who has planned an expedition to Yucatan for the recovery of Aztec treasure. Monty is smitten by Victoria's charms, but he falls into her disfavor from the ouset, owing to a series of misfortunes not of his own making. The treasure expedition leaves for Yucatan

without Monty, but he follows the party, only to be cast out as a member of it when he arrives at the ruins of Uxmal, where the treasure is hidden.

How Monty outwits Slick Edwards (Carl Stockdale), the overseer of the men engaged in digging for the treasure, by discovering the treasure himself; how he overcomes Edwards and his band in a tremendous fight in a dark, Aztec tomb, and how he rescues Victoria, her father, and his aunt, from their rock prison, in which they had been placed by the false and designing Edwards, are very sensationally told in the pictures. Best of all, Monty wins the heart and the hand of Victoria, and also the $50,000 which his aunt had previously offered him as a bait to marriage.

Mr. Russell's escapades with his boxing instructor, Lefty Ned (Bull Montana) will not fail to excite mirth and thrills in the mind of the spectator. The battle in the Aztec tomb, where Monty fights in the dark Edwards and his band of rascals, is another big thrill. And here it should be stated that the light effects employed to show this fight reflect credit on Director Sloman, also the realistic effects of the interiors of the tombs in the ruins of Uxmal.

Francelia Billington makes of Victoria Harrison a winsome, but strong-minded, young lady, who is seen at her best when she surrenders her heart to the keeping of Monty. Harvey Clark's Richard Harrison, Carl Stockdale's Slick Edwards, Lucille Ward's Theodosia, Fred Smith's Speed Armstrong, and Bull Montana's Lefty Ned are all worthy impersonations.

The release date is Jan. 28, through the Mutual Film Corporation.

"Gates of Gladness"

Madge Evans and George MacQuarrie in Five-Part World Picture by John H. Clymer and Harry O. Hoyt—Excellent Role for Juvenile Star.

Reviewed by Edward Weitzel.

VIRGINIA TYLER HUDSON made the scenario for "Gates of Gladness," a five-part World picture; story by John H. Clymer and Harry O. Hoyt, directed by Harley Knoles. Madge Evans and George MacQuarrie are the featured players. The photoplay offers an excellent role for the juvenile star and supplies her male companion with the sort of character that is easily within his range. Most of the situations are unforced and of interest, but the finish is brought about by the familiar device of having the hero attempt to rob the home of his relatives, a reconciliation being effected through the presence of the little heroine. The production is a credit to Director Knoles, and has been artistically photographed by Rene Guissart.

The love of two brothers, Myron and Roger Leeds, for the same woman, is the cause of the trouble in "Gates of Gladness." Myron, the younger brother, marries Helen Palmer, and is disowned by his wealthy father. He tries to support his family by painting pictures, but is not very successful. Myron keeps up the struggle, however, until his little daughter, Beth, is about nine years of age and his wife gives birth to a son but fails to make a rapid recovery. In the meantime, his father has died and his brother become heir to the Leeds estate. Roger also has married, and a young son has been drowned in the pond on his grounds.

Norah, an old servant of the Leeds family, comes to see Myron and, realizing his poverty, offers to take Beth on a visit to the artist's former home, and to pass the child off as her niece. Beths aunt and uncle are attracted by her and she remains at the beautiful country estate until her father, becoming desperate by his wife's failure to regain her health after the birth of her last child, resolves to go to the old home and take by stealth some of the articles that should have been left to him. He breaks into the house and is overheard by both Beth and Roger. The little girl comes upon her father just as her uncle fires a shot at the supposed burglar. She is slightly wounded and is the means of the two brothers coming to the right understanding.

Madge Evans plays Beth with her accustomed naturalness and wistful charm and is prettier than ever. Aside from George MacQuarrie's good work, commendation should go to Niles Walah as Myron, Rosina Henley as Myron's wife, Gerda Holmes as Roger's wife, and Mrs. Steuart Robson as Norah.

"The Impostor"

Five-Part Adaptation of the Frohman Stage Success By Leonard Merrick Featuring Ann Murdock.

Reviewed by Margaret I. MacDonald.

THE IMPOSTOR," a former Frohman stage success, written by Leonard Merrick, while not altogether unlikeable in its five-part screen presentation on the Mutual program, is somewhat lacking in the artistry of making the most of the fine situations in which the play abounds. The star, Ann Murdock, who has been known to do excellent work in pictures, gives one the impression of walking through her part with a painful lack of interesting business. And yet we like the picture, partly because of its amusing situations and partly because in the way of handsome settings it is considerable of a feast for the eye.

As the story runs, a young girl who is considered the prima donna in her native village, in opposition to her mother's wishes, goes to the city to study at the invitation of a stranger, who, it is afterward discovered, has kept a fake school which was closed by the police. While the girl wanders about the city in a half-starved condition she is offered help by a strange man, who invites her to his hotel apartment while he gets some money and, incidentally, a cup of tea. A friend of the man's wife, passing the open door, recognizes him and enters, when the girl, to save the situation, is introduced as his wife's sister. While he leaves on the midnight train for Boston the girl is forced to partake of the hospitality of other friends of the man's who happen to be at the same hotel and are particularly desirous of spreading themselves for certain reasons of business, especially as the girl in her assumed identity is supposed to be heir to millions. The clearing up of the situation when the wife of the man in the case appears on the scene is well done, the story ending with the betrothal of the girl and the son of the house, where for two days she had been treated like a queen.

A Couple of O. Henry's

"The Count and the Wedding Guest" and "The Fourth in Salvador," Each in Two Reels, Released by General Film Company.

Reviewed by C. S. Sewell.

"The Count and the Wedding Guest."

THIS two-reel picture released by the General Film Company is a typical O. Henry offering based on his story of the same title. It is light and interesting, comparing favorably with previous productions from the pen of this prolific author, and provides Jean Paige, in the role of Mary Conway, with an attractive role which she handles to advantage. Webster Campbell as Andy Donavan lends able assistance.

Mary, failing to attract men, gets an inspiration from a romantic novel, and after a two weeks' absence returns to the boarding house attired in fashionabe mourning. She excites the sympathy of the household with the story of her dead fiance, the Count Mazzini. Andy, the star boarder, is most impressed, and, as a result, a month later a wedding is scheduled to take place. Just before the ceremony, Mary weakens, and confesses to the deception. Andy forgives her, and introduces one of the guests, a politician, who proves to be the original of the photograph she has exhibited as that of the count.

"The Fourth in Salvador."

This two-reel offering, also based on an O. Henry story, is a clever satire of the numerous revolutions of our Central American neighbors, but it lacks the sympathy and deep human interest associated with the majority of this writer's works, being written in a different vein.

Billy Casparis (Chet Ryan) obtains a concession from the Government of Salvador to make ice for six months, posting a forfeit of one thousand dollars. Billy tries to palm off blocks of glass ice on the inspectors, as the project has not been a commercial success. Led on by other Americans a celebration is arranged for the Fourth of July, which begins by the party of five endeavoring to drink all strong beverages bearing American labels. A real revolution is scheduled, and at the crucial moment, Billy and his friends, thinking the Government troops are trying to stop their celebration, rush to the assistance of the other side, with the result that the revolution is a success. The next day, Billy is surprised when the new president calls, insists that the glass is really ice, and returns the forfeit. In addition to Chet Ryan, the cast includes W. L. Rodgers, Jack Wetherby, Charles Wheelock, and Fred Behrle.

"Rimrock Jones"

Five-Reel Paramount Offering Features Wallace Reid and Ann Little, in Entertaining Story of Mining Country.

Reviewed by Robert C. McElravy.

WALLACE REID is excellently cast in this mining story, in which the technicalities of what is known as the "Apex law" are involved. He appears as Rimrock Jones, a reckless, profligate young mining man, who struck it rich, founded a town known as Gunsight, and was then tricked out of his holdings by a crooked lawyer named McBain. The part does much to carry the interest of the story, although the plot itself is entertaining and he has good support, notably that of Ann Little, who plays the deaf stenographer, and Toto Ducrow, as the Mexican, Juan Soto. The latter does a striking bit of character portrayal, something very valuable to pictures and yet so rarely employed.

The story opens in the town of Gunsight, just after Rimrock has been tricked of his property by the operation of the Apex law. He is penniless, but still game, and has located another claim, which he calls the Tecolote, and which he believes will be richer than the first. A deaf girl stenographer, Mary Fortune, advances him some money, and later Rimrock interests Eastern capital in his new venture. The mine becomes a big producer, and in a few months he is rich again. He rewards his friend Juan Soto, who has helped him, but forgets Mary Fortune in characteristic fashion until she reminds him of his debt. Rimrock then gives her two shares of stock, which later represents a controlling interest. Mary uses her vote on the board of directors at a critical moment to save Rimrock from his own financial folly.

A number of the scenes occur in New York, where Mary goes to consult an ear specialist and is followed by Rimrock, now in love with her. Mary returns to Gunsight, to find

McBain and his friends endeavoring to get control of the Tecolote, as they did the first mine. Rimrock remains in New York and is caught in the toils of Wall street and a designing woman, named Mrs. Hardesty.

The return of Rimrock to Gunsight on New Year's eve and his trip on horseback to the claim, where he finds Mary valiantly striving to protect the apex, makes a dramatic climax.

The piece was written by Dan Coolidge, adapted by Harvey F. Thew and Frank X. Finnegan, and directed by Donald Crisp. It is strong in atmosphere and story interest and contains some good character work. Others in the cast are Charles Ogle, Guy Oliver, Edna Mae Cooper and George Kuwa.

"Broadway Love"

Dorothy Phillips in Five-Part Bluebird Production Directed By Ida May Park Acts Chorus Girl Heroine of Story by W. Carey Wonderly.

Reviewed by Edward Weitzel.

APPEARING originally in Snappy Stories, "Broadway Love," a five-part Bluebird production directed by Ida May Park and starring Dorothy Phillips as a chorus girl heroine, is not alarmingly feverish. The conduct of some of the characters is a trifle free and easy during one of the scenes and the hero attempts to become too familiar with the heroine until he discovers his mistake, but two happy marriages more than offset these touches of snappiness, and the tale proves that there are chorus girls on Broadway who live on their salaries. W. Carey Wonderly, the author of the story, knows his Tenderloin and the life that passes inside and outside of its many stage doors.

Midge O'Hara, the part played by Dorothy Phillips, is one of the Broadway chorus girls who lives on her salary. A small-town recruit and rather new to the business, she refuses an invitation to a midnight party when the queen of the chorus, Cherry Blow, entertains a wealthy Westerner named Henry Rockwell, who is anxious to hit some of the high-priced experiences New York keeps on tap. Midge has a country suitor who turns up the same night and begs her to marry him. His name is Elmer Watkins, and he is pretty small potatoes. Midge turns him down, and Cherry performs the same operation on Jack Chalvey, an old acquaintance, who went through a similar turning down when his money gave out.

Chalvey enlists Midge on his side, and she walks through the pouring rain to Cherry's apartments and tries to influence her to treat Jack with more kindness. Cherry makes Midge change her wet clothes for a stunning gown and join the party. Jack and Watkins also succeed in forcing themselves in and being invited to stay. Midge is introduced to Rockwell, and the wine starts to flow. Midge begins to think she is in the wrong flat and pretends to be ill. Rockwell offers to take her home in a cab, tries to be too friendly; the girl leaps from the taxi and is injured. She is taken to a hospital and, after her recovery, goes to Atlantic City. Here Rockwell meets her again and rewards her virtuous conduct by falling honestly in love with her. Cherry is won by Chalvey.

Dorothy Phillips makes Midge a reality, and that is both a personal and artistic triumph. Well-played roles are provided by Juanita Hansen as Cherry Blow, Gladys Tennyson as Mrs. Watkins, William Stowell as Henry Rockwell, Lon Chaney as Elmer Watkins, and Harry von Meter as Jack Chalvey.

"Why Henry Left Home"

Metro-Drew Comedy Suggested by Bertie Badger Moyers Pleases Rivoli Audience, Gaining Many Laughs.

Reviewed by Margaret I. MacDonald.

IT HAS been noticed by the writer that many of the most successful Metro-Drew comedies have been based on suggestions from Bertie Badger Moyers, a resident of Tampa, Fla. The picture under review, "Why Henry Left Home," is not by any means one of the least of these, but is one of the best of the Drew comedies yet presented. It deals with a domestic situation which once in a while does arise to make miserable the lives of married men. This particular situation is brought about by the over-tidy wife whose sole fad is the extermination of dust, and who follows her miserable spouse about with a duster in one hand and an ash tray in the other.

One day Henry Minor is invited by a friend into his home to inspect a puppy who is allowed to nestle its happy life away among satin cushions in the not over-tidy home of the Wards; and at this point in the story comes the turn of the tide. Henry's fondness for visiting the Wards is noticed by Polly, who drags from Henry the acknowledgment that Mrs. Ward is "very charming"—an acknowledgment which gives Polly an hour of awful forboding at the end of which she decides to peep through the window of the Ward home to discover what its real attraction is. Stealing to the window by the light of a gloomy moon she sees not pretty Mrs. Ward among the satin cushions, nor the "disgraceful puppy," nor even the game of poker that is in progress between Henry and his friend. All she saw was her nice, tidy Henry flicking cigarette ashes on the floor. She also saw on Henry's face a smile that was almost beatific, and determined to keep it there. Needless to say, on Henry's return home that night the whiskbroom and shoe brush which were wont to hang outside the door for his especial use was gone, and more wonderful still, his home had taken on an atmosphere of delightful untidiness and Polly was playing poker.

"The Menace"

Well-Made Vitagraph Blue Ribbon Feature in Five Parts Has Corrine Griffith and Evart Overton at Head of Cast.

Reviewed by Edward Weitzel.

REX TAYLOR, author of the Vitagraph five-part Blue Ribbon feature, "The Menace," has furnished his story with the necessary suspense to hold the interest firmly to the finish, and woven his plot around an interesting set of characters. Many of the motives are not above melodrama and the young chap who poses as the hero allows himself to be made the tool of an enterprising housebreaker rather too easily, but the spectator is kept guessing all through how the happy ending is to be achieved, and that is a virtue which covers half a dozen artistic sins. Creditable direction by John Robertson and competent acting by the entire cast add to the attractiveness of "The Menace." To those who do not question too closely the springs of action in their photoplays, the picture will furnish excellent entertainment.

Richard Burnell, the central figure of the story, was taken from an orphan asylum by Dr. Burnell, after his own baby was drowned. The Burnells, a family of wealth and position, reared Richard in ignorance of his real birth, and the young fellow never suspected anything different until he was stopped one day by a rough looking man who informed him that he is his real father and a housebreaker of distinction. Richard is engaged to Virginia Denton, the daughter of another family of wealth and position, and through fear of losing her, readily consents to help his enterprising parent rob a number of houses belonging to his friends, the young fellow acting as inside man and opening the door for the master workman.

Finally, Richard's parent becomes too enterprising and forces him to help him rob the Denton house. Richard, who is now under suspicion and has been detected by and dismissed by Virginia, arranges with the Dentons, the Burnells and the police to trap his greedy father. This sensible act brings its reward. The housebreaker is forced to admit that he is not Richard's father at all and to explain how the Burnells were tricked into adopting their own son.

Corinne as Virginia Denton, Evert Overton as Richard Burnell, Ned Finley as the housebreaker, Herbert Prior as Dr. Burnell, Lelia Blow as Mrs. Burnell, and Frank A. Ford as Robert Hargraves, are the prominent members of the cast.

"The Spirit of '17

Jack Pickford Plays Leading Role in Paramount Offering, Which Sounds Strong Patriotic Note.

Reviewed by Robert C. McElray.

THIS five-reel number with Jack Pickford in the leading role, tells an entertaining story of the United States in war time. It radiates the splendid patriotism of the moment and it gives the observer more than one thrill of satisfaction that this is not all romance, but an accurate picture of what awakened people, young and old, are doing in this hour of trial. Such a picture, reflecting the real life of today in the guise of fiction, cannot fail to make the right kind of an impression upon good Americans. It is all story, but it "does its bit" at the same time.

Davy Glidden, portrayed by Jack Pickford, is the son of an adjutant-general. His father has charge of a soldiers' home in a small Western town. Davy has two loves, one for Captain Jerico Norton, an aged veteran of the home, and the other for a girl named Flora Edwards, whose father is superintendent of a mine. Flora loves a young fellow named Randall, and Davy is in despair over the situation.

The youth, of course, finds his opportunity to make good with Flora in the course of the narrative. The chief action is brought about by the work of two German spies at the mine. These men work upon the sympathies of the laboring men, just as has been done repeatedly since the United States entered the war. They endeavor to call a strike and plan to blow up the mine. Davy is instrumental in causing the arrest of the spies. He confides his secret regarding the activities of the spies to his friend Capt. Jerico Norton, and they arm the veterans at the home and surround the Germans. Later Davy saves Flora and her father from death and the mine itself from being blown up. Flora's affections turn from Randall, who was inclined to be a slacker, to the young hero.

The settings and action have a strong patriotic tinge all through. The soldiers' home pictured is a real institution and the veterans do their parts with interesting enthusiasm. There is also a contingent of boy scouts in the opening part of the number.

The story was written by Judge Willis Brown, adapted by Julia Crawford Ivers and directed by William S. Taylor. Other members of the cast are G. H. Geldert, L. N. Wells, Katherine McDonald, James Farley and Ashton Dearholt.

Mastercraft to Use Paralta Studios.

Word has been received by F. Eugene Farnsworth, president of the Mastercraft Photo-Play Corp., of another important production arrangement under the terms of which the Mastercraft Photo-Play Corp. will produce their pictures in the big new Paralta studios at Los Angeles, California. Under this arrangement the Mastercraft Photo-Play Corp. will be able to enjoy the splendid efficiency and big producing facilities which has made the Paralta studios the most talked of producing plant on the Western coast.

"The Eagle's Eye"

The Whartons Serial Founded on Facts Furnished by William J. Flynn Makes Excellent Impression at Showing of First Three Episodes.

Reviewed by Edward Weitzel.

WILLIAM J. FLYNN, the recently retired Chief of the United States Secret Service, is "The Eagle's Eye" referred to by the title of the serial produced by the Whartons in which the efforts of Von Bernstorff, Von Papen, Boy-Ed, Dr. Albert and other German spies to spread terror and ruin through this country are disclosed. Courtney Ryley Cooper wrote the scenario from information furnished by the ex-chief of the Secret Service, and wove in the fictitious characters and incidents required to give the story form and the proper dramatic interest for the screen. The result is a photoplay serial that will serve as a strong reminder of the danger the United States has run from the Kaiser's representatives at Washington. Without this important element it would still be excellent entertainment.

At a trade showing given at the Strand theater, New York, January 18, the first three episodes were exhibited. The names of these episodes are "The Hidden Death," "The Naval Ball Conspiracy," and "The Plot Against the Fleet." The episodes are in two parts. The first installment deals with the sinking of the Lusitania, the second with an attempt to destroy a large number of naval officers at a Fleet Review ball, and the third shows the efforts of the German spies to torpedo the Atlantic fleet in the Narrows of New York Harbor. The Whartons have produced these episodes in a realistic manner, and have employed a thoroughly competent cast to impersonate the real and the fictitious characters of the serial.

In order to work in the romantic interest and to connect Chief Flynn with the plot a body of patriotic Americans has been invented known as the Criminology Club. This organization becomes convinced that the German Government has set hundreds of spies at work in the United States, and offers to aid the Secret Service in running them down. Flynn accepts, and Harrison Grant, the president of the club, is active in unearthing the plans of the enemy. Dixie Mason, a young woman employed by the Secret Service, is the heroine of the story. Count Johann von Bernstorff, Captain Franz von Papen, Captain Karl Boy-Ed, and Dr. Albert Heinrich Albert are all introduced, and are played by Bertram Marburgh, Paul Everton, John P. Wade, and Frederick Jones in the order named.

King Baggot is the Harrison Grant, and Marguerite Snow is Dixie Mason. Other characters are Heinrich von Lertz acted by William Bailey, and Madame Augusta Stephan played by Florence Short.

"Zongar"

George Larkin Is Featured in a Good State Right Subject Produced by Physical Culture Photoplays, Inc.

Reviewed by George Blaisdell.

GEORGE LARKIN is featured in "Zongar," a melodrama written and staged by Bernarr Macfadden, and to be sold on the state rights basis by Physical Culture Photoplays, Inc. The subject was shown to the trade at the Rialto on the morning of January 18. The orchestra of the house was well filled, and the close attention that followed the showing of the picture should augur well for its popularity. Surely it held the writer; you may, if you wish, discount the fact that he had not seen a picture in a week.

Mr. Macfadden describes his picture as a five-reel athletic romance, which seems a good way to put it. Certainly it is athletic; the presence of George Larkin is more than sufficient guarantee of that. There is suspense, too, and corresponding interest. Mr. Larkin has good support in Jack Hopkins, who has the heavy male role, and Dolores Cassinelli, who is the associate female malefactor of great ingenuity. Grace Davison, who plays opposite Mr. Larkin, shows in her opening scenes she is not an actress, but her work later proves that she may be. She has charm, and also is physically attractive.

In the course of the action there are many encounters, man to man battles, sometimes even in the proportion of eight to one, and an aeroplane pursuit of an abducting automobile. There are scenes from the underworld and of life among the well-to-do. There is a murder, and a wild drop of an automobile over a cliff. There are interesting swimming scenes in a big pool and in the ocean.

"Zongar" should qualify as a good state rights picture.

"Out West"

Paramount-Arbuckle Two-Part Comedy Entertaining Sample of Slapstick Farce.

Reviewed by Margaret I. MacDonald.

IN a search for new business the director of farce comedy finds a constant drain on his gray matter. Once in a while he manages to think up something entirely new which hits the spectator in the face, forcing him to admit that there really is something new under the sun even in the farce comedy line. This is to a certain extent the case in "Out West," a two-part comedy appearing on the Paramount program for January 20, and in which Roscoe Arbuckle plays the leading role, as well as directing the picture.

"Out West" finds "Fatty," after trying to steal a ride on a train, almost dying of thirst on the desert. When he has at last happened across a desert pool, which, by-the-way, he drains to the last drop in a few laps, he is suddenly attacked from the rear by a shower of Indian arrows. In the chase across the desert he finally comes to a small town, and rushes into a saloon just in time to break the back of a hold-up which is being perpetrated by a notorious bandit. Filling a vacancy made by the sudden demise of the bartender he proceeds to help shoot the place up. Some of the funniest scenes in the picture happen out on the sand dunes near by where a comical shooting bee takes place, and a house pushed over a cliff affords some original pieces of business. A Salvation Army lass figures largely in the last reel of the comedy, which, though not refined, is funny.

Pathe's "The Junk Man" Second Toto Comedy.

Toto, who has got off to a flying start on the Pathe program, is announced in "The Junk Man," which will be released the week of February 10. This comedy, which is in two parts like all the Toto comedies, shows the little comedian in a unique role, and one which is certain to increase the popularity which he has already acquired through "The Movie Dummy," the picture in which he made his debut as a screen comedian. He officiates as a private on a junk wagon driven by our old friend "Bud" Jamieson, the fierce looking black moustached heavyweight who did such good work in the "Luke" comedies. Kathlyn O'Connor plays the pretty girl who is not satisfied with conditions in her palatial home, and is willing to divert herself in the company of the funny little rags, bottles, and old iron collector.

Toto's methods are utterly unlike those of any other screen comedian. He does not imitate. Famed as a pantomimist through his successful career on the stage he brings to the screen many new ideas of "business." In the first place he looks different. In addition to this he is a contortionist, with a remarkable control over his body. Those who have seen "The Movie Dummy" will remember the truly remarkable way in which he is thrown around when the studio employees think they are handling a figure made of sawdust and rags. In comedy these powers are valuable, and Toto makes splendid use of them.

High Praise for "Stella Maris."

Mary Pickford's next Artcraft release, "Stella Maris," is expected to prove a sensation. In this play, adapted from William J. Locke's well known book by Frances Marion and staged by Marshall Neilan, "Little Mary" appears for the first time in her career in a dual role.

After viewing this photoplay recently, Adolph Zukor, president of Famous Players-Lasky Corporation, said: "The production of 'Stella Maris' is the most remarkable thing which Mary Pickford has ever done for the screen."

Recently at the Lasky projection room in Hollywood a private showing of "Stella Maris" was given to David Wark Griffith. After the picture had been run he sought out the star and congratulated her warmly. "It will be a riot!!" was his laconic comment, characteristically brief and to the point.

"Stella Maris" was released January 21. At the Strand theater, New York City, and other similar theaters special preparations were made for the presentation of this photoplay in view of the enthusiastic advance reports concerning its unusual features.

Kalem Company to Pay All Employees.

With the promulgation of Fuel Administrator Garfield's drastic order, the Kalem Company promptly decided to make the best of it and fully protect their large office and factory forces.

"Our offices will be open every day," said William Wright, of the Kalem Company, "as they are the New York headquarters of the Government's Committee on Public Information and the American film commissioner's large staff, but our factory will have to close in accordance with the edict even though we have been working at full capacity on our many orders for printing and developing. Fortunately our facilities enabled us to put on extra speed at the first warning, and we have delivered all prints about to be released. The Kalem employees will have no cause to regret the Government's action, as they all will be paid in full for the holidays forced upon them."

Paramount Theater, Miami, Honors Petrova.

It was learned this week that an honor had been extended to Olga Petrova shortly following her arrival at Miami, Florida, where her forces are at present quartered for the purpose of shooting several exteriors necessary to the completion of "The Life Mask." Shortly after her arrival in the southern city Madam Petrova was approached by Mr. Leach, manager of the local theater bearing the name of Paramount. Mr. Leach proposed to present for an entire week's run, "Daughter of Destiny" the first production in which Madam Petrova has appeared under the auspices of her own production organization. The proposal included her personal appearance and a banquet to be held at the Royal Palm Hotel, given in honor of the picture player and to be attended by prominent people from the civic and social life of Miami, including the mayor and his staff.

Comments on the Films

EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

THE COUNT AND THE WEDDING GUEST (Broadway Star Feature).—An interesting O. Henry story of an unattractive girl who dons widow's weeds because of the death of her fiance. She finally wins the man of her choice, and confesses that the fiance was a myth. The hero then shows her that he knew of her deception all the time. Jean Paige and Webster Campbell are featured. Reviewed elsewhere in this issue.

THE FOURTH IN SALVADOR (Broadway Star Feature).—O. Henry's story of the same title furnishes the basis for this two-reel offering, which is a satire on Central American revolutions, and shows how a handful of Americans, while celebrating the Fourth of July, unwittingly cause the success of a revolution. Hardly as good as some of the previous stories of this successful writer. Chet Ryan is the featured player. A full review may be found in another part of this issue.

Bluebird Photoplays, Inc.

BROADWAY LOVE (Jan. 21).—Dorothy Phillips is the featured player in this photoplay, which treats of the stage and the life of the chorus girl. The star gives her usual capable performance, and is well supported. A longer review is printed on another page of this issue.

Fox Film Corporation.

CUPID'S ROUND-UP (Fox), January 13.—A five-reel Western melodrama, with Tom Mix in the leading role. It lacks a strong, human plot; but has so much of the cowboy dash and go that it is a good picture to feature as a change from the city triangle story to a film of Western rough life. A longer notice will be found on another page of this issue.

CHEATING THE PUBLIC (Fox Standard), January 20.—A big emotional picture that can be depended on to make something of a sensation. It has been ably handled by the director, and in one group of scenes showing the trial of the heroine the emotional tension becomes astonishing. The political message can be used to advertise the picture, but it stands on its emotional, human appeal. A longer review will be found on another page of this issue.

HUNGRY LIONS IN A HOSPITAL (Fox Lehrman Comedy).—These two reels of fun is sure to bring laughs. Some of it is extremely amusing, and all of it is likely to win favor. The quality is much the same as in the other recent Fox Lehrman releases, and perhaps its one drawback with the public will be that it reminds of the others and lacks a really rich comedy story.

Frohman Amusement Corporation.

MY OWN UNITED STATES (Frohman Amusement Corporation).—A thrilling and impressive patriotic number in eight reels retelling the famous story of Philip Nolan, known as "The Man Without a Country." Many historical characters, such as Hamilton, Burr, Jefferson, Lincoln, Grant, and President Wilson appear in the production, which covers three generations. A big subject, admirably presented. Reviewed at length elsewhere.

Goldwyn Pictures Corporation.

FIELDS OF HONOR, January 14.—A powerful and sympathetic modern story on two fields of honor, here and "over there," with Mae Marsh better than ever in a highly sympathetic role.

Greater Vitagraph, Inc.

THE MENACE, January 21.—This five-part picture is interesting melodrama, and is well acted by a cast headed by Corrine Griffith and Evart Overton. It is given a longer review on another page of this issue.

W. W. Hodkinson Corporation.

HIS ROBE OF HONOR (Paralta Plays), December 15.—A seven-part feature starring Henry B. Walthall. This picture has a novel and interesting story, and shows the shady side of politics. A longer review is printed on another page of this issue.

Jester Comedy Company.

THE RECRUIT, February 15.—The first of the series of two-reel comedies featuring Twede Dan, the Spanish-French comedian, to be released by the Jester Comedy Company at the rate of one a month. "The Recruit" marks the first appearance on the American screen of this mirth maker, and shows in a facetious vein to what lengths a man who has been rejected by the recruiting officer on account of his diminutive size will go in order to become a soldier. Through his persistent efforts he is finally admitted into the army, where he performs all sorts of novel and ludicrous tricks. When an aeroplane becomes entangled in the clouds Twede Dan is shot out of a big howitzer heavenward and rescues the machine. This is only one of the many funny stunts that Twede Dan perpetrates. In the end he is rewarded with a medal for his intrepidity. The action takes place in an imaginary principality. Some of the scenes are very funny.

HIS GOLDEN ROMANCE, March 15.—The second of the series of two-reel comedies featuring Twede Dan. He mimics the antics of a famous comedian, but adds to them in many instances with stunts of his own invention. Twede's pranks revolve around his endeavor to gain the hand and heart, of course, of his lady love. After many humorous trials and tribulations he succeeds. The comedy is wholesome and clean, and compares favorably with pictures of this type.

Metro Pictures Corporation.

DAYBREAK, January 7. Emily Stevens is featured in the five-reel production based on the play of the same title by Jane Cowl and Jane Murfin. The interest is well sustained, and the star has been provided with a congenial role. She is assisted by a capable supporting company. A longer review was published on page 529 of issue of January 26.

THE WINDING TRAIL, January 14.—This five-reel production featuring Viola Dana is a story of revenge dealing with Western deserts and dance halls of mining towns in the early '70's. There are a number of strong dramatic scenes which make up for the lack of romance. A review is published on another page of this issue.

WHY HENRY LEFT HOME (Drew), January 14.—An excellent number suggested by Bertie Badger Moyer. In this picture Polly is seen as an over-tidy wife who, after discovering Henry's happiness at being able to flick cigarette ashes on the floor in the home of a friend, suddenly decides to make a heroic effort to be untidy. A full review will be found elsewhere.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 2 (Gaumont), January 7.—An unusually attractive number in which are the following interesting items: A corner of the building in Sacramento, Cal., which was partially wrecked in an attempt to kill Governor Stephens; an interesting allusion to the patriotism of meat saving; Madam Schumann-Heink presenting the flag to a regiment of U. S. Infantry, and some unusually interesting scenes showing French engineers restoring reconquered territory after the battle of the Aisne.

THE IMPOSTOR (Frohman), January 14.—A five-part production based on a former Frohman stage success by Leonard Merrick. The production was directed by Dell Henderson, and is remarkable for fine sets. Ann Murdock plays the stellar role, but is given too little to do to make her work thoroughly effective. The play is based on a fine situation which has not been made the most of in the screen adaptation. A full review will be found elsewhere.

MUTUAL WEEKLY NO. 4 (Gaumont), January 21.—Some of the interesting items of this number are the shipping of a million prune trees from California to France; women taxi drivers taking the place of men called to war; the king and queen of Spain attending the horse races in Madrid; extraordinary scenes photographed during the recent blizzard, and scenes in Italy in connection with war activities.

THEIR LITTLE KID (Strand), January 22.—A clean comedy built on an old situation. Billie Rhodes plays the leading feminine role in a story which treats of how a young couple, misinterpreting a telegram from the young husband's uncle, believe that they have to borrow a baby in order to make the rich uncle believe it is theirs. The usual complications occur which usually occur in stories of this kind. Quite entertaining.

IN BAD (American), January 28. This is an appealing romantic story very well produced and acted. William Russell is seen in one of his best efforts, and the supporting cast is praiseworthy. For detailed review see another page, this issue.

Paramount Pictures Corporation.

THE KITCHEN LADY, January 13.—A Mack Sennett comedy that will make a gale of laughter. A longer notice was printed on page 526, issue of January 26, 1918.

JULES OF THE STRONG HEART, January 14.—An interesting picture set in the lumber camp region of the Northwest. George Beban has the lead in a character of exceptional natural nobility. He acts it well, and it is the big thing in the offering, though there are also many delightful views of the forest lights and shadows and the giant trees. A longer review was printed on page 526, issue of January 26, 1918.

THE SPIRIT OF '17, January 14.—A patriotic number written by Judge Willis Brown, which features Jack Pickford as the young hero. The youth is instrumental in the course of the story in rounding up some German spies with the help of a company of veterans from the

Soldiers' Home. This is an interesting and inspiring number, reflecting much that is a true picture of America in war time. Reviewed at length elsewhere.

RIMROCK JONES, January 21.—A five-reel number written by Dane Coolidge and directed by Donald Crisp. Wallace Reid is featured in a part which fits him very well. He plays the role of a reckless but good hearted young mining man who is tricked out of a mine by legal technicalities. He strikes it rich again, and is aided in protecting his fortune by a girl stenographer, portrayed by Ann Little. The subject is strong in atmosphere and story interest. Reviewed at length elsewhere.

Pathe Exchange, Inc.

ARGUS PICTORIAL NO. 6 (Pathe), January 27.—This number opens with a study of the way glass models of flowers and animalcule are made for the Natural History Museum. The scientific study of cohesion and adhesion which follows is novel and interesting; also the closing study of the stentor, a trumpet shaped inhabitant of a drop of water. The number is an instructive one.

COUNTERFEIT CLUES (Pathe), January 27.—No. 2 of "The Price of Folly" series. In this number Ruth Roland appears as a flirtatious girl, engaged to a naval officer, who falls in love with a young foreigner named Ryder. The latter turns out to be a counterfeiter, and involves the girl. Some melodramatic scenes occur in the second reel in which the girl's lover is killed and Ryder's wife appears. This contains some very good action, though the development is rather vague at the beginning.

INNOCENT (Pathe Play), January 27.—A strong and artistic photoplay version of George Broadhurst's play, with Fannie Ward and John Miltern in the leading roles. The story is a pathetic and appealing drama with a happy ending, particularly strong in settings and general presentation. It was directed by George Fitzmaurice. Reviewed at length elsewhere.

RANIER PARK (Pathe), January 27.—Another of the fine scenic Combitone pictures featuring "Our Natural Parks." This gives some sweeping, panoramic views of the Cascade mountains in Washington, where the great natural park is located. Mountain climbing parties are shown visiting various points of interest, including Ranier peak, a glacier of great size, numerous water falls, and Paradise Inn.

Triangle Film Corporation.

THE GUN WOMAN, January 27.—Texas Guinan has the title role in this five-part Western melodrama, which is full of dance hall life and contains a sentimental interest. The picture is well made. It is reviewed at length on another page of this issue.

HER AMERICAN HUSBAND, January 27.—E. Magnus Ingleton is the author of this five-part Japanese-American story, which has been given a picturesque production, and is excellently played by the entire cast. It is reviewed at length on another page of this issue.

Universal Film Manufacturing Company.

CURRENT EVENTS NO. 36 (Universal), January 12.—Winter racing at New Orleans; hotel fire in California; training mules at Camp Logan, Texas; war scenes on the Arabian Desert, and numerous other entertaining features are included in this number.

ANIMATED WEEKLY NO. 7 (Universal), January 16.—This diversified topical number includes ice-boating in New Jersey; the Rose festival at Pasadena; American shipbuilding activities; lightless nights on Broadway, and many other features. It closes with cartoons by Hy Mayer.

VIRGINIA'S TRIUMPH (Universal Special), January 28.—The final episode of "The Red Ace," No. 16. This brings the serial to a successful close, showing the final battles of Virginia, Winthrop and their friends with the spies, the roundup and capture of the latter, and the delivery of the platinum at Washington. The patriotic finale is nicely staged. This serial, as a whole, has been unusually strong. It was written and produced by Jacques Jaccard. Marie Walcamp, Lawrence Payton, Chas. Brinley, and the others in the cast have done much to make the production a worthy successor to "Liberty."

BARBEROUS PLOTS (L-Ko), January 30.—A comic number in two reels featuring Hughie Mack and Bobbie Dunn. This contains no particular plot, but consists largely of nonsensical, knockabout situations, some of which are quite amusing. The chief scenes are in a barber shop operated as a "blind pig," a ladies' bath house and beauty parlor, and in a police station. Mixed flirtations of an inoffensive character are the chief centers of action.

VAMPING THE VAMP (Nestor), January 28.—A comedy number by Al Santell, featuring Harry Mann, Kathleen O'Connor, and Gertrude Astor. The wife, learning of her husband's vampire friend, attires herself as a man and visits the latter. The husband shows up, and some knockabout situations result. The humor is of a broad type, but none of the action is offensive. A fairly amusing subject.

THE MYSTERY SHIP, February 2.—The title of this, the tenth episode of this serial, is "The Rescue." It is an entertaining instalment, with a thrilling close. Gaston escapes from the torture chamber, and by the aid of the mystery ship makes his way to an abandoned lighthouse, where Betty and Jack Fay are held prisoners. He shoots them a line, and Betty is lowered by this to the water below, where they meet with fresh perils. A pleasing number, with a strong finish.

World Pictures Corporation.

GATES OF GLADNESS, January 28.—Madge Evans and George MacQuarrie are featured in this five-part photoplay directed by Harley Knoles. The little actress has one of her sympathetic roles, and acts with her usual charm. The picture is reviewed at length on another page of this issue.

Where Fox Companies Are Working

Under Pressure of Extra Production, Director Stanton Has Been Staging Plays at Biograph Studio.

ALTHOUGH he recently increased his facilities in the East by taking over the former Victor studio, William Fox again has found himself cramped for space, and has made a temporary arrangement for utilization of facilities at the Biograph studio in the Bronx. Director J. Gordon Edwards, now engaged on a picture at Fort Lee, recently worked at the Biograph studio for a short time, and he has been followed by Richard Stanton, who is directing the making of "Rough and Ready," a William Farnum de duxe production. Mr. Farnum later will go North for two or three weeks to do work on locations.

The Victor studio still is being utilized by Director Harry Millarde, who is making a picture of which June Caprice is the star. Director Carl Harbaugh, at Fort Lee, is retaking some scenes for "Jack Spurlock, Prodigal," the George Walsh special feature scheduled for release early next month.

Work on their third starring vehicle has been completed by Jane and Katherine Lee under the direction of Kenean Buel, and they have started on a fourth picture. Madame Sonia Markova is temporarily idle, and her former director, Oscar A. C. Lund, is in New Orleans with a company of players making scenes for the picture in which Peggy Hyland will have her debut as a Fox star.

Edmund Lawrence recently has been added to the Fox Eastern directing staff, and is preparing to begin work on a war drama in which Virginia Pearson will be starred.

Two of the stars in the West are temporarily idle. Gladys Brockwell has recently completed "The Moral Law" under the direction of Edward J. LeSaint, and Tom Mix has finished "Six Shooter Andy," in which he was directed by S. A. Franklin. C. M. Franklin is working with the Jewel Carmen company on scenes for "The Girl With the Champagne Eyes."

NEW FOX PRODUCTIONS TITLED.

Announcement has been made by William Fox of the selection of titles for three of the productions heretofore announced for release under temporary names. Two of these are Fox Special Feature, which will be released next week, and the other is a Standard Picture.

Jewel Carmen's next appearance, her second as a star, will be made February 17 in "The Girl With the Champagne Eyes." The story centers about these eyes, which, for a time, seem to be the only feature the girl possesses.

Tom Mix will be seen February 24 as the clean-up man of Bannack, a Western town, in "Six Shooter Andy." He is concerned largely in overcoming the evil influence of the sheriff—who is in league with a vicious element—and in protecting a young woman who has been thrown by Fate into the midst of this alien element.

The Standard Picture, which is for release January 27, has previously been carried under the temporary title of "From the Depths," but is to be released as "The Forbidden Path." It was made under the direction of J. Gordon Edwards, and is said to be an indictment of the attitude of society on the question of the double moral standard.

PIEDMONT MAKING NEW ARRANGEMENTS.

Piedmont Pictures Corporation announces that shortly it will come before the trade with projects that will rivet the attention of producers to its agency for disposing profitably of the output of American manufacturers.

Of course the new management will by that time have all its bearings, and the different selling agencies throughout the world will have received their new instructions. So far as the export industry is concerned unlimited funds will be at the disposal of the corporation in its various enterprises. The new management of Piedmont will step in closer connection with the producer, and this not only for the purpose of cementing existing friendships, but rather of getting the collaboration of the producer in the extensive plans about to be initiated by Piedmont, which soon will have in this city a representative of its various agencies, including Far East representatives. The producer will have the opportunity of greeting at a special meeting these standard bearers of American product in different countries, and thereby getting an exchange of ideas so necessary.

It is stil held by Piedmont that the world market is not properly organized, and that the returns are in no way commensurate with what they should be.

NOVEL PHOTOGRAPHY IN "THE EAGLE'S EYE."

The reputation The Whartons have made for effective trick photography is to be fully upheld in "The Eagle's Eye," their new serial photodrama founded on Chief Flynn's exposure of the Imperial German Government's spies in America. To carry out the idea of many of the situations showing spy activities trick exposures have been found necessary to attain the most convincing effects. One of these novel effects is a quadruple exposure, while another is a triple iris in which three diaphragms open at once in the disclosure of characters, then fade and then reopen. This last effect, which is made in "The Eagle's Eye," for the first time, was originated by John K. Holbrook, chief of photography at the Wharton studios.

Manufacturers' Advance Notes

On Triangle Program for January 27th

Teddy Sampson and Darrell Foss Appear in Romantic Japanese Drama—Texas Guinan is "The Tigress" in "The Gun Woman."

WILL intermarriage solve the problem of the East and West? With the life of the overseas conflict shortened by three years watchful eyes are already turned toward the ominous little islands in the Pacific that are fast becoming a world-power. Whether American diplomacy will suffice to bridge the ever-widening gap, or whether some other remedy will have to be resorted to, is yet to be decided.

"Her American Husband" is a reversal of John Luther Long's famous story, "Madame Butterfly," which is familiar, either in its operatic or dramatic form, to every American playgoer. In this timely and all-absorbing drama from the pen of E. Magnus Ingleton, authoress of "Because of a Woman," intermarriage between the white and yellow races is the theme, and wonderful scenic effects, heart interest and powerful acting combine to make what Triangle officials believe to be an artistic triumph. This is a play with an unusual appeal—a romantic plot in a brilliant Oriental setting, with the symbolism of the "Butterfly" effectively interwoven.

Darrell Foss, in the title role as the profligate young millionaire, offers a striking characterization. His work in "The Firefly of Tough Luck," "The Regenerates" and "Without Honor" has already stamped him as an actor of ability. Teddy Sampson is a charming little Cherry Blossom, endowing her role with pathos and endearing witchery. Thomas Kurihara and Jack Abbe are Japanese possessing all the marks of artistic genius which have always attracted the profound admiration of European and American painters to Oriental acting. The other names in the cast represent careful selections from the Triangle players. "Her American Husband" was directed by E. Mason Hopper.

Texas Guinan is "The Tigress" in "The Gun Woman," released the latter part of the week. She is the fearless proprietress of the "Devil's Kitchen"—a saloon and dance hall—and settles all her grievances with an automatic. She becomes the victim of a bandit's duplicity, and it is then that the Bostonian, a Wells Fargo detective working incognito on his trail, wins her love and confidence. How the call of love comes into the sordid life of "The Tigress," and the consequent evolution of an apparently evil woman, is shown in this powerful drama of a woman's regerenation.

Edwin Brady has appeared in "Wild Sumac" and "Indiscreet Corinne." As the Bostonian, he does a keenly satirical characterization. Francis McDonald, who played in Alma Rubens' support in "I Love You," departs from the conventional tricks of the heavy and gives the part of the highwayman the much-desired touch of realism Thornton Edwards was made familiar to Triangle fans in "Wee Lady Betty," "Fighting Back" and "Indiscreet Corinne." Frank Borzage is credited with the direction of this production.

It's an artist's studio, and the wives all come up to pose. The husbands object, but each makes a date with the other fellow's wife for an artistic riot at the studio. Running up and down the building is a dumbwaiter that mixes husbands and wives in a wild and woolly whirlpool of wedded woe. That is the basis of the new Keystone comedy, "Ruined by a Dumbwaiter," released for the week of Jan. 27, and there's a climax in it that kicks cords of chortles and roads of riotous laughter from funproof fiends, and leaves the observer just strength enough to get home and tell the folks that the funniest film in the world has been enacted before his eyes.

Triangle Komedies Complete Program.

"A Butler Bust Up" and "Too Many Husbands" are one-reel Triangle Komedies included in the week's release.

MAURICE TOURNEUR DIRECTS MARGUERITE CLARK.

Maurice Tourneur has shown his great capacity for work, when, after only a few days rest, following the completion of "The Blue Bird," the big Maeterlinck spectacle for Artcraft, he undertook the direction of Marguerite Clark in "Prunella" last week for Paramount.

"Prunella" is the delightful story in which Miss Clark made one of her greatest successes on the stage. The play was written by Lawrence Housman and Granville Barker, and was presented at the Little theater, New York, three years ago. The screen version for Paramount is by Charles Maigne, who has contributed the scenarios for many notable productions for Paramount and Artcraft.

"FATTY" ARBUCKLE IN "OUT WEST."

That "Out West," soon to be released by Paramount, will outdistance all previous Paramount-Arbuckle comedies in point of novelty and general interest, besides its rollicking humor, is the conviction of those who have watched the film from its inception during its making at the Arbuckle studio in Long Beach, California. The picture is described as a travesty on

Scene from "Out West" (Paramount).

the Western thriller and, in fact, is said to be one of the most thrilling of all dramas of the mountains and plains and the gambling dens of the frontier, that has ever been devised.

Roscoe "Fatty" Arbuckle, king-pin of the comedy, is supported by Al St. John, Buster Keaton and Alice Lake. With their able assistance he has turned out a comedy that will, it is declared, make the best of them look to their laurels and even teach the untamed bad men of the films some points on handling a six-shooter and shooting up a bad town.

The picture is filled with novelties. For example, the view of a white horse with his feet on the rail of a saloon bar, taking a schooner of beer with gusto is at least unusual. This same horse then walks out of the wet goods emporium with an indescribable gait like nothing so much as a man coming home at four A. M. after a New Year's Eve celebration.

The scenes are said to be excellently simulated, and a whole Western village with its gambling "hells," saloons, stores, etc., was built for the picture.

ALL-STAR CAST IN METRO'S "THE HOUSE OF MIRTH."

One of the most important productions which Metro will make during the coming year will be "The House of Mirth," a screen version of Edith Wharton's epoch-making novel, which was dramatized by the late Clyde Fitch and given a Broadway stage presentation. Emmy Wehlen will be starred in the role of Lily Bart in the picturization of the story which has been made by June Mathis and Albert Capellani. Mr. Capellani will direct the production.

Henry Kolker, a star of recognized ability and attainments, will have the leading masculine role of Lawrence Selden, and Joseph Kilgour has been engaged for the part of Trenor-Dorset. Lottie Briscoe has been engaged for the part of Gertie Farrish, the self-respecting young woman who lives within her income, in contrast to Lily Bart (Emmy Wehlen), who is unable to make an income of the same proportions pay for the luxuries she demands. Robin Williamson will play Rosedale, the man of wealth to whom Lily Bart turns in despair at one period in her bewildered career, and the part of the society leader, Mrs. Trenor-Dorset, has been entrusted to Gladys Alexandria.

"LA TOSCA" IDEAL PLAY FOR PAULINE FREDERICK.

Work is progressing rapidly on the Victorien Sardou play, "La Tosca," at the Famous Players-Lasky studio in New York, which, it is predicted, will be the most pretentious offering yet made by Paramount. This photoplay is being directed by Edward Jose and stars Pauline Frederick in the title role.

"The Doctor and the Woman"

Jewel Announces Release Date of Latest Lois Weber Production.

Following fast in the wake of their announcement of the national success of Mildred Harris, in "The Price of a Good Time," Jewel Productions, Inc., has fixed March 4 as the release date for "The Doctor and the Woman," another Lois Weber super-production featuring the same star.

"The Doctor and the Woman" is an adaptation of Mary Rob-

Scene from "The Doctor and the Woman" (Jewel).

ers Rinehart's forceful novel "K," as published by Houghton, Mifflin & Co., and tells a sympathetic story of the struggles of a great surgeon to regain the confidence lost after the failure of several operations on which he was considered a world-wide authority.

Through a series of coincidents in which he plays father confessor to various persons in trouble, "K" as the mysterious doctor is known, saves the life of his rival by the same operation that previously proved his undoing.

His former failures, explained by the confession of a jealous nurse, "K" finds happiness in a new found love of which he had been totally oblivious and again devotes his life to the ills of mankind.

Mildred Harris, as the young girl whose affection is the means of bringing "K" back to the realm of better things, is said to appear to better advantage than in any previous release.

True Boardman, an actor of proven ability, is entrusted with the role of "K," while Albert Rosco, Zella Caull, Carl Miller and others make up the balance of the cast.

The picture is considered one of Miss Weber's most appealing productions by those who have already seen it, and in point of photography, beautiful locations and unusual titling is considered her masterpiece.

"THE CLOVEN TONGUE," NEXT RUSSIAN ART FILM.

Pathe's feature release for the week beginning Jan. 20 is "The Cloven Tongue," a Russian Art film in five parts with a cast composed of the following famous players of the Moscow Art theater: Nadya Lesienka, P. A. Baksheef, N. V. Panoff and Sophie Karabana. The general point of interest in this picture is a thoroughly engrossing story, interpreted by good acting and staged artistically. It shows in perfect detail the country life of the average Russian family and is from the pen of A. M. Pushkin, whose works have been translated into many languages, including our own.

The acting is of a high order. The method of expression followed by these Russian players, most of whom have been drafted from the leading theaters of Moscow and Petrograd, is repressed to a degree, but each mood or emotion is carefully registered. The director has secured exterior locations and arranged interior settings that, as far as is known, are an exact representation of a home of one of the minor noblemen. At any rate, they convey perfect atmosphere.

"LOVE ME" FOR DOROTHY DALTON.

Dorothy Dalton is now engaged on her fifth Paramount picture, entitled "Love Me," under the supervision of Thomas H. Ince, who has provided his beautiful young star with what is said to be an exceptional vehicle. From the very first of her Paramount offerings, Dorothy Dalton has added to her laurels as a screen actress of the very highest character. "Love Me" will present the star in a compelling story and will take the popular actress to the regions of the Canadian Northwest. Much traveling to the regions of snow and ice will be necessary in this picture. A powerful cast will support Miss Dalton, and will include Thurston Hall, Melbourne MacDowell, William Conklin, Carmen Phillips, and others. R. William Neil is director, and the entire production will be supervised by Thomas H. Ince.

"THE SONG OF SONGS" RELEASED FEBRUARY 11TH.

Simultaneously with the release of "Rose of the World," an Artcraft picture starring Elsie Ferguson, which has just been placed in the picture houses, comes the announcement that her next photoplay, "The Song of Songs," will be released on Feb. 11.

"The Song of Songs" is from the play by Edgar Sheldon, and was adapted to the screen by Charles Maigne and directed by Joseph Kaufman. It presents Miss Ferguson in an exceedingly emotional role, very similar to the one she interpreted in "The Outcast" on the speaking stage, and in which she scored the greatest success of her career.

The play is a high-class melodrama, replete with sensational incidents. It depicts a beautiful girl, Lily Kardos, as a salesgirl in an Oriental store in Palm Beach, where she comes in contact with many wealthy men who shower her with unwelcome attentions. She marries a rich and elderly man, who in mistaken suspicion, drives her away. She has a tempestuous career in the fast set of New York and finally meets a high-minded young man, whom she loves. They are separated by this man's uncle, who traps Lily into a betrayal of her past life, and she is prevented from suicide by her lover, who disregards the commands of his uncle and obeys the dictates of his heart.

The role is the heaviest Miss Ferguson has appeared in for the screen. Her wardrobe is elaborate, including more than a score of elaborate gowns. The photoplay adapted to the screen by Charles Maigne, the noted photoplaywright, was staged under the able direction of Joseph Kaufman, producer of many Famous Player-Lasky hits.

HAPPENINGS AT THE ROTHACKER PLANT.

Among the recent visitors at the Rothacker Laboratory-Studio, Chicago, were Edgar Lewis, the director; Mr. Graham, of the Petrova Pictures Corporation, and A. I. Smith, the producer of Alaska pictures.

Tiry Miller, of the Camera Department of the Rothacker organization, has returned from an extensive stay in Pennsylvania where he was producing a multiple-reel industrial subject. Mr. Miller will remain at Rothacker headquarters for another week and then return to Pennsylvania for the purpose of adding several news reels to this feature.

Wesley Smith, formerly of the Camera Department of the Rothacker organization, has been promoted to an important position in the factory organization.

Frank J. Snyder, formerly a member of Doc. Willats' technical staff, has arrived in Chicago from New York, to join the Rothacker organization.

Jack Byrne, of the Production Department of the Rothacker Film Manufacturing Company, is now engaged in directing several important industrial subjects involving studio work.

N. J. Baumer, studio manager of the Rothacker Film Manufacturing Company, is fast recovering from a serious attack of tonsilities which confined him to his home for several weeks.

Watterson R. Rothacker, of the Rothacker Film Manufacturing Company, expects to be in New York at the Hotel Biltmore from Jan. 12 until about Jan. 18, and from New York will go to Washington before returning to Chicago.

Ed. Blackburn, well known in film circles, has been added to the sales force of the Rothacker organization.

DISTINGUISHED CAST FOR BRENON'S "FALSE FACES."

In addition to Bert Lytell, who plays the stellar role, and William E. Shay, as Wertheimer, a number of players have been added to the cast of Herbert Brenon's production of "False Faces," or the sequel to "The Lone Wolf," now being filmed at the Brenon Studios on Hudson Heights.

Barbara Castleton heads the list as Cecelia Brooke, the leading feminine role in Louis Joseph Vance's swiftly moving romance. Alfred Hickman, who has taken prominent roles in a number of Brenon pictures, will be seen again as Eckstrom, which character he created in the film adaptation of "The Lone Wolf." Mr. Hickman is an actor of sterling worth. His recent portrayal of the Czar in "The Fall of the Romanoffs" was hailed as one of the best pieces of acting that has been presented on the screen. W. L. Abingdon is also a prominent member of the cast, while others who will be seen are Earle Brunswick, Henry Koser, Logan Paul, Franklin Murray and Joseph Scott.

"THE DONKEY DID IT" (L-Ko).

Julius Stern presents a strictly "new woman" offering in the L-KO, to be distributed through Universal exchanges Feb. 6. "The Donkey Did It" may or may not refer to one of the political parties concerning itself just now in the question of woman's suffrage; but, at all events, Myrtle Sterling, star of L-KO comedies, takes the center of the screen and keeps it, to the credit of women as merrymakers. Babe Emerson also has prominence in the fun.

Such mere men as Al Forbes help in the comedy to be sure, but the bulk of the work falls upon the rotund Miss Sterling to be gotten away with after the slap-stick and speedy fashion L-KOs are famous for. There will be a large supporting company, mostly girls, to lend life and color to the fast-moving scenes as the characters rush through their two-reel career of comedy effort.

Pathe Schedule

Peggy Hyland in "The Other Woman"—Doris Kenyon and Ruth Rowland in Serials—Other Features for Week of February 3.

PEGGY HYLAND, in human interest, Gold Rooster play, serial episode, two-reel series drama and unusually good Lloyd comedy, stand out on Pathe's program for Feb. 3. Peggy Hyland, who has come to the fore as one of the cleverest and most popular actresses on the screen, is starred in "The Other Woman," a Gold Rooster play in five reels, produced by the Astra Film Corporation.

In this picture Miss Hyland is supported by Milton Sills, who made such a hit with Irene Castle in "Patria," and Anna Lehr. It is in every respect a quality feature, being an adaptation from a stage play controlled by A. H. Woods. It tells the intensely human story of a beautiful young country girl who comes to New York determined to succeed as a painter. She does so and falls in love with a wealthy young man named Harrington. They are attracted by each other and sincerely believe in the existence of a great love between them. Everyone will recognize the wonderful bits of real life visualized on the screen and will place himself or herself in the situations shown.

The lighting and direction of this picture are worthy of note. The characters make their entrances and exits in a novel manner, which is more nearly that employed on the stage than possibly any other picture ever made. "The Other Woman" is in every sense a photoplay.

Doris Kenyon stars in the 11th episode of "The Hidden Hand," the title of which is "Trapped by Treachery," with Sheldon Lewis, Arline Pretty and Mahlon Hamilton, produced in two reels by Pathe. Interest at the opening of this episode centers immediately on the fate of Doris Whitney, who lying unconscious in a coal carrier, is being drawn toward a big cog-wheel. Only by fast action is Ramsey able to save her. Later she falls into the hands of Dr. Scarley, whose evil character is now fully revealed. A guard watching her goes to sleep and Doris manages to loosen her bonds and secure his gun. When he wakes and advances toward her she fires at him. Scarley examines the wounded man and tells Doris that the only thing that will save his life is transfusion of blood and that she will have to furnish the blood for the operation. The episode works up to a big climax when Ramsey climbs a scaffolding and manages to fling himself into the room as Scarley is about to perform the operation. Ramsey covers Scarley with his revolver, but the wily physician holds the keen operating knife just above Doris and threatens to plunge it into her heart if Ramsey moves.

Ruth Roland appears with Frank Mayo in the third drama of the series, "The Price of Folly." The title is "The Catspaw." The story deals with Walter Sexton, who has just been elected to the state legislature, and John Rand, an influential business man who desires to prevent certain legislation for which Sexton is sponsor. Rand uses his pretty young daughter as a catspaw, in a very clever manner securing Sexton's signature and typewriting above it a statement which commits the young lawmaker to a program very far from his intentions. The ingenuity of the plot against Sexton and the machinations of Dorothy Rand make the story very interesting. The climax comes when Sexton learns of Rand's duplicity and arrest is the result for the father, though the daughter, being a catspaw, is not prosecuted.

Harold Lloyd stars in "The Lamb," a comedy in one reel, produced by Rolin. This is one of the funniest comedies in which Harold Lloyd has ever appeared. Snub, scoop-server, takes Mary, the sopralto, out for a morning stroll in the afternoon. Harold, a student, with tortoise shell glasses, is sitting on a park bench and is witness to a fistic contest which brings forth this remark: "I've always wanted to hit a guy so hard he'd yell. Where is the mule you took lessons from?" and the reply is: "Come down to the Devil's Lantern, the boys are so tough they eat soup with brass knuckles." The Lamb ventures forth to meet his new friends with his shoes tied on for the night. The first room that he sees is filled with bodies in a heap, and he is assured that the Devil's Lantern has an undertaker who gives wholesale rates and pays all the war tax. Then enters Sockless Sam, who can't sleep nights until he beats up the gang and shoots out the lights. The way in which he knocks them around makes Harold feel very ambitious and he has almost got up courage to slam the little runt of a waiter, who looks like about the easiest thing around the place, when he sees the said r. of a w. hit six men at the same time, and he resolves not to commit an unfriendly act. The picture ends with a rough-and-tumble fight, all because of Harold, that is a scream.

"Picturesque Brittany" (Huelgoat), Pathe colored travel, and "Bonnets of Brittany," Pathe colored educational, form a split-reel, the first half of which shows beautiful scenes in picturesque Brittany and France, and the second half shows the remarkable hats which are made by the girls themselves out of fine lace.

This program also has an International cartoon and educational split reel, and Hearst-Pathe News No. 12 and No. 13.

MABEL NORMAND IN "DODGING A MILLION."

Goldwyn stars have been fortunate enough to secure assignments to pleasant South Georgia locations during the recent cold snap—all but Mabel Normand, who was busily completing the last scenes in "Dodging a Million," with Director Tucker, in spite of the handicaps as to heat, light and other necessities under which Fort Lee, N. J., has been laboring since Christmas.

GEORGE BEBAN IN "ONE MORE AMERICAN."

William C. DeMille wrote "The Land of the Free," from which Olga Printzlau pictured the Paramount offering, "One More American," several years ago, and therefore could not have had George Beban in mind when he developed the character of Luigi Riccardo. Had he really been thinking of the talented delineator of Latin characters, however, he could not have painted a character more suited to the star's ability.

Mr. DeMille has directed the production, which will be a Paramount release in the near future, and which concerns Luigi Riccardo, who owns a little Marionette theater in the Italian quarter of New York, and has saved his pennies against

Scene from "One More American" (Paramount).

the day when his wife and little girl will arrive from the shores of sunny Italy to make their home in the land of freedom. With him lives his cousin Lucia, who is courted by Bump Rundle, a prize-ring philosopher. Riccardo is a victim of Regan, the ward boss, having gained his enmity by refusing to pay graft money, while Sam Potts, a reporter, has been trying to get the goods on Regan, but so far has failed.

When the little family arrives from Italy and lands at Ellis Island, Regan uses his influence with the medical inspector at the Island to prevent the wife and child being admitted. The anguish of Riccardo on learning that his loved ones are, after all, to be lost to him, is pitiful, and he sets out to kill Regan, having learned that he is responsible.

Meantime, the ward-heeler has been trapped through Potts, and when Riccardo finally reaches him he finds that his enemy is powerless, while the Doctor is willing to make reparation and gladly passes the wife and child, who are restored to the arms of the husband and father amid a scene of glad rejoicing.

HART IN "BLUE BLAZES RAWDEN."

William S. Hart excels in those stories of primitive man reformed through stress of circumstances, regenerated by the renewing of the mind in the crucible of love and hate, which idea has formed the basis of several of his pictures released by Artcraft. In "Blue Blazes Rawden" it is employed with telling effect. He is, in this instance, a veritable giant of a man, rough, lusting for life and the delights of the lumber camp saloon after a season immured in the fastnesses of the forests. His encounter with a renegade Britisher who is later killed in a fight, the primal lure of love as expressed by Babette, a woman of the camps, and the final revulsion of feeling and tendencies that follow the hallowing influence of a motherly woman's benediction form a series of incidents that bring the drama to a high pitch of intensity and once more, it is asserted, provide for Wm. S. Hart a vehicle that gives him full scope for his inimitable powers of character interpretation.

The virility and strength of character that render these interpretations of Wm. S. Hart so outstanding in their originality and realism, are part and parcel of the man himself, otherwise they could never be so successfully simulated on the screen. The forthcoming picture will serve to still further heighten the popularity of the star, according to all advance opinions.

"THE BLUEBIRD" FINISHED BY DIRECTOR TOURNEUR.

Production work on "The Blue Bird," the Maurice Maeterlinck masterpiece, which has been going on for several months at the Famous Players-Lasky studios in Ft. Lee, N. J., was brought to a close last week when director Maurice Tourneur filmed the final scenes. When the last O. K. sign was photographed at the end of a scene it marked the conclusion of the biggest production ever undertaken at this studio.

February Metros

Many Interesting Features Announced in List of Subjects Ready for Release.

TWO Eastern productions and two productions made in Metro's West Coast studio at Hollywood, Cal., will be released by Metro Pictures Corporation during the month of February. Five stars will be represented—Francis X. Bushman and Beverly Bayne, Harold Lockwood, Viola Dana and Edith Storey, appearing in the order named. B. A. Rolfe presents the West Coast pictures, "Weaver of Dreams" and "Revenge." Added to these will be a special production de luxe with the great Nazimova as star—a new gypsy play now in process of completion. Four Drew comedies will also be released during February. These are "Help Wanted." "The Bright Lights Dimmed," "After Henry" and "His Generosity," in the order named.

The first February release will be "Under Suspicion," a feature comedy melodrama starring Francis X. Bushman and Beverly Bayne. William S. Davis has directed this five-act production, which had been adapted by Albert Shelby Le Vino from the original story by Hugh C. Weir. Smiles and thrills are provided in this brilliant picture in about equal proportions. Mr. Bushman takes the part of a young millionaire, Gerry Simpson, who falls in love with a girl reporter at a society function. The girl reporter, Virginia Blake, played by Miss Bayne, has a horror of the idle rich, so young Simpson goes to work. He becomes a cub reporter. Some jewels belonging to a wealthy woman are stolen, and suspicion points strongly to Gerry. The girl reporter finds a clue and begins to track the culprit. A monkey provides the "missing link" in the evidence.

The real thief is the person least suspected, of course, and there are thrilling scenes of excitement and adventure before the interesting denouement takes place. The co-stars are surrounded by a capable cast of players, including Eva Gordon, Frank Montgomery and Sidney D'Albrook. "Under Suspicion" was produced under the personal direction of Maxwell Karger.

"Broadway Bill," with Harold Lockwood as star, will be released Feb. 11. "Broadway Bill" is a romance of Broadway and the North woods, written and directed by Fred J. Balshofer. It contains a part for the popular star wholly to his liking and one in which he will make certain appeal.

"Broadway Bill" is given his nickname on account of his fondness for the bright lights of the "big town." The gaieties of Broadway lead him insidiously into the habit of drink, but, at last, finding that he has lost the good opinion of Muriel Latham, the girl who matters, he determines to go to the Maine woods and win back his self-respect. He finds a new enemy to fight, this time a personal one—Buck Hardigan, foreman of the lumber camp. For a time it looks as though the fight would be decided against Bill, but he finally succeeds in vanquishing both his antagonists—drink and Buck Hardigan. The love interest of "Broadway Bill" is well sustained. Martha Mansfield plays the part of Muriel Latham, opposite the star, and Stanton Heck has the role of the camp bully, Buck Hardigan. Bert Starkey also has an important part.

Metro's Feb. 18 release is "Weaver of Dreams," with Viola Dana as star. This is a picture version of Myrtle Reed's famous story, with Miss Dana in the charming role of Judith. John H. Collins has directed "Weaver of Dreams" at Metro's West Coast studio.

Miss Dana has seldom had a part more suited to her winsome personality than that of Judith. The action of "Weaver of Dreams" takes place in a rural community where the simpler emotions hold sway, giving the little star another opportunity to display the sincerity that many consider her chief charm. "Weaver of Dreams" is primarily a drama of the human heart.

Judith is in love with Carter Keith, a young physician, and becomes engaged to marry him. They build their house on a hill, and steal away at odd moments to take a look at it, and dream over the happiness to come. They call it "the house of hearts." All this the old musician, the "weaver of dreams," sees and notes. Then comes Margery, and before he realizes it Carter is fascinated. The climax of the story is one wholly unimagined. There are many devotees of the works of Myrtle Reed throughout the country, and of these many call "Weaver of Dreams" their favorite novel. To them the new Dana production should make special appeal.

A cast of sterling excellence surrounds Miss Dana in this picture. Clifford Bruce, well known to Metro patrons, has the role of Carter Keith. Russell Simpson has an important part. Cora Drew plays Aunt Cynthia Bancroft, who has a belated romance.

The final February release is "Revenge," with Edith Storey as star. "Revenge" is a Western story of love and adventure, adapted from Edward Moffat's popular novel, "Hearts Steadfast," the scenario being the work of William Parker and H. P. Keeler. Tod Browning, who has directed Miss Storey in "The Legion of Death" and in "The Eyes of Mystery," has also directed "Revenge."

Alva Leigh, an Eastern girl, goes West to avenge the death of her fiancee, Donald Jaffray. Two men befriend her, Dick Randall, formerly Donald's cabin-mate, and "Sudden" Duncan, owner of the dance hall. One of them does so with a friendly purpose, and the other hoping to conceal his real enmity toward herself and the dead man. She realizes that all is not as it should be, but is led to false conclusions. Tragedy enters and death stalks near. The climax of this absorbing picture drama is breath-taking in its suspense and surprise, giving Miss Storey opportunity for the heights of emotional acting, in which she excels.

A wonderful cast has been selected to support Miss Storey in "Revenge." Her leading man is Wheeler Oakman, a favorite player of genuine ability. Alberta Ballard has the colorful role of "Tiger Lil," and Ralph Lewis is "Sudden" Duncan. "Revenge" furnishes a strong completion to the Metro productions of the month.

DOROTHY PHILLIPS PICTURES SPECIAL RELEASES.

Although they will continue to be released through Bluebird exchanges, photoplays in which Dorothy Phillips is star will, hereafter, be special attractions, to be designated as "Dorothy Phillips Productions." There will be no brand designation, and the method of handling the pictures will apply as though they were independent productions without being any part of the regular Bluebird program.

"The Grand Passion," lately introduced to the screen for the first time at the Broadway theater, New York, will be the initial "Dorothy Phillips Production" to reach exhibitors under the new plan. William Stowell, who has always been Miss Phillips' leading man in Bluebirds, and Jack Mulhall, who has been a star in other Universal features, appear as Miss Phillips' principal supporters in this Ida May Park production.

Miss Park lately completed another offering in which Miss Phillips will star—"Her Fling," a feature based on Katherine Leiser Robbins' story of the same title. William Stowell, Sally Starr and Joseph Girard will head the supporting company. "The Girl Who Dared" is still another Dorothy Phillips production now being finished off at Universal City, under the direction of Allen J. Holubar, with James Oliver Curwell's novel as the basis of the scenario.

"The Girl Who Dared" is a romance of the North in which extensive winter scenes and unusually heavy sets predominate. Lon Chaney and William Stowell will play the principal male characters, with Priscilla Dean, William Burress and Joseph Girard concerned in essential supporting roles. Bluebird exchanges will conduct a separate compaign for marketing the "Dorothy Phillips Productions," with these three offerings to begin with. Others will follow from time to time, as suitable material may be found.

FRANK KEENAN IN "LOADED DICE."

Frank Keenan will make his first appearance under the Pathe Banner on Feb. 10. The title of Mr. Keenan's initial Pathe Plays release is "Loaded Dice." It is a five-reel adaptation by the well-known scenario writer and author, Gilson Willetts, from Ellery H. Clark's successful book of the same name. The picture is characterized by a remarkable principal role, an unusually powerful story, a fine cast, handsome settings, high-class photography, including many night scenes and illustrated titles.

The part created by Mr. Keenan is that of an unscrupulous, unprincipled man, who believes there is no God. A man who plays for high stakes with "loaded dice" because he says that to win he must do so. A climax more gripping than anything Mr. Keenan has ever had on the screen, he dies with these words on his lips, "I lose, there is a God."

In addition to Frank Keenan, the cast includes Florence Billings, an actress of unusual beauty and ability, who is especially suited to be Mr. Keenan's leading woman. Guy Coombs, a well known stage and screen actor, who plays the young millionaire whom Richard Gordon uses as a "catspaw," and Madeline Marshall, who plays the wealthy young girl to whom he succeeds in engaging himself.

The production is characterized by a number of very remarkable night scenes and unusually large settings, in one case the complete exterior of the main stage having been constructed in the studio to obtain the effect of a terrific thunderstorm.

The art titles are confidently expected to create something of a sensation, as they reveal a new method of carrying out the thought, both in words and in atmosphere.

IMPORTANT PLAYERS SUPPORT SESSUE HAYAKAWA

In the support of Sessue Hayakawa for his forthcoming Paramount picture, "Hidden Pearls," a cast of unusual excellence is provided, numbering among its members such well-known players as Margaret Loomis, who appeared with the Oriental star in "The Bottle Imp" and "The Call of the East"; Theodore Roberts, James Cruze, Noah Beery, Clarence Geldart, Florence Vidor, Jack Holt, Gustav von Seyffertitz and Henry Woodward. The picture was directed by George H. Melford, assisted by Claude Mitchell and photographed by Paul Perry. Beulah Marie Dix wrote the story and also scenarioized it.

GOLDWYN SCENARIO STAFF GROWS.

Recent acquisitions to Goldwyn's scenario staff are Rosalie Ashton and Beatrice Morse, both well known in the magazine field before undertaking motion picture work. With Lasky, and at Fox Western studio, they collaborated on continuity and contributed original stories. Mabel Strouse, for a long time a standby in the scenario bureau of World Film, also has cast her lot with Goldwyn, where her keen sense of picture values is making her a valued member of the staff at the Fort Lee studios.

"THE WIFE HE BOUGHT" (Bluebird).

Larry Evans' magazine story, "One Clear Call," served as the basis of Bluebird's release February 4. Harvey Gates prepared the scenario and Harry Solter directed the production. Carmel Myers is presented in the star part, with Kenneth Harlan featured as her leading man. Howard Crampton and Sidney Dean also have essential roles in a feature that depends upon sensationalism for its principal appeal.

This is the third Bluebird in which Carmel Myers has been starred. She gained her first prominence in open market, "Sirens of the Sea," and was then engaged for Bluebirds, appearing first in "The Lash of Power" and later on in "My Unmarried Wife." Kenneth Harlan has been her leading man in the preceding Bluebirds, and it is declared that both players are better provided with effective roles in "The Wife He Bought" than ever before.

While sensational episodes are depended upon as the outstanding features of the production, there is a strong melodramatic plot to weld together the exciting incidents, an extremely realistic shipwreck scene climaxing the accumulation of sensations. Harry Solter, the producer, is one of the pioneers in photoplay production and has brought the benefits of long experience to his work in creating a screen melodrama of forceful effectiveness.

FEBRUARY L-KOS READY.

Julius Stern, president of L-KO Comedies, announces that his February product is ready for release. Despite the rainy season and a natural desire to avoid the attendant drawbacks, there will be no dimiuntion of effort at Hollywood, where the L-KOs come from. "Keeping even with production on a two-reel comedy every week is task enough," says Mr. Stern, "without hoping to get ahead with a stock of negatives."

"The Donkey Did It" will star Myrtle Sterling Feb. 6. For Feb. 15 there will be a flashy showing of femininity in "Pearls and Girls," surrounding Hughie Mack and Eva Novak. Jim Davis directed this comedy.

"Beaches and Peaches" indicates something of its nature in the title selected for the Feb. 20 release. Archie Mayo directed Dave Morris and a large delegation of L-KO girlies in this bathing-suit comedy. Mack Swain will star in "Sherlock Ambrose," Feb. 27, offering a comedy detective story with slapstick trimmings. W. S. Fredericks directed the "Ambrose" L-KO.

HAROLD LOCKWOOD RETURNS FROM MAINE WOODS.

After working for three weeks' time at their location camp on the Rangeley Lakes in Maine, Harold Lockwood and his company of Metro-Yorke players have finished the lumber camp scenes in "Broadway Bill," Mr. Lockwood's next Metro Star Series production, and have returned to New York, where the final scenes to complete the picture will be put on.

The company found circumstances most favorable to their purposes in the North. The action of the lumber camp scenes takes place in mid-winter and Maine was experiencing real mid-winter weather during the company's visit. The ground was covered with four feet of snow and the mercury dropped to a point as low as 48 degrees below zero. The highest point reached was 10 below.

"THE GREAT SEA SCANDAL" (Nestor).

Craig Hutchinson has turned out a speedy Nestor, to be supplied through Universal channels February 4. It is called "The Great Sea Scandal," and will have Dave Morris as its featured comedian. Gladys Tennyson and Gertrude Aster will lead a bevy of pretty girls into the swift complications that result through an ocean trip from Los Angeles to San Francisco.

The amount of fun that may be extracted from what is usually a conventional journey promises to do great credit to the inventiveness of Director Hutchinson and the skill of his players in catching his ideas. Dave Morris was never better provided with an eccentric comedy role, and "The Great Sea Scandal" is likely to add considerably to his screen reputation when this Nestor gets into circulation.

A ONE-REEL LLOYD COMEDY EVERY WEEK.

Beginning with the week of Sunday, Feb. 3, Pathe announces that there will be an important change in the comedy portion of its program, and that there will be issued every week after that date a one-reel Rolin comedy featuring Harold Lloyd. In these comedies will also appear those other Rolin favorites who have been associated with Lloyd from the beginning —Bebe Daniels and "Snub" Pollard. This increase in the output of Lloyd comedies is in answer to a greatly increased demand for which the popularity of the two-reel "Lonesome Luke" comedies had much to do. It was felt that Lloyd in one-reel comedies exclusively would have a wider distribution than would be possible with the longer films.

The first of these one-reel comedies to go out on the increased schedule is "The Lamb," which will be issued on Feb. 3. The second will be "The Gasoline Wedding" on Feb. 10, the third, "Hit Him Again," on Feb. 17, and the fourth will probably be "Beat It," on Feb. 24. These comedies are said to be in Lloyd's best vein. They are all produced under the general supervision of Hal E. Roach, of the Rolin Company, who has achieved remarkable success in comedy direction, and who personally directed the two-reel "Luke" comedies.

"WOMEN IN THE WORLD OF WORK" (Bray).

An unusually interesting series on "Woman in the World of Work" is announced by The Bray Studios, Inc., to be released as part of the Paramount-Bray Pictograph, "the magazine on the screen." The first issue appears in the 103d release, for which Miss Anne Haviland, a young Southerner who has made a success of distilling perfumes from flowers, furnishes the story.

While the Miss, who, clad in overalls, assumes to do the work of her big brother who has joined Uncle Sam's fighting forces, is worthy of a high place up on the list of women who achieve, it is not from among these that The Bray Studios, Inc., have selected their subjects. It is from the women who, brought face to face with the problem of winning a livelihood for themselves, and not infrequently for others dependent on them, untrained and with no apparent means, not only win out but succeed to a degree that brings them fame as well as fortune.

Scene from "Women in the World of Work" (Paramount-Bray).

It is the stories, told on film, of these courageous women, each an inspiration and incentive for others, that the Bray Studios, Inc., will release. No more interesting material could be gathered. Each has the human-interest appeal that goes straight to the heart of every man and woman for the success won by one who, by nature and training, is handicapped at the outset, is a success, the gaining of which must win the admiration of all humanity.

This series will run over a period of weeks, and each installment, a complete story in itself, pulsates with life and action, and is a tribute to the sterling character of that American womanhood whose sons are carrying the flag of Liberty to the shores of distant Europe.

LAST WORK OF CHARLES KLEIN IN FILMS.

"The Guilty Man," a vivid attack upon the double standard of morality, has been made into an absorbing photoplay, presented by A. H. Woods, famed as a producer of strong emotional dramas to be released by Paramount. Thomas H. Ince, Inc., supervised the production, which was directed by Irvin V. Willat.

"The Guilty Man" represents the last work of Charles Klein, who was lost on the Lusitania. Miss Ruth Helen Davis wrote the first manuscript and Mr. Klein revised it for her. He completed no other play after finishing his work on "The Guilty Man."

Mr. Woods and Mr. Ince have chosen a perfectly balanced cast for "The Guilty Man," including Gloria Hope, Vivian Reed, William Garwood and Charles French.

EMMY WEHLEN IN SATURDAY EVENING POST STORY

"Good Will and Almond Shells" is the name of the next Metro production in which exquisite Emmy Wehlen will star, the screen version of Edith Wharton's "The House of Mirth" having been postponed to a later date. Work on the new production will begin at once at the Metro studio under the direction of George D. Baker, who has completed the direction of Mme. Nazimova in a new special production. Mr. Baker has been associated with Miss Wehlen in numerous of her Metro successes, including "The Duchess of Doubt," "Sowers and Reapers," and "The Pretenders." "Good Will and Almond Shells" is from the pen of Kenneth L. Roberts, and was published in the Saturday Evening Post.

Henry Kolker will play Lawrence Gray, a capitalist; Joseph Kilgour will have the part of "Silk" Wilkins, alias Remington Rountree, a confidence man. The production will be under the supervision of Maxwell Karger, general manager of the Metro studio.

"THE WIDOW'S MIGHT" (Paramount).

The next Julian Eltinge-Paramount picture to be released will be a comedy written especially for the star by Marion Fairfax—"The Widow's Might." This production was staged under the direction of William C. DeMille, the well-known director of "The Warrens of Virginia;" Geraldine Farrar in "Carmen," and other popular screen hits.

Headed by Florence Vidor, who also appeared opposite Mr. Eltinge in "The Countess Charming," the supporting cast includes various well know names, such as Mayme Kelso, James

Scene from "The Widow's Might" (Paramount).

Neill and Gustave von Seyffertitz. This photoplay is the popular female impersonator's third Paramount picture and, judging from advance reports, will easily prove his most successful film to date.

In his newest screen offering, Mr. Eltinge appears as Dick Tavish, an enterprising young New Yorker, who decides that "there is money in cows" and establishes himself on a Western ranch. How he is obliged to disguise himself as a woman in order to entrap the crook who is trying to steal his farm, and how he finally wins out against all sorts of odds, makes a thrilling and entirely humorous picture, it is announced.

The story was mostly supposed to happen at "Coronalta," a fashionable California resort, and beautiful Pasadena furnishes the scenery, the attractive hotels and smartly gowned guests so necessary for the correct "atmosphere." Many new gowns of the latest design will be presented for the first time in this film by the clever actor.

UNIVERSAL MULTIPLIES SERIALS.

Making good his announcement of policy for 1918, Carl Laemmle, president and director general of Universal Film Manufacturing Co., is applying more energy to the production of serials than ever before in the history of that organization. It has previously been Universal's rule to finish the release of one-chapter-serial before starting to circulate its successor, but now serials will overlap serials throughout the coming year.

Under the new plan, Eddie Polo and Vivian Reed's serial, "The Bull's Eye," starts circulation Feb. 4, when Ben Wilson and Neva Gerber's adventures in "The Mystery Ship" has reached its eleventh episode. Work has already begun on "The Lion's Claws," in which Marie Walcamp will be presented under the direction of Jacques Jaccard, who also produced "The Red Ace" and "Liberty, a Daughter of the U. S. A" serials in which Miss Walcamp furnished chapter sensations during the past year.

"The Lion's Claws" will be a jungle adventure, employing the menagerie of wild animals at Universal City, where the first episode of the serial are now in the making. An engrossing story is promised, with opportunities for exciting and sensational situations galore.

Director Harry Harvey is preparing to create another serial, with Ben Wilson and Neva Gerber the stars, as soon as these players have finished with "The Mystery Ship." The new one will probably be called "Pleasure Island." Eddie Polo and Vivian Reed, as soon as they have done with "The Bull's Eye," will also start at once upon another chapter-story to keep serials going to exhibitors without interruption.

MAE MARSH'S NEWEST GOLDWYN.

Mae Marsh will have one of the greatest acting opportunities of her motion picture career in a new production just announced by Goldwyn pictures. In it she will appear as the young heroine of a romantic story of thoroughbred crookedness from the pen of Irvin S. Cobb, among the foremost of America's authors, and now a participant in Goldwyn activities. The original story of the production was published in the Saturday Evening Post under the title of "The Web." This title may not be used, it is said, for the screen version.

BLUEBIRD MAKES CHANGES IN FEBRUARY RELEASES.

Changes in both plays and titles are announced by Managing Director Carl Laemmle for the February program of Bluebirds. The stars involved include Monroe Salisbury, Mae Murray, Carmel Myers and Franklyn Farnum. Production is so far advanced at Universal City that Bluebirds for March and April are also completed, the product furnishing plays for all of Bluebird's stars to be seen at best advantage. Here is the final arrangement for February:

"The Wife He Bought" will be presented by Carmel Myers week starting Feb. 4.

"Hands Down" will have Monroe Salisbury as its star, released Feb. 11, Ruth Clifford being featured as Mr. Salisbury's leading lady in a Rupert Julian production.

"The Morals of an Actress" is a Robert Leonard production, to be presented by Mae Murray Feb. 18.

"The Rough Lover," to be presented by Franklyn Farnum, Feb. 25, has been previously referred to under its original title, "Breeze Bolton Blows In."

Allotments of Bluebirds for March are tentatively forecasted thus: March 4, Carmel Myers in "The Green Seal"; March 11, Monroe Salisbury in "Hungry Eyes"; March 18, a Dorothy Phillips production, "Her Fling"; March 25, Mae Murray in "The Eleventh Commandment."

"HEADIN' SOUTH" NEW FAIRBANKS PICTURE.

The Douglas Fairbanks Special, consisting of eight passenger trains and twelve freight cars, carrying two hundred Buckaroos and an equal number of horses arrived at Tucson, Arizona, last week, for the purpose of filming the exterior scenes of "Headin' South," from the story by Allan Dwan. The first two days were spent shooting scenes in the vicinity of Ft. Lowell, historically known as the location of the famous battle fought by General Miles when he captured Geronimo, the notorious Apache chief and his tribe of fighting Indians.

The principals of the company who journeyed into Tucson on the Douglas Fairbanks Special includes Katherine McDonald, the new leading lady; Frank Campeau, Chief Producer Allan Dwan, Director Art Rosson, Assistant Director James P. Hogan, Business Manager John Fairbanks, Harry Tenbrook, Bennie Zeidman, publicity representative. Special reservations were made for the photographic staff, consisting of Hugh McClung, Harry Thorpe, Len Powers, Glenn McWilliams, Charles Warrington and Billy Emerson, who is in charge of a large crew of property men and carpenters.

Among the prominent cowboys who will take active parts in "Headin' South" are Johnny Judd, Tommy Grimes, Art Acord, Hoot Gibson, and Ed Burns, who is in charge of all the horses. Ginger, the Fairbanks dog, is the mascot for the company.

SPLENDID CAST IN "THE HIRED MAN."

Many unique types appear in Charles Ray's third appearance in an Ince-Paramount picture, which is entitled "The Hired Man," and is a pastoral drama in which the star undergoes some sensational experiences. The play is by Julian Josephson, popular writer of short stories for magazines, who displays a pleasing familiarity with farm life. Ray plays the part of Ezry Hollins, the hired man who loves his employer's daughter and studies at night to make himself worthy of her. Doris Lee is Ruth Endicott, the girl in question, and the role of Caleb Endicott, her father, is played by Charles French, and Lydia Knott is his wife. Gilbert Gordon interprets the role of Walter Endicott, whose waywardness gets him in trouble, and who involves the hired man into great difficulties. Carl Ullman is Stuart Morley, the rival for the affections of Ruth. A thrilling fist fight takes place between the two claimants for the hand of the fair Ruth, in which Ray demonstrates his athletic ability.

Humorous scenes are shown at the old-fashioned "corn huskin' bee" and barn dance. The locale is New England. It is claimed by Paramount that this is the best picture thus far released starring Ray, excelling "The Son of His Father" and "His Mother's Boy." Special attention is being called to the excellent photography and scenic effects.

"PAINTED LIPS" (Universal).

The Louise Lovely offering, to be released through Universal exchanges, Feb. 4, was written by Charles Kenyon, author of the stage success, "Kindling." In its original story form its title was "The Straw Cellar." Edward J. Le Saint directed the production.

Miss Lovely's support will include Edward J. Cody, Alfred Allen, Hector Dion, Beatrice Van and Betty Schade. Without apparent design "Painted Lips" becomes a problem play. It is first a sensational offering and then turns into a problem play, dealing with life in the underworld where the heroine finds herself unwillingly the center of an unusual intrigue.

Louise Lovely has been presented by Universal in a series of sensational features, and the assertion is made that in "Painted Lips" she has the best offering she has ever presented. This promise is largely established by the nature of the story as well as through the skill and detail involved in making the actual production.

"The Cross Bearer"

New World Film Special Production Released at Regular Rates.

"THE CROSS BEARER," in seven reels, will be released March 18, by World-Pictures Brady-Made. This picture play has Cardinal Mercier as its principal personage, and Belgium as its setting. It is to be issued upon the regular World program at regular World prices, in keeping with the fixed policy of this corporation.

"The Cross Bearer" will be the third special feature to be distributed to exhibitors of World pictures without extra cost. "Rasputin, the Black Monk," and "The Burglar," were published similarly, at greatly increased expenditure on the manufacturer's part. Like these productions "The Cross Bearer" was made as a personal venture by William A. Brady, and purchased by the World Film Corporation for its regular patrons by way of demonstrating that big features can be brought within the reach of program houses. One of the big scenes of "The Cross Bearer" is an authentic reproduction of the Louvain Cathedral, in which Cardinal Mercier is celebrating mass when the German forces rush in and take possession, ejecting the congregation, piling up the seats and setting fire to them, and afterward making a barracks of the edifice.

This scene was built alongside the World's studio in Fort Lee, and was exceedingly massive and imposing. Upon an adjoining lot a street scene several blocks in length was constructed upon a scale sufficiently large to permit the passage of artillery and great numbers of men and women. On the night before this street scene was to have been "shot" a heavy wind storm arose and flattened the structure completely, besides carrying parts of it a long way into the interior of New Jersey, so that it became necessary to rebuild the set entirely.

Montagu Love plays the role of Cardinal Mercier in "The Cross Bearer," and the personation is said to be the most impressive exhibition of acting yet contributed to the screen by this always dependable artist.

There are no episodes of carnage in this picture, which, however, contains a number of military scenes, such, for instance, as the German soldiers entering Louvain and taking formal possession of the city. Many of the interiors, reproducing various rooms in the Cardinal's residence, are of regal magnificence, showing furniture, tapestries and paintings of very great value.

These interiors were made following photograps of the real Cardinal's palace, and there was no sparing of expenditure in this or other directions.

The love story of "The Cross Bearer" concerns the beautiful young ward of the Cardinal and an officer in the Belgian army. Plotting to capture the girl for purposes of his own is the German governor-general, whose designs are foiled by the superior craft of the aged prelate known as "the protector of Belgium."

PRESS BOOK FOR "MADAM WHO."

The offices of Paralta Plays have issued a press book of Henry B. Walthall's initial Paralta Play, "His Robe of Honor," which contains many new ideas, and promises to be a great step forward in assisting the exhibitors exploiting this production.

The cover is done in three colors similar to the cover used on the press book for "Madam Who." The first page inside contains the complete cast of characters together with the names of the heads of the various departments under whose supervision the production was completed.

The following page is devoted to catch lines to be used for various advertising purposes, which takes the place of advertising layouts which have been so widely talked about and so little used. Illustrations of the various billing paper consisting of two three-sheets, two one-sheets, and one six-sheet, and a double-column, single-column, and thumb nail cuts to be used for newspaper and program purposes.

In preparing the press copy for the book it has been compiled in such a manner so that it can be edited by any newspaper by the mere stroke of a pencil. Any paragraph can be eliminated without injurying the continuity of the press notice. There are no squibs in the book, but the first paragraph of each press notice is written in such a manner that it is a squib in itself, and any of the following paragraphs can easily be used for squibs by a slight alteration.

JUNE CAPRICE TO WEAR FINE CLOTHES.

The Fox special feature to be released Jan. 27 features June Caprice as a rich girl in a production entitled "The Heart of Romance." The plot hinges on a love affair, the heroine's hand being sought by a struggling young writer who is suspected by the heiress' guardian of courting the girl because of her money. A unique plan for testing his affection is devised, with the result that he proves his sincerity.

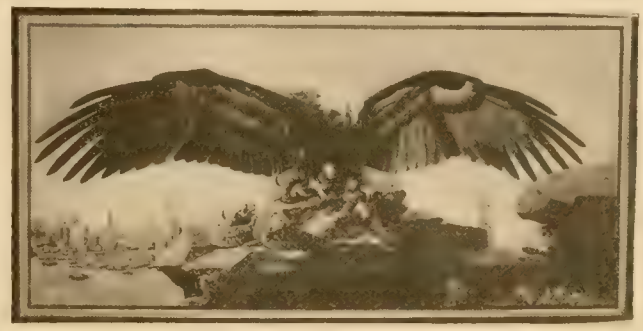
The story of "The Heart of Romance" was written by Frances Crowley, and the scenario was done by Adeline Leitzbach. Harry Millarde was the director. The cast includes Bernard Thornton, George Bunny, Joseph Kilgour, Lillian Page, Jack Martin and Jack Raymond.

It is said that the production differs from that of the usual Caprice type in that the star throughout is in the role of a rich girl. In many of her previous pictures she has been cast in roles which have afforded little opportunity for wearing the fine clothes in which all women delight to appear.

"THE EAGLE'S EYE."

The cartoon here illustrated was painted by Louis Agassiz Fuertes, one of the great ornithological artists of the world, and presented to William J. Flynn, then chief of the United States Secret Service, as typifying the achievements of this branch of the United States Government, "The Eagle's Eye," in combatting the intrigue, espionage and propaganda of the Imperial German Government in America.

The painting is so effective, both in art and subject, that it is being used as the design for a twenty-four sheet stand to create interest in the serial photodrama, "The Eagle's Eye,"



Cartoon Painted by Louis Agassiz Fuertes. Presented to William J. Flynn.

which the Whartons are now producing at their studios at Ithaca, founded on a story by Chief Flynn, exposing the secret machinations of the Kaiser's spy army in this country. Mr. Fuertes painted this subject and presented it to Chief Flynn several months before this motion picture production was conceived.

The painting of the Eagle in this cartoon is absolutely correct in every physiological detail and in coloring. This is one of the very few instances where the great American eagle has been pictured with absolute accuracy by an artist who is also a great authority on the physiological development of winged life, including birds of prey. Mr. Fuertes is a native of Ithaca, where he was born forty years ago.

NEW PLAYS AND PLAYWRIGHTS FOR TRIANGLE.

Several well-known magazine stories are being picturized and three new men have been added at the scenario department of the Triangle Culver City studios. The new faces include Charles Mortimer Peck, well-known scenario editor and special writer, who is picturizing Norman Sherbrook's magazine story, "Smoke"; Frank Condon, Satuday Evening Post writer and continuity expert, who is picturizing "The Veil," also by Norman Sherbrook, and Charles Wilson, who is making the screen adaptation of W. Carey Wonderley's magazine story, "Another Foolish Virgin."

Jack Cunningham is finishing the picturization of "The Siren in the House," also a magazine story by W. Carey Wonderley. Other members of the staff include Lanier Bartlett, who has just finished the continuity on a Japanese story, "The Mystic Fan," by Lawrence Gibson; Catherine Carr, who is dramatizing "High Tide," a sociological drama, by B. D. Carber, and George Elwood Jenks, who is making the screen adaptation of "The Vorter."

Philip Hurne, the author and co-directer of the recent Triangle release, "Framing Framers," has been made head of the reading department in the scenario department at the Triangle Culver City studios.

BUSHMAN AND BAYNE BEGIN "THE BRASS CHECK."

Francis X. Bushman and Beverly Bayne have placed in production a new comedy drama, "The Brass Check," at the Metro studio. "The Brass Check" is from the pen of Edward Allan England, and its scenario version has been made by June Mathis. William S. Davis is directing this five-act screen romance, assisted by Harry Franklin, who has returned to Metro after a two months' vacation trip. Mr. Davis has recently completed the direction of the popular co-stars in Hugh C. Weir's "Under Suspicion," which will have an early release.

A capable cast of players especially chosen for cleverness in character delineation has been chosen to support Mr. Bushman and Miss Bayne in "The Brass Check." It includes Frank Currier, Frank Joyner, Ollie Cooper, and John A. Smiley, who may safely be trusted in the handling of the quaint and interesting situations to be found within the play's five acts.

"THE HOUSE OF GLASS" NEARLY FINISHED.

Clara Kimball Young declares that never before in her screen career has she led such a breathless and tempestuous existence as in the role of Margaret Case, which she plays in "The House of Glass," the famous Broadway success which she is picturizing for Select Pictures.

"The House of Glass' is all but finished. In it Miss Young is supported by an able cast, including her father, Edward Kimball; her leading man, Corliss Giles; Pell Trenton, Norman Selby (Kid McCoy), James T. Laffey, Josie Sadler, William Waltman, Peggy Burke and Doris Field.

"Beauty and the Rogue" Leads Mutual

George Periolat Supports Mary Miles Minter—Billie Rhodes in "Somebody's Widow."

IN Mary Miles Minter's next American-Mutual production, titled "Beauty and the Rogue," which will be released on the Mutual schedule Jan. 28, this delightful little star will be seen in a role quite different from any character she has yet portrayed. As "Bobbie Lee," the unsophisticated daughter of a wealthy and doting father, she is interested in the work of an "uplift" society, and is imposed upon by an ex-burglar who works on her sympathies and promises to "go straight."

Demure little Mary Miles doing a tip-toe dance, a la ballerina, and doing it with all the grace of a Pavlowa, promises a charmingly diverting episode. There is a surprise in store for the Minter enthusiasts, for few know that it was a toss-up with Mary Miles when she began her stage career between the terpsichorean and the dramatic art. George Periolat, who plays the father, will have his first opportunity for aeons to wear real human clothes, as heretofore he has been garbed as decrepit misers, crazy sea captains, bibulous beachcombers and old-man roles, until the public has almost forgotten what he looks like.

Alan Forrest plays opposite Miss Minter, while Spottiswood Aitken has an eccentric bit which he handles in his inimitable way. Orral Humphrey is "Slippery," the blubbering burglar who pilfers the jewels and shatters "Bobbie's" illusions of the "uplift." Clarence Burton and Lucille Ward complete an exceptional cast.

The Strand Comedy, released Jan. 29, stars Billie Rhodes in a peppery farce, titled "Somebody's Widow." Billie poses as the inconsolable young widow of a victim of the sea, in order to capivate a bumptious young scenario writer who is immune to feminine charms. She is on the point of succeeding and winning a bet she made with her chums when the secretary of the scenarioist learns of her scheme, makes up as her sailor-husband returned from the sea and exposes the bogus widow.

The "Mutual Weekly," the interesting and timely topical news-reel, which is a pictorial exploitation of the most significant events of the week, is released on January 28. An interesting subject was titled "Traitors at Home." Starting with a scene in a restaurant it showed a man who will not observe "meatless day," followed by scenes of beef cattle on the range which will be used to feed American soldiers, and the handling of beef at the army camps. The lesson is obvious and convincing.

KERRIGAN'S SECOND PICTURE.

J. Warren Kerrigan, whose first Paralta Play, "A Man's Man," received the unstinted praise of all who have seen it, will be seen in the near future in his second Paralta Play, "The Turn of a Card," from the pen of Frederick Chapin, which will be released by the W. W. Hodkinson Corporation the first of February. The story, which has been adapted for the screen by Thomas J. Geraghty, concerns the adventures of "Jimmy Montgomery Farrell," a young college man who goes West to look for some oil fields and becomes involved in a series of enjoyable complications which threaten his destruction, but which are surmounted by most unusual twists which add a delightful charm to the story.

Mr. Kerrigan is most enthusiastic over the part, and claims that it fits his capabilities equally as well as did "A Man's Man." And the story is of the type that has won for Mr. Kerrigan his greatest laurels.

The production is a romantic comedy drama, and Mr. Kerrigan's leading woman, Miss Lois Wilson, in the role of "Cynthia Burdette" is most happily cast. The remainder of the supporting cast consists of Eugene Pallette, "Tiny" Morgan, David M. Hartford, Roy Laidlaw, Eleanor Crowe, Wallace Worsley, Clifford Alexander, Ida Lewis, Albert Cody, and Janice Vincent.

The production was made under the direction of Oscar Apfel and photographed by L. Guy Wilkey, both of whom assisted in the making of Mr. Kerrigan's former Paralta Play.

CLARA KIMBALL YOUNG BUYS TAXICAB.

Pedestrians along upper Broadway were treated to a unique sight recently, when Clara Kimball Young and her director, Emile Chautard, and members of her Select company worked on a couple of difficult scenes for the film version of "The House of Glass," Max Marcin's famous play which the star is now screening for Select Pictures.

The action of the play called for a couple of bits taken inside a taxicab. While these are incidental, they bear largely on the subsequent trend of the plot, and it was necessary that the proper lighting be obtained. Director Chautard, who is satisfied with nothing less than the best, was hard to please, and after several futile attempts to gain, in a rented taxi, the effects he desired he called a halt and entered into negotiations for its purchase.

With the sale consummated, he proceeded to rip the machine to pieces. Under his direction half of the top was cut away and the taxi mounted on a truck. Miss Young and Pell Trenton, who plays the role of Burke, were installed in the cab and the truck with cameraman proceeded out into Broadway for the local color of a street scene. The new arrangement worked perfectly and the scenes were shot with no further delay.

UNIVERSAL ANIMATED WEEKLY NO. 7.

You have read that the Zeppelins, upon which the Germans relied for so much at the beginning of the war, are a failure. In the Animated Weekly No. 7 you will see the concrete evidence of just how much of a failure they really are.

Five great Zeppelins, worth hundreds of thousands of dollars, raided London, bombing schoolhouses and ammunition plants alike, as is the Teuton custom. They were able to escape safely from the pursuing British aeroplanes, but on their way back to Germany over France, they encountered an angry swarm of war-hornets, called into action by wireless from London. In a short half hour the dead and crippled babies of London had been avenged by the French airmen. Four of the five Zeppelins were brought down, three of them in flames and one almost undamaged.

Universal Animated Weekly No. 7 shows two of the monsters on the ground, one of them a mere skeleton, the other complete in practically very detail. They are the most exceptional pictures of the great dirigibles ever shown.

Pictures just released by the Censor show the American delegates to the great war council of the Allies in Paris. Fourteen nations, all fighting Germany, were represented at the conference, designed to bring about a greater degree of unity among the Allies.

Col E. M. House, President Wilson's confidential adviser and chairman of the American War Mission, was caught by the Universal cameraman, as also was General Pershing, conferring with Gen. Tasker H. Bliss, member of the American Mission and chief of the United States Army general staff. The delegates from Japan, Premier David Lloyd George of Great Britain, Premier Clemenceau of France, and General Currie, commander-in-chief of the Canadian forces in France, are also shown on the screen.

Other features of Universal Animated Weekly No. 7 include interesting pictures of the construction of wooden ships at Houston, Texas, giving some idea of what Unce Sam is doing to beat the submarine pirates; the New Jersey State championship races for ice boats on the Shrewsbury River, a series of thrilling pictures; a British "tank," which had seen service in the Cambrai battle, doing duty as a bank in London, accepting the surrender of dollars for the British war loan; the beautiful Rose Festival at Pasadena, Cal., during which four persons were overcome by the heat; snow scenes in Chicago during the great blizzard, the biggest in Chicago's history, and many of Uncle Sam's army and navy boys in the City-to-Ocean race at San Francisco.

TAYLOR HOLMES IN "A PAIR OF SIXES."

George K. Spoor announces the cast on "A Pair of Sixes," a Taylor Holmes production, now in the making. The entire country was scoured to get the players most suitable for their parts in support of Mr. Holmes, who will play the part of T. Boggs Johns, the pill manufacturer, and later butler in the home of George Nettleton, his business partner, as a result of a game of cards. Nettleton is to be interpreted by Robert Conness, the well known stage star, and who has already made a name for himself in the movies.

During his stage career Mr. Conness appeared as leading man with Blanche Walsh, Mary Mannering, Francis Wilson and others. Mr. Spoor also has secured the services of Maude Eburne, who created the role of "Coddles" in the stage presentation of Edward Peple's farce comedy. Charles E. Ashley, who created the role of Krome in the original stage production, will play that part.

Alice Mann, a screen actress of considerable note, who has played leads with many noted comedians, will appear as Florence Cole. Cecil Owens, who will play Vanderholt, is now appearing in Chicago with Jane Cowl in "Lilac Time." Edna Phillips Holmes takes the part of Mrs. Nettleton. Others in the cast are John Cossar as Mr. Applegate; Byron Aldenn as Tony Taylor; Virginia Bowker as Sallie Parker, and Tommy Carey as Jimmie, the office boy.

Assembling of Mr. Holmes' newly completed Spoor feature, "Ruggles of Red Gap," is about completed. Mr. Holmes is even more enthusiastic over this picture than "Uneasy Money," which is now showing throughout the country.

CONSTANCE TALMADGE AFTER FRESH LAURELS.

Constance Talmadge, who dealt herself a handful of aces when she signed up to appear in Cosmo Hamilton's great story, "Scandal," as her first Select picture, evidently has no intention of crab-walking. Neither backward nor sideways progress is tempting to this young comedienne.

"Scandal" was followed by "The Honeymoon"—also a big success. "The Studio Girl" is just about to be sprung on a laughter-loving public, and, in the meantime, out in California, Miss Talmadge is making swift work of the comedy plus drama mixture so excellently combined in Frances Hodgson Burnett's novel of international romance, "The Shuttle." This production, under the direction of Rollin Sturgeon, is two-thirds finished at the studio in Hollywood.

The two following subjects are to be "Up the Road with Polly," a picturization of the novel by Frances Sterrett, and "Good Night Paul," a screen version of the musical comedy in which Ralph Herz is starring on the road this season.

A. L. Smith's New Alaska Feature

The Producer of "Alaska Wonders in Motion" Has Another Promising Alaska Production with Lottie Kruse in Leading Role.

A. I. SMITH, manager of Smith Films, is in Chicago at the Rothacker laboratory-studio, putting the finishing touches on the continuity and general assembling of his new Alaska feature which will soon be presented to the public. Mr. Smith will be remembered as the man who produced the picture entitled "Alaska Wonders in Motion" which made such a big hit when released by the Educational Films Corporation of New York City.

Mr. Smith promises much for his new production, which is a photoplay of unusual scenic value and general interest, inasmuch as it not only features the natural beauties of Alaska scenery, but gives the public a glance at the real character known as the "Sourdough."

On May 1, 1917, Miss Lottie Kruse, formerly of the Fine Arts Company, was selected by Mr. Smith to appear in the feature role and Henry Bolton, formerly of the Balboa Company, was chosen as the masculine lead. After securing some of the scenes in and around Pasadena, California, the party left for Seattle, from which point they took passage aboard the Steamship Alaska bound for Anchorage. While en route many scenes were staged aboard the ship.

The company made its first stop at Cordova, where they went up the Copper River to Miles and Chiles Glaciers, the largest glaciers in the world, both of which were featured in Rex Beach's novel, "The Iron Trail." Eight days were spent in this scenic wilderness and many wonderful views of Chiles Glacier were obtained, showing the ice continually falling its full height, over four hundred feet, into the Copper River. It was here that Miss Kruse made her famous dip into the icy water and narrowly avoided a serious accident, for the boat, from which she capsized, a few minutes later was utterly demolished by tons of falling ice.

One of the features of the new Smith picture is a real northern dance hall scene in which an exciting fight was staged between Mr. Bolton and the notorious Young Viking. Three hundred and fifty true northern characters were selected to appear in this scene, many of them old-time gamblers and famous gun men who crossed the Chilcoot Pass during the gold rush in '98.

This new feature is in six reels and as soon as the finishing touches on the sample print have been made by Mr. Smith, who is now at the Rothacker laboratory, Chicago, for that purpose, it is to be brought on to New York for a special trade showing that will be given previous to offering to the feature buyers.

Miss Lottie Kruse formerly appeared in such productions as "The Birth of a Nation," "Intolerance," "The Half Breed," "The Planter" and other pictures of big calibre, but it is said that in this Alaska picture she has accomplished her best work. She is given worthy support by the cast.

ALLIED WAR CONFERENCE IN GAUMONT-MUTUAL WEEKLY.

Important news pictures from Europe make up a very interesting half of No. 4 of the Gaumont-Mutual weekly, which is released on Sunday, Jan. 20. Photographs are shown of the new French Cabinet, headed by M. Georges Clemenceau, premier and minister of war, and of the Allied war conference, composed of special ambassadors of the Allies, which met in Paris to establish a better unity of control in the conduct of the war.

The recent Prussian success in Italy was made possible because the Huns were able to withdraw from the frontier of demoralized Russia an immense army and hurl it against a lesser Italian force with an insufficient supply of guns and ammunition, but this success was checked as soon as the Allies awoke to the gravity of the situation and rush additional supplies to the Italian front. All kinds of trucks were requisitioned to convey these supplies overland, and some of the most interesting pictures in this issue of the Gaumont-Mutual weekly show a train of ammunition-laden autos crossing the Franco-Italian border. Others show trains loaded with big guns and shells leaving Brescia, in northern Italy, for the fighting line along the Piave.

Another foreign picture shows the King and Queen of Spain attending the opening of the racing season in Madrid.

Of the many pictures taken in the United States for this issue of the Gaumont-Mutual weekly, the most timely and entertaining are the several scenes which illustrate the record-breaking blizzard which tied up all traffic and paralyzed business for a week or more throughout a large portion of this country.

MISS BARA WORKING ON HER OWN STORY.

Miss Theda Bara is filming a vampire story which was written by herself. This is the first attempt the Fox star has made at writing a scenario.

The story, as constructed by Miss Bara, runs the gamut of vampire portrayals and emotions. The scenes include that of the far-away mysterious island of Java and the gay life of Paris, where the heroine of Miss Bara's story meets a tragic death.

"Stars to Sell Stars"

Select Adopts a Slogan for Sales Force—Organization of Specialists Now Completed.

SELECT Pictures Corporation has adopted the slogan, "Stars to Sell Stars," as applied to its sales organization. This phrase, which sums up the progressive policy followed in building up its distribution machinery, is the choice of General Manager Arthur S. Kane.

Recognizing the fact that in the motion picture industry conditions of sale and the product sold have vastly changed, Select has within the last three and a half months built up a sales organization carefully calculated to be best suited to the conditions which today surround the sale of high-grade pictures. The guiding thought in the rounding out of this organization has been that the proper handling of a quality product calls for a quality salesman. Paralleling this idea has been the determination to make Select's representatives in every territory of the United States a commanding figure in their respective fields. The organization now is complete.

"The one best man in each particular territory—that has been our aim," says General Manager Kane. "It would make no difference if the man who covered Cleveland, for instance, could not sell cheeses in Atlanta. The point is, is he the very best man to sell Select pictures in Cleveland, bar none?

"Naturally the relationship between the branch manager and the home office has also undergone a change. It is the policy of Select to give the territorial head (whether he be called branch manager, district manager, or any other title) the utmost freedom of action compatible with a responsible organization, and to hold him to account for results. Having secured men who are territorial specialists, Select proposes to avail itself to the fullest extent of their highly cultivated knowledge of the field under their command."

TEN PARALTAS READY.

W. W. Hodkinson this week announced that ten Paralta Plays featuring the three stars, Kerrigan, Barriscale and Walthall, are now practically ready for distribution. This is stated as assurance to the exhibitor of one of the important claims which Mr. Hodkinson has been making; that is, a continuous product of assured quality. It is pointed out that these plays, prepared so long ahead as they have been, allow the Paralta Company to live up to the high standard of quality which they have set. It is also pointed out that this is a very solid guarantee of the solidity of Hodkinson plans and distribution.

The ten plays which are now ready are the following: "A Man's Man," with J. Warren Kerrigan (issued); "Madam Who?" with Bessie Barriscale; "His Robe of Honor," with Henry B. Walthall (issued); "The Turn of a Card," with J. Warren Kerrigan; "Humdrum Brown," with Henry B. Walthall; "With Hoops of Steels," with Henry B. Walthall; "Rose o' Paradise," "Within the Cup," "Blindfolded" and "Patriotism," with Bessie Barriscale.

EDNA GOODRICH DESIGNS MILITARY GOWN.

Miss Edna Goodrich launched a new fashion when she had her New York costumer construct for the studio scene in her new Mutual productions, "Who Loved Him Best?", a very straight-lined military costume, with high-standing collar, braided front and tight skirt and sleeves.

Miss Goodrich's superb figure is displayed to the fullest advantage as she stands on an elevated platform posing for the sculptor hero of the drama, as "American Militant," sword in hand, in a sort of Joan of Arc role.

This costume was made from a design furnished by the star herself, and its popular lines were at once recognized by the model-makers as likely to catch the fancy of America's patriotic women. Already there is a wide demand for the new model, which is being filled largely in New York at present.

Miss Goodrich is already famed as the designer of her own hats and gowns. For instance, the stunning hat she wears in the art exhibition episode of "Who Loves Him Best?" is a Goodrich design, as have been many others of the attractive millinery creations worn by the actress in her recent Mutual productions.

JEWEL INSTALLS NEW SALES SYSTEM.

Jewel Productions, Inc., working to obtain the maximum efficiency in their sales department, has reshaped its policy of distribution to meet the requirements of war-time conditions. All local exchanges are put under the jurisdiction of a zone sales office, in which is installed a zone sales manager, who attends to the larger accounts and has direct supervision over the salesmen in that territory. The sales manager will work independently of the exchange manager and will confine himself strictly to getting business and running down complaints in his zone.

All sales managers will be under control of the sales manager of the home office and will make their recommendations direct to him. In this way Jewel feels that its sales department will develop greater efficiency through the spurring activities of the zone managers who are directly responsible to the home office.

Another feature of the plan is the elimination of inconsequential detail which hitherto has been decided by the home office, but will now be weeded out in its respective zone.

Doings at Triangle Studios

Many Directors Making Many Plays—Evidences of Much Speeding Up.

TWO new subjects have been started within the past week, one picture, "The Shoes That Danced," has been completed, four other companies are in various stages of production on their latest Triangle features, and two directors, Jack Conway and Walter Edwards, are waiting for stories. Both expect to have companies at work on new stories within another week.

Triangle Director Cliff Smith lost no time after the completion of "Keith of the Border," in which the cowboy star, Roy Stewart, was featured. He began work immediately on an exceptional Western subject, the working title of which is "Faith Endurin'." An unusually strong cast is supporting Stewart in this picture.

Fritzie Ridgeway, who has just completed a Triangle feature, "Real Folks," in which she was allowed to wear lace and frills, will again be seen as Stewart's leading woman. Others in the cast include W. A. Jeffries, Joe Bennett, Ed. Brady, Walter Perkins, and a half score of cowboys. The picture is being made at the Triangle ranch studio, Hartville.

After a vacation of several weeks, Jack Dillon, who has directed Olive Thomas in most of her Triangle features, is again at work on a five-reel comedy-drama. Working with Dillon are Jack Gilbert, well-known juvenile, who is back with Triangle; Myrtle Lind, one of the famous Triangle-Keystone beauties; Myrtle Rishell, a new comer at the Culver City studios, who plays the society matron; Gene Burr, George Pearce, Anna Dodge, Percy Challenger, and J. P. Wilde. The working title of Dillon's new story is "Betty Comes Home," and in it a young school girl does just what the title implies and a lot more.

After spending a week on the New York street set at the Triangle studios filming scenes in Gotham's East Side, Director Frank Borzage finished his latest Triangle feature, "The Shoes That Danced," with a day's work in one of the most fashionable of Los Angeles' department stores. This picture is the screen adaptation of John Moroso's magazine story by the same name. Borzage is planning a short vacation at Salt Lake City, Utah, where he will visit his parents before starting his next Triangle feature.

The Triangle feature company, which, under the direction of Raymond Wells, is working on Frederic Bechdolt's Saturday Evening Post story, "The Hard Rock Breed," has returned from the stone quarries near Colton, California, where the location work was done for the picture, and is now working at the Culver City studios on the interiors. The trip was replete with thrills, according to Assistant Director McLaughlin. Included in the cast of "The Hard Rock Breed" are Margery Wilson, Jack Livingston, J. Barney Sherry, Jack Curtis, Lee Phelps, Curley Baldwin, Aaron Edwards, "Bull" Durham, and Marion Skinner.

Triangle Director Thomas Heffron and a company including Bill Desmond, Jack Richardson, Mary Warren, John Lynce, Lillian Langdon, and others have been spending the week at San Pedro harbor, where they have been working on the Triangle three masted barkentine, Fremont, on a story of the Carribean Sea in which Bill Desmond is a swashbuckling pirate.

Director E. Mason Hopper is nearing completion on a big Triangle feature, the working title of which is "The Answer," written by one of the Triangle staff artists. Included in the cast are Alma Rubens, Claire Anderson, Joe King, Francis McDonald, Jean Hersholt, Wilbur Higbee, and Betty Pearce.

Director Gilbert P. Hamilton is making rapid strides on his latest picture "A Soul In Trust," in which Belle Bennett is playing the featured part, supported by J. Barney Sherry, Darrell Foss, Lee Hill, Lillian West, Grover Franke and others. Some elaborate costumes will be seen when this feature of life in the South and in Washington, D. C., is released.

H. O. Davis, vice-president and general manager of the Triangle Film Corporation, is back at the helm at the Culver City studios after a business trip to New York, and the feature companies are working overtime in a drive to gain on the exceptional production schedule set by Mr. Davis for 1918.

NEXT PARAMOUNT-SENNETT JANUARY 27TH.

The next Paramount-Mack Sennett comedy entitled "His Hidden Purpose" will be released January 27. This comedy, it is announced, is a regular Laura Jean Libby melodrama turned into a merridrama disclosing the persecuted heroine, the hampered hero, the vile villain, and the scheming father. With his customary magic touch, Mack Sennett, the comedy king, has managed to transform every little sob spot to a smile spot, and the whole is said to be a joyous riot of laughter from start to finish. Marie Prevost plays "The Girl"; Chester Conklin, "The Villain"; Gene Rogers, "The Father"; Neal Burns, "The Sweetheart," and Frank Cooper, "The Boarding House Keeper."

RELEASE DATE OF "THE LIGHT WITHIN" FEB. 1.

Immediately following the announcement that the title, "The Light Within," has been chosen for the second production in which Madam Olga Petrova will appear, the release date for this feature has been set as Friday, February 1, through the exchanges of the First National Exhibitors' Circuit.

The premier of the second production starring Madam Olga Petrova under the banner of her own organization will take place at either The Rialto or The Rivoli. S. L. Rothapfel is holding his schedule open to accommodate the presentation of the picture for its first New York appearance.

HOTALING'S 700TH COMEDY.

Arthur D. Hotaling has just completed his 700th comedy, "The Soup and Fish Ball." And this means 700 comedies without one written line of script. Mr. Hotaling is one of the pioneers of the comedy-producing field and his long-applied knowledge of what makes screen patrons laugh is evident in the popularity of his Essanay productions. "The Soup and Fish Ball," released January 26, deals with the amusing and exciting results of an enmity between two "hod-carrying" gentlemen, a clash that is brought to a thrilling climax during a grand ball.

General Film reports continued and growing popularity for Essanay's one-reel comedies, as well as the one-a-week scenics. The release for January 26 on the scenic program is "A Romance of Rails and Power," a story built around the electrification of railroads and starring Virginia Valli.

ANOTHER RUSSIAN STORY FOR ALICE BRADY.

Alice Brady, whose latest Select production, "The Knife," has been based on the play of the same name by Eugene Walter, is to go far afield in her next Select picture. From this purely American story to the next Alice Brady production is a long step indeed. In her fourth Select picture Miss Brady will return to a field which she has formerly occupied most successfully, that of Russian romance.

Scenes abounding in heavy snows and hard frozen stretches of country will be embodied in the picture, which will again be under the direction of Robert G. Vignola. "Ruthless Russia" is being considered as a title for the new production.

In the meantime, Miss Brady's second Select picture, "Woman and Wife," a film version of Charlotte Bronte's "Jane Eyre," is finding its way into all the high-grade picture houses in different sections of the country.

THE DREWS IN A FIVE-ACT "THRILLER."

The Drew five-act production, which will undoubtedly attract attention from Maine to California, is the Drew's screen version of "Payday," a meodrama by Lottie M. Meany and Della Bailey that was played on Broadway not long ago, with Irene Fenwick in the leading role. In the Metro "thriller" that has been made from this production, Mrs. Drew will play a "poor working girl," and Mr. Drew will be seen as a vitally bad man. The screen version of "Payday" teems with surprises, and is bound to be of the most absorbing interest to every Drew "fan" throughout the country. Mr. and Mrs. Drew absolutely refuse to divulge many details of this five-act production, but admit that it contains at least one murder. They will not, however, tell who commits the murder. "You may quote me as saying," says Mrs. Drew, "that there is some exciting gunplay."

IVY DEIBEL WORKS WITH JUNE CAPRICE.

Miss Ivy Deibel, the ninteen-year-old Cleveland girl who won the distinction of having the best "camera face" out of a field of 1,300 contestants, was cast last week by William Fox for a part in June Caprice's forthcoming special feature, "The Heart of Romance." Harry Millarde is directing this subject.

Miss Deibel worked several days during the week with the Caprice company and is said to screen exceptionally well. She appears prominently with the Fox players in the beautiful little party scene in "The Heart of Romance," which practically opens the picture. Miss Deibel will be seen in several hundred feet of film in the production. Miss Deibel will probably be assigned to another company within a few days.

103D RELEASE OF PARAMOUNT-BRAY PICTOGRAPH.

For the 103d release of Paramount-Bray Pictograph, Leighton Budd, of the Bray studios, noted as a political cartoonist, contributes an animated cartoon, "Putting 'Fritz' on the Water Wagon," which is based on President Wilson's recent statement that the United States is making war not on the German peope, but on Kaiserism and the military autocracy of Germany. It depicts the personification of Germany on a rampage, after imbibing "Militarism," "Kultur," "Deutschland Uber Alles," and other concoctions at Kaiser Bill's gaudy saloon. "Fritz" staggers across Miss Belgium, whom he attacks and makes off with, and he is mixed up in an awful row with his neighbors when Uncle Same comes along on a water wagon and covers up the belligerent inebriate.

"TROUBLEMAKERS" SHATTERS RECORDS IN PHILADELPHIA.

"Troublemakers," the Fox comedy-drama with Jane and Katherine Lee as stars, established a record for big business for a week's run at Philadelphia's Palace during the week of Jan. 7-12. Seven performances every day were given, and at five of these the S. R. O. sign was needed.

The little stars made their personal appearance at the Palace each day at three performances and received ovations each time. They were big drawing cards in themselves, as was attested by the crowd remaining to meet them after each performance. Jane and Katherine sang and danced for the spectators and were invariably encored.

Picture Theaters Projected

POCAHONTAS, ARK.—Harry Sparkman has purchased Gem theater from G. E. Gamel.

ALAMEDA, CAL.—New Hamblen theater on Park street, near Encinal avenue, is nearing completion.

LOS ANGELES, CAL.—N. O. Anderson plans to erect large theater building at Los Angeles Harbor, with seating capacity for 1,000 people.

SAN ANSELMO, CAL.—D. D. Baxter has disposed of his moving picture business to George Campbell of San Francisco.

SAN PEDRO, CAL.—Theater with seating capacity for 1,000 persons will be erected on Sixth street. Lessees are Ray Pierson and F. O. Adler.

ST. HELENA, CAL.—E. C. Wilson has purchased Liberty theater from L. H. Killingsworth. Mr. Wilson, in partnership with J. A. Enos, also took over Lincoln theater.

BRISTOL, CONN.—Bristol theater is in course of construction on N. Main street.

WASHINGTON, D. C.—Rialto theater, which is being erected at Ninth and G streets, is only the first of a string of six theaters to be constructed here at cost of $1,200,000 by Tom Moore.

PENSACOLA, FLA.—Company organized by Joe M., Sidney P. and Sol A. Levy, and others, will erect theater to be known as the Strand.

ATLANTA, GA.—Approximately $30,000 will be expended by Forrest and George Adair in remodeling the Arcade theater.

ATLANTA, GA.—Government has let contract to Arthur Tufts, Candler annex, to erect theater at Camp Gordon, 120 by 167 feet, including stage; light mill construction, concrete piers, composite fireproof roof, matched pine floors over subfloor; thirteen direct radiating furnaces, electric lights, etc.

BEECHER CITY, ILL.—Moving picture theater has been opened in Clark-Struve hall. Pictures will be shown every Thursday evening.

CHICAGO, ILL.—Walter W. Ahischlager will erect a theater at 4624-42 Sheridan road, with seating capacity for 3,000 people.

CHICAGO, ILL.—Amalgamated Theater Corporation, 6 S. Wabash avenue, have plans by C. W. and George L. Rapp, 69 W. Washington street, for a five-story theatre, store and hotel building, to cost $750,000.

CHICAGO, ILL.—Longacre Construction Company has contract for Phoenix theater, at State and Lake streets, to be erected for Martin Beck. Same contractors are now at work on Woods' theater, at Dearborn and Randolph streets.

CHICAGO, ILL.—Longacre Construction Co., 36 W. Randolph street, have the contract to erect a sixteen-story theater, store and office building, 180 by 163 feet, for the Estate of Charles Kohl, 22 W. Monroe street, to cost $1,000,000.

GALESBURG, ILL.—Orpheum theater has abandoned vaudeville for the period of the war. Program of high-class moving picture productions has been inaugurated.

GALESBURG, ILL.—Frank Theilen of Aurora has purchased the Colonial theater and appointed Harry Lewis manager.

HERRIN, ILL.—New Hippodrome theater has opened under management of John Marlow.

HIGHLAND, ILL.—Walter Kilmer and William Walsh have established a moving picture theater in Verona hall.

JACKSONVILLE, ILL.—Princess theater has reopened under management of Carl Lowenstein.

OTTAWA, ILL.—Frank Theilen of Aurora has transferred the lease on the Gayety theater here to J. D. McKeen of Morris, Ill.

ROCKFORD, ILL.—Miday theater now under construction at East State street has been leased by Acher Brothers.

HEBRON, IND.—G. Weggen is converting a garage into a moving picture theater.

MUNCIE, IND.—Wysor Grand theater has been remodeled and will open under the management of George S. Challis.

PATRIOT, IND.—Old church edifice has been converted into an attractive moving picture theater by H. J. Harris.

PORTLAND, IND.—W. H. Ludy has disposed of his interest in the Theatorium moving picture house to F. C. and Charlton Templin.

RENSSELAER, IND.—Robertson & Viant are the new proprietors of the Princess theater.

CHARITON, IA.—New Lincoln theater has opened.

DEEP RIVER, IA.—T. H. Connell and D. F. Doty have taken over management of Lyric theater.

DUBUQUE, IA.—John L. Little of Dyersville has taken over interest of J. R. Kaltenbach in Star theater. William Warren has been engaged as manager.

ELDORA, IA.—Max Tschauder of Marshalltown has purchased Grand theater from Hortense Porter.

ELKADER, IA.—J. L. Flanagan has sold Majestic theater to E. E. Beers.

GERMANIA, IA.—J. H. Pink has disposed of his moving picture business to J. E. Smith.

IONIA, IA.—C. N. Morton has sold Star theater to Peter Herzog.

MILO, IA.—F. A. Pahre has purchased Star theater from J. G. Tharp.

MORAVIA, IA.—Crystal theater has been leased by J. E. Benton.

POCAHONTAS, IA.—Frank Stegge has leased Princess theater to Lonil Hronek.

STORM LAKE, IA.—Martin J. Powell and Edward Roberts have consolidated their interests in the Empress and Princess theaters.

WATERLOO, IA.—Cotton theater has opened under management of W. W. Gallup.

WAVERLY, IA.—H. G. Nicholas has disposed of his opera house to George Moulds.

COFFEYVILLE, KAN.—Vaudeville and moving picture theater is being erected for Tackett Brothers.

LOUISVILLE, KY.—B. F. Keith theater interests have purchased Strand theater. I. Libson will be manager.

NEW ORLEANS, LA.—Prytania theater has been opened by Jacobs & Laudry.

PORTLAND, ME.—Extensive improvements costing $100,000 are being made to the Strand theater at 565 Congress street. House will reopen under management of W. E. Reeves.

BALTIMORE, MD.—Extensive improvements are to be made to the Monumental theater.

CAMP MEADE, MD.—Claiborne & Johnson Co., Inc., Garrett building, Baltimore, have the contract to erect a $50,000 theatre for L. F. Allardt, 22 Monroe street, Chicago.

BOSTON, MASS.—Plans are being prepared by Funk & Wilcox, 120 Boylston street, for a theater and office building, to be erected at 1410 Massachusetts avenue, for the Harvard Square Theater & Realty Trust.

FARIBAULT, MINN.—American Amusement Company has taken over the Empress theater, formerly conducted by Louis Hollman. New manager is Will J. Glaser.

ST. PAUL, MINN.—Heilbron & Weiskopf, 155 E. Ninth street, have plans by George A. Blewett, 642 Endicott building, for a one-story moving picture theater.

ST. PAUL, MINN.—Earl H. Miller plans to open a moving picture theater at 917 Grand avenue, near Milton street.

FREDERICKTOWN, MO.—Gem theater has moved into its new quarters in building formerly occupied by the Grand.

KANSAS CITY, MO.—Theater to be known as the Doris is being erected at 908 Walnut street by George W. Curtiss. It will have seating capacity for 976 people and cost $50,000.

ST. LOUIS, MO.—Liberty Realty Company has plans by Norman B. Howard, 943 Century building, for a three-story brick, concrete and steel theater, hotel and store building at 18th and Market streets, to cost $1,700,000.

GOTHENBURG, NEB.—Sun theater will open soon.

OMAHA, NEB.—Vaudeville and moving picture theater to cost $400,000 is in course of construction for A. H. Blank.

MORRISTOWN, N. J.—Lyon's Theater Company has been incorporated.

HURLEY, NEW MEXICO.—New moving picture theater, with seating capacity for 600 people, has opened under the management of James A. Shipley.

GOUVENEUR, N. Y.—Zina Taggart of Rensselaer Falls has sold the Wonderland theater here to W. E. Murphy of Ogdensburgh.

ROCHESTER, N. Y.—Colonial Theater Company will expend $3,000 in remodeling moving picture theater at 197 E. Main street.

MINOT, N. D.—Management of Lyric theater has been taken over by Nick Greenway. High-class pictures will be shown.

AKRON, O.—Hippodrome Arcade Company will erect a theater at 182 S. Main street, with seating capacity for 3,100 people.

CLEVELAND, O.—Hartley T. Palmer, formerly manager of the Utopia theater at Painesville, has leased the Milo theater at Miles avenue.

COLUMBUS, O.—Carl & Cook, 150 Kenworth road, have the contract to remodel the Broadway theater.

DAYTON, O.—L. Rauh Estate, 300 Rauh building, have plans by Pretzinger Musselman, 1155 Reibold building, to rebuild theater damaged by fire.

FINDLAY, O.—Majestic theater has been purchased by Community Theaters Corporation of Chicago. It will be conducted under the management of S. J. Stoughton of Chicago.

MARION, O.—R. T. Lewis has plans by Thies & Thies, 67 Davies building, Dayton, O., for a one-story auditorium, 62 by 90 feet, to cost $20,000.

PIQUA, O.—Strand theater has been leased by H. W. Kress from Frederick Adams.

YORKVILLE, O.—Frank Fawcett, Bridgeport, O., has the contract to erect a one-story moving picture theater and store building, 30 by 84 feet, for Louis Bourg, Hackett, Pa., to cost $5,000.

ADA, OKLA.—De Sota theater, conducted under management of J. T. Painter, has been taken over by James Miller.

BEAVER, OKLA.—Dave Anderhub has purchased Minso theater from Ernst Pinkston.

MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907
Everything the Moving Picture Man Wants to Know About His Business
Chalmers Publishing Company 516 Fifth Ave. New York

THE BLUE BOOK OF THE MOVING PICTURE INDUSTRY

Write and ask us why—
If you don't believe it—
Or, better still—
Don't take our word for it—

Just ask any person who has been actively engaged in the moving picture industry for a year, or even six months.

You'll find it a well established fact that **to do business with the MOVING PICTURE WORLD goes a long way toward establishing you as a figure of commanding importance in your field.**

Every person commercially interested in moving pictures reads it.

Its advertisers are the most trustworthy and dependable purveyors to the trade.

Its best friends are the foremost manufacturers, distributors and exhibitors in the business—

For none but the best type of individuals in the industry can be friendly with the MOVING PICTURE WORLD'S staunch and unswerving policy of square, honest dealing in every department of the business as a means to its surest and most permanent advancement.

REGISTER IN "THE BLUE BOOK OF THE MOVING PICTURE INDUSTRY" BY IDENTIFYING YOURSELF WITH THE MOVING PICTURE WORLD.

Send us your subscription today and read carefully each issue published.

Use our advertising columns for your trade announcements.

Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

New England Theaters Are Closing Early

Things Are Coming Along Not So Bad as Some Had Feared—League Is in Perfect Sympathy With the Government—Some Complaints.

By Richard Davis Howe, 80 Summer St., Boston, Mass.

BOSTON, MASS.—New England Fuel Administrator James J. Storrow was pleased at the way the moving picture theaters of Massachusetts took hold of the situation and carried out his orders calling for a 10 o'clock closing of all picture houses, to the letter. Practically the only exhibitors to suffer any noticeable loss in patronage were the Boston picture men, as moving picture houses in other parts of the Bay State, especially in the smaller towns and cities, have always maintained a policy of early closing. The local houses, however, proved their "metal" and closed up their doors tight when the clock struck 10.

It was generally agreed that the first effect of the early closing orders was to hit this city hard. The managers claimed that their receipts dropped as much as 50 per cent., yet there did not seem to be any general discontent. Patronage of the places usually open at night seemed on the whole considerably smaller than usual under normal conditions. It was pointed out that Monday is a sort of a "stay-at-home night" anyway, even so far as the theaters are concerned.

Practically all of the theaters, both moving picture and legitimate houses, were emptied either before or at 10 o'clock. A few legitimate houses were unable to close their shows until 10.15 or a few minutes after. The theater people said without exception that the new orders still has a bad effect on box-office receipts and that they anticipated such a result until the general public becomes accustomed to the new order of things.

The legitimate theaters of Boston presented a mighty protest to Fuel Administrator Storrow and the coal dictator for New England allowed them a hearing. He pointed out that the Metropolitan Sewerage and Water system had but four days' supply of coal on hand and that if relief did not come soon the result would be serious. He also stated that some of the large factories working on war orders, including the huge Ayer Mills, making blankets for the troops, would be compelled to shut down their plants unless coal was rushed to them immediately. In view of the critical conditions to the complete success of the great war, the theatrical interests quickly volunteered to do their share.

League Accepts the Situation.

Members of the Massachusetts Branch of the Motion Picture Exhibitors' League of America met at a special meeting at the local headquarters on Pleasant street, and after a thorough discussion of the drastic orders, it was agreed that the matter required no action on the part of the league. The sentiment of the several delegates was unanimous that the moving picture exhibitors accede to the terms of the order.

Harry I. Wasserman, manager of the Eagle theater, Roxbury, and an active member of the league, after the meeting said: "We felt that the sacrifice demanded of us is infinitely small in comparison with those being made by the boys at the front. All the men at the meeting were in favor of closing at 10 p. m."

None of the big downtown motion picture men attended this meeting. In some cases their sentiments were in favor of sticking with the legitimate theaters in voicing a protest against the sweeping mandate.

Claim That No Coal Is Saved.

Manager Thomas D. Soreiro of the Park theater, stated: "Theaters are not considered luxuries to-day. They are necessities. The moving picture houses depend mainly upon their evening business. Closing us up at 10 o'clock will bring no saving in fuel. We shut down our heating plant at 8.30 every evening. The warmth from the bodies of 1,000 or more persons develops sufficient warmth even on cold nights after they have been in the theater for a while.

"The theaters have been the refuge of thousands of people whose homes are coalless during the shortage. Closing them earlier means driving those people into the cold so much earlier.

"The light-saving is negligible. Movie houses are in darkness most of the time. We have curtailed our light one-third lately."

Few if any of the Massachusetts movie theaters started their shows any earlier in the day because of the earlier closing. Many of the managers made slight changes in the arrangements of their program, slashing out a comedy or news reel in the morning show, which gave them practically the same program throughout the day.

Some film men believe that the new orders will result beneficially for the picture houses, because it is expected many patrons of legitimate houses will hereafter patronize "movies" more often.

"Al" Lewis Goes to Camp Devens.

Boston, Mass.—"Al" Lewis, well known New England film salesman and former manager of the "Enlighten Thy Daughter" company, playing the picture on a percentage basis, has been drafted for Uncle Sam's National Army, having gone to Camp Devens, Ayer, Mass., this week.

Mr. Lewis has been identified with the film business for some time and is an experienced salesman and advance man. He has traveled for several large theatrical shows during the past ten years.

Last summer he traveled for Harry G. Segal, general manager of the Globe Feature Film Corporation, of this city.

T. B. Spry Gets Gift of Appreciation.

Boston, Mass.—Thomas B. Spry, assistant general manager of the Select Pictures Corporation of New England, received last week a handsome octagonal watch, the gift of Louis J. Selznick, head of the Select Corporation. Mr. Selznick presented Mr. Spry with the beautiful timepiece as an expression of his appreciation of Mr. Spry's unceasing efforts in establishing Select Pictures on a firm foundation in New England.

Packages of Tea Advertise Petrova Film.

Boston, Mass.—Considerable special advertising was done in connection with the first production of Mme. Olga Petrova by her own company, which played Nathan H. Gordon's Olympia theater in this city last week with great success. The chief feature of the advertising was the packages of imported tea given away to each lady patron as a gift from Mme. Petrova.

"Our Navy" Film Attracts Crowds.

Boston, Mass.—The Prizma natural color motion pictures of "Our Navy," which are being shown at Tremont Temple, are having a successful run in this city and are drawing large audiences daily. The pictures show the building of ships, the working of them, the scenes of tars at work and play, and the firing of mammoth guns, the flying of aeroplanes and other interesting things.

Becomes a First-Run Theater.

The Castle Square theater also made another big change in its policy last week Commencing Thursday, January 10, the theater became a "first run" house, and the double feature first run program consisted of "Runaway Romany" and "Madame Who." The new policy of first run and double features is sure to be a success in this house, as its patrons have of late been clamoring for a longer performance.

The tea room is open between the hours of 12 and 3 p. m. and 4 to 8 p. m. The Castle Square now runs a continuous performance from 12.30 until 10.30 p. m.

L. H. McCracken Joins Navy.

Boston, Mass.—Another member of the Boston film circle, L. H. McCracken, has enlisted in the navy. He is head booker in the local office of the Triangle.

Boston, Mass.—Manager Frank Ferguson of the Sherman Releasing Agency, exploiting "The Crisis" in New England, states that the picture is going over big and that it is solidly booked for some time to come. It is being played in both the small and larger towns to capacity.

Boston, Mass.—Manager C. L. Osborne, of the First National Exhibitors' circuit, in this city, is very enthusiastic over the progress made by the organization since it was established in New England. Business, he says, is booming, and he expects it to continue so.

See State Right Lists on pages 649 to 657 of this issue.

Capital City Exhibitors on Anxious Seat

Regulations Are Arriving Ever Fresh and New But Taxes Remain Steady No Matter What Other Burdens Theaters Must Carry.

By Clarence L. Linz, 622 Riggs Bldg., Washington, D. C.

WASHINGTON, D. C.—There is so much doing in the National Capital nowadays that it is a case of hit and run, grab and endeavor to understand and digest things as they come along. The exhibitors here no sooner recover from one interesting fact than something else bobs up, and yesterday becomes a period so far back as to be forgotten.

For instance, last week there flamed up legislation looking to put a ban on Sunday shows. This week along comes the Fuel Administrator, Dr. Harry A. Garfield, who prescribes that no motion picture shows shall do business on Mondays. "Hot stuff," declared leading exhibitors. If you have coal in your theater cellar you can't use it anyway, and houses that have been losing money right along hit another loss, for there is no reduction in taxes when the houses are closed. Mr. Exhibitor pays on an open-house basis on everything but the admission tax.

Just at present there is also a movement afoot for a curfew law for minors. This is adding somewhat to the difficulties of the theater men. Business has taken a big slump and there is general complaint. There are some among the exhibitors who declare that a continued run of this type of hard luck will have the effect of closing their houses until conditions change.

Boyd C. Cunningham Heads Paramount Office.

Washington, D. C.—In line with the general comment above, the motion picture industry here was electrified last week by the announcement that Boyd C. Cunningham had succeeded R. E. Barron as manager of the Paramount-Artcraft exchange, and that the resignation also of James L. Brown as assistant manager had been accepted.

Boyd C. Cunningham is no stranger to Washington, for it was only a little over a year ago that he severed his connection with the Mutual Film Corporation to become associated with his present employers. He started in the game in Philadelphia in 1912. He was in that city only three months, however, when he joined the Mutual company and went to Baltimore to open an exchange there. Three months later, on July 4, 1912, he became manager of the Washington exchange, exercising supervision over the Baltimore office in addition. He continued in this employment until August, 1916, when he went to Seattle, Wash., for the Artcraft Pictures Corporation.

Upon the merger of Artcraft and Paramount Mr. Cunningham returned east and assumed charge of the Twenty-third street office in New York City, serving northern Jersey. He has now returned to Washington as boss of the Tenth Street office.

Will Make Exchange More Attractive.

Al Lichtman, general manager for Artcraft and Paramount, has come to Washington from New York, and W. E. Smith, district manager for these companies, is here from Philadelphia for a conference with Manager Boyd C. Cunningham as to the future policies to be followed by the local exchange. At the same time they will go over the plans for the completion of arrangements, under which the new exchange on Tenth street will be the most attractive and best laid out establishment of its kind in this city.

The complete outfitting of the exchange has been greatly delayed by many things, but it is showing promise, and Mr. Cunningham hopes to have all completed by the end of the month. The first floor will contain film and paper rooms and at the rear are two large vaults, built in conformity with the new fire regulations governing the storage, manufacture and handling of films in the District of Columbia. This section is more or less upset at present as the work of building the various partitions, putting up the racks, and other needed things have not yet been completed.

The second floor, housing the various departments of the offices of the two companies, will be the envy of a great many exchange men, for the lay-out promises to be ideal. One entering the floor at the front has a clear view of every department. The service department will come first, for service, according to the management, comes first in the business of the exchange, and following along will come telephone department, manager's office, booking and bookkeeping departments, etc.

The upper floor offers ample storage facilities. The building is modern in every particular and has a very attractive front. Mr. Cunningham predicts that as soon as present arrangements are completed he will be enabled to show exhibitors in this territory an unexcelled exchange in every respect.

Gerald Payne Back in Washington.

Gerald ("Jerry") Payne, former manager for Triangle in this city, is back at his old job with Paramount-Artcraft in the new exchange.

A. J. Nelson Look for Another Domicile.

Washington, D. C.—It never rains but it pours, according to A. J. Nelson, manager of the local General Film exchange. Last month he received notice from the owners of the building at Seventh and E streets, Northwest, that the Government had commandeered the premises and the General Film Company would be given thirty days of grace, upon the expiration of which the floor space occupied by its employees would be pre-empted by employees of Uncle Sam. This month he was given a notice by the owner of his home that he would be given fifteen days to find a new domicile, the premises at present occupied by him having been sold. These are war times and very strenuous. Homes, apartment houses and hotel rooms are very scarce. Mr. Nelson has just completed a double round of the real estate offices on behalf of his firm; now he will have to do a similar stunt on his own behalf.

The General Film Exchange.

The new quarters of the General Film, secured by Mr. Nelson after a weary search, are on Tenth street, near the new quarters of the Artcraft-Paramount companies. They were vacated by their former occupant when the town went dry on November 1, and cannot be said to be ideal for an exchange. The building is an old one; the heating plant is insufficient, and the lighting system is not as good as could be desired. Despite all this Mr. Nelson is handling an increased business. He has been very much up against it for the past two or three months, due entirely to local conditions, and this even carried through to the point where, when he ran across his present quarters, he, with the aid of his assistant, Mr. Flax, and one or two other members of his office staff, did the moving and put up all of the shelving, being unable to secure any outside help.

If there ever was a need for an up-to-date film exchange building it is right now. The building on G street is under way, but several months will elapse before it is ready for occupancy, and things move so quickly nowadays (except construction work on buildings) that Mr. Nelson, in common with other exchange managers, refuses to deal in futures and only sighs and wishes the building were available now.

Benefit for Colored Soldiers at the Howard.

Washington, D. C.—Manager A. J. Thomas, of the Howard theater, catering to the colored population in the U street section, set aside 400 seats at a recent performance for the benefit of the colored officers and enlisted men from Camp Meade. Mr. Thomas is "doing his bit" towards entertaining the drafted men of that camp. Arrangements were made by the war service board auxiliary of the War and Navy Departments' commissioners on training camp activities.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

Criterion Theater a Refuge All Day Sunday.

ATLANTA, GA.—Willard Patterson, manager of the Criterion theater on Peachtree street, just above Five Points, kept the theater well heated all day Sunday for the benefit of any people who were unable to secure fuel and other means of keeping warm.

Mr. Patterson is doing all possible in every way to aid during the present crisis brought about through the combination of the arctic weather and the shortage in the coal supply for the city. No pictures were shown on Sunday, of course, the theater being simply open as a place of refuge for any possible sufferers from the extreme cold.

Atlanta Theaters Have Few Patrons.

Atlanta, Ga.—On account of the cold weather being experienced in the South motion picture houses are having a slump. The theaters in Atlanta have not for many a week had such small audiences as this week.

Manager Percy Weadon Now on Job.

Atlanta, Ga.—Percy Weadon, of New York, arrived in Atlanta Wednesday and immediately went to Camp Gordon to familiarize himself with the needs of the Government theater at that cantonment, which he will manage, having offered his services and been accepted by the Government. All classes of amusements, including motion pictures, will be used by Mr. Weadon to amuse the 30,000 soldiers quartered there.

Macon, Ga.—Dr. C. L. Williams, in charge of the public health work here, issued an order this week, Jan. 14, prohibiting any child under 16 years of age from entering any theater for an indefinite period. Three or four cases of meningitis were discovered in Macon among children, and rigid measures were adopted to guard against an epidemic.

BUFFALO TRADE NOTES.

Buffalo, N. Y.—Carnival Court, which has an airdrome, recently suffered a loss of $15,000 by fire. This is an amusement park located in Main street, Buffalo. Defective electric light wires caused the blaze.

Buffalo, N. Y.—A benefit performance was recently held at Shea's theater, Buffalo. Vaudeville and moving pictures were featured. Several hundred dollars were realized to buy smokes for Buffalo soldiers. The benefit was arranged by Henry Carr, manager of the house.

The Triangle Exchange, Buffalo, has been having "a freeze-out" on account of the coal shortage. Manager Montgomery is using wood to keep his fires burning and is patiently displaying the "business as usual" sign.

"There is an extra demand for the Charlie Chaplin specials," said W. A. V. Mack, manager of the Mutual, Buffalo. "Some of the exhibitors are repeating the pictures four and five times. One of the first-run downtown houses has rebooked the twelve specials, notwithstanding the fact that a very small house a block away has shown each one of the Mutual Chaplins four to six times."

Indiana News Letter

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

Yearly Report of Circle Theater Company.

INDIANAPOLIS, IND.—The company owning and operating the Circle theater held its yearly meeting on January 8 and re-elected all its officers. A. L. Block was again chosen president. The reports for the last year showed a tremendously successful business, both from an artistic as well as a financial standpoint. The stockholders of the companies tendered an expression of gratitude to S. Barret McCormick, manager, and to his competent staff of assistants. Much of the credit for the elaborate stage settings presented at the Circle during the last sixteen months belongs to Mr. McCormick. He was assisted in the work by H. D. Bolton, stage manager, and Charles Reed, an Indianapolis scenic artist.

The musical entertainments at the Circle have likewise meant much to the city of Indianapolis. The Circle orchestra of twenty artists, under the direction of Max Weil, has gained fame for the character of the music it has presented. The Circle's musical library contains a wealth of compositions from the greatest of composers.

The year also has been notable for the number of internationally famous singers and artists who have appeared on the Circle's stage. Many opera and concert stars who have been heard at the Circle could have appeared in Indianapolis only at expensive concerts if it had not been for the nation-wide prestige of the theater.

South Bend's Seat Tax Was $10,000 for Two Months.

South Bend, Ind.—South Bend theatergoers paid into Uncle Sam's war coffers the first two months the law has been in effect—November and December—almost enough money to build a theater. The amount, representing the 10 per cent. war tax collected from each patron during that time, almost reached the $10,000 mark.

In round figures approximately $9,700 was the combined contribution of the city's seven theaters—Oliver, Orpheum, Auditorium, La Salle, Castle, White Eagle and Honeymoon. The Oliver, being a legitimate house, was the heaviest donor for any single performance, some of the tickets for the big road productions netting the Government 15 cents on each one sold as compared with only three cents as the highest amount received on a single ticket at the Orpheum.

BINGHAMTON NOTES.

By L. D. Brown, 25 Henry Street, Binghamton, N. Y.

Many Theaters Closed—Business Just Fair.

BINGHAMTON, N. Y.—The Laurel theater has closed on account of lack of coal and will not open up again until things are different. Mgr. Jack Carroll says he may not open again till spring.

The Susquehanna Valley theater of Binghamton also is closed. On one of the cold nights their water works froze and there is not enough business to warrant the expense of fixing them.

The new Floral Avenue theater, which opened up shortly after the first of December, 1917, did not survive very long. The location is very bad. The house was opened by J. F. Small, to his sorrow. The equipment is all new with latest Power's machines, purchased through the Moving Picture Machine Co. of this city. The seating capacity is four hundred and fifty. The house closed the week of New Year's.

The other shows, The Symphony, Star, Stone, People's, Court, report business just fair, nothing to brag of at the present.

Pennsylvania Censor Says Films Are Bad

Arraigns Producers and Their Pictures—Says They Use the "Dirty Linen of the World" and Are a "Fly Blown Mess"—Few Worthy Films.

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

HARRISBURG, PA.—Dr. Ellis Paxon Oberholtzer, chairman of the Pennsylvania State Board of Censors, was strong in his denunciation of approximately 85 per cent. of the pictures offered. This complaint formed the greater part of the annual report submitted to the governor Tuesday, January 15.

The arraignment of producers and pictures by the chairman of the board is sombre, torrential, rhythmic, and it culminates in an ominous murmur against some of the men who, as the censors see it, use "the dirty linen of the world" to make their—ahem!—sunplays and throw upon the screen "a fly-blown mess of kinetoscoped rot."

The report shows that the subject matter resorted to in the past year by moving picture producers, bent primarily upon enthralling the child mind—whether it exists in children or in the mature—included, among other things, these dramatic elements listed in the report:

The capture of young girls and their induction into white slavery. Malpractice. Birth control. Strangulation. Shooting. Stabbing. Profuse bleeding. Nudity. Torture of human beings. Use of habit-forming drugs. Scenes at birth. Executions. Disease.

In accents of woe the censors' report also lists "burlesques of funerals," "disparagement of the clergy," "sensual love scenes," "burning," "wrecking," "safe-cracking," "counterfeiting," "burlesque of lying-in hospitals" and "vulgar exhibitions of under clothing" as merely a few of the striking details used by practitioners of the new art in their work of uplifting the public mind.

At the end of the report the censors had enough breath left for a firm and generous tribute to travel pictures and educational films and a few plays and comedies that were really artistic and good.

Two Additions to Peerless Sales Forces.

Philadelphia, Pa.—Charles Campbell, formerly of the Mutual, and George W. Smiley, formerly of the Perfection, have joined the star salesmen force of the Peerless.

Palace Theater Nets $400 for Red Cross.

Ardmore, Pa.—S. E. Bleyer, of the Palace theater, held a Red Cross benefit on Monday, January 14 in conjunction with the presentation of Alice Brady in "The Maid of Belgium," and the princely sum of nearly $400 was realized.

Beautiful New Theater Opens in Shamokin.

Shamokin, Pa.—J. F. Higgins, owner of a chain of theaters up the state, recently opened his new Majestic theater in Shamokin. The new house has been constructed of white terra cotta, is of fireproof construction, and has pleasing architectural lines. It is handsomely furnished. The decorations of the auditorium are done in old rose and gold, giving a beautiful and striking effect. Rich red velvet carpets and drapings have been also used.

No balcony exists, but in its place there is a tier of loges encircling the theater containing 950 wicker chairs, while the main floor holds 1,100 upholstered seats. Indirect lighting system has been used, and all conveniences for the comfort of the patrons have been provided. A new Barkoff grand organ has been installed at a cost of $8,000, while an orchestra will be engaged at times to assist with special musical numbers. Admission charges are 10, 15 and 20 cents, evenings, and 5, 10 and 15, matinees. Mr. Higgins will run a selected program of all of the high-class productions.

Philadelphia Trade Jottings.

Philadelphia, Pa.—Benjamin Chapin's Lincoln series has arrived at the local Paramount Artcraft exchange, and will shortly be presented to the newspaper men for a private showing.

Shipping conditions are reported in eastern Pennsylvania to be in a most deplorable state. Films are continually being delayed, and if it were not for the relief given by the Parcel Post system a great number of exhibitors would be compelled to suffer from the lack of proper delivery of their shows.

Kensington, Pa.—Six theaters in this section have booked the Mrs. Vernon Castle series, and over sixteen theaters in West Philadelphia. Splendid results have been achieved through the consistent efforts of Messrs. Martin and Berman, of the Pathe exchange, in advocating a new policy to the exhibitors.

Central Illinois News

By Joe Esler, Quincy Correspondent of Moving Picture World.

Fred Heyworth with Washington Theater.

Belleville, Ill.—Fred Heyworth, one of the old Ringling troupers, is now with the Washington theater at Belleville and would like to hear from some of his old-time friends.

G. W. Martin Celebrates Second Anniversary.

Bloomington, Ill.—G. W. Martin, manager of the Irvin theater at Bloomington, is celebrating his second anniversary as manager of that fine feature picture house. He is using exclusive Metro and Paramount service and is getting the business.

Trade Notes Picked Up Here and There.

Peoria, Ill.—Perry Robinson of the Apollo theater at Peoria is featuring Paramount films and reports business as great.

Peoria, Ill.—Joseph Froshin, manager of the Princess at Peoria, says that the World and Pathe are bringing the dimes to his box office.

Peoria, Ill.—R. B. Francis, manager of the Duchess theater at Peoria, is using Triangle and Blue Bird feature plays to fill his house. Business is good he says.

Pekin, Ill.—G. W. Hill has taken over the Court theater at Pekin and will use Select features and Triangle. H. B. Dittman will act as his chief operator.

W. O. Frederick is manager of the Capital at Pekin and is using Goldwyn, Artcraft and Paramount service.

A. W. McClellan is manager of the Dreamland now.

Peoria, Ill.—Clarence G. Steinhardt is manager of the Columbia theater at Peoria and is using Paramount, Metro and Fox features at his house. He is also using some local views to liven things up. They help bring in the crowds.

Bloomington, Ill.—W. R. Lyon, manager of the Castle theater at Bloomington, has just returned from a business trip to the larger cities in this territory and reports business as good with most of the managers he called on.

Fuel Administration Permits One Lamp

St. Louis Theaters Can Burn One 150-Watt Lamp Outside on Lightless Nights—Particular About How the Watts Are Used.

By Mary Moore, 6035 Kingsbury Block, St. Louis, Mo.

ST. LOUIS, MO.—A slight concession was granted by the St. Louis Fuel Administration in favor of the motion picture exhibitors of this city during the week just ended, and despite the fact that the concession is small it will mean thousands of dollars to the picture theaters of the city.

Joseph Mogler, president of the Exhibitors' League, presented to the Administration an appeal from a majority of the movie house owners of the city to the effect that the "lightless night" order, which barred all exterior lighting, meant virtual death to business on two of the best nights of the week—Thursday and Sunday. A concrete showing of the facts was available in the receipts of the larger houses.

The Administration conceded the justice of the exhibitors' position, which was in the interest of legitimate business and not in the least unpatriotic and granted the theaters the right to burn one light on the outside on "lightless" nights. A provision is made, however, that this light must be not over 150 watts, and this 150 watts cannot be made up of two 75 watt lamps, but one light only. It is further provided that the lamp used must bear a one and one-half inch ring of red surface, indicating that the light is permitted by the Fuel Administration.

Already several of the houses have been equipped with the single light effect, which, in view of ban on all other lights on a given street, serves its purpose of night attraction and has materially increased the "lightless" night receipts.

Ivan to Open State Rights Office in St. Louis.

St. Louis, Mo.—The film field here will be broadened in the near future by the entrance into this territory of the Ivan Production Company, which is already arranging for a St. Louis office under the management of B. H. Hoddup. The Ivan productions were at one time under the direction or distribution of the Paramount company, but will enter the field as state rights products.

Edward Carr Transferred to New York.

An important change in filmdom here took place during the week when Edward Carr, local manager of the Triangle offices, was transferred to New York. The local office will be managed by a Mr. Webster. The Triangle recently signed up with the Cella-Tate syndicate, controlling the largest houses in the city, under the usual Triangle contract. This contract was abrogated between Triangle and the Cella-Tate organization some weeks ago and resulted in court litigation, which was later patched up. Dave Russell represented the Cella-Tate syndicate, and Edward Carr the Triangle in all these operations.

G. F. Hennessey Tries Married Life.

G. Francis Henessey, manager of the Bluebird office in St. Louis, eloped to Taylorville, Ill., this week and was married to a former Mrs. Lewis. This is Henessey's first venture into matrimony. He was formerly advertising man on the St. Louis Times.

D. E. Boswell Knows It's Good.

D. E. Boswell, manager of the Vitagraph offices in St. Louis, was married during the week. This is his third venture.

Here and There in St. Louis.

Ted Morse, assistant manager of the Paramount offices, is confined to his home with rheumatism.

Hector Pasmezoglu, Greek consul in St. Louis, and owner and manager of the Congress theater, a film house, is ill and has been absent from his post for several days.

A. D. Flintom, district manager for the Paramount in Missouri, Kansas and Iowa, was in St. Louis during the week. Mr. Flintom formerly owned the Paramount franchise in the three states. He was made district manager in the reorganized Paramount company.

Maritime News Letter.

From Alice Fairweather, "Standard," St. John, N. B.

Transportation Still Uncertain.

ST. JOHN, N. B.—The transportation difficulties spoken of last week have not entirely disappeared as yet and several patrons of the theaters were disappointed at not seeing their serial at their favorite picture house. The very close bookings made here makes little allowance for delays. Comedies have had to be substituted in several instances.

Nickel Theater Opens in St. John.

St. John, N. B.—The event of the most interest in the motion picture world of this locality is the opening of The Nickel, the theater on Queen's square, St. John, which is to open on Wednesday, Jan. 16. The building is known as the Queen's rink and has been used as a skating rink. Under the management of Robert Armstrong it has been remodeled into a theater seating one thousand. A Powers machine has been installed over the main entrance, the lighting system is of the indirect type and a modern heating system has been installed.

Manager Armstrong proposes to make the admission fee 5 cents and to run five shows daily, with a change every second day. There are to be no serials, but plenty of comedy pictures.

The floor of the theater is raised fifteen feet from the curtain to the rear seats, the seats sloping from the center aisle to the walls. The ceiling is circular. The walls are of steel. The color scheme is cream salmon and terra cotta with the woodwork in cherry. Over the main entrance has been placed a beautiful fan-shaped window which, with other windows lights the large lobby. This lobby runs the whole width of the building and has steel walls finished in cream and terra cotta with the friezes done in green.

Manager Golding's New House Organ.

St. John, N. B.—The Imperial theater, with its always "up to the minute" manager, W. H. Golding, is this week getting out a house organ which will give general news of the trade. The two vaudeville acts, with their performers of international repute, are giving great satisfaction.

The management has contracted for the full Paramount and Artcraft service. With these pictures will be shown the Drew comedies, the British Official Weekly, the Pathe British Gazette. Captain Bairnsfather's Cartoons and a series of Pathe scenic colored tours. This last named series begins Monday, showing British Tonic Towns and is very fine. The Universal serial, "The Bull's Eye," begins Feb. 8. There will also be some Select pictures featuring Clara Kimball Young and other films of excellence.

The Imperial orchestra is to be augmented by the addition of a flute violo and piccolo player. The management claim, and justly, that they are giving the people of St. John an absolutely high class program of metropolitan shows along the lines of the Rialto and Strand and others of the finest motion picture houses. The best show for the money in Canada. There are at the Imperial six hundreds seats which are priced at 25 cents and twelve hundred at 15 cents.

Everyone who visits the theater speaks of the excellence of the service and the perfectly kept appearance of the Imperial.

Interesting Notes About the Spencer Theaters.

Truro, N. S.—F. G. Spencer's theaters in Truro and Amherst, N. S., opened a new policy on Saturday, Jan. 5. This policy includes in the programs of the Princess, at Truro, and the Empress, at Amherst, the same vaudeville acts which are seen at the Opera House at St. John and the Strand at Halifax, the acts first coming to St. John, then going to Truro and Amherst, then to Halifax. This has been very popular so far.

The Empress, at Amherst, showed "Parentage" very successfully.

F. G. Spencer has a very fine line-up for the Lyric theater at St. John, where specials are now being shown. "Parentage" is running this week and is being very highly spoken of. Other pictures which have been contracted for are "The Whip," "The Barrier," "The Crisis," "Civilization" and others. Mr. Spencer has signed with the manager of the Superfeatures for practically all their big productions.

F. G. Spencer's outside theaters will be looked after by his manager, S. C. Hurley, as Mr. Spencer expects to spend the winter in Los Angeles with his family.

Some of the Gem Theater's Specials.

St. John, N. B.—The Gem theater has been giving its patrons some extra good programs lately. This last week two acts of vaudeville were to be seen there, and on Wednesday, Thursday and Friday the picture feature was Robert Warwick in "The Family Honor," a World-Brady feature.

Pictures Coming to Palace Theater.

Glace Bay, C. B.—Manager N. Nolan of the Russell theater, Glace Bay, has closed for the Paramount and Artcraft pictures, giving the service full time. He will also show Select pictures, the Famous Players serial "Who Is Number One?" and the Mack Sennett comedies.

Maritime Personal Notes.

New Glasgow, N. S.—N. W. Mason, who has been ill, is now able to be back in his accustomed place his friends will be glad to learn.

Sydney, C. B.—E. R. Lynn, of the Casino, has contracted for the Paramount and Artcraft service, booking the pictures with M. Bernstein.

St. John, N. B.—"Parentage" is booked for Halifax, Moncton, Woodstock, St. Stephen and Sydney, so it will be seen pretty well all over the territory.

Star Drops Special Child's Prices.

St. John, N. B.—The Star theater, beginning the first of the year, has decided to cut out its five-cent admission for children in the evening. There were such crowds of children who attended and it was sometimes difficult for the ticket keeper to judge the correct age so it was deemed advisable to do away with this price except for children under fourteen accompanied by their parents. The Star started "The Fatal Ring" last week, and has good results.

Minneapolis News Letter

By John L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

Lowell V. Calvert Appointed Lieutenant.

MINNEAPOLIS, MIN.—Tuesday, January 15, saw Lowell V. Calvert's departure for Fort Leavenworth, Kansas. Mr. Calvert, for several years manager of the New Garrick, Minneapolis' largest theater, has been appointed a lieutenant in the signal corps and he received his call to report for duty unexpectedly. Before leaving he received several presents from friends. Mr. Calvert is to be succeeded at the helm of the New Garrick by C. E. Hiller, who hails from an exhibitor's berth at Eau Claire, Wis., and who has a reputation for being wide awake and efficient.

J. R. Levy Leaves for New York.

Minneapolis, Minn.—Joseph R. Levy, for over a year manager of the local World exchange, and who was president of the recently organized Exchange Managers' Club, has left for New York, where he will be connected with the headquarters office of the Brady concern.

Hugh C. Andress Chosen to Manage Show.

Minneapolis, Minn.—Hugh C. Andress, former manager of the International exchange here and also connected with the Vitagraph, Bluebird and Triangle exchanges, has been selected to manage a show entitled "Uncle Sam's Kiddies," which is due for a transcontinental tour shortly to boost recruiting. Mr. Andress is now recovering from an operation for internal troubles and has been out of the hospital for about one week. Mr. Andress came here from Peoria, where he managed a large legitimate theater for several years.

Interesting Theater Notes.

St. Paul, Minn.—"The Whip," the Friedman Film Corporation's big spectacle, began a week's run at the New Garrick theater here Sunday, January 13, to a big business, according to Manager Theodore L. Hays. Mr. Hays is presenting this film with a special stage setting and light effects. His new musical director, William Nelson, previously at the Metropolitan, has arranged a special musical score to accompany the film showing.

St. Paul, Minn.—The Merriam Park Women's Club has taken an interest in moving pictures, and having received cooperation from Manager George Granstrom of the Park theater. The women are boosting certain special showings at his theater through the newspapers and mails, incidentally increasing Mr. Granstrom's patronage more than a little.

With Twin City Exchange Men.

Minneapolis, Minn.—A. S. Dowd, sales representative of the New York Universal offices, is in Fargo, N. D., closing up the affairs of the Universal branch exchange, the business of which is to be transacted through the Minneapolis office in the future.

M. E. Maxwell, formerly connected with the Universal, Fox, Vitagraph and Elliott-Sherman exchanges in Minneapolis, is now working for Max Weisfeldt at the Wholesome Film Company's office.

Manager Burke of the Westcott has arranged to show "Mother," George Loane Tucker's production, to exhibitors, at a downtown Minneapolis theater in the near future. "Mother" prints are to be ready for distribution throughout the Northwest before February 1.

Manager L. H. Coen of the Metro exchange, Minneapolis, displayed "Draft 258" to officers and soldiers at Fort Snelling Saturday, January 12. Mr. Coen has just returned from a business trip through Northern Minnesota.

Rocky Mountain Screen Club's New Officers

Harry T. Nolan Is Re-elected President—H. Bradley Fish Is Secretary—Five Vice Presidents Chosen and Regular Committees Are Appointed.

E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, COLO.—The annual election of the Rocky Mountain Screen Club resulted in the re-election of Harry T Nolan as president. This will be his third consecutive term and indicates his ability and popularity in the film game. Mr. Nolan is a partner of W. H. Swanson in the film supply business as well as in the operation of a string of theaters in Colorado, Wyoming and Utah. He was one of the chief organizers of the Screen Club and it is largely due to his untiring efforts that the organization has been an unqualified success.

Harry E. Huffman, owner of the Bid-a-Wee theater, and one of the city's leading exhibitors, was elected first vice-president. He had been secretary of the club since its organization and was President Nolan's chief aid. He declined re-election as secretary. H. Bradley Fish, of the Goldwyn sales force, was chosen secretary.

The other officers are: C. E. Marquand, of Longmont; James Proves, of Albuquerque, N. M.; C. H. Anderson, of Rawlins, Wyo., and R. J. Morrison, of Aspen, who are vice-presidents in order named.

The board of directors was elected as follows: H. T. Nolan, H. E. Huffman, A. E. Fair, Triangle; T. Y. Henry, Artcraft-Paramount; R. J. Churchill, Fox; Henry Goodridge, Thompson theater; Dan Lehrberger, Mascot theater, and H. Bradley Fish.

Committees for the year were named as follows: House—R. J. Churchill, chairman; Harry Goodridge, H. E. Huffman, A. E. Fair, T. Y. Henry and Dan Lehrberger. Legislation—H. T. Nolan, chairman; W. F Feley and Harry Goodridge. Publicity—H. Bradley Fish, chairman; H. E. Huffman and E. C. Day.

A special committee to have charge of the Screen Club ball also was named. It is composed of Homer Ellison, A. B. Megahan, Dan Lehrberger, H. B. Fish, R. J. Churchill, A. E. Fair, H. E. Huffman. H. T. Nolan, T. Y. Henry and Harry Goodridge.

The date of the ball, which has been held in abeyance pending definite word from some of the many screen stars who have promised to come to Denver now has been set for February 9. It is planned to make the affair bigger and better than any previous one and arrangements to this end are already going forward.

Rocky Mountain Operators Demand Increase.

Denver, Colo.—Exhibitors in the Rocky Mountain territory have received formal notice from the Operators' Union of a demand for higher wages. They seek to raise the general scale from $15 a week to $18 a week in neighborhood houses operated only in the evening and with a proportionate advance in the larger theaters where performances are given day and night. The operators also seek to set a price of $2 on their services for extra matinees or when they are forced to run through on Sundays, holidays or other special matinee days.

Three More Denver Film Men Enlist.

Denver, Colo.—The film fraternity of the Rocky Mountain region, which has given many of its members to the army and navy, added three more stars to its service flag during the past week. R. S. Nelson, manager of the General Film exchange, departed to join the U. S. Navy; David S. Williams, assistant manager of the Princess theater, enlisted in the Canadian forces, and O. Weg, road man for Artcraft-Paramount, answered a call to his former home, Seattle, where he has been mustered into the National Army through the draft.

Williams probably will be the first to see active warfare, as he has enlisted in the Canadian expeditionary forces and expects to be sent overseas at once. He left Denver January 12 to report at Canadian headquarters.

Nelson enlisted as an electrician in the navy and went from here to New Orleans. He was given a farewell dinner by the film men of the city on the eve of his departure.

General Film Moves to 1533 Welton St.

Denver, Colo.—The General Film is the latest firm to move into Denver's Film Row. The company has opened offices at 1533 Welton street, where Eugene Gerbase, acting manager since Nelson entered the military service, is in charge of affairs.

H. L. Knappen Takes Charge of Select.

Denver, Colo.—Two new exchange managers made their debut in Denver last week. H. L. Knappen, formerly manager of Pathe in this city, and later Western division manager for "Patria" for the same company, returned to take charge of the Select Picture exchange.

Hugh Rennie Heads Foursquare.

Denver, Colo.—Hugh Rennie, who had been in charge of the Select offices, relieved Ben Cohen as manager of the Foursquare exchange.

C. G. Epperson Managing Pathe.

Denver, Colo.—C. G. Epperson has become manager of the Denver Pathe exchange. He was booker and assistant manager for Pathe for years, but recently had been acting as manager of the short subject department of Artcraft-Paramount.

Personal Notes.

T. Y. Henry, manager of the Artcraft-Paramount exchange, is one of the busiest and most energetic of Denver exchange managers. He has just returned from a trip by auto through the northeastern part of the state, on which he visited Greeley, Fort Collins, Laramie, Sterling and other large cities, and now he is off on another jaunt to Steamboat Springs, Craig and other points in Northwestern Colorado. He never fails to come back with an arm load of new contracts. tracts.

J. W. Scott, one of the best known and most popular of Denver's younger film men, has resigned his position as road man for Mutual to accept the post of booker and assistant manager at Pathe. Scott has had wide experience in the film game, having at various times held every position in an exchange from shipping clerk to manager. He had charge of the Triangle offices in Salt Lake and Denver during the last year.

Word has been received in Denver to the effect that G. W. Whitney has resigned as manager of the Mutual office in Butte, Mont. Whitney was formerly a road man for Mutual out of the Denver office and is well known all over the territory.

Harry Lustig, Western division manager for Metro, with headquarters in Denver, returned Friday after an extensive trip over his territory. He reports business to be thriving everywhere.

Ward Scott, dean of Denver exchange managers, so known because of his long continuous service as head of the Mutual offices, has gone to Salt Lake on a business trip.

Blizzard Spoils Sunday for Many Theaters

Arctic Weather Hits Cincinnati—Shows Labor Under Difficulties and Have Scant Audiences—Cold Shuts Down Car Lines.

By Kenneth C. Crain, 307 First National Bank Bldg., Cincinnati, O.

CINCINNATI, O.—The twenty-four hours which ended around six o'clock on Sunday, January 13, will probably pass into the records of local exhibitors as the worst in their history, and with good cause. All day Saturday the extreme cold which followed Friday's blizzard prevailed, breaking records for fifty years, with a temperature officially recorded at 16 degrees below zero, accompanied by an Arctic gale. This naturally prevented the usual Saturday night crowds from turning out and visiting the theaters, but Sunday was worse, and more of it in several respects. The cold was not so severe, although it was bad enough. But Sunday afternoon, the best period of the week for many exhibitors, especially in the suburbs, was rendered a time of mourning by the shutdown of street car service for the period from one to four in the afternoon, thus making it impossible for people to get downtown or to go anywhere not close to their homes. This one factor would probably have made the afternoon a profitless one for the exhibitors, but another was added to it. There was a shortage of both coal and gas. This forced many small suburban houses to close.

Manager Libson Looks Ahead and Keeps Moving.

Cincinnati, O.—That men who have big houses to run are not looking at the future with misgivings is indicated by the action of Manager I. Libson, who controls the Walnut, Strand and Family theaters, three of the largest and most prosperous in the downtown district of Cincinnati. Manager Libson, instead of putting off plans for improvements, is going calmly ahead with changes in the Walnut. Among these are new chairs and of a big, new electric sign. This latter was ordered before the Fuel Administration designated and enforced its "lightless nights," but it is going in just the same, and will be on the job as often as possible. Manager Libson declares that he sees no reason to believe that business will not continue to be good for moving picture houses, and that he feels it the better and more patriotic policy to keep things moving, especially in view of the undoubted prosperity of Cincinnati.

Manager Wilson Will Enter Association.

Cincinnati, O.—George Wilson, the new manager of the Standard Films Service, is an applicant for membership in the Chamber of Commerce, with the backing of some fellow exchange men, and will shortly become a full-fledged member of that organization. This is preliminary to his also becoming a member of the Associated Film Exchanges of the Chamber, which, as its name indicates, is affiliated with the big business body, and has as members only those exchange men who are also members of the Chamber.

Young Exhibitor Bueche Making Good.

Cincinnati, O.—Probably the youngest exhibitor in or near Cincinnati is Laurence Bueche, Jr., who has just passed his twenty-first birthday, and has made a pronounced success of a popular suburban house—the Queen Anne. So well has young Manager Bueche done with his theater that he has already started construction work on an airdome alongside the house to seat 1,500 people. He has ordered two new Power's "B" machines, two similar machines having been installed recently in the Queen Anne as well.

Fairbanks and Garden Drew Fine Houses.

Cincinnati, O.—During a recent week Manager Charles Weigel presented at the Alhambra, as his headline attraction, "Reaching for the Moon," featuring Fairbanks, and during the same week the latest Artcraft feature showing the popular star, "The Modern Musketeer," was shown by Manager Libson at the Walnut. Both houses did a handsome business in spite of extremely bad weather during the entire week.

The prosperous career of the Gifts, the big McMahan & Jackson house at Sixth and Vine, was continued uninterrupted and with even more lengthy strides by the recent brilliant Goldwyn "Thais," with Mary Garden.

Canton, O.—The Valentine theater at Canton showed a winning combination recently in the famous training-camp picture, "Who Leads the National Army?" released under the auspices of the National Military Training Camps Association, and the Douglas Fairbanks picture, "Reaching for the Moon."

Lake Shore Film & Supply vs. General Film.

Cincinnati, O.—One of the concluding phases of a fight against the General Film for alleged infraction of the anti-trust laws will be taken care of in Cincinnati, as the appeal from the decree of the United States District Court at Cleveland, refusing an injunction for the company against Jos. H. Sampliner, has been filed in the United States Circuit Court of Appeals in Cincinnati. The film company asked for an injunction after Sampliner had filed suit against it at Cleveland for triple damages under the Sherman anti trust act, alleging that the Lake Shore Film & Supply Co., of Cleveland, which he represented, had sustained damages by the General Film Co.'s action.

The General asked for an injunction against the suit on the ground that the same issues had been disposed of in its favor in New York, where the Kalem company and others were brought into litigation on charges similar to those made against the General Film Co. The lower court, however, without going into the merits of the controversy, held that an injunction could not properly be issued to prevent litigation, and that the matters alleged as grounds for the injunction could be utilized as defenses to the suit.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Two More Benefits in Baltimore.

BALTIMORE, MD.—On Sunday, January 13, from 2 p. m. until 11 p. m., a continuous benefit performance was given at the Red Moon theater, 20 West Baltimore street, by George S. Benjamin, for the benefit of Company K, 313th Infantry, stationed at Camp Meade. Grace Cunard, in "Society's Driftwood," was the feature shown.

Benefit performances were given at the Strand and Parkway theaters at the matinees during the first three days of the week beginning January 14, by Bernard Depkin, Jr., supervising manager of the Parkway Theater company. The benefit performances were given for and under the auspices of the Bishop's Guild of Maryland, an institution of the Protestant Episcopal Church, the purpose of the benefit being to raise a fund to carry on the work of the guild.

Licenses Due to Be Paid.

Baltimore, Md.—According to a statement recently reported to have been made by Daniel J. Loden, Collector of Water, Rents and Licenses, it is necessary for the licenses for moving picture theaters to be procured during the first week in January and it is understood that several proprietors of the moving picture theaters are among the principal slackers who have not yet "coughed up." It is sincerely to be hoped that every Baltimore exhibitor will pay a visit to Mr. Loden's office before it becomes necessary for Mr. Loden to send a policeman after him.

Business Notes and Personals.

For the week of February 4, Manager L. A. De Hoff of the New theater, 210 West Lexington street, Baltimore, has booked "Within the Law" from J. J. Payette, the Vitagraph representative in this district.

J. Louis Rome, manager of the Broadway theater, 509 South Broadway, states that on New Year's day, January 1, he screened the Mutual production, "The Bride's Silence," with Gail Kane, and did such a tremendous business all day, including all matinees, that he broke three previous records.

Out-of-Town Visitor.

Pocomoke City, Md.—Last week, F. P. Brattan, manager and owner of the New Empire theater of this city, took a trip to Baltimore, which, it is understood, he enjoyed very much, having taken a stroll along film row and greeted his many friends.

Receiver Asked for Huntingdon Theater.

Baltimore, Md.—On Monday, January 7, an order was signed in the circuit court of Baltimore City, upon complaint of John R. Cochran, manager of the Huntington theater, 221-25 West Twenty-fifth street, requiring cause to be shown by January 17 why a receiver should not be appointed for the Huntingdon Building Company, which conducts the Huntingdon theater. The complainant, it is alleged, owns two shares of the common stock of the company, and it owes him $777, of which $108 is for salary and the balance for money loaned. It is also alleged that the company suspended business on October 13 and is insolvent.

Pipes Burst at Patterson Theater.

Baltimore, Md.—Due to the terrifically cold weather which has gripped the Eastern section of the United States for some days the pipes in many houses have been freezing and bursting, and this hard luck fell to the lot of the Patterson theater, 1202 Laurens street, on Sunday night, December 30. H. Baumgarten is manager of this theater.

Business Notes and Personals.

Baltimore, Md.—A special children's matinee was arranged by Frederick Clement Weber, manager of the Gertrude McCoy theater, 1563 North Fulton avenue, for New Year's day at 9 a. m. The feature for this performance was "Kidnapped."

Katherine Kavanaugh, who has won the second prize in the scenario contest which has been carried on by Photoplay Magazine by her photoplay entitled "When Betty Takes a Hand," and was awarded $500, is a Baltimorean. She is now on the staff of the Metro-Rolfe Picture Play Corporation as a reader and writer.

For the first time since the theater has been in existence, the Auditorium theater, on Howard street, under the supervision of Frederick C. Schanberger, inaugurated Keith vaudeville on December 24, and as a balance to the program the O. Henry stories and Pathe News Weekly are being used as the moving picture attractions.

The Thursday and Sunday lightless order has been in effect in the city of Baltimore for some days now, but so far as can be learned there has been no complaint about the theater owners. Those Baltimore boys are all a patriotic crowd.

Dayton News Letter

By Our Dayton Correspondent.

Mr. and Mrs. Woods Share Managerial Honors.

Dayton, O.—The "Woods" theater in Dayton was another that was included in the recent trip of the writer to the many neighborhood houses, and I find it to be equal to many of the smaller houses. One thing is sure, hospitality reigns supreme, for I was given a royal reception by the co-managers, Mr. and Mrs. Wood. The "Woods" is a cozy little theater, and, though a small house, all the seats were filled on the evening of my visit. Of one thing I was informed quickly by Mrs. Woods. Upon entering the theater I addressed C. E. Woods as the manager, and Mrs. Woods spoke up with the announcement that she shared with her husband in the responsibility of the management. When asked if the war tax hurt business to any great extent, Mr. Woods stated that it did, and that business at present was not as good as before the tax. "We notice a falling off in the five-cent admissions more than in the ten-cent admission, but these are decreasing also. Mr. and Mrs. Woods agreed with the World representative that his suggestion of a few months ago would help if carried out—namely, to close every suburban theater on Monday evenings, for many of the houses lose on this night. "If all of the managers would agree, I would," stated Mr. Woods. The "Woods" plays picked features from the Butterfly, Bluebird, Triangle, and Mutual programs.

Comique Theater Goes for City's Safety.

Dayton, O.—The writer visited Sam Thal at the Comique theater, this city, and in the course of a long conversation found that the house was to be closed by the Miami Conservancy District, which has purchased it in line with its plan for the prevention of another flood such as Dayton experienced some time ago. The Comique is at the Valley street end of the new North Dayton bridge, which will be opened soon, and up to this time has been doing very well. We are indeed sorry that Mr. Thal is to leave the business, for he is one of the best informed exhibitors in the city, and is always on the lookout for something new.

Four Minute Men Prepare Campaign.

Dayton, O.—A meeting of over one hundred Dayton business men, otherwise known as "Four Minute Men," was held last Friday in the Federal building. The meeting has been called by Chairman J. T. Nielsen of the Greater Dayton Association. These men will appear in Dayton's theaters in behalf of the Thrift Stamp movement, following plans almost the same as those used in the Liberty Loan bond sale. All the theaters of Dayton are to join in the movement.

"The Whip" for Three More Days.

Dayton, O.—Owing to enormous business on a week's run of "The Whip" at the Columbia theater, Manager Charles Gross informs the writer that the picture will be held over for three more days. The showing of "The Whip" in Dayton was the first in Ohio and the film was to have been sent to the Grand theater at Columbus, Ohio. The picture is to play at a fifty cent top price at the Grand in Columbus. The top price for the Dayton showing is 25 cents.

Dick Raynor Now Managing the Majestic.

Dayton, O.—The Majestic here is once more under the guiding hand of Dick Raynor, who, although he has been receiver, has not managed the house for several months. Homer Guy up till a few weeks ago managed the house, but he is at present in Florida. The Majestic is leased to Chas. Gross, who also owns the Columbia here.

Happenings in Kansas City Film Circles

New Gayiso Theater Expects to Run All Night Shows—Changes Among Exhibitors and Exchange Men—Personal Items and Business Notes.

By Kansas City News Service 205 Corn Belt Building, Kansas City, Mo.

Kansas City, Mo.—Kansas City is soon to have another all-night theater in the new Gayiso, formerly the Rialto, on Grand avenue south of 12th street. It has a seating capacity of about 275 and is one of Kansas City's smallest theaters. It is jointly owned by W. P. Cole and George Christman. The theater shows first run features and is using an orchestra. The price of admission is 15 cents, the management paying the war tax. The house has been redecorated and new seats will be installed in the near future. The theater will begin as the rival to the Idle Hour theater Jan. 12.

"Billy" Andlaur Changes Policy.

Kansas City, Mo.—A good picture in a splendid house managed by a modern "wide-awake" man made the week's run of Jan. 29 of "The Auction Block" at the New Center theater the most profitable one in the history of the house. Showing four times daily in a house of 1,200 seating capacity, the picture was seen by approximately 15,000 people, 5,000 of which attended on New Year's day. This house has in the past been a failure, but with the management in the hands of "Billy" Andlaur, it begins to look as though it will be a paying proposition. There has been a change in the policy of the house, first-run pictures for a week supplanting the daily change of program.

Foursquare Signs Up Three New Salesmen.

Kansas City, Mo.—The local office of the Hoffman Foursquare interests is evidently not worried by the recent bad reports from exhibitors throughout the Kansas City territory, if the addition of several new men is any indication of their worries, for within the last week this office has been augmented by the addition of Leo Levy, formerly of the St. Louis Blue Bird office; C. A. Maddux, formerly of the Kansas City Artcraft office, and E. J. Lappey, formerly with Select.

C. W. Potter Goes Over to Pathe.

Kansas City, Mo.—C. W. Potter, formerly a salesman for the Universal Film and Supply Company, has been placed on the Missouri territory of the local Pathe office. He succeeds Fred Stover, who has gone to Chicago, Ill., to work for the Fox company.

G. R. Sirwell Joins Select Sales Force

Kansas City, Mo.—Graham R. Sirwell, formerly Pathe representative in Oklahoma, has been added to the sales force of the local office of the Select Pictures.

Shubert Theater Shows "Intolerance."

Kansas City, Mo.—For the first time, Kansas City will see "Intolerance" at a picture theater here, when this picture is played at the Royal the week of Jan. 13. Several years ago, this picture was shown at the Shubert theater at prices ranging from 50 cents to $2. A 15-piece orchestra will furnish the music. Samuel Forstein, publicity manager of the theater, has sent out a circular letter to 1,000 patrons. The picture will be shown at the regular admission price of 15 cents.

L. C. Hamet Transferred to Des Moines.

Kansas City, Mo.—L. C. Hamet, booker at the Kansas City Feature Film, has been transferred to the Des Moines, Iowa, office of the company.

K. & E. Take Over Garden Theater.

Kansas City, Mo.—The Garden theater, 13th and McGee, which, in the past few years has been used on a number of occasion for moving pictures, has been taken over by Klaw & Erlanger, the New York producers. About $25,000 remodeling will be done and Kansas City will have another first-class theater.

Oklahoma Pathe Office Opens.

Kansas City, Mo.—M. Van Praag, booker at the local office of Pathe, has returned from Oklahoma City, Oklahoma, where he went to open the new office for Pathe in the India Temple building. His visit followed the new office's taking over part of the Kansas City territory. The territory of the Oklahoma City office will include all of Oklahoma, part of Arkansas, and part of Texas.

Mutual Shows "The Planter" to Trade.

Kansas City, Mo.—The local Mutual office recently held a trade showing which was attended by 20 local exhibitors, of Tyrone Power's "The Planter" at the new projection room of the Mutual exchange. The picture has also been screened for a number of out-of-town exhibitors, who came in to get acquainted with the new Mutual manager, Ira Mantzke.

With Exhibitors in Kansas.

Wichita, Kan.—The Peerless Theater company has increased its capital materially and a much finer building than was at first contemplated will be built. The new theater is to be managed by C. C. McCollister of the Stark theater of this city, and not by J. R. Cooper, as was at first announced. He will also continue as manager of the Star theater.

Kingman, Kan.—A. R. Talbert has severed his connection with the Star and Orpheum theaters and has been succeeded by Frank Mead. It is the intention of the new management to dispose of one or the other of the theaters for removal from the city to somewhere else. For the present, the Orpheum will remain closed and all shows will be held at the Star.

Coffeyville, Kan.—Earl Van Hyning, former owner of the Drexel theater here, who, a year ago, purchased the old Star theater at Independence, remodeled it and purchased a pipe organ and recently sold it to L. V. Wagner, manager of the Beldorf theater there. Van Hyning will engage in the picture show business in some other city.

Salina, Kan.—The front of the Strand theater, owned by Herbert Thatcher, has been remodeled.

Independence, Kan.—The Best theater here has been sold to N. V. Wagner by E. Van Hyning. Mr. Wagner owns the Beldorf theater here and a theater in Ottawa, Kan., also.

Junction City, Kan.—N. H. Gibbons has taken over the Columbia theater. He was formerly an exhibitor at Lawrence, Kan.

J. R. Stout on Goldwyn Staff.

Kansas City, Mo.—J. R. Stout, who recently has been managing the Triangle Salt Lake City branch, has entered the Kansas City Goldwyn office in the capacity of salesman.

Changes in Triangle Office Force.

Kansas City, Mo.—W. J. Tubitzki, formerly cashier for the Triangle office here, has been made bookkeeper at the local Mutual office. Another change in this office is the making of Earl McVoy booker. He was formerly shipping clerk in this office.

L. H. Chandler Has Been Very Sick.

Kansas City, Mo.—L. H. Chandler, salesman for the Kansas City Hoffman office, is seriously ill at Wichita, Kan., in hospital this week, suffering with pneumonia and small pox. His recovery is expected, however, as he has been rapidly improving within the last days.

Exhibitors Watch New Kentucky Legislature

Law Makers Meet Again and Film Men Are Keeping on the Alert—Screens Offered to Government for Messages to People—Notes of Trade.

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

FRANKFORT, KY.—The Kentucky Legislature convened on Tuesday, Jan. 8, for the usual sixty days' session. The principal feature of the present session will be the prohibition question, but as usual a few drastic bills aimed at the moving picture exhibitor will probably be introduced. Several such bills were introduced at the 1916 session, and special theater tax bills were discussed at the special tax session last spring, but none of these bills has affected the industry to any extent other than one portion of an insurance bill which was aimed at better fire protection in moving picture theaters, and was indorsed by the more prominent exhibitors in the larger cities. However, the exhibitors are on the lookout and will be quick to get in the way of any bills which may affect them adversely.

The Patriotic Exhibitors Again Offer Screens.

Louisville, Ky.—Again the moving picture exhibitors are being called upon to do their patriotic duty in assisting the Government through donating the use of their screen for patriotic campaigns. One of these is to be an educational campaign in connection with the efforts of the federal revenue department to collect taxes from firms, individuals, etc., and will show individuals what is expected of them, how to secure report blanks and everything connected with this work.

The other campaign will be devoted to "war stamps" or thrift stamps.

The moving picture exhibitors have taken an active part in every campaign, including Red Cross, Liberty Loan, federal enlistment, the army draft and other matters. The exhibitors are more than willing to do their part in everything of this sort and show a patriotic desire to aid in winning the war.

Theater Owner Tabb Gives Week's Receipts to Red Cross.

Mt. Sterling, Ky.—William B. Small on January 7 assumed the management of the Tabb theater, the lease to Judy & Gay having been allowed to expire on January 1. I. F. Tabb, owner of the building, handled a special show for the one intervening week, the entire box-office receipts being donated to the Red Cross, Mr. Tabb putting up for all expenses. Every dime which came into the box-office was turned over to the Red Cross, the management stating that there was no graft or rakeoff in the offer, and that every dime spent represented a bandage for some Red Cross nurse to apply to an injured soldier in France.

Theaters That Play Only by the Weather.

Louisville, Ky.—Some of the small town exhibitors of Kentucky are playing every change of the weather, opening during clear weather when the snow is off and closing as soon as low temperatures and heavy going are experienced. The high cost of fuel, coupled with the light attendance during really bad weather, means a loss for every night that many of the small town houses open, and many of them have closed and expect to remain down until fair weather is again experienced. This winter has proven the worst on record in Kentucky, and has worked a hardship on many of the larger exhibitors.

About Kentucky Exhibitors.

Louisville, Ky.—J. G. Grimes, of Corydon, Ind., operator of the Dream theater, was in the city last week making arrangements for film service.

Scottsville, Ky.—J. H. Bryan, operator of the Dixie theater, has closed down, but expects to resume in the spring.

Winchester, Ky.—The Pastime theater is using city current until it can replace its gasoline engine and dynamo, wrecked in a recent fire which damaged the engine room to the extent of $1,700.

Cadiz, Ky.—Cadiz is now without a moving picture theater, the operator of the Cadiz theater having closed down after several months of steady losses.

Clinton, Ky.—W. H. Towers has obtained control of the Star theater, of Clinton, and has reopened the house, which was down during the greater part of December.

Pine Tree State Letter

By John P. Flanagan, Park View Ave., Bangor, Maine.

E. B. Tinker Will Handle New Prints.

BANGOR, ME.—Earle B. Tinker, who came to Bangor from the home office of the General Film to succeed H. P. Smith as manager of the local branch, has been appointed permanent manager.

The Bangor offices of this and other concerns have in the past handled chiefly used reels from other offices in larger centers. The Bangor office of the General will now release a number of reels weekly simultaneously with other exchanges of the company. Among these will be the Paralta plays, made by the W. W. Hodkinson corporation; the "Daughter of Uncle Sam," by the Jaxon Film. The "Judge Brown" two-reel comedies are also being handled at this branch, as is also an unusual novelty in the form of and under the name of "Physical Culture Screen Magazine."

L. W. Carroll, until recently manager of a theater in New Hampshire, has come to Bangor as assistant to Manager Tinker.

Miss Ether L. Durepo, of Limestone, Maine, has succeeded Miss Helen Bond as bookkeeper at the local branch of the General Film Company.

C. R. Osborn Visits Bangor.

Bangor, Me.—C. R. Osborn, general manager of the First National Exhibitors Circuit, Inc., was a visitor in Bangor last week. Mr. Osborn was until recently connected with the General Film office at Boston. It was his first trip to Maine, and while the weather was hovering around zero, Mr. Osborn expressed himself as pleased at the opportunity to meet a few of Maine's representative exhibitors, and stated that business for the "First National" was coming along well.

Strand Theater Opens Again.

Gardiner, Me.—E. J. Keller, the enterprising manager of the Strand theater, Gardiner, has reopened his house after its being closed for several months, owing to a bridge connecting it with the Main street having been carried out in a flood, thus cutting off means by which patrons might get to the theater. Mr. Keller was the first exhibitor in Maine to sign up for the new Paralta pictures.

Family Theater at Mapleton Closes.

Mapleton, Me.—The Family theater at Mapleton has been compelled to close, owing to the lack of patronage, induced by so many men having left for the National Army.

Many Maine Theaters Hard Hit.

Bangor, Me.—Theaters in Maine small towns are showing only one night a week during the winter. Smallpox, severe cold weather and snow storms have raised havoc in Maine. Some have been unable to secure coal to heat their theaters.

Smallpox and other contagious deseases forced the following theaters in Maine to close: Scenic, Limestone; Acme, Eastport; Eagle, Lubec; Opera House, Presque Isle; Imperial, Eastport; Lyric, Washburn.

George Simberis Redecorates the Nickel.

Bangor, Me.—The Nickel theater, George Simberis, manager, has played World Film releases for the past 18 months. George is also a strong booster for Pathe serials. He has in the past few months redecorated the interior of his theater and built an addition to his balcony so that it is one of the prettiest theaters in Maine.

J. H. Curran Welcomed As World Film Manager.

Bangor, Me.—Friends of John H. Curran, of this city, among the exhibitors of Maine—and they are legion—are welcoming him to this territory as the representative of the World Film. John began at the bottom here and has won promotion by industry, ability and cheerfulness. He was for several years connected with the Bangor exchange of the General Film, first as a booker and then as assistant manager.

World pictures, Brady-made, have been placed in the following Maine theaters in the past month: F. E. Mortimer's theater, South Portland; Bijou theater, Skowhegan; Martin's, Oakfield; Bijou, Houlton; Strand, Old Town; Wonderland, Keegan; Gem, Fort Kent; Majestic, Brownville Junction; Park, Fort Fairfield; Opera House, Presque Isle; Imperial, Eastport, and Colonial, Belfast.

World Film Pictures Made Hit.

Dexter, Me.—The Park theater was unable to accommodate the crowds when it played the "Rasputin, the Black Monk" World Film on New Year's day. During the severe cold weather Manager, C. H. Wyman closed two days a week.

City Hall Auditorium to Keep Open.

Lewiston, Me.—The Lewiston city council has turned a deaf ear to the recommendation of the businessmen's meeting that the city hall auditorium be closed to save fuel. This auditorium is at present used for roller polo and moving pictures, and to close it would mean putting a local exhibitor out of business. In the first place no one could see an urgent need of it and the plan was not practical. There is no way to shut off the heating system in the auditorium separate from the rest of the building, and to prevent freezing of the pipes, heat has to be maintained.

Alderman Saunders believes that the hall should be kept open day times for people and children who want to take advantage of a warm place to go. This permission has already been granted.

Theatre Managers

Read Our

New Department

"Advertising Aids for Busy Managers"

You will find it most helpful in advertising your show.

Des Moines News Letter

By Dorothy Day, Register-Tribune, Des Moines, Ia.

Des Moines Mutual Exchange Moves to Omaha.

DES MOINES, IA.—The Des Moines Mutual exchange has moved to Omaha and consolidated with the Omaha office. The new offices will be on the ground floor at 1306 Farnham street. Such a consolidation has been talked of between the two exchanges for many weeks, and first the rumor was that the Omaha office would be brought here, then that the local office would be abandoned. It is believed that the shipping facilities will be better in Omaha than in Des Moines.

R. S. Ballantyne, for many years manager of the local office, will be in charge in Omaha. Mr. Ballantyne took R. L. Myers, his assistant manager; Elizabeth Jordan, his bookkeeper, and E. J. Tilton and T. H. Vicker, his star salesmen, with him to the new office. All four have been long in the Mutual office, and have proven their worth. Out of the dozen and a half employees left without a position by the closing of the Des Moines office, all but one are already at work in new positions.

Every good wish of the Des Moines film men goes with Mr. Ballantyne and his associates in their new location.

Iowa Exhibitors Visit in City.

Des Moines, Ia.—Several visitors were reported as calling at the various exchanges during the past week. Among them were Dr. R. S. Shane, of the Opera House in Pilot Mound; G. H. Peterson, of the Grand theater in Story City; H. H. Russell, of the Opera House in Humboldt; Mrs. Hazel Burkheimer, of the Electric in Lorimer, and Mrs. Clara Hoffman, of the Lyric in Sac City.

J. K. Black, who recently took over the Majestic theater in Fort Dodge from H. J. Lego, was in town, and most enthusiastic over the picture game in general and his own success in particular.

J. H. Kock stopped off in Des Moines for a call at the Blank office on his way back from Omaha. Mr. Kock manages the Orpheum in Oskaloosa.

Audubon Theater Instals Orchestra.

Audubon, Ia.—The Preston Brothers, of the Crescent theater in Audubon, have installed a new $7,500 Wurlitzer Orchestra. The Prestons have been exhibiting in this town for a couple of years, and in that time have never missed a week of showing, from one to three days, of Pathe Service.

INTERESTING TEXAS JOTTINGS.

Dallas, Tex.—John Lanfranconi, lately road man for the George Kleine System, has been promoted to booker in the Dallas branch.

A. Jules Benedic, old-time Consolidated, Bluebird and Gold Rooster special salesman in New Orleans territory, has joined the General forces in Dallas.

A number of well-known Texas managers have visited Dallas exchanges during the last week, the majority of them reporting business to be good. H. D. Baker, who conducts theaters at Lockhart, Smithville, Gonzales and Bastrop, was one of these. Mr. Baker is an ardent supporter of the allied cause. He saw service under the British flag in the Boer war in South Africa, and goes on a cork limb as a result. He booked some new Vitagraph releases on his last trip.

A. W. Pleus, for some time branch manager for Vitagraph at New Orleans, a promotion from salesman out of Dallas, is now a sergeant in the National Army at Camp Beauregard, Alexandria, La.

R. M. Clark has been promoted to be booker at the Dallas Mutual branch, promoted from road salesman. Manager G. C. Reed declares everything is "pretty."

Filmdom Doings in Pittsburgh Last Week

More Film Men Join National Service—Changes Among Theaters and Distributing Offices—Interesting Personal and Business Notes.

By Pittsburgh News Service, Pittsburgh, Pa.

Two More Roland & Clark Managers Join.

Pittsburgh, Pa.—The Rowland & Clark theaters, Westinghouse building, Pittsburgh, has just placed two additional stars on its service flag, which now bears twelve in all. A. J. Coyle, manager of the Arsenal theater, Butler and Main streets, was called to report for duty at Newport News, Va., on January 15, where he is now taking a course of instruction in submarine building. George Vogenberger, who for the past three years managed the Belmar theater, Homewood avenue and Bennett street, has enlisted in the Aviation Corps and is awaiting a call to the colors. Mr. Coyle and Mr. Vogenberger were two of the most able and popular members of the Rowland & Clark managerial staff, and their places will be difficult to fill. They are followed by the well-wishes of a host of friends, including their associates, patrons and members of the moving picture trade. Mr. Coyle has been succeeded at the Arsenal theater by John Riley, formerly with the Rex Amusement company. No successor to Mr. Vogenberger has been named as yet.

Joseph Klein Leaves for New York.

Joseph Klein, for several years past sales manager of the Paramount-Artcraft at Pittsburgh, has resigned that position to join the Metro organization as sales manager for the New York City, Albany and Buffalo exchanges. Mr. Klein leaves here January 19 and will assume his new duties in New York on January 21. Being a New Yorker, Mr. Klein is glad to return to his home city, but regrets leaving his wide circle of friends in the Pittsburgh trade. The Paramount has not yet named his successor here.

Weiland Film Gets New Films.

The Weiland Film Company, 210 Fourth avenue, Pittsburgh, one of the oldest exchanges in the city, has announced that it will enter the field with a new stock of up-to-date pictures in the near future. With this end in view, the concern has disposed of practically its entire big stock of subjects to foreign buyers. Manager A. A. Weiland states that options have been secured on a number of important productions which will be released soon.

Allan Snitzer Now With Jewel.

Allan Snitzer, formerly assistant manager of the Universal exchange at Indianapolis, Ind., has joined the Pittsburgh Jewel staff. Mr. Snitzer is a film salesman of broad experience, and his acquisition by the Jewel exchange is considered a valuable one. He will look after the city trade, while Leonard Goldstein will cover the balance of the territory.

J. F. Hatch Exploiting "The Whip."

J. Frank Hatch, the well-known film promoter and exhibitor, has closed negotiations with the Hudson Feature Film whereby he will again operate in this territory from the office of that firm at 804 Penn avenue, Pittsburgh. Recently Mr. Hatch acquired the rights on the elaborate production "The Whip," for Western Pennsylvania, West Virginia, Ohio and Kentucky, and he announces that work will be started in this territory in the near future.

Two Members of Staff Down With Pneumonia.

The staff of the Independent Film Exchange, local Universal office, Film Exchange building, Pittsburgh, has been crippled recently by the serious illness of two of its mainstays. C. A. Zipf, assistant manager, is suffering from pneumonia, and William Welsh, assistant booker, is confined to his home with the same ailment. Their associates and many friends hope for their speedy recovery.

Standard Film Service Opens Exchange.

A new film concern, known as the Standard Film Service, has opened an exchange at 210 Fourth avenue, Pittsburgh. The Standard announces that it will handle the two-reel Mack-Sennett-Keystone comedies, which have been re-edited and re-titled, and is offering an entirely new line of paper. Initial business is reported quite active.

R. Pielow Will Cover Erie District for Pathe.

R. Pielow, a well-known film salesman, has joined the staff of the Pittsburgh Pathe exchange, and will have charge of the Northern Pennsylvania territory, with headquarters at Erie. Mr. Pielow was formerly connected with the General Film in this city, but for the past four months has traveled out of the Pathe exchange at Albany, N. Y. His return here is welcomed by a host of friends in the trade.

R. C. Baasa has been made booker at the local Pathe exchange, succeeding Samuel Wheeler. Mr. Baasa is a graduate of Pathe's new school for bookers in New York City.

Penn Film Service Will Handle Camp Pictures.

The Penn Film Service, 938 Penn avenue, Pittsburgh, has taken over the films of the Cantonment Cinema Company, of this city, and will hereafter handle all bookings on these popular camp pictures. They are issued in two-reel lengths every other week, in conjunction with the publicity campaign by a local daily newspaper, and Manager Spero considers himself fortunate in acquiring these subjects for distribution in Western Pennsylvania and West Virginia.

"The Birth of a Nation," which is being released to motion picture theaters on a rental basis by the Epoch Company, will be represented in the Western Pennsylvania territory by Leon Victor, a well-known figure in local film circles. Mr. Victor has been handling "Intolerance" here for McCarthy & McSween. He states that "The Birth of a Nation" will be booked with full cooperation with the exhibitors in the way of advertising, music and projection. At present Mr. Victor is making his headquarters at the Hotel Chatham, Pittsburgh.

The East Liberty Cameraphone theater, East Liberty, ran "Intolerance" the entire week of January 14 and, with an extensive advertising campaign, Manager H. B. Kester reports having handled a capacity business. "Intolerance" recently broke box-office records for a week's run at the Strand theater, Erie, Pa.

Lewistown, Pa.—The firm of Barney & Smith, operating the Temple theater, Lewistown, Pa., has been dissolved, Mr. Smith retiring from the business. Mr. Barney, who is now sole owner, states that the Temple will continue to offer high-class pictures exclusively.

Mannington, W. Va.—J. Modi, manager of the attractive Idle Hour theater, Mannington, West Va., recently visited the Select exchange in Pittsburgh, and booked the entire output of Select pictures.

Geo. Moore Goes to Mutual.

George Moore, an experienced film man, has been added to the traveling sales force of the Mutual exchange in Pittsburgh. Mr. Moore was formerly booker at the Independent exchange here.

Nashville Jubilant Over Great Factory

Expect New Government Plant at Hadley's Bend to Boost Business of Every Description—Many Thousands Will Be Brought Here.

By J. L. Ray, Nashville, Tenn.

NASHVILLE, TENN.—A great era of commercial and industrial activity, resulting in a general prosperity to this section, will result from the establishment of the Government's $60,000,000 munitions plant in Hadley's Bend, just outside of Nashville on the Cumberland River. Daniel Cauffiel, real estate agent of the E. I. du Pont de Nemours Powder Company, returned to Nashville last week and exercised $350,000 worth of real estate options on property in the bend, and has wired for the money to be placed in the American National Bank of this city.

While the du Pont company secretly laid plans for the establishment of this greatest of Southern industries at Hadley's Bend, and was just about ready to close up for the deal, the Government decided to take over the transaction and operate on a military basis. The work has been kept secret, and the announcement through the Nashville Banner a short time ago proved a thunderbolt from a clear sky. It will be the biggest thing that ever turned south of the Mason-Dixon line, and will be larger than all private powder mills in the country combined. It will be twice as large as the new Government plant to be erected at Charleston, W. Va., and will employ from 15,000 to 25,000 men, who, with their families, will bring approximately 45,000 people into this section. A total of 8,000 workmen will begin at once on construction.

The establishment of this great enterprise here will call for new business of every description. It will mean big things for Nashville moving picture people, and in the mushroom city which is destined to spring up around the powder mills there will be new stores, new theaters, and other necessary establishments. It will increase realty values, especially in the eastern section of the city, and will be a stimulus to the suburban moving picture houses on that side, as well as offer opportunity for new houses.

The slogan of the city, "Nashville Offers Opportunity," is to become a reality instead of a myth.

Children Barred from Chattanooga Theaters.

Chattanooga, Tenn.—At the request of the commanding officer of Fort Oglethorpe, orders have been issued by the city government to moving picture theater managers to refuse admittance of children to all shows, on account of the prevalence of numerous cases of cerebro spinal meningitis. Theater men are willing to do their part in blotting out the epidemic by complying with the orders given.

Nashville Princess Not Sold.

Nashville, Tenn.—Manager Harry Sudekum has denied the report in a New York trade journal that the Princes theater of Nashville had been taken over by the Marcus Loew interests. "There is utterly no ground for this assertion," Mr. Sudekum said, "and the report has caused me no end of annoyance. Although I have been commissioned captain in the quartermaster's department of the Fourth Tennessee regiment, I will not give up my theater holdings in this city, and how the rumor gained circulation is more than I can understand." At the time the story was running the rounds in Nashville, three newspaper reporters were in Sudekum's office from two Nashville dailies, and he made a joint statement to the crowd.

Mobile, Ala., Has Live 2,000-Seat House.

Mobile, Ala.—The Lyric theater, at Conti and Joachim streets, is doing a good business through the dull period of cold weather and war pocketbooks. Two thousand seats are priced at 5 and 10 cents, and four performances, starting at 1, 3, 7 and 9 P. M. Fox pictures are featured, augmented by comedies. Being a coast town, many foreigners live here, and these people invariably drop in where the comedy banner is displayed. Road shows are shown at intervals at $1.50 and $2 prices.

Buffalo News Letter

By Joseph McGuire, 152 N. Elmwood Street, Buffalo, N. Y.

Storm Upsets Film Shipments in Buffalo.

BUFFALO, N. Y.—A gale traveling about a mile and a half a minute visited Buffalo Saturday, January 12, and remained here forty-eight hours. During the storm shipments of film in and out of Buffalo were demoralized on account of lack of train service. Many of the exhibitors received their shows twenty-four hours late. Film sent c. o. d. was returned to the exchanges, with no checks accompanying the shipment. Of course the exchange had to pay the express charges both ways. During the gale very few ventured out to the shows so that business dropped far below average. A rising temperature on Monday was hailed with joy by the exhibitors.

Variety Forgot and Lost Its Current.

Buffalo, N. Y.—The Variety moving picture theater, Buffalo, overlooked the "light order" of the fuel administrator on a recent evening and was deprived of its electric current. The Variety is now doing business as usual, but its electric sign is darkened during "the six lightless nights" each week.

How It Goes in a Cold Exchange Office.

Buffalo, N. Y.—On two sides of the private office of Manager Mack of the Mutual, Buffalo, is a partition extending six feet from the floor. The remaining eight feet of space to the ceiling has been closed in with "twenty-four sheets."

The isolation of this office from the rest of the exchange has been necessary on account of the heat shortage. The bookkeepers, telephone operator, booking staff, etc., have been moved to Mr. Mack's headquarters, where they are working cheerfully, while wearing arctics and sweaters.

"On account of the inflammable condition of film the fire underwriters will not permit the exchanges to use oil or gas heaters, and as coal is a rarity we are making the best of the situation," said Mr. Mack.

Star at Lockport Burns.

Lockport, N. Y.—The Star theater, Lockport, N. Y., caught fire from a defective furnace Saturday, January 12, and was burned to the ground. The blaze started before the audience had arrived for the evening performance. Several valuable reels were consumed in the fire.

Dallas' New Queen Theater to Reopen

Recently Burned Theater Owned by Hulsey to Be in Shape Again Early in February—Dallas Theaters Want Lights Back—Other Notes.

By Douglas Hawley, Times Herald, Dallas, Texas.

DALLAS, TEX.—Hulsey's rejuvenated Queen theater is to open in Dallas early in February, after the expenditure of some $40,000 on improvements, following the fire which gutted the building last November. A new organ has been installed and interior appointments, rapidly nearing completion, are even handsomer than before. Manager John DeStefano is keen with anticipation against opening day. No selection has yet been made for the opening attraction.

Return Showing of "Modern Musketeer."

Fairbanks in "The Modern Musketeer" was brought back to the Old Mill for a three days' run on January 21-23 after four days, January 9-13, so popular did the film prove. Its first run was an object lession in titles.

Will Ask Administrator for Lights.

Dallas, Tex.—There is talk in Texas of an appeal in behalf of amusement places for a special ruling permitting lights on "lightless" Sunday nights. Its basis, if made, will be that Sunday is the big attendance day, and on that night none of the stores or other big users of electricity are burning their lights.

Pictures Now in the Majestic.

Waco, Tex.—Roy Dalton and A. L. Mitchell of Dallas have leased the new Majestic, Waco, built for a musical comedy house, and will run pictures. Messrs. Dalton and Mitchell have been highly successful with the Feature, Dallas, and the Waco house will be conducted along the same lines.

John Ezell Is Dallas Foursquare Manager.

Dallas, Tex.—With John Ezell as branch manager, the Foursquare Exchanges, Inc., has hung out a sign in Dallas. Jerome local appointment. Mr. Ezell is a native Texan and well known in the business. Abrams, general representative, made the

Trice Sneed Gets "Redemption" in Four States.

Dallas, Tex.—Trice Sneed, veteran buggy and implement traveling man, has purchased four states on "Redemption," featuring Evelyn Nesbit Thaw. E. T. Peter, formerly with the Cressey interests here, is associated with Mr. Sneed. The picture recently did $2,800 on a week's run at the Hippodrome, Dallas.

Dallas Waiting to See Biggers' "Agony Column."

Dallas, Tex.—Texas folks are looking forward to the coming of the Vitagraph "The Agony Column," built from Earl Derr Biggers' story, which appeared in the Saturday Evening Post. Biggers formerly worked on a Houston paper. He knows Texas like a book, and Texas people know him. His story of "Spindletop," the famous Beaumont oil hill, showed his acquaintanceship with the state. And, by the way, J. C. Clemmons, of the Tivoli theater, Beaumont, was in Dallas recently and booked "The Agony Column" on the strength of the Spindletop story.

Lots of Snow Will Help Crop.

Dallas, Tex.—Bob Moore, of the Moore theater, Vernon, is authority for the statement that snow ten feet deep in Texas is a fact. It drifted that deep between Vernon and Amarillo and blocked all trains.

"But it's sure helping the crops," he said. Mr. Moore, in addition to being a film house manager, is also manager for the great Waggoner cattle ranches in his country. George R. Goergens, of Washington, has taken much footage recently on West Texas ranches, showing conditions.

San Francisco Jottings.

Miss Norma Lichtenstein, daughter of I. H. Lichtenstein, of the Western Poster Company, was married at the Palace hotel on January 3d to Albert P. Reiss of Chicago.

The Atlas Educational Film Company has sent a DeVry projection outfit to Japan, and has disposed of ten of these within two weeks for use in homes and industrial concerns.

L. T. Paull, formerly of the Lyceum theater, Bakersfield, Cal., is now operating a theater for Uncle Sam at Fort McDowell, San Francisco.

Charles Rosenthal, representing the M. & R. Feature Film exchange, and E. M. Asher, of the T. & D. Film exchange, are both making a business trip to Los Angeles.

Sam Sax, of Portland, Ore., has purchased the Nixon theater on Polk street.

Vivian Preston, who formerly conducted the Ocean View theater, is now with the Progressive Motion Picture Company, in the stock department.

The Fairmont Theater company has been incorporated with a capital stock of $75,000 by George Appell, A. S. Newburgh, S. Gordon and H. A. Levinson.

A large marquis is being added to the theater at 644 Broadway, conducted by Mrs. Nellie Michaels.

J. H. Hart recently returned from a four weeks' trip through the northern territory for the California Film exchange.

Pietro Marino has been made leader of the new orchestra at the Strand theater.

Fred Kley, a director from Los Angeles, was a visitor here the first of the year.

A. L. Aron recently left for Portland and the Northwest with the feature production "On the Italian Battle Front."

Notes of the Film Trade in San Francisco

Floyd St. John Becomes Manager of the World Film Exchange—Sol Lesser Operated on for Appendicitis—Interesting Personals and Notes.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—A new branch manager for the World Film Corporation has been chosen in the person of Floyd St. John, and E. C. Jensen, the western division manager, who has been attending to the duties of this position for several weeks, will now be relieved of these. Mr. St. John is a newcomer in the film exchange business, but has had a wide business training and has taken hold of his new work with much enthusiasm. He finds World film productions well placed here and well liked, it being the proud record of this concern that it has never failed to secure a first run at a downtown house for any of its releases.

Sol L. Lesser in Hospital.

San Francisco, Cal.—Sol L. Lesser, head of the All Star Feature Distributors, Inc., who recently passed through a siege of sickness at New York, is now in a local hospital, where an operation for appendicitis has been performed. This has been successful, and at the present writing he is recovering in splendid shape.

Business Brisk with Breck Co.

San Francisco, Cal.—The Breck Photoplay Supply Co. is making the best of its old location on Turk street, and is establishing a record for machine sales that will be difficult to surpass, even when it moves to its new home on Golden Gate avenue.

The attention of exhibitors is called to our State Right list, commencing on page 649 of this issue.

Triangle President Visits San Francisco.

San Francisco, Cal.—H. E. Aitken, president of the Triangle, arrived here recently from Los Angeles to look over the local field and confer with manager Ben. F. Simpson.

Export Censors Are Busy.

San Francisco, Cal.—The extent of the film export business through this port has become apparent since the regulations went into effect that all film sent out of the country would have to be examined by customs officials. One lot of 45,000 feet was viewed one day recently, relays of officials being needed. Some of the films intended for use in Mexico are being sent to border towns to be inspected.

All Star Buys Hart Pictures.

San Francisco, Cal.—The All Star Feature Distributors, Inc., has purchased three William S. Hart productions, these being the one formerly known as "The Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska." Arrangements have been made to show all of these at the Casino theater. E. Gainsborg is here in the interests of the Foursquare pictures, and is making his headquarters at the offices of the All Star. The first three releases have already been booked at the Portola and Casino theaters.

De Lorme Forms New Connection.

San Francisco, Cal.—C. V. De Lorme, formerly manager of two houses of the Turner & Dahnken circuit, and recently with the Jewel theater of this city, has been made assistant to general manager H. L. Beach, of the Beach-Krahn Amusement Co., and is stationed at the Chimes theater, the latest addition to the chain of houses conducted by this concern. Mr. De Lorme has had a wide experience in the show business, having managed vaudeville, stock and moving picture houses.

Amusement Companies Incorporated.

San Francisco, Cal.—The Fresno Hippodrome Company has been incorporated with a capital stock of $40,000 by H. Zannettin, E. Soderstrand, D. Greenan and E. E. Smith. The Sacramento Hippodrome Company has been incorporated for a like sum by H. Zannettin, D. Greenan, E. E. Smith and D. B. Levin.

New Piedmont Theater Sold.

Oakland, Cal.—D. C. Rosebrook, who opened the New Piedmont theater a few months ago, has sold this house to J. Hellman and C. E. Burns.

Artistic Treat at California Theater.

San Francisco, Cal.—The policy of the California theater of promoting the musical interests of the community have met with such a mark of approval that a still further development along this line has been decided upon. A feature of the program that ushered in the New Year was the engagement of Anita Peters Wright's rhythmic dancers, fresh from the Orpheum circuit. The beautiful stage draperies and lighting effects of the new theater were used to excellent advantage in putting on this delightful act.

Northern California Notes.

Red Bluff, Cal.—The Ajax theater, on Walnut street, has been destroyed by fire, with a loss of about $8,000.

Richmond, Cal.—According to press announcements preliminary work has been commenced on a theater at Ninth street and Macdonald avenue by the Turner & Dahnken circuit.

Films to Fill Dark Time at Spokane Lyric

J. W. Allender Arranges to Show Special Feature Pictures Every Now and Then at Big Legitimate House—Special Stage Settings Promised.

By S. Clark Patchin, E 1811 Eleventh Ave., Spokane, Wash.

SPOKANE WASH.—Tuesday, Jan. 8, ushered in a new regime at the Auditorium theater, when J. W. Allender, manager of the Lyric theater, took over the Auditorium's "dark" time and will present moving pictures. He will enjoy the co-operation of Manager Charles W. York in the new venture.

Within the last year the Auditorium has been equipped with a new reinforced concrete operators' booth and the most approved projecting machines have been installed. The booth in all its appointments makes possible the presentation of the big film spectacles in the most modern manner and Manager Allender declares the Auditorium projection will be equal to any in the city.

Mr. Allender has secured a six-piece orchestra, under the direction of Charles Whitehead, and it will play the musical scores of all the pictures offered. Manager York will furnish a stage setting in the spirit and atmosphere of the picture that is being shown on the screen. Girl ushers in uniform will be used and their frocks will be changed from time to time to harmonize with the theme of the picture. Reserved seats will be the rule and only two performances will be offered daily, matinee and night.

The first picture to be shown under the new regime was "The Retreat of the Germans at the Battle of Arras" and "With the Stars and Stripes in France." These pictures proved a great success for Mr. Allender. By arrangement with the owners of the pictures part of the money earned by the pictures goes to allied relief work.

Following the opening picture Manager Allender will present Tyrone Power in "The Planter," the week of January 20. He is also negotiating for several large productions on the open market. His policy will be to offer nothing but exceptional pictures at the Auditorium.

Liberty Theater Adopts One-Price Schedule.

Spokane, Wash.—Manager Sam W. B. Cohn has been fixing fences for 1918 at the Liberty theater. Hereafter the one-price system will prevail on all pictures shown at that house. Three or four reissues are on the boards, but after their showing the Liberty will offer no more reissues or return engagement unless by public demand.

The Liberty, however, will continue to show the Mack-Sennett-Paramount comedies, and the Paramount and Arcraft productions will be its staples. Manager Cohn has secured the exclusive exhibitions rights on all releases starring Douglas Fairbanks, William S. Hart, Elsie Ferguson, Billie Burke, Charles Ray, Dorothy Dalton and George M. Cohan. He will also present pictures offered on the state rights basis from time to time.

Twenty cents for adults and 10 cents for children will be the admission policy to be strictly adhered to.

Pendleton Round-Up, 1917, Made by Pathe.

Spokane, Wash.—In the past year, 1917, for the first time, moving pictures of the Pendleton Round-Up were made by one of the old established producing companies and a Pathe release of the event was shown to capacity houses at the Liberty theater the last half of New Year's week. The Liberty presented a program of short features with this picture, including a Mack Sennett comedy, the Pathe news and a scenic film.

The Pendleton feature is considered especially attractive this year as a professional production.

Portland Exhibiting Conditions to Change

Street Car Lines in Oregon City Raise Fares and Suburban Exhibitors Expect to Reap Harvest—People Are Refusing to Use Lines to Go Downtown.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—Exhibiting conditions in Portland are due for the biggest upheaval that has taken place in months. The relations between the suburban theater and the downtown house will be entirely changed, according to prediction by prominent exhibitors.

The reason is that a short time ago the state public service commission granted to the Portland Railway Light and Power Company, the Rose City's only traction concern, the right to raise the street-car fare in Portland to six cents.

The public is of course incensed at the commission's ruling. People are talking about it at all meeting places and vowing to boycott the street cars as much as possible. This means that there will be an acceleration of business in the suburban community centers, and the suburban exhibitors are not asleep on the job. On the other hand, they are preparing to grab the business and keep it.

Said W. E. Tebbetts, proprietor of the Alhambra theater, commenting on the situation: "People are talking, even in the theaters, about the raise in the street car fare to six cents, and they are pledging themselves to patronize the communities centers wherever possible. I predict a big gain in suburban business in Portland, and we are going to give our patrons such good shows that they will not care about going downtown."

The downtown men are not greatly worried about the condition, although it is causing considerable comment. With the present high film rentals with which exchanges have burdened the exhibitors there will soon be some worry, however, if the business falls off.

Globe Theater to the Front.

Portland, Ore.—The Globe theater, considered for some months by film men somewhat of a dead one in the exhibition game, is coming to the front again, according to all reports. The house is now directly in charge of Jack O'Neill, the owner of the building, and he is spreading himself to put it over.

In the palmy days of motion picture exhibition in Portland the Globe was one of the big houses of the town. It is located a little uptown, however, for transient business, and changes in managers and policies caused it to lose some of its prestige. However, manager-owner O'Neill has hit upon the policy of putting in consistently good pictures, and for the past five weeks the Globe's business has been excellent.

Mutual Breaks Record for Business.

Portland, Ore.—George Jackson, manager of the Portland Mutual office, has just completed an inventory of the business for the past twelve months and reports that all other annual business records have been shattered. The reason, he said, is that the exhibitors in the territory are all doing business. But Mr. Jackson is a modest young man and leaves it to somebody else to place the credit. He comes in for a big share of it. The Portland Mutual office has adopted a plan of cooperation with exhibitors that has been a winner.

Finley Animal Pictures for Release.

Portland, Ore.—Exhibitors in Portland and Oregon are looking forward to the release of the William L. Finley pictures of animal life that will soon be made through Universal exchanges. Mr. Finley's films were taken in Oregon, and wherever they have been exhibited at private showings they have caused much comment. Because of the popularity of Mr. Finley and his pictures in Oregon the Film Supply Company of Oregon, which is handling the product here, is making a special effort to see that they get over big.

Dean Collins, publicity expert for Universal, is handling the local campaign.

O. R. Hanson Doing Well.

Portland, Ore.—Exhibitors in this territory who remember the good service they used to get from O. R. Hanson, booker at the Mutual exchange, will welcome the news that this young man is rapidly forging ahead in the film game and is now in New York City in the capacity of efficiency booker for the entire system of exchanges.

Mike Rosenberg Comes North.

Portland, Ore.—Mike Rosenberg, of the De Luxe Feature Film, is back in the territory after a trip to San Francisco, where he signed up additional features for release through his company. Among the pictures that the De Luxe will handle are the Hart reissues. Louie Rosenberg, who is road man for the company, was a recent visitor in Portland preparatory to making his first tour to place the new pictures.

Holds Trade Showing.

Portland, Ore.—C. E. Waite, manager of the General Film Company's exchange, acted as host to about forty exhibitors and their wives and friends at trade showing of the Paralta pictures at the Sunset theater. "Madam Who" was the attraction. Mr. Waite reports the exhibitors to have received the presentation enthusiastically.

L. A. Todd, manager of General's Seattle office, passed through Portland en route to San Francisco to attend the conference of the west coast managers. He was joined in the trip by Mr. Waite.

Churches After Pictures.

Portland, Ore.—W. A. Stone, of the Service Film Company, reports that churches as exhibitors of moving pictures are rapidly coming to the front. Last week he put eight new ones on his list, and is having a hard time to see that they all get the kind of service they require.

Will Handle City Only.

Portland, Ore.—E. R. Simpson, formerly with Goldwyn, who was reported last week as going to work for Pathe, will be the exclusive city representative for this concern. H. O. Strom will handle the outlying territory. Pathe is the first concern to employ an exclusive city man here, and it is hoped that he will head a distribution office soon.

Goldendale Theater Sold.

Goldendale, Wash.—J. B. Leadbetter has sold the Star theater here. The purchaser is J. E. Clark, formerly a druggist at Yoncalla, Ore., who is a newcomer in the business. One of Mr. Clark's first acts was to cut the admission price from 10 and 20 cents to 5 and 15. The advisability of this procedure is doubted.

Advantages of Nearby Exchanges.

Portland, Ore.—G. A. McGill, of Kiggins and McGill, theater magnates over in Vancouver, Washington, believes in doing business as close to home as possible, and is practicing what he preaches. He says the Portland exchanges have been so accommodating to him that he is going to do business with Portland in preference to Seattle every time he has a chance. When shows booked in Seattle have been late in arriving or have failed to come at all he has been able to get shows at the Portland offices which have saved the day. Therefore he is thankful.

Speaking of supplying Seattle slip-ups, the Mutual exchange supplied five shows for Portland use one Sunday afternoon to take the place of Seattle shipments which failed to arrive. This is merely illustrative of the conditions with which Portland exhibitors must contend by reason of certain exchanges moving to the Sound City.

One exhibitor we know, living in a prosperous town adjacent to Portland, missed his shows from Seattle three times in one week and was compelled to open his matinees with a different picture than the one billed, to take down his paper each time, and then when the show did finally put in an appearance, four or five hours late, change his lobby back again. It is obvious that he lost money by the conditions. He has a high-powered automobile, and after exhausting his patience making long distance phone calls he hurried to Portland to meet the express train and save further hours of delay.

The train service between Portland and Seattle was put back to somewhere near normal a few days ago, and some of the difficulty will perhaps be corrected, but the fact that certain film companies moved their exchanges to Seattle will never be condoned.

Parker Back from 'Frisco.

Portland, Ore.—J. J. Parker, manager of the Majestic, is back in Portland again after a brief sojourn in San Francisco, where he was busy gathering a lot of new exhibiting ideas. The Majestic's one-a-week policy, which has been in effect since September, has proven very satisfactory, says manager Parker, and after comparing Portland's business with that in San Francisco he is entirely satisfied with the way the Majestic has been doing.

New Organ for People's.

Portland, Ore.—The People's theater will have a new organ; a real one this time, with lots of reeds and everything that a first-class organ should have. It is a Robert Morton instrument, and is being built and installed by the American Fotoplayer Company.

Snappy Shots from the Northwest.

Helena, Mont.—The new Marlow theater will open in the middle of February under the management of C. E. Eckhardt, formerly of Butte.

Kelso, Wash.—It is reported that C. G. Vaughn, owner of the Vogue theater, has leased a building here, which he will convert into a theater.

Nampa, Idaho.—A. E. Jones has purchased the Unique theater from Mrs. S. H. Howell.

Wolf Point, Mont.—George Sieverson will build a new picture theater here this spring.

Pocatello, Idaho.—N. B. Crossman has opened the American theater after having remodeled the house.

White Salmon, Wash.—John Lauderback has purchased the Leo theater from William Rudolph.

Portland, Ore.—M. Slaback, owner of the Mutual theater, has opened the Peninsula theater also. In this latter enterprise he is associated with R. Beeson.

Portland, Ore.—The Brooklyn theater, formerly operated by W. E. Estes, and closed for some time, has been reopened by Carl Schwartzbach.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

MORE SPOKANE NEWS.

Hippodrome Crowded to Watch Year Out.

Spokane, Wash.—Manager Walter C. Smith of the Hippodrome theater, gave a New Year's Eve "matinee" December 31, which started at 11.30 p. m. The theater was unable to handle the crowds. Reserved seats were set aside and went on sale early in the morning.

Spokane Pathe Exchange Shows Growth

Spokane, Wash.—Resulting from having his territory broadened since the reorganization of the Pathe when Fred C. Quimby was made general manager, Peter L. Carroll, Pathe branch manager, with offices at S 12 Washington street, Spokane, Wash., has enlarged his quarters and had his forces increased.

The company has made rapid strides in this territory since opening its offices here in March, 1914, with Mr. Carroll being in charge and alone at first. His territory now includes all of eastern Washington, all of northern Idaho, the northeastern section of Oregon and all of Montana. He now has twelve people in the offices and two men on the road, aside from covering part of the territory himself.

The traveling representatives for the branch are J. F. Bush and A. H. Cleland. William Lamont is booker, Philip Smith, formerly in the Kansas City office, is cashier; Hal Bennett is shipping clerk, Lottie Dittmore is head stenographer and Marie Harm is also employed as a stenographer.

Additional to the above Mr. Carroll has two inspection girls and a poster girl in the office aside from other help.

Mr. Carroll first started in this territory for the Pathe people March 17, 1914, and shortly afterward was given a booker to remain in the office. Both the Butte, Mont., and the Portland, Ore., offices were closed recently, and Mr. Carroll was given all of the Butte territory and all of the Portland territory east of the Cascade Mountains in Washington and the northeastern section of Oregon.

Lieut. Wm. Cutts Visits in Spokane.

Spokane, Wash.—Wearing the olive drab of Uncle Sam's fighting forces and the single silver shoulder bar of a first lieutenant, William Cutts, builder and first manager of the Liberty theater, renewed old acquaintances in Spokane Wednesday, Jan. 2.

Since leaving Spokane, in 1915, Lieutenant Cutts has been engaged in theatrical enterprices in Montana, was a member of the state legislature and an unsuccessful contender for the seat in Congress won by Miss Jeannette Rankin.

C. W. Bunn Visits Spokane Pathe.

Spokane, Wash.—C. W. Bunn, of Salt Lake City, special sales representative of the Pathe exchange for the northwest, was a visitor in the city December 31. He was in conference with P. L. Carroll, branch manager here.

SEATTLE NOTES.

Exchange Notes Around Seattle.

Butte, Mont.—The Mutual office in Butte has been closed, this territory coming under the direct supervision of the Seattle office.

Seattle, Wash.—Virgil Adams, booker at the Mutual office, has been very seriously ill with pneumonia in a hospital here, but is now beginning to recover.

Henry Pierson has come out from New York to handle the Fox Production, "Cleopatra," as a road show in the Northwest territory. Mr. Pierson is familiar with the territory from his former experience in it with musical comedies. P. S. Maddox will be Mr. Pierson's advance agent.

E. R. Simpson has left the Seattle Goldwyn office to become the Pathe representative in Portland.

Solving Problems of a Neighborhood House

Careful Planning for Patrons' Needs Turns Theater in Seattle's Best Residence Section from Failure to a Paying Investment.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—J. A. Crandall and G. S. Justi have been operating the Bungalow, a neighborhood theater, in the Capital Hill district of Seattle, for nearly a year now. Previous to this the theater had changed hands often, and its business had been desultory. By a study of the conditions prevailing in the neighborhood and analyzing these with reference to the preferences of their patrons the managers of the Bungalow have made their house a success.

The first condition to be considered was that Capital Hill is one of the highest class residence districts in the city, therefore only the best pictures would draw the business. On the other hand, Mr. Justi says that they have found it unwise to bring up from downtown a picture that has just had a phenomenal run in one of the large theaters because all his patrons will have seen it.

"Most of the people that our house draws from own automobiles," said this manager, "and those who don't can get downtown very quickly on the street cars. All the movie fans among them see the best pictures shown at the big downtown theaters, and when we have tried bringing the big successes directly up here we have invariably found them to be a 'frost.' Our best drawing cards are those really good productions that have not been shown downtown at all, such as the picture we are now showing, Metro's 'Romeo and Juliet.'"

Although Seattle is well supplied with motion picture theaters there are not enough big downtown houses to show all the good features produced, and the managers of the Bungalow find little difficulty in getting splendid productions that have never appeared in the city.

Changing the Kind of Pictures Often.

Another conclusion that these exhibitors have worked out from their experience is that in a neighborhood house it is much better to change the service every few months. A neighborhood house depends upon the same people month after month for their regular patronage, and those same people finally tire of seeing the same faces in different roles; they want to see new types and different acting. With the downtown theaters it is different, because the patronage is more transient. This is the way Mr. Justi explains this liking of his patrons for changes in service.

Before the admission tax was assessed the prices at the Bungalow were 10 cents and 5 cents. On November 1 the admission was raised to 15 cents for adults and 10 cents for children. Mr. Justi declares that instead of cutting down the gross receipts, as so many neighborhood houses have complained, this has increased profits. There may be a few less in attendance, he says, but the extra 3 cents more than makes up the deficit.

Film Board of Trade Discusses Rerouting.

Seattle, Wash.—At the weekly meeting of the Northwest Film Board of Trade on January 2 the chief subject of discussion was the rerouting of films so they might reach the exhibitors in the northern and eastern part of the territory in time for their shows. Two or three special cases also were considered by the board.

Casady & McKee Doing Work at Camp Lewis.

American Lake, Wash.—By request of Brigadier-General Foltz, commander at Camp Lewis, the National Army cantonment, the Casady & McKee Amusement Co. are installing temporary motion picture shows in the regimental recreation halls at Camp Lewis pending the completion of the amusement zone. C. M. Thall, general manager for Casady & McKee, who are a Tacoma firm, is looking after the work of installation. The amusement company now have plans ready for a large building, to be erected in the zone, to house their own picture show as soon as permission is given them to begin building.

N. F. Haas Takes Management of Empire Theater.

Anacortes, Wash.—Norvin F. Haas, former film man and theater manager of Seattle, has taken over the management of the Northwest Amusement Company, which operates the Empire theater in this town and several others in the vicinity.

Picture Houses in Alaska Deserted.

Seattle, Wash.—W. H. Code, who has come down from Alaska to spend the winter in Seattle, reports that the motion picture business, from Anchorage on down the southeastern coast of Alaska is suffering greatly from the exodus of all miners and construction men to Seattle to work in the shipyards.

"Even the Government railroad, under construction from central Alaska to the coast, is being deserted," said Mr. Code. "Men won't work for $4 a day and stand the cold and inconveniences of central Alaska when they can get $6 a day in this modern city, with its mild climate. All business is suffering as a consequence, and the motion picture business is coming in for its share."

Film Board of Trade Meetings.

Seattle, Wash.—The Northwest Film Board of Trade held its regular weekly meeting on January 8. It was found necessary to cut the meeting rather short, so a special star chamber session was called for Thursday, January 10.

J. Cheanur Buys Back Star Theater.

Port Angeles, Wash.—J. Cheanur, who sold the Star theater to O. Stahl last March, has just bought it back. Mr. Cheanur will take possession the first of February. He announces that no changes will be made except in service. Mr. Cheanur is head of a company that intends to build a new 500 capacity house in Port Angeles this year. Vaudeville and pictures will be shown in this theater.

Two Child Players Score Successes.

Seattle, Wash.—During the latter part of last week the Coliseum played "Pants," the Little Mary McAllister picture, as a sub-feature. In the minds of the audiences, however, it took the position of feature, judging by the enthusiastic comment it occasioned.

Another production in which a very youthful actress scored a big hit in Seattle recently was "The Little Patriot," featuring Baby Marie Osborne, at the Palace Hip last week. Although this is a vaudeville house, in which pictures are supposed to be shown only as fillers, the picture part of this program caused more comment than the vaudeville acts.

New Theaters and Changes.

Asotin, Wash.—A new motion picture theater is being built here by Reed & Norton. A. S. Norton, of this firm, formerly owned the Pastime theater of Nesperce, Idaho.

Grant, Idaho.—John McGowan has bought the old Princess theater, redecorated it and named it the Garfield.

Spokane, Wash.—Spokane has just acquired its second producing company. The new company is called the Titian Motion Picture Company. It will have its studio in the city.

Mich. Theaters Close Monday and Tuesday

Observe Order of the Michigan State Fuel Administrator and Keep Two Dark Dates —Paying the Footage Tax and Evading It.

By Jacob Smith, 718 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—State Fuel Administrator's order is obeyed by Michigan theaters and they are closed down entirely on Monday and Tuesday. There is not much new to report on the film tax situation in Detroit. While quite a number are paying the film tax, they declare that it is only to one or two of the companies for special reasons. Many exhibitors state that the film exchanges have reduced the rental service more than enough to make up for the film tax, so that if such is the case the distributors or producers are really worse off with the film tax than they were before they put it on the rentals.

Universal and Paramount Exchanges Move.

Detroit, Mich.—Henry Fried, division manager at Detroit for the Universal, announces the removal of its offices and exchange to the fourth floor of the new film building. The Paramount and Artcraft exchanges have also moved to the new film building, which means that all of the exchanges who contracted for space there are now located in their permanent quarters. The only concerns not in the film building are the Harry I. Garson Productions, the Triangle, Casino Feature Film Co., and the Metro and Madison Film Companies.

Eugene Hamburg on Fixing Up Theaters.

Detroit, Mich.—Eugene Hamburg, of the Hamburg Co., frame and lobby display manufacturers of Chicago, is in Detroit for a few weeks lining up some excellent business in connection with his dealer, M. S. Bailey. "Now is really the time when the exhibitor should try to make his theater attractive inasmuch as business is a trifle off," he said. "It's really surprising the amount of improvement that most theaters can stand in the way of new seats, new carpets, another coat of paint, a little decorating here and there, better equipment in the projection department, to say nothing of fixing up the lobby with attractive posters and lobby frames for displaying posters, advertising matter and photos. A few hundred dollars spent to fix up a theater will more than pay for itself in increased receipts at the box office. The trouble is to make the exhibitor see it that way."

New Lincoln Square Ready Easter.

Detroit, Mich.—S. J. Stoughton, of Chicago, former district manager for Paramount in the Middle West, and for a while in charge of the Chicago office, is the prime factor in the Lincoln Square Amusement Co., which has leased the theater being erected at Fort, Junction and Cavalry avenues, Detroit, which will seat 2,000 people and open around Easter. An order for approximately $2,000 worth of equipment was placed recently with the United Theater Equipment Corporation at Detroit for Power's machines, Hallberg generator, velvet gold fibre screen and other theater supplies and equipment. The theater is owned by Louis Smilanski and Sam Levy, of Detroit. The theater is only a part of the building, which will contain something like 300 living apartments, three stories high, and at least 30 stores.

Nat Charnas Enlists in Q. M. C.

Benton Harbor, Mich.—Nat Charnas, half owner of the Orpheum theater in Benton Harbor, and former manager, has enlisted in the quartermasters' division at Jacksonville, Florida. Nat writes the World that he enjoys his new career very much, and is anxious to get "over there."

G. S. Trask Managing U. S. Exhibitors' Booking Corp.

Detroit, Mich.—George S. Trask, for a number of years manager of the Mutual exchange in Detroit, has been appointed manager of the Detroit office of the United States Exhibitors' Booking Corporation, succeeding Dave Blythe, who is now at the Drury Lane theater. Mr. Trask, since leaving the Mutual, has been in the promotion game.

Interesting Trade Jottings.

Detroit, Mich.—Dave Prince, of the General Film Co., Detroit, reports a goodly number of Paralta bookings, among them being the Martha Washington theater in Ypsilanti, Paul Schlossman of Muskegon, and C. B. Snell of Ionia.

"The Birth of a Nation" started a week's engagement at the Washington theater, Detroit, with possibilities that it will run a second week should business hold up. Prices were not advanced for this engagement. John Kunsky has booked "Cleopatra" (Fox-Standard) to follow the Griffith picture, and it also may remain for two weeks.

Goldwyn's production, "The Auction Block," is proving the best attraction of the past sixty days, according to reports by exhibitors. Every theater running this picture so far has broke the week-day house record.

Alpena, Mich.—The Temple theater, Alpena, was destroyed by fire on Jan. 8, the fire occurring after the house was emptied at the night show. The loss was $15,000. It will be rebuilt.

Kalamazoo, Mich.—The Fuller theater in Kalamazoo, Mich., has been sold to George Spaeth, former manager, and Col. W. S. Butterfield. Mr. Spaeth remains in full charge. It is the plan of the new owners to remodel the theater and fix it up both inside and out. The policy will be vaudeville and big pictures.

Twenty-five employees of the John H. Kunsky Enterprises in Detroit are now in active service of the Government for the war period, some already being "over there." A service flag in honor of the 25 hangs in all of the Kunsky houses.

J. G. Fineberg Opens Office in Detroit.

Detroit, Mich.—J. George Fineberg, president of the Theater Equipment Co. of Minneapolis, distributors in the northwest for Simplex as well as manufacturers of Teco products, has opened a Detroit office at room 202 in the new film building, and has appointed the Michigan Motion Picture Supply Co. in the same building as dealers. Mr. Fineberg has the Michigan rights to Simplex machines and Simplex parts, and he plans to go after business just as hard as he has been doing in the Northwest. C. R. Speers, treasurer of the company, was a recent visitor in Detroit, conferring with Mr. Fineberg.

M. S. Bailey Takes Motiograph Agency.

Detroit, Mich.—M. S. Bailey Co., new film building, Detroit, has taken the Michigan agency for the Motiograph, and a campaign of selling is already under way. At the recent convention of Michigan exhibitors at Jackson Mr. Bailey exhibited the 1918 model and it created a very favorable impression.

Dawn Masterplay Gets Two More Live Ones.

Detroit. Mich.—The Dawn Masterplay Co., 501 Owen building, Detroit, has just annexed two more well-known film men to their live wire organization—Larry Hayes, former assistant manager of the Majestic theater in Jackson, Mich., and formerly in the selling end of the film business, is one. The other man is Art Hoganson, former booker and house manager of the Rialto theater, Detroit. The Dawn plays all features either on percentage of rental.

Cleveland News Letter.

By M. A. Malaney, 218 Columbia Building, Cleveland, Ohio.

Associated Film Exchanges Elect New Officers.

CLEVELAND, O.—E. A. Eschmann has resigned as president of the Associated Film exchanges of Cleveland. Sam Morris has been chosen in his place. E. J. Schmidt was chosen as vice-president. Mr. Schmidt was manager of the Victor Film Service.

Mr. Eschmann went to the New York offices of the World Film Corporation. Mr. Morris is the Ohio manager for Select Pictures.

Jewel Exchange Now in Victor Film Office.

Cleveland, O.—The headquarters of the Jewel Productions, Inc., in Cleveland, have been removed from the Columbia building to the Victor Film exchange, 850 Prospect avenue. The Jewel Productions, of course, will be handled as a separate department at the Victor, but under the supervision of E. J. Schmidt, manager.

R. A. Moran Made Mutual Manager.

Cleveland, O.—There's an old face on a new job at the Mutual Film exchange in Cleveland. R. A. Moran has been promoted from a salesman's position to that of manager, succeeding Walter Lusk, who resigned recently to become manager of the First National exchange.

Dillonvale Miners Will Have Shows.

Dillonvale, O.—As an indication of the fact that war workers need entertainment, and plenty of it, the U. S. Coal company has purchased from the United Theater Supply Corporation, Cleveland, Powers projecting machines, and has fitted up an exhibition room for film performances. The coal company is doing this to provide entertainment for the miners who work in the company's mines near Dillonvale.

Majestic at Lorain Taken by Peter Tender.

Lorain, O.—Peter Tender of the Ohio Theater company of Alliance, Ohio, has taken over the Majestic opera house here and after putting in new equipment reopened it.

Men Stars More in Demand.

Cleveland, O.—Following the recent visit of Wallace Reid to Cleveland, two of the first run theaters of the city have booked his new pictures.

These houses are the Mall and Alhambra, which run new pictures simultaneously. The first one to be shown at those theaters will be "Rimrock Jones," January 17, 18 and 19.

The Alhambra and Mall theaters also booked the Jack Pickford pictures and after booking these stars' pictures, they gave out the following statement:

"Women make up the greater part of photoplay audiences, and the men generally go to see the pictures which the women with them have picked out.

"Women are more interested in men stars than in girl stars. Using this logic we have added two more men stars to our list, instead of a man and a woman."

"For the Freedom of World" Shown at Camp Sherman.

Cleveland, O.—About 25,000 men at Camp Sherman, Chillicothe, Ohio, were treated to an exhibition of the Goldwyn feature, "For the Freedom of the World," Christmas week.

Manager Bandy arranged to show this picture at the camp and sent Fred Schram down to the cantonment. It was shown several times each day, Friday and Saturday, December 28 and 29.

The boys were greatly interested in the picture and voted it a very realistic production.

Advertising Aids for Busy Managers

COMPILED BY THE MOVING PICTURE WORLD'S STAFF

IN THIS ISSUE.

By Right of Purchase (Select).
Cheating the Public (Fox).
The City of Purple Dreams (Exhibitors' Operating Corp.).
The Cloven Tongue (Pathe).
The Fighting Grin (Bluebird).
The Forbidden Path (Fox).
Gates of Gladness (World).
The Gun Woman (Triangle).
Hell's Crater (Universal).
Her American Husband (Triangle).
The Hired Man (Paramount).
His Robe of Honor (Paralta).
The Imposter (Mutual).
In Bad (Mutual).
Innocent (Pathe).
The Knife (Select).
Les Miserables (Fox).
Madame Spy (Universal).
Men Who Have Made Love to Me (Essanay).
A Mother's Sin (Vitagraph).
Revelation (Metro).
Stella Maris (Artcraft).
The Widow's Might (Phramount).

BY RIGHT OF PURCHASE.

Joseph M. Schenck Presents the Charming Star Norma Talmadge in the Story of a Loveless Marriage That Ended Well.

Cast.

Margot Hughes.....Norma Talmadge
Chadwick Himes.....Eugene O'Brien
Mrs. Hughes.....Ida Darling
Dick Derwent.....William Courtleigh, Jr.
Donald Nugent.....Charles Wellsley
Madge Sears.....Florence B. Billings

Directed by Charles Miller.

The Story: Margot Hughes is a butterfly society girl who sells herself to the highest bidder. Her husband does not press his ownership "by right of purchase," and his delicacy is misunderstood by her and she thinks that love is lost to her. She goes to France to serve the cause of humanity. There they meet again and understanding comes.

For the Program: A loveless marriage that turned out differently.

Norma Talmadge's newest triumph.

Advertising Phrases: Cupid reigns mid shot and shell.

He bought her hand, but he won her heart.

Feature These Players: Norma Talmadge, with reference to Ghosts of Yesterday, The Secret of the Storm Country, Poppy and The Moth, if you have played these.

Eugene O'Brien as the man she marries for money.

Stunt Suggestion: Do window work with hand-lettered legends such as "Wife for Sale," "Want to buy a wife?" with instructions to apply at your theater on the playing dates to see By Right of Purchase. For lobby display get a collection of battle-front pictures from the newspapers or news service. Cut out tiny cupids from valentines or other sources and paste them against the skies of the pictures. Letter a title card, "Even on the battle front Cupid manages to work his wiles and in By Right of Purchase (A Norma Talmadge picture) he brought two loving hearts together midst bursting shells. (Date)."

Advertising Aids: Two styles each, one and three-sheets. One each, six and 24-sheets. Half sheet window cards. Die-cut heralds. Lobby displays, 8x10, 11x14 and three 22x28, including picture of star. One, two and three-column scene cuts. One-half, one and two-column star cuts. Press book.

Released in February.

CHEATING THE PUBLIC.

William Fox Presents the 1918 Cinemelodramatic Message on Food Profiteering With An Unusual Cast of Characters.

Cast.

John Dowling.....Ralph Lewis
Chester Dowling.....Bertram Grassby
Bull Thompson.....Tom Wilson
Mary Garvin.....Enid Markey

Directed by Richard Stanton.

The Story: John Dowling is the boss of Millvale, a grasping, greedy profiteer, who underpays his employees and overcharges them for their food. At last the goaded slaves strike and Dowling jeers. They attack his home and he shoots down a "trespasser," backed by the law. When Mary comes to remonstrate, he attacks her and during the struggle he is shot. In spite of all pleas Mary is condemned to suffer death punishment, but at the last moment the truth comes to light and Mary is saved after a tremendous automobile chase.

For the Program: A thrilling drama on a timely topic.

The peonage of the mill towns.

Advertising Phrases: Food profiteer pays death penalty.

Girl nearly pays with life for another's crime.

Feature These Players: Play up the size and importance of the cast rather than any particular players. There are twenty-two chief characters in addition to a large number of extras.

Stunt Suggestions: Make up half a dozen transparencies such as are carried in political parades with "Down with Dowling." "Don't cut our pay and raise food prices, too," etc. Place electric lights inside and use for a lobby display on showing dates. For a street wagon use the legend "The worst white slaver is the unfair employer. See Cheating the Public (house and date)."

Advertising Aids: Two styles each, one, three and six-sheets. Lobby displays, 8x10, 11x14 and 22x28. Slide. Mats. Press sheet.

Released January 20.

THE CITY OF PURPLE DREAMS.

The Exhibitors' Operating Corporation Presents William N. Selig's Seven-Act Screen Version of the Famous Novel of the Same Title.

Cast.

The Derelict.....Thomas Santschi
The Girl.....Bessie Eyton
The Anarchist.....Fritzi Brunett

Directed by Colin Campbell.

The Story: A derelict of the streets is knocked down by an automobile and the girl passenger, finding that he is not seriously hurt, gives him money with the advice to "Keep clean and stay clean." A few days later he meets another girl; a fiery anarchist, who draws him into her circle of Reds and vainly seeks to win the love he has already given the unknown girl. At the behest of the band he demands money "for the cause" of a wealthy manufacturer, who submits to blackmail in fear of violence, but the Derelict destroys the check when he finds he has blackmailed the father of the girl he loves. He resolutely forces himself to a position of importance and affluence to win the girl, but the realization of his dreams comes only after a hard-fought battle.

For the Program: A famous novel realized upon the screen.

He journeyed far to reach the City of Purple Dreams.

Advertising Phrases: Blackmails father of the girl he loves.

Kept clean and stayed clean for the sake of unknown girl.

Feature These Players: The three players named are all stars and should be equally featured.

Stunt Suggestions: The catch phrase used, "Stay clean and keep clean," lends itself well to window work, such as soap in a drug store, laundry supplies in dry goods and hardware stores, laundries, dry cleaners, etc. All cards should start off with "Stay clean and keep clean was the advice that made a millionaire of a Derelict in The City of Purple Dreams at (house and date). We can help you, etc." For street work use a tramp with a card: "This is the way I looked when I started for The City of Purple Dreams, but I was a millionaire before I reached my journey's end. See the play at (house and date)." For the lobby coat all electric bulbs with purple to get the proper shade and if possible use purple fabric for drapes for frames.

Advertising Aids: One, three, six, eight and twenty-sheets. Lobby cards. Cuts and mats. Lobby displays.

State rights.

HELL'S CRATER.

Universal Presents Grace Cunard in W. B. Pearson's Vivid Story of the Dance Hall Girl Who Was Made a Miner's Slave.

Cast.

Not stated.

The Story: Jim Shamrick spends two years in the desert developing his mine, and then he seeks a good time in a mining camp. Bill Gordon was prepared to give anyone a good time in his dance hall, but his idea of a good time was getting his victim drunk and robbing him. This he did to Jim with the aid of Cherry Maurice, but Jim was not as willing a victim as the others. He carried Cherry off to his mine, Hell's Crater, and for a year he makes a drudge of her. Then he takes her back, broken and toil-worn, to meet a fresh surprise.

For the Program: Slaved for a year in Hell's Crater for man she learned to love.

Miner's revenge gained him dance hall wife.

Advertising Phrases: Dance hall queen made miner's drudge.

She lost her beauty, but she gained a soul.

Feature This Player: Grace Cunard as the dance hall girl.

Stunt Suggestions: For a window display show a chamois bag holding about half a

pint, supposedly filled with gold dust. The bag can be lightly sprinkled with gilding around its mouth. Alongside place a whiskey bottle and a small vial of colorless fluid. Pour a little of the whiskey into the glass. Have the sign read: "Most miners were contented to exchange their gold for a bottle of whiskey and knockout drops and called it a good time. Jim Shamrick was not that sort and when he found out he had been robbed, he abducted the dance hall queen and—but see Hell's Crater at (house and date) and enjoy the full story." For the lobby build a crater around a barrel. Paint the inside red and light with red incandescents with a cut-out of Miss Cunard from the three-sheet. If you can, use chiffon flame kept in motion by an electric fan. Tarpaulin, cloth or even dirt can be used to form the outside of the crater.

Advertising Aids: One style each, one, three and six-sheets. One sheet of star. Black-and-white lobby display. Heralds. Slides. Player cuts, scene cuts. Press book.

Released January 14.

THE CLOVEN TONGUE.

Pathe Presents the Russian Art Film Corporation's Production of the Story by Pushkin With Lesienka.

Cast.

Glasha Antonova.....Nadya Lesienka
Stephen Koronsky.....P. A. Baksheef
Nicolai Orloff.....N. V. Panoff
Sonia Orloff.....Sophie Karabana

Directed by Chester Sabinsky.

The Story: Nicolai Orloff, one of the petty nobles of Russia, becomes enamored of Glasha, his Circassian housekeeper, and so thoroughly does she dominate him that she completely changes his nature. Sonia, returning from boarding school, finds her father harsh and tyrannical, and she turns for comfort to Prince Alexis, a neighbor. Glasha tries to win the Prince for herself, seeking to separate the young people by insidious lies, but she goes too far and brings upon her own head the destruction she sought to work on others.

For the Program: Another of the remarkable Russian Art Films.

Pushkin interpreted by his fellow-countrymen.

Advertising Phrases: A Russian story by famous Russian players.

You have seen the Russian ballet. Now see the pick of Russian stage stars.

Feature These Players: Give general emphasis to the fact that these dramas are played by casts of representative players from the leading theaters.

Stunt Suggestions: For the lobby get any portrait of a woman, not the picture of a film player, and attach a red flannel tongue split into a fork at the end. Letter the card, "The Devil has cloven hoofs, His agents have cloven tongues. See the famous Pushkin story (with a remarkable cast of Russian Players) at (date here)." For a street wagon use a big "Russia Wins" and in smaller letters "Pathe's Russian productions have captured the interest of the film fans. See Pushkin's The Cloven Tongue at (house and date)."

Advertising Aids: Usual.

Released January 20.

THE FIGHTING GRIN.

Bluebird Presents Franklyn Farnum in the Story of a Strenuous Elopement by R. E. Bradbury and F. H. Clark.

Cast.

Margie Meredith.....Edith Johnson
Billy Kennedy.....Franklyn Farnum
Harold De Vandeveer....J. Morris Foster
Otis Kennedy.....Charles H. Mailes
Amos Meredith.....Fred Montague

Directed by Joseph de Grasse.

The Story: Billy Kennedy and Margie Meredith have been sweethearts since childhood and the mere fact that their fathers object does not worry them in the least. Even Papa Meredith's determination to marry Margie to the man of his choice (and he's a pretty poor picker), does not worry them a lot and Billy wins the girl and $20,000 after stirring up several parts of the country and defeating a fake marriage.

For the Program: He exceeded the speed limits, but he won the girl.

A novel elopement with a dozen original twists.

Advertising Phrases: Robbed a saloon for his marriage fee.

No faint heart won this fair lady.

Feature These Players: Franklyn Farnum as the active eloper.

Edith Johnson as the girl who was worth all the trouble.

Stunt Suggestions: If you have a local fire alarm system, print up cards reading "Fire alarm! If your father wants you to marry a milksop, call out the department and turn the hose on him. See how it's done in The Fighting Grin at (house and date)." Tack these above the boxes, being careful not to cover or interfere with the box Cover your territory fully. It is best to see the fire chief in advance. If there is time for advance work have a slide made of Farnum's smile, blocking out all other features. Letter this: "Whose is this fighting grin? Watch the screen for details." Follow with the same slide lettered for the play. The same stunt may be worked in the lobby through a bromide enlargement, first showing only the smile and later adding the details. Or for a "prop" display get a toy Pullman and a freight car. Letter it "She went west in this (Pullman) and he was shipped in this (Freight), but they met and it wound up in this (brass curtain ring). See all about it in The Fighting Smile (date)." The cars and ring should be fastened to the card at their proper places.

Advertising Aids: One style each, one, three and six-sheets. Stock one-sheet of star. Colored and black and white lobby displays. Slide. Player cuts in three sizes. Heralds. Slides. Scene cuts one and two columns wide. Press sheet.

Released January 28.

THE FORBIDDEN PATH.

William Fox Presents Theda Bara in E. Lloyd Sheldon's Illuminating Story of the Art Colony of Greenwich Village.

Cast.

Mary Lynde.....Theda Bara
Robert Sinclair.....Hugh Thompson
Felix Benavente.....Sidney Mason
Mr. Lynde.....Walter Law
Barbara Reynolds.....Florence Martin
Mrs. Lynde.....Wynne Hope Allen
William Sinclair.....Alphonse Ethier

Directed by J. Gordon Edwards.

The Story: Though her parents have lived in the famous Greenwich Village section of New York City for many years, Mary Lynde has been carefully brought up and knows nothing of the gay art colony. She is delighted when an artist asks her to pose for a Madonna he has been commissioned to paint, but while posing she falls a victim to the wiles of Robert Sinclair. Her father turns her from the house and later Sinclair turns her adrift and she falls to the sodden level of the low dives. There the artist finds her, while in search for a model for a picture of "Sin," and once more she meets Sinclair and wrecks a unique revenge.

For the Program: The Madonna of Washington Square.

Trusting love, turned to hatred, plans unusual revenge.

Advertising Phrases: Same model served for Madonna and for Sin.

Unwilling groom is denounced and deserted at the altar.

Feature These Players: Theda Bara, as the model.

Hugh Thompson as her evil genius.

Stunt Suggestions: For window work get hold of a few good color prints of the Madonna and display with a card "She posed for a Madonna, but her second picture was as Sin, for between the two she had sunk to the lowest depths, yet she came back to happiness and love. See Theda Bara in The Forbidden Path at (house and date)." For lobby display use the regular stills supplied by the company.

Advertising Aids: Two styles each, one, three and six-sheets. Lobby displays, 8x10, 11x14 and 22x28. Slide. Mats. Press sheet.

Released January 27.

GATES OF GLADNESS.

William A. Brady Presents Madge Evans and George MacQuarrie in a Charming Story of the Studios and the Better Things Beyond.

Cast.

Beth Leeds.....Madge Evans
Myron Leeds (Her Father)....Niles Welch
Roger Leeds (Beth's Uncle),
George MacQuarrie
Mrs. Myron Leeds.....Rosina Henley
Mrs. Colton.....Gerda Holmes
"Boy".....Baby Joan
Norah.....Mrs. Stuart Robson

Directed by Harley Knoles.

The Story: Myron and Roger Leeds are rivals for the favor of Helen Palmer. Myron wins her hand and his stern father cuts off his allowance because he had other plans for his son. Some years later Roger is the head of the house and Myron is a struggling artist. Roger loses his little son and to bring him comfort Norah introduces Beth, Myron's little daughter, into Roger's home as her own niece and an attachment is formed that paves the way—after a dramatic situation—to reconciliation.

For the Program: Famous World kiddie star in a charming role.

The Gates of Gladness open wide for Madge.

Advertising Phrases: With daughter's aid robs brother for starving wife.

Bought a baby for two-bits to give bereaved uncle.

Feature These Players: Madge Evans in an particularly sympathetic role.

George MacQuarrie as her uncle.

Stunt Suggestions: For a lobby attractor set up a pair of posts with a double gate, opened. It can be done without infringing the fire laws, let the gates open inward to the box office. Above use the legend "The Gates of Gladness are wide open. Come in and find enjoyment." You can probably induce many store keepers to hook up with the Gates of Gladness idea, the gates leading to their particular wares with a reference to your attraction. With a little effort you can make the title a local catchword for a few days. If you can locate a key cutout through your printer, send keys to the Gates of Gladness to your patrons.

Advertising Aids: Free advance poster. Two styles each, one and three-sheets. One six-sheet. One two-column cut and two ones. Lobby displays, 8x10, 11x14 and 22x28. Two color heralds. Slides. Press sheet.

Released January 28.

THE GUN WOMAN.

Triangle Presents Texas Guinan in a Cyclonic Story of the Old Hell-Roaring West by Alvin J. Heitz.

Cast.

The Tigress.....Texas Guinan
The Bostonian.....Ed Brady
The Gent.....Francis McDonald
The Vultures..... { George Chase. / Thornton Edwards
The Sheriff of La Mesa....Walter Perkins

Directed by Frank Borzage.

The Story: The Tigress was the owner of Hell's Kitchen, the toughest dance hall in La Mesa. She was quick at repartee and quicker with her gun, and the camp respected her aim if it did not admire her

aims. Then the Tigress fell in love and staked the Gent to the bank roll to go out and make a decent home for her in a decent land. When she found that he had used her money to run a gambling hell in a new mining camp and never intended marriage, she did not shoot him, but gave him thirty days in which to make good—and then she went and collected, in full.

For the Program: She was tough, but she was a woman.

Texas Guinan as the Tigress of Hell's Kitchen.

Advertising Phrases: The tougher they are, the softer they get, and the Tigress sure was tough.

Never jilt a woman who can shoot.

Feature These Players: Texas Guinan as the toughest woman in the west.

Ed. Brady as the Bostonian.

Francis McDonald as The Gent.

Stunt Suggestions: If there is a nearby rifle range offer a month's pass to the woman who makes the best revolver score. Display the targets in the lobby and try and get some well known women to give you the first targets to set the example. Get the hardware stores to display pearl-handled revolvers alongside the real guns with a sign, "The Gun Woman did not pack a pair of toys. She took a chance with the men and used man-sized guns. We have revolvers to suit all tastes." Hook up with stills of the play and a lettered card. Dress your ticket seller in sombrero and leather jacket for the showing dates. Probably a large size play suit will serve. Over the box office put a large sign, "Check your guns when you buy your tickets." Do as much as you can to give the lobby a western air. For street work repeat the phrase "Never jilt a lady who can shoot. See The Gun Woman and what happened to the man who did (house and date)."

Advertising Aids: Two styles of one-sheets. One each, three and six-sheets. Heralds in rotogravure. Slides. Lobby displays, 11x14 and 22x28. Press sheets. Electros and mats.

Released January 27.

THE HIRED MAN.

Thomas H. Ince Presents Charles Ray in An Original Story by Julien Josephson of a Hired Hand Who Made Good.

Cast.

Ezry Hollins.....Charles Ray
Caleb Endicott.....Charles French
Walter Endicott, his son...Gilbert Gordon
Mrs. Endicott, his wife.....Lydia Knott
Ruth Endicott, his daughter.....Doris Lee
Stuart Morley.....Carl Ullman

Directed by Victor L. Schertzinger.

The Story: Ezra Hollins, though a hired man, is ambitious because he loves Ruth Endicott, his employer's daughter. Ruth, not knowing of his love, helps him with his studies, though secretly, because she knows her father would not approve. Ezra passes his entrance examination, but at the last moment gives his tuiton money to save the brother of the girl he loves from the results of his peculations from the bank. His failure to go to college is misunderstood, but in the end his name is cleared and Caleb is proud of his chosen son-in-law.

For the Program: The "Typical American Boy" in a typical New England play.

A son of the soil, but no soiled son.

Program Phrases: A New England idyl with wonderfully realistic background.

Burned midnight oil in old barn lantern.

Feature These Players: Charles Ray as the man who wanted to do better things.

Doris Lee as the girl who helped.

Stunt Suggestions: Get the local stationer to place a battered lantern in the center of a display of school books with the sign: "It's a good thing for young eyes that they do not have to study by the light of a lantern as did Charles Ray in The Hired Man, at (house and date)." The hardware store might be coaxed to display a similar lantern as the center of a display of more modern types, with a card, "Charles Ray, in The Hired Man, studied for college by the light of the old barn lantern. Had he come here he could have obtained a much better light at no greater price. See the trouble he had at (house and date)." For the lobby play up the husking bee which supplies a part of the local color, decorating the lobby with ears of corn and other products, not forgetting a couple of red ears. If you can find no red ears try a can of transparent red enamel or varnish and package dye.

Advertising Aids: Two each, one, three and six-sheets. Lobby displays, 8x10, 11x14 and 22x28. Photos of star, 8x10. Ten cuts each on star and production one, two and three columns in width. Photogravure. Mats and advertising layout mats. Slides. Press book.

Released January 28.

IN BAD.

American Presents William Russell in a Story of a Strenuous Young Society Man Who Prefers Sparring Matches to Pink Teas.

Cast.

Monty .....William Russell
Victoria.....Francelia Billington
Lefty.....Bull Montana
Slick.....Carl Stockdale

Directed by Edward Sloman.

The Story: Monty prefers pugilism to pink teas and his first meeting with Victoria is when his trainer, Lefty, knocks him over the ballustrade of his Aunt's home and casts him at Victoria's feet. Victoria is not impressed, but it is love at first sight with Monty. But association with Lefty brings about his arrest as a pickpocket and Aunt Theodosia leaves him to his fate and goes treasure hunting with Victoria. Monty follows them to South America and Victoria is forced to admit that there are times when an athlete makes a handy husband.

For the Program: The strenuous life of a society scrapper.

The courtship of a society athlete and a dainty debutante.

Advertising Phrases: Rescues his bride from Aztec treasure vaults.

Victoria did not approve fighting until Monty fought for her.

Feature These Players: William Russell, as Monty.

Francelia Billington as the finical society girl.

Stunt Suggestions: Get the sporting goods store to make a display of boxing gloves, foils, and similar goods, with a card, "Monty cared more for boxing than billiards, but even if it did get him in bad, it got him out good. See In Bad at (house and date) and chase those frowns away." Borrow displays for other windows if you can. In the lobby show a gauze shirt and a pair of trunks with a card, "This is all the clothes Monty had on when he first met Virginia. No wonder he had to follow her to South America to win her. See all about it in In Bad (date)."

Advertising Aids: One style each, one, three and six sheets. Unmounted banner. Lobby displays, 11x14 and 22x28. Slides. One-half to three-column cuts and mats. Program cover cut. Press sheet.

Released January 21.

INNOCENT.

Pathe Presents Fannie Ward in An Adaptation of A. H. Wood's Stage Success of the Same Title by George Broadhurst.

Cast.

Innocent.....Fannie Ward
John Wyndham.....John Miltern
Louis Doucet.....Armand Kalitz
Peter McCormick.....Frederick Perry

Directed by George Fitzmaurice.

The Story: Innocent has been brought up within the confines of a high-walled Chinese garden and knows nothing of the world. When her guardian returns to Paris, taking her with him, her lack of experience leads her into grave troubles and Wyndham kills the man who has, as he thinks, led her astray. Then, broken in spirit and finances, he returns to China and in the well-remembered garden Innocent comes to him, still worthy of her name.

For the Program: Fannie Ward in a famous stage success.

A fanciful story of China and Paris.

Advertising Phrases: A play that startled even Broadway.

Love in a Chinese Garden.

Feature This Player: Fannie Ward in one of the best opportunities she has had in pictures.

Stunt Suggestions: Have tag cards printed up with "I am innocent" in very large letters and below in six or eight-point type "See me at (house and date)." Provide with string loops and pass out to the young people, who will cheerfully become walking advertisements for the sake of the changes to be run on the phrase. For lobby work use the "Love in a Chinese Garden" and strive for an oriental effect with lanters and drapes. If you can get a miniature Japanese garden, it will be just the thing for a lobby attractor and these are to be had in most of the larger towns.

Advertising Aids: Usual.

Released January 27.

HIS ROBE OF HONOR.

Paralta Plays, Inc., Presents the Illustrious Star, Henry B. Walthal, in a Romantic Story of Political Intrigue, By Ethel and James Dorrance.

Cast.

Julian Randolph.....Henry B. Walthall
Roxana Frisbee.....Mary Charleson
Laura Nelson.....Lois Wilson
"Boss" Nordhoff.....Noah Beery, Jr.
Bruce Nelson.....J. J. Dowling
Robert Partland.....Ray Laidlow
Million Mulligan.....Fred Montague
Clifford Nordhoff.....Eugene Palette
"Carrotts".....Guy Newhard

Directed by Rex Ingram.

The Story: Julian Randolph, a disreputable lawyer, gains an ad interim appointment to the Supreme bench as a reward for fixing a jury that acquits the brother of the political boss of a charge of murder. He was promised the nomination for the full term at the next election, but gains it only through threat of exposure of a bigamous marriage contracted by the boss. Then comes love for a noble woman and the question whether he shall take defeat with honor or gain seeming honor at the cost of his manhood. It is a momentous problem, but he makes a decision that proves him worthy of the robes of honor.

For the Program: Return to the screen of its greatest star.

A drama of loot and love.

Advertising Phrases: Shall he cast aside his shame-stained ermine.

Fixed jury to gain position on bench.

Feature These Players: Henry Walthall as the lawyer remade by love.

Mary Charleson as the woman worth while.

Stunt Suggestions: Backing up the press book suggestion, get some leading suffragist to write an article on the influence of women on politics. Then get someone to answer. Considerable free newspaper work can be done for this story if handled adroitly. Use plenty of window display, with the lobby stills for attractors and cards featuring Walthall's return to the screen. Try to suggest that it is an event. If you can get hold of a painting of Walthall use that for the lobby. Do not try for any freak stunt.

Advertising Aids: Two styles each, one and three-sheets. One six-sheet. Lobby displays, 8x10, 11x14 and 22x28. Slides. Rotogravure heralds. Cuts. Press book.

Released January 15.

(*Department continued on page* 722)

Calendar of Daily Program Releases

Releases for Weeks Ending February 2 and February 9, 1918

(For Extended Table of Current Releases See Pages 728, 730, 732, 734.)

Universal Film Mfg. Company

MONDAY, JANUARY 28, 1918.

UNIVERSAL PRODUCTION—The Phantom Riders (Five Parts—Drama)	02865
NESTOR—Vamping the Vamp (Comedy)	02866

WEDNESDAY, JANUARY 30, 1918.

L-KO—Barberous Plots (Two Parts—Comedy)	02867
UNIVERSAL ANIMATED WEEKLY—Issue No. 9 (Topical)	02868

SATURDAY, FEBRUARY 2, 1918.

UNIVERSAL SCREEN MAGAZINE—Issue No. 56 (Educational)	02869
UNIVERSAL CURRENT EVENTS—Issue No. 38 (Topical)	02870
UNIVERSAL SPECIAL—The Red Ace (Sixteenth and Final Episode "Virginia's Triumph"—Two Parts—Drama)	02871
UNIVERSAL SPECIAL—The Mystery Ship (Episode No. 10 "The Rescue"—Two Parts—Drama)	02872
UNIVERSAL SPECIAL—Finley Nature Studies No. 3 "Bears of the Yellowstone" and "The Long White Trail" (Scenic—Split Reel)	02873

MONDAY, FEBRUARY 4, 1918.

UNIVERSAL PRODUCTION—Painted Lips (Five parts—Drama)	02874
NESTOR—The Great Sea Scandal (Comedy)	02875

WEDNESDAY, FEBRUARY 6, 1918.

L-KO—The Donkey Did It (Two Parts—Comedy)	02876
UNIVERSAL ANIMATED WEEKLY—Issue No. 10 (Topical)	02877

SATURDAY, FEBRUARY 9, 1918.

UNIVERSAL SCREEN MAGAZINE—Issue No. 57 (Educational)	02878
UNIVERSAL CURRENT EVENTS—Issue No. 39 (Topical)	02879
UNIVERSAL SPECIAL—The Mystery Ship (Episode No. 11, "The Line of Death") (Two parts—Dr)	02880
UNIVERSAL SPECIAL—The Bull's Eye (Episode No. 1, "First Blood") (Two parts—Drama)	02881
UNIVERSAL SPECIAL—Finley Nature Studies No. 4 "Birds of Crag and Cavern" and "Gems of the Adriatic") (Scenic split reel)	02882

Mutual Film Corporation

MONDAY, JANUARY 21, 1918.

MUTUAL STAR PRODUCTION—In Bad (American—Five Parts—Drama)	4FR5
MUTUAL WEEKLY—Issue 4 (Topical)	4W1

TUESDAY, JANUARY 22, 1918.

STRAND—Their Little Kid (Comedy)	4CSTI

MONDAY, JANUARY 28, 1918.

MUTUAL STAR PRODUCTION—Beauty and the Rogue (American—Five Parts—Drama)	5FM5
MUTUAL WEEKLY—Issue No. 5 (Topical)	5W1

TUESDAY, JANUARY 29, 1918.

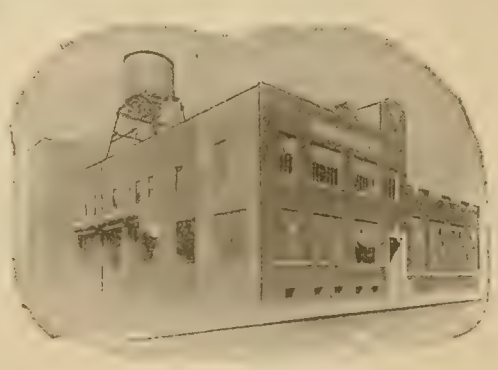
STRAND—Somebody's Widow (Comedy)	5CST1

If your newsdealer cannot or will not

supply you every week with a copy of this paper, send your subscription direct for one year or six months to address below. You cannot afford to miss a single issue.

See Title Page for Rates.

MOVING PICTURE WORLD
516 Fifth Avenue, N. Y. City



LABORATORIES and STUDIO

ERBOGRAPH COMPANY
LUDWIG G. B. ERB, President
Producers of
MOTION PICTURE FILMS

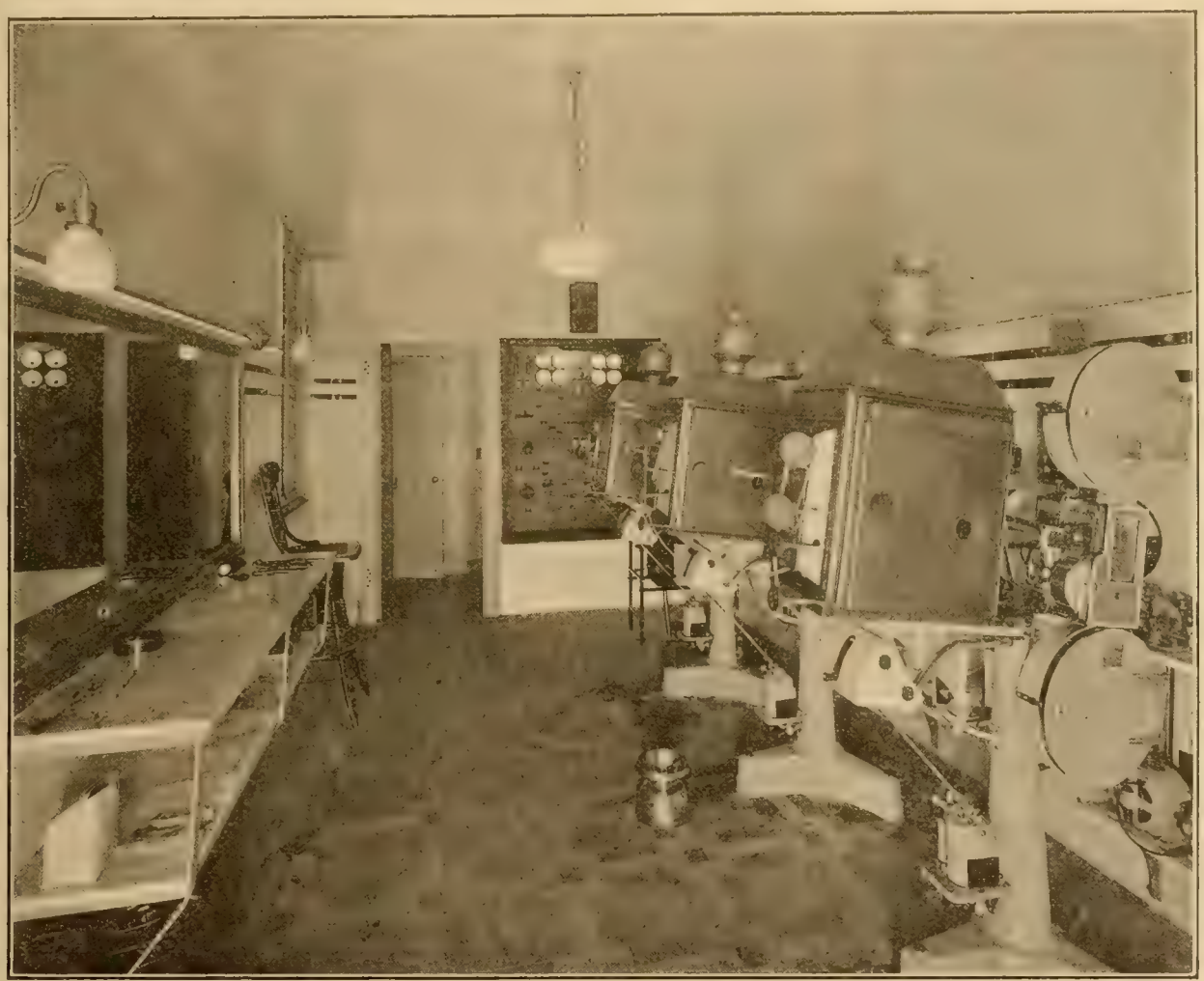
COMMERCIAL DEVELOPING and PRINTING

Telephone Audubon 3716
203 to 211 West 146th St., New York City

Simplex

Do not be misled

Lately we have told you of some Simplex installations in the best Theatres of the East; but please don't let this give you the idea that there is anything local about this preference for the Simplex.



Just now we are thinking of three San Francisco Houses—the Progress, the New Mission, and the New Fillmore, of the Kahn & Greenfield Circuit, under the management of Mr. Louis Greenfield—and all Simplex-equipped.

Here we show the Operating Room of the last-named theatre, pronounced by Mr. F. H. Richardson, the Projection Expert, as the finest he had seen.

It is further evidence that Exhibitors *everywhere* appreciate that Permanently Perfect Projection Pulls the People and the Profits.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

HER AMERICAN HUSBAND.

Triangle Presents E. Magnus Ingleton's Story of Orient and Occident and the Fate of a Man Who Trifled With the Love of Cherry Blossom.

Cast.

Cherry Blossom.....Teddy Sampson
Miriam Faversham.....Leota Lorraine
Herbert Franklyn.....Darrell Foss
Tokimassa.....Thomas Kurihara
Yoshisada.....Misfo Seki
Kato Nakamura.....Jack Abbe

Directer by E. Mason Hopper.

The Story: Herbert Franklyn, known as "Mr. Butterfly" because of his many affairs of the heart, turns to the Orient when Mildred Faversham breaks their engagement. In Japan Franklyn meets Tokimassa, a wealthy merchant, and his daughter, Cherry Blossom. Cherry Blossom loves Kato, her father's secretary, but the old man has ideas of an international alliance that shall bring East and West into closer touch, and Cherry Blossom and Franklyn are married. Returned to America, Franklyn soon tires of his wife and neglects her for Miriam, whom he persuades to renew the engagement, his marriage having been kept a secret. But he goes to see Cherry Blossom once more and the profligate of the West meets the vengance of the East.

For the Program: Dainty Teddy Sampson in another charming Japanese part.

"For the East is East and the West is West."

Advertising Phrases: Cherry Blossom was no Mme. Butterfly.

"Mr. Butterfly" and Miss Cherry Blossom.

Feature These Players: Teddy Sampson as Cherry Blossom.

Darwell Foss as Mr. Butterfly.

Play up the Japanese actors.

Stunt Suggestions: A Japanese lobby is easily contrived and may run from a few lanterns to elaborate floral decorations if the material is handy. Japanese flags should be available to all Exhibitors and the crossed colors of Japan and the United States may drape the lobby frames. Dry goods stores can hook up their oriental goods with the picture through window displays with lobby photographs as attractors. A little incense burning in the lobby will help much to create atmosphere.

Advertising Aids: Two styles of one-sheets, one each three and six-sheets. Herald in rotogravure. Slides. Lobby displays, 11x14 and 22x28. Press sheet. Cuts and mats.

Released January 27.

THE IMPOSTOR.

The Empire All-Star Corporation Presents Ann Murdock in a Charles Frohman Success, By Leonard Merrick and Michael Morton.

Cast.

Mary Fenton.....Ann Murdock
Blake Walford.....David Powell
Charles Owen.....Lionel Adams
Loftus Walford.....Richie Ling
Mrs. Walford.....Charlotte Granville
Mrs. Fowler.....Eleanor Seybolt
Mrs. Owen.....Edyth Latimer
Mr. Hampton.....Charles Mussett

The Story: Penniless, half starved, and unfamiliar with the big town, Mary Fenton asks Charles Owen for aid. He thinks it something of a lark to take the innocent, confiding girl to his hotel for something to eat and a chance to get warm, but he is discovered by friends in what might have been a compromising situation and to pass it off he introduces Mary as his wife's sister. She is made much of by his circle of acquaintances until Mrs. Owen returns and then Mary takes the only way out—frank confession and is an impostor no longer.

For the Program: A delightful little romance of a many-sided city.

Charles Frohman's "Baby star" in an international stage success.

Advertising Phrases: One good lie requires another and then several more.

A lesson to all married—and unmarried—men.

Feature These Players: Ann Murdock in one of her stage successes.

David Powell as Blake Walford, who loves the Impostor.

Lionel Adams as the man who makes her an Impostor.

Stunt Suggestions: Try and get one or two of the one-sheets into windows as the center of a clothing display with a card, "Ann Murdock displays the extreme Paris fashions in The Impostor (house and date). We show in our own stock models you are more likely to want to wear—but see her clothes, by all means." Get the real estate agent to use a card, "We have homes that rent from (minimum) to (maximum). If you want to see an apartment that rents for $240,000 a year see the suite used in The Impostor at (house and date). These scenes were made in the Hotel Plaza, New York, and the few rooms rent for $20,000 a month." For the lobby get eleven cards about 15x20. Letter each with a single letter to form the title, but put them up, "The Imposter." It will keep you busy explaining that you did it on purpose, but you'll know that the title has been seen.

Advertising Aids: One style each, one, three and six-sheets. One-half column cut. One, two and three-column cuts and mats. Cover cut 4x4. Lobby displays, 11x14 and 22x28. Slides. Press sheet.

Released January 14.

MADAME SPY.

Universal Presents Jack Mulhall in a Timely Story of Prussian Espionage by Lee Morrison in Which He Impersonates a German Baroness.

Cast.

Robert Wesley .....Jack Mulhall
Admiral Wesley .....Wadsworth Harris
Margaret Wesley .....Maude Emory
Hanson, the Butler.....George Gebhart
Phyllis Covington .....Donna Drew
Baroness Von Helda.....Claire Du Brey

Directed by Douglas Gerrard.

The Story: Bob Wesley did not acquire much education at college, but he was the star "actress" of the dramatic club. This did not help around examination time, so he was dropped and sent home. It was a blow to his father. Admiral Wesley, but it turned out that Jack's one accomplishment was, for the moment, of greater importance to the country than Sanskrit and trigonometry, for he impersonated a German baroness and rounded up a neat little bag of Prussian spies.

For the Program: Jack Mulhall becomes a perfect lady.

College star turns skill at impersonation to good account.

Advertising Phrases: American Admiral's son as a German baroness.

Sleuthed in skirts to defeat a German plot.

Feature These Players: Jack Mulhall as the Admiral's son.

Donna Drew as his sweetheart.

Stunt Suggestions: For the lobby nothing could be better than the "Foreign spies admitted free," used in the press book. For street work the same thing can be done, with cards lettered in large type: "Are you a German Spy? And in smaller type: "If you are, you will be admitted free to the (house and date) to see Mme. Spy. If you are not, pay real money to see a real play." Run a string of hangman's nooses across the lobby with a "Welcome Spies!" banner suspended from them. Run the string straight across the lobby or across the sidewalk if you have opportunity.

Advertising Aids: One style each, one, three and six sheets. One sheet of star. Black and white lobby displays. Slide. Player cuts. Heralds. Press book.

Released January 21.

MEN WHO HAVE MADE LOVE TO ME.

Essanay Presents the Famous Author, Mary MacLane in a Startling Drama of Her Own Life as Written and Played By Herself.

Cast.

Mary MacLane .....Herself
The Callow Youth.....Ralph Graves
The Literary Man.....R. Paul Harvey
The Younger Son.....Clif Worman
The Prize Fighter.....Alador Prince
The Bank Clerk.....Clarence Derwent
Husband of Another.....Fred Tiden

The Story: Most persons recall the sensation the first confessions of Mary MacLane made when they were published. For her newest revelation she turns to the screen for her audience, and she tells the story of six lovers, with the addenda, "There were more—may there be others. One's loves are so real while they last." But the bank clerk lasted only nine days, and none of them were stayers.

For the Program: Mary MacLane's very human document.

If all were as frank as Mary MacLane what a turmoil there would be.

Advertising Phrases: "Down the line with Mary and Dan Cupid."

Six sweethearts in ninety minutes. Going some!

Feature This Player: Center your publicity upon the star.

Screen Stunts: Your stores may have some of the MacLane books. Display them with a card: "Mary MacLane's books are frank, but see her screen story at (house and date) and you'll understand her books better." For a teaser line before showing use, "Girls, have you the nerve of Mary MacLane?" and "How many sweethearts have you had?" For mail work issue invitations to meet Mary MacLane at your house and date. For the lobby use the introduction to her story: "Six piquant love episodes in my life—all of them damnably real."

Advertising Aids: One, three, six and 24 sheets in six colors. Window cards in six colors. Lobby displays, 11x14 and 22x28. Black and white stills. Portrait photos. Announcement sildes. Three one-column and one two-column mats. Two each one and two column cuts. Press sheet.

Released in February.

LES MISERABLES.

William Fox Presents a Ten-Part Realization of Victor Hugo's Famous Work From An Adaptation by Frank Lloyd.

Cast.

Jean Valjean .....William Farnum
The Bishop .....George Moss
Javert .....Hardee Kirkland
Fantine .....Sonia Markova
Cosette:
At eight .....Kittens Reichert
At eighteen .....Jewel Carmen
Marius .....Harry Spingler
Eponine .....Dorothy Bernard
Gavroche .....Anthony Phillips
Thenardier .....Edward Elkus
Mme. Thenardier .....Mina Ross

Directed by Frank Lloyd.

The Story: Jean Valjean, sentenced to the galleys for stealing a loaf of bread to keep his sister and her children from starvation, serves nineteen years. On his release an encounter with a great-hearted bishop works a miracle, and the beast again becomes a man. But he is hounded by the police until at last he is enabled to get the better of Javert, his chief tormentor.

For the Program: A world-famous classic brought to life.

The gospel of the oppressed.

Advertising Phrases: The symphony of a soul.

William Farnum's greatest role.

Feature These Players: William Farnum as Jean Valjean, one of the best characterizations of his screen career.

Jewel Carmen in the role that brought her stellar honors.

Hardee Kirkland as the police inspector.

Stunt Suggestions: Work up interest in

the schools and libraries. If you have the film on Saturday give a special morning performance for school children, giving their teachers tickets to a regular showing. Sell out a performance to the local literary or school society, giving them a chance to profit on the sale. Work the book stores for window displays or cards. Letter the cards: "Of course you will see "Les Miserables" at (theater and date), but have you ever read the book? We have it." Name the stores on a special slide. For the street use a gang of galley slaves with ball and chain. Start as far ahead as possible to work up interest.

Advertising Aids: Two each, one, three and six sheets. One 24-sheet. Lobby displays 8x10 and 22x28, the latter in colors. Slides. One and two column advertising mats. Scene mats. Press book.

Released February 10.

A MOTHER'S SIN.

Greater Vitagraph Presents a Screen Version of The Seven Stars in Their Courses, By Hilda Sharp, Arranged By Edward Montagne.

Cast.

Patrick Yardley .....Earle Williams
Celia Graham .....Miriam Miles
Yardley .....Ernest Maupin
Vincent Tessier .....Denton Vane
Lady Fitzpatrick .....Betty Blythe
Rosa .....Louise Du Pre

Directed by Tom Mills.

The Story: Patrick Yardley is disowned by his father when he comes to confess his financial straits. The old man explains that Vincent's mother had run away, and since he was unable to reach her he has planned to take vengeance upon her son. He has named Vincent, a nephew, his heir, but he discovers that Vincent is unworthy and changes his will again in favor of Patrick; but the boy does not come into his inheritance until it is almost too late to be of use.

For the Program: Usurping heir smirches his cousin's name.

Faint heart nearly lost fair lady.

Advertising Phrases: Social leper steals fortune and good name.

She doubted, but her heart spoke true.

Feature These Players: Edward Earle in a congenial role.

Miriam Miles as Celia.

Denton Vane as the evil nephew.

Stunt Suggestions: The basic idea of this story, the father who disinherits his own son because his wife eloped and he cannot punish her, should be played up in a series of "question" advertisements. If your town is small enough work with the local paper in a prize contest for the best letter for or against Yardley's action. Help along with a couple of letters suggesting the general line of action, and make the prize a month's season ticket.

Advertising Aids: One style each one, three, and six sheets. Window cards. Lobby displays, 11x14 and 22x28. Slide. Heralds. Plan book. Press sheet.

Released January 28.

REVELATION.

Metro Presents the Famous Russian Actress, Alla Nazimova in a Seven-Act Adaptation Based Upon Mabel Wagnalls' Novel, A Rose Bush of a Thousand Years.

Cast.

Joline .....Nazimova
Paul Granville .....Charles Bryant
The Prior .....Frank Currier
Duclos .....Syn De Conde
Fra Augustine .....John Martin
Pierre .....Eugene Borden
Mestaire, the Innkeeper..Philip Sandford
Count Adrian De Roche...Bigelow Cooper
The Monastery Gatekeeper....True James
German Officer .....Dave Turner
Patin .....Fred Radcliffe
Fochard .....A. C. Hadley
Madeleine Brevort .....Hazel Washburn

Directed by George D. Baker.

The Story: Joline, a "Daughter of Joy," becomes enamored of Paul Granville, a poor artist, and as his model enables him to win fame in a series of startling canvases. A wealthy patron of art commissions Paul to paint The Madonna of the Rose Bush, and he feels that a new model is needed; but the jealous Joline drives them away, and they start for the monastery, where the miracle of the rose bush is supposed to have occurred. There a monk declares that in Joline he has seen the Virgin, and some chord in her better nature is touched. She leaves Paul, but is reunited when she, a Red Cross nurse, finds him wounded upon the battlefield.

For the Program: An amazing tale of cabaret and cloister.

The story of a Madonna from Montmartre.

Advertising Phrases: Miracle wrought in model's soul.

Leaves cloister for the fields of death.

Feature This Player: Center the advertising upon Mme. Nazimova, whose work in "War Brides" will still vividly be remembered.

Stunt Suggestions: The best results will be gained through a generous use of the lobby displays as window cards, with a printed or lettered card announcing the house and playing dates. Most newspapers will take more than the usual amount of press work on this, and the legend upon which the story is based will give the basis of one good story. Special announcements, engraved or in one of the "shaded" type faces, should be sent to a select list if you can get a list large enough to justify the expense. Do not attempt to use any lobby attractor other than photographs unless you can get a rose bush in bloom in allusion to The Madonna of the Rose Bush.

Advertising Aids: Two styles each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel for newspaper work. Slide. Heralds. Lobby sheet. Lobby displays, 8x10, 11x14 and 22x28. Mats and cuts.

Special release.

STELLA MARIS.

Artcraft Presents Mary Pickford in One of the Most Important Productions of Her Brilliant Career, as the Dual Heroines in William J. Locke's Novel.

Cast.

Stella Maris.....
Unity Blake..... } Mary Pickford
John Risca .....Conway Tearle
Louise Risca .....Camille Ankewich
Lady Blount .....Ida Waterman
Sir Blount .....Herbert Standing
Agatha Linden .....Josephine Crowell
The Nurse .....Mrs. Coonleu

Directed by Marshall Nielan.

The Story: William J. Locke's novel of "The Star of the Sea" offers two wonderful character studies—Stella, the lovely, cherished daughter of the rich, and Unity Blake, the abused orphan, whose love leads her to make smooth the paths of the man she adores, though this entail the extinction of her own life. Miss Pickford in this dual role sounds the full gamut of the human emotions.

For the Program: Mary Pickford's supreme effort.

The Daughter of Love and the Child of Hate.

Advertising Phrases: The Pickford photoplay supreme.

Two Mary Pickfords in a single play.

Feature These Players: Miss Pickford in the first dual role she has ever played.

Conway Tearle as the man she loves in both characters.

Stunt Suggestions: Use the cut-outs suggested in the press book if within your resources, or for a window display a very respectable "sea" can be contrived with blue cloth, which need not be cut. Center with a gilt star, with Miss Pickford's head and the double title, "Stella Maris" (Star of the Sea), with house and date. Work the book stores and libraries on the Locke books. A window display of marine pictures might be arranged, with a card for the display. For street work use, "Can you imagine 'Little Mary' without the Pickford curls? See Stella Maris (house and date)." This might be repeated in the local hairdresser's window if you have one.

Advertising Aids: Two styles each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Rotogravure one sheet. Ten cuts each on star and production, one to three columns. Cartoon cut. Heralds. Adverting layouts. Slides. Heralds. Press book.

Released January 21.

THE WIDOW'S MIGHT.

Jesse L. Lasky Presents the Famous Impersonator, Julian Eltinge, in a New Play by Marion Fairfax, Written Especially to Fit His Unique Talents.

Cast.

Dick Tavish .....Julian Eltinge
Irene Stuart .....Florence Vidor
Horace Hammer,
Gustave von Seyffertitz
Mrs. Pomeroy Pomfret.....Maym Kelso
Red .....James Neill
Pete .....Larry Steers
Cob .....George McKenzie

Directed by William C. de Mille.

The Story: Dick Tavish, a young New Yorker, decides that there is money in cows, and he buys a western ranch. When the novelty has worn off he decided there is monotony as well. Then he falls in love with a girl on a calendar, and life takes on a new interest, particularly after he discovers who the girl is. The fact that her uncle swindled him on the ranch does not matter. He figures he can take care of the uncle, and he does, but not until he has been forced to masquerade as a woman, and have half the men at a fashionable resort fall in love with him.

For the Program: A widow's wiles in widow's weeds.

Dainty dresses and daring deeds.

Advertising Phrases: The most perfect woman of them all.

Clothes do not make the man this time.

Feature These Players: Julian Eltinge in his third Paramount production.

Florence Vidor as the girl on the calendar.

Stunt Suggestions: Make a cut-out of one of the three sheets and place before it a large doll in baby clothes. On a card ask the question: "Is baby looking at mama or papa? For the answer see Julian Eltinge in 'The Widow's Might' (date)." Use for lobby display, and repeat in windows, if desired. Don't make the mistake of working with mourning goods displays. Those who have use for mourning will resent the bad taste. Against a window of handsome gowns use a card: "Hundreds of men can make women's clothes, but only one man can wear them as Julian Eltinge does in 'The Widow's Might' (house and date). See him. It's a treat!"

Advertising Aids: Two styles each one, three and six sheets. Photogravure. Lobby displays, 8x10, 11x14 and 22x28. Photos of star, 8x10. Ten cuts each for star and production, one to three columns wide. Mats for same. Advertising layout cuts. Slides. Press book.

Released January 28.

THE KNIFE.

Select Pictures Presents Alice Brady in the Pertinent Melodrama of the Same Title by Eugene Walters—Screen Version by Charles Maigne.

Cast.

Kate Tarleton.....Alice Brady
Robert Manning.....Frank Morgan
Billy Meredith.....Crauford Kent
Louise Meredith.....Helen Lackaye
Jimmy Bristol.....Paul Doucet
Stella Hill.....Alice Hollister
Hampton Gray.....Jennie Walker
Detective Ellis.....Frank Evans

Directed by Robert G. Vignola.

The Story: Kate Tarleton is a firm believer in divination and her belief in the fates leads her, while on a visit to New

York, to fall into the trap of a white slaver, masquerading as a fortune teller. She is rescued from her terrible situation, but her reason is unseated. How her surgeon-sweetheart restores her to sanity and the unique revenge he takes upon the miscreants forms an unusually absorbing drama.

For the Program: A Broadway hit made better for the screen.

Alice Brady eludes the slaver's snares.

Advertising Phrases: Fake fortune teller pays terrible price for misdeeds.

Fortune teller was slaver's agent.

Feature These Players: Alice Brady as the superstitious young Southern girl.

Frank Morgan as Manning.

Stunt Suggestions: For window work use fortune telling layouts with cards, leaves in teacups or other forms of domestic divination to vary the displays. Use the sign, "Tell your fortune at home, if you will, but beware of fortune tellers. For the reason see Alice Brady in The Knife at (house and date)." Work in connection with window cards. If you can get hold of some local woman who is clever at telling fortunes, open your house for a morning fortune telling matinee the first day of showing and have her tell the fortunes of those who apply. Advertise well in advance and try to work up some talk. Mask your seeress and make a mystery of it. Of course, each fortune should include some reference to the play.

Advertising Aids: Two styles each, one and three-sheets. One each six and 24-sheet. Half sheet window cards. Die-cut heralds. Lobby displays, 8x10, 11x14 and three 22x28, including portrait of star. One, two and three-column scene cuts. One-half, one and two-column star cuts. Press book.

Released in February.

Film Stories

General Film Company, Inc.

ESSANAY.

THE WATER POWERS OF EASTERN CANADA (One Reel Scenic).—The extensive part played by water in the industries of Eastern Canada is vividly revealed in this Essanay scenic reel. The countless falls and rapids in the Provinces of Ontario and Quebec are shown as well as the sluice gates capable of generating 160,000 horse power. The artistic side of Canada is not omitted, for some picturesque vistas along the St. Maurice River are shown, including Grand Mere Rock, which reveals the perfect profile of a grandmother type. Niagara, the famous water falls, was photographed for this picture, with its "harness" that generates 2,000,000 horse power. The industries dependent on this source of power supply you will also see.

NEXT (One Reel Comedy).—When the worthless husband refuses to fire up the furnace, his wife, weighing a full three hundred pounds, decides to go to work and be independent. She answers an ad asking for lady barbers. The lady barber shop is reaping a harvest, due to their staff of pretty girls, who coax in the patronage. And not the least patronizing of these patrons is the worthless husband. He and a dozen others partake in the various services the pretty girls render, from shaves to shines and manicures. And many are the flirtations carried on between the customers and the fair employes. The husband comes back for the third time that day for a shave. By that time his wife is established as one of the tonsorial artists. When she sees him in the chair and hears from the proprietress that he has been flirting with the girls, she orders him tied down and then smears his whole face and head with lather. After that punishment is inflicted, she turns him over her knee and spanks him.

A ROMANCE OF RAILS AND POWER (One Reel Scenic).—An Essanay leading actress takes an interesting part in this scenic. Virginia Valli appears in a story woven around the electrification of railroads. This picture reveals how the eastern railroads are employing the use of electric locomotive power and how, in many ways, it proves more efficient and cleanly than the steam mode of propulsion. You will also see some of the scenes along the railroads.

BROADWAY STAR FEATURE.

THE THING'S THE PLAY (One of the O. Henry Series—Two Parts).—The cast: Helen (Mildred Manning); Frank Barry (Jack Crosby); John Delaney (Rex Burnett). Directed by George Ridgewell.

When Frank Barry married Helen Mayo, John Delaney, who also loved Helen, became bitterly jealous. One-half hour after the wedding ceremony while Helen was preparing to depart on her honeymoon, John Delaney stole into her room and begged her to fly with him. While he was kissing her hand in a last farewell the door was suddenly opened and Helen's husband entered the room. John Delaney quickly disappeared by way of the window and fire escape. Frank would listen to no explanation from Helen. Flinging her from him roughly, he rushed from the house like a madman.

Twenty years elapse. Helen conducts a little novelty shop and lets rooms. Ramonti, a bearded violinist, takes lodgings there and a strong attachment soon springs up between him and Helen. Then another lodger arrives, a man in the early forties, with strange, mysterious, haunting eyes. He also displays great interest in Helen, but her preference is for the violinist.

One day Ramonti declares his love, telling Helen the story of his life. When a young man he had been found lying in the street with a deep wound in his head, and taken to a hospital in an ambulance. His life up to the time of leaving the hospital was a total blank to him. He knows not who he is nor where he came from. His concern manager gave him the name of Ramonti. Now, Helen loves Ramonti, but has become convinced that lodger number two is her husband who has come back after twenty years. And then lodger number two also declares his love to Helen, begging her forgiveness for the wrong he has done her, and she learns that he is John Delaney and that Ramonti, the violinist, whom she really loves, is Frank Barry, her long lost husband.

THE FIFTH WHEEL (One of the O. Henry Series—Two Parts)—The cast: Thomas McQuade (W. L. Rodgers); Mrs. Van Smuythe (Lydia Yeamans Titus); Prof. Cherubusco (Charles Wheelock); Annie West (Patricia Palmer); Mr. Walter (Chet Ryan); Mrs. Walter (Clare Toner). Directed by David Smith.

Thomas McQuade, the Van Smuythe's coachman, having been discharged for drunkenness, has joined the Bed Liners in Madison square. It is freezing cold. Standing beside him is a young man, shabby but neat. They exchange confidences and Thomas learns that the young man has just been discharged from a hospital without a penny, his wife and child having been obliged to return to her mother. He had married against the wishes of his unforgiving relatives. Just then an automobile dashes up Fifth avenue and when opposite the Bed Line drops an extra tire. Thomas catches it and returns it to the owner, expecting at least a dollar for the service, but, instead the imposing gentleman asks him mysteriously if he knows the Van Smuythes, and on learning that he does, Thomas is forthwith taken to a palatial house in the Seventies and fed on cold fowl, tea biscuits and wine. While thus pleasantly occupied two women are mysteriously ushered into a side room, where his host, Prof. Cherubusco, the great clairvoyant, tells them that the Chaldean Chiroscope has been successful, for had it not said "By the fifth wheel of the chariot he shall come?" But the professor, learning instead that Thomas is the Van Smuythe's ex-coachman, throws him into the street. So back to the Bed Line goes Thomas, where he resumes his conversation with his new friend. Suddenly a sturdy girl rushes up to him. It is Annie, his sweetheart and maid at the Van Smuythe's, whom he has not seen for a month. She says his old position is waiting for him, but suddenly catching sight of the other man the screams, "Mr. Walter!" And then it appears that she had accompanied her mistress to the great clairvoyant and he had hold her where she would find her sweetheart, and she had also found "Mr. Walter." After paying the carfares home she vows to give her remaining $11.85 to Professor Cherubusco, "the greatest man in the world."

JAXON FILM CORPORATION.

A DAUGHTER OF UNCLE SAM (Episode No. 2—One Reel).—The cast: Jessie Emerson (Jane Vance); Captain Leonard Taylor (William Sorelle); Henry Von Prague (Henry Carleton); Lieutenant Blake (Lewis Dayton).

Lieutenant Blake, having completed the model of his theoscope, invites his cousin, Jessie, to witness the initial test. This remarkable invention enables its user to pry into secrets hidden by walls and distances. Word of its completion is speedily carried to Von Prague by Blake's assistant, a spy. Looking through the theoscope, Jessie observes a battleship sailing for action in foreign waters, and in the air a government aeroplane performing unusual stunts. She also finds that she can peer through the walls of an apartment house, and is so enthused over the invention that she urges her cousin to give it to the government at once.

The following day Blake meets General Norton, who becomes interested in the theoscope and arranges to send Blake to Washington with it that night. Von Prague hears of these plans and determines to learn the secret of the invention which would make secret military operations, night raids and aeroplane bombardments impossible. Two false bluejackets meet Blake at the pier. He finds too late he is not being taken to his ship. The sailors overpower him and take him to the den of the plotters, where he is offered the choice of giving up the secret of his invention or death. He chooses the latter, and then the spies offer him money. This, too, is refused, and in the fight that follows Blake knocks down Von Prague and is about to escape when he is set upon from behind and knocked out. He is dropped through a trap into the river. Jessie, with the aid of the theoscope, locates Blake in the den of spies, and immediately rushes to the river to rescue him.

SPARKLE COMEDY.

THE BEST OF A BAD BARGAIN (One Reel).—Billie, the chauffeur, has won the heart, but not the hand, of Sussie, the daughter of his employer. Bibbs, a prude, has the parental approbation of his struggle for Sussie's hand. When Sussie shows that she has something to say in the matter, the parents decide it is time to send their daughter to a discipline school. Billie is on the scene at the moment of her departure and receives a note from Sussie telling him she is being packed off to school and begging him not to desert her. While Sussie is introduced into the school, Billie is trying to find an escape for her. He hits upon the plan of getting all the girls out by inviting them to a show. The girls climb out of the windows in their pajamas, dress on the lawn, and leave for the show. When they get to the box office, Billie and Sussie sneak away to get married.

In the meantime, Miss Prim discovers their absence and notifies the police, apprising them of the clue left by the program which had been found. Billie and Sussie arrive on the scene just before the police, and Billie manages to fool them while they are seeking the other runaways. Billie then tells Sussie's father that they are married and Dad makes the best of a bad bargain.

Universal Film Mfg. Co

UNIVERSAL ANIMATED WEEKLY.

ISSUE NO. 7 (Jan. 16).

Ice Boats Race for Pennant in Heavy Gale.—The "Ingenue" wins the New Jersey State championship in exciting contest on the frozen Shrewsbury.—Red Bank, N. J.

"Tank" Bank Leads Drive in British Financial Offensive.—Mud-stained veteran of Sir Julian Byng's victory near Cambrai captures war-

SPECIAL Roll Tickets

PRICES

Five Thousand..... $1.25
Ten Thousand 2.50
Fifteen Thousand..... 3.75
Twenty-five Thousand... 5.50
Fifty Thousand..... 7.50
One Hundred Thousand.. 10.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

National Ticket Co., Shamokin, Pa.

bond dollars in Trafalgar Square.—London, England. Subtitle: Surrendering their bank rolls.

Pasadena Revels in Roses While Ice-Bound East Shivers.—Four persons overcome by heat at Rose festival while temperature drops and death rate rises for frozen Atlantic Coast cities. —Pasadena, Cal. Subtitle: A "tank" of roses.

Chicago Snow-Bound by Big Blizzard.—Much suffering and tieups of railway lines caused by heavy snow fall and 60-mile-an-hour gale.—Chicago, Ill.

Beating the Lurking Pirates of the Sea.—Progress on America's shipbuilding program grows by leaps and bounds, calling for approximately 11,000,000 tons by 1919.—Houston, Tex. Subtitles: "Ships! Ships! Ships! Then more ships!"—Premier David Lloyd George. "Put your shoulders to the wheel. We must have ships!"—Edward N. Hurley, Chairman U. S. Shipbuilding Board.

Oh, Boy! Broadway is Thankful There Are no Sightless Nights.—De luxe and delightful styles in coats and lingerie of the musical "Flo Flo" illuminate the lightless nights of the former "Great White Way."—New York City. Subtitles: These claim no exemption from the draft. The "watch your step surprise." A bat navigates without eyesight, but who wants to be a bat? Oo, la, la! The Princess Slip. No wonder the Prince fell! La Marseillaise—the spirit of France, The "Diamond Horse Shoe," "Royal Ermine." "Silver Chinchilla." "Queen of Sheba." Vera Michelena as the "Flo Flo" girl.

Cross Country Runners Go "Over the Top."—Youths, many of them of Uncle Sam's Army and Navy, prove their endurance in city to ocean race.—San Francisco, Cal. Subtitle: "Twenty-three" is a lucky number for Eddy Stout.

America Takes Part in Great Allied War Council.—Pictures just released by the Censor show American, Japanese, British and other delegates to unity conference of countries fighting Germany.—Paris, France. Subtitles: The delegates from the Mikado. "We mean to stand by the French democracy to the death!"—Premier Clemenceau of France. General Currie, Commander-in-Chief of Canada's valiant forces in France. Pershing, on whose shoulders rest America's fate in the war, confers with General Tasker H. Bliss, Chief of the U. S. Army General Staff. Colonel E. M. House, President Wilson's confidential advisor, and Chairman of the American War Mission.

French Avenge Crippled "Kiddies" of London. —Giant German Zeppelin, one of five brought down by French aeroplanes while returning after "successful military attack" on English school houses.—Bourbonne-Les-Bains, France. Subtitles: Like some prehistoric monster, the Zeppelin lies—a tribute to French aerial marksmanship. The commander's gondola, intact, is placed on exhibition in Paris. Skeleton of another of the air vultures, brought down in flames. The great dirigibles have proved a costly failure, smashing another German dream. Count Zeppelin, their inventor, died with a broken heart.

Cartoons by Hy Mayer.

NESTOR.

WHO'S TO BLAME?" (Jan. 21).—The cast: Mr. Popp (William Franey); Mrs. Popp (Gale Henry); the sister (Lillian Peacock). Directed by Allen Curtis.

Mr. Popp was promised a raise. But the prospects were bad, so he decided to bust up the business by coming down late and going home early. At eleven Mr. Popp strolled into the dining-room to find the table littered with baby clothes. This was a great shock to him, for he didn't know—that his wife was making dresses for the Red Cross dollies, so he departed for the office with the happy thought that he was about to become a father. Soon he received a phone call from the maid, asking him to come home, that there was a surprise awaiting him. Mr. Popp came home to find the baby sitting up in the carriage, smiling happily. He phoned the office and asked the boys to come over to see the baby. Then, to his dismay, he learns that it is not his baby. Here was a perplexing situation for poor Popp. After sister and her baby had gone, Popp and Mrs. Popp rushed out to find a baby for the time being. Seeing a baby carriage near they wheeled it into their home, just as the boys arrived. "Doesn't the baby resemble its mother?" queried the apparently happy father; but the bunch couldn't see it, for, on close inspection, the baby was found to be a Jap. Suddenly the sky broke, and the owner of the child rushed in and claimed its own. But Popp would get his raise, so he adopted a whole orphan asylum and succeeded.

L-KO.

ASH-CAN ALLEY (Two Parts—Jan. 23).—The cast: Sally O'Malley (Eva Novak); Sylvester Soapsud (Eddie Barry); O'Malley (Bob McKenzie); Sofia Soapsud (Eva Heazlett); Grandpop Soapsud ("Pop" Jones). Directed by Dick Smith.

O'Malley was a bricklayer, and when he fell heir to thirty million dollars, he had a violent attack of social aspiration for himself and his daughter, and nothing would do but he must marry the Widow Sofia Soapsud, and that his daughter must marry a duke.

But the villains conspired with Wun Lung Woo to marry the daughter and secure the fortune. Wun Lung Woo practised the gentle art of laundry in the front part of his shop, and the exact science of torture in the torture chamber in the rear. He had various devices such as mechanical beating apparatus, feather ticklers for the soles of the feet, and a wash-wringer adapted to taking the starch out of victims. But the victims survived the ordeals of this torture chamber, and came through triumphantly to the usual movie finale—a wedding, with all of the fuss that Ash-Can Alley could kick up.

UNIVERSAL SPECIAL FEATURE.

THE RED ACE (Episode No. 15—"Hell's Riders" -Two Parts—Jan. 26).—"One hundred dollars to the man who brings back either one—dead or alive," said Doctor Hirtzman, head of the foreign Secret Service agents, when he saw that Virginia Dixon and Constable Winthrop had followed him across the border. Virginia having overheard Doctor Hirtzman planning to send the platinum home by boat, discovers an American ranch nearby and goes for help. It meant everything to the United States for Virginia to get the planitum which the foreign Secret Service agents had stolen. So, together with a band of cowpunchers, they start in pursuit of the fleeing secret agents, who had enlisted the aid of a hired hand of cattle rustlers and outlaws to help them reach the boat in safety. Virginia overtakes them and a gun fight ensues, in which Doctor Hirtzman, who has the plantinum in his possession, is thrown from his horse. Virginia, seeing her chance to get the platinum, makes a mad dash for it, but she is pursued and unhorsed.

THE MYSTERY SHIP (Episode No. 9—"The Black Masks"—Two Parts—Jan. 26).—"Hey, don't kill her, Fong!" shouted Harry Russel, formerly Betty Lee's fiance, when his Chinese henchmen were about to stab Betty who was held prisoner by him. Also held prisoner in the same house, was Miles Gaston, who had joined Betty in her effort to recover the treasure. Miles Gaston was menaced by a ferocious beast who was just then in the act of springing at him. His doom seemed sealed, when the Mystery Man opened for him an avenue of escape. He succeeded in rescuing Betty, and after avoiding a terrific explosion which was planted by "Spider," head of the waterfront gang, working in league with Harry, they reached Los Angeles to find the treasure missing. That night, while in the restaurant, he is decoyed by a clever ruse to the home of a secret society, and there accused of knowing the hiding-place of the treasure. Gaston's protestations of innocence are futile and only tend to arouse the anger of the members who take Gaston into the torture chamber in order to exact the truth from him. In the meantime, Betty is kidnapped from her home by the gang.

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 55 (Jan. 29).

The day of the mine salter will come to an end when engineers and investors in gold mines and others, see Screen Magazine No. 55. Its opening gun is an expose of the methods of promoters who shoot gold leaf into a bogus mine to make it appear like an eighteen-karat reality.

One woman has found that it is extremely profitable in this day of increasing milk values to raise goats, and the Screen Magazine tells you just how she is doing it. One of the most interesting chapters in this issue shows how all manner of commodities can be manufactured, wrapped and delivered without being touched by human hands. Through the courtesy of the National Packing Machinery Company, the entire elaborate process of mechanical packing is interestingly detailed.

But the big subject in this Screen Magazine is the first motion picture ever made of naked human bones in actual movement. It is made through an X-ray tube with elaborate machinery, all of which is shown, and enables a person to see on the screen the manner in which the elbow joint works, the knee cap performs, and one's ankle operates in real life. By aid of the fluoroscope an examination of the human stomach is also possible.

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights.

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan & Trust Bldg., Washington, D. C.

POWER'S MACHINES
SUPPLIES AND PARTS
CARBONS TICKETS
LEONARD'S MOTOR GREASE
Quick Service Repairing by Experts
MOVING PICTURE MACHINE COMPANY
Binghamton, N. Y.

MOTIOGRAPH SERVICE
Pronounced by every user
THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.

SWAAB
Complete Picture Theatre Equipment
CARBONS AND SUPPLIES
Dept. M., 1327 Vine Street, Philadelphia, Pa.

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND'
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.
Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....

ADDRESS.....

THE Automatic TICKET SELLING AND CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 37 (Jan. 26).

Dynamite Defeats King Winter's Alliance With Kaiser.—Ice blocked, interrupting work on America's great warship progress at Government's new "Victory" destroyer plant, is broken by use of explosive, permitting delivery of coal. —Somewhere on the North Atlantic Coast. Subtitles: The dynamite is thawed out in warm water, prior to inserting the fuse. The explosive is lowered to a depth of four feet. "Let 'er go!" "After the battle."

Canoe Tilting Suggested As Army Bayonet Exercise.—Uncle Sam's military instructors should find some hints in the "annual plunge" of the San Diego Rowing Club.—San Diego, Cal. Subtitle: Either of these boys would make a good bayonet drill-master.

Tornado Demolishes Town, Sweeping Houses Before It.—Driving through center of the city, terrific wind storm destroys 75 buildings and injures many persons.—Leesville, La. Subtitle: Storm traces that suggest the handiwork of the Hun in France.

Spectacular Fire Wrecks Big Theatrical Warehouse.—Scenery of "The Mikado" and many famous productions goes up in smoke when William A. Brady warehouse is destroyed.—New York City. Subtitles: Billows of smoke hang over the city like a pall. Low water pressure and the cold hinder the fire-fighters.

Dig Down! Come Across! Buy Your Baby Bonds Now!—"Movie" stars urge purchase of Uncle Sam's war saving stamps.—Universal City, Cal. Subtitle: Uncle Sam needs your help! This means YOU!

(New York Only.) Chinese Tong Master Buried As a Christian.—Tom Lee, "Mayor of Chinatown," who brought about peace between the warring Chinese tongs, is laid to rest with Christian ceremonies.—New York City.

Aided by Allies, Italians Halt Great Hun Offensive.—French reinforcements dash across the border into Italy, turning the tide of battle against the Teutons on the Italo-Austrian front. —Somewhere Along the Franco-Italian Border. Subtitles: Arriving in Turin. The Chasseurs, famous light cavalry, on the way to give the Austro-Germans a taste of French steel. M. Painleve, former French Premier, after attending the inter-Allied conference at Milan. Off for the front!

"Ships! Then More Ships!" Is Slogan to Win the War.—One of Uncle Sam's vast shipyards under construction, where fifty vessels may be built at once.—Somewhere on the Atlantic Coast. Subtitles: In the bee-hive of industry, working day and night. The United States controls 113 shipyards. This is one of them. "In these 113 yards there are being built today 1,395 vessels with a total tonnage of 8,246,308, and the greater part will be completed in 1918."—Edward N. Hurley, Chairman U. S. Shipping Board. A battery at work. Pile-driver—not guns. The war will be won with ships, and America will supply them. Shipway No. 1, where, within two weeks, the first keel will be laid.

Official U. S. War Film. America's Mailed Fist Ready to Strike the Hun!—Pershing's field artillerymen learn fascinating art of smashing German trenches.—Somewhere in France. (Released by the Committee on Public Information through the American Red Cross.) Subtitles: Picking up a hot one. Artillery horses are temperamental brutes, at times. The condition of the horses is important, and veterinarians watch them constantly. Grub-time is a festive occasion. The army canteen is popular. The horrors of war can't overcome Yankee chivalry. Uncle Sam's nephews are "Daddies" to the French orphans.

Cartoons from the World's Greatest Newspapers.—"A Case of Now or Never," by Ding, in The Omaha Daily News. "False-Faces," by Harding, in The Brooklyn Eagle. "Only a Matter of Time," by Thomas, in The Detroit News.

ISSUE NO. 36 (Jan. 19).

Turf Favorites Clash in Opening of Winter Racing.—Fast track and 7,000 fans greet "Dick Williams," victor in the inaugural handicap.—New Orleans, La. Subtitles: "They're off." "The glasses—quick! Dick Williams leads!" The winner.

Roaring Pit of Flames Destroys Coast Resort.—Thousands see Hotel Redding completely consumed in most spectacular fire the Pacific Coast has known in years.—Redding, Cal. Subtitles: As usual, Universal cameraman is Johnny-on-the-spot. Blackened and charred skeleton walls crash to earth.

Hee-haw! Bullets Not Only Danger of Army Life.—What makes a mule wild? Ask the Chicago boys of the 108th Engineer train breaking them in for service with Pershing.—Camp Logan, Houston, Texas.

"For Allah and Liberty" is Cry of Nomad Arabs Fighting With the Allies.—In the oasis of Gidda the dare-devil riders of the desert mobilize under the flag of Mecca to wage war on the crescent of the Sultan of Turkey.—Somewhere in the Arabian Desert. Subtitles: Under command of Gen. Djafer Pasha, the tribesmen advance to drive the Turks from the Arabian foothills. Brothers in arms of our own boys, they too fight for Democracy. A Turkish outpost is taken by storm. Dazed by the fanatic zeal of the Arabs, the Turkish garrison surrenders. Turkish prisoners. Blessed be Allah! The children of the desert return victorious. "Ships of the Desert" serve as ambulances for the wounded.

Alaskan "Dogs of War" Aid Famous "Blue Devils."—Among eternal snows of the Vosges Summits powerful Arctic "Huskies" of the Alpine Chasseurs recover wounded from the crags and crevices of the battle-scarred mountain sides.—Somewhere in the Vosges. Subtitle: O'er the often red-dyed carpets of snow the courageous brutes dash to the dressing stations.

Official U. S. War film of Pershing's Boys in France.—"Suicide Squads," as machine gunners are called, learn details of the deadly weapon from French veterans of many battles. (Released by the Committee on Public Information through American Red Cross.) Subtitles: The "gasoline mule" hasn't yet entirely supplanted the famous American jack-ass. Nothing mechanical can long puzzle Yankee ingenuity. Properly directed, a machine gun can cut a breach in a trench wall. "Now for a crack at the aerial slayer of babies!" Pay day in France is as welcome as Sunday on the farm. Every man leaves a bit as payment on a Liberty Bond. Is everybody happy?—oh, boys!

Cartoons from the World's Greatest Newspapers. Subtitles: "He'll Never Find the Keyhole Unless He Sobers Up." By Plaschke in The Louisville Times. "Our Coal Substitute." By Chamberlain in The Philadelphia Evening Telegram. "Smoothing Out Transportation Wrinkles." By Rogers in The New York Herald.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 4 (Jan. 9).

Hoboken, N. J.—Firemen from three cities are called out to fight a disastrous blaze which completely destroys a large paper factory. Subtitles: Nearby munition plants are endangered as the fire spreads. Trying to keep the firemen warm despite the zero weather.

Chicago, Ill.—Thrill after thrill is furnished winter sport fans as the country's champion ice-skaters compete in the annual derby. Subtitles: Hooping it up for the finish. Snow sports, Winchendon, Mass. Childhood days again and the delights of the toboggan slide.

San Pedro, Cal.—Wash-day at the Naval Training Station finds the Jackies right on the job, and like all else, they do the job thoroughly. Subtitles: If mother could see them now; what dutiful sons—of Uncle Sam. You can tell a man by his pets; here's the Jackie's.

Everywhere in France.—All France pays tribute to the memory of her honored dead—her loyal sons who gave their "last full measure of devotion." Subtitles: At the graves of the martyrs; their deeds will live forever. A monument to the sacrifice of humanity that real peace on earth may prevail.

Los Angeles, Cal.—In order to conserve coal for making light and heat, this city opens one of the largest water-power plants in the world. Subtitles: The spillway, where the water takes a 1,000-foot drop. Giant dynamos convert this tremendous power into electricity.

Poughkeepsie, N. Y.—Most people shudder at zero weather; to others it is a boon. Icemen reap an unusual harvest, due to the long cold spell. Subtitles: The large blocks are then cut into the ordinary size cakes. Ice abounds

Cremona
ORCHESTRA - ORGANS
Write for information to
The Marquette Piano Co.
Chicago

We lead; let those that can, follow.
DEVELOPING—PRINTING
TITLES—TINTING—TONING
MANUFACTURERS AND SPECIALISTS IN MOTION PICTURE PHOTOGRAPHY
GUNBY BROS., INC.
145 West 45th Street New York City

EXHIBITORS SUPPLY CO., Inc.
Mallers Building, CHICAGO, ILL.
Exclusive Distributors
Simplex Machines
Illinois Indiana Wisconsin

Non-Breakable and Sanitary STEEL
HIGH Quality
and
LOW Price CAST IRON

Opera Chairs
Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.
STEEL FURNITURE CO.
Grand Rapids, Mich. New York, 150 Fifth Ave.

WAR PRICES—Going Down
The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.
CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

MOTION PICTURE CAMERAS
BASS TESTED AND GUARANTEED
Motion Picture Cameras are the acme of good value. Whether you purchase a new Universal at a big saving or a used Universal at prices from $195 to $225, you are obtaining a camera of undoubted capabilities. USED MOTION PICTURE CAMERAS ALWAYS ON HAND
BASS CAMERA COMPANY
111 N. Dearborn St., CHICAGO, ILL.
M. P. CAMERA DEPT.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1908
THE FILM EXCHANGE
729 7th Avenue, New York City

everywhere. Jack Frost is in all his glory this winter. Scene in Boston Harbor.

Remember LaFayette.—Let us repay our debt to France by each American city adopting a ruined city, is the aim of a national movement started by the Hearst papers. Subtitles: All Northern France is a heap of ruins; scarcely a stone left untouched. On the Aisne. Reims, once a peaceful, prosperous city; this is it now. Chauny after the visit of the Huns; scores of other cities suffered the same fate. A new France is to rise from this ravaged and war-wasted land. She helped us in time of need. Snall we not lend her a helping hand.

Washington, D. C. (Local).—Members of the Capital's fire department utilize spare moments to make trench candles for the boys in camp. Subtitles: The rolls of paper are then dipped into paraffin. Loading a box for shipment to the Red Cross.

Somewhere in New York (Local).—A second contingent of army motor-trucks makes the overland journey to an Atlantic port for shipment to France. Subtitle: In some places the roads are blocked by the heavy snowfalls.

Boston, Mass. (Local).—In the presence of the executives from other New England states, Governor McCall is inaugurated for his next term. Subtitle: The Governors of the New England states and their staffs.

HEARST-PATHE NEWS NO. 5 (Jan. 12).

Somewhere in N. Y.—(Except New York.) A second contingent of army motor trucks makes the overland journey to an Atlantic port for shipment to France. Subtitle: In some places the roads are blocked by the heavy snow falls.

New York City.—The Bellevue Hospital Unit is determined to get "Over," and is prepared with the latest life-saving device to defy U-Boats. Subtitles: Presto! Twenty seconds and you are ready to meet any emergency. Icebergs, submarines—nothing in the briny deep can scare this human fish.

Rockland, Me.—(Except New York.) Starting in the business district, a terrible conflagration of unknown origin soon threatens to destroy the entire city. Subtitles: Millions of dollars' damage is done as house after house is consumed. Many buildings are torn down to stop the spread of the fire.

With the Stars and Stripes "Over There."—Official U. S. War films released by the Committee on Public Information through the American Red Cross. Subtitles: The American Expeditionary forces at the training camp in France get their first lessons in handling French machine guns. French chasseurs teach Uncle Sam's boys how to assemble a machine gun. On the target range—getting their eye on old Fritz. Learning how to feed the gun. Returning to camp. The ammunition is hauled in carts drawn by mules. Official War pictures of the activities of the U. S. Army in France will be shown regularly in the Hearst-Pathe News.

San Francisco, Cal.—Only babies these, but see them go! They have their big brothers "skinned a mile" when it comes to speeding it up. Subtitles: And when it's time to get up and get "under"— So close to earth—no room for a smash-up when only the "wheels" go rolling on.

Notice.—The War Department asks the Hearst-Pathe News to announce that: Men who registered in the draft are officially informed that "Signal Corps (Land Division)" should be added to Question 8, on Page 4 of the Questionnaire.

Washington, D. C.—The new War Council, appointed by Secretary Baker in reorganizing his staff for vigirous prosecution of the war: Subtitle: Secretary Baker (center) and General Bliss, Chief of Staff, to his left.

American Aims.—In an epoch-making address to Congress President Wilson clearly and definitely proclaims the goal for which the country is fighting. Subtitles: The Kaiser's plans of Mittel-Europa and world domination. The conditions for a lasting peace as set by the President. Bleeding Belgium must be evacuated and restored, as the first healing act of the world-war. King Albert of Belgium. The right of small nations to live, free and independent, must be definitely and forever settled. "The people of the United States are ready to devote their lives, their honor and everything they possess" to make the world safe for Democracy.

In Arabia.—(For New York City only.) Far in the East, the germs of Democracy have reached the nomads of the desert, and many Arabian tribes enlist in the struggle against the Turks. Subtitles: Emir Faical, King of Hedjaz and Grand Sheriff of Mecca, reviewing some of his troops. Medieval methods of warfare are picturesquely presented as they leave for the front on Camels. Bringing wounded to the base hospital on the oasis of Gidda. A batch of Turkish prisoners. The Arabs have not lost their historic prowess in battle.

THE HIDDEN HAND (Episode No. 8, "The Slide for Life"—Two Parts—Jan. 13).—The cast: Doris Whitney (Doris Kenyon); Doctor Scarley (Sheldon Lewis); Verda Crane (Arline Pretty); Jack Ramsey (Mahlon Hamilton); The Hidden Hand (? ? ?).

As the seventh episode came to a close the Hidden Hand was about to attack Doris and Ramsey as they were escaping from the fire trap. Quick action on the part of Doris supplemented by Ramsey's prowess routs the Hidden Hand, and Doris and Ramsey rescue Verda while the Hidden Hand's house burns up.

Later, at the Whitney home, one of the Hidden Hand's henchmen gives Verda a letter stating that the will is in an Adirondack hunting lodge belonging to Trask, the Whitney lawyer, who was killed. He instructs her to place this in a secret drawer in the library table. Verda follows instructions. While Doris and Ramsey are in the garden the butler discovers the note regarding the will and is reading it when Scarley takes it from him. Doris and Ramsey enter and decide to hasten to the hunting lodge to find the will. Scarley also has the same end in view.

Doris and Ramsey hasten to the hunting lodge and from a distance see Scarley entering. When they reach the lodge they find Scarley bound and gagged. He says he came to save the will and saw the Hidden Hand burning papers in the fireplace. He attacked him but the Hidden Hand overcame him and bound him. Ramsey says the story is false, but Doris is inclined to believe Scarley. Ramsey issues an ultimatum, saying that if Doris believes Scarley and allows him to remain he will go. Scarley says he will not embarrass Doris and leaves. The Hidden Hand's henchmen, who have been accompanied by Verda, tap the telephone wire and ring the bell to the hunting lodge telephone. Ramsey, fearing a trap, answers it with care. As he takes the receiver off the hook a trap-door under the phone drops. The Hidden Hand, who has joined his henchmen, thinks Doris is alone in the hut and sends one of his men to capture her. Ramsey overcomes him and throws him down through the trap door into the cistern beneath the cabin.

When the Hidden Hand and his henchmen advance on the hunting lodge Doris and Ramsey escape. They are pursued and rush over a high bridge. The Hidden Hand has divided his forces and Ramsey and Doris are trapped in the middle of the bridge. A cable from the bridge reaches to the earth many hundreds of feet away. Ramsey, pulling a pair of handcuffs from his pocket, clicks them around his wrists and, with Doris clinging to his waist, swings off from the bridge and they slide down the cable to the ground. One of the Hidden Hand's henchmen takes off his belt and starts to make the same dangerous slide. Doris and Ramsey, in safety, see him coming, and Ramsey draws his revolver, fires at the gangster as he swings along in midair. The bullet finds its mark in the gangster's body. He lets go his hold upon the belt and drops into the river and is carried away by the rapid current. The Hidden Hand stands in helpless rage on the bridge while Doris and Ramsey escape.

For Sale—Cheap

2 Slightly Used Duplex Cleaners

We have on hand, in addition to our regular equipment, two slightly used Duplex Cleaners. Both are in good running order and condition, complete with motors, ready to install and operate. Current market price of these machines is $425 each, new. Will sell at bargain. Write or wire best cash offer.

ROTHACKER FILM MFG. CO.
1339 Diversey Parkway Chicago, Ill.

UNIVERSAL

Motion Picture Camera

more speed better results, at half the price.

Write for 6 new features.

Burke & James, Inc.
240 E. Ontario St., Chicago

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

PHOTO-GRAVURE PROGRAM

4 pages; size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.

New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons.

LARGE HANDCOLORED PICTURES

Size 22x28 inches. Every prominent player.....75c. each

FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35, framed.

THE SEMI-PHOTO POST CARDS, $3.00 per thousand, of over 600 players.

PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.

LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.

GRAVURE FOLDER, containing pictures of the prominent players, $10 per thousand.

SINGLE COLUMN CUTS of every prominent player, 50c. each.

KRAUS MFG. CO.
220 West 42nd Street, New York
12th Floor, Candler Building

TO EXHIBITORS.

If you are doing something new and interesting at your theater let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 720.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Fourth in Salvador (One of the O. Henry Series—Two parts—Comedy-Drama).
The Clarion Call (One of the O. Henry Series—Two parts—Drama).
The Hiding of Black Bill (One of the O. Henry Series—Two parts—Drama).
The Count and the Wedding Guest (One of the O. Henry Series—Two parts—Comedy-Dr.).
The Thing's the Play (One of the O. Henry Series—Two parts—Drama).
The Fifth Wheel (One of the O. Henry Series—Two parts—Drama).
Compliments of the Season (One of the O. Henry Series—Two parts—Comedy-Drama).
The Moment of Victory (One of the O. Henry Series—Two parts—Comedy-Drama).

CHAPLIN COMEDIES.

By the Sea (One reel—Comedy).
In the Park (One reel—Comedy).
Work (Two parts—Comedy).
A Woman (Two parts—Comedy).

ESSSANAY COMEDIES.

A Depot Romeo.
Make Your Eyes Behave.
Lunch.
Nut Stuff.
He Loved Her So.
One Night.
Next.
The Soup and Fish Ball.

ESSANAY SCENICS.

Banff National Park.
The Great National Industries of Canada.
Water Powers of Western Canada.
Through Canada from Coast to Coast.
How Canada and the Farmer Co-operate in Grain Raising.
Agricultural Opportunities in Western Canada.
The Bay of Fundy.
Water Power of Eastern Canada (Scenic).
A Romance of Rails and Power (Scenic).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Sixth Series.)

Out and In (Finn & Haddie).
The Inspector's Wife.
In Wrong (Finn & Haddie).
Anybody's Money.
Her Fatal Shot.
Marooned.
Sherman Was Right.
What Will Happen Next?
Which Was Lucky?

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.

Bud's Recruit (Two parts—Comedy-Drama).
Chocolate of the Gang (Two parts—Comedy-Drama).
The Lost Lie (Two parts—Drama).
The Accusing Toe (Two parts—Comedy-Drama).

MERKEL FILMS.

Me and Gott, Our Heroes, Four Famous Battles of the Civil War (one part—Cartoon and Novelty).
Power Pro and Con, England's Leaders on Land and Sea; The Capture of a Moonshine Still (One part—Cartoon and Novelty).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

His Watery Waterloo.
Fat and Foolish.
A Harem Romance.
His Winning Way.
A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Med Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JAN. 13, 1918.

The German Curse in Russia (Five parts—War Film—Donald C. Thompson).
The Hidden Hand (Episode No. 8—"The Slide for Life"—Two parts—Drama).
Argus Pictorial No. 5 (One reel—Educational—Argus Laboratories).
Our National Park, Yellowstone Park—Its Wonders and Oddities (One Reel—Travel—Ralph Earle).
The Movie Dummy (Two parts—Comedy—Rolin).
Happy Hooligan—Hearts and Horses (Half reel—Cartoon) and My Lady's Furs (Half reel—Educational) (International Split Reel).
Hearst Pathe News No. 6 (Topical).
Hearst Pathe News No. 7 (Topical).

RELEASES FOR WEEK OF JAN. 20, 1918.

The Cloven Tongue (Five parts—Drama—Russian Art).
The Hidden Hand (Episode No. 9—"The Jets of Flame"—Two parts—Drama—Pathe).
The Price of Folly (Episode No. 1—"Phantom Fame"—Two parts—Drama—Balboa).
The Big Idea (One Reel—Comedy—Rolin).
Bruges—Before the War, Belgium (Half Reel—Travel Colored Pathe) and In Blossom Time (Half Reel—Educational—Pathe).
Katzenjammer Kids—"Rub-a-dud-dud" (Half Reel—Cartoon) and Making Linoleum (Half Reel—Educational) (International Split Reel).
Hearst-Pathe News No. 8 (Topical).
Hearst-Pathe News No. 9 (Topical)

RELEASES FOR WEEK OF JAN. 27, 1918.

Innocent (Five parts—Drama—Astra).
The Hidden Hand (Episode No. 10—"Cogs of Death"—Two parts—Drama—Pathe).
The Price of Folly (Episode No. 2—"Counterfeit Clues"—Two parts—Drama—Balboa).
Argus Pictorial No. 6 (One Reel—Educational—Argus Laboratories).
Our National Parks—Ranier Park (One Reel—Travel—Ralph Earle).
Katzenjammer Kids—"Rheumatics" (Half Reel—Cartoon) and From Forest to Ship (Half Reel — Educational — International Split Reel).
Hearst-Pathe News No. 10 (Topical).
Hearst-Pathe News No. 11 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Nov. 19—Nutty Knitters.
Dec. 3—Toothaches and Heartaches.
Dec. 17—The Installment Plan.
Dec. 31—O. U. Boat.
Jan. 14—Meatless Days and Sleepless Nights.
Jan. 28—He Got His.

PARAMOUNT MACK SENNET COMEDIES

Dec. 30—Taming Target Center (Two parts).
Jan. 13—The Kitchen Lady (Two parts).
Jan. 27—His Hidden Purpose (Two parts).
Feb. 3—Watch Your Neighbor (Two parts).
Feb. 10—Sheriff Nell's Tussle (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Sept. 30—Oh, Doctor! (Two parts).
Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).

PARAMOUNT FEATURES.

Dec. 24—Love Letters (Five parts—Drama).
Dec. 24—His Mother's Boy (Five parts—Dr.).
Dec. 31—The Seven Swans (Five parts—Dr.).
Jan. 7—Mrs. Dane's Defense (Five parts—Drama).
Jan. 14—Jules of Strong Heart (Five parts—Drama).
Jan. 14—The Spirit of '17 (Five parts—Dr.).
Jan. 21—Rimrock Jones (Five parts—Drama).
Jan. 21—The World for Sale (Five parts—Dr.).
Jan. 28—The Widow's Might (Five parts—Dr.).
Jan. 28—The Hired Man (Five parts—Drama).
Feb. 4—Flare-Up Sal (Five parts—Drama).
Feb. 4—Madame Jealousy (Five parts—Dr.).
Feb. 4—A Petticoat Pilot (Five parts—Dr.).
Feb. 11—The Thing We Love (Five parts—Dr.).

PARAMOUNT SERIAL.

Dec. 17—Who Is Number 1? (Episode No. 8—"Walls of Gas"—Two Parts—Dr.).
Dec. 24—Who Is No. 1? (Episode No. 9—"Struck Down"—Two parts—Drama).
Dec. 31—Who is No. 1? (Episode No. 10—"Wires of Wrath"—Two parts—Drama).
Jan. 7—Who Is Number One? (Episode No. 11—"The Rail Raiders"—Two parts—Drama).
Jan. 14—Who Is Number One? (Episode No. 12—"The Show Down"—Two parts—Drama).
Jan. 21—Who Is Number One? (Episode No. 13—"Cornered"—Two parts—Drama).
Jan. 28—Who Is Number One? (Episode No. 14—"No Surrender"—Two parts—Drama).
Feb. 4—Who Is Number One? (Episode No. 15—"The Round Up"—Two parts—Drama).

PARAMOUNT-BURTON HOLMES.

Jan. 7—Sydney, the Antipodean Metropolis (Scenic).
Jan. 14—A Trip to the Jenolan Caves of Australia (Scenic).
Jan. 21—Melbourne the Magnificent (Scenic).
Jan. 28—Round About Melbourne (Scenic).
Feb. 4—Adelaide, Capital of South Australia (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Dec. 23—A Dog Chauffeur on Fifth Avenue; Binding Uncle Sam's Harvest; Goodrich Dirt and the $1,000 Reward.
Dec. 30—No. 100—Knit Your Bit; War Dogs; Bobby Bumps' Tank.
Jan. 6—No. 101—The New Art of Dress; Destructive Power of T. N. T.; Goodrich Dirt and Duke de Whatanob.
Jan. 12—No. 102—The Panama Canal; Evolution of the Dance; Flour from Potatoes.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

CAMERAMAN wishes to make change; five years' experience; thoroughly familiar with laboratory work. Address F., care M. P. World, Chicago, Ill.

MANAGER, five years' experience, reliable, best reference in trade, wants position as manager or assistant. Write M. S., care M. P. World, N. Y. City.

OPERATOR desires position southern northwestern states. Four years' experience, best reference. W. E. Wiliams, 350 Simmons Ave., Huron, S. D.

HELP WANTED.

FIRST-CLASS motion picture cameraman with production experience, capable of taking charge of laboratory in large manufacturing concern. Only high-class man wanted. Must have reference that will bear thorough investigation. G., care M. P. World, N. Y. City.

BUSINESS OPPORTUNITIES.

STUDIO for rent for three months while owner is in California. A motion picture studio fully equipped with Cooper-Hewitts and latest style arc lamps. Floor space, 50x80, ten dressing rooms, everything ready for immediate use, including services of expert staff and crew. Blackton Productions, Inc., 423 Classon Ave., Brooklyn, N. Y.

THEATERS WANTED.

THEATER WANTED—Will pay cash for picture theater, town not less than 6,000. Must be well located, situation so capacity can be made 450 or over. Will pay $50 for information of good location to build theater. N. C., care M. P. World, N. Y. City.

THEATERS FOR SALE OR RENT.

PHOTOPLAY HOUSE, city of twenty-five thousand inhabitants, half way between Buffalo and New York, admission ten and fifteen cents, seating and standing capacity over one thousand; fifteen year lease; rent only $125 month; expenses about five hundred week; receipts eight to nine hundred week; net profits for month of December, $2,045. Books open for inspection; will give two weeks or one month's trial to any bona fide buyer. Positively worth twenty-five thousand; on account of draft, will accept sixteen thousand, five hundred; half cash down. Lewis, 580 Ellicott Square, Buffalo, N. Y.

FOR RENT—Centrally located theater in Milwaukee, Wis. Excellent location for burlesque, vaudeville, or moving pictures. Seating capacity, 579 on first floor, 457 in balcony and 281 in gallery, total 1,317. For terms, inquire New Jersey Theater Co., 215 Galena St., Milwaukee, Wis.

EQUIPMENT FOR SALE.

EXHIBITORS—OPERATORS—PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE, WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST, COLUMBUS, OHIO.

3,000 OPERA CHAIRS, steel and cast frames, 75c up. Serviceable goods guaranteed, cut prices on new chairs. Three asbestos booths. Send for list of dropped patterns and save half. J. P. Redington, Scranton, Pa.

CONTENTS of moving picture supply house for sale, including features and single reels. S. H., care M. P. World, N. Y. City.

FOR SALE.—Bargain, slightly used Power's 6B and Fort Wayne compensarc. Address W. Hendra, 169 David St., New Bedford, Mass.

CAMERAS, ETC., FOR SALE.

CLOSING out second-hand cameras and tripods. Pathe professional, others $50 up. Home projector $25. Ray, 326 Fifth Ave., N. Y. City.

GET IN TOUCH WITH BASS CAMERA COMPANY. America's most reliable center for REAL BARGAINS in MOTION PICTURE CAMERAS. We practice and preach QUALITY—VALUE—SERVICE. Special list of unusual bargains NOW READY shows best offers in guaranteed and tested new and used apparatus. Don't wait, but write for it today. Mr. Merl Lavoy, world-renowned war cameraman, now in Europe, writes, "I SHALL REMEMBER YOUR GOOD TREATMENT WITH PLEASURE." You, too, will be pleased with our honest, conscientious service. Distributors for Universal cameras; AMERICAN PROJECTOSCOPE, $175, and VICTOR PORTABLE PROJECTOR, $165. The world's best portable projectors. Catalogue free. BASS SERVICE IS WORTH MONEY TO YOU. BASS CAMERA COMPANY, Charles Bass, Pres., 109 No. Dearborn St., Chicago, Ill.

USED M. P. CAMERAS————ROCK-BOTTOM PRICES————200-Ft. Ernemann Model A, regular and trick crank, F:3.5 lens, 50 M.M. focus, $90. MANY OTHERS————WRITE OR WIRE FOR OUR COMPLETE LIST OF NEW AND USED MOTION PICTURE CAMERAS, TRIPODS AND ACCESSORIES. DAVID STERN COMPANY, 1027R MADISON, CHICAGO, ILL.

FILMS FOR SALE.

PENDLETON ROUND-UP films, new. One used print World's Greatest Frontier Exhibition. Hauck Feature Film Co., 294 East 56th St., Portland, Ore.

ONE thousand reels, one, two, three, four, five-reel subjects, with paper. Emanee Film Co., Room 1114, 145 West 45th St, N. Y. City.

MUSICAL INSTRUMENTS FOR SALE.

AEOLIAN Orchestrelle, softer tone than pipe organ, suitable picture theater or church. $1,500 instrument $450. Hauck, 294 East 56th St., Portland, Ore.

MISCELLANEOUS.

TOM BRET—Titles and scenarios. Room 616, 220 West 42d St., N. Y. City. Phone Bryant 8419..

HAVE YOU AND HAVE YOU

Ever stopped to consider why a splendid film subject is sometimes killed in projecting to the screen?

Ever stopped to consider why a poor film subject has many times been improved in projecting to the screen?

The answers are—the OPERATING EQUIPMENT and the SCREEN. Watch your screen results and the box results will take care of themselves. CONSULT

B. F. PORTER, 1482 Broadway (on the Square), at Times Square, New York

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs $4.80 less.

ONE YEAR.....$3.00
SIX MONTHS.....$1.50
See title page for rates Canada and Foreign

MOVING PICTURE WORLD
516 Fifth Avenue, New York

.....
.....
.....

Please fill in the name of your Theatre.....
Cut Out and Mail To-day—Now!

List of Current Film Release Dates

ON UNIVERSAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 720.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Dec. 19—Number 3 (Topical).
Dec. 26—Number 4 (Topical).
Jan. 2—Number 5 (Topical).
Jan. 9—Number 6 (Topical).
Jan. 16—Number 7 (Topical).
Jan. 23—Number 8 (Topical).
Jan. 30—Number 9 (Topical).

JOKER.

Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 8—The Wart on the Wire (Comedy).
Oct. 8—Rainstorms and Brainstorms (Comedy).
Oct. 15—The Magic Jazz-Bo (Comedy).
Oct. 15—Who Done It? (Comedy).
Oct. 22—The Tight Wad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.

Nov. 28—Kid Snatchers (Two parts—Drama).
Dec. 5—A Hero for a Minute (Two parts—Comedy).
Dec. 12—Deep Seas and Desperate Deeds (Two parts—Drama).
Dec. 19—Bullets and Boneheads (Two parts—Drama).
Dec. 26—Ambrose's Icy Love (Two parts—Comedy).
Jan. 2—Carnivals and Cannibals (Two parts—Comedy).
Jan. 9—Torpedo Pirates (Two parts—Com.).
Jan. 16—Home-Run Ambrose (Two parts—Comedy).
Jan. 23—Ashcan Alley (Two parts—Comedy).
Jan. 30—Barberous Plots (Two parts—Com.).

NESTOR.

Nov. 5—Caught in the Draft (Comedy).
Nov. 12—The Shame of the Bullcon (Comedy).
Nov. 19—Strike One (Comedy).
Nov. 26—Water On the Brain (Comedy).
Dec. 3—The Other Stocking (Comedy).
Dec. 10—A Munition Worker's Curse (Com.).
Dec. 17—Secret Servants (Comedy).
Dec. 24—The Guy and the Guyser (Comedy).
Dec. 31—Busted Hearts and Buttermilk (Com.).
Jan. 7—Cave Man Stuff (Comedy).
Jan. 14—Maimed in a Hospital (Comedy).
Jan. 21—Who's to Blame? (Comedy).
Jan. 28—Vamping the Vamp (Comedy).

SPECIAL PRODUCTION.

Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).
Nov. 19—The Man from Montana (Five parts—Drama).
Nov. 26—Fear Not (Five parts—Drama).
Dec. 3—Fighting Mad (Five parts—Drama).
Dec. 10—The Silent Lady (Five parts—Drama).
Dec. 17—Beloved Jim (Five parts—Drama).
Dec. 24—Bucking Broadway (Five parts—Dr.).
Dec. 31—The High Sign (Herbert Rawlinson Production—Five parts—Drama).
Jan. 7—The Wolf and His Mate (Five parts—Drama).
Jan. 14—Hell's Crater (Five parts—Drama).
Jan. 21—Madame Spy (Five parts—Drama).
Jan. 28—The Phantom Riders (Five parts—Drama).

VICTOR.

Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Walloping Time (Comedy).
Oct. 15—When Liz Lets Loose (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCEEN MAGAZINE.

Nov. 23—Issue No. 46 (Educational).
Nov. 30—Issue No. 47 (Educational).
Dec. 7—Issue No. 48 (Educational).
Dec. 15—Issue No. 49 (Educational).
Dec. 22—Issue No. 50 (Educational).
Dec. 29—Issue No. 51 (Educational).
Jan. 5—Issue No. 52 (Educational).
Jan. 12—Issue No. 53 (Educational).
Jan. 19—Issue No. 54 (Educational).
Jan. 26—Issue No. 55 (Educational).
Feb. 2—Issue No. 56 (Educational).

UNIVERSAL SPECIAL FEATURE.

Dec. 22—The Mystery Ship (Episode No. 4—"The Secret of the Tomb"—Two parts—Drama).
Dec. 29—The Red Ace (Episode No. 11—"The Burning Span"—Two parts—Dr.).
Dec. 29—The Mystery Ship (Episode No. 5—"The Fire God"—Two parts—Dr.).
Jan. 5—The Red Ace (Episode No. 12—"Overboard"—Two parts—Drama).
Jan. 5—The Mystery Ship (Episode No. 6—"Treachery"—Two parts—Drama).
Jan. 12—The Red Ace (Episode No. 13—"New Enemies"—Two parts—Drama).
Jan. 12—The Mystery Ship (Episode No. 7—"One Minute to Live"—Two parts—Drama).
Jan. 19—The Red Ace (Episode No. 14—"The Fugitives"—Two parts—Drama).
Jan. 19—The Mystery Ship (Episode No. 8)—"Hidden Hands"—Two parts—Dr.).
Jan. 26—The Red Ace (Episode No. 15—"Hell's Riders"—Two parts—Drama).
Jan. 26—The Mystery Ship (Episode No. 9—"The Black Masks"—Two parts—Drama).
Jan. 26—The Finley Nature Pictures (One Reel—Educational).
Feb. 2—The Red Ace (Sixteenth and Final Episode—"Virginia's Triumph"—Two parts—Drama).
Feb. 2—The Mystery Ship (Episode No. 10—"The Rescue"—Two parts—Drama).
Feb. 2—Finley Nature Studies No. 3—"Bears of the Yellowstone" and "The Long White Trail" (Scenic—Split Reel).

UNIVERSAL CURRENT EVENTS.

Nov. 23—Issue No. 28 (Topical).
Nov. 30—Issue No. 29 (Topical).
Dec. 7—Issue No. 30 (Topical).
Dec. 15—Issue No. 31 (Topical).
Dec. 22—Issue No. 32 (Topical).
Dec. 29—Issue No. 33 (Topical).
Jan. 5—Issue No. 34 (Topical).
Jan. 12—Issue No. 35 (Topical).
Jan. 19—Issue No. 36 (Topical).
Jan. 26—Issue No. 37 (Topical).
Feb. 2—Issue No. 38 (Topical).

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Sept. 23—Baby Mine (Six parts—Comedy).
Oct. 7—Fighting Odds (Six parts—Drama).
Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Comedy-Drama).
Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy-Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy-Drama).
Jan. 28—Dodging a Million (Six parts—Comedy-Drama).
Feb. 10—Our Little Wife (Six parts—Comedy-Drama).

GOLDWYN SPECIALS.

The Manx-Man (Seven parts—Drama).
For the Freedom of the World (Seven parts—Drama).

Metro Pictures Corporation.

METRO PICTURES CORP.

Dec. 17—An American Widow (Five parts—Drama).
Dec. 24—Red, White, and Blue Blood (Five parts—Drama).
Dec. 31—The Avenging Trail (Yorke Film Corp.—Five parts—Drama).
Jan. 7—Daybreak (Five parts—Drama).
Jan. 14—The Winding Trail (Rolfe—Five parts—Drama).
Jan. 21—The Eyes of Mystery (Rolfe—Five parts—Drama).
Jan. 28—Her Boy (Five parts—Drama).
Feb. 4—Under Suspicion (Five parts—Dr.).
Feb. 11—Broadway Bill (Yorke—Five parts—Drama).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).

METRO COMEDIES.

Dec. 3—Too Much Henry (Drew).
Dec. 10—Wages No Object (Drew).
Dec. 15—The Spirit of Merry Christmas (Drew).
Dec. 24—The Unmarried Look (Drew).
Dec. 31—Shadowing Henry (Drew).
Jan. 7—Their Mutual Motor (Drew).
Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).
Feb. 4—Help Wanted (Drew).
Feb. 11—The Bright Lights Dimmed (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Dec. 30—The Gown of Destiny (Five parts—Drama).
Dec. 30—Framing Framers (Five parts—Dr.).
Jan. 6—Betty Takes a Hand (Five parts—Drama).
Jan. 6—Man Above the Law (Five parts—Drama).
Jan. 13—I Love You (Seven Parts—Drama).
Jan. 13—Laws Outlaw (Five parts—Drama).
Jan. 20—Evidence (Five parts—Drama).
Jan. 20—Flames of Chance (Five parts—Dr.).
Jan. 27—The Gun Woman (Five parts—Dr.).
Jan. 27—Her American Husband (Five parts—Drama).
Feb. 3—Limousine Life (Five parts—Drama).
Feb. 3—The Hopper (Five parts—Drama).

TRIANGLE KOMEDY.

Dec. 23—A Counterfeit Scent.
Dec. 23—A Birthday Blunder.
Dec. 30—In Wrong Right.
Dec. 30—His Double Flivver.
Jan. 6—Matrominial Breaker.
Jan. 6—His Day of Doom.
Jan. 13—A Straight Crook.
Jan. 13—A Marriage Not.
Jan. 20—Their Indian Uncle.
Jan. 20—The Price of His Head.
Jan. 27—A Butler Bust-Up.
Jan. 27—Too Many Husbands.
Feb. 3—Airing Their Troubles.
Feb. 3—A Safe Disaster.

KEYSTONE COMEDY.

Dec. 9—The Grave Undertaking (Two parts).
Dec. 16—A Sanitarium Scandal (Two parts).
Dec. 23—Afraid to Be False (Two parts).
Dec. 30—Welcome Home (Two parts).
Jan. 6—His Hidden Shame (Two parts).
Jan. 13—His Punctured Reputation (Two parts).
Jan. 20—Dimples and Dangers (Two parts).
Feb. 3—A Sea Serpent's Desire (Two parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Sure Fire Helps to Success

The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, the leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

These text books, six in number, have been written by men carefully selected for their proven knowledge of the subjects to be covered, being almost without exception veteran members of the MOVING PICTURE WORLD'S editorial staff; entirely without exception these men are at present actively engaged in the motion picture business—they are not dreamers or theorists.

Each text book has been written to provide real help to the individual who reads it—consistent with the unswerving policy of the MOVING PICTURE WORLD—a genuine "Dedication to Service."

Motion Picture Handbook

for Managers and Operators

By F. H. RICHARDSON

Third Edition

The most complete, exhaustive and instructive work ever published on the projection of moving pictures. Contains complete instruction with detail illustrations on all leading makes of American projection machines and practical information on wiring, lenses, carbon settings, screens, theatre equipment, etc., etc. 700 pages and over 300 illustrations, $4.00, postage paid.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

A real help and business builder for exhibitors, theatre managers and owners. It tells all about theatre advertising, type, printing and paper, house programs, lobby displays, newspaper advertising, posters, heralds, etc., etc. 300 pages. $2.00, postage paid. P. S.—Mr. Sargent conducts a weekly department in this same style in the Moving Picture World, which contains many up-to-date business-getting ideas.

Motion Picture Electricity

By J. H. HALLBERG

An up-to-date work on the electrical equipment of picture theatres by a practical electrical expert. Contains chapters on electricity, D.C. and A.C. current, resistance and resistance devices, electric service, wiring, lighting, etc. Also contains practical suggestions and all necessary reference tables on wire sizes and capacity, weights and measures, heat units, etc., etc. 260 pages, illustrated. $2.50, postage paid.

Modern Theatre Construction

By EDWARD BERNARD KINSILA

Our newest book is one that will fill a long-felt want to those contemplating the building of a theatre. This is a very complete and exhaustive work by an architect with many years of practical experience in theatre and studio construction. Fully illustrated, with considerable data as to requirements, construction cost, building laws, etc. $3.00, postage paid.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Third Edition

Complete instruction in photoplay writing, including study of plots, how to obtain and how to develop; writing the synopsis; studio requirements; script preparation and marketing; technical terms; examples of actual scripts in facsimile typewriting, etc. 400 pages. $3.00, postage paid.

Screencraft

or the Making of a Photoplay

By LOUIS REEVES HARRISON

A comprehensive and thought-provoking treatment of the subject in a series of chapters, similar to a university course of lectures, by a successful writer of photoplays. Also contains a complete working scenario and several sample pages of manuscript. 150 pages; illustrated. $2.00, postage paid.

Any of These Publications Sent Promptly Upon Application to

Chalmers Publishing Co.

Publishers of the MOVING PICTURE WORLD

516 FIFTH AVENUE, NEW YORK CITY

Schiller Building, Chicago, Ill. — Wright & Callender Bldg., Los Angeles, Cal.

Order from Nearest Office

M. P. HANDBOOK
MOTION PICTURE ELECTRICITY
PICTURE THEATRE ADVERTISING
MOD. THEAT. CONSTRUC.
TECH. OF PHOTOPLAY
SCREENCRAFT

(Check book or books desired)

Enclosed ..... Money Order will cover cost, as per prices in this adv.

Address.....

.....

.....

List of Current Film Release Dates

MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See Page 720.)

Mutual Film Corp.

CUB.

Dec. 6—Jerry Takes Gas (Comedy).
Dec. 12—Jerry's Boarding House (Comedy).
Dec. 20—Jerry's Double Cross (Comedy).
Dec. 26—Jerry's Best Friend (Comedy).

MUTUAL WEEKLY.

Dec. 31—Number 1 (Topical).
Jan. 7—Number 2 (Topical).
Jan. 14—Number 3 (Topical).
Jan. 21—Number 4 (Topical).
Jan. 28—Issue No. 5 (Topical).

STRAND.

Dec. 11—Putting One Over.
Dec. 18—Little Miss Fixer (Comedy).
Dec. 25—Mary's Boomerang (Comedy).
Jan. 1—Her Awful Fix (Comedy).
Jan. 8—A Peach and a Pill (Comedy).
Jan. 15—Burglars (Comedy).
Jan. 22—Their Little Kid (Comedy).
Jan. 29—Somebody's Widow (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTION.

Dec. 17—New York Luck (American—Five parts—Drama).
Dec. 24—Her Sister (Frohman—Five parts—Drama).
Dec. 31—Her Second Husband (Goodrich—Five parts—Drama).
Jan. 7—Molly Go Get 'Em (American—Five parts—Drama).
Jan. 14—The Impostor (Frohman—Five parts—Drama).
Jan. 21—In Bad (American—Five parts—Dr.).
Jan. 28—Beauty and the Rogue (American—Five parts—Drama).

SIGNAL.

Dec. 12—The Lost Express (Episode No. 13—"The Escape"—Two parts—Dr.).
Dec. 19—The Lost Express (Episode No. 14—"Unmasked"—Two parts—Drama).
Dec. 26—The Lost Express (Episode No. 15—"The Return of the Lost Express"—Two Parts—Drama).

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Jan. 7—The Blind Adventure (Five parts—Drama).
Jan. 14—The Wild Strain (Five parts—Dr.).
Jan. 21—The Menace (Five parts—Drama).
Jan. 28—A Mother's Sin (Five parts—Drama).

BIG V COMEDIES.

Jan. 7—Sleuths and Surprises.
Jan. 14—Peanuts and Politics.
Jan. 21—Jumbles and Jokers.
Jan. 28—Guns and Greasers.

VITAGRAPH COMEDIES.

Jan. 7—A Little Ouija Work.
Jan. 14—Seeking an Oversoul.
Jan. 21—A Four Cornered Triangle.
Jan. 28—Their Anniversary Feast.

VITAGRAPH SERIAL.

Vengeance and the Woman.
Dec. 24—Episode No. 1—"The Oath" (Two parts—Drama).
Dec. 31—Episode No. 2—"Loaded Dice" (Two parts—Drama).
Jan. 7—Episode No. 3—"The Unscaled Peak" (Two parts—Drama).
Jan. 14—Episode No. 4—"The Signaling Cipher" (Two parts—Drama).
Jan. 21—Episode No. 5—"The Plunge of Destruction" (Two parts—Drama).
Jan. 28—Episode No. 6—"The Lure of Hate" (Two parts—Drama).

FAVORITE FILM FEATURES.

Jan. 7—The Trap (Two parts—Drama) and A Change in Luggage Checks (One Reel Comedy).
Jan. 14—Under the Daisies (Two parts—Dr.) and A Model Young man (One Reel Comedy).
Jan. 21—The Next Generation (Two parts—Dr.) and And His Wife Came Back (One Reel Comedy.
Jan. 28—Children of the Feud (Two parts—Dr.) and Getting Up a Practice (One Reel Comedy).

Feature Releases

ARTCRAFT PICTURES CORP.

Dec. 31—A Modern Musketeer (Five parts—Drama).
Jan. 7—Rose of the World (Five parts—Dr.).
Jan. 14—Wolves of the Rail (Five parts—Dr.).
Jan. 21—Stella Maris (Five parts—Drama).
Feb. 11—The Song of Songs (Five parts—Dr.).
Feb. 18—Blue Blazes Rawden (Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Dec. 10—The Door Between (Five parts—Dr.).
Dec. 17—My Little Boy (Five parts—Drama).
Dec. 24—The Scarlet Car (Five parts—Drama).
Dec. 31—The Girl by the Roadside (Five parts—Drama).
Jan. 7—My Unmarried Wife (Five parts—Drama).
Jan. 14—Face Value (Five parts—Drama).
Jan. 21—Broadway Love (Five parts).
Jan. 28—The Fighting Grin (Five parts).
Feb. 4—The Wife He Bought (Five parts—Drama).
Feb. 11—Hands Down (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

On Trial.
Alimony.
Daughter of Destiny.
Empty Pockets.
Charlie Chaplin's Forthcoming Comedies.
The Sign Invisible.
The Light Within (Mme. Petrova's Second Picture).

FOX SPECIAL FEATURES.

Dec. 16—Unknown 274 (Five parts—Drama).
Dec. 23—The Kingdom of Love (Five parts—Drama).
Dec. 30—Stolen Honor (Five parts—Drama).
Jan. 6—For Liberty (Five parts—Drama).
Jan. 13—Cupid's Round-Up (Five parts—Dr.).
Jan. 20—A Heart's Revenge (Five parts—Dr.).
Jan. 27—The Heart of Romance (Five parts—Drama).
Feb. 3—Jack Spurlock—Prodigal (Five parts—Drama).
Feb. 10—The Moral Law (Five parts—Drama).

FOX STANDARD PICTURES.

Nov. 4—The Rose of Blood (Six parts—Drama).
Nov. 18—Treasure Island (Six parts—Drama).
Dec. 2—A Daughter of the Gods (Eight parts—Drama).
Dec. 9—Troublemakers (Seven parts—Dr.).
Dec. 16—The Heart of a Lion (Six parts—Dr.).
Dec. 30—Du Barry (Seven parts—Drama).
Jan. 20—Cheating the Public (Seven parts—Drama).
Jan. 27—The Forbidden Path (Six parts—Dr.).

FOX SUNSHINE COMEDIES.

Nov. 25—A Milk-Fed Vamp (Two parts).
Dec. 9—Smashed in the Career (Two parts).
Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadows of Her Pest (Two parts).
Jan. 13—Are Married Policemen Safe? (Two Parts).
Feb. 3—Son of a Gun (Two parts).

W. W. HODKINSON CORP.

(*Paralta Plays.*)

Dec. 15—A Man's Man (Seven parts—Drama).
Jan. 1—Madam Who? (Seven parts—Dr.).
Jan. 15—His Robe of Honor (Seven parts—Dr.).

JEWEL PRODUCTIONS, INC.

Come Through (Seven parts—Drama).
Pay Me (Five parts—Drama).
Sirens of the Sea (Six parts—Drama).
The Man Without a Country (Six parts—Dr.).
The Co-Respondent (Six parts—Drama).
The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).

GEORGE KLEINE SYSTEM.

Dec. 3—Small Town Guy (Essanay-Perfection Picture—Five parts—Drama).
Dec. 10—The Dream Doll (Essanay-Perfection Picture—Five parts—Drama).
Dec. 24—Sadie Goes to Heaven (Essanay Perfection Picture—Five parts—Dr.).
Jan. 2—Girls You Know ("The Screen Fan"—First Release of the James Montgomery Flagg Series—One Reel—Comedy — Edison Perfection Picture.)
Jan. 16—Girls You Know ("The Bride"—Second Release of the James Montgomery Flag Series—One Reel—Comedy—Edison Perfection Picture).
Jan. 30—Girls You Know ("The Superstitious Girl"—Third Release of the James Montgomery Flagg Series — One Reel — Comedy — Edison Perfection Picture).

SELECT PICTURES CORP.

Nov.—Her Silent Sacrifice (Five parts).
Nov.—Secret of the Storm Country (Five parts).
Nov.—The Barrier (Seven parts).
Nov.—The Lone Wolf (Six parts).
Nov.—Public Be Damned (Six parts).
Dec.—Shirley Kaye (Five parts—Drama).
Dec.—The Honeymoon (Five parts—Drama).
Jan.—Woman and Wife.
Jan.—Ghosts of Yesterday.
Jan.—The Marionettes.
Jan.—The Studio Girl.
February—By Right of Purchase.
February—The Shuttle.
February—The House of Glass.
February—The Knife.

WHOLESOME FILMS CORPORATION.

His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Nov. 26—Her Hour (Five parts—Drama).
Dec. 3—The Awakening (Five parts—Drama).
Dec. 10—The Good for Nothing (Five parts—Drama).
Dec. 17—The Tenth Case (Five parts—Dr.).
Dec. 24—The Volunteer (Five parts—Drama).
Dec. 31—Diamonds and Pearls (Five parts—Drama).
Jan. 7—Stolen Hours (Five parts—Drama).
Jan. 14—The Strong Way (Five parts—Drama).
Jan. 21—Beautiful Mrs. Reynolds (Five parts—Drama).
Jan. 28—Gates of Gladness (Five parts—Dr.).
Feb. 4—Divine Sacrifice (Five parts—Drama).

U. S. EXHIBITORS' BOOKING CORP.

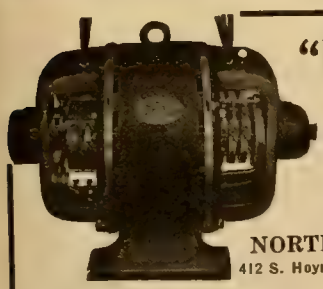
The Zeppelin's Last Raid.
Those Who Pay.
The Belgian (Sidney Olcott Players, Inc.).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

For Sale or Lease

Completely equipped laboratory in Times Square Section, New York. Capacity, 100,000 feet weekly. Ideal location. Will sell equipment on easy terms. Rent very low. Four-year lease if desired. This is a real bargain.

PRODUCER, c/o M. P. World,
516 Fifth Ave., New York



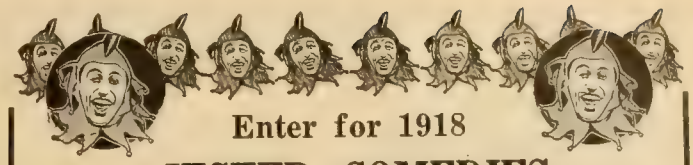
"MARTIN" ROTARY CONVERTER
FOR REAL SUN-LIT PICTURES
PERFECT REEL DISSOLVING
WRITE FOR FURTHER INFORMATION
NORTHWESTERN ELECTRIC CO.
412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring

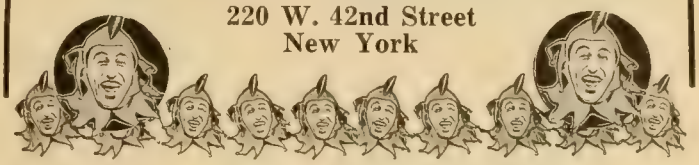
CAMERA OUTFITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE

985 Market Street San Francisco, Cal.

Mr. Exchange Manager: You will get more help by carefully reading one trade paper each week than by skimming over five or six. The paper you need and the one that gives you weekly more news of the trade than all others combined is the MOVING PICTURE WORLD. It has done so for over ten years.



Enter for 1918
JESTER COMEDIES
PRESENTING
TWEDE-DAN
THE INTERNATIONAL MIRTH MAKER
IN A BATTERY OF TWO-PART
SUPER COMEDIES
To Be Released Monthly on the 15th
FEBRUARY
"The Recruit"
MARCH
"His Golden Romance"
APRIL
"All 'Fur' Her"
MAY
"In and Out"
All booked on the "SHOW YOU" plan.
A few territories still open—call or write.
JESTER COMEDY CO.
220 W. 42nd Street
New York



USED BY THE KNICKERBOCKER CLEVELAND OHIO

The "AISLELITE"
LIGHTS AISLES AND BALCONY STEPS
ELIMINATING ACCIDENTS
WRITE FOR OUR ILLUSTRATED CATALOG
THE BROOKINS COMPANY
Euclid and E. 18th St. Cleveland, Ohio

Employ **EVANS'** SERVICE for your DEVELOPING and PRINTING and profit by our superior facilities, greater experience and prompt service.
Remember quality workmanship insures public approval and public approval spells producer success.
EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone St. Nicholas 3443

TYPHOON COOLING SYSTEM
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 720.)

Refer to this week's issue of Territorial Right Holders, commencing page 649.

ADVANCED M. P. CORP.
1493 Broadway, New York.
The Woman Eternal (Seven Parts—Drama).

AMERICAN-JAPAN PICTURES CORP.
15 William Street, New York.
The Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 or 5,000 feet).

ARROW FILM CORPORATION.
Times Building, New York.
The Deemster.
The Eyes of the World.
Souls Redeemed.
Ramona.
Persuasive Peggy.
Weavers of Life.

BLUEBIRD PHOTOPLAYS, INC.
1600 Broadway, New York.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

JULES BURNSTEIN.
1457 Broadway, New York.
Shame.

CHRISTIE FILM CORP.
Los Angeles, Cal.
Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.

W. H. CLIFFORD PHOTOFILM CO.
17 West 44th Street, New York.
Denny from Ireland (First Release of the Shorty Hamilton Series—Five Parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five Parts).

COMMONWEALTH PICTURES CORP.
Chicago, Ill.
The Frozen Warning (Drama).

COSMOFOTOFILM, INC.
220 West 42d Street, New York.
I Believe (Seven Parts—Drama).

CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.
Chicago, Ill.
Mother Love and the Law (Drama).

EBONY FILM CORP.
Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

EPOCH FILM CORP.
Longacre Building, New York.
Birth of a Nation.
Intolerance.

M. S. EPSTEIN.
729 Seventh Avenue, New York.
Kerensky in the Russian Revolution of 1917.

EXHIBITORS' OPERATING CORP.
51 East 42d Street, New York.
The City of Purple Dreams.

FORT PITT FILM CORPORATION.
Lyceum Building, Pittsburgh, Pa.
The Italian Battlefront.
The Italian Stand on the Piave.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).

FRANCE FILMS, INC.
220 West 42d Street, New York.
The Natural Law (Seven Parts—Drama).

FRANCO-AMERICAN FILM CORP.
126 West 46th Street, New York.
Birth of Democracy.

FROHMAN AMUSEMENT CORP.
Times Building, New York.
God's Man.
My Own United States.

FRATERNITY FILMS, INC.
220 West 42d Street, New York.
Devil's Playground (Seven Parts—Drama).

FUN-ART FILMS, INC.
Aeolian Building, New York.
A Rag, a Bone, and a Hank of Hair (Two Parts—Comedy).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Picture).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).
Crucible of Life (Drama).

GRAPHIC FILM CORP.
729 Seventh Avenue, New York.
Moral Suicide (Seven Parts—Drama).

FRANK G. HALL.
Times Square, New York.
Her Fighting Chance.

HARPER FILM CORP.
Times Building, New York.
Civilization.

HILLER & WILK, INC.
Longacre Building, New York.
Raffles, the Amateur Cracksman.

HIGH-CLASS FILM PRODUCTIONS.
1564 Broadway, New York.
The Struggle Everlasting (Seven Parts—Dr.).

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
One Law for Both.
Babbling Tongues (Six Parts—Drama).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.
Two Men and a Woman.

KLOTZ & SREIMER.
729 Seventh Avenue, New York.
Whither Thou Goest.

KING BEE FILMS CORP.
1476 Broadway, New York.
Nov. 15—The Pest (Two Parts—Comedy).
Dec. 1—The Bandmaster (Two Parts—Comedy).
Dec. 15—The Slave (Two Parts—Comedy).
Jan. 1—The Stranger (Two Parts—Comedy).
Jan. 15—The Barber (Two Parts—Drama).

JOSEPH H. LEE.
729 Seventh Avenue, New York.
Nov.—A Modern Lorelei.

MAYFAIR FILM CORP.
10 Wall Street, New York.
Persuasive Peggy (Drama).

NATIONAL FILM CORP. OF AMERICA.
1604 Broadway, New York.
Tarzan of the Apes.

ORO PICTURES CORP.
729 Seventh Avenue, New York.
Who Knows? (Six Parts—Drama).
Loyalty (Drama).

OVERLAND FILM CO.
729 Seventh Avenue, New York.
The Russian Revolution.

PAN-AMERICAN FILM CORP.
Philadelphia, Pa.
Things People Should Know.

PATHE EXCHANGE, INC.
25 West 45th Street, New York.
To-Day (Seven Parts—Drama).
Mad Lover (Six Parts—Drama).

PYRAMID COMEDIES.
220 West 42d Street, New York.
In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).

RENOWNED PICTURES CORP.
1600 Broadway, New York.
The Public Defender.
Naked Hands (Five Parts—Drama).
20,000 Leagues Under the Sea.

WILLIAM N. SELIG.
58 E. Washington Street, Chicago, Ill.
The Garden of Allah.
Beware of Strangers (Eight Parts—Drama).

FRANK J. SENG.
Times Building, New York.
Parentage (Drama).

S. & S. PHOTOPLAYS, INC.
1476 Broadway, New York.
Redemption (Six Parts—Drama).
Disillusioned.
Just a Woman.

ERNEST SHIPMAN ENTERPRISES.
17 West 44th Street, New York.
(See W. H. Clifford Photo Play Co.)

STERLING PICTURES CORPORATION.
729 Seventh Avenue, New York.
Peg o' the Sea (Six Parts—Drama).
A Mute Appeal (Five Parts—Drama).
The Lash of Destiny (Five Parts—Drama).
Her Good Name (Five Parts—Drama).
Rosie O'Grady (Five Parts—Drama).
The Cloud (Five Parts—Drama).
The God of Little Children (Five Parts—Dr.).
A Mother's Ordeal (Five Parts—Drama).
Pride and the Devil (Six Parts—Drama).
Miss Deception (Five Parts—Drama).
The Law That Failed (Five Parts—Drama).
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).

SUBMARINE FILM CO.
1476 Broadway, New York.
The Submarine Eye.

TRIUMPH FILM CORP.
1476 Broadway, New York.
The Libertine.

TWEDE COMEDY CO.
220 West 42d Street, New York.
The Recruit.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.

VENUS FILMS.
218 West 42d Street, New York.
The Triumph of Venus.

WESTERN IMPORT FILM CO.
71 West 23d Street, New York.
Mickey (Seven Parts).

W. H. PRODUCTIONS.
71 West 23d Street, New York.
"The Two Gun Man," in "The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

The Original and Leading Moving Picture Journal in Europe

THE KINEMATOGRAPH & LANTERN WEEKLY

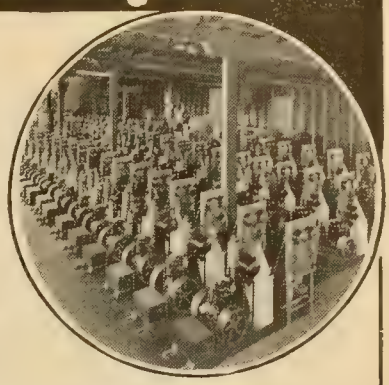
The foremost Trade Organ of Great Britain, covering the whole of the British Film Market, including the American imported films. Read by everyone in the industry. Specialist writers for Finance, Technical Matters; Legal, Musical, Foreign Trading (correspondents throughout the world) —and every section devoted to the Kinematograph Periodical. Special Export Numbers in French, Italian, Dutch, Spanish, and Portuguese. Specimen copy on application to

Kinematograph Publications, Ltd.
92 Long Acre, London, W.C., 2, England

Uncle Sam Says: "Light Weight For Me"

66 Cushman Electric Power Plants for the U. S. Government

This picture shows 66 Cushman Outfits that were bought by the U. S. War Department for use at the various army posts.



CUSHMAN ELECTRIC PLANTS

Give Clear, Bright, Steady Pictures

They are extremely light weight and compact—4 H.P., 2 K.W. Outfit complete weighs only about 500 lbs.

Complete with all equipment—easy and ready to set up and run.

Throttle Governor, connected to Schebler Carburetor, assures clear, bright and steady pictures.

Write for free booklet and prices.

CUSHMAN MOTOR WORKS
938 North 21st Street, Lincoln, Neb.

The De Vry Portable Motion Picture Projector

For use where PORTABILITY is as essential as QUALITY. Project your film where and when you please—in your Office, Home or at the Exchange. Easier to carry than a traveling bag.

Motor Drive—17"x17"x7". Weighs but 20 Pounds. Takes Standard Size Reels and Film.

Used by Ford, Dodge, Packard, Mitchell and Paige-Detroit Motor Car Companies.

Dodge Brothers are using 75 De Vry's.

The DE VRY CORPORATION 117 N. Fifth Ave. CHICAGO, ILL.

La Cinematografia Italiana ed Estera

Official Organ of the Italian Cinematograph Union

PUBLISHED ON THE 15th AND 30th OF EACH MONTH

Foreign Subscription: 20 francs. per annum

Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

PERFECTION IN PROJECTION Gold King Screen

10 Days' Trial

No. 1 Grade, 75c.; No. 2 Grade, 50c.—Stretchers included

Try before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

THE January issue of Cine Mundial was read by a larger number of people in the film business in the Central and South American Republics and other Spanish Speaking Countries than any previous issue. It is now the best known and most eagerly read Spanish moving picture paper printed anywhere. It is producing export business for American manufacturers every month.

Increased Business Awaits You
Try a Cine-Mundial Advertisement

Cine-Mundial

Spanish Edition of the MOVING PICTURE WORLD

516 Fifth Avenue

New York City

The Leading Concern in China

WITH

Branches and correspondents all over the country.

Established for Over 10 Years

Dealers in new and second hand Films, Cameras, Projectors and Accessories

TAKING OF VIEWS
PRINTING AND DEVELOPING WORK

Offers and correspondence solicited by

The Far Eastern Cinema Exchange Co.
1a Jinkee Road, Shanghai, China

Thirty-five Years' Practical Experience

Foreign and Domestic Stained Glass

for Theatres, Public Buildings, Churches, etc.

Estimates and Special Designs furnished on application on Leaded Lights for Doors, Halls, Staircases, Skylights or any stained glass effect desired in your theatre.

Benjamin Sellers & Sons
79-84 Bible House, New York City

EASTMAN FILM

The result of highest grade materials and painstaking manufacture is shown in the results on the screen.

Identifiable by the words "Eastman" and "Kodak" on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

REAL SERVICE

IS NOW SUPPLIED WITH

SPEER ALTERNO CARBONS

Perfect Projection *Immovable Arc*
Noiseless Operation *Brilliant Illumination*

A bright, flickerless, eye-resting light
No changes required in booth equipment.

By the adoption of special materials, both in the body of the carbon and the core, the Speer Carbon Company is able to offer to the exhibitor and operator a carbon with intensely bright, white light producing qualities. The illuminating qualities of the SPEER "ALTERNO" CARBONS bring out the minute details of the film and yet have a most pleasing effect on the eye.

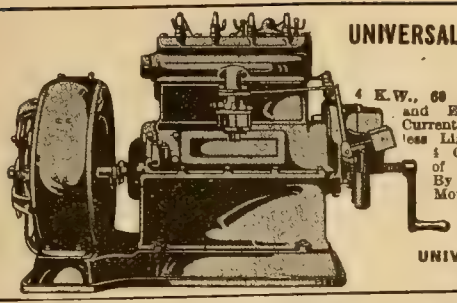
The operators' difficulties, which included a wandering light, ghosts in the picture, sputtering of the arc, and a noise almost intolerable, have all been relegated to by-gone days. This entire condition has been changed by the introduction of the SPEER "ALTERNO" NOISELESS CARBONS for alternating current.

The exceptional advantages and possibilities now afforded for alternating current counteract the arguments formerly used for the installation of elaborate and expensive apparatus for the changing of alternating current to direct.

Write today for the folder describing SPEER "ALTERNO" CARBONS.

"THE CARBONS WITH A GUARANTEE"

SPEER CARBON COMPANY ST. MARYS, PENNSYLVANIA



UNIVERSAL ELECTRIC GENERATOR SET

4 K.W., 60 or 110 Volt. Dependable and Efficient. Smooth, Direct Current, and consequent Flickerless Light. Direct connected to 4 Cylinder, 4 Cycle Engine of unquestioned reliability. By all odds the best for Moving or Permanent Picture work.

Write for Bulletin 16

UNIVERSAL MOTOR CO
Oshkosh, Wis.

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street, W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.

Appointed by Agreement Dated 7/8/14 THE OFFICIAL ORGAN of
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

MOTION PICTURE DIRECTORY COMPANY

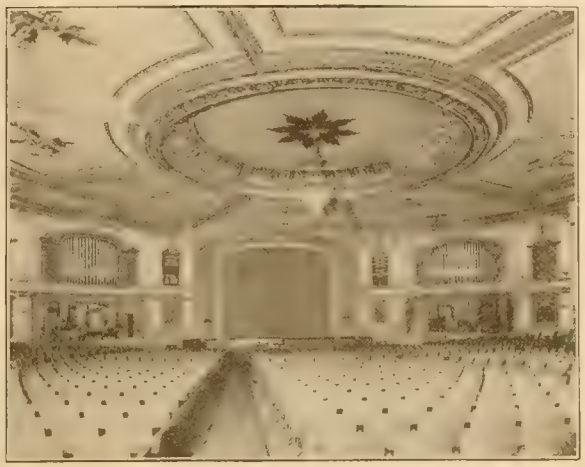
80 Fifth Avenue, New York Phone—Chelsea 3227
425 Ashland Block, Chicago Phone—Randolph 2003

Addressing Multigraphing Printing Typewriting

Send For Our

New Theatre Catalog

Eighty full-page illustrations—many in colors—of theatres we have ornamented.



THE CRYSTAL THEATRE, CHICAGO
Schaefer Bros., Owners
Chicago's Largest One-Floor Auditorium

Our new catalog will give you many valuable ideas of theatre design and arrangement

Send Plans for Special Designs of

Ornamental Plaster Decorations

THE DECORATORS SUPPLY CO.
Archer Ave. and Leo St. CHICAGO, ILL.

"NEWMAN" BRASS FRAMES AND RAILS

Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

Mr. Exhibitor:
Don't you realize that not alone does "NEWMAN" stand for **QUALITY**, but also **ORIGINALITY**?

We are Originators of every conceivable style of frame in which to properly display **POSTERS AND PHOTOS.**

YOU will eventually use brass frames. WHY not now?

Get our Latest Catalogue. It is yours for the asking.

The Newman Mfg. Co.
717-19 Sycamore St., Cincinnati, O.
68 W. Washington St., Chicago, Ill.

Established 1882

Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

REBUILT MACHINES

We have on hand a number of rebuilt machines which we guarantee to be in A-1 adjustment, all worn parts having been replaced by NEW PARTS. All orders subject to prior sale.

POWERS, NO. 6A—Complete, with lenses and rheostat, hand drive	$175.00
POWERS, NO. 6A—Motor drive	200.00
MOTIOGRAPH—1908, complete, with lenses and rheostat	50.00
MOTIOGRAPH—1909, complete ,with lenses and rheostat	75.00
EDISON Exh. model, complete, with lenses and rheostat	50.00
STANDARD—1915 model, complete, with lenses and rheostat	75.00
POWERS, NO. 5—Complete, with lenses and rheostat	50.00

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade

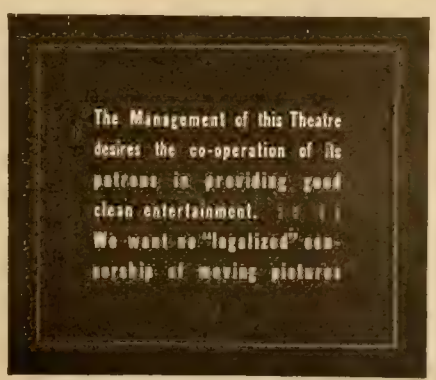
Dealers in Motiograph, Simplex, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers, and everything pertaining to the Moving Picture Theater

Third Floor, Mallers Building
Cor. Madison St. and Wabash Ave., Chicago, Ill.

Educate Your Audience to Help Fight Censorship!

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.


The Management of this Theatre
desires the co-operation of its
patrons in providing good
clean entertainment.
We want no "legalized" cen-
sorship of moving pictures

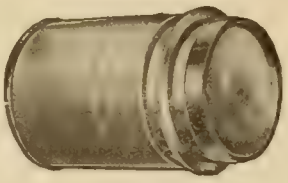
We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00

MOVING PICTURE WORLD
516 Fifth Avenue, New York City



Gundlach
Projection Lenses

give clean cut definition with the utmost illumination. This is all that you can expect from perfect lenses. The universal use of these lenses is the best evidence of their superior quality. They are sold on approval by all dealers and furnished as the regular equipment with the best machines.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N.Y.

DU PONT AMERICAN INDUSTRIES

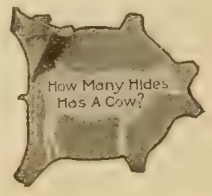
Seats That Stay New

DU PONT FABRIKOID is the only upholstery material that will withstand the perspiration, heat and dust tests of the Moving Picture Theatre and still remain beautiful, sanitary and serviceable.

DU PONT FABRIKOID is absolutely water, grease, stain, dirt and germ proof. It is as handsome, soft and satisfying as the costliest leather, yet will outwear any leather in this service.

DU PONT FABRIKOID is washable. Plain soap and water will keep it permanently handsome and sanitary. There is economy for you and luxury for your patrons in DU PONT FABRIKOID.

Let Us Prove It With a Sample.



DU PONT FABRIKOID CO.
WILMINGTON, DELAWARE
Canadian Office and Factory
NEW TORONTO, ONT., CANADA

Order Now!

BOUND VOLUMES
OF THE
MOVING PICTURE WORLD
(The Encyclopedia of the Moving Picture Industry)

Substantially Bound in Cloth
PRICE
$1.50 Each
Transportation Charges Additional

This may be your last opportunity, as the supply is VERY limited.

These volumes date back to January 1, 1911

Four volumes embrace a year's issues.

CHALMERS PUBLISHING CO., 516 FIFTH AVENUE NEW YORK

HALLBERG MOTOR-GENERATOR

U-T-E CORPORATION
SERVICE COURTESY EFFICIENCY

TENTH YEAR OF SATISFACTORY SERVICE

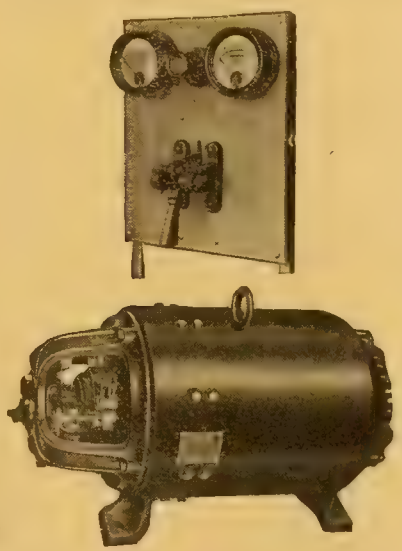
MR. J. J. RYAN'S ONLY REGRET IS "THAT HE DID NOT PUT IN THE HALLBERG MOTOR GENERATOR LONG AGO"!

HE SAYS: "IT RUNS LIKE A TOP"!

That Means Quiet and Steady

Specification Data

Made for any Voltage.
Made for any Current.
Made for One or Two Lamps.
Made for 20 to 150 Amperes.
Made Single or Twin Unit.
Has Ball Bearings.
Operates Without Noise.
Requires No Foundation.
Gives the Best Light with the Least Current and Expense.
Is Fully Guaranteed.



Qualification Proof

Hogan Opera House, Susquehanna, Pa.
January 14th, 1918.

UNITED THEATRE EQUIPMENT CORP.,
New York, N. Y.

Dear Sirs:

The Hallberg Motor Generator is surely a big improvement. After using it, I wouldn't be without it for twice what it cost. My only regret is that I didn't put it in long before. It is running like a top, and I will endeavor to keep it so. How long should the brushes last? Again assuring you I am perfectly satisfied with the outfit, and trusting you will give me all the information possible as to the upkeep, I am,

Very truly yours,
(Signed.) J. J. RYAN.

"Everything for the Motion Picture Theatre Except the Film"

POWERS CAMERAGRAPH
THE BETTER M. P. MACHINE

VELVET GOLD FIBRE SCREEN
Is the Last Word in Projection Screens

U. T. E. ARC CONTROLLER
Helps the Operator and Improves Your Projection

EDISON MAZDA "C" LAMPS
REGULAR AND PROJECTION TYPE

NATIONAL CARBONS
Give Brilliant, Steady Light

NOVELTY SLIDES
Are Up to the Minute and Beautiful to Look At

Fulco Specialties—P. T. E. Condensers—U. T. E. Film Cement, etc.

"EVERYTHING FOR THE M. P. THEATRE EXCEPT THE FILM"

BRANCH OFFICES:

New York, N. Y.—729 Seventh Ave.
Boston, Mass.—28 Piedmont St.
Philadelphia, Pa.—1233 Vine St.
Pittsburgh, Pa.—940 Penn Ave.
Cincinnati, O.—115 W. 7th St.
Detroit, Mich.—57 E. Elizabeth St.
Omaha, Neb.—13th and Harney Sts.
Minneapolis, Minn.—16 N. 7th St.
Cleveland, O.—Columbia Bldg.
Chicago, Ill.—154 W. Lake St.

U. T. E. SALES AGENTS:

Kansas City, Mo.—K. C. Machine & Supply Co., Inc., 813 Walnut St.
Des Moines, Ia.—K. C. Machine & Supply Co., Inc., Utica Building

United Theatre Equipment Corporation

H. T. EDWARDS, Pres. J. H. HALLBERG, Vice-Pres.

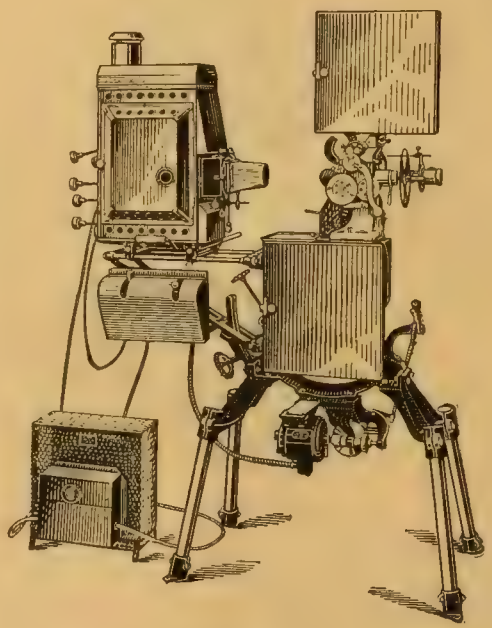
Executive Offices: 1604 Broadway, New York

Enlist

the services of our Projector and win the battle for success.

In all fields of endeavor where Motion Pictures are used, there will be found

Power's Cameragraph

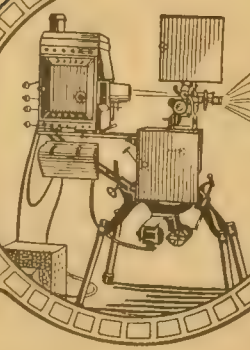


In the Front Rank

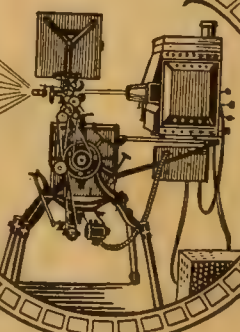
It was first "over the top" in this business and has never ceased to gain and HOLD the ground of public approval and confidence.

Theatres, Schools, Churches, Lecturers, Industrial Institutions, all attest its great merit.

What it does for them it will do for you.



NICHOLAS POWER COMPANY
INCORPORATED
PIONEERS OF PROJECTION
90 GOLD ST. NEW YORK



Vol. 35, No 6 February 9, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Goldwyn pictures

The test of motion picture values is found in the box-office profits of exhibitors. More than 4,000 contract customers play the Goldwyn productions *because they meet this test successfully.*

Copyright 1917 by the Chalmers Publishing Company.

Chalmers Publishing Company 516 Fifth Ave. New York

Dollars-Net!

"Today's matinee closed a two and one-half days' exhibition at The Orpheum of Lois Weber's matchless production, 'THE PRICE OF A GOOD TIME' and I deem it but fair to say that, judged either by box-office receipts or the comments of our patrons, 'THE PRICE OF A GOOD TIME' is one of the most successful pictures ever exhibited in Lincoln, Nebraska.

"Profit, five exhibitions, $447.12."

"Lincoln is blessed with many critical lovers of the motion picture, who lose no opportunity to attack any picture which is in any degree suggestive. IT SPEAKS WELL FOR 'THE PRICE OF A GOOD TIME' THAT WE HAVE HEARD NOTHING BUT WORDS OF HIGHEST PRAISE IN ITS BEHALF."

Praise
Profit
Public Good Will

"The PRICE of a GOOD TIME"

CREATED by Lois Weber—the Belasco of the Screen—producer of that other great TITLE, PICTURE and BOX-OFFICE success, "WHERE ARE MY CHILDREN?"

FEATURING Mildred Harris, whose "Linnie" has touched the country's heart.

Wire your reservation immediately. Your biggest money-getter of 1918 W-O-N-T W-A-I-T!

JEWEL
PRODUCTIONS
INC.
1600 Broadway. New York

George K. Spoor presents

I, MARY MacLANE

IN

Men Who Have Made Love To Me

AT ALL FIRST CLASS PICTURE THEATRES—Ask When!

MAKE YOUR THEATRE A SHOW HOUSE!

Everyone loves a Big Show.
Mary MacLane is a Show attraction.
Her photoplay, "Men Who Have Made Love To Me," is a Big Show.
It is THE Show of the Year.
Be a Showman! Book this Big Show!

This picture is backed bg the biggest billboard advertising ever given an individual star.

Essanay

Distributed By George Kleine System
Throughout The United States

Perfection Pictures

THE

GRAPHIC FILM CORPORATION

ANNOUNCES

THAT THE FEBRUARY RELEASE WILL BE

MORAL SUICIDE

IN SEVEN ACTS

THE MOST DRAMATIC AND THRILLING PHOTOPLAY

IVAN ABRAMSON

HAS EVER WRITTEN, DIRECTED OR PRODUCED

FEATURING STARS OF FIRST MAGNITUDE INCLUDING

JOHN MASON — ANNE LUTHER
LEAH BAIRD — ALAN HALE
CLAIRE WHITNEY — SIDNEY MASON
JACK McLEAN — WILLIAM LAMPE

SUPPORTED BY A CAST OF EXCEPTIONAL ABILITY

FOR STATE RIGHTS ADDRESS

GRAPHIC FILM CORPORATION

729 SEVENTH AVE., NEW YORK

SELECT SP PICTURES

ALICE BRADY

in

"WOMAN AND WIFE"

adapted by Paul West from Charlotte Bronte's

"JANE EYRE"

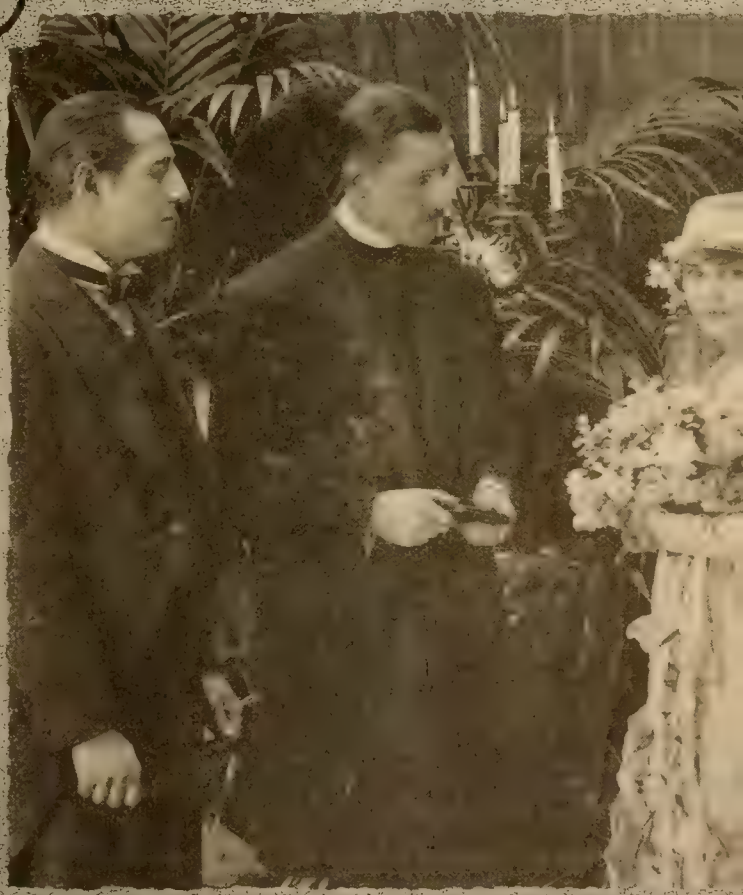
Directed by Edward José

Here is the ideal combination:
story plus star plus production!

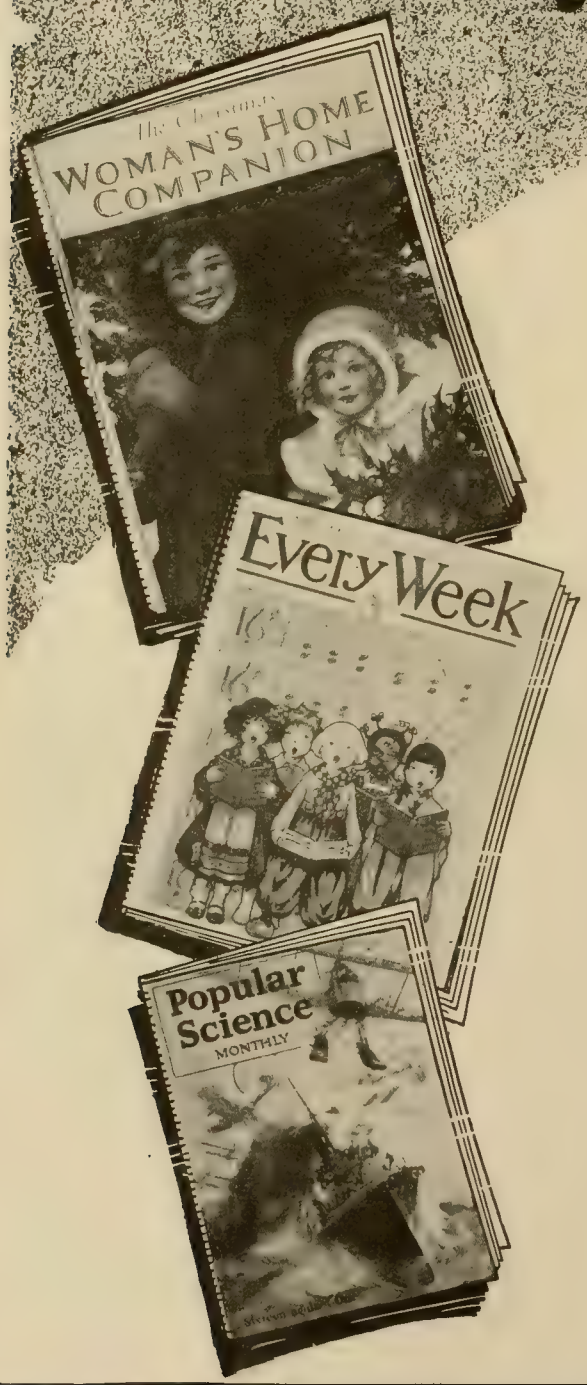
"A powerful offering of the semi-tragic type!"
—*Moving Picture World*

"A highly thrilling melodrama in an attractive modern setting!" —*N. Y. Morning Telegraph*

"Miss Brady's portrayal of Jane Eyre was quite excellent, the great earnestness and sincerity of her manner, conveying as it always does, a most pleasing sense of reality."
—*The Dramatic Mirror.*



Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

Paramount-Bray "the Magazine

Does National Publicity Mean Anything to You?

Here's a single reel that gets more national advertising than any other.

Woman's Home Companion	*Metropolitan*
Every Week	*Leslie's*
Popular Science Monthly	*Field and Stream*

—carry the stories appearing in motion picture form in Paramount-Bray Pictograph and illustrate them with still pictures.

Paramount-Bray *Pictograph*

"The magazine on the screen"

The millions of readers of these magazines are interested in seeing these subjects on the screen.

Bring these people to your theatre by booking these releases

Paramount Pictures

ay Pictographs on the Screen"

PRESTIGE AND PROFITS

Prestige is that value which comes from association with the best.

The photoplay house that makes any pretense of issuing a quality program must have single reels in keeping with its features.

Paramount-Bray *Pictograph*

stands supreme, because it contains the essence of all single reels boiled down into one.

Sports, art, science, invention, travel, humor—every phase of human progress and interest is embodied in this wonderful, smashing, single reel.

—points of interest to catch every member of your audience.

A Single Reel Each Week That Pays

—pays in prestige, pays in advertising, pays in p tronage.

You owe it to yourself to have a few reels screened for you at the nearest Paramount Exchange.

BRAY STUDIOS INC.
23 East 26th St. N.Y.

Paramount Pictures

Paramount Pictures

Paramount-Mack Sennett Comedies

"His Hidden Purpose"

with

Chester Conklin, Marie Provost and Gene Rogers

The Champion Cook in the Laughter Kitchen

Mack Sennett's recipes for comedies are world-famous. He makes big laughs and plenty of 'em.

In "His Hidden Purpose" he takes a pretty girl, an old swimming hole, a pile of lingerie, a funny man, a belligerent ram, and a barrel.

Then he mixes them all up into the biggest, wildest batch of joy the "laughter kitchen" has ever turned out.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L LASKY Vice Pres CECIL B DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

Benjamin Chapin

BENJAMIN CHAPIN

in

"The Son of Democracy"

A series of dramatic film stories of America in the making

Written, directed and produced by Benjamin Chapin

Advertised in Twenty Magazines

"The Son of Democracy" is advertised in twenty magazines, a business-getting list headed by the Saturday Evening Post. Paramount's advertising campaign on "The Son of Democracy" is built so that each exhibitor that shows this important series will gain new friends and make new patrons.

The magazine advertising is only part of the campaign. Direct-by-mail appeals already have created a demand for "The Son of Democracy" in each school, each woman's club, each patriotic society, each library and each children's organization in your city.

The Business Is Waiting for You—Seize the Opportunity

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L LASKY *Vice Pres* CECIL B DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

A Paramount Series

Paramount Pictures

"The Guilty Man"

A. H. Woods presents

His Broadway Success

"THE GUILTY MAN"

By Ruth Helen Davis and Charles Klein. Irvin V. Willat, Director

Supervision Thomas H. Ince

The Personality in the Motion Picture

A motion picture is a matter of personalities. It is the work of men and women, not of machines.

Every detail of "The Guilty Man' was contributed by a big personality. A. H. Woods, the great producer; Thomas H. Ince, the noted director; Ruth Helen Davis and Charles Klein, the authors who wrote this story that astounded Broadway.

A Photodrama That Will Be the Talk of Your Town

Released by Paramount Pictures Corporation

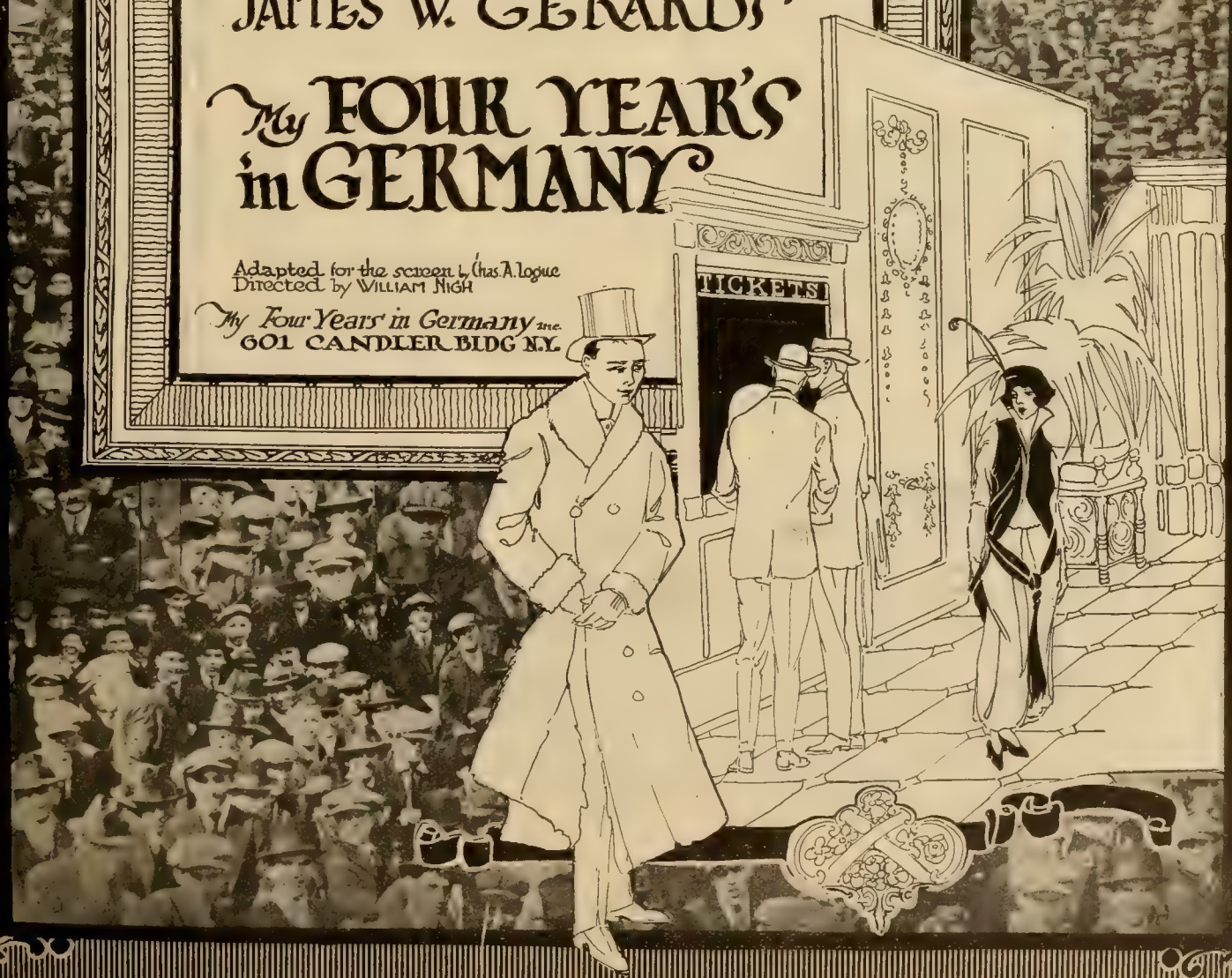
Millions have read the story
Millions will want to see the Photoplay

Ambassador
JAMES W. GERARD'S

My FOUR YEARS in GERMANY

Adapted for the screen by Chas. A. Logue
Directed by WILLIAM NIGH

My Four Years in Germany Inc.
601 CANDLER BLDG N.Y.



Goldwyn Pictures

The Box-office Event of 1918: The Return of Mabel Normand

SIXTY first-run houses in all of the greatest cities of North America today are playing to tremendous audiences *the first new Mabel Normand production that has been released in eighteen months.*

Millions of admirers have clamored for her—and *here she is at last in a splendid Goldwyn achievement.*

This internationally-beloved artist returns to the screen lovelier than ever, in a story of love and mystery and thrills—and again you see her wonderful smile, but this time with *a tear.*

Goldwyn stakes its reputation on and is proud to release this profit-making picturization by George Loane Tucker, of

MABEL NORMAND *in* Dodging A Million

by Edgar Selwyn & A. M. Kennedy

Released everywhere: January 27.

GOLDWYN PICTURES CORPORATION
16 East 42d Street New York City

Goldwyn Pictures

Think Of a Beautiful Bride Taking Her Rejected Suitors on Her Honeymoon!

CAN you imagine the feelings of the frantic husband, with three love-sick rivals at his elbow?

Can you picture the many plots, the jealousies, suspicions and accusations?

And, can you imagine anyone on earth who can get the drama and the fun out of this role so wonderfully as

MADGE KENNEDY

with her eyes and her smile.

The story is

OUR LITTLE WIFE

from the stage success by AVERY HOPWOOD.

It is directed by Edward Dillon and once more all America will applaud "the girl who became famous over-night."

GOLDWYN PICTURES CORPORATION
16 East 42d Street New York City

TRIANGLE

How Do You Value a Picture?

There are different ways. How does this way appeal to you?

The value of a moving picture to an exhibitor is entirely dependent upon the amount of money that it will bring into his box office. This is independent of whether the picture contains a star, is made by any particular producer or is founded on an unusually interesting story.

A photoplay that does not return an exhibitor a reasonable profit is a failure. Beyond question—isn't it?

Our problem is two-fold—first, to distribute pictures that will be box office attractions and second, to sell them to exhibitors at prices that will leave them a profit.

There are a few motion picture stars whose popularity is sufficient to nearly always draw a crowd. Pictures made with these stars have the first requisite of success—that of being box office attractions. If, however, these pictures are sold at prices so exorbitant that exhibitors cannot realize a proper return from them, they lack the second requisite—that of profit. It therefore follows that from the exhibitor's point of view they are not successful productions.

TRIANGLE

The basis of a photoplay is an interesting story. Motion pictures can be made, based on themes of such vital interest and so well produced, that they will contain both requisites of success—box office attractions and money-makers for exhibitors.

The Triangle program offers an exhibitor pictures based on the best stories attainable and made at the largest and best equipped studios in the world.

Triangle pictures are also offered to exhibitors at reasonable prices. *Any exhibitor who knows how to present moving pictures can make money with Triangle productions.*

We also offer to exhibitors "star" productions—the best pictures ever made by two great film artists—William S. Hart and Douglas Fairbanks. Our policy is still consistent, however, in that we offer these pictures at prices which insure a profit.

The above shows you how we value a picture. As we have stated, we believe that successful productions must be first, box office pictures and second, must be sold at profitable prices to exhibitors.

Does this method of valuing a picture sound reasonable to you?

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH
President

R. W. LYNCH
Vice-President

FRED KENT
Treasurer

Y. F. FREEMAN
Gen. Mgr.

5 MILLION PEOPLE SAT UP ALL NIGHT

THERE COMES A TIME IN EVERY GREAT INDUSTRY WHEN SOMETHING UNUSUAL—SOMETHING STARTLING—SOMETHING RADICALLY BENEFICIAL OCCURS.

THE COMING OF TARZAN OF THE APES TO THE BROADWAY THEATRE

SUNDAY, JANUARY 27 FOR AN INDEFINITE RUN SIGNALIZES THE FIRST GREAT OUTSTANDING INCIDENT OF UNUSUAL CHARACTER SINCE THE INTRODUCTION OF MULTIPLE REEL PRODUCTIONS

DURING 1916-1917

NO NOVEL FEATURE, NO SUBJECT OF POPULAR IMPORT, NO FILM AWAY FROM THE CONVENTIONAL DRAMA WAS OFFERED THE PUBLIC. Features were exploited for short runs for the purpose of enhancing booking or attracting attention of state right buyers --- BUT THE MARKET HAS BEEN ENTIRELY BARREN OF PICTURES BIG ENOUGH TO ATTRACT PROFITABLE PATRONAGE BY REASON OF ITS POPULARITY OR IMMENSITY.

JANUARY 27, 1918

WILL SEE THE FIRST PRESENTATION OF THE MOST REMARKABLE ---SPLENDID---STRANGE WORK THE WORLD OF MOTOGRAPHY EVER CONCEIVED FROM THE REALM OF FICTION.

TARZAN OF THE APES WAS PUBLISHED IN 6000 DAILY PAPERS WITH THIRTY MILLION READERS. 1,700,000 books have been sold. It has run twice in serial form in many newspapers. It has never been paralelled before, it will never be duplicated.

40 MILLION PEOPLE ARE

TO FINISH READING THE BOOK

TARZAN OF THE APES

DIRECTED BY SCOTT SIDNEY
FROM THE ORIGINAL STORY BY
EDGAR RICE BORROUGHS

WITH AN UNUSUALLY BRILLIANT CAST INCLUDING

ELMO LINCOLN — ENID MARKEY
TRUE BOARDMAN — GORDON GRIFFITH
KATHLEEN KIRKHAM — THOMAS JEFFERSON
GEORGE FRENCH — BESSIE TONER
COLIN KENNY

AND 500 OTHERS

WAS PRODUCED IN THE JUNGLES DURING 11 MONTHS OF THE MOST TREMENDOUS EFFORT AT FAITHFULNESS TO DETAIL IN EMPHASIZING ALL THE POWERFUL SITUATIONS IN THE ORIGINAL STORY

NATIONAL FILM CORPORATION
OF AMERICA

NEW YORK OFFICES 1604 BROADWAY
PHONE BRYANT 8825-8826

MAIN OFFICE AND STUDIOS HOLLYWOOD, CAL.

WILLIAM PARSONS, President

AWAITING THIS FILM

NATIONAL FILM CORPORATION

Exhibitors can secure reserved seats by filling in the coupon and mailing to Wm. Parsons, 1604 Broadway, New York City.

Name .....

Address .....

Date of performance you wish to attend:

Matinee— (.....)

Evening— (.....)

Washington's Finest and Largest Photo-Play Theatres

are well managed and prosperous—come down and look us over—we'll bear inspection.

As owners of **more** theatres than any other individual or theatre company in Washington, my associates and myself desire to go on record to all exhibitors, exchangemen and producers, with **some undisputed facts**—

—no one man or firm in Washington owns eighteen theatres;

—there are not five strictly first-run houses in the downtown section of Washington;

—**we have never been bull-dozed by a producer or an exchange,** nor have we ever bull-dozed an exchange or producer;

—we have been oversold at times, but we have also been undersold;

—we have **always obtained fair** adjustments from the exchange whenever we sought them;

—we use the following pictures: Artcraft, Paramount, Select, Goldwyn, Metro, World, Vitagraph, and the prestige of such productions assure our exclusive standing.

This plain statement of **facts** should forever lay at rest all misleading notices that have been printed regarding the Washington situation.

EDNA GOODRICH

in "Who Loved Him Best?"

Conspicuous beauty of two continents, famed for her stage successes in London and New York—
More beautiful than ever and more gorgeously gowned
Cast as studio star and sculptor's model in a play of art and love—laid in New York's famous Greenwich Village

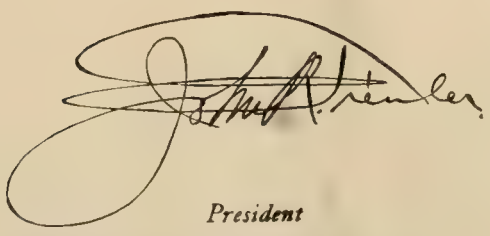
Available February 4 at exchanges of Mutual Film Corporation

Service

This word in this day of daily crises means more than it has meant before. Every day is an emergency.

Service to theatres is the biggest thing in the motion picture business now.

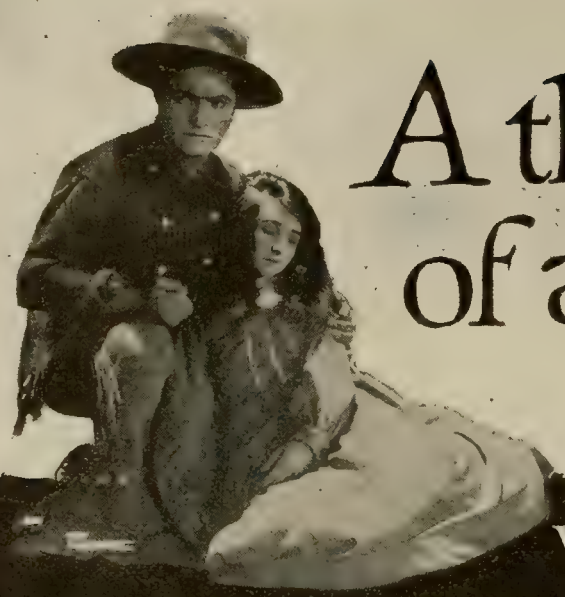
Mutual goes the limit to serve—the super-utmost is behind the film. If it can be done Mutual will do it and do it first.



President
MUTUAL FILM CORPORATION
Chicago

MUTUAL PAYS THE WAR TAX

Suppose the devil was at the end of the forbidden path would you follow him?
Suppose your betrayer drove you to the depths — would you make him pay?
WILLIAM FOX PRESENTS
THEDA BARA
in The FORBIDDEN PATH
A THEDA BARA SUPERPRODUCTION
WRITTEN BY
E. LLOYD SHELDON
DIRECTED BY
J. GORDON EDWARDS
A BEAUTIFUL MODEL WHO BECAME A VAMPIRE
BOOK NOW AT NEAREST EXCHANGE
STANDARD PICTURES
FOX FILM CORPORATION



A thrilling tale of a fighting lover

WILLIAM FOX PRESENTS

TOM MIX in SIX-SHOOTER ANDY

Scenes in the great wild west

Story by Bernard McConville
Staged by S. A. Franklin

CONTRACT NOW AT NEAREST BRANCH

FOX SPECIAL FEATURES
One a week 52 a year

FOX FILM CORPORATION.

In these "heatless days" an exhibitor can still keep his theatre warm if his place is crowded with people

William Fox Presents Henry Lehrman's

SUNSHINE COMEDIES

With the guarantee to keep your patrons warm with laughter

THE SON OF A GUN
HUNGRY LIONS IN A HOSPITAL
ARE MARRIED POLICEMEN SAFE?
SHADOWS OF HER PEST
A MILK-FED VAMP
ROARING LIONS *and* WEDDING BELLS
HIS SMASHING CAREER
DAMAGED-NO GOODS

Book Now

FOX FILM CORPORATION

A tremendous advertising opportunity with each of this record breaking series of amazing box office productions. *Do your part in advertising these*

5 SMASHING SUCCESSES IN A ROW

1

"Revelation" *with The Great* Nazimova

2

"Lest We Forget" with Rita Jolivet

3

"Legion of Death" with Edith Storey

4

"Pay day" with Mr and Mrs Sidney Drew

5

"Blue Jeans" with Viola Dana

Read the reasons in the pages that follow.

METRO

SHACKLE BREAKERS

advertise

Nazimova, the greatest of artists with a box office name in a box office attraction—the greatest METRO ever made.

REVELATION

WITH

The Great NAZIMOVA

Directed by George D. Baker

A special de Luxe production

A METRO SHACKLE BREAKER

for first second and third run theatres.

advertise

The sinking of the Lusitania, a $250,000 production with a cast of 3000 and the International star, Rita Jolivet to whom Charles Frohman said when the ship was sinking "*Why fear death-it is life's most beautiful adventure*"—

LEST WE FORGET

WITH

RITA JOLIVET

Directed by Leonce Perret

Now showing to capacity at Lyric Theatre, New York

A METRO SHACKLE BREAKER

for first second and third run theatres-

advertise

WOMEN fighting in the trenches - the high life of America and Russia. A spectacle drama with the supreme box office star Edith Storey.

B.A.ROLFE *presents*

The LEGION OF DEATH *with* EDITH STOREY

A special production de luxe

Directed by Tod Browning.

A METRO SHACKLE BREAKER

for first, second and third run theatres.

advertise

THE Screen novelty of all time - the sublime humor of the greatest comedians in the world - A devilish delight in 5 *tense and compelling acts* -

PAYDAY

A 5 act special feature novelty

MR. and MRS. SIDNEY DREW

Sinful beyond description

DARK

DARING

DIABOLICAL!

First, second and third run theatres can clean up with this extraordinary

METRO SHACKLE BREAKER

advertise This Metro All Star Series Production is a greater attraction than most specials because it solves the problem that every mother in America is trying to solve to-day.

HER BOY

WITH EFFIE SHANNON AND NILES WELCH

IN FIVE ADMIRABLE ACTS

Released by METRO January 25

A tremendous patriotic presentation of the greatest question before American mothers.

Story by H. Carey Wonderly —*Directed by* George Irving.

A METRO SHACKLE BREAKER

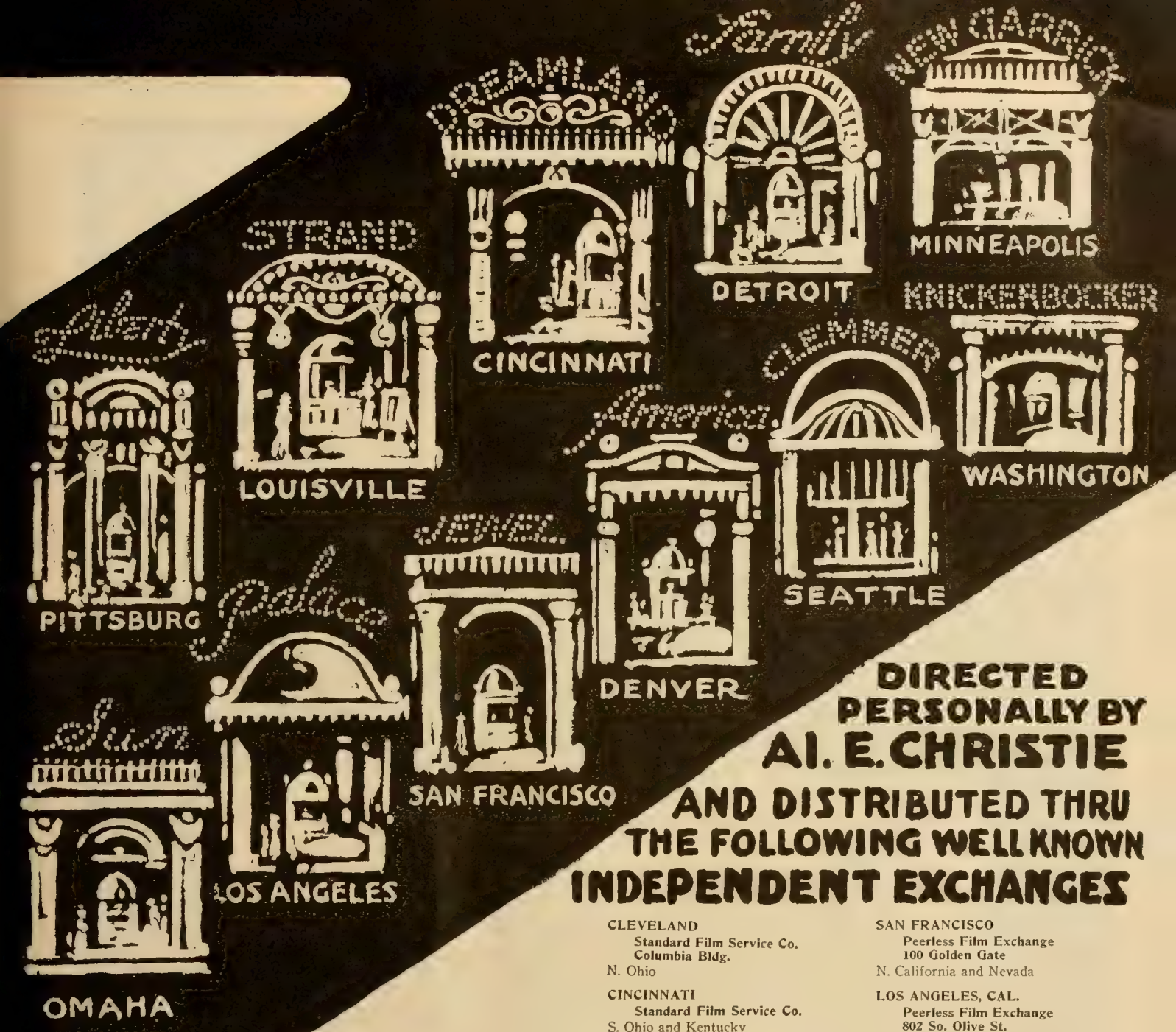
for first second and third run houses.

Maxwell Karger, *Manager of Productions*

THE FAST INCREASING POPULARITY OF CHRISTIE COMEDIES

IS EVIDENCED BY THE FACT THAT — BEST THEATRES EVERYWHERE ARE SHOWING THESE HIGH CLASS PICTURES

REGULARLY EACH WEEK



DIRECTED PERSONALLY BY AL. E. CHRISTIE

AND DISTRIBUTED THRU THE FOLLOWING WELL KNOWN INDEPENDENT EXCHANGES

INDIANAPOLIS
Indianapolis Exchange
Z. H. Hodutt
58 Wimmer Bldg.

MILWAUKEE
Quality Film Service
Toy Bldg., Milwaukee

BILLINGS, MONTANA
Film Library and Exchange, Inc.
Babcock Theatre Bldg.

BOSTON
Boston Photoplay Co.
New England States

SEATTLE, WASH.
Greater Features Co.
Oregon, Washington and Idaho

BUFFALO
Metro Film Service, Inc.
327 Main St.
W New York State

DENVER, COL.
Consolidated Feature Film
1744 Curtis St.
New Mexico, Utah, Wyoming, Colorado

WASHINGTON, D. C.
Super Film Attractions, Inc.
1209-11 E St., N. W.
Virginia North Carolina

CLEVELAND
Standard Film Service Co.
Columbia Bldg.
N. Ohio

CINCINNATI
Standard Film Service Co.
S. Ohio and Kentucky

DETROIT
Standard Film Service Co.
Michigan

OKLAHOMA CITY
R. D. Lewis Film Co.
1004 Campbell Bldg.
Texas, Oklahoma, Arkansas

PITTSBURG
Liberty Film Renting Co.
940 Penn. Ave.
W Pennsylvania and West Virginia

KANSAS CITY
Standard Film Corporation
1305 Walnut St.
Missouri and Kansas

OMAHA
Standard Film Corporation
Nebraska and Iowa

ST. LOUIS
Standard Film Corp.
Eastern Mo.

SAN FRANCISCO
Peerless Film Exchange
100 Golden Gate
N. California and Nevada

LOS ANGELES, CAL.
Peerless Film Exchange
802 So. Olive St.
S. California and Arizona

CHICAGO
Celebrated Players Film Service
207 So. Wabash Ave.
Illinois and Indiana

NEW YORK CITY
Reiban Film Co.
729 Seventh Ave.
Greater New York and N New Jersey

MINNEAPOLIS
The Film Library and Exchange
731 Hennepin Ave.
Wisconsin, Minnesota, Montana, North and South Dakota

PHILADELPHIA
Peerless Film Exchange
940 Penn. Ave.
E. Pennsylvania, S. New Jersey, Delaware, Maryland, District of Columbia and Virginia

CHRISTIE FILM CO. Los Angeles, Cal.

OLD STORM KING IS PUT TO ROUT

The best antidote for depressing weather conditions is first class, cheering entertainment. George K. Spoor's Perfection Pictures dispel all gloom. They will come out in zero blizzards to see these intensely fascinating comedies that sparkle with fun

THE WEATHER WON'T WORRY YOU IF YOU BOOK THESE

"Sadie Goes to Heaven"
Presenting Mary McAlister

"The Small Town Guy"
Presenting Taylor Holmes

"Two-Bit Seats"
Presenting Taylor Holmes

"The Fibbers"
Presenting Bryant Washburn

"Men of the Desert"
Presenting Jack Gardner

"Efficiency Edgar's Courtship"
Presenting Taylor Holmes

"Skinner's Baby"
Presenting Bryant Washburn

"The Range Boss"
Presenting Jack Gardner

"The Dream Doll"
Written and directed by Howard S. Moss

"Gift O' Gab"
Presenting Jack Gardner

"Young Mother Hubbard"
Presenting Mary McAlister

"Fools For Luck"
Presenting Taylor Holmes

"Pants"
Presenting Mary McAlister

"Open Places"
Presenting Jack Gardner

"The Golden Idiot"
Presenting Bryant Washburn

"The Man Who Was Afraid"
Presenting Bryant Washburn

Essanay

Distributed by George Kleine System Throughout the United States

Perfection Pictures

George K. Spoor says:

¶ The quickest way to add to your income is to go to any Kleine System exchange and engage the productions that are advertised to the public all over the United States on the twenty-four sheets (like the above). You can not help drawing big patronage and satisfied audiences. Others are doing it. Why should you wait?

BE A SHOWMAN!

Essanay

Distributed by George Kleine System Throughout the United States

Perfection Pictures

What They Say About

"THE EAGLE'S EYE"

By

WILLIAM J. FLYNN

Recently Retired

CHIEF OF THE U. S. SECRET SERVICE!

¶ "A photoplay serial that will serve as a strong reminder of the danger the United States has run from the Kaiser's representatives at Washington.

"Excellent entertainment * * * realistic."

—*Moving Picture World.*

¶ "'The Eagle's Eye' is a serial possessing interest for the average American citizen beyond other productions of its type * * fairly bristles with unexpected happenings, adventure runs riot through it, new thrills are awakened every instant. One of the great successes of the year."

—*Exhibitor's Trade Review.*

¶ "It is the first time that this reviewer has heard applause from the blasé critics at a private showing of any motion picture. Will create a positive sensation. Held everyone breathless. 'The Eagle's Eye' simply great. Its authenticity cannot be doubted.

"For pep, ginger, excellent photography, thrills, excitement, and patriotism galore 'The Eagle's Eye' starts a new era in the silent drama."

—*Billboard.*

¶ "Staggering in its import. Magnificently handled. Record breaking thrills. Supreme in suspense."

—*Exhibitors' Herald.*

¶ "Includes striking revelations of the activities of German spies here. Amazing plots. Amazing detail. Vastly interesting."

—*N. Y. Herald.*

¶ "Many important facts and the nature of many conspiracies made public for the first time. Exhibitors will find that they have not room enough to hold the people who will want to see and follow this serial. 'The Eagle's Eye' is more than a fine serial, it is a great serial, and any manager that shows it is doing his patrons a service."

—*Dramatic Mirror.*

¶ "Bound to win nation-wide approbation. Presents many facts not hitherto revealed. Exhibitors could not show a more effective drawing card."

—*Morning Telegraph.*

¶ "'The Eagle's Eye' is one of the best serials ever produced. The story is full of thrills and each episode is more exciting than the preceding one.

"Box office value. Full run everywhere."

—*N. Y. Clipper.*

¶ **"The Eagle's Eye" is without parallel in the importance of its subject. No other serial has ever approached it in public interest and the intimacy of its theme in the mind of every American. Its twenty stirring episodes show the startling facts of what actually was planned and attempted by the Imperial German Government's spies in America—every fact vouched for by Chief Flynn.**

Its leading characters are the popular favorites

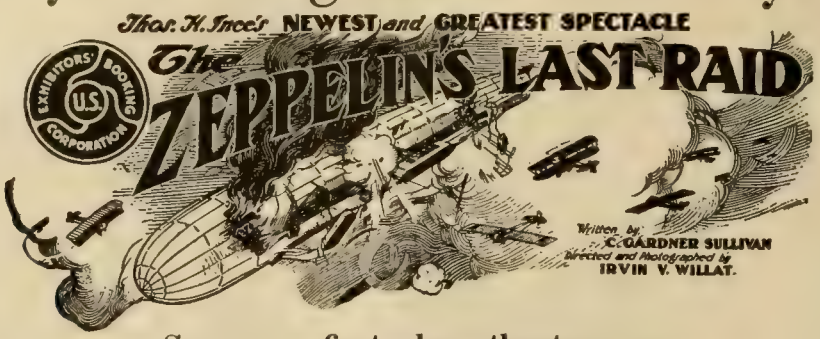
KING BAGGOT *and* MARGUERITE SNOW

Produced by THE WHARTONS

Distributed by FOURSQUARE EXCHANGES

Offices in All Principal Cities

The Time to Book Big Special Productions Is When They Are Being Talked About By the Public


Thos. H. Ince's NEWEST and GREATEST SPECTACLE
The ZEPPELIN'S LAST RAID
EXHIBITORS' BOOKING CORPORATION U.S.
Written by C. GARDNER SULLIVAN
Directed and Photographed by IRVIN V. WILLAT.

So many first class theatres are now playing Thos. H. Ince's "The Zeppelin's Last Raid" and "Those Who Pay" and Sidney Olcott's "The Belgian,"

that the newspapers and billboards of the country are fairly swamped with their advertising.

Wise Exhibitors are taking advantage of this advertising and we are co-operating with them by supplying extra "prints" for immediate bookings.

EXHIBITORS' BOOKING U.S. CORPORATION

U·S·EXHIBITORS' BOOKING CORPORATION

FRANK G. HALL, Pres.

TOP O' THE TIMES BUILDING, NEW YORK

BOOK THROUGH THE FOLLOWING EXCHANGES:

HOFFMAN-FOURSQUARE
NEW YORK.....729 Seventh Ave.
BUFFALO.....47 W. Swan St.
CHICAGO.....207 S. Wabash Ave.
DETROIT.....304 Jos. Mack Bldg.
DENVER.....1735 Welton St.
SEATTLE.....2014 Third Ave.
PITTSBURGH.....127 Fourth Ave.

LOS ANGELES.....514 W. 8th St.
PHILADELPHIA.....1325 Vine St.
CINCINNATI.....301 Strand Theatre Bldg.
ST. LOUIS.....301 Empress Theatre Bldg.
CLEVELAND.....310 Sloan Bldg.
WASHINGTON.....8 E St., Northwest
KANSAS CITY.....1120 Walnut St.
SAN FRANCISCO.....191 Golden Gate Ave.
MINNEAPOLIS.....206 Film Exchange Bldg.

SOUTHERN STATES FILM CO.
ATLANTA.....114 Walton St.
DALLAS.....1900 Commerce St.
GLOBE FEATURE FILM CO.
NEW ENGLAND.20 Winchester St., Boston, Mass.
SUPER-FEATURE FILM CO.
CANADA.....59-61 Victoria St., Toronto, Ont.
FRANK GERSTEN, Inc.
NEW JERSEY....220 W. 42nd St., New York City

FOREIGN RIGHTS: Robertson-Cole Co., 23rd Floor, Times Bldg., New York City

To State Rights Buyers:~

Only a few territories are still open on the following~

WILLIAM S. HART

Superfeatures

1.
"The TWO-GUN MAN" in
"The BARGAIN"

2.
"The BANDIT and the PREACHER"

3.
"The HELL-HOUND of ALASKA"

This applies also to our 28 Selected Two Reel~

MACK SENNETT KEYSTONE COMEDIES

To Exhibitors:~

These productions Will bring big profits to your Box Office. BOOK THEM NOW!

W·H·PRODUCTIONS CO.

71 West 23rd St. Phone Gramercy 3027 N·Y·

MABEL NORMAND in A PHOTO PLAY OF

"THE LITTLE GIRL YOU WILL NEVER FORGET" ~ in the long waited for ~

MACK SENNETT $300,000 PRODUCTION

WORLD RIGHTS

WESTERN

1010 BROKAW BLDG.

"MICKEY"

CHANGE AND CONTRAST

The Story of "MICKEY" blends PATHOS with HUMOR as twilight blends DAY into NIGHT and HALF the LAUGHS ARE WET WITH TEARS

CONTROLLED BY

IMPORT CO.

NEW YORK CITY

"I cannot tell a Lie"

BILLY WEST

KING-BEE COMEDIES

ARE THE FUNNIEST IN THE WORLD

KING-BEE FILMS CORPORATION

LOUIS BURSTEIN
PRES. & GENERAL MANAGER
L.L. HILLER
TREASURER

NAT. H. SPITZER
SALES MANAGER
LONGACRE B'LD'G. NEW YORK

SOLE FOREIGN REPRESENTATIVE
J. FRANK BROCKLISS INC.
729 SEVENTH AVE., N.Y.C.

KING BEE KING BEE KING BEE KING BEE KING BEE E.R.JR.

OUT OF 100 PICTURES

reviewed in December by "SCREEN OPINIONS," the independent Chicago critic, which is recognized as one of the fairest reviewers in the field,

100% of the Paraltas

were chosen as two of the seven

"PICK O' THE PLAYS"

A MAN'S MAN

"Our Opinion," from
Screen Opinions

This is a light-hearted affair, full of action and fun, very well acted, with settings that look good, and good, clean-cut photography. The story is a breezy, entertaining tale, and there are chuckles all the way through. Kerrigan takes the part of the impulsive, reckless, happy-go-lucky Webster in good shape, although he is given a trifle to crowding up front stage whenever the opportunity presents. The cast has been well chosen. The big scenes—the scenes of the revolution and the fighting in the streets, have been handled very well. We would label this one a very worth-while picture that should please almost any audience of ordinary intelligence.

MADAM WHO

"Our Opinion," from
Screen Opinions

There isn't a let-up of interest throughout the entire seven reels of this Civil War play. Both the action and acting are fine. The story is told clearly, although it is a tangled plot, and the suspense is worked out very well. There are many film scenes of the Civil War -and many tense moments. We'll say it's a ripping, gripping war drama. Perhaps the idea of its being a war drama will discount its value somewhat, but seeing as it is a Civil War play and has nothing to do with the present strife, we hardly believe it will. Good music will help it immensely. The print reviewed was rather dark.

The Biggest Quality Value Today

are these Paralta Plays, distributed at rental prices determined on the basis of absolute fairness to both exhibitor and producer, under the principles laid down by W. W. Hodkinson ten years ago and now at last offered to exhibitors

Without Any Ifs, Ands or Buts, and Making Good As No Product or Principle Has Ever Made Good Before

For Prices, Bookings and Dates, address:

"Hodkinson Service," at your nearest General Film Exchange.

For information, booklets and aid in your film problems, in connection with our product or any other, address the home office:

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York

Telephone: Murray Hill 2123

PARALTA PLAYS
PICK OF THE PICTURES

Bessie Barriscale *in*

Directed by REGINALD BARKER

"Madam Who?"

Written by HAROLD MacGRATH

ROBERT BRUNTON, Manager of Productions

A PARALTA-BARRISCALE-PLAY

Writing in the Picture Play Magazine, the greatest critic in the United States, Mr. Alan Dale, says:—

"'Madam Who' is a particularly excellent picture. Miss Barriscale can give points to many a star who relies upon her 'emotional possibilities.' The 'close-ups' of Miss Barriscale's horror-stricken features are most vivid and admirable. It is the best piece of emotional work that I have seen in many a day, and some of our 'legitimate' stars might feel proud of it.

"Scenes in a night camp, and the view of a burning city and its evacuation, with rioting and pillage, lift 'Madam Who' into a prominent position. I should say that it is a distinct advance in the picture art—and I emphasize the word 'art.' Here's my hat off to Miss Barriscale."

NOW BOOKING

J. Warren Kerrigan *in*
"A Man's Man"
By Peter B. Kyne Direction, Oscar Apfel

Henry B. Walthall *in*
"His Robe of Honor"
By Ethel and James Dorrance Direction, Rex Ingram

Coming! The Motion Picture Plus (?)

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

Foreign Distributor: Inter-Ocean Film Corporation.
Canadian Distributor: Globe Films Ltd.

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

MR. FOREIGN BUYER

PARALTA PLAYS

PICK OF THE PICTURES

OFFERS THE MOST ATTRACTIVE EXCLUSIVE CONTRACT FOR YOUR TERRITORY.

10 MASTER-PRODUCTIONS NOW READY 10

FEATURING

J. WARREN KERRIGAN · BESSIE BARRISCALE · HENRY B. WALTHALL

OUR CONTRACT GUARANTEES QUALITY
A NEW DEPARTURE IN MOTION PICTURES.
RIGHTS FOR SEVERAL COUNTRIES ALREADY SOLD

FOR PARTICULARS CONCERNING YOUR TERRITORY

SEE US! CABLE US! WRITE US!

THE LARGEST DISTRIBUTORS OF FILM IN FOREIGN FIELDS

EXCLUSIVE EXPORTERS OF SPEER CARBONS

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN, PRES. & GEN'L. MGR. — 220 W. 42nd ST. NEW YORK CITY

WE OPERATE EVERYWHERE

WHY not address the moving picture exhibitor in the trade paper that he **buys** and **reads?** ¶You can print a sales message on a hand-bill and the arguments you offer why your goods should be bought will be just as strong in themselves as they could be printed in any other way. But the hand-bill has no standing in the eyes of the man that it reaches, and your sales message loses its punch because it is not received with an advance interest. ¶The MOVING PICTURE WORLD enjoys the highest standing as a medium for advertising in the moving picture trade. Born with the industry, it has progressed steadily with it, constantly playing fair with every person with whom it deals. As a result it has won the complete confidence of the trade. It is preeminently the publication that exhibitors **buy** and **read.** ¶It uses no reduced subscription bait to attract patronage. The MOVING PICTURE WORLD does not believe that exhibitors are interested in something cheap. Its aim has been to maintain the high quality of its service. The best available men in their lines conduct its various departments and "quality first" is the motto to which it subscribes.

THE MOVING PICTURE WORLD

Is the One Sure Bet in the Moving Picture Trade Publication Field.
It is chockful of "Exhibitors' Helps" that Really Help
It Prints the News of the Industry----and its News Stories can be Relied Upon
It Gets Real Results for its Advertisers

The value of a NEWS SERVICE

depends upon the experience of its staff and upon its WORLD-WIDE AFFILIATIONS.

On and after March 3, the world famous

GAUMONT NEWS SERVICE

(Now Known as the Mutual Weekly)

will be released *under a new name* on a plan which will make this service of greater value than ever, not only to the public but to the exhibitor.

The public demands a NEWS-REE

Pioneers in news photography, the Gaumont Company has trained correspondents in every part of the world, and produces the

GAUMONT GRAPHIC, in England
GAUMONT ACTUALITIES, in France
and other news reels for exhibitors in every country.

BRANCHES IN

France
England
Italy
Russia
So. America
Africa
Asia
Australia

Gaumont Co.

FLUSHING, N. Y.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

Frank A. Keeney
will shortly present

Catherine Calvert
The Lady Beautiful of the Screen

in a specially written photoplay version of

"A ROMANCE OF THE UNDERWORLD"
By PAUL ARMSTRONG
in which she scored such a notable hit on the Dramatic Stage.....

AND OTHER FEATURE PHOTOPLAYS OF REAL HUMAN INTEREST

Direction of JAMES KIRKWOOD

General Offices, 1493 Broadway Ray C. Owens. Representative

ELLA HALL

Supported by an

ALL-STAR CAST

EMORY JOHNSON GRETCHEN LEDERER
WINTER HALL HARRY HOLDEN
E.A.WILSON

in her own Big Drama of the Big Woods:

"NEW LOVE FOR OLD"

From the Original Story by Waldemar Young ~ Directed by Elsie Jane Wilson

A SUNSHINY, lovable play of Youth and Romance and enthralling Excitement—of love lost and found again in the magic depths of the Great Forest—of a sweet little woods girl whose beauty of soul wins a heart-broken man back to health and courage. Perhaps there is someone sweeter than Ella Hall, but we don't know her name.

Reserve thru any Universal Exchange, or communicate with UNIVERSAL FILM M'F'G COMPANY, "The Largest Film Mfg. Concern in the Universe." Carl Laemmle, President, 1600 Broadway, New York.

TERRITORY NOW SELLING
ON THE SIX ACT SUPERPICTURE

"THE NATURAL LAW"

featuring

Marguerite Courtot

with

Howard Hall and George Larkin

adapted from the Broadway Stage Success of the same name which ran for Eight Months at The Republic Theatre, New York

VARIETY says of the picture:

"THE NATURAL LAW" CAN BE SET DOWN AS ONE OF THE FEATURE SUCCESSES OF THE YEAR.

LOVE
LAUGHTER
TEARS &
HONOR

FOR TERRITORIAL RIGHTS ADDRESS

FRANCE FILMS INC.

CHAS. H. FRANCE, *President*

220 W. 42ND ST. NEW YORK CITY

FOREIGN RIGHTS SOLD TO

J. FRANK BROCKLISS INC.

729 SEVENTH AVE. NEW YORK CITY

B&G/18

CARLE E. CARLTON
PRESENTS

LILLIAN WALKER

BY ARRANGEMENT WITH LESTER PARK
IN A FILM VERSION
OF DAVID GRAHAM PHILLIPS'
GREATEST NOVEL

THE GRAIN OF DUST

SUPPORTED BY
EDITH DAY
RAMSEY WALLACE
CORENNE UZZELL

DIRECTED BY HARRY REVIER

"WHO'S THERE?"

STOP GUESSING

Put yourself in line for big receipts with a State Right Production that is bound to win.

NOW IS THE TIME TO ACT
GET IN AHEAD OF THE OTHER FELLOW

BOOK WITH US AS PRODUCERS
WE WILL PROTECT YOUR EXCLUSIVE RIGHTS,
DIRECT - OR THROUGH YOUR EXCHANGE.
WRITE US TO-DAY STATING FULL PARTICULARS

CREST PICTURES
FIOLE PRINCEPS
A CREST PICTURE
TIMES BLDG. NEW YORK

TO CONTENTS

Advertising Aids for Busy Managers..... 869
Advertising for Exhibitors..... 815
Associated Theaters Gives Figures..... 833
At Leading Picture Theaters..... 834

"Beauty and the Rogue" (American)..... 865
Blue Tuesdays Make Good Mondays..... 805
Bright Spots..... 792
"Bull's Eye, The" (Universal)..... 865

Calendar of Daily Program Releases..... 862
Chicago News Letter..... 825
"Clarion Call, The" (Broadway Star Feature) 867
Cleveland Operators Trip It Lightly..... 853
Critical Reviews and Comments Upon Current Productions..... 864

De Mille Comments on Los Angeles Censorship..... 808
Detroit and Michigan A. E. A. Merge..... 803
Directors' Supper Dance a Brilliant Affair.. 798
"Divine Sacrifice, The" (World)..... 865

Echoes from Sunday Closing..... 792
Entertainment for County Districts..... 810
Exhibitors in the Lead..... 790
"Eyes of Mystery, The" (Metro)..... 867

Facts and Comments..... 789
"Fighting Grin, The" (Bluebird)..... 866
"Five to Five" (Christie)..... 865

Gaumont to Distribute Paramount Subjects. 809
General Film Executives Move Uptown..... 808
"Grain of Dust, A" (Crest)..... 864
Greenfield, Louis R., Happy, Anyway..... 850

Happy Managers Can Use Wood and Keep Open..... 854
"Heart's Revenge, A" (Fox)..... 866
"Hired Man, The" (Paramount)..... 864
"His Hidden Purpose" (Paramount)..... 867

"Hopper, The" (Triangle)..... 866
How It Is Done at the Strand..... 812
How Tuesday Became Heatless Day..... 800
Humanizing History..... 791

Indianapolis Theaters Shut Four Days..... 858

Kansas City Theaters Accept Fuel Decree.. 859
Kentucky's Bitter Weather and Scant Fuel. 855

Lasky Chiefs Working on Color Process... 832
"Limousine Life" (Triangle)..... 866
List of Current Film Release Dates, 878, 880, 882, 884
Lydon, Michael F., Heads Bay State League. 801

McAdoo, Secretary, Writes to Exhibitors.... 834
Manufacturers' Advance Notes..... 838
"Many a Slip" (Christie)..... 865
Metro Engages Art Supervisors..... 829
Metro Men Form Screen Classics, Inc..... 829
Miami Valley Exhibitors' League Meeting.. 804
Minneapolis Mondays No Longer Blue.... 857
Missouri Picture Shows Closed Two Days.. 856
Moore, Tom, Washington's Energetic Exhibitor..... 831
"Morok" (Hesperia Films)..... 866
"Mother's Sin, A" (Vitagraph)..... 865
Motion Picture Educator..... 813
Motion Picture Exhibitor, The..... 799
Motion Picture Photography..... 822
Music for the Picture..... 823
Mystery or Art?..... 791

New England Film Trade Brevities..... 850
Newark, N. J., Exhibiting Business Poor in. 851
News of Los Angeles and Vicinity..... 827
New York Sunday Shows in Balance..... 800
New York Exemption Date Changed..... 805
North Carolina Exhibitors to Meet..... 803
North Carolina Meeting..... 804

"Other Woman, The" (Pathe)..... 864

Paramount and Artcraft Absorbed..... 829
Pathé to Analyze Equine Movements..... 810
Pathe Weekly Seven Years Old..... 808
Photoplaywright, The..... 818
Picture Theaters Projected..... 849
Portland Conditions..... 861
Poughkeepsie Stratford Opens..... 805
Projection Department..... 819
Proper Titles..... 812

Quebec Theaters Now Open Sundays..... 852

Revelle, Hamilton, in "Lest We Forget".. 832
Rocky Mountain Exhibitors Hold Election.. 803
Rowland Re-elected President of Metro.... 807

Seeing Nature for Millions of Spectators... 806
Small Theaters Getting Slippery End..... 804
"Smiling Jimmy" Returns to Consolidated. 807
Society Notes from Chicago, Three..... 824
Spokes from the Hub..... 811
State Rights Department..... 835
"Stella Maris" (Artcraft)..... 864
Strand Theater Sold to M. L. Markowitz.. 860
"Studio Girl, The" (Select)..... 866
"Superstitious Girl, The" (Edison)..... 865

Tax Brief to Present to Congress..... 807
Tucker to be Goldwyn's Supervising Chief. 832

Under the Influence (Metro)..... 867

Varner Outlines Legislative Program..... 799

Washington Theater Managers Meet..... 799
When Signals Were Not Signals..... 829
"Widow's Might, The" (Paramount)..... 864
Winik, H., Suggests a Moses..... 824
World Correspondent Describes Business Conditions..... 793

TO ADVERTISERS

CARBON AND CARBON ACCESSORIES.

Speer Carbon Co..... 879

CHAIR AND SEATING MANUFACTURERS.

Steel Furniture Co..... 875

ELECTRICAL AND MECHANICAL EQUIPMENT.

Amusement Supply Co..... 849
Exhibitors' Supply Co..... 842
Fidelity Electric Co..... 875
Moving Picture Mch. Co..... 872
Porter, B. F..... 875
Swaab, Lewis M..... 874
Typhoon Fan Co..... 876
United Theater Equip Corp..... 887
Westinghouse Elec. & Mfg. Co..... 879

FILM EXCHANGES.

Film Exchange, The..... 874

LENS MANUFACTURERS.

Bausch & Lomb Optical Co..... 883

LOBBY DISPLAYS.

Kraus Mfg. Co..... 876

MANUFACTURERS OF INDUSTRIAL PICTURES.

Duhem M. P. Co..... 885
Erbograph Co..... 862
Evans Film Mfg. Co..... 873
Gunby Bros..... 874
Rothacker Film Mfg. Co..... 874

MANUFACTURERS OF MOVING PICTURES.

Christie Film Co..... 768-69
Clune Producing Co..... 876
Crest Pictures Corp..... 787
Essanay Film Mfg. Co..... 743, 770-71
Fox Film Corp..... 759-61
France Films, Inc..... 786
Gaumont Co..... 783
Goldwyn Pictures Corp..... 752-53
Graphic Film Corp..... 744
Hodkinson, W. W., Corp..... 779
Inter-Ocean Film Corp..... 781
Jester Comedy Co..... 881
Jewel Productions, Inc..... 742
Keeney, Frank..... 784
King Bee Films Co..... 778
Metro Pictures Corp..... 762-67
Mutual Film Corp..... Colored Insert
My Four Years in Germany..... 751
National Film Corp..... 756-57
Paralta Plays, Inc..... 780
Paramount Pictures Corp..... 746-50
Select Pictures Corp..... 745
Triangle Distrib. Corp..... 754-55
Universal Film Mfg. Co..... 785
U. S. Exhibitors Booking Corp..... 774
Western Import Co..... 776-77
Wharton Releasing Corp..... 772-3
W. H. Productions Co..... 775

MISCELLANEOUS.

Anti-censorship slides .....
Automatic T. S. & C. R. Co..... 875
Bioscope, The..... 876
Brookins Co., The..... 883
Cinema, The..... 885
Classified Advertisements..... 877
Crandall, Harry M..... 758
Eastman Kodak Co..... 883
Kinematograph Weekly, The..... 874
La Cinematografia Italinia..... 885
Moore, Wm. N..... 872
M. P. Circulation Coupon.....
M. P. Directory Co..... 885
M. P. Electricity..... 885
M. P. World..... 782
National Lamp Works..... 885
National Ticket Co..... 871
Our-Boys-in-France Tobacco Fund..... 874
Richardson's M. P. Handbook..... 881
Rojas Randall & Co., Inc..... 883
Screencraft..... 885
Sellers, Benj., & Sons..... 883

MOVING PICTURE CAMERAS.

Bass Camera Co..... 875
Burke & James, Inc..... 881

MUSIC AND MUSICAL INSTRUMENTS.

American Photoplayer Co.....
Marquette Piano Co..... 881
Sinn, Clarence E..... 875

PROJECTION MACHINE MANUFACTURERS.

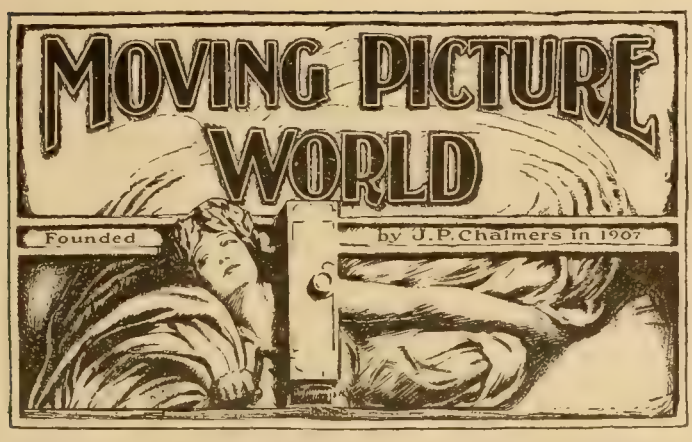
Enterprise Optical Mfg. Co..... 876
Power, Nicholas, Co..... 888
Precision Machine Co..... 863

PROJECTION SCREEN MANUFACTURERS.

Gold King Screen Co..... 885

THEATRICAL ARCHITECTS.

Decorators' Supply Co..... 885



Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Managing Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, February 9, 1918

Facts and Comments

THERE is an encouraging bit of information elsewhere in this issue concerning the condition of business in a number of important centers of the United States and of Canada, reported by MOVING PICTURE WORLD correspondents. The critical reader will find much in these reports to justify the conclusion that the picture business is not going to the demnition bowwows after all. The general tone of these reports is optimistic, notwithstanding the fact that they were written at a time when weather conditions and coal shortage were about at their worst.

*

These reports should put a stop to the stories that have been given out by certain members of the trade who can see nothing but calamity and failure ahead of them. It is well to remember, when our little band of knockers get their hammers out, that they really represent themselves alone and that the conditions they complain of are their own troubles and not those of the trade at large. In the very nature of things this business of ours is too big and too important to fail utterly. The force of thousands of men and millions of dollars is too great to be so easily overcome.

* * *

MOTION pictures have been given credit for doing a lot of things beside turning dull hours into pleasant ones for picture theater patrons. Without enumerating the picture's many accomplishments we note the latest—a booster of real estate values. This does not include the operation by which the profiteering landlord demands three hundred dollars a month rental for a picture theater location which brought him only thirty dollars as a grocery store. B. A. Aughinbaugh, a school principal at Mingo, Ohio, tells about it in a story printed in this issue regarding the work he is doing with pictures in a country district. "Have we succeeded in our original intention?" he asks, and answering his own question he says: "Time is too short to report that, but I do know that a farm recently changed hands here at three hundred dollars per acre, that a year ago would not have brought half that sum, because the purchaser said he wanted to live here where the community was alive."

*

In effect the work of the enterprising school principal with motion pictures had made attractive a farm region that was previously as dead as the proverbial doornail, all of which should stir the imagination for the motion picture man who is looking for more fields to conquer.

* * *

THE mania for mergers that has been occupying the attention of the merry gossips of the trade has resulted in another "boomer." The five-company combination distributing interests which was talked about has gone into the discard. It was an ambitious plan but investigation revealed the incompatibilty of the interests concerned, so the plan was dropped. Theater mergers, though, seem to be going on as usual and time may reveal something startling along that line.

*

Something like a merger has taken place within the Paramount organization. The Paramount and Artcraft distributing corporations have ceased to exist legally and the Famous Players-Lasky companies become the parent organization. All branch exchanges, of which the Paramount and Artcraft corporations owned but fifty-one per cent., are now exclusively owned by the Famous Players-Lasky Corporation.

NOTICE TO THE TRADE.

Commencing Monday, January 28, the offices of the Moving Picture World will be closed on that and each Monday thereafter up to and including Monday, March 25, in accord with the order of the Federal Fuel Administrator.

As a consequence thereof the Moving Picture World will close its forms on Tuesday of each week during that embargo, circulating in the mails and on the newsstands one day later than usual.

Exhibitors in the Lead

By Louis Reeves Harrison

DO YOU know why old Sock-and-Buskin is getting worried? His theaters are only half filled with people who buy their tickets, while there is a solid line at the box office of leading picture shows, with many small ones doing business "as usual." Not only the regular theatres, but the vaudeville houses, are suffering from a depression unprecedented in the history of the amusement world, and they don't seem to have the faintest idea why. They say it is "The War" in an indefinite sort of way and let it go at that. Meanwhile, in all parts of the country, veritable palaces are being erected for presenting pictures, and they are generously patronized when managed with skill.

Of course there are failures—there always will be—and men who are never satisfied to make good money, but, like hungry Oliver Twist, are always calling for "More," but a trip across the continent recently made by a keen observer revealed very little pessimism among live exhibitors, but to the contrary, a healthy optimism and a vigorous progressive tendency which promises much for the future of moving pictures. I have made a small personal examination of conditions through traveling men, and reports all indicate a sense of confidence opposed in every particular to the attitude of gloom shown by most trade papers.

The tendency to exaggerate the evils of any business is a bad one. It helps no one. And, if the truth be told, it reflects a sort of small-town spirit, that of limited vision, which cannot see beyond very restricted limitations. I make this assertion, and I can back it up, that the picture shows of this country would be crowded, every one of them, if they were given the right kind of product to exhibit.

Reduced to a very simple proposition, the motion-picture exhibitor is giving the public a better run for its money than can be found in any other form of indoor entertainment. Where he is not doing so it is not from lack of the right spirit, but from lack of facilities or from faulty judgment, and these cases constitute the occasional exceptions to a very general rule. The right spirit prevails, and, *more than that, the motion picture exhibitor is less hampered by tradition and far more progressive than the average theatrical producer.*

The Old Showman, who has a lot of faithful followers, both behind the scenes and in front, plays on a Chinese fiddle of one string and never sings but one song, "Give the People What They Want," from one year to another without variation. Why not? It sounds good to him. "It is not our business," he says, "to educate, but to cater to public taste." What has been done shall always be done. There is no need of attempting to change his mind—it is that of the turnip, feed, seed and die. And he imagines the rest of us are turnips.

The present world upheaval has no other meaning for the Old Showman than that it interferes with his business. At a time when our minds are aflame, our hearts throbbing their utmost, because of great vital issues we are called upon to meet, he announces that certain old theatrical stars will appear in certain old stage successes of the past. This is "giving the people what they want" with a vengeance. At the same moment, thousands upon thousands of moving picture patrons are applauding educationals more than they are reflection of popular plays of other days—there is about as much real live material of present interest in our features as there is nutriment in a turnip.

Go to any big picture show in the country, where the finest of feature plays and the finest of educationals are shown and note which is received with most favor. The people never went to the exhibitor and told him, "We want educationals." He was bold enough to give the people what they *should have.* The motion picture exhibitor of today is nearly a generation ahead of the theatrical producer in that one respect.

Why is it that there is not a good orchestra in any New York legitimate theatre today? Motion picture houses have gobbled up all the best musicians. Even the merry vaudeville houses are suffering—and such a headache! Their orchestras consist of the cornet-a-pistons, superlatively loud and blaring, with the weak support of a piano and a handful of other musical instruments, and a leader who tries to help the actors be funny at pitiful moments. Their masterpiece is "What d'ye want to make those eyes at me for?" This is supposed to be "what the people want" by the average vaudeville manager.

While the long-suffering people who like a good variety performance are good-naturedly tolerating the star, a lady who *was* good thirty-five years ago, or listening to imitations of Anna Held, Eddy Foy and Eva Tanguay, or the corseted young man with a nicely made-up face, who has a pianist of his own, and shows a new set of teeth while singing with a breath of perfumed cigarettes, "Over they-re, Over they-re," or the two Jew comedians, with derby hats pulled back on their ears, some of the grandest music ever heard in New York is being given to the people in splendid motion picture houses and receiving ovation after ovation from audiences which pack those places from orchestra to dome four and five times a day seven days in the week.

Though I have had nothing to do with the executive part of this splendid work, I rejoice down in my secret heart. Right in this same cozy corner of the MOVING PICTURE WORLD, four, five, six, and even seven years ago, I constantly urged the exhibitor to give his audience a beautiful combination of music and the picture, if he would succeed in the highest degree. It is a pleasure to watch those visions of long ago gradually materialize, palaces of grandeur and beauty rise like those of Aladdin where were none at all. On every train of thought there should be at least *one* man at the front looking ahead.

Exhibitors are not only far in advance of theatrical managers, but they are gradually evolving ideas and ideals which may compel a revolution in producing and distributing methods. The exhibitor may not be theoretical—he may be very practical—but he will take a chance, try something new to see how it goes, explore as he goes along, partly because he has been venturesome from the outset. He is like the pioneer who started this country going, not easily discouraged by an occasional set back, ready to adapt himself to conditions which cannot be helped, or to forge ahead through sheer power of grit.

This does not mean he is infallible. It means that he is a tremendous factor in the progress of this new art toward a future undreamed of in our present philosophy. He is neither a crank nor a pessamist because he is not satisfied with what has been done and is now going on—he is inclined to use his influence and direct his efforts toward advancement and improvement, regardless of those producers and those trade papers who oppose innovation and change. He is moving onward toward those more influential forms of entertainment which the people *should have.*

Mystery or Art

By Edward Weitzel

ONE of the blessings in this life vouchsafed earnest souls is the joy of discovery, although scores have followed the identical path before, and many a Christopher Columbus, searching the domains of art, has brought back word of the same wonderful land. This is a wise provision. It is only just that seekers after the truth should feel the glow of pride that comes from discovering a gleam of knowledge. even if a little careful research would have revealed the fact that this same beam of light was known to workers in this field of endeavor the world over.

Current Opinion in its January number quotes from an article in the Los Angeles Times Illustrated Magazine devoted to the art of the Japanese actor, Sessue Hayakawa, and asks, "Is the higher art of the movies to come from Japan?" The reason for this query was the following scene which took place when the actor's associates saw his efforts in "The Cheat" thrown on the screen for the first time:

"It was the spectacle of an actor who could register great emotional effects without moving a muscle of his face. It dawned upon them, as it has probably dawned upon others, that this Japanese screen star was calling upon mysterious sources of power of which we western people know nothing. Questioned on the subject, Hayakawa gave a characteristically oblique answer. 'We are all trained from childhood never to betray emotion with our faces. We had an actor in Japan named Danjuro who could sway an audience more powerfully than Billy Sunday. He didn't fling his arms about. He didn't move a muscle. He stood in the center of the stage absolutely motionless, his face absolutely without expression. He stood there rigid until it seemed as if you must scream to relieve the tension.'

"Hayakawa, on the screen, obtains his most pronounced effects by this same repressed method. He refutes the theory that motion pictures can never tell a great story because there are no words; that subtle, psychological effects cannot be shown simply by gestures. On the contrary: 'Words are the crude things. It is words that cannot tell a subtle story.' 'But gestures? Can you tell the story of a man's soul struggle by wriggling your hands?'

"'I do not wriggle my hands," said Hayakawa with dignity. 'Neither do I make gestures. If I want to show on the screen that I hate a man I do not shake my fist at him. I think down in my heart how I hate him and try not to move a muscle of my face; just as I would in life.'

"The truth is that this Japanese has opened to the western world ideas on art to which we were strangers and still are strangers and always will be, perhaps."

The soundness of Hayakawa's views on the higher art of the screen is beyond dispute; but it is not given to all motion picture actors to employ the same method with equal results. That it is something the western world has never known and may never understand or that it comes from "mysterious sources of power of which we western people know nothing" is a bit of fine writing that will bring a smile to the face of any good American who ever saw Minnie Maddern Fiske in "The Light from St. Agnes'." The play is a tragedy in one act, and what Hayakawa says of Danjuro standing motionless or of his own way of expressing hate would apply, word for word, to Mrs. Fiske's acting in the strongest scene of her play.

The part the American actress takes is that of the mistress of a drunken, sullen brute, who learns that she has come under the influence of a sister at a nearby church, and threatens to leave him. The good woman who wrought the change of heart in the wretched girl is now lying dead in the church just beyond. As the drink-crazed man sits eating his supper and muttering threats against his companion and the dead sister, the repentant girl stands looking out of the window, motionless, expressionless, but every thought that is passing through her mind is conveyed to the audience with that same subtle power employed by the Japanese. You read the bitterness and self-loathing that have come to her now that she realizes for the first time her own sin and shame. Finding that he cannot shake her determination to leave him, the man threatens to go to the church and drag the body of the nun into the street. The girl springs forward to stop him, and he strangles her to death. The morning sun, reflected on the gold cross on the spire of the church, streams in at the window and shows a crucifix clasped in the dead Magdalen's hands. The actress makes the entire play marvelously impressive; but never more so than when she stands by the window silent and motionless.

There isn't any mumbo-jumbo to this: just the natural result of intelligence, feeling and a real genuis for acting. Its psychology should not be difficult to understand, if many of the commonest experiences of life are recalled. Even the human back is capable of expressing several degrees of emotion; and, under certain conditions, silence becomes positively eloquent. The application of this law to its fullest extent will give the screen a power that is not limited to the actors of the mysterious East.

Humanizing History

By Robert C. McElravy

J. N. DARLING, or perhaps it was the inimitable Mr. Briggs, had an amusing cartoon in The New York Tribune not long ago, in which the small boy of the future was pictured gazing at a bulky volume just being brought to a close by an old man representing the year 1917. The old man was looking down at the startled youth and saying, "Just wait till you get to me, young man!"

There certainly is an interminable amount of history in the making these days, and coming generations will find many additional chapters demanding the closest possible study if they would understand events prior to and immediately following the memorable month of August, 1914.

But the small boy of the future is going to have one great aid in his historical researches that men of the present day did not have. That aid will be moving pictures. He will not have to dig for all his facts through heavy and dreary volumes; he will not have to exercise his imagination in wondering what kind of a man the Kaiser was; he will not have to speculate vaguely about air raids and trench warfare and the submarine. He will find reel upon reel of valuable data in moving picture form to enlighten him; he will have "canned" history of the most graphic and thrilling sort to make things easier for him.

It is doubtful if even adult persons of today are fully awake to the tremendous extent of this record of current events that has been accomplished by the camera. It has mirrored and reflected back in scattered form, through the medium of weekly and semi-weekly pictorial reviews, all sorts of sidelights on the great war. The average observer has caught entertaining glimpses, here and there, of war preparations in the various countries, Red Cross relief work, troops in training, visiting commissions and close-ups of prominent statesmen and military leaders. But the record has gone further than this. Intrepid cameramen have gone into the very heart of battle to

get pictures of war in its most awful form; they have penetrated No Man's Land with the boys going over the top; they have gone up in warplanes and swept the battle fields below with their cameras. Some of this has been done as the result of individual nerve and enterprise and much of it has been by official military appointment.

Taken altogether, when the weekly reviews have been sifted down and the three-reel and five-reel collections of war views have been enumerated and itemized, there is going to be an invaluable legacy to pass on to future generations. The life of the negatives on which these views have been taken is problematical, but it is to be hoped that inventive genius will find some way to preserve their usefulness for the ages. Some way should be devised to make this pictorial record as everlasting as the pyramids.

Schools and colleges, libraries and all sorts of institutions of an educational sort will need copies of these pictures. They will play as important a role in the historical curriculum of the future as compendiums like Gibbon's "Rome" or Carlyle's "History of the French Revolution." They will, indeed, supplement the written accounts of the present war in an illuminating way. History will be humanized and brought home to the student as never before. He will see the Kaiser reviewing his troops before the camera months before the war began and thus gain something of an idea of Germany's immense preparations; he will have views of the shattered towns and cities of Belgium, France, Serbia and other countries invaded by the foe; he will have glimpses of cabinet and parliamentary meetings in the countries involved; he will see Kerensky and Lenine in oratorical combat before the freed hosts of Russia; he will see President Wilson stating the American terms of peace to the foes of freedom. Great men of the present will never be as aloof to the world as men like Napoleon and George Washington must remain.

So it will not be such hard sailing for the boy student of the future as might be imagined. The moving picture seems destined to be a great aid in teaching the young idea how to shoot, or how not to shoot, whichever is to be the lesson he will draw from the world agony of the present day.

Bright Spots

By Sam Spedon.

WITH apologies to Lina Guilbert Ford, we quote the following with a slight change:

"There's a silver lining through the dark clouds shining—
Turn the dark clouds inside out till the "biz" comes back."

Instead of pointing out all the dark spots in the present crisis through which we are passing, let us point out a few of the bright ones.

The public is cheerfully paying the war tax on admissions. The Government didn't oblige the theaters to shut down during the five consecutive heatless days, nor the one heatless day a week. They were allowed to remain open on the ten proscribed Mondays and close on Tuesdays, as requested, instead. The fifteen-cent war tax imposed by producers is practically done away with, or greatly modified.

As an evidence of confidence in the future we have new theaters being opened and erected in different parts of the country. Also new producing companies starting. An old theatrical manager in New York, for instance, is building a new studio and a new chain of theaters in various cities. Another indication is the taking over of the old Lubin studio, in Philadelphia which is being remodeled preparatory to extensive producing. We are not saying whether the entrance of these new enterprises is going to benefit the industry or not, but they are indicative of a looked for boom and abiding faith in the increasing possibilities and the stability of the industry.

We have all had our fling about the threatened shut down of five days, the coal shortage and railroad congestion, blaming the Government for its lack of wisdom and its shortsightedness. Those of us who lived at that time will call to mind the blizzard of 1888, when business all over the country was paralyzed for ten days or more. The writer will never forget it—he was married that year. The civic government learned a lot through that blizzard. Today we are all benefited by it. We can't blame the Government for clogging up the river with ice, so we in New York and the East can't get coal that is in sight in New Jersey. If blizzards, earthquakes and other vagaries of the elements are endured because they can't be cured, we should accept the inevitable conditions of war with the same becoming grace for the good of the rest of mankind and the establishment of democracy and enduring peace. We have all got to grin and bear it. The more we grin the sooner and easier we will get through it. No use trying to fool ourselves or anybody else by saying it should be as good as it was. It never will be the same. It was abnormal. Don't borrow trouble. "Sufficient unto the day is the evil thereof." We feel like quoting poetry again. If we quote correctly, Longfellow said:

"Let us then be up and doing
With a heart of any fate;
Still achieving, still pursuing;
Learn to labor and to wait."

Echoes From Tuesday's Closing

By Sam Spedon.

TWENTY exhibitors gathered together last Wednesday, made loud and vehement protestations against one of the distributing companies for charging them for rental on Tuesday when they were closed by the Government. They said all the other companies made no charge for that day, willing to bear their share of the patriotic sacrifice made for the welfare of the nation. Even where they had made a contract for a feature for Monday, Tuesday and Wednesday most of the companies canceled Tuesday's showing. The exhibitors thought that this was rubbing it in by this same company and made it appear as if they were still further trying to pass its share of war taxes on to the exhibitors.

Not a Blue Monday

In almost every instance the theaters report a land office business on last Monday. They say they made enough money that day to cover Tuesday's overhead and pay their help on that day. They noted that many persons who attended the first showing stayed for the second. They found the theaters so comfortable they stayed in to keep out of the cold.

Old Home Day

Tuesday, while their theaters were closed, was a busy day for the managers. They found time to go over their books and arrange their advance programs, not to mention a chance to get acquainted with their families.

S. R. O. at Exchanges

Wednesday morning found the exchanges crowded with exhibitors all intent on making arrangements for new bookings to meet and discuss the Tuesday closing question, particularly Lincoln's Birthday, which falls on Tuesday, February 12th.

World Correspondents Describe Business Conditions

Cold Weather and Scarcity of Fuel Hurting Attendance, but the Situation Generally Is Sound

THE Moving Picture World herewith presents to its readers a resume of business conditions in the United States and Canada. From all points east of the Mississippi River come complaints of cold weather and scarcity of fuel. These unexpected complications of a situation already none too good by reason of the rising prices of commodities and the concentration in practically every household on Liberty Bonds have operated against the exhibitor of motion pictures. It is a combination of circumstances against which there could have been no provision. While it has hurt, it is reasonable to assume from a reading of the letters that the injury is not serious—that when weather conditions again are normal and the country straightens out for its full strength drive against its enemies the motion picture again will come into its own.

We commend to our readers the interesting letter from our Toronto correspondent, immediately following, wherein Mr. Gladish points out that the experience of Canadian picture men during the last three and a half years probably may serve as an example of what showmen in the United States may expect to encounter in the coming year or more. The correspondent says that in Canada the country undoubtedly is in a stronger position than it ever has been before—and it is so because of the war; that they are doing things not on account of the war, but because of the war.

While there is pessimism in some sections, we think our readers will agree that taking the situation by and large there is justification for optimism, that the story six months from now, or even less, will be a different tale. But here is what the correspondents have to say:

Conditions in Canada Fair to Good.

Moving picture business conditions in Ontario are fair to good, generally speaking. This statement is based on the reports of numerous exhibitors and the words of a number of exchange managers in this territory, as well as indications apparent to the writer.

During the first year of the war, conditions were generally regarded as poor. During the third year of the war, Ontario exhibitors practically all admitted that they were making money. The statement was made quite often during 1917 that money could be made out of any theater in Canada, providing ordinary horse-sense and showmanship methods were used, no matter how long the house in question had been considered a white elephant in previous years. Proof of this declaration was seen in the manner in which several dark houses in Toronto had been reopened and were being continued in operation. Two small theaters on Yonge street, Toronto's main thoroughfare, were not reopened, however, because there did not seem to be enough exhibitors to go around and the existence of the two houses did not seem to be necessary.

Then came the slump in December, 1917. For many reasons, the combination of which was well nigh killing, the bottom dropped out of things temporarily. There was a big Government loan campaign, Federal and municipal elections, the Halifax disaster, very bad weather, Christmas shopping—everything but bad war news. Immediately after the holidays, however, business again bounded upward and exhibitors are once more smiling.

The trend of events in Canada during the past four years probably serve as an example of what may happen in the United States during the next year or two, because it is plainly evident to this warring race of Canadians that the people of the U. S. A. are passing through the same experiences that were felt in the Dominion during the first year of the war for Canada. The same excitements, thrills, qualms, hesitations, doubts and determinations are being noticed in the American Republic from the Canadian viewpoint. Canada now seems to be holding fast, however, in spite of all adverse influences. This country weathered the storm and is now more or less cocky in viewing the manner of doing things. The country is undoubtedly in a stronger position than it has ever been before because of the war. The people seem to be more independent and fearless of threatening obstacles. They are doing things not on account of the war, but because of the war. Note the fine distinction?

Rentals are somewhat higher in Ontario these days than they were two or three years ago, but the exchanges declare that the exhibitors are getting far better value. Then, the slight advances in rental charges are only in keeping with the general increases in all other fields. But there are yet quite a number of exhibitors right in Toronto, who are not paying more than $60 a week for complete film service with paper. These houses are not running junk pictures either.

Canadian exchanges are complaining that they are up against it far more than the exhibitors in the field. They complain of the vast territory which they are called upon to cover for comparatively small business. Out in British Columbia, for instance, fourteen exchange companies are trying to do business, it is pointed out, when there are only sixty-two theatres to be served. The Winnipeg offices of the exchange companies cover the Province of Manitoba, part of Saskatchewan at least and the northern section of the Province of Ontario. There are probably only two hundred theatres in this vast expanse. Toronto exchange offices have it comparatively easy with about three hundred theatres under their thumb. Montreal exchanges are also doing quite well with the several hundred theatres in their territory. In the Maritime Provinces, however, there is another problem. Most every distributing house must have a branch in St. John, N. B., and exchange officials frequently declare that the cost of exchange licenses, overhead expense and many other details make the business in that section anything but a gold mine. Yet they continue to give the exhibitors there what they want. Canadian exchanges with six offices are called upon to cover a territory practically equal to the area of the whole United States, and the number of theatres in Canada does not exceed nine hundred. On account of this situation, there has been much talk of amalgamations and withdrawals. Several amalgamations have taken place recently, while one company has just closed its branches in Winnipeg and Vancouver in order to reduce overhead expenses.

The exchanges continue to insist that the exhibitors are doing fair business while the officials of some exchanges declare that they are doing far more business than they did two years ago. Manager Barrett, of the Toronto Vitagraph office, for instance, voices the opinion that his latest business returns are splendid and he is particularly optimistic about conditions. There are others.

The large theatres in the big centres have not been getting all the business. Two or three large houses have been giving cause for worry, but locations, policies and other features are partly to blame. There is very little competition any more between the photoplay houses and the legitimate theatres because the former have been getting a great share of business. One actor of the speaking stage recently declared in Toronto that the stage play companies would soon have to carry their own audiences around with them in order to be sure of having them. Several large film theaters have been opened in Toronto recently and, in each instance, the cry has been that there are enough theaters already and that the new-comers would surely fail. One new house was said to be too far away from anything to amount to much. Yet this theater has made good from the start. The Toronto vaudeville houses have been playing to capacity for months. Another big Loew theatre is contemplated for Toronto and will be built this year, it is declared. These houses owe a measure of success to the pictures which they play up in all newspaper advertising.

A Loew theater seating 2,900 was opened in Hamilton, Ontario, on New Year's Eve. Hamilton has a population of 110,000 and a house of this size was immediately classed as a tremendous enterprise for such a city when there were already a number of good houses already on the ground. Yet it is reported that 38,000 Hamilton people paid admissions at the new theater during the first five and one-half days of its operation. A large exclusively film theater in Montreal has been enjoying spasmodic success during the past five months, but it is apparently holding its own in spite of the fact that the house passed into the hands of a liquidator one year ago. The location of this theater is said to be its drawback, but yet it is being operated more or less successfully. If it could only be moved a few blocks it would be a huge success.

Ontario exhibitors do not enjoy the privilege of giving Sunday performances of any kind and, therefore, the exhibitors of the Province of Quebec have a far better chance

of profiting. In Quebec they grind out the pictures hour after hour all day long for seven days in the week. In Ontario comparatively few houses hold matinee performances at all. Ontario exhibitors frequently complain that films which they receive after being used in Montreal are in rotten shape because of the manner in which they are punished with overwork. Many exchange men display a preference for the Quebec field because they declare that there is more money in the business in that territory than in Ontario. Sunday shows make the difference, it is declared.

Arthur Cohen, controlling three moving picture theaters in Toronto, recently declared that the people want entertainment and diversion and not amusement in the plain sense during war trials. That is the reason, he said, that moving picture theatres were doing well.

A notable development in the moving picture business in Ontario during the past year has been the employment of lobby displays to attract the people. Exhibitors are learning that a special front helps materially in drawing the crowds. Two years ago no lobby displays were ever seen in Toronto. Now most everybody is doing something more with posters than merely slapping them against the frames. They've come to the cutouts, scene reproductions and large signs. This feature undoubtedly has helped to stimulate and maintain healthy business.

A number of local exhibitors have told the writer on occasions during the past six months that they wished they could get to their brothers in the States with an assuring message to the effect that they need not be afraid of war's effect upon their business. They had been through the mill during the past three and a half years and they had become blase in the face of war's burdens and drains, taxes or no taxes.

Little Trouble at Cincinnati.

In spite of the war tax, which has made amusements of all sorts, including moving pictures, more expensive than formerly, and in spite of the tendency toward saving and economy caused by the war itself, with its demands for conservation of all sorts, Cincinnati moving picture exhibitors have as a rule suffered little, if any, in the volume of business they have handled. That is, they have not been able to attribute any reduction in business to the war or to causes growing out of the war. It is true that so far this winter business has run considerably below the average with most exhibitors, but this seems to be due entirely to the really frightful weather conditions experienced. Early in December, and again at this writing, temperatures below zero, accompanied by heavy snows, made it difficult or impossible for people to get out, either to go to picture shows or for any other purpose, and, at the same time, the fuel shortage, which affected gas as well as coal, made it hard for exhibitors to keep their houses warm. These causes, of course, affected attendance; but they have nothing to do with the war, except in so far as the coal shortage is due to the war. Certainly the great struggle cannot be blamed for the bad weather, although there are theorists who have been trying to do exactly that.

While several small houses have closed in Cincinnati during the past year, in no case can this be traced to bad business due to the war. On the other hand, there have been a number of sales lately, indicating that a moving picture house is still regarded as a good buy, and the completion of the handsome Gifts theater, by McMahan & Jackson, together with the fact that the work of the Palace Amusement Company on its beautiful new building and theater is going right ahead, proves pretty thoroughly that the leaders in the business have no fear of conditions in 1918.

There are some exhibitors who view the future with a gloomy eye; but there are always exhibitors who look on the future this way, and who could anticipate bad crops and so forth if the war did not give them a more prominent reason for pessimism. As a matter of fact, while it is all but certain that the big "legitimate" houses, with their high charges, have suffered and will continue to suffer in business, for the simple reason that people will not pay high prices for amusements under war conditions, this very fact makes it the more probable that people will continue to resort to the ten-cent or fifteen-cent moving picture house for their amusement. Recreation is demanded, and pictures furnish it in the best and most economical form.

It is also pointed out, with plenty of striking object lessons at hand, that while it is not difficult to move films from producers to exchanges and from exchanges to exhibitors, moving big theatrical companies, with heavy scenery and equipment, is another matter. The present transportation tangle has emphasized this fact, and has already hampered seriously the road schedules of companies making even the larger cities. This, again, seems to leave the stage clear for the moving-picture exhibitor, so to speak.

In Cincinnati, as well as in most other cities, industrial activity, caused either directly or indirectly by the war, is tremendous, and employment is consequently easy to obtain at relatively high wages. This means that the wage-earner has plenty of money, and it is hardly likely that he will deny to himself and his wife and children so clean and inexpensive an amusement as the moving picture theater affords. Rather experience has already shown that he will in no wise reduce his visits, but will come just as often as ever, and will pay cheerfully the added pennies which go to help Uncle Sam carry on the war.

Conditions Good in Maritime Provinces.

Business conditions throughout the territory are generally pretty good, though owing to weather conditions the attendance at theaters has not been nearly so large. In one town on the North Shore of New Brunswick business was reported as very poor. Another manager is only running the theater four nights each week, but on the other hand we hear good reports from other sources. The war stress is certainly telling on the spending of extra money, and the raising of prices will make a slight change in attendance. I cannot hear of the closing of any houses and the building of new ones certainly looks as if the business were profitable. A new theater, the Nickel, has opened in St. John and all the others are still open to good business apparently.

Big Munitions Plant Will Help Nashville.

The general business situation among Nashville moving picture theaters has been below normal for the year just ended, although the slump was not as great, on a comparative basis, as in some other southern cities for the same period. Cold weather of an excessive nature has held sway in this city for the past few weeks, and this, together with the shortage of fuel, has greatly impaired normal operating conditions. Many of the houses which have continued to face the extreme weather have been insufficiently heated, although only one house, the Alhambra, has closed its doors for as much as a single day. The Alhambra is the smallest and less important of the Crescent Amusement Company's string of theaters, and is a five-cent house. It opened after one day of darkness.

Moving picture men are extremely optimistic over the fact that the Government will expend $60,000,000 immediately in establishing a munitions plant in Nashville, and the greatest boom the South has ever known has already started. Construction work will begin just as soon as the titles are clear, which will be within a few days. New railroad lines, new industries and increased prosperity to the entire South are foreseen for the future, and the great plant will be a permanent fixture to this section. Military cantonments and similar projects do not begin to approach the magnitude of the new Government enterprise, and the best part about it is that it will bring a permanent increase of from 40,000 to 45,000 people to Nashville. From 15,000 to 25,000 men will be employed, 8,000 of this number to be engaged in its construction. These employees, with their wives and families, are destined to bring many thousands of dollars into Nashville moving picture box offices.

Satisfactory Situation in San Francisco.

Business conditions in the moving picture industry in the San Francisco territory are regarded as being quite satisfactory. But one theater in this field, which embraces more than two-thirds of California, has been closed as a direct result of the war tax, and this was a very small house. Fewer theaters have been closed during the past two months than in many years past and exhibitors have but few complaints to make.

Business was quiet just before the holidays, but during the holiday week was above the average and at the present time is 25 per cent. better than it was early in December. Perfect weather conditions have enabled people to get out, and within the past month several large downtown houses of San Francisco have broken attendance records of long standing.

The outlook for spring is regarded as being satisfactory, although the forthcoming draft will have the effect of taking away many theatergoers. The war tax is affecting business in the district theaters to some extent, but is not having any appreciable effect on attendance at the large downtown houses. Almost all of the theaters in this territory are charging the exact tax to their patrons. A few houses in the country districts have cut down the number of shows per week, but this retrenchment is due largely to local conditions, particularly the drought. There has been but an inch and a half of rain since July 1, and at no time have threatening weather conditions kept anyone from attending moving picture shows. The holiday business, which is usually expected to show a falling off, was the best on record.

Cold Weather and No Coal Michigan's Trouble.

Practically the entire state of Michigan is combating weather conditions and the coal situation. At the time of writing conditions are very chaotic—the very worst in the history of the motion picture industry. The severe cold weather and storm of January 12 and 13 so tied up the roads that very few theaters received any film, as a result of which most of the theaters have been forced to close.

The coal situation is extremely serious—more so than it has been at any previous time this year, and the state fuel administrator says that there is little hope for relief within the next 90 days. The snow and storms have so tied up the tracks that trains are not moving, many trains have been discontinued and there is no such thing as a regular schedule. This condition is raising havoc with the express shipments, and once a case of film starts on its way there is no telling where it will land or when it will reach the proper persons. Most of the smaller theaters throughout the State are running only a few nights each week, even under normal conditions.

It just seems this season that everything is operating to the disadvantage of the exhibitor and the theaters. First came the war itself; then the draft; then the Liberty Loans; the Red Cross funds; the lack of coal; and now the cold weather and the storms and the discontinuing of so many trains to conserve fuel. If exhibitors can "weather the storm for another sixty days" and either break even or show even a slight loss, they will be mighty lucky. Business ought certainly to pick up as soon as conditions are better, as people by this time are pretty hungry for good pictures. Local exchanges report that they can sell the pictures if they can make deliveries, and on the whole the demand for pictures—up to the time of the storms—was really better than it has been for a long while so far as the exchanges are concerned, which is rather surprising in view of the adverse reports of business by exhibitors.

Lack of Coal Hits Western New York.

Exhibitors and exchange men of Buffalo and vicinity report that business in that territory at present is the poorest on record. The coal shortage and the war tax are given as the cause. Many people are also using what they term "their moving picture change" to buy Thrift stamps. Others are spending their "amusement money" to pay on their Liberty bonds. In January and February the war taxes which the theaters in this territory will pay to the government will drop far below the December record. Poor business will be the cause.

It is reported that business at some of the Buffalo exchanges has dropped $3,000 a week. Many of the moving picture theaters in the small cities and towns outside of Buffalo have cut the number of their performances to two nights a week because of the coal shortage. They are receiving "a hand to mouth," "day by day" supply of coal and have no hope that conditions in this line will right themselves immediately.

The exhibitors, noting that their receipts are dwindling to a shadow, are asking the exchanges to cancel contracts. Every day the exchanges are receiving letters to this effect. The exhibitors are not giving their full quota of shows. They say their hands are being tied because they are not getting the money. The exchanges in turn are dealing fairly with the exhibitors. If theaters are compelled to close on account of the fuel shortage, the exchanges, as a rule, are inclined to hold contracts in abeyance until the houses open again. The theory back of this attitude is that "it is pretty hard to get blood out of a stone."

Many of the theaters playing to small audiences twice a week are cutting out their big films to save expenses and are using cheap shows. They claim the knife must be used ruthlessly on the expense sheet, otherwise their efforts will spell bankruptcy. Houses that paid $50 a day for a show are now paying $10 a day. The $5 to $7.50 shows are in demand.

The road men for the exchanges are receiving practically no new contracts. They also find that the train service in and out of the small towns are so demoralized that they are delayed for hours. This hold-up and extra hotel bills increase their traveling expenses.

The order to close the schools of Rochester has been issued. The purpose is to conserve the limited coal supply for the homes, hospitals and munition factories. "Close the theaters, too," is the cry of the radicals of the Flower City. The exhibitors there are making a Herculean effort to save the day and keep their doors open.

The theaters of Ithaca are now open only three nights a week. They have been ordered to close the remaining three nights on account of the coal shortage. The Park theater, Silver Creek, is running only two nights a week instead of six. "Old King Coal" is duly blamed for this condition.

The Elk theater, Buffalo, has closed and will remain so until Easter Sunday. This is in a prosperous locality, where the citizens make big money on the nearby docks, railroads and grain elevators. The war tax and lack of coal hurt business at the Elk.

The patrons of Jamestown, N. Y., houses wear overcoats and sweaters while watching the shows. The Jamestown exhibitors receive very little encouragement when they ask for coal from the local fuel administrator. Geneva theaters are in the same plight. The Strand theater, Salamanca, is among the many houses suffering from the coal shortage. The Susquehanna Valley, Floral and Laurel theaters, Binghamton, have been closed on account of poor business. The coal shortage and war tax are given as the cause of the slump. The Elmira and Binghamton picture and legitimate theaters—those running—must close at 10 o'clock in the evening to save coal. The legitimate houses start their shows at 6.45 in the evening. "Closed" is a sign in front of the Peerless theater of Hornell.

In a town near Buffalo a bank offered each person in the place a gift of fifty cents worth of Thrift stamps provided the recipient would purchase $1 worth of the stamps immediately. Nearly everybody in the town accepted the offer, and men, women and children are enthusiastically spending their spare money to buy more stamps. This cash formerly went to the moving picture theaters. Citizens of all the other towns are following the same plan.

There was a Fairbanks picture in a theater near Buffalo. A road man for a Buffalo exchange looked over the audience. It was an easy job. There were eighteen present. The house was poorly heated and the people preferrd to stay at thir homes.

Exhibitors and exchange men in the Buffalo territory say they are justified in spending a few minutes each day in "lambasting the Kaiser" and wishing for "the good old summertime."

Spokane Exhibitors Are Optimistic.

Moving picture exhibitors of Spokane are optimistic as to the outlook for good business for the remainder of the winter and also for the spring months. The majority of them are strong in their statements of business improvement despite the war tax.

W. Potter, of the Universal Film and Supply Company exchange, for this territory, reports that while business appeared to fall a little shy when the war tax was assessed, it has more than recovered. He predicts the worst has passed and that business will continue to improve. He further reports that in the territory extending into Western Montana, all of Northern Idaho and west to the Cascades in Washington, only a couple of houses have closed. However, he reports that some of the managers who were running nightly have cut to four nights a week and some of those who were running four nights have cut to two nights, or matinees and nights as the case may be, weekly.

The Strand was burned in the fall and is closed, but is the only Spokane house not doing any business. It had been open only a few months.

Spokane theater patrons are contributing approximately $9,400 monthly to Uncle Sam's war chests, almost without their knowledge, according to a report just published here. The amount represents the war tax on theater admissions which local managers are turning over to the secretary of the treasury each month. To date they have poured into the government coffers about $18,200, as the war tax on theater tickets has been in force since November 1.

Outside of the Hippodrome theater, which collects only the even cents, local theaters get the war tax through a horizontal increase of 5 cents in the price of admission. This system does not apply to the Auditorium theater, where the tax, coming in larger amounts, usually figures on a five-cent multiple and the extra amount only is collected.

According to the report the revenue checks from the various theaters run as follows: Hippodrome, $2,000; Pantages, $1,800; Auditorium, $800; Clemmer, $1,500; Liberty, $1,500; Casino, $800; Class A, $500; Lyric, $500.

The figures should remain constant throughout the year. The $800 given by the Auditorium represents the month of November. Fewer shows have played at the Auditorium, but the tax is higher because the admission is higher. It will be open daily hereafter.

On the basis of the figures given, Spokane theaters, in a year, would pay over $109,200 to Uncle Sam. The monthly attendance at the various theaters appear as follows: Hippodrome, 100,000; Pantages, 80,000; Clemmer, 75,000; Liberty, 75,000; Casino, 40,000; Class A, 25,000; Lyric, 25,000; Auditorium, 5,300.

This represents an aggregate monthly attendance in Spo-

kane theaters of 435,300 or a total for a year of 5,223,600. The unusual thing about the war tax feature is the almost complete absence of protests from patrons and the undiminished attendance at the theaters since it went into effect, according to the managers.

The total attendance at Spokane's theaters during 1917 was 6,288,000, according to figures presented by the managers of the show houses. Every theater in Spokane has done a better business in 1917 than in 1916, in spite of war times.

Why their totals should have shown an increase appears to be a mystery to a majority of the exhibitors. It is pointed out that many of our young men have left town to go to war and that young men are responsible for a goodly proportion of theater ticket sales; that their women friends, without escorts, remain at home; that families from which boys have gone do not feel in the mood for entertainment—but the fact remains that thousands of more admissions were sold this year.

"I don't know how to account for it except that times are better," said Walker C. Smith, manager of the Hippodrome, where 1,250,000 tickets were sold in 1917, in comparison with an even 1,000,000 for 1916.

"Of course, in times like these many people seek to lay aside their worries by taking in a show, and that may have helped some. I can't help but think people like the idea that when they buy their admission they are making a small contribution to the government at the same time. Our first month's war tax business amounted to $1,500, and December was fully as good.

"Business at the Clemmer theater has been fine and we are entirely satisfied with the showing we have made," said Dr. H. S. Clemmer, manager of the Clemmer Theater.

"Since we have moved to the American Theater we have done about 15 per cent. increased business," said E. Clarke Walker, manager of the Pantages offices. "Up to that time, owing to limited space, we did about the same business as the year before. We are looking ahead to a big season this coming year, and expect to be in our new building in May."

"We will play pictures at the Auditorium between other engagements," said J. W. Allender, manager of the Lyric Theater. "Business at the Lyric has been good, but our space is very limited. We have some large features now booked and expect to make contracts for others for showing at the Auditorium."

"I can't compare our present business with that of last year because I have not had the theater that long, but I am well satisfied with the patronage we are receiving," said J. C. Knipe of the Majestic Theater.

Marking Time in Cleveland.

The situation in Cleveland has greatly improved since the holidays, in spite of the fact that the weather has been steadily more severe than in many years. The first run theaters, in nearly every case, have rearranged their policies, cutting down film rentals and doing much open booking.

The neighborhood houses, however, continue below normal, but much better than November. Not one new theater is in the course of construction, whereas at this time last year about four good-sized houses were under way. The recent depression is and has been felt during the last month in the supply houses and film exchanges to a considerable extent. Only two theaters have closed, but several more are on the verge of doing so.

Outside of Cleveland, throughout the smaller cities of northern Ohio, there has been little improvement, the slump starting November 1. Many very small towns, with one or two theaters, are opened only one or two nights a week, and about fifteen have been closed.

There is a general air of worry among the theater managers, except those operating large houses, but this has been due principally to the war tax scare. Much talk and printed matter of the experiences of England and Canada after the war tax scare was over, is serving to enlighten the spirits of the exhibitors.

The General Situation in Baltimore.

The general situation in Baltimore at the present time has the appearance of a predestined event in that the inevitable is happening as the industry grows to greater proportions. As the business is gradually becoming recognized as an art, so are the theaters which are not being kept up to the standard of an art gradually being diminished, while exquisite structures which are a delight to the eye and a comfort to the body, although they are fewer in number, but larger in attraction, are gradually taking their places.

It has been found by conversing with several exhibitors that the war tax on tickets is not fully understood by the people who attend their shows, for when the admission is five cents, they do not seem to be able to grasp the fact that the tax is only due when the admission is ten cents, and when the manager cannot make his patron understand this situation the latter turns to another house. The point is that the patron does not understand the tax being paid on the ten cents admission and not on the five cent.

There seems to be no question but that there has been somewhat of a slump in business and especially might this be noted, it is said, in the districts which are inhabited by people holding clerical positions. For while the cost of living has advanced in the neighborhood of 30 to 50 per cent., the salaries of these people still remain near to their original amounts, with probably in many instances only an advance of 10 to 15 per cent., and according to this reasoning it is evident that they cannot spend as much on amusement as formerly.

According to observations made concerning the audiences of the Baltimore moving picture theaters, it can readily be seen that the higher grade of pictures are in demand. And a thing to be noted is the fact that the word of mouth advertising is by all means the best. As an instance, take "The Barrier," which played at the New Theater in Baltimore recently. The usual amount of advertising was given this play. But it was wonderful to note how the crowds began to swell along about the third day of the week.

Reports that come in from the road indicate the film business is falling off to some extent owing to the fact that so many men are being called away to the cantonments and therefore the theaters in the smaller cities throughout the state do not have the patronage they formerly did as many of the girls and the older people do not go to the moving pictures as formerly as they have not the desire. In many cases this falling off of patronage may be traced directly to the present crisis, and some of the theaters, it is reported, have been forced to open only two or three nights a week.

As to the prospects in Baltimore for the coming Spring business it can probably be said that it will be just as it always has been, i. e., that the city is a hard one for salesmen to work owing to the competition and the hard first-run proposition. There appears to be no reason to doubt that there will always be a demand for fine, high-class productions, and always for pictures that contain plenty of high-class punch and plot. If the film production is to be curtailed, probably it will be a good thing for Baltimore, as it will, in all cases, mean that the productions will be made with greater care and this will have a tendency to bring a greater demand from discriminating moving picture theater patrons.

In the last six months or so about two theaters of the smaller seating capacities have gone out of business, and whether this can be attributed to the present condition of affairs throughout the nation is a matter of much conjecture; but it is a fact that competition has had a great deal to do with it. The theaters included in this list are the Aladdin, the Crescent, on West Lafayette avenue; the Daisy, the Dream, the Jewell, the Lexington, the New Queen (colored), the Plaza, the Patterson, the Govans.

No Theaters Closed in Philadelphia.

Although there is a general feeling among the Philadelphia exhibitors that they are overburdened with numerous taxes, still there is the first theater yet to be heard from that has been compelled to close on that account.

The amount of business expected during this winter and spring is predicted to be generally fair, although it will not at any time exceed the amount of business done during the previous year. In fact, many of the exhibitors are of the opinion that if, with the high cost of film rental and increased taxes, wages and coal, they are able to approach last year's figures, they shall consider themselves extremely fortunate. The greatest depression is felt chiefly in neighboring sections, while the houses that cater to a transient business, both in and out of town, enjoy splendid attendances.

After having obtained several interviews with local exhibitors, the general opinion is that they may be compelled to close two or three days a week owing to the lack of coal. Mr. Lewis, who is in charge of the conservation of fuel, stated that motion picture houses would be ordered to close only as a last resort. At present, some theaters up the state are running on a schedule of three days a week, owing to the scarcity of coal.

Stanley V. Mastbaum, president of the Stanley Company, predicts a notable year in the film world for 1918. "I prophesy that during the coming twelve months, the motion picture business is going to take on a boom such as has never before been experienced," he said. "The high tension to which millions have been wrought will, as a matter of course, necessitate relaxation. What more probably than

that it will take the form of amusements? And why not pictures, especially in view of the positive efforts of manufacturers to provide a wonderful form of entertainment at nominal admission? I am confident that 1918 is going to be a splendid year in the motion picture business, not only from a financial but from an artistic viewpoint, and I do not hesitate to say that I firmly believe the year will mark a big step towards the progress of motion pictures."

Good Outlook for Spring in Iowa.

After a round of the Des Moines exchange managers, visits with the theater managers and the reports of the salesmen for the different exchanges, the spring outlook in Iowa is decidedly to the good. Although it is a bit hard just now for every exhibitor in the state, with the possible exception of the Des Moines exhibitors—who have the soldiers from the cantonment to draw from—they all are looking forward to the spring for relief. Lack of coal, zero weather, and handicapped shipping service are the big hoodoos just now, but all of these naturally will be overcome with the coming of the spring.

There have been approximately 150 theaters closed in Iowa in the last 120 days, but few of them have closed within the last thirty days. Many of the theaters now open are running but from one to three nights a week in the small country towns. However, nearly all of the 120 theaters will open when warmer weather sets in and the "small time" theaters will remain open the entire six days. Lack of coal closed up some theaters this last couple of weeks, but nearly every one is opened again now.

A small percentage of the exhibitors cannot be convinced that the present condition is but temporary and they are inclined to look at the world through very dark glasses, prophecying failure before spring comes to their relief. All agree that conditions are as low as they will get and that the tendency will have to be up—as it can't go any lower.

The closing of nearly every legitimate theater in the smaller towns on account of the canceling of road show engagements has turned this money into the picture houses. Every one agrees that there has never been so much money circulating in the state as at the present time and that the picture theater will get its share when the weather warms up enough for people to get in from the country in their cars—and for the townspeople to get out. Iowa had a big crop last season and the returns from this will be just about coming in in the spring and the farmers will be anxious to spend it in forgetting the war and high cost of living.

The admission tax has not hurt Iowa exhibitors at all, and while a few are still raising a row over the reel tax, most of them find it not the burden they expected. So, with exhibitors feeling the mid-winter pressure badly right now and most of them losing money right along, the general outlook for spring is optimistic in the extreme.

Atlanta Looks Forward to Good Year.

The past year, up to two months ago, has been a hard year on exhibitors in Atlanta. Practically no money has been made by the exhibitors, still they have managed to pull through. Several theaters have changed ownerships, and owners have changed managers so often as to make it almost impossible for the public to acquaint themselves with the policy of the theater.

Two Atlanta theaters have within the past year closed. The Victoria, on Peachtree street, shut down on account of remodeling the building. The "Euclid," on Euclid avenue, a neighborhood theater, closed on account of the death of the manager and lack of patronage.

For a while no new films were shown at the theaters, and repeats caused patronage to grow indifferent. During the past two months new films has awakened old patrons, and soldiers from Camp Gordon have crowded the theaters, especially at night.

Strange as it may seem, the Savoy theater, the oldest in the city, and which has not been remodeled for years, has never increased its admission price and is crowded day and night. About half the time repeats of film made years ago are given and still the theater remains crowded.

Atlanta has never in the history of moving picture theaters had a corps of more efficient, wideawake and progressive exhibitors as at the present time, and with interest awakening among Atlantians and with forty thousand moving picture loving soldiers in the neighborhood, the year 1918 looks splendid, especially if new films are shown now and then.

Not Much Complaint in Texas.

War-time conditions—taxes, added costs and the like—have not been responsible for the closing of theaters in Texas. It is doubtful whether a single Texas house has quit business on that account. Drought conditions in the western and southwestern portions of the state have taken their toll during the last year, however, to the extent of perhaps seventy-five houses in the smaller towns. Elsewhere in the state, where crop conditions have been satisfactory, little or no complaint is heard.

Minnesota Exhibitors Have Been Hard Hit.

A few Minneapolis exhibitors who are making money have given the impression that "everything is rosy" with Northwest exhibitors this winter, but after inquiring around, going over roadmen's records and reading exhibitors' correspondence, the World can truthfully state that the present season thus far has been a "killer" for the Northwest theater man.

The Government tax and the inability of many exhibitors to raise their admission prices and exist brought about the first blow. The exhibitors do not begrudge the Government its tax money, but at a majority of theaters it is very evident the tax has caused many hardships to the theater man, and where, because of the tax, exhibitors have deemed it necessary to raise admission prices a falling off in business has been noted. Records show that during last November (this month is usually the banner period) a majority of exhibitors made little or no money. Records also show that because of the tax on film reels and the raised cost of operating theaters a good percentage of Northwest houses have gone out of business or cut down the number of shows given each week.

Referring to reports the following facts show how the "high cost of photoplay presentation" has affected the Northwest: Eau Claire, Wis., a town of 18,000, formerly had five theaters operating daily; now three theaters are operating, not one showing films every night of the week. At Chippewa Falls, Wis., one house is now in operation; three were previously running. At Spooner, Wis., the Lyric is operating two nights a week, and the theater at Cumberland is doing likewise. At Stillwater, Minn., (12,000 population) the Majestic is closed, and the Metropolitan is operating two nights a week. At Menomonee, Wis., only one house (Smith Bros.) is now in operation; two were previously showing films.

At Mellen, Wis., one theater has cut down its showings from every night a week to four nights, and at Rice Lake, Wis., Mr. McLaughlin is operating only one of his two theaters at the present time. Turtle Lake, Wis., is said to have cut down its show nights from seven to one. The Best theater at Brainerd, Minn., is now running two nights a week, and the Strand is closed. In the Twin Cities an even dozen theaters have closed up, and the Oak, a new Minneapolis house, has cut down its show nights from seven to four. The Victoria, a new St. Paul theater, has cut down to Sunday night showings only.

The new fuelless Tuesday ordinance has lost some business for theaters, but it has been estimated that the new rule has built up Monday's business to such an extent that it is now almost equal to the amount previously recorded on both Monday and Tuesday. In the city the light ordinance has kept the theater fronts so dark that this has caused a small falling off in patronage. Downtown Minneapolis theaters are now allowed to burn only a limited number of lights in their lobbies and under canopies. Flasher signs and other lighted ornamentation has been eliminated.

Louisville Exhibitors Doing Well.

While reports have been received to the effect that exhibitors in some sections of the country were not making any money, and that some theaters had been forced to close, due to the additional war tax, special film tax, music tax, and general war conditions, things in Louisville are in just about the same shape as they were a year or even two years ago. Every house that was operating at this time last season is operating today, although the bad weather of the past two months has decreased revenues considerably for many of the houses, which are seldom pulling a full house, regardless of how good a film is or how big the star may be. However, conditions in Louisville have been much better than in many cities, due to local manufacturers having big war orders; while Camp Taylor has contributed many a dollar to the exhibitors' coffers.

Between 25,000 and 50,000 men are stationed at this camp all the time, these men being off duty on Wednesday, Saturday and Sunday afternoons, and about two-thirds of the men are off every evening after 5:30 until 10:30 o'clock. The boys jam the street cars to come to the city as soon as they get off, and the theaters catch a big crowd on the off afternoons and evenings. However, heavy snows have isolated the camp on several occasions this winter and cut off this business, while soldier subscriptions to the Liberty

Loan, the Red Cross and their insurance premiums have reduced their spending money considerably.

Louisville's prosperity was shown when bank clearings jumped over the billion dollar mark near the close of 1917, this being the first time that clearings reached such a figure. Workingmen have been fully employed at high wages, and weather conditions have been about the only factor working against the exhibitor.

Out in the state a number of theaters have been forced to close this winter, due to lack of fuel for heating and the fact that many power plants have been down frequently on account of lack of fuel. In addition the roads have been impassable, and country theaters have not been able to draw business from any great area. However, agricultural conditions have been good, crops being big and the farmers receiving high prices; while live stock, lumber and coal operations have also been going ahead at a big pace.

General conditions out in the state are good, and there is plenty of money. Altogether, combinations of circumstances have worked against the exhibitor, and many of the smaller theaters have been having a hard time. However, the theaters to quit have been principally the ones in small, isolated villages, and no reports have been received concerning any theaters in the larger cities having been forced to quit. In the coal and timber sections the theaters have been having a fairly good run, as the highest labor prices ever paid to miners and timbermen are now in effect.

Directors' Supper Dance a Brilliant Affair

Association's Initial Function Attended by Practically all the Producing Celebrities in the East

I'm a member of the M. P. D. A....
And I know that you'll believe me when I say....
That my method of direction is the climax of perfection—
I'm an artist with a cap-i-tal A.
I'm a member of the M. P. D. A.
And delight to show my power every day.
When the star gets temp'ramental
I remark in tones parental:
"Just remember—I'm a member—
I'm a member of the M. P. D. A."

THE STARS, temp'ramental and otherwise, if so be in the latter category there are any, joined with manufacturers in a lusty outgiving of the chorus of the official song of the Motion Picture Directors' Association at the Biltmore Saturday, January 26. The occasion was what the Association modestly described as its "initial supper dance." Actually it was much more than that. Reckoned on the basis of its full achievement—by the trade prominence of the men and women present; by the novelties provided for their entertainment, and by the spirit of good fellowship that prevailed—it set an unusual standard in an industry that already has established worthy precedent in social affairs.

There will be successors of Saturday night's function. That already has been determined. Daniel Frohman, who "came early and remained late," was among the more insistent on this point, and the half thousand others present will back him in his demands.

The setting for the dance was the nineteenth floor of the big hotel. The grand ballroom—the same hall in which President Wilson two years ago talked to motion picture men—was the center of attraction for the dancers. On the stage was an orchestra of thirty pieces; and it was mostly busy, the intermissions being of short duration. There was a goodly throng in the dining room on the same floor, where a jazz band and colored entertainers held forth. There was another room, too, which by many present received more rather than less attention. Here during all the earlier hours there were on tap in large bowls mild but seductive mixtures; and there was lemonade, too.

It was shortly after 11 o'clock, when nearly all the guests had arrived, that a band of Scotch bagpipers paraded through the rooms and aroused the enthusiasm of the throng. Soon afterward everyone went to the ballroom where the Spanish dancers from "The Land of Joy" company gave a performance lasting a half hour. It was one of the features of the night. The grace and art and speed of the splendidly trained young women brought forth continued and hearty applause.

Supper was then served in the adjoining dining rooms. After the coffee had been reached Travers Vale announced that Sidney Jarvis would sing the chorus of the club song and invited the diners to join him. While they were a bit slow in getting started the lyric of Carroll Fleming and the catchy music of Ted Barron proved an irresistible combination and they went to it with a will.

To enumerate the men and women present would require a long story. Among those noted by the World man, however, were monocled Nat Goodwin, who did not come in very early but who did remain to the finish; Adolph Zukor, P. A. Powers, Samuel Goldfish, Mr. and Mrs. William Fox, Fred B. Warren, Watterson R. Rothacker of Chicago, H. H. Bruenner, Mr. and Mrs. Richard Rowland, Mr. and Mrs. John Rock, John F. Chalmers, I. E. Chadwick, Mr. and Mrs. Sidney Drew, Mr. and Mrs. Lewis J. Selznick, Joe Engel, S. L. Rothapfel, Mr. and Mrs. Herbert Blache, Mr. and Mrs. James L. Hoff, Mr. and Mrs. Max Karger, Captain and Mrs. E. H. Calvert, William A. Johnston, Mr. and Mrs. E. C. Willat, Mr. and Mrs. Herbert Brenon, Lieutenant Al. Kaufman, "Bill" Russell, Frank Keeney, James Kirkwood, Major McCutcheon, Harry Garson, Mabel Condon, Mr. and Mrs. Tom Terriss, Louise Vale, Mr. and Mrs. Frank Losee, Nathan Burkan, Clara Kimball Young, Phil Lang, Charles Abrams, Oscar A. C. Lund, Gail Kane, Elsie Ferguson, Pauline Frederick, Mr. and Mrs. Edgar Selwyn, Miriam Nesbitt, Marjorie Rambeau, Mr. and Mrs. Harry Morey, Valentine Grant, George Trimble, Alice Brady, June Caprice, Oscar Appel, Owen Moore, Jack Pickford, Olive Thomas, Pearl White, Gertrude McCoy, Lois Meredith, Sheldon Lewis, Virginia Pearson, Mr. and Mrs. Edgar Selden, Georgia Gardiner, Carlyle Blackwell, Anders Randolph and a host of others.

Committees in Charge of the Dance.

Wally Van was chairman of the dance committee. His aids were Maurice Tourneur, Robert G. Vignola, Perry Vekroff, Joseph Kaufman and J. Searle Dawley. On the sale of tickets were Mr. Vignola and Frank Crane. In charge of the door were Carroll Fleming, Edwin Middleton, William F. Haddock, Barry O'Neil, Lawrence McGill and Jay Hunt. In charge of refreshments were James Vincent, John G. Harvey, John G. Adolphi, and Harley Knoles. The music and dancing were looked out for by Mr. Van, Mr. Kaufman, Mr. Vale, Edwin Carewe, Mr. Tourneur and Mr. Dawley. On the supper committee were Dell Henderson, Charles Giblyn, Charles F. Miller, Charles M. Seay and George Fitzmaurice.

The reception committee was headed by Sid Olcott. Named as his aids, although some were on the west coast, were Edwin August, Kenean Buel, Allan Dwan, Oscar Eagle, J. Gordon Edwards, William J. Humphreys, John C. Ince, George Irving, Edmund Lawrence, Ashley Miller, Leonce Perrett, Paul Scardon, Joseph W. Smiley, Robert T. Thornby, Stanner E. V. Taylor, C. Jay Williams, Emile Chautard, James Young, F. G. Grandon and Burton King.

It was about 5 o'clock when the last elevator descended from the nineteenth floor. It had been a great night. There was no dissenting voice on the freely expresed opinion that the directors were to be congratulated on their first party—that it had been cleverely conceived and splendidly executed. G. B.

SHELDON LEWIS TO REMAIN IN PICTURES.

Sheldon Lewis, the popular Pathe "villain," will not desert the screen after all. Although he had recently decided to accept a very tempting offer from a prominent theatrical manager, Mr. Lewis changed his mind at the last moment because of the fact that he felt it would be harmful to leave the screen if only for the length of a theatrical season. A tempting motion picture offer which has just been made him will therefore receive his consideration upon conclusion of his present contract with Pathe. Mr. Lewis is the husband of Virginia Pearson, the popular Fox star, and is perhaps one of the most beloved "heavies" in motion pictures.

MAX LINDER COMING BACK.

Max Linder, the popular French comedian, who terminated his contract with Essanay last July on account of ill health, has cabled to friends in this city that he has now fully recovered, and that he expects to visit this country again in April. After making a few productions at his own studio, the Cinemax, in Paris, M. Linder took himself to Switzerland, and will sail for the United State in a few months. Just which company will present him is still a point of conjecture, but there is little doubt but that his efforts will be crowned with success.

The Motion Picture Exhibitor

Varner Outlines Legislative Program

Chairman of Allied Committee Suggests to Congressmen Changes Desired in Tax Law.

HARRY B. VARNER, secretary-treasurer of the Motion Picture Exhibitors' League of North Carolina, and I. Stern, of Philadelphia, were last week around the Capitol conferring with members of Congress on the legislative program agreed upon at a recent joint meeting of the allied exhibitors' legislative committee in conference with a like committee of manufacturers. This program includes the following

Suggestions for Amendments.

1. That all children under twelve years of age shall be exempt from any admission tax.

2. That the film footage tax of one-fourth and one-half cent a foot be repealed and eliminated entirely.

3. That the theater seat tax be repealed and eliminated entirely.

4. That for the purpose of raising additional revenue, in lieu of the eliminations asked for, the admission tax be made to cover all admissions, including the five-cent admissions (except on children under twelve).

5. That the method of collecting admission taxes shall be through the sale of tax tickets furnished by the Government to the theaters for that purpose.

6. That these tickets be sold in blocks at a discount so as to allow the purchaser a 10 per cent. margin for handling.

Varner Writes North Carolina Exhibitors.

In an effort to mobilize the united forces of every motion picture theater owner in North Carolina to combat the ruinous admission and other taxes confronting them, Secretary H. B. Varner, of the North Carolina Exhibitors' Association, has addressed a call to every theater manager in his state urging him immediately to report actual conditions to all North Carolina Congressmen and Senators for the month of November, 1917, as compared with the previous November. Mr. Varner's letter in part follows:

Lexington, N. C., January 23, 1918.

At our convention in Raleigh last week I was directed to write you and ask you to write the strongest letter that you can write to each of our ten Congressmen and two United States Senators urging them to work for the revision of the war tax on motion picture theaters. I want you to write these men the plain truth, giving actual conditions, showing the receipts and disbursements of your theater for November, 1917; giving the exact amount that you paid for war taxes, showing how much you made or lost during that month, and compare these figures with your business for November, 1916.

I am confident Congress has no desire to do the moving picture industry an injustice; yet it has taxed us out of all reason, much more than any other industry in the country is taxed, and you want to urge in this letter that this tax be revised so that the theaters of the country may continue to stay open and operate and pay a good revenue to the Government.

It is estimated that 25 per cent. of the theaters of the nation have been forced to close since November 1 on account of the war tax, and it is generally believed that if Congress does not revise this war revenue tax affecting theaters that 50 per cent. more of them will be closed between now and April. What you want to do is to give the members of Congress actual facts and figures.

The entire industry throughout the nation is working harmoniously back of the Legislative Committee of which I am Chairman, and I shall spend a great deal of my time from now on in Washington looking after your interest; but I cannot accomplish anything unless you do your duty by writing these letters. H. B. VARNER, Secretary.

Washington Theater Managers Meet

Association Hears Report of Delegate to Capital—New Janitors' Union Reported On.

THE Washington Theater Managers' Association met on January 15 at their headquarters in the Central building in Seattle. W. H. Smythe, who was sent as a delegate from the Washington exhibitors to the convention of theater men in the national capital gave his report of the proceedings, and reports from several small town exhibitors throughout the territory on the subject of the admission tax were read. These letters told of decreased box office receipts since the tax had gone into effect and complained of the hardship it was working on the "little fellow." A report was also made on the conference of a committee with the Central Labor Union regarding the formation of a janitors' union and its relation to exhibitors as employers.

J. L. Pierce, Northwest manager for the Four Minute Men, addressed the meeting, promising the theater men that the appearance of men who claimed to be Four Minute Men, but were not, would be stopped. Some of these would-be orators have come to the theaters, alleging that they were Four Minute Men, and have spoken on subjects that were on the schedule of the Four Minute speeches. Mr. Pierce told the theater managers that the real Four Minute Man would carry a slide announcing his name and his connection with the patriotic orators. He also promised that the poor orators among them should be weeded out, so that theater patrons would not be bored by poor speeches. After Mr. Pierce's address the organization proceeded to discuss private business.

BRONX EXHIBITORS INSTALL OFFICERS.

The Cinema Exhibitors' Association of Bronx County held its sixth annual installation of officers and banquet at Fleischman's, Bronx, on Thursday evening, January 10. There was a large attendance of county officials and exhibitors of Bronx County. District Attorney Francis Martin was installing officer and also toastmaster. Splendid and telling speeches were made by Judge Sheil, Judge Robitzek, District Attorney Martin, Chief Inspector Frank Fitzpatrick of Bronx Department of Water, Gas and Electricity, Superintendent Charles Sweeney, Bronx Children's Society, and several others.

President John J. Wittman, after being installed into office for his sixth consecutive term as president of this association, was presented with a handsome and valuable diamond scarf pin. All present had a very enjoyable time.

ST. LOUIS LEAGUE LISTENS TO NEW SCHEME.

The Exhibitors' League of St. Louis, at its meeting Friday, January 18, was greatly interested or entertained by a plan proposed by Floyd Lewis, formerly manager of the Goldwyn offices here and recently resigned.

Mr. Lewis appeared unannounced at the League meeting and proposed the formation of the Exhibitors' Film Company, a city-wide organization, incorporated for the purchase, wholesale or on a large scale, of feature and serial pictures. Lewis, who is promoting the organization, set forth what he could save the exhibitors annually in the cost of films.

The exhibitors took no action with regard to the proposal.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

North Carolina M. P. E. L. at Greensboro, N. C.... ..... February 22

Oklahoma Exhibitors' League at Oklahoma City.....February 5 and 6

How Tuesday Became "Heatless Day"

Barry M. Buckley Prevails on Fuel Administrator to Give Different Day to Amusements—Order Permitting the Change.

By C. L. Linz.

THE credit is due to Barry M. Bulkley for having prevailed upon the United States Fuel Administration to change from Monday until Tuesday as the day upon which all theatres in the United States must darken their doors to conform with the "stop industry" order of Dr. Harry A. Garfield, the United States Fuel Administrator.

When the original order came out, Harry M. Crandall, who represents the league in Washington in all matters pertaining to legislation, was in New York City. He got in touch with Mr. Bulkley, who is vice-president of the Crandall Theaters Company and prominent both politically and socially in the National Capital, and explained the situation to him. Following this conference by telephone, Mr. Bulkley, with Arthur Robb and Joseph P. Morgan, who are connected with this company, formulated the following brief, which was presented to the authorities here:

Brief Presented to Government.

"The local motion picture industry desires to co-operate with the United States Government in its efforts to conserve coal and respectfully submits that the order closing the motion picture houses on Mondays be changed and that Tuesdays be substituted.

"It is unnecessary to refer to the popularity of the motion picture. It has proven to be, during the time of the war, a tremendous aid in numberless ways to the United States Government. President Wilson is authority for the statement that the motion picture houses have contributed one-half to the Liberty Loan. There can be no question of patriotism and loyalty of their management and they are as ready now as ever to do their share and to acquiesce heartily in any plan the Government may propose. They respectfully submit that their reason for substituting Tuesday for Monday is entirely logical and will assist rather than retard the Government's purposes.

"By reason of the Monday order there will be a great number of idle people who will be compelled to stay at home, thereby burning an increased supply of coal and gas. The motion picture houses remaining open on that day will not only afford inexpensive amusement, but will be the means of decreasing the home consumption of fuel and light. The cost of maintaining the motion picture houses on that day would be most insignificant when compared with that required to keep the homes properly heated and lighted. The substitution of Tuesday for Monday and its widespread announcement will do more to lessen public discontent and to generally popularize the recent act of the Fuel Administration than anything conceivable.

"A leading New York daily says: 'If they (the moving picture houses) are closed on this enforced holiday, the public will have no place to go, and nothing to take their minds off the temporary misfortune of lack of work.

"'The managers' proposition is that the motion picture houses be allowed to remain open on Mondays, and closed on some other day, say Tuesdays. This would affect a greater saving of light and heat.'

"The Government must know that the keeping of the motion picture houses open on Monday would prevent quite a loss in the war revenue taxes.

"Telegram received at two-thirty p. m., on Friday, January 18, 1918, from the Motion Picture Exhibitors' Association of the State of Wisconsin, reads: 'We respectfully submit the following plan: That motion picture houses be closed on Tuesdays and remain open Mondays, thereby providing places of recreation and proper warmth and facilitate conservation of fuel in the homes on this day.'"

It is believed that on the strength of this argument, that the change of day was made. The order covering this change was as follows:

Order for Change Dated January 19.

The United States Fuel Administrator has today changed the days on which fuel is not to be used for theaters and other places of amusement from Mondays to Tuesdays. This change is made to accommodate the holiday crowds on Mondays. The prohibition upon the use of fuel for heating such places of amusement for Tuesdays includes the use of fuel for lighting.

The regulation issued today reads:

"Regulation making the provisions of Section IV of the Fuel Administrator's regulation of January 17, 1918, applicable to theaters and other places of amusement referred to in paragraph (c) of said section upon Tuesdays instead of Mondays.

"In order to accommodate public holiday attendance fuel may be burned on any of the Mondays beginning January 21, 1918, and continuing up to and including March 25, 1918, for the purpose of supplying heat for theaters, moving picture houses, bowling alleys, billiard rooms, private or public dance halls, or any other place of public amusement; but no fuel shall be burned on any Tuesday, beginning January 22, 1918, and continuing up to and including Tuesday, March 26, 1918 (except to such extent as is essential to prevent injury to property from freezing), for the purpose of supplying either heat or light for any of the places of amusement aforesaid on any of the Tuesdays above specified. To the extent indicated herein the regulation of the United State Fuel Administrator dated January 17, 1918, is hereby modified.

"(Signed.) H. A. GARFIELD,
"UNITED STATES FUEL ADMINISTRATOR.
"Washington, 19th of January, 1918."

New York Sunday Shows in Balance

Test Closing Case to Be Argued Before the Court of Appeals February 28.

By C. L. Grant.

ALL branches of the motion picture industry will be interested in the outcome of a test case which will be argued before the Court of Appeals in Albany on February 28, for on the outcome depends the fate of Sunday motion pictures in this state. There was a preliminary motion slated for Saturday, January 26, before Judge Cuthbert W. Pound to stay the execution of a judgment obtained in the case of Vincent Bergstrom, owner of a motion picture house in Schenectady, and convicted some time ago by a police court jury of that city on the charge of having run his theater Sundays.

Interest in the Bergstrom case, the first of its kind in New York state, is far-reaching, for an adverse decision means the closing of all motion picture houses on Sundays.

There is a singular state of affairs existing in this state at the present time in connection with the legality of Sunday pictures. There have been two Appellate decisions on the subject, the third department ruling that Sunday motion pictures are illegal, while in other divisions the reverse has been held. It is more than likely that many motion picture houses will be put out of business should the Court of Appeals decide against Sunday shows.

There are no Sunday movies in Albany, but the houses in Troy run full blast seven days a week and attract large numbers from the former city on Sunday. The shows have been well conducted and pastors have admitted that the shows are responsible for keeping many persons from saloons and similar places. During the last few days moving picture exhibitors in Albany have unsuccessfully sought permission of Mayor Watt to give Sunday evening performances, claiming that such was only due them in view of the fact that they were compelled to close Tuesdays.

The Schenectady situation dates back for over a year, at which time the police in the electric town endeavored to close all picture houses on Sunday. A number of managers were arrested and given a police court trial. All were acquitted with the exception of Bergstrom, his conviction being based on the contention of the Corporation Counsel that as Schenectady was within the third department of the Appellate Division, that department's ruling against Sunday pictures was paramount.

SCHENECTADY OFFICIALS IGNORE STAY.

Albany, January 27.—Schenectady's moving picture theaters were closed today despite the fact that attorneys had on Friday secured a stay of execution from Supreme Court Justice Nichols in Schoharie in the case of Vincent Bergstrom who was some time ago convicted in a court in Schenectady on a charge of having run his place Sundays. The case is one which has aroused much interest in motion picture circles over the State and one which is being watched by both the industry and the courts for a final ruling.

The attorneys representing Bergstrom made an effort yesterday to secure an order from Judge Cuthbert Pound of the Court of Appeals in Albany, but the Judge had returned to his home in Lockport for the week-end and nothing was accomplished in the matter. The motion picture houses in the Electric City had apparently taken it for granted that they could operate today, had advertised the fact, only to receive a jolt from the authorities last night.

The stay of execution, obtained from Justice Nichols, was served on Mayor Charles Simon of Schenectady who in turn referred it to the city's legal department. The Mayor was advised that the city was not interested in the matter in a legal way, it being up to the District Attorney to decide. Commissioner of Public Safety Alexander of Schenectady put his foot down on the attempted opening for today, on the grounds that the stay of execution in Bergstrom's case affected only the defendant and could not be construed as covering all movies in the city. C. L. GRANT.

Michael F. Lydon Heads Bay State League

By Richard Davis Howe

Seventy-Five Massachusetts and Rhode Island Exhibitors Discuss Many Matters of Moment

MASSACHUSETTS and Rhode Island members of the Motion Picture Exhibitors' League of America gave undivided and enthusiastic support to the Government in the war measure affecting the moving picture industry at the annual meeting and banquet of the two state leagues held at the Quincy House Tuesday afternoon and evening, January 22. Seventy-five of the leading exhibitors of these two states attended. They pledged their allegiance to President Wilson and to Congress to continue their patriotic work of supporting the Government in the war. They praised the work of the national theater leaders who had secured a change of the Monday holiday closing order to apply on Tuesday. This, it was agreed, had saved tremendous losses to all moving picture exhibitors in New England.

Matters of vital importance to the exhibitors and their business were discussed at the convention, and there was a spirited contest over the election of a state president. Michael F. Lydon, the new standard bearer of the Massachusetts and Rhode Island leagues, is one of the best-known exhibitors in New England. He is a man who has worked hard and consistently for the exhibitors' organization and is a keen politician. He has been the author and sponsor of legislation in Massachusetts which has been of great benefit to the moving picture industry. Mr. Lydon has promised to work "tooth and nail" to make the local organization the best in the country, and his enthusiastic supporters believe there is a big boom in store for the eastern organizations of the national league under Mr. Lydon's leadership.

Miss Rose E. Tapley, who is making a nation-wide tour under the auspices of the Famous Players-Lasky Corporation, was a special guest at the banquet. She spoke enthusiastically of the work of the exhibitors' league in all parts of the country.

The exhibitors gathered for their business session at 2 o'clock in the afternoon and Ernest H. Horstmann called the session to order. The first business taken up was a discussion of the plan of a group of independent film manufacturers to market their productions direct to the moving picture exhibitor. Mr. Horstmann read their plan to the members. It was finally agreed that a committee of five be appointed to investigate the matter and report to the organization on February 5.

It was decided that the committee go to New York January 25 and confer with the two associations at the meeting in that city.

Mr. Horstmann scored members of the league for their failure to reply to the request of Frank Rembusch, of Indiana, secretary of the Allied Exhibitors' Legislative Committee, requesting that exhibitors fill out blanks which call for comment from every theater manager on how the war tax affected his theater during the months of November and December. He said that only seven theaters in New England had answered the request and that only 207 out of 14,000 in the entire United States had taken the trouble to give the desired information.

On motion of Alfred S. Black, a motion that the league at once send out notices to every moving picture house in Massachusetts requesting them to answer immediately the request of Mr. Rembusch was adopted.

When Mr. Horstmann asked how many exhibitors present would send in their information at once, the entire body arose.

Whether or not children under 12 years should be exempt from the war tax was taken up for discussion. Leon Dadman said he had collected the tax from juveniles and had forwarded the money to the Government. He said it was returned with the request that the money be rebated to the children. There was a laugh from the exhibitors at this suggestion.

The matter of the theaters being closed on Tuesdays came up when one exhibitor asked what protest, if any, was to be made against the Tuesday closing order. Mr. Horstmann declared that the exhibitors should be satisfied with the concessions already granted by the Government and he advised the exhibitors to "leave well enought alone."

Some interesting information on this subject was given by Samuel Grant, who said he was in New York when the theater committee had gone to Washington to protest to President Wilson against the Monday closing order. He said that Adolph Zukor had gone to Washington representing the film manufacturing and producers' interests with a list of protests he intended to make for the industry. He said that what Mr. Zukor heard from the president himself caused him to withdraw all the protests except the Monday closing order. This caused an end of the Tuesday protest argument.

Who Pays for Film on Tuesday?

Whether or not the exhibitors should pay for films for Tuesdays brought forth some lively discussion. It was pointed out that the man who pays for a program or who had contracts for his bookings is now unable to use the material he has contracted for on Tuesdays. Colonel Henry L. Kincaide, of Quincy, declared it was not fair for the exchanges to bill the exhibitors for Tuesday films. He said a united protest should be made against such charges.

It was explained by Stanley Sumner that the Paramount company had agreed to stand the loss for Monday when that day was ordered for theater closing, but that when the order was changed to Tuesday the company had withdrawn their offer. The action of the Paramount company was caused by the belief that the exhibitors would make as much on Monday as if they were open both Monday and Tuesday, under the new conditions, was the explanation of George A. Giles.

On motion of Michael J. Lydon a committee was appointed to call the exchanges by phone and find out their attitude in regard to this matter. While the committee was at work the debate on the matter was continued.

Stanley Sumner said that every exhibitor ought to refuse to pay for his Tuesday films. He said he was going to follow that policy. As the theaters were closed by order of the Government he said he was in favor of employing counsel to investigate and care for the matter, amicably if possible.

Alfred S. Black said he did not believe the exchanges could collect money for the pictures and he was in favor of an investigation by counsel.

The committee reported that the exchanges in Boston which said they would not charge for the Tuesday films were Mutual, Kleine, Vitagraph and Universal. The General Film declared it would rebate in full and Triangle stated it would give the exhibitor a square deal. The Eastern Feature Film Company said it would charge 35 or 40 per cent. of the film cost.

Paramount officials reported they were not authorized to rebate, but that they would give the picture for use on another date or substitute another picture. Metro officials said they were willing to make allowance for loss of pictures, but that they would try and prevail upon the exhibitor to use another picture at another date.

The Pathe exchange reported that no charge would be made for Tuesday films, but that they would base their charge on the length of time films were used. The Fox management did not know what action the home office was to take, but indications were that the exhibitors would suffer no loss from the Tuesday closing as the Monday holiday would make up for the loss of Tuesday.

The matter of paying theater employees on Tuesdays was discussed, but it was the prevailing opinion that this was a matter for each exhibitor to settle for his own house and that no concerted action could be taken.

Chairman Horstmann read a letter from Jacob Conn, an exhibitor from Providence, announcing his resignation from the league. Jacob Lourie moved that the letter be placed on file, which was done.

A. E. Ramsdell, secretary of the Kincaide organization before the amalgamation, was called upon to read his report for the year 1917, which was as follows:

"Seventy-five dollars in dues was paid into the organization during the past year. The organization paid out $42.80 for expenses, leaving a balance in the treasury of $32.20. Thirty-one members of the organization are in good stand-

ing, while thirty-seven have failed to pay their dues." The report was accepted.

The exhibitors then heard the report of the nominating committee, which was read by Chairman Horstmann. The nominating committee consisted of Colonel Henry L. Kincaide and Ernest H. Horstmann, who in secret session had agreed on the nominations. The nominations were:

Michael Lydon Is Elected President.

President, Edward R. Gregory, of Dorchester; vice president, W. G. Hartford; secretary, B. H. Cornell; treasurer, Herbert A. Gillman, of Dorchester; auditing committee, A. E. Ramsdell, of Malden; William B. Sproule, East Boston, and George F. Washburn, of Boston; membership committee, George S. Benslev, A. Montague, Al Somerby. Executive Committee, Ernest H. Horstmann, Nathan H. Gordon, William Keon, Jacob Lourie, Colonel Henry L. Kincaide, Edward R. Gregory and Frank J. Howard.

Harry I. Wasserman nominated Michael F. Lydon for the presidency in opposition to Mr. Gregory. Several members were in favor of having the original nomination of E. R. Gregory for president stand, but Wasserman demanded that he have the right to nominate who he wished and his motion was allowed to stand, Lydon's name being placed on the list. The result of the vote was Lydon 27 and Gregory 24. Immediately after the vote was officially counted, Mr. Gregory stepped up to where Mr. Lydon was sitting and grasped him by the hand and wished him best of luck for his coming term. He also asked the committee to make the vote unanimous, which was done. Three rousing cheers went up for Mr. Gregory for the spirit he showed in the election. The secretary then cast one vote ballot for the entire list of officers.

When Ernest H. Horstmann's name was proposed for the executive committee he declared he was through with the league as an active officer. He stated, however, that he would always be ready to help in time of necessity and would be glad to act in an advisory way at any time but that he did not wish to be tied down to an executive position.

Mr. Washburn also urged the former president to remain. Mr. Washburn stated that it had been his intention to refuse the nomination as a member of the auditing board, because of the many outside business cares he had to take up his time, but that he would stick if Mr. Horstmann would. The members finally prevailed upon Mr. Horstmann to accept the nomination, which he did.

David Lourie called for a vote of thanks for President Horstmann, and Michael J. Lydon called for the members to stand up and give it. Three cheers rang out for the retiring president. Mr. Horstmann bowed his appreciation and then proceeded to make a short speech of thanks.

Straight Talk from Horstmann.

"I have always worked for the best interests of the league," he said. "I know I have been accused more than once of having a clique with me. Yes, I have had a clique, and I am proud of the fact. But whose fault is it? It is your fault. You do not attend the meetings, so how can we accomplish anything. I have many times sent out 140 letters to league members announcing a meeting and seven or eight have attended. We automatically became a clique. Please don't let this happen with the incoming president. I have worked hard for the league. I have made trips to New York and Washington in behalf of the organization.

"Speaking of laxity in attendance look at this one here today. The meeting is a disgrace because of the small number of exhibitors attending. With theaters closed throughout the state we should have a record attendance. 'In union there is strength.' Without union we can accomplish nothing. If there was no Motion Picture Exhibitors' League of America and National Association of the Motion Picture Industry your theaters would have been closed yesterday.

"Another important question to discuss while I am at it is dues. Any member can come along and pay his initation fee. Then he goes away and forgets all about the league. Notices are sent out to him. He fails to answer them or attend. Soon he is dropped and there you are. That is what I have had to contend with. Dues are a regular insurance. The organization loses its strength if its members do not attend the meetings. If there had been no national association we could not have gone to Garfield and asked him to change the closing order.

"Only two exhibitors sent in their three dollars to fight the music tax. Yet your battle has been fought for you. The least you could have done was to send in your three dollars. The money could not be misappropriated as the checks had to be signed and countersigned. All of these things go to show that you are lax in such matters.

"You exhibitors must look after state and national legislation and you must attend meetings. Try and bring in new members. I want to thank you all very much for your vote of thanks, and if at any time I can help you in your difficulties I will be glad to do so."

Samuel Grant proposed a vote of thanks to be tendered to all retiring officers of the two organizations. They were given enthusiastically.

Colonel Kincaide declared he would put his shoulder to the wheel and aid the new president as much as possible during the ensuing year.

Mr. Washburn said that the single act of the officers in Washington in substituting Tuesday for Monday as the closing day brought in enough money to the exhibitors to pay their dues for the entire coming year.

Mr. Lydon stated that he believed the license cost for running Sunday shows in Boston would soon be reduced from $10 to $5. He said that he saw the Mayor's secretary Tuesday, the Mayor himself being sick at home, and he said he could not promise any action on the matter. Mr. Lydon stated, however, that he got in touch with the Mayor by telephone later in the day and put the question up to the chief executive. The Mayor said he would take the matter under consideration.

The cost of Sunday licensing was formerly only $5, but when the Mayor came in he raised the cost to $10, claiming it was a war measure and that the treasury was low at that time. Now that conditions are nearly normal again, the chances look rosy for the original amount to come back.

It was voted that Mr. Horstmann, as national treasurer of the Motion Picture Exhibitors' League of America, be given desk room in the Massachusetts' league headquarters at 127 Pleasant street.

President Lydon Promises His Best.

Dinner was served at 7 o'clock and the menu was elaborate. When the banquet was over Mr. Horstmann introduced the new president, Mr. Lydon, and called for a rousing cheer for the incoming chief executive.

"As much as I had dreaded the election," Mr. Lydon declared, "I will certainly do my best to aid the league and make it one of the finest organizations in the country. I feel proud of the confidence put in me and I will take off my coat and delve into the work of the organization and make the league a 100 per cent. organization.

"I believe that it is time we had an organization where we can demand the rights that are due us. During the coming year there are many things to be done. We are fortunate to get the date of closing changed from Monday to Tuesday. We must always be on our job so as to fight just such cases as that. No man is going to do the work alone. He must have the hearty support of every member. I am in favor of monthly meetings. We should get together and exchange ideas and accomplish something."

Alfred S. Black, president of the Maine Branch of the Motion Picture Exhibitors' League of America, and an ardent worker in the Massachusetts branch, was the next speaker on the schedule.

"I have rather dreaded the annual meeting of the league as I though there would be considerable fireworks," said Mr. Black. 'Of course, there were a few, but now the air is cleared and a lot of good has come from it. Differences will be a thing of the past and we will all work together from now on."

Mrs. Alice Rice Carroll, film executive of the New England Bureau of United States Official Government War Films and a well-known bay state lecturer, followed Mr. Black.

Marion Brazier Howard, president of the Film Club of Boston, and a writer for the Moving Picture World, was the next speaker. She praised the organizaton and reminded the members of the old Colonial expression, "If you don't hang together, you will all hang separately." The speaker paid a tribute to Mr. Horstmann. "The efforts of Mr. Horstmann will never be known," she said. "Of course mistakes have been made, mistakes will be made, but he has given an enormous amount of time to the league and those who have worked with him appreciate him."

Samuel Grant notified the meeting that because of the acute coal shortage, the new closing orders and other possibilities that might arise the officials in charge had decided to call off the New York exposition and devote their energies toward making the exposition in Boston, next summer, a complete success. Mr. Grant expects the Hub convention to make between $10,000 and $15,000.

"Boston," Mr. Grant continued, "can put over as big a con-

vention as Chicago. World's Series, Auto Shows, and other affairs have always proved a success in the Hub, and the movie exposition will undoubtedly prove a tremendous success. You must all put your shoulder to the wheel and help make it a success."

Frank J. Howard, of the Atlas Film Company of this city, and dean of the industry, also spoke briefly.

Those present at the banquet were:

George F. Barlow, 2d, Princess theater, Plymouth; Charles H. Phillips, Universal exchange; Frank S. Truda, Goldwyn; Nathan Ross, Boston Photoplay; Edward E. Golden, manager, Boston Photoplay; "Al" Somerby, manager, Bowdoin Square; George Robinson, Paramount; Al Bevan, Olympic theater, South Boston; Alton H. Blackinton, Park theater, Rockland, Me.; Robert B. Clark, Perfection Pictures; Charles H. Ross, Lancaster theater; George B. Toomey, Palms theater, Quincy; William B. Sproule and William E. Dowlin, Central Square theater, East Boston; Stuart Rollins, of Sheedy & Rollins; Al Allen, Columbia theater, Attleboro; John Levy, Supreme theater, Jamaica Plain; Frank A. Howard, of Middleboro, and Atlas Film Company; Charles Moning, Old Colony theater, Plymouth; S. M. Moscow, United Film Service; R. J. Decker, Park theater, Middleboro; C. W. Hodgdon, Wakefield theater, Wakefield; S. Frankel, Strand theater, Lawrence; E. R. Daniels, Dreamland theater, Lynn; A. H. Mailey, Brighton theater, Brighton; L. S. Eyster; P. F. Lydon, Imperial theater, South Boston; Mrs. M. J. Lydon; Miss Marion Howard Brazier, Film Club; George F. Washburn, Washington street theater; Miss Rose E. Tapley, Paramount, New York; Michael J. Lydon, Hamilton theater, Dorchester; Ernest H. Horstmann, Princess theater, Wakefield; Mrs. Alice Rice Carroll, U. S. Government film executive, Boston; Mrs. M. S. Ayer, Exeter street theater; John M. Casey, Boston censor; Nathan H. Gordon, Olympia theaters; Jacob Lourie, Beacon theater; Alfred S. Black, president Maine Branch of the Exhibitors' League, of Rockland; H. DeMotte Perry, Grand theater, Bellows Falls, Vt.; Max Shoolman; Samuel Goldstein, Goldstein Amusement Company, Springfield; Harry McDonald, Fox's theater, Springfield; Harry L. Wasserman, Eagle theater, Roxbury; Leon E. Dadmun, Atlas Film Corporation; John P. McConville, Paramount-Artcraft exchange; A. E. Lord, Olympia theater, Lynn; R. W. Drown, Somerville Amusement Company; Samuel V. Grand, Federal Features Film Corporation; Michael Alpern, Federal Features Film Corporation; James M. Mullen, Universal, Boston; Joseph A. McConville, Famous Players Feature Company; Joe Mack, Rialto theater, Brockton; William N. Patten, S. Y. Merchant and Samuel Hasse, Famous Players Film Company; Harry Asher, Famous Players, Paramount and Artcraft exchange; E. R. Gegory and Herbert A. Gilman, Dorchester theater; George U. Hamilton, Winthrop Hall theater, Winthrop; E. L. Young, Highland avenue theater, Somerville; William E. Furber, assistant manager Metro Pictures Corporation of New England; A. E. Goodside, Empire theater, Portland, Me.; Samuel Rubenstein, Four-Square exchange; Samuel Grant, Peerless Pictures Corporation.

Rocky Mountain Exhibitors Hold Election

H. T. Nolan Chosen President—Preparing to Hold the Annual Ball.

THE annual election of the Rocky Mountain Screen Club was held at its headquarters in Denver, Colo., January 18, H. T. Nolan being re-elected president, H. E. Huffman vice-president, and H. Bradley Fish secretary and treasurer.

The following directors were elected: Non-resident—Provas of Albuquerque, Morrison of Aspen, Anderson of Rawlins, Marquand of Longmont. Resident—H. T. Nolan, A. E. Fair, R. J. Churchill, D. L. Lehrberger, T. Y. Henry, H. B. Fish, H A Goodridge, H E Huffman.

R. J. Churchill was appointed chairman of the House Committee, H. T. Nolan of the Legislative Committee and H. Bradley Fish of the Publicity Committee.

The club is just entering upon its third year with the brightest of prospects. The Screen Club rooms are being enlarged and refinished and attention is at present focused upon the annual ball to take place about the 9th of February. Any person who may be passing through this district at that time is invited to stay over for this affair, which is planned to be a very brilliant one.

CINCINNATI HELPED IN OPENING THEATERS MONDAYS.

The Cincinnati Theater Managers Association takes some credit to itself for the concession made by the Fuel Administration in allowing the theaters to remain open on Mondays and to close Tuesdays instead. The organization met promptly upon the announcement of the suspension order, and discussed the matter thoroughly, the opinion being at once seen that the closing should be on Tuesday rather than on Monday. The fact that there will be thousands of people idle on the ten Monday holidays, and that they should have some place of decent amusement to resort to, was one of the principal arguments made, and it is probable that this was of weight with the Washington authorities in connection with the action taken. Attorney Ben L. Heidingsfeld, of Cincinnati, who was in New York at the time, was instructed by wire to work with the National Theatrical Managers' Association in its Washington conference, representing Cincinnati theaters, including moving picture houses as well as others, and the result of this action was highly gratifying to all concerned.

Detroit and Michigan A. E. A. Merge

M. W. McGee Elected President of Larger Organization—to Meet Weekly.

AT a special meeting held January 17 the Detroit and Michigan charters of the American Exhibitors' Association merged into one organization, to be known as the American Exhibitors' Association of Michigan. There will be weekly meetings at 1:30 every Thursday at the Board of Commerce. The membership is growing, but during the coming twelve months a vigorous effort will be made to increase it to 100 per cent. of the state exhibitors.

M. W. McGee.

The new officers are: President, M. W. McGee, Majestic Theatre, Detroit; 1st vice-president, Charles W. Porter, Forest Theater, Detroit; 2d vice-president, W. S. McLaren, Majestic Theater, Jackson; secretary, King Perry, Luna Theater, Detroit; treasurer, John Brennan, Cozy Theater, Detroit; M. W. McGee and Peter Jeup are national directors. The board of directors contains six from the state and four from Detroit.

A resolution was passed lending every aid and support to the state fuel administrator in the conservation of coal.

The latest ruling up to the time of writing was that theaters could operate all day Monday, close on Tuesday, and five hours the remainder of the week. A change modifying this order by the state fuel administrator is expected at any time.

The first Monday under the new order found all theaters doing a thriving business, the same as they would on any holiday or Sunday.

North Carolina Exhibitors to Meet

Gathering is Called to Consider Forming Booking Organization for League Members.

NORTH CAROLINA exhibitors have been called to meet at Greensboro on Tuesday, February 12, for the purpose of forming a co-operative booking office to handle all bookings for members of that league over the entire state of North Carolina, a committee, of which Percy W. Wells, of Wilmington, is chairman, having in hand the preparation of all working machinery for the operation of the office and to make a report to the meeting at that time.

It is the purpose of the Carolina exhibitors to handle the office upon a purely co-operative basis, without profit to any one, the services of the office to be available to any member of the state league who will come into the booking organization and sign such agreements of good faith as may be deemed necessary. It will be the intent of the members to use no service whatever in their theaters except that which is booked through the office, and the organization will therefore in all probability open negotiations with every manufacturer and distributor of pictures in the country. The manufacturers' representatives will be invited to attend the meeting at Greensboro so that immediately upon the completion of working plans the matter of bookings may be taken up with them without further delay.

It is also the purpose of the North Carolina League to handle all supplies and equipment for theaters under the same basis, through a co-operative supply house, to be located at a central point for distribution throughout the state. As a nuclues for the suppy house the league has been offered, at cost inventory, a supply house already established and enjoying a prosperous business, to be turned over to the league upon perfecting of satisfactory arrangements.

North Carolina Meeting

Small Attendance But Much Business at Raleigh—Will Meet Every Thirty Days Hereafter.

ADOPTING a resolution to meet in future every thirty days during the war crisis, the North Carolina Motion Picture Exhibitors' Association concluded a two-day business session at Raleigh, N. C., Friday night, Jan. 18, having accomplished much work despite the fact that the convention was the poorest attended in many years. The meetings were devoted strictly to business, all the directors being present and no social features disturbed the serious deliberations of one of the most progressive and compact State organizations in the United States.

At the final session Thursday a strong resolution was presented and adopted, urging upon Congress to rescind the seat and film taxes and exempt from the admission tax schedule all children under twelve years of age, who now pay a flat tax of one cent per admission. The resolution set forth that while the exhibitors of North Carolina are willing to co-operate with the government in every way possible, as has been done since the beginning of the war, that the three tax items mentioned imposed hardships upon them that were out of proportion to war taxation measures in other lines of industry.

In order to raise money to take the place of the eliminated taxes, the resolution proposes that admission taxes be placed on all adults, including admission to theaters charging five cents. Another item in this proposal pleads that the method of collection of the admission tax be made through the sale of tax tickets to be furnished by the government, and that the theaters purchase the tickets in blocks and that they be allowed a 10 per cent. discount for handling them.

That the State League may replenish its treasury which was badly depleted by the expense of their invasion of Chicago last July, every member of the State organization will on February 8 donate ten per cent. of its gross receipts to the treasury of the Association, to be used as needed at the discretion of the Board of Directors in furthering the interests of the industry both local and national. A part of this fund will go toward paying the pledge of this State toward the expense of Hon. Henry B. Varner, chairman of the National Legislative Committee, in his work at Washington. Another need is for the employment of a representative to remain at the State Capital during sessions of the Legislature, with duties similar to Mr. Varner's, but of only Statewide scope.

For the purpose of investigating a proposed system for the establishment of a co-operative booking office to handle blanket contracts for all pictures for the use of members of the league, a committee composed of H. R. Mason, Goldsboro; B. S. Aronson, Raleigh; R. D. Craver, Charlotte; H. B. Varner, Lexington, and P. W. Wells, Wilmington, was named. This committee will investigate several systems now in operation in different sections of the country, notably one originated by E. V. Richards, Jr., of the Saenger Amusement Company, which is said to be the ideal plan for handling co-operative booking contracts. It is the purpose of the Association to handle supplies and equipment in the same manner through a co-operative plant to be located at Charlotte.

To investigate the "Manufacturer-to-Exhibitor Direct Plan" of booking being promoted by several independent producers, a committee was named to confer with C. C. Pettijohn, former manager of the American Exhibitors' Association, who has undertaken the task of organizing this plan, approved by the allied exhibitor organizations at the Washington convention.

Another business session of the Association has been called to convene at Greensboro, February 11, when reports from those committees will be heard and such recommendations as may be made will be immediately acted upon. The last act of the convention was adoption of resolutions praising and thanking Hon. Henry B. Varner, for able work in behalf of the industry at Washington, and to Messrs. Aronson and Browne, the local committee on arrangements for entertaining the convention. D. M. BAIN.

ONTARIO LEAGUE ELECTS OFFICERS.

Members of the Moving Picture Exhibitors' Association of Ontario gathered in Toronto on January 15 for the second annual meeting of the organization. W. Baillie, a well-known Toronto exhibitor, was elected president for the ensuing year in succession to Arthur Cohen of Toronto. P. J. Nolan of Ottawa was re-elected vice-president, F. E. Karn was elected treasurer, and H. Alexander of Toronto was re-elected secretary.

Various matters of importance were discussed, and the new executive committee was instructed to get busy on a number of features affecting conditions in Ontario. The executives held a meeting in Toronto on Sunday, January 20, to follow up the annual convention.

The membership of the association is about equally divided between Toronto and outside exhibitors.

Miami Valley Exhibitors' League Meets

Passes Resolutions to Aid Fuel Conservation and Take Pathe Dayton Exchange Back to the Fold.

A ROUSING meeting was held at the Miami Valley Exhibitors' League quarters Friday, January 18, in Dayton, Ohio, at which session the League sent telegrams to President Wilson, National Fuel Administrator Garfield, Senator Atlee Pomerene and Congressman Warren Gard who were no doubt a great help in changing the Monday closing order to Tuesday.

The meeting was a long one and was attended by all the members of the League, who number about 95 per cent. of the total. A. F. Kinsler was responsible for the framing of the telegram and to him belongs a large part of the credit for the accomplishment.

One of the important resolutions passed as far as the film exchanges are concerned was the motion made by Ed Banker to the effect the Pathe exchange be again given the patronage of the members of the League. Pathe has for quite a while been under ban in Dayton as far as the League is concerned, and this is mentional as the principal cause of the numerous changes made in local salesmen by the Pathe exchange. Ever since the coming of Jim Hamilton things have looked better for Pathe in Dayton, according to those who know, and it resulted in the motion passed and carried as given above.

A motion was also passed pledging allegiance to the local fuel administrator and promising him the use of the members' screens for any slides or pictures that would help in any of the numerous campaigns that are now in progress. The members of the League also pledged themselves to cut all useless lights as well as useless outside illumination for the period of the war.

Smaller Theaters Getting Slippery End

Portland Exhibitor Says Little Fellow Has to Pay Out of All Proportion.

AFTER three months' operation under war tax conditions, W. A. Graeper, manager of the Union Avenue Theater of Portland, Ore., and vice-president of the Motion Picture Exhibitors' League of that state, maintains that the smaller exhibitor—and there are, comparatively, thousands of him—is getting the worst end of the deal all around.

When interviewed recently Mr. Graeper spoke against the injustice of the 15 cents per reel tax. This, he says, is unfair because it charges the small exhibitor the same flat rate as it does the big fellow, while the margin of profit to the small theater is greatly smaller than that of the larger house.

Then comes the question of the admission tax. In order to show certain recognized good brands of films in that locality the exhibitors must charge 15 cents, and by reason of other high film rental prices 15 cents admission must be had to make the business go at all. The Portland downtown houses charge 20 cents, and it is not considered practical for the suburban shows to demand this price at this time. But the war tax requires 2 cents of the 15 the same as it does of the 20. Likewise, in order to keep the children's patronage, which is very good, suburban shows charge but 5 cents for the youngsters even where the adult price is 15 cents. The war tax is a cent just the same. Ten cents is received for children in downtown theaters and the tax is also a cent.

So figuring it all out Mr. Graeper concludes that the little fellow who must charge 15 cents admission pays a bigger percentage of his profits to the government as war tax than the big theater.

REID, FROZEN OUT, TAKES BACK TRAIL.

Wallace Reid, who recently started work at the New York studios of the Famous Players-Lasky Studio following his tour of the country, has left for California. Under the direction of Donald Crisp, Mr. Reid commenced activities on his new Paramount picture in the East, but owing to conditions brought about by the coal situation it was decided that he discontinue operation here.

New York Exposition Date Changed

Motion Picture Trade Show Postponed from February to October—All Contracts to Hold.

AT A MEETING of the motion picture exposition directors of the N. A. M. P. I., held Monday, January 21, it was decided to postpone the motion picture exposition scheduled for February 2-10 at the Grand Central Palace, New York, to October 5-13. The principal reason given was the unfavorable condition of the industry. All agreed that it would be inopportune to hold it now and much better in the fall, after Labor Day, when every one was on edge for the starting of a new season and when industrial conditions would probably be much improved.

The Grand Central Palace management released the National Association from the rental contract for February with the understanding that the $1,000 deposit would stand until October and the balance of $10,000 be paid at that time. This was very satisfactory to the National Association. Secretary H. F. Elliott has already collected 25 per cent. of the rental space from those who have contracted for it, and they agreed to pay another 25 per cent., which would more than cover the exposition's obligations. $26,000 worth of space had been contracted for. The $13,000 which will have been collected will be kept in bank until needed. If it is not used it will be returned to those who advanced it. This proposition met the approval of all who had contracted, although they were willing to pay the obligations of the National Association pro rata, and give up the exposition altogether if necessary.

It is the opinion of the majority of the trade that the exposition in October will be a big success, as the hoped for revival of business at that time will greatly aid it. Some thought it would follow the Boston exposition too closely, that one would run counter to the other unless the Boston show should be called off.

The following concerns have either contracted or applied for space at the exposition: Vitagraph Co., Pathe Exchange, Inc.; Fox Film Corp., Triangle Distributing Co., Precision Machine Co., Nicholas Power Co., National Carbon Co., Select Picture Corp., Argus Lamp & Appliance Co., American Coin Register Co., World Film Corp., Edison Lamp Works of the General Electric Co., Westinghouse Lamp Co. of the Westinghouse Electric Co., Universal Film Manufacturing Co., Dalton Adding Machine Co., Efficiency Kitchen, Alpha Lithograph Co., Moving Picture World, Sampliner Advertising Co., Acme Lithograph Co., Exhibitors' Trade Review, H. C. Miner Lithograph Co., Motion Picture News, Famous Players, Paramount Co., Cooper Hewitt Electric Co., New York Telegraph, Moving Picture Appliance Co., Metro, Dramatic Mirror, Wharton Releasing Co., Motograph, Viking Sign Co., Exhibitors' Herald, Frohman Amusement Co., Typhoon Fan, Billboard, Cadillac Motor Car Co.

"LEST WE FORGET" OPENS AT LYRIC.

Metro's great screen spectacle of international war events, "Lest We Forget," starring Rita Jolivet, the noted Lusitania survivor, opens for a run at the Lyric Theater, New York, on January 28, marking the entry of Metro pictures into the ranks of regular Broadway theater attractions.

The showing on Broadway of this spectacle, which is a screen presentation of many causes contributing to the American entry into the great world war, is in line with Metro's announced drive for leadership. Recent evidences of the great strides made by Metro toward its desired goal are the productions of such pictures as "Revelation," with Nazimova; "The Legion of Death," with Edith Storey; "Blue Jeans," with Viola Dana, and "Daybreak," with Emily Stevens.

J. A. DERHAM ON TRIP FOR SELECT.

Controller J. A. Derham, of the Select Pictures organization, left January 24 for an extended trip to the Southwest and West. Mr. Derham's first stop will be made at Dallas. Here he expects to spend a week. Mr. Derham will spend several days or a week each in Los Angeles, San Francisco and Seattle, and will probably stop in Denver on his way home.

MORE NATURAL COLOR FILMS AT WURLITZER HALL

The Douglass Natural Color Film Co. announces that it will give a trade exhibition of natural color films at Wurlitzer Hall, 120 West 40th street, New York, at 10.30 a. m. February 4, 5 and 6. These pictures are made under a process invented by Leon Forest Douglass of San Rafael, Cal.

Blue Tuesdays Mean Good Mondays

Telegrams to Goldwyn Tell of Big Business Sunday, Monday and Wednesday.

ON the Saturday before the first Tuesday shutdown in the theaters throughout the East the Goldwyn Distributing Corporation sent out several hundred telegrams to representatives, agents and employees in as many towns and cities, asking them to report accurately to the company as to the business done in the theaters on Monday, January 21.

Replies to these telegrams, coming in by mail and wire for the past week, reveal the encouraging news that the majority of the theaters in cities large and small and in houses of large and small capacity did a record-breaking business on that day. The outlook is that prosperous Mondays will continue for exhibitors throughout the period when their houses are dark on Tuesdays.

Business on Wednesday also, following the Tuesday shutdown, has been greatly stimulated. Many exhibitors, now having definite information born of actual experience, do not hesitate to predict that they will do a business in six days equal to that done in seven in localities where pictures are shown for the full seven days, and to equal in five days the business usually done in six days in zones where Sunday shows are not permitted.

This unlooked for outcome of what at first appeared to be a most damaging step by the Government's Fuel Administrator is not applicable merely to large cities, but was found to have been duplicated in small cities and towns as well. Intelligent exhibitors in many cities, sensing this possibility of focusing the public mind upon making up for a Tuesday deprivation by seeking their screen amusement on Monday, combined in paying for a newspaper announcement in the leading papers of their cities to make use of this argument for their patrons. There was an immediate response.

Goldwyn makes public the results of this investigation for the benefit of exhibitors everywhere, with the added suggestion that in some community where Monday attendance did not show immediate increase as a result of the Tuesday closing orders that Monday patronage can be immediately stimulated by bringing the situation of a theater's patrons through the medium of the customary advertising in the amusement columns of the local newspaper, in the house programs each week, or even by means of the special mailing lists that each alert theater manager maintains.

In the reports to Goldwyn there were also instances of exhibitors who found that the public's knowledge of the Tuesday shutdown also stimulated Sunday patronage above previous levels, giving many exhibitors the virtual benefit of two holiday-size days a week instead of the customary one.

Poughkeepsie Stratford Opens

First Showing in Hundred-Thousand-Dollar House is "The Cinderella Man."

WHEN Poughkeepsie's new $100,000 motion picture theater, The Stratford, opened for the first time on Monday, January 21, the honor fell to a Goldwyn production—Mae Marsh in "The Cinderella Man"—to be the initial attraction.

The Stratford is distinctly a Poughkeepsie institution, made possible by the public spirit and interest of Ely Elting, Herbert R. Gurney, John Lurie, W. De Garmo Smith, D. W. Wilbur, Dr. H. L. Salsbury, Albert F. Schwartz, John H. Doherty, Edward E. Perkins and C. W. H. Arnold. It is situated at the corner of Liberty and Cannon streets, and is the largest theater for the exclusive production of photoplays in that section of the state. The structure was designed by W. H. McElfatrick, of New York. Edgar V. Anderson, of Poughkeepsie, was the general contractor. The main floor seats 1,000 persons and the balcony 500. There will be daily changes of program. W. W. Williams is the manager.

SCHAYER FINALLY GETS CHANCE TO FIGHT.

E. Richard Schayer, of the Paralta staff of authors, has applied for enlistment in the army aviation corps, and has passed the physical examinations. He expects to be called in a week or ten days. Mr. Schayer has tried several times before to enlist in some branch or other of the army, but was unable to do so because he had previously lost his citizenship by serving in the British army. This was at the beginning of the war.

Seeing Nature for Millions of Spectators

By Hanford C. Judson

Wonderful Microscopic Camera in Argus Film Laboratories Gives Magic Eye to All Who Sit Before the Screen—Broadening Human Experience

"WHAT are you trying to do?" asked a representative of the Moving Picture World of Horace D. Ashton, head of the Argus Film laboratories.

"We are trying to make it possible for the world to see the secrets of nature and be entertained at the same time," was his reply.

"Can you make microbes entertaining?"

"Why not? If we can show their life cycle, the natural history of a microbe, and he is more wonderful to look at than any beast of the forest, won't he be worth seeing? Besides there is much for us to show that can be seen without a microscope."

A Cyclops, Showing External Egg Sacs.

We begged Mr. Ashton to let us see just how he went about making the wonder films, so interesting and at the same time so instructive, that are being released for him by the Pathe Exchange in the Argus Pictorial.

"The first work on microscopical pictures was done by the Marey Institute of Paris," he told us as he led the way into his laboratory. "They had to discontinue work at the outbreak of the war and I tried to get their apparatus; but the French Government refused to let it leave the country. I have managed to get all the apparatus I need and, perhaps, have one or two wrinkles that even the Marey Institute didn't have. As I said, this microscope work is only a part of our field; but it is limitless in its variety of interest.

"One of the beauties of it is that you don't have to travel. A trolley trip will bring you to the edge of a swamp or stream. You scoop a bit of the ground scum into a bottle and carry it home. It becomes a great hunting ground and you search over it with your microscope. You can work in winter as well as in summer. In winter some forms of this minute, microscopic life take shapes hard to recognize and I have had to call on a specialist to identify certain specimens. Dr. R. W. Miner, Ph.D., assistant curator of the Department of Invertebrate Zoology at the Museum of Natural History of New York, has helped me a great deal along these lines.

"When we get the subject home and discover him with the microscope we make a study of him, taking moving pictures of scenes in his life with an eye always to a screen exhibition. The interest that the spectator takes in what we show depends largely on our choice of scenes. We have to know something about the creature to know what interesting things we may expect him to do and what to wait for. Some of the best things we grind out are wholly unexpected. Something makes him perform for us in a way that is a delight on the screen.

"I will show you just how we go about making a picture. Here is a jar of moss and water cress that has a rich scum on the bottom. The water in this is always fresh. The vegetable life and the animal life in it are balanced and keep the water just as it is. We never change it, merely keep it full. Now we'll dip down and get just a drop of the dirt and water on the bottom and put it on a slide of glass and put this other very thin piece of glass over it. It looks like very narrow quarters between those glasses; but when you look through this microscope you will see room enough for the microbe to dive and swim and do any thing he pleases."

He looked through the brass tube and uttered an exclamation of delight. "Here's a beautiful Brown Hydra. I didn't expect him here. Take a peep at him and then I'll take a picture and I'm glad indeed to get it."

I looked and saw something like a silver plant growing up in the middle of all the room in the world. It lengthened its stem and felt around with delicate tentacle arms. Then something made the instrument shake and the creature crouched down again making itself shrink into almost no dimensions.

Mr. Ashton then took the microscope to a special frame shown in the accompanying illustration that permits rigging up the microscope as an integral part of moving picture camera and at the same time the use of a properly housed arc lamp to shed a ray of light through glass slide holding the specimen and through the microscope to the film in the camera. There is an arrangement on the camera by which the operator can watch what is going on so that he can start grinding when something worth recording is going on and not waste film on unimportant things.

"This Brown Hydra will make a part of one of our screen magazines some day," said Mr. Ashton. "There won't be enough of him to tire the people and in the same magazine number there will be four or five other subjects of an entirely different nature. One of our releases, for instance, contained a picture of two mackaws which one of our associates caught while working on the Orinoco River in South America. He was watching and he saw the two begin to climb a great tree with the help of their bills. It was so interesting that he brought the camera into play and got a fine picture of it. There will also be a picture showing a sheep ranch in Peru and making clear that the wool from North American sheep is different from that of these sheep. There will also be a picture of a beaver dam and of beaver homes. They are the hardest animals in the world to photograph, for they work only in darkness. You have to plan carefully to get worth while views of them. Then there will be some bit of microscopical photography like the picture of the Brown Hydra. We aim to get some bit of microscopical life in every release, just enough of it to be interesting.

Horace D. Ashton, President and General Manager, Argus Laboratories, and J. Jas, de Vyres Professor of Natural History.

"We have eight screen magazine numbers ready to go out and have already released six of them. The intention is to have a new one ready and release it every two weeks."

The Argus Film Laboratories are finely housed on the top of the Candler Building, 220 West 42d street, New York City. Here is every facility for the production of the interesting and instructive pictures that are growing most popular.

To Present Tax Brief to Congress

Legislative Committee of Allied Exhibitors About Ready to Report Result of Country-Wide Investigation of Conditions.

IN the furtherance of his work as secretary of the Allied Exhibitors' Legislative Committee, which body is about to present to Congress a brief representing the consensus of opinion of the exhibitors of the country respecting remedial legislation on tax matters, Frank J. Rembusch of Indiana was in New York last week. Mr. Rembusch, as secretary, has been busy collating the replies received from exhibitors as to their present business troubles. He has digested and summarized these and turned them over to H. B. Varner, chairman of the committee, for further welding into shape for presentation to Congress. The other exhibitors on the committee are Lee A. Ochs, E. H. Horstmann and J. H. O'Donnell. This is the body named as the result of the recent exhibitors gathering in Washington at which were present representatives of the National League and the American Exhibitors' Association.

Working in conjunction with the exhibitors have been five representatives of the producers. The sole aim of the joint body has been to determine what the industry as a whole really wants. In answer to the advertisements printed in the trade papers several hundred replies have been received. They have come from forty-four states, and in some instances have been sent in by exhibitors' organizations, these latter being framed to express the collective opinion of their members. The secretary of the committee is anxious to get more answers from exhibitors as to how they and their competitors are affected by the war tax. Brief, concise replies are requested, and they may be sent to him at 407 Indiana Trust Building, Indianapolis. It is unnecessary for exhibitors or film men to come to Washington. Mr. Varner is there on the job and is giving his closest attention to the tax matter.

Prospects for remedial legislation in Washington are favorable, Mr. Rembusch says. The Indianian besides taking care of the correspondence of the joint committee is also acting as the chief executive of the American Exhibitors' Association. In this latter work he has taken over the duties that formerly fell to Charles C. Pettijohn, who previous to his resignation and affiliation with an independent producers' association, was general manager. Mr. Rembusch made a strong plea for the hearty support by the industry of Mr. Varner, who, he says, has been doing splendid work.

Summing up the replies so far received from exhibitors Mr. Rembusch expressed the opinion that 30 per cent. of the theaters in the country had been closed in recent months, with a consequent similar decline in the amount of film being booked. He declared his belief that this was no exaggeration as to the loss of business, that conditions were worse than the great majority of picture men realized. In Indianapolis, for instance, twenty-four theaters out of a total of seventy had been closed in the last three months.

Hardest hit by war conditions have been the theaters in the small towns. The allied committee secretary has been more impressed by the reports he has received from traveling men than from letters he has had from exhibitors direct. These former quoted many small exhibitors as saying they would be willing to keep open if they could be sure of clearing ten or twelve dollars a week, but that they could not stand a loss. It is these smaller showmen who must receive the whole-hearted support of their more fortunate fellows, Mr. Rembusch declares. They must be tided over. An instance was cited of the only theater in a town of 4,600 population that had been running at a loss of $30 a week and consequently compelled to suspend.

"We have got to give the little theaters more time and attention," said Mr. Rembusch.

LEONHARDT TEMPORARILY IN NEW ENGLAND.

Harry Leonhardt, general Western Manager of Goldwyn Pictures, with headquarters in Los Angeles, has been called east and is now on a special commission for his organization in New England, temporarily stationed in Boston. Mr. Leonhardt, who is one of the best-known executives in film salesmanship, has direction for Goldwyn of the Denver, Los Angeles, San Francisco and Seattle zones, and is one of the outstanding figures in the West Coast country. Owing to his years of experience in theatricals in the east and his business association with the Keith and Proctor interests, he is known to theatrical men in every part of the east, and Goldwyn is fortunate in having him available for confidential work in New England. During his temporary trip to the east Mr. Leonhardt's family are remaining in warmer California.

Rowland Re-elected President of Metro

Stern, Stoneman, Hulsey and Cohen Are New Members of the Board of Directors.

RICHARD A. ROWLAND was unanimously re-elected president of the Metro Pictures Corporation at the annual meeting of the directors, following a two days' session of the stockholders of the corporation, at their offices in the Long Acre Building January 18. James B. Clark, of Pittsburgh, was elected first vice-president; E. H. Hulsey, of Dallas, Texas, second vice-president; J. W. Engel, treasurer; Charles K. Stern, assistant treasurer, and J. Robert Rubin, secretary and general counsel. The directorate elected includes four new names, namely, Charles K. Stern, who has been cashier and auditor for Metro since its organization; David Stoneman, of Boston; E. H. Hulsey, of Dallas, and H. J. Cohen, of New York. The directors re-elected were Richard A. Rowland, James B. Clark, J. W. Engel, John Kunsky of Detroit and A. S. Behmer of Pittsburgh.

It was announced that Metro's renewed activities along larger and broader lines would be dealt with in a forthcoming statement from President Rowland. Metro has definitely announced that it proposes to go after the leadership of the motion picture industry. Metro has further plans matured, including a five-reel picture production by Mr. and Mrs. Sidney Drew of an unusual and mirth-provoking sort, which is the most pretentious thing ever done by these well-known stars.

Metro recently has pronounced a policy of open booking for first, second and third-run theaters, and this policy will not only be continued but will be vigorously advocated in all parts of the United States by the Metro representatives, who are still meeting at the home offices in this city.

"Smiling Jimmy" Returns to Consolidated

Takes Up Old Job of Sales Manager in Atlantic Office Following Advent of William Oldknow.

JAMES B. KELLY, former manager of the Consolidated Film and Supply Company of Atlanta, who severed his connection with that company last fall, has again taken charge of the sales force of the Atlanta office, with the advent of William Oldknow, who returns to that company as general manager.

In addition to being general sales manager Mr. Kelly will continue to look after his interests in the Southern States Film Company, which is handling the output of the U. S. Exhibitors' Booking Corporation in the South. Mr. Kelly reports quite a large success so far with the two inital releases, "The Zeppelin's Last Raid" and "Those Who Pay."

Mr. Kelly has engaged as his assistant manager, Mrs. E. Wright, who has been connected with the film industry in Atlanta for the past six years, having been associated with the General, Mutual and other organizations. She also retains her position of assistant manager of The Southern States Film Company. Mr. Kelly has installed his offices at 111 Walton street, adjacent to the local branch office of the Consolidated.

Mr. Kelly reports that business in Florida is about normal and the weather unusually hot.

Among the changes made by Mr. Oldknow in assuming general management of the Consolidated was in appointing C. T. Jordan manager of his Jacksonville office, as the former manager, John R. Barton, has reported to the army camp at Columbia, S. C.; W. E. Sipe, former roadman, was appointed manager of the Memphis office, and U. T. ("Doc") Kook, former special representative of the Paramount in Atlanta, was installed as office manager in the Atlanta branch.

HENLEY TO DIRECT MAE MARSH.

Preparations for Goldwyn's new production starring Mae Marsh include the engagement of Hobart Henley as director. His pronounced success in presenting "Parentage" to the public brought Mr. Henley to the attention of Goldwyn, and a contract was signed whereby he becomes the guiding factor in the Mae Marsh drama.

Hobart Henley's capital work as leading man in several Universal features, notably "The Evil Women Do" and "June Madness," seemed to make stardom his future place in the world of motion pictures. But he chose to give directing a higher place than acting and produced a number of features before sponsoring "Parentage."

The finished scenario of the Mae Marsh play is now in his hands and the cast is being gradually selected. Again Irwin S. Cobb furnishes Mae Marsh with a play. Mr. Henley promises to sustain the directors' important part with noteworthy skill.

General Film Executives Move Uptown

Big Exchange Organization Deserts Its Fourth Avenue Quarters for Berkeley Building in Forty-fourth Street.

BY a lease signed last week the executive offices of General Film Company will be located in the new Berkeley Building, 25 West Forty-fourth street, New York City. The change is effective February 1.

Thus another film company removes its headquarters uptown from what was formerly a considerable motion picture district of New York. The quarters which the executive officers of General Film Company are vacating at 440 Fourth avenue, at Thirtieth street, were occupied by it for two years after its removal from the Fifth Avenue Building at Twenty-fourth street. Before that the company occupied a location at 80 Fifth avenue. The location now being relinquished is in the center of the silk district, which also has been known as a magazine district. However, in going uptown General Film by chance is following a number of magazines which have gone uptown, and in fact enters a building already occupied by some of its former Fourth avenue neighbors, notably the McClure publications.

General Film will be found occupying the seventeenth or top floor of the Berkeley Building, the whole suite being splendidly lighted from all sides. Accommodations will be maintained here for the executive officers, board of directors, auditing department, general sales department, legal department, and accounting department. The modern plan of office arrangement will prevail, the entire personnel of the offices occupying the entire space of the suite without partitions. This permits of diffusion of light to best advantage and also of ventilation to best advantage, and promotes the co-ordination of office activities.

The Berkeley Building is excellently situated as regards transportation, being within easy reach of all subways, elevated and surface lines, Grand Central terminal, and is also close to the uptown motion picture district. The building was finished and first occupied by tenants a few months ago. It runs through from Forty-fourth street to Forty-fifth street, with a main floor arcade, and is situated just west of Fifth avenue. There is up-to-date elevator service.

Mail intended for General Film Company's main office after January 31 should be directed to reach the new location in the Berkeley Building, 25 West Forty-fourth street. The New York exchange office of the company remains at 71 West Twenty-third street as formerly.

Pathe Weekly Seven Years Old

Review of the Life of a Department of Trade Activity That Has Developed Into an Institution.

WITH 1918 the Hearst-Pathe News, or at least the Pathe Weekly end of it, celebrates its seventh anniversary, a record unparalleled in the industry. During that time not an issue has been missed, not once has it failed to come out on time. The value which it has been to the exhibitor and the hold that it has upon the affections of the public is shown by its wide popularity.

The motion picture news weekly, first conceived by Charles Pathe eleven years ago, in 1907, today has a power that at first was not dreamed of. Its strength is so great that it is invoked to aid the Government in matters of national welfare. The Hearst-Pathe News was and is of great aid in stimulating recruiting for the army and navy and aviation corps; it was of great assistance in helping the Red Cross attain its ambitions in acquiring its big membership and in depicting the work done by the organization; it was called upon to aid both of the Liberty Bond issues, and did so constantly week after week with cartoons, titles and pictures. "Unlike newspapers," says a Pathe official, "it has no politics and favors no candidate. It is unbiased save in the interests of truth, justice and patriotism. It knows no church as distinguished from another, yet it is a force for morality and the right. Its views cannot be bought. Each issue is of such a character that it may be safety shown in any church without censorship and without cutting, and yet it is always interesting. Of what other class of pictures can all this be truthfully said?"

The alliance made with the Hearst organization one year ago brought to the old Pathe News force of news picture gatherers in all parts of the world a much larger source of supply. The many Hearst newspapers have each of them staffs of news photographers who thus at once were automatically added to the force of motion picture cameramen.

"The Hearst-Pathe News is not content to rest upon its laurels," said one of the men connected with it the other day. "Its plans for 1918 contemplate an even wider activity, usefulness and distribution."

De Mille Comments on Los Angeles Censorship

Sane Supervision Is All Right, Says Famous Players-Lasky Director, but We Have No Room for Czars.

SANE censorship would be a good thing for the motion picture industry in Los Angeles, but the matter of a sane censorship is a very hard thing to secure," declared C. B. De Mille, commenting upon the recent move by the City Council of Los Angeles to create the position of a local motion picture censor.

"If censorship is conducted in any city on reasonable grounds it will be of value, not only to the public, but to the motion picture industry. In Los Angeles at the present time, for instance, there are a few pictures seen on the screen which should undoubtedly be consigned to the flames. They are a bad thing for the industry, casting discredit upon the legitimate producers who, I believe, are doing the best they can to produce good, clean pictures.

"The great difficulty is to secure a censorship which is not czarlike. In certain cities, notably Chicago, we have had examples of censorship in which the official sets himself up not only as a guardian of public morals, but also as a critic of art. It is a condition similar to that which has applied in Russia. There the country has been burdened by high officials who, overstepping their natural rights, have for personal or other reasons made themselves censors of matters both civil and religious, denying to the public things which are theirs by inalienable right.

"We have no room for czarlike censors in America. Let them act with due reason and within their limitations. But let them keep their fingers off the matter of artistic criticism. If a film production contains matters which they would bar for purely personal reasons such censors have no right to their position. Let us have sane censorship."

BROOKS TO MANAGE HESPERIA.

The latest addition to the ranks of film exploiters on a world-wide scale is Hesperia Films Company, Inc., of which concern Edgar O. Brooks has been elected vice-president and general manager. The Hesperia Company will handle big features only, of both foreign and domestic manufacture, for exploitation in the United States, Canada, Cuba, South America, and Central America, with a probability of extending its operations later to Australasia, China, Japan, Philippines, India and South Africa.

The directors of Hesperia have shown great business acumen in appointing such a well-known and experienced executive for general manager. Mr. Brooks' qualifications for the position are obvious. He recently resigned the general sales management of the Mutual Film Corporation (after a connection lasting upward of two years), and his previous affiliations with the firms of Gaumont, Universal and Cosmofotofilm, when he handled every conceivable branch of the business end of motion pictures during six years of active participation in the American field will make him valuable.

Hesperia's initial feature release will be "Morok," a seven-reel picturization of Eugene Sue's dramatic masterpiece, "The Wandering Jew."

BROUSE TO RELEASE THROUGH METRO.

Henry Brouse, the holder of the First National Exhibitors' Circuit franchise for Eastern Canada, announces that he has completed arrangements with J. J. Unger, of the Metro film service, whereby the latter's exchange will handle all First National releases, including the forthcoming "Signature Protected" Chaplin Comedies. Mr. Brouse still owns the franchise, and retains his full rights as a member of the circuit, the new affiliation being solely an exchange convenience, which both parties feel will prove mutually beneficial.

WHITNEY TO MANAGE GENERAL IN DENVER.

G. W. Whitney, an experienced film salesman and executive of several years standing, has just been appointed manager of General Film Company's branch office at Denver, which, by the way, is in the nature of a return engagement. He leaves the management of the Mutual Butte exchange to assume his new position. Mr. Whitney is well acquainted with both the exchange and exhibitor departments of the film industry, having been manager of a Kewanee (Ill.) theater for a time, and later proprietor of a well-known Denver theater.

Gaumont to Distribute Paramount Subjects

John C. Graham Returns from Europe Bringing Contract Covering France and Colonies, Switzerland, Belgium and Egypt.

WITH the return of John C. Graham, general foreign representative of the Famous Players-Lasky Corporation, who has been in Europe for the past eight months studying the situation in Great Britain and France, comes the announcement of a contract entered into with the Gaumont Company which is said to be the biggest moving picture deal ever consummated in France. This contract, which becomes immediately effective, is important not only owing to the amount of money involved, but as an indication of the future policy of the film business in Europe, as well as demonstrating that the modern film production with famous play and noted star is sweeping the world. The contract covers France and her colonies, Switzerland, Belgium and Egypt, which will be served by the distributing offices. The distribution in Belgium, of course, will begin when the war closes.

"The star system was already well established in England," says Mr. Graham, "but in France no effort had been made properly to exploit such productions. We had a contract with a concern for the handling of our film, but Mr. Zukor sent me to Europe owing to the extreme necessity of arranging to have the output placed for France in the hands of an institution strong enough financially and with an organization well enough equipped to handle the distribution satisfactorily, in accordance with the new policy covering the changes in production.

John C. Graham.

"I found Leon Gaumont, the head of the Gaumont Company, in a receptive frame of mind for the ambitious and enlarged policies of the Famous Players-Lasky Corporation. As a famous producer and controlling a powerful chain of distribution as well as operating large picture houses, Mr. Gaumont has given much study to existing conditions, and though he has not been in America for more than a year he has kept in close touch and has adjusted his organization for the inevitable new policies.

"Under the old regime the Gaumont Company had a contract for Pallas and Morosco pictures, and their experience with these films, through their distributing offices and in their own theaters, satisfactorily demonstrated the future trend of the business in France. On account of war conditions they have decided to change their own producing plans, and confine their production activities to a few larger subjects each year.

"As in this country and in England the public had become critical, and the Gaumont Company wished to secure a contract that was in line with its high standing in France, and recognized the fact that Paramount and Artcraft pictures are splendidly suited for the long runs that have become the vogue. They were far-sighted enough to perceive the trend the star situation had taken in England and America, and felt confident that the French public would follow. They have arranged for a big campaign of publicity

Deal Shows French Confidence in Future.

"This move of Gaumont should dispel any pessimism that may exist in this country, for it reflects the confidence in France of ultimate victory over Germany. It has been shown that the motion picture is the favorite amusement of France, for despite the dark days that gallant country has seen, and the curtailment of non-essential things due to economic conditions, the public has held determinedly to its picture houses.

"I must confess I have been surprised at the pessimistic talk I have heard from some quarters, which is in contrast to the spirit exhibited in France, where the fighting is taking place, and the nation is repelling attacks by air and undersea. We all have to make sacrifices, and experience some inconveniences, but the American exhibitor with the instincts of a real showman who will adjust himself to the inevitable need have no serious fears. In times like these the biggest and best productions with the famous plays and noted stars will weather the storm. In the battle for supremacy the man who brings the biggest guns to bear will win, and longer runs with the best pictures is the slogan to be adopted."

The Situation in England.

"England has been far in the lead in the way of getting higher admission prices," says Mr. Graham, "for there they have always been on a good plane, especially with the better class of houses, though in the small towns they have been up against the proposition of patronage composed of workingmen receiving small wages and they could not raise prices as they would like to.

"The J. D. Walker World's Films, Limited, began several years ago with the distribution of Famous Players films, and they have grown to a remarkable degree. We have effected with that corporation a much more close and satisfactory working arrangement for the handling of Paramount and Artcraft pictures, with the result that these subjects are now being distributed through ten offices throughout the United Kingdom, where stars have already become extremely popular, and where our films are, without any question, in the largest percentage of the best theaters throughout Great Britain.

"The showmen as a class are wideawake and intelligent, and it is simply wonderful what they have been able to do in spite of the war obstacles confronting them for the past three years. The theaters generally are all doing a good business, the admission ranging from 25 to 75 cents and some of the lower-class houses charging 10 and 15 cents.

"In normal times the number of houses is approximately 4,200, and the decrease has been inconsequential. In fact, they have done remarkably well. The government has seen that to counteract the gloom of the war the public must be amused, to divert the mind from the fact that practically every family has some loved one at the front or has suffered losses. The British government has been very far-sighted in that respect after the people passed through the first shock of the early months of the war. Drastic action was contemplated at first in regard to restricting the theaters, but the prominent film men of England interceded and nothing was done, and it is now recognized that it would have been detrimental to the public good to have interfered with the popular entertainment.

"The war tax is arrived at in a different manner than here, for it is an arbitrary amount, increasing with the price of the ticket. One benefit derived from the war is the fact that the government has discovered that the motion picture industry is an important one, and to be seriously taken into consideration in the life of the nation.

"The continual changing of help is one of the many difficulties under which the theaters have had to labor, as the men were taken into the army, and women have taken their places. It is a common thing to see a staff of women, including the ushers and even the managers. The shortage in operators is being replaced by the commendable work of Capt. Kimberly, who is running a school in which he trains incapacitated soldiers for this branch of the industry.

"The importation of certain machinery is prohibited, and this includes motion picture machines and parts, so that as the projectors have worn out the exhibitors have had hard work maintaining good projection.

"The British exhibitor thinks far ahead, and books for six months ahead. He moves cautiously, but hews close to the line. That is the reason he has been so successful in adverse times. A booking contract is considered sacred and rarely is broken.

Mr. Graham is well known throughout the film world as a man of exceptional ability, who withdrew from large and successful commercial business projects to become identified with the film industry. He was at one time a large stockholder in the Reliance and other motion picture producing companies and one of the promoters and organizers of the Mutual Film Corporation, in which he held a position of great responsibility from which he resigned to take the general management of the Universal. His successful conduct of the affairs of that company won the admiration and respect of the trade. He again became connected with the Mutual Film Corporation as assistant to the president, and about two years ago was offered the position he now holds.

Entertainment for Country Districts

How the Mingo Centralized Rural School Is Operating a Public Picture Show

By B. A. Aughinbaugh, Principal Mingo Centralized School, Mingo, Ohio.

FOR some time past public schools in the larger cities have been installing motion picture apparatus with a view to using the motion pictures for illustrating class work and giving now and then a public entertainment. Much of the apparatus installed in this manner has been of the portable type which was never, of course, intended for any other purpose than the above.

This serves the purpose of the city people well enough for they have the regular show houses to depend on for their entertainment and recreation. In the rural districts this form of entertainment is almost entirely lacking, and it is because of this unfortunate condition more than any other that we have had the lamentable migration from the country to the cities. This migration has depopulated whole rural communities and this unfortunate depopulation has been felt only too keenly in the markets of the nation. It is an old saying that all work and no play makes Jack a dull boy, and the country Jacks do not differ from those in town.

A few years ago a cry arose, "Back to the farm" or we'll starve. The national and state governments became frantic in their efforts to better country life and attract people to farm work. The farmer no longer became an object of scorn in cartoons and funny papers. The "little red school house" received a death blow and in its place arose palatial palaces of education equal and even superior to the school buildings of the large cities. The youth must be taken care of and educated at home to keep the parents on the farms and attract the youth to follow their example. But still the migration went on and is still going on. Then it was that another cry arose—"We must give the farmer recreation." This called for community work. Farmers' institutes came into existence and lecture courses were planned. We are now living in this period of effort. But statistics show no great improvement in the migration that must be stopped.

By experience I knew that the first place a farmer made for after he had done his trading in town was the picture show. He cared little about being bored with lengthy addresses on agricultural subjects or literature on the same, especially from men whom he well knew were less informed on his needs than he was. What he wanted was amusement, the kind that any other red blooded individual hankered after. The "movies" seemed to especially suit him.

Here is where I possessed the idea of conducting a regular bona fide picture show in our capacious centralized school auditorium. I reasoned it would supply the relaxation the farmer must have and at the same time it would net the school an independent income for furthering this community work.

I bought out a picture house that had failed—machine, screen and booth—and installed the same in our school auditorium, which seats five hundred people. Please remember that this is out in the country. The pupils are hauled to this school by wagons that pick them up each morning and return them home at night. The building is lighted by a 125-volt 60 amp. D. C. dynamo in the basement, and it is from this outfit that we draw our current for our pictures.

Our first show was put on Friday, May 31, 1917, and consisted of the following pictures from Paramount (Cincinnati Branch): "Cinderella," Burton Holmes travel and a Bray cartoon. Since then we have put on a show every Friday night and sometimes twice a week. The project was a huge financial success from the start. This may be seen from the fact that since the above date (about 6 months) we have been able to add a second machine to our booth and a player-piano of the best sort to our auditorium, besides many other lesser advances. We now have three other schools imitating our example in this county.

Have we succeeded in our original intention? Time is too short to report that, but I do know that a farm recently changed hands here at $300 per acre that a year ago would not have brought half that sum, because the purchaser wanted to live here where he said the community was alive. Do you get that word alive and its full significance? That is the country has been dead or perhaps sleeping. The "movies" are a form of entertainment that can reach out where the "legitimate" stage could never go. And it is going to regenerate our rural districts.

We use pictures from all the large film houses, Paramount, Vitagraph, Triangle, Fox, Metro, Mutual, etc. These concerns have been very considerate and have assisted us wonderfully in the work. We have demanded and obtained nothing but clean entertaining features, comedies and educational reels. I think that at first they smiled at our efforts, but when they found we always paid our charges in advance, and never were delinquent, they came to the conclusion that our business was just as good as any one's, and it had a purpose besides lining someone's already large purse.

Inasmuch as to date we have only attempted one program per week we have been unable to go under regular contracts, but have used open service bookings entirely. And I may say that Paramount has obtained most of our business because they showed the greatest disposition to please. Then, too, they have less of the "vampire" junk on their release sheets, which I know does not bring us patrons.

Unfortunately as yet we are not able to rent the big first run shows, but we do not need them. We do not want cast off junk, however, for remember the farmer of today is not the farmer of the cartoons—he can tell what is up-to-date. I may also remark that imbued with this idea we have worked for and obtained almost perfect projection and have outdistanced our more professional brother along this line. People now come from long distances to see the "Mingo Pictures," as they call them. We have gone at this part of our work scientifically, with the preciseness of laboratory work in optics and light.

I trust this move will grow, as it is bound to do, and may the picture makers, from the pretty actress down realize that they are helping to fight old H. C. L.

Pathe to Analyze Equine Movements

"The Horse in Action," Released February 10, Will Be a Single Reel and in Color.

ON February 10 Pathe will release a one-reel picture in color, "The Horse in Action," which is of more than ordinary importance. Most persons will remember the several "analysis of motion" pictures which Pathe has issued in the past and recall their extraordinary beauty and interest. "The Horse in Action" shows running and pumping horses as seen by the "ultra rapid" camera, a Pathe invention. The various scenes are in the nature of a revelation.

Ordinary motion pictures are, of course, taken with a camera recording sixteen pictures a second and are projected at the same speed. With the Pathe ultra rapid camera the pictures are taken at the rate of 120 to the second, or even more. These pictures are projected at the ordinary rate with the consequence that animate objects in the film move so slowly that the eye can easily follow every phase of the muscular action.

The effects to be noticed in the case of the horses in "The Horse in Action" are extraordinary. In the first place the horses selected for these camera studies were remarkably beautiful animals with sleek shining coats. As they go over the hurdles or gallop along the track every muscular movement is clearly visible. As they jump they seem to float in the air like thistledown. Every phase of their actions makes splendid material for the artist and the sculptor. When one sees these pictures he is conscious that he never has seen in art true interpretation of motion. The fine lifelike coloring adds greatly to the beauty of the film.

MAE MARSH DOLL BRINGS $231.

Mae Marsh's doll, dressed by her in the character she plays in Goldwyn's "Cinderella Man," did much toward swelling the receipts of Hero Land, New York's great war bazaar. The report just made public by John Moffett states that the doll netted $231.50, the proceeds of chances.

Spokes from the Hub

By Marion Howard

SCORE one for Mrs. Ayer, who gave us the first run here of "The Man Without a Country," which I hope every fan will see for its lessons all through, starting in with the present war situation with a pacifist, leading up to the reading by him of Edward Everett Hale's masterpiece which gives the play its title. I have not seen finer acting in a long time than that of H. E. Herbert in a double role—that of John Alton, the lover and erstwhile pacifist, and later as Nolan himself. There was a fine atmosphere and good directing greatly to the credit of Ernest Warde and to Thanhouser for producing this "Jewel" of a picture. Then, too, we had the late Florence La Badie as the young heroine, and the veteran actor J. H. Gilmour. Lloyd Lonergan deserves a vote of thanks for his work in making the scenario. The club scenes were unusually good and I for one did not find an "out" about any of it. For some reason this picture did not have any advance mention here, and was put on for only six performances. Right across the way from Mrs. Ayer's theater is the church where Hale preached.

* * *

One day last week I saw six pictures with several short reels sandwiched between. The first was a private showing at the Globe of "Raffles," with Lionel Barrymore, and it is some picture, as good as the play which ran so long with Kyrle Bellew. "Barry" has relinquished his mustache, looks much younger and, as a dear young thing said audibly, "is handsomer, ain't he?" There is good support in this, plenty of suspense and punch. From there I went to Tremont Temple to see "Our Navy" in colors, preceded by three short subjects of rare beauty. Hugo Sherwin, the manager, had 600 Boy Scouts in the balconies as guests, and how they did applaud. Things that got me strong were the pictures of Washington from the Stuart painting in its colors, and of John Paul Jones made from the painting at Annapolis done by Miss Cecilia Beaux, of Philadelphia.

* * *

Then I went to the Park, where Manager Soriero had a cordial welcome. Saw "Blue Jeans" with little Dana. Fine picture, strong in detail, differing little from the play. Why such awful pictures of the players on the titles—all open-mouthed and vacant? This should be remedied to avoid the laughs they cause.

* * *

"Between Men," a strong Triangle with W. S. Hart and House Peters, an old picture, but good for reissue. Here we get Hart in a dress suit in one scene, and he made a hit with the house. That evening I saw another Hart picture, "The Silent Man," an Artcraft—and the memory of it will live long owing to the hideous snake of the boa-constrictor type, repulsive and unnecessary.

* * *

We have had Rose Tapley here for a week making a lot of new friends wherever she has appeared. Clubwomen were glad to welcome her. The Film Club gave her a reception at the Westminster, when many notable women and players in town were bidden to meet her and hear her forceful words. She dwelt at length on the Chapin pictures, portraying the life of Lincoln. There was music and tea, and in the receiving line was Lotta, who owns the Park theater, now given over to high class pictures. Miss Marion H. Brazier arranged the details, aided by the members of her board of directors.

* * *

Congratulations to Vitagraph in securing Sergeant Arthur Guy Empey for the coming picture of "Over the Top," from the book of which he is author. We have met him here and feel that his name will carry weight for the box office, coupled with the expected work of the company producing it.

* * *

So we are to get "Prunella," with Marguerite Clark in the role she created for the speaking play, a fantastic little thing which filled several theatres three seasons ago. There are two other bits of news to interest us over here—the fact that our own Julian Eltinge is soon to occupy the estate in Los Angeles to be his future home. This speaks well for his talents and business acumen. Then the only Caruso is going into the picture game to the extent of erecting a theater to bear his name in Waterbury, Conn.

It is refreshing to know that "The Passing of the Third Floor Back" will have two of the original cast—Forbes Robertson and Mollie Pearson. We are banking on Herbert Brenon's presentation. I note that Al Hickman, Nance O'Neil's better half, is in the cast.

* * *

Some A1 pictures here of late well worthy more space were "The Sudden Gentleman," especially adapted to William Desmond; "The Marriage Speculation," rightly named Blue Ribbon, featuring the venerable Charles Kent and Mildred Manning; "Reaching for the Moon," and Fairbanks' latest, "The Modern Musketeer," went strong; "Please Help Emily," a clever comedy for Ann Murdock, capitally supported; "The Devil Stone," thought by many in a capacity house to be Farrar's best picture; "The American Maid," fine vehicle for Edna Goodrich, as was her "Daughter of Maryland," another Mutual offering worth while.

* * *

"Over There" ought to be seen everywhere for its lessons and by all for the wonderful war scenes—best yet, directed by a Canadian officer straight from the trenches. Charles Richman, as usual, made a strong part stand out well. Was glad to see Gertrude Berkeley as the mother, recalling her great work in "War Brides" with Nazimova. The accompanying music was a treat also. Charles Ray again delighted us in the Paramount picture, "His Mother's Boy," directed by Thomas Ince—nuf sed. The Exeter gives us strong virile pictures minus slapstick and sex stuff, and is rightly patronized by intelligent playgoers.

* * *

Why does not some scenario writer get busy on "Clarice" and get after William Gillette, Marie Doro and Lucille LaVerne together, as they created the roles. This is the only play I can recall named for a colored mammie, and will you ever forget Miss LaVerne's Clarice? It has splendid material for the screen, and the three mentioned have already proved their worth on stage and screen. Lionel Barrymore opens here in "The Copperhead"; Lillian Lawrence is here with Willie Collier in "Nothing But the Truth," while her young daughter is appearing in three picture plays. Julian Eltinge is doing a stunt at Keith's; Margaret Wycherly, who has been seen in the World picture, "The Fight," is making a hit in "The Thirteenth Chair"; then we have Sam Hardy in "The Riviera Girl."

* * *

So Effie Shannon has capitulated and I feel sure she will screen well in "Her Boy" along with Niles Welch. Maxine Elliot comes next week in "Lord and Lady Algy," after her try at the picture game.

* * *

George Loane Tucker deserves a crown for his titles in "The Cinderella Man," a charming little play featuring Mae Marsh in one of her very best pictures. Another delightful one was "The Seven Swans" for Marguerite Clark, played to full houses here with kiddies galore. "Her Silent Sacrifice" was well done by Alice Brady and a capable company including Robert Paton Gibbs, the man who created the role of Gecko in "Trilby" for the speaking play. He was some villain in this picture taken from "The Red House."

* * *

"His Own People" was liked and we had not seen Harry Morey for some time. This melodrama will go strong with the men and those having Irish blood in their veins. We are anticipating "Ruggles of Red Gap" with Taylor Holmes and Lawrence D'Orsay—he of monocle fame on the stage.

* * *

Well I was disappointed in "The Secret of the Storm Country," directed well by Charles Miller and acted splendidly by Norma Talmadge and a good company. The lighting was poor in too many spots and the plot snatchy. I was surprised at some errors in the reviews. One critic I swear by (and others swear at, when he calls a spade by its right name) spoke of the guardian of Tess as a doctor when he was a lawyer, the one who had her father released from prison. Again he calls the rescued child the daughter of Frederick Graves, who had none—for it is clearly shown that she was the child of his brother-in-law impersonated by J. Herbert Frank. Here we had Ethel Grey Terry, daughter of Lillian Lawrence, and a native of the Hub, in this I believe her first Select picture. There were some strong scenes like the narrow old Puritan fathers ousting the heroine from their church, instead of trying to obey the ten commandments and practice the golden rule. Picture will go with such a cast.

* * *

"The Honeymoon" was a delicious comedy drama, full of "pep" and a little preachment on jealousy. Select has a seller in this or should have, as Constance Talmadge and Earle Fox are excellent.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

IN commenting upon the musical program of the Strand recently, a well-known film man who had just returned from a tour of the country, paid a handsome tribute to the overture presented by our musicians. In this connection he said that many of even the better-class theaters in the big cities do not seem to fully appreciate the important part that the overture plays in the presentation of a screen performance. It has always been the policy at the Strand orchestra to put forth its very best efforts both in the presentation and the selection of the opening number.

The overture in the motion picture theater should not be considered in the same light as that in the theater of the spoken stage. The difference is quite obvious. For instance, in the musical comedy or vaudeville theater, the overture acts as an incidental to the show itself. Many people who attend such theaters never arrive until the overture is over and never seem to miss it. Where the overture is such an important factor in the show as at the Strand, however, the entire audience should be in the house before this number is commenced. It is just for this reason that the Strand, as mentioned in a previous article, very often preludes the overture with another number, giving the audience an opportunity to be in its seats by the time the overture is started.

In the case where a motion picture theater has an orchestra, whether it's five or fifty pieces, the most should be gotten out of these musicians. Thus, we at the Strand, make it a policy to present this number in a manner that will make it stand up for itself as an item on the program. Special light effects are studied out, solo numbers are interspersed with the spot light on the soloist, and in some cases the efforts of special artists are introduced during the course of the overture. Recently, for instance, in part of the overture, a zither solo was rendered with surprising result. The fact that the appearance of a zither in an orchestra is unusual and the charming manner in which this solo blended with the entire piece offered "something different," in short, a pleasing surprise. That this solo had much to do with the unusual applause accorded the orchestra upon completion of the overture, seemed evident.

Another item of interest is the surprisingly effective results that can be obtained with lighting effects upon a drop. Drop curtains are by no means inexpensive, and to discard a curtain that has been used several weeks, would mean considerable to the expense sheet. A certain lake drop has been used at the Strand time and again. Yet, recently one of our patrons remarked at the variety of lake drops we presented. Different lightings each week on the same drop is the answer. This is by no means a particularly easy task, if the best results are to be obtained. Each week the lightings of the drops used at the Strand are given special study. By experimenting with different color lights one can readily see what an extended variety of views can be obtained from the same drop. No two weeks is the lighting on a given drop the same and by using lights that offer particular contrast to those used the previous week, the desired effect is immediately apparent.

To return once again to the accomplishments of the orchestra. Recently I visited a fair-sized theater in New York where during the screening of a zoological picture of high educational value, the full orchestra played an accompanying number of perfectly selected music. Yet later in the show, when the news pictures with marching soldiers appeared, the musicians were resting while the organ poured forth a loud accompaniment. The orchestra cannot play for the whole show, of course, but care should be devoted to selecting the parts of the program where it will be the least missed. Scenics, zoological and other similar educational pictures are ideal spots on the bill for the orchestra to rest. The soft music of the organ, with occasional effects obtainable from such an instrument, are not only advisable but, in many cases, most effective. A news picture on the other hand, with its marching soldiers, explosions and presentation of national celebrities should have the best support of the entire orchestra. To many exhibitors these remarks may appear obvious, and yet we find such instances where managers either neglect this particular phase of the program or do not understand the importance of devoting time and pains in the presentation of a film entertainment and then wonder why the man across the street is standing them up in front.

Proper Titles

By Edward M. Roskam.

THE titles were so short I couldn't read them." "They should have advertised that picture as a two-reel drama with three reels of explanations."

The above remarks heard in two theaters are the text of my argument. These are two evils that the manufacturer or the director must eliminate in order to hold the attention of an audience whether it be the New York Strand or the Haverstraw Opera House.

Nine-tenths of every audience is intelligent, but the eye must transfer the thought of the title to the mind. If this title is not long enough to read how can the mind grasp the real meaning of the words.

The producers must also realize that youth and age form part of every audience and an untrained mind or weak eyes cannot grasp or read a title as fast as the director, who had evidently cut his titles short so as to be able to cut his picture down to five or six reels.

In direct contrast to this mistake is the use of long explanatory titles throughout a picture, which nine times out of ten advances the action of the story to such an extent that the scene is really not necessary or contains no dramatic thrill or suspense as the audience is expecting the exact thing that the title informs them would happen.

The only time explanatory titles should be used is for fore-words, introductions, change of location, lapse of time or to cover jumps in order to keep perfect the action or continuity of the story.

Spoken titles should always be used to cover comedy or dramatic situations. When inserted properly they hold grip or amuse you, but never for one instant take you away from the action of the picture.

Spoken titles never tire an audience, while a production laden with explanatory titles, drags perceptibly, no matter how cleverly the titles are written.

In my experience as a film cutter, spoken titles have often helped me put over a badly acted or directed scene: By simply cutting out the bad direction, acting or slow parts and inserting a spoken title to cover the jump, I have saved and improved many a picture.

I will never forget one picture I cut. The leading man had adenoids. Every time he opened his mouth he looked as though he was going to sneeze. By cutting away his open face and using spoken titles to cover the situations I eliminated all the unsatisfactory parts and really improved the fellow's acting.

In another case, a woman had very wide lips, which were made up so badly that each time she was supposed to be sad or cry, it looked as if she were laughing. Spoken titles saved this production, for every time she started to make a face I either cut to another character in the scene or used a spoken title in place of the film I eliminated.

The art of using spoken titles is to know what to say and where to insert the title.

Three feet of film to each line on hand-painted title cards and four feet of film to each line on printed title cards is the proper way to judge the length of explanatory, spoken or descriptive titles. On letters or newspaper inserts the number of seconds it takes you to carefully read the copy is the amount of footage that should be used on the inserts.

LIGHTLESS NIGHTS MANDATORY IN ONTARIO.

Merchants and exhibitors of Central Ontario have been ordered to "douse the glim." Starting January 15, illuminated advertising and ornamental signs were put out of action because of the demand for juice for war industrial purposes. In addition, civic street illumination was greatly curtailed from that date and gloom pervades the city. This development became necessary on the order of Sir Henry Drayton, power controller for the Dominion, and Sir Adam Beck, chairman of the Hydro-Electric Power Commission of Ontario. It is mandatory.

TWENTY PER CENT. ADMISSION TAX.

The fat is in the fire out in Manitoba. According to advices received in Toronto, the Provincial Government of Manitoba proposes to enact legislation at the coming session of the Legislature to impose a taxation of 20 per cent. on the value of admission tickets to all houses of amusement. This is an exceedingly stiff tax, and the Winnipeg exhibitors are reported to be all at sea. In one newspaper interview an exhibitor declared that the Government would be making far more out of the theater business than the theaters themselves could.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Education and Culture Command Success

To Get the Best Results the Picturemaker Must Strive to Be Immune from the Necessities of Censorship.

IF it were possible to trace all failures in the development of moving pictures it would without doubt prove that the stopping place is where the educative faculties are most necessary. There is a place on the heights up which the moving picture man must climb where he finds the twin sisters, Education and Culture, awaiting him, with the information that he cannot go further without their companionship. If he chooses to refuse and press forward without them he soon discovers that the law of the country through which he is traveling will not allow him to go alone, and compels him to be accompanied by an ogre named Censor, who, throughout the entire journey will prove a very disagreeable companion; thus he pays dearly for his ignorance, finding very soon that Censor cannot travel with Culture.

Climbing still higher the moving picture man finds that his next stopping place is the entrance to Success. In this exalted region those accompanied by Censor cannot travel, though they force their way in, the inhabitants of the land will not consort with them, and ultimately they are crowded into the adjoining town of Failure, where the streets are almost impassable with the large number of inhabitants bemoaning their sad fate. It is not too late, however, and many of these people get out upon the road again and take care the next time that when they come to the region of the twin sisters they secure their companionship, deciding that with them in the school of experience they can now enter the city of Success, remain there, and become recognized citizens of standing.

In the City of Success.

The class of moving pictures seen in the town of Success very quickly give you the reason why the town bears its name; also as to what efforts are put forth to assure that the name shall become a permanent one, and its reputation world-wide and untainted. In the first place one notices an entire absence of anything that can be ascribed to the presence of that persistent enemy Vulgarity, neither he or any of his cohorts are allowed about. If he appears he is soon detected and driven out of town.

In the Theaters.

The programs in the theaters in the town of Success soon impress you with the reason why the town is so named. The choice of subjects, their manner of presentation, the evident desires to please, entertain and instruct in refined and attractive ways are all self evident; the audiences and the entertainments have grown together, they understand each other and each bear the stamp of the experience obtained in that school in the way already indicated. Beginning with the Topical pictures these bear the stamp of not having been selected at random. Patriotic events still retain their hold. Finley's latest Nature pictures are splendid. It is always safe to include these with the Ditmars pictures for good effects. There are also the "Bruce Scenic Features" in which is included some human element whereby the "Joy of Out-Door Sports" give added value to the scene. Pure Scenics are no longer shown by the reel but by the subject; artistic taste is shown in the selection of the gem parts and we enjoy moving pictures of the World's Art Gallery.

A new addition of Travel pictures most acceptable at this history making time are those selected by the Kalem Co. from their great picture "From the Manger to the Cross." These consist of "Scenes in Palestine" reasonably abbreviated so that their concise presentation makes them additionally acceptable and intensely interesting.

In comedies the Mr. and Mrs. Drew pictures are always good. Two of their latest subjects, "His First Love" and "Their Mutual Motor," maintain the actors' best reputation for clean as well as exhilarating mirth.

In the larger features there is great choice. Here, however, we always only mention the latest ones as they appear. "His Mother's Boy" (Paramount), in which Charles Ray excels, is an excellent story and subject. We only wish it might have been so lengthened to allow a better finish. As a good picture for young people it would have been better if Matthew-Denton had been allowed to return home with joy to his mother rather than he should end his career before the public in a love scene; it would have been more to the value of the idea of what one expects from a Mother's Boy. The picture is, however, good and will be everywhere welcome. Should it ever be recast we hope the idea expressed above may be carried out.

For adults rather than for the young in contrast to the above subject, is "The Rose of the World," reviewed elsewhere, but mentioned here because it was seen in connection with the outline which the writer is endeavoring to show as to the make-up of the programs used in successful exhibitions; let us have a care, however, even in Success town, that love making is neither too long, too violent, nor too passionate; it detracts from the true idea of the class of picture which the educated people of the town require.

Another notable improvement found here, and which must be noticed, lies in the higher type of titles and sub-titles. These are evidently being re-written by more thoughtful, more explicit and more incisive writers, saving an excess of time and space which had begun to grow wearisome to the readers.

W. H. J.

Interesting Educationals

Three Scenic Subjects, Two Industrials and One Zoological Subject.

Reviewed by Margaret I. MacDonald.

"The Trail to the Sky" (Educational-Bruce).

ONE of the most beautiful of the recent Bruce scenics is "The Trail to the Sky." The photographer has kept his camera busy from that point behind the hotel in Mount Rainier park where the trail commences its rise toward the sky line. Mount Rainier towering snow-capped into the clouds is always the predominant feature of this remarkably beautiful picture. Nisqually glacier is shown close up and wonderfully clear pools of water reflecting the blue of the sky. Portions of the trail which rise 1,500 feet in two miles are shown zigzagging up the mountain in a series of switchbacks. Among other interesting scenes is an exhibition slide of the guide and his horse down a steep snow slope.

"Picturesque Brittany" (Pathe).

A half-reel subject, in colors, picturing life in Brittany, one of the most picturesque of French provinces. Castles, churches, pastoral scenes and glimpses of the rugged coast are shown. Numerous rock groups, some of which are named, make an interesting feature. On the same reel with this is a half-reel called "Bonnets of Brittany," which shows women, children and native girls wearing lace headgear made by hand. The native types are excellent and the entire reel is full of charming appeal.

"A Maine Snow Storm" (Paramount-Bray).

The beauties which can be created during a snow storm in a country of trees and underbrush can be seen in the series of views photographed in the mighty forests of Maine by the Pictograph cameraman. In the 104th issue will be found scenes that illustrate the wondrous beauties that Jack Frost is able to create.

"Shrimps for Milady's Salad" (Universal).

The manner in which shrimps are gathered on the North Carolina coast and prepared for canning is shown in the 57th release of the Screen Magazine. We see the fleet of trawlers ready for the "haul," the bailing out of the trawl net which yields crabs, flounders and other varieties of fish as well as the shrimp. We learn in the picture that larger shrimps weigh over two pounds. In the canning process

they are first thoroughly cleaned then blanched in hot water for three minutes, when they are culled and placed in brine previous to placing them in the cans. A well-illustrated subject.

"Women in the World of Work" (Paramount-Bray).

The second of the series deals interestingly with the breeding of Persian cats. Miss Susanne Bell is the woman who has posed for the picture with her cats, the majority of which are beautiful white ones produced by a cross breed. This picture will interest particularly women and will be found in the 105th issue of Pictograph.

"Life in the Insect World" (Educational).

The insects shown in this particular picture are those with whom nature has dealt most kindly in the way of providing them a means of protection within themselves. In the picture are shown various kinds of insects such as the Ceylonese walking leaf insect, and a caterpillar armed with protective poisonous hairs. Then there is the tent of the caterpillar which is made partially of an acrid juice, and there are various insects that protect themselves by imitating other insects or animals. An interesting release.

New Series of Educationals

Micro-Cinema Films About to Be Released Through Large Distributing Agency.

OF unusual interest wherever motion pictures of the better class are shown is the announcement that, beginning in the immediate future, there will be released through one of the oldest and most important film distributing agencies in the United States, a series of the remarkable film products of the Micro-Cinema Laboratory, in split and full-reel lengths. Pictures from these laboratories are not new to New Yorkers, inasmuch as they have been attracting attention in the theaters for some months past.

The Micro-Cinema films are the work of members of many of the important societies for scientific research throughout the world, including globe-trotters and explorers. For years these men have been engaged in perfecting methods scientifically suited to the presentation in motion pictures of subjects of unusual interest heretofore unapproachable. Accurate scientific studies presented in motion pictures made by them have been used by leading universities and educational societies, thereby giving the Micro-Cinema Laboratory an exceptional standing among the producers of educational films.

The new series of pictures about to be released will be made up of "scientific educationals" and "scenic educationals." The plan of the "scientific educationals" will be to popularize recognized scientific truths—to explain in interesting motion pictures the little, or even the big scientific truths about which the average layman knows something, but not enough to satisfy himself. The "scenic educationals" are pictures that add to one's store of knowledge and at the same time please with the beautiful surroundings which have been chosen as a setting for the lesson.

Under the new plan of distribution Micro-Cinema films will be easily available to all.

In a future issue there will be found in the Motion Picture Educator a review of a number of subjects which are illustrative of the educational plan for which they were devised. Further information regarding their avenue of distribution will also be forthcoming.

"The Hound of the Hills"

Remarkable Scenic Production Released by the Educational Films Corporation of America First of Its Kind to Be Featured with Electric Display Sign.

AT the Rivoli during the week of January 13 an unusual honor was accorded one of the most delightful pictures of its kind that has ever been made, "The Hound of the Hills." In an electric display sign outside the theater the picture was heralded on the merits of the beautiful sentiment expressed in its makeup. And we believe that all who saw this picture were of one mind—it is a gem among gems.

"The Hound of the Hills" is the story of a dog who grew too big for his kennel and took to the hills is search of the joys of the open road. "His friends were the brooks and the trees, and soon the days of the crowded kennel were forgotten." Here a beautiful lake attracted him and he puppyishly waded in. And again the waterfall fascinated him, and soon he grew to love the great silence of the high places.

He had his troubles, too, for the squirrels roosted so high that he was unable to reach them. And while a chipmunk chirruped at him from one side a squirrel broke silence from another; and the ptarmigan and the grouse avoided him quite as cleverly. Finally several inspiring scenes showing the great Dane silhouetted against the sky are introduced by the following subtitle: "On the ragged edge of the world I roam and the home of the wolf will be my home."

Robert Bruce Back on the Job

This Time He Will Film the Mountains in Winter and Perform Other Interesting Tricks.

AFTER a sojourn of several weeks in New York Robert C. Bruce has started back west for another season of bombardment on the beauties of Nature. Would that we might divulge some of the secrets of this year's trip. Suffice it for the present to say that the month of February will be spent in the vicinity of and on Mount Baker, when he will place on film the winter charms of the mountain regions. This, we believe, has not been done before. March and a part of April will be spent in looking up locations for subjects for which he seeks appropriate and interpretive settings. By so doing he hopes to save much time; and while he does not expect to make as large a number of pictures as usual, he aspires to replace quantity with quality. And we pause and wonder if it is really possible to add a further charm to Bruce pictures than that which they already possess. Thus far they have been totally different from those made by others of Nature's photographers. They have been something more than merely scenic pictures; they have been in most instances interpretations of beautiful thoughts. Mr. Bruce has, in other words, cajoled Nature into lending her charms in the symbolizing of certain ideas. Many times his pictures have been as poems tuned to the harmonies of Nature.

We will await his safe return at the end of the year more or less anxiously, anticipating many beautiful things as a result of his several months' sojourn in the west and middle west.

"The Making of an American Officer"

Educational Films Corporation of America Releases Interesting and Valuable Series of Views Photographed at Plattsburg.

ONE of the best series of pictures illustrative of the methods being followed in preparing our men for the front is in the possession of the Educational Film Corporation of America, and is being released by them. These pictures were photographed at Plattsburg and open with the 5.30 A. M. call showing the men responding cheerfully armed with towels and other toilet articles. Then we see them performing domestic duties such as dish-washing previous to the taking up of the graver tasks of the day. A closeup of Lieutenant Henri Poire, one of the well-tried Frenchmen who have been sent to America to teach the methods of warfare being practiced in the present war is interesting. We also see the boys surveying and staking the trench line, and making barbed-wire entanglements, and there is the lesson in the use of t. n. t., and the artillery preparing for a hike. One of the most interesting features of the picture is the gopher squad, showing how they tunnel underground and emerge from well camouflaged trap doors in the very surface of the earth.

The picture is full of interesting features and will be appreciated by present-day audiences.

Items of Interest.

In the 36th release of Universal Current Events Jack Cohn has succeeded in assembling an unusually interesting program of war pictures. Among them are pictures of what are commonly known as "suicide squads." These are machine gun squads, and in this release of Current Events Pershing's machine gun battalions are shown in France receiving instructions in the handling of the intricate mechanism from French Alpine Chasseurs known as "Blue Devils." Other scenes in this issue show the use of Alaskan Huskies in the Vosges Mountains. These latter views are unusually attractive.

* * *

No. 6 of Pathe's Argus pictorial is devoted largely to scientic matters. The first pictures show the way glass models of flowers and small sea creatures are made for the Museum of Natural History. The closeup views of the sea horse are pleasing. Cohesion and adhesion makes the second subject, showing the way various liquids act under certain circumstances. The final subject shows microscopic views of the trumpet-shaped stentor, which is found in a drop of water.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Merged.

PARAMOUNT Progress and Artcraft Advance have been merged into the Progress-Advance, a sheet literally bigger and better than ever. It is of a larger size than the old forms, permitting the employment of a better display, and it retains all of the features of the twins while eliminating much duplication of material. Both sheets talked to the same list of exhibitors in behalf of what is practically the same concern. To condense into a single issue is both a wise and helpful move. The exhibitor is more apt to give one issue his undivided attention, and if he does he will find much therein that is helpful to him in the pursuit of patronage. The best line of the initial number is found in a heading that reads: "Paramount Short Subjects. Features in all but length." Only the man who himself believes that is going to make money with the shorts. Too many exhibitors almost "sneak" them into the program with an apologetic air. The display seems fairly to say, "We're sorry to hand you this stuff, but we have to use it, you know." Don't take that attitude. There are many people to whom these subjects are more of an attraction than the filmed fiction. They go to see Burton Holmes and not Marguerite Clark. It may be difficult to make some exhibitors realize this, but the fact remains that there are persons of the more intelligent class to whom Burton Holmes is far better known than Miss Pickford or Douglas Fairbanks. Go at their preference intelligently. Get out a special form letter or booklet. Make people understand that they really are important and presently they will become important even to those who at present regard them as something little better than the old illustrated song that was the pioneer "filler."

Handling a Feature.

Sydney Pollock, the sixteen-year-old press representative of the Strand, North Tarrytown, N. Y., sends in the details of his handling of The Man Without a Country. It's as good a campaign as any older man might plan. First of all he used the screen for "Coming Soon." A week before the playing date he interviewed the principals of all the schools, telling them about the picturization of the book. All of the schools permitted the distribution of this ticket:

North Tarrytown **STRAND THEATRE**

SCHOOL TICKET

THIS TICKET AND 10 CENTS

Will Admit One Child, Tues., DEC. 4, to see

"THE MAN WITHOUT A COUNTRY"

At Matinee Only. Matinee 3.45 P. M.

It will be noticed that the reduced price ticket is good only for the matinee and the matinee (the time being stated on the ticket) is after school hours. In return for this courtesy, though not made a part of the bargain, this invitation was issued to the teachers and Board of Education:

The Management of the
North Tarrytown Strand Theatre
cordially invites
— name —
to attend the performance on
Tuesday, December 4
with compliments of
Edward Pollock

The ticket was also given the editors of the local papers and some of the leading citizens, the name and date being filled in. A rubber dating stamp should have been used for the lower line. Heralds, dodgers and special advertising in the papers completed the drive. Possibly there is no library in North Tarrytown, but we think that it would have paid to take the advertising down to the Tarrytown library, for this is a story that any library will be glad to announce. Most librarians are glad to give advertising space to the picturized novel if they are reasonably certain that the film runs true with the book. But, as a publicity man, young Mr. Pollock seems to be wide awake and all there. He has learned the trick of writing phrases and he remembers and applies what he reads in this department.

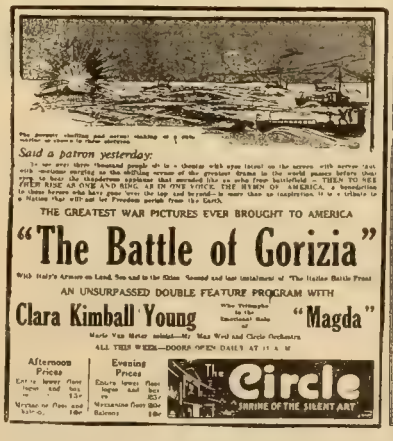
Demonstrate.

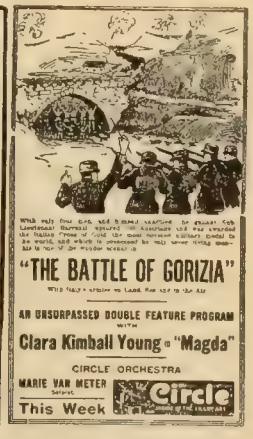
The "phonograph" copy for increasing prices is good, but why not demonstrate it? Get a phonograph and some cheap vocal records and some star records. Probably you can borrow these from the local phonograph dealer. Get, for example: Home to Our Mountains, from Il Trovatore, sung by Caruso and Homer, and the cheaper record of the same selection. Play the seventy-five cent record first and then the good one. Anyone can perceive the difference. Get two or three other examples along the same lines. Then tell why you have to pay more for some films than others because the better players ask more money. You can make almost a function out of the stunt, and certainly you can get a small town talking. Of course, it is not wise to try to raise prices until after they have become accustomed to the war tax, but this will probably be sooner than you realize.

Studying McCormick.

One great mistake large exhibitors make is supposing that any picture will enhance the value of an advertising space. This is not true, save perhaps to the limited extent that the cut opens up the space and makes it more conspicuous. But the same end may often be better accomplished through the use of white space—and white space requires no payment for engraving. It is better to use the white space than to employ a cut that tells nothing, or practically nothing. The cut, just as surely as the text, must create a desire in the patron to see the matter pictured. It may be merely a portrait cut of the star, or one in character. Most generally it is, because the releasing companies supply most of these cuts and, naturally, are more interested in booming the star, who appears in many attractions, than in booming a single release in which that star appears. Between a portrait cut supplied free and a suitable scene cut that has to be made locally, we should prefer the latter, even though it does cost more, if it carries an additional punch. But the scene must tell something. It must make the reader want to see the film from which it is taken. It must create such a desire of sufficient intensity to lead the prospect to get his hat and his wife or his best girl and go down and pay out his money to satisfy his curiosity.

Recently S. Barret McCormick, of the Circle, Indianapolis, used the Italian Battlefront pictures. His work in this connection is so interesting that we are reproducing a number of cuts of his advertisements. Some of these suffer considerably in the reduction in size, but they will give an idea of his campaign, though these examples show less than half of the many styles of drawings he had made for this subject. The first display shows advertisements for The Battle of Goriza. That on the right gives the picture of the sinking of a


Said a patron yesterday:
THE GREATEST WAR PICTURES EVER BROUGHT TO AMERICA
"The Battle of Gorizia"
AN UNSURPASSED DOUBLE FEATURE PROGRAM WITH
Clara Kimball Young
"Magda"
The Circle
SHRINE OF THE SILENT ART



submarine. The cut is six inches wide by two and a quarter inches deep. It is notched to the left to let in a couple of lines of type. The entire advertisement is two sevens. The caption runs in two lines of full face and announces "The pursuit, shelling and actual sinking of a submarine as shown in these pictures." Below is the comment of a patron on the impressiveness of the performance, the title, the title of the dramatic feature, the prices and the familiar reverse cut of the house name. The cut to the right is but two sevens. It shows the capture of 200 Austrian soldiers by an Italian lieutenant and four men. Both of these are war scenes. They attract interest. In the space Mr. McCormick does not try to tell all about the picture. In each instance he speaks of but one incident. He is content to get

interest for that single episode and to hint that he has several thousand feet of material of a similar nature. He knows that in the limited space—and in large spaces for that matter—it is better to gain real interest in one point than to confuse the reader with diversified appeal. Ths is a trick that some advertisers never learn, but it is the first essential of amusement advertising. A department store is a different proposition. The greater the number of bargains, the greater the attraction, as a rule.

The second example is three three-and-a-halfs. It uses the same cut as the above three sevens, and is worked along the same lines. The same caption is used, but the bank about the patron's opinion is

The Actual Shelling and Sinking of an Austrian Submarine, a Scene in
"THE BATTLE OF GORIZIA"
With Italy's Armies on Land, Sea and in the Air.
The Greatest War Pictures Ever Brought to America ON AN UNSURPASSED DOUBLE FEATURE PROGRAM WITH
—This Week—
Clara Kimball Young in "MAGDA"
CIRCLE ORCHESTRA
MARIE VAN METER, Soloist
Circle

dropped for want of space and the admission prices are dropped. The cut and the caption largely form the advertisement, and are sufficient to convince. The additional matter in the large space merely drives home the argument.

In the third example, the longer advertisement is a three nines and the one on the right is but 7¾ inches deep. Both use the same cut. They ran the same Sunday in different papers, but the same copy was not employed. Most persons take more than a single Sunday paper. Here the appeal is varied though the same cut is used.

Beyond The Clouds, On the Roof of The World, to The Strangest Theater of War They Dragged Their Mighty, Fighting Engines Battling Nature and Foe in a Single Titanic Struggle!
THE ITALIAN BATTLE FRONT
The First and Only Official Italian Government War Pictures
An Unparalleled Double Feature Program
Billie Burke in 'Arms and the Girl'
ENTIRE WEEK, STARTING SUNDAY, OCTOBER 28TH
Circle
The Struggle for Gorizia, Where the Greatest Battle of the War is Now Raging, is Shown in These Pictures
THE FIRST AND ONLY OFFICIAL ITALIAN GOVERNMENT WAR PICTURES
The Italian Battle Front
"The Italian Battle Front" and Billie Burke
ALL THIS WEEK
DOORS OPEN DAILY AT 11:00 A. M.
Circle

The same picture has been seen in the news sections of the daily papers. It attracts the same attention now. It will be noticed, if you will examine the reproduction closely, that the drawn picture and the border have nothing in common, a fact also shown by the greater drop in the advertisement on the left. Had the border been made a part of the design two expenses would have been incurred, and perhaps a third. There would have been more to pay for the design,

Circle
SHRINE OF THE SILENT ART
Another Double Feature Program Which in Cost and Interest Surpasses Even This Week a Remarkable Offering.
The Battle of Gorizia
And CLARA KIMBALL YOUNG in "MAGDA"
Like Cowled Priests Shrouded in White - Who Would Redeem the World, Italy's Heroes Carried their War to Heights Where the Thunder of Guns Echoed Against the Walls of Heaven
THE ITALIAN BATTLE FRONT
An Unparalleled Double Feature Program with BILLIE BURKE in "ARMS AND THE GIRL"
ENTIRE WEEK START NG SUND AY OCT 28th
Circle

the cut would have cost more and perhaps the offices might have charged more to set within the mortised cut. Certainly it would have been more difficult to get the matter in nicely. As it was, the cut was notched to let the type in, and it was all a matter of straight composition and justification, after which the stock twelve point solid border was set around it. The result is a better advertisement because it can be better set, and a greater freedom in spacing is permitted, since the cut might be made the basis of an eight or a twelve-inch advertisement. Stock rule border does not make up as neatly as a drawn design, for the bits of rule may not match evenly and will probably show a white line where the pieces come together, but the defect is more than repaid from other angles.

The next examples are three columns wide and 10½ inches deep. That on the right is composed of two cuts, though supposed to be part of one drawing, the guns at the bottom of the cut being used against the aircraft. This double cut gives the effect of a full design while the cost is smaller and the advertisement can be made as deep

as is desired. The cut on the right may also be extended at will, but here, dropping down the side of the cliff on the right of the space makes rather a costly cut, but it serves well to hold the mass together since only a six-point border is used. Here, in both advertisements, a hint of the other features of the film is given, under the Italian arms on the right and just above the big gun at the left. In the latter bank the orchestra and the picture are treated in the same paragraph, the orchestra being placed above the picture in importance, a slight error in values.

In the next reproduction, the cut on the left is twenty and the other eighteen inches. To get a better effect the lower part of the left-hand advertisement has been dropped. On the right, in single-column measure, is given what is practically a table of contents of the film. The same design is used here as employed in two examples already shown, but being intended for a five instead of a three-column reproduction, more detail is shown and three airplanes and a Zeppelin are thrown in for good measure. The lower design emphasizes the chief catchline of "Italy's armies on Land, Sea and in the Air." Both displays give greater space to the dramatic feature. Miss Burke, in "Arms and the Girl," worked in nicely with the military release, and "Magda" could have been better connected had emphasis been laid upon the fact that the play deals with German life and problems. Here Mr. Barret seems to have overlooked a chance. "Magda," though a classic of the drama owning no particular country, is essentially a play of Germany and deals with conditions from a peculiarly German point of view. This is a point we have not seen raised in any press work for the play, and yet it can be used to gain a fresh appeal if cleverly handled. The left-hand cut, it will be seen, repeats in essence another design, but is handled to work in the space allotted. In all of these designs the artist has done his work with unusual intelligence.

The last examples are each six elevens. That on the right contrasts modern methods of warfare with the Siege of Troy. This is a

happy though, for it not only gives a new angle to the thought, but it permits the showing of a cut that is doubly valuable in that it not only tells the film, but rouses curiosity. At first glance one wonders at the wooden horse in connection with the modern battle scene and reads to find out what it means. Both cuts make effective use of dark skies for backgrounds. This is a feature of most of the drawing. The dark background is best where there must be much detail in the foreground. It is not quite as striking at first glance as the masses of black against a white ground, but the detail holds the attention

once it is gained. Turn your glance back to the last illustration and compare the three drawings used there. Had the drawing at the bottom of the right-hand advertisement risen to the top of the page, there would have resulted a bleak and unpleasing sky. As it is, the type matter overcomes this blank. And notice that in every one of these illustrations the title of the war picture overshadows the title of the drama. Miss Burke and Miss Young have undoubted drawing powers, but these are primarily advertisements for the Italian pictures, and Mr. McCormick is far too shrewd to let the drama overshadow or even equal the chief attraction. Playing up the stars would get no more business from the admirers of the players, but to make the drama more important undoubtedly would have detracted from the war films in the eyes of those who are more interested in these than in the players.

We have touched only upon the chief features of these advertisements. We might fill another page with comment, but the chief thing is the study of the advertisements themselves. There are some minor imperfections, but there must exist in all work necessarily done under pressure, and these are so few that we regret that we cannot give all of these displays in such detail that every line might be read, for they are models in their line, and not the least valuable feature is the fact that they are treated with dignity and even loftiness of thought, avoiding the cheap sensationalism that will not appeal to those most likely to be interested in pictures of the war. This is food for thinkers and they do not appreciate the "greatest ever" style of announcement. Read what you can of the text. It will repay you.

Write Your Own Passes.

The Harlem Strand, New York City, has a new idea in the way of getting out mailing lists. A recent issue carried with it a pass form printed up:

THIS PASS, if signed By Bearer, is good for
one Afternoon Admission, or for 10 cts.
toward an Evening Admission to the
HARLEM STRAND
125th St. Bet. Park & Lexington Aves.
on Monday or Tuesday, Nov. 19th or 20th
Bearer's Name
Signed
Address
THE MANAGER

They use a weekly program on green stock, rather carelessly set and with undated days. Merely the titles are announced, with no descriptive matter, though special are sometimes enclosed, and the pass was accompanied by a Towne Gossip style of circular advertising, the first part of Who Was Number One? the pass also serving as a cut rate to get the crowd in for that serial.

C. K. B.
Surely did
Start something
When he
Invented
That form.
Everybody's
Doing it.
We thank him!

Beats the Rest.

J. W. Allender, of the Liberty, Spokane, Wash., sends in a copy of the Saturday paper to show how he does it when he gets started. He had five sixteens (80 inches) for Fairbanks' Wild and Wooly against 52 inches for six other theaters. It was a well-drawn ad, but people are getting a bit tired of looking down the muzzles of six-guns presented by Fairbanks or Bill Hart. Let's get something new! And in emulation of Ruffner Mr Allender gets

Starts	Closes
Monday	Wednesday

for his date lines.

The Bara Book.

The Fox Company's book on the Bara Cleopatra is handsome without being over-ornate. The cover is in orange and purple, with black the inside pages are ornamented with orange, and every page carries one or more scenes from the play. It carries no ready-made press stuff, but all of the material can be worked over the local advertiser, and the book is merely supplemental to other service. It belongs to that class of books that exhibitors preserve for future reading, and its greatest value will be to take down to show the photoplay editor. It's bound to get him interested in the play and win from him a few extra paragraphs.

Initials Only.

T. N. F. is the name of Ben Title's house at East 16th street and Newkirk avenue, Brooklyn, but it looks like a house with a real name. They use a weekly program, blue ink on white paper, the pages 4 by 7½ inches, with all the real information on the two inside pages, where it can be had at a glance. This includes location, prices and times of showing, and each attraction gets from an inch to an inch and a half of space, with the title clearly displayed and a well written paragraph for each. There is a special matinee Saturday afternoons for the kiddies, and as there is a fashionable private school just across the avenue they probably make evening business from this special offering. There are no other matinees during the week. Indeed, one nearby house does not even offer a Saturday matinee.

Was Right Here.

Lately we advertised for Tom North and he answered "here" from right around the corner. He is with the Pathe Exchange, giving particular attention at the moment to the booming of the Kaplan Russian pictures. With North and William Lord Wright both on the staff, the Pathe Exchange could get out a mighty good revival of "Pals," with Wright doing a column of the clip stuff that used to be so widely copied. Mr. North is busy right now with special showings of the Russian films in various important centers and if you have not yet had your private view you will get one presently and possibly a chance to meet Mr North as well, and personally we would rather have a chance to chat with so well posted a man than to see the whole set of Russian subjects, good as the latter are.

"Reel Stuff."

"Reel Suff," the house organ of the Film Supply Company, Portland, Oregon, has an editorial in a recent issue that tells all about how to make money in a few words. The article runs:

IT SOUNDS FOOLISH—
but it's true, in the motion picture game particularly:
THE MORE MONEY YOU SPEND: THE MORE YOU MAKE.
There s a big provision connected with the epigram, however, which is the only thing that keeps it from being foolish.
You can't spend all the money at one end, and get away with it for long.
Advertising is at one end, and you can't do without it.
Quality of pictures is at the other end, and you can't do without it.
A theater may get along for a while, concentrating on one end or the other, but if you will notice carefully, the theater that has the long waiting line before it all evening, every evening, is—
—the theater that bears down heavy on BOTH ENDS.
A combination like that, makes it as true as gospel:
THE MORE MONEY YOU SPEND: THE MORE YOU MAKE.

Of course there are limits, but within reason good plays and good advertising make for larger profits and nothing else will.

Lives Up to It.

The Star theater, Bellingham, Wash., has begun the publication of a house organ, and in his salutation J. Lewis Arnold writes that he wants to get into more intimate relation with his patrons and believes that this house program will serve the purpose. It should, if Mr. Arnold adheres to the style in which he has done his first issue. "The Photogram" is a five by eight four-pager, cream stock printed in brown. The front carries a picture of a current star with a reader for the play in which she is to appear. The first issue also carries the greeting here. On the second page are two small trade advertisements and house information. The latter is unusually explicit. He tells when the house opens and closes, when the last night show begins, gives the street number and the nearest intersecting street, and tells the prices and the war tax. He tells how often the program is changed, and on what days; runs the Adamson fire notice and an offer to send the program at the rate of one cent a copy. The third page gives the program, with day and date and a reader for each change. This is not the usual advertising rant, with extravagant statements and misstatements, but an easy chat about the subjects that will interest and at the same time be regarded as the truth. The back page carries another trade advertisement and the underline. The printer has done his share of the work as well as Mr. Arnold has done his and the result is a neat and attractive issue that will make real business. The advertisements should pay the cost, or most of the cost of the program, but the program would pay for itself without this help. But unless the program is sent only to those depositing postage, we think that this feature will be resented and may hurt business. If Mrs. Brown puts down ten cents for ten issues and finds that Mrs. Smith gets her copy free, you can safely count Mrs. Brown out of the list of patrons. You can't blame her. Her money is as good as the Smith coin.

Regular Pennies.

The Theater Louisiana has arranged to have its penny coupon books, originally planned to meet the shortage of war tax pennies, fill a larger demand. The coupons are good at the other house, the candy store and the news stand, making a real contribution toward solving the shortage in copper coinage. Here is a hint for others. If penny coupons are good at stores, it will be easier to sell twenty-five-cent books. It may even make a demand that will lead to business at the theater, as well.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Ave., New York

Schiller Building, Chicago, Ill. Wright and Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT.

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

Boobs Barred.

SOMEONE writes that while we say that the market is opening up they do not see that any companies are asking for scripts. Probably the correspondent will not see any such requests. The market is opening up, but editors are deathly afraid that the boobs will find it out and flood the market, and requests for stories are generally prefaced with the further request that the demand be kept secret. The mass of "usual" stories was the primary cause of the staff writer and the closed door. Between the mass of impossible stuff and the wails of the boob writers manufacturers decided it would be cheaper to throw them all out. It was done. The staff man is getting stale, and the market is opening, but under cover. It will be a year, perhaps, before the mass of stuff is invited for the sake of discovering some new men, and once these are discovered the market will probably close again. The old P. A. L. had the right idea, but went at it in the wrong way when they suggested that the seal of the league would act as an identification. Just what the right way is we are free to confess we do not know, but if some method could be discovered right now of separating the sheep from the goats more markets would open up, but in most studios they are holding off, dreading the avalanche of long stored up stock and the letters that follow in complaint at slow handling.

Three Line Comedies.

Most of the comedy producers are fighting shy of the single incident comedies these days. They want stories with two and three lines of action, all related and all working to a common end. As one of the production managers put it, an author may see a line of comedy action that the director cannot see. If he has but the single line, and the director fails to realize the author's ideas, then the story fails, but if there are two or three lines of story of nearly equal value it is possible to work up in the cutting room the line of action that the director has been most successful with and to use the other threads as related action, giving three chances as against one for a good play. It's harder to write, but it does make for safety first—or second or third, as the case may be.

Be Isolated.

Most persons have heard of the painless dentist who explained that he used the line because his brutalities did not hurt him any. Authors should cultivate the same spirit to some degree. They should be able to judge their work without personal bias. They should gain an effect in a certain way because they know that a certain effect will give a certain result, and not because it makes them feel glad or sad. If you let yourself be swayed by your own emotions, you'll write to please yourself, but may not please others. You must know in a disinterested way that this is comedy and that dramatic. This does not mean that you must employ only the conventional devices, but from your knowledge of the conventional you must know how other effects will probably work. Make it a business and know your business. Then you'll do good work, but if you sit down and play tag with your own emotions, you'll be too busy at that to do a good job.

A Copyright Question.

"Since I cannot copyright without printing," begins a late letter, "how can I protect a little one-act play to be produced at a school entertainment, which later on I hope to make into a photoplay?" The answer is by entering the play with the Copyright Office. It is not required that a stage play be printed before copyright. Copyright is to be had upon publication, and the acting of a play is its publication in sufficient form. A book must be printed in many copies to benefit the public, and so be entitled to publication, but the play may be acted before thousands from the typewritten manuscript, and so the manuscript form is held to be sufficient.

Eyes That See Not.

It does no good to study photoplay—or anything else, for that matter—if one is not able to comprehend what he is studying. Without proper mental grasp the mechanical absorption of theory counts for nothing, and yet a surprisingly large number of those who complain of lack of success show that it is wholly due to a lack of understanding that they fail to succeed. One man, who seems to have been studying for some time, writes about the synopsis brain polisher. He cannot understand the paragraph, and assumes that because he is told to use only such parts of the story of Uncle Tom's Cabin as he desires to have used in his story, it follows that he is directed to write a wholly new story. He does not realize that to give Uncle Tom's Cabin with all the detail of the book will result in an overlong and not interesting play. He does not seem to know that no stage version ever gives all of the book story. He jumps at a conclusion because he is unable to think deep enough to reason out facts. Hundreds of writers seek to make slavish application of the rules of technique. They are told in a general way to do this or not to do that. The rule becomes inflexible. So far as they can see they will not use the forbidden devices. They do not realize that the rules of technique are but matters of general advice, to be broken when the situation in the story rises superior to the rule. They work by rule, but they do not first digest the rule to arrive at its spirit. They follow blindly to the letter. They cannot succeed until their mental development reaches a point where they can learn to make a liberal interpretation of the rules. It is better to assimilate a single fact than to memorize a dozen rules without knowing what they mean.

Spare the Spies.

It's largely a waste of time to write a story in which a German spy tries to steal the plans of some wonderful war invention. Between the plans for aeroplanes, rapid fire guns, submarine destroyers, and the formula for a new explosive the editorial reader gets the idea that no spy can hope to get his money from the Wilhelmstrasse unless he steals at least two plans and one formula each month. Why not copper the bet and have the hero steal something from a spy just for a change? The editor might be so surprised that he'll take it, but stolen plans, like lost wills and secret formulae are old, old friends, a bit decrepit, but still able to get about.

Better Stories.

Four letters in the past two weeks have suggested that the writer is a great admirer of this player or that, but regrets to see him or her using such poor material, and asking if it would not be possible to get in touch with the actor with a view to supplying this deficit. It cannot be done that way. In the first place, the player thinks that the play does not matter so long as it has his winning personality to carry it. In the second place, it must be good if he plays it. In the third place, it is not probable that the newcomer could supply better material than the old and tried staff writer. In any case a letter to a star that starts off to tell how poor the plays are will be about as welcome as a Prussian in the French trenches. The thing to do is to start with players and companies open to conviction and make a name, and then offer to place that name at the service of the star. Don't begin by telling the star that he or she could possibly be poor in any play. It is suicidal.

Getting the Swing.

Ever notice that sometimes when you try to walk through a moving street car or train you have little or no trouble, while at other times you seem to bump every seat and passenger between you and the door? In the latter case you have not caught the rhythm of the train and are walking counter to its impulses. Get into the swing of the vehicle and you have no difficulty. It is the same way with writing plots. If you get into the swing of your work, then the plot runs smoothly and fluently, and the result is good, but if you do not catch its rhythm you are "out of step" with your idea and the result is not apt to be good. At such times it is better to stop work than to try to force yourself to do poor work. It is better still, however, to train yourself to catch the cadence of your plot. You'll notice that car conductors and train hands have no trouble on their feet. That is because they are so familiar with the movement that they instinctively adjust their steps to the movement of the train. Familiarity with plot work will do the same for you. You will come to the point where you can get into the spirit and swing of any plot with little or no conscious effort. It is all a matter of perseverance.

Mathematics.

If you write ten scripts in ten days and sell none, your profit is nothing. If you write one script in ten days and sell it, you show a profit.

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.

Schiller Bldg., Chicago Wright and Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

A New Carbon.

(Continued from February 2 issue.)

> Curve 1071 shows exact difference in illumination measured in horizontal candle power. Summarizing these tests, it appears that for Speer Alterno carbons the jack-knife setting is as steady as the parallel setting, and that the illumination is 57 per cent. better for the jack-knife at 50 amperes, and 38.5 better for the jack-knife at 80 amperes. The number of settings and adjustments is approximately the same in each case.

Right in the beginning let me say that your drawing does NOT show a jack-knife set, but only a modified form thereof. You have a Handbook. If you will be kind enough to examine figure 124, page 297, you will find the jack-knife set illustrated at B, whereas the set you recommend, if your drawing illustrates your recommendation, is shown at A, concerning which I say, page 298: "Today the best men, men securing the best results and holding the best positions, almost invariably use practically exactly the same set both for a. c. and d. c., or else use a very modified jack-knife set by setting the lower carbon so that it angles out very moderately with relation to the rack-bars, angling the top carbon to meet it, as in A, figure 124."

The trouble lies in difficulty, not to say impossibility of maintaining correct crater position with the jack-knife set. Look at "C," figure 124 of the Handbook. It shows correct crater position. The crater position shown in your drawing are wrong, inefficient and bad. In the parallel setting there is no advancement of the lower carbon, with result that the light is all thrown either directly up or down. The jack-knife set is the same. At the side I have myself drawn a detail illustrating the difficulty of securing and maintaining correct crater position with the jack-knife setting, even in modified form. The dotted line shows correct crater position. Current ALWAYS SEEKS PATH OF LEAST RESISTANCE. There is less distance from point. A to point at upper part of or center of crater, hence *tendency is to flatten the crater*. This is also to some extent true with the parallel set, and is overcome by advancement of lower carbon. But as you angle the carbons you rapidly increase this difficulty and very soon the point is reached where it is utterly impossible to maintain the crater in position steadily, at least with ordinary carbons. If the Alterno can overcome this tendency to unsteadiness, well and good. I have always conceded a higher c. p. with the jack-knife set because of better crater position combined with less lower tip interference, but the trouble has been impossibility of *maintaining* crater position with that set. The true jack-knife set is one in which both carbons angle sharply forward from the perpendicular. Until the advent of this department it was very largely used.

Readers will please understand that this argument has nothing whatever to do with the excellence of the Alterno carbon as such. It is a difference of opinion as to a particular setting of the carbons. It is possible the Speer Carbon Company may be correct, insofar as applies to the MODIFIED jack-knife set shown in the drawing. In fact their statement that with this carbon a longer arc may be and is used makes it seem quite possible. But the matter is too serious a one to take any chances. I would, therefore, advise operators to very carefully test both sets, taking into careful consideration *constancy* of screen results. If the illumination of the modified jack-knife is better one moment than the parallel, but the light density fluctuates, then my contention is right. If it is better and is also continuously better, then I am in error. Will operators kindly report to this department on this proposition.

Trouble.

F. J. Campbell, Fairlee, Vermont, is in trouble, which same he describes thusly:

> Must ask your help. We have a 1916 Simplex and a Powers 6-A, nearly new. Using a 6½ and 7½ condenser on the Powers, with 20 inches between condenser and film; arc 3½ inches from arc lens; a 3¾ inch E. F. projection lens. I am able to get a very clear screen with 60 cycle, 110 volt current through a Compensarc, set at 60 ampere notch. Gundlach-Manhattan projection lens, with 1⅝ inch opening, condensers spaced not more than 1/32nd of an inch. But with the Simplex, using same lens, same focal length condensers and same Compensarc, I cannot get anywhere near the same result. Have moved lamphouse back and forth to every possible position, from 10 inches center of condenser to film, to 32 inches. Have moved lamp back and forth, spaced condensers different distances, but just cannot clear up the screen field. Either there is a big spot in the center or, if I take that out, then the entire outer edge is discolored, varying from brown to red. Have last Handbook and Hawkens, but still am at sea on this matter. If you can give assistance, I shall be very grateful. Also, can I use two Compensarcs, each 110 volt and 60 amperes capacity, using them at different notches, as, for instance, one at 60 and one at 40? Also, how much of the power of the lower one could I use without blowing a 60 ampere fuse on the primary side?

Hum, well, Neighbor Campbell, you have succeeded in handing me a bundle alright. As I understand the matter, you have tried the Power's objective on the Simplex, but have not tried the Power's condenser lenses therewith. Your trouble seems to be in the condenser. Set your Power's so that you can get a clear screen. Having done this, take ALL the lenses out of the Power's and place them in the Simplex, spacing the condensers the same, with same distance from condenser to film, be sure your lamp has same angle and you will get the same result on the screen, barring possible difference in flicker, which has nothing to do with the matter under discussion. If you don't, then there is something radically wrong with your Simplex lamp, and you must test it for grounds—see Handbook, page 255—or for stoppage of current flow somewhere. There is, and can be, no possible difference between the Power's and Simplex machines, viewed merely as machines, which would affect the screen the way you describe, hence, by switching lenses you should be able to, by process of elimination, locate the trouble. Personally, I think there is something wrong with the Simplex condensers—not the focal length they are supposed to be. But I can imagine some such effect as you describe by reason of a very bad ground.

Certainly you can connect the compensarcs as you suggest, also you may use one at its full capacity and the other at less, though I would prefer to use both at 40, rather than one at 50 and the other at 40 Ninety amperes will be none too much for some films, but it will be hard to handle until you get used to it; also, it will be very noisy if you use ordinary carbons. Better use the new Alterno (Speer) or the new National. You will need ¾ carbons for 80 or 90 amperes a. c. Cannot tell you accurately how many amperes you can use at the arc without blowing 60 ampere fuse on primary, because that will depend somewhat upon efficiency of compensarc. Think, however, you will be safe if you do not exceed 90 amperes at arc. Ninety amperes with a 50 volt arc would be 4,500 watts, which, divided by line voltage, calls for less than 45 amperes on the primary. But there is the loss in the compensarc and the power factor to deal with, but certainly you will be safe at 90. You simply connect the primaries of both compensarcs to the line in the usual way, and then connect the secondaries together and join to the lamp in the usual way. For instance: you run the lines from compensarc to lamp in usual manner, then you connect the secondary leads of the second compensarc to the secondary leads from the first, at any convenient point between compensarc and machine table switch.

I think you will find this will enable you to locate your optical trouble, and that all will be well. If not, comeback and I'll go deeper into the matter.

Many Thanks.

From all over the country came a flood of Christmas greeting cards for the editor. Here is a sample from a Hamilton, Ontario, operator: "I cannot tell how much I appreciate the work you are doing for the operator. I wish you a merry Christmas and a prosperous New Year."

To the senders of these remembrances I return my grateful thinks. The letters and cards gave me much pleasure in that they told me I was remembered in kindness by those to whom I have tried to be a true friend. Each one cost its sender a trifle in pennies and in effort and gave to me pleasure which could not be measured in dollars and cents. Again I repeat: thank you all for your kindly remembrance.

From New Zealand.

From Lesley W. Fowler, Everybody's Theatre, Hastings, New Zealand, comes the following communication, though we would not have known whence it came from but for the name New Zealand or the post office stamp; also under the printed word "Hastings" is another in writing, viz.: Hawkes Bay. Whether the latter is a suburb of the former we cannot say:

Am a reader of the Moving Picture World and note that you welcome letters from operators on this side of the world. I wrote some three years ago and again in August, 1916, the last letter containing a photograph of this theatre, which same was opened June, 1916, but to date dead silence has been the only result. The letters were, perhaps, not worth while, or maybe you did not receive them (most certainly the latter.—Ed.). This is a town of 8.500, with a suburban population numbeing 4,000. There are two picture theaters in operation, with two more just closed up. One is the "Everybody's," seating 1,000, privately operated, and one, the "Municipal Theater," run by the borough council. I am operator of the first named, using Power's Six A, motor driven projectors. I have had five years on the crank and the motor surely does save a lot of toil. Use 65 amperes d. c., from 60 volt supply. Prefer an 80 volt supply myself, as the 60 volt means close feeding of the carbons in order to get good tip on negative. Carbons are 25 mm. (don't figure in inches here) positive and 18 mm. negative. Makes are National (United States) and Etna (Swiss). Condensers are menicus bi-convex, 4½ inch (diameter.—Ed.). Machines are hard to procure in Australia and New Zealand, Good prices being had for any old second hands. Just the other day I sold an Imperial Pathe for £32. It was purchased five years ago for £40. The Simplex is becoming a very popular projector, but is not procurable. I am well satisfied with the Power's. Admission prices generally are 1/ and sixpence. There are no three penny seats in New Zealand now. (I understand "I/ and six pence" to mean one shilling and six pence.—Ed.) Admission tax of one penny on shilling tickets went into effect November first. Until Fox and Paramount came to this country it was difficult to get films, for the Picture Supplies (branch of Australian Films, Ltd.) practically controlled New Zealand and new theaters could not open. However, with the two named and the Mutual in the field things are better for the exhibitor. Great things are hoped from Paramount, if they don't turn it up (I take "turn it up" to correspond to our "pass it up."—Ed.). In this town our films have been on circuit about two months and have been through a Bio about 80 times. They are a good bit scratched. We change programmes twice a week, each programme 7,500 feet. Average film hire from £12 to £15 per week. In the big cities (50,000 population) a programme changed once a week costs £30. City shows are continuous, running 11 A. M. to 10 P. M. Here we only show 8 till 10.30 P. M. Business is dull now. All our young men have gone to the war and soon the married ones are to follow. Little New Zealand is still as determined as ever to see it out to the last man and the last shilling.

I pick up good ideas from the Projection Department, for instance: a movable jockey pulley to tighten motor belt. Best wishes for the Christmas season.

The value of a pound sterling is about $4.86½ cents, I believe. This would make weekly city change cost pretty close to $150. Your account of conditions is interesting; also it might possibly be beneficial to you, for, if a five-year-old, second-hand machine costing £40 when new, sells for within five pounds of its original cost, it may spur our machine manufacturers to renewed activity in trying to fill what seems to be a very real want. I have received letters from New Zealand several times, and have published several of them. Whether yours was among the number or no I cannot say, but very likely it was. Interesting accounts of affairs as applied to operating in other countries are always welcome and usually have precedence over other matter, because of their general interest in all countries, including the United States and Canada. But it must be remembered that mail is not only slow now, but also very uncertain, hence, if communications from far-off lands do not appear, just charge it to "lost in transit." The spirit of your country as regards the war is well known. We here are but just getting our "feet wet" in that proposition. Two years from now I have faith to firmly believe these United States will astonish the world, and teach Germany a lasting and very bitter lesson. But the United States is a huge body and it takes huge bodies a long time to get properly in motion. But when we finely do get going, you just take a long squint at the cloud of dust hovering over Germany. We are in the war. We didn't want to get into it, but literally had to. Now we're in we are out to learn friend German that stepping too many times on Uncle Samuel's toes is something more than a dangerous pastime. The German monkeyed just once too often with our slow-running buzz saw. We've speeded said saw up now, and he's going to lose several fingers and get badly bunged up besides. The foregoing is not intended as either blow or brag, but merely a statement of what I firmly think you will find to be plain matter of fact.

Come again, my Brother of Far-Off Lands across the seas. On behalf of more than 30,000 United States and Canadian operators I extend to you the hand of fellowship and wish to and for you all a prosperous year.

Cannot See His Argument.

Ralph Martin, Los Angeles, arises to remark:

Page 1632, December 15 issue, you give the result of experiment with two shutter designs, A and B, and marvel at the difference in speed necessary to eliminate flicker. I have, however, worked out the problem and there is really not so much to be wondered at. Perhaps the solution may supply knowledge of calculations of this kind which will have value in working out similar problems in the future.

Let us consider the conditions as set forth in before-named article: Shutter A requires 84 r. p. m and shutter B 112 r. p. m. of the crank shaft, respectively, to eliminate flicker. Hence A requires 1.4 and B 1.8 revolutions of the crank shaft per second, and, since each shutter makes 16 revolutions to one of the crank shaft, A makes 22.4 and B 28.8 per second respectively. It, therefore, follows that A makes one revolution in 1 ÷ 22.4 of a second and B makes one revolution in 1 ÷ 28.8 of a second, or nearly 1% of the full circle of the shutter. Now the difference in percentage of light passed by the two shutters, also based upon the full circle, is 1.44%, which checks with 1% by only a difference of .44%, which is a very close agreement, considering that the different arrangement of blades may amount to something. There is, therefore, really nothing unreasonable or unexpected in the results obtained by experiment with the two shutters, since the percentage of difference in time and percentage in difference in light agre so closely. The case of the four-bladed shutter, in same article, when treated in like manner shows a difference of 4% in time, compared to 7% in light, which also is very close. The method I have set forth for calculating such matters seems to point to a definite law of equal proportion existing between necessary speed and blade width, within certain limits.

Maybe I'm wrong, brother Martin, but I can't see it at all. It is not the total blade width which alone governs flicker, but the proportion of blade width to light space AND *the method of its distribution.* It is very easy to make a shutter which will give fifty-fifty of light and darkness, yet produce a tremendous flicker. Take the same blades and re-distribute them in different circumferential relation to each other and there will be no flicker at all at the same speed, although the percentage of light and darkness has not been altered in the least. That was what surprised me. Shutter B had what seemed to be a very poor circumferential arrangement of blades. They were poorly proportioned as to each other and *poorly arranged,* yet they gave improved results. Your calculations are interesting, but in this case they fail, I think, to supply the answer.

Guide to Kinematography.

Messrs. E. T. Heron & Company, London, England, have recently placed on the market a 275-page Guide to Kinematography, by Colin N. Bennett, who wears quite a collection of letters, such as F. C. S., F. R. P. S., after his name. It is added that Colin N. compiled the book "at the suggestion and guidance of E. T. Heron."

Viewed as a "guide to kinematography," the book leaves considerable to be desired. I, myself, found it would take at least one thousand pages, each page containing fully as much as a page of the book in question, to cover projection and things allied thereto in any even halfway complete manner. The very least I could get off with was in excess of 700 pages, yet Friend Bennett proposes to cover the entire industry in 275 pages, just about half of which are devoted to projectors and operating. Sorry, Brother Bennett, but it just simply can't be done.

I am glad to see one thing, however, viz.: Friend Bennett calls the operators' domain an "Operating Room," at least, in the main heading—page 175. But in most subjects he merely tells, in the simplest possible manner, how a thing is done. There is no attempt to tell how to improve in its doing. For instance, regardless of the fact that millions of dollars' damage is done each year by unnecessary rapid rewinding, I do not see a word in condemnation of this subject. There is not a word as to necessary size of observation port, notwithstanding the hugely importance of this item to good projection.

Viewed merely as an interesting work for the amateur to read, and satisfy his curiosity as to how various things are done, the book will serve. Viewed as a work of instruction for operators, or for anyone else in the industry, the book might almost as well have remained unwritten. To criticise thus sharply is not a pleasure, but to my way of thinking, the putting out of books under a misleading title ("Guide to Kinematography" is decidedly misleading, since it could not possibly serve as a guide, unless, on the principle that the blind may lead the blind) is decidedly wrong. And Mr. E. T. Heron is too well posted a man not to know that the book in question is lacking in nearly every essential detail.

Porto Rican Operators on Strike.

Recently a Porto Rican operator called upon us, he being one of the rapidly growing list of Cine Mundial projection department fans (the editor of this department is also the editor of that one), and from him I secured quite some considerable interesting data. The operators of Porto Rico are on strike. They have been getting from 8 to 12 dollars per week, the latter sum being top notch wages, paid only in the larger cities and only to top notch men. They are now striking for from $15 to $20.00. Not knowing local conditions, I cannot say what proportion 8 to 10 dollars bears to wages paid in the U. S. It may equal our own, in purchasing power for all I know. But most likely it is far from doing that. My own conjecture is that it is an entirely inadequate wage. Be that as it may, however, the Porto Rico men have committed serious blunder in attempting to pretty nearly double their wages, all in one jump. They will most likely fail. Had they undertaken to get a reasonable percentage of increase they might have succeeded, but attempting to swallow a whole apple at one gulp is pretty likely to end in more or less painful failure. Cut up your apple and swallow it, a bite at a time. That way is slower, but more successful; oh, very much more successful.

Power's projectors are mostly used, with a few Simplex. Condition of film is good. Current is all d. c. (continuous they call it) and mostly 240 volts.

Interesting Letter.

William Lorence, New York City, whose handwriting is excellent to muss up paper with, but not to read, sends in the following interesting letter, accompanied with several "exhibits." He says:

> Regarding article "Har-r-umph, Um, Jesso, Jesso," page 1015, November 17th issue, although I am a non-chemical mortal of the lowest order, yet I would bet a dollar to a doughnut you are in error in your conclusion that the manufacturer is the goat. I say it is the fault of the firm which developed the film and rushed the process unduly, or maybe it was a negligent employee. Eastman's letter tells you plainly that the developer or tinter was at fault (Well, Old Man, there seems to be a misunderstanding. I used the term "manufacturer" as meaning the producer—the outfit which shoots the scene, develops the negative, prints the positive and tints it, if it is tinted. Who did you think I meant?—Ed.)
>
> With regard to enclosures, the exchange slip shows that the Universal New York exchange is beginning to get on the job, each reel received has a similar slip attached. (Slip referred to is a blank reading "This reel was examined by No. —— and is reported to be in good condition. If you find it otherwise please return this slip and report nature of trouble on lines below. We desire to rent only film in A-1 condition." Universal Film Exchange of New York, S. Zierler, Supervisor.—Ed.). The piece of film with hole in shows that the Standard projector prevents the sprocket holes from burning (How could you burn a hole?—Ed.) when a fire occurs, so that one can proceed without having to make a splice then and there.
>
> The piece of film with Allenbaugh's advertisement explains itself. Please tell Allenbaugh to cut out the habit of sticking these slips on the films, as they are a first-class nuisance. Found eight of them in a five-reeler. Don't seem to be at all particular where they stick 'em. Paste them at end, at beginning or in middle of reel. It is up to you to hand them a summons and call them to account. Regarding the other film sample I'll bet another dollar to another doughnut you can't tell which side the emulsion is on without actual physical examination. So long, Rich, for the present and watch your step with that go-devil.

The good brother adds a P. S. concerning a certain league official who has been taking liberties with my name in speeches. Asks why I don't go after him and show him up. Because, friend Lorence, the party in question is rapidly showing *himself* up. Why, therefore, should I bother about the matter? He has not injured me in the least degree. In fact, injury to me personally is to him a matter of secondary consideration. It is the Moving Picture World he seeks (vainly) to injure, through me. The Universal inspection slip is excellent. And now that the Universal New York exchange has done this it is up to operators served by that exchange to co-operate *heartily*, not in a luke-warm, half-hearted, don't-give-a-dam way. Let the exchange know that if it is willing to do its part *you will do yours*. As to the Allenbaugh (Film Renovating Company) stickers, if they are affixed as you say then it is an outrage which should not be tolerated. Yours is, however, the first complaint I have had as to this matter. The fire certainly was held to the aperture all right in the sample submitted. Two and one-half pictures burned away, but the film track left perfect on both sides. Yes, the sample fooled me all right as to emulsion. Would have sworn it was on the side it was not on. Very odd.

The First Time.

Barney Ludesher, Madison, South Dakota, hands in the following:

> This is the first time I have written your department, although I have been operating something like ten years (shame upon you, friend Ludesher.—Ed), but believe me I never miss reading it; also have full set of your handbooks, and all I can say is they are fine.
>
> Noticed an article from Tucson, Arizona, December 1st issue, concerning change-over sign. Name of writer was Brumberg. Wonder if it is same man I worked with when I played "Birth of a Nation" last season. If it is I want to say he is a high-class man. He had a good outfit and it was in most excellent condition; in fact, all the Tucson men deliver high-class screen results.
>
> As to the change-over sign, when I run a multiple reel release I put the first two reels together and take the sub-title, beginning reel three, off, attaching it to what is then reel one. If reel three has no beginning title I wind it into the first reel and so on until I find a reel with a beginning sub-title. In other words, I always use a sub-title at the end of every reel. I find this to be a good plan; also it involves very little extra work. By the way, were you once a fireman on the C. B. & Q. from LaCrosse to Savannah? My home is in Dubuque, Local 103.

Um, waddayagointdo if there is no beginning sub-title for four reels, huh? Your plan, like all plans which require each operator to fix up his own change-over sign, is a makeshift. *The sign should be incorporated in the negative film itself.* But your plan is better than some and infinitely better than punching the film. Yes, guess it is the same Brumberg. I agree with you in your estimate of him and of the Tucson men. Was there last spring myself. No, I never worked on the division you name. Was on River Division of the C. M. & St. P., from Minneapolis to LaCrosse, in 1885 or 1886. Was in Dubuque last summer. The men there are, if they will forgive the plain statement of fact, just a little bit sleepy. A little injection of pep would improve matters in your home city. Don't stay in your own dooryard so long next time, friend Ludesher.

Sixty-five Foot Picture.

P. L. Akins, formerly Local Union 110, Chicago, now of whatever the following mess of abbreviations stand for, Co C 323 Fld Sig Bn, Camp Funston, insults us with a postcard on one side of which is a camp scene, in the foreground of which are two large pans filled to overflowing with what seems to be perfectly good loaf sugar. G-r-r-r-r, man! Whatcha mean by such doings? And here in New York all the sweetness we get is what we manage to steal from the lips of the—. I hope the first lump Akins bites gives him the toothache! On the other side he says: "How about a *good* light on a picture sixty-five feet wide? I saw one—did you ever?" Yes, Brother Akins, I did. In fact, I've seen a good light—I may say an *excellent* light, on a picture fully six hundred feet wide. The light was such that every little detail showed plainly. There was no travel ghost and the light was well distributed. The definition also was excellent. It was the panorama of the Battle of Nashville, at Nashville, Tennessee. However, we will listen to further details and will admit we never even saw a 65-foot *moving* picture, well illuminated or otherwise. Come over with further details, please.

Wants Advice As Regards Shutter.

Edward Hitchcock, Plainesville, Ohio, says:

> Would like your opinion as to following shutter: Make main blade just wide enough to cover lens while film is moving. Make openings on either side of main blade 60°. Make each interrupter blade 60° and the opening opposite main blade as many degrees less than 60 as the main blade is over 60. Am using a shutter made after this plan, and it seems to give good results.

Don't quite "get you," Brother Hitchcock. Seems to me that if you make the main blade as suggested, and make two openings and two blades, each 60°, you will have automatically fixed the width of the remaining opening. How will you alter its width without altering one or more of your other fixed measurements? I can't see it.

Projector Wanted.

Who has a Power's Six in good condition which they will part with in return for one hundred dollars cash? I know where the coin lies waiting. Where is the machine? Don't want any wreck, but a machine in good condition. Address the editor. Prefer that it be located in the west, but that is not essential. Also and moreover this editor could himself use a small home projector in fair condition and cheap for cash. He has personal slides and a reel of personal film; also he has friends to whom he would like to display the aforesaid slides and reel occasionally. Name cash price and send description.

What It Was.

Quite some several replies to the "Can You Answer This, Mr. Operator" query, December 29 issue, were received, but none were entirely correct. In fact, I was myself not entirely right in my guess. I thought it was a. c., with both craters in partial focus at the screen and no lenses at all in the objective—just plain glass.

It really was, so the examiners tell me, reversed objective lenses.. He might have had either a. c. or d. c. at the arc; the examiners did not remember which it was. The two circles prove conclusively that a. c. was in use, with a wrong carbon set, and wrong adjustment of his condenser system as well.

Halifax Fund.

Projection Department	$5.00
F. H. Richardson	2.00
Local Union No. 306, I. A. T. S. E. & M. P. M. O.	50.00
R. E. Landmesser, operator, Strand, Hartford, Conn.	1.00
Harry Mackler, Business Agent, L. U. 306	2.00
Barney Ludescher, Madison, S. D., member L. U. 103, Dubuque, Ia.	1.00
Joe Welch, operator, Colonial Theater, Bickwell, Ind.	2.00

Projection Experience

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today

$4 the Copy, Postpaid

MOTION PICTURE HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

MOVING PICTURE WORLD

Schiller Bldg. Chicago, Ill. | 516 Fifth Avenue New York City | Wright & Callender Bldg. Los Angeles, Cal.

To save time, order from nearest office.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Captain Sears Speaks Before Cinema Camera Club.

At a meeting of the Cinema Camera Club held Thursday, January 3, in the club rooms in the Times Building a large audience listened to an interesting talk by Captain J. B. Sears, of the photographic division of the United States Army. Captain Sears was accompanied by Lieutenants DeBerri and Albert Kaufman. Lieut. Kaufman was formerly manager of the Famous Players studio, and well known to most of the members of the club. He introduced Captain Sears to the club with a few appropriate remarks, after which Captain Sears spoke on the work of the photographic division. He said that in February, which saw the beginning of our huge National Army, there was no such department in existence, and that not until July 19 of the last year was the department organized.

As there will be a photographic unit with each division of the army it may be readily seen that a great number of men will be necessary for this work, all of whom must be recruited and trained in the shortest possible time. Drafted men who have photographic experience may be transferred to the photographic division by making proper application to their commanding officers.

Schools of instruction are being placed in operation at various bases throughout the country where men transferred from the draft or men who enlist in the photographic division may be trained for the special work which they have to do.

He referred to the primitive yet monumental work of Brady, the celebrated photographer of the Civil War, who drove about with a horse and wagon containing his photographic paraphernalia with which he took what is practically the only pictorial history of the Civil War. Under modern conditions all of this has been changed, and the photographic department is one of the most important in the army; in fact, the camera has become the eye through which the army watches the movements of the enemy.

There are two divisions of the photographic department of the Signal Corps, the land and the air. In the air division it is expected that more still work will be done than with motion picture cameras on account of the vibration of the aeroplanes, for the still work of the photographic aerial observers will be extensive and of the highest importance. In the land divisions will be the units of motorlorry dark rooms where the prints required by the strategic officers will be finished right behind the firing line. As the movements of the army practically depend upon the results of the photographs made by the aeronautic observers, and finished in these field dark rooms the work must be of the highest quality and yet turned out with almost incredible dispatch. The slightest imperfection in a print might mean a mistake which would cost many lives.

In addition to the pictures for purely military purposes a tremendous number of photographs and motion pictures will be made for publicity purposes and for army records. On account of the leakage of military secrets few cameramen outside of the army are allowed anywhere near the battle lines, and nearly all of the motion pictures of army activity in the fighting sectors and the news photographs reproduced in the magazines and newspapers will be the work of the photographic division of the Signal Corps.

Captain Sears is organizing a school at Columbia University called the United States Signal Corps School of Military Cinematography, which will have a capacity for quartering and training 100 men at one time to fill positions both for overseas and for work on this side. He asked the club members to volunteer to help instruct students at the new school, as the urgent need for men makes the number of instructors available somewhat limited. He also called upon members whose circumstances permitted them to volunteer to enlist in the division, and assured them that great chances for a quick promotion were open to the men who could make good in this division.

Film Development in the Tropics.

(By J. I. Crabtree, of the Eastman Kodak Research Laboratory.)

Film may be successfully developed under tropical conditions (up to 95° F.) by means of most developers, with the addition of 10 per cent. sodium sulphite and some potassium bromide in order to prevent fog, but much better with a special developer compounded with paraminophenol hydrochloride. Although it has been recommended to develop film in the tropics by hardening the same either before or after development by the addition of a hardener such as a formalin it is only possible to secure the best results by using a developer free from such additional agents. The formula for the developer is as follows:

	Avoirdupois
Paraminophenol Hydrochloride	360 grs.
Sodium Sulphite (E. K. Co.)	6 oz.
Sodium Carbonate (E. K. Co.)	6 oz.
Water to	1 gallon

Rinse for only one or two seconds before placing in the fixing bath, otherwise the film is apt to soften in the rinse water.

The time of development with Eastman film at 95° F. for normal contrast is one and a half minutes, though the time of development may be doubled by the addition of 100 grams of sodium sulfate (crystal) per liter of developer.

At temperatures up to 75° F. the regular acid fixing bath should be used, but at temperatures up to 85° F. the following chrome alum bath is necessary.

	Avoirdupois
Hypo	1 lb. 12 oz.
Sodium Sulphite (E. K. Co.)	5½ oz.
Potassium Chrome Alum	11 oz.
Acetic Acid (glacial)	160 minims
Water to	1 gallon

Dissolve the sulphite and chrome alum together and add to the Hypo solution, finally adding acetic acid.

At temperatures up to 95° F. the following formalin bath should be employed:

	Avoirdupois
Hypo	2 lbs. 2 oz.
Sodium Sulphite (E. K. Co.)	7 oz.
Formalin (formaldehyde 40%)	17 oz.
Water to	1 gallon

First dissolve the hypo, then the sulphite, and finally add the formalin.

In order to eliminate the odor of the formalin the bath should be enclosed in a covered tank if possible. The above baths keep well at the temperatures stated, so that the special chrome alum bath is very suitable, while in special cases such as expeditionary work, when very high temperatures may prevail, the formalin bath will give perfect results.

Still picture negatives may be successfully treated in a tray in the same way as film, though so far it has not been possible to devise a method for using the Kodak film or film pack tanks at the temperatures named.

Although no difficulty is to be expected when developing gaslight and bromide papers at high temperatures the use of a stop bath of 3 per cent. acetic acid, and twice the usual amount of liquid hardener in the fixing bath is recommended.

Exposures with Telephoto Lenses.

Frank V. Chambers calls attention to the advice given in Photography and Focus to ascertain the exposure by means of a meter, and then to give twice that, and says that while this may be sound enough when applied to the subjects and methods generally in use by amateurs, it will not do when working with telephoto lenses for landscape purposes. When the nearest shadow is perhaps fifty or a hundred yards from the camera, which is not at all uncommon in such a case, it is very much lighter than it is when close at hand, and the meter exposure, instead of being on the short side, is apt to be the other way. Experience is the best guide in such cases, and one soon gets to know almost instinctively what allowance to make for the lightening of the deepest shadows by distance. It varies not only with the distance but with the condition of the atmosphere at the time, as is only what we might expect, since it is essentially an atmospheric phenomenon. The allowance may be less when an orthochromatic plate and a color screen are used than when they are not; but, in any case, the exposure that is given should not exceed what the meter indicates; while if the distances included are great and there is any haze, this may well be cut down to one-half or even to one-quarter.

Kinks for Cameramen.

J. Frank Martin, of 981 Union Arcade, Pittsburgh, Pa., has sent us a little booklet written by him under the title given above. While it contains only twenty-four pages, every page is full of meat and the following subjects are treated in a condensed but able manner: Lenses, camera attachments, trick work and double exposure, correct exposure, exposure tables, light effects, silhouettes, composition, make-up and illumination.

*Copyright, 1918, by the Chalmers Publishing Co.

Music for the Picture

Conducted by GEORGE W. BEYNON.

Proper Presentation of Pictures Musically.

Fitting the Feature.

ENUNCIATION—Resolved that if directing brains, a large library, and fine orchestra create good music, a picture can be properly presented by the use of same.

HYPOTHESIS—Let the picture be viewed.

SOLUTION—With paper before you, a stop-watch at hand, you see the picture screened. Your first cue for music will be "At Screening." Note the hour you begin viewing. Set the stop-watch. The characters are introduced and the play begins. Your first selection should be left blank. As the scenes change you note cues and the time for each. Memoranda are made according to your individual methods and you will probably make a note of the kind of scene, and indicate the tempo of the music necessary. Possibly a definite selection comes to your mind, and you put it down for the time being. Thus you proceed throughout the entire picture, arranging the changes of music, tentatively fitting the theme and classifying each scene according to its predominant thought. You time each change. Catch the hour when your picture is finished and you know the aggregate time of screening. You already have the time of each scene. If the picture has been projected faster than the usual speed used by the exhibitor, you can add a few seconds to each scene by a little mathematical calculation. This gives the exact length of the musical numbers required for your setting. The mechanical work has been done.

A cue is a signal, sign or symbol denoting the time to begin. Cues should be carefully selected. Titles make the best cues, and long sub-titles are especially effective. They give the orchestra an opportunity of changing without running into the coming scene.

Where the cue is a description of action, care should be taken that the action selected should be well defined and should occur only as an isolated instance. For example we see D—"Mary at well." If Mary goes frequently to the well the cue becomes worthless for practical purposes. Sometimes pictures have similar sub-titles, repeated, such as T—"A week later," and a little further along in the footage the same title appears. The title usually itself indicates a change of music. Time has passed and the situations are changed, necessitating a change in the music. If the music be changed at both titles, all will be well, but otherwise the cue should be written T—"A week later" (first time). For example: Recently a picture was given its initial performance in a hall where an organ supplied the music. The organist received a cue-sheet and was warned regarding the cue "T.—Glory, Glory Hallelujah." It appeared twice; once at the beginning of a scene, where a colored gentleman was hammering it out on a dismal piano, and again at the end of the scene as he stopped playing. The organist missed the first cue entirely, and while the folks gathered around the piano, were singing and beating time to the Battle Hymn of the Republic, he guessed it was a fox-trot and guessed wrong. When the cue appeared the second time, he started "Glory, Glory Hallelujah" and only got to the end of the fourth bar when the scene changed, calling for a slow moderato selection. This made the picture seem ridiculous, almost a burlesque, in fact. Inserts of letters, telegrams, diaries or newspapers are seldom used as cues. These are good so long as there is no duplication of the insert. Let there be no ambiguity in the cues.

The habit of some compilers of cue-sheets to indicate the first two words of a sentence, in a title used as a cue, should be vigorously decried. When a leader must play, direct, and read his cue-sheet, at one and the same time, every effort should be made to make things easy for him. If he inadvertently misses those two little words, the cue is gone and he is lost. Cues should be definite, plain, and clearly comprehensible.

With the cues firmly established, it becomes necessary to study the action following each and determine its bearing on the picture as a whole. The scene of the script may be laid in New York, but in order to show the "bad husband" we see him in a dance hall in a Western city. This may be regarded as a musical parenthesis having no direct bearing on the plot and the setting should be unostentatiously atmospheric. On the other hand this same picture may begin by depicting the peaceful life of the deserted wife, and the happy-go-lucky hero, and their fondness for each other. An Allegretto theme will do nicely here. We then see the hero's father as he returns from a good day's hunt in the Maine Woods. He, too, is happy. It is an exterior and rural scene. Although the dominant emotion is the same it would be wise to change the music to a pastoral motif. The first scenes showed the heroine and hero in interiors. The difference in the musical accompaniment must not be overlooked.

Music portraying happiness will fit in both cases, but for the interior scenes a quality of peace should pervade the composition, while for exterior and pastoral "locations," that light and airy, free-as-the-wind style would be more suitable. Although the dominant emotion is the thing to fit, yet, by analysis of the situations surrounding it, one can enhance the setting materially.

After having determined upon the suitable selections necessary to fit each scene, you can then use the pruning hook. With the climax of your picture firmly fixed in your mind you should go over your setting carefully, piece by piece, and determine whether each is working towards the climax in its proper proportion. Is there a gradual grading upwards? Is the setting, as a whole, smooth? Do the numbers follow in key sequence? Is the music selected for the climax, big enough to fit the situation? Is the theme properly placed?

Your setting is complete with the exception of your first number, the overture to the picture. You should now be fairly familiar with your subject. You have grasped the main thought and know what it's about. Select your first number to fit that thought. You have found the solution of a musical setting, well-timed, atmospheric, supporting the action and one that fits the feature.

Music at the Rialto.

During the week of Jan. 20-27, the Rialto Orchestra, of forty-five men, presented its usual good musical program. Since the opening of the new Rivoli theater, the orchestra does not live up to its previous high-water mark of excellency, owing to the heavy draft of its best men to the other house. It still continues to rank far above the average.

A selection from "The Queen of Sheba," by Goldmark, opened the show, with Hugo Riesenfeld conducting. When Mr. Riesenfeld wields the baton we are always sure of a musicianly and scholarly rendition. A mixed chorus was introduced in the finale, for some reason best known to the management. It may have been for the tableau effect, for the girls were pretty and costumed in the oriental garb. They sang, but no words were audible, since the score calls for *forte* music and the orchestra completely drowned the voices which were very puny. The overture, itself, was beautifully played.

The next number was regretable. The old and always reliable song, "Asleep in the Deep," by Petrie, was essayed by one Emanuel List (basso Profundo), former occupation and pedigree unknown to us. Mr. List persistently left the key and was persuaded to return only by sheer force of his accompaniment. The last note—a low D—was sung completely off pitch, and the long-suffering orchestra, in their merciful endeavor to spare him further humiliation, only pretented to play the closing chord. The best part of the solo was the lighting effect. To signify the revolving tower beam of the lighthouse he sang in alternate darkness and "Side Spot." This is new and in keeping with the genius of Mr. Rothapfel, who never fails to spring some suitable surprise.

The fitting of the scenic deserves special mention. A part of "Siegfried," by Wagner, was used to portray the snowy mountains, and it was perfect in its pastoral effect. Much credit is due Mr. Riesenfeld for picking an effective number that exactly covered the picture in time length. The feature, being light, received a good setting, but we thought that instead of using a shoddy "hurry," one of the works of the old masters would have been more suitable for the magnitude of the orchestra. The Rialto orchestra has the instrumentation for capably rendering the best things and should be the first exponent of better music for the pictures.

Gaston Dubois, solo cellist, played "Neapolitan Dance," by Casella. Although a little nervous at the start, he developed wonderful technique and showed a richness of tone that was most pleasing. A cut in this number, to shorten it, would prove effective.

well and snappily rendered, sticking strictly to the traditions and

The Prelude to Act IV, from "Carmen," closed the program. It was depicting the Spanish atmosphere throughout.

Musical Suggestion Synopsis.

THE BIRTH OF DEMOCRACY—(Franco-American). THEME for the Heroine—Andante. Suggest "Les Phoenicians" (from Herodiade) —Massenet.

This is a French story throughout, dealing with the stirring days of 1792. It is dramatic with many big scenes. "William Tell," overture; "Faust," No. 2, Gounod-Tavan; "Athalia Overture," Mendelssohn or "Prelude" (from Werther)—Massenet are possible big numbers. "The Marseillaise," and a few light French numbers will be needed. A Peasant dance, a Misterioso and an Agitato can be used. Cue sheet can be obtained from The Merit Film Exchange.

MADAM SPY (Universal). THEME for the Heroine—Allegretto. Suggest "Garden of Love"—Ascher, or "Serenade"—Pierne.

The music must be light, as there is considerable comedy in this picture. A few dramatic numbers for the fourth and fifth reels and a couple of military marches for scenes at Annapolis are needed. Open and close with the theme. Cue sheets can be obtained at the Universal Exchange.

OUR MUTUAL MOTOR—(Metro-Drew). No THEME.

One-reel comedy. Use light opera stuff. No cue sheet available.

WOMAN AND WIFE (Select). THEME for the Heroine—Andante. Suggest "Mother"—Romberg, "Dream of the Flowers"—Cohen, or "A Little Song"—Erdody.

This is "Jane Eyre" picturized. Old English atmosphere. Simplicity should be the keynote of your music. In the last reel use dramatic stuff. Be careful about the proper placing of your theme. Cue sheets can be obtained from Select Exchange.

Publishers Whose Music Cannot Be Played Without Taking Out a License, Members of the American Society of Composers, Authors and Publishers.

Abrahams, Maurice, Music Company.
Broadway Music Corporation.
Daly, Jos. M., Music Publishing Company.
Enoch & Sons.
Feist, Leo, Inc.
Forster, F. J. A.
Harms, T. B., & Francis, Day & Hunter (new name is T. B. Harms & Company).
Harris, Charles K.
Jerome, William, Publishing Company.
Kalmar & Puck Music Company.
Karczag Publishing Company, Inc.
Ricordi, G., & Company, Inc.
Shapiro, Bernstein & Company, Inc.
Stern, Joseph W. & Company.
Waterson, Berlin & Snyder Company.
Witmark, M., & Sons.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. "We have lost the only cellist in town. What can I substitute in the orchestra that will do the same work"?

A. "Add another violin who will play the cello solos from the conductor's part and the obligato part at other times."

* * *

Q. "Who are the publishers whose music is free that make a specialty of music for the pictures"?

A. "S. M. Berg, Columbia Building, New York; G. Schirmer, Inc.; Carl Fischer & Co.; Sam Fox Publishing Co., etc. These are a few."

* * *

Q. "What is the proper way to use a theme"?

3. "See our article on THEME in the February 2 issue of the Moving Picture World. If you cannot procure it we will be pleased to send you a copy upon application.

* * *

Q. "What are the best instruments to use in a four piece orchestra"?

A. "Piano, Violin, Cello, and Harmonium or Flute."

* * *

Q. "Can you give me a list of a few suggestions for hurry music that has been written by the older composers"?

A. "Almost every well known overture has an allegro part that should fit your needs. We would suggest.

* * *

Q. "Is there a score for 'Joan the Woman'?"

A. "Yes. It was used in the New York production, written by the late Mr. Furst, and procurable from the Paramount exchange."

* * *

We want the leaders to use this column. It is at your service. A personal reply is made to all questions.

Three Society Notes from Chicago

They're Authentic, We're Sure, Otherwise Terry Ramsaye Wouldn't Have Indorsed Them with His John Hancock.

THE fact that Mary Miles Minter has a purple pup which is very fond of kraut will travel farther in print than a solemn discussion of the 'mission of the pictures' and a good fighting argument is better publicity than prosperity interviews," remarked Mrs. Elizabeth Sears, publicity director of the American Film Company, Inc. This was the keynote of her address before the Advertising Woman's Club of Chicago at the monthly meeting, held January 15.

Terry Ramsaye, of the Mutual Film Corporation, the sole male guest, faced the gathering of knitting women and made a number of publicity confessions, including the origin of John R. Freuler's movement for the coinage of a fifteen-cent piece, the Charlie Chaplin non-skid tire, and the Edna Goodrich earring watch with the chimes.

Betty Shannon, known to Broadway as "the girl press agent," previously press representative of a number of New York picture concerns, was among those present, in a green "tam," which was said to be the feature of the evening.

THEATRE MANAGERS

Read Our New Department

"Advertising Aids for Busy Managers"

You will find it most helpful in advertsing your show

H. Winik Suggests a Moses

Thinks Business in a Bad Way and Needs Someone to Lead It Out.

H. WINIK, who returned here from England a few months ago, is today considered by the men who know, one of the most powerful and magnetic personalities in the industry. He is financially interested in a great number of enterprises throughout the world, and is responsible for the Western Import Company, which has purchased the World Rights to Mabel Normand in "Mickey." He has established a film agency in every foreign country, which controls the most successful film productions in the market, including the Triangle for the entire world outside of the United States, and the new First National Exhibitors' Circuit pictures for England. He has never been known to pick a failure and every one of his ventures show a profit on the right side of the ledger.

H. Winik.

First and foremost, Mr. Winik is independent. He believes in attacking a problem from all sides. He is one, among many men, whose method of reasoning is both inductive and deductive concerning any subject that engages his attention. He believes in using common sense—"snap judgment" has no play in his category. He digs down to the root of every problem confronting him. He loves brevity.

His foresight is illustrated in the following little anecdote from a page in his career: Two years ago he went to Europe and established nine renting offices in England, handling Triangle and other productions. Four months later, after establishing a good business there, he received a cable from New York, asking him to take the next boat and come here, for there was a big merger pending. His answer was an inquiry for further particulars and the proposition. He did not receive a reply to his inquiry, but surmised the whys and wherefores. The Triangle Company was releasing two big features and two comedies each week, so Mr. Winik, instead of releasing these two dramas and two comedies per week, released only one, and prepared to protect his foreign business and customers for two years thereafter, and the consequence is that his program is made up until March, 1919, consisting of the following stars: Douglas Fairbanks, William S. Hart, Dorothy Dalton, Bessie Barriscale, Lillian Gish, Dorothy Gish, Robert Harron, Charles Ray, Frank Keenan, Norma Talmadge, Louise Glaum, Bessie Love, Mae Marsh and several others.

The scheme devised by the group of gentlemen on this side of the water, now controlling these stars, has failed in the European countries. The market is independent, business is in a healthy condition and Mr. Winik's foresight has secured for him the lasting friendship and support of every exhibitor in Europe.

In an interview, Mr. Winik said: "I have had the most amusing time of my life within the last three months, watching the film industry in this country. When a shoe pinches someone, they know exactly where it hurts them, but there seems to be a continuous howling in this business, and no one knows what it is about. Most of the leaders don't give a rap what happens tomorrow, as long as a good stud poker game, without a limit, can be played today. That is why the entire industry is in such a terrible mess.

"I believe the greatest tonic in the world right now would be just a little plain every-day common sense. Centuries ago the whole world was in an awful mess, like the film business is today, and it took a man like Moses to turn the trick."

Chicago News Letter

By JAS. S. McQUADE

Universal Reduces Distributing Expenses

Henceforth Jewel and Bluebird Products and Special Productions Will Be Handled by Universal Exchanges.

IN timely keeping with present-day demands an arrangement was concluded last week by which Jewel features, Bluebird photoplays and Special Productions will henceforth be distributed through Universal film exchanges in this city. The stockholders of the three concerns mentioned got together and arrived at the wise conclusion that each of the allied interests will be able to secure maximum efficiency at minimum cost by having the combined product handled by a single staff and distributed through the same system of exchanges. This plan reduces expenses all around, throughout every working department, without impairing the service rendered by each.

The plan went into effect Monday, January 21, at the Chicago office, and it is the intention to establish the same system in all the Universal exchanges, for the products mentioned, just as soon as arrangements can be perfected.

C. R. Plough, formerly manager of the Chicago Bluebird exchange, will henceforth be in charge of the service branch of the combined business, and I. L. Lesserman, formerly manager of the Universal exchange, will become general sales manager, having charge of the Jewel, Bluebird, Butterfly and Special products; indeed, of the entire Universal output.

Titan Pictures Corporation in Trouble

American Military Relief Association, with Same Chief, Has License Revoked by State Council of Defense.

THE president of the Titan Pictures Corporation, this city, Frederick Clark Russell, has gained unenviable publicity during the past two weeks in connection with a series of comedies which he has been producing for some time past under the auspices of the American Military Relief Association.

These picture comedies had for stars famous comedians who have played at the leading dramatic houses in Chicago for some time past, and who had offered their services gratis on being informed that a large share of the proceeds from these picture c medies would be devoted to buying tobacco, cigarettes and other little comforts for our soldiers and sailors.

Raymond Hitchcock appeared in the first comedy over six months ago, but it did not turn out well in the making, and was never shown in public. Ernest Truex, Charles Grapewin, Lawrence Wheat, Josephine Harriman, Ivy Sawyer and Joseph Santley are others who patriotically offered their services, the two last named being the leading people in the "Oh, Boy" company, which is just closing a six months' run in Chicago.

Last week (at the time of writing) the people interested in these comedies were startled by announcements in the daily press that the State Council of Defense had revoked the license of the American Military Relief Association because of the failure of its avowed purpose. The members of the State Council of Defense had discovered that Frederick Russell Clark was not only president of the Titan concern, but that he was also president of the Military Relief Association.

This association had been originally founded by army officers in the city, who believed that money for their purpose could be more readily obtained through moving pictures than by any other means. A company was formed by these officers, and the State Council of Defense granted a license. The work of making pictures, however, was beyond these men, and when they were called to the front Mr. Clark was given charge of the relief fund. At this time he became president of the Military Relief Association, and it is understood that as president of the Titan concern he had promised to turn over to the association $600 for every picture produced under its auspices.

The State Council of Defense claimed that no money had yet been turned over, and therefore revoked the license of the Military Relief Association. On the other hand, Mr. Clark doggedly affirms that he will turn over $600 to the Red Cross or some other war relief fund as the result of the recent exhibition in several Chicago picture houses of the "Garden of Allie" comedy. It is to be understood that this picture is the only one which has been given public showing thus far.

Trouble assails Mr. Clark from another angle. It has been shown that the Titan concern was originally capitalized at $100,000 and that this capitalization had recently been increased to $1,000,000; also that investors, impressed by the avowed patriotic purpose of the concern and of the big profits promised, had purchased about $18,000 of the stock.

Mr. Clark and David H. Weiss, a broker, were summoned to a meeting in the Federal Building last week by post-office inspectors, who closely questioned them to what extent patriotic pleas had been employed to sell stock. Assistant Post-Office Inspector Stuart also directed an investigation to ascertain if the mails had been misused in disposing of stock through "flag flapping" advertisements.

Joseph Santley, of the "Oh, Boy" company, has announced that he will not permit the release of the comedy in which he has played the leading role until Mr. Clark has satisfied him with explanations.

Film Companies Cheer Jackies at Training Station.

To Chicago film exchanges is due a word of commendation for their hearty and very liberal support, for several months past, of the cinema entertainment department of the Naval Training Station, Great Lakes, Illinois. This department, of which Dr. John B. Kaufman is the head, is conducted solely for the amusement and instruction of the men in training. The station is equipped with every modern device for the projection of pictures, and programs are selected and exhibited Monday, Wednesday and Friday evenings each week.

Among the pictures contributed thus far, without rental charge, are Metro's "The Slacker" and "Draft 258," Goldwyn's "Polly of the Circus" and several other subjects from the offices of George Kleine, Pathe, Mutual Film Corporation, Fox Film Corporation, Triangle Film Corporation, Universal Film Manufacturing Company, World Film Corporation and others. The Fox office is now supplying the Station with one subject each week.

On Friday evening, January 25, through the courtesy of F. M. Brockwell, Chicago manager for Paramount-Artcraft, and Ralph O. Proctor, Chicago manager for Pathe, a program consisting of Douglas Fairbanks in "Reaching for the Moon" and the latest Pathe News Weekly was given to a large and appreciative gathering of Jackies. It is hardly necessary to say that the officers in charge feel very grateful for the help and co-operation given them by the various film companies in Chicago, up to date.

Chicago Film Brevities.

Mrs. Frederick Michael of Chicago, an untiring worker for the past four years in the interests of clean pictures, through the medium of the better films committee of the Illinois Congress of Mothers and Parent-Teacher Association, has sent out the following announcement to her friends and co-workers: "I find that with the great response comes an urgent call for a general clearing house for suitable films for schools, churches, community centers and cantonments. While the recommendations of good films are closely followed, it is often a difficult matter to procure the films through the different exchanges. The principal of a school or supervisor of a social center cannot make a pilgrimage of all the exchanges in order to make up a five or seven reel program, nor are the exchanges willing to devote the time to the making up of an inexpensive program. My hope for years has been that some one with 'vision' would make it

possible to 'clear' through one exchange, and it is with the greatest pleasure that I announce that I now am associated with the Atlas Educational Film Company, whose standard is of the highest type and which will co-operate with me in this new work." Those who wish to communicate with Mrs. Michael should address the Better Films Clearing House, 63 East Adams street, Chicago.

* * *

Aaron J. Jones, of Jones, Linick & Schaefer, has returned from his recent trip to New York and has given out that the First National Exhibitors' Circuit will not amalgamate with any other firm or company. It will remain as formerly and run its own exchanges. During his stay in New York Mr. Jones purchased sixteen important features for the Central Film Company. Seven of these are Norma Talmadge pictures by Triangle and nine are Frank Keenan pictures, also of Triangle make. These will be released in Illinois and Indiana by the Central Film Company. While Mr. Jones was in New York a wire was received from Charles Chaplin at the First National Exhibitors' Circuit headquarters, stating that he would wire the title of his first comedy for that organization within a week; also that he expected to complete the picture within the customary six weeks. This will give the National Exhibitors' Circuit its first Chaplin release about March 1.

* * *

Arthur Schoenstadt, of Schoenstadt & Sons, this city, owners of a circuit of picture theaters here, is now in New York, where he will spend two weeks. Mr. Schoenstadt is making the trip for the purpose of studying conditions in the East regarding both service and patronage. During his stay he will be on the look-out for any new pictures appropriate for the opening of the Atlantic, the new Schoenstadt picture theater at 26th street and Crawford avenue, this city, which will be opened soon. This theater will seat 2,000 persons. Before leaving for New York Mr. Schoenstadt filed application for service in the aviation corps.

* * *

C. H. Macgowan, assistant to Carl Laemmle, president of Universal, spent several days in Chicago last week conferring with the managers of various Universal exchanges. The express purpose of his visit was to arrange the amalgamation of the Universal-Jewel-Bluebird exchanges. Joe Brandt, general sales manager for Universal, also visited Chicago last week. He is now making a tour of Universal exchanges throughout the country, during which he will install new sales systems. Mr. Brandt left this city for Indianapolis Saturday night, January 19.

* * *

Film men who have headquarters in the Consumers' Building were obliged to work without heat in that big edifice all day Monday, January 21. Lights, however, were permitted for that day, but were prohibited on the following Tuesday. I understand that in no other building were such restrictive measures enforced. It was given out at first that the Consumers' Building would be closed altogether on Monday, which would have wrought tremendous havoc with the distribution of films in this city and in the surrounding country.

* * *

The first showing of "Men Who Have Made Love to Me," Mary MacLane's starring picture vehicle, by Essanay, was given at Orchestra Hall Thursday evening, January 24, under the auspices of the Lake Shore Drive surgical dressings unit, to which organization Essanay donated the picture for the occasion. Prices of 25, 50, 75 cents and $1 were charged.

* * *

"The Guilty Man" (Famous Players-Lasky Corporation) was given a trade showing in the Bluebird projection room, Consumers' Building, Wednesday morning, January 23. This feature has been adapted from A. H. Woods' 1916 Broadway success.

* * *

The Advertising Association of Chicago, at a recent luncheon, viewed "Food Will Win the War," a film recently produced by the Rothacker Film Manufacturing Company for the National Poultry, Butter and Egg Association. E. H. Philippi of the Rothacker Company, chairman of the Moving Picture Committee of the Advertising Club, presented a copy of the film to the members.

* * *

Frank Keenan, the Pathe star, and Thomas Meighan and Wallace Reid of Paramount made a brief stop-over in the city Tuesday, January 22, on the way from New York to Los Angeles.

* * *

The Wholesome Films Corporation, this city, has announced the removal of its offices on Saturday, January 19, from 207 South Wabash avenue to 17 North Wabash avenue, fourth floor, where larger quarters have been secured to accommodate an increased working force. According to M. J. Weisfeldt, president, the company has a plan under way to open a branch office in the near future in New York City. Mr. Weisfeldt will leave Chicago for New York Saturday, January 26, and will remain there the week of January 28.

* * *

Samuel S. Hutchinson, president of the American Film Company, Inc., returned from New York after a stay of two weeks, during which he selected new stories for American productions for 1918 and listened to considerable merger talk. Regarding the merger plans Mr. Hutchinson remained mum.

* * *

Private presentation of several of "The Son of Democracy" pictures (Famous Players-Lasky Corporation) was given at the Ziegfeld theater Thursday morning, January 24. The announcement of this private showing was written in mimeograph, in order to meet fuel conservation, as the office of the Famous Players Film Service, Inc., explains.

* * *

Mary Miles Minter henceforth will have two directors in the vehicles provided for her by the American. Edward Sloman will collaborate with Henry King, who in the past has been directing the Minter pictures. Miss Minter's new feature, "Extra! Extra!" the story of which was written by Will Richey, is now being completed under the new arrangement. Mr. Sloman, who directed the series of twelve pictures starring William Russell for the American last year, has just signed a new contract with that company. While William Russell is deciding what he will do during the coming season, Mr. Sloman will collaborate with Henry King in completing the American plans for exploiting Miss Minter in the very best stories procurable.

* * *

Robert Klein, of the American playing forces, has just recovered from a wound received during the first two years' war, in which he fought with the French army. Mr. Klein has applied for a position in the United States hospital corps and may return to France in the near future.

* * *

Miss Colleen Moore was signed by the Selig Polyscope Company recently and will work under the direction of Colin Campbell in the Los Angeles studio. Miss Moore worked for an extended period under the direction of D. W. Griffith and is noted for her realistic depiction of child roles. A number of stories specially suited to her ability, in which she will be starred, are now being selected by Selig. I have seen Miss Moore's wonderful work in the title role of "Little Orphant Annie," and have no doubt that she will become a great, popular favorite in this character.

* * *

Harry Beaumont, Selig director in Chicago, started work on a picture Monday, January 28, the title of which will be announced later. The story from which the photoplay has been adapted appeared recently in a prominent magazine. Hazel Daly will play the leading woman's role.

* * *

"The German Curse of Russia" (Pathe) is turning them away at every presentation at the Pastime theater, 69 West Madison street, this city. The admission is 20 cents. As the Pastime seats only 440 people, the extraordinary popularity of this photoplay is likely to continue away into the future. The run is indefinite.

* * *

Miss Margaret Ryan, who has presided at the telephone switchboard in the general offices of the Selig Polyscope Company, this city, for nine years past, resigned the position January 26, to take a business college course. Margaret has been such a pleasing landmark near the entrance of the Selig offices for so long a period that she will be sadly missed by many thousands of people in the trade, throughout this country and the world at large. Politeness itself, and always anxious to render efficient service, Miss Margaret will be long remembered by a host of visitors, who will pleasantly conjure back her winning smile and manner. I, for one, thank her sincerely for the valuable assistance she has so often rendered in work connected with the Selig firm.

* * *

The change made by the government in permitting exhibitors to run Mondays and to close Tuesdays for the ten-day period was very beneficial to the trade in this city. Many exhibitors assert that the business done on Monday was equal to the usual business done on the first three days of the week in the past.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Exhibitors Change Booking Conditions

Majority of Local Exhibitors Fail to Renew Program Contracts in Favor of Open Market.

THE beginning of the new year has brought quite a shake-up in the ranks of the local exhibitors, most of whose program contracts expired at that time. It is worthy of noting that the majority of the Los Angeles exhibitors are not renewing their contracts with the exchanges that have supplied them in the past, they having apparently concluded that booking in the open market will prove more profitable to themselves and their patrons through more diversified entertainment.

For instance, Manager Fred Miller, of Miller's theater, is this week showing "Uneasy Money," the Essanay production; all of the Clune theaters are following their old policy of picking the best from the various programs; Manager Tally is naturally going to show all of the First National Exhibitors' Circuit's features throughout the year, as he is a member of that organization; the Superba theater, in which Carl Laemmle is a large stockholder, is one of the few of the first-run houses that will stick to the output of one organization, in this case the Universal; the Garrick, which is leased by Harry Caulfield, is specializing on Fatty Arbuckle comedies and westerns, taking the pick of the latter from the various programs.

Manager Charles Gates, of the Symphony theater, who has been showing Metro films for the last year, is now showing for the second week the states right feature, "Who's Your Neighbor?" by Willard Mack; J. A. Quinn, of Quinn's Rialto theater, is alternating Goldwyns every other week with open market bookings; the new Kinema theater, under the management of the Kehrleins, is at present featuring the Artcraft productions, and it is understood that Sid Grauman's new theater will also use the service of that same organization; Manager Edward Holland, of the Sennett theater, is featuring the Mack Sennett comedies, with five-reel productions of both independent and program producers.

This new alignment of booking conditions has yet to show any marked difference, either for the improvement or falling off of the patronage of the houses which have made the change. The change is no doubt caused by the desire on the part of the managers to feature the theater more prominently than the producing organization to the end that when a manager announces that he can personally guarantee a production to be one worth seeing that this guarantee announcement on the part of his theater will be strong enough to increase the box office receipts for the week in which the picture is shown.

Plan Modified Censorship for Los Angeles.

That no film censor will be appointed at this time under the recently adopted ordinance has been indicated at the city hall. This indication followed a conference between Mayor Woodman and a number of leading film producers, exhibitors and exchanges.

Mayor Woodman declared he had no intention of allowing the film industry to be harassed by undue censorship, but that he did intend that the films shown in Los Angeles shall be decent and clean and moral. He said City Prosecutor Widney would consider the matter of a compromise with the film people and at another conference later on an amicable arrangement may be reached by which the present ordinance may be repealed and a modification ordinance adopted in its stead.

The film representatives indicated their willingness to approve an ordinance which would shoulder the onus of scrutinizing the films upon the city prosecutor's office and to abide by the decision of that office in case an objectionable film were barred from exhibition. The present ordinance provides for a film commissioner-censor at $175 a month, and would place a license tax of 25 cents a reel upon each film for examination by the censor. This rule, the film men said, would virtually place an annual tax of $16,000 upon the film industry needlessly.

The film men at the conference with the mayor were led by Frank A. Garbutt, Frank A. McDonald, J. A. Quinn, T. L. Tally and R. H. Reynolds.

Fairbanks Stages Benefit Rodeo.

Douglas Fairbanks appeared in Los Angeles recently before the largest audience of his career. The event was a rodeo for the benefit of the Red Cross, which was conceived

Douglas Fairbanks.

by himself and put over with the aid of many local film notables.

Reminiscent of the early sixties were the various stunts which ranged from a stage coach hold-up to the shooting of glass balls by Douglas Fairbanks. Bands from the Submarine Base, the Naval Reserve and the California Coast Artillery alternately played popular airs, which added greatly to the afternoon enjoyment.

Twenty thousand people were attracted to the park, and the financial returns, which were over $15,000, gave ample reward for the hard work of Fairbanks, Dustin Farnum, Winifred Kingston, Art Acord and the other participants in the many thrilling stunts enacted in the arena.

The only thing tending to mar the enjoyment of the day were the rumors, circulated no doubt by those of pro-German inclinations, to the effect that all of the money taken in would not be turned over to the Red Cross. This we wish to refute. Every cent of the money went to the coffers of the charity. Mr. Fairbanks personally paid every penny of the expense connected with the giving of the rodeo, which amounted to three or four thousand dollars.

The day will go down in the annals of Los Angeles film history as the greatest evidence of the patriotism of the people who make their living through the art of make-believe.

Date of Release of "Super Strategy" Announced.

The date of release of the ten-reel feature film, "Super Strategy," which has covered a production period of six months, is now announced for April 7. The first prints will be shipped from the Hollywood Studios January 26 to the New York offices of the Mena Film Company, and the advertising campaign will be begun February 15, under the direction of Robert Hollister. No announcement has been made as yet by the Mena Company as to the method of distribution.

"Super Strategy" will be awaited with much expectation by the trade, as this company in its initial feature production has spared no expense on a story which promises much in the telling. Howard Gaye directed the piece, and every player in it has been chosen by the Mena Company with the utmost care as to suitability of type. Among the elaborate sets are reproductions of streets of Jerusalem,

towns of the Holy Land, Nero's palace, well-known historic places in Rome and numerous other sets. The entire film is to be colored to blend with the scenes. Fifty 30 by 40 hand-colored scenes of the play will be distributed with each print, as well as enlarged portraits of the characters of the picture. A musical score, written by the best known composers for the story, will add much to the effect of its screen interpretation.

Los Angeles Film Brevities.

Douglas McLean, formerly with the Morosco Stock Company of Los Angeles, will be leading man for Dorothy Gish in a new war drama now being rehearsed at the D. W. Griffith studios. George Fawcett, character actor, will also be in Miss Gish's support. The drama will be under the direction of Chester Withey, who has again joined his former chief's organization. Mr. Withey will be assisted by William Keefe.

* * *

S. E. V. Taylor, who has been successfully associated with motion pictures for many years as scenario writer and as an individual producer with a studio in Brooklyn, is writing scenarios for D. W. Griffith. Because of nervous trouble, Mr. Taylor was forced to withdraw from motion picture activity for several months, and is still unable to assume arduous duties.

* * *

Tom Mix is shortly to begin production on a new feature of Western life at the Fox Western studios. The director for this play has not as yet been decided upon by the executive heads of the local studio.

* * *

"A Rough Diamond," in which Paddy McQuire, headed by a big cast of well-known funmakers, is having its finishing touches adjusted by Director Harry Edwards. Many of the important scenes were "shot" at one of the largest and most exclusive jewelry shops of the West.

* * *

Henry Lehrman, the maker of the Sunshine Comedies for the William Fox program, has completed his play that deals with high life in the midst of a fashionable hotel that part of the time is suffering from submerging. Lehrman directed this production and regards it as the best work that he has ever turned out.

* * *

Herman Raymaker, Triangle-Keystone director, is one of the many at the Culver City studio who is expecting to leave on a moment's notice for American Lake and the "olive drab." Raymaker has received his classification card from his exemption board and his mark is A-1. Dick Donaldson, assistant to Director Jack Conway, is another who has received a similar classification.

* * *

Word has been received by Triangle Director Jack Dillon from Olive Thomas that her mother has just undergone a critical operation at her home in Pittsburgh. Miss Thomas is expected to return to the Triangle studios as soon as her mother's condition will permit.

* * *

Fay Tincher has completed her second two-reel comedy, and it is conceded to be a "knockout." Al Santell directed and Robert Phela cranked some fine photography. Director Santell, Miss Fay and Tom Gibson, the scenario man, are now at work preparing the third story.

* * *

Mrs. William V. Mong, wife of the well-known Triangle character actor, has been removed from a Los Angeles hospital to her home at 1600 Golden Gate avenue, Hollywood, after undergoing a serious operation. Mong reports that his wife's condition is greatly improved.

* * *

"The coal famine in the East will bring hundreds more of motion picture folk to California," said Jesse L. Lasky, vice-president of the Famous Players-Lasky Company, who returned to Los Angeles from New York recently. "Our Fort Lee studios have been closed because of shortage of coal, and even in New York we are having difficulties keeping up our work. Within the next few weeks Wallace Reid, Elsie Ferguson and Billie Burke will all come to Los Angeles."

* * *

J. Grubb Alexander and Frey Myton, of the Paralta staff of authors, are now engaged with the film version of Thomas Dixon's book, "The One Woman." This picture will be produced at the Paralta studios by the Mastercraft Company, under the new arrangement between the two film corporations for the use of the big Paralta plant. The Paralta play, upon which Miss Bessie Barriscale is now engaged, "The Wave," working title, was written by Messrs. Myton and Alexander, and a big Selexart feature recently shipped East was also the product of their pens. It was "Aristocracy."

* * *

Charles Clary has reported for duty at the Fox studios following recovery from a long siege of pneumonia. Aside from losing thirty pounds, the actor suffered no ill effects.

* * *

W. A. S. Douglas, president and general manager of the Diando Film Company, which is making Marie Osborne pictures, has departed for New York.

* * *

Louise Lovely, the original Bluebird star, has terminated her two years' contract with Universal, and will leave town for a few weeks' much needed rest before making any new affiliation.

* * *

W. H. Clune has completed arrangements with the New York office of William Fox for the exhibition, beginning January 28, of the sumptous screen production, "Cleopatra," starring Theda Bara.

* * *

The trial of Robert Goldstein, charged with violation of the Espionage Act in the production of the moving picture entitled "The Spirit of '76," will be called before Judge Bledsoe during the week of March 12.

* * *

Announcement has been made that Fred Niblo, a star of the legitimate stage, has become engaged to Enid Bennett, one of the Thomas H. Ince galaxy of stars. The date for the wedding has not as yet been set.

* * *

Eddie Lyons and Lee Moran are filming a one-reel comedy, "Boosting Business," at Universal City. "The boys" are playing the leading roles themselves, with Edith Roberts as their principal support.

* * *

Buck Massie, celebrated international showman, has settled down for a while in Los Angeles, this time as manager of Clune's Auditorium theater, which has the largest seating capacity of any of the show houses in the city. Mr. Massie has been manager of the London Olympia theater, Klaw & Erlanger house in New Orleans, and many of the leading theaters throughout the United States. He has also won considerable renown as a circus general representative, in which work he was engaged before entering the motion picture field.

* * *

With Dorothy Phillips in the title role, Director Allen J. Holubar has started work on a five-reel production which he is filming under the working title of "The Mortgaged Wife." Holubar prepared the screen version from the story written by Frank H. Clark. Miss Phillips' supporting cast includes William Stowell, who plays opposite; Edwin August, Al Roscoe and Sam De Grasse.

* * *

Doris Lee, who played opposite Charles Ray in Thomas H. Ince's productions of "His Mother's Boy" and "The Hired Man," is once more leading woman with Ray.

* * *

Franklyn Farnum is playing the featured role in "The Molly-Coddle," a five-reel Bluebird comedy, being produced by Director Lynn F. Reynolds. Juanita Hansen is playing opposite Farnum, who also is supported by Lon Chaney, Fred Montague, Katherine Griffith and Edward Cecil. John McDermott wrote the story, the scenario of which was prepared by Eugene B. Lewis and Waldemar Young.

* * *

In Dorothy Dalton's newest Ince screen product, "Tyrant Fear," now being made for Paramount, Thurston Hall and William Conklin have the chief supporting roles. The story is by R. Cecil Smith.

* * *

Mae Murray is the featured player in "Forgive Me," a five-reel Bluebird drama, which is under production by Director Robert Leonard, who wrote the story. Miss Murray is supported by Arthur Shirley, Philo McCollough, Claire DuBrey, Helen Wright and George Chesebro.

* * *

For the first time since he commenced to make motion pictures, Thomas H. Ince will send one of his stars, Enid Bennett, to New York, to make several photoplays for Paramount that call for metropolitan scenes of the sort that cannot easily be duplicated with the scenery that ordinarily is available at a moving picture studio. Miss

Bennett and company will have the benefit of Jerome Storm's direction in Gotham, and it is likely Mr. Ince will make a transcontinental journey to supervise some of the scenes.

* * *

Director Stuart Paton is rapidly progressing with the filming of Blair Hall's magazine story, "The Other Thing," which he is producing at the Bluebird studios with Carmel Myers in the featured role. Harvey Gates prepared the screen version.

* * *

The new Florence theater, soon to be opened in Pasadena under the management of D. B. Schumann, is installing a two-manual and piano-manual pipe organ built by the Seeburg-Smith factories at Chicago. This firm is practically a newcomer on the coast and especially in the South, although it is very well known in the East and throughout the Middle West. C. R. Dibble Company of Los Angeles made the sale, and is superintending the construction.

Paramount and Artcraft Absorbed

Famous Players-Lasky Corporation Takes Over Full Ownership of Two Distributing Organizations.

THE Paramount Pictures Corporation and the Artcraft Pictures Corporation are no longer legally in existence. The two big distributing organizations have been taken over by the Famous Players-Lasky Corporation. Hereafter the familiar name of Paramount and of its younger brother Artcraft will be used solely to indicate a brand of pictures, not the name of a business organization. The pictures that heretofore have been Paramount subjects will continue to be Paramount; and the same rule will apply to Artcraft.

Up to within a few days the Famous Players-Lasky Corporation has controlled 51 per cent. of Paramount and Artcraft exchanges. Now it owns 100 per cent. as the result of the merger or absorption. The change in control involves no change in the management of the Famous Players-Lasky. Adolph Zukor continues as president, Jesse L. Lasky as vice-president, Arthur S. Friend as treasurer, Elek J. Ludvigh as secretary, and Cecil B. De Mille as director general.

The former Paramount and Artcraft executives will continue to be associated with Mr. Zukor in the management of the Famous Players-Lasky. It is assumed their ability and experience will be employed in the distributing end of the business as in the past.

Metro Men Form Screen Classics, Inc.

Together with Newcomers They Are Preparing to Go After Large Business.

Verifying its announcement that "Metro intends to go after the leadership of the motion picture field on the merit of its productions," the Metro group has organized and within the week will incorporate a new company, to be known as Screen Classics, Inc., which will acquire, produce and present big feature productions which will be distributed through the Metro Pictures Corporation.

Screen Classics, Inc., will be composed of some of the men prominently identified with the present Metro organization, together with others who have associated with them for the larger activities of the new company. The stock of Screen Classics, Inc., will not be offered to the public.

The concern will handle all of the big special productions up to the point of distribution, and will control all of the super-pictures which Metro already has demonstrated its ability to produce. The big run picture requires time and care in manufacture and a hand-picked organization which will devote its exclusive attention to these greater works.

When Signals Were Not Signals

What a Puzzled Motorist Discovered When He Drove Alongside the Car of Levy and Goldberg.

THE professional humorist on a Louisville newspaper recently poked a bit of fun at Fred Levy and Lee Goldberg, of the Big Features Rights Corporation, through the columns of his journal. Friends of the two men have been busy sending them copies of the clipping, accompanied by a remark or two. This was the story:

"A motorist following a big car yesterday was dazed by the many conflicting traffic signals given by its occupants. First a hand would point west, apparently signaling the man behind to look out for a turn to the right, and then a hand would shoot out to the east, warning the car at the rear of a turn to the left. When hands were pointed in all directions at once the driver of the rear car decided to take a chance, speed up and see what was wrong in the lead car. Nothing was wrong. Fred Levy and Lee Goldberg were talking over the affairs of the Big Features Rights Corporation."

The story was illustrated, and has been the subject of a lot of good-natured banter.

Metro Engages Art Supervisor

O'Kane Conwell Will Try to Combine the Harmonious and the Practical in All Settings.

METRO pictures will henceforth strive to lead in correct stage settings, if the plans and ideals of Maxwell Karger, supervisor and general manager of the Metro studio, 3 West Sixty-first street, are realized. Mr. Karger has engaged as art supervisor O'Kane Conwell, a pupil of MacMonnies, and in her early girlhood also a pupil of James McNeil Whistler. Mrs. Conwell will cooperate with E. J. Shulter, technical director, and Ray Smallwood, chief of the camera and photographic departments. This working arrangement has already been in effect for some time.

Harmony and the practical will be combined in Metro settings. Before the camera is brought to the scene every detail will be correct in regard to the period, place and purse of the supposed owner of the house in the screen story being photographed. The first consideration will be a "livable" room. Mrs. Conwell's own experience in interior decoration is sufficient guarantee of the correctness of details. Another item insisted upon will be that the color harmonies be correct and beautiful, even though the colors themselves cannot be caught by the camera. "People have too long depended on the neutrality of the camera to pull together violent effects," says Mrs. Conwell. "It wasn't fair, and it never really deceived anybody. A room that is correct and beautiful will look correct and beautiful. If it is the opposite—it will look the opposite. Beauty is practical."

Mrs. Conwell believes it is possible to display just as much taste in the furnishing of the home of a family of moderate means as in one of great wealth. "Line and color can be had for a song," says this expert. "I foresee that Metro pictures will be of immense help in developing the taste of the nation."

BE CAREFUL HOW YOU USE THE FLAG.

We are in receipt of a letter from an exhibitor, setting forth a complaint that he was prohibited by the postmaster of his city from using the American flag with the title of a picture on it: "For the Freedom of the World." This exhibitor has requested the World to give him and other exhibitors in his territory some enlightenment on the subject. In response we will state that this exhibitor, or any others who use the American flag as he did, is guilty of a violation f the law. The American flag must not be used with any form of advertisement on it; in fact, any lettering or printed matter of any kind whatever. This applies to any kind of picture or slide showing the American flag. It cannot be used as a cover for a table used for commercial or any other purposes. If any exhibitor wishes to use the American flag in the lobby or in his theater for decorative or patriotic reason without any advertisement on it or covering it he is at liberty to do so. The American flag must be used with the same respect and consideration we would give any sacred or religious emblem.

BARTHELL HEADS NEW PENNSYLVANIA CIRCUIT.

At a meeting of Western Pennsylvania exhibitors Sunday, January 19, in Pittsburgh, about fifty were present, a number of out-of-town men being represented by proxy. The first temporary organization for an exhibitors' circuit was formed.

The organization will be known as the Tri-State Exhibitors' Circuit and will work in conjunction with other circuits, taking in exhibitors of Western Pennsylvania, Eastern Ohio and West Virginia.

This circuit is not affiliated with any organization; therefore all bona fide exhibitors may become members. Much enthusiasm is being displayed and it is realized that permanent good can and will be accomplished for its members.

A. J. Barthell, former president of the Exhibitors' League of Western Pennsylvania, is busily engaged arranging details and will present his final report at the next meeting. Exhibitors in this territory who are interested in the circuit should make application to Mr. Barthell, at 804 Penn avenue, third floor, Pittsburgh.

Louis R. Greenfield Happy, Anyway

Was About to Be Married When a Terrible Experience Came on Him—Wedding Celebrated Three Days Later.

LOUIS R. GREENFIELD, of the Kahn & Greenfield Circuit, which conducts the New Mission, New Fillmore and Progress theaters at San Francisco, and one of the most popular exhibitors in the Pacific Coast Metropolis, was married at the Fairmont hotel on January 17 to Miss Edna Greenberg, of that city, the ceremony being performed by Rabbi Martin A. Meyer. Among the film folks present were Mr. and Mrs. William J. Citron, of Fox Film; Mr. and Mrs. J. W. Allen and Herman Wobber, of Progressive; Mr. and Mrs. Louis Reichert, of Metro, and Mr. and Mrs. M. J. Cohen, of the George Kleine system.

Louis R. Greenfield.

On the evening of January 14, Mr. Greenfield was the center of a program of entertainment of which he had no previous knowledge, the arrangements for the event having been carried on in secret by a committee consisting of William Jennings Citron, Louis Reichert, J. W. Allen and Meyer J. Cohen. The enthusiasm shown at this entertainment illustrated in a fitting manner the popularity of "Looey," as Mr. Greenfield is affectionately known, as well as the new spirit which prevails in local film circles.

Enticed downtown by an urgent call from the Paramount office, "Looey" was seized by two burly policemen, handcuffed and rushed into Photoplayer hall, where he found a court already in session. J. W. Allen, of Paramount, occupied the chair as presiding judge, while E. O. Child, of Pathe, and Newton Levi, of Mutual, were associate judges, all attired in robe and wig. Louis Reichert and Fred Voigt, the heavyweights in the business, both of Metro, were the bailiffs, while Edward Baron, of the American Photoplayer, was the court clerk. E. Bruce Johnson, of the Turner & Dahnken circuit, was the prosecuting attorney, while Mr. Hicks, manager of the Select exchange, held down the thankless job of attorney for the defense. Both were dressed in the fashion that prevailed when Daniel Webster made legal history.

Charged with Inconsiderate Booking.

The complaint against the prisoner was sworn to by Meyer J. Cohen, and indicated that Rouis Rassmussen Greenfield had attempted to book a wife without the formality of consulting his associates in the film business. The witnesses included some of the leading men in the exchange and theatrical field, and some of the evidence was of a most astounding nature, with ramifications that reached into producing and distributing channels, and even into Russia.

Prosecutor Johnson dwelt upon the enormity of the crime, while Attorney Hicks made an impassioned plea for mercy, painting the film trust in blackest colors and asserting that not being content with foisting inferior pictures upon the prisoner and dictating the prices he should charge for admission at his house, it was seeking to interfere with his choice of a wife. His eloquence apparently had the case won and the prisoner was about to be released when a mysterious veiled female witness appeared and told of having been courted in Russia by the defendant, producing photographic evidence in the form of slides which was introduced in court. Mr. Hicks then arose, threw up the sponge, and a verdict was rendered that Mr. Greenfield be "found guilty and sentenced to proceed with the entire party to Tait's cafe to purchase a dinner to be eaten at his sole and undivided expense."

The party then adjourned to the cafe, where a splendid repast was enjoyed, the menu containing such mysterious delicacies as a serial with trimmings; a strong comedy, which was none other than cream of onion soup; a deep sea drama, with sparkling finish, the latter being a nectar for which California is famous; Italian battle film, in which spaghetti played a prominent part; a four-part mystery, and a cold climax. Meyer J. Cohen was master of ceremonies and introduced the various speakers, announced the numerous vaudeville acts, and, on behalf of the film men, presented Mr. Greenfield and his bride-to-be with a beautiful silver service.

Those who attended the gathering were William Jennings Citron, Ben Simpson, Louis Reichert, E. J. Jensen, Joseph Levin, A. J. Werner, Edward Baron, A. L. Abrams, M. J. Cohen, Newton Levi, H. H. Hicks, R. B. Quive, E. O. Child, Howard Sheehan, Louis Lurie, G. C. Blumenthal, Fred Voigt, Fred Wescher, C. I. Luntz, E. H. Watson, F. Wolson, J. W. Allen, Herman Wobber, Harry Schmidt, C. H. Leathurby, E. B. Johnson, H. W. Korper, Marion H. Kohn, R. F. Cohen, Robert Abraham, Frank Hefferman, J. H. Goldberg, H. J. Gosliner, L. Hyman, I. Oppenheimer, Thomas Nunan, T. A. Church, Curren D. Swint, A. Goldberg, Al Williams, T. F. McCullough, Sam Lovrich, W. E. Knotts, Samuel Levin, James Beatty, E. C. Gainsborg, Floyd St. John, E. M. Asher, Joseph Huff, Bert Levey, A. F. Herman, J. A. Partington, Sam Rosencrantz, Harold I. Wilson, Glenn Hurst and W. S. Webster.

Banquet to Louis R. Greenfield, January 14, 1918.

Tom Moore, Washington's Energetic Exhibitor

Organizer of Moore's Theater Corporation and Builder of Many Palatial Picture Theaters in the Nation's Capital City.

FOR many years the name of Tom Moore has been prominent in motion picture affairs in Washington, D. C. He began as an exchange manager and was an example of his kind. Then he took to managing picture theaters, and the record of his success has been one of the remarkable achievements of this remarkable business. But having won a measure of success that would have satisfied most men, Moore was not satisfied to stand still. Instead he keeps going right along piling one success on top of the other until he has become a national figure and a force to be reckoned with.

Tom Moore.

First, Mr. Moore's activities embrace an immediate extension of his string of theaters. Moore's Theater Corporation a $2,000,000 organization, of which Tom Moore is president and director general, already operates the Strand, Garden and Plaza Theaters, the first two constituting the largest first-run, open booking opportunity in the Capital.

In addition to these houses there is in course of construction the new Rialto Theater, which is being rushed to completion under a contractor's guarantee of occupancy in April, with a heavy penalty clause in event of failure to finish the imposing structure by that time.

This month ground will be broken for a new F Street house, giving the Moore Corporation at least four first-run theaters in the heart of the business section of the city.

Allied with this chain of houses is the Moore Circuit, controlling neighborhood picture theaters in every desirable section of the Capital City. It will at once be perceived that the Moore houses offer the widest outlet for first-run pictures in the city of Washington.

Reverting briefly to the Rialto Theater, it is worthy of note that this house is to be one of the finest in the United States. The seating capacity will be considerably over 3,000, with 2,200 unobstructed, clear-view seats on the first floor. The facade of the theater will be of marble-trimmed white stone; the foyer of marble with paneled side walls of royal blue silk velour—the predominant tone of the color scheme carried throughout the picture palace. Between the foyer and the main auditorium will be a foyer ballroom in marble and silk with doors going into the theater proper on two sides.

In addition to super-pictures, the Rialto will house an orchestra of twenty-seven solo artists and one of the largest pipe organs ever installed.

Upon one point Mr. Moore is adamant—the price of admission to this palatial amusement place at top scale will not be permitted to exceed twenty-five cents. It is his view that the time has come for the public, the real basis of the picture industry, to receive some dividend on the amount it has spent in support of films during the last dozen years.

The proposed F street house will, if anything, surpass—although the possibility of such a thing seem incredible—the Rialto in the high degree of artistic quality which it will reveal. The new Moore theaters will mark a new era in theater construction and beautification—not by the profligate use of pigments and tinsel, but by genuinely artistic realization of the decorative possibilities of marble, velvet and silk, employed always with an eye to richness of effect and dignity.

When all of the Moore theaters are in operation, a fixed policy of one change a week at the Rialto, two at the F street house, two at the Strand and three at the Garden will be rigidly adhered to, thus affording a weekly market for eight first-run features of the first rank. As previously indicated, there will follow then the sixteen houses comprising the Moore Circuit, but not under Moore's Theaters Corporation ownership.

Considerable trepidation was felt and more or less freely expressed by film manufacturers upon the organization of the Moore Circuit, the fear seeming to prevail that the centralization of booking power was aimed to destroy the manufacturer's profits and slash prices for film rental to a starvation level. Nothing could be more remote from the truth.

The policy inaugurated by Tom Moore in the conduct of the circuit is the broadest and fairest ever put in operation in the history of the picture industry. It was devised to eliminate warfare and cutthroat policies, not to engender them.

The members of the Moore Circuit are subjected to no percentage charge or commission of any kind by the central booking office—neither are they put in the position of having to tolerate piratical price-fixing by unscrupulous film marketers whose principal aim in some instances seems to be to charge "all the traffic can bear," plus about 25% for luck. There is no luck in that system—a fact that is becoming apparent to the keen-minded and foresighted in the industry.

The Moore Circuit merely enters the market as a unit and insists upon the consideration that any wholesale operator in any commercial line has a right to expect. Any manufacturer—and, in justice, they have been few—who cannot deal equitably with all of the members of the circuit finds himself deprived of the privilege of dealing questionably with any individual member. Furthermore, no individual member is asked to book all of the features offered, or any of them if he prefers not. Full initiative is left to the member. The circuit's good offices, succinctly, are merely bent toward the accomplishment of the greatest good for the greatest number.

Mr. Moore does not seek profit in the circuit idea. He graduated from the exchange branch of the film industry years ago and could not now be cajoled into resuming operations along that line, but he is, nevertheless, a bad boy for any man, or group of men, to practice chicanery upon.

His decisions are reached quickly, are usually correct and are invariably followed by prompt and vigorous action. Unmolested, he is a prince of good fellows. He drives handsome motor cars, shoots an unbeatable game of pool, swings a wicked club in golf, dances like Vernon Castle and retains the rich voice and inordinate fondness for music that placed him among the stage's foremost vocalists a decade ago. Above all, he is a home man, devoted to a charming wife.

And he knows films, film values and public taste better than any other man in Washington—in addition to which, he packs a punch in either hand and one in his fountain pen.

LINCOLN JOINS CABANNE.

E. K. Lincoln left New York for Hollywood, Cal., January 25, where he will be featured in a timely seven-reel production under the direction of W. Christy Cabanne. This film feature will introduce Mr. Cabanne as author and producer as well as director. Since appearing as star in the Mutual-Jimmy Dale serial, "The Grey Seal," Mr. Lincoln has been starred in "The Freedom of the World," produced by Ira M. Lowry and released by Goldwyn. He has also just completed a regular Goldwyn feature, in which he played opposite Mae Marsh in "The Beloved Traitor."

PEGGY HYLAND BEGINS WORK FOR FOX.

Peggy Hyland is in New Orleans, where she has begun work on her first picture for William Fox. O. A. C. Lund will direct.

Lasky Chiefs Working on Color Process

Messrs. De Mille and Wyckoff Say Rapid Strides Have Been Made in Working Out Inventions.

ALTHOUGH no disclosures are made as to the processes which are in use to employ colors in film productions, Cecil B. De Mille, director-general of the Famous Players-Lasky Corporation, and Alvin Wyckoff, director of photography, are willing to admit that rapid strides have been accomplished in the employment of their new inventions, examples of the use of which are to be seen in current De Mille-Artcraft productions. Further use of the newly invented color process is to be made, according to a statement by Mr. De Mille.

As explained by Mr. De Mille and Mr. Wyckoff, who have been working together for several years to perfect the invention, this process does not give glaring and noticeable colors to the films, but softens and subdues the coloring of scenes to an almost pastelle effect. The process, by the way, noticed particularly in certain scenes in "The Woman God Forgot" and "The Devil Stone," by no means necessitates hand coloring of certain scenes in which colors are used.

The flames surrounding Geraldine Farrar in "Joan the Woman," the light of the sacrificial altars in the Aztec spectacle, the weird coloring of the remarkable and sinister jewel which gives the title to "The Devil Stone"—these are all accomplished by the new invention.

"We have been working slowly and cautiously on this process for the past two years," said Mr. De Mille, "and have studied color photography in all its branches. We have come to the conclusion that color photography, in the sense of absolutely faithful reproduction of natural colors, or any method of coloring where the tints used are of the glaring variety, can never be used universally in motion pictures, for the eye of the spectator would be put to too great a strain, and the variety of the colors would distract the attention from the story values. It would be as though a person looked out of a car window at a highly colored panorama of action and scenery during a two or three hour journey. One cannot look out over fields of brightly colored flowers continuously for even an hour without terrific eye strain.

"Our invention makes use of color at intervals throughout a picture, and we have been experimenting with this idea in mind. The moment the spectator says, 'Oh, look how green the grass is' or 'How blue the sea,' the value of the color is gone; it has proved too greatly distracting. The color effects we get and those we are working for resemble somewhat the shades and color tones used in Du Lac's famous illustrations. These blend and harmonize, but are not too obvious."

Mr. De Mille and Mr. Wyckoff state that they expect to make greater and greater use of the invention, according to the success of their experiments, and Mr. De Mille even admits that in the near future he may make a picture drama colored throughout by the process. The new De Mille-Artcraft special, "The Whispering Chorus," will offer several new departures along these lines, it is announced.

Tucker to be Goldwyn's Supervising Chief

Successful Director Will Have Charge of All of Company's Productions in Future.

GEORGE LOANE TUCKER, one of the ablest directors and producers in the motion picture industry, has become managing director of production for Goldwyn Pictures Corporation, and will have oversight and supervision of all the company's releases.

This announcement by Goldwyn will be good news, indeed, to exhibitors everywhere because of their confidence in Mr. Tucker and the success they have had in the past when playing Mr. Tucker's own productions.

From the earliest days of Goldwyn Mr. Tucker has taken a vital interest in the company because he felt then and now that it presented a great opportunity for screen achievement and because he was in entire harmony with the Goldwyn policy.

That Mr. Tucker should step into this important post is of great value to Goldwyn for many reasons, not merely because he is an able and brilliant director, but because he is a great judge of story values for the screen as well as a master of continuity—one of the most difficult and exacting details of the picture art. The assumption of these increased duties by Mr. Tucker fortunately will not win him exemption from personally producing pictures, for he will continue to make a definite number of releases for Goldwyn in its annual scheduled output. But in addition he is to give his careful and patient attention to all other Goldwyn productions, and this will unquestionably greatly increase the Goldwyn average of excellence.

Already Mr. Tucker has produced two popular pictures for Goldwyn—Mae Marsh in "The Cinderella Man," and Mabel Normand in "Dodging a Million." His past achievements have equipped him for his present work at the Goldwyn studios. When it is recalled that he produced the widely discussed and big money-maker "Traffic in Souls" before transferring his activities to England for a long period it will be seen that handling difficult subjects is nothing new to this director.

His capital director of Albert Chevalier in "The Middleman" has not been forgotten, nor have his other pictures—"Rupert of Hentzau," "Called Back"—and the W. W. Jacobs stories were all given to the screen by Mr. Tucker, to say nothing of the big patriotic spectacle produced for the British Government, "England Expects." Then came his memorable Hall Caine drama, "The Manx-Man," immediately succeeded by his connection with Goldwyn.

Hamilton Revelle in "Lest We Forget"

HAMILTON REVELLE, who plays opposite Rita Jolivet in Metro's tremendous patriotic spectacle, "Lest We Forget," is one of the most distinguished actors on the stage, being known not only in America, but throughout Europe. To Mr. Revelle was paid the honor of receiving from Chevalier Arturo Ambrosio the offer to star in twenty Ambrosio screen productions, to be made in Turin, Italy. This offer was the result of Mr. Revelle's success in the screen version of "Du Barry," which was made in Europe. The player accepted the Chevalier's offer, and had appeared in four of the proposed productions when war broke out, and he was obliged to return to America. Recently he has appeared with Mary Garden in the picturization of "Thais," and in another picture not yet released. He is soon to return to the speaking stage in an important revival.

Hamilton Revelle.

Mr. Revelle is already well known to Metro patrons, having been starred in "The Price of Malice," "An Enemy to Society" and "The Half Million Bribe." He has long been noted for his success in romantic roles.

Hamilton Revelle was born of English parents at Gibraltar, and he received his education in England. His first appearance on the stage was in an amateur performance of "The Lady of Lyons." Mr. Revelle's role of Harry Winslow in Metro's "Lest We Forget" is said to be one of the most brilliant characterizations he has ever undertaken.

NINETEEN FOX DIRECTORS NOW WORKING.

The recent addition of Edmund Lawrence to the staff of directors of the Fox Film Corporation brings the total number now in the employ of William Fox to nineteen. Two others—Edward J. Le Saint and Oscar A. C. Lund—have recently joined the Fox forces. Mr. Lawrence is directing Virginia Pearson in a new war play; Mr. Le Saint is working on the Pacific Coast, and Mr. Lund at present is in New Orleans taking scenes for Peggy Hyland's first Fox picture.

The others include J. Gordon Edwards, now in California; R. A. Walsh, Frank Lloyd, who has just completed a picture dealing with the divorce problem; Carl Harbaugh, Richard Stanton, C. M. and S. A. Franklin, Harry Millarde, Kenean Buel, Bertram Bracken and Henry Lehrman. Five directors are working under Mr. Lehrman's supervision on Sunshine Comedies. Those on the Pacific Coast, besides Mr. Edwards, are Mr. Lloyd, the Franklins, Mr. Lehrman, Mr. Le Saint and Mr. Bracken.

Associated Theaters Gives Figures

General Manager Hamlin Furnishes Forty-five Reports on Rentals in Four States

WHEN Thomas J. Hamlin, of Minneapolis, secretary and general manager of the Associated Theaters, Inc., of the Northwest, was in New York City recently, he gave a representative of the Moving Picture World some data about the association of which he is the executive, that is more than interesting.

"In the first place," Mr. Hamlin said, "we are trying to bring the association down to a concrete business basis. We have an intimate acquaintance with its managers or owners of the theaters, which now number 620 subscribed members, in the four states: Minnesota, Wisconsin, North and South Dakota, with more coming. In addition to these states we are arranging to embody six other states in the Northwest: Missouri, Iowa, Northern Michigan, Nebraska, Montana and Kansas. To show you how we keep in touch with the theaters and the conditions that govern them, I will let you look at forty-five legally certified reports from different towns in the four states I first mentioned. These reports are confidential and I do not want the names of the towns or managers mentioned. I have no objections to your publishing the character of the reports to show just what information we are receiving; reports that could not be obtained in any other way. At the same time, they show the only way of securing an exact knowledge of facts that will be invaluable to our members and the direct means of bringing the business of the industry down to safe basis as far as it concerns us. As you wrote in the World some time ago, in an article on a similar method of securing the right dope, it is surprising it has not been done before."

In publishing these reports we do not print the cost of every rental, but give the average price of the regular service and the highest price of the special service. In the report on the stars we give the three most popular stars:

Pop.	Seating Capacity.	Regular Service.	Special Service.	Favorite Stars.
		WISCONSIN.		
3,000	225	$5.00	$17.50	Mary Miles Minter Wm. Russell Jackie Saunders
975	220	5.00	60.00	Marguerite Clarke Mary Pickford Wm. Farnum
10,000	500	12.00	60.00 125.00	Wm. S. Hart Shorty Hamilton Roscoe Arbuckle
2,400	330	5.00	25.00	Marguerite Clarke Wm. S. Heart Mary Pickford
600	250	7.00	9.00	Shorty Hamilton Roscoe Arbuckle Helen Holmes
1,000	190	5.00	55.00	Mary Miles Minter Marguerite Clarke Mary Pickford
3,000	497	5.00	30.00	Billie Burke Clara Kimball Young Wm. S. Hart
3,500	300	7.50	35.00	Marguerite Clarke Jackie Saunders Mary Miles Minter
1,800	500	20.00	150.00 (2 days)	Marguerite Clarke Mary Pickford Douglas Fairbanks
1,000	250	5.00	50.00	Marguerite Clarke Bryant Washburn Wm. Farnum
		MINNESOTA.		
1,221	230	4.50	50.00	Wm. S. Hart Douglas Fairbanks Dorothy Gish
800	140	5.00	7.50	Mary Miles Minter Wm. Russell Louise Lovely
3,500	475	7.50	40.00	Douglas Fairbanks Wm. S. Hart Roscoe Arbuckle
400,000	350	8.00	35.00	Douglas Fairbanks Mary Pickford Mary Miles Minter
900	300	5.00	35.00	Douglas Fairbanks Dorothy Dalton Wm. S. Hart
1,600	238	12.50	40.00	Douglas Fairbanks Wm. S. Hart Mae Marsh
360	150	5.00	30.00	Billie Burke Clara Kimball Young Wm. S. Hart
90,000	250	7.00	12.50	Wm. S. Hart Harry Carey Chas. Chaplin
2,750	500	6.00	25.00	Mary Miles Minter Violet Mersereau Marguerite Fisher
743	200	7.00	40.00	Roscoe Arbuckle Violet Mersereau Douglas Fairbanks
600	240	6.50	55.00	Douglas Fairbanks Franklin Farnum Wm. S. Hart
1,668	350	7.50	45.00	Douglas Fairbanks Wm. S. Hart Norma Talmadge
2,000	758	10.00	60.00	Wm. S. Hart Douglas Fairbanks Helen Gardner
1,300	260	7.50	30.00	Lillian Walker Earl Williams Anita Stewart
20,000	758	10.00	60.00	Wm. Russell Herbert Rawlinson Dorothy Phillips
1,250	230	7.50	50.00	Anita Stewart Norma Talmadge Mary Pickford
1,800	325	10.00	100.00	Clara Kimball Young Mary Pickford Norma Talmadge
		NORTH DAKOTA.		
800	250	5.75	35.00	Arline Pretty Anita Stewart Chas. Richman
1,800	300	5.00	60.00	Douglas Fairbanks Marguerite Clarke Chas. Chaplin
750	242	12.00	35.00	Wm. Farnum Chas. Chaplin Mary Pickford
500	250	15.00	35.00	Mary Pickford Douglas Fairbanks Wm. S. Hart
445	200	7.50	50.00	Norma Talmadge Clara Kimball Young Wm. S. Hart
1,500	250	7.50	50.00	Wm. Farnum Mary Pickford Theda Bara
700	210	7.50	50.00	Douglas Fairbanks Wm S. Hart Baby Marie Osbourne
700	200	7.00	50.00	Douglas Fairbanks Marguerite Clarke Wm. S. Hart
1,200	240	7.00	25.00	Mary Pickford R. Williams Wm. S. Hart
5,000	425	12.50	100.00	Clara Kimball Young Mary Pickford Norma Talmadge
1,000	450	12.50	150.00	Mary Pickford Marguerite Clarke Wm. S. Hart
		SOUTH DAKOTA.		
465	300	6.00	21.50	No stars mentioned
4,500	250	7.50	50.00	Alice Brady Harry Morey Earle Williams
200	250	8.50	50.00	No stars mentioned
200	250	8.50	50.00	
975	236	5.75	26.00	Douglas Fairbanks Mary Pickford Wm. S. Hart
935	250	7.50	35.00	Baby Marie Osbourne Anita Stewart Ruth Roland
2,500	180	7.00	35.00	Douglas Fairbanks Marguerite Clarke Marguerite Fisher
12,000	375	12.50	125.00	Wm. S. Hart Mary Pickford Earle Williams

In the interview Mr. Hamlin particularly pointed out another section of the reports giving the preference of the theatergoers for the different character of plays they like to see. This is a summary of the preference expressed in the forty-five towns and cities: Costume, 4; society, 35; western, 43; comedy, 44; war, 22; educational, 19; underworld, 10; sex, 8; from successful books, 39; from successful plays, 34.

"I am here in New York negotiating with certain producers and exchangemen to consummate our plans so we can begin to book our releases on January 31 and ship or distribute on February 18," said Mr. Hamlin. "You see if we can purchase our pictures outright, at the right price, we will do so, thereby securing the states' right to supply our members at equitable and more reasonable rentals. Every one of the members of the Associated Theaters is an equal shareholder, and it is to the advantage of all and up to me to act

for their best interests, as I am amenable as manager to the will of the directors of the association. Of course you can judge from the size of the houses in the reports that the majority of our members are from the 'seventy per centers' or smaller theaters."

Secretary McAdoo Writes to Exhibitors

Bespeaks the Same Assistance for War Savings as Was Given Liberty Loan.

ADOLPH ZUKOR, president of the Famous Players-Lasky Corporation, and chairman of the Committee of the National Association of the Motion Picture Industry, formed to co-operate with the Government in its war program, last week returned from Washington after a conference with the federal officials and announced new plans calling for the continued co-operation of exhibitors and the entire industry in the new drive for war funds.

W. G. McAdoo, Secretary of the Treasury, in a letter to exhibitors throughout the country, expressed high appreciation of the assistance the motion picture industry has given his department heretofore. The united front that it has presented when calls for voluntary service went forth has been a source of great inspiration to all who are directly charged with the conduct of the war, according to the secretary. In his new appeal to the industry Mr. McAdoo asks the aid of the exhibitor in making the war savings campaign a success.

"Secretary McAdoo has already started a campaign among exhibitors," said Mr. Zukor upon his return from Washington, "in connection with the new War Savings Stamps drive. Three slides, prepared by the Committee of the National Association of the Motion Picture Industry, to co-operate with the Treasury Department, have been accepted, and are being distributed among exhibitors in all parts of the country.

"Not only is it a patriotic duty of every exhibitor to use these slides as frequently as possible, but the fact that he shows them will tend to further enhance his standing among his patrons, who will appreciate his efforts toward the realization of the goal for which we are fighting."

The activities of the committee from the National Association, now working hand in hand with the Government, has received many laudatory comments in Washington. In the last Liberty Loan drive 70,000 slides were prepared and sent out under the supervision of this committee, as well as 500,000 feet of film of patriotic appeal. The effectiveness of this co-operation in the motion picture theater was soon apparent, as expressed by Secretary McAdoo and other Government officials. The National Association committee to the Government consists of Adolph Zukor, Chairman; W. W. Irwin, J. E. Brulatour, Marcus Loew and George K. Spoor.

The letter which Secretary McAdoo has sent to exhibitors reads as follows:

Dear Sir:—Convinced by the splendid spirit of patriotic co-operation which you showed in the First and Second Liberty Loan campaigns that you are always eager to assist the Government in carrying out its war program, I desire to ask your aid in making the War Savings campaign a success.

Under separate cover three lantern slides prepared by your Committee of the National Association of the Motion Picture Industry to co-operate with the Treasury Department are being sent you. If you will display these slides as frequently as possible on the screens of your theaters you will perform a distinct service in behalf of your country.

I cannot refrain at this time from expressing my high appreciation of the assistance that the Motion Picture Industry has given the Treasury Department heretofore. The united front that it has presented when calls for voluntary service went forth has been a source of great inspiration to all who are directly charged with the conduct of the war.

At Leading Picture Theaters

Programs for the Week of January 27 at New York's Best Motion Picture Houses.

"Flare-Up Sal," at the Rialto.

DOROTHY DALTON headed the program the week of January 27 at the Rialto in "Flare-Up," Sal," a Paramount picture of early days in California. Mary Lawton declaimed "Verdun" to the accompaniment of martial music, and there was the usual list of orchestral numbers and pictorial novelties.

"Flare-Up, Sal" is a dancer in a mining town saloon, whose fiery temper is her best protection. An outlaw who hears of her fame detains a minister who is on his way to the camp and assumes charge of the church himself. This unusual situation results in the reform of both the outlaw and the girl, but not until there has been excitement enough in the camp to keep it talking for months.

Emanuel List was the soloist.

"Dodging a Million" at the Strand.

At the Strand Theater Mabel Normand made her first appearance as a Goldwyn star in "Dodging a Million," a mystery drama, written by Edgar Selwyn and A. M. Kennedy. The picture is described as a novel play of love, thrills and laughter. It was written especially to fit the artistic capabilities of Mabel Normand. The well balanced cast includes Tom Moore, Armand Cortes, J. Herbert Frank, Shirley Aubert, Rita Dane, Norah Sprague, Joseph Smiley and Bruce Biddle. Billie Rhodes appeared in the comedy, "Their Little Kid." A scenic study in natural colors, showing Bruges, Belgium, before the war; another chapter of Ditmar's "Living Book of Nature," "In the Insect World," and the Strand Topical Review completed the screen part of the entertainment.

Rosa Lind and Anita Tagel and Herbert Waterous were the soloists.

"The Hired Man" at the Rivoli.

Charles Ray, in his new Paramount picture, "The Hired Man," was the feature at the Rivoli. The star was seen as a young farm-hand, with ambitions toward a college education. His only other ambition is to marry his employer's daughter. The series of amusing—and at times pathetic—experiences he undergoes before attaining both goals make up the story. There is a vivid fire scene by way of a thrill and many good bits of comedy at the county fair and the harvest festival in the picture. Doris Lee is the farmer's daughter. Charles French, Gilbert Gordon and others figure in the supporting cast. The photoplay was directed by Victor L. Schertzinger under the direction of Thomas H. Ince. The story is by Julien Josephson.

The bill was balanced by the Rivoli Animated Pictorial, an educational feature and the usual comedy.

Annie David, Helena Merrill and the Rivoli chorus contributed to the musical features.

"Tarzan of the Apes" at the Broadway.

National Film Corporation has taken over the Broadway Theater temporarily for a run of the big feature, "Tarzan of the Apes." Enid Markey and Elmo Lincoln are members of the cast.

Eighty-first Street Theater Bill.

At the Eighty-first Street Theater on Monday and Wednesday Henry B. Walthall, in "His Robe of Honor," was the feature. Thursday, Friday, Saturday, Sunday Olga Petrova, in "Daughter of Destiny," headed the picture program.

MUCH PUBLICITY FOR "TARZAN OF THE APES."

What from the preliminary arrangements looks like a most unusual Broadway showing is the premiere of the National Film Corporation's sensational film, "Tarzan of the Apes," which was billed to open at the Broadway Theater Sunday, January 26, at prices ranging from 25 cents to $2.

The most unusual advance campaign noted in New York in a long period was instituted early in the week under Harry Reichenbach's direction.

A huge banner, stretching from the Broadway Theater across to the Continental Hotel, nearly one hundred feet, was flashed Saturday morning, with "Tarzan of the Apes" in thirty-foot letters and easily seen twenty blocks in either direction.

Display advertisements in the large circulation papers, 600,000 throw-aways and house-to-house cards reached the homes in the greater city by Friday, while plaster of paris and papier maché plaques dotted important windows throughout the Longacre district; while eight hundred twenty-four-sheet posters and 20,000 smaller pieces of paper were placed on the billboards and snipe locations one week in advance.

ANITA STEWART'S MARRIAGE REVEALED IN COURT.

The Vitagraph vs. Anita Stewart case for breach of contract was argued before the Supreme Court, New York City, on Wednesday, January 23. The court ordered the attorneys of both sides to file briefs. Decision to be rendered within two weeks.

It was at these proceedings that the recent marriage of Miss Stewart and Rudolph Cameron, which event had not previously been announced, became a matter of record.

ROTHACKER IS RE-ELECTED PRESIDENT.

At the first annual meeting of the board of directors of the Rothacker Film Manufacturing Company, Watterson R. Rothacker was re-elected president, David Beaton, Jr., was elected vice president, H. J. Aldous re-elected secretary and treasurer, J. G. Mammoser elected assistant treasurer and J. G. Hahn re-elected assistant secretary.

State Rights Department

Conducted by A. K. GREENLAND

Arrow Sounds Clarion Note

W. E. Shallenberger and Robert W. Priest Divulge Energetic Plans for 1918.

EXTENSIVE preparations for future expansion signifying fearless optimism are announced by Arrow Film Corporation for the year 1918.

As reported last week a long term contract has been entered into between them and the Edward Warren Productions, whereby the latter is to produce a certain number of features for distribution through Arrow's State Rights department during the current year. The two Warren productions already completed, "Souls Redeemed" and "Weavers of Life" have been taken over. Only the biggest and most vital subjects are to be considered for future production. A large corps of experts will be employed to assist Mr. Warren in his productions with the aim of creating especial box office attractions.

It was not without a careful survey of possible future prospects that Arrow entered into its agreement with the Warrens for a series of big pictures. After a careful analysis to obtain the consensus of opinion of certain of the acknowledged figures in American industry and finance it was decided that history would repeat itself, and that the film industry in the United States would pass through the same economic crisis here that it did in Europe; and that the people far sighted enough to plan ahead and be ready to take advantage of the opportunity when it arrives will be the people to prosper. With this idea uppermost in mind plans covering the production a whole year in advance have been perfected, and with the already formidable list of big state rights features, including W. H. Clune's "The Eyes of the World" and "Ramona," Warren's two productions, "Souls Redeemed" and "Weavers of Life," and Mayfair's splendid production of "Persuasive Peggy," starring Peggy Hyland, as well as a long and interesting list of productions from abroad, Arrow purposes waging an intensive campaign in behalf of independent distributors.

SPECIAL STUNTS FOR "TARZAN."

When "Tarzan of the Apes" opened at the Broadway theater last Sunday, January 27, Harry Reichenbach, who is handling the publicity direction for the spectacle that William Parsons, head of the National Film Corporation of America, brought with him from the Hollywood studios, had some notable stunts in operation. It was hard to say which of the innovations attracted the most comment. For one thing there is a 100x60 foot banner stretched across Broadway from the theater to the Continental Hotel bearing the words, "Now Playing—Tarzan of the Apes—Broadway Theater—Twice Daily." This is only the second time in the history of modern New York that a banner has spanned Broadway, according to the National publicity director, for any other than a national or political purpose; he having also pulled the stroke the first time when "La Vie de la Boheme" was being presented at the New York theater. The banner for the Brady production was even larger, as the span was greater—120x40. Then, too, 500 pots of red-fire, each burning twenty minutes, sent a glare far into the skies. The real novelty, however, was a man sized ape that was dressed the part and served as ticket-taker. Eight apes darted around in cages in the lobby, and there were also many monks capering around in the jungle scenery that framed the picture on the stage.

THUS STATES M. H. HOFFMAN.

"The entire Foursquare organization, from George Backer and M. H. Hoffman down, is wading into things with the same constructiveness and the same confidence of the outcome which was shown when Foursquare took the lead in November by voluntarily assuming the payment of the war tax on all its positive prints," proudly proclaims M. H. Hoffman.

"Nor are the facts altered one iota when I state that the two biggest business weeks in Foursquare Pictures' history were December 23 and January 13. This achievement could never have been brought about unless every employee, as well as every officer, had not gone ahead with confidence and enthusiastic optimism to do things even in the face of outwardly discouraging conditions.

"Today every Foursquare employee is keyed up to a higher pitch than ever before. None is faint-hearted; there isn't room for such in the entire organization. Every executive and every subordinate has faith in himself, in Foursquare and its products."

WM. J. FLYNN EXPLAINS LUSITANIA PLOT.

The Lusitania medal, commemorating the sinking of this great liner, was made and distributed in Berlin, dated May 5, 1915, several days before this great tragedy of the sea took place. The vessel was originally scheduled to sail on Thursday, but as she was delayed in taking on cargo she did not leave New York till Saturday, May 1, 1915, and hence was two days late in arriving at the point off the coast of Ireland, where it had been planned to sink her. She was sunk on May 7, 1915.

The Imperial German naval staff had laid their plans so carefully to destroy this ship they felt absolutely certain of success, and so the issue of the medal in Berlin was not held back because of the delay in her sailing from New York, and it was distributed bearing its original date, May 5, 1915. The celebration of a certainty even in advance of its happening would be just as effective in inspiring the people with enthusiastic appreciation of Imperial Germany's war power, which was the evident intention of the medal.

Medal Struck Off in Advance by German Government to Commemorate the Sinking of the Lusitania.

The reproductions herewith were made from photographs of a medal now in the hands of William J. Flynn, recently retired Chief of the United States Secret Service, on whose story the new serial photodrama, "The Eagle's Eye," exposing the Imperial German Government's spy plots in America, is founded. The medal is shown in the first episode of this picture, which reveals the conspiracy of Imperial German spies in America to destroy the Lusitania.

WHAT SAWYER DID IN BOSTON.

On their return from Boston this week, Arthur H. Sawyer and Herbert Lubin reported the consummation of their sales scheme in the interests of "Mother." The two executives of General Enterprises reversed the usual procedure of disposing of the picture to New England buyers by first booking it in one of Boston's leading photoplay theaters in order that its drawing powers might be fully tested.

The six-part feature starring Elisabeth Risdon was played at the Tremont Temple, and following the first day's run immediately established itself as a box-office attraction. "Mother" was soon disposed of for the New England territory to the Boston Photoplay Company, represented by Edward Golden.

Messrs. Sawyer and Lubin reported that "The Warrior" created a sensation during a week's run at the Boston theater. The management of the Boston theater contracted for another seven days booking for "The Warrior" on the strength of the showing made by the General Enterprises' feature. The firm is now preparing to distribute "The Crucible of Life," a seven-part melodrama of the war starring Grace Darmond and Jack Sherrill, and adapted from the famous stage success, "Fairfax." This picture will be presented in New York for the first time on February 10 at the Park theater in order to assure it the prestige of a Broadway run.

NOW ROSEMARY THEBY RETURNS.

In the next Billy West King-Bee comedy entitled "The Rogue," which is scheduled for release February 15, Ethel Burton, who was the leading lady in the first production of this famous company, returns to be made love to by the star. Another beauty seen in some of the earlier King-Bee comedies, Rosemary Theby by name, appears in the same picture.

Sales of the Week

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

ARTHUR BECK, president of the Sterling Pictures Corp., makes announcement of the sales thus far closed by Manager Ebenstein, who returned to New York on Saturday, January 26. To the Owl Features, Inc., Chicago, Ill., "Behind the Mask," "Blood of His Fathers," and "Peg o' the Sea" for Illinois and southern Wisconsin; to V. H. Hodupp, Inc., Indianapolis and St. Louis, "Behind the Mask," "Peg o' the Sea," and "Blood of His Fathers" for Indiana, as well as the foregoing, plus the Jean Sothern series and the Alma Hanlon series for Missouri and Kansas in addition.

* * *

General Enterprises, Inc., announces the sale of "Mother" to the Boston Photoplay Corporation, Boston, for the six states of New England. Further details appear elsewhere in this department.

* * *

W. H. Productions Company announces the following sales for the past week: The rights to Wm. S. Hart as "The Two-Gun Man" in "The Bargain," in six reels; "The Bandit and the Preacher," in five reels, and "The Hell Hound of Alaska," in five reels, to Max W. Herring, Pittsburgh, Pa., for western Pennsylvania and West Virginia; also the rights to W. H. Productions Company for twenty-eight two-reel Keystone comedies to Consolidated Theaters Company, Cincinnati, Ohio, for Ohio and Kentucky.

* * *

The Educational Film Corporation of America has closed the following territory on both the Ditmars "Living Book of Nature" pictures and the Robert C. Bruce Scenics-Newman Travel Pictures: to Foursquare Pictures, Inc., Chicago, Ill., for Illinois and Indiana; to Foursquare Pictures, Inc., Pittsburgh, Pa., for Pennsylvania west of Altoona and West Virginia north of Charleston; to Foursquare Pictures, Inc., Cincinnati, O., for West Virginia south of Charleston, Ky., Ohio south of Columbus, and Indiana south of Indianapolis; to Foursquare Pictures, Inc., Cleveland, O., for Ohio north of Columbus; to Foursquare Pictures, Inc., Kansas City, Mo., for Iowa, Nebraska, Kansas and Missouri; to Sidney B. Lust, Inc., Washington, D. C., for District of Columbia, Virginia, Maryland and North Carolina; to Foursquare Pictures, Inc., Boston, Mass., for New England territory on Ditmars "Living Book of Nature" only.

* * *

Ivan Film Productions announce that the American Film Exchange, Fort Worth, Texas, has purchased "One Law for Both" and "Sins of Ambition" for Texas and Oklahoma. Peter G. Booth, who will be heard of in a more pertinent manner in the immediate future, is supervising the work of the American Film Exchange.

* * *

The Export and Import Film Company, Inc., announces the sale for Franco-American Films production "The Birth of Democracy" for Eastern Pennsylvania, Delaware, West Virginia and Maryland to the Philadelphia Ideal Film Exchange, 1220 Vine street, Philadelphia. Ohio, New York, New Jersey and Pacific territorial sales have previously been recorded in our January 19 edition.

* * *

That the Jester Comedies, featuring "Twede-Dan," the international mirth maker, have met with approval by territorial buyers, can be attested by sales made to the following: for the state of New York, Photo Drama Co. (Ben. Title, rep.), at 220 West Forty-second street, New York city, N. Y.; for southern New Jersey and eastern Pennsylvania, the Masterpiece Film Attractions, 1225 Vine street, Philadelphia, Pa.; for western Pennsylvania, Ohio, Indiana, Kentucky and West Virginia, the United Business Association of Pennsylvania, Inc., Cleveland, O.; for the state of Michigan, the Strand Features, Detroit, Mich.; for southern Illinois and northern Wisconsin, Unity Photoplays Co., Chicago, Ill.; for Minnesota, the Standard Film Exchange, Minneapolis, Minn.; for Nebraska, the Standard Film Exchange, Omaha, Neb.; for Missouri, the Standard Film Exchange, Kansas City and St. Louis, Mo. The above sales were reported by William Steiner, now on tour with the first two releases, "The Recruit" and "His Golden Romance."

* * *

The Liberty Feature Film Company, of Dallas, Tex., and Shreveport, La., have secured the entire series of E. & R. Jungle Comedies, in which the chimpanzee, Napoleon the Great, supported by Sally, his mate, is featured, for the states of Texas, Oklahoma, Arkansas, Louisiana and Mississippi.

* * *

Hiller & Wilk report the sale of "Raffles" to the Boston Photoplay Co. for the six states of New England, and to the All-Star Film Corp., San Francisco, for the states of California, Arizona and Nevada.

* * *

Renowned Pictures Corp. announces the sale of "The Public Defender" to Frank McCormack of Minneapolis, for the states of Wisconsin, Minnesota, North and South Dakota; also the sale of the African rights on "Should She Obey?" to the African Film Trust, Ltd.

* * *

France Film, Inc., reports the two following sales of "The Natural Law": To the Elk Photoplay Co., New York State and Northern New Jersey; to Frank Brockliss, Inc., for the entire foreign market.

SENNETT'S VALUATION OF "MICKEY."

In the production of "Mickey," Mack Sennett was personally on the job seven days a week. According to the statements of the Western Import Co. he superintended the planning of every scene and situation. He went over every bit of detail with his assistants, and made the final assembling of this production himself.

"However, the credit is not only due to myself," Mr. Sennett advises, "but to the fine co-operation of Miss Normand, her supporting cast, my assistants, and my camera men. I have a great deal of faith in the old stage saying: 'What you cut will never bore anybody.' For every foot of 'Mickey' that is shown on the screen thirty feet have been destroyed. This was deliberate on our part. My idea is to serve nothing but the kernel of the nut. Film fans are tired of vampires, tired of moving picture cannon and charging soldiers. It is too much like war, and there is too much real sorrow in the world just now to need any heart pangs that are made to order. 'Mickey' will be as refreshing as a breeze from the mountains on a hot summer day. There are no vampires and no battles in 'Mickey.' It is a moving, sweet, wholesome story of a little girl raised as a foster child of an old miner—sent to the city to be civilized, and she does not find her path exactly strewn with roses.

"There are wistful and pathetic situations, as well as humor, laid in with delicacy and a sure touch. Laughter and tears take their turn in the unfolding of the story; it has real, living characters, and is told without squash pies and battles. There are also thrills, sensationalism, and mystery, and as a character study, 'Mickey' is a real work of art, and the public will never forget this adorable little waif."

THEODORE WHARTON INVENTS IDEA.

The Whartons displayed a new feature in photography at the recent trade showing of "The Eagle's Eye" at the Strand theater in what they described as "the triple iris"—three diaphragms opening at once and disclosing three characters and then fading and showing a scene in which these characters appear in action.

Now the Whartons announce a new form of "close up" which will be made a feature of the photography of a later episode in their secret service serial. It is said that this new form of "close ups" will revolutionize the manner of making them and give them more power in expression, more dramatic strength and more purpose.

This photographic innovation was originated by "Ted" Wharton, who is closely guarding his method of working out the effect. He believes it a new idea of great value and until it has actually been presented in "The Eagle's Eye" only the head of the Wharton photographic department and himself will know how the effect is attained. Mr. Wharton also has another new photographic effect which will be shown in one of the final episodes of the Flynn expose.

"CRUCIBLE OF LIFE" TRADE SHOWING.

Arthur H. Sawyer and Herbert Lubin announce that their latest state rights offering, "The Crucible of Life," will be presented to the members of the trade press on Thursday evening, January 31, in the ball room of the Hotel Astor. It has been arranged to provide this presentation with a special musical embellishment through the presence of Private Frederick R. Rath, member of the 306th Infantry at Camp Upton, together with the famous Camp Upton Four, the regimental quartet composed of soldier boys. Following the screening of "The Crucible of Life" dinner will be served, and a program of entertainment offered under the personal direction of William J. McKenna, musical leader and composer. A genuine surprise has been promised by the executives of General Enterprises, Inc., to the guests who will be present at the showing and entertainment through the presence of an official high in Governmental and military circles. If possible, Grace Darmond and Jack Sherrill, co-stars in the new offering, will attend the ceremonies.

IT WILL TAKE A GOOD EYE.

Louis Burstein, president of the King-Bee Films Corp., who will present Billy West in a five-reel comedy entitled "Old King Sol," intends to have the handsomest girls that he can procure in this comedy de luxe which he will start making as soon as peace is declared.

He will leave his Hollywood studio, and will make a trip to every city from Los Angeles to New York, signing up one beauty from each city to appear in "Old King Sol."

This bevy of feminine perfection is to be advertised as the most beautiful collection of girls from all parts of the United States.

MRS. RUSSELL, AUTHORESS OF TITLE.

"The Light Within," the title which was successfully chosen in competition and approved by Frederick L. Collins, president of the Petrova Picture Company organization, and the famous Polish star, herself, was erroneously ascribed as the work of Larry Trimble, who directed the production. To Mrs. L. Case Russell, author of the scenario, should go the credit of choosing this title.

THESE ARE THE MEN WHO HAVE MADE "KING-BEE"

Billy West.

Nat Spitzer.

Louis Burstein.

L. L. Hiller.

BILLY WEST.—We herewith present the four Clover Leaves on the stem of the King-Bee Film Corporation. These four gentlemen collectively are responsible for the great success of the King-Bee Films output. Billy West achieved screen popularity at a bound. He is still within the draft age and has been on the stage since boyhood. His energetic manner, his sense of humor and his ability to grasp things generally have made him a valuable asset to the success of this organization.

NAT H. SPITZER—To Nat H. Spitzer credit should be given for the wonderful sales of the Billy West comedies. From the day that Mr. Spitzer saw Billy West at a vaudeville theater he has never lost faith in the ability of this young comedian to create laughter. It was he who promoted the King-Bee Corporation and then went out and made a record trip, during which time he sold the output of the King-Bee comedies throughout the United States.

Mr. Spitzer has had considerable experience in the moving picture business, both as an exhibitor, producer and salesman. He has won the confidence of the state right buyers and they are willing to take his word on anything he wants to sell them.

LOUIS BURSTEIN.—Consistency is the keynote that has followed his success in the motion picture industry. Ever since his entry into the film game he has concentrated his energies on the production of comedies. He was one of the organizers of the New York Motion Picture Company and the Keystone Film Company. Mr. Burstein is president and general manager of this company and takes entire charge of the studio end of the King-Bee Film Corporation. He edits and cuts every comedy turned out and is considered an authority on such material. Mr. Burstein was a lawyer before going into the motion picture business.

L. L. HILLER.—Louis Hiller, senior member of the firm of Hiller & Wilk, is the treasurer of the King-Bee Films Corporation and is considered one of the most clever of film business men—conservative, yet at the same time enthusiastic. He has been a guiding spirit and has placed this organization on the solid footing that is nothing short of marvelous, when one considers that the King-Bee Films Corporation is not yet eight months old. Faith in what they do is the keynote to the success of King-Bee.

Harmony in the organization is the stimulant that makes each one do his individual best, and life around the King-Bee offices is one continual ray of sunshine. When any little storm clouds appear the boys all get together and in less time than it takes to tell the sun comes out and shines on them gloriously, harmoniously and enthusiastically. Their motto is "success breeds success" and "everything happens for the best."

FRANCE FILMS IN NEW QUARTERS.

Simultaneous with the inauguration of their sales campaign on "The Natural Law," featuring Margarita Courtot, France Films, Inc., have moved to the 20th floor of the Candler Building. Important amongst the additions to their staff is their sales manager, M. G. Watkins, whose coming to New York was recorded in our last issue.

Mr. Watkins is by residence a Chicagoan and is financially interested in several film organizations in that locality.

MANHEIMER ENLARGES AND MOVES.

The Film Exchange, E. S. Manheimer president and general manager, with offices at 729 Seventh avenue, New York City, have found it necessary to look for larger quarters, owing to increased business. The eleventh floor of 126 W. 46th street offers the best facilities to Mr. Manheimer for carrying on his general exchang and exporting business, and he has decided to begin work at this address on or about February 1. The old telephone number will be retained.

The Country Village, Built for Edgar Lewis' Production, "The Sign Invisible" (First National Exhibitors' Circuit).

Manufacturers' Advance Notes

William Duncan Goes to Pathe

Former Vitagraph Actor-Director Immediately Will Begin Work on a Western Serial.

PATHE'S serial plans for 1918 are now practically completed, and by their magnitude indicate that serials will continue to be a larger feature of the Pathe program than ever before. In accordance with these plans, J. A. Berst, vice-president and general manager of the Pathe exchange, has engaged William Duncan, who has become known as one of the best serial directors. Mr. Duncan will start at work almost immediately upon a Western serial in which he will not only play the lead, but direct.

Mr. Duncan has come to the fore through his excellent work in "The Fighting Trail," "The Chalice of Courage," and in many features. Pathe regards his acquisition as particularly fortunate, and believes that his ability united with the Pathe serial experience will express itself in work far better than any he has yet done. Mr. Duncan is already at work on a serial from the pen of Gilson Willets, author of "The Mystery of the Double Cross," the successful Pathe serial, and several Pathe feature in addition to many dramatic stories for other concerns.

William Duncan.

The first serial to be released by Pathe in 1918 will be the Pearl White serial, "The House of Hate," in which Miss White and Antonio Moreno will play the leads. The release date will be in the early spring. It will be produced by the Astra Film Corporation. It is interesting to note that practically all the names connected with the serial have been associated with the biggest Pearl White successes of the past. George Brackett Seitz is the director. The story is by Arthur B. Reeve and Charles A. Logue. Bertram Millhauser is writing the scenarios. The serial has been given an all-star cast, which includes Paul Clerget, Peggy Shanor, J. H. Gilmour, and other well known actors.

The serial in which Mr. Duncan will be starred, and which he will direct, has not yet been named, but it will be released in the late spring. Mr. Duncan is a Scotchman, having been born near Dundee. At school and college he was prominent as an athlete, and particularly excelled at boxing, wrestling, shot-putting, weight-lifting, and football. After being physical director and manager of Macfadden's physical culture school he later established a similar school of his own. He then played vaudeville engagements, first with Sandow, and then with his own company. His first real theatrical engagement was with the Forepaugh Stock Company in Philadelphia. After this he filled many other stock and road engagements, and finally toured the country with his own company. He has written several plays, including "The Fifth Generation," which was a pronounced success.

Mr. Duncan gained his first motion picture experience with the Selig Company first as actor and then as director, and in the latter capacity directed Myrtle Stedman, Lester Cuneo, Rex Roselli, and Tom Mix. His work as actor and director in Vitagraph's "The Fighting Trail" stamped him as being a man of marked ability in the serial field.

Mr. Duncan has all the attributes that go to make the ideal serial star, where physical fitness and prowess in addition to ability to act are requirements for success.

Another forthcoming Pathe serial, the cast of which has not yet been selected, will be based on the successful novel, "The Mystery of Lucien Delorme," by Guy de Taramond.

Other important announcements concerning Pathe serial plans will be made later. Those in a position to judge state unqualifiedly that Pathe serial plans for 1918 exceed in magnitude and importance those of any previous year, and that in production, casts, and stories the forthcoming Pathe serials will be in a class by themselves.

MAE MARSH PLAYS "POLAR BEAR" STUFF.

Mae Marsh dared death last week in a storm along the Massachusetts coast to be filmed in the final scenes of Goldwyn's "The Beloved Traitor." When the company reached Marblehead a 62-mile wind was sweeping the rocks and driving before it a stinging mixture of rain and snow.

The scenario of the Frank Packard story required that Miss Marsh wade into the surf to her waist and drag to shore the unconscious form of her uncle, a fisherman, played by Louis Grisel. Though a "double" was provided for the star, she scorned this subterfuge and boldly plunged into the sea with the thermometer fifteen degrees below the freezing point.

Bare-armed and bare-headed, Miss Marsh worked through the bitterest of the cold uncomplainingly and said afterward on the way to her hotel in Boston that she anticipated no ill effects from the exposure.

FARNUM GOES TO ADIRONDACKS.

Headed by William Farnum, the William Fox star, and Richard Stanton, who is directing his new de luxe production, "Rough and Ready," now in the making, a company of eighty-five players and technical men left New York City January 20 for the Adirondack mountains. The scenes of the photoplay, which will probably be released late in March as a Standard Picture, are laid for the most part in the icy wastes of the North. Mr. Fox says, in consequence, that Mr. Farnum will spend at least a fortnight and possibly three weeks in the snowclad region.

The principals in Mr. Farnum's supporting cast include Violet Palmer as leading woman, Alphonze Either, Jessie Arnold, David Higgins, Frank Newton, Mable Bardine, and Franklyn McGlynn. Mr. Stanton wrote the script in collaboration with Edward Sedgwick. Harry Forbes is photographing the subject.

MARGARITA FISCHER IN "JILTED JANET."

The American Film Company, Inc., has given a refreshing script to Margarita Fischer for "Jilted Janet." It has snappy comedy and unexpected situations, which are taken care of by the vivacious American player.

Helen Starr wrote the story, and Elizabeth Mahoney polished up the continuity, while Lloyd Ingraham has given a clever interpretation of a spirited girl who has lost her fiance because she has lost her fortune, and who keeps her head level under both losses and plugs right along into a better love and a better fortune. Jack Mower is Miss Fischer's leading man.

Scene from "Jilted Janet" (Mutual).

Choice of Two Standards for Exhibitors

Owing to Fuel Troubles Fox Places "Treasure Island" and "Troublemakers" in Special Column for Jan. 27.

EXHIBITORS under contract for Fox Special Features will have their choice the week of January 27 between two Standard Pictures. This is a direct result of the recent order of the fuel administrator providing for the closing of all industrial establishments during a five-day period.

One of the parts of the William Fox organization affected by the closing order was the film printing plant at Fort Lee, N. J. Due to the preceding coal shortage and inability to operate the plant steadily there had been an accumulation of work which was materially increased by the five-day shut down.

To meet this situation and provide a picture for the week of January 27, the Fox management has taken "Treasure Island" and "Troublemakers" from the Standard Pictures and placed them on the special features calendar, giving exhibitors their choice. Either production which is desired by those holding Fox Special Features contracts will be furnished for the last week of the month.

"Treasure Island" is based on Robert Louis Stevenson's novel of the same name, and is a story of a search for buried treasure. Francis Carpenter and Virginia Lee Corbin are the stars. "Troublemakers" is a comedy-drama featuring Jane and Katherine Lee, and shows the "two little imps" engaging in all sorts of pranks at the expense of nearly every one in the quiet country town where the scenes are laid.

The remainder of the previously scheduled special features have been pushed along a week; the June Caprice picture, "The Heart of Romance," which was to have been released January 27, now being scheduled for February 3.

"Jack Spurlock—Prodigal," the George Walsh feature which Mr. Fox has widely advertised as being made especially for special features, and which is to be released only to those holding contracts, now will be available, barring future unexpected delays, on February 10, being moved up from February 3. Gladys Brockwell in "The Moral Law" will be the February 17 picture; Jewel Carmen in "The Girl With the Champagne Eyes," the picture for February 24, and "Six-Shooter Andy," featuring Tom Mix, will go over from February 24 to March 3.

GOLDWYN ANNOUNCES ANOTHER REX BEACH.

Goldwyn Distributing Corporation announces the completion of another great Rex Beach film drama, "Heart of the Sunset," made from the famous author's successful novel of that name. Unlike "The Auction Block," which was purchased from the Rex Beach Pictures Company and released as a regularly scheduled Goldwyn subject, "Heart of the Sunset" is to be distributed as a special Rex Beach production.

"Heart of the Sunset," the final scenes of which have just been completed in the Southwest, is declared by its producers to be in every way a worthy successor to "The Auction Block," a "clean-up" picture for exhibitors everywhere. After viewing it in its unassembled state, Rex Beach declares he believes it is a more powerful production than "The Barrier," his most successful film story of life in the elemental.

Anna Q. Nilsson is the featured feminine player. In the leading masculine role—the Rex Beach pictures have no stars so called—is Herbert Heyes.

The story is a two-fisted one such as Rex Beach loves to write of the free country of the borderland between Texas and Mexico at the time the revolutions threatened to involve that country in serious trouble with the United States. Based in part on historical facts it tells in the way Rex Beach always makes interesting the tale of the love of two creatures widely separated by station and environment.

The production has been more than three months in preparation chiefly at Eagle Pass and Corpus Christi, Tex., under the direction of Frank Powell, one of the most capable motion picture directors of the day.

EDNA GOODRICH LEADS MUTUAL FEB. 4.

Edna Goodrich, in an emotional play of "Bohemian" artistic life in Greenwich Village, the "Latin Quarter" of New York, is announced by Mutual for release February 4 under the title of "Who Loved Him Best?" The production was made under the direction of Dell Henderson, and is the sixth Goodrich picture made for Mutual.

Billie Rhodes, in a Strand comedy titled "Her Friend Brown," is released February 5. Billie's husband goes philandering with a former sweetheart, telling his wife he has a date to take dinner with his "Friend Brown." Billie, showing up at the cafe unexpectedly, and hubby not being in evidence, meets a "Mr. Brown" whom she believes to be friend husband's friend, but who in reality is a gay Lothario at large. When hubby arrives and sees Billie evidently flirting madly with a strange man he starts a roughhouse, and lands in jail. When he says "Good Morning, Judge," in the police court he discovers "Mr. Brown" and the judge to be identical, and is sentenced to spend the rest of his life constant to friend wife.

The Mutual Weekly, released February 4, keeps pace with current events. Scenes from the battlefront, effects of heatless day orders, and the results of the recent blizzard which swept the country are shown.

"THE THING WE LOVE" (Paramount).

Wallace Reid, who is at present scoring a countrywide success in "Rimrock Jones," will make his next screen appearance for Paramount in "The Thing We Love," with Kathlyn Williams, the talented beauty of the cinema. This story by Harvey Thew is said to sound a powerful patriotic note, offering a stirring production of particular timeliness. The scenario is founded upon the story by H. B. and M. G. Daniel.

It was with the production of this picture that Lou-Tellegen returned to the field of directing photoplays. In unfolding the story the producers thoughtfully touch upon the much debated question as to whether the men or the women most severely feel the burden of war. In filming this subject many difficulties were encountered. One of the most serious was obtaining permission to use one of the largest munition factories of Bridgeport, Conn., for "atmosphere" in a number of scenes. After much correspondence and untangling any amount of red tape a company of "not more than five" players was permitted to enter and "shoot" the scenes. The result, however, is said to have well warranted the trouble gone through by the producers to obtain these views showing pictures of a big, modern munition plant.

Scene from "The Thing We Love" (Paramount).

"The Thing We Love" offers a splendid supporting cast, including Tully Marshall, Mayme Kelso, Charles Ogle, and Billy Elmer.

PRETTY GIRLS FLOCK TO EDISON STUDIO.

All of New York's pretty girls, who have ambitions to appear in "the movies," flocked recently to the Edison studios, where it has been announced James Montgomery Flagg, creator of poster girls and men, magazine covers and illustrations, would select twelve types for his Edison series of motion picture comedies, "Girls You Know." Many were the heartaches when the selections were announced, but, needless to say, the girls chosen are New York's fairest.

Eleanor Masters looked like a steady patron of "the movies," so she became "The Screen Fan." Peggy Hopkins was engaged to be married, and looking forward to "the day," so she seemed like the logical one to play "The Bride." Hazel Adams screamed as she walked under a ladder in the studio, so Mr. Flagg similingly chose her as "The Superstitious Girl." And, although it might be just as well not to say anything about it—Mr. Flagg couldn't find a girl in the lot who exactly fitted his idea of what an artist's model should be, so he pressed into service the girl who has done most of the posing for his recent drawings. She is Mary Arthur, and while the picture in which she appears marks her screen debut she plays with finish and great charm.

ESSANAY STAR APPEARS IN SCENIC.

"A Romance of Rails and Power," the current release in the Essanay scenic series, furnishes a striking screen novelty, according to General Film. The Essanay star, Virginia Valli, takes part in the scenic, appearing in a story woven around the progress accomplished in electrifying the Eastern railroads. This provides a striking human interest touch for one of the greatest of industrial romances. The use of electric locomotive power by the railroads and many beautiful and novel scenes along the railroads are shown in connection with the attractive story.

There is a slight change in these General Film scenic releases, "Water Powers of Eastern Canada," being the release formerly listed as "The Bay of Fundy." After "A Romance of Rails and Power" will come "The Two Greatest Things in the World—the Grand Canyon of Arizona and Canyon de Chelly."

Fox Cuts "Les Miserables" to 8,400 Feet

Producer Says He Believes Exhibitors Will Agree with Him Subject Is Now at Rock Bottom.

WILLIAM FOX could not cut "Les Miserables" to eight reels. The William Farnum de luxe production therefore will go to exhibitors in nine short reels. Its total length, as the work stands completed, is substantially 8,400 feet, approximately 1,381 feet having been eliminated. This is about 400 feet short of the cuts which it had been proposed to make.

"Shortening this picture to bring it within the length requirements of exhibitors has been one of the most difficult and heartrending tasks ever imposed upon our organization," said Mr. Fox last week in the course of an interview. "Mr. Lloyd, the director, thought the limit had been reached when he turned the production over to us. The film then measured 13,000 feet. For the showing at the Lyric theater in New York City we managed to cut it to 9,781 feet, and our opinion then was that we could not possibly take out another inch.

"We realized, however, that further curtailment would be expected before the picture was released, and accordingly a very careful and exhaustive study of the possibilities was made during the whole of the time the production was being run in New York. We sought opinions from everyone. An abstract of these suggestions, with others coming to us from outside sources, was made, and, using this as a basis, I began work with our editorial department on actual eliminations. The best we could do, however, was to reduce the total length to 8,400 feet. I think when exhibitors see the picture they will agree with me that there is not a scene of it, not an incident that can be spared."

The production will be released February 10.

MARGARITA FISCHER IN "ANN'S FINISH."

Miss Margarita Fischer, starring in sparkling American Film Company, Inc., has completed a clever story in "The House Next Door," and is now at work in Los Angeles filming exterior scenes of a girl's private school for the production of "Ann's Finish," the fourth of a new line of comedy dramas written by Beatrice Van and adapted to the screen by Elizabeth Mahoney. Jack Mower plays opposite Miss Fischer, and the supporting cast consists of David Howard, John Gough, Robert Klein, Perry Banks and Adelaide Elliott.

STRONG STORY FOR "THE UNBELIEVER."

Mary Raymond Shipman Andrews, who wrote "The Three Things," upon which Edison's "The Unbeliever" is based, attained the summit of her artistic achievements in this message that goes straight from the heart of the creator to the heart of the audience. The subject is a startling seven-act production, featuring Marguerite Courtot and Raymond McKee, and directed by Alan Crosland. The United States Marine Corps Headquarters at Washington offered the producers the co-operation of the service in setting forth the war element and these scenes were sketched in and about the trenches at the marine cantonment at Quantico, Va.

Raymond McKee handles the wide emotional range of young

Scene from "The Unbeliever" (Edison).

Landicutt with reverent mastery. The fact that Mr. McKee, hero of numerous comedy-dramas, turns his ability for the first time to a straight dramatic power evinces his intrinsic merits. As the indomitable marine he feels the public pulse.

"The Unbeliever" will be presented at the Rivoli theater the week of Feb. 18, where it will be the feature of an elaborate patriotic programme celebrating Washington's birthday.

Emerson-Loos Team Already at Work

New Paramounut Combination Has Prepared Story for Fred Stone, Who Will Be Directed by Donald Crisp.

PRIOR to commencing activities on the John Emerson-Anita Loos productions, to be released by Paramount, this duo is now busily engaged on a number of scenarios for Paramount stars. Fred Stone's initial motion picture vehicle has just been completed by Mr. Emerson and Miss Loos. This story, not as yet titled, will present the popular stage star as he first appeared in professional life, namely, a circus performer. The picture will offer a melodramatic farce, introducing Mr. Stone to patrons of the screen with all the stunts which have made him famous in the theater.

It is announced by Paramount that Donald Crisp, who recently signed a long-term contract with the Famous Players-Lasky Corporation, will direct the initial Stone film. Actual production will be commenced upon the conclusion of the star's present theatrical engagement at the Hollywood studios early next summer.

Work on the John Emerson-Anita Loos productions for Paramount will be started on May 1. New ideas, situations and stories which Mr. Emerson and Miss Loos have been accumulating, will be prepared in a novel manner for screen presentation, and the high standing of these two experts among exhibitors comes as a direct result of past achievements and readily indicates that big things may be anticipated under the new arrangement.

HERE'S THE CAST OF "LEST WE FORGET."

Rita Jolivet, the star of "Lest We Forget," Metro's screen spectacle of international war events, which opens at the Lyric theater Jan. 28, is supported by a cast of superior excellence in this timely production, which was written and directed by Leonce Perret.

Hamilton Revelle plays opposite the star, in the role of Harry Winslow. He is already known to Metro audiences, having been starred in "The Price of Malice," "An Enemy to Society" and "The Half Million Bribe." L. Rogers Lytton, well-known screen player, is seen as Baron von Bergen, a German master spy. This is a role similar to the one he played in the big spectacle "The Battle Cry of Peace." Kate Blancke plays Madame Heriot, the mother of Rita, who is portrayed by Rita Jolivet. Miss Blancke is a Metro favorite. Clifford Saum, who plays Fritz Muller, also assisted in the direction of this big picture.

Emil Roe, who is seen as the mayor of Rose-sur-Meuse, is well known on the West Coast, where he was a member of the Balboa and other motion picture stock companies. Henry Smith, a veteran player of the stage, is seen as General Joffre. Gaby Perrier plays a young mother role. Other members of the cast are Texas Cooper, H. P. St. Leger, Ernest Maupain, Edward Gerstle and George Slatteau. Hosts of extras were used in the mammoth ensemble scenes.

PATHE TO ISSUE LLOYD COMEDIES WEEKLY.

Owing to the changed conditions, due to the factory-closing order of the Fuel Administration, Pathe announces an important change in dates of release of the one-reel Harold Lloyd comedies.

"The Lamb" will be released Feb. 3, as announced; but on Feb. 10 a one-reel comedy will be issued in which Harry Pollard and Bebe Daniels are the stars, under the title of "Hello Teacher."

Beginning with Feb. 17 the Lloyd comedies will be released weekly, the first to be "Hit Him Again," on that date, and followed on Feb. 24 with "Beat It," and on March 3 with "A Gasoline Wedding."

Each of these Lloyd comedies is as good as any which have been made with him as the star, and with exhibitors assured of receiving one each week it is certain that their distribution will be even wider than it has been in the past. The output has been increased in response to a demand for which the popularity of the two-reel "Lukes," now discontinued, and the one-reel Rolin has been responsible.

SLUM STORY FOR ANN PENNINGTON.

Ann Pennington's newest Paramount picture, "Sunshine Nan," is now rapidly nearing completion in the Famous Players-Lasky New York studios. "Sunshine Nan" is Alice Hegan Rice's highly successful story published this year, the original title of this story being "Calvary Alley." As Nan, Miss Pennington appears in the part of a fascinating little slum girl.

In the cast are Richard Barthelmes, John Hines, Charles Eldridge, and Helen Tracy. Charles Giblyn is directing the film, the scenario having been written by Eve Unsell.

SUFFRAGE ARGUMENT IN "THE CATSPAW."

A strong argument for woman suffrage is contained in "The Catspaw," the third chapter of "The Price of Folly," the series of eight two-reel dramas, each complete in itself, being released by Pathe.

"The Price of Folly" is from the pen of Will M. Ritchey, responsible for many Pathe successes. It was released Jan. 20, and from reports it is a big winner. Marcus Loew booked it for a pre-release, showing at his circuit of theaters in and around New York City.

Triangle Finishes Three Features

William Desmond, Belle Bennett and Barney Sherry Are the Chief Players in Week's Output.

TRIANGLE feature directors have gained a lap on the production schedule at the Culver City studios during the new year, completing three subjects in the past week. The schedule calls for two a week. The stories are an elaborate costume picture. "The Sea Panther," "A Soul in Trust" and "The Hard Rock Breed."

In "The Sea Panther," directed by Thomas Heffron, William Desmond is featured as a swashbuckling pirate. Mary Warren, who has been with the Triangle forces for some time, makes her initial appearance as leading woman in this picture. The well-known Triangle villain, Jack Richardson, is included in the cast. A feature of this production is the famous Clara Morris wardrobe, one of the treasures of the Triangle Culver City costume department.

"A Soul in Trust" is a seven-reel Southern society drama, directed by Gilbert P. Hamilton. One of the most elaborate wardrobes seen on the screen in many a day is worn by Belle Bennett in this picture. She has nearly a dozen changes of costume. The cast includes J. Barney Sherry, Darrell Foss, Lee Hill, Lillian West and Grover Franke, this being Franke's first big part since joining the Triangle.

Director Raymond Wells made record time on "The Hard Rock Breed," a film adaptation of Frederic Bechdolt's story by the same name. This feature picture was completed in two weeks. It is a picture replete with action, and several thrilling fights are shown. J. Barney Sherry and Jack Curtis are the two typical "hard-rock" men in the story. The cast also includes Margery Wilson, "Bull" Durham, Aaron Edwards and Lee Phelps.

MISS CALVERT TO APPEAR IN HUSBAND'S PLAY.

Theatergoers who are familiar with the work of the late Paul Armstrong, the playwright whose untimely death was such a shock to the dramatic world, will be interested to know that his young and beautiful widow, Catherine Calvert, will appear shortly as star in a screen version of one of his most successful plays, "A Romance of the Underworld." Miss Calvert is under a long term contract with the Frank A. Keeney Pictures Corporation.

Recently it was announced that the first picture in which she would appear would be "The Girl Who Saw Life," by Ben Kutler. The change in program is made in response to insistent requests that Miss Calvert be presented in one of her husband's plays. Incidentally it seemed better that she should open her series of photoplays under the Keeney management in a part with which she is thoroughly familiar.

MALE "VAMPIRE" PLAYS OPPOSITE MISS BARA.

Theda Bara does not have a vampire role in her superproduction, "The Forbidden Path," which will be released by William Fox as a Standard Picture on January 27. Instead, she is the victim of a vampire; that is, provided a man may be given that name. The role, according to the Fox management, is wholly a sympathetic one in which Miss Bara portrays a woman who has been robbed of honor by a rich man and then trod upon by society.

Throughout, however, the impression obtained from the production, as the Fox interests interpret it, is that the woman Miss Bara impersonates is deserving of everyone's sympathy, and the hope early is raised that the way of revenge will be opened to her.

"HEADIN' SOUTH" IS FAIRBANKS' NEXT.

The scenario for "Headin' South," Douglas Fairbanks' next picture for Artcraft, was written by Director Allan Dwan, giving Fairbanks a role in which he does his utmost to outdo the stunts that made "The Man From Painted Post" somewhat of a novelty from an acrobatic standpoint. The story carries the actors over a wide range of territory from Canada to Mexico, and presents a big variety of scenery, including snow capped mountains, forest wilderness, the Western plains, and the blazing desert. The direction of "Headin' South" is in charge of Art Rosson, a former pupil of Dwan.

Catherine MacDonald makes her first appearance opposite Douglas Fairbanks in this picture. She recently completed a picture with Charles Ray.

GENERAL EXPECTS MUCH OF ITS NEW SERIAL.

Preliminary inspection of the first six episodes of "A Daughter of Uncle Sam," released through General Film Company, reinforce the producer's confidence expressed some time ago that this new serial is to be a sensation. Each episode is crowded with tense and dramatic situations. Besides, many of the German spy outrages figuring in the serial are among those dealt with in the columns of the Providence Journal during its stirring series of exposures.

Jane Vance, the heroine of this exciting serial, is a daring sportswoman whose feats will endear her with fans who are looking for new sensations.

The final episodes of the last half of the serial are nearing completion and are filled with a succession of dramatic events. General Film exchanges report a heavy inquiry for "A Daughter of Uncle Sam."

TAYLOR HOLMES MAKES CAMERAMAN LAUGH.

Even the camera man, a stoic by his long experience behind the camera, achieved a series of loud guffaws when Taylor Holmes acted the poker scenes for "A Pair of Sixes," now being filmed by George K. Spoor. Mr. Holmes, as T. Boggs Johns, and his partner, constantly quarreling in their business, agree to abide by the verdict of a hand of cards, whether Johns or the partner shall relinquish for one year all authority in the business, and that the loser must also serve in the domestic employ of the winner for the same period. Considerable time was given to the facial expressions of Mr. Holmes during the making of these closeup scenes.

SOCIETY ROMANCE FOR GLORIA SWANSON.

Gloria Swanson has the featured part in "Smoke," a picturization of Norman Sherbrook's magazine story of the same name, made by Charles Mortimer Peck. Director Jack Dillon conscripted this well-known comedienne from the Triangle-Keystone forces, where she had but recently returned. Edward Peale, who makes his initial appearance under the Triangle banner as Miss Swanson's leading man, is well known to motion picture fans and will be a welcome addition to Triangle forces. Jim Cope and Grover Franks also have substantial parts. The cast includes George Hernandez, Claire McDowell, Jack Richardson, Darrell Foss, Kitty Bradbury, Bliss Chevalier and Iris Ashton.

"Smoke" is a society romance showing the experiences of a young girl among the ultra smart set of a large city.

SHOWS FRENCH SOLDIERS ON WAY TO ITALY.

The Hearst-Pathe News No. 8 presented to American audiences for the first time scenes of the French armies rushing to the aid of Italy. That the motion picture record of this great movement of troops to aid a hard-pressed ally will attract wide attention goes without saying.

In the Hearst-Pathe News No. 6 appeared scenes from a remote country that has figured prominently during recent weeks, and that are most noteworthy since they bring mediaeval and modern warfare together. The scenes in question showed the tribesmen of Arabia flocking to the British colors in order to join the fight for democracy. In their strange flowing costumes and with their antique firearms they furnish as complete a contrast to European soldiers as may be imagined.

SELECT COMPLETES "THE SHUTTLE."

"The Shuttle," Constance Talmadge's Select picture, has been completed. It is the first production to be made by the player since her arrival in Los Angeles and provides her with a role of unusual dramatic force.

The story was written by Margaret Turnbull and Harvey Thew from Mrs. Frances Hodgson Burnett's famous novel of international love and marriage, and was directed by Rollin Sturgeon.

"The Shuttle" promises to be as big a success as Miss Talmadge's earlier Select pictures.

SECOND TOTO COMEDY RELEASED FEBRUARY 17.

Pathe announces a slight change in the release dates of the new Toto comedies. "The Junk Man" is postponed from Feb. 10 to Feb. 17. From Feb. 17 on there will be one of these two-reel comedies released each week. "Fare Please" will be released on March 17 and "A One Night Stand" on April 14.

From reports received on "The Movie Dummy," the first of the Toto comedies to be issued, it is apparent that the new screen star has "caught on."

Scene from "Ruggles of Red Gap" (Essanay).

Mutual's Schedule of February Releases

Misses Goodrich, Fischer and Murdock and William Russell Are Featured.

MUTUAL'S schedule of February feature releases includes productions starring Edna Goodrich, Margarita Fischer, Ann Murdock, and William Russell, while March will bring pictures starring Mary Miles Minter, Olive Tell, Miss Murdock, Mr. Russell, and Miss Fischer.

The schedule for late January and February is: January 21 William Russell in "In Bad"; 28, Mary Miles Minter in "Beauty and the Rogue"; February 4, Edna Goodrich in "Who Loved Him Best?"; 11, Margarita Fischer in "Jilted Janet"; 18, Ann Murdock in "My Wife"; 25, William Russell in "Dètective Dan Cupid."

"Jilted Janet" has been pronounced one of Margarita Fischer's most entertaining pictures. It deals with the adventure of a daredevil miss who stole the mansion next door to entertain the lover who jilted her and his bride, the unexpected arrival of the young master of the house and the girl's frantic efforts to get rid of her company and avert exposure.

"My Wife" is one of the Charles Frohman plays in pictures produced for Mutual by the Empire All-Star Corporation. It is a clever adaptation of a clever play, and casts Miss Murdock in the role of a young English girl who marries for convenience to comply with the terms of an eccentric aunt's will, and finds herself in love with her husband despite her betrothal to a soldier in France. It is a role admirably suited to the clever Miss Murdock. She is supported by a cast of Frohman players.

The forthcoming William Russell production was produced under the working title of "Detective Dan Cupid," and gives the capable young screen actor the role of a romantic Sherlock Holmes. It provides Mr. Russell plenty of opportunity to develop the particular quality of humor which has marked his most recent motion picture productions, every one of which has been a distinct box office success.

"Extra, Extra," is a newspaper story, and Miss Minter plays the role of a young heiress who comes into possession of a newspaper. It is pronounced one of the best stories Miss Minter has ever had.

MISS GOODRICH TO BE SEEN IN ARTISTIC ROLE.

Miss Enda Goodrich has a unique opportunity in her newest Mutual production, "Who Loved Him Best?" a pictorial drama based on the life of those happy optimists who made Greenwich Village, the New York artist quarter, so interesting a locality.

Miss Goodrich is cast as Doria Dane, a motion picture star whose great beauty so impresses George Steele, a young sculptor, that he beseeches her to pose for him as "America Militant," a statue for which a large prize has been offered by the United States Government.

Miss Goodrich is seen in roles so diverse as "Carmen" and Mary Queen of Scots, these being her stellar pictorial roles in the picture studio aspects of the play. The costumes worn by the actress in these scenes are of remarkable beauty, and quite in accord with her reputation for expensive gowning.

The life of the art quarter is most interestingly portrayed. The picturesque studios are shown both internally and externally, and the Greenwich Village bazaar is one of the prettiest spectacles seen on the screen for many a day. The subject will be released February 4.

JAXON PLAYERS WORK IN 15 BELOW.

The discomfort which the screen actor is sometimes obliged to endure in the interest of release dates and business plans was illustrated in a most unusual manner during the filming of an exciting episode of "A Daughter of Uncle Sam," the Jaxon expose serial. Nearly all of the fifth episode, which is located in a New England forest not far from the sea coast, was filmed at Narragansett Bay while the thermometers hovered close to the fifteen degree below zero mark. It was necessary for the members of the cast appearing in the episode to ride forty miles from the studio before reaching the scene of their work, consequently they were always thoroughly chilled before beginning work. But this did not deter them from putting in eight hours a day of the hardest and coldest kind of work.

"Our company is composed of hardy folk," said Director Morton afterwards, "and not one complaint of the hardship, but entered with zest into the work of the day in order that the scenes might be made as scheduled. The releases through General Film Company, thanks to their fortitude, will not be interrupted."

PUP AND CHILD FEATURED IN O. HENRY.

O. Henry in his story, "Compliments of the Season," introduces a child and a dog. As filmed as the current Broadway Star feature for General Film release, the innovation is developed to great dramatic advantage. Practically the entire burden of this delightful story rests upon the shoulders of a playful pup whose waggish habits aid in bringing about a vivid flash of heart interest. Aida Horton, the child actress; Herbert Prior, Betty Blythe and the dog play the principal roles.

"The Moment of Victory," a stirring, whimsical story of Spanish-American war days, in which Chet Ryan, W. L. Rodgers and Patricia Palmer are the leads, will be the next O. Henry release.

Triangle Announces Two Subjects

"Limousine Life" Features Olive Thomas and "The Hopper" Has William V. Mong in Title Role.

A TRIANGLE adaptation of "Limousine Life," the story of the same title by Ida M. Evans, gives Olive Thomas a charming lead. A fashion exhibit is a feature of the play, and stunning gowns in advanced modes are displayed by attractive models. Miss Thomas has a supporting cast of standard excellence. Lee Phelps, recent addition to the Triangle playing forces, is seen to advantage as Moncure Kelts. The cast also includes Joe Bennett, Lillian West, Lottie Du Vaulle, Harry Rattenberry, Alberta Lee, Jules Friquet and Lillian Langdon. Jack Dillon directed "Limousine Life."

The crook comedy, "The Hopper," adapted by Jack Cunningham from Meredith Nicholson's story, is the second release of the week. It is a unique, up-to-date and distinctly "live" story. William V. Mong, in the title role, has great opportunity for unusual character work and is surrounded by a carefully chosen cast. Other players are Peaches Jackson, child player; George Hernandez, Walt Whitman, Irene Hunt, Lillian West, Thomas Kurihara, Eugene Cory and Louis Durham. "The Hopper" was directed by Thomas N. Heffron.

Plots, powder, and petticoats on board ship, combine to produce a whirlwind of laughter in the Keystone comedy, "A Sea Serpent's Desire," also released the same week. Donnelly and Sims hatch a little plot which is to be pulled off under the hatches of a ship. Franey scuttles the ship and bores the inspector with an auger, filling him with gunpowder. Handled by a notable cast that is loaded to the guards with Keystone "pep," "A Sea Serpent's Desire" promises to rank as one of the comedy record-breakers of the season.

"Airing Their Troubles" and "A Safe Disaster" are Triangle Komedies scheduled for the week of the third.

JANE IS AN IMP, ALL RIGHT.

Bracing, but not really cold weather, prevailed in Philadelphia recently while Jane and Katherine Lee, William Fox's "Baby Grand" stars were there during the week their picture "Troublemakers" was shown at the Palace theater, at which time the Quakers opened their arms and hearts to the little ones. Neither of the Lees wear full-length stockings, no matter how cold it is, because they have always been accustomed to wearing socks.

As they were entering a newspaper office a woman, well dressed, created a scene by threatening to have the Lees' publicity agent arrested for "cruelty to children" because of the short-length stockings. Jane piped up and said:

"Say, missus, let's see what kind of stockings you wear, will you?"

The overzealous intruder did not "make good." Muttering "You little imp!" she disappeared, laughed at by the crowd her own clatter had collected.

FUND OF HUMOR IN NEXT PICKFORD PLAY.

There is little doubt that "Amarilly of Clothesline Alley," in which Mary Pickford will next appear for Artcraft, is one of the most humorous pictures in which she has appeared. Clothesline Alley is typical of the tenement district of a great metropolis. The characters that appear are all indigenous to the precincts that form so large and so picturesque a portion of the city. Mary Pickford, of course, appears as Amarilly, daughter of a tender-hearted Irish washerwoman mother with a family of children who are messengers and newsboys.

In the support are William Scott, Norman Kerry, Ida Waterman, Margaret Landis, Kate Price, Thomas H. Wilson, Fred Goodwins, Herbert Standing, Wesley Barry, Frank Butterworth, Antrim Short, George Hackathorn, and Gertrude Short. In addition there are numerous types of the tenement-folk, policemen, Chinese, and others.

MISS FREDERICK TO BE SEEN IN "MME. JEALOUSY."

The next Pauline Frederick vehicle to be released by Paramount is "Madame Jealousy," the George V. Hobart story staged under the direction of Robert Vignola, the scenario for which was written by Eve Unsell. Miss Frederick is now busily engaged in the production of an elaborate version of "La Tosca" at the Famous Players-Lasky studio in New York City.

In "Madame Jealousy" a complete departure from Miss Frederick's usual style of photoplay is promised. In "The House of the Heavy Hours" there are scenes of weird bizarre beauty. In contrast, "The Garden of Delight," a display of wholesome, natural beauty of the outdoors, is presented; exceptional photography throughout enhancing the effectiveness of the production.

Opposite Miss Frederick in this play is Thomas Meighan. Others are Elsie McCloud, Frances Cappelano, and J. K. Murray.

SIX TO ONE FOR MARY MACLANE.

Whereas the usual screen actress has but one leading man for each picture six were employed to support Mary MacLane in her George K. Spoor feature, "Men Who Have Made Love to Me." These six share conspicuity in this picture, each portraying one of the suitors of the famous authoress. "Men Who Have Made Love to Me" is to be released in February.

What Pathe Offers for February 10

Frank Keenan Heads Bill in "Loaded Dice," a Five-Reel Adaptation by Gilson Willets.

THE Pathe program for the week of Feb. 10 is an unusually strong one, the high lights in it being the first of the Keenan-Pathe plays and one of the remarkable "Animal-Movements-Analyzed" pictures showing "The Horse in Action" in Pathe colors.

Frank Keenan makes his debut as a Pathe star in "Loaded Dice," Pathe Plays special. This picture is a five-reel adaptation by Gilson Willets, from Ellery H. Clark's successful book of the same name.

Doris Kenyon stars in the twelfth episode of "The Hidden Hand," entitled "The Eyes in the Wall," with Sheldon Lewis, Arline Pretty and Mahlon Hamilton; serial; two reels; produced by Pathe. Unusual and thrilling situations develop in this chapter, in which Ramsey rescues Doris from Dr. Scarley, but is pursued by "The Hidden Hand" in an attempt to obtain the locket which contains the answer to the secret all wish to find.

Ruth Roland appears in the fourth episode of "The Price of Folly" series under the title of "The Sin of Innocence," with Frank Mayo. The story deals with a young girl reared in the wilds as a child of purity and innocence and the tragedy that comes into her life as the result of her ignorance.

Harry Pollard stars in "Hello Teacher," a one-reel comedy produced by Rolin. Mr. Pollard is known for his splendid work as Snub in the Lloyd comedies and he is featured in this picture with Bebe Daniels, also of the Lloyd comedies, as his leading lady.

The seventh issue of the "Argus Pictorial" is very interesting, showing "Oystering in the Gulf of Mexico," "Liquid Drops and Globules," "The Ameba," the lowest form of animal life, and "The Thrip," a very undesirable inhabitant of greenhouses.

A fine split reel is "Rocamadour and the Valley of Lot," Pathe-colored travel, and "The Horse in Action"; Pathe-colored educational, taken with the famous ultra-rapid camera, showing the movements of the horses, analyzed in every way as remarkable, if not even more so than "Human Movements Analyzed."

An International Cartoon and Educational and Hearst-Pathe News No. 14 and No. 15 complete this program.

MABEL NORMAND TO PUT ON NEWSPAPER STORY.

Word of the forthcoming release of Mabel Normand's "Dodging a Million," another George Loane Tucker subject, has brought such enthusiastic response from exhibitors, after private screenings at Goldwyn exchanges, that it is imperative for Goldwyn to follow it up with a second Mabel Normand production as soon as practicable.

Accordingly, a new story has been chosen which will present the comedienne in a role unlike any hitherto essayed by her. It is a tale of newspaper life combining comedy and thrills, and the role to be assumed by the Goldwyn star is that of a "copy girl," a sort of journalistic ne'er-do-well, whose sudden, brilliant "beat" covers her paper and herself with glory. The production has not yet been given a title.

Mabel Normand.

This story is being directed by Clarence G. Badger, brought from the West Coast for this undertaking.

Tom Moore is Hunter Mason, a rich young religious enthusiast who conducts a Bowery mission. His own secretary is a crook, and much of the excitement comes when Patsy (Mabel Normand), masquerading as a criminal, discovers and unmasks the secretary.

Charlotte Granville is given the part of Hunter Mason's mother. Helen Dahl is another player recruited from the highest class of stage productions.

Louis R. Grisel, Williard Dashiell, Lincoln Plumer and Wallace McCutcheon are other well-known players in the cast.

"WEAVER OF DREAMS" FOLLOWS "BLUE JEANS."

Viola Dana, the winsome star of Metro's special production of Joseph Arthur's famous melodrama "Blue Jeans," has another sympathetic and appealing role in a picturization of Myrtle Reed's novel "Weaver of Dreams," which Metro releases on February 18. Her role of Judith Sylvester is a simple and lovable country girl like June in "Blue Jeans," and the part is similar in its appeal and human interest.

"Weaver of Dreams" is a story of the heart, and Miss Dana

Scene from "Weaver of Dreams" (Metro).

excels in her characterization. The action takes place in a rural community filled with quaint types of humanity, where among simple surroundings a drama of the human heart is played and reaches its dynamic denouement. Those who have read the Reed story will be delighted to see reproduced on the screen the House of Hearts, the House of Content, the abode of the beautiful old character, the musician who gives the story its name, the carrier pigeons that have a distinct part in the plot, and other fascinating details which have endeared Myrtle Reed as a writer of stories to countless thousands all over the country.

Miss Dana is supported by a cast of favorite players in this Metro production. Her leading man is Clifford Bruce, who is cast as Dr. Carter Keith. Bruce has supported the star in "Blue Jeans," "The Winding Trail" and other pictures. Mildred Davis, who recently made her screen debut as Margery Gordon, has much to do in the development of the plot. Vera Lewis, a well-known character actress, plays "Aunt" Hattie Taylor. Russell Simpson, who appeared prominently in "Blue Jeans," plays Martin Chandler. Cora Drew plays Cynthia Bancroft. John Collins directed.

"Weaver of Dreams" is a Viola Dana Star Series picture.

SCENES OF ICEBOATING IN "EAGLE'S EYE."

Wonderful ice scenes are to form the locale of a forthcoming episode of "The Eagle's Eye," Chief Flynn's serial of the intrigues of the Imperial German Government in America, which is being made at the studios of The Whartons in Ithaca. Incidentally, the ice scenes have given the company a chance for education in the rather difficult sport of iceboating.

In one of the episodes a winter carnival is necessary in reproduction of one of the excursions which Boy-Ed, von Papen and other Imperial German spies took out of New York while plotting against the safety of America. In this episode an iceboat chase is made a thrilling feature.

The result has been that for more than a week the main characters of the new Wharton serial have been seen upon the frozen surface of Lake Cayuga, swirling before the wind on fleeting iceboats—even King Baggot and Marguerite Snow, the featured actors, being among the students of iceboating craft.

The teacher? He is Wellington Playter, who is acting as co-director with George Lessey and The Whartons. Mr. Playter is an iceboating veteran, and so when the episode came along it naturally was turned over to him for the handling of the winter sports scene.

BIG HOUSES SIGNING FOR THOMPSON FILM.

During the last week big theaters in practically every city of importance in the United States have signed contracts with Pathe for "The German Curse in Russia," Donald C. Thompson's amazing five-reel picture, showing what happened in Russia and containing a pointed warning to America.

In addition to receiving probably the greatest praise ever accorded a war picture by the trade and newspaper critics, "The German Curse in Russia" is also benefiting by a remarkable publicity campaign.

The New York World started off with a four-page rotogravure section devoted entirely to scenes from this film. The Philadelphia North American will run a similar section on February 17. Many other papers have also run rotogravure supplements.

THREE MORE BROWN SUBJECTS ANNOUNCED.

Three new subjects have been announced for the Judge Willis Brown stories being distributed by General Film Company. "Tad's Swimming Hole," the first, is an entertaining and wholesome story of boy life with plenty of lively humor in it. Following this release comes "Marrying Off Dad." Another deliciously funny subject, "The Preacher's Son," which had been scheduled for earlier release, is the sixth release in the series of two-reel stories of youth written by Judge Brown. The new standard of humor set by the early releases, "Bud's Recruit," "Chocolate of the Gang" and "The Lost Lie," is maintained in the current productions, according to those who have seen the advanced showing in the Los Angeles studio of the Boy City Film Company, the producers.

"AMBROSE THE LION-HEARTED" (L-Ko Komedy).

Mack Swain, the famous Ambrose, makes his next appearance as an L-KO star in a two-reel L-KO komedy entitled "Ambrose the Lion-Hearted," in which the determined blacksmith, Ambrose, saves his sweetheart from the clutches of the cruel villain. In spite of his strong arm and lion heart Ambrose is his mother's pet. His blacksmith shop, however, is unable to hold him, for iron is too weak for Ambrose's sturdy arm, so the county appoints him sheriff to take charge of the ruffians and cattle thieves.

All of the comedy in this picture is of the legitimate kind, being comedy of situation rather than of make-up and slapstick. Rae Godfrey is the leading woman.

ESSANAY REISSUES CHAPLIN'S "A WOMAN."

The Essanay comedy releases for the current week are unusually rich in those elements which appeal to good show men, according to the General Film Company. Heading the list is Charlie Chaplin in the reissue of his sensational success of some time ago, "A Woman." Charlie involves himself in a lot of difficulties from which he extricates himself, or attempts to do so, in the guise of a woman. This is the sixth of Essanay's reissues of Chaplin's early successes. The Essanay comedy for the week is "A Tough Knight," a snappy farce comedy, with enough action to satisfy even the most exacting fans.

"WATCH YOUR NEIGHBOR" THE NEXT SENNETT.

The next Mack Sennett-Paramount release to follow "His Hidden Purpose" is "Watch Your Neighbor," which will be issued in the early part of February. Mr. Sennett has chosen for his two leading laugh producers in this subject the sombre characters of an undertaker and a doctor, which are played by Charles Murray and Wayland Trask, respectively, and the laughable situations unfolded are intensified by the seriousness of their calling. Mary Thurman also is featured. The production was directed by Victor Heerman.

GUS PHILLIPS IN BUSHMAN-BAYNE SUPPORT.

Augustus Phillips has been engaged to play Wellington Dix in support of Francis X. Bushman and Beverly Bayne in the forthcoming Metro picturization of George Allan England's magazine story "The Brass Check." Phillips is often a member of Metro casts, having recently appeared with Emily Stevens in "Daybreak" and "Blue Jeans" with Viola Dana.

NAZIMOVA WORKING ON GYPSY STORY.

Nazimova, the chic Metro star, has completed her second Metro starring vehicle, which is a story of gypsy life, and is now reading stories and plays in search of a suitable subject for her next Metro picture, which will be directed by Albert Capellani, who recently produced "Daybreak," with Emily Stevens as the star.

Scene from "Hungry Lion in a Hospital" (Sunshine).

BIG FIGHT SCENES IN "BROADWAY BILL."

Harold Lockwood's outdoor pictures can always be relied upon to furnish an extra thrill or two, and those who look for such an expression in "Broadway Bill," Mr. Lockwood's forthcoming Metro release, which has just been completed under the direction of Fred J. Balshofer, will find it in the form of a big fight between the star as Broadway Bill and Stanton Heck in the role of Buck Hardigan.

The fight, which was staged in the open, is a stirring finish to a strong dramatic episode in which Broadway Bill and Hardigan are the principal figures.

"WITHIN THE CUP" IS READY.

Bessie Barriscale's Paralta-Barriscale-Play "Within the Cup" is now complete. Its light, scenic effects and elaborate setting show up in remarkable style. The strength of the story, the artistic finish of its portrayal by the actors, Miss Barriscale's own acting, and a fine sustained dramatic interest held throughout will make it appeal to all who see it. Raymond B. West, the director, has everywhere included the effects and touches that go to make an unusual picture.

This production will be released about the middle of February by the W. W. Hodkinson Corporation.

"EVIDENCE" IS NOW "THE ARGUMENT."

The Triangle Film Corporation announces that the title of "Evidence," released for the week of January 20, has been changed to "The Argument." "The Argument" is described as a drama of professional life offering an entirely new theme for a dramatic production, and involves an interesting study of brainstorm acquittal. The principal characters are J. Barney Sherry, who plays the part of a well known New York attorney, and little Pauline Starke. The supporting body also includes Eugene Corey, Edwin Jobson, and Audelle Higgins.

METRO FINDS ROMANCE IN A CODICIL.

That such a dry thing as a codicil to a will should have brought about so much happiness in the lives of two people goes to show that romance lurks in all things. In Edith Storey's Metro picture, "The Eyes of Mystery," written by Octavus Roy Cohen and J. U. Giesey, and adapted for the screen by June Mathis, this is just what did happen. The picture was directed by Tod Browning and Edith Storey played the role of Carma Carmichael, a young Southern girl who has been kidnapped from her family.

SULLIVAN AUTHOR OF "LOVE ME."

C. Gardner Sullivan, author of many successful photoplays, is responsible for "Love Me," in which Thomas H. Ince will present Dorothy Dalton in Paramount, following "Flare-Up Sal." A powerful cast has been chosen for Miss Dalton's support. The direction is by R. William Neil. The story ranges from the social precincts of Philadelphia to the wilds of a North Dakota construction camp; gives opportunities for highly effective scenic investiture and much action of an exciting nature.

"LIFE OR HONOR" A COMING IVAN.

"Life or Honor," under the direction of Edmund Lawrence, will be the next release of Ivan Film Productions, and is due February 15. The forthcoming Ivan picture is a novelty in comparison with the past Ivan subjects. The touch of mystery and of suspense in the nature of a detective plot is masterfully done.

Leah Baird is being featured with James Morrison in a dual role, co-starring. Violet Palmer has an excellent chance as the ingenue lead. One of the prominent characters in the picture is Ben Hendricks, who, as Olaf Olafson, has gained considerable reputation throughout this country on the stage. His characterization of the fussy old bachelor woman-hater is most picturesquely presented. Special advertising matter has been prepared to accompany "Life or Honor."

EMINENT SURGEONS IN PETROVA PICTURE.

"The Light Within," the second production in which Madame Olga Petrova is soon to appear, necessitated the expert services of two eminent New York laboratory specialists during the taking of several scenes therein. The story of the starring vehicle to be released following the Petrova production of "Daughter of Destiny" is from the pen of Mrs. L. Case Russell, and deals with the discovery of a curative serum for the purpose of combating the dread plague of infantile paralysis. The scenario called for many important scenes to be filmed in the laboratory of Laurel Carlisle, famous woman specialist, skillfully depicted by Madame Petrova as the leading character of "The Light Within."

In order to avoid the errors so frequently committed in photoplay scenes of this nature, Madame Petrova decided to guarantee their accuracy by the presence of two specialists. Dr. Mason Levinson, bacteriologist of the New York Board of Health, was engaged for this important work, while Dr. Noel Campbell placed his private laboratory at the disposal of Director Larry Trimble. During the filming the two specialists were in close attendance, with the result that these scenes will bear the most searching scrutiny of any professional audience.

Keystone Comedy Troupes Make Haste

Triangle-Keystoners Speed Outside Work as Rainy Season Commences—Five New Comedies Well Under Way.

FAVORED by the delay in California rains the Triangle-Keystone forces have been making hay while the sun shines. Five companies are busy at the Culver City studio on the extensive schedule of unusual comedies which S. C. Burr, comedy production manager, has mapped out for the present year.

An all-star cast, under the direction of Herman Raymaker, is completing work on the two-reel "A Playwright's Wrong," in which one of the striking scenic features is the interior of a motion picture theater. Billy Franey, Maud Wayne, Dora Rodgers, Ward Caulfield and Ellton Sims have had exceptional opportunities to show their skill in straight comedy work.

Director Charles Avery has a big cast at work on a "society-crook" comedy, "Her Bohemian Party." Ruth Langdon plays the principal feminine role, a society girl whose longing for new sensations leads to many harrowing and laughable experiences. Eugene Corey, as her sweetheart, and Arthur Moon, as a suave leader of a band of discriminating crooks, have good roles.

Director Reggie Morris, who contracted a severe attack of grippe during the holiday season, is back at work on a one-reeler, "Three Hats and Two Heads." In the cast are Rae Godfrey, Frank Bonn, Mario Bianchi, Rose Carter, Martin Kinney and Marianne Torre.

"A Rough Diamond," with Paddy McQuire, headed by a big cast of well-known funmakers, is having its finishing touches adjusted by Director Harry Edwards.

Director William Beaudine has his two-reeler, "Slinging It," almost ready for the cutters. An unusually large cast, headed by Ray Griffith, and Max Asher was busy nearly two weeks on this comedy, which is described as a "muddle of mud and money".

"THE ROUGH LOVER" (Bluebird).

With a new leading woman in the person of Juanita Hansen, Franklyn Farnum takes his regular place on the Bluebird program in "The Rough Lover," an original story by Joseph F. Poland, which was put into scenario form by Charles A. Kenyon, author of "Kindling." "The Rough Lover" was produced with his usual artistic hand by Joseph DeGrasse. In "The Rough Lover" Franklyn Farnum has a dual role. In one character he is a studious bookworm, timid of women and uncertain of himself. In the other he is a prizefighter, sure of himself, and the more women he knows the more agreeable he finds life.

"THE OTHER WOMAN" (Pathe).

Pathe announces that when "The Other Woman" is released on February 3, Peggy Hyland will be seen in a picture play unique in many salient features. It is a social problem play without any of the objectional features that usually attach to stories of this character and discloses a new view of the eternal triangle.

The story is a semi-conscious preachment; it point a moral without appearing to do so. "I believe," said a Pathe official, "that this picture will do much to bring about better domestic understandings, while giving its full measure of

Scene from "The Other Woman" (Pathe).

entertainment and, as such, is the kind of photoplay that is entitled to an honored place in the records of motion pictures."

"The Other Woman" tells the story of a wife's too ardent love of domesticity and the straying away of a husband under the strain of monotonous home life. The advent of the other woman appears for a time to be the logical solution of the difficulty, but eventually all of the characters see the error of their ways and all ends as it should without the breaking of moral or social laws.

EDGAR LEWIS FINISHES BIG STORY.

"The Sign Invisible," Edgar Lewis' latest production recently acquired by the First National Exhibitors Circuit, to be released Feb. 18, is from an original script by Anthony P. Kelly. It is a picture of similar calibre to Mr. Lewis' recent successes, "The Barrier" and "The Bar Sinister," and numbers among its cast several of the players whose work was so much appreciated in them.

Mitchell Lewis was Poleon in "The Barrier" and is Lone Deer

Scene from "The Sign Invisible" (First National).

in "The Sign Invisible." As a hunter, who is equally ready for a lark as a fight and who is as popular with the Episcopal Bishop and his daughter as with the men of the trading post, Mr. Lewis has a role which displays both his good nature and manly strength of character to splendid advantage.

Victor Sutherland has the part of Dr. Robert Winston, "a God-fearing man and eminent surgeon" who loses faith in Providence because his scientifically correct operations prove fatal to five successive patients.

The other leading characters are Lou Baribeau (Edward F. Roseman), the bad factor of the Big Company; Monihan (Phil Sanford), the toughest river boss that ever hit the North; the Rev. Rene Mercier (William A. Williams), the village clergyman; Jeanette (Mabel Julienne Scott), his daughter, and Winona (Hedda Nova), an Indiana maiden who is Lone Deer's sweetheart.

The photography by Edward C. Earl is excellent and displays to good advantage the many beautiful scenic locations about Lake George, New York, where the play was enacted.

BIG SETS IN METRO'S "LEGION OF DEATH."

A massive Russian street set was built on the studio lot at Hollywood, Cal., for the staging of big scenes in the Metro special production "The Legion of Death," starring Edith Storey. This timely story, written by June Mathis and directed by Tod Browning, contains many spectacular and thrilling scenes.

The set was patterned after the Nevsky Prospekt, the broad boulevard which runs from the main railroad station to the River Neva in Petrograd. The houses along the Nevsky Prospekt, which are from three to six stories high, were faithfully reproduced. Every detail of the Russian street was duplicated even to the style of paving. It was constructed by a small army of designers, plasterers, carpenters, and painters.

On this transplanted street of Petrograd many scenes typical of every-day life in Russia were portrayed. The terrific street battles which are almost too frequent occurrences during disturbances in Russian cities are re-enacted.

Edith Storey plays Princess Marya in this timely Russian picture. Her leading man is Philo McCullough, who is seen as Captain Rodney Willard of the United Army. Other members of the cast are Pomeroy Cannon, Francis Marion, Fred Malatesta, Charles Gerard, Norma Nichols, Grace Aide, H. L. Swisher, Harry Moody and R. O. Pennell.

"The Legion of Death" is a special Metro production and is now being booked for early showing in leading theaters.

NEW FOX-LEHRMAN COMEDY RELEASED.

"Hungry Lions in a Hospital" is the February 3 release of Fox-Lehrman Sunshine Comedies. It is the story, as the title indicates, of the commotion which lions create through gaining admission to an establishment where persons are recovering from illness. Besides the animals, who generally appropriate everything in the place, the cast includes a bevy of pretty girls and enough men to make the lions' invasion profitable.

The production was shown at the Lyric theater in New York during the two-week run of "Cheating the Public." Like all the rest of the Fox-Lehrman productions it is a two-reeler.

Eight Fox Releases For February

Included in Month's Releases Are "Jack Spurlock, Prodigal" and "Les Miserables."

ANNOUNCEMENT has been made by William Fox of the scheduling of eight productions for release during February. There will be two Standard Pictures, four Fox Special Features, and two Fox-Lehrman Sunshine Comedies.

June Caprice and Henry Lehrman will provide the first releases, the former appearing in "The Heart of Romance," and Mr. Lehrman's comedy offering being "Hungry Lions in a Hospital." Both of these will be available to exhibitors February 3.

The second week of the month beginning February 10 will be a big week from the standpoint of the Fox management. The special feature set down for this date is "Jack Spurlock, Prodigal," in which George Walsh is featured. The other release of this week considered the most important which William Fox has made this year is "Les Miserables," the William Farnum de luxe production that has just finished a long run at the Lyric theater in New York City.

Gladys Brockwell will be seen in "The Moral Law" beginning February 17. This special feature gives the actress a double role, that of two half-sisters, and makes her both heroine and villainess. Another Sunshine Comedy also will be released this week. It is titled "Are Married Policemen Safe?" and was originally scheduled for January 13.

Jane and Katherine Lee have completed a new Standard Picture, which will be offered to exhibitors February 24, but which is not yet named. The Fox Special Feature for the week of February 24 will be "The Girl With the Champagne Eyes," a Western drama in which Jewel Carmen is the star.

GOTTSCHALK FAVORS SCREEN FOR COMEDY.

Ferdinand Gottschalk, who makes his bow to the screen in the Empire All Star Corporation's latest offering "My Wife," declares he believes the screen to be even a better medium than the stage for comedy work, and tells his reasons for so thinking.

"On the screen," declared Mr. Gottschalk, "the various facial expression—even the most fleeting—are caught and instantly registered by the camera with no possibility of being misunderstood. On the stage, if the action of the play is at all brisk, the expression of one's face is apt to be overlooked in favor of the more arresting action of business. Then, of course, close-ups help so tremendously, as also does the ability to do and re-do scenes until the best possible effects are obtained."

In "My Wife," which is starring Ann Murdock, Mr. Gottschalk is playing for the screen his original role of Gibby Gore. Miss Murdock has the role created on the stage by Billie Burke, and Rex McDougall is Gerald Eversleigh—the part made famous by John Drew.

After "My Wife" the next picture to be released by the Empire All Star on Mutual's program will be "The Girl and the Judge," starring Olive Tell, in which she is supported by David Powell.

"WILD WOMEN" IS A HARRY CAREY PRODUCTION.

"Wild Women" is the culmination of a series of special Universal features in which Harry Carey has been starred under the direction of Jack Ford. The story was written by George Hively, although both Harry Carey and Jack Ford collaborated.

Scene from "Wild Women" (Universal).

The result is a comedy drama of remarkable humor. The comedy drama has a western and Hawaiian setting; the Hawaiian part being the result of a dream engendered by a new Honolulu cocktail which had the kick of forty bronchos in it.

The story of "Wild Women" doesn't matter at all. It is entirely subservient to the clever humor of line and the wonderfully contrived comedy of situation. Molly Malone, Vester Pegg, Martha Mattox, Wilfred Taylor, Ed Jones and the Universal cowboys support Harry Carey in "Wild Women."

MOZUKIN FILM RELEASED BY PATHE FEB. 17.

Ivan Mozukin, the great Russian star, will make his next appearance in the Pathe release of February 17. A most remarkable feature entitled "The Inner Voice," affords him a role which calls for his characterization of a man at three distinct periods of his life: youth, middle age and old age. The picture deals with the "Voice of Conscience," and shows how a man who has apparently succeeded in life is brought to the knowledge of his complete failure through the instrument of something inside of him that shows him that unscrupulous action and inconsideration for others do not pay.

Reports from various sections show conclusively that the American public is giving evidences of a great appreciation of these Russian Art Films in which artistry is maintained at a high standard. The pictures reveal with truth and conviction the life of a passionate people held in serfdom, a people whose sole weapon against overwhelming oppression is Art. How magnificently Russian hopes and aspirations shine through between the apparent gloom of their books and plays is presented in this remarkable motion picture giving a further understanding of Russian life and of civil conditions which brought about the country's grasp at the ideal of freedom. There is an irresistible appeal in the true-to-life scenes of Russian court life, of princes and nobles, of peasant and country gentry showing the events of their lives.

PARALTA GETTING READY FOR MISS GLAUM.

The event of Miss Louise Glaum becoming a member of the galaxy of stars at the studios of Paralta Plays has been the cause of additional activities at the Paralta Studios in Los Angeles. The technical and literary staffs are busy preparing for Miss Glaum's first Paralta Play. Sets and scenarios are being rushed for her accommodation. The first production in which she will appear at the head of her own company is nearly ready.

"It is our intention," said Robert Brunton, manager of productions, "to give Miss Glaum roles which will bring into evidence her rare talents for fine sympathetic and emotional acting, and at the same time retain in her work those qualities which have won for her the exalted position she now enjoys. The element of sympathy and the widened emotional scope should earn her an added popularity."

"BY RIGHT OF PURCHASE" FINISHED.

After five days of enforced idleness at the Norma Talmadge studios in East Forty-eighth street, work has been resumed on "By Right of Purchase," Norma Talmadge's Select production, in which she will be presented by Joseph M. Schenck.

The picture, which is now completed, is an absorbing romance of New York's upper life. In it Miss Talmadge appears first as a brilliant debutante forced to make a wealthy marriage and later as the wife of a young millionaire whom she has married for convenience and with whom she subsequently falls deeply in love. Like all of the Norma Talmadge productions, "By Right of Purchase" has been elaborately staged and the role she plays affords the star opportunity for the wearing of a number of beautiful gowns.

Eugene O'Brien will play the part of the husband. Others in the cast are Ida Darling, William Courtleigh, Jr., Charles Wellsley and Florence B. Billings. Charles Miller directed the picture.

"HIS ROBE OF HONOR" READY FOR BOOKING.

Henry B. Walthall's first Paralta Play, "His Robe of Honor," which is the visualization of the widely read book by Ethel and James Dorrance, is now ready for booking throughout the country. When this story first appeared in book form it created a furore and was proclaimed by the legal profession as a most vivid expose of political intrigue.

Supporting Mr. Walthall will be an admirable company of players, which includes Miss Mary Charleson, Lois Wilson, Noah Berry, Jr., J. J. Dowling, Roy Laidlaw, Fred Montague, Eugene Pallette and Guy Newhard. The production was made under the direction of Rex Ingram and is mounted with every regard as to detail. Carl Widen, who photographed the story, has introduced many novel and striking effects.

MISS YOUNG TO MAKE GLYN STORY.

Clara Kimball Young has secured the moving picture rights to Elinor Glyn's "The Reason Why," and is planning to make it her next Select production. The story was first published serially in a well-known magazine and later came out in covers as one of the widely discussed books of the year. It deals with the tangled love affairs of an American girl and her English husband and provides as a setting the sort of romantic background for which the author is known. The screen adaptation has been made by Mary Murillo. Production will be started immediately.

MANY SURPRISES IN DREWS' FEATURE.

Mr. and Mrs. Sidney Drew, the popular stars and producers of Metro-Drew comedies, will provide their legions of admirers with many surprises when their special five-reel comedy drama "Pay Day" is shown on the screen. The Metro comedians have made a departure from their usual domestic comedies and produced a "regular thriller."

"The Naulahka" on Pathe Plays Program

Big Distributor Announces Titles of First Five Subjects Under New Plan.

A FURTHER step to assure the big new Pathe Plays maintaining the high standard set by them is revealed in the announcement that Astra's eight-reel production of Rudyard Kipling's story of romance and adventure, "The Naulahka," made under the direction of George Fitzmaurice, will be released in the Pathe Plays program. The titles of two of the first five pictures have been changed and the names of these Pathe Plays are announced as follows:

Fannie Ward in "Innocent," Frank Keenan in "Loaded Dice," Antonio Moreno and Doraldina in "The Naulahka," Bessie Love in "How Could You, Bessie?" and Bryant Washburn in "Twenty-One."

Pathe will continue to release a five-reel feature every week, the big pathe Plays being put out every two weeks, the intervals being taken up by Gold Rooster Plays, Russian Art Films or War Specials such as, for instance, "The German Curse in Russia."

The first five Pathe Plays represent the work of big authors, stars, and directors. There is no doubt of the fame of Rudyard Kipling wherever the English language is spoken, and within the British Empire and the United States especially his name means great publicity and box-office value and his genius, coupled with the directing ability of George Fitzmaurice, of Antonio Moreno, of Doraldina, who makes a wonderful and most remarkably beautiful screen appearance, all with unlimited resources at their command, assure a production of real quality.

"MORGAN'S RAIDERS" SET FOR FEBRUARY 18.

An important change in the Bluebird schedule of release brings "Morgan's Raiders," the latest Violet Mersereau subject to be completed, into a much earlier release date than had previously been set. It will now be released the week of February 18.

"Morgan's Raiders" was written for Miss Mersereau by Bess Meredyth, and directed by Wilfred Lucas, and was so satisfactory to all concerned that immediately upon its completion Mr. Lucas was given a contract to direct Bluebirds and sent to Universal City, where he took charge of the direction of Monroe Salisbury.

Miss Mersereau has the role of a poor relation of a rich and honored Southern family in the border state of Kentucky at the outbreak of the Civil War. The character of Betsy Dawley was designed and written about Miss Merserau's personality, giving her exuberance and vitality the best of opportunities.

Miss Mersereau is supported by Frank Holland in the character of Handsome Harry Dawley, Barbara Gilroy as Betsy's cousin Virginia and Edward Burns as John Davison, the Union captain.

BEBAN PUTTING ON ITALIAN SUBJECT.

George Beban will be seen this month in "One More American," picturized by Olga Printzlau from the stage play, "The Land of the Free," by William C. DeMille, presented in New York several seasons ago with signal success. While it was merely a short play—a "slice of life"—it received many encomiums from the press, and in its developed screen form, with a happier ending than that originally appended, will prove, it is believed, one of the most pleasing vehicles ever chosen for George Beban.

The fact that it is located in New York, Ellis Island and the colorful precincts of "Little Italy," gives it an added interest to metropolitan audiences, while its extremely human qualities, the pathos and humor combined, will render it equally entertaining.

Scene from "Bear Facts" (Paramount-Bray).

"THE TURN OF A CARD" LAID IN OIL FIELDS.

Many of the big spectacular scenes in J. Warren Kerrigan's Paralta Play, "The Turn of a Card," are laid in the oil fields of Oklahoma. In the role of Jimmy Montgomery Farrell Mr. Kerrigan is seen as a young college man who goes west and strikes oil in the Oklahoma fields. During the progress of the story the men employed at the wells become incensed and start a riot, during which they set fire to one of the great wells.

Miss Lois Wilson, who will be happily remembered for her

Scene from "The Turn of a Card" (Paralta).

creation of the role of Dolores Ruey in "A Man's Man," will be seen as Cynthia Burdette. The remainder of the cast includes Eugene Pallette, David M. Hartford, William Conklin, Eleanor Crowe, Roy Laidlaw, Clifford Alexander, Albert J. Cody and Wallace Worsley. The production was made under the direction of Oscar Apfel.

"THE SON OF DEMOCRACY" ISSUED FEB. 11.

An auspicious release date for the first two-reel installment of Benjamin Chapin's series, "A Son of Democracy," has been selected by Paramount, namely, February 11. In the week of Lincoln's birthday, when the entire press of the nation will be commenting upon our martyred president, the first of this series of dramatic film stories of America in the making will be shown to the public. The first of the series is entitled "My Mother," and depicts the birth of Lincoln in the wilderness and the incidents of his early boyhood.

Each release in two reels forms a complete chapter in the life of Lincoln. On February 18, the second installment, "My Father," will follow.

SENNETT REISSUE HAS STAR QUARTET.

W. H. Productions Company announces its first Mack Sennett two-reel comedy reissue will be "A Small Town Bully," with an all-star cast—Roscoe Arbuckle, Owen Moore, Mabel Normand and Mack Sennett personally. A number of the scenes of this comedy are laid in the village schoolhouse, of which Mabel is the new teacher. It does not take much imagination to appreciate her trials and tribulations when it is understood that among her leading pupils are Mack Sennett, Roscoe Arbuckle and Owen Moore. The unruly actions of these over-grown pupils occupy her entire attention.

A great deal of comedy is put over by "Fatty." The two reels are simply packed with fun.

"THE FORBIDDEN PATH" IS FINISHED.

A story particularly well suited to her emotional abilities and to her personality is said to be provided in the new Theda Bara super-production, "The Forbidden Path," just completed. J. Gordon Edwards, who has directed all of the Theda Bara super-productions, was in charge of the picture. Adrian Johnson was the author of the scenario. Miss Bara plays the part of a girl who is wronged by a rich youth. She exposes him as he is about to wed a society girl. The society girl repudiates her wealthy sweetheart when she hears the story and she forces him to agree to marry the poor girl whom he has ruined. The poor girl gets her revenge at the altar rail. There is a dramatic ending.

GOLDWYN PICTURE RUNS THREE WEEKS AT QUINN'S.

Goldwyn's "The Cinderella Man" has completed a run of twenty-one consecutive days at J. A. Quinn's Rialto theater, Los Angeles, where the heavy patronage and high receipts of the third week strongly tempted Mr. Quinn to continue the presentation for a fourth week. This was made impossible, however, because of his previously made contracts.

Typhoon Fan at New Orleans

President Glantzberg Establishes Branch at New Orleans and Will Raise the Wind in the South.

THE better to take care of the cooling and ventilating requirements of exhibitors in the territory surrounding New Orleans, the Typhoon Fan Company has established a branch in that city. The entire building at 1044-1046 Camp street, shown in the cut below, has been taken over by this progressive concern. Here will be carried a complete stock of Typhoon

New Orleans Branch of Typhoon Fan Company.

Cooling and Ventilating apparatus, as well as a stock of electric motors.

"We have long felt the need of such a plant at New Orleans," said Mr. Glantzberg, president of the Typhoon Fan Company. "Theater managers, especially those in the South, are coming more and more to realize the big money-making possibilities that lie in making their houses cool and comfortable in hot weather. They no longer accept a dull summer business as a necessary evil—as something beyond their power to avoid.

"Many of them have turned to the Typhoon Cooling and Ventilating System. That it has successfully solved their problem is proved by the enviable reputation which it has earned as an efficient and low-priced cooling apparatus.

"Under these circumstances, we naturally expect a heavy demand for Typhoons during the coming warm weather season. The establishment of our New Orleans Branch is but one phase of our preparation to meet this increased demand."

BILLIE BURKE FINISHES "EVE'S DAUGHTER."

"Eve's Daughter," starring Billie Burke, has been completed, and will soon be released on the Paramount program. The subject is a comedy-drama in which Miss Burke as the willful Irene Simpson-Bates manages to become involved in many difficulties, some of them amusing and others quite serious. Miss Burke's next production will be a play in a high vein of comedy to be directed by Joseph Kaufman.

The supporting roles in "Eve's Daughter" are played by Thomas Meighan, Lionel Atwill, William Riley Hatch, Florence Flynn, Harriet Ross, Lucile Carney, Mary Navaro, and Harry Lee. Mr. Atwill and Miss Flynn appeared in the stage production, and have the same parts in the photoplay adaptation.

Scene from "The Compliments of the Season" (General Film).

PATHE'S "LES MISERABLES" STILL GOING STRONG.

Reports from the Pathe Company indicate a highly satisfactory amount of business being done on their reissue of "Les Miserables." Following its successful three weeks' engagement at Orchestra Hall in Chicago Pathe's version of Victor Hugo's famous story played a week's engagement at Clune's Auditorium at Los Angeles to capacity houses, and the lasting quality of this film classic is indicated by the reception the Los Angeles newspaper critics accorded the return of the Pathe feature to Clune's Auditorium after an absence of three years.

When first released by Pathe, "Les Miserables" was in twelve reels. In its reissued form it has been retitled and carefully edited down to an eight-reel subject so that it fits well into any theater's program without having in any way hurt the intensity of the story.

DIRECTOR LLOYD MAKING DIVORCE STORY.

With what is declared to be an exceptionally strong cast, including Bertha Mann, Rhea Mitchell, Charles Clary, Bertram Grassby, Marc Robbins, Willard Louis, and Edward M. Wallace, Director Frank Lloyd, of the William Fox staff, is working at Hollywood, Cal., on a production which has for its object the disclosing of evils of the divorce system. It is tentatively scheduled for release March 10 as a Standard Picture. The director is the author of the story, and is said to be developing it to give strong emphasis to the feminine appeal. Indeed it is Mr. Lloyd's suggestion that the production be titled "The Law of Man." Decision, however, has not been announced on this point.

MOORE COMEDIES EXPLOITED IN GREAT BRITAIN.

Klever Pictures, Inc., has entered into an arrangement with J. D. Walker's World Films, Ltd., whereby the latter company secured the entire exhibition rights for the Victor Moore comedies for Great Britain and Ireland for a term of years. The deal was consummated through J. C. Graham, general foreign representative of the Famous Players-Lasky Corporation, who has just returned from London.

The next Victor Moore comedy to be released by Paramount will be "He Got His," January 28, a rapid-fire production in which Moore is a broker and becomes entangled with a doctor and his wife.

MADGE KENNEDY IN HOPWOOD PLAY.

Ability to construct quick-stepping plays, replete with thrills and convulsing situations, without using the eternal triangle as his theme, has placed Avery Hopwood in the front rank of American playwrights. In none of his notable stage successes has this ability been so thoroughly exemplified as it is in "Our Little Wife," the picturization of which gives Madge Kennedy her third Goldwyn starring vehicle.

Genuine thrills vie with side-splitting scenes from the very beginning, when Dodo (Madge Kennedy) decides to take with her on her honeymoon three of her masculine admirers to appease their heartaches because of her marriage to another.

MISS BARA TO GO WEST FOR INDEFINITE STAY.

Miss Theda Bara, the William Fox star, will leave New York sometime during the first week of February for Hollywood, Cal., where she will begin work on a new super-production which the Fox management considers affords her greater opportunities for display of dramatic talent than she has had in any of her previous dramas, including "Cleopatra," "The Rose of Blood," and others to which the critics generally have accorded unusual praise.

J. Gordon Edwards, Miss Bara's director, already is in California, having left New York January 16. Miss Bara will remain in the West indefinitely.

Scene from "He Got His" (Paramount).

Picture Theaters Projected

GADSDEN, ARIZ.—Ground has been broken for a new theater by Johen Johanson.

BLYTHE, CAL.—L. B. Todd and M. E. Fletcher have plans by G. L. Kirby for a new moving picture theater, 50 by 100 feet, to be erected on Hobsonway, with seating capacity for 500 people.

EXETER, CAL.—New theater has been opened here by E. V. Cook.

EUREKA, CAL.—Howard Sheehan and Lewis Lurie, lessees of Rialto theater in San Francisco, will erect theater at F and 5th streets.

LINDA VISTA, CAL.—J. T. Dickman plans to erect moving picture house.

SANTA ROSA, CAL.—Management and control of Rose theater has been taken over by T. C. Reavis.

KEY WEST, FLA.—First floor of two-story building of Cuba Club is being converted into moving picture theater.

POCATELLO, IDAHO.—American theater on East Center street has opened under management of N. B. Crossman.

CHICAGO, ILL.—Theater will be erected at Madison street and Harlem avenue by Frank A. Carelin.

TAYLORVILLE, ILL.—New Empress theater has opened under management of McCarthy & Humphreys.

PRINCETON, IND.—Noble theater has opened with moving pictures.

ADEL, IA.—Opera House Company has purchased Palace theater.

CUMBERLAND, IA.—Lyric theater has been purchased by T. H. Henderson.

FORT DODGE, IA.—Henry J. Lego has sold Majestic theater on Central avenue to James K. Black.

LAMOTTE, IA.—E. F. Russell has disposed of his moving picture business to V. A. Noble.

LEEDS, IA.—J. F. Durfey has disposed of his moving picture business to James Burgensein, of Sioux City.

MANSON, IA.—E. B. Coffin has sold C-B theater to C. A. Diemers, of Emery, Neb.

MISSOURI VALLEY, IA.—Palm theater has been purchased by H. L. Wise, of Sioux City.

PLEASANTVILLE, IA.—Joe Knox has taken over and is operating a moving picture house here.

MT. STERLING, KY.—Judy & Gary have disposed of their lease on Tabb theater to William Small.

WINCHESTER, KY.—J. A. Lightner has disposed of his half interest in the Colonial theater to C. G. Ginter.

BOSTON, MASS.—Haynes Construction Company has the contract for a new theater at 213 Hanover street for the Tivoli Amusement Company, to cost $90,000.

BROCKTON, MASS.—Globe theater has reopened under management of Charles A. Gregoire.

CAMBRIDGE, MASS.—Theater, 175 by 110 feet, to cost $400,000, is being erected at Norway and Austin streets, for Olympia Theater Company of Boston.

FITCHBURG, MASS.—Manager Charles has opened Cummings theater.

CHARLOTTE, MICH.—Horton Davis has taken over management of old American theater and renamed it the Garden.

HILLSDALE, MICH.—George Brookings is manager of new Washington theater which occupies building formerly owned by First National Bank.

HOUGHTON, MICH.—Bourtonnais Brothers have transferred their lease on Lyric theater to James C. Flynn of Laurium.

MT. MORRIS, MICH.—Moving picture theater is being erected here. Town has population of 513.

RED JACKET, MICH.—James Cruse and Louis King have disposed of their interest in Royal theater on 6th street to William Madigan.

ROSEAU, MINN.—Hagen Brothers have sold their moving picture business to Casper Snare, of Greenbush.

THIEF RIVER FALLS, MINN.—A. J. Laurence, manager of Princess theater, has purchased Lyceum theater from M. B. Palmer, and will remodel it.

JEFFERSON CITY, MO.—South Side theater has been remodeled, renamed the Royal, and reopened.

KANSAS CITY, MO.—Standard Building Company have plans by Madorie & Field, 832 Reserve Bank building, for a three-story theater, 57 by 125 feet, to cost $150,000.

HELENA, MONT.—Marlowe theater will be completed and opened early in February under the management of C. E. Eckhardt.

HINSDALE, MONT.—Jurgen Johnson has purchased Majestic theater from F. J. Gath.

RYEGATE, MONT.—G. F. Rediske is now sole owner of Ryegate theater, having purchased interest of Nick Stein, his partner.

BRAINARD, NEB.—John Rech has sold his moving picture theater to E. Novok.

TUCUMCARI, NEW MEXICO.—Ground has been broken for the new H. & H. theater.

BINGHAMPTON, N. Y.—New Temple theater at 132 Water street has opened.

GENEVA, N. Y.—Ray Clover, of Scranton, Pa., succeeds L. C. Brady as manager of Regent theater.

HEMPSTEAD, N. Y.—Fulton theater will be remodeled and seating capacity increased to 1,000.

MOHAWK, N. Y.—A new moving picture theater, the Columbia, has been opened at Smith and King streets by John J. Dunlea.

NEW YORK, N. Y.—Wygoda Realty Company has plans by Samuel Livingson, 101 West 42d street, for alterations to moving picture theater to cost $2,500.

ANAMOOSE, N. D.—S. M. Isaak has purchased Northwestern Hotel, and will convert it into moving picture theater.

DICKINSON, N. D.—F. M. Nicodemus, manager of Rialto theater, has rented the J. C. Auer house.

ELGIN, N. D.—James J. Stasek has disposed of his moving picture theater to Jacob Balliet.

FARGO, N. D.—T. F. Powers Company has contract to erect one-story moving picture theater, 30 by 140 feet, for F. W. Hark, to cost $12,000.

WAHPETON, N. D.—Orpheum theater has been leased by George Dancey.

CLEVELAND, O.—Jack E. McNamara has been engaged as manager of Empire theater.

FREDERICK, OKLA.—A. L. Harrell has purchased Gem theater from F. L. Cauby.

INDIANOLA, OKLA.—Management of Street's Electric theater has rented building formerly occupied by Minyard & Barber. They will conduct it as a vaudeville and moving picture theater twice a week.

RAMONA, OKLA.—Star theater has been reopened by Ray Cridland.

SAPULPA, OKLA.—St. Denis theater has been taken over by J. H. Moulder, manager of the Empress theater.

TAR RIVER, OKLA.—C. A. Gordon, of the Hippodrome in Joplin, will erect a theater here. Building will be 50 by 140 feet, with seating capacity for 1,000 people.

ALBANY, ORE.—Rolfe theater has reopened under management of Everett Cummings.

CONDON, ORE.—S. D. Plummer has purchased interest of D. Coltmire in American theater, and hereafter will be associated with J. R. Thomas.

HOOD RIVER, ORE.—Arthur Kolstad, proprietor of the Electric and Gem theaters, will erect Liberty theater on site now occupied by the Electric. There will be seating capacity for 500 people. Organ music will be a feature.

RAINIER, ORE.—Grand theater has been leased by Norman and Gray.

CREEKSIDE, PA.—Capano & Valenti have opened a moving picture house here.

JOHNSTOWN, PA.—Old Globe theater in Bedford street has opened under new management and renamed the Liberty.

PITTSBURGH, PA.—Grand opera house, which was destroyed by fire some months ago, will be rebuilt and reopened as a first class moving picture theater.

SOUTH BETHLEHEM, PA.—Benjamin R. Stevens, 1737 Filbert street, Philadelphia, is preparing plans for the remodeling of a one and two-story theater building.

IPSWICH, S. D.—Moving picture theater has been opened in armory under management of Soderlund.

It Has Paid Others. It Will Pay You

to investigate our system of SELLING MACHINES on the PARTIAL PAYMENT PLAN.

We will sell you a latest type MOTIOGRAPH, SIMPLEX or STANDARD Moving Picture Machine on a SMALL PAYMENT DOWN, BALANCE on MONTHLY INSTALMENT.

Write today for information and catalog.

AMUSEMENT SUPPLY COMPANY

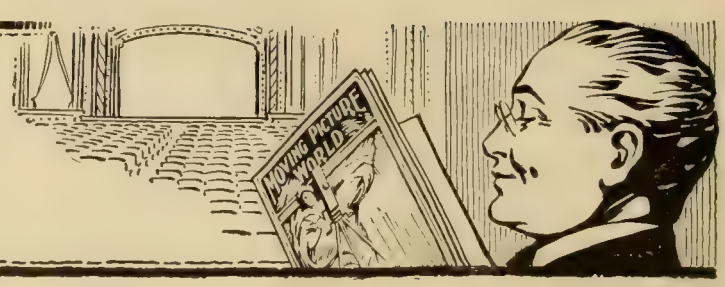
Largest Exclusive Dealers to the Moving Picture Trade

Dealers in Motiograph, Simplex, Edison and Standard Machines, Transverters, Motor Generators, Rectifiers, and everything pertaining to the Moving Picture Theatres.

Third Floor, Mallers Building
Cor. Madison St. and Wabash Ave.
Chicago Ill.

WE SELL ON THE INSTALMENT PLAN

Trade News Brevities



Week's New England Film Trade Brevities

Monday Shows Bring Financial Gain to Exhibitors—Several Prominent Film Men Visit the Hub—Interesting Notes and Personals.

By Richard Davis Howe, 80 Summer St., Boston, Mass.

BOSTON, MASS.—New England theaters have observed the Tuesday closing order of the National Fuel Administrator without violation. The Tuesday closing brought order out of chaos and financial gain out of business ruin. In all the houses at the first Monday holiday there were capacity audiences from the opening to the closing of business. Some houses made a new record for receipts.

In some cases the order will work a hardship on the exhibitor, but the patriotic spirit of the moving picture exhibitors is to pocket their losses as a part of their contribution to the "boys in the trenches," and they will make no protest against the Tuesday closing order.

Harry Leonhardt in Town.

Boston.—Harry Leonhardt, pro tem exchange manager for the Goldwyn, spent a pleasant but extremely busy week in this city last week. The correspondent of the World met Mr. Leonhardt in the local office of Goldwyn. Mr. Leonhardt is a very democratic man, interesting in every respect, and full of bright and new ideas. Approaching the subject of moving picture censorship, which it is believed will soon come up before the Massachusetts Legislature, the World correspondent asked his views.

"The public of the United States likes pictures to the extent of about one million dollars a day. Any house which makes a business of exhibiting unfit pictures will find that failure only waits upon the attempt to force the public taste for plays of noxious purpose."

Mr. Leonhardt continued: "The motion picture industry is the fifth largest in the world, and Los Angeles, where I am proud to say I am the owner of three first class moving picture theaters, is its home. It employs 15,000 persons regularly there, with many thousands more temporarily. The money these men and women make goes back into immediate circulation in the community."

Hoffman Pleased with Business.

Boston.—M. H. Hoffman, president and general manager of the Foursquare's exchanges, made a hurried visit to Boston last week and complimented Local Manager Samuel Rubenstein on the fine showing of the Boston exchange. He came to Boston from Montreal, where he had made a careful survey of the company's Canadian business.

The forthcoming serial, "The Eagle's Eye," Mr. Hoffman expects to go strong in the Eastern territory. A private showing of this feature was given at the New Columbia theater, and was attended by a large number of New England exhibitors. The first three episodes shown were enthusiastically received.

"The Price of a Good Time" Books Well.

Boston.—General Manager Edward J. Farrell, of the Metro corporation, reports heavy booking for "The Price of a Good Time." He had a large number of exhibitors at a private showing at the Metro theater, and as a result there was some lively booking of this feature picture. Assistant Manager William F. Furber has gotten out some specially good advertising matter boosting this picture.

F. Murphy's Good Work Acknowledged.

Boston.—The Mission Church of this city expressed its appreciation this week of the help given it by Fred Murphy, president and general manager of the United Film service, when they presented the popular New England film executive with a beautiful electrical shaving mirror and stand.

For several years Mr. Murphy has supplied the priests of the Mission Church with free moving picture shows, which were given by the church for charity. Father McQuade, who made the presentation, explained that the shaving outfit was a belated Christmas gift, and that it carried with it the well wishes of the entire church.

Ad Kessel Visits Hub.

Boston.—A prominent visitor to this city last week was Mr. Kessel, vice-president of the Triangle Film Company, who came on to the Hub to look over the business of the Boston exchange. His visit lasted but two days. He expressed himself as satisfied with the way things were running in the local office of Triangle.

Boston Brevities.

Miss Marion Naiherseg, assistant manager of the Grandun Film Company, has left that organization, and will shortly become connected with another Boston film organization.

John E. Dunne, manager of the Grandun Film Company, of Boston, has returned from a tour of Connecticut moving picture houses. He reports business good, and booked a goodly number of his latest films in this territory.

Notes from Martime Provinces.

From Alice Fairweather, "Standard," St. John, N. B.

Halifax Theaters Doing Brisk Business.

HALIFAX, N. S.—The opening of the Halifax Academy of Music went very well. The show consisted of two acts of Keith vaudeville, Norma Talmadge in "The Moth," and a Fox comedy. The settings are very pretty and the audiences even bigger than were expected. A Fox comedy is booked for every week.

All the other theaters in Halifax are doing capacity business, the people seeming to be hungry for pictures and relaxation. Three houses are closed: L. R. Acker's, the Empire and the King Edward. It is expected that the repairs on those will be made soon.

Two New Houses in Sydney Probable.

Sydney, C. B.—There are prospects that Sydney will have two new houses this year. Ground has been broken for the new vaudeville theater which J. M. Franklin, of the Strand, Halifax, and Opera House, St. John, is building. It is hoped to have this completed by spring. It is rumored that the owners of the Casino theater, Sydney, who now have an upstairs house, contemplate building a theater that will be second to none in the Maritime Provinces.

Storms in Sydney caused the theaters to close at least one or two nights lately, not only because the films did not arrive on schedule, but because the streets were absolutely impassible.

The Nickel Doing Splendidly.

St. John, N. B.—The new theater, The Nickel, is doing splendidly and playing to large houses. It opened on Wednesday, January 16, with the Mutual feature, "Please Help Emily." The theater has been thoroughly remodeled and the comfort of the house is one of its telling points. The heating arrangements seeem to be perfect. There is not a step in the place, all the slopes being carefully graded. The lobby is capable of holding six hundred people and the side exits open into ten-foot ways so it is possible to empty the theater easily.

H. H. McArthur Now with Metro.

St. John, N. B.—H. H. McArthur, formerly manager of the General, and lately manager of the Metro Film, has resigned, to take a position as office manager of the Regal Film Company. Don. McCrea becomes the sales manager. I. Sourkes has been transferred to the Montreal office of the Regal. He has been most willing and obliging as manager and has made many friends here.

Joe Kaufman Goes to Famous Players.

Joe Kaufman, formerly manager of the Globe Films in St. John, has accepted a position with the Famous Players in the Montreal office.

Trade Notes of Interest.

St. John, N. B.—Don. McCrea, of the Regal, tells me that "The Fall of the Romanoffs" is booked solidly for one month. There is absolutely no open time on it and it has been most successful wherever shown. "The Spoilers" is playing many repeat dates and "The Warrior" is doing splendidly.

John Khattar, of Whitney Pier, has contracted with the Fox Film for service and comedies. He has also taken World Brady-made pictures from Don. McCrea.

E. R. Lynn, of the Casino, Sydney, has booked the Triangle pictures. "The Freedom of the World" will be in Sydney later, also "The Deemster."

J. S. Liscombe, of the Bijou theater, New Waterford, C. B., has booked Fox comedies from J. Lieberman and the special picture, "The Innocent Sinner."

The manager of the Russell theater, Glace Bay, has contracted for the Triangle service.

N. W. Mason, of the Roseland theater, New Glasgow, N. S., is planning to bring an Italian orchestra from New York.

W. O. Wheaton, of the Opera House, Pictou, N. S., has booked the Fox service.

The Strand theater, with Manager K. Keltie now quite restored to health, is doing an excellent business. He has lately booked the Fox service.

Clarke & Hiltz, of the Nickelet theater, Kentsville, N. S., have contracted for the Fox film service.

The General Film has closed its office in St. John and the business will be handled directly from Montreal.

Capital City News Letter.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

K-E-S-E Exchange Visited by Jinx.

WASHINGTON, D. C.—Local exchange managers are beginning to believe that the jinx is abroad in the National Capitol. Last week's issue of this paper contained the lamentations of A. J. Nelson, who presides over the destinies of the local exchange of the General Film Company; this week it is Manager Berger, of the K-E-S-E branch.

First off, Mr. Berger is young and able-bodied, and his Uncle Sam told him to proceed to his home town "somewhere in Pennsylvania" and appear before the examining board to have determined his fitness for a job with the new National Army. He qualified, but he has not yet been called to the colors.

That wasn't so bad. But more recently Uncle Sam sent forth a call for stenographers, and two of the talented young ladies of his office responded, and just now in Washington there are plenty of jobs for stenographers, with no one looking for work (and no place to house out-of-town stenographers who might desire to come here to fill the gaps).

Scene No. 3 finds Manager Berger struggling with the problem brought about by the promotion of two male members of his force. The trouble here was that the promotions came from other film concerns. Edwin A. Sherwood, his booker, went to Pathe, Inc., as roadman to travel through Maryland (except Baltimore), northern Virginia, and Washington, D. C. Mr. Sherwood came to Washington from New York, where he had been employed in some of the exchanges there, including the General Film and the Metro Film Company. Victor L. Abbey, who had been salesman for this same concern, returned to the Mutual Film as its manager here.

Victor L. Abbey Heads Mutual Office.

Washington, D. C.—The change at the Mutual branch came as a great surprise to the local exhibitors. When Washington woke up one morning and heard that Manager Evans had gone to Paramount-Artcraft as assistant to B. C. Cunningham it rubbed its eyes.

Mr. Evans is one of the most popular film men in this territory. He is a young man full of pep and a chap who, when he gives his word, sticks to it to the last ditch. He is the 1918 model film man. The fellow you are always glad to meet, glad to do business with, glad to have as your friend, and the exhibitors are glad he did not, in making a move, go out of the territory.

Victor L. Abbey needs no introduction. He started in the film game here about four years ago, although having had previous experience "up North." He joined the then Warner Bros. exchange, which later became the United Film Service Company, and was an assistant to Sidney B. Lust for a long time. He then joined Mutual here, and was put in charge of the serial department. He left that company a few months ago to become salesman with K-E-S-E.

Washington, D. C., Jottings.

Washington, D. C.—S. J. Mayer, assistant to Manager O'Donnell, of the Pathe exchange in this city, has just returned from Pittsburgh, Pa.

Washington, D. C.—When a reel of film was being run off at the noon performance at the Strand theater, Monday, January 21, Bob Burchard, assistant operator, received burns which necessitated his removal to a hospital for treatment. Burchard, when the film became ignited, retained his presence of mind, closed the fireproof door of the booth, and then extinguished the fire unaided.

Washington, D. C.—E. G. Perry is the new lessee of the Rhode Island theater, at Rhode Island avenue and Fourteenth street, Northwest. Mr. Perry is new to the game, but he has quite an attractive, though small house.

Exhibiting Business Poor in Newark, N. J.

Monday Proves a Busy Day but Managers Are Not Feeling Overoptimistic On Prospects—Sixteen Houses Have Had to Close.

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

NEWARK, N. Y.—Fuel Administrator Garfield's order rescinding the Monday closing of amusement places was hailed with great delight by the local exhibitors. It was most welcome news considering the fact that Monday is a comparatively busy day. The concensus of opinion among the exhibitors seemed to be that the Tuesday closing would not affect the theaters to such a degree as the Monday holiday.

The first Tuesday holiday was observed January 22. The previous day's business in most houses more than made up for the loss incidental to Monday's closing. The local theaters are observing the orders of the Fuel Administration to the letter. The marquees and the lobbies of the larger playhouses are either entirely or partially darkened. The outside illuminating signs are entirely extinguished, making the show houses hardly distinguishable in the streets.

Conditions in Newark are far from good, and the prospects are not tending toward optimism. There are many houses that have recently shut down in Newark and vicinity. Secretary Bornstein, of the New Jersey State Exhibitors' Association, is authority for the statement that sixteen houses have closed down due to various causes. The most frequent reason given was shortage of coal, while lack of water in one case, and the disastrous effect of the new taxes was responsible for the closings. The taxes, however, have not effected business to the extent generally believed. Local exhibitors are unanimous in praising the spirit with which the war taxes are paid.

Forest Hill Theater Incorporated.

Newark, N. J.—A company known as the Forest Hill Theater, Inc., has taken out papers in Trenton to finance the new Forest Hill theater, Mount Prospect avenue, corner Heller parkway, Newark. The concern is capitalized at $125,000, and the registered agent is Arthur W. Moore, with offices at 675 Mount Prospect avenue. The incorporators besides Mr. Moore include C. W. Thomason and A. Thomas.

"Thais" at Newark.

Newark, N. J.—Mary Garden in the Goldwyn feature, "Thais," was presented the week of January 21 at the Newark theater, and the picture was enthusiastically received.

Sunday Shows as Before.

Newark, N. J.—All the local theaters that had advertised benefit Sunday shows for January 20 were allowed to hold them as usual notwithstanding some early misunderstanding of the order from the Fuel Administrator. It is not known yet whether there will be any interference on the part of the authorities on succeeding Sundays.

Trenton Amusement Firm Incorporates.

Trenton, N. J.—The New Jersey Fair & Bazaar Company has obtained a charter authorizing it to promote amusement enterprises. The concern has a capitalization of $20,000. The registered office is located at 123 South Warren street. The incorporators listed are Albert B. Sloer, George D. Bishop, and Frederick J. Sloer.

Wider Use of School Films.

Newark, N. J.—Philip Gordon has been appointed clerk of the Newark school museum, and his appointment signalizes the wider use of the moving picture machine as an educational aid. Mr. Gordon's duty will be primarily to visit the various schools with the movable projection machine belonging to the museum. Scenes of educational interest will be shown.

Red Cross Receives $700.

Newark, N. J.—The Red Cross is in receipt of over $700 received from Proctor's Palace theater for the single benefit performance held last month. Lewis R. Golding and R. J. O'Reilly are the managers.

C. H. Wallen Appointed Agent.

Newark, N. J.—Clarence H. Wallen, of 114 Market street, has been appointed agent in New Jersey for the Proctor interests, including the following corporations all under the laws of Delaware: F. F. Proctor Board Street Realty Corporation, F. F. Proctor Jersey Street Realty Corporation, F. F. Proctor Newark Realty Corporation, and the F. F. Proctor New Jersey Theaters Company.

Philadelphia News Letter

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

Business Healthy at Reading's Royal.

PHILADELPHIA, PA.—C. V. Gerry, of Gerry Bros., Royal theater, Reading, paid a visit to the local Mutual exchange, and reported fair business conditions at his house. Mr. Gerry stated that no complaints were ever heard at his box office window regarding the paying of the war tax in addition to the ten cents admission charged.

Mutual Has Wicker Chairs for Screenings.

Philadelphia, Pa.—J. Gill, manager of the local Mutual exchange, announces that he has just been officially informed that contrary to the many rumors recently being circulated concerning the merger of certain producers, he states that the Mutual will under no circumstances be a party to any one of them. The projection room has just been artistically painted and the exhibitors will find plenty of nice comfortable wicker chairs to sit in while viewing the latest Mutual releases.

F. W. Buhler Gives Anniversary Luncheon.

Philadelphia—Frank W. Buhler, general manager of the Central Market St. Amusement Co., with offices in the Globe Theater bldg., celebrated his tenth anniversary in the motion picture business, Saturday night, Jan. 19, by giving a midnight luncheon at his Victoria theater. Mr. Buhler is directing the destinies of ten beautiful and up-to-date theaters, which have undergone extensive alterations and remodeling under his personal direction, and he is the most unpretentious genius that ever entered into the exhibiting field.

The specially invited guests were: G. E. Battersby, treasurer of the company; A. L. Einstein, publicity director; F. V. Armato, of the Press-Telegraph; A. Plough, of the Ledger; Captain Young, of the fire marshall's office; T. K. Goldenberg; Edgar Wolf, manager of the Cross Keys; H. Henderson and Howard Semple.

The managers present were: A. W. Forbes, Victoria; F. Hammond, 333 Market Street theater; C. J. Morteo and R. Madden, assistant, Regent; Martin A. Wolf, Ruby; C. Raymond, assistant; J. Battersby, Savoy, and James Martin, Princess. W. K. Goldenberg, assistant general manager, and Leon Dessauer, leader of the Victoria orchestra, should be given the credit of having attended to the arrangements for the party in every detail.

Quebec Theaters Can Open on Sundays

Court of King's Bench Turns Down Decisions of Lower Tribunals That Have Kept Managers from Opening Their Shows on Sabbaths.

By W. M. Gladish, 1263 Gerrard Street, East Toronto, Canada

QUEBEC, QUE.—The exhibitors of the City of Quebec have at last won a signal victory in the courts with respect to operating their houses in that city on Sundays. By a decision of the Court of King's Bench, sitting in appeals, all moving picture theaters of the city may be opened on Sundays. This turns down a series of adverse judgments rendered by the Recorder's Court, the Superior Court and the Court of Revision, during the past two or three years. The courts were used for a number of test cases against the municipal by-law which provided for the closing of the houses. Immediately after the issuance of this judgment, the managers of the Victoria, Olympia, Imperial, Princess, Majestic and other houses prepared to open on Sunday, January 13. Manager J. H. Paquet, of the Auditorium, declined to do so, however, until he had made certain rearrangements.

The Mount Royal Has New Manager.

Montreal, Que.—F. Lee, late of the Orpheum theater, Montreal, has taken over the Mount Royal theater, Montreal. Lee recently returned from overseas, where he had been in action with the Canadian field forces. He has adopted a policy of mixed photoplay and vaudeville for the Mount Royal, with three shows daily. The program is changed three times each week. Lee likes the idea of an entirely different show for Sundays only. Prices for matinees are 10 cents and 15 cents; for evening performances, 15 cents and 25 cents. Two vaudeville acts are included in the regular program. Lee is featuring Mutual releases.

Fire Damages Royal at Hamilton.

Hamilton, Ont.—The Royal theater, Hamilton, Ontario, was visited by a nasty fire on Sunday evening, January 13, but the management had repairs made so that the theater was reopened for business Monday afternoon for the usual matinee. The fire was discovered at 11 P. M. by the occupants of the apartment upstairs. The firemen were on the scene most of the night because the flames had eaten their way between walls, but the building was saved. The loss will not exceed several hundred dollars.

Fuel Very Scarce in Ontario.

Toronto.—The citizens of St. Mary's Ontario, have been called upon to do without their picture show on all but two evenings each week on account of the local scarcity of fuel. The local council ordained that the only local theater, called the Pleasant Hour, should be closed except on two nights of each week until the coal shortage is rectified. This is the only instance of such procedure so far in Ontario.

In Northern Ontario, however, the theaters in several small towns have been compelled to close voluntarily on account of inability to secure fuel. With the temperature many degrees below zero in this section and with poor transportation facilities, the coal problem is very serious.

Arthur Cohen Buys U-Kum Theater.

Toronto.—Arthur Cohen, Toronto, controlling two of the smaller, yet very successful, downtown moving picture theaters of the city, has invaded the suburbs. He has purchased the U-Kum theater at College street and Dovercourt road, formerly managed by H. E. Stonage, who is now manager of the new and large Oakwood theater. The U-Kum theater is four years old.

Notes from Middle Canada.

Toronto.—The annual meeting of the Canadian Fox Film Corporation was held in Montreal on Monday, January 21, when several officials came up from New York to examine the various reports and to pass upon measures affecting the Canadian business.

Toronto.—Tom Byerle, formerly Montreal manager of the Canadian Universal, has resigned from the management of the Montreal office of the Famous Players Film Serivce, Ltd., after being with the latter company for a period of only three weeks. It is reported that he is going to New York.

Toronto.—The Specialty Film Import, Ltd., representing the Pathe in Canada, now has two cameramen at work in Eastern Canada. The company announces that it has improved facilities for both topical and commercial moving picture photograph work.

Montreal.—The company behind the King Edward Palace, Montreal, has been reorganized, but it is announced there will be no change in the theater itself.

A complimentary dinner was tendered to James Sperdakos of the Independent Amusement Company, Ltd., which controls three moving picture houses in Montreal, on January 16, to celebrate his approaching marriage. Mr. George Nichols, managing director of the company, had charge of the proceedings.

Ottawa—The National theater, Ottawa, suffered damage by fire on December 22 and the house was forced to close until after Christmas. The back portion of the theater, including screen and curtains, was partially destroyed.

Montreal—The famous Japanese stage setting of the Imperial theater, Montreal, arranged by Manager H. W. Conover some time ago, has been replaced by another brilliant setting which depicts an Arabian scene. Mr. Conover is again being congratulated.

Toronto—Manager Liscombe of the People's and Kitchener theaters, Toronto, has added a third house to his local circuit. This is the King theater, College and Lansdowne avenue, which he has purchased.

Toronto—Ray Peck, publicity and advertising manager of the Canadian Universal, spent his Christmas vacation in bed owing to an attack of quinsy. Peck was at his home in Chatham, Ontario, at the time.

Buffalo News Letter

By J. A. McGuire, 157 North Elmwood St., Buffalo, N. Y.

Buffalo Theaters Thrived Monday.

BUFFALO, N. Y.—Buffalo's moving picture theaters did a thriving business on Monday, January 21. All the local retail stores, office buildings, factories, etc., were closed, and the people naturally sought amusement before the screen. Not only the large downtown houses, but the smaller theaters in the manufacturing zones, where thousands had a holiday, were thronged. By having matinees on Monday and giving high class shows such as are featured Sunday at advanced prices the receipts of many houses on Monday were equal to the total receipts of an ordinary Monday and Tuesday of previous weeks.

On the previous Saturday morning most of the managers of the moving picture theaters had their programs, newspaper ads, etc., all ready. When the official report arrived Saturday afternoon that Monday shows were the order there was some feverish activity among the managers.

On Tuesday, the closing day, the theaters had just enough heat to keep their radiators or sprinkling systems from freezing.

Paramount Official Found Exchange Improved.

Buffalo.—William L. Sherry, of the Paramount Corporation, recently called on Daniel J. Savage, Buffalo manager of the Paramount. This exchange has been considerably enlarged. New partitions, new lights, and other equipment have been added to the front office, where Mr. Savage's headquarters are located. The place has been redecorated throughout. The vault has been enlarged. Extra space for the shipping department and a rear entrance to the exchange have been added. A new projecting room will be built when warmer weather arrives.

George Blackman V isits Buffalo.

Buffalo.—George Blackman, Central New York representative of the Victor, was in Buffalo to confer over various matters with Mr. Hopkins. He also was optimistic about business. A caller at this exchange was George Tooker, of the Regent theater, Elmira. Another visitor was R. A. McVoy, of the Morgan and Cornell theaters, Auburn. The Cornell had to close on a recent day on account of frozen pipes. This house is now running two days a week.

Many Visitors at Goldwyn Office.

Buffalo.—Messrs. Louvett & Merritt, of the Family theater, LeRoy, N. Y.; Edgar Weill, of the Strand theater, Syracuse, and Harris Lumberg, of the Lumberg theater, Niagara Falls, called at the Goldwyn exchange, Buffalo, Tuesday, January 22. Mr. Lumberg recently advanced his prices from fifteen to twenty-five cents during a showing of "Thais," a Goldwyn picture, and was delighted with the returns. N. Dipson, of the Family theater, Batavia, was another "Thais" enthusiast. He said he was highly pleased with a screening of the Mable Norman picture, "Dodging a Million."

The Fairyland Burns.

Gouveneur, N. Y.—The Fairyland theater, Gouveneur, N. Y., was recently destroyed by fire. Mrs. Burnham was the owner. Plans are under way for a new house.

Matt Whitham Finds Some Comfort.

Buffalo.—"Heating the theaters is a problem because the meagre supply of coal we are receiving has no body to it," said Matt Whitham, manager of the Allendale, Buffalo. "But the moving picture business is not all disappointment. For instance, on a recent Sunday, when the city had the worst blizzard of the season and we didn't expect a handful of people, we had an attendance of one thousand. We had two high class shows on Sunday and Monday of this week, and the results were satisfactory."

Western New York Notes.

The theaters of Dunkirk, N. Y., have been co-operating in the Thrift Stamp campaign there. Four-minute talks on this subject have been made in the houses.

The Majestic theater, Buffalo, at which popular-priced road attractions and occasionally moving pictures have been played will hereafter show high class legitimate performances. These were formerly featured at the Star theater, Buffalo. The Star will be used temporarily for stock shows.

The Nelson Opera house, Dunkirk, N. Y., has new owners, and will be turned into a lithographing plant.

Buffalo theaters and exchanges may have to get their coal from a municipal coal yard. Mayor Buck, of this city, is considering the opening of such a yard.

Pittsburgh News Letter.

By Pittsburgh News Service, 405 Fourth Avenue, Pittsburgh, Pa.

L. N. Kniskern Gets Promoted.

PITTSBURGH, PA.—L. W. Kniskern, formerly branch manager of the Paramount-Artcraft exchange in Pittsbugh, has been appointed sales manager for this territory. Mr. Kniskern succeeds Joseph Klein, who recently accepted a position with the Metro in New York City.

National Exchange Gets Three New Pictures.

The National Film Booking Service, 804 Penn avenue, Pittsburgh, has acquired the rights on "The Submarine Eye," formerly handled here by the Submarine Eye Company, for West Virginia and Western Pennsylvania, exclusive of Allegheny County. Other important acquisitions just announced by the National are "The Conquest of Canan" and "The Spirit of 1917," formerly handled by the Liberty Film Renting Company.

R. Edmunds Takes Charge of the Nittany.

State College, Pa.—Ralph Edmunds has taken charge of the attractive Nittany theater, State College, Pa. He succeeds J. C. Blackford.

T. P. Kelly Will Travel for Wolfberg.

The Harris P. Wolfberg Attractions, Lyceum theater building, Pittsburgh, has again strengthened its sales staff by the addition of Thomas P. Kelly, formerly of the Pathe exchange in this city. Recently Mr. Kelly has been connected with the Paramount, and for the past few months has made his headquarters in Detroit, Mich. He is well known throughout the Pennsylvania territory and is therefore considered a valuable acquisition by the Wolfberg organization. Mr. Kelly will cover the northwestern part of the state.

Mrs. Barbin Will Run the Reliable.

Millvale, Pa.—The attractive Reliable theater, Millvale, is being continued under the able management of Mrs. Barbin, widow of the late Thomas P. Barbin, whose recent death was a severe shock to the local moving picture trade. For the past three months Mrs. Barbin has had active charge of the Reliable during her husband's illness, and will continue to set the high standard which has made the house popular with the picture fans of the Millvale district.

Exhibitor Elected to Council.

Washington, Pa.—The many friends and patrons of J. M. Conners, owner and manager of the Regent theater, Washington, Pa., upon his election to the City Council. Mr. Conners has a large following, and his wide and successful business experience makes him well qualified for the important position which he now occupies.

Notes from Quality Exchange.

Mark Horowitz, the popular salesman of the Quality Film Company, 404 Ferry street, Pittsburgh, has resumed work on the road after an illness of several weeks.

Edward Lebby, formerly of the staff of the Liberty Film Renting Company, has joined the road staff of the Quality exchange.

Carl Frederick Books Three Metros.

Ford City, Pa.—Carl Frederick, manager of the Princess theater, Ford City, Pa., was a recent visitor at the Pittsburgh Metro exchange, and booked the three Metro specials, "The Slacker," "Draft 258" and "Blue Jeans." Mr. Frederick is an enthusiastic Metro booster.

Cleveland Operators Trip It Lightly

Dreamland Academy Scene of the Annual Dance of the Local Union of Picture Projectors—Humorous After Reflections.

From M. A. Malaney, 218 Columbus Bldg., Cleveland, O.

CLEVELAND, O.—The Cleveland moving picture operators' union gave their annual dance Tuesday, January 15, at Dreamland Academy. There was a crowd, estimated to be larger than at any other similar event, and to say the affair was a huge success would be putting it mildly.

The boys had been making preparations for this event for about a month. There was a forty-piece orchestra, furnished by the musicians' union, and the doings started promptly at ten o'clock, lasting until almost daybreak the next day. City officials and other prominent Cleveland people were in attendance.

Among the features of the ball were the special lighting effects, furnished by Al. Newman, of the Opera House; the taking of moving pictures by the Cleveland Plain Dealer Weekly, and a beautiful program which most of those in attendance took home for a souvenir.

After the Ball Notes.

Harry Holmden ought to make a good "jazz" dancer. Leo Weiss nearly talked himself to death. Charles Canfield, as usual, was the "Beau Brummel." Jim Foster nearly slipped and fell. It's a good thing he didn't. Abe Copperman was very dry. He drank a lot—of water. Frank Masik was talking business all night long. Ray Wood was looking for a "Gaiety" two-step. Modest Charley Bullock told us to be sure and get him in this column. We are satisfied now that Oscar Scheck can't dance.

Maude Murray Miller Heads Ohio Censors.

Cleveland, O.—The Ohio Censor Board is now headed by a woman, and is practically controlled by the government of Democrats.

Mrs. Maude Murray Miller, the oldest member of the board in point of service, has been elected chairman to succeed Charles G. Williams, who remains a board member.

Mrs. Miller just returned to work following an illness of pneumonia. A short time ago, Governor Cox, through the industrial commission, appointed Maurice A. Hague to membership on the board, which made Hague and Mrs. Miller Cox appointees. The chairman at that time was Mr. Williams, who was appointed by former Republican Governor Willis.

The Ohio censor board this week rejected in full the Essanay production, "Men Who Have Made Love to Me," with Mary McLane, "on account of being harmful." The Cleveland Kleine offices received a certificate to this effect on January 21. This was the first big feature to be turned down completely following the election of Mrs. Maude Murray Miller to office as chairman of the Ohio Censor Board. The board also rejected a Keystone comedy, "Ruined by a Dumb Waiter," and another one-reel Triangle, "Airing Their Troubles."

Film men are of the opinion that a more drastic policy has been adopted by the board because the reports for the last few weeks showed very few eliminations.

New 1,200-Seat Theater Coming.

Cleveland, O.—This city is to have a new theater, to seat 1,200, at West 30th street and Lorain avenue.

Fine & Kramer, of Meadville, Pa., sold their two Meadville theaters, the Photoplay and the Academy, also the Meadville Poster & Advertising Company, a billposting concern, to A. G. Phillips, owner of the Meadville Daily Messenger, who will dismantle the Photoplay theater, as he is making a department store out of the building.

Mr. Fine, one of the owners of the Dennison Square theater, Cleveland, then bought the Zimmerman block, on Lorain avenue, at 30th street, a block from West 25th street. He and Mr. Kramer, who will move to Cleveland, will remodel this building and erect another building which will give them a theater to seat 1,200.

All Elyria Theaters Combined.

Elyria, O.—Complete consolidation of all the theaters in Elyria, O., has been accomplished through the sale, last week, of the American theater by its owner, John Pekras, to the Elyria Theatres Company.

Mr. Pekras will retire from the picture business after more than ten years in it and will be engaged in manufacturing rubber heels. The Elyria Theatres Company now controls the American, Strand, Dreamland, Rialto and Bannon's. Henry Wurst is president; Christ. Neufert, treasurer; E. J. Georgople, general manager, and Milton Phelos and O. J. Bannon, assistant general managers.

Notes of the Film Trade.

Cleveland, O.—John Reinhardt has bought the Chaplin theater at 7518 Woodland avenue, Cleveland, from A. Tucker. This house was reported to be closed for good. It seats 600.

Akron, O.—Paralta plays had their first run in Akron, O., last week, when Jim Dunlevy played "A Man's Man" in his new Bank theater, for a four-day run. He did good business.

The first run in Warren, O., has been sold to John Murray, of the Warren Opera House.

MORE CANADA NOTES.

By W. M. Gladish.

Saturday Matinee Concerts.

Montreal—The Imperial theater, Montreal, is giving a forty-minute orchestral concert under the direction of M. Henri Delcellier every Saturday matinee, starting at three o'clock, in addition to the regular show. The concert programme consists of five solo and ensemble vocal and instrumental numbers.

Pertinent Personals of Filmdom.

Toronto—Joe Kauffman, formerly manager of the St. John office of the Globe Films, Ltd., has joined the Montreal office of the Famous Players.

George F. Perkins, head of the Perkins Electric Company and of the Independent Film and Theater Supply Company, has appointed Sidney Starfield manager of the Winnipeg office of the company in succession to J. Levine, who is now handling state rights propositions.

R. S. Bell has left the Superfeatures, Ltd., to go into the wholesale fruit business in Montreal.

D. G. Walkley has taken charge of the Universal's Winnipeg office during the temporary absence of Phil Hassa, who has come to Eastern Canada, on account of his father's health.

Earl Sharpe has become assistant booker at the Regal headquarters in Toronto and has been succeeded as head shipper at the head office by H. Paff.

Ben Geldsealer Joins O. T. C.

Toronto—Ben Geldsealer, assistant to Meyer Fischer at the Toronto headquarters of the Famous Players Film Service, has joined the Canadian Officers' Training Corps at the University of Toronto and is slated for overseas service after he earns his commission.

Happy Managers Can Use Wood and Open

Nashville Exhibitors Have No Heatless Days, but They Have to Carry Wood—Ococee Falls Furnishes Them with the Light.

By J. L. Ray, Trade News Service, Nashville, Tenn.

NASHVILLE, TENN.—Instead of causing the moving picture interests of the state to lose a day's business by closing their houses on "heatless day" the modified order, which allows theaters to remain open providing wood is used as fuel on Tuesdays, is proving one of the greatest boosts the theater managers have encountered in some time. Since the order has been altered allowing theaters to remain open on Tuesday as well as Mondays if wood is burned, managers of show houses in Nashville are beginning to feel the benefit of the added patronage.

Additional matinees have been arranged at a number of houses over the state where one matinee and two night performance have been given under normal conditions. At the Princess, a combination moving picture and vaudeville house, a corps of men were put to work hauling in over a thousand cords of wood for Tuesday, and the house on that day was as warm as if heated by coal. A number of the suburban houses closed down during the excessive cold weather, but thus far only two of the central theaters have been forced to close, and these only temporarily. The Alhambra, which closed for a few days, is again open and running every day on heat provided from the boilers in the Fifth Avenue theater, which adjoints. The Rex, a Fifth avenue theater, closed on "wood-burning day," but the rest of the uptown houses remained open.

Ococee Falls Furnish the Light.

All Nashville theaters are furnished with electric light and machine power from the plant of the Nashville Railway & Light Company, which power is generated by hydro-electric process from the Ocoee Falls establishment, located about 125 miles south of Nashville. State Fuel Administrator W. E. Myer has ruled that by closing down the auxiliary steam boilers of the power plant current will be allowed to be distributed the same as usual, which is a great advantage to the show men.

Chattanooga and Knoxville also have water power plants, and have accordingly reaped the benefits of this system. Memphis is a coal-burning city, and is severely handicapped by the fact that she has no water power electricity. Two thousand coal miners in and around Knoxville worked Sunday as a means of increasing the coal supply through the activities of the Southern Appalachian Coal Operators' Association.

In Nashville managers of theaters reported that the first "heatless Monday," which threw out of employment thousands of industrial and commercial workers, provided about the same number of patrons as on a Saturday afternoon. Even greater crowds were held back on account of the extremely inclement weather, but with milder conditions the box office receipts are destined to attain still higher altitudes.

Nashville Censors Act on Stage Play.

Nashville, Tenn.—The Nashville Board of Censors last week notified the management of the Orpheum theater, a legitimate house, that no presentation of "Her Unborn Child" would be permitted until the play had been approved by the board. The action of the board was sustained by Mayor Wm. Gupton, who issued orders to Chief of Police Alex Bathell to permit no further billboard or street advertising of the play. The play was at first forbidden outright, but, after a consultation by Manager W. H. Moxon and his attorneys with the censor board, it was agreed to run a special matinee on Monday afternoon to decide on the relative merits of the show. After reviewing the play, the board placed its approval thereon, and allowed it to run. A photoplay with a similar title was review by this board some months ago, and was slashed so it was hardly recognizable. Both plays were attacked by reason of their suggestive titles.

Knickerbocker's New House Organ.

Nashville.—The Knickerbocker News, the recently added house organ of the Knickerbocker theater, is proving a splendid boost to this popular moving picture house. The publication is a weekly, running five columns across and about two-thirds newspaper length, and is a four-sheet. The generous use of cuts on all the pages is making it a much livelier sheet than it would be with solid reading matter. Co-operation between the theater and the daily newspapers in the use of cuts is helping cut down expenses.

New Memphis Loew House Thrives.

Memphis, Tenn.—Since the Princess theater was taken over by Marcus Loew business has been above normal. The formal opening was had on December 23, and the house, which formerly operated on a 5-cent scale, has been changed to 10 cents for all seats, including war tax. It has one of the largest theater auditoriums in west Tennessee, and the $10,000 pipe organ just rebuilt is a big feature. A new ventilating system is also an asset.

Pictures of the Hart, Fairbanks, Farrar, and Sennett type are shown for this nominal sum, with four weekly changes. A. B. Morrison, formerly assistant manager of Loew's Lyceum, vaudeville and picture house, is putting on good shows, and is being rewarded for his efforts. The house has adopted the slogan, "Big shows—little prices."

Memphis Exchanges Close Mondays.

Memphis.—Exchanges in Memphis feel the heavy hand of the coal famine, and are complying with the fuel administrator's mandates to the letter of the law. A number of these west Tennessee exchanges have been suffering by reason of many small town houses in Tennessee closing during the cold weather. Shipments are being arranged by Kaufman Specials, one of the leading exchanges, in order that they may be forwarded one or two days in advance to reach the picture men on time for their programs.

Dayton News Letter

By P. J. G., Dayton Correspondent.

Rudy Knoepfle Entertains.

DAYTON, O.—Rudolph Knoepfle, representing the Fox Film, opened his Dayton drive on behalf of the Sunshine comedies with a supper given at Satalia's Italian restaurant here. It was not a large affair, rather an impromptu arrangement in the form of a surprise for the few who attended. Among the notables who were present we will mention John Lyons, manager of the Orpheum; Gus Kinsler, with the George Kleine system; Eddy Gomersol, with the Foursquare exchange at Cincinnati; J. A. Conant, representing Select (which, by the way, is taking quite ahold in Dayton), and John Frinkoss, formerly with the Triangle exchange at Cincinnati, but who answered the call, and is now enrolled in the Signal Corps of the U. S. Army.

Chas. Houser Takes Alhambra at Miamisburg.

Miamisburg, O.—Chas. Houser, formerly with many circuses, and an acrobat with the Ringling show, will operate the Alhambra theater at Miamisburg, Ohio. Charley also operates the Miami theater at Miamisburg, and as there is only one more house in the town his acquisition of the Alhambra places him in the magnate class. The Alhambra will be open one night a week until further notice.

George Davis a Dependable Adviser.

Dayton.—George Davis has returned from a short trip through West Virginia and Kentucky, where, he states, business is also on the decline for the present at least. From his conversation one would glean that West Virginia and Kentucky are not the most convenient places in the world to travel through, although George told of many happenings which interested a small gathering of film men at the League rooms. One thing I will say for George he does not stretch the truth as do some of those who I am forced to call "film peddlers." George is an old timer, and knows that if business is not exactly rushing it will not help things to give out prosperity announcements, for the present poor business is hitting all the companies, and they all suffer alike, as far as I can see.

Pathe Has New Dayton Representative.

Dayton, O.—James (Pathe) Hamilton, as he is known to the trade, was formerly at the Louisville Pathe office. Jack Needham, who represented Pathe here for a few weeks is handling the Government picture recently made at Camp Sherman, Ohio, showing the life of Uncle Sam's boys. Jim was much in evidence at the League rooms last week and is meeting all members in fast order. As was the case with Jack Needham and Paul Allison, we wish Jim Hamilton all the luck in the world.

Marguerite Clark Dayton Favorite.

Dayton, O.—It was indeed a feast for the eyes to see admirers of Margerite Clark line up at the Strand to see her recent picture, "The Seven Swans," and it must be remembered that the thermometer registered about sixteen below zero that day.

New Stage Set at Strand Theater.

Dayton, O.—A new stage set is to be installed at the Strand here, within the next two weeks, which will equal any in this part of the country if plans are carried out as announced by Clay Brehm. The total cost of the set will run well into $1,500, and should improve the appearance of this already beautiful house. Mr. Brehm also promises another surprise in the way of novelties for patrons of the Strand, to be announced within the next week.

Crisp Bits About Dayton Film Men.

J. A. Conant, with the Select exchange at Cincinnati, announces he has booked the Mecca theater in Dayton for the entire Select output.

Chas. Gross and John Siefert, of the Columbia and Ideal, Dayton, respectively, are seen together very often these days. Their frequent meetings have caused several rumors, after sifting all these down we can see none of importance, but it looks as though something is being discussed.

Many film salesmen were snow bound in Dayton within the last week, and this increased the attendance at the League rooms muchly.

After Al Kinsler had asked about the old fashioned man who always carried a rabbit's foot we found that Eddy Gomersol had one in his coat pocket. Eddy also smokes Swastika cigars.

John Frinkoss likes the army, and says he is anxious to go "Over the Top" with the rest who have volunteered.

Had a letter from John Nuckols last week, he says all the boys at Montgomery, Alabama, are anxious to go to France.

The newspapers spoke well of "The Seven Swans," with Margerite Clark.

The Strand at Piqua is still closed owing to the coal shortage.

Tony Klotz, formerly with the Universal exchange at Cincinnati, is doing well in Charleston, W. Va., where he manages the local branch of Universal.

The "Barrier" went over big at the Orpheum.

J. A. Conant declared he liked Dayton as well as Cincinnati. We don't blame you Mr. Conant.

Harry Shaw did not arrive with the recent contingent of film salesmen. It takes Harry to put over a good story in the right manner.

Lurson Anderson, doorkeeper at the Strand, is surely worth mentioning, he is one of the most genial attendants I have seen. In most theaters when the patrons enter covered with snow it is allowed to melt on the clothes, but not so at the Strand. Anderson has a little brush which he uses in cleaning the coats of the patrons.

Things that never happen. Any theatrical man wearing a bow tie as small as that worn by Archie Adlman.

Business continues to hold up at the Lyceum here.

We had several of those film salesmen who get more for their program than any other in Dayton last week.

Upon investigation at the Dayton Public Library we find the "World" very popular. A fact worthy of mention is that the "World" is the only film magazine on the shelves of the Dayton Public Library.

Gilbert Chandler, son of Martin G., came out of the hospital safely after an attack of rheumatism.

I enjoyed most of last Sunday afternoon at the Elite with A. L. Kinsler, the "genial manager," as they say in the different trade papers. Al is more than genial, he is a "regular fellow."

Shows and Programs.

Dayton, O.—The Columbia, in Dayton, under the management of Charles Cross, is to present the Paralta program first run. The opening attraction was "A Man's Man" with Warren Kerrigan. The Columbia includes in its regular pictures part of the Paramount and Artcraft program, as well as Triangle, also the Triangle comedies. For three days George Beban in "Jules of the Strong Heart" made a lasting impression with local fans.

"One Hour" and the "Sin Woman" are two of the Hoffman Foursquare pictures that have been played at the Lyceum theater here to good business.

MICHIGAN TRADE NOTES.

By F. H. Madison.

Charlevoix, Mich.—The new moving picture and vaudeville theater which will be erected here will be known as the Stoddard & Wallace theater.

Alpena, Mich.—The Temple theater was destroyed by fire.

Kalamazoo, Mich.—George Spaeth, who has been manager of the Fuller theater, and W. S. Butterfield, of Battle Creek, have purchased the lease on that house from F. J. Stafford, and Spaeth will continue as manager, using photoplays and three acts of vaudeville.

Houghton, Mich.—The Lyric theater, which has been reopened under the management of James C. Flynn, had for its grand opening "Draft 258."

The Moving Picture World leads in authoritative information, in service and in circulation.

Kentucky's Bitter Weather and Scant Fuel

Exhibitors Have Much to Contend with—Don't Mind Closing Order but Fear Effects of the Lack of Employment in Factories.

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, KY.—The past week, from Jan. 15 to 22, has been one of many surprises to the Kentucky exhibitors, but unless orders of the Fuel Administration are again changed, it appears as though it will be fairly easy sailing for the next few weeks.

Much Less Money After Shut Down.

That the closing order will hit the theaters harder than the mere loss of business on Tuesday is the claim of some of the leading exhibitors, who say industrial concerns are not paying any wages on the one Monday of each week that their plants are down, and that they were forced to dock employes for each of the nine succeeding Mondays under the schedule. Retailers are generally paying their forces full wages, but with the big industrial plants it is said that such a step would be impossible. This means that the workingman will lose five days' pay for the first shutdown, and a day's pay out of each envelope for nine succeeding weeks. With coal costing close to $6 a ton, and the thermometer at or near zero; food, clothing, shoes, etc., out of sight, the workingman is going to have very little left for amusement out of ten short envelopes, and this is bound to affect the picture business. However, two holidays falling together as they do will undoubtedly increase receipts considerably for the first two days in the week, and the exhibitors will do their best to crowd seven days business into six working days. A number of exhibitors are planning to pay their employes full time during the interval of short weeks.

Some Theaters Glad to Close One Day.

"There is a bright side to everything, even the order of the Fuel Administration," remarked a prominent exhibitor of Louisville, who called attention to the fact that it would be good business for some of the theaters to close a day a week, and cut their fuel bills somewhat. He continued: "A better time could not have been selected for closing us one day a week, as a number of small houses have not been making expenses for some time, and Tuesday was, without doubt, the worst day in the week for them. Good attendances would be found in the houses on Saturdays, Sundays and Mondays, but by that time the remains of the Saturday envelope were down to an irreducible minimum, or the people were tired of amusement and the cold. The thermometer has been under zero just ten times this winter, and the worst weather of forty-three years was experienced last week when the thermometer bumped fifteen degrees below zero, this being followed by eighteen inches of snow. There has been snow on the ground now for more than six weeks, and such weather has never before been experienced in Kentucky.

Traffic conditions have been frightful, automobiles hardly able to get through, and the street car service very poor; in fact, there being hardly any service on many days. People have been afraid to come downtown in the afternoons or night for fear that they would be held up for two or three hours in getting home. Coal, at about $6 a ton for the lowest grades, is too high for heating empty theaters, and if the theater isn't warm it isn't going to draw at all. Of course some people patronize the theaters in order to keep warm, but this percentage is small, and generally undesirable. As a fact I believe that the general closing of theaters for one day during the balance of the bad weather period will be of great benefit to some of the small houses, which will make more money by staying closed, but which were afraid to close for fear of losing regular patronage. The big houses paying big rentals are bound to feel it somewhat, especially where contracts have been made for high-rental films, but we are all patriotic enough to take our chances and hope for the best."

Weather Has Disorganized Programs.

Many substitutions have been run in Louisville during the past few weeks on account of blizzards which have blocked railroad traffic, resulting in films failing to arrive. Early last week a heavy snowfall blocked all of the railroads entering Louisville, and nothing was received from Chicago, Indianapolis or St. Louis for a day or more, while traffic was hours late in every direction. The Walnut, Alamo, and other local theaters, had trouble in getting films for advertised shows, and in some of the theaters it has been necessary to swap films around in order to change the bills. Now, however, things are in almost normal shape again, and the situation has been cleared.

Raising $10,000 for Kentucky Soldiers.

Louisville, Ky.—Opening of the new Liberty theater, at Camp Taylor, Ky., erected for the convenience of the soldiers at the camp, was delayed during the recent blizzard by the failure of an Eastern orchestra to arrive in time. This building has a seating capacity of 4,000. Arrangements have been made by the Mayor of Louisville and other leading citizens for a "Smilage Campaign," to sell ticket books to local citizens who, in turn, will give them to the boys at the camp, it being planned to raise $10,000 for the benefit of the theater and the boys from Kentucky, Indiana and Illinois. Talks are to be made from the stages of the local picture theaters and other theaters in an effort to raise the money. Charles Scott, formerly with the Strand and Ben Ali theaters, of Lexington, Ky., was recently named manager of the camp theater, it having been reported several weeks ago that the choice would probably fall to Mr. Scott.

Operator Burned by Ignited Film.

Lexington, Ky.—Thomas Weilman, operator at the Orpheum theater, was seriously burned about the face, arms, right side and back when a large double reel caught fire while running through the projecting machine. Mr. Weilman was some time getting out of the booth, which is reached by a ladder, and was immediatcly removed to the hospital. It is reported that he will recover from his injuries. The fire department flooded the front of the theater with water, which instantly froze, putting the theater out of business until warmer weather is experienced. J. H. Stamper, manager of the house, was unable to place an estimate of the damage.

Exhibitor J. V. Lang Shot from Ambush.

Louisville, Ky.—John V. Long, of Newport, Ky., who has been conducting a moving picture theater at McRoberts, Ky., in the coal-mining district, was assassinated by an unknown slayer on Jan. 7, while accompanied by four companions. They were returning from Jay's Fork. They were members of a bowling club, composed of Lang's cousin, Ray Lang; Lawrence Day, Henry Gillie and Tom Short. They had made the trip to Jay's Fork, and were returning along the trail in Indian fashion, with Lang following Short, who was in the lead. Several shots were fired from ambush, one striking Lang in the leg, and another in the temple, the man living two hours, but not regaining consciousness. Members of the party stated that Lang had spoken to an unidentified man who had accosted him while on the trip, but that occurred some time before the shooting, and no clew has been obtained as to the slayer.

Missouri Picture Shows Closed Two Days

State Fuel Administrator Discriminates in Favor of Road Shows—St. Louis Exhibitors Protest but Show Their Patriotism.

By Mary Moore, 6035 Kingsbury Block, St. Louis, Mo.

ST. LOUIS, MO.—The motion picture exhibitors of this city are up in arms over what they declare is a gross discrimination and injustice brought about by the City Fuel Administration and State Fuel Administrator Crossley in ordering all motion picture houses closed for two nights each week, Mondays and Tuesdays, while the so-called legitimate theaters are allowed to run every night.

So heated was the discussion in the office of the State Fuel Administrator immediately following the issuance of the order, that one of the exhibitors and a member of the Fuel Board almost came to blows.

League Was Willing as Volunteer.

When the proposal to save fuel was first made to the exhibitors, a meeting of the league was called and it was agreed that the motion picture theaters could easily close two nights a week if the necessity of war so dictated. The league authorized its president, Joseph Mogler, to notify the Fuel Board that if "theaters" were to be called upon to do their bit out of patriotic motives, two days' closing was satisfactory. Mogler so notified the Board.

Saturday, January 19, the Board made known its rulings in a proclamation, and to the surprise of the motion picture exhibitors it was found that the discrimination had been made. A 10 P. M. closing hour was ordered on the motion picture houses and legitimate theaters for all nights, but the motion picture theaters were the only theaters ordered closed altogether on Mondays and Tuesdays.

The news of the ruling stirred the film men to quick action. A committee of fourteen of the biggest exhibitors in the city was formed hurriedly with William Sievers as chairman. This committee actually marched on the office of the Fuel Board.

Exhibitors Protest But Show Patriotism.

"Our appearance here is demanded by your ruling," Sievers told the Board, "and we will not tolerate for a minute any insinuation that our present protest is indicative of a lack of patriotic co-operation. We are not protesting against the closing order; we are demanding that the discrimination between moving picture theaters and 'legitimate' theaters be changed at once."

Secretary C. H. Weiser of the Fuel Board told Sievers that inasmuch as the legitimate houses were playing road attractions, the loss to them would be heavy if they were ordered to close on a given night.

"Is your fuel order to protect one industry and neglect another or is it to save fuel, irrespective of possible loss?" asked Sievers.

The question put blandly to the Board caused great commotion in the room, during which loud talking and shouting completely drowned out all possible chance of logical settlement of the question. The exhibitors' committee left the Fuel Board without getting satisfaction, and the order went into effect. There was some talk of court action in the name of fairness, but several of the managers decided that in view of the patriotic necessity of saving fuel at this time, it would be better to avoid anything that might interfere with the fuel order, despite conditions.

Accordingly, on Monday and Tuesday nights, January 21 and 22, St. Louis saw its hundreds of motion pictures closed in the name of patriotism, while twelve so-called legitimate theaters ran wide open with increased business because of the absence of all other entertainment.

Exchange Must Hustle to Keep Up.

St. Louis, Mo.—When A. D. Flintom, district manager for Paramount, passed through St. Louis on his way to his home, Kansas City, a few days ago, he found the entire local office force at work Sunday morning the same as on a week-day.

"With the exigencies of war the business in the St. Louis district is so great that it surprises the most optimistic," said Manager George McKean. "The fuel-saving closing days and the 10 P. M. nightly closing order has not been felt financially by the film companies, although adjustments made necessary to meet changed openings are many. We look forward to the greatest year in motion picture distribution."

The adjustments referred to by McKean have been experienced by every film manager in the city. An unusual condition prevails in the district, in that the Mississippi, the dividing line of the Garfield fuel order, is at the district's door. The St. Louis offices distribute to all points in Illinois, just across the river.

In this field and in Illinois, the closing night was, as ordered, originally on Monday. When this order was made, the managers set about to arrange for either Sunday or Tuesday openings in Illinois points.

No sooner had the proper adjustments been made to comply with this order than the date of closing was fixed by Garfield for Tuesday and the whole scheme of release had to be changed in Illinois.

To save both time and possible entanglements, the film managers had also readjusted the Missouri dates along with those in Illinois, and had just completed this work when the Monday and Tuesday night closing order was made for St. Louis and Missouri. The entire scheme of release had to be changed again.

D. M. Thomas, manager of the Fox office here, left town himself to handle the situation for his company in Illinois and Missouri. He visited Quincy, Hannibal and even as far north as Keokuk, Iowa, on this mission, stopping at the larger intermediate points.

George Applegate Transferred.

St. Louis, Mo.—George Applegate, of the Fox office, has been transferred to the Cincinnati office from St. Louis.

Cincinnati News Letter

By Kenneth C. Crain, 307 First National Bank, Cincinnati, O.

"Tuesday" Ruling Helps Exchanges.

CINCINNATI, O.—The eleventh-hour ruling of the Fuel Administration that moving picture shows would be allowed to take their enforced "holiday" on Tuesdays instead of Mondays came as a welcome surprise to exhibitors and exchange men alike. The news was especially welcome to exchanges for the reason that it will make Monday, the day on which they are supposed to close down, an idle day for them, as no programs will have to be shipped out to arrive on Tuesday.

Cincinnati Theaters Pay for Full Week.

Cincinnati.—Operators, ushers, doormen, musicians, and other theatrical employees will lose nothing in a majority of cases by the enforced closing of the houses on Tuesday, as the leading exhibitors have for the most part announced that they will pay wages for the "holiday" as usual. The Walnut, the Strand, the Family, the Bijou, and a number of other Cincinnati houses hastened to make this announcement in order that employees might be freed from the natural worry resulting from the possibility of a wageless day.

Good Business in Cincinnati Suburbs.

Cincinnati.—Vindication of the belief that the war and war taxes would cut little figure with the moving picture houses under normal conditions is seen in reports from several of the suburban exhibitors to the effect that business has been splendid lately.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Avenue, Atlanta, Ga.

Liberty Camp Theater Ready.

CAMP GORDON, GA.—Final preparations for the opening of the Liberty theater at Camp Gordon are being made by Manager Percy Weadon, who has erected a big electric sign over the doorway of the playhouse preparatory to the coming of the first attraction on February 1. The big sign can be seen for considerable distance over the camp in all directions.

Assistant Manager Milner Weds.

Atlanta.—Even weddings must wait on business at times. Mr. B. B. Milner, assistant manager of the Vaudette theater, completed his duties shortly after 10 o'clock checked up his day's receipts on a recent Friday night, and then hurried to the home of Mr. and Mrs. Killebrue, where he and Miss Ramah Killebrue were united in marriage.

"Birth of Nation" Comes Back.

Atlanta.—With a long line waiting the sale of seats for "The Birth of a Nation," opened at the Criterion at 10:45 o'clock, Thursday morning, a specially constructed box office being used. An option is held by the house for the second week should the success of the engagement warrant its staying over.

A Great Treat for All Ware County.

Waycross, Ga.—From January 24 to 28 there was to be shown free in various rural schools in Ware County a most interesting and instructive set of motion pictures illustrating the cattle breeding industry. Besides an interesting story film by the Delco Light Company. The Georgia Hereford Breeders Association has furnished some beautiful pictures of cattle. The United States Bureau of Animal Industry will have film showing how farmers may improve their cattle and free them from the tick, with details of the different vats. Other organizations will furnish films showing dairy and beef cattle, and pictures of butter making of interest to every farmer's wife.

Fine Show at the Auditorium.

Atlanta.—Six thousand people attended the Auditorium show Sunday afternoon, January 19. In addition to the regular vaudeville and regimental band concert moving pictures had its place on the program. "The Cossack Whip," with Viola Dana in the leading role, was donated by George Kleine Company. The Southern Paramount furnished a comedy, "Pullman Brides," while the Select donated the "Lone Wolf," featuring Hazel Dawn and Burt Lytell.

Illinois News Letter.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Interesting News Briefs of Trade.

PARIS, ILL.—Miss Lucile O'Hair, of the Vitagraph Company, has been visiting her parents in this city, and co-incidental with the screen presentation of "The Count and the Guest," in which she starred, appeared in person at the Majestic theater.

New Holland, Ill.—J. C. Synder has closed his moving picture theater here.

Joliet, Ill.—John Cushman and C. N. Fox, who have been operating the photoplay house, have discontinued the use of pictures and turned the house into the home of a stock company.

Springfield, Ill.—Certificate of incorporation has been issued to the Arizona Film Company, of Chicago; capital stock, $50,000. Incorporators, George J. Dehn, W. H. Botham, and Fred Gerlach.

Litchfield, Ill.—James Grieg, who operates the Royal theater, has purchased the Lyric from James Gehlman, and will operate both houses. Gehlman was owner of the Lyric but a short time, having purchased it from S. E. Pirtle, who retired from the Litchfield field to devote all of his time to his theater in Flora, Ill.

Urbana, Ill.—Paul Casey, who has enlisted in the aviation corps, has sold the Colonial theater to Charles D. and Herbert M. Motz, of Chicago. The house will be under the management of Herbert Motz, who has been an exhibitor for nine years.

Hillsboro, Ill.—John Grubbs, of Fairfield, is reported to be contemplating the erection of a moving picture and vaudeville theater here.

East St. Louis, Ill.—Redmon's Majestic theater has installed a $15,000 pipe organ and photoplayer.

Taylorville, Ill.—The Empress theater has started daily matinees, the shows beginning at two o'clock and running until eleven. A bid for transient patronage is made by announcing that patrons waiting for trains may leave word at the box office, and they will be advised if their train is late. Special attention is paid to taking care of parcels for shoppers.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Cheyenne Notes of Trade.

By John C. Fleming, Box 273, Cheyenne, Wyo., with the Wyoming Tribune.

Cheyenne to Have Big New Theater.

CHEYENNE, WYO.—The Moore & Greaves Amusement Company of Denver, now running the Atlas and Lyric theaters in Cheyenne under the management of M. H. Todd, are erecting a new $40,000 theater, which is about half finished. This theater when completed will be the finest picture playhouse in Wyoming, seating close to fourteen hundred people and having a stage large enough for the working of vaudeville and small road shows. The policy and name of the new theater has not yet been announced.

New Manager at Amuse Theater.

Cheyenne, Wyo.—Mr. B. W. Morris, formerly of the Rialto theater, Denver, Colo., has accepted the management of the Amuse theater of Cheyenne. Mr. Morris started by booking Paralta and Jewel services.

New Theater in Glenrock, Wyo.

Glenrock, Wyo.—Cities spring up over night in the oil fields of Wyoming and Glenrock, Wyoming, like many another, is the latest town to become large enough to support a picture playhouse. As soon as the wiring and heat are installed, Glenrock's new theater will begin entertaining the oil drillers of the big muddy oil field. Glenrock is located in heart of this district.

Owner of Cheyenne Theater Leaves.

Cheyenne, Wyo.—Carl Ray, president and secretary of the Amuse theater, left for the east to attend to business and visit Minneapolis' famous Ice Palace the later part of January. Mr. Ray makes his home in Los Angeles.

Minneapolis Mondays Are No Longer Blue

Big Crowds Fill Picture Theaters in Twin Cities on Fuelless Day When Nobody Worked but the Exhibitor and His Aids.

By John L. Johnston, 719 Hennepin Avenue, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Administrator Garfield's famous coal conservation order kept the exhibitors hereabouts busy, and this last word might be written in caps, too. Three weeks ago exhibitors were in hot water on lighting their theater exteriors. However, the new fuel-saving ordinance shook them up considerably. When it was first announced that the theaters would be closed on Mondays some exhibitors grumbled a little, pulled out their heat bills and began to smile. Monday, they figured would be the ideal day for them to be forcibly closed. After reading the newspaper stories about the Monday closing a majority of the local and out-of-town exhibitors flocked to the exchanges to cancel service and to rearrange bookings. This done they returned home to plan out what they would do with a "holiday" when news came from Washington to the effect that the theaters would not close Monday but Tuesday. The change caused a second run of exhibitors to the exchanges, and film bookers perspired freely trying to keep pace with the demands for cancellations and changes. Various local exchanges adopted hurried measures to satisfy exhibitors who had put up deposits on Tuesday pictures. Exhibitors seemed satisfied that the exchange men would treat them fairly.

The first "store-closed, theater-open" Monday brought about astonishing results in Minneapolis. The many thousand people sought the various theaters to kill time, and in a majority of downtown theaters, for the first time in history, Monday's business equalled and, in some cases, eclipsed Sunday's mark. It is believed that the Tuesday closing will educate the public into coming to the theaters Mondays, as well as the other week days, in the future.

Heretofore Mondays have proved blue for local exhibitors. One downtown Minneapolis exhibitor estimated that Monday's business alone would average about 75 or 80 per cent. of the amount previously recorded on Monday and Tuesday together, which comes close to proving that Doc. Garfield's alterative was a good thing. Some local film exchanges were closed up Monday, while others were not. Local exchanges, it appears, were not quite sure whether they were expected to close the same day theaters did or whether they were to close the same day with factories and stores.

Associated Theaters, Inc., Progressing.

Minneapolis—The Associated Theaters, Inc., organization has transferred its business offices from 810 Lumber exchange to the fourth floor of the Film Exchange building, where President C. W. Gates and other officers and directors hold forth daily. President Gates has sold his theatrical interests at Aberdeen, S. D., and will devote most of his future time to help build up Associated Theaters, Inc. Secretary Thomas Jacob Hamlin of the new organization left Minneapolis for New York Jan. 19, to attend a meeting of producers, and was very confident that he would be able to announce some "big things" when he returned to headquarters. (He paid us a friendly visit in New York. Come again.) The Associated Theaters, Inc., organization reports rapid progress.

New Garrick Gives Popular Benefit.

St. Paul, Minn.—Manager Theodore L. Hays, of the New Garrick theater here, is getting some excellent publicity and creating many new photoplay patrons this week by displaying "The Italian Battelfront" feature, booked through the Supreme exchange, Minneapolis, and giving the proceeds to various war organizations. Nespapers and different clubs have given Mr. Hays theater some extraordinary boosting.

Many Theaters Suddenly Lose Light.

St. Paul. Minn.—Several local theaters suffered a sudden shock last week when a main feed wire at a local heating and lighting plant broke and darkness fell upon them. Reports indicate good business at local theaters on the fuelless Monday.

Twin City Exchange Personals.

R. L. White, formerly with George Kleine's exchanges at Kansas City and Des Moines, and E. W. Reese, formerly with the Universal at Kansas City, have joined the Minneapolis Universal exchange.

Manager Pearson of the Universal exchange, conferred with Joe Brandt for two days at Chicago last week.

A. S. Dowd, New York sales representative of the Universal, and Nate Schaeffer, his assistant, have returned East after spending about three weeks in Minneapolis boosting Universal service and assisting Mr. Pearson in the reorganization of the local exchange.

Julius Bernheim, former Bluebird manager, Minneapolis, has joined the Chicago Universal exchange forces.

J. F. Flaherty, Chicago's Hoffman-Foursquare manager, spent several days with Manager George Law of the Minneapolis branch last week.

Manager Harry Graham, of the Kleine Minneapolis exchange, has returned from a week's trip through northern Minnesota.

Patrick Howard Carey, manager of the local Educational Film Co. exchange, has announced the rights to distribute that firm's products in Iowa have been obtained by the Minneapolis branch.

A. A. Hixon, Paralta exchange manager, has booked Henry B. Walthall's Paralta feature, "His Robe of Honor," in the Blue Mouse theater, St. Paul, giving that theater two week's Paralta bookings in succession. Mr. Hixon plans visiting Iowa and Wisconsin exhibitors shortly and states that he intends to "Paraltize" the territory.

Prairie State News Letter

By F. H. Madison, 623 South Wabash Ave., Chicago, Ill.

North Dakota Theater Notes.

VALLEY CITY, N. D.—C. A. Robinson, who took the Grand theater from N. A. Burch, made plans to have his new acquisition supersede the Rex, which he had been conducting. The plans included the entire redecoration of the house, the changes embodying the best of the ideas which Robinson has secured in inspecting the leading photoplay houses in the country.

Canton, S. D.—The Empress theater is now under the management of Floyd J. Cooper.

Yankton, S. D.—The Yankton and Lyric theaters have been taken over by A. L. Hess, of Watertown, S. D., and J. H. Hess, of Fargo, N. D.

Jamestown, N. D.—The North Dakota Defense Council will spend $14,000 in exhibiting throughout the state films which are supplied by the United States Bureau of Public Information. Among the thirty exhibitions was the opera house, which included in its plans a free matinee for school children under fourteen years when accompanied by adults with tickets.

Indianapolis Theaters Shut Down 4 Days

All Amusement Houses Closed by Marion County Fuel Administrator—Many Families in Dire Need of Coal—Little Saving Effected.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Life with the motion picture exhibitors of Indianapolis for the last ten days has been one huge nightmare. Dr. Henry Jameson, Federal fuel administrator for Marion county, ordered all theaters—motion picture and legitimate—churches, clubs, lodge halls, saloons and poolrooms closed from Tuesday evening, Jan. 15, until Saturday evening, Jan. 19, in the effort to conserve fuel. The theaters closed their doors soon after the order was received and they kept them closed until 6 o'clock Saturday night.

However, when the conservation lid did blow off Saturday night, it blew off with a bang. All Indianapolis, it seemed, thronged the downtown streets to hear the "explosion," and a majority were "on the job" long before the doors opened at 6 o'clock, because a lot of pent-up energy had to be expended.

Comedy programs were the most popular and love films didn't seem to get much attention. It was a gloomy night, otherwise, that greeted the surging theatergoing crowds. Only a lighted window here and there, a few electric signs, nearly every store window dark, and even the moon, itself, only half full.

January 14, however, things reverted back to the gloomy side again as exhibitors observed their first showless Tuesday under the orders of the Federal Fuel Administration. Although there was some little grouching over the inconvenience of the order, it was generally accepted cheerfully and patriotically.

Meeting Held at Circle Theater.

Plans for a getting together of the Administration and the theater men were perfected at a meeting at the Circle theater on the night the order was issued. It was attended by Robert Lieber and S. Barret McCormick, of the Circle; B. V. Barton, Charles M. Olson, H. K. Burton, Edwin Booth and W. H. Shewmaker, of the Central Amusement Company, operating the Lyric, Isis and Alhambra theaters; H. A. Keene and Edward Sourbier, of the Bijou, Keystone and Palms; E. H. Bingham, M. D. Cross and H. E. Cohen, of the Colonial, Regent and Crystal; Shafe Zeigler, of the Park; Nelson Trowbridge, of the Murat; A. F. Miller, president of the Indianapolis Theater Managers Association and manager of English's opera house, and Roltare Eggleston, of Keith's.

All of the men were perfectly willing to comply and co-operate with an order issued by the fuel administrator if it would aid in saving lives or suffering incident to the coal famine, but they were unanimous in the opinion that the closing of the theaters would not effect much saving in coal.

A committee composed of Robert Lieber and S. Barrett McCormick, of the Circle; Edward Sourbier, of the Palms and Keystone, all motion picture houses, and Roltare Eggleston, of Keith's, and A. F. Miller, of English's, called on Dr. Jameson bright and early Wednesday morning. They informed him that the theaters are heated from exhaust steam from the plants of the Merchants Heat and Light Company and the Indianapolis Light and Heat Company, and claimed that this steam is a byproduct of necessary generation of electricity.

They also argued that the heat allowed by the fuel administrator to heat the stages for the purposes of keeping the water pipes from freezing would be sufficient, when the curtains go up, to heat the auditoriums, as the body heat of the people helps to raise the temperature. They further showed that more than 1,200 theater employes would be thrown out of work by the order.

Theaters a Refuge from Cold.

Many people had been going to the movies in the afternoons and evenings to keep warm, the committee pointed out, and added that a number of the photoplay houses had been permitting people to sleep in their places all night during the extreme cold weather. One member of the committee presented figures showing that closing order would cost the Government about $1,500 a day in war taxes.

"I do not want to cut off your business if doing so does not affect a material saving in coal," said Dr. Jameson. "However, when we talked this matter over we decided that those large rooms used too much heat. When you realize, gentlemen, that there are from 1,000 to 2,000 families in this city whose homes are without fuel of any kind, you can see that something had to be done. I am not saying that this order is absolutely correct. Here's what I'll do for you:

"You go to the lighting and heating companies and have their engineers prepare statements giving facts about the heating systems used in your places. Bring in the facts concerning the number of people who are thrown out of employment by the order, and other phases of the question, and I will confer with you an hour each afternoon until Friday.

"Then if you can make it plain that there is no saving of coal I will let you open. I will make an order affecting a future operating of the house probably Friday afternoon or Saturday morning."

The committee submitted statements from the lighting and heating companies showing that all of the downtown theaters are heating from exhaust steam, a byproduct of the manufacture of electricity.

The theater men argued that in serious times like the present it is a real benefit to the people to have places of amusement to go to. They estimated that in normal times 20,000 people attend the theaters and motion picture houses each night, which results in a fuel saving in their homes, and that more than 1,200 people are employed at the theaters. The theater men protested that they should not be "made the goats" when other businesses which could be closed were allowed to remain open.

A Touch of Paternalism in Dr. Jameson.

Dr. Jameson said the closing order was not only meant for the saving of fuel but also to give the clerks and working people an opportunity to get home and help themselves. In his opinion, people who are out of coal should have the opportunity to arrange for their coal supplies in the daytime. He argued that the theaters are not a necessity and added that the people who might attend the theaters would be better off in their homes.

Then, on Friday afternoon, Dr. Jameson issued an order saying that all places affected by his order would be permitted to resume normal conditions again at 6 o'clock Saturday afternoon in order to comply with the order of Dr. Garfield.

Iowa News Letter

By Dorothy Day, Register-Tribune, Des Moines, Ia.

Many Exhibitors Feel Blue.

DES MOINES, IA.—With so many trains already removed and prospects of many more going, with the state in the grip of below zero weather, and with coal at a premium the exhibitors of Iowa are blue. They are sticking close to business, and seldom come to the exchanges.

Des Moines Film and Supply Buys All Mutual Supplies.

Des Moines.—Stanley J. Mayer, manager of the Des Moines Film & Supply, purchased all of the supplies that the Mutual exchange had on hand at the time of their removal to Omaha.

Fairfield Theater Destroyed by Fire.

Fairfield.—Word came in recently from Hugh Bennett that the Fairfield theater, of Fairfield, which he recently took over, was totally destroyed by fire early in the week. His loss was total, and no insurance.

R. L. White Goes to Minneapolis.

Des Moines.—R. L. White, who recently joined the sales force of the local Metro exchange, has resigned, and is leaving this week for Minneapolis, where he will act as specialty man for the Jewel Productions, Inc., and First National Exhibitors' Circuit pictures.

"The Whip" Going Over Big.

Des Moines.—Stanley J. Mayer, manager of the local office of the Yale Photoplay Company, has returned from a short trip over the state. Mr. Mayer is jubilant over the success of his picture "The Whip," and is proudly showing a letter from E. M. Henle, of the Palace in Muscatine, a letter that repeats the tale of Mr. Myers, of the Palace in Waterloo, that "The Whip" broke all attendance records.

Jewel Sales Manager in Town.

Des Moines.—Harry Berman, sales manager of the Jewel Productions, Inc., has been in town the latter part of the week conferring with D. B. Lederman and Nicholas Amos. The Jewels will open their Des Moines run at the Casino, Sunday, January 20, with "Sirens of the Sea."

Columbus Jct. Exhibitor in City.

Des Moines.—Doctor Pense, manager of the picture house in Columbus Junction, was compelled to close down for several days last week for lack of coal, and took the opportunity to run down to Des Moines for a call on the exchanges.

Cantonment Theaters Doing Better.

Des Moines.—More troops have been arriving at Camp Dodge, and business at the Herrold theater has increased. The Trilby theater has opened, and also reports business progressing as well as could be expected. Managers of the cantonment houses are both confident that with the arrival of the full 45,000 men business will be all that could be desired.

Star Theater Sold to T. H. Tessman.

Newton.—J. A. Beanblossom has decided to go back to the automobile trade. He has sold his theater, the Star in Newton, to T. H. Tessman, and returned to Grinnell.

Dallas News Letter

By Douglas Hawley, Times-Herald, Dallas, Texas.

Conditions in Oklahoma Good.

DALLAS, TEX.—L. Remey, manager of Texas Goldwyn branch, is gradually thawing out. He was up in Oklahoma during the blizzard of January 10, when fourteen below was registered, and the snow was some feet deep. Mr. Remey declares conditions in the young state are excellent, and that Goldwyns are in excellent demand. W. C. Wood, Lawton, Okla., has taken over a newly completed theater there in addition to one he already controlled. Mr. Remey is proudly exhibiting the new paper on "A Splendid Sinner," with Mary Garden, a new Goldwyn, releases on which are soon expected for Texas.

No "Birth of Nation" Shows Near Colored Troops.

Dallas.—Fearful of race prejudice and because of the number of colored troops at San Antonio camps, "The Birth of a Nation" has been forbidden at San Antonio by Col. Rucker, in charge of amusements as affecting Texas camps. The picture had been booked for a week's run at the Texas army city. Jack Abrams, representing the Epoch Producing Company, is doing well in Texas with "The Birth" and "Intolerance," the latter having been recently booked at a number of the larger cities.

Vitagraph Texas Men Meet.

Dallas.—Vitagraph salesmen met with Western Division Manager H. D. Naugle and Manager J. B. Dugger at the Dallas branch January 25 for a sales conference. "Over the Top" and "The Woman and the Web," Vitagraph's newest serial, were the chief topics. The travelers included J. L. McKinney, central Texas; H. E. Fulgham, Oklahoma; G. W. Thornton, west Texas; Joe Berliner, southwest Texas; Jack Petit, south Texas, and G. L. Randal, Arkansas.

Theater at Marietta Damaged by Fire.

Marietta, Okla.—The Pickford theater, J. Renfro, proprietor, was badly damaged by fire January 16. A blaze was discovered in the ceiling during the progress of a performance, but the audience filed out in good shape. Temporary quarters have been secured while repairs are being made. No films were destroyed.

Two Beaumont Exhibitors Visit Dallas.

Beaumont.—Harry Barr, of the People's theater, Beaumont, and J. A. Holton, of the Port Arthur Amusement Company, Port Arthur, have returned to south Texas from a booking trip to Dallas during which they took on some new features for their houses.

Two West Texas Exhibitors Visit.

Dallas.—Despite the fact that they are located in the so-called "drouth district," H. B. Robb and B. S. (Bright Sunshine) Adams, of Robb and Rowley, Abilene, San Angelo, and Big Spring, Tex., were visitors at Dallas exchanges during the week of January 20. They say business is good, considering, and that the recent snow didn't help west Texas much. High winds prevailing blew the precipitation into drifts, and the hope that it would soak into the thirsty ground wasn't realized. "But it always rains sometime' in Texas," says "Bright Sunshine," with the addition, "we should worry." He's an optimist with a big "O" if there ever was one.

Picture Theater Notes from Texas.

Naples, Tex.—Thomas C. Wickenden has sold his motion picture show here, the Hippodrome.

Waco, Tex.—Further arrangement for the soldiers near the camp has been arranged for in the way of picture shows, and a big building has just been completed for Mr. Stevenson of Galveston. The building is 45x155 feet. It is located on the Bosqueville road, southwest of headquarters.

Houston, Tex.—Henry C. Stearn is the new manager of the Isis theater. He succeeds Maurice Barr, who has been transferred to New Orleans as manager of the Strand theater there.

Waco.—David Goodlett, who several years ago conducted a theater at Georgetown, has opened at this place. Mr. Goodlett is well known and popular.

W. F. Sonneman, of the Rex theater, has returned from a short trip to Dallas, where he booked some new attractions, including Vitagraph features.

F. Sandekos, of the Central Film exchange, is a pioneer in exchange service locally, and reports good results from his venture.

Kansas City Theaters Accept Fuel Decree

New Two-Day Closing Order Met Without Protest or Worry—New Theaters Building and Business Is Good—Few Houses Have Been Closed.

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

KANSAS CITY, MO.—The order of the Missouri fuel administrator in closing moving picture theaters in Kansas City two days a week—Mondays and Tuesdays—and at ten o'clock each night, was met by the Kansas City exhibitors in the same manner that they have met all other moves directed for the benefit of the Government.

The film business in Kansas City is good just now, too. There are now four new houses in the course of construction. Three of these will be the last word in motion picture theaters and will be large houses. The fourth will only have about 400 seats and is in an old building.

To date only two first class theaters have closed in Kansas City. One of these is open several nights a week. The other is planning reopening as soon as the coal crisis passes. In Kansas City, Kansas, a theater which has been closed for four months has reopened. In Rosedale, a part of Kansas City, Kansas, only one theater has closed.

Some of the theaters are practically rejoicing over the fact that the state has relieved them of the necessity of continuing on two days, which have quite frequently cut down the week's profits, while on the other hand, there are several exhibitors who have contracted for a week for one picture, and consequently are hit hard. The local theaters more than did their share in the floating of the two Liberty Loans, the Red Cross and Y. M. C. A. subscriptions, and other patriotic affairs.

Kansas City Censors Are Irritating.

Kansas City, Mo.—The Kansas City Goldwyn office is experiencing more troubles with the Kansas City censor board. "Thais" was booked to the New Center theater for the week of January 19. The Kansas City Board of Review rejected the picture. An injunction restraining interference of the showing of the picture was obtained by the attorneys of the film office. The city demurred the injunction and the judge of the Circuit Court sustained the demurrer. He gave as his reasons that the board is a body legally constituted to pass upon pictures, and that the ordinance creating it was a valid and good one, and that he highly approved of the work done by the board. However, a change of venue was secured and the judge of that court has the case under advisement.

The testimony is being made by affidavits. This picture passed the Kansas State Board of Review without a cut, and was commented upon by the board as one of the most beautiful pictures ever reviewed by the board. Incidentally, the city board revels in law suits, and recently put the "Birth of a Nation" promoters to rout. The Kansas Supreme Court recently handed down the decision that a review of motion pictures rejected by the state censor board cannot be held to be other than final by Kansas courts, under the state law, and that relief for producers must come through a showing of fraudulent and arbitrary power by the state board.

R. C. Cropper Out of Standard.

Kansas City, Mo.—R. C. Cropper, president of the Standard Film Corporation since its conception, has resigned his office, which has been left temporarily open. The Standard is an independent booking company handling state rights productions and Billy West comedies, as well as several other series of pictures. Phil Ryan, formerly sales manager of the company, has been made general manager. F. J. Warren is secretary and treasurer. R. T. Tannehill handles the publicity for all the offices.

A meeting of the office managers of the Standard was held at the Kansas City office of the company January 14 and 15. The meeting, conducted by Phil Ryan, general manager, was attended by J. W. Rachman, Omaha; C. W. Stombaugh, Minneapolis; F. J. Fegan, St. Louis, and J. R. Rogers, Chicago.

J. L. Shipley Gets Important Position.

Kansas City, Mo.—John L. Shipley, who for the last three weeks has been manager of the Kansas City office of the Standard Film, has resigned, to act in Des Moines as the personal representative of A. H. Blank, head of the Blank Enterprises, controlling theaters in Omaha, Des Moines, Davenport, Ia., and Marshallville, Ia., as well as several state rights productions. Mr. Blank is also district manager for the First National Exhibitors' Circuit. Before taking the management of this office, Mr. Shipley was personal representative of Richard Robertson, manager of the Kansas City Goldwyn office. He is succeeded by L. Herman, formerly manager for Mutual at Omaha, Neb.

Kleine Pictures at Garden Theater.

Kansas City, Mo.—Pictures released by the Kansas City Kleine office will be shown at the Garden theater here beginning the week of February 3. The management of the theater and the Kleine office are going to show pictures at this house on a percentage basis, similar to that now in effect with road shows. The first picture to be shown is "I, Mary McLane, in Men Who Have Made Love to Me." This will be followed by "Quo Vadis." Super-features only will be shown.

This theater has a seating capacity of 2,200. It is one of the prettiest theaters in the city, its interior having a garden effect, which is really artistically beautiful. It is managed by William Quigley, who has held the lease for several years.

Theater and Trade Notes.

Kansas City, Kan.—The Idle Hour theater here has been reopened by W. E. Brown, after being closed for four months.

Rosedale, Kan.—The Ricksecker theater here has been closed by the owners of the theater.

Lawrence, Kan.—Mrs. C. H. Carey, owner of the Varsity theater here, has bought out Sherman Williams, owner of the Bowersock theater here, and will operate both houses.

Kansas City, Kan.—"The Planter," featuring Tyrone Powers, has been booked to the New Center theater in Kansas City for the second week of February.

Kansas City, Mo.—R. H. Fairchild, traveling for the General Film out of Kansas City, was a visitor in the local office of the company January 19. He has been on his territory in northern and western Oklahoma since Christmas.

Many Tab Shows in Oil Field Cities.

Kansas City, Mo.—O. A. Bandy, Select salesman in Oklahoma, returned to the Kansas City office after a two weeks' trip and reports that the exhibitors in that territory have nothing to fear from the coal shortage, as many of them are located where there is an abundance of oil, gas and wood. Films find opposition in the oil towns where two out of every three houses have what are known as tab shows or light musical shows composed of from seven to ten persons who travel from one oil town to the other. The greater part of the show is feminine. The audiences in these towns are 65 per cent. men, of which 90 per cent. are transients, consequently the conditions are such that these shows furnish an opposition to the picture theater manager.

In spite of such conditions, though, the Oklahoma exhibitor is prospering, and only accidents can bar him from showing regularly.

Strand Theater Sold to M. L. Markowitz

San Francisco House Owned by the Graumans Sold to One of Best Known Film Men on the Coast—Will Direct It Himself.

By T. A. Church, 1507 North Street, Ber keley, Cal.

SAN FRANCISCO, CAL.—One of the most important theater transfers that has taken place in this city in several years was consummated about the middle of January, when the Strand theater was purchased from Sid and D. J. Grauman by Morris L. Markowitz, general manager of the California Film Exchange. This theater was conducted for years as a part of the Sullivan & Considine vaudeville circuit and later was taken over by Sid Grauman, who transformed it into a straight moving picture house about a year ago, installing a fine organ and making many important changes. It is a very handsome house, with a seating capacity of 1,758, and is located in the very heart of the downtown amusement district, on Market street, opposite Mason.

The new owner is one of the best known moving picture men on the Pacific Coast and is one of the pioneers in the film exchange business in this territory. He founded the California Film Exchange, and under his guidance this has grown in the past nine years to a commanding position among local film exchanges. The Strand theater will receive his personal attention and will be conducted along the same lines as formerly, with Leo Weinberger continuing as house manager. The consideration in the deal is placed at $100,000, this covering the leases on the entire property.

Sid and D. J. Grauman have left for Los Angeles, where a large theater has been in course of erection for them for some time, and which will be ready for occupancy at an early date. They have been connected with the amusement business in this city for many years, D. J. Grauman being a pioneer moving picture exhibitor, and will be missed in local trade circles.

New District House Planned.

San Francisco.—Sam Levin, who formerly owned the Haight and Sunset theaters, and who recently sold these to take over the Grand theater, in the Mission district, intends to erect a moving picture theater at Ninth avenue and Clement street, in the Richmond district. He has just purchased a lot and will erect a theater having a capacity of about 2,500. Mr. Levin plans to go East shortly to look over some of the leading houses of the country to secure ideas to be incorporated in this theater.

Alhambra Becoming a Distinctive House.

San Francisco.—The recent change in ownership and management of the Alhambra theater, on Market street, near Mason, has brought with it a change of policy, and the new ideas introduced by Manager Al Nathan are serving to make it one of the most distinctive of San Francisco's downtown playhouses. Universal productions are being offered here and are being advertised and presented in a manner that is proving a revelation to others who are using this service. No type is used in even the smallest display advertisements of the house, only printed cuts from drawings. The lobby, which has been remodeled, is filled with display cards in colors, made by one of the leading artists in this line. An especially fine piece of work which recently attracted wide attention was a thirty by forty inch cubist picture of Mae Murray, displayed when "Face Value" was the attraction.

"Blue Jeans" Making Big Hit.

San Francisco.—The Strand theater recently concluded a one-week run on "Blue Jeans" and played to more people in this time than during any week since it went to straight pictures a year ago. The production was advertised for a full week in advance by the big electric signs on the Marquis. When shown at the New Mission theater the ushers and doormen were dressed in blue jeans and several roosters confined in the lobby also wore garments of this description.

Pantages Books L-Ko Comedies.

San Francisco.—The management of the Pantages Theaters circuit has completed arrangements for showing L-Ko comedies in its houses at San Francisco, Oakland and Salt Lake City, and negotiations are under way for showing these in its theaters throughout the United States.

New Kleine Releases Please.

San Francisco.—W. J. Drummond, who recently returned to the coast to take a position with the George Kleine system, has already made a brief trip through the northern territory and will soon cover the southern field. "Brown of Harvard" has been booked to the Rialto theater for the week of March 3 and will also be shown at the Liberty theaters of Fresno and San Jose; Goddard's J Street theater, Sacramento, and the American and Alameda theaters of Oakland and Alameda. "Uneasy Money" will be shown at the Tivoli during the week of Feb. 17, while "Men Who Have Made Love to Me" will be shown shortly at the Oakland and Alameda houses of R. W. Midgley and the San Jose and Fresno houses of James Beatty. Glenn Hurst, of the Grand theater, Reno, Nev., was here recently and booked all of these attractions.

New Manager for Casino Theater.

San Francisco.—The Casino theater, which has been conducted since its opening day by Robert Drady, is now being managed by Lester Fountain, for years manager of the Hippodrome theater at Los Angeles.

San Franciscans Home from New York.

San Francisco.—Herman Wobber, manager of the Paramount-Artcraft interests, and J. A. Partington, manager of the Imperial theater, have returned from a trip to New York. The extremely cold weather experienced interfered with some of their plans for sight-seeing and visiting houses, but they had an enjoyable and profitable trip, despite the drawbacks.

December Business Nearly a Million.

San Francisco.—Tax returns for December just made public by Collector of Internal Revenue Justus S. Wardell indicate that theaters, moving picture houses and other places of amusement took in $979,204.50, of which ten per cent. went to the Government.

Select Offices Remodeled.

San Francisco.—Since H. H. Hicks took over the management of the local branch of the Select Pictures the offices have been remodeled and transformed into the open type for the convenience of exhibitors. The traveling force of this concern is meeting with good success on the road and business is described as being highly satisfactory.

San Francisco Briefs.

The Class A theater at Sutter and Fillmore streets has been sold by Mrs. Muir to C. A. Riffe.

Moving picture equipment is being installed in the Army and Navy Y. M. C. A. on the Embarcadero.

Edward H. Kemp recently shipped a Motiograph projection machine to Mr. Hertzberg, who conducts the Apollo theater at Shanghai, China.

M. E. Cory, representing Jewel, recently made a highly successful trip through the Sacramento Valley, booking the "Man Without a Country."

J. R. Tillman, formerly with the General, at Seattle, Wash., has been transferred to the local office.

Northern California Notes.

Sisson, Cal.—A moving picture house will soon be opened by A. Bascom.

Exeter, Cal.—The Exeter theater has been opened by C. V. Cook, this being a new fireproof house, with a balcony.

Turlock, Cal.—The Turlock theater is to be sold, as George Bailey expects to be in the army shortly.

San Jose, Cal.—A. M. Miller is now in charge of the T. & D. theater, having succeeded Nick Turner.

King City, Cal.—Alfred Goetz, of the Novelty theater, has installed an electric generating plant of his own.

Seattle News Letter

By J. S. Anderson, East Seattle, Washington.

Business Getting Better in Willamette Valley.

SEATTLE, WASH.—G. A. Metzger, manager of the Film Supply Company, which handles Universal films in the Northwest territory, and C. M. Hill, manager of the Portland Artcraft-Paramount office, came up from Portland to attend the meeting of the Northwest Film Board of Trade on January 15. Mr. Hill stated that business was improving rapidly in the Willamette valley, known to film men as the poorest part of Oregon, and added that after the first week or two Oregon exhibitors had found that the increased prices caused by the admission tax was not seriously affecting their business. He said that he had just persuaded two more exhibitors to raise from 10 to 15 cents.

One Seattle Exhibitor Finds Pennies Ready.

Seattle.—D. Geddes, manager of Ye College Playhouse in the University district, is one of the few exhibitors of this territory who raised his price the exact amount of the admission tax. A little over a month before Mr. Geddes had raised admission from 10 to 15 cents. He found his patrons willing to pay 17 and 6 cents, he says. Mr. Geddes recently bought the Green Lake theater from J. L. Alexander, and is using the same price schedule there.

Liberty Theater to Have Rich Interior.

Seattle.—The Liberty theater is being entirely redecorated, both in the main auditorium, in the foyer, and the reception rooms. When it is finished this house will have one of the richest interiors of any motion picture theater in the Northwest.

Policy of the Society Theater.

Seattle.—The Society theater is the only neighborhood motion picture house in the Northwest known to the Seattle World correspondent which charges 20 cents admission. The raise from 15 cents to 20 cents was made when the war tax went into effect, and George Ring, the manager, declares that his business has not suffered by it.

The biggest successes that appear in Seattle are shown at the Society. A sample of the kind of pictures it offers is shown this week in "The Daughter of the Gods," which was run for the first time in a motion picture theater in Seattle only two weeks ago at the Clemmer. All

Hart and Fairbanks pictures are shown at the Society soon after their first run in the downtown theaters.

Cantonment Film as Road Show.

Seattle.—A. A. Singelow has taken a five-reel picture of the National Army cantonment at American Lake, near Seattle, to which he has given the title of "Camp Lewis and the Northwest Prepares for War." Mr. Singelow showed the World correspondent some very interesting lobby displays for it. He will handle it as a roadshow through the Northwest.

Henry Pierson Boosting Big Fox Film.

Seattle.—"Cleopatra" is being handled in the Northwest territory by Henry Pierson under the direction of A. W. Eden, Northwest manager for Fox.

J. J. Parker, manager of the Majestic theater, Portland, has booked "Cleopatra," and intends running it at $2 admission prices.

Seattle Triangle Wholly Reorganized.

Seattle.—The Seattle Triangle office has been entirely reorganized and is now on an efficient working basis by means of which films are being delivered to the entire satisfaction of exhibitors throughout the territory.

Short Notes of Seattle Film Men.

Seattle.—L. A. Todd, Seattle manager for General, has just returned from San Francisco, where he attended a convention of all the managers of General's Pacific Coast offices.

Seattle.—W. L. Loudy, Western representative of the Motiograph, is in Seattle after a tour of the entire Southwest. Mr. Loudy reports business growing better and better as he traveled from San Francisco north.

Seattle.—Fred Mercy, well known theater man of North Yakima, spent this week in Seattle, during which time he invested in a 7-passenger Packard painted a wonderful green. Mr. Mercy reports that construction on his new theater is going ahead very satisfactorily now.

Seattle.—E. Oswald, co-manager with Jack Rantz, of the Dream theater, Bremerton, is at this writing recovering from a six weeks' illness in a hospital.

Seattle.—Al. Rosenberg, secretary of the DeLuxe Feature Film Company, has returned from California, where he spent several weeks' vacation.

E. I. Hudson, salesman for Goldwyn, has just finished one big swing through his territory, and is leaving this week on another.

SPOKANE NEWS LETTER.

By S. Clark Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

First Titan Scenic Film Ready.

SPOKANE, WASH.—The first film to be shown by a permanently organized Spokane picture producing company will be seen in one of the theaters of the city within two weeks, according to an announcement by J. Don Alexander, president of the Titan Feature Photoplay Company.

The picture will be a scenic reel filmed by Charles Dreyer, technical director of the new concern. Dreyer recently explored the north woods of Canada with his camera and Spokane moving picture fans will be the first to witness his efforts.

Washington Company Signs Up W. H. Dietz.

Spokane, Wash.—W. H. Dietz, famous football coach and experienced motion picture actor and director, signed a contract Thursday, January 10, with the management of the Washington Motion Picture Corporation by which he will become actively associated with this industry and will make Spokane his home.

Exchange Man on Portland Conditions

Admits That His Own Exchange Has Not Given Service Above Reproach and Tells Why—Everything in Good Business Order Now.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, ORE.—Special Representative H. H. Hurn, of Triangle, called on the World correspondent and stated that he didn't like the item that appeared in a recent issue about the poor service the Seattle office was giving to Oregon exhibitors. While Mr. Hurn didn't like the article, he admitted that the service from the office had not at all been above reproach, but that the difficulty had all been straightened out by the employment of W. F. Seymore as branch manager. Mr. Hurn says that he and Mr. Seymore labored for many nights with a corps of stenographers straightening out the tangles in the office due to managerial changes and that now everything is running smoothly in Seattle.

Mr. Seymore is reputed to be an excellent exchange man, and with Mr. Hurn back in the harness as special representative, Triangle customers ought to get the best treatment ever.

The trouble at the Triangle is reported to be due to "politics," where an efficient exchange manager is replaced by a man who has little or no knowledge of the territory. Changes in managers of exchanges every couple of months are ordinary occurences in this neck of the woods and when they do happen and chaotic conditions in serving the exhibitors result, the fact that the situation becomes news ought to enlighten the Eastern heads of distributing companies rather than make them sore.

Films Run Close Together and Make Good.

Portland.—Out on Hawthorne avenue, Portland, are located two theaters about twelve short blocks apart. The Echo, managed by J. A. Bradt, and the Alhambra, managed by W. E. Tebbetts, were bitter competitors for a certain service when it first came into the market. It was given to one of them. However, the other man recently concluded that he wanted those picture, too, so they run in one show first, then follow in the other, twelve blocks away. Business is good in both houses. The fact that they are both in the same district apparently makes no difference. This condition is something new in Portland, where it was heretofore considered poor business to show the same film in theaters within a mile or more of each other.

Nob Hill Charges Fifteen Cents.

Portland.—A. L. Scott, manager-owner of the Nob Hill theater, has finally seen the light. He has raised his prices to fifteen cents for several nights out of the week and indications are that he will make it fifteen cents straight soon.

Athena Theater Closes.

Athena.—F. E. Alderman has closed his theater here. Poor business is the cause, he says. Mr. Alderman took over the Athena theater a few months ago from Lester Martin. This is one of the few places in the state that have been complaining of poor business.

No Chance for George Now.

Portland.—All chances for George Jackson, manager of Mutual, in the matrimonial market are apparently off. He received his draft classification the other day, which put him in Division A of Class One.

Sunnyside Theater Improves.

Portland.—W. A. Ayres, owner of the Sunnyside theater, is another exhibitor who has felt a touch of prosperity of late and he has installed an additional projector, furnished by Pete Sabo. Mr. Ayres runs one of the prettiest little theaters in the central East Side district.

Waite Back from the South.

Portland.—C. E. Waite, branch manager of the General Film Company here, returned recently from a trade conference of coast managers in San Francisco. En route home, Manager Waite stopped at all the cities between the California line and Portland in the interests of Paralta plays and he reports he had no trouble in placing this service up and down the line.

Fred Simonton is working the eastern part of the territory for Paralta and Mr. Waite is personally taking care of the exhibitors near Portland.

J. M. Tally Weds.

Portland.—James M. Tally, manager for Vitagraph in Seattle, came to Portland to be married. And the bride, Miss Florence Flood that was, came from Denver, Colo., for the same purpose. Joe Deitch, spechial representative for Essanay in these parts, was the "best man." Then the bridal party continued on to Seattle.

Strong on Co-operation.

Portland.—Sol. Baum, manager for Bluebird in this territory, and Dean Collins, publicity expert for the Universal interests here, have a plan of co-operation with the exhibitors that is getting results. Mr. Baum occasionally goes out and looks over the local situation, reports to Mr. Collins, who is always ready with exhibiting ideas. These are passed along to the theater man running a certain picture of the service, sometimes in form of advertising copy, press matter, ideas for stunts, or whatever form of advertising seems to fit the picture and the place it is being shown.

Both of these gentlemen have many letters of commendation for their past efforts, and incidentally their exchange is doing business.

A Few of George Bligh's Ideas.

Portland.—George Bligh, of Salem, hesitated a while in Portland en route from Seattle, and expressed a few of his ideas. He still maintains he is strong for vaudeville as an added attraction to pictures and as he has been getting good acts of late, he is feeling quite prosperous. He is also of the opinion that a town the size of Salem ought to have one picture theater that charges a lower admission price than twenty cents. Whether he will open one he did not say, but inasmuch as he controls three theaters there, he is the logical man to do the deed.

Some Pertinent Oregon Briefs.

St. Helens, Ore.—A new theater is building here on a location owned by a Mr. Rutherford.

Portland, Ore.—Exchanges report that Tillamook has been shut off as far as film service is concerned for the past week, due to washouts on the railroad.

Camas, Wash.—W. H. Durham, Grand theater, reports business picking up again since the pickets at the paper mill strike have left their posts.

Portland, Ore.—Ed. Myrick recently gave free admission to Liberty to school children to see "The Man Without a Country."

The Moving Picture World is the leading Trade Paper in the Film Business. First in Circulation; First in Service.

Calendar of Daily Program Releases

Releases for Weeks Ending February 9 and February 16

(For Extended Table of Current Releases See Pages 878, 880, 882, 884.)

Universal Film Mfg. Company

MONDAY, FEBRUARY 4, 1918.

SPECIAL PRODUCTION—Painted Lips (Five parts—Drama)	02874
NESTOR—The Great Sea Scandal (Comedy)	02875

WEDNESDAY, FEBRUARY 6, 1918.

L-KO—The Donkey Did It (Two Parts—Comedy)	02876
UNIVERSAL ANIMATED WEEKLY—Issue No. 10 (Topical)	02877

SATURDAY, FEBRUARY 9, 1918.

UNIVERSAL SCREEN MAGAZINE—Issue No. 57 (Educational)	02878
UNIVERSAL CURRENT EVENTS—Issue No. 39 (Topical)	02879
UNIVERSAL SPECIAL—The Mystery Ship (Episode No. 11, "The Line of Death") (Two parts—Dr)	02880
UNIVERSAL SPECIAL—The Bull's Eye (Episode No. 1, "First Blood") (Two parts—Drama)	02881
UNIVERSAL SPECIAL—Finley Nature Studies No. 4 "Birds of Crag and Cavern" and "Gems of the Adriatic") (Scenic split reel)	02882

MONDAY, FEBRUARY 11, 1918.

SPECIAL PRODUCTION—New Love for Old (Five Parts—Drama)	02883
NESTOR—A Devil with the Wimmin (Comedy)	02884

WEDNESDAY, FEBRUARY 13, 1918.

L-KO—Pearls and Girls (Two Parts—Comedy)	02885
UNIVERSAL ANIMATED WEEKLY—Issue No. 11 (Topical)	02886

SATURDAY, FEBRUARY 16, 1918.

UNIVERSAL SCREEN MAGAZINE—Issue No. 58 (Educational)	02887
UNIVERSAL CURRENT EVENTS—Issue No. 40 (Topical)	02888
UNIVERSAL SPECIAL—The Mystery Ship (Episode No. 12—"The Rain of Fire"—Two Parts—Drama)	02889
UNIVERSAL SPECIAL—The Bull's Eye (Episode No. 2—"The Fearless One"—Two Parts—Drama)	02890
UNIVERSAL SPECIAL—Finley Nature Studies No. 5—"The Salmon Fisheries of the Columbia" and the "Drum Dancers of Java"—(Scenic Split Reel)	02891

Mutual Film Corporation

MONDAY, FEBRUARY 4, 1918.

MUTUAL STAR PRODUCTION—Who Loved Him Best? Goodrich—5 Parts—Drama	6FG5
MUTUAL WEEKLY—Issue No. 6 (Topical)	6W1

TUESDAY, FEBRUARY 5, 1918.

STRAND—Her Friend Brown (Comedy)	6CST1

MONDAY, FEBRUARY 11, 1918.

MUTUAL STAR PRODUCTION—Jilted Janet (American—Five Parts—Drama)	7FF5
MUTUAL WEEKLY—Issue No. 7 (Topical)	7W1

TUESDAY, FEBRUARY 12, 1918.

STRAND—Three Times and Out (Comedy)	7CST1

If your newsdealer cannot or will not

supply you every week with a copy of this paper, send your subscription direct for one year or six months to address below. You cannot afford to miss a single issue.

See Title Page for Rates.

MOVING PICTURE WORLD
516 Fifth Avenue, N. Y. City

LABORATORIES and STUDIO

ERBOGRAPH COMPANY

LUDWIG G. B. ERB, President

Producers of

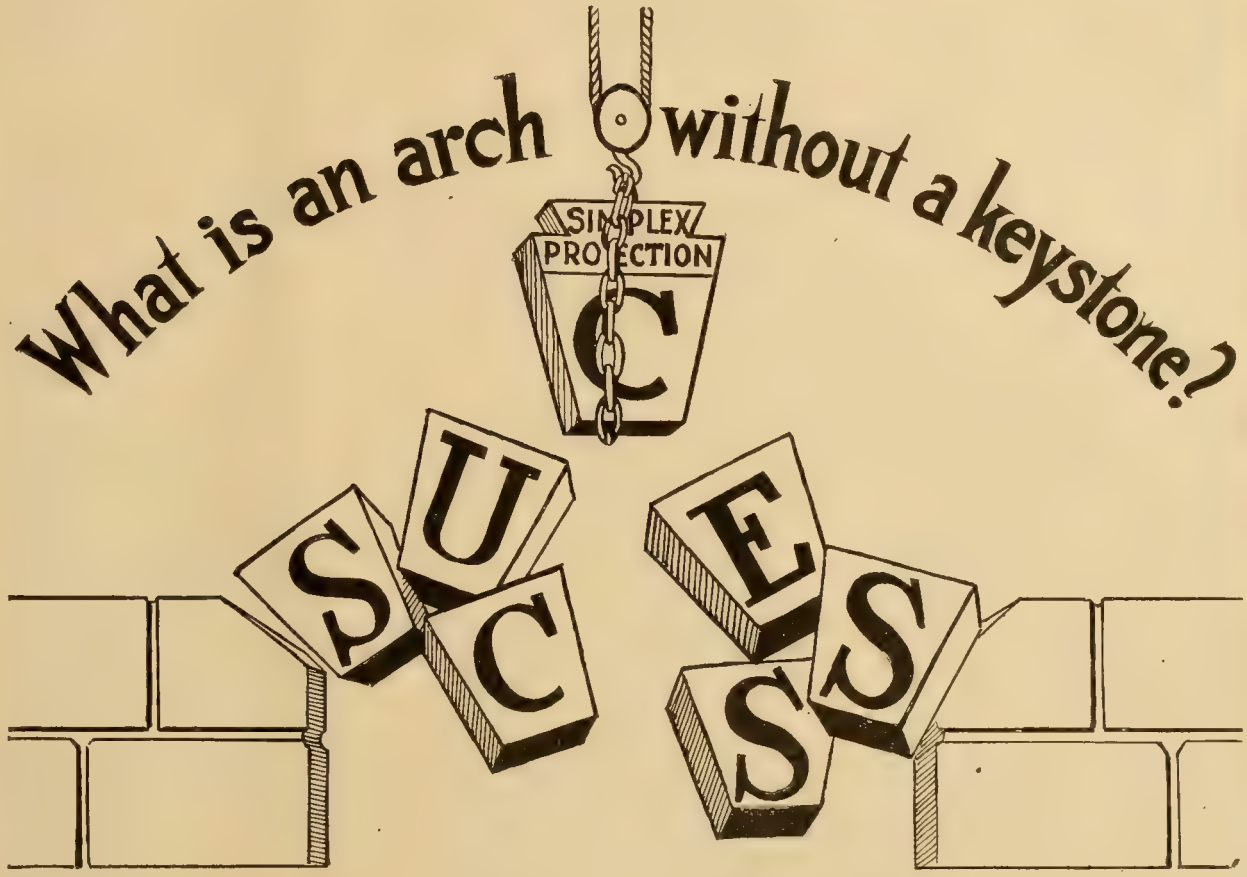
MOTION PICTURE FILMS

COMMERCIAL DEVELOPING and PRINTING

Telephone Audubon 3716

203 to 211 West 146th St., New York City

Simplex



This picture is intended
to bring out more clearly
that success or failure
is largely a matter
of what Machine is putting
the picture on the screen.
The wise ones know this,
so they put the Simplex Keystone
in the arch of SUCCESS,
making it strong,
and enduring.

Operators are not magicians. For Simplex projection they need the Simplex

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

Critical Reviews and Comments

Upon Current Productions

"A GRAIN OF DUST."

Six-Part Adaptation of David Graham Phillips Popular Story in Crest Picture Features Lillian Walker.

Reviewed by Margaret I. MacDonald.

THE Crest's adaptation of David Graham Phillips' story, "A Grain of Dust," was produced and directed by Harry Revier. It is an artistically made picture, and contains more than one dash of sensationalism that will make it popular with certain audiences. And no matter what a personal criticism might be we have to admit that the production is strong enough in human appeal to make it exceedingly popular with all.

The characterization as delineated in the picture is intensely interesting; and we may add further that the production is not a one-star proposition. Lillian Walker, interpreting the role of Dorothy Hallowell, "the grain of dust," which unpremeditatedly dropped on the intellectual machinery of one Frederick Norman, does an effective piece of work. Yet not more effective is her portrayal of the weak and unprotected feminine than that of the character of Frederick Norman by Ramsey Wallace.

And if one may depart from the usual method of eulogizing the title role we would say that the character of the man Norman not only provides more opportunities to the player but is more interesting by way of analysis than that of the woman who is blown hither and thither struggling weakly against prevailing conditions. The man in the question is of that type, which, possessing a powerful intellect and a selfish nature, strives by peculiar and weak-fibered means, to remove the disturbing "grain of dust," or rather to convert the disturbing element into an avenue which would mean added power and pleasure to himself. The suggestion of the marriage ceremony at the close of the picture removes any objection from the moral standpoint.

Since the entrance of Miss Edith Day, the bright young star of "Going Up" at the Liberty theater, into the production it has been under the control of Carle E. Carlton, president of the Crest Pictures Comporation. Others of the cast are Corrinne Uzsell, James O'Neill, Ralph Delmore, Richard Wamgerman, Jacques Tyrol, Cecil Fletcher, and Elizabeth Tyrol.

"THE HIRED MAN."

Paramount-Ince Production Featuring Charles Ray Delightful Subject of Strongly Human Qualities.

Reviewed by Margaret I. MacDonald

WE have learned to look forward with pleasure to the character portrayals of Charles Ray, and we doubt that any of them have been done with more perfection of artistry than that of Ezra Hollins in "The Hired Man." The production, which is in five parts, is based on a story by Julien Joseph and was directed by Victor L. Schertzinger. Furthermore, it is one of the Ince productions and appears on the Paramount program for January 28.

The character allotted to the star in this production is that of a young lad of extraordinary ambitions, who is in the employ of a farmer. In his room he burns the midnight oil studying to pass an examination which will enter him at an agricultural college; and in the meantime he saves the necessary money to pay his tuition fees. The big situation arises when the son of the farmer, who has appropriated funds from the bank in which he is employed, preying upon the sympathies of Ezra, persuades him to loan him the money with which he is about to launch himself on his college course. The brave and truly amusing struggle of Ezra in the face of all sorts of taunts and unpleasantness to hide the disgrace of the son and brother from his employer and the daughter, with whom Ezra is in love, is touching and inspiring. There is a wholesomeness about the production that is pleasing and a lesson in nobility and perseverance that is worth while.

"STELLA MARIS."

Artcraft Presents Mary Pickford in a Beautiful Story Adapted from the Novel by William J. Locke.

Reviewed by Louis Reeves Harrison.

THE original of "Stella Maris" will never reach any such audience as this beautiful screen version, nor with anything like the power given by Miss Pickford's exquisite interpretations. Words are too feeble and inadequate. The printed story is a poor thing in comparison. It contains a lot of old and insincere adjuncts of plot, a merely clever readjustment of well-known artifice, in type. Suddenly these are transformed, as by the wand of a magician, into a strong and unified story clothed with great imaginative charm, emotionally appealing through what seems to be the finest work Miss Pickford has ever done, the whole rising in dignity to a play of social significance.

The story is an old one, that of a girl kept pure and good in a life so sheltered that she is unaware of the world and its hard struggle, then the bitter disillusion. Such is the theme and the plot so far as the main issue is concerned, with a side one, the contrast of another, similar girl's life of hardship. The idea is vital in so far as it is humanitarian, but the screen version rises far above the novel through pure artistry of development and most of all through a contrast little short of marvelous made by Mary in her dual roles. She is amazingly sincere this time, daring to look positively commonplace and unattractive as a mentally and physically stunted child from an orphan asylum, but she might never have consented to it without the ever-present contrast of her lovely self as Stella Maris. Those who have thought her merely pretty have a new think coming to them in this play. Those who like her straight through will sit amazed to note the transformation she succeeds in making of her personality. One might reasonably conclude from this exceptionally fine performance that personality consists of conduct, clothes and the way both are worn.

I have watched the career of Mary Pickford since I reviewed the one-reel stories in which she made her first appearance—that was under Griffith in the old Biograph days, and I have never seen her in a more satisfying performance, true to life and to art, dramatic rather than theatric. Even as quiet little Stella Maris, whose happenings are not those of intense action, she succeeds in affecting the heart and the mind of the spectator by some exquisite portrayals of character. She seems to have become transformed by her own experience and study to a creature of finer spiritual force, though she loses none of her dainty charm as a comedienne. The play should be "the thing" to achieve lasting success, but Mary is one of the very, very few who can make most dramas appear secondary to their interpreter.

The Strand presentation was admirable, the house packed with a long waiting line outside, and the audience profoundly interested from beginning to end.

"THE WIDOW'S MIGHT."

Paramount Presents Julian Eltinge in an Entertaining Comedy by Marion Fairfax. Directed by Cecil De Mille.

Reviewed by Louis Reeves Harrison.

AN ingenious and entertaining comedy by itself is "The Widow's Might," but it is obviously made to suit the versatile and clever Eltinge. It fits him almost as well as do the marvelous gowns he wears, but it rises above the vehicle class through intrinsic merit and bright glimpses of human nature on its weak and erring side. It is an entertaining story adapted by nature and artifice to the dual personality of the star performer.

Julian as Dick Tavish is a young man of wealth and position, who has gone back to the land among real men in the West, and he is living the life of a ranch owner when he finds that he and his friends have been sold property of faulty title by an agent who conspired with the owner to defraud unsuspecting purchasers. Tavish goes straight at the heart of the trouble, visits a fashionable hotel in search of the crooked owner of the land and finds in the same hostelry his ideal, a girl whose face he first saw and loved on a calendar. The property owner, the villain of the story, is, of course, engaged to this very girl, and Tavish has a double incentive to expose his villainy.

Peculiar complication is that of an attempt to blackmail the calendar girl by leaving a young baby at the door of her room. Tavish, now posing as Princess Martini, a widow of five years standing, very thoughtlessly declares the baby to be her own, to the scandal of the entire establishment, and complications thicken in the fashion of old fashioned farce comedy of the stage. It is all very amusing, however, and carried on with ease and good nature by the lead that plausibility ceases to be a virtue. The laugh is there—what care we? So we laugh on to the end, well assured that the atmosphere will be clarified. The story suited a large house at the Rialto, and it will suit wherever shown to a bright audience or to one which needs brightening.

"THE OTHER WOMAN."

Astra-Pathe Subject, in Five Reels, Features Peggy Hyland, Milton Sills and Anna Lehr.

Reviewed by Robert C. McElravy.

THIS offering is an interesting example of a moderately entertaining story enacted by a capably balanced cast, which makes the most of the situations depicted. There is no special novelty in the plot, which revolves about the familiar triangle situation of a man and two women, one of the latter his wife, and the second the "other woman."

The "other woman" in this case is a pretty country girl who has come to the city to study art. She falls in love with the married man, and the latter returns her affections. The sympathies of the ob-

server are not entirely with the man in this case, as his wife is a sweet, pretty creature, whose only fault is that she loves him too well. It is also a strain upon the better nature of the observer when the husband insists upon a divorce after the death of the child, with his wife in a state of helpless grief.

As it results in this case the country girl becomes acquainted with the wife, and the latter confides in her that her husband loves another. This brings up the strongest situations in the story, wherein the wife shows the country girl the letters she herself has sent to the husband. The country girl then has a change of heart, and brings the couple together again, she herself returning to her old home.

The cast is pleasing, with Peggy Hyland, Milton Sills, and Anna Lehr in the leading roles. The story is by Frederick Arnold Kummer, and the adaptation by Philip Bartholomae.

"A MOTHER'S SIN."

Earle Williams Has Lead in Five-Part Vitagraph Blue Ribbon Feature That Is Mildly Dramatic.

Reviewed by Edward Weitzel.

AT the start, "A Mother's Sin" bids fair to tell an interesting and vigorous story, but it falls short in the punches. This five-part Vitagraph Blue Ribbon Feature, with Earle Williams at the head of the cast, was written by Hilda Sharpe, and directed by Tom Mills. It is a story of English life, and, barring the American rail fences, reflects the country and customs of the subjects of King George with sufficient truth. At several stages of the action the spectator is led to believe that the characters are about to "mix it up" in lively fashion, but the author always succeeds in finding the mildest way out of the difficulty.

Patrick Yardley, the son of the wealthy owner of Meldon Hall, is allowed to follow his own bent and spend a liberal allowance at will without suspecting that his father hates him and is planning to cut him off with a shilling and leave the bulk of his property to a nephew. Patrick returns home, and the unpleasant truth is told him, the elder Yardley explaining that the boy's mother deserted him, and he has hit upon this way of satisfying his wounded pride.

Patrick has a goodly share of pride and grit of his own, and in the end defeats his cousin in an attempt to win the heroine and comes into his fortune. Earle Williams makes a handsome hero, and acts the part in the subdued manner called for by the lack of dramatic situations. Miriam Miles has little to do as Celia Graham, but indicates ability for much more important things. Ernest Maupain is forceful as the elder Yardley, and Denton Vane is a correct representative for Vincent Tessier. Fred Peters is excellent as the Rev. Francis Vivian. Charles Horton, Louise DuPre, and Eleanor Lawson act the other characters.

"THE DIVINE SACRIFICE."

Five-Part World Photoplay Features Kitty Gordon in Emotional Drama of Considerable Strength.

Reviewed by Edward Weitzel.

ALMA SPEER BENZING, the author of "The Divine Sacrifice," a five-part World photoplay starring Kitty Gordon, having started out to secure a strong emotional appeal for her story, has done so by selecting for the leading characters a number of persons who are much more concerned in following their own desires than in obeying the laws of convention. The plot twists and turns in obedience to the will of its maker until it arrives at the big scene, and gives a mother a chance to deny her motherhood so that her child may not learn that she was nameless and the girl's marriage with a young man of good position be prevented.

To make matters more interesting the man the woman marries is the son of her mother's real husband by his first wife, and, although no blood relation, is still one of the family. There are other complications that are somewhat unusual, and the most of the people in the play lead anything but humdrum lives. All of the trouble springs from the refusal of the wife of a prominent physician to curtail her social engagements and increase the number of her family, consequently the husband finds consolation with another woman. There is drama aplenty in the picture, and its emotional appeal will strike a responsive chord in the heart of many a spectator, especially of the gentler sex.

Kitty Gordon plays the self-sacrificing mother. The part is right in her line, and she has little difficulty in meeting all its requirements. She also wears her usual selection of distinctive frocks. Next to the star's performance the most interesting appearance is that of Vera Beresford as June. The young girl is the daughter of Kitty Gordon, and has had but little acting experience. She shows decided promise, holding herself well in hand, and giving an intelligent impersonation of the character. Jean Angelo as David Carewe makes the doctor sympathetic and likeable. Celene Johnson as Helen Carewe, Frank Goldsmith as Rupert Spencer, Charles Dungan as Dr. Merwin, Mildred Beckwith as Linda, Ethel Burner as Timmie, and Harry Fraser as Robert Spencer complete a satisfactory cast. The direction by George Archainbaud and Philip Hatkin's work with the camera bring excellent results. Several of the exterior scenes are full of beauty.

TWO CHRISTIE COMEDIES.

"Five to Five" and "Many a Slip" Amusing Comedies Not Above the Ordinary, but Clean.

Reviewed by Margaret I. MacDonald.

"Five to Five."

AN old situation has been used as a basis for a Christie comedy entitled "Five to Five." Nevertheless it contains some laugh-getting business, and with Ethel Lynne and Bob Vernon in the leading roles emanates a quality of brightness.

The story of the comedy treats of a domestic situation in which the wife is master, making the young husband carry the brunt of the home cares such as washing the dishes and minding the baby. The majority of the comedy is extracted from the situations brought about by his failure to obey. The climax occurs when he sneaks away to the club with the baby, intending to be in his place by the cradle knitting at five o'clock when his wife returns. Five to five, however, finds him still at the club, and in his rush to get home on time he forgets the baby, which is sent later by a messenger boy causing complications which end happily.

"Many a Slip."

The theft of a bit of jewelry at a reception is the point about which the comedy of this picture centers. The fiance of the young lady from whom it is stolen is the first on whom the thief places the stolen article, after which it is kept amusingly in circulation until it finds its way into the pocket of the girl's father, who confusedly calls off the detective who is making a search of the guests. Finally he is detroused by the thief in an effort to gain possession of the jewel. Betty Compson and Billy Mason are the featured members of the cast.

"BEAUTY AND THE ROGUE."

Mary Miles Minter Featured in American Comedy-Drama of Moderately Entertaining Quality.

Reviewed by Margaret I. MacDonald.

ONE of the most interesting characters in "Beauty and the Rogue," an American five-part comedy-drama, is played by Orral Humphrey. This is the role of Bill Dorgan, an ex-convict, whose amusing attempts to "go straight" provide a good deal of the comedy of the play. Mary Miles Minter is the featured member of the cast, and as such is not less charming than usual, well dressed, fresh and youthful. The production, which has been directed by Henry King, is not particularly strong, but is moderately interesting as presented. The atmosphere, largely rural, is pleasing, and Miss Minter, in the course of the picture, appears in ballet skirts and dances briefly.

In the story, Roberta Lee, daughter of Thomas Lee, a wealthy mining man, is interested in the uplifting of ex-convicts. Bill Dorgan, who has "done time," happens across her path, and is installed as assistant gardener at her father's place, after which he manages to rob Roberta of her jewels. Roberta, in a sojourn at her father's ranch, works up a romance between herself and a young man who appears to be always engaged in fishing, while she herself poses as a boy in overalls. Bill Dorgan, wandering into the country, sells Roberta's brooch to the young man, who, by the way, is her father's general manager traveling under an assumed name. The young man presents the brooch to Roberta, and an arrest is made, which is rectified when Bill Dorgan is finally collared after rescuing Roberta from pals who have kidnapped her. As a reward for this deed he is released through an appeal from Roberta.

"THE SUPERSTITIOUS GIRL."

Third of the "Girls You Know" Series Slightly Less Entertaining Than First Numbers.

Reviewed by Margaret I. MacDonald

IN the third number of the James Montgomery Flagg "Girls You Know" series, produced by the Edison Company, the superstitious girl affords considerable amusement to the audience. This number, by the way, is not quite up to the previous two in entertaining quality. It holds its own, however, from the standpoint of the well-made picture.

The superstitious girl presented in the picture is the most rabid of her kind—no superstition that we have ever heard of seems to have escaped her, from the drinking of bubbles off her coffee to the breaking of seven perfectly good mirrors to avoid the ill-luck which is supposed to follow the breaking of an individual mirror. This girl's uncle and aunt, not knowing of her failing, invite her to visit them and from the moment of her arrival at the railroad station are pestered with her continual harping on the same thing. Finally, after throwing salt over her shoulder into the butler's eyes and doing various other seemingly outrageous things she perpetrates the mirror-smashing act, which not only leaves the house almost mirrorless, but ends in her being shipped home by the next train.

"THE BULL'S EYE."

New Universal Serial Touches High Water Mark for Continued Stories of Action on Western Plains.

Reviewed by Robert C. McElravy.

SOME six or eight instalments in the forthcoming Universal serial, "The Bull's Eye," have been seen by the reviewer. It may be set down thus far as a highly interesting and exciting yarn in which there is action and fighting and scenic beauty without stint. It has not quite the striking novelty of the serial, "Liberty," in the matter of locations, but has a great deal of the same irresistible movement, and features as the hero Eddie Polo, who appeared in that serial.

Action is the predominant note in "The Bull's Eye." It fairly sizzles with gun fighting and hand-to-hand encounters between sheepmen, cattlemen, and a band of rustlers headed by an outlaw named

Sweeney. Eddie Polo is ranch foreman for a man named Clayton, who has a beautiful daughter. At the beginning of the story the foreman goes East to bring home Cora Clayton from college. Trouble starts while the travelers are still on the train, certain big interests desiring to keep the foreman away from the ranch for a time. Eddie Polo performs some daring "stunts" from time to time in the various instalments.

Vivian Reed appears as the daughter of Clayton, and around her much of the action centers. She is beloved by the foreman and a young secret service man played by Hal Cooley. Sweeney, the outlaw, also complicates the situation by taking a violent fancy to her. Sweeney is portrayed by Noble Johnson, who has done much good work in similar parts. William Welsh reappears after a long absence from Universal films as a villainous cattle dealer named North.

"THE STUDIO GIRL."

Select Star Series Features Constance Talmadge in Third Offering—A Bright and Enjoyable Number.

Reviewed by Robert C. McElravy.

EXCELLENT character work is in evidence throughout this delightful subject. There is scarcely a portrayal in it that is not true to life, and accordingly entertaining and convincing. The story is an adaptation by Paul West of "La Gamine," a comedy by P. Veber and H. de Grosse. It is simple in plot, merely picturing the mad exploit of a daring young country girl who falls in love with an artist and hides in his automobile to escape marriage with a country youth she does not love.

There are at least two miracles in this story. One of them is that the country girl does not come to grief, for she took grave chances, and another is that the artist-hero really did not want to run off with the girl at all. It is worth going a long way to see a photoplay in which an artist-hero has no ulterior motives. The events which transpire in this story have a touch of the risque, but the situations are handled with such delicacy and charm that there can be no offense.

Constance Talmadge is at her best in this offering. She will be remembered as the actress who carried off that striking bit of feminine elan as the mountain girl in "Intolerance." Her work in this, particularly in the closing reels, is just as pleasing. Earle Foxe is proficient as the artist; Johnny Hines is amusing as Obediah, and Gertrude Norman and Isabel O'Madigan do well as the maiden aunts.

Some of the humor of this has the Paul West flavor, and to him, as well as the director, Charles Giblyn, is due much credit.

"THE FIGHTING GRIN."

Franklyn Farnum in Five-Part Bluebird Comedy Races Through Comic Complications by the Score.

Reviewed by Edward Weitzel.

A PAIR of authors, R. E. Bradbury and F. H. Clark, are responsible for the story of "The Fighting Grin," a five-part Bluebird photoplay produced by Joseph DeGrasse, and featuring Franklyn Farnum. Charles Kenyon furnished the scenario. The situations are all of the comedy variety, and speed is the word once the action starts. Of course, it is a love affair that starts things.

Billy Kennedy has a rich father from whom it is an easy task to abstract money. For example, one day the young man asks for ten thousand dollars with which to start a taxi-cab company. Father hands over the check, and then requests the name of the place where his son is going to start the business. "Venice," laughs Billy, as he runs out of the office.

In spite of such a bringing up, Billy has good material inside, and when he finds that Margie Meredith's father is opposed to him puts up a fight for the girl that is usually alluded to as a "good stiff mill" by sporting editors. His adventures before he makes Margie Mrs. William Kennedy turn him into a tramp and a bandit, and, for a short space of time, leave him bobbing about in his B. V. D.'s.

Admirers of Franklyn Farnum will find him playing a lively version of his favorite role in "The Fighting Grin." As an irresponsible young chap with too much money, an excess of high spirits and generosity, and the average amount of brains he acts a well known and popular character in screen fiction with the relish and vigor that contribute largely to its success. Edith Johnson is pretty and vivacious as Margie, and other adequate impersonations are offeerd by J. Morris Foster, Charles H. Mailes, and Fred Montague.

NOVEL TRIANGLE FIVE-REELERS.

"The Hopper" Is Made from the Meredith Nicholson Story and "Limousine Life" Features Olive Thomas.

Reviewed by Edward Weitzel.

"The Hopper."

EVEN a scenario cannot be too careful in picking out its parent. "The Hopper," a Triangle five-reeler, having been created in story form by so accomplished a writer as Meredith Nicholson has been turned into an excellent photoplay by Jack Cunningham. The plot is novel, full of humorous situations, and will entertain any one with a relish for a well made and unusual story. "The Hopper" is a reformed house-breaker who marries and settles down to chicken farming, and who consents to return to his old profession and "turn a trick" to oblige a young married woman who has married against her father's wishes.

The old gentleman and her husband's father are collectors of antiques, and have quarreled over the possession of an ancient Chinese vase. "The Hopper" steals it as requested, and his act is the means of patching up the quarrel between the two families.

It is all so brightly told and so cleverly acted it will prove a most diverting picture. George Herdandez, Walt Whitman, and William V. Mong are the leading members of the cast; Irene Hunt, Eugene Corey, Lillian West, Louise Durham, Peaches Jackson, and Thomas Kurihara playing the other roles. Thomas N. Heffron has directed the picture skilfully, and William Reinhart has been equally successful with the camera.

"Limousine Life."

This five-part Triangle is well called "Limousine Life." It is from a magazine story by Ida M. Evans, and is an amusing satire on the simple village maiden who comes to the great city and falls a victim to its alluring temptations. Minnie Wills, the heroine, is a second cousin to the artless young woman from the tall grass made famous in the song, "Her Golden Hair Was Hanging Down Her Back." Minnie hails from "Three Oaks," a real town about fifty miles out of Chicago, and runs away to that wicked but dazzling town, leaving a honest-hearted lover to mourn her departure. She obtains a position in a fashionable modiste's shop, and starts in on a career that spells early ruin in the ordinary run of such tales.

Taken up by a notorious young millionaire whose specialty is trapping innocents like herself, Minnie works things so that he spends a raft of money on her, finally offers her marriage, and then makes her a present of his limousine for breaking off the match.

The simple small-town belle returns home worldly wise, but unsmirched, a trunkful of the latest style garments, and a roll of yellowbacks to show for the material side of her experience. She marries the faithful one, hurries him back to Chicago with her, sets him up in business, and makes a success of him from every point of view. One day they meet the young millionaire. Minnie greets him cordially, introduces him to her husband, and thanks him for giving them both such a fine start in life. Without doubt the world is witnessing some marvelous social changes at the present time, but such a tale of flying in the face of a long established line of conduct is simply astonishing, and very amusing.

Olive Thomas is the Minnie Wills. She acts earnestly, but by no means exhausts the possibilities of the part. Her support is of good quality, and includes Lee Phelps, Joe Bennett, Lillian West, Virginia Foltz, Lottie DeVaulle, Harry Rattenbury, Alberta Lee, Jules Friquet, and Lillian Langdon. Jack Cunningham made the scenario, Jack Dillon directed it, and A. Nagy was the photographer.

"A HEART'S REVENGE."

Exciting Picture—Story Is Like a Good Serial in Quality—Sets Are Good.

Reviewed by Hanford C. Judson.

THE Fox picture, "A Heart's Revenge," is diverting, and will make a good evening's show. The plot is as full of incidents and exciting climaxes as a serial, and the startling things that happen in it will remind one a good deal of that kind of picture. In no way is it cheaply done, and one noticeable good point is its use of contrasts, both the subtle contrast between dreams and the reality of life which always appeals to our imagination, and the more open contrast between the Orient and the Occident found in different sections of the great metropolises. Sonia Markova and David Herblin play the juvenile leads, with Frank Goldsmith and Bradley Barker as the villains. Helen Long has a most attractive part as a Chinese girl. It was directed by O. A. C. Lund.

The place is Washington. Sonia is the daughter of the Russian ambassador, and is loved by an American lieutenant. This makes a certain ruthless Russian baron jealous. He has dabbled in occultism, and has heard of a drug that, poured in a man's ear, makes him mad through hardening an artery. A certain Chinese man of great learning is living in Washington, and from him the baron gets the drug.

The lieutenant and Sonia are to be married the next day, and then he is to go to France with his unit. The baron invites him to dine. He is drugged, the drop is put in his ear, and he is sent away on a coastwise ship as a hand. A letter to the girl is forged, and she thinks that he has committed suicide. There are a few clues, and soon she begins to pick them up. She visits by stealth the house of the baron and the Chinaman, and suspicion becomes certainty. She is captured by the Chinaman, and escapes by a miracle and with the help of the Chinese girl. There is a sea chase. The lieutenant is found, but he is made, and knows no one. One of the officers has to stun him to overpower him. His skull being fractured he comes to himself, and the happy end is in the next scene. It is certainly exciting and pleasant to watch.

"MOROK."

Seven-Part Version of "The Wandering Jew" Good Example of Foreign-Made Picture.

Reviewed by Edward Weitzel.

FAMILIARITY with the novel, "The Wandering Jew," will show clearly the impossibility of compressing all the characters and incidents of Eugene's Sue's work into seven reels, the story filling a book of over fourteen hundred pages. It became a question of selection, and the Hesperia Films Company's foreign-made version contains a coherent, if greatly condensed, telling of the famous novel. As to the title, "Morok," the picture might better have been called "Dagobert." The courageous old soldier is the most heroic figure in the screen story, and quite as prominent as the villainous

animal trainer. The other leading characters chosen are Rodin and the four heirs to the Rennepont fortune—Rose and Blanche Simon, Adrienne and Djalma, curtailed of the D. "The Wandering Jew" appears but twice on the screen, and his connection with the tale is barely indicated.

The story opens with explaining the conditions of the Rennepont will, and confines itself with telling how a secret society, the name of which is not mentioned, tries to wrest the immense sum from the rightful heirs. The two most dramatic incidents of the picture are the killing of the soldier's horse by the tiger, and the scenes at the theater. The first incident is done with a realism that will prove offensive to American eyes, and the substitution of a poor old nag for the horse that really carried the two orphans is readily detected. The dramatic interest of the performance at the Porte Saint Martin does not show Morok's struggle with the infuriated "La Mort" and the killing of the tiger by the East Indian prince, but is turned into a fire scene from which Adrienne is rescued by Djalma. The finish comes quickly after this, and the heirs of Count Renneport receive their fortune.

"Morok" is well acted after the stilted style of the foreign artists. This does not seriously harm the performance, but rather seems to fit the atmosphere of the story. Real locations are used as much as possible, and such an effect as an American producer would have created by building a theater and then burning it down is never attempted. Lovers of Eugene Sue will not be wholly satisfied with this screen version of his best known work, but the large portion of the rising generation to whom "The Wandering Jew" would otherwise remain a sealed book may view the screen version with considerable profit.

"HIS HIDDEN PURPOSE."

To See the Recent Paramount-Mack Sennett Comedy Is to Laugh Heartily and Often.

Reviewed by Hanford C. Judson.

THE reviewer knows not whether the ram who plays such a vigorous part in the recent Paramount-Mack Sennett picture, "His Hidden Purpose," has a sense of humor or not, but anyway he is like hot butter to the crisp, fresh toast of the picture. He has plenty of speed, and he knows when to run and wait and spurt and butt and run again. "Give me no buts" might have been shouted over the shoulder running, but, if so, he was inexorable. He played his part like a good trooper, and we can say this for him—that while he was in the action neither Chester Conklin nor Marie Provost either did any stalling.

He is not the only thing in the picture. There is good action all through. Then in one group of scenes there is Marie Provost just herself alone in nature and a pool. Finally the closing group of scenes has the best comedy storm that ever blew lovers into each other's arms or made it necessary to bail hard to keep an automobile afloat on a mountain road. One specially good thing is a picture of Chester Conklin cranking his Ford way down in the depths under the waves. I'll bet he didn't have much of a water thirst after playing that particular bit. It is a better picture than even "The Kitchen Lady" recently released, and that is making a decided hit.

"THE CLARION CALL."

A Two-Reel O. Henry Story with Walter McGrail in Leading Role.

Reviewed by C. S. Sewell.

IN this two-reel Broadway Star Feature based on O. Henry's story of the same name the title refers to the daily press, which is instrumental in bringing a murderer to justice. The action is not entirely clear, particularly in the first part of the story, and this offering can hardly be ranked with the best of this series.

In order to get his friend Barney Woods out of the way, Johnny Kernan lends him one thousand dollars. Kernan then starts to win Barney's friend, Eileen, but she turns him down. Barney finally becomes a detective, and in investigating a murder ascertains by finding a gold pencil which he had given Kernan that he is the guilty party. He locates Kernan, and is about to turn him over to the authorities, when Kernan recalls the fact that Barney still owes him the money he advanced. Just as Barney is about to turn in his shield he reads in a morning paper an offer of a reward for Kernan's arrest; collects the reward, and, as he expresses it, repays the debt in full with some interest.

Walter McGrail is satisfactory as Barney Woods, and Alice Terry appears as Eileen Murphy, while Bernard Randell gives a good performance of the role of Johnny Kernan. Ashley Miller directed the production.

"THE EYES OF MYSTERY."

Edith Storey Featured in Melodramatic Story—Her First Metro Appearance.

Reviewed by C. S. Sewell.

IN "The Eyes of Mystery," Edith Storey makes her initial appearance on the Metro program. It is a melodramatic offering in five reels abounding in gunplay, and making use of various appurtenances of mystery such as sliding panels, an entrance to a secret stairway concealed by a revolving portrait from which the eyes can be removed, leaving peep-holes for an observer. This subject is an adaptation of a magazine story, "The House in the Mist," by O. R. Cohen and J. U. Giesy, and was released January 21.

Carma, living with her uncle, Quincy, is kidnapped by an adventurer posing as her renegade father. Quincy feigns death, naming as his heir Terbune on condition that he find the codicil hidden in "The House in the Mist" and marry the girl named therein. Carma agrees to stand by her supposed father, and vows vengeance on the intruder. As soon as Terhune arrives various exciting adventures commence, including an attempt by one of the band to murder him. Carma learns that that man posing as her father is actually his murderer, also that Terhune is the one who attempted to rescue her as she was being kidnapped. She endeavors to help him; the impostor incites the moonshiners against him; they attack the house, but everything ends satisfactorily when Uncle Quincy appears with a number of men and rescues the besieged party.

Edith Storey is excellent as Carma, but is capable of better work than the part affords, and Harry Northrup is well cast as her father. Bradley Barker appears as Terhune, Kempton Greene as his pal, Frank Andrews as Quincy, and Frank Bennett as the overseer. The production was directed by Tod Browning, and, while the big scenes are sufficiently exciting, there are a number of faults in the direction, and the construction is weakened by the unconvincing manner in which the heroine overhears on several occasions information vital to the development of the story.

"UNDER THE INFLUENCE."

Attempt to Keep Even with the Fashion in House Furnishing Is Theme of Amusing Drew Comedy.

Reviewed by Margaret I. MacDonald.

A NEW idea has been used as a basis of one of the most entertaining of Metro-Drew comedies. "Under the Influence" is the title of the picture which presents an amusing situation in which Polly listens to the advice of a friend and engages a certain Mr. Gumble to refurnish her home according to the latest style in "influence." Antiques were the fashion, and so Mr. Gumble, a very ladylike gentleman with a liking for cocktails, proceeded to place in the Minor home various influences belonging to different periods and nationalities to the tune of several hundreds of dollars. A personal call from Mr. Gumble, when he presents the bill to Henry, affords considerable comedy; for just at that moment a telephone message from her friend aquaints Polly with the fact that the fashion has taken a sudden change, and that on account of the war house furnishings shall be simple and carry the American influence. Needless to say Mr. Gumble makes a hurried exit with the help of Henry, and is told to send for his antiques the following day.

Comments

General Film Company.

THE CLARION CALL (Broadway Star Feature).—A two-reel O. Henry story, the title referring to the call of the press, which, in this instance was instrumental in bringing a murderer to justice. While this offering is interesting, the action is not altogether clear in the early part of the story. Walter McGrail plays the lead, assisted by Bernarr Randall and Alice Terry. A longer review appears on another page of this issue.

PHYSICAL CULTURE SCREEN MAGAZINE NO. 3.—This reel shows various exercises, including a strength test by Bernard MacFadden, styles of swimming illustrated by Henry Elionsky, boxing as related to bayonet practice, exercises indulged in by a baby aged 16 months and jiu jitsu bout between Prof. Allen Smith, now an instructor at Camp Upton, and a Japanese expert.

NEXT (Essanay).—A one-reel slap-stick comedy, dealing with a wife, who, because her husband refuses to fire the furnace, gets a job in a barber shop run by women. Hubby comes in several times, and flirts with the girls, finally his wife waits on him, smears his face with lather and gives him a spanking. There is not much diversity to this reel, much of the action is repeated in different ways, and there is an abundance of hosiery display, this feature being overdone.

Artcraft Pictures Corporation.

WOLVES OF THE RAIL, Jan. 14.—William S. Hart as the leader of outlaws engaged in holding up and robbing passenger trains, is converted and exercises the same force of character on the right side. A thrilling melodrama.

STELLA MARIS, Jan. 21.—A beautiful adaptation from the novel by Locke, an improvement in every detail on the printed version, but made emphatically so by remarkably fine dual interpretations by Mary Pickford, possibly the best work she has ever done for screen portrayal.

Bluebird Photoplays, Inc.

THE FIGHTING GRIN, Jan. 28.—Lively action is the feature of this five-part comedy which permits Franklyn Farnum to appear as a tramp and a bandit, as well as a young spendthrift. The picture is given a longer review on another page of this issue.

Christie Film Company.

MANY A SLIP (Christie).—An entertaining comedy, but not out of the ordinary. Its fun is derived from a situation brought about by a theft of jewelry. The jewel is passed from one to another of the guests and finally finds its way to the pocket of the father of the girl to whom it belongs. A full review will be found elsewhere.

FIVE TO FIVE (Christie).—A rather amusing comedy, based on an old situation. The story treats of how a young wife, taking the master hand in her household, brings about a climax in which the husband takes the baby to the club with him and returns in a hurry to be home when his wife returns that he forgets the child. Funny complications occur which end happily. A full review will be found elsewhere.

Foursquare Pictures, Inc.

THE EAGLE'S EYE (Whartons).—A new serial showing the efforts of German spies in the United States, the foundation of fact upon which it is built was furnished by William J. Flynn, ex-chief of the Secret Service. King Baggot and Marguerite Snow play the leading characters. A longer review was printed in last week's issue.

Fox Film Corporation.

A HEART'S REVENGE, Jan. 20.—A five-reel picture that will make a very serviceable show. It is exciting, is ably set and directed, has fresh interest and is full of interesting things. The quality of the story is not artistic, but it is a kind of picture that has always made good when ably done as here. For a longer notice see elsewhere in this issue.

Greater Vitagraph, Inc.

A MOTHER'S SIN, Jan. 28.—Earle Williams and Miriam Miles head the list of players in this five-part picture, which has an English setting, has a fairly good story but lacks punch. A longer review is printed on another page of this issue.

Hesperia Films, Inc.

MOROK (Hesperia).—This foreign-made picture is a seven-part screen version of Eugene Sue's celebrated novel, "The Wandering Jew." It is very well acted and the production compares favorably with the usual melodramatic subject made on the other side of the water. A longer review is printed on another page of this issue.

George Kleine System.

GIRLS YOU KNOW NO. 3 (Edison), Jan. 30.—The third number of the James Montgomery Flagg series, "Girls You Know," is not quite up to the standard of the first two numbers in entertaining quality, but is well made and interesting. It is entitled "The Superstitious Girl," and has been reviewed at length elsewhere.

Metro Pictures Corporation.

THE EYES OF MYSTERY, Jan. 21.—Edith Story makes her debut under the Metro banner in this five-reel subject, based on a magazine story, "The House in the Mist," by O. R. Cohen and J. U. Giesy. The construction of the story leaves much to be desired. However, there is plenty of action, much gunplay, together with secret panels, a doorway hidden by a portrait, and other appurtenances of mystery. Reviewed at length on another page of this issue.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 5 (Gaumont), Jan. 28.—Some of the most interesting scenes in this issue of the Weekly were photographed somewhere in Italy showing the Allies throwing reinforcements along the Piave front. There are also scenes showing the preparations being made for supplying our aviators in France with a sufficient number of aeroplanes. A picture of the famous sculptor Rodin, who died recently and also one of his most famous works, "The Thinker," is interesting.

BEAUTY AND THE ROGUE (American), Jan. 28.—A five-part production, featuring Mary Miles Minter. The picture is moderately entertaining, and of wholesome atmosphere, and takes the form of a comedy-drama. A full review will be found elsewhere.

Paramount Pictures Corporation.

OUT WEST (Arbuckle), Jan. 20.—A two-part farce comedy of considerable originality, featuring Roscoe Arbuckle. It is not particularly refined, but some funny and original business has been inserted in the comedy which will be found reviewed elsewhere.

HIS HIDDEN PURPOSE, Jan. 27.—A two-reel Paramount-Mack Sennett comedy that is a scream indeed. Marie Provost has a group of scenes that prudes may not commend, as she is seen swimming as in nature and is chased by a wrathy ram. It is filled with things that will compel laughter and can surely be depended on to fill a theater after word gets around that it is good. A more extended comment will be found elsewhere in this issue.

THE HIRED MAN (Ince), Jan. 28.—One of the most wholesome and pleasing five-part productions on the market at the present time. It features Charles Ray in the character of a young farm lad of unusual ambitions. The production will be found reviewed elsewhere.

THE WIDOW'S MIGHT, Jan. 28.—An ingenious and amusing comedy, with Julian Eltinge in one of the most interesting of his dual roles. Generally bright and interesting.

Pathe Exchange, Inc.

COGS OF DEATH (Pathe), Jan. 27.—Episode No. 10 of "The Hidden Hand." This instalment opens with a rather startling resuscitation of the Hidden Hand, after the dynamited chimney had injured him. Other entertaining features are the shooting in the arm of Dr. Scarley by Doris, after he has made an attack upon her, and later the escape of Doris from the Hidden Hand by dropping from a bridge to a moving train.

PICTURESQUE BRITTANY (Pathe), Feb. 3.—A tinted half-reel showing something of the quiet, simple life of this French province. The pastoral scenes are very attractive; various castles and glimpses of the rocky coast are also shown.

BONNETS OF BRITTANY (Pathe), Feb. 3.—This half-reel, shown with the above, contains an interesting study of the lace headgear worn by the natives. The hats and caps are worn by women, girls and children. This entire reel is unusually pleasing for one of its type.

THE LAMB (Rolin-Pathe), Feb. 3.—An amusing one-reel comedy, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. The burlesque scenes in the wine room are very funny. In these Harold appears as a nonchalant individual who cleans up an entire gang of tough individuals.

THE OTHER WOMAN (Pathe-Astra), Feb 3.—A five-reel subject, by Frederick Arnold Kummer, featuring Peggy Hyland, Milton Sills and Anna Lehr. The plot presents the familiar triangle situation of two women and a man. The "other woman" in this case is a country girl, who came to the city to study art. She wins the husband's love and then renounces it out of pity for the wife. The subject is one of about average strength. Reviewed at length elsewhere.

ARGUS PICTORIAL NO. 7 (Pathe), Feb. 10.—This topical number opens with a pictorial description of oystering in the Gulf of Mexico. The scenes are taken at the Florida oyster fisheries, and show the manner in which the bivalves are gathered and prepared for the market. The next subject shows some interesting experiments in physics, picturing the action of various liquids, such as aniline, in hot and cold water. Following this are microscopic studies of the amoeba, the smallest known form of life, and the thrip and other tiny insects which are found in gardens.

ROCAMADOUR AND THE VALLEY OF LOT (Pathe), Feb. 10.—A picturesque half-reel subject, depicting an old fortified city of France and its charming surroundings. A castle, a bridge and the Road of the Virgin are among the special points of interest. This is in attractive tints.

THE HORSE IN ACTION (Pathe), Feb. 10.—On same reel with above. This is an instructive and at the same time amusing study of the movements of a horse's legs, while walking, trotting and galloping. The pictures are taken very slowly and give the animal the appearance of floating through the air. An enjoyable subject.

THE JUNKMAN (Rolin-Pathe), Feb. 10.—The second of the "Toto" comedies, introducing the clown as a collector of old bottles, rags, etc. He strips an automobile of its parts, after inducing an unsuspecting policeman to aid him, but is afterward forced to give them up. Later he wins the hand of a wealthy girl in competition with a count. The subject is an entertaining one and reveals considerable versatility on Toto's part.

Physical Culture Photoplays, Inc.

ZONGAR (Physical Culture Photoplay).—This good state rights subject is well described by Bernarr MacFadden, who wrote the story and directed the production, as an athletic romance. It is a melodrama, featuring George Larkin, whose ability as a daring actor is known to screen followers. It is in five reels. A review will be found in last week's issue.

Select Pictures Corporation.

THE STUDIO GIRL (Select Pictures).—A five-reel comedy, adapted by Paul West from "La Gamine," by P. Veber and H. de Gorsse. Constance Talmadge is cast as a pretty country girl who hides in the automobile of an artist and flees with him to the city, in order to escape an unwelcome marriage with a country youth. The artist discovers her in his studio and, fortunately for her, proves to be a gentleman. She bewitches him and he eventually marries her. The story is delightfully pictured. Reviewed at length elsewhere.

Triangle Film Corporation.

THE HOPPER, Feb. 3.—Taken from a story by Meredith Nicholson, this five-part picture is uncommonly entertaining and is acted in the proper spirit. It is given a longer review on another page of this issue.

LIMOUSINE LIFE, Feb. 3.—Olive Thomas is the star of this five-part photoplay which cleverly satirizes the country girl who comes to the city and is caught by its wiles. A longer review is printed on another page of this issue.

Universal Film Mfg. Company.

ANIMATED WEEKLY NO. 8 (Universal), Jan. 23.—Women chauffeurs in San Francisco, diet testing in New York schools, a military masquerade at Camp Logan, a washout on the Northern Pacific Railway and other entertaining features are included in this number, which closes with cartoons by Hy Mayer.

CURRENT EVENTS NO. 38 (Universal), Jan. 26.—The effect of the nation-wide industrial tie-up is the opening feature of this diversified number. A mountain wreck, adventures of a British flying corps hero, scenes at the Italian front and newspaper cartoons are also included.

THE GREAT SEA SCANDAL (Nestor), Feb. 4.—A knockabout comedy, by A. F. Statler, featuring Dave Morris, Gladys Tennyson, Sam Appel and Gertrude Astor. The scenes occur on a vessel going to "Mocha and Java" and consist of flirtations of a fairly amusing sort. The plot is not very definite and there is not much point to the action, though it will bring some smiles.

THE BULLSEYE (Universal Special), Feb. 9.—This is the first instalment of a new serial, by Henry McRae and Harvey Gates. It is entitled "First Blood," and introduces the reader to a splendid cast, headed by Eddie Polo, who played in "Liberty," and including Vivian Reed, Hal Cooley, Ray Hanford, Frank Lanning and William Welsh. The latter appears as the villain, a role he has successfully handled many times. The opening scenes give some striking panoramic views of the Western range, and also view the Eastern seminary where the ranchman's daughter is completing her schooling. The hero is sent for her and is abducted from the observation end of the train on the return trip, after desperate fighting. The story, which gets a good start in this number, concerns early warfare between cattle and sheep raisers.

THE LINE OF DEATH (Universal Special), Feb. 9.—Episode No. 11 of "The Mystery Ship." Numerous exciting incidents occur in this number. Gaston and Betty are rescued from the water. Russell and the spies emerge from the wrecked lighthouse and are warned by the Phantom to give up their efforts to obtain the treasure. The Phantom is seen in his mountain laboratory and emerges with his ship, which is also equipped for land travel. The approach of the runaway engine toward the open bridge makes a thrilling feature.

World Pictures.

THE DIVINE SACRIFICE, Feb. 4.—Kitty Gordon and her daughter Vera Beresford are the leading players in this five-part photoplay, which is novel in story and strongly emotional. It is given a longer review on another page of this issue.

Advertising Aids for Busy Managers

COMPILED BY THE MOVING PICTURE WORLD'S STAFF

IN THIS ISSUE.

Beauty and the Rogue (Mutual).
Captain of His Soul (Triangle).
The Divine Sacrifice (World).
The Doctor and the Woman (Jewel).
The Eyes of the World (Clune).
Flare-Up Sal (Paramount).
The Heart of Romance (Fox).
Her Boy (Metro).
The Hopper (Triangle).
The House of Glass (Select).
Jack Spurlock, Prodigal (Fox).
Limousine Life (Triangle).
Madame Jealousy (Paramount).
Miss Deception (Sterling).
The Other Man (Vitagraph).
Our Little Wife (Goldwyn).
Persuasive Peggy (Mayfair).
A Petticoat Pilot (Paramount).
Real Folks (Triangle).
The Shuttle (Select).
The Song of Songs (Artcraft).
Think It Over (Sterling).
The Unbeliever (Edison-K-E-S-E).
Under Suspicion (Metro).
The Wife He Bought (Bluebird).

BEAUTY AND THE ROGUE.

American Presents Mary Miles Minter in a Five-Act Comedy Drama of a Burglar Who Simply Would Not Be Reformed.

Cast.

Roberta Lee.....Mary Miles Minter
Richard Van Stone.....Alan Forrest
Bill Dorgan.....Orral Humphrey
Thomas Lee.....George Periolat
Sarah Wilson.....Lucille Ward
Benjamin Wilson.....Spottiswood Aitken
Detective Callahan.....Clarence Burton

Directed by Henry King.

The Story: Roberta was a fashionable and sympathetic uplifter, but, while she took a penitent burglar to reform, she caused the arrest of Dick Stone, who gave her her own stolen jewelry, and he wasn't a burglar at all. Then Bill helps Roberta to escape from kidnappers, and he might have gone on being respectable only Roberta was so busy with Dick that he could not resist temptation—and Calahan wasn't in love, if Roberta was, and the reform movement came a cropper.

For the Program: Marries man whose arrest she causes.
The burglar and the debutante.

Advertising Phrases: The amateur reformer and the professional crook.
Roberta got the wedding ring and Slippery Bill the bracelets.

Feature These Players: Mary Miles Minter as the amateur reformer.
Orral Humphrey as the burglar.
Alan Forrest as Richard.

Stunt Suggestions: For the lobby frame set out a royal flush in hearts and another in diamonds. Below, "Which hand wins? Roberta played hearts, but (King of clubs here) Callahan took the trick. See how it happened in 'Beauty and the Rogue,' with Mary Miles Minter. (Date.)" For a jewelry store arrange a display of diamonds on one side of a card, with a pair of handcuffs on the other. Letter in, "The rings were what Bill wanted, but the bracelets were what he got in 'Beauty and the Rogue' at (house and date). Mary Miles Minter's newest." The poker hand idea can be used for other windows.

Advertising Aids: One style each one, three and six-sheets. Unmounted banner. Half-column cut. Cuts and mats one, two and three columns. Program cut 4x4. Lobby displays 11x14 and 22x28. Slides. Press sheet.

Released January 28.

CAPTAIN OF HIS SOUL.

Triangle Presents Eleanor Talbot Kinkaid's Mystery Story of Love and Big Business, with William Desmond, Claire McDowell and a Strong Cast.

Cast.

Ebenezar Boyce.....Walt Whitman
Rollins.....Jules Friquet
Horace Boyce.....Wm. Desmond
Henry Boyce.....Charles Gunn
Martin.....Jack Richardson
Myra.....Mitzi Gould
Reggie Van Fleet.....Eugene Burr
Annette DeSearcy.....Claire McDowell
Annette's Husband.....Percy Challenger
Mammy.....Lucretia Harris

Directed by G. P. Hamilton.

The Story: Horace and Henry Boyce, each believing the other to be the murderer of the man who wrecked their father's business, fall in love with the same girl, who proves to be the daughter of the murdered man. Henry, seeing that Horace is the favored suitor, in a passion of jealous rage denounces him as the murderer, but it develops that neither is the guilty man, and Horace wins his bride.

For the Program: A tale of tangled lives and loves.
The business wrecker and the wrecker of lives.

Advertising Phrases: Each thought his brother a murderer.
Vampire brings death to man she loves.

Feature These Players: William Desmond as the man who found himself.
Claire McDowell as the vampire.

Stunt Suggestions: For the lobby try and get a copy of Henley's poem Out of the Night, and display the passage in which the title of the story occurs, or have the poem typewritten. The library can aid you in locating the poem. Below, "Horace Boyce heard this poem in the desert, and made himself 'Captain of His Soul.' See the story (date)." For a window show get three large revolvers exactly alike. Use with a card, "Three men had guns precisely alike. One of the men had ruined the other two. Which gun killed him? For the answer see 'Captain of His Soul' at (house and date)."

Advertising Aids: Two styles one-sheets. One each three and six-sheets. Herald in rotogravure. Slides. Lobby displays 11x14 (choice of sepia or tinted) and 22x28. Electros and mats. Press sheet.

Released February 10.

THE DOCTOR AND THE WOMAN.

Jewel Presents Mildred Harris and True Boardman in Lois Weber's Sympathetic Adaptation of Mary Roberts Rinehart's Famous Mystery Story, "K."

Cast.

"K".....True Boardman
Sidney Page.....Mildred Harris
Dr. Hax Wilson.....Albert Roscoe
Carlotta.....Zella Caull
Joe Drummand.....Carl Miller

Directed by Lois Weber and Phillips Smalley.

The Story: Mysteries and hospital stories are where Mrs. Reinhart is found at her best, and in "K" she has written of a mystery in a hospital and produced one of the best stories this prolific writer has yet turned out. "K" makes his appearance in a small town, and as "K," Lamoyne gets a position with the gas company. He loves Sidney Page, but Sidney thinks she loves Dr. Wilson, and takes a course in nursing in the hospital in which he is house surgeon. Carlotta, jealous, changes labels on medicine bottles, throwing the blame on Sidney, and it is the mysterious "K" who suggests a new treatment, saving the patient's life. Then comes the climax in Carlotta's own romance, and she reveals the mystery of "K" to save the life of the man she loves.

For the Program: You've read the book, but the play offers new charm.
Mary Roberts Rinehart at her best.

Advertising Phrases: Who is "K"?
Love and jealousy in the house of pain.

Feature These Players: True Boardman as the mysterious "K."
Mildred Harris as Sidney Page.
Zella Caull as the jealous nurse.

Stunt Suggestions: Although the title has been changed, play on the book title. For teasers use, "Who is 'K'?" both in newspaper liners and snipes. Follow up with, "Who is 'K?' Carlotta knows, do you?" For the lobby decorate profusely with cut out letters, either gilt or in various colors. Try the line "'K' means kome to the (house and date) to see the Mary Roberts Reinhart story." Get a card into the library and persuade the book sellers to make window displays of the Reinhart books, particularly "K."

Advertising Aids: One, three, six and 12-sheets. Scene photos. Lobby displays. Heralds in rotogravure. Window cards. One, two, three-column and quarter and half-page cuts. Press book.

THE DIVINE SACRIFICE.

William A. Brady Presents Kitty Gordon in the World Pictures Production of Alma Speer Benzig's Colorful Story.

Cast.

Madelien Spencer.....Kitty Gordon
Helen Carewe.....Celene Johnson
David Carewe.....Jean Angelo
Rupert Spencer.....Frank Goldsmith
Dr. Merwin.....Charles Dungan
Linda.....Mildred Beckwith
June.....Vera Beresford
Timmie.....Ethel Burner
Robert Spencer.....Harry Fraser

Directed by Philip Hatkin.

The Story: Denied children by his selfish, pleasure-loving wife, Dr. Carew finds elsewhere the domestic happiness his own home does not contain, but time exacts payment for pleasures past, and a heart-broken mother is called upon to make the divine sacrifice that her daughter may be spared the consequences of the mother's transgression.

For the Program: A tale from life with the charm of romance.
The absorbing story of a woman's sacrifice for her daughter's happiness.

Advertising Phrases: Mother-love is capable of the greatest sacrifice.
Daughter in real life plays daughter in the films. Vera Beresford is real daughter of Kitty Gordon.

Feature These Players: Kitty Gordon as the errant mother.
Vera Beresford, who is both the film and actual daughter of Kitty Gordon.
Jean Angelo as Carew.

Stunt Suggestions: The want and teaser ads in the press book will work well. For the lobby erect an altar and letter it, "Mother's heart makes the Divine Sacrifice for her daughter's happiness." For the altar flame use alcohol in which a little nitrate of strontium has been dissolved. This will burn with a red flame, and attract no little attention. The flame should be a small one to avoid danger of igniting the clothing of patrons. A similar altar with a larger flame may be used for wagon work. Add such questions as "Why should the woman always pay?"

Advertising Aids: Free advance poster. Two styles each one and three-sheets. One six-sheet. Two-color heralds. Lobby displays 8x10, 11x14 and 22x28. Slides. One and two-column cuts. Press book.

Released February 4.

THE EYES OF THE WORLD.

Clune Producing Company Presents Jane Novak in the Seven-Part Production Based Upon the Widely-Read Novel of Harold Bell Wright.

Cast.

Sybil Andres.....Jane Novak
Mrs. Taine.....Kathleen Kirkham
Aaron King.....Jack Livingston
Conrad LaGrange.....Monroe Salisbury
Brian Oakley.....Fred Burns
Edward Taine.....Jack McDonald
John Marston.....Arthur Travers
James Rutledge.....Edward Peil

The Story: The young artist, Aaron King, has a great career before him, but the woman of the world in the person of Mrs. Taine, the eternal temptress, endeavors to thwart and deprive him. The love of the pure, young girl, Sybil Andres, is his inspiration to resist the lure. Symbolism is the underlying motive of the story in which other strong types, including a cynical author, an unrepentant roue, and some denizens of the far Southwest of the United States assume prominence to carry on the story to the defeat of vice and the installation of virtue in success.

For the Program: The eternal conflict between the powers of good and evil.

A sermon on life.

Advertising Phrases: Stirring episodes of the clashing social forces of our times.

The triumph of spiritual art over gross materialism.

Feature These Players: Jane Novak; Kathleen Kirkham; Jack Livingston; Monroe Salisbury.

Stunt Suggestions: With a flasher you can make a pair of blinking eyes for the lobby with "'The Eyes of the World' are Upon You. Picturization of Harold Bell Wright's famous novel (date)." Get a card in the libraries and urge the book sellers to display this and other books by Wright with announcement cards. Offer a copy of the book to anyone selling a specified number of tickets good only for this attraction.

Advertising Aids: Full line of paper. Heralds. Slides. Press book. State rights.

FLARE UP SAL.

Thomas H. Ince Presents Dorothy Dalton in a Story of the Early West by the Noted Authority, J. G. Hawks.

Cast.

"Flare-Up" Sal.....Dorothy Dalton
The Red Rider.....Thurston Hall
D. Dave Hammond.....William Conklin
Tin Cup Casey.....J. P. Lockney
Lige Higbee.....Milton Ross

Directed by Roy William Neill.

The Story: Sal was a drudge for the Higbee family, but one night she was sent to the Looloo Bird dance hall to lead Higbee home, and she never came back, for she made a hit and stayed to lord it over the patrons, squaring Higbee's gambling debts. Then one night the famous Red Rider sticks up the saloon, and has a dance with Sal. The next day a new minister comes to town who is none other than the Red Rider, who has come to win Sal. How he does and how they go to start a new and cleaner life is romantic melodrama of the most intense sort.

For the Program: A story of the early West written by a man who knows.

Love comes to all, both good and bad, and sometimes it makes bad men good and good men bad.

Advertising Phrases: Gypsy drudge becomes dance hall queen.

Mock minister reforms mining camp.

Feature These Players: Dorothy Dalton in the title role.

Thurston Hall as the bandit who turns preacher for love of her.

Stunt Suggestions: For a store window display set a dirty gunny sack in the center of a display of silks and satins, with a card, "'Flare-Up Sal' started life in gunny sacking, but soon the best was none too good for the dance hall queen. See how she did it at (house and date)." The sack in such unusual surroundings will prove a strong attractor. Your local druggist will show you how to make a lycopodium flare with a spirit lamp. Set it behind a lobby card for the production, and if you cannot get a small boy to work it have your doorman look after it in spare moments. The flare coming above the frame will attract attention to the display.

Advertising Aids: . Two styles each one, three and six-sheets. Rotogravure. Photos 8x10, 11x14 and 22x28. Ten cuts each on star and production, one to three columns wide. Mats. Slides. Press book.

Released February 4.

THE HEART OF ROMANCE.

William Fox Presents June Caprice in the Adventures of a Rich Heiress and a Struggling Young Writer. Story by Frances Crowley.

Cast.

Eloise Jackson.....June Caprice
Harvey Greyson.....Bernard Thornton
Judge Stafford.....George Bunny
Jerry Gray.....Joseph Kilgour
Mrs. Kibbie.....Lillian Page
Joe Bernheim.....Jack Martin
Jack Dearborn.....Jack Raymond

Directed by Harry Millarde.

The Story: With a budding author's optimism, Harvey Greyson tells the impatient rent collector that he will have plenty of money soon. He means that he is going to sell his manuscripts, but Judge Stafford, Eloise's guardian, decides that he is counting upon her interest in him to make a rich marriage. He persuades Eloise to go through the pretense of bankruptcy to test Harvey, and Eloise, sure of his faith, consents. She carries the deception so far that she gets a job as chorus girl, and if Harvey had not happened along just in time the "angel" of the show might have made the story end differently.

For the Program: The heiress planned the bankruptcy, but Fate managed the rest.

The tragi-comedy of a society heiress and a struggling author.

Advertising Phrases: Test of love nearly ruins young girl's life.

Tastes poverty to test love.

Feature This Player: June Caprice as the heiress.

Stunt Suggestions: Use this window card in a book store, with a few stills, "We sell books. That is more than Harvey Greyson seemed able to do in 'The Heart of Romance' at (house and date), and yet he was happy. See why." For a lobby attractor make a cover for one of your frames about six inches deep and wired for lights. Cover with white paper on which is painted a red heart as large as the space permits. Tear out the center, turning the torn pieces upon themselves, and tacking lightly with glue. Paint this under side red as well. Use no lettering on the heart, but let the opening disclose title and stills for the attraction. The unlettered red heart will attract more attention than one lettered with the title. People will come in to see what it is.

Advertising Aids: Two styles each, one, three and six-sheets. Lobby displays 8x10, 11x14 and 22x28. Slides. Mats. Press sheet.

Released January 27.

HER BOY.

Metro Presents Effie Shannon and Niles Welch in an Original Five-Act Story of Mother Love and Patriotism by H. Carey Wonderley.

Cast.

Helen Morrison.....Effie Shannon
David Morrison.....Niles Welch
Virginia Gordon.....Pauline Curley
Charlie Turner.....Pat O'Malley
Col. Gordon.....James T. Galloway
Rev. Mr. Kimberly.....Charles Riegel
Dr. Swift.....Charles W. Sutton
Oscar Schultz.....William A. Bechtel
Gretchen.....Baby Violet Axzell

Directed by George Irving.

The Story: David Morrison is his mother's idol, and when he becomes engaged to Virginia Gordon her last hope seems about to be realized. Then comes the war. David insists upon enlisting, but his mother's pleas at last prevail. The selective draft follows, and once more David sees a chance. The terror-crazed mother seizes upon one last hope. Before the draft board she declares David to be illegitimate—born more than a year after the death of her husband, and therefore not yet twenty-one. Horror stricken, David enlists under another name, but at last the mother sees the light, and confesses her subterfuge, giving her boy to the country he loves so well.

For the Program: A story of mother love that for a time was stronger than honor.

Denied son's legitimacy to save him from the draft.

Advertising Phrases: A rarely intimate picture of cantonment life.

Mother love that feared no shame.

Feature These Players: Effie Shannon as the desperate mother.

Niles Welch as the boy.

Pauline Curley as his sweetheart.

Stunt Suggestions: For window work use real, dried or artificial spiders with, "See the acting spider in 'Her Boy,' an intensely absorbing story of mother love, at (house and date)." Get cantonment pictures and mount several for window cards with, "'Her Boy' is there—is yours? Intimate pictures of camp life are one of the features of this absorbing Metro picture of mother love at (house and date)." For the lobby use flags and any military equipment you can borrow.

Advertising Aids: Two styles each one, three and six-sheets. Press sheet. Ten-minute novel for newspapers. Lobby sheet. Slides. Heralds. Cuts. Lobby displays 8x10, 11x14 and 22x28. Press sheet. Filler sheet.

Released January 28.

THE HOPPER.

Triangle Presents a Delightfully Fast Moving Little Play of China, Children and Collectors.

Cast.

Mang, the serpent.....Thomas Kurihara
Wilbur Talbot.....George Hernandez
John Wilton.....Walt Whitman
Muriel Wilton.....Irene Hunt
Roger Livingston Talbot...Eugene Corey
His son.....Peaches Jackson
The Hopper.....William V. Mong
Mary.....Lillian West
Humpy.....Louis Durham

Directed by Thomas N. Heffron.

The Story: Old friendship was not proof against the collector's envy, and when Wilbur Talbot digs up a most unique Chinese vase it costs him Wilton's friendship. But their children marry, and are disinherited. Then Muriel has a great

idea. Chance sends her a burglar, and she hires him to steal the vase and a saucer that her father highly values. The Hopper gets the saucer without trouble, but Wilton is before him at the Talbot home, and while the two collectors are fighting the Hopper calmly walks out with the vase. It results in the reunion of the two families, but it looks as though it might mean the police court for them all.

For the Program: The reformed burglar who had to go back to his trade.
While collectors fought thief walks off with prize.

Advertising Phrases: Had to steal to atone for abduction.
Sent thief to rob her father's home.

Feature These Players: Irene Hunt and the resourceful Muriel.
William V. Mong as the Hopper.

Stunt Suggestions: Use a not too large chinese vase for a window display if you can obtain one, with a card state that "This rare vase started a feud between two old friends, and only its theft brought about a reconciliation. See all about it in 'The Hopper' at (house and date)." Attach a vase to a card for lobby display and letter in, "Would you let a little thing like this (vase here) embitter your whole life, lose you your best friend and your daughter, and keep you from your grandchild? See how the Hopper settled the quarrel (date)."

Advertising Aids: Two styles of one-sheets. One each three and six-sheets. Herald in rotogravure. Lobby displays 11x14 (choice of sepia or colored) and 22x28. Slides. Cuts and mats. Press book.
Released February 3.

THE HOUSE OF GLASS.

Clara Kimball Young and Her Own Company Present a Screen Version of Max Marcin's First and Greatest Stage Success.

Cast.

Margaret Case.....Clara Kimball Young
James Burke.....Pell Trenton
Harvey Lake.....Corliss Giles
Lawyer McClellan.....Edward Kimball
Director Atwood.....James T. Laffey
Landlady.....Josie Sadler

Directed by Emile Chautard.

The Story: Margaret Case seeks to live down the errors of the past, and in marriage she finds happiness and security until her ancient enemy again crosses her path, and she realizes that life is like a house of glass in which there is neither security nor seclusion.

For the Program: A play that swept from coast to coast.
Clara Kimball Young in one of the great stage successes of recent years.

Advertising Phrases: The house of glass is built on shifting sands.
She sought to hide in a house of glass.

Feature These Players: Clara Kimball Young as Margaret Case.
Corliss Giles, Pell Trenton, Edward Kimball, and Josie Sadler, all of whom have been starred or featured in other plays.

Stunt Suggestions: With some second-hand window sashes you can build a house of glass in the lobby, displaying a window card with the playing date inside, or using a cut-out. If you have a cracked frame glass use it to cover a one-sheet, adding to the damage if it is not already broken badly enough. Offer a ten-admission ticket for the most ingeniously built house of glass built by a boy under sixteen, and display the entries in some local store window.

Advertising Aids: Two styles each one and three-sheets. One each six and 24-sheets. Half-sheet window card. Die-cut heralds. Lobby displays 8x10, 11x14 and three 22x28, including one of star. One, two and three-column scene cuts. One-half, one and two-column cuts of star. Press book.
Released in February.

MISS DECEPTION.

Sterling Pictures Corporation Presents Jean Sothern in Joseph Francis Poland's Story of the Western Girl Who Was Not as Crude as She Tried to Appear.

Cast.

Joyce Kingston.....Jean Sothern
John Kingston.....Jack Newton
Edward Singleton.....Robert Kegereis
Genevieve Hasbrook.....Mary Moore
Tom Norton.....Edwin Stanley
Jim Lennon.....Jack Ellis
Reginald Lennon.....Hal Peel

Directed by Eugene Nowland.

The Story: Joyce Kingston has been reared by an uncle, and has grown up out-of-doors upon her uncle's ranch, but a year at a famous finishing school makes mighty changes. Then her father—whom she has never seen—sends for her through a sense of duty, and Joyce determines to live up to his worst fears. She saves him from the snares of an avaricious woman and from the financial trap of a business enemy, covers herself with glory at her coming out party, and in the end saves her father from bankruptcy with her share of the Western ranch.

For the Program: The story of a rough diamond whose roughness was assumed.
Ranch girl startled friends with her social poise.

Advertising Phrases: Saves her father from bankruptcy and a vampire.
Innocent deception proves salvation of father.

Feature These Players: Jean Sothern as the ranch-bred girl.
Edwin Stanley as Tom Norton.

Stunt Suggestions: For a window display, if your jeweler has no uncut diamonds, get a few small quartz pebbles and place in the window with a sign, "These are uncut diamonds—diamonds in the rough. It pleased Joyce Kingston to appear as an uncut diamond in 'Miss Deception,' but she startled her father at her coming out party. See the play at (house and date)." Use with stills showing the girl in her evening gown and as an uncouth visitor from the West. Dry goods stores might be induced to offer contrasting displays of camping suits and party dresses with a somewhat similar sign. If you can borrow a clothing dummy for the lobby dress it in a party waist and corduroy skirt, with belt and holster, and a sign, "Which is the real Miss Deception? Drop in and find out."

Advertising Aids: Posters, 2 ones, 1 three, 1 six. Lobby display photos 8x10, 12 subjects; 11x14, 12 subjects (hand colored); 22x28, one subject (hand colored). Slides. Single and double-column coarse screen newspaper cuts. Heralds (rotogravure). Press matter.
State rights.

MADAME JEALOUSY.

Adolph Zukor Presents Pauline Frederick in a Modern Morality Play by George V. Hobart, Author of Experience and Everywife.

Cast.

Madame Jealousy.....Pauline Frederick
Valor.....Thomas Meighan
Finance.....Frank Losee
Commerce.....Charles Wellesley
Pride.....Isabel O'Madigan
Charm.....Elsie McCloud
Display.....Ina Bourke
Mischief.....Frances Capelano
Sorrow.....Grace Barton
Treachery.....Edwin Sturgis
Rumor.....Marcia Harris
Good-Nature.....J. K. Murray

Directed by Robert Vignola.

The Story: Though a morality play by the author of two famous stage successes along those lines, "Madame Jealousy" is at the same time a vivid and fascinating drama of the society of today, and with the characters bearing other names would be still a gripping drama. The novel treatment merely gives an absorbing story still greater interest.

For the Program: A modern story in old-time form.
Ages old, but ever new.

Advertising Phrases: George V. Hobart's newest play.
"Everyman" and "Everywife" knows "Madame Jealousy."

Feature These Players: Pauline Frederick in the title role.
Thomas Meighan as Valor.
Elsie McCloud as Charm.

Stunt Suggestions: Run newspaper liners as, "Are you jealous?" "Is your wife jealous?" "Is your sweetheart jealous?" and similar questions. When ready to disclose the title run, "If your wife is jealous take her to see 'Madame Jealousy' (house and date)." The same copy can be used for posted paper if expense permits, and the questions can be bunched on your street wagon with the trailer added on the day of showing. With a little trouble you can show a dressed doll buried to the neck in the quicksands, and an explanatory card, "As she sinks into the quicksands of life; Madame Jealousy, 'I go out of their lives, but others shall call me back.' See 'Madame Jealousy' (with Pauline Frederick) (house and date)."

Advertising Aids: Two styles each one, three and six-sheets. One 24-sheet. Rotogravure. Photos 8x10, 11x14 and 22x28. Eight by ten photos of star. Ten cuts each for star and production on one, two and three-column widths. Heralds. Slides. Window cards. Press book.
Released February 4.

THE OTHER MAN.

Vitagraph Presents Harry Morey and Grace Darmond in the Five-Part Blue Ribbon Feature of the Great Surgeon Whose Life was Redeemed by Love.

Cast.

John Stedman.....Harry Morey
Dorothy Harmon.....Grace Darmond
Lucia.....Florence Deshon
The Political Boss.....Frank Norcross
Mrs. Holohan.....Jessie Stevens
Canfield.....Stanley Walpole
Aunt Isabel.....Mrs. Chapin

The Story: John Stedman, a famous surgeon, returns sooner than he anticipated from an out-of-town case to find his wife in the apartment of a supposed friend. He goes rapidly to the bad, and a

SPECIAL Roll Tickets
PRICES
Five Thousand..... $1.25
Ten Thousand 2.50
Fifteen Thousand..... 3.75
Twenty-five Thousand... 5.50
Fifty Thousand..... 7.50
One Hundred Thousand.. 10.00
Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.
National Ticket Co., Shamokin, Pa.

year later is known as Martin West, handy man in a slum boarding house. There he meets and falls in love with Dorothy, supposing her to be what she seems, though in reality she is there to win a wager of $10,000 that she cannot make her way in such surroundings. John proves his surgical skill in a barroom brawl, and is made the personal attendant of the political boss, who lives in fear of assassination. Dorothy secretly transfers her winnings to John, and returns to her own place in society. There, later, John finds her, but she does not recognize him and when he pleads his love she turns again in search of "Martin West" to find that both her lovers are the same man.

For the Program: She loves two men, not knowing them to be the same.
One woman drove a man into the depths, another raised him to happiness.

Advertising Phrases: How a woman can make or mar a life.
Sought old sweetheart to find more recent lover waiting.

Feature These Players: Harry Morey as the surgeon.
Grade Darmon as the girl who saved him.
Florence Deshon as Lucia.

Stunt Suggestions: For a window display borrow some surgical knives from a physician and display with a patent potato peeler. For the sign use, "Love betrayed drove John Stedman from the scalpel to the 'spud scalper,' but a woman brought him back to better things in Love Triumphant at (house and date)." For a lobby card try, "Could you love the same man twice at the same time? Dorothy Harmon did in 'The Other Man.' It's a fascinating story (date)."

Advertising Aids: One style each one, three and six-sheets. Window card. Lobby displays 11x14 and 22x28. Slide. Herald. Plan book. Press sheet.
Released February 4.

JACK SPURLOCK, PRODIGAL.

William Fox Presents George Walsh in a Screen Version of George Horace Lorrimer's Dashing Saturday Evening Post Story.

Cast.

Jack Spurlock.....George Walsh
John Spurlock.....Dan Mason
Anita Grey.....Ruth Taylor
Professor Jackson.. .....Robert Vivian

Directed by Carl Harbaugh.

The Story: Jack might not have been dropped from Harvard even if he did bring a bear home to spend the night in the bath tub, but when the bear swatted one of the faculty, Jack's fate was sealed, and his father put him to work in one of his chain groceries to learn the business. And this at a time when the Spurlock stores were suffering from onions—onions by the carload and by the trainload. Not knowing this, Jack contracted for another 150 cars, and joined the strike of Spurlock employees that this over purchase brought on. The rest of the strikers went back, but Jack was not invited, yet he sold these onions and made a fresh start.

For the Program: Youth must be served, but not with onions.
Onions got him out of a job and won it back for him.

Advertising Phrases: Brought home a bear as cabaret souvenir.
A romance of college, business, and onions.

Feature This Player: Centre upon George Walsh in the title role.

Stunt Suggestions: You can probably induce some large grocer to get up a Jack Spurlock sale of onions, offering to advertise on the screen and in your newspaper work in return for advertising for the film in the store and throwaways. By making an exceptionally low price a big boom can be worked for both house and store. It may sound foolish, but try it in a town or neighborhood house. Offer a prize (of onions) for the most original receipt for cooking onions, and print the best of the receipts in the program, letting a committee of women do the judging. Use your lobby to work this up in, and display onions for the sale. Also play up the fact that the story was written by George Horace Lorrimore, editor of the Saturday Evening Post.

Advertising Aids: Two styles each one, three and six-sheets. Lobby displays 8x10, 11x14 and 22x28. Slide. Mats. Press sheet.
Released February 3.

LIMOUSINE LIFE.

Triangle Presents Olive Thomas in a Screen Arrangement of Ida M. Evans' Well-Known Story from The Red Book.

Cast.

Minnie Wills.....Olive Thomas
Moncure Kelts.....Lee Phelps
Jed Bronson.....Joe Bennett
Gertrude Muldane.....Lillian West
Mrs. Malvin.....Lottie due Vaulle
Mrs. Kelts.....Lillian Langdon

Directed by Jack Dillon.

The Story: Minnie was a shy little thing from the country trying to make her way in the great big city. And she was such an innocent, timid little thing that Moncure Kelts determined to win her, and incontinently threw over his latest flame for this piquant morsel of femininity. One of the girls in the shop tried to warn her, but it did no good. Minnie kept right on. And when she got through, Minnie had the cash and a pleasant memory, and all Moncure got was a feeling of deep thankfulness that she didn't insist upon marrying him. For once it was the roue who had the narrow escape—he could not know that Minnie never meant it.

For the Program: A country mouse devours the city cat.
Minnie was a shy, young thing, but she wasn't exactly dull.

Advertising Phrases: Trod the primrose path, but she was careful.
His millions could not save him from Minnie.

Feature These Players: Olive Thomas as the country girl who knew her little book.
Lee Phelps as the millionaire rounder who had to run for his life.

Stunt Suggestions: Get your hardware man to make a display of traps of all sorts, and use with a card, "Minnie knew all the traps of a big city, and she was something of a trapper herself. See 'Limousine Life' (house and date). You'll laugh because you cannot help it." For street work have a well dressed man work the street with a trap and a couple of feet of chain on one foot. Letter the sign, "I set a trap for Minnie and she pushed me into it. See all about it in 'Limousine Life' (house and date)." For the lobby get a string of automobile license plates and frame a sign, "If you give a car to a lady friend take off your license number. See 'Limousine Life' and you'll know why (date)."

Advertising Aids: Two styles one-sheets. One each three and six-sheets. Herald in rotogravure. Lobby displays 11x14 and 22x28. Slides. Electros and mats. Press sheet.
Released February 3.

PERSUASIVE PEGGY.

Mayfair Film Corporation Presents Peggy Hyland in the Six-Part Comedy-Drama, Based on the Novel by Maravene Thompson.

Cast.

Peggy Patton.....Peggy Hyland
Ed. Trowbridge.....William Davidson
Belle Newell.....Mary Cecil
Peggy's Mother.....Gertrude Norman
Peggy's Father.....Charles Sutton
Head Farm Hand.....Jules Cowles
Percy Pipp.....Arthur Houseman

Directed by Charles J. Brabin.

The Story: Peggy Patton consents to be the bridge of a young farmer, Ed. Trowbridge, only to discover that he needs "breaking in" before he becomes quite the unselfish husband his lovely girl-wife desires him to be. So Peggy exerts all her arts of persuasion to humanize Ed. and in the end by the aid of some clever experiments and subterfuges suceeds in convincing him that married life is a give and take affair. The appearance of a little baby completes the happiness of the young couple.

For the Program: She made her husband over.
What woman wishes God wills.

Advertising Phrase: The transatlantic star in a famous story of domestic life.

Feature These Players: Peggy Hyland as Peggy Patton.
W. B. Davidson as Ed. Trowbridge.

Stunt Suggestions: Interest all the women's clubs and girls' societies in the picture. Start discussion in the local papers on how to be happy though married. If possible induce a local minister to select the photoplay as a text for a sermon, because the story emphasizes the virtues which are necessary to the perfect enjoyment of the married state. Appeal to the suffragist and feminist sections of the community. Offer a prize for the best essay on the ethical and moral teachings of the story. Induce some prominent woman official or society leader to speak at your theater on the subject of womans' rights.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, one twenty-sheet. Lobby display, 8x10 photos, 11x14 photos, 22x28 photos. Slides. Heralds Window cards. Press sheets.
State Rights.

A PETTICOAT PILOT.

Paramount Presents Vivian Martin in a Screen Version of Joseph C. Lincoln's Realistic Novel of Cape Cod Life, Mary 'Gusta.

Cast.

Mary 'Gusta .....Vivian Martin
Shad Gould.....Theodore Roberts
Zoeth Hamilton.....James Neill
Crawford Smith.....Harrison Ford
Mrs. Hobbs..... .Helen Gillmore
Rastus Young.....Richard Cummings
Mrs. Young.....Jane Wolff
Edgar Fuller, alias Edwin Smith, Bert Hadley
Judge Baxter.....John Burton
Mr. Bacheldor.....Cecil Lionel
Mrs. Bacheldor.....Jane Keckley
Jimmie Bacheldor.....Antrim Short

The Story: Mary 'Gusta, left a penniless orphan, is adopted by two retired Cape Cod fishermen, who now conduct a general store. They lead her to suppose herself well-to-do that the bread of charity

EXHIBITORS SUPPLY CO., Inc.
Mallers Building, CHICAGO, ILL.
Exclusive Distributors
Simplex Machines
Illinois Indiana Wisconsin

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan & Trust Bldg., Washington, D. C.

POWER'S MACHINES
SUPPLIES AND PARTS
CARBONS TICKETS
LEONARD'S MOTOR GREASE
Quick Service Repairing by Experts
MOVING PICTURE MACHINE COMPANY
Binghamton, N. Y.

may not be bitter in her mouth. Mary takes charge of the store and puts it upon a new basis of smartness and prosperity, but competition comes and with it the knowledge that she is penniless and she also finds that she loves the son of the man who has nearly ruined her big-hearted foster fathers, but Mary 'Gusta rises to the emergency and pilots her ship into quiet waters.

For the Program: Like a breath of clean salt air.

The story of a capable girl and two simple-hearted old men.

Advertising Phrases: .. "best seller" made even better.

A petticoat pilot with Cupid for skipper.

Feature These Players: Vivian Martin, as the girl.

Theodore Roberts and James Neil as the old captains.

Stunt Suggestions: Work the book stores for displays, and advertise, in turn, upon your screen that the story may be had from the stores named on the slide. Get a card in the library. Use a battered old seaman for street work if you can get a slicker and sou'wester. Decorate the lobby with fishing nets, oars, etc.

Advertising Aids: Two styles, each one, three and six-sheets. Rotogravure. Lobby displays, 8x10, 11x14 and 22x28. Ten cuts each for star and production, one to three columns. Slides. Advertising layout mats. Press book.

Released February 4.

OUR LITTLE WIFE.

Goldwyn Presents Madge Kennedy in Avery Hopwood's Speedy Little Farce of a Bride Who Planned a Syndicate Honeymoon.

Cast.

Dodo.....Madge Kennedy
Herb.....George Forth
Dr. Elliott.....William Davidson
Mrs. Elliott.....Wray Page
Tommy.....Kempton Greene
Bobo.....Walter Hiers
Angie.....Marguerite Marsh

Directed by Edward Dillon.

The Story: Avery Hopwood, who wrote "Seven Days" and "Fair and Warmer" has conceived another amazingly amusing situation in a bride whose tender heart leads her to take upon her honeymoon three of her discarded suitors. Her husband puts an end o this by means of a faked telegram, but back in town the might-have beens cause a lot of trouble until the events of the first anniversary bring things to a crisis, and Dodo is at last persuaded that one man is enough to look after.

For the Program: A honeymoon of huge delight.

The story of a bride with too tender a heart.

Advertising Phrases: A honeymoon for five.

Don't count on your ex-sweethearts after they're matched.

Feature These Players: Madge Kennedy as Dodo.

George Forth as her husband.

Stunt Suggestions: For a lobby stunt copy the verse at the bottom of the last column of the second page of the press sheet. Do not use anything but the verse itself, and refuse to explain should anyone ask you what it means. Use it ten days before the showing of the picture. Two days before add, "This was just one of the things that made Herb Warren wonder how many men he had married along with his little wife. See Madge Kenney in 'Our Little Wife' (date)." For the showing days decorate with paper wedding bells and white streamers. For window work use the one-sheets with "Join us on our honeymoon with 'Our Little Wife.' Meet at the (house and date). The whole crowd's going, so you come, too." Get jewelers to show four engagement rings and one wedding ring with a card, "Rings worn by Madge Kennedy in 'Our Little Wife' at (house and date). She took all four sweethearts on her honeymoon. Can you imagine it?"

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8 x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book.

Released February 10.

THE SHUTTLE.

Louis H. Selznick Presents Constance Talmadge in an Adaptation of Mrs. Francis Hodgson Burnett's Novel by Margaret Turnbull and Harvey Thew.

Cast.

Bettina Vanderpoel..Constance Talmadge
Rosalie Vanderpoel.....Edith Johnson
Reuben Vanderpoel.....E. B. Tilton
Mrs. Vanderpoel.....Helen Dunbar
Sir Nigel Anstruthers....George McDaniel
Lord Mount Dunstan.....Albert Roscoe
Penzance.....Thomas Persse
Ughtred Anstruthers.....Edward Peil
G. Selden.....Casson Ferguson

Directed by Rollin Sturgeon.

The Story: A fascinating international romance of which a quarter of a million have been sold. Bettina visits her sister, who has married an English nobleman, and finds her broken in health and spirit and with empty purse. Bettina briskly sets her sister upon her feet again, physically and mentally, and in between finds time to win the love of a neighboring nobleman of a finer type.

For the Progras: A story of the shuttle of love which spins across the wide waters of the Atlantic.

A tale of love across the seas.

Advertising Phrases: Bettina was not afraid of a titled brother-in-law.

American girl bests British peer.

Feature This Player: Constance Talmadge as the sprightly American girl.

Stunt Suggestions: Get your book stores to make a display of the book with a window card for a centerpiece. Letter your street wagon, "If you are a brute, don't marry a girl with an energetic sister. See what happened in The Shuttle (house and date) with pretty Constance Talmadge." For the lobby use a large shuttle between British and American flags. If you can rig a motor to cause the shuttle to vibrate between the two flags, the display will be much better. Letter a card, "The shuttle of love spins across the wide waters of the Atlantic in The Shuttle (date)."

Advertising aids: Two styles each, one and three-sheets. One each six and 24-sheets. Half sheet window card. Die-cut herald. Lobby displays, 8x10, 11x14 and three 22x28, including one of star. One, two and three-column scene cuts. One-half, one and two-column cuts of star. Press book.

Released in February.

REAL FOLKS.

Triangle Presents a Story of Real People in Real Doings from the Story by Kate Corbaley, Done Into Scenario by Jack Cunningham.

Cast.

Jimmie Dugan.....Francis McDonald
Mrs. Dugan.....Alberta Lee
Pat Dugan.....J. Barney Sherry
Joyce Clifton.....Fritzie Ridgway
Lady Blessington.....Marion Skinner
Margaret Van Arsden.....Betty Pearce
Van Arsden.....George Pearce

Directed by Walter Edwards.

The Story: Pat Dugan puts his last penny into oil prospecting and finds the oil. He deserts the old shack for his idea of what a palace should be and sends Jimmie to college. Jimmie promptly thrashes three of the students and polishes off the policeman who interferes. Then he leaves college for a partnership in a nursery business with a young Italian. Pat moves east and settles next door to Lady Blessington, but supposes the placid old lady who fraternizes with his wife to be the housekeeper. Jimmy turns up and falls in love with Joyce, Lady Blessington's god-daughter and marries her in spite of his father's commands, but when Pat sees how it all comes out he takes the full credit to himself.

For the Program: The doing of the Dugans.

Sincerity won where millions failed.

Advertising Phrases: Millionaire gives oil well to Belgian fund.

Pat struck oil, but Jimmie found true gold.

Feature These Players; Francis McDonald as Jimmie.

J. Barney Sherry as the oil millionaire.

Fritzie Ridgway as the little dancing teacher.

Stunt Suggestions: Get out small four-page folders. On the front print, "How to make money in oil." On page three print, "See how Pat Dugan did it in Real Folks at (house and date). It's the only safe way." Borrow a set of gardening tools and place in a lobby frame with "Could you win a man's heart with these? Joyce Clifton did in Real Folks (date)." You may repeat the display in the windows of stores handling similar sets, particularly in the spring and early summer.

Adveristing Aids: Two styles of one-sheets. One style each, three and six-sheets. Heralds in rotogravure. Slides. Lobby displays, 11x14 (choice of sepia or tinted) and 22x28. Electros and mats. Press sheets.

Released February 10.

THE SONG OF SONGS.

Artcraft Presents Elsie Ferguson as Lily Cardos in Sudermann's Widely-Discussed Play, Taken from the American Stage Version by Edward Sheldon.

Cast.

Lily Cardos.....Elsie Ferguson
Stephen Bennett.....Cecil Fletcher
Dick Laird.....Craufurd Kent
Mr. Calkins.....Frank Losee
Mrs. Cardos.....Gertrude Berkely
Phineas Bennett.....Robert Cummings
Ann Merkle.....Corinne Uzell
Atwell.....Charles Wellesley
Mr. Cardos.....Henry Leone

The Story: The song of songs is the song of love, and too late Lily Cardos learns the melody, for she gives up love for the sake of love, and finds that she can gain but a measure of happiness by giving to

Employ **EVANS'** SERVICE for your DEVELOPING and PRINTING and profit by our superior facilities, greater experience and prompt service.

Remember quality workmanship insures public approval and public approval spells producer success.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone St. Nicholas 3443

another the love denied herself that he may sing the song in all its divine melody.

For the Program: Elsie Ferguson in one of the most famous characters in modern fiction.

The story of a search for love.

Advertising Phrases: Sudermann play makes vivid screen drama.

The story of every man and woman.

Feature These Players: Elsie Ferguson as Lily Cardos.

Cecil Fletcher as Stephen.

Craufurd Kent as Dick.

Stunt Suggestions: Get the music stores to make a display of love songs of as many titles as possible, with a picture of Miss Ferguson as the attractor and this copy, "The Song of Love is the 'Song of Songs.' All of these songs are the 'Song of Songs'—learn them, then see Elsie Ferguson in the play at (house and date)." The same idea can be worked with phonograph records. For newspaper work use the catchline, "Do you know the 'Song of Songs' when you hear it?" An effective lobby attractor can be made with the five bars of the musical staff running across the entrance, notes, each bearing a letter of the title, being set in place to suggest the opening bar of some love song.

Advertising Aids: Two styles each one, three and six-sheets. One 24-sheet. Lobby displays 8x10, 11x14 and 22x28. Cuts for star and production from one to three columns wide. Advertising layout mats. Slides. Press book.

Released February 11.

THINK IT OVER.

Sterling Pictures Corporation Presents Catherine Calvert in an Unconventional Little Comedy-Drama Written Expressly for Her by Herbert Blache.

Cast.

Alice Rowland.....Catherine Calvert
Henry Whitworth.....Richard Tucker
George Baring.....A. Lloyd Lack
James Baring.....Eugene Borden
Mrs. Martin.....Auguste Burmester

Directed by Herbert Blache.

The Story: Alice Rowland is left an orphan, with George Baring for a guardian. Henry Whitworth, a man of forty, has promised her mother to look after her, and to him Alice turns for support when Baring seeks to marry her to his graceless son. To remove her from Whitworth's influence, Baring takes Alice to his home, and Alice promptly escapes and makes her way to Whitworth's lodgings, arriving at three in the morning, with the cool suggestion that he solve her troubles by marrying her himself, which precipitates a series of lively and unexpected situations ending in the defeat of Baring.

For the Program: Catherine Calvert in a story you cannot help liking.

A sparkling comedy that bubbles with originality.

Advertising Phrases: Proposed marriage to a man twice her age at three a. m.

Didn't care for the conventions—she wanted freedom.

Feature These Players: Catherine Calvert as the ward.

Richard Tucker as Whitworth.

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1908
THE FILM EXCHANGE
729 7th Avenue, New York City

TITLES
CLEAR, CLEAN AND BRILLIANT ON EASTMAN STOCK
Wording Perfectly Balanced With or Without Borders
ROTHACKER FILM MANUFACTURING CO.
1339-51 Diversey Parkway, Chicago, U. S. A.

We lead; let those that can, follow.
DEVELOPING—PRINTING
TITLES—TINTING—TONING
MANUFACTURERS AND SPECIALISTS IN MOTION PICTURE PHOTOGRAPHY
GUNBY BROS., INC.
145 West 45th Street New York City

The Original and Leading Moving Picture Journal in Europe
THE KINEMATOGRAPH & LANTERN WEEKLY
The foremost Trade Organ of Great Britain, covering the whole of the British Film Market, including the American imported films. Read by everyone in the industry. Specialist writers for Finance, Technical Matters; Legal, Musical, Foreign Trading (correspondents throughout the world) —and every section devoted to the Kinematograph Periodical. Special Export Numbers in French, Italian, Dutch, Spanish, and Portuguese. Specimen copy on application to
Kinematograph Publications, Ltd.
92 Long Acre, London, W.C., 2, England

HE'S gone across—
YOU "come across"!
Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!
YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.
$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?
Every dollar sends four 45c packages of tobacco. Mail the money and coupon right now.
"OUR BOYS IN FRANCE TOBACCO FUND'
19 West 44th Street, New York City
Depository: Irving National Bank, New York
"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.
Endorsed by
The Secretary of War
The Secretary of the Navy
The American Red Cross
Cardinal Gibbons
Lyman Abbott
Rabbi Wise
Gertrude Atherton
Theodore Roosevelt
Alton B. Parker
And the Entire Nation
"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York
GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)
I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.
I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.
NAME.....
ADDRESS.....

Stunt Suggestions: Paint up window cards lettered, "To escape a detested marriage, Alice Rowland, in 'Think It Over,' asked another man to marry her. We will give free seats to any woman (and her husband) who will confess that she, too, proposed to her husband. Think it over and come down. (House and date.)" Use the same idea for newspaper work. For the lobby try the chain suggestion in the press book.

Advertising Aids: Posters, 2 ones, 1 three, 1 six. Heralds (rotogravure). Lobby display photographs 11x13, twelve subjects; 18x22, twelve subjects (hand colored); 22x28, one subject (hand colored). Single and double-column coarse screen newspaper cuts. Slides. Press matter.

State rights.

UNDER SUSPICION.

Metro Presents Francis X. Bushman and Beverley Bayne in a Five-Act Adaptation of the Story by Hugh C. Weir in the Saturday Evening Post.

Cast.

Gerry Simpson.....Francis X. Bushman
Virginia Blake.....Beverly Bayne
Mrs. Alice Woolworth.....Eva Gordon
Rogers, the valet.....Hugh Jeffrey
Sweeney of the Central office, Frank Montgomery
Murphy, plain-clothes man, Sidney D'Albrook
Chief of detectives.....Franklyn Hanna
Red Hogan.....Arthur Housman
Cassidy.....Jack Newton

Directed by William S. Davis.

The Story: Gerry Simpson is not to blame because he is a millionaire; he was born that way, but when he finds that Virginia Blake has a socialistic hatred for the "idle rich" he pretends to be a poor man, and gets a job on the same paper with her. But Virginia suspects Gerry of a big jewel robbery, and so does Sweeney, of the Central office. She goes to his rooms, and finds the loot just as Gerry's valet, the real culprit, returns with more plunder to cache. That gets Gerry out of one trouble, but he is in bad with Virginia until he buys the paper and announces he is going to be a hard-working editor.

For the Program: The story of a millionaire who went to work.

Girl reporter makes working man of idle millionaire.

Advertising Phrases: Missing coat button nearly gets millionaire in jail.

Jewel thief lays blame on millionaire.

Feature These Players: Francis X. Bushman as the millionaire who was willing to work.

Beverley Bayne as the girl reporter.

Stunt Suggestions: Distribute cards reading, "A button missing from his coat nearly got a millionaire in jail. If you have a button off your coat bring it to the theater any morning this week and we'll sew it on free. If you want to know more see 'Under Suspicion.' (House and date.)" Have a girl ready to sew on any buttons brought in, and get a press story out of the stunt before its use and after. In a small town coax in some well known men to make the story more interesting. If the lobby is inclosed establish the girl in the lobby, and use signs outside, "Come in and have that coat button sewed on. Then see 'Under Suspicion,' and you'll know the reason why you should."

Advertising Aids: Two styles each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel for newspaper

SWAAB
Complete Picture Theatre Equipment
CARBONS AND SUPPLIES
Dept. M., 1327 Vine Street, Philadelphia, Pa.

work. Lobby sheet. Slide. Lobby displays 8x10, 11x14 and 22x28. Herald and cuts.

Released February 4.

THE WIFE HE BOUGHT.

Bluebird Presents Carmel Myers in a Story Based on Larry Evans' Story, One Clear Call, in Hearst's Magazine, with Kenneth Harlan.

Cast.

Janice Brieson.....Carmel Myers
Steele Valiant.....Kenneth Harlan
Hutch Valiant.....Howard Crampton
James Brieson.....Sydney Dean

Directed by Harry Solter.

The Story: Steele Valiant returns from the far north wealthy and eager to face the great world anew. He finds his father dying, his life and fortunes wrecked by James Brieson, whose daughter Steele had been denied. He promises his father to avenge his wrongs, and in time he compells Janice to beg mercy for her father, and then makes Brieson ask him to marry Janice. He does, though he now loathes her—it is a part of his revenge, but each hears the clear call of love at the end of many dreary days.

For the Program: The story of a marriage for revenge.

The strange ending of a loveless marriage.

Advertising Phrases: Married girl because he hated her father.

Love came when danger called.

Feature These Players: Carmel Myers, last seen in "My Unmarried Wife."

Kenneth Harlan as the man who married for revenge.

Stunt Suggestions: For window work display small heaps of sugar and coal, and between them a red heart of cardboard or stuffed cloth. Letter the sign, "Three things that Money cannot buy—sugar, coal, and love. See how Steele Valliant won the love of 'The Wife He Bought' at (house and date)." If you get a grocery window add, "but talk to use about sugar." For a lobby display place a picture of Miss Myers behind a barred frame, with cardboard S's so sized as to form dollar marks with each pair of bars. Letter the card, "Steele Valiant made 'The Wife He Bought' a prisoner behind bars of gold. She escaped, and he won her back with love. (Date.)"

Advertising Aids: One style each one, three and six-sheets. Stock one-sheets of star. Colored and black and white lobby displays. Slide. Player cuts in three sizes. Scene cuts one and two columns. Heralds. Press sheet.

Released February 4.

THE UNBELIEVER.

Thomas A. Edison Studios Present Marguerite Courtot and Raymond McKee in a Screen Version of Mary Raymond Shipman Andrews' "Three Things," Produced in Co-operation with the U. S. Marine Corps.

Cast.

Philip Landicutt.....Ray McKee
Margaret Landicutt.....Kate Lester
Uncle "Jemmy".....Frank de Vernon
Virginia Harbrok.....Marguerite Courtot
Eugene Harbrok.....Mortimer Martini
Madam Harbrok.....Blanche Davenport
Pierre Harbrok.....Harold Hallacher
"Lefty".....Darwin Karr
Marianne Marnholm.....Gertrude Norman

Cast from U. S. M. C.

Major Thomas Holcomb, Major Ross E. Rowell, Captain Thomas Sterrett, Lieut. J. F. Rorke, Sergeant Moss Gill, Sergeant Percy Webb, Corporal Bob Ryland, etc.—Fourth Battalion U. S. M. C.

Directed by Alan Crossland.

The Story: Class pride, unbelief in God, and race predjudice were Phil Landicutt's chief faults, and his mother let him enlist in the marines in the hope that upon the field of war he might find himself. Fighting for the democracy of the world, Phil finds democracy himself, and class pride and race prejudice are swept away, while in his great hour comes the knowledge of his Maker, and he is invalided home to justify his mother's faith and to find a greater reward than he had dared to hope for.

For the Program: Produced in co-operation with the U. S. Marine Corps.

Pride and unbelief were buried in the trenches.

Advertising Phrases: War scenes by men who know.

Society leader enlists under former chauffeur.

Feature These Players: Marguerite Courtot as the Belgian refugee.

Raymond McKee as the society leader.

Stunt Suggestions: The windmill, the sails of which are used to signal to the Belgian troops, offers a good stunt foundation. If you lack the mechanical skill to build the mill you can at least construct the four sails, and set up in the lobby with a card, "The sails of the Belgian windmill were used to signal the position of German guns. To the right means a dot, to the left a dash. Can you send a message as well as Virginia did in 'The Unbeliever.' See her (date)." Beside the sign place the Morse code, and let the public experiment and provide you with a ballyhoo. The same idea can be worked in store windows without invitation to a trial. If you can contrive a fairly large mill on a float send it through the streets with a boy inside to work the sails.

Advertising Aids: One, three, six and 24-sheets. Lobby displays 11x14 and 22x28. Heralds. Two slides. Single and double-column half tones. Press book.

Released in February.

Synopses of News Reels

UNIVERSAL ANIMATED WEEKLY.

ISSUE NO. 8 (Jan. 23).

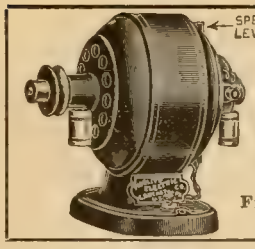
Honk! Honk! Fair Sex Learns How an Auto Ought to Go.—Girls in "womanalls" replace men in overalls, when automobile mechanics enlist in Aviation Corps.—San Francisco, Cal.

Under-Nourished "Food Scouts" Begin Diet Test.—Prominent social workers and scientists co-operate in test to prove that all schools of country should provide lunch for pupils.—New York City.

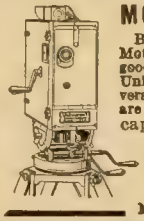
Boys in Training Camp Hold Outdoor Masquerade.—Only these are gas masks and not dominos of the "Bal-Masque," donned during play-time to accustom their wearers to the use of them.—Camp Logan, Houston, Tex.

New York Police Would Become "Cop Marines."—The famous "Horse-Marines" had nothing on this squad of policemen, veterans of the Marine Corps, who have asked Uncle Sam to re-enlist them as soldiers of the sea.—New York City.

Sword Used in Civil War Given Virginia.—Daughter of Prince de Polignac, Frenchman, who fought for Confederacy,



Moving Picture Machine Motor
$16.00
Alternating or Direct current complete with variable speed lever. Immediate delivery.
Fidelity Electric Co.
Lancaster, Pa.


MOTION PICTURE CAMERAS
BASS TESTED AND GUARANTEED Motion Picture Cameras are the acme of good value. Whether you purchase a new Universal at a big saving or a used Universal at prices from $195 to $225, you are obtaining a camera of undoubted capabilities. USED MOTION PICTURE CAMERAS ALWAYS ON HAND
BASS CAMERA COMPANY
111 N. Dearborn St., CHICAGO, ILL.
M. P. CAMERA DEPT.

The Automatic TICKET SELLING AND CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

Non-Breakable and Sanitary STEEL
HIGH Quality
and
LOW Price
CAST IRON

Opera Chairs
Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.
STEEL FURNITURE CO.
Grand Rapids, Mich. New York, 150 Fifth Ave.

WAR PRICES—Going Down
The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.
CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

HAVE YOU AND HAVE YOU
Ever stopped to consider why a splendid film subject is sometimes killed in projecting to the screen?
Ever stopped to consider why a poor film subject has many times been improved in projecting to the screen?
The answers are—the OPERATING EQUIPMENT and the SCREEN. Watch your screen results and the box results will take care of themselves. CONSULT
B. F. PORTER, 1482 Broadway (on the Square), at Times Square, New York

presents weapon he used to Governor Stewart at State Capitol.—Richmond, Va.

Washout Ties Up Railway Traffic.—Northern Pacific Railway bridge is torn from its foundations by overflowing of the Yakima River.—Ellensburg, Wash.

Boys Bake for Schoolhouse Penny Lunches.—Students of baking donate the products of their efforts in classroom, laboratory and bakeshop to the one-cent lunches of the public schools.—Chicago, Ill.

Thousands Honor Memory of Great Sculptor.—Remarkable tribute paid at Tomb of Auguste Rodin, the greatest sculptor since Michael Angelo—scenes from our Paris camera-correspondent. Rodin's masterpiece, "The Thinker," stands before his tomb. War toys made by wounded French soldiers take prize at Paris toy exposition. French women sweep chimneys while their men struggle to sweep the Germans out of France.

Winter Scenes of the French Army in the Vosges Mountains.—Among the snowy peaks the French are gradually hammering their way forward despite the hardships of an Alpine winter.

Cartoons by Hy Mayer.

MUTUAL WEEKLY.

ISSUE NO. 4 (Jan. 21).

Anaheim, Cal.—Repaying Our Debt to France. California will ship over a million prune trees to French orchards.

Camp Upton, N. Y.—"Swat the Kaiser." Snow image of Kaiser Bill is used by the boys here for practice work.

Washington, D. C.—U. S. has made record speed in raising big army, says Baker. The new Advisory War Board. Subtitles: Secretary of War, Assistant Secretary of War, Judge Advocate General, Chief of Ordnance, Quartermaster General, Chief of Coast Artillery, etc., etc.

Seattle, Wash.—Women taxi drivers replace men gone to war.

Chicago, Ill.—Blizzard buries this city in 14 inches of snow. Record-breaking weather ties up traffic and paralyzes business. Subtitle: A blizzard holds no terrors for these husky Jack-Tars at the Great Lakes Naval Training Station.

Alhambra, Cal.—We have women letter carriers, street car conductresses, policewomen, etc. Here is a woman auto-driver who conducts a 500-mile stage line between this city and San Francisco.

Paris, France.—The new French Cabinet. Subtitles: George Clemenceau, Premier and Minister of War; Stephen Pichon, Minister of Foreign Affairs.

Automobile trains with supplies from the Allies cross the Italian border. Subtitle: The arrival at Turin.

At Brescia.—Alpine troops march through the town. Subtitle: Guns and munitions are rushed to the front by rail.

Madrid, Spain.—The King and Queen attend the opening of the racing season.

Paris, France.—The Allied War Conference. Special Ambassadors of the Allies meet here to establish a firmer unity of control in the conduct of the war. Subtitles: Mr. Poincaire opens the conference. George Clemenceau, President of the Cabinet. Georges Leygues, Minister of the Navy. General Foch. England, Lloyd George and Lord Reading; Arthur Balfour, Minister of Foreign Affairs. Admiral Jellico and Lord Northcliffe. Italy, M. Sennino, Minister of Foreign Affairs. General Cadorna. Japan, Baron Matsui and Vicomte Chinda, Ambassadors to London and Paris respectively. United States, Col. House and Ambassador Sharp. Admiral Sims, Geo. Pershing, with Gen. Robertson, Chief of Staff of the British Army.

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

MOTIOGRAPH SERVICE
Pronounced by every user
THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

PHOTO-GRAVURE PROGRAM
4 pages; size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.
New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons.
LARGE HANDCOLORED PICTURES
Size 22x28 inches. Every prominent player.....75c. each
FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35, framed.
THE SEMI-PHOTO POST CARDS, $3.00 per thousand, of over 600 players.
PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.
LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.
GRAVURE FOLDER, containing pictures of the prominent players, $10 per thousand.
SINGLE COLUMN CUTS of every prominent player, 50c. each.
KRAUS MFG. CO.
220 West 42nd Street, New York
12th Floor, Candler Building

PATHE EXCHANGE, INC.

HEARST-PATHE NEWS NO. 7 (Jan. 19).

Montgomery, Ala.—The rookie engineers at Camp Sheridan get practical lessons in bridge building in preparation for their coming tasks. Subtitles: Their one big aim is to "Bridge the Rhine." Christy Mathewson visits the camp to teach the Boys his famous game—checkers. Matty learns how to put the "shineball" over the "plate."

Coronado, Cal.—Well known polo players now in Uncle Sam's service take part in a thrilling contest at the opening of the polo season. Subtitles: Excellent horsemanship is a feature of the game.

Niagara, N. Y.—The cold wave has frozen lakes and rivers but it cannot stop Niagara's rushing waters as they pour over the brink. Subtitles: A close-up view of the falls. The region round is transformed into a fairyland by the freezing spray.

Washington, D. C.—Fuel Administrator Garfield, who has caused countrywide protest by his revolutionary order closing down all industries for five days.

On the French Coast (Except New York)—New Allied devices render the task of locating enemy-mines more effective, and many are trapped and brought to shore. Subtitles: Removing the delicate mechanism which causes the explosion at the slightest shock. On the high seas, the roaming, ever-watchful trawlers destroy these lurking mines by gunfire.

Washington, D. C.—The enormous increase in Government activities since the war began necessitates the erection of many buildings to house the new boards. Subtitles: The new structures are being built like the army cantonments. A view of the completed buildings.

Squantum, Mass.—With a two-foot layer of ice entirely covering the river, officials resort to dynamite to open a channel to shipyards. Subtitles: Preparing a charge. Floating ice also wrecks the bridge at Hampton, connecting Massachusetts and New Hampshire. The bridge as it appeared before the wreck.

With the Stars and Stripes "Over There" (Official U. S. War Films. Released by the Committee on Public Information through the American Red Cross). Subtitles: American troops stationed at the U. S. Army base in France find camp life strenuous. The cooks are kept busy. The soldiers respond promptly to the call to "chow." How the drinking water is kept. The water in the bag becomes almost as cold as ice. Official war pictures of the activities of the U. S. Army in France will be shown regularly in the Hearst-Pathe News.

Cartoon (Magazine Section)—"Dropping the Mask."

TO EXHIBITORS.

If you are doing something new and interesting at your theater let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY 1544 B'WAY. NEW YORK CITY

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED.

EXPERT film man thoroughly acquainted with all branches of the business. Reason for seeking connections just discharged honorably from the Army. Maxwell Cohen, 828 Dawson St., Bronx, N. Y.

AT LIBERTY — Comedian — Director—February. Director, care M. P. World, N. Y. City.

ORGANIST, reliable, efficient, thoroughly experienced; open for theater engagement. Good organ and salary essential. Address Organist, care M. P. World, N. Y. City.

MANAGER, five years' experience, reliable, best reference in trade, wants position as manager or assistant. Write M. S., care M. P. World, N. Y. City.

HELP WANTED.

WANTED male organist for three manual $15,000 double action Kimball organ in first class picture theater. Must thoroughly understand playing the pictures and have a large repertoire. Only high class man need answer. High Class, care M. P. World, N. Y. City.

BUSINESS OPPORTUNITIES.

STUDIO for rent for three months while owner is in California. A motion picture studio fully equipped with Cooper-Hewitts and latest style arc lamps. Floor space, 50x80, ten dressing rooms, everything ready for immediate use, including services of expert staff and crew. Blackton Productions, Inc., 423 Classon Ave., Brooklyn, N. Y.

THEATERS WANTED.

THEATER WANTED—Will pay cash for picture theater, town not less than 6,000. Must be well located, situated so capacity can be made 450 or over. Will pay $50 for information of good location to build theater. C. C. Newman, Charlotte, Mich.

WANTED to rent three theaters in central states. Five hundred or more seats. Give full particulars. Renter, care M. P. World, N. Y. City.

THEATERS FOR SALE OR RENT.

MOVIE, Utica, New York; population seventy-five thousand. Seating capacity, eight thousand; two motor-driven machines, orchestra organ, fine opera chairs. One of the most complete theaters in state. Rent four thousand yearly. Profits about five thousand yearly; can increase. Price twenty-five thousand. Hunt, 339 Brisbane Bldg., Buffalo, N. Y.

LEWIS offers one of the finest and most popular show houses in the State of New York, paying from one hundred to one hundred fifty dollars week net profit. Town of twelve thousand inhabitants, about forty miles from Binghamton, N. Y. No competition to speak of, open six days week, matinee and evening, admission ten and fifteen cents, seating and standing capacity over seven hundred fifty, seven year lease. This theater can be operated for about three hundred dollars week, receipts four hundred fifty to five hundred week. Price, complete, seven thousand, will accept a payment of three thousand down, balance easy terms, or will sell half interest for four thousand, two thousand down. Purchaser to assume management of theater at thirty dollars per week, must be experienced and have references. Lewis, Brokers, 580 Ellicott Sq., Buffalo, N. Y.

FOR RENT by the day or month Colonial theater, 1125 and 1127 8th Ave., Altoona, Pa. Fully equipped for moving pictures, including stage, picture machines, and player piano. Can accommodate small vaudeville or stock companies.

EQUIPMENT FOR SALE.

EXHIBITORS—OPERATORS — PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE, WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

3,000 OPERA CHAIRS, steel and cast frames, 75c up. Serviceable goods guaranteed, cut prices on new chairs. Three asbestos booths. Send for list of dropped patterns and save half. J. P. Redington, Scranton, Pa.

MOVING picture machines, frames, motors, spot lamps, oil paintings, and other theater supplies, both new and second hand, at bargain prices. We need room for new stock, and therefore are offering some goods at extremely low prices. Send for bargain list. Erker Bros., 608 Olive St., St. Louis, Mo.

PAPER for sale on all United, Warners and World subjects, also of miscellaneous subjects, unmounted 8c per sheet, mounted on paper 10c, cloth 12c. Don't write for our list, just tell us what paper and amount you want. United Film Service, 17 No. Wabash Ave., Chicago, Ill.

CAMERAS, ETC., FOR SALE.

USED M. P. CAMERAS————ROCK BOTTOM PRICES————400 ft. Williamson with Spot Dissolve, $135. 15,000 C. P. DAVSCO light with stand, $30. Universal tripod with case, $55. MANY OTHERS————WRITE OR WIRE FOR OUR COMPLETE LIST OF NEW AND USED MOTION PICTURE CAMERAS, TRIPODS, AND ACCESSORIES. DAVID STERN COMPANY, 1027 R. MADISON, CHICAGO, ILL.

GET IN TOUCH WITH BASS CAMERA COMPANY. America's most reliable center for REAL BARGAINS in MOTION PICTURE CAMERAS. We practice and preach QUALITY—VALUE—SERVICE. Special list of unusual bargains NOW READY shows best offers in guaranteed and tested new and used apparatus. Don't wait, but write for it today. Mr. Meri Lavoy, world-renowned war cameraman, now in Europe, writes, "I SHALL REMEMBER YOUR GOOD TREATMENT WITH PLEASURE." You, too, will be pleased with our honest, conscientious service. Distributors for Universal cameras; AMERICAN PROJECTOSCOPE, $175, and VICTOR PORTABLE PROJECTOR, $165. The world's best portable projectors. Catalogue free. BASS SERVICE IS WORTH MONEY TO YOU. BASS CAMERA COMPANY, Charles Bass, Pres., 109 No. Dearborn St., Chicago, Ill.

FILMS WANTED.

15 FIRST CLASS complete moving picture machines to exchange for feature films. What have you? S. R. Thompson, 50 West 7th St., St. Paul, Minn.

FILMS FOR SALE.

FILM for sale. All subjects released by the Unicorn Film Company consisting of one and two reelers starring Mary Pickford, Mack Sennett, Blanche Sweet, Billy West, Owen Moore, Francis Ford, Dot Farley, etc., all in splendid condition, also single reel Keystones. Chicago Film Trading Co., 4th Floor Shops Bldg., Chicago, Ill.

PENDLETON ROUND-UP films, new. One used print World's Greatest Frontier Exhibition. Hauck Feature Film Co., 294 East 56th St., Portland, Ore.

ONE thousand reels, one, two, three, four, five-reel subjects, with paper. Emanee Film Co., Room 1114, 145 West 45th St., N. Y. City.

TWO-REELERS for sale at $15 each. Romeo and Juliet, Mona Lisa, Everyone for Ireland's Sake, and many others; also Arbuckles. Federal, 145 West 45th St., N. Y. City.

FOR SALE—Practically brand new print Uncle Tom's Cabin, five reels, with reasonable amount of paper; also clever children's picture Snow White, four reels. Write making best offer. Chicago Film Trading Co., 4th Floor Shops Bldg., Chicago, Ill.

MUSICAL INSTRUMENTS FOR SALE.

AEOLIAN Orchestrelle, softer tone than pipe organ, suitable picture theater or church. $1,500 instrument $450. Hauck, 294 East 56th St., Portland, Ore.

MISCELLANEOUS.

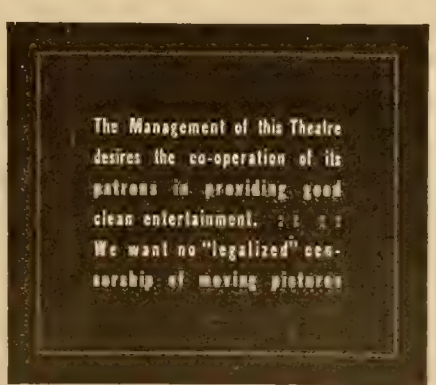
TOM BRET Titles and scenarios. Room 616, 220 West 42d St., N. Y. City. Phone Bryant 8419.

In Answering Advertisements, Please Mention THE MOVING PICTURE WORLD

Educate Your Audience to Help Fight Censorship!

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.


The Management of this Theatre
desires the co-operation of its
patrons in providing good
clean entertainment.
We want no "legalized" cen-
sorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00

MOVING PICTURE WORLD
516 Fifth Avenue, New York City

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 862.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Thing's the Play (One of the O. Henry Series—Two parts—Drama).
The Fifth Wheel (One of the O. Henry Series—Two parts—Drama).
Compliments of the Season (One of the O. Henry Series—Two parts—Comedy-Drama).
The Moment of Victory (One of the O. Henry Series—Two parts—Comedy-Drama).
The Trimmed Lamp (One of the O. Henry Series—Two Parts—Comedy-Drama).

CHAPLIN COMEDIES.

By the Sea (One reel—Comedy).
In the Park (One reel—Comedy).
Work (Two parts—Comedy).
A Woman (Two parts—Comedy).

ESSSANAY COMEDIES.

Lunch.
Nut Stuff.
He Loved Her So.
One Night.
Next.
The Soup and Fish Ball.
A Tough Knight.

ESSANAY SCENICS.

Agricultural Opportunities in Western Canada.
Water Power of Eastern Canada (Scenic).
A Romance of Rails and Power (Scenic).
Grand Canyon of Arizona and Canyon de Chelly.

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Sixth Series.)

Out and In (Finn & Haddie).
The Inspector's Wife.
In Wrong (Finn & Haddie).
Anybody's Money.
Her Fatal Shot.
Marooned.
Sherman Was Right.
What Will Happen Next?
Which Was Lucky?

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.

Bud's Recruit (Two parts—Comedy-Drama).
Chocolate of the Gang (Two parts—Comedy-Drama).
The Lost Lie (Two parts—Drama).
The Accusing Toe (Two parts—Comedy-Drama).
Tad's Swimming Hole (Two Parts—Comedy-Drama).
Marrying Off Dad (Two Parts—Comedy-Drama).
The Preacher's Son (Two Parts—Comedy-Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Hod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JAN. 20, 1918.

The Cloven Tongue (Five parts—Drama—Russian Art).
The Hidden Hand (Episode No. 9—"The Jets of Flame"—Two parts—Drama—Pathe).
The Price of Folly (Episode No. 1—"Phantom Fame"—Two parts—Drama—Balboa).
The Big Idea (One Reel—Comedy—Rolin).
Bruges—Before the War, Belgium (Half Reel—Travel Colored Pathe) and In Blossom Time (Half Reel—Educational—Pathe).
Katzenjammer Kids—"Rub-a-dud-dud" (Half Reel—Cartoon) and Making Linoleum (Half Reel—Educational) (International Split Reel).
Hearst-Pathe News No. 8 (Topical).
Hearst-Pathe News No. 9 (Topical)

RELEASES FOR WEEK OF JAN. 27, 1918.

Innocent (Five parts—Drama—Astra).
The Hidden Hand (Episode No. 10—"Cogs of Death"—Two parts—Drama—Pathe).
The Price of Folly (Episode No. 2—"Counterfeit Clues"—Two parts—Drama—Balboa).
Argus Pictorial No. 6 (One Reel—Educational—Argus Laboratories).
Our National Parks—Ranier Park (One Reel—Travel—Ralph Earle).
Katzenjammer Kids—"Rheumatics" (Half Reel—Cartoon) and From Forest to Ship (Half Reel — Educational — International Split Reel).
Hearst-Pathe News No. 10 (Topical).
Hearst-Pathe News No. 11 (Topical).

RELEASES FOR WEEK OF FEB. 3.

The Other Woman (Five Parts—Drama—Astra).
The Hidden Hand (Episode No. 11, "Trapped by Treachery" — Two Parts — Drama — Pathe).
The Price of Folly (Episode No. 3, "The Catspaw"—Two Parts—Drama—Balboa).
The Lamb (One-reel Comedy—Rolin).
Picturesque Brittany, Huelgoat (Colored—Travel) and Bonnets of Brittany (Colored—Educational—Pathe Split Reel).
Katzenjammer Kids—Policy and Pie (Cartoon Comedy) and For Desert (Educational—International Split Reel).
Hearst-Pathe News No. 12 (Topical).
Hearst-Pathe News No. 13 (Topical).

RELEASES FOR WEEK OF FEB. 10.

Loaded Dice (Five Parts—Drama—Pathe).
The Hidden Hand (Episode No. 12, "The Eyes in the Wall"—Two Parts—Pathe).
The Price of Folly (Episode No. 4, "The Sin of Innocence"—Two Parts—Drama—Balboa).
Hello Teacher (One-reel Comedy—Rolin).
Argus Pictorial No. 7 (One-reel Educational—Argus Laboratories).
Rocamadour and The Valley of Lot, France (Colored—Travel), and The Horse in Action (The Analysis of Motion) (Educational—Pathe Split Reel).
Happy Hooligan—"All for the Ladies" (Cartoon-Comedy), and American Arms (Educational—International Split Reel).
Hearst-Pathe News No. 14 (Topical).
Hearst-Pathe News No. 15 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 7—Susie Slips One Over.
Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Nov. 19—Nutty Knitters.
Dec. 3—Toothaches and Heartaches.
Dec. 17—The Installment Plan.
Dec. 31—O. U. Boat.
Jan. 14—Meatless Days and Sleepless Nights.
Jan. 28—He Got His.

PARAMOUNT MACK SENNET COMEDIES

Dec. 30—Taming Target Center (Two parts).
Jan. 13—The Kitchen Lady (Two parts).
Jan. 27—His Hidden Purpose (Two parts).
Feb. 3—Watch Your Neighbor (Two parts).
Feb. 10—Sheriff Nell's Tussle (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Sept. 30—Oh, Doctor! (Two parts).
Oct. 20—Fatty at Coney Island.
Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).

PARAMOUNT FEATURES.

Dec. 24—Love Letters (Five parts—Drama).
Dec. 24—His Mother's Boy (Five parts—Dr.).
Dec. 31—The Seven Swans (Five parts—Dr.).
Jan. 7—Mrs. Dane's Defense (Five parts—Drama).
Jan. 14—Jules of Strong Heart (Five parts—Drama).
Jan. 14—The Spirit of '17 (Five parts—Dr.).
Jan. 21—Rimrock Jones (Five parts—Drama).
Jan. 21—The World for Sale (Five parts—Dr.).
Jan. 28—The Widow's Might (Five parts—Dr.).
Jan. 28—The Hired Man (Five parts—Drama).
Feb. 4—Flare-Up Sal (Five parts—Drama).
Feb. 4—Madame Jealousy (Five parts—Dr.).
Feb. 4—A Petticoat Pilot (Five parts—Dr.).
Feb. 11—The Thing We Love (Five parts—Dr.).

PARAMOUNT SERIAL.

Dec. 17—Who Is Number 1? (Episode No. 8—"Walls of Gas"—Two Parts—Dr.).
Dec. 24—Who Is No. 1? (Episode No. 9—"Struck Down"—Two parts—Drama).
Dec. 31—Who is No. 1? (Episode No. 10—"Wires of Wrath"—Two parts—Drama).
Jan. 7—Who Is Number One? (Episode No. 11—"The Rail Raiders"—Two parts—Drama).
Jan. 14—Who Is Number One? (Episode No. 12—"The Show Down"—Two parts—Drama).
Jan. 21—Who Is Number One? (Episode No. 13—"Cornered"—Two parts—Drama).
Jan. 28—Who Is Number One? (Episode No. 14—"No Surrender"—Two parts—Drama).
Feb. 4—Who Is Number One? (Episode No. 15—"The Round Up"—Two parts—Drama).

PARAMOUNT-BURTON HOLMES.

Jan. 7—Sydney, the Antipodean Metropolis (Scenic).
Jan. 14—A Trip to the Jenolan Caves of Australia (Scenic).
Jan. 21—Melbourne the Magnificent (Scenic).
Jan. 28—Round About Melbourne (Scenic).
Feb. 4—Adelaide, Capital of South Australia (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Dec. 23—A Dog Chauffeur on Fifth Avenue; Binding Uncle Sam's Harvest; Goodrich Dirt and the $1,000 Reward.
Dec. 30—No. 100—Knit Your Bit; War Dogs; Bobby Bumps' Tank.
Jan. 6—No. 101—The New Art of Dress; Destructive Power of T. N. T.; Goodrich Dirt and Duke de Whatanob.
Jan. 12—No. 102—The Panama Canal; Evolution of the Dance; Flour from Potatoes.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

REAL SERVICE

IS NOW SUPPLIED WITH

SPEER ALTERNO CARBONS

Perfect Projection *Immovable Arc*
Noiseless Operation *Brilliant Illumination*

A bright, flickerless, eye-resting light
No changes required in booth equipment.

By the adoption of special materials, both in the body of the carbon and the core, the Speer Carbon Company is able to offer to the exhibitor and operator a carbon with intensely bright, white light producing qualities. The illuminating qualities of the SPEER "ALTERNO" CARBONS bring out the minute details of the film and yet have a most pleasing effect on the eye.

The operators' difficulties, which included a wandering light, ghosts in the picture, sputtering of the arc, and a noise almost intolerable, have all been relegated to by-gone days. This entire condition has been changed by the introduction of the SPEER "ALTERNO" NOISELESS CARBONS for alternating current.

The exceptional advantages and possibilities now afforded for alternating current counteract the arguments formerly used for the installation of elaborate and expensive apparatus for the changing of alternating current to direct.

Write today for the folder describing SPEER "ALTERNO" CARBONS.

"THE CARBONS WITH A GUARANTEE"

SPEER CARBON COMPANY ST. MARYS, PENNSYLVANIA

Build Consistently–

We have known instances in which unusual care has been exercised to secure architectural beauty and convenience—while a small, yet **vastly important factor**

Good Projection

has been overlooked.

Architectural beauty and convenience **ATTRACTS**, but what really **HOLDS** good patronage, is good pictures properly projected. Both, however, are essential.

Westinghouse Motion Picture Equipment is always found in the **best** theatres, because **steady** projection, **clear** pictures and **good definition** are insured.

Give the movie patron what he wants, and you and your movie house will not be short on receipts.

Westinghouse Electric & Manufacturing Co.

East Pittsburgh, Pa.

Westinghouse

RIALTO THEATRE
SAN FRANCISCO, CAL

List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 862.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Jan. 16—Number 7 (Topical).
Jan. 23—Number 8 (Topical).
Jan. 30—Number 9 (Topical).
Feb. 6—Number 10 (Topical).

L-KO.

Jan. 2—Carnivals and Cannibals (Two parts—Comedy).
Jan. 9—Torpedo Pirates (Two parts—Com.).
Jan. 16—Home-Run Ambrose (Two parts—Comedy).
Jan. 23—Ashcan Alley (Two parts—Comedy).
Jan. 30—Barberous Plots (Two parts—Com.).
Feb. 6—The Donkey Did It (Two Parts—Comedy).

NESTOR.

Dec. 31—Busted Hearts and Buttermilk (Com.).
Jan. 7—Cave Man Stuff (Comedy).
Jan. 14—Maimed in a Hospital (Comedy).
Jan. 21—Who's to Blame? (Comedy).
Jan. 28—Vamping the Vamp (Comedy).
Feb. 4—The Great Sea Scandal (Comedy).

SPECIAL PRODUCTION.

Dec. 31—The High Sign (Herbert Rawlinson Production—Five parts—Drama).
Jan. 7—The Wolf and His Mate (Five parts—Drama).
Jan. 14—Hell's Crater (Five parts—Drama).
Jan. 21—Madame Spy (Five parts—Drama).
Jan. 28—The Phantom Riders (Five parts—Drama).
Feb. 4—Painted Lips (Five Parts—Drama).

UNIVERSAL SCREEN MAGAZINE.

Jan. 12—Issue No. 53 (Educational).
Jan. 19—Issue No. 54 (Educational).
Jan. 26—Issue No. 55 (Educational).
Feb. 2—Issue No. 56 (Educational).
Feb. 9—Issue No. 57 (Educational).

UNIVERSAL SPECIAL FEATURE.

Jan. 19—The Red Ace (Episode No. 14—"The Fugitives"—Two parts—Drama).
Jan. 19—The Mystery Ship (Episode No. 8)—"Hidden Hands"—Two parts—Dr.).
Jan. 26—The Red Ace (Episode No. 15—"Hell's Riders"—Two parts—Drama).
Jan. 26—The Mystery Ship (Episode No. 9—"The Black Masks"—Two parts—Drama).
Jan. 26—The Finley Nature Pictures (One Reel—Educational).
Feb. 2—The Red Ace (Sixteenth and Final Episode—"Virginia's Triumph"—Two parts—Drama).
Feb. 2—The Mystery Ship (Episode No. 10—"The Rescue"—Two parts—Drama).
Feb. 2—Finley Nature Studies No. 3—"Bears of the Yellowstone" and "The Long White Trail" (Scenic—Split Reel).
Feb. 9—The Mystery Ship (Episode No. 11, "The Line of Death"—Two Parts—Drama).
Feb. 9—The Bull's Eye (Episode No. 1, "First Blood"—Two Parts—Drama).
Feb. 9—Finley Nature Studies No. 4—"Birds of Crag and Cavern" and "Gems of the Adriatic" (Scenic Split Reel).

UNIVERSAL CURRENT EVENTS.

Jan. 5—Issue No. 34 (Topical).
Jan. 12—Issue No. 35 (Topical).
Jan. 19—Issue No. 36 (Topical).
Jan. 26—Issue No. 37 (Topical).
Feb. 2—Issue No. 38 (Topical).
Feb. 9—Issue No. 39 (Topical).

Mutual Film Corp.

CUB.

Dec. 6—Jerry Takes Gas (Comedy).
Dec. 12—Jerry's Boarding House (Comedy).
Dec. 20—Jerry's Double Cross (Comedy).
Dec. 26—Jerry's Best Friend (Comedy).

MUTUAL WEEKLY.

Dec. 31—Number 1 (Topical).
Jan. 7—Number 2 (Topical).
Jan. 14—Number 3 (Topical).
Jan. 21—Number 4 (Topical).
Jan. 28—Issue No. 5 (Topical).
Feb. 4—Issues No. 6 (Topical).

STRAND.

Dec. 11—Putting One Over.
Dec. 18—Little Miss Fixer (Comedy).
Dec. 25—Mary's Boomerang (Comedy).
Jan. 1—Her Awful Fix (Comedy).
Jan. 8—A Peach and a Pill (Comedy).
Jan. 15—Burglars (Comedy).
Jan. 22—Their Little Kid (Comedy).
Jan. 29—Somebody's Widow (Comedy).
Feb. 5—Her Friend Brown (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTION.

Dec. 24—Her Sister (Frohman—Five parts—Drama).
Dec. 31—Her Second Husband (Goodrich—Five parts—Drama).
Jan. 7—Molly Go Get 'Em (American—Five parts—Drama).
Jan. 14—The Impostor (Frohman—Five parts—Drama).
Jan. 21—In Bad (American—Five parts—Dr.).
Jan. 28—Beauty and the Rogue (American—Five parts—Drama).
Feb. 4—Who Loved Him Best? (Goodrich—Five parts—Drama).

SIGNAL.

Dec. 12—The Lost Express (Episode No. 13—"The Escape"—Two parts—Dr.).
Dec. 19—The Lost Express (Episode No. 14—"Unmasked"—Two parts—Drama).
Dec. 26—The Lost Express (Episode No. 15—"The Return of the Lost Express"—Two Parts—Drama).

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Sept. 23—Baby Mine (Six parts—Comedy).
Oct. 7—Fighting Odds (Six parts—Drama).
Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Comedy-Drama).
Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy-Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy-Drama).
Jan. 28—Dodging a Million (Six parts—Comedy-Drama).
Feb. 10—Our Little Wife (Six parts—Comedy-Drama).

GOLDWYN SPECIALS.

The Manx-Man (Seven parts—Drama).
For the Freedom of the World (Seven parts—Drama).

Metro Pictures Corporation.

METRO PICTURES CORP.

Dec. 24—Red, White, and Blue Blood (Five parts—Drama).
Dec. 31—The Avenging Trail (Yorke Film Corp.—Five parts—Drama).
Jan. 7—Daybreak (Five parts—Drama).
Jan. 14—The Winding Trail (Rolfe—Five parts—Drama).
Jan. 21—The Eyes of Mystery (Rolfe—Five parts—Drama).
Jan. 28—Her Boy (Five parts—Drama).
Feb. 4—Under Suspicion (Five parts—Dr.).
Feb. 11—Broadway Bill (Yorke—Five parts—Drama).
Feb. 18—A Weaver of Dreams (Rolfe—Five Parts -Drama).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).

METRO COMEDIES.

Dec. 10—Wages No Object (Drew).
Dec. 15—The Spirit of Merry Christmas (Drew).
Dec. 24—The Unmarried Look (Drew).
Dec. 31—Shadowing Henry (Drew).
Jan. 7—Their Mutual Motor (Drew).
Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).
Feb. 4—Help Wanted (Drew).
Feb. 11—The Bright Lights Dimmed (Drew).
Feb. 18—After Henry (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Jan. 6—Betty Takes a Hand (Five parts—Drama).
Jan. 6—Man Above the Law (Five parts—Drama).
Jan. 13—I Love You (Seven Parts—Drama).
Jan. 13—Laws Outlaw (Five parts—Drama).
Jan. 20—Evidence (Five parts—Drama).
Jan. 20—Flames of Chance (Five parts—Dr.).
Jan. 27—The Gun Woman (Five parts—Dr.).
Jan. 27—Her American Husband (Five parts—Drama).
Feb. 3—Limousine Life (Five parts—Drama).
Feb. 3—The Hopper (Five parts—Drama).
Feb. 10—Captain of His Soul (Five Parts—Drama).

TRIANGLE KOMEDY.

Dec. 30—In Wrong Right.
Dec. 30—His Double Flivver.
Jan. 6—Matrominial Breaker.
Jan. 6—His Day of Doom.
Jan. 13—A Straight Crook.
Jan. 13—A Marriage Not.
Jan. 20—Their Indian Uncle.
Jan. 20—The Price of His Head.
Jan. 27—A Butler Bust-Up.
Jan. 27—Too Many Husbands.
Feb. 3—Airing Their Troubles.
Feb. 3—A Safe Disaster.
Feb. 10—His Nine Lives.
Feb. 10—A Game Gambler.

KEYSTONE COMEDY.

Dec. 9—The Grave Undertaking (Two parts).
Dec. 16—A Sanitarium Scandal (Two parts).
Dec. 23—Afraid to Be False (Two parts).
Dec. 30—Welcome Home (Two parts).
Jan. 6—His Hidden Shame (Two parts).
Jan. 13—His Punctured Reputation (Two parts).
Jan. 20—Dimples and Dangers (Two parts).
Feb. 3—A Sea Serpent's Desire (Two parts).
Feb. 10—Wronged by Mistake (Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Cremona

Solo Theatre Orchestra-Organs

SOLO STYLE "O"

The instrument with the human voices.
Unsurpassed for manual playing.
Plays all 88 note player rolls.
Instantaneous change.
Continuous music.
Does not require an operator with our special 134-note reproducing solo roll.
Single or duplex music roll systems.
Instruments suitable for every theatre.

The Marquette Piano Co.

General Offices and Factory:
1608-24 South Canal St., Chicago

Be Among the First to Book

JESTER COMEDIES

PRESENTING

TWEDE-DAN

THE INTERNATIONAL MIRTH MAKER
IN TWO-PART SUPER-COMEDIES

FEBRUARY— **"The Recruit"**

MARCH— **"His Golden Romance"**

ALL BOOKED ON THE "SHOW YOU" POLICY

through the following exchanges:

For State of New York:
Photo Drama Co. (Ben Title, rep.), 220 West 42nd St., New York City, N. Y.

For Eastern Pennsylvania and Southern New Jersey:
Masterpiece Film Attractions, 1225 Vine St., Philadelphia, Pa.

For Western Pennsylvania, Ohio, Indiana, Kentucky and West Virginia:
United Business Association of Pennsylvania, Inc., 224 Columbia Bldg., Cleveland, O.

For State of Michigan:
The Strand Features, 94 Griswold St., Detroit, Mich.

For Southern Illinois and Northern Wisconsin:
Unity Photoplays Co., 207 S. Wabash Ave., Chicago, Ill.

For Minneapolis, Minn.:
Standard Film Exchange.

For Omaha, Neb.:
Standard Film Exchange.

For St. Louis, Mo.:
Standard Film Exchange.

For Kansas City, Mo.:
Standard Film Exchange.

A few territories still open. Call or write for terms.

JESTER COMEDY CO.
220 W. 42nd Street, N. Y
Telephone: Bryant 7691

RICHARDSON'S
MOTION PICTURE
HAND BOOK
FOR MANAGERS and OPERATORS

Published by

THE MOVING PICTURE WORLD

A carefully prepared guide to perfect projection.

An invaluable help to every individual in the trade who has to do with the mechanical handling of motion picture film or the management of a moving picture theatre.

Over 680 Pages of Text. Illustrations include detail diagrams of the leading makes of projection machines.

Substantially Bound in Red Cloth, $4.00

Sent Postpaid on Receipt of Price by

MOVING PICTURE WORLD

516 Fifth Ave. New York City
917 Schiller Bldg. Chicago, Ill.
Wright & Callender Bldg. Los Angeles, Cal.

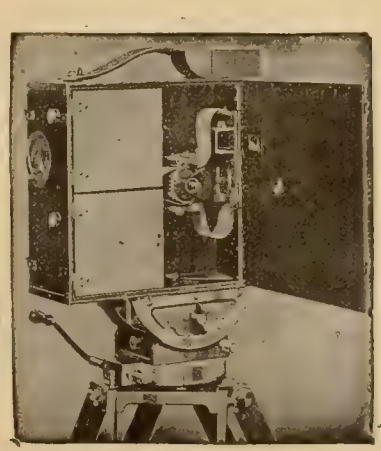
BIG ADVANCE IN M. P. PHOTOGRAPHY

Six great scientific improvements make the Universal Motion Picture Camera the choice of expert cameramen everywhere. Wonder-value at less than half standard motion picture camera prices! You want it.

UNIVERSAL MOTION PICTURE CAMERA

See how it increases your speed, improves framing, film transmission, focusing, eliminates static, etc. New automatic dissolve ready.

WRITE FOR CATALOG



Burke & James, Inc.
240 East Ontario St.
Chicago

Makers of Rexo M. P. Film

List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

(For Daily Calendar of Program Releases See Page 862.)

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Jan. 7—The Blind Adventure (Five parts—Drama).
Jan. 14—The Wild Strain (Five parts—Dr.).
Jan. 21—The Menace (Five parts—Drama).
Jan. 28—A Mother's Sin (Five parts—Drama).
Feb. 4—The Other Man (Five Parts—Drama).

BIG V COMEDIES.

Jan. 7—Sleuths and Surprises.
Jan. 14—Peanuts and Politics.
Jan. 21—Jumbles and Jokers.
Jan. 28—Guns and Greasers.
Feb. 4—Telephones and Troubles.

VITAGRAPH COMEDIES.

Jan. 7—A Little Ouija Work.
Jan. 14—Seeking an Oversoul.
Jan. 21—A Four Cornered Triangle.
Jan. 28—Their Anniversary Feast.

VITAGRAPH SERIAL.

Vengeance and the Woman.
Dec. 31—Episode No. 2—"Loaded Dice" (Two parts—Drama).
Jan. 7—Episode No. 3—"The Unscaled Peak" (Two parts—Drama).
Jan. 14—Episode No. 4—"The Signaling Cipher" (Two parts—Drama).
Jan. 21—Episode No. 5—"The Plunge of Destruction" (Two parts—Drama).
Jan. 28—Episode No. 6—"The Lure of Hate" (Two parts—Drama).
Feb. 4—Episode No. 7 ("The Wolf Trap"—Two parts—Drama).

FAVORITE FILM FEATURES.

Jan. 7—The Trap (Two parts—Drama) and A Change in Luggage Checks (One Reel Comedy).
Jan. 14—Under the Daisies (Two parts—Dr.) and A Model Young man (One Reel Comedy).
Jan. 21—The Next Generation (Two parts—Dr.) and And His Wife Came Back (One Reel Comedy.
Jan. 28—Children of the Feud (Two parts—Dr.) and Getting Up a Practice (One Reel Comedy).
Feb. 4—The Pirates (Two parts—Comedy) and The Wings of a Moth (One reel—Drama).

Feature Releases

ARTCRAFT PICTURES CORP.

Jan. 7—Rose of the World (Five parts—Dr.).
Jan. 14—Wolves of the Rail (Five parts—Dr.).
Jan. 21—Stella Maris (Five parts—Drama).
Feb. 11—The Song of Songs (Five parts—Dr.).
Feb. 18—Blue Blazes Rawden (Five parts—Drama).
Feb. 25—Headin' South (Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Dec. 17—My Little Boy (Five parts—Drama).
Dec. 24—The Scarlet Car (Five parts—Drama).
Dec. 31—The Girl by the Roadside (Five parts—Drama).
Jan. 7—My Unmarried Wife (Five parts—Drama).
Jan. 14—Face Value (Five parts—Drama).
Jan. 21—Broadway Love (Five parts).
Jan. 28—The Fighting Grin (Five parts).
Feb. 4—The Wife He Bought (Five parts—Drama).
Feb. 11—Hands Down (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

On Trial.
Alimony.
Daughter of Destiny.
Empty Pockets.
Charlie Chaplin's Forthcoming Comedies.
The Sign Invisible.
The Light Within (Mme. Petrova's Second Picture).

FOX SPECIAL FEATURES.

Dec. 30—Stolen Honor (Five parts—Drama).
Jan. 6—For Liberty (Five parts—Drama).
Jan. 13—Cupid's Round-Up (Five parts—Dr.).
Jan. 20—A Heart's Revenge (Five parts—Dr.).
Jan. 27—Treasure Island (Six parts) and Troublemakers (Seven parts) will be released on this day.
Feb. 3—The Heart of Romance (Five parts—Drama).
Feb. 10—Jack Spurlock, Prodigal (Five parts—Drama).

FOX-LEHRMAN COMEDIES.

Jan. 20—Son of a Gun (Two parts).

FOX STANDARD PICTURES.

Dec. 2—A Daughter of the Gods (Eight parts—Drama).
Dec. 9—Troublemakers (Seven parts—Dr.).
Dec. 16—The Heart of a Lion (Six parts—Dr.).
Dec. 30—Du Barry (Seven parts—Drama).
Jan. 20—Cheating the Public (Seven parts—Drama).
Jan. 27—The Forbidden Path (Six parts—Dr.).

FOX SUNSHINE COMEDIES.

Nov. 25—A Milk-Fed Vamp (Two parts).
Dec. 9—Smashed in the Career (Two parts).
Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadows of Her Past (Two parts).

W. W. HODKINSON CORP.

(Paralta Plays.)

Dec. 15—A Man's Man (Seven parts—Drama).
Jan. 1—Madam Who? (Seven parts—Dr.).
Jan. 15—His Robe of Honor (Seven parts—Dr.).

JEWEL PRODUCTIONS, INC.

Come Through (Seven parts—Drama).
Pay Me (Five parts—Drama).
Sirens of the Sea (Six parts—Drama).
The Man Without a Country (Six parts—Dr.).
The Co-Respondent (Six parts—Drama).
The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).

GEORGE KLEINE SYSTEM.

Jan. 1—Uneasy Money (Essanay).
Jan. 10—Brown of Harvard (Selig).
Jan. 25—I, Mary MacLane (Essanay).
Feb. 11—The Unbeliever (Edison).
Feb. 25—Ruggles of Red Gap (Essanay).
Montgomery Flagg One Reel Comedies.
"Girls You Know" (Made by Edison).
Jan. 2—Screen Fan (1st release).
Jan. 16—The Bride (2d release).
Jan. 30—Superstitious Girl (3d release).
Feb. 13—The Artist's Model (4th release).
Feb. 27—The Matinee Girl (5th release).
March 13—The Spoiled Girl (6th release).

SELECT PICTURES CORP.

Dec.—Shirley Kaye (Five parts—Drama).
Dec.—The Honeymoon (Five parts—Drama).
Jan.—Woman and Wife.
Jan.—Ghosts of Yesterday.
Jan.—The Marionettes.
Jan.—The Studio Girl.
February—By Right of Purchase.
February—The Shuttle.
February—The House of Glass.
February—The Knife.

WHOLESOME FILMS CORPORATION.

His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Dec. 17—The Tenth Case (Five parts—Dr.).
Dec. 24—The Volunteer (Five parts—Drama).
Dec. 31—Diamonds and Pearls (Five parts—Drama).
Jan. 7—Stolen Hours (Five parts—Drama).
Jan. 14—The Strong Way (Five parts—Drama).
Jan. 21—Beautiful Mrs. Reynolds (Five parts—Drama).
Jan. 28—Gates of Gladness (Five parts—Dr.).
Feb. 4—Divine Sacrifice (Five parts—Drama).
Feb. 11—Whims of Society (Five parts—Dr.).
Feb. 18—Broken Ties (Five parts—Drama).
Feb. 25—Hist Royal Highness (Five parts—Dr.).

U. S. EXHIBITORS' BOOKING CORP.

The Zeppelin's Last Raid.
Those Who Pay.
The Belgian (Sidney Olcott Players, Inc.).

State Right Releases

ADVANCED M. P. CORP.

1493 Broadway, New York.
The Woman Eternal (Seven Parts—Drama).

AMERICAN-JAPAN PICTURES CORP.

15 William Street, New York.
The Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 or 5,000 feet).

ARROW FILM CORPORATION.

Times Building, New York.
The Deemster.
The Eyes of the World.
Souls Redeemed.
Ramona.
Persuasive Peggy.
Weavers of Life.

BLUEBIRD PHOTOPLAYS, INC.

1600 Broadway, New York.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS, INC.

509 Fifth Ave., New York.
Fall of the Romanoffs (Eight parts).
Kismet.

JULES BURNSTEIN.

1457 Broadway, New York.
Shame.

CENTURY COMEDIES.

1600 Broadway, New York.
Neptune's Naughty Daughter (Two parts—Comedy).
Her Bareback Career (Two parts—Comedy).

CHRISTIE FILM CORP.

Los Angeles, Cal.
Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.

BENJAMIN CHAPIN - PARAMOUNT SERIES.

485 Fifth Ave., New York.
My Mother (Two parts).
My Father (Two parts).
The Call to Arms (Two parts).

W. H. CLIFFORD PHOTOFILM CO.

17 West 44th Street, New York.
Denny from Ireland (First Release of the Shorty Hamilton Series—Five Parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five Parts).

COMMONWEALTH PICTURES CORP.

Chicago, Ill.
The Frozen Warning (Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

EASTMAN FILM

The result of highest grade materials and painstaking manufacture is shown in the results on the screen.

Identifiable by the words "Eastman" and "Kodak" on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

A Poor Lens Can Spoil the Best Film

The better the film, the greater is the need for a high-grade projection lens. Give your audience the full benefit of fine films, by employing

Bausch and Lomb Projection Lenses

A single good house will pay the cost, several times over—and you'll reap rich dividends of clearer pictures and increased patronage.

Write and tell us of your conditions, and let us quote on your requirements. Free booklet on request.

Bausch & Lomb Optical Co.
566 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

Leading American Makers of Photographic and Ophthalmic Lenses, Projection Lanterns (Balopticons), Microscopes, Stereo Prism Binoculars and other high-grade Optical Products.

INSTALLED IN THE PARK-FAMILY THEATRE JOHNSTOWN, PA.

The "AISLELITE"

Makes your aisles and balcony steps visible during the performance. Eliminates Panic Danger.

WRITE FOR OUR ILLUSTRATED CATALOG

THE BROOKINS COMPANY
Euclid and E. 18th St. Cleveland, Ohio

Thirty-five Years' Practical Experience

Foreign and Domestic Stained Glass

for Theatres, Public Buildings, Churches, etc.

Estimates and Special Designs furnished on application on Leaded Lights for Doors, Halls, Staircases, Skylights or any stained glass effect desired in your theatre.

Benjamin Sellers & Sons
79-84 Bible House, New York City

Foreign Buyers

This old and well established concern, wishing to extend facilities to the foreign buyers in their relations with American Film Products, has recently opened a special department for the purchasing and exporting of Moving Picture Films. Through this special department it will be possible for you, on a very reasonable basis, to purchase your films and other articles in the moving picture line to much better advantage than could be done directly yourself.

For this very complete service, backed by our thorough knowledge of American conditions, you pay us only a commission.

Saving Owing to the fact that our purchases are very large, we can give to you the benefit of the lowest prices. We are holding out no profit for ourselves on the purchase prices—whatever we save is for our customers.

Satisfaction Our main object is to satisfy our customer in every possible way, not only to be able to save money for him, but to buy the best the market affords; and keep him posted regularly as to what is going on in the film industry as regards new productions.

Shipments In connection with the film department you will also have the advantages of our well operated shipping department, thus you are assured of the careful and proper handling of all goods, which means for you Prompt Delivery.

Confidence You will deal with a concern with unquestionable financial standing.

REFERENCES:

National City Bank, New York City
Mechanics & Metals National Bank, New York City
Royal Bank of Canada, New York City
State Street Trust Co., Boston, Mass., U.S.A.

ROJAS RANDALL & CO., Inc.
No. 26 Beaver Street, New York City.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Page 862.)

COSMOFOTOFILM, INC.
220 West 42d Street, New York.
I Believe (Seven Parts—Drama).

CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.
220 S. State Street, Chicago, Ill.
Mother Love and the Law (Drama).

EBONY FILM CORP.
Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

EPOCH FILM CORP.
Longacre Building, New York.
Birth of a Nation.
Intolerance.

M. S. EPSTEIN.
729 Seventh Avenue, New York.
Kerensky in the Russian Revolution of 1917.

EXHIBITORS' OPERATING CORP.
51 East 42d Street, New York.
The City of Purple Dreams.

EXPORT AND IMPORT FILM CO. INC.
729 Seventh Ave., New York.
Why the Bolsheviki.

FORT PITT FILM CORPORATION.
Lyceum Building, Pittsburgh, Pa.
The Italian Battlefront.
The Italian Stand on the Piave.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).
The Eagle's Eye (Episode No. 1—"The Hidden Death" Two parts—Drama).
The Eagle's Eye (Episode No. 2—"The Naval Ball Conspiracy"—Two parts—Drama).
The Eagle's Eye (Episode No. 3—"The Plot Against the Fleet"—Two parts—Drama).

FRANCE FILMS, INC.
220 West 42d Street, New York.
The Natural Law (Seven Parts—Drama).

FRANCO-AMERICAN FILM CORP.
126 West 46th Street, New York.
Birth of Democracy.

FROHMAN AMUSEMENT CORP.
Times Building, New York.
God's Man.
My Own United States.

FRATERNITY FILMS, INC.
220 West 42d Street, New York.
Devil's Playground (Seven Parts—Drama).

FUN-ART FILMS, INC.
Aeolian Building, New York.
A Rag, a Bone, and a Hank of Hair (Two Parts—Comedy).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Picture).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).
Crucible of Life (Drama).

GRAPHIC FILM CORP.
729 Seventh Avenue, New York.
Moral Suicide (Seven Parts—Drama).

FRANK G. HALL.
Times Square, New York.
Her Fighting Chance.

HARPER FILM CORP.
Times Building, New York.
Civilization.

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
(The Following Are Keystone-Mack Sennett Comedies.)
He Did and He Didn't.
The Other Man.
Bright Lights.
Bucking Society.
The Snow Cure.
The Village Scandal.
Saved by Wireless.
Fatty and the Broadway Stars.
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.

HIGH-CLASS FILM PRODUCTIONS.
1564 Broadway, New York.
The Struggle Everlasting (Seven Parts—Dr.).

LYMAN H. HOWE PICTURES CO.
Wilkes-Barre, Pa.
The U. S. Navy.

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
One Law for Both.
Babbling Tongues (Six Parts—Drama).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.
Two Men and a Woman.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Twede Dan.)
Feb. 15—The Recruit (Two parts).
March 15—His Golden Romance (Two parts).
April 15 All "Fur" Her (Two parts).
May 15—In and Out (Two parts).

KLOTZ & SREIMER.
729 Seventh Avenue, New York.
Whither Thou Goest.

KING BEE FILMS CORP.
1476 Broadway, New York.
Nov. 15—The Pest (Two Parts—Comedy).
Dec. 1—The Bandmaster (Two Parts—Comedy).
Dec. 15—The Slave (Two Parts—Comedy).
Jan. 1—The Stranger (Two Parts—Comedy).
Jan. 15—The Barber (Two Parts—Drama).

JOSEPH H. LEE.
729 Seventh Avenue, New York.
Nov.—A Modern Lorelei.

MAYFAIR FILM CORP.
10 Wall Street, New York.
Persuasive Peggy (Drama).

NATIONAL FILM CORP. OF AMERICA.
1604 Broadway, New York.
Tarzan of the Apes.

ORO PICTURES CORP.
729 Seventh Avenue, New York.
Who Knows? (Six Parts—Drama).
Loyalty (Drama).

OVERLAND FILM CO.
729 Seventh Avenue, New York.
The Russian Revolution.

PAN-AMERICAN FILM CORP.
Philadelphia, Pa.
Things People Should Know.

PATHE EXCHANGE, INC.
25 West 45th Street, New York.
To-Day (Seven Parts—Drama).
Mad Lover (Six Parts—Drama).

PYRAMID COMEDIES.
220 West 42d Street, New York.
In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).

RENOWNED PICTURES CORP.
1600 Broadway, New York.
The Public Defender.
Naked Hands (Five Parts—Drama).
20,000 Leagues Under the Sea.

WILLIAM N. SELIG.
58 E. Washington Street, Chicago, Ill.
The Garden of Allah.
Beware of Strangers (Eight Parts—Drama).

FRANK J. SENG.
Times Building, New York.
Parentage (Drama).

S. & S. PHOTOPLAYS, INC.
1476 Broadway, New York.
Redemption (Six Parts—Drama).
Disillusioned.
Just a Woman.

ERNEST SHIPMAN ENTERPRISES.
17 West 44th Street, New York.
(See W. H. Clifford Photo Play Co.)

STERLING PICTURES CORPORATION.
729 Seventh Avenue, New York.
Peg o' the Sea (Six Parts—Drama).
A Mute Appeal (Five Parts—Drama).
The Lash of Destiny (Five Parts—Drama).
Her Good Name (Five Parts—Drama).
Rosie O'Grady (Five Parts—Drama).
The Cloud (Five Parts—Drama).
The God of Little Children (Five Parts—Dr.)
A Mother's Ordeal (Five Parts—Drama).
Pride and the Devil (Six Parts—Drama).
Miss Deception (Five Parts—Drama).
The Law That Failed (Five Parts—Drama).
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).
(The Following Are Cartoon Comedies, Each 500 Feet in Length.)
She Was a Dangerous Girl.
Zippy the Fireman.
Zippy in a Sanatorium.
Zippy Buys a Pet Pup.
Slick and Tricky.
Doctor Bunny's Zoo.
The Old Forty-Niner.
Mr. Coon.
Mose Is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.
Peg of the Sea (Drama).

SUBMARINE FILM CO.
1476 Broadway, New York.
The Submarine Eye.

TRIUMPH FILM CORP.
1476 Broadway, New York.
The Libertine.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.

VENUS FILMS.
218 West 42d Street, New York.
The Triumph of Venus.

WESTERN IMPORT FILM CO.
71 West 23d Street, New York.
Mickey (Seven Parts).

W. H. PRODUCTIONS.
71 West 23d Street, New York.
(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
"The Two Gun Man," in "The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
The Two-Gun Man in The Bargain (Six parts—Drama).
The Bandit and the Preacher (Five parts—Drama).
The Hell Hound of Alaska (Five parts—Dr.).
(The Following Are Two-Reel Hart Productions. Released in Order Listed.)
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

PERFECTION IN PROJECTION **Gold King Screen**

10 Days' Trial

No. 1 Grade, 75c.; No. 2 Grade, 50c.—Stretchers included

Try before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

La Cinematografia Italiana ed Estera

Official Organ of the Italian Cinematograph Union

PUBLISHED ON THE 15th AND 30th OF EACH MONTH

Foreign Subscription: 20 francs. per annum

Editorial and Business Offices: **Via Cumiana, 31, Turin, Italy**

Duhem Motion Picture Mfg. Co.

Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED

CAMERA MEN SENT ANYWHERE

985 Market Street San Francisco, Cal.

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street, W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.

Appointed by Agreement Dated 7/8/14 THE OFFICIAL ORGAN of THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York Phone—Chelsea 3227
425 Ashland Block, Chicago Phone—Randolph 2003

Addressing Multigraphing Printing Typewriting

SCREENCRAFT

By Louis Reeves Harrison

Our latest publication on the subject of Photoplay Writing. A thought-provoking, comprehensive treatment of the subject, with a sample working scenario.

$2.00 per Copy Postpaid

MOVING PICTURE WORLD

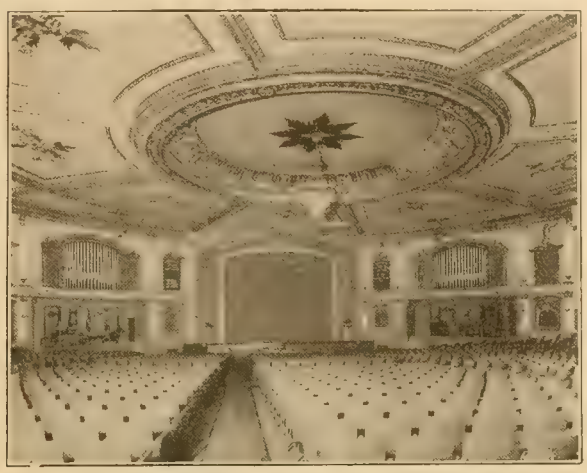
516 Fifth Avenue, New York

Schiller Bldg., Chicago, Ill. Order from Nearest Office Wright & Callender Bldg., Los Angeles, Cal.

Send For Our

New Theatre Catalog

Eighty full-page illustrations—many in colors—of theatres we have ornamented.



THE CRYSTAL THEATRE, CHICAGO
Schaefer Bros., Owners
Chicago's Largest One-Floor Auditorium

Our new catalog will give you many valuable ideas of theatre design and arrangement

Send Plans for Special Designs o

Ornamental Plaster Decorations

THE DECORATORS SUPPLY CO.
Archer Ave. and Leo St. CHICAGO, ILL.

MOTION PICTURE ELECTRICITY

By J. H. HALLBERG

THIS WORK COVERS

ELECTRICITY
ELECTRIC SERVICE
ELECTRICAL EQUIPMENT
PRACTICAL SUGGESTIONS
REFERENCE TABLES, ETC.

An up-to-date treatment of Moving Picture Theater Electric Installation and Projection, by a practical, experienced, electrical expert.

Illustrated and Substantially Bound. 230 Pages
$2.50 per Copy. Postage Paid.

MOVING PICTURE WORLD

516 Fifth Avenue, New York City

Save Current—and Improve Your Projection

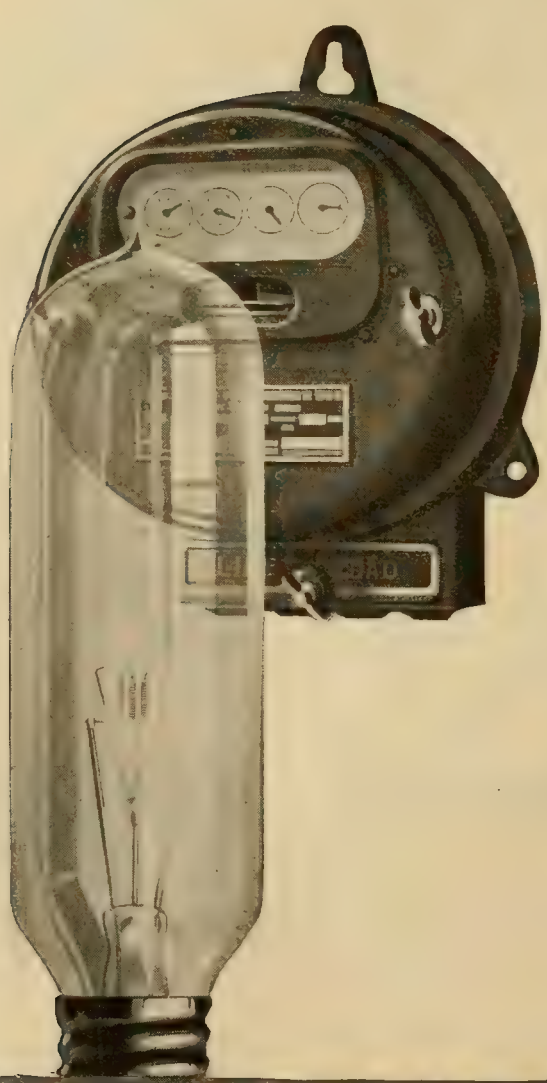


Figure 600 watts per hour against your present current consumption. That tells you something of what NATIONAL MAZDA lamps will save you in projection cost. But it tells only *part.* Add to this saving several dollars a month of repair expense, total elimination of carbon-jaw breakage, and a considerable reduction in damage to condensing lenses. Against these savings is what? Only the cost of rebuilding your apparatus to accommodate the lamps. This expense comes *once.* The savings are *continuous.* The preliminary expense will be repaid to you out of the savings in a few months, and after that the savings are *net profit.* And, besides—and most important—incandescent lighting BETTERS THE PICTURES. The light is without flicker, and the lamp, once focused, requires no further attention. Full information from your nearest supply house or from Nela Specialties Division, National Lamp Works of General Electric Co., 103 Nela Park, Cleveland, Ohio.

NATIONAL MAZDA

THE WAY TO BETTER LIGHT

John H. Kunsky of Detroit, Mich., Says:

Jan. 7, 1918

* * * "We have been trying since last March to get a screen which would meet with your approval and have tried out almost every make on the market. Your "VELVET" GOLD FIBRE screen is the first we have been able to find which gives a perfectly clear picture from all parts of the house, including the balcony, and we are indeed delighted with it.

"Very shortly you may expect to receive an order from us for another of your Velvet Gold Fibre Screens to replace the screen we are now using at the Washington Theatre.

"With best wishes, we are,

"Very truly,"
JOHN H. KUNSKY, INC.
GEO. W. TRENDLE (Signed)
Secretary

GW/TW

Mr. Kunsky is one of the best informed M. P. men. He owns several of the finest M. P. theatres in the world. You must benefit by his experience. Put in a "VELVET" GOLD FIBRE SCREEN! Ask any of our branches for Free Sample!

"Everything for the Motion Picture Theatre Except the Film"

POWERS CAMERAGRAPH
THE BETTER M. P. MACHINE

VELVET GOLD FIBRE SCREEN
Is the Last Word in Projection Screens

ACME PORTABLE PROJECTOR
For the Directors's Private Office

HALLBERG
MOTOR-GENERATORS
TRANSFORMERS
AND
MAZDA PROJECTOR
LAMP REGULATORS

EDISON MAZDA "C" LAMPS
REGULAR AND PROJECTION TYPE

NATIONAL CARBONS
Give Brilliant, Steady Light

NOVELTY SLIDES
Are Up to the Minute and Beautiful to Look At

Fulco Specialties—P. T. E. Condensers—U. T. E. Film Cement, etc.

"EVERYTHING FOR THE M. P. THEATRE EXCEPT THE FILM"

BRANCH OFFICES:

New York, N. Y.—729 Seventh Ave.
Boston, Mass.—28 Piedmont St.
Philadelphia, Pa.—1233 Vine St.
Pittsburgh, Pa.—940 Penn Ave.
Cincinnati, O.—115 W. 7th St.
Detroit, Mich.—57 E. Elizabeth St.
Omaha, Neb.—13th and Harney Sts.
Minneapolis, Minn.—16 N. 7th St.
Cleveland, O.—Columbia Bldg.
Chicago, Ill.—154 W. Lake St.

U. T. E. SALES AGENTS:

Kansas City, Mo.—K. C. Machine & Supply Co., Inc., 813 Walnut St.
Des Moines, Ia.—K. C. Machine & Supply Co., Inc., Utica Building

United Theatre Equipment Corporation

H. T. EDWARDS, Pres. J. H. HALLBERG, Vice-Pres.

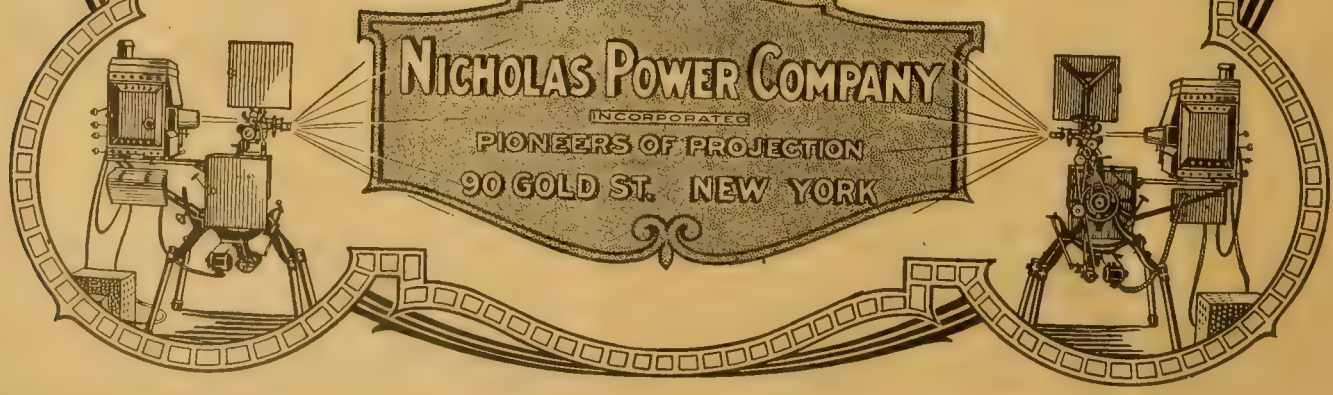
Executive Offices: 1604 Broadway, New York

"Fifty-Fifty"

Good selection and good projection of film subjects are the essentials of perfect screen results.

We cannot select your films, but we *can* supply you with a projector that will bring out the best in any photoplay.

A good snappy film subject projected by POWER'S CAMERAGRAPH makes the ideal fifty-fifty combination for the Exhibitor who is satisfied with nothing less than a 100% SUCCESS.



Vol. 35, No 7 February 16, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

TRADE MARK
Paramount Pictures

Chalmers Publishing Company 516 Fifth Ave. New York

SO MUCH BIG NEWS is breaking nowadays, that it is *impossible* to keep abreast of the times with only one News Weekly. That's why we are issuing THREE-A-WEEK.

The smartest, biggest and most successful exhibitors in the world are making the news reels as big a *feature* as their 5-reelers. Another reason for THREE-A-WEEK.

When people leave picture theatres these days, they *talk* about what they saw in the news reel more than they talk about the dramas. Another reason for THREE-A-WEEK.

We get enough *live* material for seven news reels a week. When you need that many we will supply them. Meanwhile we are packing all this live news into our THREE-A-WEEK.

Universal Animated Weekly

Universal Current Events

Universal Screen Magazine

GET THEM ALL. Feature them. Advertise them. The world never had such a craving for news as it has now. Give the people what they crave!

Book thru your nearest Universal Exchange or communicate with

UNIVERSAL FILM MFG. CO.

"Largest Film Manufacturing Concern in the Universe"

CARL LAEMMLE, President 1600 Broadway, New York

George K. Spoor presents

I, MARY MacLANE

IN

Men Who Have Made Love To Me

AT ALL FIRST CLASS PICTURE THEATRES—Ask When!

George K. Spoor says:—

The exhibitor who wins the greatest success is the one who has the showman's instinct to sense a great feature and to play it big. I, Mary MacLane in "Men Who Have Made Love To Me" is the sensation of the day. You can participate in the profits. BE A SHOWMAN.

Distributed by George Kleine System Throughout the United States

Perfection Pictures

Eddie Got 'Em!

ON January 23rd, at The Broadway Theatre, the **First Three** of the **Eighteen Tremendous Episodes** of "The BULL'S EYE" were shown to a houseful of shrewd, successful Showmen of New York City and vicinity. Their verdict was unanimous. **"The BULL'S EYE" is a hair-raiser! Polo's a wonder!**

Just a Few of the Signed Comments:

"WONDERFUL."
JOHN TEDESCO,
Columbus Theatre.

"EXCELLENT."
H. COOK,
Royal Theatre, Bronx.

"VERY GOOD."
C. STURM,
Pleasant Hour,
Passaic, N. J.

"GOOD."
M. WARSHONER,
Penn Theatre, Brooklyn.

"VERY GOOD."
MANAGER,
Orpheum Theatre,
Kingston, N. Y.

"WILL TAKE CHILDREN BY STORM."
MANAGER,
Albany Theatre,
Brooklyn.

"VERY GOOD."
C. H. KAPLOW,
Hooper Theatre,
Brooklyn.

"VERY GOOD."
E. ROSENBAUM,
Grant Theatre.

"BULLY."
FEINER & RABINOWITZ,
"Eden," Brooklyn.

And Here Are Some Still Bigger Polo Stunts They Didn't See!

The Great Jump from the Cliff to the Tree
The Fifty-foot Fall Down the Hill with His Horse
The Giant Swing on His Lariat Across the Chasm
The Fearful Ride, Bound on a Maddened Horse
The Leap from the Train to the River
The Hundred-foot Hand-over-hand Rope Climb

Make no mistake about it! No other film actor has ever even dared to attempt the breath-stopping deeds of physical prowess performed by EDDIE POLO, the Hercules of the Films, in the new UNIVERSAL Wonder Serial, "The BULL'S EYE."

Get the Great 40-page Campaign Book and the 16-page Story of "The Bull's Eye"

Estimate for yourself the unparalleled thrills of Polo's tremendous stunts and the eighteen punch endings that leave your audiences gasping, on the edge of their seats.

Read the countless helps—plans—and advertising ideas for getting your people in for that First Episode. Start 'em—that' all! EDDIE POLO, the Hercules of the Films, will do all the rest for eighteen consecutive weeks of the biggest, quickest money you ever took in on any Serial.

Reserve NOW thru any Universal Exchange. Or communicate with "The Largest Film Manufacturing Concern in the Universe," Carl Laemmle, President, 1600 Broadway, New York.

Universal Film Manufacturing Co.

Petrova Picture Company presents

MME PETROVA

in two tremendous box-office successes

"Daughter of Destiny"

THE FIRST PETROVA PICTURE now booking

IT PACKED THE RIALTO

IT PACKED GORDON'S of BOSTON

IT IS PACKING THEATRES EVERYWHERE

"The Light Within"

THE SECOND PETROVA PICTURE a February release

A HEART-GRIPPING FEATURE THAT WILL BRING BIG PROFITS TO THOSE WHO BOOK IT

Exchanges of the First National Exhibitors' Circuit

Petrova Picture Company
Frederick L. Collins..President

CO.
INC.

Adolph Zukor presents

Marguerite Clark

in

"Prunella"

By Granville Barker and Laurence Housman
Scenario by Charles Maigne

Directed by Maurice Tourneur

A Paramount Picture

"PRUNELLA" is a delightful story in which Marguerite Clark scored one of her greatest successes on the stage.

The sheer witchery of her made Marguerite Clark triumph in this most artistic production. In her characterization of dainty Prunella, Adolph Zukor recognized Marguerite Clark's genius. Her Prunella of the stage caused him to make her a motion picture star.

Now Marguerite Clark's enchanting "Prunella" is to be reproduced in motion pictures. It is a production of significance to each of the millions who love her.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

Douglas Fairbanks

in

"A Modern Musketeer"

Photoplay and direction by Alan Dwan
Based on "D'Artagnan of Kansas" by E. P. Lyle, Jr.

An ARTCRAFT Picture

EACH exhibitor that shows "A Modern Musketeer" tells us it is the best that Douglas Fairbanks ever made. What further argument is necessary?

Whether he's scrambling to the pink peak of a church steeple or diving to the drab depths of the Grand Canyon, Douglas Fairbanks always is going himself just one better in "A Modern Musketeer."

Don't disappoint your patrons. Book it for a long run and let all of them see it.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

Paramount-Burton Holmes Travel Pictures

"To Travel is to possess the World" Holmes

Here's a Good Tip

Show Paramount-Burton Holmes Travel Picture No. T1046—"A Day with the West Point Cadets."

Advertise that you are going to show "Uncle Sam's military men in the making"—a subject that interests everybody now. Little stunts like that—keeping up to the times—give distinction to your theatre. Ask your Exchange—now, or you'll forget!

"I Lecture to Travel" Holmes

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

TRADE MARK ARTCRAFT PICTURES

Paramount-Arbuckle Comedies

JOS. M. SCHENCK
Presents

Roscoe "Fatty" Arbuckle

in

"Out West"

Produced by Comique Film Corp.

"Fatty" Arbuckle a "Gun Man"!

WITH a minister's daughter in one hand and a six-shooter in the other, "Fatty" reforms Mad Dog Gulch—in this, the newest and best Paramount-Arbuckle Comedy.

It's a wild riot that will make the crowds whoop with joy! "Fatty" fears not the bloodthirsty bandits and the naive methods he uses to conquer them will drive your patrons into hysterics.

You're missing a lot if you're not booking Paramount-Arbuckle Comedies.

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General* — NEW YORK — ARTCRAFT PICTURES

Metro's big Melodrama Success

"Blue Jeans"

with Viola Dana

Pathos

Comedy

Thrills

—is a famous story, familiar in every country and to every tongue.

—it is played by a well-known star, famous the world over, and of rare ability, beauty and talent.

—it is a big production—judged by any standard.

offered to Foreign Buyers

"Blue Jeans"

with Viola Dana, is one of the biggest foreign market values any film export house has ever been able to offer the trade.

—this does not mean that *all* productions are suited to all markets. When a picture is not suited to your market—we will frankly tell you so. Your good will and satisfaction is valued much more than one sale.

Manufacturers and producers will also recognize in the phenomenal growth and success of J. Frank Brockliss, Inc., a reason why it pays to have the American productions for the foreign field handled by

Worlds largest Foreign Film House

J. FRANK BROCKLISS INC

SIDNEY GARRETT PRES.

General exporter and importer.

729 Seventh Ave New York City

SELECT SP PICTURES

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

SELECT SP PICTURES

CLARA KIMBALL YOUNG

AND HER OWN COMPANY

present

An Orchid of the Screen!

from the play
by Pierre Wolff
Directed by
Emile Chautard

"THE MARIONETTES"

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

FIVE WAR-TIME JEWELS

War-time *uncertainty* insists on Picture *certainties.* Why not show those that have made money *everywhere?* And give them *long runs.* And *repeat!* Forget you're a Showman. Turn *merchant.* Raise your prices. Deal only in *proven goods.* Lengthen your runs. Intensify your advertising. Show fewer pictures, but *better* those few.

These five War-time Jewels are *persistent* and *consistent* money-getters. Every one can be booked *without conditions.* Every one can be *repeated with profit.* Every one is *reasonably priced.* Book them with the knowledge that you couldn't do half so well if you looked *twice as long.*

"The Co-Respondent"

A power-packed drama of New York newspaper life, featuring Elaine Hammerstein in the great Ralph Ince version of the stage play by Alice Leal Pollock and Rita Weiman. $50,000 dominating publicity in the country's seventy biggest papers guarantees you capacity business on this brilliant Broadway Theatre success.

"Come Through"

Herbert Rawlinson in George Bronson Howard's mightiest melodrama of Society and the Underworld. Played at the Broadway for two weeks straight—at Los Angeles for two and then repeated for another—at Seattle, to more money than the Liberty Theatre ever took in before. Hailed by the Critics as the best suspense drama of years.

"Sirens of the Sea"

Louise Lovely and Carmel Myers in a Twentieth Century enchantment of female loveliness. Fairy scenes of beautiful diving nymphs. A daring combination of fantasy, realism and beauty's revelations.

"Pay Me"

Dorothy Phillips—*Idol of Millions*—in a great Western drama as rugged as the Rockies. A picture of lawless passions at flood-tide—of Love springing up like a lily out of ashes—of retribution. Made by Joseph De Grasse.

"The Man Without a Country"

The greatest patriotic picture ever screened—the surest money-maker. Recommended everywhere for you by the American Defense Society. Boosted by every soldier's family that sees it. The N. Y. American said: "*Immense—a thriller—a raiser of the dead.*" Made by Thanhouser. World Rights bought on sight by Jewel Productions. At the Broadway, *two weeks.* In Minneapolis, *thirteen days.*

JEWEL PRODUCTIONS INC.
1600 Broadway. New York

STANDARD PICTURES

"THE EPIC OF A SOUL TRANSFIGURED AND REDEEMED: PURIFIED THROUGH HEROISM AND GLORIFIED THROUGH SUFFERING"

WILLIAM FOX PRESENTS

WILLIAM FARNUM

IN

LES MISERABLES

The masterpiece of the immortal Victor Hugo—
Directed by Frank Lloyd

GREATEST MONEY MAKER EVER SHOWN IN NEW YORK

FOX FILM CORPORATION

RELEASED NOW TO EXHIBITORS

THROUGHOUT THE WORLD

8 REELS AT PRICES WITHIN REACH OF ALL

$250.000 picture made in America

Five tremendous weeks at
Lyric Theatre Bway & 42nd St. N.Y.

Turned thousands away at every performance

Unanimous praise from public and critics

WILLIAM FARNUM

in LES MISERABLES

Goldwyn Pictures

MABEL NORMAND
in "Dodging A Million"

by Edgar Selwyn & A.M. Kennedy

GEORGE LOANE TUCKER'S brilliant picturization of "Dodging a Million," which signalizes the triumphant return to the screen of this star of world-wide popularity became—as we knew it would—a box-office event for exhibitors everywhere. Every picture that this master of production touches *at once becomes a profit-maker.* These remarkable indorsements tell the story.

WID GUNNING: By Telegraph from Albuquerque, N. M.: Congratulations on Mabel Normand in "Dodging a Million." It will surely clean up for every exhibitor. Cannot remember ever seeing before such an enjoyable combination of mystery, farce, speed and class, with touches of pathos and romance.

BOSTON RECORD: Tamar Lane: Mabel Normand's return in "Dodging a Million" is more than triumphant. There is no one who could take her place as a star; she's the queen comedienne of the screen.

MOVING PICTURE WORLD Louis Reeves Harrison: "Dodging a Million" is a genuine photodrama—swift, with plenty of zip. A new Mabel Normand indeed, and a joyously surprising one.

N. Y. TELEGRAPH: Frances Agnew: Mabel Normand in "Dodging a Million" registers an entertainment value of 100 per cent. plus. George Loane Tucker at his best; Goldwyn exhibitors have a treat in store.

EXHIBITORS' TRADE REVIEW: Geo. T. Pardy: One of the brightest mystery dramas the screen has known in a decade is "Dodging a Million," which launches Mabel Normand as a Goldwyn star under happy auspices. This is a picture destined to go down in film history as one of the most brilliant offerings on record. George Loane Tucker's direction is an exhibition of perfect craftsmanship. Exhibitors will find this unique picture a valuable attraction.

VARIETY: Sime: The combination of star, director and story in "Dodging a Million" is irresistible. George Loane Tucker never lost a chance in making this splendid picture, which proved pure entertainment to capacity houses at the Strand. "Dodging a Million" will be liked all over.

CHICAGO HERALD: Welcome, twice welcome to Mabel Normand in "Dodging a Million." This Goldwyn production is of George Loane Tucker's make, which is as big a boost pictorially as Worth was when applied to a Paris frock twenty-five years ago. This production has brought the crowds flocking to the Orpheum.

DRAMATIC MIRROR: "Dodging a Million" is a splendid production and a novel mystery drama which serves as a wonderful medium for bringing Mabel Normand back to the screen. It will delight her legion of admirers.

GOLDWYN PICTURES CORPORATION
16 East 42d Street New York City

Goldwyn Pictures

BRINGS CAPACITY BUSINESS to the Theatres of America

—winning Unanimous Praise

EXHIBITORS, newspapers and the motion picture trade press unanimously agree in hailing Mabel Normand in "Dodging a Million" *as one of the sensational screen successes of the year.* Capacity business resulted instantly in New York, Chicago, Boston—in Goldwyn's sixty odd first-run cities. Only a money-making production arouses enthusiasm like this:

STRAND THEATRE, Harold Edel, Managing Director: "Dodging a Million is one of the finest productions The Strand has ever had. There is magic in Mabel Normand's name; we were crowded all week.

ALHAMBRA THEATRE, Toledo, O., H C. Horator, Manager: In the face of zero weather Mabel Normand in "Dodging a Million" opened to splendid business. We have had a remarkable week with this popular star and unusual production.

N Y GLOBE "Dodging a Million" is one of the most entertaining pictures ever presented at the Strand Theatre Mabel Normand's return to the screen after a year's absence is a veritable triumph. At once she resumes her place in the very foremost rank of screen stars

N. Y HERALD Why Mabel Normand's grace and beauty remained for three or four years concealed under grotesque comedy make-up is a question that would puzzle anyone seeing her in "Dodging a Million." This is one of the most splendid and popular productions seen in a long time.

N Y EVE. SUN "Dodging a Million" shows Mabel Normand as an actress of unsuspected emotional range. Her good looks and vivacity combine at once to give this photoplay wide popularity This corking good mystery drama has brought crowds to the Strand.

N. Y. TRIBUNE: Once upon a time we may have seen a picture that we liked better than we did "Dodging a Million" but, if so, we cannot recall what it was. There is something new under the sun in motion pictures and it is "Dodging a Million." It is to be hoped that Mabel Normand will never again see fit to stay away from the screen again, and the only trouble with "Dodging a Million" is that it is going to make everyone dissatisfied with just ordinarily good pictures. Never once does your interest relax.

CHICAGO NEWS Mabel Normand is still irresistible. Surprising things follow in rapid succession in "Dodging a Million," in which all of the detail is typical of Goldwyn productions — another way of saying "excellent."

CHICAGO EXAMINER "Dodging a Million" is a cleverly devised mystery drama filled with complicating incident and it keeps an audience on edge every minute.

CHICAGO POST: Mabel Normand's return to the screen is an item of tremendous interest to many. The combination of Mabel Normand George Loane Tucker and "Dodging a Million" is an unbeatable trinity.

CHICAGO TRIBUNE: With George Loane Tucker directing, Mabel Normand in "Dodging a Million" has a vehicle that suits her down to the ground and has come back with a flourish, the same captivating star as when she disappeared. This is one of those "sure things" that the gang will all be there to see. A surprise packet picture. . . . H'raay for Mabel.

GOLDWYN PICTURES CORPORATION
16 East 42d Street New York City

FOR THE FREEDOM OF THE WORLD

Ira M. Lowry's Nationally Successful Patriotic Spectacle

by Capt. Edwin Bower Hesser

This picture is a big, sensational, gripping "thriller." It has a rushing, wonderful melodrama and a big love story. It is the greatest production made thus far about the World War. It sends thrills along the spine. It appeals to everyone's love of and loyalty to their country. It shows mothers, fathers, sisters, sweethearts how their missing ones battle for the glory of the nation. To date all of the thousand and more exhibitors who have played this in their houses have made a profit and in most cases it has broken every existing house record for attendance. You can book "For the Freedom of the World" only through the branch offices of

Goldwyn
Distributing Corporation
16 East 42d Street New York City

MARGARITA FISCHER
in
"JILTED JANET"

The story of a venturesome miss who borrowed her neighbor's house and fell in love with her millionaire butler—

Available February 11 at exchanges of the Mutual Film Corporation

Produced by American Film Company Inc.

COMING—

EDNA
GOODRICH
In
"WHO LOVED HIM BEST?"

OLIVE
TELL
In
"THE GIRL AND THE JUDGE"

WILLIAM
RUSSELL
In
"DETECTIVE ROMEO"

ANN
MURDOCK
In
"MY WIFE"
"THE RICHEST GIRL"

MARY
MILES
MINTER
In
"EXTRA! EXTRA!"
"A BIT OF JADE"

MARGARITA
FISCHER
In
"JILTED JANET"
"ANN'S FINISH"
"THE PRIMITIVE WOMAN"

and

THE SCREEN TELEGRAM

Twice a Week

At
Mutual Film Corporation
Exchanges

Here are the proofs!

What critical New York newspapers think of "LEST WE FORGET"

Now breaking records at the Lyric Theatre, New York

Presented by SCREEN CLASSICS INC.

THE NEW YORK HERALD. "Most impressive and elaborate photoplay seen in New York this season. The action and arrangement of the photoplay are particularly excellent, and the title is really significant, as no motion picture drama yet presented reminds the spectators more clearly of the reasons why this nation is at war."

The Evening World. "Affords onlookers more excitement in ten minutes than the average film thriller does in an hour. Holds interest from start to finish. Replete with stirring incidents. Jolivet admirable as the heroine."

THE EVENING MAIL "Splendidly acted throughout. Miss Jolivet carrying off the honors."

The Evening Call "Logical and sane. Dignified, unbiased indictment of German militarism."

NEW YORK COMMERCIAL "Calculated to give lovers of military pictures all the thrills they require. Jolivet most capable actress that could be chosen for part of heroine. Equal to any that have been shown."

The Morning Telegraph "Public will go in force to see this production."

Arrange bookings now for this wonder spectacle immortalizing the sinking of the Lusitania

METRO EXCHANGES

Tremendous attractions with *Real Advertising Opportunities*

A wonder star – A sublime drama

The Greatest Picture METRO ever made

Greatest spectacle since "Birth of a Nation"

International Star - *Record run at Lyric Theatre, N.Y.*

The picture that made a great star supreme

A record breaking attraction

Women actually fighting in the trenches –

High life of Russia and America - *A Box Office Star*

The novelty of all novelties in 5 Big Acts –

The most sinful entertainment in the world

A demonstrated success –

Capacity Business

Screen Classics Productions released through

METRO

Metro provides the show!-
Get *full value* by advertising!

The Great
NAZIMOVA *in* REVELATION

RITA JOLIVET *in* LEST WE FORGET

VIOLA DANA *in* BLUE JEANS

EDITH STOREY *in* LEGION *of* DEATH

The DREWS *in* PAYDAY

MABEL TALIAFERRO *in* Draft 258

Screen Classics Productions released through
METRO

On the rising tide of amazing success

FRANCIS X. BUSHMAN & BEVERLY BAYNE

in their newest and greatest dramatic achievement

UNDER SUSPICION

Directed from the big, vital story of Hugh C. Weir by William S. Davis, and guaranteed by METRO to be a winning attraction -

5 Acts of beauty and strength

RELEASED FEBRUARY 4th BY

METRO

Maxwell Karger, Manager of Productions

SCREEN CLASSICS INC. present

The Great

NAZIMOVA

in the sublime attraction de Luxe

REVELATION

Directed by George D. Baker- Released by

METRO

Maxwell Karger, Manager of Productions.

TRIANGLE

"THUMBS DOWN"

Picture one of those magnificent, barbaric, gladiatorial combats of ancient Rome!

A gladiator has just downed his opponent. With foot planted on his vanquished foe he rests a moment, sword in hand, to await the Emperor's decision. Shall it be "thumbs down" for death, or "thumbs up" for victory?

The motion picture exhibitor, confronted by the dangers to his business has indicated "thumbs down" to those producers and distributors who are not giving proper consideration to his problems.

He wants a clean-cut, open and above-board proposition from the distributor or producer.

The exhibitor wants to make his profit. He wants to place his confidence with those producers who will study his problems, look at his business from the box office standpoint, cooperate with him, sympathize with his efforts to make a real and lasting success and give him every reasonable advantage that can be extended.

Triangle is the company with which the exhibitor can place his confidence—fully, freely and always successfully. And that is because Triangle has indicated "thumbs down" to evils and methods that have been practiced in the motion picture business.

Triangle recognized the evils of the inflated star system and put a curb on its excesses. Obtaining the best actors, because of genuine talent, pleasing qualities and consistent drawing power, Triangle inaugurated the system of paying salaries that were within reasonable bounds—a fair and sane policy which met with the instant approval of exhibitors.

TRIANGLE

Consequently Triangle indicated "thumbs down" to the policy of charging impossibly high prices on films.

"Thumbs down" was the policy on the war tax. Triangle cheerfully shouldered the burden of the tax instead of placing it on the already overburdened exhibitor.

"Thumbs down" is the Triangle policy on "just ordinary" service. Every month a special seven-reel feature of unusual merit is issued to Triangle exhibitors at no extra cost. This is a part of the regular program.

"Thumbs down" is the policy on waste, hackneyed stories, ordinary production, and everything which tends to keep the business from entering at the box office.

If you are one of those exhibitors who have not yet looked into Triangle service, suppose you write or call at one of our exchanges. You are a business man. You are always anxious to learn something new. You want to know why Triangle might be of value to you—might show you a bigger profit—a larger audience—and greater satisfaction. We are certain after a careful investigation that, like thousands of other exhibitors enjoying Triangle service, you will say

"THUMBS UP" ON TRIANGLE.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH
President

R. W. LYNCH
Vice-President

FRED KENT
Treasurer

Y. F. FREEMAN
Gen. Mgr.

Mr. Foreign Buyer

PARALTA PLAYS

PICK OF THE PICTURES

PICTURES 100% PICTURES

HIGHEST STANDARD GUARANTEED

BY A COMBINATION OF

EMINENT DIRECTORS = SUPERIOR STUDIOS
PERFECT PHOTOGRAPHY = UNUSUAL STORIES

SCREEN STARS

WITH INTERNATIONAL REPUTATIONS

J. WARREN KERRIGAN - BESSIE BARRISCALE - HENRY B. WALTHALL

SEE US NOW FOR FOREIGN RIGHTS

THE LARGEST DISTRIBUTORS OF FILM IN FOREIGN FIELDS

WE OPERATE EVERYWHERE

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L MGR.

220 W. 42nd ST.
NEW YORK CITY

EXCLUSIVE EXPORTERS OF SPEER CARBONS

SCHLESINGER

PARALTA PLAYS

PICK OF THE PICTURES

Distributed by
W. W. Hodkinson Corporation

NOW READY

"HIS ROBE OF HONOR" By Ethel and James Dorrance

"HUMDRUM BROWN" By H. B Daniels

"WITH HOOPS OF STEEL"—By Florence Finch Kelly

Henry B. Walthall Pictures Corporation

PARALTA PLAYS

PICK OF THE PICTURES

THE DRAMATIC STAR SUPREME

HENRY B.

WALTHALL

personally supervising his own independent producing company—assuring the highest attainment in the art of the photo-play

Each Production a Complete Evening's Entertainment

Henry B. Walthall Pictures Corp.

Executive Direction PARALTA PLAYS, Inc.

729 Seventh Avenue, New York

DISTRIBUTED BY

W. W. HODKINSON CORPORATION

PARALTA PLAYS

PICK OF THE PICTURES

Bessie Barriscale *in*

Directed by REGINALD BARKER

"Madam Who?"

Written by HAROLD MacGRATH

ROBERT BRUNTON, Manager of Productions

A PARALTA-BARRISCALE-PLAY

ORGANIZED BRAINS WINS!

By way of left-handed praise
a party asked us:
"**When** will you turn out
the first **poor** Paralta Play?"
Here's the answer;
We've **made** sixteen pictures
and every one a **top notcher.**
We've got an **organization**
that **can't** make poor pictures.
A **poor** Paralta Play ——!
There's **no such thing.**

NOW BOOKING

J. Warren Kerrigan *in*
"A Man's Man
By Peter B. Kyne Direction, Oscar Apfel

Henry B. Walthall *in*
His Robe of Honor"
By Ethel and James Dorrance Direction, Rex Ingram

Coming! The Motion Picture Plus ?

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE
NEW YORK CITY

Foreign Distributor: Inter-Ocean Film Corporation.
Canadian Distributor: Globe Films Ltd.

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

Paralta Quality

was assured six months before you ever saw the plays, six months before your audiences were warmed with their red-blooded stories and the wholesomeness of their three great stars

KERRIGAN BARRISCALE WALTHALL

But Not Until

HODKINSON SERVICE

brought Paralta Plays to your doors could **YOU** cash in on their quality, their appeal and their consistency, at rental prices that are soundly fair to you and to the producer also.

Through broad distribution at fair prices, the W. W. Hodkinson Corporation, with your help, supports Paralta Plays, Inc., in building a product that will crowd your theatre for

Longer Runs than You have Ever Used Before

because these plays are proving themselves to be worthy of another day, and still another day, because

AUDIENCES DEMAND PARALTA PLAYS

For Prices, Bookings and Dates, address

"Hodkinson Service" at your nearest General Film Exchange

For information, booklets, and aid in your film problems, in connection with our product or any other, address the home office:

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York

Telephone: Murray Hill 2123

IMPORTANT ANNOUNCEMENT

Victor Kremer

Presents

A real masterpiece of facts in fiction film form, by the veteran photo-playwright, affectionately known as the Shakespeare of the movies—

W. H. CLIFFORD

THE BLACK BOOMERANG

An Answer to

The Birth of a Nation

By

D. W. GRIFFITH

This is a great big, red-blooded story in seven reels that will smash its way to the hearts of the most blasé among humanity.

What "Uncle Tom's Cabin" was to literature, "The Black Boomerang" will be to the Motion Pictures. It is founded on the prophecy of our own President Thomas Jefferson:

"When I Realize God Is Just, I Tremble for the Future of My Race"

Truth

Powerful

Compelling

The story is not intended as propaganda. It preaches no solution of the negro problem, one of the most vital in America today. It will offend neither Northerner nor Southerner, as the questions involved are handled with delicate and masterful skill. The narrative runs the whole gamut of the human emotions, with its raids in the heart of Africa; the slave chase in the Southern Seas; the auction block in Virginia, and other thrilling spectacles. Running through the whole is a powerful and soul-stirring love tale that will thrill the most hardened misogynist in the audience.

This will be the greatest money making film ever offered to the trade

Brilliant!

Thrilling!

Extraordinary!

SUPERIOR PICTURES COMPANY

VICTOR KREMER, General Manager

5813-23 Santa Monica Blvd., Los Angeles, Cal.

Scenes and Titles from

by Edgar Lewis, The Master Producer

"I will come back to you— I will be waiting."

"You no hit heem— he ver good feller when sober"

"Don't touch me you— you— thing of evil"

THE CAST

"Big Mitch" Lewis
Hedda Nova
Mabel Juline Scott
Victor Sutherland
Edward F. Roseman
and
many others

"The Bible! Nothing but a maze of lies— lies! I tell you!"

A drama of

"The Sign Invisible"

who made "The Barrier," "The Bar Sinister", etc.

With hot hate in their eyes and murder in their hearts.
"Me! enter that temple of superstition?"
"Sometime, you give me kiss, you no need money."
Lone Deer
"Me no see!
Me no see!"

the Infinite

A "FIRST NATIONAL" ATTRACTION

18 EAST 41ST ST.,
NEW YORK CITY

MABEL NORMAND in "MICKEY" 7 reels

WILL BE A SWEEPING SUCCESS

"THE LITTLE GIRL YOU WILL NEVER FORGET"

TO BE RELEASED SOON
THE LONG WAITED FOR
MACK SENNETT
$300,000
PRODUCTION
~AND WELL WORTH WAITING FOR!

WORLD RIGHTS CONTROLLED BY
WESTERN IMPORT CO.
1010 BROKAW BLDG. ~ N.Y.

TO EXHIBITORS

OUR WM·S·HART
SUPERFEATURES
1
"THE TWO-GUN MAN"
in
"THE BARGAIN"
2
"The BANDIT and the PREACHER"
3
"The HELL-HOUND of ALASKA"
and
Our 28 Selected 2 reel
MACK SENNETT
KEYSTONE COMEDIES

HART KEYSTONE COMEDIES SUPERFEATURES

ARE A MONEY MAKING
COMBINATION!!

TO STATE RIGHTS BUYERS — A FEW TERRITORIES STILL OPEN

W·H·PRODUCTIONS CO.

71 WEST 23rd ST. PHONE GRAMERCY 3027 NEW YORK

"I will not stand for any nonsense from America after the war"

Ambassador

JAMES W. GERARD'S MY FOUR YEARS IN GERMANY

Adapted for the screen by Chas. A. Logue

Directed by William Nigh

MY FOUR YEARS IN GERMANY INC. 601 CANDLER BLDG NEW YORK

Pathé

Even a fire fails to drive out an audience when.....

HAROLD LLOYD

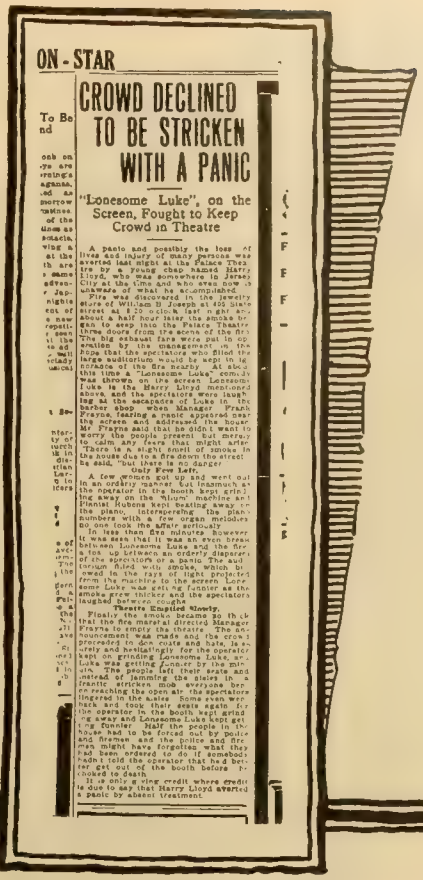
.....is on the screen.....

Manager Frayne of the Palace of Schenectady says "So well are these 'Luke' comedies liked by our audiences that the fire did not dismay them; they preferred to stay and see the finish of 'Love, Laughs, and Lather,' one of the funniest comedies ever pictured."

Wise exhibitors show the one reel

ROLIN COMEDIES

EVERY WEEK.....



ON-STAR

CROWD DECLINED TO BE STRICKEN WITH A PANIC

"Lonesome Luke", on the Screen, Fought to Keep Crowd in Theatre

A panic and possibly the loss of lives and injury of many persons was averted last night at the Palace Theatre by a young chap named Harry Lloyd, who was somewhere in Jersey City at the time and who even now is unaware of what he accomplished.

Fire was discovered in the jewelry store of William B. Joseph at 466 State street at 8:20 o'clock last night and about a half hour later the smoke began to seep into the Palace Theatre three doors from the scene of the fire. The big exhaust fans were put in operation by the management in the hope that the spectators who filled the large auditorium would be kept in ignorance of the fire nearby. At about this time a "Lonesome Luke" comedy was thrown on the screen. Lonesome Luke is the Harry Lloyd mentioned above, and the spectators were laughing at the escapades of Luke in the barber shop when Manager Frank Frayne, fearing a panic appeared near the screen and addressed the house. Mr. Frayne said that he didn't want to worry the people present but merely to calm any fears that might arise. There is a slight smell of smoke in the house due to a fire down the street, he said, but there is no danger.

Only Few Left.

A few women got up and went out in an orderly manner but inasmuch as the operator in the booth kept grinding away on the "Luke" machine and Pianist Rubens kept beating away on the piano, interspersing the piano numbers with a few organ melodies no one took the affair seriously.

In less than five minutes however it was seen that it was an even break between Lonesome Luke and the fire, for up between an orderly dispersal of the spectators or a panic. The auditorium filled with smoke, which billowed in the rays of light projected from the machine to the screen. Lonesome Luke was getting funnier as the smoke grew thicker and the spectators laughed between fits.

Theatre Emptied Slowly.

Finally the smoke became so thick that the fire marshal directed Manager Frayne to empty the theatre. The announcement was made and the crowd proceeded to don coats and hats, slowly and hesitatingly for the operator kept on grinding Lonesome Luke and Luke was getting funnier by the minute. The people left their seats and instead of jamming the aisles in a frantic stricken mob everyone began reaching the open air the spectators lingered in the aisles. Some even went back and took their seats again, for the operator in the booth kept grinding away and Lonesome Luke kept getting funnier. Half the people in the house had to be forced out by police and firemen and the police and firemen might have forgotten what they had been ordered to do if somebody hadn't told the operator that he'd better get out of the booth before he choked to death.

It is only a slight credit where credit is due to say that Harry Lloyd averted a panic by absent treatment.

PATHÉ *presents*

PEGGY HYLAND

In the five part adaptation of the A.H. WOODS stage success.....

"The OTHER WOMAN"

Written by ..... Frederick A. Kummer
Directed by ..... Albert Parker
Produced by ..... ASTRA...

A GOLD ROOSTER PLAY that has pronounced box office value because of its star, story, cast and production.....

Pathé

TOTO

In "The **JUNK MAN**" *he leaves his rags and runs away with an heiress. Pretty tough on the girl did you say? Not so's you'd notice it! She has the most exciting time of her life!.....*
Released Feb. 17th

*In "***FARE PLEASE**" *he is tax collector on a trolley car and a — street car never held so much merriment before! He puts the pretty girls, the fat women, the sports, and the laborers, all of them over the jumps!!*
Released March 17th

ONE TWO REEL COMEDY ···
··· EVERY FOUR WEEKS ·····
***····· Produced by* ROLIN ·····**

The great **LOEW** *circuit booked*

RUTH ROLAND
in
The PRICE *of* FOLLY

for sixty-five days. Now they tell us it is going so well that they expect to give it 200 days!

Pathé serials and series pay!

Eight chapters *of* two reels each

Pathé

A Pearl White serial is the criterion by by which all other serials must be judged as to their value to the exhibitors. No star before the public has been identified with such a succession of enormous successes as she. No Pearl White serial has ever failed or even been a partial success! They have all battered their way to top records ....

That's why you should see .....

PEARL WHITE
and
ANTONIO MORENO

in the greatest of all serials .....

The HOUSE of HATE

You will book it as soon as you see it. It has all the class and beauty of the finest de luxe features, with the punch and thrill that your audiences expect in a Pearl White serial!

Produced by ASTRA
Directed by ..... Geo. B. Seitz ..
Written by... Arthur B. Reeve and Chas. A. Logue
Scenarios by ..... B. Millhouser.....

RELEASED MAR. 3rd

The man who complains about poor business is not the man who is showing ..... The four star serial .....

The HIDDEN HAND
with
DORIS KENYON

SHELDON LEWIS, ARLINE PRETTY,
..... *and* MAHLON HAMILTON .....

Written by ARTHUR B. REEVE *and* CHAS. A. LOGUE

Frank Keenan

Never on any program have three such splendid pictures been released in succession as "Innocent," "Loaded Dice" and "The Naulahka!"

Pathe has promised you Big Stars in Big Pictures at a Reasonable Price. Pathe has told you that the rentals asked for certain pictures are exorbitant and impossible, and has assured you that in

PATHE PLAYS

you will find pictures that are unsurpassed **anywhere,** and that you may get them at **prices at which you can make money.** Exhibitors everywhere are now finding that we have told them the truth.

Ask the nearest Pathe Exchange to show you

FRANK KEENAN

in the five-part Pathe play

LOADED DICE

The picture and the price will both of them prove our statements!

"Loaded Dice;" adapted from the book by Ellery H. Clark

Released Feb. 10th

COMING

"The Naulahka," adapted from the famous book by Rudyard Kipling and Wolcot Balestier.

Released Feb. 24th. Six Parts

"TO HELL WITH PRUSSIANISM"

STATE RIGHTS

THE CRUCIBLE OF LIFE

SEVEN REELS OF THRILLS, SUSPENSE, ACTION

FROM THE DISTRIBUTORS OF BIG SUCCESSES

GENERAL ENTERPRISES, INC.

A.H. SAWYER 1476 BROADWAY HERBERT LUBIN

HA!—We Told You So!

$941.80—Sunday

At 15, 25 and 35 cents

Breaking the Box Office Record

STATEMENT OF CASH RECEIPTS
U. S. THEATRE
Hoboken, N. J., Sunday, January 27, 1918

MATINEE—Weather: COLD.			EVENING—Weather: VERY COLD.		
Close	148,473		Close	263,659	
Open	147,862		Open	261,605	
	611 @ .15	$91.65		2,054 @ .25	$513.50
Close	261,605		Close	7,917	
Open	260,495		Open	7,748	
	1,110 @ .25	277.50		169 @ .35	59.15
Matinee		$369.15	Evening		$572.65
			Matinee		369.15
			Total		$941.80

ATTRACTION—"THE BELGIAN"—Record Day.
(Signed) WM. D. WALDRON, Manager.

Reports From All Over Prove

Is a Big "Clean-Up" for Everybody

DRIVING HOME THE FACT—That if you book special productions, unusual pictures with live advertising possibilities, you can boost your business to the limit. But they must be real productions that make good. Ince's "THE ZEPPELIN'S LAST RAID," and "THOSE WHO PAY" are already playing Return Engagements to Packed Houses.

U·S·EXHIBITORS' BOOKING CORPORATION
FRANK G. HALL, Pres.
TOP O' THE TIMES BUILDING, NEW YORK

BOOK THROUGH THE FOLLOWING EXCHANGES:

HOFFMAN-FOURSQUARE
NEW YORK....729 Seventh Ave.
BUFFALO....47 W. Swan St.
CHICAGO....207 S. Wabash Ave.
DETROIT....304 Jos. Mack Bldg.
DENVER....1735 Welton St.
SEATTLE....2014 Third Ave.
PITTSBURGH....127 Fourth Ave.

LOS ANGELES....514 W. 8th St.
PHILADELPHIA....1325 Vine St.
CINCINNATI....301 Strand Theatre Bldg.
ST. LOUIS....301 Empress Theatre Bldg.
CLEVELAND....310 Sloan Bldg.
WASHINGTON....8 E St., Northwest
KANSAS CITY....1120 Walnut St.
SAN FRANCISCO....191 Golden Gate Ave.
MINNEAPOLIS....206 Film Exchange Bldg.

SOUTHERN STATES FILM CO.
ATLANTA....114 Walton St.
DALLAS....1900 Commerce St.
GLOBE FEATURE FILM CO.
NEW ENGLAND. 20 Winchester St., Boston, Mass.
SUPER-FEATURE FILM CO.
CANADA....59-61 Victoria St., Toronto, Ont.
FRANK GERSTEN, Inc.
NEW JERSEY....220 W. 42nd St., New York City

FOREIGN RIGHTS: Robertson-Cole Co., 23rd Floor, Times Bldg., New York City

ENTER FOR 1918

TWELVE LITTLE JESTERS
ALL IN A ROW
RELEASED ONCE A MONTH
TO BRING IN THE DOUGH

FEB. "THE RECRUIT"
MAR. "HIS GOLDEN ROMANCE"
APR. "ALL 'FUR' HER"
MAY "THE WRONG FLAT"

ALL TWO PART SUPER COMEDIES

All Booked on the "Show You" Policy

Through the following Exchanges:

For State of New York:
Photo Drama Co. (Ben Title, Rep.)
220 West 42d St., New York City, N. Y.

For Eastern Penn. and So. New Jersey:
Masterpiece Film Attractions,
1225 Vine Street, Philadelphia, Pa.

For W. Penn., Ohio, Indiana, Kentucky and W. Virginia:
United Business Assn. of Penn., Inc.,
224 Columbia Building, Cleveland, Ohio

For State of Michigan:
The Strand Features,
94 Griswold St., Detroit, Michigan

For S. Illinois and N. Wisconsin:
Unity Photoplays Co.,
207 So. Wabash Ave., Chicago, Ill.

For Minneapolis, Minn.:
Standard Film Exchange:

For Omaha, Neb.:
Standard Film Exchange

For St. Louis, Mo.:
Standard Film Exchange

For Kansas City, Mo.:
Standard Film Exchange

For N. Idaho, Washington, Oregon, Montana and Alaska:
A Rosenthal,
Seattle, Wash.

For Colorado, New Mexico, Wyoming, Utah and S. Idaho:
Swanson & Nolan Supply Co.,
Denver, Colo.

A few territories still open.

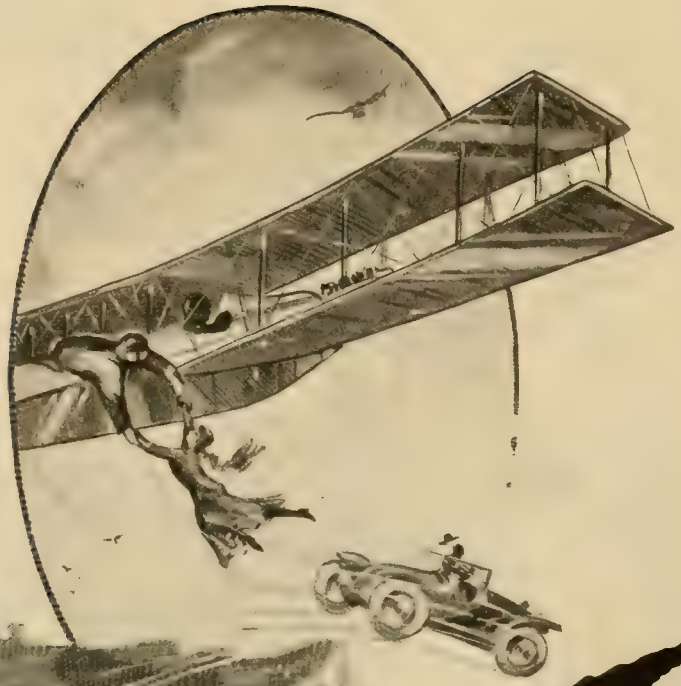
Call or write for terms.

Foreign Representatives
Arrow Film Corp.
(Shallenberger & Priest)
Times Building, New York

COPYRIGHT 1918

JESTER COMEDY COMPANY - 220 W. 42 ST. NEW YORK

TEL. 7691 BRYANT



BERNARR MACFADDEN

presents

GEORGE LARKIN

The Popular Athletic Star

in

ZONGAR

THE DARE-DEVIL OF ROMANCE

Abounding in spectacular performances and sensational thrills. The dramatic interest is sustained throughout, while the artistic element is created by beautiful girls with superb athletic figures.

For Territorial Rights Communicate with

PHYSICAL CULTURE PHOTO PLAYS, INC.

Flatiron Building **New York City**

UNANIMOUSLY ACCLAIMED THE BOX OFFICE EVENT OF THE YEAR

Morning Telegraph
"The Grain of Dust" in picture form, preserves an astonishing amount of the spirit of the novel's gifted author, much of the sweep and compelling interest that made him one of the most widely read of our fiction writers.

Exhibitors' Herald
A thrilling page from life that holds one spellbound... Better than a sermon. No expense spared in making the picture complete in every detail.. Cast, particularly good.

Wid's
As a drama for big business, this feature is the candy... Powerful story, splendidly acted and well presented makes gripping feature.

New York Review
A picture which bears the stamp of artistic merit in every detail, rich in dramatic contrast and conflict, and rich, too, in its revelation of men and women's souls.

The GRAIN of DUST
By David Graham Phillips

Dramatic Mirror
"The Grain of Dust" will be a rock of success for any exhibitor. It contains the type of story that will always prove popular, and it is interpreted with artistic emphasis.

Motion Picture News
An unusually strong production... Careful and original handling has worked wonders with Mr. Phillips story, and there is **something wierdly fascinating about it that constantly keeps the attention.**

Moving Picture World
An artistically made picture, strong enough in human appeal to make it **exceedingly popular with all audiences.**

featuring
LILLIAN WALKER
by arrangement with LESTER PARK
EDITH DAY, RAMSEY WALLACE, CORENNE UZZELL

TERRITORIES NOW SELLING
FOREIGN RIGHTS SOLD TO
ROBERTSON-COLE COMPANY

FACILE PRINCEPS
A CREST PICTURE

All rights controlled by
CREST PICTURES
CARLE E. CARLTON, President
TIMES BUILDING, New York City

FRANKLYN FARNUM

It's a BLUEBIRD

IN

"The ROUGH LOVER"

A STORY OF WILD YOUTH AND A BLONDE

PRODUCED BY JOS. DE GRASSE

Book thru your nearest BLUEBIRD Exchange, or BLUEBIRD PHOTOPLAYS (Inc.) ~ 1600 Broadway, New York

A Smashing Answer to the Outrageously-priced Star Feature

CRYSTAL THEATRE
Wayne, Nebraska

January 2, 1918

Gentlemen:

Last night I had Carmel Myers in "The Lash of Power" and this is the remark I heard the President of the Commercial Club make:

"I just love to sit and see a Bluebird play because it is not a one star picture, it is not a one-sided play; each player plays his part and they sure are good actors."

Bluebirds are the best drawing card I have, although I run all the big stars and big attractions on the market and pay a good deal more for other features, yet I feel that Bluebirds on the average run will out-draw any other producing company productions, and you know the class I am running.

One thing that I like about Bluebirds is that they sell their features in such a way that the Small Exhibitor has a chance to make a living and I have always found them reliable, which you can't say about all exchanges.

If all your New Star Series are like the ones I have shown to date I predict that Bluebirds will be the big attractions in 1918.

Yours truly,

(Signed) M. B. NEILSON

"If it's a Bluebird it's got to be good"

LABORATORY INSURANCE

BY PLACING YOUR ORDERS FOR DEVELOPING AND PRINTING WITH US YOU INSURE AGAINST A SHORTAGE OF ***COAL, CHEMICALS AND CANS*** ***(Shipping).***

You also insure yourself to receive
prompt delivery, quality work, low price.

Gaumont Co.

FLUSHING, LONG ISLAND
NEW YORK

"Thirty minutes from Times Square"

OUR COLLECTION AND DELIVERY SERVICE CALLS IN YOUR NEIGHBORHOOD DAILY.

On and After March 3rd

GAUMONT NEWS SERVICE

(Now Known as Mutual Weekly)

Will Be Released Under the

GAUMONT TRADE-MARK

WATCH FOR NEXT WEEK'S ANNOUNCEMENT

Gaumont Co.

FLUSHING, N. Y.

WORLD PICTURES BRADY-MADE
WILLIAM A. BRADY,
Director-General,
WORLD-PICTURES
present
MADGE EVANS
IN
"Gates of Gladness"
WITH
GEORGE MACQUARRIE
Directed by HARLEY KNOLES

William A. Brady's

Big Picture

Did You Play "The Whip"

If you did you know what a box office bear it is.

Well, there is a companion picture to "The Whip" in the making.

Over $100,000 has already been spent on it.

The last reel alone remains unfinished, and it shows a battle in mid-air between a monster Zeppelin (not a model—a real one) made on government lines at a cost of over $25,000, with a war hydroplane, over the real ocean.

The real actors go in the clouds, not faked—the real thing.

ITS TITLE

"STOLEN ORDERS"

Founded on the Drury Lane play, "Sealed Orders," written by Cecil Raleigh and Henry Hamilton, authors of "The Whip," which ran at the Drury Lane longer than "The Whip" did. The title, "Sealed Orders," was appropriated by a Danish picture some years ago, hence the change of name to "Stolen Orders."

Directed by Harley Knoles, George Kelson and William A. Brady

ACTED BY 6 STARS

CARLYLE BLACKWELL, KITTY GORDON, MONTAGU LOVE, JUNE ELVIDGE, GEORGE MacQUARRIE, MADGE EVANS

Guaranteed bigger than "The Whip."

It's in 8 Reels, just jammed full of Love, Sport, Passion, Jealousy, Crime and Thrills. No war.

A picture with a solar plexus in every reel.

For sale the world over on a territorial basis.

The Thomas A. Edison Studios *present*

JAMES MONTGOMERY FLAGG'S

"GIRLS YOU KNOW"

Types of attractive Americans

A series of twelve original humorous single-reel stories featuring distinctive types of attractive girls.

First release January 2, 1918 with succeeding releases every two weeks thereafter.

Distributed by **THE GEORGE KLEINE SYSTEM**

Branches in all principal cities.

63 EAST ADAMS STREET, CHICAGO

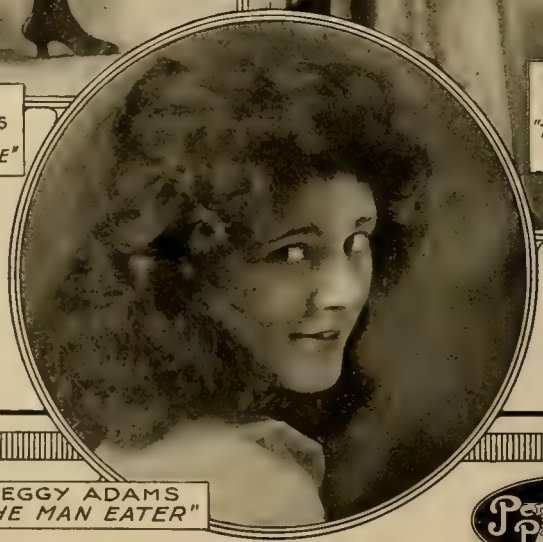
MARTHA MANSFIELD
"THE SPOILED GIRL"

BEATRICE TREMAINE
"THE VACATION GIRL"

PEGGY HOPKINS
"THE BRIDE"

MARY ARTHUR
"THE ARTISTS MODEL"

DOROTHY WALLACE
"THE ART BUG"



PEGGY ADAMS
"THE MAN EATER"

Perfection Pictures
The Highest Standard in Motion Pictures

GEORGE K. SPOOR presents
TAYLOR HOLMES
WITH ALL STAR CAST
in
"Ruggles of Red Gap"
By HARRY LEON WILSON
ARRANGE YOUR BOOKINGS FOR THIS ULTRA PICTURE NOW. BACKED BY A NATIONAL BILLBOARD ADVERTISING CAMPAIGN.
Distributed by George Kleine System Throughout the United States
Perfection Pictures

GENERAL FILM COMPANY

GEORGE K. SPOOR

phesents

CHARLIE CHAPLIN

in

THE FILMS THAT MADE HIM FAMOUS

An Essanay—Chaplin every month

NEW PRINTS—Look these over—NEW PAPER
"A Woman"—"Work"—"In the Park"—"By the Sea"—"A Jitney Elopement"—
"The Champion"

★ ★ ★ ★ ★

BRAND NEW COMEDIES

Make your patrons laugh with one each week

"OUR LITTLE NELL"—"A TOUGH KNIGHT"
"THE SOUP AND FISH BALL"—"NEXT"

★ ★ ★ ★ ★

WONDERS OF NATURE AND SCIENCE

Beauty spots of North America at your own door.

"Salmon Fishing in New Brunswick"
"Lake Louise"
"Banff National Park"
"The Great Natural Industries of Canada"
"Water Powers of Western Canada"
"Through Canada from Coast to Coast"
"How Canada and the Farmer Cooperate in Grain Raising"
"Agricultural Opportunities in Western Canada"
"The Water Powers of Eastern Canada"
"A Romance of Rails and Power"
"The Grand Canyon of Arizona and Canyon de Chelly"

SCENICS SUPREME!

TRADEMARK
Reg. U. S. Pat. 1907

Distributed Exclusively by
General Film Company
25 E. 44th St., New York City

TRADEMARK
Reg. U. S. Pat. 1907

GENERAL FILM COMPANY

A Two-Part Comedy with Chet Ryan, Patricia Palmer and W. L. Rodgers, Directed by David Smith. How the "hero" goes through the fire of battle just to be truthfully able to give a fitting retort to a "snippy" village belle.

An O. Henry Subject on your Program Means that you offer the Best in Pictures. It Means that your Patrons will be more Pleased. It Means a Permanent Engagement with Prosperity. Good Exhibitors Know that O. Henry Pictures are Established Successes. They Book the Entire Series. No one can Go Wrong in Following their Example.

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company
25 W. 44th St., New York City

General Film Company does not impose the 15c. charge on any of its releases.

TO CONTENTS

Advertising Aids for Busy Managers.....1007
Advertising for Exhibitors..... 962
At Leading Picture Theaters..... 979

"Bargain, The" (W. H. Productions).....1001
Betzwood Film Company Buys Lubin's Betzwood Plant 952
Bill Would Forbid Increase in Prices..... 991
Billboard Rates in Frisco Take Big Jump.. 998
British Notes 959
Brady, W. A., Quits Producing for World.. 948
"Broken Ties" (World).....1001
Buffalo F. I. L. M. Club Elects.....1000

"Captain of His Soul, The" (Triangle)....1004
Censor After Virginia..... 946
Censorship Threatens Virginia Exhibitors.. 947
Chapin Subject to Novelize..... 955
Chicago News Letter..... 971
Cocks Addresses New England Men..... 950
Connolly, Bobby, Plays with Drew..... 979
Contracted for Theater Monday—Sues..... 990
Crandall Now Owns Metropolitan Theater.. 957
Critical Reviews and Comments.....1001
"Crucible of Fate, The" (General Enterprises) 1005

Dawley, J. Searle..... 958
Deep Veins Untouched..... 944
"Dodging a Million" (Goldwyn).....1001

Facts and Comments..... 943
Fairbanks Asked to Make Army Picture... 954
Farrell Heads Select's Boston Office..... 958
"Fifth Wheel, The" (Broadway Star Feature) 1002
Films from Manufacturers Direct to Exhibitors 977
"Flare-Up Sal" (Paramount).....1001

Foreign Trade News..... 975
"Forbidden Path, The" (Fox).....1003
Full Monday Theaters Fail to Make Up Loss 992

Glantzberg, Ernst, Inventor..... 959
Government Organizing Film Bureaus..... 955
Grinding the Crank..... 956

"Hands Down" (Bluebird).....1002
"Help Wanted" (Metro).....1005
"Her Boy" (Metro).....1003
"Hiding of Black Bill" (Broadway Star Feature) 1002
"Hidden Pearls, The" (Paramount).....1003
"House of Hate, The," They Built..... 978
How It is Done at the Strand..... 957

Indianapolis Theaters Give Full Pay..... 997

Kaufman, Joseph, Dead..... 974
Keeney Engages Players..... 954
Keeping Close to the People..... 945
Kentucky Court Upholds Sunday Show Fine 994
Kentucky Court Hits Sunday Shows..... 950

Langford, Edward J., Chevrons on..... 951
"Lest We Forget" (Metro).....1004
List of Current Film Release Dates, 1016, 1018, 1020, 1022
"Loaded Dice" (Pathe).....1002
Lobby Displays, Notes on Cost and Value of 993

"Madame Jealousy" (Paramount).....1005
Manhattan Local Meeting..... 949
Manitoba Theater Tax of One-Fifth Gross.. 993
Manufacturers' Advance Notes..... 983

"Marionettes, The" (Select).....1004
Michigan Theaters May Operate 6 Hours.. 995
Motion Picture Educator..... 961
Motion Picture Exhibitor, The..... 949
Music for the Picture..... 969
Mutual Screen Telegram, To Edit..... 972

"Naulahka, The" (Pathe).....1003
News of Los Angeles and Vicinity..... 973
New Love for Old (Universal).....1002
New Shipping Regulations..... 954
Noted in Passing..... 946

"Other Man, The" (Vitagraph).....1002

"Painted Lips" (Universal).....1005
Pathe Department Heads Shift..... 979
"Petticoat Pilot, A" (Paramount).....1005
Photoplaywright, The 965
Picture Theaters Projected..... 989
Pictures Released by Uncle Sam..... 951
Portland, Ore, Suburban Theaters Booming. 999
Projection Department 966
Prosperity Reaching Across Texas Border.. 996

Rainey Working for Exhibitors..... 950
"Real Folks" (Triangle).....1004
Richardson, Leander, Death of..... 953

Selznick Backs Up Crandall..... 972
State Rights Department..... 980
Steger May Succeed Brady..... 953

"Tarzan of the Apes" (National).....1002

"Watch Your Step" (Paramount).....1003
Welch, Niles, Metro Leading Man..... 961
"Who Loved Him Best" (Mutual).....1005
"Wife He Bought, The" (Bluebird).....1003

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.

National Carbon Co.....1023
Speer Carbon Co.....1021

CHAIR & SEATING MANUFACTURERS.

Steel Furniture Co.....1011

ELECTRICAL AND MECHANICAL EQUIPMENT.

Amusement Supply Co.....1024
Argus Lamp & Appliance Co.....1017
Exhibitors' Supply Co.....1010
Moving Picture Machine Co.....1012
Northwestern Electric Co.....1013
Porter, B. F.....1012
Swaab, Lewis M.....1010
Typhoon Fan Co.....1023
United Theater Equip Corp.....1027
Universal Motor Co.....1024

FILM EXCHANGES.

Film Exchange, The.....1013

LENS MANUFACTURERS.

Goerz, C. P., American Opt. Co..... 989
Gundlach Manhattan Optical Co.....1023

LOBBY DISPLAYS.

Kraus Mfg. Co.....1011
Newman Mfg. Co.....1024

MANUFACTURERS OF INDUSTRIAL PICTURES.

Cromlow Studios 1010
Duhem M. P. Co.....1025
Erbograph Co. 1015
Evans Film Mfg. Co.....1011
Gunby Bros. 1010
Rothacker Film Mfg. Co.....1013

MANUFACTURERS OF MOVING PICTURES.

Bluebird Photoplays, Inc.....932-33
Brockliss, J. Frank, Inc..... 898
Clune Producing Co.....1012
Crest Pictures Corp..... 931
Edison, Thos. A..... 938
Essanay Film Mfg. Co.....891, 939-40
First National Ex. Circuit, Inc.....918-19
Fox Film Corp.....902-03
Gaumont Co. 934-35
General Enterprises, Inc..... 927
General Film Co..... 941
Goldwyn Pictures Corp.....904-06
Hodkinson, W. W., & Co..... 916
Inter-Ocean Film Corp..... 914
Jester Comedy Co..... 929
Jewel Productions, Inc..... 901
Metro Pictures Corp.....907-11
Mutual Film Corp.....Colored Insert
My Four Years in Germany..... 922
Paralta Plays, Inc.....Colored Insert-915
Paramount Pictures Corp.....894-897
Pathe Exchange, Inc.....923-26
Petrova Picture Co..... 893
Physical Culture Photoplays, Inc..... 930
Select Pictures Corp.....899, 900
Superior Pictures Co.....917
Triangle Distributing Corp.....912-13
Universal Film Mfg. Co.....890, 892
U. S. Exhibitors' Book. Corp..... 928
Western Import Co..... 920
W. H. Productions Co..... 921
World Film Corp.....936-37

MISCELLANEOUS.

Anti-Censorship Slides 1009
Automatic T. S. & C. R. Co.....1012
Bioscope, The 1011
Brookins Co., The.....1024
Cine-Mundial 1021
Cinema, The 1025
Classified Advertisements 1015
Eastman Kodak Co.....1024
Far Eastern Cinema Exchange Co.....1024
Kinematograph Weekly, The.....1010
La Cinematografia Italiana.....1025
Moore, Wm. N.....1013
M. P. Directory Co.....1025
M. P. World.....1026
M. P. World Circulation Coupon.....1025
M. P. World Publications.....1019
National Ticket Co.....1012
Our-Boys-in-France Tobacco Fund.....1013

MOVING PICTURE CAMERAS.

Bass Camera Co.....1012
Burke & James, Inc.....1010

MUSIC & MUSICAL INSTRUMENTS.

American Photoplayer Co.....1013
Marquette Piano Co.....1011
Sinn, Clarence E.....1012

PROJECTION MACHINE MANUFACTURERS.

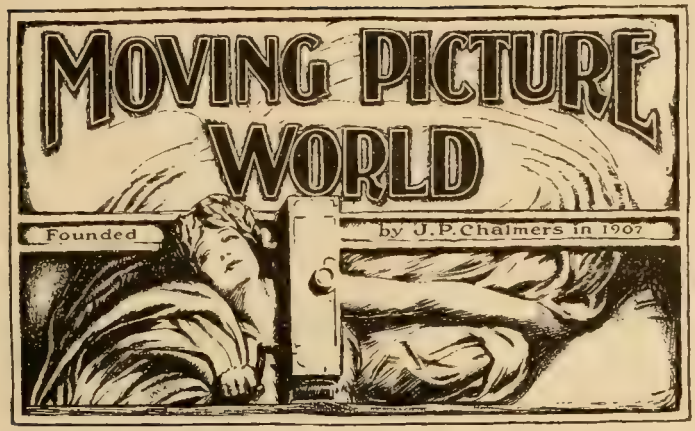
DeVry Corp., The.....1025
Enterprise Optical Mfg. Co.....1010
Power, Nicholas, Co.....1028
Precision Machine Co.....1013

PROJECTION SCREEN MANUFACTURERS.

Gold King Screen Co.....1025

THEATRICAL ARCHIECTS.

Decorators Supply Co.....1025



Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Managing Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, February 16, 1918

Facts and Comments

DEATH has taken high toll in the picture fraternity. Joseph Kaufman, a director of rare ability associated with the Famous Players-Lasky Corporation, and Leander Richardson, newspaper and publicity man of long service, more lately with the World Film Corporation, died last week of pneumonia. Both have left a discernible mark upon the records of their respective callings and their memory will long be retained by those who knew them and their works.

* * *

THERE is something hopeful in the announcement made this week on another page that the old Lubin plant at Betzwood is to be rehabilitated and that the click of the camera and the raucous voice of the leather-lunged director are again to be heard within its classic precincts. While the company is financed by wealthy Philadelphians, Ira Lowry, who built the plant at figures we hesitate to repeat here, is to be the technical director of its activities under the new ownership. Betzwood is a wonderful institution, and with its facilities Mr. Lowry has a wonderful opportunity. His knowledge of picturemaking, supported by a really capable staff of writers and directors, ought to produce marketable results to a most satisfactory degree.

* * *

WILLIAM A. BRADY, the dynamic, has severed his directorial connection with the World Film Corporation, renounced a salary of $100,000 a year because, he said, no company could afford to pay so much under present conditions, and will devote his time to motion picture production on his own hook. It is well. There is little matter how Bill Brady employs himself so long as he remains in the picture business. The particulars are not at hand, but we believe that he has accomplished some notable reforms in studio management. At a dinner given by another general manager of the World Film some time before Mr. Brady was called to the same position he made some very pertinent remarks on the subject of studio waste. His was the one hopeful speech of that evening. He may be induced to tell what he has accomplished, and, if he does, it will be an interesting story.

*

Another thing: he has held the N. A. M. P. I. together longer than any similar body in the motion picture trade has been able to exist—and that's a lot for one man to do, if we may be permitted to remark. In that time he has had difficult questions to answer, some knotty problems to solve, but his eminent fairness on all such controversial matters has challenged the admiration of his associates, and the N. A. M. P. I. still exists and is a considerable benefit to the trade.

*

No, Bill Brady should not quit the motion picture business yet. His term as president of the N. A. M. P. I. does not expire until August, at which time he should be re-elected for the good of the business.

* * *

THE list of attractions at the moving picture houses in New York and also at the regular theaters, for the week of February 4, indicated that the amusement seeking public is still in favor of the lighter forms of entertainment. Of the five leading Broadway screen theaters but one showed a picture of serious purpose. The features at the four other theaters ranged from melodrama to comedy, farce and a story of adventure. Out of forty regular theaters four ran serious dramas, twenty-one housed comedies or farces, twelve had musical shows, two spectacles, and one straight melodrama. It is worthy of note, however, that the piece which far exceeded the others in length of popularity was a morality play which has already enjoyed half a dozen engagements in New York and has duplicated its metropolitan success all over the United States. This condition holds good with the moving picture. The solid successes will always be made with the dramas of real purport.

* * *

A GOOD habit is its own reward. The regular patrons of the New York motion picture houses who have been in the habit of attending their favorite screen theaters every week have not been discommoded during the newsdealers' strike, which prevented the theater "ads" from reaching the public. Without taking sides in the matter or dwelling upon the importance to the public of receiving the news at such a time as the present, it is worth while to recall that news reels have been shown daily in the moving picture theaters of the city, and many of the more important happenings have thus been learned.

Deep Veins Untouched

Louis Reeves Harrison

WHEN you were a kid, when mamma first took you to the theater how beautiful it was, just like fairyland! Now you are a scoffing materialist, some of the pleasures of your life have gone. You may not sigh for credulous youthtime, but it would not be entirely amiss for you to feel some of the thrill you once knew, the ardor of appreciation which lifted you sensuously and spiritually out of this dull old world into some vague foreshadowing of life on the thousands of bright other worlds shining out in evening skies.

The child sees beauty on every hand from true perception, but without appreciation of causes, an intellectual enjoyment to come later in life, but at no time during our superior maturity are we insensible to beauty conveyed to us from the mind of creative genius when it is done with such skill that we are unconscious of the workmanship involved, when we are not thinking of the author and the director and the actor, but only of the beautiful composite work of art as a whole, of its significance, of its appeal to our emotions, of its effect on soul consciousness.

How can any such powerful effect be produced under present conditions? There are some astonishingly good attempts, and it may be taken for granted that good intentions are not lacking, but the discovery of gold in moving pictures has led to a lot of eager surface scratching by those who feel impelled to get all they can in the shortest possible time, while great solid veins of pure gold lie beneath the surface unmined. True artistry is being developed in all departments, but it is scattered, whereas it must be unified and encouraged to work like a piece of machinery where there is no friction, before splendid results can be expected.

Methods of distribution are a law unto themselves just at present, but a little reflection will easily convince anyone that present methods of distribution may not always obtain. No secret is made of the fact that they are not entirely satisfactory to the exhibitor. One can hardly go astray in believing they will improve, and improvement means change, yet, for all that, they have imposed conditions upon production which are almost intolerable. This is because men of undoubted ability as distributors, where system and business organization count most, have assumed leadership in production where artistry should dominate.

There are men so dumb as not to understand what is meant by the term "artistry," even on trade journals, though the word plainly implies the highest quality of workmanship. It involves more than doing beautiful things, more than doing them beautifully when an art of expression is concerned. It means that the art must be so conceived and expressed as to communicate fully to thought and feeling. It is a good job when we enjoy every moment of it in our minds and hearts without knowing it is a good job. The highest skill of workmanship conceals itself for the sake of the impression to be made on an audience.

Such is the charm of illusion, a rich vein of gold almost untouched in the scramble for glittering stars and the pay gravel of old plays and defunct novels. Those first in the field are after what is in plain sight. It is a hurry-up scramble of bitter struggle now and then for contested claims, with occasional attempts to stake out the entire property, while just over the hills, in the valley beyond, spreading beyond the reach of mortal vision, are inexhaustible veins and rich nuggests of true metal, buried beyond the reach of careless and superficial methods. It is only a question of time when they will be discovered.

No man has the effrontery to deny that avarice is back of human effort to make big money, and it is almost unbelievable that all men are not avaricious. It may come as a refreshing surprise, therefore, that no man ever succeeded as a great artist who was in a hurry to make money. Fine workmanship implies care, and great pains taken to do the best possible work in any art imply leisure. It takes time to turn out the right kind of a moving picture, just as it took time for Raphael and Angelo to express their genius at Rome. The rush of eager distribution may be all right in itself, but it is irreconcilably opposed to fine production.

Question which has arisen in many minds—why not separate the two? One of the first releases of ten reels to succeed in this country was made in Italy, where the producers concentrated upon every department of artistic workmanship, wholly unembarrassed by the American distributor. He had no idea what they were doing, no idea of interfering with their tremendous effort, but this did not prevent him from attaining a large and profitable sale of the completed product, to which he devoted the energies of a mind trained to the department of distribution only.

On one side was a union of creative and constructive talent, wholly unadvised by the business end. On the other a composite of talent to market the artistic creation. Is that not the scientific way to mine pure gold? Is that not the largest and best way to get big results? Let us not question for a moment the honesty of intention when the business man goes into a studio with a line of what seems to him "practical" suggestion. His idea is to fit the pictured story to what he deems to be the capabilities of a company he has engaged to interpret stories, but he is only pouring sand into the bearings of complicated machinery.

The man who is financing a producing company feels that he is entitled to an opinion as to what should be done and how it should be accomplished. Very true, but his opinion is not a mere suggestion. It is bound to affect those who draw their pay from him. He may feel justified in saying that certain things in a pictured story may suit one audience and not another, but that is not the question at all. No one doubts the innumerable kinds of human taste, but there is at least one truth for all audiences of all kinds and at all times, the truth in the story which carries conviction and holds interest while it drives home that great truth as its reason for existence.

On the horizon of minds of many in a moving picture audience there has never dawned some of the greatest and most beautiful truths known, appreciated and enjoyed by the more fortunte members, a tiny minority. The lives, experiences and moods of the great majority are narrow. Yet they know there is a wonderful world beyond their own. They *feel* a sense of deprivation when they are shown what is commonplace and makeshift imitation. To give them a long series of meatless and wheatless pictures is to deprive them of mental nourishment.

By all means make money, but there is nothing inconsistent with that end by mining deeper than we have, by enriching the lives and cultivating the tastes of those who go to lowly places of entertainment, by responding to millions of imulses in all parts of the world for improvement in all that pertains to existence.

Keeping Close to the People

By Robert C. McElravy

MOVING pictures at the present time undoubtedly enjoy the unique distinction of being just a little closer to the people than either literature or the drama. It is the good fortune of the screen at the moment, and perhaps has been ever since the beginning of the war, to bring its messages to eager and enthusiastic observers, while this same public is inclined to look askance at much of the best the other forms of entertainment have to offer.

This may seem odd at first thought, for both literature and the legitimate drama are old, established forms of amusement, which may rightfully be considered indispensable to the people. They are indispensable, beyond a doubt; nothing can be greater than literature when it is great, and no one can seriously doubt the perpetual claim of the spoken word upon the affections of the masses.

Why, then, are moving pictures exerting the greater appeal at the present moment? Why is their message of greater consequence just now than that of either of the others? Their's is certainly not a finished art; even the most enthusiastic friend of the silent drama must admit that only occasionally do the pictures touch real excellence in every department of presentation. Any stronger claim in the present state of development would be complacent and unjustified. Yet the continued fascination of the screen, even under the most adverse conditions, can not be denied.

The first answer to such a query is that moving pictures are a cheaper form of amusement, and it is an answer that seemingly rings true. But making a thing cheap does not make the public anxious to see it, and it would be impossible to fill up a hall night after night at an entirely free admission if you had nothing to offer that answered a genuine public need. In fact, the reverse is nearer the truth; if you have something vital to offer you can ask almost any price within reason and the public will clamor at your doors.

It is doubtful if the question of price has a great deal to do with the popularity of moving pictures. Their closeness to the people is due to the fact that they are of the people, by the people and for the people. They have been from their inception a product of the masses and have grown up and flourished under the nurturing care of plain, common folks.

When moving pictures were first invented, they were exploited by ordinary showmen, who exhibited them as simple curiosities, like circus freaks, or trained fleas or any other thing that was new or startling. Then merchants and business men, looking for fresh opportunities, rented empty store rooms and began showing a few reels at night. Gradually it became evident that little stories could be enacted on the screen which interested and amused spectators. Then came the scenario writer, an untrained and undisciplined individual, who wrote out the wierdest sort of episodes for "the movies." The scenario writer knew no more about the business than did the average exhibitor; he didn't even know whether he was to get paid for his work. Very frequently he got ten dollars per reel and quite as frequently nothing at all. But he got the glory and he was doing something that interested both himself and the public intensely.

The early scenario writer knew nothing of art, but he had an honest passion for telling stories. He carved out his tales as roughly as might a crude artisan of the stone age; he literally hammered his situations into shape and plastered them together with mud created of dream-dust and tears.

The writer remembers an occasion several years ago when he saw a two-reel offering at one of the Broadway houses, which is exactly a case in point. The story was one of humor and sentiment, pure and simple. It was honest sentiment, not sentimentality, and while the plot was obvious in character, it got a tremendous hold upon the observers. There was sniffling in all parts of the house and handkerchiefs were applied freely to moist eyes. At the close the picture was applauded, the audience signifying in this manner that it had been having a perfectly gorgeous time. Now the scenario for this simple, but highly effective, story was written by a young man who but a short time previously had been a shoe clerk in Chicago, as the writer afterward took pains to learn. He became interested in moving pictures and, through patient experiment, had learned the trick of putting a scenario together. He knew little of writing, outside of school composition work, but he had the inborn talent for telling stories. He succeeded so well with his scenarios that he was able to give up his work as a clerk and supported himself at the new occupation, if not magnificiently, at least perhaps in the style to which he was accustomed.

Could this young story-teller have found an outlet for his newly discovered talent through literature or the stage? It is very doubtful, at least without several years of preparation, in which time he would have had to tone down his riotous gift of sentiment. He would have had to part with most of the fresh, unsullied enthusiasm which made his moving picture scenarios so successful with the public. And even if he had happened to succeed, what of the thousand and one other scenario writers who found their vent through the medium of the film?

The moving picture today remains close to the people because it has never been taken away from the people. The making of pictures has advanced wonderfully and scenario writing is no longer a mere trick, as it was formerly, but the time has not yet come when new ideas, fresh sentiment, free emotions and deep feeling are elbowed aside in favor of mechanical artifice. When the door is closed upon these things, then the moving picture will have its own struggles for survival.

What is to be the future of the moving picture, in relation to literature and the drama? It is not likely to usurp the functions of either of them, so long as the latter continue to make themselves valuable to the people. The invention of the automobile has not disturbed the essential uses of the bicycle, the trolley car or the railway train; it has merely afforded another means of travel.

The moving picture is simply another means of entertaining and informing the public. It may supersede both literature and the drama in certain phases, notably in travel and description and stories in which action predominates. It may also curtail considerably the literature of "explanation," for the moving picture is tremendously effective in exploiting new inventions and discoveries.

What the moving picture is most likely to do for literature and the drama is to drive them back to their normal functions; in other words, to bring them once more into the hands of the people. They will be forced to deal with and sympathetically interpret real life and character, to take up sincerely and honestly the real problems of the people. Mere cleverness and mechanical perfection of form will pass out before the aspirations and ideals of the new times.

The ultimate effect of the war upon this country is difficult to determine, but there is bound to be some sort

of a return to deeper feelings and spiritual consciousness. Despite fears expressed in some quarters, it is doubtful if there will be a return to Puritanism; only an obtuse refusal to see the new light could bring on such a tremendous reaction. The problem is perhaps not a moral question at all, save in a remote and not displeasing sense of the word, but rather a necessity for setting up higher artistic standards in recognition of the new era in which we are living.

The moving pictures, through their quick touch and devotion to the best interests of the people, are already pointing the way. There is every reason to believe that literature and the drama will soon be stirring with new impulses in the right direction.

Censors After Virginia

By Sam Spedon.

THE plaint which was raised by the exhibitors of Virginia the week of January 21, reminded us of the Civil War slogan: "On to Richmond."

A bill was introduced in the Virginia Assembly by a number of clergymen and Welfare League representatives favoring a state board of censors for motion pictures. This was so secretly done that the exhibitors did not know it was even thought of until it had been favorably reported from the codes committee. It came up in the Senate Chamber on January 25, when the committees on moral and social welfare of both houses of the General Assembly met in joint session for a hearing of the bill. So suddenly and surreptiously was the bill introduced the exhibitors were almost entirely unprepared to contest it. Making the best of the situation, Jake Wells and a handful of other exhibitors were there with their attorney to combat it.

After reading the arguments of both sides as printed in the Richmond papers, we must say that the introducers of the bill seem to have been better prepared with arguments in their favor. Besides the adherents of the bill were present en force and made a stronger impression.

Poor Response.

From several letters we have received the one hundred and sixty-six exhibitors of Virginia did not respond to the S. O. S. telegrams and letters sent to them urging their presence in Richmond on the day of the hearing. One letter informs us that only four exhibitors responded to the call, while the bill was reported upon favorably and will probably be passed upon in a few days. A second call was sent out to all exhibitors for a mass meeting at Murphy's Hotel, Richmond, on Tuesday, January 29, to gather data and prepare themselves for another hearing with a fair representation and presentation of their cause. At this writing we have not heard the results of that meeting.

Warnings Unheeded.

Almost every week we have pointed out in the columns of this publication the necessity of being prepared for just such "snap" tactics being sprung on the exhibitors in the introduction of censorship, tax and Sunday closing bills. We even advertise anti-censorship slides to run in the theaters. As usual the majority will not heed the warning nor the call to arms until some one is hurt or the attacking bodies are upon them and they find themselves in the hands of the enemy. Or else they are content to let a few do battle while they sit idly by.

Enough has been said about boards of censors in other states where they have been instituted to make us all familiar with what they mean to the motion picture industry. How these censors are paid a salary way beyond services rendered, and unnecessary tax upon the public, a means of political graft and spoils to favor a chosen few with sinecure jobs. What has occurred in Virginia is only a precedent of what is apt to happen in any other state. Be on the alert. Keep your ears to the ground. If you hear the slightest rumbling, get busy, get together and be ready to meet the approaching danger. It will do no good to lock the stable door after the horse is stolen.

Always the Eleventh Hour.

C. C. Pettijohn told a story appropos of the indifference of most exhibitors to things that concern their welfare. It was something like this: In a small town in Indiana they had a chemical fire department, instead of the modern fire apparatus and all that goes with it. They kept in a barn a lot of fire extinguishers filled with a liquid chemical. One night a fire occurred and all the volunteers rushed to the barn, grabbed the fire extinguishers, went to the fire, to discover that the chemical had dried up and the extinguishers were of no use. The citizens held an indignation meeting to discuss the negligence and unpreparedness of the authorities and to devise ways and means to combat future fires that might mean the destruction of the whole town. One old fellow arose and said: "I'd like to make a motion." Being granted the privilege of the floor he proceeded: "I move you, Mr. Chairman, that hereafter we make a thorough examination of our fire extinguishers three days before a fire takes place."

Doing All We Can to Help.

While we write these words of admonition we wonder if we are just doing it for our own satisfaction or because it is expected of us. If that is all, then our labor is in vain. If they are read and heeded then our effort will have fulfilled the purpose for which it was made, to arouse the co-operation of all exhibitors and the whole industry in the cause for which the exhibitors of Virginia are fighting.

Noted in Passing

By Sam Spedon.

PRESENT conditions are unquestionably an excellent laxative for relieving business congestion. It is a remedy for overproduction and adjusting the industry to its better establishment on a more stable foundation.

Startling Words.

The statement made by a manufacturer of state rights features that he was through with the states right man and personally he didn't want to take money from him, would indicate that he had a qualm of conscience or something. He went further and stated that dealing with him and the middle man had brought the percentage of profit up to 200 per cent, which was excessive and uncommercial. Another producer went so far as to state that such a system of profit had depopulated the theaters —that is, the bigger part of them. These remarks were supplemented by another producer who said: "By our plan the cost of distribution can be reduced to a maximum of 10 per cent. These announcements were startling news to us and rather disturbed our idea that state rights men and distributors are essential to the industry.

Our Own Censorship.

The advent of school teachers and principals as exhibitors of motion pictures should be still more convincing evidence that the pictures are rapidly overcoming the prejudices that some "truly goods" and "high brows"

have tried to instill, that they were not the proper mediums of transmitting education and enlightenment to the minds of the public. With the educators and clergy in the industry state censorship is unnecessary.

State Censor Boards Cost and Unnecessary.

Out of 4,766 pictures censored in the state of Maryland only 19 were rejected, subjected to an appeal to the courts. There were 659 eliminations from the 4,766 recommended. In many instances the eliminations were questionable as to their advisability. This censorship cost the exhibitors, and indirectly the public, $22,000. This same censorship costs New York City comparatively nothing, being handled by the National Board of Review and the local license commissioner by special request on complaint of any citizen. Any exhibitor found guilty of showing an objectionable picture loses his theater license. With this form of local censorship it practically prohibits a producer making and the exhibitor showing an objectionable picture.

Another On Its Way.

The independent moving picture theater operators and employees union of Brooklyn and Long Island, which is unaffiliated with the central union, known as 306, has been so successful that the independent New York City theater operators and employees are thinking seriously of organizing a branch of their own. The Brooklyn union claims that it has been instrumental in eliminating boycotts, strikes, demands and other interferences from the central union.

Censorship Threatens Virginia Exhibitors

Drastic Bill Establishing an Official Board Is Supported by the Virginia Picture Men

RICHMOND, Va., January 31.—A bill for a proposed Censor Board in the state of Virginia has already been reported favorably by the House committee, and the hearings have been brought to a close by the Senate committee. This bill calls for the drastic fines and imprisonments of the Maryland measure which is now being fought so strenuously by the Maryland exhibitors with, it is claimed, good chances for defeat. It calls for a tax of $2 a reel for original prints and $1 a reel for each additional print; exempts none of the pictures that have been played in Virginia in the past; and aims to appoint three censors who shall receive an approximate salary of $2,400 a year—this at a time when the Virginia exhibitors are paying their reel taxes, their income tax, their ticket taxes, etc.

One man well versed in conditions in this state estimates that the passage of this measure would place upon the 166 exhibitors of Virginia an additional burden of $30,000 to $35,000 per annum, and reasoning from the number of houses that have recently gone out of business in neighboring states, he figures that this entire burden will have to be borne by a constantly decreasing number of motion picture theater owners.

Strangely enough, the exhibitors of Virginia, headed by Jake Wells, president of the American Exhibitors' League of Virginia, at the meeting held this week at Murphy's Hotel, Richmond, Va., came out openly for censorship. Mr. Wells in his opening remarks to the exhibitors declared: "We favor censorship. We want it. We believe it will save reputable exhibitors from the fly-by-nighters," and the exhibitors of Virginia, following their president's lead thereupon not only indorsed his remarks, but memorialized the Virginia Legislature to this effect both as an official decision and through the remarks of both president and secretary before the Senate committee on the floor of the Senate chamber.

True it is that Mr. Wells qualified his statements by asking for a substitute which requests that no film shall be shown in Virginia unless it shall have first passed some other legalized State Board or the National Board of Review.

Adherents of the measure promptly knocked the Wells amendment full of holes by showing that it would leave the State in statu quo—that in reality Mr. Wells' proposal was really no censorship at all for Virginia, but meanwhile Dr. Cannon, leader of the adherents of the bill, emphasized the fact that both Mr. Wells and his secretary had distinctly said: "We favor censorship," and they therefore considered it a final argument that since the exhibitors wished censorship the only other step to be taken was to give Virginia a state board that would decide for Virginia what Virginians should see in the way of film.

C. F. Senning, Fox Film representative, who with men from the World, Metro, Paramount, Artcraft, First National, General Film, and other companies had journeyed to Richmond to present the manufacturers' side of the case, asked the Senate committee for time in which to prove to the committee, by petitions and expressions from motion picture patrons and from the great mass of the people, whether this measure was founded n a popular demand or upon the demands of political reformers whose interest might lie either in publicity for themselves or in political jobs for their adherents. He openly stated that Dr. Cannon had solicited telegrams and expressions from his friends and cohorts throughout the state. He wished the same privilege.

Mr. Wells jumped to his feet exclaiming as follows, quoted from the Richmond-Virginian of today: "The exhibitors in the organization I represent," he said, "want you gentlemen (the members of the Senate committee), to understand that we will have nothing to do with any effort to agitate this question in that manner. We have said here this afternoon all that we wish to say (referring to his declaration for censorship), and we do not propose to annoy you with petitions."

In this manner Mr. Wells not only closed the door on his own case through declaring for censorship, but he closed the door for his opponents by openly putting himself on record as being against getting his public's real voice on this legislation.

At a late hour this evening it was felt that the Senate committee would report the bill out of committee at any moment. If this proves to be the case a hot fight may be looked for upon the floor of the House and the Senate in an effort to prevent the bill from passing. Advocates of the bill declared that putting this statute on the books of Virginia would be only the starting of a chain of similar legislation through the efforts of Dr. Cannon and his cohorts, extending through the Carolinas and further South where the rulings of the National Board of Review have previously been considered sufficient.

SUBSTITUTE BILL OFFERED.

Since receiving the foregoing information an effort has been made by Mr. Wells and the Virginia exhibitors to secure a modification of the drastic measure originally proposed. The substitute bill reads as follows:

A BILL.

To regulate the exhibition of moving pictures, and of advertising matter in connection therewith, and to provide penalties for the violation thereof.

Be it enacted by the General Assembly of Virginia:

1. That the word "film" used in this act means what is usually known as a motion picture film. The word "view" in this act means what is usually known as a stereopticon view or slide, but is not to include legitimate advertising announcements, or news bulletins. The word "persons" includes an association, co-partnership, or corporation.

2. It shall be unlawful to sell, lease, lend, exhibit or use any motion picture film, reel or view in the State of Virginia, unless the said film, reel, or view has been first approved by the association known as The National Board of Review of Motion Pictures, or by some Board of Censors or Review created by the laws of some State of the American Union.

3. In the case of motion pictures, a statement of such approval shall be shown on the screen to the extent of approximately four feet of film; and in the case of slides or views, each set shall have at least two slides or views showing such statement.

4. No banner, poster, or other like advertising matter shall contain anything that is immoral or improper.

5. Any person violating any of the provisions of this act shall, upon conviction, be deemed guilty of a misdemeanor and be fined not less than ten dollars nor more than fifty dollars for the first offense; and for any subsequent offense he shall be fined not less than twenty-five dollars nor more than one hundred dollars.

Every effort possible is being made by the Virginia exhibitors to procure a favorable consideration of this substitute as the only way out of a desperate situation.

W. A. Brady Quits Producing for World Film

Will Conduct Propaganda for Better Business Conditions—Also Will Make Pictures After His Own Ideas

WILLIAM A. BRADY has resigned as head producer for the World Film Corporation. Mr. Brady will continue as a member of the board of directors. This action on the part of the veteran theatrical man, which incidentally means the passing up of a salary of $100,000 a year, marks his dissatisfaction with present conditions in the industry. Chief among these are uneconomic distribution and the unbusinesslike methods prevailing in the operation of studios. Mr. Brady announces he will continue as president of the National Association of the Motion Picture Industry until August and that immediately he will begin a propaganda for the betterment of the conditions of which he complains. At the same time he will produce independently and on lines which to him seem to be dictated by the present business situation.

William A. Brady.

Early in the week the following statement was issued by Mr. Brady:

"After two years of the most intensive application to the production of a regular program of weekly releases, at the same time carrying on my many theatrical and other enterprises, I have decided, in justice to my own interests and the demands upon me at this time, to withdraw from my active responsibilities in the World Film Corporation, retaining my seat upon the directorate and my interest in the company. I shall, of course, expect as well as strive that the success of World Pictures may be continued and the company prosperous, as heretofore. Production and other plans for the future are in good shape in the World Organization, and in due course exhibitors may expect to hear good tidings. The company will make further announcement in respect to its own intentions and plans in a later statement.

"I am happy to announce that the stock of completed pictures on hand with World is not only ample in quantity but in quality to satisfy the most exacting and to make entirely unnecessary and unjustifiable any intimation that there could be or would be any interruption in regular service of dependable pictures.

"Finally, I wish you would express to the trade my deep appreciation of the great cordiality that has been extended to me and of the reception that has been given my productions and to say that in the future, as in the past, I shall always be keenly interested personally in watching the development and doing what I can to help in the safeguarding of the interests of the producer, manufacturer, distributor and exhibitor alike.

"What my motion picture plans for the future are has not as yet been decided. For the present I shall devote myself to the completion of my big picture—'Stolen Orders.'

Mr. Brady Amplifies His Statement.

"Yes, I am going to continue to produce unrestricted by any rules or precedents," said Mr. Brady Friday at his office in the Playhouse when a World man asked him as to his future plans. "A man said to me today: 'You say in one breath that things are wrong and can't go on and in the next you say you are going to continue producing. How do you reconcile the two statements?' My answer is that I am going to continue producing but on an equitable basis. I don't want or I don't propose to stand around a studio and see a star come in at 11 o'clock, do a couple of scenes, go out at 12 o'clock for lunch, stay away for a couple of hours more, come back and put in an hour or two and then have an engagement which requires immediate departure.

"I have been supposed to install an efficient system and I have got tired of trying to put up with such things as I have outlined. If a man or woman is to be paid five hundred or a thousand dollars a week by a company for whose expenditure I am responsible the player must deliver the goods.

"I took the job as president of the National Association and have tried to make good. I found all the people arguing about conditions, but nobody ever approached the producing condition. Asked to get at the root of things they sidestepped. I have traveled over the country talking to exhibitors, spending my own money, trying to get them to harmonize. You know those efforts have been successful. But it is different with the producers and distributors. At a dinner the other night at which all the heads of the business were present I talked about the fundamental wrongs of the trade. When I got through I was alone.

"I have resigned a position paying $100,000 a year because as conditions are I don't feel that I can earn it. You know if a stage producer puts on a play and he feels that it is not going to be a success at first he can explain the situation to his players and obtain a temporary concession in the way of salaries. Do you think anything like that can be done in the picture business? Conditions mean nothing to motion picture players; they will tell you they cant' cut salaries.

Reconstruction or Bankruptcy, Says Brady.

"As head of the industry I am supposed to represent the exhibitor as well as anybody else. The exhibitor doesn't believe that. The only way I can prove I am in earnest about my public job is by throwing up my private job. I know that this business needs reconstruction. If you don't have reconstruction you are going to have bankruptcy—just as sure as we are sitting in this room.

"For the past eighteen months I have been in a studio working with my coat off, and I know what goes on in studios I have seen with my own eyes what some of these people do. I am going to wake them up. I know many industrious and conscientious directors, actors and studio employees—people who really work. I am not referring to these, because their honest efforts are blocked by the incompetents and ingrates who refuse to give value received. Howard Kyle is one of the foremost figures and a man of influence in the Actors Equity. Recently I put Mr. Kyle in a picture—the first he has appeared in—and did it with the particular purpose of giving Mr. Kyle the opportunity to observe at first hand in the studios the deplorable conditions which the producer is forced to stomach in his relations with many overpaid actors, who hardly earn their salt.

"The exhibitors got together. Now I am going to make the producers get together. I am going to try to lick producing and distributing conditions.

"I am leaving the World Film in excellent shape. The product is provided for up to June 1. I know of no other company in the country that is twenty-four pictures ahead of its schedule.

"'Stolen Orders,' on which I am working, is not to be a World Film production. It is an all-star subject on the lines of 'The Whip,' comprising in the cast the best players in our studio. I have met the expense of the subject out of my own pocket.

"I shall continue as president of the National Association until August, and I am going to work along the same lines as in the past regardless of who is hurt."

Mr. Brady left for Detroit February 2. He said possibly he might also visit Chicago, but that in any event he would be back in New York February 6.

FRANKLYN RITCHIE KILLED IN ACCIDENT.

The many friends of Franklyn Ritchie will learn with deep regret of his death, the result of his automobile turning over on the Santa Barbara road. Mr. Ritchie was a well-known screen player, his last work having been with the American Company. Prior to that he was for a long time with the Biograph, playing leading roles. Two years ago Mr. Ritchie retired from studio work and entered the automobile business. He was fifty-two years old.

The Motion Picture Exhibitor

Manhattan Local Meeting

New York Exhibitors Hold Long Session on a Variety of Subjects.

A SPECIAL meeting of the Manhattan local of the Exhibitors' League was called at its rooms in New York City on Tuesday, January 29. There were at least one hundred in attendance. Preliminary to the regular order of business, Grant Anson, chairman of the law and legislative committee, introduced Senator Peter Dailey of the Borough of Queens, who addressed the meeting. Mr. Dailey had been instrumental in the defeat of the Wheeler tax bill and cast the deciding vote against the Sunday opening bill at last year's session of the legislature. He warned the exhibitors to beware of the introduction of similar bills in this year's legislature. John Manheimer then introduced John J. Goldstein of Goldstein and Goldstein, who has been retained as attorney this year for the league. Mr. Goldstein said he simply wished to become acquainted with his future clients and give them a chance to look him over. He also said "While I have been retained as your counsel for the year, I do not wish you to feel obliged to continue my services if they are not satisfactory. If, at the end of a week, month or three months, you feel that I am not worthy of your hire, you are at liberty to cancel our agreement. I do not want to take money I do not earn."

The music license question of the Society of Composers, Authors and Publishers was introduced by Lee A. Ochs. He said that he was just in receipt of two or three contributions of $3 each, from recent and non-members of the League, which he had refused to accept. He explained that exhibitors generally had got the impression that he and the paper with which he is connected were raising a fund to defend any exhibitor who might be summoned to answer complaint against him by the Society, could send $3 and he would see that their case was taken care of. This impression is all wrong. The facts are these: The National Exhibitors' League of America passed a resolution at Chicago in convention assembled that every member of the National League would pay $3 each, to make a test case of any exhibitor who might be brought into court for trial. Such a test case had been tried before Justice Goff in New York City and his decision was being awaited. Mr. Ochs went on:

"Already the National League has expended $800 on this case and this was only part of the cost. As is well known, only a small percentage of league members had paid their $3, and those who haven't expect me or the paper I represent to answer every summons they receive from the attorneys of the music society. This would be impossible, as it costs $10 to file answer to those summons and the $3 fund does not provide for the care of them. If an exhibitor disregards the advice of his league president not to use restricted music until this test is decided one way or the other, then it is up to such exhibitor to take care of his own summons."

The secretary of Manhattan local was instructed to send notice to all its members who had not done so, advising them to contribute in accordance with the action of the Chicago convention last July. Many members at the meeting came forward and paid their contributions to the treasurer, without receiving notice.

Representatives of the "Manufacturer to Exhibitor Direct" who were there to present their plan to the league members were introduced. Joseph A. Golden, of the Triangle, was the first speaker. He laid briefly before them the plan, in outline. He said among other things: "When we deal with you boys we are through with the state rights purchaser. I personally want to break away from the state rights man and deal with the exhibitors direct, to eliminate excessive profits and get down to a stable basis of business operation."

C. C. Pettijohn, general manager and promoter of the plan, was next introduced as a member of the American Exhibitors' Association. He admitted it, but said the allied convention of exhibitors at Washington last February had brought the two organizations closer together and made their differences only a question of time before they would be forgotten. He emphasized his belief in the direct to exhibitors' plan and advised them to accept it as the only solution of waste and the excessive cost of distribution.

I. E. Chadwick, of the Ivan Co., was the last speaker. He went into a detailed explanation of the plan as set forth in the published statements and explained the great cost of production made necessary by the middleman in distribution and the enormous salaries paid stars, many of whom were overpaid. By the direct plan the cost of distribution would not be over 10 per cent. The selection of stars, he announced, would be governed by the choice of the exhibitors who would be represented on the board of selection, in choosing the kind of plays they preferred, the stars and the directors. He also announced that already 1,700 of the 2,700 days needed to perfect the plan had been signed by the exhibitors and two more producers had joined the plan, namely, Herbert Brenon and Shubert, Hammerstein and Ince. "If the exhibitors," he said, "want Mary Pickford or Douglas Fairbanks, there is nothing to prevent you getting them or any other star. Anyone of them, if the exhibitors do not want them, aren't worth a plugged nickel." In answer to a question, he said that the books of the plan would be open to inspection and a certified accounting on each feature of expenses and profits would be given to the members. A motion was made and carried that the Manhattan local indorse the plan and a committee of five be appointed to confer with the seven manufacturers comprising the plan. The following were selected for the committee: Sydney Cohn, Ike Hartstall, S. Moross, I Eidelstein and Mr. Gollingino.

The question of closing on Lincoln's Birthday, Tuesday, February 12, was discussed as to possibility of gaining permission to remain open that day. It was decided that it would do no harm to write Fuel Administrator Garfield and others in Washington, requesting permission, but it was thought that there was little hope of receiving an exception to the general ruling of the Administration.

It was reported by Sydney Cohn, chairman of the selection committee, that at the next meeting of the league, they would have some definite information on selection of the new home for the Manhattan local exhibitors' league.

On motion to adjourn one of the most interesting exhibitors' meetings was brought to a close 5:10 P. M., after a four hours' session.

OREGON LEAGUE TO HAVE PROJECTION ROOM.

The Motion Picture Exhibitors' League of Oregon has completed all arrangements to install a complete projecting room in its club quarters for the use of exhibitors and the

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

North Carolina M. P. E. L. at Greensboro, N. C.....February 12

trade. A minimum charge for running films will be made and the proceeds will be applied toward the payment of the rent on the league rooms.

Cocks Addresses New England Men

Board of Review Official Pleads for Care in Selection of Pictures in Soldier and Sailor Communities.

A DELEGATION of exhibitors attended a meeting of the Massachusetts and Rhode Island branches of the Motion Picture Exhibitors' League of America, which was held at the headquarters of the organization, 127 Pleasant street, Boston, Tuesday afternoon, January 29. Several guests also were present, including Orrin G. Cocks, secretary of the National Board of Review; John M. Casey, motion picture censor for Boston under Mayor James M. Curley, and Miss Rose M. Tapley, who is touring the United States under the auspices of the Famous Players-Lasky Corporation.

Michael J. Lydon, of the Hamilton theatre, Dorchester, who was elected president of the league at its annual convention Tuesday, January 22, presided.

A motion for action was made by former president Ernest H. Horstmann, who announced the receipt of a letter from National President Lee A. Ochs, stating that the latter had sent a telegram to Fuel Administrator Harry A. Garfield at Washington, requesting that motion picture theaters throughout the country be allowed to remain open on Lincoln's Birhday, February 12, and close on the following day. Mr. Horstmann moved that the league members embody a telegram along the same lines and wire it immediately to the National Fuel Dictator. The motion was passed.

"I am very much against New England exhibitors giving the long shows they are now doing," said Miss Tapley in a short address. "You should not and cannot afford to give your patrons double programs. No other territory is doing it and there is no reason in the world why you boys should do it. You can remedy this evil only by organization. One man can't say he will play one feature, one reel of comedy and a news reel and then the other exhibitor say he will present a double feature bill and several single reels."

Miss Tapley declared that the men who could not see the shorter program will be the ones to lose out in the long run. The people get tired of pictures when the show lasts so long.

Jacob Lourie, manager of the Beacon theater, took issue with Miss Tapley in the discussion. He said the moving picture houses were forced to give the long shows in order to compete with the vaudeville houses, which put on pictures in addition to their acts.

In his introduction of Orrin G. Cocks, secretary of National Board of Review, as the principal speaker of the afternoon, President Lydon paid a high tribute to the moving picture censor when he declared he had done a great deal in helping to make the industry what it is today.

Mr. Cocks declared that he had always tried to do his best to aid the motion picture industry and that he would continue to do so. "I come today as a representative of the Government," he said, "to see that motion pictures get their proper recognition in the United States."

Mr. Cocks gave the members an interesting talk on ways in which every exhibitor may further improve conditions with which the soldiers and sailors are bound to come in contact.

"I am here today to talk to you gentlemen as American to American on a standpoint of military efficiency," continued Mr. Cocks. "Many persons don't realize the leisure time of the soldier and sailor is the crucial time. But it is. The question of conditions in the vicinity of training camps and naval statons is a paramount one and must be looked into. There are a number of ships and camps here in Greater Boston. As soon as the soldier or sailor gets leave of absence he hurries to the centers to enjoy himself among the crowds of people.

"Please use the same care you have already done in the selection of pictures where the soldier and sailor is. This is the same appeal I am making from Portsmouth, N. H., to Norfolk, Va. You men have it in your hands to help the Government to send the fighting men to France 98 or 99 per cent. efficient.

"You are a great potential power. Your assistance is absolutely necessary. I have no criticism to pass on Boston picture houses. The pictures all right for families might not be all right for the soldier.

"I expect you to look far more intelligently at the pictures than I do. You should get the reviews from the trade papers."

Mr. Cocks stated that to his knowledge no pictures were new being put out of a salacious or suggestive character. "Of course," he said, "there are many fine pictures that should not be shown to soldiers and sailors because of certain scenes in them."

Mr. Cocks cited the Fox production "Cleopatra." "I think that picture is one of the finest pictures I have seen in a year or so," he said. "From a dramatic standpoint it is wonderful. But there are certain sections of the picture that should be taken out for the soldiers and sailors, though."

He also pointed out "The Daughter of the Gods," which, he said, was another wonderful picture, but that certain scenes in it were harmful to the soldiers and sailors and might lead the boys on. He stated that he would not book the picture for a soldier or sailor community.

On the topic of aiding the young men who are not supplied with money to pay for amusements out of camp, Mr. Cocks said that, though people generally thought the soldiers and sailors had no expenses because their clothing, food and shelter were given them by the Government, it should be remembered that they subscribed to the Liberty Loans and for war insurance and for other things, and that many of them who had dependents had but little left when it came time for them to seek recreation away from camp or ship. These are the men and boys he wants exhibitors to aid. Mr. Cocks continued:

"Some arrangement should be made to take care of detachments of, say, twenty men selected by the chaplain of the ship or division. The proposition of having blocks of troops sit in one section of the theater had failed in other sections of the country, because the troops will not sit in the seats. A plan of letting the men come in and sit down anywhere is much better. If as individuals you exhibitors are willing to do this some plan could be affected."

Leon Dadmun presented a motion that the league accord Mr. Cocks and all others every possible support.

Those present included M. J. Lydon, president; B. H. Cornell, secretary; Harry I. Wasserman, Mrs. Marcella Ayer, Mrs. Alice Rice Carroll, Stanley Sumner, E. H. Horstmann, Charles Mailley, Elmer R. Daniels, Leon Dadmun, Charles Hodgdon, Jacob Lourie, Samuel Grant, John M. Casey, Al Allen, Joseph Mack, P. J. Lydon, A. Montague, Al Somerby, George Bendslev, Charles Ross and Frank Brown.

Rainey Working for Exhibitors

Illinois Congressman Believes Picture Men Not Using Coal Should Be Exempt From Closing Rule.

THE exhibitors of those sections of the country that draw light and power from hydroelectric plants and who are not dependent upon coal for the heating of their houses have a champion in Congressman Henry T. Rainey, of Illinois. In Mr. Rainey's congressional district is a large number of motion picture theaters which come in this class, and on their behalf he has gone to the United States Fuel Administration in an effort to secure a modification of the Tuesday closing order.

In commenting upon the situation there, Mr. Rainey expressed the thought to the Moving Picure World Washington correspondent that something should be done to assist the motion picture theaters at this time in view of other circumstances which are curtailing their business. "In my district," he said, "some of the houses are heated with wood; some use coal, but all could use wood if necessary. Further, they get their light and power from the hydroelectric plant operated with the Keokuk Dam.

"These theaters, therefore, do not use coal for lights. They do not use coal for the production of power. They do not need to use coal for heating purposes. They do not produce merchandise and therefore have no freight to further clog up the railroads.

"The fuel administration officials promise consideration of this matter and I am in hopes they will view the matter as I do and treat individual cases on their merits, not bulking all together under a general ruling."

Kentucky Court Hits Sunday Shows

Decides Sabbath Opening Is Illegal—Leading Exhibitors Say Many Houses Will Have to Close.

EXCHANGEMEN are much disturbed over the decision of the Kentucky Court of Appeals recently handed down to the effect that under existing Kentucky statutes it is illegal to operate on Sunday.

The matter has been hard fought by exhibitors in the Blue Grass State for several years, and both the exhibitors and the interested film men had hoped that in spite of the existence of the old "blue laws" theaters might continue to

operate on Sunday. They point to the case in Ohio, where appellate courts have been compelled to hold that under an old statute no amusements may operate on Sunday, but where, none the less, the law is regarded as a dead letter, and is not enforced.

As there are over thirty houses in Covington and Newport, all securing their film supplies from Cincinnati exchanges, these exchange men will feel the loss of business, although it is believed that the larger houses, running two programs a week, will still run two programs. The smaller houses, however, and all of those running a nightly change of program, will, of course, cut out Sunday films, which have ordinarily been the best of the week, and this is an actual loss of business.

Several leading exhibitors on the Kentucky side say that many houses will be compelled to go out of business entirely, as they have been relying on their Sunday business to keep profits at a living level, the rest of the week generally showing a loss, or, at best, an even break. B. D. Griffith, of Covington, and George Strotman, another veteran exhibitor, both took this view, stating that the only possible salvation for many exhibitors will be a liberal view of the law and its non-enforcement, especially as it is believed that there are very few communities where public sentiment will favor Sunday closing of the theaters.

MARYLAND HAS BILL TO STOP CENSORSHIP.

Officials of the Maryland Exhibitors' League at their headquarters, 210 West Lexington street, Baltimore, appear to be keeping silent on the question of censorship. From other sources it has been learned, however, that the bill to repeal the censor law and abolish the moving picture censors has been introduced at Annapolis in the House by Representative Edward S. Delaplaine of the Frederick delegation.

Regarding the financial end of the Censor Board of Maryland, according to Governor Harrington's budget sent to the Legislature, one of the controller's items making up the increased income is for moving picture censors, $8,000.

One of the items is shown: Motion picture censors, amount expended, 1917, $13,229; Governor's allowance, 1919, $13,500; 1920, $13,353.

Pictures Released by Uncle Sam

Committee on Public Information, Division of Films, Gives List of Subjects Already Made and Making.

IN its report to the President for the period from April 14 to December 31, 1917, the Committee on Public Information gives detailed information of the work of the Division of Films which had been organized to make and distribute moving pictures to inform the American people about the purposes and progress of the Government's war activities. At first, the division had its own staff of operators to take its photographs. Later arrangements were made to have this work done by the photographic division of the Army Signal Corps.

Distribution is carried on through the councils of defense in the various states; wherever the councils of defense are unable to take on the extra work of the distribution it is done by various patriotic committees or societies in the different communities. The films are shown at public meetings of all sorts to half a million people a week.

There are two kinds of service: First, the weekly service that distributes one new subject a week of educational or propaganda value; second, the feature service, whose pictures, comprising an evening's entertainment, are wholly of a propagandist character.

The films thus far distributed in the weekly service are:

The 1917 Recruit, 2 editions (training of the National Army).
The Second Liberty Loan.
Ready for the Fight (Artillery and Cavalry maneuvers).
Soldiers of the Sea (Marine Corps in training).
Torpedo Boat Destroyers (naval maneuvers).
Submarines.
Army and Navy Sports.
The Spirit of 1917 (the largest maneuver staged in America; an attack by the Jackies at Lake Bluff upon Fort Sheridan, Ill.).
In a Southern Camp (general Army maneuvers).
The Lumber Jack (showing the growth of the Lumber Jack Regiment for reconstruction work in Europe).
The Medical Officers' Reserve Corps in Action (showing the development of the Medical Corps and training).
Fire and Gas (showing maneuvers of the new Thirtieth Engineer Regiment).
American Ambulances (complete display of ambulance work).
Labor's Part in Democracy's War (labor-union activities in the war).
Annapolis (naval officers in the making).

There are now in process of manufacture the following:

Ship Building (construction of all types of ships).
Making of Big Guns.
Making of Small Arms.
Making of Uniforms for the Soldiers.
Activities of the Engineers.
Woman's Part in the War.
Men Who Are Doing Things (portraying upon the screen, as far as possible, every person who is mentioned in public print as being active in war preparations).
The Conquest of the Air (airplane and balloon maneuvers).

The large-picture service has three pictures in the process of making:

(1) The Immigrant, to be released January 1, is a direct appeal to the immigrant, not only to become an American citizen but to feel his responsibility as a citizen.
(2) Columbia, portraying historical events in America and the growth of the democratic spirit of America that is now fighting the militaristic spirit of Germany.
(3) German Spies, to expose the methods of German propagandists in this country, to teach the public to refrain from talking carelessly, and to watch for those who are circulating rumors and false news.

The scenario department is in charge of Dr. George Pierce Baker. It is located at Harvard University, which institution has turned over all its facilities, and has given Dr. Baker leave of absence on pay. Radcliffe College, with which institution Dr. Baker is also associated, has extended a similar courtesy to the division. Associated with Dr. Baker are Dr. Worthington Ford, head of the history department of Harvard University; Professor Carver, head of the economics department; and Messrs. Hollywood and MacAlarney, of the Pathe and Famous Players scenario departments.

Thus far, the pictures have been quite generally used for the purpose of giving benefits for the various war activities, particularly to raise money for the war camp community fund. Young Men's Christian Association funds, and local camp funds. At one showing alone, in Boston, at Symphony Hall, with only three days' preparation for the meeting, over $16,000 was raised for war camp community fund.

All films are turned over to the Foreign Picture Service and sent to all countries.

The Division of Films is not in competition with members of the motion picture industry, but endeavors to co-operate with them wherever possible. Its pictures are not put in motion picture theaters except where these are especially engaged for the purposes of some war benefit. They are shown free, except where they are made use of for such benefits. Producers are encouraged to enter the field of making patriotic pictures, and many are taking advantage of the advisory functions of the scenario department.

Chevrons on Edward J. Langford

Edward J. Langford is a corporal in Company K of the 107th Infantry, and is stationed at Camp Wadsworth, near Spartanburg, S. C. Actor Langford was with the World Film Company and made his first appearance on the screen with Clara Kimball Young in "The Dark Silence." He was afterward featured with Alice Brady in "The Woman Alone" and "A Hungry Heart." Later he played with Gail Kane in "As Man Made Her" and with Ethel Clayton in "Yankee Pluck" and in "A Stolen Paradise." He worked in his last picture, "The Dormant Power," even after he had enlisted. He writes that he is finding the work very interesting and is anxious to get a chance to do his bit "over there" in France.

Edward J. Langford.

Corporal Langford is one of the hundreds who are showing the mettle of the young motion picture makers. Many have already made glowing records in the actual work on the battlefields. Some have been decorated for valor and many more will probably be. Best wishes and good luck to them all.

Betzwood Film Co. Buys Lubin's Betzwood Plant

New Company Acquires All the Lubin Patents —Ira McLowry Will Have Charge of Production—Players of Great Promise Engaged

OFFICIAL announcement of the organization and purposes of the Betzwood Film Company is made by Clarence Wolf, the president of the company, from its fiscal headquarters in the banking establishment of the Wolf Brothers & Co., in the Empire Building, Philadelphia.

The importance in financial circles of the incorporators and the extent and character of the equipment acquired by the company together with careful selection of department heads entitles the new organization to compete at the start for a leading place in the motion picture industry.

The initial step in the enterprise was the purchase outright and for cash of the Betzwood plant from Siegmund Lubin. The plant covers over 400 acres with three-quarters of a mile fronting on the Schuylkill river, about a mile from Valley Forge and twenty miles from Philadelphia. There is a Pennsylvania Railroad station on the grounds with a Philadelphia and Reading station several hundred feet from the gates.

Daylight studio buildings with room for productions of any size and equipped with up to the minute lighting systems; separate dressing buildings for companies and storage structures crowded with elaborate scenery are conveniently located on the grounds.

For moving picture purposes Betzwood is unique in respects aside from spaciousness. It is situated in a region famous for picturesque scenery. Within its own walls are many buildings to gladden the eye of an artistic director. There is a many towered mansion with great rooms and paneled halls and carved staircases which could be duplicated only in a European chateau.

There is a conservatory covering a third of an acre with a roof frame in which the copper alone represents a value of $25,000. The boathouse on the river is a turreted edifice of three stories. One of the several barns will accommodate two hundred head of stock. There is a natural lake and a deer park and groves of old trees and shrubbery of every native variety and imported from every quarter of the globe. There is a western village which looks as if it might have been transported from Arizona and planted here.

Of more practical import, however, is the series of factories comprising the film developing and printing plant, which, so far as size is concerned, is not only the largest, but larger than any two other plants in the world combined. More notable is the patented machinery for film printing employed exclusively at Betzwood.

These patents acquired from Siegmund Lubin constitute one of the extraordinary facilities of the new company. Beautiful in construction the machines operate with wondrous automatic precision. In fact, eighty per cent. of the Betzwood printing process is accomplished mechanically, a point that will be appreciated by experts. There is one machine that will automatically detect and stop itself on a variation of a thousandth of an inch.

Certain perfections in the revealed print on the screen can only be achieved through the Betzwood patent process. As the plant has not been in operation since the withdrawal of Siegmund Lubin from the industry the new company has decided to employ a staff of inspectors qualified to review exhibited pictures and make report on apparent indications of infringement of any of the processes covered by the Betzwood patents. It is the determination of the company to vigorously protect itself in this direction.

With enclosed studio grounds covering over 400 acres, completely equipped with every conceivable requirement, the Betzwood Film Company possesses an additional and essential advantage in item of capital. In the making of pictures their financial resources are practically without limit. Briefly, the company is able to dispose instantly of the financial end of picture propositions of any magnitude.

The entrance of sound capital in conjunction with other exceptional qualifications cannot fail to be welcomed by all who have at heart the welfare of the motion picture industry.

At the technical end, the affairs of the plant are under the general management of Ira M. Lowry qualified by long experience and recognized ability in every detail of picture making. Just before the formation of the Betzwood Company Mr. Lowry scored an individual triumph in his production of "For the Freedom of the World" for the S. & M. Film Company, of which he was the projector. No one has a greater circle of friends among stars, producers and directors and other motion picture workers than the energetic general manager at Betzwood.

That the company has another important asset in the membership of Leonard A. Blumberg will be instantly endorsed by the theatrical world in which he has long been conspicuous by reason of his abilities and remarkable acquaintance with members of every branch of the profession. With apologies for the mixing of mechanical metaphors, Mr. Blumberg may best be described as a dynamo with the switch always wide open. Another member of the company who has been allotted active duties is Norman Jefferies, a former Philadelphia newspaper man whose interests during recent years have been in the vaudeville department of theatricals.

Having put the printing factories into perfect order for immediate operation the Betzwood Company is now devoting attention to its plans for producing. In this particular it proposes to reach for quality instead of quantity. With no schedule demanding hurried releases it will seek the exceptional and novel in screen material. The story or play that offers no more inducement than the fact that there is no reason why it could not be made into a picture will have no chance with the Betzwood Company.

Nor does the company contemplate the game of bidding against other producers and the dummy for the services of stars. In fact, with ability to go into the market with practically unlimited capital, it is deliberately and confidently selecting to feature in its initial productions two artists who are new to screendom.

Louis Bennison, now leading in the western comedy drama, "Johnny Get Your Gun," and Tsen Mei, a full-blooded Chinese girl, at present a Keith vaudeville feature, are the trump cards with which the Betzwood Company will lead off.

Mr. Bennison, of course, will be featured in parts permitting his delineation of western character type which as revealed in "Johnny Get Your Gun" has been one of the biggest hits of the present theatrical season. In real life Mr. Bennison has had the experience of a rancher and is adept at the work and play of life in the open.

Standing over six feet in his socks and wearing the smile that will not come off until his friends are being crowded, Mr. Bennison during his present tour of the West is being described by critics as America's foremost exponent of western character.

Katherine Richardson in the St. Louis "Star" writes:

"Louis Bennison plays the role of 'this here cow-puncher' with all the trimmings. He's got the soft drawl down all right, he walks with a limp because he's used to wearing spurs and has legs rather bowed from so many long nights in the saddle. He is shy when he meets a woman and he has divinely blue eyes. He always is innocent and quiet in manner, but, oh, boy, when he's mad, those eyes shoot fire. Even Bill Hart hasn't a better steely glance than our hero."

Carlos F. Hurd in the St. Louis "Post Dispatch says:

"Picture Douglas Fairbanks, his stature increased and his features very much improved, transferred from the movies to the talkies and you have the measure of Bennison's ability as an entertainer."

Albert C. Weyman writes in the St. Louis "Times":

"Louis Bennison to the person informed as to who's who on the American stage means the man who has scored the biggest personal success of the season. He is that rare specimen, an actor by profession, but an actor in the best sense of the word. He is all personal magnetism, good looking in a wholesome way and he has a friendly all-embracing smile that wins from the start."

And in the inevitable competition and comparisons that will follow his first step into the screen, Mr. Bennison will have another potent asset: Youth, a quality that cannot be denied.

In Tsen Mei, a beautiful and gifted Chinese girl, the Betzwood company is confident that it has a sure card, one that cannot fail to be recognized as a star at its first twink-

ling on the screen. Born in Canton, China, twenty-four years ago, Tsen Mei has been learning something new every day. She is a marvel of versatility. An accomplished linguist, her English is a triumph in correctness. Completing her musical education in an American conservatory she is appraised by critics as a vocal wonder with a range from baritone to lyric soprano and including male tenor. Her vocal imitations cover every known variety of bird or animal.

She took a law course at Columbia College in New York and has her diploma. Bitten by the uplift germ she determined to investigate woman's experience in the business world and held down for six months a stenographer's job in a Wall Street broker's office.

Humoring the wanderlust she started a year ago on a concert tour of Australia and New Zealand from which she returned recently and signed for a tour of the Keith vaudeville circuit, until entering on her contract with the Betzwood Company in May.

Tsen Mei is an expert although reckless horsewoman. She excels in swimming and other sports. Were she locked out of a third or fourth floor apartment she could go hand over hand up a rope and laugh at locks. And, what is more to the purpose, she is a proficient actress, and in screen tests shows a cameo photograph.

The rare gift of wearing bewildering gown creations is also hers. Before departing for Australia Tsen Mei appeared at the Palace Theatre in New York City. Her number on the program immediately followed the Fashion Revue. The "Sun" remarked that after the revelation of the artistry of the combined New York modistes it remained for a demure Chinese maiden to walk out and step about a year ahead of their efforts.

The task of preparing original stories for Louis Bennison and for Tsen Mei has been entrusted to J. Allan Dunn, who with the work well in hand has gone into seclusion at his summer home at Lennox. The delivery of the scripts will be the signal for the starting of the wheels at Betzwood.

The business offices of the company are in the Empire Building, Philadelphia.

Death of Leander Richardson

Famous Dramatic Writer and Publicity Man Dies of Pneumonia After Brief Illness.

LEANDER RICHARDSON, widely known as a writer on dramatic subjects, editor of dramatic papers and an author of no mean ability, died Saturday morning, February 2, at his home, 30 West 47th street, New York, after an illness of but twelve days, the cause of death being bronchial pneumonia. The deceased was sixty-two years of age and leaves a widow, two sons and two daughters.

The funeral services were held at 10:30 o'clock Monday morning, February 4, at St. Malachy's church, Eighth avenue and 49th street, where requiem mass was celebrated. The pall bearers were Daniel Frohman, William A. Pinkerton, Henry Dixey, Edward E. Rice, Alf. Hayman, A. O. Brown, Robert McIntyre, Charles Stone, Joseph Low and Frederick McCloy. Interment was made at St. Raymond's Cemetery, Westchester County, New York.

Leander Richardson was born in Cincinnati, Ohio, February 28, 1856, and was therefore 62 years old this month. His father was Albert Dean Richardson, a newspaper editor, who became one of the most distinguished men of his time in the profession of journalism.

The younger Richardson was educated in the schools of Cincinnati and came to New York with his father when Albert Dean Richardson was made editor of the New York Tribune. Leander's first connection with a newspaper was as a reporter on the Tribune. Subsequently he joined the staff of the Boston Herald and became European correspondent for that newspaper. He was also a general writer and dramatic critic on the staff of the New York Times. Probably Mr. Richardson's best work was during the several years he was attached to The Morning Telegraph as a writer on current topics of the stage.

Mr. Richardson was intimately and prominently concerned with theatricals both as a business and as a profession for the greater part of his career and held high rank in the field of newspaper achievement.

Among Leander Richardson's works were such novels as "The Dark City," "Lord Dunmersley" and "As Ye Sow." Others were adapted for the American stage, including "Olivette," "The Snake Charmer," "Anselma' and "The Nominee." He also wrote the plays "Under the City Lamps" and "The Millionaire."

He wrote a prodigious amount of copy as a "free lance" in the newspaper profession, and it was his fortune to be in that region when General Custer and his men were massacred. His description of the scenes of Indian fighting on that historic occasion are among Mr. Richardson's most graphic writings.

During his later years Mr. Richardson devoted his energies to theatrical publicity, at which he was a past master. At the time of his death he was publicity manager for the World Film Corporation.

Steger May Succeed Brady

Proposal to Take Charge of World Film Productions Said to Have Been Made to Oldtime Theatrical Man.

IN CONNECTION with the rumor that Julius Steger is to be the successor of William A. Brady as Director-General of the World Film Corporation, a representative of the Moving Picture World called on Mr. Steger to verify the report.

Mr. Steger was reluctant to volunteer information, neither denying nor affirming the rumor. He did admit, however, that negotiations to that effect were pending, and his decision in the matter will largely depend upon Joseph M. Schenck, who is Mr. Steger's friend and business associate.

Julius Steger.

Mr. Steger feels that nothing could induce him to assume the great responsibilities of that position if, thereby, his partnership with Mr. Schenck would have to be severed, as he desires at all times to have the privilege, if only in an advisory capacity, to serve the interests of Mr. Schenck, thereby insuring for himself in return the valuable cooperation of Mr. Schenck in fulfilling the great responsibilities as Director-General of the World Film Corporation. Mr. Schenck is taking an active part in the negotiations now pending.

Mr. Steger, for many years, has been one of the best known figures on the American stage. As an actor-singer, and later on as a headliner in high-class vaudeville, his extraordinary success is well remembered by theatergoers from the Atlantic to the Pacific. His achievements on the screen as a star and producer are the following productions, made under his personal supervision:

"The Fifth Commandment," starring Julius Steger; "The Master of the House," starring Julius Steger; "The Blindness of Love," starring Julius Steger; "The Stolen Triumph," starring Julius Steger; "The Prima Donna's Husband," starring Holbrook Blinn; "The Libertine," starring John Mason and Alma Hanlon; "The Law of Compensation," starring Norma Talmadge; "Redemption," starring Evelyn Nesbit and her son Russell Thaw; "Just a Woman," starring Charlotte Walker. He is at present preparing for the screen debut of Miss Anna Case, the celebrated young prima donna of the Metropolitan Opera House. Mr. Steger is associated with Joseph M. Schenck, president of the Norma Talmadge Film Corporation and the Roscoe Arbuckle Comedies Company, in the production of state right feature pictures under the firm of S. & S. Photoplays.

LELAND OPENS MAINE BRANCH.

The Leland Theater Supply House of Montpelier, Vt., in order to accommodate the large number of its Maine customers, has opened a branch office in Portland, at 515A Congress street.

WILLIAM RUSSELL GOES BACK TO COAST.

William Russell after a visit of several weeks has left the dimmed lights of New York to take care of themselves and has left for the west coast to start work on a screen play.

Keeney Engages Players

Assembles a Notable Cast to Support Miss Calvert in "A Romance of the Underworld."

WHEN Frank A. Keeney organized the moving picture corporation which bears his name he declared that he would spare no expense to make its productions up-to-date and artistic in every particular. That he is making good his promise is evidenced by the manner in which he is proceeding with the production of his first picture. He has surrounded his star, Catherine Calvert, with an all-star cast, including Eugene O'Brien, David Powell, Edwin Forsberg and Sybil Carmen.

Eugene O'Brien.

Mr. O'Brien is one of the great favorites among the leading men of the screen. He is perhaps best known for his work with Norma Talmadge in her most important productions. Mr. Powell has a distinguished career on the dramatic stage with Beerbohm Tree, Ellen Terry and Forbes-Robertson. His first appearance in films in America was as leading man for Mary Pickford. He has also played opposite Edna Goodrich, Ann Murdock and Olive Tell in Empire All-Star Picture Plays. Mr. Forsberg is known in the film world for his excellent work in "Madame X" and other important productions. He is now appearing in a leading role in "Seven Days' Leave," the Park Theater success. The witching personality of Sybil Carmen as the "Moon Girl" in Ziegfeld's "Midnight Frolics" has been the talk of the town. Few stage beauties in recent years have gained such celebrity as she.

Sybil Carmen.

Ben Kutler, Mr. Keeney's scenario editor, has assumed the added responsibilities of studio manager. He has had a good deal of experience in studio work, having directed a number of important pictures, and therefore will prove a valuable coadjutor to Director Kirkwood.

The adaptation of "A Romance of the Underworld" for screen production by the Frank A. Keeney Pictures Corporation, with Catherine Calvert as star, is the work of Mildred Considine. Miss Considine made the screen version of "Ghosts of Yesterday," Norma Talmadge's latest and most successful picture, from the play "Two Women," by Rupert Hughes. She has just finished an adaptation of "Common Clay," in which Fannie Ward will be starred by the Pathe Company, and an original scenario, "All Wrong," for Bryant Washburn, of the same company. "Damnation of Doubt," also her work, is to be the first picture released by the Harry McRae Webster Company.

S. S. HUTCHINSON RETURNS HOME.

Samuel S. Hutchinson, president of the American Film Company, Inc., has returned to the Chicago offices after an extended trip to New York and Washington, where he was in conference with George Creel, relative to important motion picture developments.

New Shipping Regulations

Inter-State Commerce Board Approves Amendments Made By Bureau of Explosives.

FILM shipments will go forward under revised regulations submitted, last week, by the Bureau of Explosives to the Transportation Committee of the National Association of the Motion Picture Industry, when the proposed amendments to paragraph No. 43 are submitted to and approved by the Interstate Commerce Commission at Washington.

The new sections, c, d, e and f, refer to shipment of unexposed motion picture film, non-inflammable film and shipments of film with advertising matter and should be given careful attention by distributors, exchanges and exhibitors.

The amended paragraph No. 43 as revised to date by the Bureau of Explosives follows:

43. (a) Motion picture films must be packed in spark proof metal boxes or cans complying with Specification No. 32. Not more than eight reels (approximately 1,000 feet each) may be packed in one such outside container.

(b) Motion picture films may also be packed in outside wooden boxes complying with Specification No. 19, provided each reel is placed in a tightly closed inside metal container. The gross weight of such a package must not exceed 400 pounds.

(c) Unexposed motion picture film in tight rolls must be packed in interior metal cans not to exceed five rolls (approximately 2,000 feet) in one inside can; the cover of each inside can must fit tightly and be held in place by a strip of adhesive tape or paper. The interior cans must be securely packed in outside wooden boxes complying with Specification No. 19. The gross weight of one outside container must not exceed 400 pounds.

(d) Non-inflammable motion picture (cellulose acetate) films may be accepted without other restrictions when securely packed in strong packages of sufficient strength to carry to destination without rupture or leakage of contents; each outside container must be plainly marked "Motion Picture Film" and in addition must be market "Not Dangerous" as prescribed by paragraph 34 (c).

(e) When non-inflammable motion picture films are packed in the same outside container with inflammable motion picture films, the outside packages must bear the yellow label and the total contents of the outside container must not exceed the quantity or gross weight permitted for inflammable films.

(f) Shipments of motion picture film with advertising matter attached to the outside container, must not be offered for shipment. Shippers desiring to include advertising matter with their shipments of moving picture films must place the same inside the outside box containing the films.

Note—Shipping containers complying with rule 43 (a) effective October 1, 1914, and purchased prior to February 1, 1918, may be used for the shipment of motion picture films until September 1, 1918, provided they are securely closed and in good condition; and provided, further, that if fitted with telescopic covers, the covers fit tightly against the shoulder of the box body. Leather or web straps, if used, must be in good condition and tightly fastened. String or rope must not be used.

Fairbanks Asked to Make Army Picture

Invited by Surgeon General to Provide Real Entertainment for Soldiers and Sailors.

THAT Douglas Fairbanks is a prominent representative of the motion picture industry is evidently the opinion of the United States Government, which has requested the acrobatic actor to prepare a propaganda film for distribution among the men of the army and navy, in their camps and stations, here and abroad.

Major William F. Snow, of the Surgeon General's office, in a letter to Mr. Fairbanks said it was the desire to have him prepare, under the auspices of the surgeon general of the army, a motion picture designed for educational work among the military forces of the United States.

"The consensus of opinion," continued Major Snow in his letter, "among a number of the surgeon general's staff is that it is most desirable to have you as the prototype of the doctrine, as the protagonist of the drama. Will you do this for the United States Government as a patriotic contribution? This form of educational work constitutes an important part of the surgeon general's office and of the War Department Commission on Training Camp Activities. Your participation, therefore, would be a valuable and far-reaching service.

"What we want to put across to the men is the idea that clean living and physical fitness are, after loyalty and obedience, the prime requisites of the soldier. This picture to be most effective in presenting its propaganda must be intermixed and sugar-coated with unalloyed entertainment."

Immediately upon receipt of Major Snow's letter, Mr. Fairbanks wired Washington that he is prepared to undertake suggested film and requested further details. In the meantime the player, with his director, Allan Dwan, is at work on a scenario, which they will submit in the near future to the office of the surgeon general.

Government Organizing Film Bureaus

In the Last Month Eleven Offices Have Been Established in As Many States.

THE Division of Films, Committee on Public Information, announces that there have been created, during the past thirty days, eleven new distributing bureaus in as many states, making a total of sixteen distributing points in the United States organized by this division.

The most important of these bureaus is the New York Bureau, which was created last week by the New York State Council of Defense, at a meeting presided over by Governor Whitman. A motion picture committee was created consisting of J. Hamblen Sears, chairman; Robert A. MacAlarney and Lewis G. Kaufman, the last named representing the Mayor's Committee on National Defense. This new committee will absorb the functions of the former motion picture bureau of the Mayor's Committee and will expand the distribution of the Government's films throughout the entire state. The new committee will inaugurate plans for effective film distribution in the state.

In Pennsylvania a new bureau has also been created, with Edgar S. McKaig, of the publicity bureau of the Philadelphia Chamber of Commerce as chairman. A council composed of Pennsylvania's foremost film distributors and exhibitors is being organized to supervise the exhibitions of official films in that state. Herbert Quicksall, editor of the Photoplay World, will direct the publicity for the Philadelphia bureau.

In Indiana, George Ade, the author, who is giving most of his time toward keeping public sentiment alive in his state on war activities, has organized a motion picture bureau for the State Council of Defense, placing Richard Lieber, of Indianapolis, a practical film man, in charge of the distribution.

In Connecticut the distribution of the Government's films has been put effectively under way by W. D. Ascough, manager of the Palace theater at Hartford, who was selected by the State Council of Defense. Mr. Ascough and his committee now have two shows running daily, featuring the official films.

Other distributing bureaus organized during the past month include the states of Iowa, Nebraska, South Dakota, Montana, Utah, Minnesota, Wisconsin and Missouri.

LASKY PLAYERS GIVE A BENEFIT.

As a benefit for the Hollywood Studio Club, the Lasky Players recently gave John Masefield's artistic if melancholy drama, "The Tragedy of Nan," with Helen Jerome Eddy in the title role. To say that the Lasky Thespians covered themselves with glory at the initial performance would not be exaggerating.

Helen Jerome Eddy made Nan live—the pathetic, helpless yet somehow triumphant figure that one mentally creates from the reading of the play. Laurence Tibbitt was a striking character as the gaffer Pearce, while Lillian Leighton as the shrew, Mabel Van Buren as the evil cousin, Clarence Geldart as Mr. Pargetter, Cecil Irish as Dick, George Hackathorne as Artie, Harry Glazier, Irene Wiley, Leota Lorraine, Horace B. Carpenter and Wharton Jones in respective roles were individually excellent. The music was supplied by Max Fischer and J. Parks Jones during the entire act.

A considerable sum was realized for the organization.

THORPE GOES TO AERIAL SCHOOL.

Harry Thorpe, of the Douglas Fairbanks Photographic Staff, while in the midst of filming "Headin' South," received a notification from Washington, commissioning him to report immediately to the Aerial School of Photography, San Antonio, Texas.

Chief Cameraman Hugh McClung is training three new students, Glenn McWilliams, Len Powers and Connie De Roo, to turn extra cameras on the scenes in which Fairbanks does a difficult stunt or when a great number of "extras" are employed. Fairbanks and supervising director Allan Dwan arranged a dinner as a tribute to Thorpe's joining the colors. Every member of the organization was present.

MOROSCO BORROWS BELLE BENNETT.

Belle Bennett, Triangle favorite, has been borrowed by Oliver Morosco for his coming production of Ashton Stevens' new play, "Mary's Way Out," which will soon be given its premier in Los Angeles. Miss Bennett, who has just completed "A Soul in Trust," is now rehearsing for the part of the second woman and is rejoicing in a chance to return to the spoken drama.

To Novelize Chapin Subject

Albert Payson Terhune Will Write Story of 30,000 Words on "The Son of Democracy."

ALBERT PAYSON TERHUNE, the writer, has commenced a novelization in serial form of "The Son of Democracy," based on the Paramount series of the same name, written, directed and produced by Benjamin Chapin. Mr. Terhune will present a fiction article of some 30,000 words which will appear from day to day in the New York Evening World, commencing February 4. This novelization will be syndicated to other newspapers throughout the country.

In connection with its publication of this story in serial form, the Evening World will conduct an extensive exploitation campaign in which thousands of dollars will be spent boosting "The Son of Democracy." One sheet posters of the film will be used on delivery wagons, news stands, etc.

One of the foremost contributors to newspapers and magazines throughout the country, Mr. Terhune is widely popular among the American public. His serial stories have been read throughout the land.

Besides the foregoing publicity a special advertising campaign has already been started on Paramount's film series by Chapin. This drive is aimed particularly at the man, the woman and child who is not a regular patron of the motion picture theater. Advertising will appear in twenty-two magazines.

This advertising will be backed by a direct-by-mail campaign to several hundred thousand clubwomen, teachers, librarians, etc. Miss Rose Tapley, special Paramount traveling representative for this series of film, has already started on a tour of the country to address schools, women's clubs, etc. The first three installments will be released in February.

SMALLWOOD HEADS METRO'S CAMERA FORCE.

Ray Smallwood, one of the most efficient practical men in the industry, has been engaged by Metro as head of the camera and photographic departments of the Metro studio, 3 West Sixty-first street, New York. Mr. Smallwood formerly had his own producing company, organized for the releasing of industrial pictures. Later, with Ethel Grandin as star, he produced one two-reel picture a week for the United program, also producing for George Kleine.

Mr. Smallwood was cameraman for the old Imp company when Tom Ince was director and Doc Willat superintendent of laboratories. He was at the 101 Bison with Ince, and the two left the company together. For three years he was with Universal, being director all but one year of that time, in company with Herbert Brenon and Frank Crane.

TOM GIBSON GOES TO DENVER.

To take charge of the Comedy scripts for the National Film Company, which has recently opened its new studio in Denver, Tom Gibson has been brought from Los Angeles. His first story, the production of which has just started, is being directed by Allen Curtis, with Bud Duncan, Dot Farley and Kewpie Morgan playing the leading roles. Tom Gibson and Allen Curtis, writer and director respectively, as a team make a good combination.

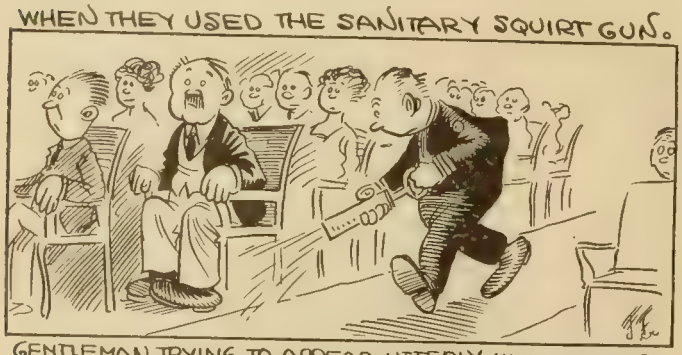
Scene from "The Installment Plan" (Paramount).

Grinding the Crank

With Thornton Fisher

ALL the moving picture actors and actresses in California live in bungalows according to the dope. We kinda wonder whether it is possible that one or two of 'em live in an apartment just to be different.

* * *


WHEN THEY USED THE SANITARY SQUIRT GUN.
GENTLEMAN TRYING TO APPEAR UTTERLY UNCONSCIOUS OF THE USHER'S PRESENCE AS HE SPRAYS THE IMMEDIATE VICINITY WITH "ROUGH-ON-GERMS."

* * *

A man's feet never feels so large and cumbersome as when the usheress throws a flashlight on the floor under him in search of a lady's glove that has been lost.

* * *

Disillusionment Thy Name is "Personal Appearance,"

or

Why Is a Personal Appearance?

Why is it that a person who will drop ten cents into a moving picture theater box office to see a certain star in pictures will amputate ten bones from his bank account if necessary to see the same star in "real life" appear in his favorite picture house? Not being an editorial writer we can't answer our own question. However, we have a hunch that if the star's employer could absorb the general line of whispered conversation and "asides" from the audience who climbed over each other to get a peek at said celebrity he might return to his hearth fire a sadder but far wiser man.

Mystery stimulates the imagination.

A Divine Providence endowed each of us with a more or less active imagination on which fancy might paint the pictures concealed from the human eye.

We show the actor on the screen leaving a scene. Physically he has passed from our vision. The title reads, "John leaves for the big city." Thereupon we build a mental picture of our own showing John hot-footing it for the big burg. On the other hand, if after reading the above title John is shown leaving the room and sitting on a trunk waiting his next scene the little old illusion suffers an awful wallop. I am digressing slightly to get to the point. Why are most persons connected with the industry made the butt of interrogation concerning the personal side of a particular star? The "Answer Man's" column in the movie magazines contain dozens of questions pertaining to the stars' private life, such as the color of his hosiery, his pet breakfast food, whether it is true that he has two freckles on the end of his nose and the number of his children, if any.

They are curious. They want to go behind the scenes, so to speak. They have surrounded the player with certain mental conceptions which by means of "personal appearances" the producer proceeds to tear down.

Some one says "Popularity."

How in the world it increases the popularity of a star to drag him or her before the footlights away from the atmosphere of the picture is beyond us.

"I thought he was tall. Shucks! He's short."

"I thought he had a deep voice. Fudge! It's squeaky."

This is not to write in disparagement of the personal qualifications of those who are doing the splendid work in our pictures. You can't please everybody.

But you say, "The people want it."

That's just it. Make them want it. Continue to shroud the pictures and the stars in a certain mystery. Keep them in their play-world.

Let them think of the star only as they see him or her in the pictures.

Give them the pictures they want, if you are lucky enough to know what the public like, but don't bust up that perfectly good little illusion.

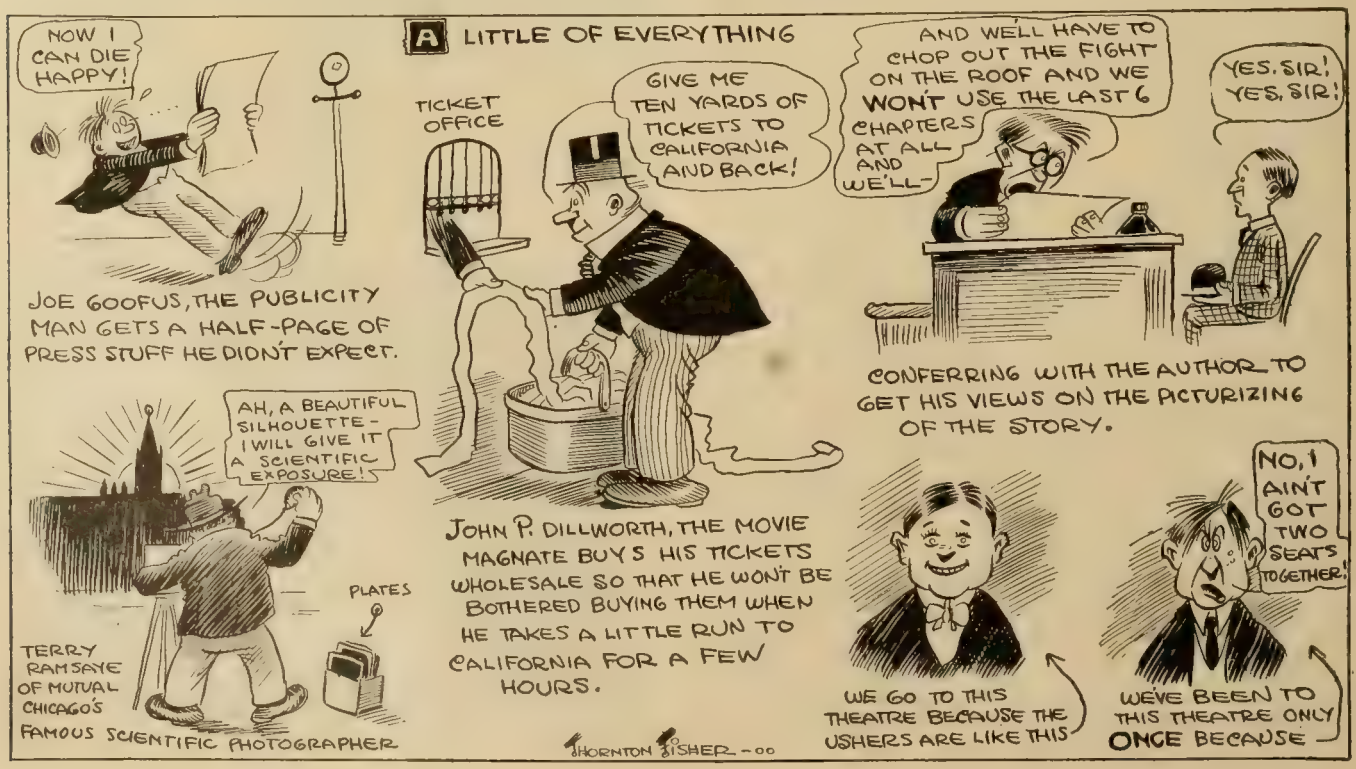
Besides, the personal appearances always falls on a night when the actor has a dinner engagement scheduled.

* * *

If you want an honest opinion of everybody around the studio, ask the studio boy.

* * *

No, Theophilus, a "happy ending" doesn't mean what the audience feels when the last reel of an uninteresting picture is finished.


A LITTLE OF EVERYTHING
NOW I CAN DIE HAPPY!
JOE GOOFUS, THE PUBLICITY MAN GETS A HALF-PAGE OF PRESS STUFF HE DIDN'T EXPECT.
TICKET OFFICE
GIVE ME TEN YARDS OF TICKETS TO CALIFORNIA AND BACK!
JOHN P. DILLWORTH, THE MOVIE MAGNATE BUYS HIS TICKETS WHOLESALE SO THAT HE WON'T BE BOTHERED BUYING THEM WHEN HE TAKES A LITTLE RUN TO CALIFORNIA FOR A FEW HOURS.
AND WE'LL HAVE TO CHOP OUT THE FIGHT ON THE ROOF AND WE WON'T USE THE LAST 6 CHAPTERS AT ALL AND WE'LL—
YES, SIR! YES, SIR!
CONFERRING WITH THE AUTHOR TO GET HIS VIEWS ON THE PICTURIZING OF THE STORY.
AH, A BEAUTIFUL SILHOUETTE — I WILL GIVE IT A SCIENTIFIC EXPOSURE!
PLATES
TERRY RAMSAYE OF MUTUAL CHICAGO'S FAMOUS SCIENTIFIC PHOTOGRAPHER
WE GO TO THIS THEATRE BECAUSE THE USHERS ARE LIKE THIS
NO, I AIN'T GOT TWO SEATS TOGETHER!
WE'VE BEEN TO THIS THEATRE ONLY ONCE BECAUSE
THORNTON FISHER—00

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

PATRIOTISM, like charity, begins at home. Exhibitors everywhere throughout the country have come forward in perfect unison in a big effort to do their "bit" for the country since it has become such an important factor in the world war. Patriotic films and slides have been shown to help the Red Cross, the Liberty Loan and other national causes. In his letter to exhibitors recently, Secretary of the Treasury McAdoo has stated his appreciation of what they have done and has asked their assistance in the new War Savings Stamps drive. That he will receive the continued support of exhibitors everywhere is readily apparent.

But now comes a situation in which exhibitors are faced with an act of patriotism which will directly affect the expense sheet. For a period they must close on Tuesdays every week. On this day their houses are dark and their employees are not able to fulfill their obligations. The question of whether or not these employees should be paid for this day each week, when no receipts are evident at the box office and the employees are not attending to their duties has caused the exhibitor to pause and ponder. President Wilson has urged the payment of salaries to employees for this day. To my mind, this is an acute patriotic item. The first few "workless Tuesdays" have passed and I understand that some exhibitors are still wondering whether or not they should pay their employees for these days. In lieu of their decision they are not doing so.

Surely it is an act of patriotism to pay employees for these days in view of the present situation. Aside from this it is an act of appreciation on the part of the manager to pay his faithful and loyal employees in that it is not due to any fault of theirs that they are unable to fulfill their duties on this day. The Strand management is paying its employees full salary for the week, despite the fact that this is a large item, which might be avoided. In every industry everyone is called upon to make sacrifices at this time. It has been said that to pay employees for this one day each week is an act of patriotism. Let it not be said that exhibitors are not patriotic when it affects the bank roll.

In speaking with a friend who recently returned from a tour of the country in which he visited many film theaters, I am told that gaudy lobbies with big poster displays are still quite evident, particularly in the smaller towns. We at the Strand have realized long since that the lobby is the show window of the theater. It is just as important for an exhibitor to display his wares in an attractive manner as it is for the department stores or any other form of commercial business. The lobby of the Strand theater resembles an art gallery and people might be seen at any hour while the theater is open, examining the watercolors in the frames. Easel frames on the floor make a lobby look a great deal smaller than is the case where the frames are placed on the walls. While many theaters may not be in a position to present paintings as the Strand does, neat one and three-sheet posters in glass covered frames are acceptable substitutes. Besides, practically every large film distributor has in stock imitation paintings, photogravures and other attractive lobby material that offer the patron a good sample of what may be expected inside the theater.

The exhibitor who still plasters the front of his theater with twenty-four sheets, which fly in the wind, is far behind the times, which fact he ought to realize. No matter what neighborhood he may cater to, neatness will attract; it is only human nature. If his patrons demand red-hot films, with red hot posters to lure them in, give them such posters, but give them in such a way that they will be most effective. A person does not have to travel outside of the metropolis of New York to see careless lobbies. I have seen cases of exhibitors who will go out of their ways and means to obtain big attractions and present lobby displays that would tend to turn away, rather than pull in, the passerby. No matter what he can or cannot afford in his entertainment or in his presentation thereof, the exhibitor should look to his lobby with continued carefulness. If he will only keep in mind that his lobby is the showroom of his institution, the place where his best efforts are mirrored to his patrons and those whom he wishes to become his patrons, he will readily appreciate the importance of this part of his theatre.

Crandall Now Owns Metropolitan Theater

With Harry and R. W. Bulkley He Purchased Title in Company Bearing His Name.

HARRY M. CRANDALL, head of the Crandall Circuit of Theaters in Washington, D. C., spent the greater part of the past week in New York busily engaged in sewing up important film contracts. Incidentally he brought with him word of the consummation of the biggest deal of the year in Washington theatrical and real estate circles. Mr. Crandall, Barry Bulkley and R. W. Bulkley purchased all right and title in the Crandall Theater Company controlling the Metropolitan theater, now nearing completion at F and Tenth streets, N. W., Washington.

The new officers of the company are Harry M. Crandall, president; Barry Bulkley, vice-president and secretary, and R. W. Bulkley, treasurer, who together with Peter A. Drury and Michael J. Keane, of the Merchants' Bank, constitute the board of directors. In the transaction Peter A. Drury conveyed to Harry M. Crandall nineteen parcels of real estate for a consideration of $175,000. The capitalization of the new Crandall Theater Company is placed at $700,000.

In addition to the Metropolitan theater, Messrs. Crandall, B. and R. W. Bulkley and A. E. Beitzell have purchased outright the recently opened and finely appointed Crandall's Knickerbocker theater, at Columbia Road and Eighteenth street, Washington. The capitalization of Crandall's Knickerbocker Theater Company is placed at $250,000.

"The addition of the Metropolitan theater augments and properly cements the Crandall circuit of theaters in Washington," said Mr. Crandall, "and gives me one of the strongest chains of motion picture houses in the country. Each and every one of these theaters is a representative house and is absolutely owned by myself and my associates. The Crandall Theater Company is not a mere booking organization; it absolutely controls every house booked by it. The Metropolitan, the Knickerbocker and Crandall's give me three fine first class first run theaters, enabling me to stage and play any motion picture production no matter how large it may be and in the various neighborhoods of the city I control the largest and finest theaters in the Savoy, the Avenue Grand, the Apollo and the American. Each of these houses is the largest and best in its particular section and shows only first run pictures in its immediate neighborhood. My chain of theaters has an aggregate seating capacity of approximately 8,500 and the houses are in the exclusive residential sections as well as in the heart of the capital city of the nation."

Mr. Crandall manages to find time to take a healthy interest in the film affairs of the country. He is president of the Motion Picture Exhibitors' League of the District of Columbia, is a director of the American Exhibitors' Association of New York and is the District Chairman of the National War Cooperation Commission recently established by President Wilson. Mr. Crandall is also president of the Exhibitors' Film Exchange of Washington, owning film rights extending from Delaware to Florida, and owning one of the Southern franchises in the First National Exhibitors' Circuit. He is also actively interested in the recently formed Allied Exhibitors' Circuit.

SCREEN TELEGRAM OFFERS FREE LANCE OPPORTUNITY.

"Screen Telegram," the twice-a-week news reel issued by the Mutual Film Corporation to supplant the Mutual Weekly, is in the market for negative on news and short feature subjects suitable for news reel purposes. It offers an unusual opportunity for the "free lance" cameraman to submit negatives for purchase on a footage basis.

All negatives should be submitted undeveloped, mailed to "Screen Telegram," 6235 Broadway, Chicago. Packages of important news film should be mailed special delivery. Each tin of news negative should contain an explanatory caption setting out in detail the description of each scene. A duplicate caption should be mailed separately to Blaine McGrath, editor of "Screen Telegram" at the above Chicago address.

Frame lines of all negatives submitted must be between the sprocket holes and special mention must be made on captions of the light conditions under which the film was exposed. All unused negative and cut parts of used negative will be returned.

Cameramen may obtain further information by writing Blaine McGrath.

J. Searle Dawley

President Eastern Branch of the Motion Picture Directors' Association.

THE broad aims of the Motion Picture Directors' Association, which has developed during the past year into perhaps the strongest organization in the producing field, have been outlined for the World by J. Searle Dawley, the newly-elected president of the Eastern studios.

"For a long time," said Mr. Dawley, "the directors had felt the great need of an organization which could be considered the real center of the industry, and which would establish the same high standards for motion pictures as an art, as have been established for other arts and sciences by the leaders in them. In building our organization, we have sough to lay a ground work which we hope will eventually accomplish for motion pictures what the Academy of Fine Arts has accomplished for painting and sculpture.

J. Searle Dawley.

"Necessarily a secret organization, there has been some misconception about the nature of our association. There have been rumors that it has been designed solely as a protective order. Nothing is further from the facts. Instead, we aim to work with the producers, to help them in every possible way, not only to maintain the high standards of production that have already been attained, but to improve them.

"For that reason we have sought to bring together the directors from all the studios in the country into bonds of closer fellowship and helpfulness. Our membership includes every director of prominence in the Eastern and Western studios, regardless of affiliations with various manufacturers and releasing companies.

"This catholicity of membership allows us to be a clearing house for the industry as a whole. It is invaluable for the exchange of ideas and the discussion of problems which arise from day to day. It also allows us to be of mutual assistance in some of the more practical details of making productions. Any director may call upon any other for suggestions for locations of scenes and the names and addresses of actors. This of itself is a small matter, but it indicates the spirit of cooperation in obtaining the best results that animates our organization.

"We are arranging frequent conferences with men of imagination who can assist us in developing moving pictures into a fine art, and at our meetings we are inviting men of national prominence to address us, that we may exchange ideas and viewpoints about the uplift of the industry. Upon the directors, perhaps more than upon any others, devolves the great task of maintaining artistic standards and stimulating artistic progress, and we are merely uniting with that end in view."

Mr. Dawley is one of the best known producing directors in the motion picture field, and for the past five or six years has been associated with the Famous Players, save for a brief interim when he had his own company. He directed the first Mary Pickford feature to be released by the Famous, "The Bishop's Carriage," and produced thirteen of the first sixteen releases of that company. The most notable of these was Miss Minnie Maddern Fiske in "Tess of the D'Urbervilles." Others of the Famous Players stars whom he led through the mazes of its first feature productions were Carlotta Nielsen, Cissy Loftus, Henry E. Dixie, Mme. Kalish, H. B. Warner, John Barrymore, Ann Pennington and Billie Burke.

During the past two years or more, Mr. Dawley has been identified with the Marguerite Clark productions, having directed the best-known successes of this world-famous star, such as "Helene of the North," "Still Waters," "Miss George Washington," "Molly Make-Believe," "Snow White" and "Bab's Diary." He is both the adaptor and director of her latest feature success, "The Seven Swans." At present he is directing Miss Elsie Ferguson in Henry Arthur Jones' "The Lie."

Mr. Dawley has been one of the most active leaders in the movement for finer and more artistic productions, ever since he entered the picture field as director for the old Edison Company, eleven years ago. Previous to that he had been a theatrical director, playwright and producer, also having spent five years at stock producing, and was perhaps the first of the well-known stage directors to see the possibilities of motion pictures as a form of dramatic amusement. This has placed him among the best of the greatest motion picture directors of the world today.

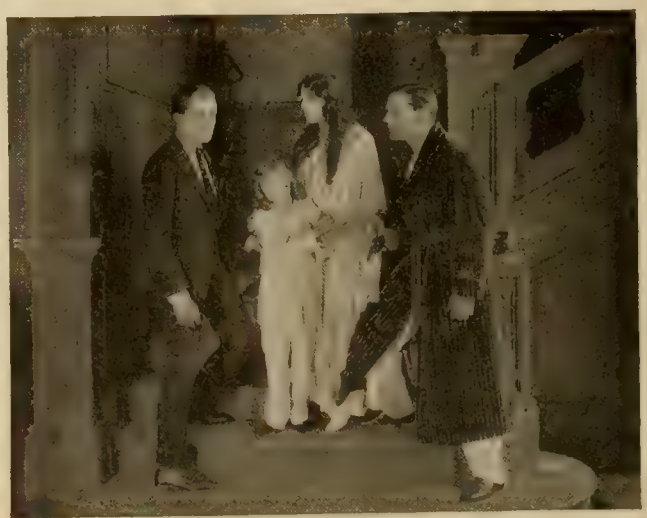
Farrell Heads Select's Boston Office

Hub Exchangeman Has Had Nearly Nine Years' Experience in New England Territory.

AN important change in the personnel of the Select Pictures Corporation branch in Boston became effective February 4, when E. J. Farrell, late manager of the Metro Boston Exchange, becomes Select's Boston Branch Manager. Mr. Farrell has been secured by Select Pictures to further the management of the corporation's growing business in New England. He enjoys the distinction of having been the first traveling representative of the picture distributing organizations in the New England field. He was employed in this capacity by George Kleine, when Mr. Kleine established his "Kosmic Film Exchange" in Boston, in 1909. When George Kleine sold out his business to the General Film Company in June, 1910, Mr. Farrell was retained by the latter concern, working first in the capacity of a traveling representative, then as assistant manager, and finally as manager. Mr. Farrell ably administered the affairs of the General Film Company's Boston branch for three years. During a short part of this period, however, he left the Boston office to become southern division manager, traveling the Southwest.

In July, 1916, Mr. Farrell resigned the managership of General Film's Boston branch, and two months later became manager of the Pathe Freres Exchange in the same city, in which position he continued for the next thirteen months. Leaving Pathe last October, Mr. Farrell took charge of Metro's Boston Exchange, which position he has held for the last three months, and which he is now relinquishing.

C. E. Shurtleff, sales manager of Select Pictures Corporation, has gone to Boston on business incident to the change of management of Select's Boston office. Mr. Shurtleff is accompanied by Myron Selznick, son of Lewis J. Selznick, president of Select Pictures Corporation, who is also going to spend several weeks in the Boston territory. Mr. Selznick will devote his time to the exhibitors' service department, giving special attention to the manner in which branch exchanges are making use of accessory advertising material furnished them. Boston is only the first stop for him on a trip which is expected to embrace practically the entire country.



Scene from "Gates of Gladness" (World).

British Notes

By J. B. Sutcliffe.

THE Kinematograph Trade Council, the joint body for trade defense, has been approached by the government with a direct invitation to co-operate in the manufacture and handling of government films in allied and neutral countries. This includes all propaganda films for circulation at home and abroad, the responsibility of a special branch of the Department of Information, and does not interfere with arrangements already in operation for disposing of the topical productions of the War Office or Admiralty. This, as pointed out in the first letter to the Council, has been the subject of some misconception. The kinematograph branch of the Department of Information is solely concerned with the production and distribution of propaganda films in allied and neutral countries and for the arranging of their production. Even within these restricted limits the work involved is sufficiently onerous in character to demand the expert advice of the leaders of the industry, and to this end an advisory committee, equally representative of the constitution of the Council, has been appointed. Messrs. A. E. Newbould and F. Goodwin (exhibitors), Captain Paul Kimberley and J. Joseph (exchanges), Will Barker and C. Hepworth (manufacturers) are the first members. Following the appointment of this committee the Trade Council suggested the desirability of some arrangement for securing unity of effort and avoidance of waste in the task of handling the films of the government. It has been a prevalent misconception in the trade that the kinematograph branch of the Department of Information was created for the purpose of dealing with all the government's moving picture affairs, whereas the War Office, the Admiralty and other departments work independently. The Council's suggestion for a single department to conduct the moving picture affairs of the state is sensible and reasonable, and one that has already promise of consideration.

* * *

The acquisitions of Jewel Productions, Inc., are to be exploited on the British film market by the Universal Film Company, Ltd., and among the first releases will be the dramas "Come Through," "Sirens of the Sea," "Pay Me" and "The Man Without a Country." The last named is specially in demand, mainly by virtue of its patriotic flavor; a type of picture probably overplayed three years ago, but now undergoing promising revival. Another line secured for this country is the Century two-reel comedies, starring Alice Howell, which the Universal Film Company, Ltd., propose to release on the old open-market plan. The Universal company is allied and housed with the Transatlantic Film Co., Ltd., at 39 Oxford street, London.

* * *

"The Scottish Moving Picture News" has arrived. It is not an addition to the industry's journalism, but the name of the first regular news reel to be issued north of the Tweed. The contents of No. 1 are not exclusively of Caledonian interest, and the photographic quality is commendable. It is published by Greens of Glasgow.

* * *

At a recent branch meeting of the United Irish League the Triangle drama, "Castles for Two," was the subject of severe castigation. The president, proposing its condemnation, said that in the film Irish people were depicted as drunken, dirty, mean and altogether despicable.

* * *

Herbert Pouting, the photographer to the Scott Antarctic Expedition, has accepted an American offer of a year' tour through the States with the official films of the fateful adventure. He leaves England early in the new year.

* * *

The Middlesex County Council, the licensing authority for moving picture theaters in the greater part of suburban London, has consistently repressed all overtures of the trade organizations for an understanding on the Sunday opening question. I hear on good authority that at its next meeting the matter will be discussed more favorably; that is, from the exhibitors' side. Military charities in the London County Council area have drawn thousands of pounds from Sunday performances at kinemas in that area, and, so rumor has it, there are a few similar institutions in the Middlesex County Council's administrative district which have plainly indicated the restriction as the only barrier to their participation.

* * *

The education authorities of Bradford have requested the local licensing committee to prohibit children from attending the second evening performances at moving picture exhibitions upon the very original complaint that it causes late attendance at school next morning.

* * *

A constantly recurring grievance among exchangemen throughout the country concerns the treatment of working copies of films by inexperienced or careless operators. Admitting that the exigencies of the army and navy have left behind few operators of pre-wartime experience mere professional incompetence is a poor excuse for the lacerated condition in which an increasingly large number of films are being returned to their owners. Five or six recent instances have found a sequel in the courts, but only two had definite judgment against either party. The difficulty every time is in the evidence. The exchangeman says he despatches the print in good condition, but cannot furnish corroborative evidence. The exhibitor swears he receives it, probably from another theater, in shreds. Between the contending parties is another exhibitor, who usually "knows nothing" on either side. A simple procedure, which has located, if not obviated, the damage, has been hit upon by one provincial exchange. A way bill is made out for every film leaving the office, a sort of traveling history sheet of the copy, its condition, exact length, leads and trailers, place, date, time, route and train of despatch, with corresponding spaces for the endorsement of the exhibitor on receipt. Should the exhibitor be requested to forward the print to another theater the way bill is made out in triplicate. He observes the condition of the film as it leaves him and encloses the sheet with the film for the guidance of the next exhibitor. One counterfoil he retains himself, the other he mails to the exchange.

Ernst Glantzberg, Inventor

GENERATION after generation, since the Reformation swept through Sweden, had seen a Glantzberg on the state's list of Lutheran ministers. Such was the destiny planned for Ernst Glantzberg, only son of the Herr-Pastor Christian Glantzberg and his wife Hilda, as they talked of the future of their little son. But the "best laid schemes o' mice an' men gang aft agly." As he grew up, Ernst's little fingers were ever making mysterious things, wheels and curious boats. Recognizing the mechanical trend of his son's mind, the herr-pastor sent the youth to the Royal Institute of Sweden, where he was graduated in 1892.

Ernst Glantzberg.

The same year Ernst Glantzberg came to America to the World's Fair in Chicago, and, liking American institutions and inspired by her wonderful opportunities, he decided to become naturalized and settled in Boston to practice his profession.

On November 13, 1917, the United States Government granted to Ernst Glantzberg, inventor (1909) of the Typhoon multi-blade blower, his third patent, covering a recent improvement to the base of the fan blades. Nine years' experience had shown Mr. Glantzberg that the bases of the blades were carrying the heavier burden of wear and tear, and, content only with the nth degree of efficiency in his product, Mr. Glantzberg got buys and his new patent is the result.

When questioned as to future improvements, Mr. Glantzberg smiled and said: "Well, I can't think of a possible improvement on a product the Government calls practical, efficient and economical, but who knows?"

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

One Travel Subject, One Scientific, One Sport, Two Topical, One Industrial, One Military and One Physical Culture Subject.

Reviewed by Margaret I. MacDonald.

"Rocamadour and the Valley of Lot" (Pathe).

IN THE half-reel Pathe scenic "Rocamadour and the Valley of Lot" can be seen a number of interesting views of an ancient French city fortified and beautiful in its architecture. The city is surrounded by deep, rocky ravines traversed by the Road of the Virgin. An old castle and the Bridge of Valentie are also among the interesting scenes of the picture, which is in tints.

"The Horse in Action" (Pathe).

On the same reel with "Rocamadour and the Valley of Lot" is an unusual subject entitled "The Horse in Action," which gives an amusing analysis of a horse's leg in action—walking, trotting, cantering and galloping. In taking the picture the camera was run at rapid speed, producing slow action on the screen, and making the horse look as if it were floating in mid air.

"Young America in Winter Time" (Paramount-Bray).

In the Pictograph No. 105 are some pleasing scenes in which most of the winter sports common to certain parts of America are exploited. These include tobogganing, skiing and skating. The pictures are well photographed and exhilarating in quality.

"Magic for Home Use" (Paramount-Bray).

For those interested in parlor tricks there will be found considerable entertainment in viewing in Pictograph No. 105 the demonstration of how certain sleight-of-hand tricks are done. The tricks shown are the placing of white handkerchiefs in a roll of paper and taking them out again apparently changed to colored ones, and the breaking of eggs in a double boiler and placing them over a fire kindled in the crown of a silk hat and then drawing from the utensil a pair of pretty white rabbits. Well illustrated and entertaining.

"Our Animal Friends" (Universal).

The particular number of this series appearing in the Screen Magazine No. 60 is unusually interesting. It shows the entry of cats, dogs, and even a small donkey at a London hospital for dumb animals. The scenes in the hospital where animals with all sorts of ailments are being treated is very interesting. This subject has been exceptionally well sub-titled and is largely entertaining.

"Florida Oyster Fisheries" (Pathe).

In the seventh issue of the Argus Pictorial will be found some interesting and instructive scenes showing the Florida oyster fishing fleets at work in the Gulf of Mexico. The picture shows the manner in which the oysters are secured by means of tongs and drag nets. There is also shown the opening of oysters, the sorting and preparation for shipment.

"A Day with Our Future Admirals" (Universal).

In the sixtieth release of the Screen Magazine are a series of enlightening views showing the training given the men at one of our naval schools. We see them at work in the laboratory learning about the action of high explosives, and we see them training to keep the body in shape. They also learn how to knock out a Boche and other useful tricks. They learn, among other things, the simple art of tieing a sailor's knot, and must also drill like the ordinary soldier. The handling of big guns is of course included in their training. There are also views of the men at a meal in the dining room.

"Physical Culture Screen Magazine No. 3 (General Film).

This reel opens with a demonstration by Bernarr Macfadden in which three-fourths of the weight of the body is raised by the muscles of one arm. Miss Roehm then takes up a subject which should be of interest to women, and illustrates how, by a variety of methods, they can easily overcome the most persistent "masher." Next, the well-known long-distance swimmer, who has also established records while swimming in shackles and otherwise handicapped, illustrates various swimming strokes, such as trudgeon, breast, plain side, English side, Australian crawl, porpoise, and swimming backward. Another interesting section shows a baby, aged sixteen months, under the care of a nurse, indulging in athletic exercises. Professor Grupp shows the similarity between boxing and fighting, giving a demonstration of shadow boxing and then using almost identical movements in bayonet exercise. Various exercises for the legs and arms as well as for strengthening the digestive organs and abdominal walls are illustrated by Miss Roehm, who also shows the correct method of breathing while exercising. This subject concludes with a demonstration of jiu jitsu.

Educationals Predominate at Rialto

"Throwing the Bull," "The Ridge Roamers" and "Salmon Fishing on the Columbia" Interesting Features of Program.

THE week of January 20 marked another of those daring efforts of the Rothapfel management in which the educational picture occupies the central position in the program. No less than three subjects of this class appeared on the program and were thoroughly enjoyed. In fact, intense interest throughout the audience was noticeable.

"Salmon Fishing on the Columbia," one of the Finley Nature Studies which are being released by Universal, was the featured article in the Rialto Magazine. Through this picture the spectator learns that salmon fishing on the Columbia river is worth while, and that it is plied not as a sport but as an industry. The picture is tinted and clearly photographed, and shows first the setting of the trap nets and the "haul" when a multitude of fine, fat salmon are removed into a small boat. Some of these, we are told, are returned to the hatcheries for propagation purposes. The fish wheel method is also shown, and the very interesting method of the seine net, which being 1,500 feet long requires a crew of twenty-one men and nineteen teams of horses to manipulate.

The other educational numbers were releases of the Educational Films Corporation of America, both belonging to the Bruce series. "The Ridge Roamers" is a delightful scenic in which two high livers go into the wilderness to search for the high spots. As they climb and climb past rushing mountain brooks and waterfalls, through timbers big and little we catch glimpses of the delightfully silent places where there is little to be seen but snow and mountain tops. Old Mount Ranier is glimpsed sitting in his usual place with his feet wrapped up in a cloud of vapor. Then there is that moment when the very tip top is reached "where the silences brood and the vast horizens begin" when we would fain be with the climbers.

"Throwing the Bull" is quite different in character from the two other subjects and takes us to the Pike County Fair, where the chief sports are broncho busting, the horse race that has no stop, the chariot race which "proves that Ben Hur has nothing on this bunch," the standing ride, and finally throwing the bull. This picture presented in true Bruce style apparently fascinated the audience.

PREPARING SCHOOL COURSES.

It is almost a year now since the Lincoln & Parker Company of Worcester, Mass., producers of edited motion pictures and motion picture apparatus for schools and colleges, started a course in United States geography. This course we understand has been filmed and edited by educa-

tors of national repute, and during the past year has been leased to many schools throughout the country.

Other courses which this company has in preparation are physiology and hygiene, agriculture, domestic science, English and classics, nature study, etc. An expedition recently sent to South America is filming subjects to be used in their course in world geography.

Perils of Prussianism

Remarkable Illustration in Paramount-Bray Pictograph Showing Why German Peace Proffers Cannot Find Favor.

A REMARKABLE illustration of why peace without annexations or indemnities cannot be looked on with favor at this time by the United States and her Allies forms part of the 104th release of the Paramount-Bray Pictograph. Professor Douglas Johnson, of Columbia University, a student of international affairs, furnished the Bray Studios, Inc., with the data upon which this film is based, and the revelations which are brought forth make it startlingly clear that Prussianism must be crushed and in the words of President Wilson "the world made safe for democracy."

The film, which is done entirely in animated diagrammatical drawings and maps, shows that Prussianism had its start in Berlin in 1477 and occupied then what is known as the "Hohenzollern tract," a tiny bit of German territory lying about Berlin. For six successive generations the Hohenzollerns continued to wrest land from their neighbors until in 1640 they had reached out and by conquest and political influence, extended their holdings over a considerable portion of Germany.

A century later Frederick the Great invaded Poland and wrested Silesia from the then helpless Empress of Austria. The next step in expansion was accomplished in 1846 by William Hohenzollern the first and Bismark through the seizure of Schleswig-Holstein from Denmark. Next came the seizure of Alsace-Lorraine from France and the Germanic empire then extended over territory hundreds of times its original size.

In 1911 the plan known as the Pan-German plan was formulated. This was the famous "mittle Europa" idea of German domination and by it Germany was to control the backbone of Europe and to hold the balance of power in her hand.

The picture goes on to show that should peace be declared now on the basis of no annexations or indemnities and German troops withdrawn from the territories they occupy and have occupied since the beginning of this great war, Germany would still have attained practically the control she set out for and planned to hold in 1911.

Industrials of New Brand

Films of Business Corporation Gives Private Showing of a Couple of Well-Made Industrials.

THE Films of Business Corporation, of which Camilla Donworth is president, gave a private showing of two interesting and well-made industrial films on Thursday afternoon, January 24, in the Joseph Miles projection room. The films exhibited were on the making of an auger bit and "One of the Departments of a Great Industry," showing the manufacture of spaghetti.

These pictures, made under the personal supervision of Miss Donsworth, with Mr. Charleton acting as camera man, are clearly photographed, and in each case the subject is presented with a successful attempt to lucidly portray the methods used. In the making of the auger bit excellent close-ups of the cutting of the steel and the making of the tools are shown. It seems that no detail has been forgotten, and at the close of the picture we feel that we know more about the converting of steel into tools than we ever did before.

The spaghetti subject shows first the exterior of the manufacturing plant with members of a convention which has just been held dispersing. Following this is the introduction to the spaghetti department, where we see the sifting of the flour and the mixing of it with distilled water. The pressing of the mixture through a die into the shape in which it comes to us, and the cutting, drying, cooking and the automatic placing of the spaghetti in cans into each of which is put the proper portion of cheese and tomato sauce by young women stationed there for the purpose is interesting.

USING FILMS TO AMERICANIZE ALIENS.

The University of South Dakota, which some time ago installed a bureau of visual education, has extended its influence into Wyoming. The films supplied by the South Dakota institution are playing an important part in the Americanization of employees of the Colorado Fuel and Iron Company at Sunrise, Wyoming. The films are supplied free, with the exception of the payment of express charges and upon the condition that no admission fee is charged. Men in the mining camps are particularly interested in industrial subjects, such as those dealing with automobile manufacturing, railroading and trips to industrial centers of the United States.

Niles Welch, Metro Leading Man

NILES WELCH, popular leading man, is co-starred with the well-known actress, Effie Shannon, in Metro's new patriotic picture, "Her Boy," adapted for the screen by Albert Shelby Le Vino from H. Carey Wonderly's story, "Conscription," and directed by George Irving.

This is not Welch's first appearance under the Metro banner. His initial engagement with Metro was in a small part in "Always in the Way," starring Mary Miles Minter. He made so much of the role that William Nigh, the director of the production, wrote him a part in "A Royal Family," starring Ann Murdock, which was being produced at that time. From that he stepped into the leading male part in "Emmy of Stork's Nest," starring Mary Miles Minter. Then he supported Ethel Barrymore in "The Kiss of Hate." He left Metro for a time, playing leads with Mary Fuller and Violet Merserau, and was also leading man for Kitty Gordon in "The Crucial Test." With Pearl White he appeared in "The Blossom and the Bee."

Niles Welch.

He returned to the Metro forces to appear with Frances Nelson in Arthur James' Metro production, "One of Many." Among Welch's recent pictures may be mentioned "Miss George Washington," starring Marguerite Clark; "The Gulf Between," in which he was featured with Grace D'Armond; "Shame," in which he shared honors with Zena Keefe; "The Gates of Gladness," with Madge Evans, and "The Secret of the Storm Country," starring Norma Talmadge.

Welch started his motion picture career with Vitagraph, where he remained about a year. He is a graduate of Columbia University, and before entering that institution took a special course at Yale. He is an enthusiastic college man in every sense of the word and an all-round athlete of considerable ability. He made his "theatrical debut" while a freshman at Columbia, playing the leading role in the annual varsity show.

In Metro's "Her Boy" Niles Welch is seen in the role of David Morrison, a typical young American within the draft ago who joins the fighting forces of Uncle Sam.

WARNER BROTHERS LOSE CASE.

A decision was handed down by Justice Thomas F. Noonan on January 22 of interest to the motion picture trade. Warner Brothers sued Bernard Loewenthal for a deposit on a print of a negative formerly owned by him. Robert Spear, the attorney who represented the defendant, claimed Loewenthal was not legally responsible for the debt, claiming that he was only acting as agent for the real owner, and that Warner Brothers had notice of the fact that he was not the real owner. Warners claimed that they did not know who was the owner until after suit was begun. The court sustained Mr. Spear's contention that an agent could not be held responsible for the acts of his principal when it appeared that the plaintiff had notice of the true owner's name, and dismissed the complaint.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Hats Off for Miss Spurr.

NEVER again say that a good-looking girl never has any brains. We've printed pictures of Miss Dolly Spurr, of Marion, Ind., and you know she is good looking, and we know a writer chap down in Marions who says she is better looking than her pictures. A few weeks ago the out-of-town correspondence announced that she had taken over the Lyric and Indiana theaters. She did that. She tied a directory of husky, mean-minded men into bow knots. Some time ago some capitalists saw that she was making money with the Royal-Grand, rather a tumble-down place in spite of its grandiloquent title. They bought the lease out over her head. Miss Spurr promptly got backing for a new house to be built, and now, seeing how the land lies, the men have let her have it all, having had enough for themselves. Miss Spurr gave the town clean amusement and good amusement. By sheer force of personality she built up a following she could have moved over into the next county had she so desired. She beat capital with brains. She did what every other exhibitor in a small town should do. She made friends and held them. She gave the town the idea that unless it was a Spurr house it could not be a good picture show, so now she has three houses to run, and because she has a monopoly we are willing to bet that she will treat them nicer than ever. The local paper gave her half a column of double measure, bold-faced editorial, and we'll say "amen" to the introduction, which runs:

> To Marion belongs the distinction of having produced the most enterprising and successful woman moving picture manager in the country. Miss Dolly Spurr began her career in connection with the movie business in this city about eight years ago. She has applied herself to it with an intelligence and a directness that has enabled her to master its details to the very last item. She goes about the work as one "to the manner born." The fact that she has grown up among us and has under our very eyes made her attainments in the moving picture field has to a great extent prevented us from perceiving the extent of her success. We all know that she puts up a show that is mighty fine, and that she has made a success of the enterprise. We have scarcely realized that her success has put her in the very front rank of the people who are engaged in the business.

Miss Spurr is in a class by herself, and she is a lesson to others, for she has won through grit and a policy of honesty and courtesy, not merely because she is a woman. She is man-size clear through.

The All-Family.

The Movie Fan, Greely, Colo., refers to a recent offering as "An all-family photoplay." This beats the kid matinee, and the parents' and children's nights. Make a note of it.

Really Good.

E. H. Montagu, of the Selig London office, sends over a special book for "The Garden of Allah" that is good to look at—extra good. The cover is stiff black card, 12½ inches high and 8½ wide. The front has a narrow border of gold arabesque, the title and author's name in the lower right hand corner and a gold frame in the upper left hand corner. Within this frame is pasted a loose panel pastel picture of a desert night scene, with the wonderful tropic sky well reproduced in color, and against the lighter hue of the horizon a camel caravan crosses the brown desert sands. It is a fine piece of color work and it sounds the keynote to the contents of the book. Within is a sixteen page booklet, cut slightly smaller than the cover, to provide the fashionable overlap. Each page is outlined with an elaborate arabesque top and sides, done in purple, with an oasis in green at the bottom, the pages, except for the first and last, being treated as doubles. Each page carries cuts and text in green, the color of sanctity in the Moslem faith. The story is well told, interestingly and yet with a dignity that does not demean the subject. It ranks with the best work of its sort, and "Monte" is wise to be proud of it. It's worth bragging about.

Philadelphia Programs.

Before we take up the latest batch of Philadelphia programs we let Jay Emanuel have the floor to remark that:

> I feel that if anyone wants to know what is playing at the Park or Jefferson they should turn to that department. I feel that by classifying both theaters it makes it simpler for the person to find what is playing. If you look at a full page add in the papers of Wanamaker's, and you want a certain article you must hunt all over before you can be successful. The way I have it arranged keeps the patrons from each theater from going over the many different attractions which, while desirable, keeps them hunting and thereby causing annoyance.

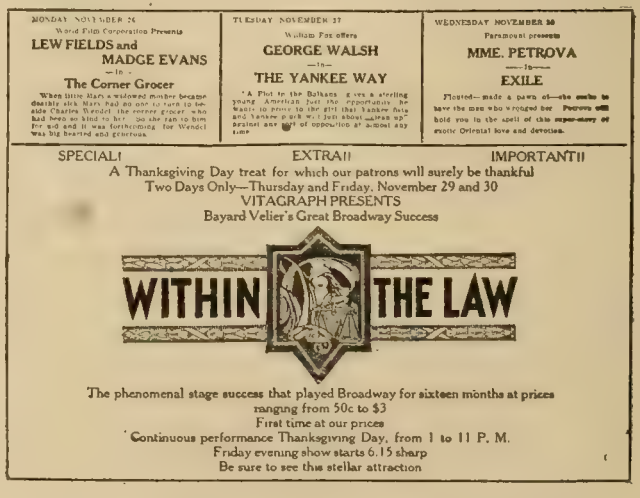
There is much to be said for Jay's argument, yet we still think that to print the program for the Park and Jefferson on facing pages will give the average attendant a better idea of what he has to look at on a given night. It's purely a matter of opinion, and Jay's ideas are generally good. In this last program he lifts this from the Evening Ledger of his home town:

> A million dollars sounds like a lot of money to be contributed every day of the year by one industry, but that is the amount which the Government expects to receive from the patrons of the motion pictures throughout the United States. A five-fold tax is imposed upon the picture theaters:
>
> First, the graduated tax obtained from the theater, according to the seating capacity; second, a tax per foot on raw stock or unprinted film; third, a separate tax on positive or printed film ready to be shown to the public; fourth, a percentage tax on the income of the theater, and, fifth, the direct tax of one cent on every ten cents or fraction thereof of admission prices.
>
> Then comes the city, Government and state licenses.
>
> A music tax is now also threatened.
>
> The picture theaters are instructed by the Government to collect all of these taxes from the public, and it is therefore frequently necessary to increase the cost of admission five cents.
>
> The increase of prices brings no profit to the exhibitor himself—every penny of it goes to Uncle Sam's war chest.
>
> This is another way to show your patriotism—attend the motion picture theaters, as this helps Uncle Sam to collect $1,000,000 daily from this source.

That is good stuff for your own program if you have not already had something like it, and coming from a newspaper, it will carry more weight than if you had written it yourself. And there is this one big fact to keep driving home. The Government must have the money with which to prosecute the war. If it does not come as a tax it will mean added taxes on other things that will reach the general public just as surely as the amusement tax. This is not a case where avoidance of this tax will throw the burden on the plutocrat. It doesn't matter whether you pay a tax on your amusements or pay four cents letter postage, *you must pay some way.*

The Ridge Avenue runs a well-designed four-page program. It is clean and attractive. There is also a Ridge Theater, seven blocks away. Possibly it is not an effort to trade on the popularity of the Ridge Avenue, but it looks bad. The program is poorly framed and badly written. It sounds as though the features were written about because it was expected, but there is no enthusiasm in the lines. "Zaza," for an example, is "Adapted from the famous novel which was such a brilliant success on the American stage." It was also a brilliant success in London and Paris, for that matter, but this is not so important as the fact that it presents a colorful picture of the stage and its people. The function of the program lines is not to fill space, but to fill the house through an adroit use of space.

The Ideal offers a well laid program with a novel division of the middle pages to get a display for the chief attraction of the week, as


MONDAY NOVEMBER 26
World Film Corporation Presents
LEW FIELDS and MADGE EVANS
—in—
The Corner Grocer
When little Mary had no one to turn to beside Charles Wendel the corner grocer who had been so kind to her. So she ran to him for aid and it was forthcoming for Wendel was big hearted and generous.
TUESDAY NOVEMBER 27
William Fox offers
GEORGE WALSH
—in—
THE YANKEE WAY
"A Plot in the Balkans gives a sterling young American just the opportunity he wants to prove to the girl that Yankee fists and Yankee pluck will win about as up persimmon any of opposition at almost any time
WEDNESDAY NOVEMBER 28
Paramount presents
MME. PETROVA
—in—
EXILE
Flooded— made a pawn of—she seeks to have the man who wronged her Petrova will hold you in the spell of this super-story of exotic Oriental love and devotion.
SPECIAL! EXTRA!! IMPORTANT!!
A Thanksgiving Day treat for which our patrons will surely be thankful
Two Days Only—Thursday and Friday, November 29 and 30
VITAGRAPH PRESENTS
Bayard Velier's Great Broadway Success
WITHIN THE LAW
The phenomenal stage success that played Broadway for sixteen months at prices ranging from 50c to $3
First time at our prices
Continuous performance Thanksgiving Day, from 1 to 11 P. M.
Friday evening show starts 6.15 sharp
Be sure to see this stellar attraction

is shown in the reproduction. This is apt to slur the program for the early part of the week, but if you have an attraction on which you must get your money back, this form is capital. The front page carries a group cut for the feature, with the prices below, the times of showing appearing above. The front page, as it stands, is a sufficient advertisement for the play. The back page also carries a useful paragraph

that should be saved. The suggestion that a big bill is offered instead of a small souvenir almost suggests the bestowal of that souvenir as well. The text reads:

"IDEAL" PATRONS:

The management feels that there should be a few words of explanation accompanying this program.

We wanted our patrons to feel and be thankful during this big holiday week.

Everything was taken into consideration—a small gift, a Thanksgiving card, etc., but we feel we struck the right keynote in giving you that which you will be most thankful for—A GRAND SHOW.

We have arranged a week of big features that only capacity houses can nearly pay for. Shows that will live long in your memory. We trust you will give them the hearty support they deserve. The Management.

About the only thing we don't like about the Ideal is the type in which the house name is set on the front page.

The Belmont and Locust theaters have an odd joint program. Page one gives the front for the Belmont and this is continued on page two. Page three gives the same frame front, but with the name of the Locust inserted and this house gets page four. For safety's sake the name of the house is printed at the tops of pages two and four. It is virtually two one-sheet programs issued as a four-page folder. Presumably the patrons most likely to patronize the Locust get their programs with the Locust folded to come on the top. The idea is handy for any two houses under the same management.

The Becker Brothers' Theater uses a good form, but the printer uses the wrong ink and it spreads and looks unsightly. The back page should be used for a little house talk. It is wasted in perfunctory underline advertising as it stands.

The Olympia also suffers from poor press work. It uses a cheap brown stock and it may be that no ink will work well on the surface. The portrait cut on the cover is almost wholly lost.

Most Philadelphia programs follow one of two general types. The difference is largely a matter of text.

For a Change.

Gordon F. (100%) Fullerton, of the Greater Theaters Co., Seattle, Wash., writes that, inasmuch as they have used practically every expression and angle of Bill Hart's face, front and side, they have nothing left but the rear view, forming the basis of a four column advertisement in the newspapers and a window card. The card and newspaper advertisement are shown together for the purpose of comparison. The

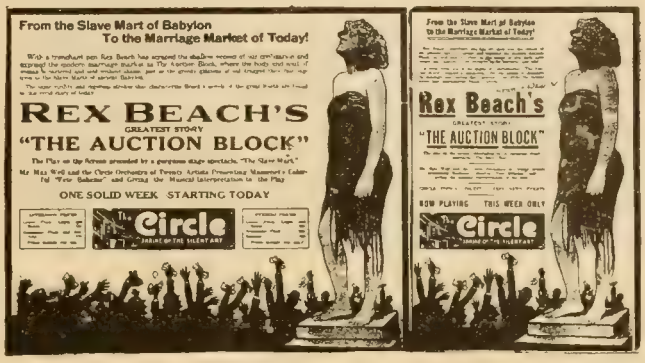
card (on the left) is 14 x 21. The lettering in the black block is in red, as are the alternate circles of the bullseye. Outside the cut the field is a fawn color with a white "Liberty" shaded in black. The cut is the same as is used for the newspaper work, save that a second block is made for the red, those parts being cut out for the color on the black block and printing white in the newspaper advertising. This is a good example of the double use of a cut and may carry a suggestion to others. Mr. Fullerton writes that the turnaway began shortly after opening, at eleven in the morning, and was continuous until the start of the last show in the evening. Of course "Hart drew them," but remember, you have got to let the people know that Hart is there, and we think those window cards helped a lot. But if novelty is what Mr. Fullerton is after, we think that a picture of Hart with his gun in the holster would be still more novel. It might lack action, but it assuredly would be something new.

Jay Has Some Bargains.

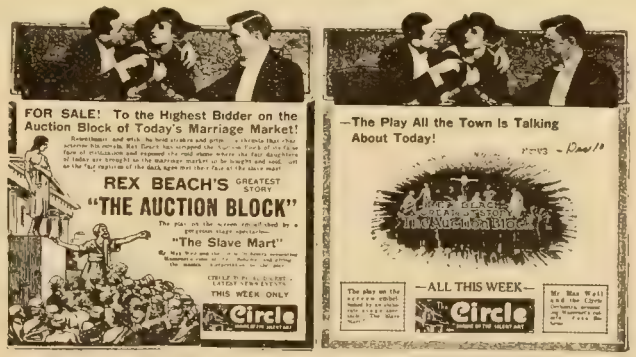
Jay Emanuel has some stock cards, rather dark in color, but very good stock, that he can lay off to brother Exhibitors at a price that won't happen again. He also has several hundred pounds of light brown stock good for program work that he can sell for what good news costs nowadays. Send him a stamp for samples if you are interested and are near enough to add the freight without hurting the bargain. His address is Park Theater, Ridge avenue, at 33d street, Philadelphia.

McCormick's Samples.

S. Barret McCormick, of the Circle, Indianapolis, did what every other live wire did with those corking good poses Goldwyn supplied for "The Auction Block." He realized the value of those poses in conjunction with the titles and took extra space. Most of the displays that have come in on this subject took panel shapes. These worked up well, with the cut above leading down to the title and text, and some of Mr. McCormick's samples run the depth of the page and two and three columns wide, but in some ways we like still more his adaptation of



one pose to an original drawing. The cuts show two advertisements. The larger is a Sunday display and the other was run through the week. The same cut was used, but after the Sunday display it was cropped to go into the new space. The larger is five tens and the smaller is but three columns wide, but the five and three column widths were served by the same cut. And here's something that may interest you. Note that Mr. McCormick uses slightly more text in the smaller advertisement than he does in the large. He knows that he can throw more type into the smaller space and get it read. He does not use too much, but he knows that too much type in a larger space will destroy the suggestion of bigness. What Mr. McCormick does not know about working cuts doesn't amount to much. He seems to be up to all the tricks. Here are two advertisements seven inches by three columns.

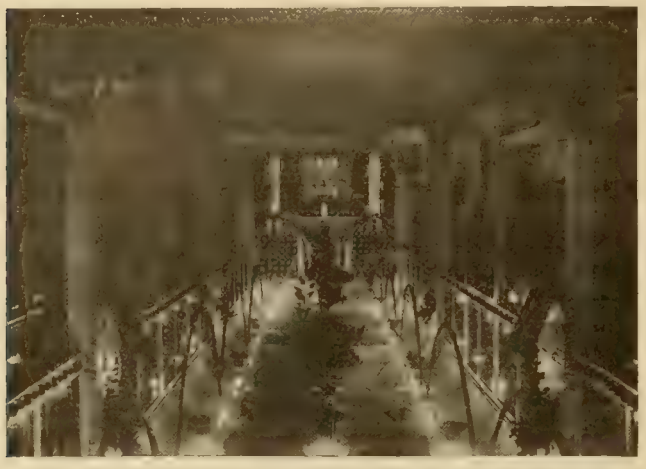

FOR SALE! To the Highest Bidder on the Auction Block of Today's Marriage Market!
REX BEACH'S GREATEST STORY
"THE AUCTION BLOCK"
"The Slave Mart"
THIS WEEK ONLY
The Circle
—The Play All the Town Is Talking About Today!
—ALL THIS WEEK—
The Circle

Both use the top cut. The line cut at the left is also used at the bottom of a two column advertisement, for it was made two columns wide and will work as such, or, with the house block, look like three. The vignetted half-tone in the right hand advertisement is used alone as the foundation for ten inch space and the same copy was used for a three column cut. We are sorry we cannot reproduce the entire set of drawings, but there are too many, and no two are alike, though two or more may employ the same cut. Throughout the week the readers got new combinations, and new interest was aroused. We are going to show two more, because they both emphasize the fact that you can use considerable type in a small space, provided that you leave the big facts so

clearly displayed that without the small type it would still remain a good advertisement. These two displays advertise a split week. That on the left appeared on the Saturday before the opening. The one on the right was run Wednesday evening to announce the Thursday change. In each advertisement, you will note, the current bill gets a panel in the lower right hand corner. One is four and the other five-eighths.

Christmas Trimmings.

This cut shows the Christmas decorations of the lobby of the Arcade Theater, Paducah, Ky. They are simple, yet bright and attractive, and give the impression of good cheer without overcrowding. It would be



pretty much of a wholesale order to over decorate the Arcade, but it could be done and without much material, at that, by bunching the decorations. In using bright colors such as reds and greens, the touch of color is generally better than the mass, and this offers just about enough.

From S. C.

Lately we reproduced the postal card program used by the Temple Theater, Hartsville, S. C., and moved the town over into the state of Georgia. We apologize to Mr. Cobb and the rest of his fellow-citizens. Mr. Cobb sends in a three sevens and wants to know what we think of it. The advertisment is not as poor as Mr. Cobb seems to think it is,

Starting Hours
3:30-5:45-8:00 p. m.

"no one but God and I knows what is in my heart."

There at Beni-Mori, at the edge of the Sahara desert, the Sand Diviner foretold to Domini Enfilden, the English woman, what the threads of Fate had woven.

Mystery lies coiled in the shining heart of the East. Domini could not escape the fate foretold for her. There at the edge of the desert came the hour of renunciation.

Alone with her great love, what could a woman do? And what would you—a woman? See

HELEN WARE

—IN—

"THE GARDEN OF ALLAH"

BY ROBERT HICHENS

A pulsating love story—a wonder play filled with the mystery of the Far East.

A DESERT STORM . . TRIBES OF ARABS
CARAVANS OF CAMELS . . THE VENGEANCE OF
DEATH BATTLE OF ARABS . . THE DANCING GIRL
"A Masterpiece of the Silent Drama."

TEMPLE THEATRE, Thursday, November 29th.

Admission 15c and 25c..

but it is not good in some minor details. It needs a little more color. Since the space is largely dependent upon the quoted speech for its attraction, this should have been run in a bold italic. Then the lines that follow should have been in a light italic of similar face, but a smaller point; a clean, easily read line. It all could have been pulled up a little toward the top to allow for a larger point for the title. This is a 24 point. Another pica, or even two picas, should have been used, but a single twelve points added would have made a big difference in the looks of things, if it did not have to fight bold type directly above. At the bottom of the space the line, "A Masterpiece of the Silent Drama," which means little, should have been sacrificed to gain six points of leads between the lines above, making them stand out better. Setting the lines in upper and lower case would have helped. With these changes we think the ad would be a sightly one, and a business puller, but with so well known a title, the name of the play should have been thrown into far greater prominence, not so much through the use of larger type as through the proper handling of the other type masses.

Well, Anyhow.

Benjamin Shindler, of the Ridge Avenue, Philadelphia, takes exception to the fact we used one of his programs and credited it to Jay Emanuel. The cut in the issue for December 22, headed "Jay's Program," really is Mr. Shindler's, and it is good enough for him to want the credit for it. We are sorry we stole credit from Mr. Shindler, but anyhow we are glad to know that there is another Exhibitor in Philadelphia who has a typewriter and a three-cent stamp.

Takes a Page.

The Academy of Music, Selma, Ala. (R. B. Wilby's old house), sends in a copy of the local paper in which, apparently, H. F. Kincey, the manager has taken a full page and has broken it up into news and display ads. If we remember, the Selma paper does not give much free reading, so they take the entire page and get readers and display according to their desires. In many ways this is better use of a page than all display. People will read the news where they will not wade through a heavy page of boxes, and the suggestion that it is reading matter and not advertisement is always helpful. The only trouble is that most houses cannot afford full pages, and most papers charge double rates for readers.

Newspaper Work.

The Square Town Theater, Brooklyn, Michigan, sends in a couple of copies of the local paper to show that they can hustle, and the samples are good displays for a small town. The regular house advertising runs about nine inches on the back page, but one issue carries about 23 inches for "The Battle Cry of Peace." This carried a half column front page story for the feature, giving the house, days, times of showing and prices. In the same issue there are two play readers and a special reading notice in full face on a raise in prices. It is clean cut and effective argument. The other issue carries four teaser advertisements and a reader for each of the advertised attractions. The house and the editor seem to be on good terms, for they get good placing for their readers and are not buried in the back pages, but then the Square Town makes its readers interesting instead of wasting all the space on adjectives. That is one of the secrets. If your editor is liberal with his space, give him stuff so readable that if he ever changes his mind and cuts down the readers, the public will demand that they be replaced. As the paper uses considerable boiler plate, it is possible that the editor can be coaxed to give the space for a regular photoplay department, and Estes and Estes apparently can supply the goods.

Jimquin Encores.

Jimquin of L. A. has been doing it again. Some time ago he wrote a lyric for a song written by his brother in the trenches. Now he is out with "Camouflage." There are all sorts of changes in a song with that title, and Jimquin got eight verses without half trying. It should be more than a local hit. Harry McCoy, of Keystone, has written the music to the lyric and is using it in his vaudeville act.

You Pay, Anyhow.

Here is one of the best readers on the war tax that we have seen yet. It is from the program of the Theater Louisiana, Baton Rouge, Miss. It reads:

DID IT
EVER OCCUR TO
YOU MR. CITIZEN:

That cutting out picture shows, as some of you have done, will not save you the war tax? Uncle Sam counted on that $70,000,000.00 tax from picture shows. If this amount is not realized he (uncle Sam) will collect from you in some other way. He must have the money and it must come from you. There is no escape.

MORAL:

Do not cut out your amusement. Enjoy yourself while you may—

YOU PAY ANYHOW

Make them realize that the country must raise a certain sum of money for the prosecution of the war and that it does not materially matter to the Government what tax brings the money so that the money is brought in.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building
Chicago, Ill.

Wright & Callender Building
Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

That Synopsis Polisher.

TAKEN as a whole that synopsis brain polisher did not develop many satisfactory replies. It will be remembered that contestants were supposed to make a synopsis from "Uncle Tom's Cabin," or such portions as they elected to use, working on the supposition that the play was of their own invention and not known to the editor to whom it was being submitted. There was a further stipulation that the matter was to be held within a thousand words.

This seems to have been the stumbling block to many. They took that last clause too seriously. They forgot that they had been told time and again that if their story was bigger than the word-limit it would be better to exceed the word-limit rather than to sacrifice the story. Only three of the contestants came in with synopsis in excess of one thousand words, though many complained that the limitation hampered them.

The first great lesson that the synopsis stunt was intended to teach was precisely this: that the story was superior to predetermined word limits, provided that the excess was really needed to get the story over. The synopsis is the *only* material from which the staff writer can work. He cannot know what is in the author's mind. It must appear on the sheet. For this reason many of the stories were impossible. Several started out with the statement that "Uncle Tom is sold by his master to a slave trader." Not these precise words were used, but this was the general style of the phrase. The staff writer was not supposed to know of Uncle Tom. He was supposed to have only the knowledge given him by the author, and it is naturally impossible to draw a character sketch of Tom from so brief a description. That he is a slave is evident from the fact that he is sold as such, but there is nothing to give a clear mental picture of Tom to the man who is to make the script.

Some additional facts appear later in the action, but the first essential, particularly in the case of a leading character, is to give some sketch of that character. It need not be extensive. It must be enlightening. That Tom is a house servant and not a field hand gives a distinction. That he is strongly religious is a necessary fact. That he refuses to escape with Eliza is a character point that proves him no canting hypocrite. It is useless to try to tell the story of Tom until a reasonably good word picture of Tom is given. "Tom, the house servant of the Shelbys, is sold to a Louisiana trader to enable Shelby to pay his debts. It is a shock to the negro, who has grown up on the plantation, but he accepts his fate with pious resignation, sustained by his religion, and refuses to run away with Eliza, who is escaping to save her little boy, who also has been sold." Here we get a better idea of Tom; not as clear a sketch as possible, perhaps, but enough to tell something of Tom.

The same introduction should be given other leading characters, and even minor characters should be clearly identified. Most of the scripts spoke of persons appearing for the moment without telling who they were. Marks, for example, came on and went off again. We never knew that he was a pettifogging lawyer. He seemed merely to be someone who happened to be around at the moment and, therefore, to be mentioned among those present.

Actions were dismissed as casually as the players. In several of the synopses Tom rescues Eva before we know anything about her, and in one case no hint was given as to how the rescue was accomplished. So far as the synopsis went he might have rescued her from a trolley car or a circus lion.

In nearly ninety per cent. of the scripts too much attention was given to getting all of the story in. This was exactly what was not wanted. It was for that reason that the conditions stated that the author was to take "such portions of the book" as he needed. Two contestants made stories of Eliza's escape, and another writer played up the story of Cassy. All of the others attempted to tell the entire story with all its tiresome side lines. In this they overlooked the chief opportunity offered. There are a number of separate stories in "Uncle Tom's Cabin." There are hundreds that can be worked *from* the book. A very good modern story might be made from the story of Cassy's first master and the manner in which his cousin betrays him to drunkenness to gain the woman. Making Cassy a wife instead of a mistress, and placing the story in today would give a drama that would not in any manner suggest Mrs. Stowe's book. There is another modern story in St. Clair's marriage. Another might be made from the efforts of Chloe to redeem Uncle Tom, by making the cakes. Not a single one was interesting of itself. Not a single one wrote a decent synopsis. Not a single story sent in would sell on its moral and not the physical redemption the aim. The entire book abounds in plot suggestions that are in no way related to the main story, yet none of these have been made use of by authors and the best script sent in merely isolated the story of Cassy.

Suppose that you now sit down with the book and see how many plot suggestions you can get from "Uncle Tom's Cabin" without showing that they are derived from the slavery tale.

But the fact that loomed above all others is that authors do not give a decently vivid idea of the plot. If this is all you have to offer the buyer and you cannot interest him in your wares, it is useless to try and sell. You must offer your story attractively. It must be graphic—vivid. It must make itself so real to the editorial reader that he will know a good story can be made from the material submitted.

This above all other things stands out as the lesson of the contest. Hundreds of those who complain that they cannot sell fail to make sales because they offer nothing. They justify the recent remark of a buying editor. "There may be some good stuff there," he said, pointing to a pile of envelopes, "but I haven't the time to find out. I must get the big idea at the first reading."

You cannot merely offer the facts of your story. You must offer them interestingly. You must present them in such a combination that interest is gained from the start. You cannot begin with a mass of dry premise, lead through a greater mass of bald plot factors to a great climax. You must start off your story in such a manner that the editor feels, from the first paragraph, that the story must be good. This first paragraph may be the punch of the plot or it may be merely some breezy opening, but it must gain interest. Take the recent Fox announcements of Jack Spurlock. It tells how he wakes up to find a bear in his bathtub with its feet encased in boxing gloves. That does not tell much of the story, but you feel instinctively that this Spurlock person is going to be a vital sort of chap. It is the same with your synopsis. You must make the editor feel, from the start, that your story is going to be good. Until you can do that, you can save a lot of postage by keeping your stuff home.

The entire market today is based upon the synopsis only. If you cannot get over your synopsis, it is useless to try and win checks. You must gives all the facts and you must present them interestingly. We have sold a one-reel comedy through a sixteen-line synopsis, but that is not a standard, it's merely a freak. We stand a better chance of selling the idea if we take a couple of pages. If we needed twenty-three pages, we would take them just as quickly for a single reel.

As a study of the synopsis, we have persuaded W. H. Harrison, Jr., to make a second and more ample synopsis of his story of Cassy that we might pick it apart for the benefit of the craft. Mr. Harrison is a lawyer and has but lately taken up the study of plot building. His story is by no means perfect and is not offered here as a model, but it will be noted that he does get his story down clearly and intelligently. It was almost as well done in the first draft, but he was cramped, and knew it, and took advantage of our offer to send in a second. It is given just as he wrote it.

Legree's Cassy.

Synopsis by W. H. Harrison, Jr.

Cassy, a very beautiful white girl, whose mother is a quadroon slave, wanders about the great plantation which had been the beautiful home of her late father, a wealthy Southern planter, just recently buried; she wonders at the strange altered attitude of those she loves; and she feels a creeping terror at the cold, unfriendly manner of Madam, the planter's widow.

2. Lawyer Denture comes to settle the estate; he is polite and kind to Cassy, but a furtiveness in his manner chills and alarms her, though she does not know it is part of his business to sell her for a large price.

3. Henry Gathens, a rich young planter and prospective purchaser, is invited to the house; unobserved by Cassy, he inspects her and is pleased. Cassy is introduced, and Henry is charmed. In the belief that she is free, Cassy becomes infatuated.

(*Continued next week.*)

Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By mail, postpaid, Three Dollars
Order from nearest office.

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Paper on Incandescent Lighting of Motion Pictures.

At a recent meeting of the Illuminating Engineering Society, held at the Edison studios, The Bronx, New York City, a paper, prepared by J. T. Caldwell, A. R. Dennington, J. A. Orange and L. C. Porter, was read, titled "Motion Picture Projection With Tungsten Filament Lamps." The reading was by Mr. Orange. It was interesting and the paper contains much valuable data. I shall quote and comment on several passages, some of which seem to me to either be in error or to convey a wrong impression. Referring to the beginning of experiment in the application of incandescent light to projection of motion pictures, the paper says:

> "The then recent introduction of the 'gas-filled' principle had caused a jump of some seven fold in the intrinsic brilliancy attainable with tungsten filaments, on a given life basis. The brilliancy of the filament under practical limitations should reasonably be expected to be of the order of 20,000 c. p. per square inch (30 c. p. per square millimeter of surface). The crater of the d. c. carbon arc (with cored carbon) was well known to have a brilliancy of 84,000 c. p. per square inch (130 c. p. per square millimeter) almost irrespective of current strength (Bowen, Griffith and Martin take note.—Ed.). The a. c. arc was found, as might be expected, to have a lower brilliancy, while the limelight showed a brilliancy which was only of the order of 2,000 c. p. per square inch (3 c. p. per square millimeter). It looked as if the tungsten filament possibilities were quite in the arc class, especially if we could contrive to arrange the filiament so as to constitute a light source of extension sufficient for the purpose and averaging up approximately to the brilliancy of the filament considered to detail. When this had been accomplished a trial was made in a projection machine, with results which were very encouraging."

The figures given are of great interest. So far as I know this is the first time motion picture machine operators have had the opportunity of placing relative unit area brilliancy of arc, tungsten filament and lime light side by side for comparison. It is, according to these gentlemen, 130, 30 and 3 c. p. per square millimeter. The only element lacking is information as to what "limit of practicability" was adopted for tungsten for the test. A temperature which would allow of the filament lasting 200 hours might be used, or one at which the metal would be destroyed in one hour. Presumably, however, the 100 hour temperature was used, that being the temperature at which present lamps are proposed to operate. As a tungsten "being in the arc class" when only showing a brilliancy of 30 c. p. per unit of area, as against 130 for the arc crater, why that seems to me to be stretching things quite some, unless we do so on the grounds that it fails to come within any of the other classifications. In fact, Dr. Orange intimated to me later that this really was the reason for the classification. "The tungsten," said Dr. Orange, "is too brilliant to be classed with the limelight, the Nerst or with any of the other sources of projection illumination except the arc, hence we declared it in that class." A rather arbitary ruling, it seems to me, but we will let it pass.

> "The factors in the illumination problem are (1) brilliancy of the object, viz.: the film (and if we ignore the picture and consider only the clear parts of the film, the brilliancy of the light source is practically identical with this), (2) the *effective* working opening or speed of the projection lens."

Seems to me item 1 lacks somewhat in clearness. If it is meant that the spot (circle of light at aperture) receives all the light eminating from the light source, why that is absurd. There is loss by absorption in the condenser, as well as considerable light which does not reach the lens at all, but is absorbed by the inner walls of the lamphouse. These sources of loss amount to a considerable percentage of the total light. Then, too, there is loss by necessary overlapping of spot at aperture. This cannot, I think, be the idea the gentlemen intended to convey. Frankly, I am unable to understand their meaning. As to item 2, why I cannot see it that way at all. Projection lens diameter is limited, absolutely, and will be so long as it is necessary to use a revolving shutter of present diameter, unless we go back to the old inside shutter, which really might be a practical thing to do under the circumstances, rebuilding projectors to allow for inside shutters of equal diameter with the present outside ones. But there still remains the difficulty of securing sharp definition and depth with a large diameter projection lens and the securing of sharp focus all over the screen when there is pitch in the projection. Of course the introduction of the incandescent offers new problems and it behooves us to move with caution in saying this or that thing cannot be done. On the whole, however, it seems to me to be reasonably certain that more will be lost than will be gained by the use of large diameter projection lenses, lenses of greater diameter than, say two inches.

> "Really the system which is commonly advocated in arc practice imposes serious limitations on the effective projection lens opening, and in this case the size and position of the condenser lens are responsible."

Hum, yes! but unfortunately the demand imposed by the arc is for a projection lens of *large* diameter in a large percentage of cases. The endeavor has been to get the condenser back as far as is practical and at the same time maintain other conditions as they should be, in order that we may use a projection lens of relatively small diameter without huge loss of light.

In discussing this point with Dr. Orange later we found that he has a theory as to action of light as applied to film and objective which is totally at variance with that held by projectionists and by this department at this time. Briefly his theory is that the nearer the condenser is brought to the film and the wider the consequent divergence of the light ray beyond the aperture, the greater the amount of light which will be passed by the objective lens. This theory he bases on the presumption that from each pin-point of the film a cone of light diverges toward the lens, that this divergence will be wide or narrow in accordance with the distance of the condenser from the film and that the wider the divergence the more light will be passed by the objective.

But the more I think over this theory, the more firmly I am convinced the Doctor is in error. I just simply cannot see it at all. If I am wrong, I am wrong, but in this case I am very much from that grand old state of Missouri—show me.

> "Enough has been said to indicate that the tungsten lamp—already in the arc class—can be made to yield results quite comparable with the commercial standards of illumination now obtained with the arc, the only requirement being appropriate optical equipment, such as is now available for most classes of theaters."

Head end collision between the gentlemen and my humble self. Rubber will stretch very much without breaking—so will language. I cannot say the actual wording is wrong, because we may "compare" anything, but the *inference* is that in this case the comparison will be favorable, and that, too, without limitation. If the paper had read: "Will yield results quite comparable with results in theaters in which a. c. amperage for projection does not exceed 50 or where d. c. amperage is limited to 25, or in theaters in which the arc is inefficiently handled, than we would have agreed. I am willing to concede to the tungsten filament lamp an illuminating efficiency for projection purposes equal to an ordinary 50 ampere a. c. arc, or an ordinary 25 ampere d. c. arc, but do most emphatically object to what amounts, by implication, to extravagant claims, which facts cannot and will not back up.

> "The inherent disadvantages of the arc, in either a. c. or d. c. form are so numerous." * * *

Entirely true. Heat, unhealthy gases, unhealthy dust, noisy where a. c. is used at the arc, dirty, wasteful and expensive are a few of them to which many might be added.

> "As in most matters which involve great diversity of considerations, the choice of a projection outfit does not admit of a single detailed recommendation which can claim the support of all competent judges. The factors refuse to be reduced to a common denominator and the relative weight which they receive will depend on the judge."

Absolutely true, but lacking in this respect: insert the word *"disinterested"* between the last two words. The *disinterested* judge (who has nothing in the way of equipment to sell and who holds no brief for anyone who has) will have small difficulty in selecting an outfit, or at least in approaching the task with intelligent, unbiased criticism, al-

ways assuming him to be one with accurate knowledge of the various problems involved. The fly in this ointment is that nearly all men of really accurate knowledge on this particular matter are connected, in one way or another, with some manufacturer or selling agent of apparatus. Broadly the statement made is true, however. I mention the circumstance because it is one seldom touched upon.

> "With light sources which do not pulsate in intensity (e. g. the tungsten filiament lamp and d. c. arc) either shutter (two and three-wing.—Ed.) may be used; flicker is apt to occur with the two-wing but the efficiency of light transmission is rather better than with the three-wing. Standard practice is to use the three-wing, however. * * * Whichever shutter is used there is always a substantial reduction in illumination produced. One vane of the shutter must always be gauged to correspond with the interval in which the film is moving. Obviously the loss of light on this account is the mechanical limitation of the intermittent device. * * * Apart from all this, however, there is an important relation between the diameter of the shutter and the cross-section of the light beam in which it operates. Since the shutter axis is fixed on existing machines it is hardly practicable to take account of this."

The efficiency of light transmission of the two-wing shutter is not necessarily appreciably greater than that of the three-winger. In fact, in very many cases it is no better. As to intermittent speed limitation, why this department has had that matter up with its readers and with manufacturers of projectors almost times without number. One projector enjoying considerable favor in some sections of the country is a very bad offender in this respect. I have often been tempted to bring this manufacturer out into the open and either compel improvement in this respect or place the matter in shape where purchasers will know that a well balanced shutter is well nigh impossible. It is then up to them. The "fixed shutter axis" is not really fixed at all, except as applies to inherent machine construction of present models. It would be entirely possible for any competent operator to equip his projector with a shutter two feet in diameter. He could then cut the light beam of a half size lens, with shutter right up against the lens, without travel ghost, using a shutter of very nearly, if not quite, ideal proportions. The reason for this is that, as you increase diameter, you increase pheriperal speed. With a light beam, say 1½ inches in diameter, the time it takes the shutter blade to cut off the light after it has started the process; in other words, the time required for the shutter blade edge to pass across the light ray, is quite appreciable. The same is true in the reverse process of uncovering the lens. This was taken into account in the Kinedrome projector, which used two outside shutter blades, revolving in opposite directions. It was also taken account of in old models of the Motiograph, which used two inside shutter blades, revolving in opposite directions. The same effect would be had by doubling the shutter diameter, and by trebbling it the ray would be cut practically three times as fast. But it would require a trebbling or quadrupling of shutter diameter to equal the possible performance of present shutters when placed at the dissolving point of the light ray, because at that point we not only have a very small cross-section of ray, but we have a complete obliteration of the image on the screen when the ray is only half cut.

> "In future developments, attention to shutter geometry is likely to improve projection all around, especially where large aperture objectives are used. In closing this subject * * * the incandescent system gives a 'projection beam' which diverges from the objective outwards. Hence, the best shutter plane is one close to the objective."

I very much doubt that any amount of "attention to shutter geometry" will improve appreciably upon what this department has already accomplished in that respect. The only thing possible, it seems to me, would be increase of diameter. Beyond that the recommendations of this department for placing the shutter at the dissolving point, where not only is the beam narrowest, but we also gain one-half its diameter, cannot, I think, be improved upon. Professor Henry Phelps Gage, Corning Glass Works, was present at the meeting. He informed me that with the condenser he has invented for use with the incandescent, which has been adopted by its sponsers, a short distance from condenser to film is imperative. He has agreed to set the reasons for this forth in detail in the near future. Until he does so, I cannot comment intelligently. If this is so, I would regard it as a most unfortunate circumstance, qualified by the statement that in this I speak only from the standpoint of present knowledge. I may be in error, but it will be very necessary to "show me" on that point.

Under the heading, "Advantages of the Incandescent Lamp Over the Arc Lamp," the paper says:

A—We have already indicated that most of the present arc outfits can be replaced by incandescent lamp outfits without loss of illumination, in fact there is often a gain.

B—Leaving aside the illumination then, what advantages can the incandescent lamp show?

C—In our opinion the following advantages can be claimed. (The order is arbitrary.)

D—Where the a. c. arc is replaced, vastly more uniform screen results are obtained, noise is eliminated and continuous fussing with the light source is avoided.

E—Where the d. c. arc served by rectified or converted current is replaced there is a considerable gain in uniformity of screen results, the frequent "feeding" is avoided and the auxiliary apparatus is more simple and durable.

F—Whatever the style of arc replaced there are further advantages in the markedly reduced running expenses and lower first cost: freedom from cracked condenser trouble, fumes, and the intensely hard dust which comes from electrode cores (and causes film-scratching, excessive machine wear and unsanitary conditions).

G—The color of the light is more nearly what is demanded today, the difficulties of the operator are greatly lessened, and the booth is much cooler.

H—Since the starting of the lamp is well-nigh instantaneous there is no warming-up process incidental to the "change-over" at the end of each reel; thus no overload capacity is required in any of the electrical equipment.

I—Unsteadiness and flicker are foreign to the incandescent system since with this system they can only occur with improper shutter provision or adjustment. Similarly, the frequency of alternating-current supply is of no significance once the right controller for that particular frequency has been installed. This is especially important in the big 25-cycle territories. We would especially emphasize the fact that *the only adjustments of the light-source and related parts are made when a new lamp is screwed into the machine.* True, an occasional glance at the ammeter and a touch of the regulator handle are advisable, but this is very simple, and may be done as opportunity occurs.

Commenting, I would say, (A) Umph! Very indefinite. "Most of the arc outfits" is a reasonably big claim. Seems to me "a large number of arc outfits" would fit better. (D) First half is not necessarily true. Many a. c. operators are now giving practically perfect screen illumination. "Where less than 50 amperes a. c. arc or poorly handled a. c. arc is replaced vastly more uniform screen results are obtained" would be a statement which facts would come pretty nearly backing up. Moreover, there is uniformity of results and uniformity and *excellence* of results. The paper says nothing about the latter. This, of course, does not mean that excellence would be lacking, but in things of this sort we prefer to see the actual statement made. The last half of the paragraph is entirely true. (E) Quite open to question as to its first half; also misleading. What is really meant is evenness of light on the individual screen. This is quite possibly correct. I have not yet seen comparative measurements. But if it gave a *better* screen result, then there would be something even more than radically wrong with the operator in charge of the arc. (F) This is a dangerous bit of printing. If the reduction in running expenses, etc., is attained without decrease in general excellence of screen result, then all is well and commendation is in order. But if reduction in running expense is accompanied by reduction in general excellence of screen result, then it will be very easy to loose two dollars at the box office for every one saved in operating expense. Be careful, therefore, and do not kick the bunghole open while trying to save at the spigot. In other words do not be misled by the specious "save in operating expense" argument. It is alluring, but look out first that there will be no kick-back. (G) Every word of it is true. (H) Ditto.

There is very much more of the paper, which fills more than 20 pages of a pamphlet of goodly area proportions, but space will not permit. There has been a mistaken idea current that this department and its editor is opposed to the new incandescent lamp. THERE IS ABSOLUTELY NO TRUTH IN THIS. We presume the erroneous idea has gained credence through our action in not jumping down the throat of a new thing (which is now a good advertiser and may become a large one) until we know its merits and its faults in full. The incandescent is a new thing and I make the bald-headed statement that this department is absolutely the only medium which will hold in check wild claims and statements, giving you FACTS without regard to what advertisers and others may want or not want. And while this course may (or may not) make some folks a bit angry for a time, IT WILL BE FOR THE BEST INTEREST OF THE PROPOSITION IN THE END. This department has repeatedly said, and now again says, it is "for" anything which is for the best interest of the moving picture industry. The new tungsten filament lamp is, we believe, for the best interest of the moving picture industry, but its sponsers are, perhaps, naturally making some claims which they cannot back up. This is an error, and it is just this that we are obliged to guard against—to "sit on the lid" as it were.

If the manufacturers and sellers of the incandescent and apparatus allied thereto will agree to base their claims, for the present, upon duplication of results from a 50 ampere 60 cycle a. c. arc (or any amperage of low cycle current) or from a 25 ampere d. c. arc we will promptly approve of and recommend it for that field, with the understanding that where the arc is inefficiently handled (poor operator) the incandescent can improve results even where a higher amperage arc is used. This is our conclusion after pretty thorough investigation. We are opposed, absolutely, at this time, to any attempt to replace well handled sixty ampere a. c. arcs, or any well handled d. c. arc of greater than 25 amperes with the incandescent.

Sure, Mike!

Daniel Constantino, Easton, Pennsylvania, writes thusly:

> In December first issue you ask whether screen brilliancy would or would not be equal, with a given subject projected at 60 and at 70 feet, other conditions being precisely the same in both cases. My answer is yes, the screen illumination would be the same. I also notice, dear friend, that you ask we operators whether or not we would like you to republish the list of questions. Sure Mike! why not? Not only for my benefit but for the benefit of many others who, like myself, missed them last time. I am the proud owner of a third edition of the handbook, and a set of Hawkins' Electric Guides, ten volumes, and, believe me, you could not get that handbook away from me for twenty times its price if I could not get another, even though I have to steal time to study it. Have got beyond page 200. When I say "study it" I mean just that—not merely read it and throw it down. I did not know what technical knowledge meant, or its value to me until I began to study real hard. I was for two years helped under a man who did not believe in books. Everything was "practical experience" with him. All I learned from him was just to thread the machine, turn a crank and

trim the lamp something like half way right. Then I was given a chance by the Third Street theater management under a really competent operator and in fourteen months developed into chief operator, though for another company. And I've been making good where I now am, of which fact I am proud. I have been told that my pictures will compare favorably with any in our city.

I am glad to hear you say you are proud of what you have accomplished. The man who has no pride in accomplishment will never get very far. You are right. The screen brilliancy would be equal in both cases. Just wanted to see if some of you would get balled up in the fact that the revolving shutter cuts the light so many more times at 70. But it cuts it proportionately faster and—there you are. Practical experience is all right and absolutely necessary to success. You cannot learn operating out of a book, but *practical experience alone will not suffice.* A judicious mixture of practical experience and book-lore is what spells success with a big S. My best regards to the Easton men. Will try and drop in on you again next summer.

Large Claims.

From Nicholas Sabo comes a lengthy letter making very large claims for apparatus he expects to place on the market soon. Had I not examined the various articles named and found them to give promise of possible big things (the lens has already been thoroughly tested and is all he claims) I would be very much inclined to doubt. As it is, I am inclined to believe. Mr. Sabo says:

Theater managers are complaining bitterly about high cost of operation. Operators, on the other hand, complain of long hours and ill-ventilated rooms of too small size. They want shorter hours, better working conditions (more space, air, running water, etc.) and higher wages. The managers' complaint is well founded. The same is true of the complaint of the operator and this makes the dispute a very difficult one to settle.

But the matter has roots sinking much deeper, since gradual increase in cost of theater operation is causing a marked decrease in the number of theaters. This has been going on for some time. Also, with existing houses there is such a constantly changing ownership that a mailing list secured today is out of date within three months. This is so largely because motion picture theaters are no longer the gold mines they once were. High operating cost is reducing profits until many exhibitors wish to unload and get out of the business. First it was believed the decrease in number in theaters was due to large houses eating up the smaller ones. But investigation disclosed the fact that there is an actual decrease in total seating capacity. (True, but this does not necessarily mean the financial support given by the public has become less. It has in fact, I think, doubled. Decrease in seating capacity is comparatively small, whereas admission prices have fully doubled.—Ed.) My purpose is, in this letter, to point out one possibility for a large saving in expenses. Under the present system of illuminating the screen we utilize but about ten per cent. (10%) of the total light produced. The rest is lost in a hugely inefficient lens system, as you have often pointed out, and in the revolving shutter. In order that at least a portion of the waste energy may be saved we are filling the already too small operating room with costly and more or less intricate machinery. In order to get somewhat better results with the same or less consumption of electrical energy we are purchasing expensive screens.

Now what I am proposing is to produce ample light, of pure tone, to illuminate any screen brilliantly, to produce it at an almost negligible cost and to conduct all this light by way of a perfected optical system direct to the screen. Exhaustive tests have proven my system to be correct and to be enormously efficient. It eliminates rheostats, transformers, motor-generator sets and condensers, so that there is no possible waste of energy. With the elimination of condensers spherical and chromatic aberration are put out of business.

Summing up, the electric bill, insofar as applies to projection current, will be reduced 90 per cent. With new installations no heavy wiring or costly apparatus is necessary. No condenser breakage. No heat, since rheostatic resistance and the electric arc is eliminated. True, where there is light there is heat, but with this form of illuminant it can all be confined to the lamphouse and blown out of doors. For this purpose I have provided a blower, driven by the same motor used to operate the projector. Once centered, the light source is absolutely steady and constant. It requires no further attention of any kind. The light source cannot be focused at the screen. And there are other heavy advantages, but this letter is already too long.

As I said in the first place, had I not viewed this apparatus I would not give this letter space. I do not know that Mr. Sabo's new form of illuminant will do what he claims, but, after examining it, I have faith to believe it will. Anyhow it is well worth a tryout, and I shall be intensely interested to watch its operation and report results as soon as it is finished.

Soldier Operator.

Brother Barnett Weiner, Local Union 306, New York City, was a caller at our office December 28. He came in to renew his subscription. Brother Weiner has enlisted in the infantry branch of the army. He is now at Fort Slocum, and is acting as motion picture operator, running a movie show for the men.

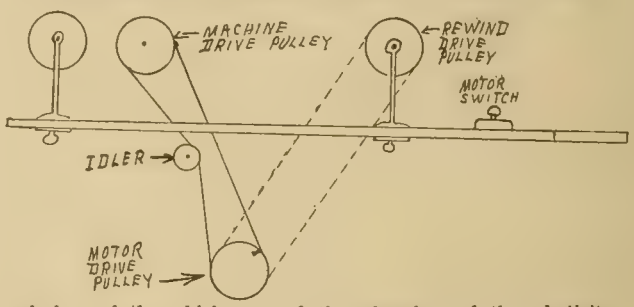
Incidentally Moving Picture Machine Operators' Local Union 306 has the following of its membership wearing the uniform of Uncle Sam and either already "over there" or preparing to go: William Meyers, A. Eidelberg, D. Donohue, W. F. Bodque, J. Baskend, S. S. Wergemian, El DeCosta, S. S. Elias, J. A. Harding, Morris Heller, George Kutigian, A. S. Latta.

The boys at the front will not be forgotten, they will all be well supplied with smokes by the "Kick In Club," whose duty it is to make all union operators "Kick In" enough to keep the boys well supplied with tobacco. Four hundred cigarettes will be mailed to each one in the service and Local 306 will see that they get that number of smokes every six weeks.

Handbooks Invaluable.

W. L. Russel, Deming, New Mexico, says:

First I want to thank you for what you have done for the small-town operator. Have all three of your Handbooks and have found them to be invaluable. Some men may get by and not know much, but, like the old negro, I like to know the



whyfore of the whichness and the wherefore of the whatisit. Sorry I could not get to El Paso, Texas, to meet and hear you when you were there last spring. My wife operates the relief shift, and here is a new one I fixed up for her benefit—and my own. My two Power's 6-Bs are spaced four feet, center to center of lenses. I made a bench from a 2 x 6 inch plank alongside the right hand machine. I then put a 3-inch pulley on my re-wind and clamped it, the re-wind to the bench, so that the drive belt of the machine would just reach it and be tight enough when speed control lever is about half way down. Put motor switch on top side of bench. Then all that is necessary to re-wind is to transfer driving belt to machine from machine pulley to rewind pulley. It works fine, but don't forget to put belt back before trying to start projector.

Also have a home-made dissolving shutter for the projectors. It is the only way to change over.

The idea is to use machine motor for re-winding. Undoubtedly it will work alright; also it will provide that much-to-be-desired thing, variable speed for the re-winder. But I don't imagine the bench arrangement will appeal to very many; also the transferring of the belt each time would be rather a nuisance, I should imagine; also a little bit hard on the belt. With a loose pulley and clutch added on the lower shaft it would work perfectly, except for proximity to the lamphouse and being somewhat in the way. Many thanks for submitting the idea, however.

High Grade Lenses Not Available.

Several inquiries have been received within the past few months as to where high class projection lenses can be had. To all and sundry I would say that high class lenses cannot be had at all. By this I mean really high class lenses, such as retail for fifty to eighty dollars. The lenses in general use are good lenses for their price. In fact they are remarkably good when their cost is considered. But we nevertheless need a very much better quality. But their making is at this time physically impossible, so I am told, by reason of lack of optical glass of the right quality.

This department at one time advocated the use of astigmat projection lenses. A matter came up recently which makes us doubt our correctness in this where the lens is other than central with the screen, unless the screen can be tilted sufficiently to square, or pretty nearly square, with the lens. But there is no use bothering our heads about that now, because such lenses are not available. However, I would like to hear from our optical brethren as to how much angle there may be and an astigmat lens be used for projection—angle of axis of ray to screen, I mean.

Projection Experience

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.
Buy It Today
$4 the Copy, Postpaid

MOTION PICTURE HANDBOOK
For Managers and Operators
By F. H. RICHARDSON
The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

MOVING PICTURE WORLD
Schiller Bldg. Chicago, Ill. | 516 Fifth Avenue New York City | Wright & Callender Bldg. Los Angeles, Cal.
To save time, order from nearest office.

Music for the Picture

Conducted by GEORGE W. BEYNON.

Inquiries.

Questions regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column $1.00.

Proper Presentation of Pictures Musically.

The Cue Sheet and How to Use It.

The CUE-SHEET is the "First Aid" to the orchestra leader in your theater. Without it he must see the picture before he can select suitable music to fit it. It is a service that you should demand for the betterment of your picture presentation, and you should see to it that your orchestra leader has it in ample time to properly arrange his musical setting.

Sub-Title and Description.

The CUE-SHEET gives him the SUB-TITLE or DESCRIPTION OF ACTION which is used as a cue, denoting the change of scene, and, by the same token, the change of music. After the first performance the leader should have memorized the action immediately preceding the cue, in order to finish his music at the end of a phrase. By changing the tempo of the number being played he can bring his music to a spot where he can finish with finality. By holding out the last note as he turns the page to the next number and, beginning softly with a crescendo to the required volume, he can obviate abrupt stops or noticeable interruptions of the music.

Time.

The CUE-SHEET gives him the APPROXIMATE TIME of each scene, and the music selected fits well with the time allowance. Knowing the time he is better able to select a substitute number of the proper length. If the basis of synchrony is placed at 15 minutes to the 1,000 feet and you run the picture at 12 minutes, the tempo of the picture is accelerated, and the music should be hastened in the same ratio to convey the atmosphere called for.

Name, Author and Character.

The CUE-SHEET gives the NAME, AUTHOR AND CHARACTER of each suggested number. Many numbers are repeated in the various CUE-SHEETS because they lend themselves particularly to pictures and, as the leader dare not repeat too frequently, he must know the character of the music suggested, to pick out some substitute number of a like nature. Your patrons are becoming more fastidious in their musical tastes and demand good music and lots of variety. A number that was used with a fire scene last week, cannot be used for a battle scene this week. By the law of Association of Ideas he will confuse the pictures when referring to them later.

Music that Fits.

CUE-SHEETS are prepared by many musicians of different temperaments. The suggested music may be improved upon by your leader after he has seen the picture once. Sometimes a number is suggested in the cue-sheet evidently for no other reason than that the title fits the situation. For example, we have a love scene beneath a tree—it may be an oak or an elm—and the suggested number is "Under the Old Apple Tree." For a scene in a serious feature such music only burlesques the entire picture. The title of the selection does not count, and music should be used that has no outside associations or irrelevant character.

Accompaniment.

Another fault is the use of numbers that predominate over the scene and attracts the audience by their grandeur, pomp or levity. This detracts from the picture. The motion picture theater is not a concert hall and the accompaniment should be as subservient to the picture as a singer's accompaniment is to the voice.

Theme.

The CUE-SHEET invariably shows a THEME. Sometimes it suggests two or three, but these are decidedly ill-advised. In a small orchestra it is not feasible to use more than one THEME. This number should be placed on the music stand to the left of the feature folio, and a THEME marker placed in the folio, showing when to play it. For instance, Nos. 1, 2 and 3 have been played; No. 4 is the THEME. A marker denotes this and is turned (as though it were a page) as the orchestra takes up the THEME from the side. This leaves No. 5 in full view and means a smooth "seque" with no apparent stop.

The CUE-SHEET fits the predominant emotion and does not consider "flashbacks" or short scenes. These can be frequently handled to good advantage by altering the tempo to suit the action of the "flash-back," or sometimes it is well to allow the organ or piano to improvise; the orchestra taking up their number again on the return to the scene.

Use Standard Works.

Hurrys, Agitatos, Pathetics, etc., which have been composed for the so-called "Motion Picture Series" have fulfilled their mission and are no longer used in the better houses. The trend is upward and the public are looking for the best in music as well as in pictures. Riots, battles and sob-tsuff are always of importance to someone "out front" and should be treated seriously in fitting the music. There are hundreds of classic numbers most adaptable for depicting such scenes among the standard overtures. It would be well worth while to extract these portions and have them copied for use on such occasions. The works of the masters will bear repetition.

Music and Pictures.

Since time began, play-acting has been closely associated with the art of music. Both portray emotion and interpret the heart throbs and pent-up feelings of humanity. They are interwoven closely, and basically, are inseparable. Therefore, do not neglect the music in your theater. Make it a feature. Interest yourself in it and you will find it has box-office value.

Music at the Rivoli.

During the week beginning Jan. 21, Mr. S. L. Rothapfel presented his usual good musical program. It was opened by the overture "Slavonic Rhapsody," by Friedemann, conducted by Erno Rapee. Mr. Rapee did not seem to get below the surface to any extent and treated it rather too delicately to fully interpret the restless Slavonic mood.

Mr. Joseph Martel, a baritone, rendered "Cashmiri Song," by Amy Woodforde-Finden, in a splendid manner and resplendid costume. The stage setting for this song was artistically arranged, and with the aid of the perfume machine, gave the true Oriental atmosphere.

Gladys Rice, soprano, followed with "My Old Kentucky Home," accompanied by special scenic effects. Miss Rice has a small voice and got the song over with the aid of wonderful lightings. The Rivoli chorus and orchestra gave a rendition of "The Anvil Chorus" from the opera, "Il Trovatore," by Verdi. This number also had its own special setting and was done in costume, the anvils and hammers being present. Mr. Rothapfel has gotten away from the concert idea and is giving his patrons a combination of picture and musical show. All of the musical selections are as pleasing to eye as they are to the ear. We believe that this is another forward step in the film world and feel that if exhibitors followed his example it would make for larger box-office receipts.

Musical Suggestion Synopsis.

WHY HENRY LEFT HOME (Metro-Drew)—Theme, none.

This is a Drew comedy calling for waltzes, light intermezzos or two-steps. Such light operas as "Little Boy Blue"—Lampe, or "The Spring Maid"—Reinhardt, would suit admirably. No cue-sheet available.

THE IMPOSTOR (Mutual)—Theme for the Heroine—Moderato. Suggest "Chanson Sans Parole"—Tschaikowsky, "Sunbeams"—Heller, or "Serenade"—Karganoff.

Open with religious music to fit church scene. The picture is light. No dramatic music is necessary. Waltzes, intermezzos and allegrettos play the picture. Cue-sheet can be obtained from the Mutual Exchange.

THE SPIRIT OF '17 (Paramount)—Theme for the Hero—March. Suggest "Send Me a Curl"—O'Hara, or "Children of the Regiment"—Fucik.

Patriotism plays a big part in this picture and requires many patriotic marches. Light music will do principally. Open with "The Boy Scouts"—Henneberg. Use dramatic music for the rounding up of the German spies, the strike, and the saving of the girl in the mine. Cue-sheet can be obtained from the Paramount Exchange.

THE GATES OF HAPPINESS (World)—Theme for the Heroine—Allegretto. Suggest "Butterflies"—Steinke, "Idilio"—Lack, or "Legend of a Rose"—Reynard.

Dramatic pictures. Requires dramatic music, a couple of misteriosos, and two pastoral numbers. Close with the theme. Cue-sheet can be obtained from the World Exchange.

BROADWAY LOVE (Bluebird)—Theme for Midge—Andantino. Suggest "Premier D'Amour"—Benoist, or "Tendre Aveu"—Schutt.

Bits of dramatic situations are met with that require ingenuity in fitting. Many two-steps and fox-trots can be used. A light opera selection can be used to advantage. Cue-sheet can be obtained from the Bluebird Exchange.

THE MENACE (Vitagraph)—Theme for the Heroine—Andante. Suggest "I Gathered a Rose"—Lee, "Pleading"—Wood, or "Sweet Ponderings"—Langey.

Melodramatic numbers are needed. Many andantes and a few dramatic tension pieces. Have two misteriosos ready towards the end and close with the theme. Cue-shoot can be obtained from the Vitagraph Exchange.

RIMROCK JONES (Paramount)—Theme for the Hero—Allegretto. Suggest "Pulcinella"—Aletter, "Bird of Paradise"—Mathews, or "Serenade"—Kautzenback.

Open with "Bim-Bims"—Adam. The scene changes from Western to Eastern stuff, and a Mexican flavor will help the music. Use some dramatic, pathetic and sensuous stuff. A few waltz lentos are necessary. Cue-sheet can be obtained from the Paramount Exchange.

IN BAD (Mutual)—Theme for the Heroine—Allegro. Suggest "Pastel Minuet"—Paradis, "Badinage"—Herbert, or "Serenata"—Tarenghi.
A big fight ensues; note the dramatic music necessary for the rescue scene, and the misteriosos earlier. Use Mexican-Indian music, if possible. Cue-sheet can be obtained from the Mutual Exchange.
HIS HIDDEN PURPOSE (Paramount-Mack Sennett)—Theme, none.
This is a light comedy and needs one-steps, two-steps and fox-trots. No cue-sheet available.
THE CLARION CALL (O. Henry)—Theme for the Hero—Andante. Suggest "Twilight"—Ayer, or "Prelude"—Damrosch.
This is a short dramatic picture filled with action. You will need a few misteriosos, a hurry, light waltz and pathetics. No cue-sheet available.
THE HOPPER (Triangle)—Theme for the Heroine—Allegretto. Suggest "Chanson Sans Parole"—Tschaikowsky, "Butterflies"—Steinke, or "Lips and Eyes"—Lange.
This is a reformed burglar story of the lighter nature. A couple of misteriosos, a few allegros, a pathetic and dramatic selection with a few waltz intermezzos will fill the bill.
A HEART'S REVENGE (Fox)—Theme for the Heroine—Andantino. Suggest "Enchanted Hour"—Mouton, or "Moonbeams"—Keiser.
This picture is filled with action and extremely dramatic. Both the first and second movement of Schubert's Unfinished Symphony could be used to advantage. Russian music is needed for the Baron, Chinese selections for the Ambassador. Finish with the theme. Cut-sheet can be obtained at Fox Exchange.
THE FIGHTING GRIN (Bluebird)—Theme for the Hero—Allegretto. Suggest "Canzonetta"—D'Ambrosia, or "Serenade"—Schubert.
Brightness is the chief ingredient needed for the music. A few dramatic situations crop up, and a love story needs some amorous numbers to fill it out. Cue-sheet can be obtained at Bluebird Exchange.
MOROK (Hesperia)—Theme for the Hero—Andante and Morose. Suggest "Song of the Boatman of the Volga"—Cady, or "Kol Nidrei"—Bruch.
Oriental music is needed. Dramatic situations abound. Many hurrys and agitatos can be used. It is seven reels and requires a first viewing, if possible, in order to properly present the picture.
FIVE TO FIVE (Christie)—Theme, none.
A comedy of clean variety. Light operatic selections and allegrettos will fit. No cue-sheet available.
MANY A SLIP (Christie)—Use an Andantino theme for the Jewelry and bring it in whenever it is discovered. Suggest "Melodie"—Lederer, or "Venetian Romance"—Hildreth.
The balance of the setting should be made up of bright stuff, a few misteriosos and one dramatic number.
THE SUPERSTITIOUS GIRL (Edison)—Theme, none.
This is a one-reel comedy, slap-stick variety, and calls for jazzy music. No cue-sheet available.
THE BULL'S EYE (Universal)—Theme for the Heroine—Andantino. Suggest "Astarte"—Mildenberg, or "Poppyland"—Kiefert.
This is a serial picture calling for many hurrys and agitatos, a few love themes and dramatic music. It is Western in atmosphere and Mexican numbers will fit beautifully. No cue-sheet available.
THE STUDIO GIRL (Select)—Theme for the Heroine—Allegretto. Suggest "Lass with the Delicate Air"—Faur, "Aubade Printaniere"—Lacombe, or "Along Came Another Girl"—Romberg.
You will need some dramatic music, but in the main light waltzes and intermezzos will do nicely. Close the picture with the theme. Cue-sheet can be obtained at the Select Exchange.
THE WIDOW'S MIGHT (Paramount)—Theme for the Heroine—Valse lento. Suggest "Sleeping Rose"—Borch, "Inamorata"—Marchetti, or "The Way of Love"—Cremieux.
Another Julian Eltinge production requiring light treatment. Please do not use a big hurry in the chase scene. It spoils the effect. Many waltzes and light intermezzos are necessary. A couple of light operatic selections could be used to advantage, such as "The Merry Widow"—Lehar, and "The Madcap Duchess"—Herbert.
There is only one dramatic situation and that comes in the fifth reel.

Publishers of Tax Free Music.

List of Publishers Who Are Not Members of the American Society of Composers, Authors and Publishers.

THE following list, as compiled by Miss Catherine C. Melcher, contains the names and addresses of music publishers who are not members of the American Society of Composers, Authors and Publishers and whose music is not subject to royalty charges:

Ascher, Emil, 1155 Broadway, New York.
Ballenger, Edw. L. Music Pub. Co., Los Angeles, Cal.
Berg, S. M., Columbia Theater Bldg., New York.
Bond, Carrie Jacobs, 746 S. Michigan Ave., Chicago, Ill.
Boosey & Co., 9 East 17th St., New York.
Boston Music Co., 26 & 28 West St., Boston, Mass.
Browne, Ted Music Co., Inc., 323 Madison St., Chicago, Ill.
Carlson, M. L. & Co., 1131 Masonic Temple, Chicago, Ill.
Cary & Co., London, England.
Craig & Co., 145 N. Clark St., Chicago, Ill.
Ditson, Oliver & Co., 178 Tremont St., Boston, Mass.
Fay, Louis J. Pub. Co., 181 Tremont St., Boston, Mass.
Fischer, Carl, 46-54 Cooper Square, New York.
Fox, Sam, Pub. Co., 340-346 The Arcade, Cleveland, Ohio.
Gilbert & Friedland, Inc., 232 West 46th St., New York.
Graham, Roger, 143 N. Dearborn St., Chicago, Ill.
Granville, Bernard Pub. Co., Inc., 145 W. 45th St., New York.
Hinds, Mayden & Eldredge, Inc., Pub., 11-15 Union Square, New York.
Huntzinger & Dilworth, 505 Fifth Ave., New York.
Ideal Music Co., Chicago, Ill.
Inter-City Music Co., Brooklyn, New York.
Jacobs, Walter, 8 Bosworth St., Boston, Mass.
Jenkins', J. W. Sons Music Co., Kansas City, Mo.
Jungnickle, Ross, 15 Whitehall St., New York.
Kelly, W. A., Music Co., 4720 S. Wabash Ave., Chicago, Ill.
Kendis-Brockman Music Co., Inc., 145 W. 45th St., New York.
Krey Music Co., 361 Washington St., Boston, Mass.
Manning, Clarice & Co., 967 Beachwood Drive, Hollywood, Cal.
McCarthy & Fischer, 148 West 45th St., New York.
McKinley Music Co., 145 West 45th St., New York.
Morris, Jos. & Co., 119 N. Clark St., Chicago, Ill., & New York.
Peiffer, Arthur C., 127-135 Maine St., Quincy, Ill.
Piantadosi, Al. & Co., Inc., Astor Theater Bldg., New York.
Remick, Jerome & Co., Chicago, Detroit and New York.
Richmond, Maurice & Co., 145 West 45th St., New York.
Roberts, Lee S., 412 Fine Arts Bldg., Chicago, Ill.
Rosey, George, Pub. Co., 24 East 21st St., New York.
Rossiter, Will, 71 W. Randolph St., Chicago, Ill.
Schirmer, G., 3 East 43d St., New York.
Schuberth, Edw. & Co., 11 East 22d St., New York.
Sherman, Clay & Co., Kearney & Sutter Sts., San Francisco, Cal.
Southern California Music Co., 332-334 S. Broadway, Los Angeles.
Siebrecht, Arthur M. & Co., Lexington, Ky.
Smythe, Billy, Music Co., 423 W. Walnut St., Louisville, Ky.
Snyder Music Pub. Co., 124 West 45th St., New York.
Stasny, A. J., Music Co., Strand Theater Bldg., New York.
Summy, Clayton F. Co., 64 E. Van Buren St., Chicago, Ill.
Stone & Thompson, 143 N. Dearborn St., Chicago, Ill.
Taylor, Tell, Grand Opera House Bldg., Chicago, Ill.
Triangle Music Co., 821 Gravier St., New Orleans, La.
Urbanek Bros., 5026 S. Talman Ave., Chicago, Ill.
Victor Music Co., 1132 Masonic Temple, Chicago, Ill.
Volkwein Bros., Pittsburgh, Pa.
Von Tilzer, Harry, Music Co., 222 West 46th St., New York.
White-Smith Music Pub. Co., 62-64 Stanhope St., Boston, Mass.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. "Can I procure a musician (cellist) capable of playing big selections?"

A. "If it is a union man wanted apply to your local union. If no union in your town, Local 310 of New York can supply you. A non-union man can be supplied by us if you so desire."

* * *

Q. "Who wrote 'The Wanderer's Song'?"

A. "Tschaikowsky. This is one of the best of his few writings for voice."

* * *

Q. "Are you in favor of using the drum traps for every effect in a picture?"

A. "No. Discretion must be used, else it becomes annoying to your patrons. See our article in a recent issue, 'Fitting the Picture.'"

* * *

Q. "Can some of the scores put out by the Triangle be procured without booking the picture?"

A. "Write Mr. Bristol of the Triangle Exchange, this city. We believe they have some left over and would dispose of them."

* * *

Q. "What is the usual rental charged for orchestral scores for pictures?"

A. "One dollar a day for small orchestra and two dollars for large."

Left to Right—"Smiling" Billy Mason, Ethel Lynne and Director Al. Christie.

Chicago News Letter

By JAS. S. McQUADE

Censorship Hearing Raises Rumpus

Major Funkhouser's Women Supporters Bait Opposing Speakers and Many Prominent Chicagoans Leave in Disgust.

A MEETING of the sub-committee of the judiciary committee of the City Council of Chicago, which has in charge the sifting of conditions at present governing the censorship of moving pictures in this city, as conducted by Major M. L. C. Funkhouser and his board of censors, was held in the council chamber Tuesday, January 29.

As will be remembered, the chairman of the sub-committee referred to is Alderman Steffen, who some time ago submitted to the judiciary committee an amendment to the present ordinance on censorship which, if passed, will take away from the censor board head the final ruling in the matter of issuing permits. This amendment provides for a real board of ten, a majority of the members to decide in all cases, in contradistinction to the present method of censorship by which Major Funkhouser takes upon himself the final ruling in all disputed cases.

Great expectations had been formed concerning the outcome of the Tuesday meeting, as a large gathering of notable people, men and women, had assembled to participate in the proceedings. Ex-Governor Edward F. Dunne and prominent men representing nearly all the professions and large business interests were present. The women were not outdone in this respect, as all the leading women's clubs were represented by prominent officials. Opie Reed, president of the Chicago Press Club, was present with a delegation of members. He is one of the strong opponents of Chicago censorship as now conducted.

It transpired at the meeting that while a number of the women present were against Major Funkhouser's arbitrary censorship methods, the great majority were for him. The latter had been permitted to express their views freely at former meetings, and on this occasion, which was primarily intended to afford an opportunity for an expression of opinion by prominent Chicagoans, who disapprove of censorship as now conducted, these lady supporters of Funkhouserism turned the meeting into disorder by interrupting every speaker who was against censorship as it exists at present. Even Ex-Governor D[illegible]id not escape their cross questioning when he expressed the opinion that it is dangerous to place in any individual's hands so important a matter of judgment as the censorship of moving pictures.

The result of this baiting by the women who supported Major Funkhouser was the departure from the council chamber in disgust of many prominent men and women while discussion was in progress.

It must not be supposed that Major Funkhouser assumed a lamb-like attitude during these interruptions. Indeed, he was the leader and the instigator most of the time.

Attorney M. L. Igoe, formerly U. S. district attorney, and now democratic leader of the lower house of the state legislature, came in for one of the worst hecklings in his career, during the rumpus. On this occasion he represented Wm. A. Brady and bitterly charged Major Funkhouser with having denied to producers free access to the cutouts made by him from their films. Had this been done they would have been able to show conclusively the absurdity, the discrimination, the ridiculousness and the unfairness of the Funkhouser censorship, Mr. Igoe asserted.

At one time, smarting under the rapid fire of the opposing ladies, Mr. Igoe retorted: "Let me tell you something. All these women are reformers; but when there is a real bill up for passage at Springfield, you don't see any of them there. It is the bent women, with hard hands, you see there then. These women weren't there when the eight-hour law for women was up."

The hearing adjourned without fixing the date for the next meeting, but Alderman Steffen gave out later that the executive committee will meet Friday, February 1, and decide on the day.

It is expected that the next meeting of the sub-committee will be devoted to a conference on the Steffen amendment to the existing ordinance, behind closed doors.

State's Attorney Investigates Pictures Corporation.

More unsavory details concerning the Titan Pictures Corporation, of this city, have come to light since writing my former article. These include charges sufficiently grave to attract the attention of State's Attorney Hoyne, who began an investigation of the concern Monday, January 28. He wants to learn how many shares of stock were sold in Chicago and under what conditions.

It appears that one Willie J. Tubbs, who owned a farm in Wisconsin, traded his 90-acre farm, house and other property for 70 shares of stock in the Titan concern and other considerations. Now he finds the stock to be worthless and has filed a damage suit for $10,000 in the federal court.

Among the defendants are Henry C. Meyer, a stock broker, Frederick Russell Clark, president of Titan, that corporation itself, and Fremont and Clarence F. Hoy, of the Hoy Banking Company, McHenry, Ill. Clarence F. Hoy was the principal incorporator of Titan, it appears, and held $90,000 of the first $100,000 issued of stock, which was afterwards increased to $1,000,000. Clarence F. Hoy, it is understood, transacted the deal in which Tubbs disposed of his house and farm for Titan stock.

Mr. Tubbs declares that President Clark, of Titan, notified him, after Titan stock had been increased to the million mark, that a 900 per cent. stock dividend had been issued, also that "a nice little dividend about Christmas time" would be declared; but it has not yet arrived.

State's Attorney Hoyne is hot on the trail of Harry C. Meyer, the successful star salesman for Titan stock, and also an intimate of Clarence F. Hoy. It has been discovered that Meyer bolted from this city some time ago, just before the arrival of Assistant State's Attorney McKay and detectives at the hotel in which he lived. Among Meyer's effects, now in possession of the state, are letters written by Clarence F. Hoy, the McHenry banker, in which the writer refers to the deal in which the farmer, Tubbs, figures.

Chicago Film Brevities.

On January 30 a jury in Judge Hugo Pam's court, this city, gave the verdict that the photodrama, "Protect Your Daughters," is not immoral and should be allowed exhibition. This verdict awards a writ of mandamus to the George A. Hutchinson Film Company against Chief of Police Scheuttler and the City of Chicago, to compel them to permit its presentation. Counsel for the city will ask for a new trial.

* * *

Carl Laemmle, president, and Maurice Fleckles, of the New York office, visited the Chicago office of Universal last week. Mr. Laemmle conferred with his various managers while here and then returned to New York. Mr. Fleckles continued his trip to the Los Angeles studios, where he will remain for a short time.

* * *

The Exhibitors' Supply Company, Inc., of Chicago, recently opened quarters in Milwaukee, in rooms 204-6 Manhattan building, with G. A. Lincoln as manager. This office will carry a complete and up-to-date line of moving picture machines, booth equipment, screens and theater supplies. The company is sole distributor of the Simplex machine, Hertner transverters, Scheck adapters, Mazda lamps and National and Columbia carbons. The company has its main office in Chicago and another branch office in Indianapolis. H. A. R. Dutton is manager of the Chicago office, at 440 South Dearborn street.

Max Pearl is now in charge of the Chicago sales department of the Amusement Supply Company, Mallers building, Chicago. Mr. Pearl is a member of Local No. 110 I. A. T. S. E., and will be pleased to welcome all members and friends.

* * *

Sydney Abel passed through the city Thursday, Jan. 31, on his way from Los Angeles, where he has spent the last three months. He left for New York the same day.

* * *

Mr. and Mrs. Colin Campbell, who have spent several weeks in Chicago visiting, left for Los Angeles Friday evening, Feb. 1. They stopped over at Kansas City, Mo., for two days, visiting their son, who is in the service at Fort Leavenworth, as first lieutenant.

Selznick Backs Up Crandall

Says Fair Dealing and Friendly Relations Between Producer and Exhibitor Are Not Unknown.

By L. J. Selznick.

I HAVE read with intense interest the statement in last week's trade papers of H. M. Crandall concerning his splendid chain of motion picture theaters in Washington, D. C.

My hat is off to Mr. Crandall!

Mr. Crandall's remarks are an able exposition of the progressive conduct of a big business. They are of a splendid significance in view of the many less businesslike contradictory statements which have been given out concerning the relationship between the big producer and the exhibitor.

Mr. Crandall states that "he has never been bulldozed by producer or exchange," and that "he has been oversold at times, but has also been undersold at times." He also says that "he has always obtained fair adjustments" from the exchanges when he has sought them. This is a fine, fair and square statement, straight from the shoulder. But, in justice to Mr. Crandall—and in all my experience in the motion picture business I have never met a fairer man than Mr. Crandall—I wish to record that Mr. Crandall has modestly told only part of the truth.

The whole truth is that Mr. Crandall has voluntarily raised the price he has paid for pictures in the past. Let the strife breeders take note of that fact. Isn't it a complete contradiction of the usual representation of the relation existing between exhibitor and producer? Here is the result. If Mr. Crandall were to inform me that he was paying too great a price for my pictures, and that in consequence he required an adjustment of prices, he would find me ready and willing to accommodate him and happy to do so. When a man has raised the price he is paying me voluntarily, he will never have to ask the second time for an adjustment of what he considers an unfair price.

There are all sorts of men in the motion picture industry. If more of them were imbued with the fair spirit of H. M. Crandall, and conducted their business along the same principles of rock bottom justice and fair play, there would be less talk of trouble between exchange and exhibitor, and there would be fewer calamity howlers.

MARY MacLAREN RETURNS TO THE UNIVERSAL.

On the eve of a court decision that has been awaited with considerable interest by virtually every film manufacturer and performer in the industry, Mary MacLaren, former Bluebird star, has signed a new contract, which gives the Universal Film Manufacturing Company the exclusive use of her services for a period of years.

Miss MacLaren left the Universal's ranks about a year ago, and it became known that an issue of great importance was involved—the right of a performer to claim as her own and so use a name expressly coined for her and popularized via the medium of paid advertisements and publicity by the organization employing her. Considerable interest was manifested by the trade, and further developments were awaited with anticipation.

This issue was raised when the actress endeavored to sell her services under the name of "Mary MacLaren." The Universal disputed her right to the name, claiming peculiar rights to it. Until the performer had entered the employ of this company she had been known as Mary MacDonald. Under the latter name the company asserted she was unknown to the trade and public, but, due to the publicity and advertising drive placed back of her manufactured name, she speedily won prominence. However, in view of the amicable settlement of the matter it is exceedingly doubtful whether any decision will be rendered.

To Edit Mutual Screen Telegram

Blaine McGrath Heads the Staff That Will Assemble News Pictorial Subject.

THE appointment of Blaine McGrath to the editorship of the Screen Telegram is announced by John R. Freuler, president of the Mutual Film Corporation. Mr. McGrath goes to the Screen Telegram department of the Mutual from the office of managing editor of Motography. He was previously connected with the International News Service and with various Hearst news picture enterprises. The Screen Telegram, the new Mutual news release, will be issued twice a week, supplanting the Mutual Weekly, the present news reel release.

Blaine McGrath.

Mr. McGrath began his newspaper career on the Indianapolis Sun, going thence successively to the Milwaukee Journal, the United Press in New York, the St. Louis Times and the International News Service, later becoming a member of the staffs of various Chicago and New York newspapers. In the moving picture field he edited the Hearst-Selig News Pictorial, the Hearst-Vitagraph news reel, the Hearst International News Pictorial until it was merged with the Pathe News.

The staff of the Screen Telegram is now practically complete, and staff cameramen and correspondents have been placed in all of the more important news centers in North America and abroad.

The offices of the Screen Telegram in Chicago are located at 6235 Broadway. The location of the New York offices will be temporarily at the Mutual's exchange, at 1600 Broadway. Arrangements have been completed for the printing of the Screen Telegram in both New York and Chicago to insure swift and adequate distribution of the two reels a week.

Contracts have been closed by the Mutual's sales department with leading and representative theaters in a large number of the important centers, including Sid Grauman's new million-dollar house in Los Angeles.

BOOSTING SAVANNAH AS PICTURE CENTER.

R. E. Tuckerman is promoting the Liberty Film Corporation, which has for its purpose the establishing of motion picture studios in Savannah, Ga. The corporation is capitalized at $100,000, and is backed mainly by Savannah capital. It is proposed to build adequate studios for the accommodation of a number of producing companies. Property has been secured for the studio site, and building will commence at an early date.

NED FINLEY HAS OWN COMPANY.

Ned Finley, for years a Vitagraph star and director, has formed his own company, Ned Finley Film, Inc., and is at present shooting his first story, "The Return of O'Garry," a rapid action outdoor two-reeler, down in North Carolina. These Finley Films, twenty-six per year, will be released through the General Film. They are to be written by L. Case Russell, who provided Mr. Finley with much of his material in the Vitagraph days.

PARALTA PLAYS IN NEW OFFICES.

The Paralta Plays has moved its belongings from the Godfrey Building, 729 Seventh avenue, New York, to 6 West 48th street, where new offices have been equipped.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Chaplin in New Studio

Commences Work on His New Million Dollar Contract—Old Staff Still with Him.

WITH a battery of three cameras trained on him and occupying for the first time his beautiful new motion picture plant in Hollywood, Cal., Charlie Chaplin has started his initial production under his million-dollar contract with the First National Exhibitors' Circuit.

Twenty weeks have elapsed since Chaplin last performed before the camera. With his return he enters the motion picture field in another capacity, that of producer. Under

Charlie Chaplin and Harry Lauder.

the terms of his contract, Chaplin will make eight subjects. Although a time allowance of eighteen months has been specified for the completion of the pictures, it will be greatly to the star's advantage to finish in a shorter period.

Chaplin's last work before the camera was for the Mutual Film Corporation. Twelve two-reel subjects were made for that concern, the last of which, "The Adventurer," was completed in August. The comedian then purchased the ground for his own plant at La Brea and De Longpre avenues, Hollywood, and after approving the architects' plans departed for vacation of five weeks in Honolulu.

Since his return from Honolulu Chaplin has been active at the studio site. He has carefully watched the progress of the erection of the various buildings, while special attention has been given to the stage, a tremendous span of more than twenty thousand square feet. Its design is original, being a combination of the glass and outdoor types.

The same organization which was affiliated with Chaplin at the Lone Star studios surrounds him today, although the million-dollar comedian has made a number of additions to the various departments. One of the sad losses to the organization was that of Eric Campbell, throughout the past year chief foil for Chaplin, who was killed in an automobile accident a month ago.

Edna Purviance, for almost two years Chaplin's leading woman, will continue in the same capacity. Syd Chaplin, the comedian's brother, is his personal manager; John Jasper, studio manager; Roland Totheroh, chief of the camera department; Danny Hall, technical director; Frank Crompton, director of construction; Alf Reeves, stage director; "Chuck" Riesmer, Charles Lapworth and Melrose Brown, members of Mr. Chaplin's personal staff and Carlyle R. Robinson, director of publicity.

Chaplin's new plant occupies five acres of ground in the heart of the exclusive residential section of Hollywood. From outward observation the spectator would hardly know that a motion picture studio existed. The buildings are all of quaint old English architecture and in place of the crude fence the site is surrounded by beautiful trees and an abundance of flowers.

The same design is carried out in the interior with a general color scheme of gray and white. The various buildings are all in easy communication of one another, thereby doing away with all confusion. Chaplin's first release for this year is rapidly taking form. The story is an original one and the comedian aims to surpass any of his previous efforts. As was the rule last year, no disclosure as to the nature of the forthcoming subject will be made until the comedy is entirely finished and ready for release.

Griffith Picture Almost Completed.

D. W. Griffith is editing and titling the film of his drama of the Western Front, which he is producing under the auspices of the British and French war offices. The measure of the task is appreciable when it is known that he has "shot" 263,000 feet of film, to be shrunk for display purposes to 10,000 feet. Several weeks will be required yet to complete the preparation of the films for release.

David G. Rodgers Visits Los Angeles.

The Theater Owners' Association of Los Angeles had a luncheon meeting on Thursday, January 24, at which David G. Rodgers, of Minneapolis, the national organization of the Motion Picture Exhibitors' League of America, was the guest of honor and the principal speaker. President F. A. McDonald of the association also introduced Motley Flint, the Los Angeles banker, who spoke in behalf of the war thrift stamps.

The report of the censorship committee, which was composed of J. A. Quinn, F. A. McDonald and T. A. Tally, disclosed the fact that they have had a virtual agreement with Mayor Woodman whereby any objectionable film being shown in the downtown theaters will be reviewed by the committee and if in their opinion the film should not be shown they will confer with City Prosecutor Widney, relative to having a ban put upon it.

Among the prominent exhibitors present at the meeting were F. A. McDonald, W. H. Clune, F. R. Alexander, T. L. Tally, Mike Gore, H. L. Lusting, Fred Miller, Seymour Tally, H. Bosley, J. A. Quinn, S. U. Anderson and Glen Harper.

Los Angeles Brevities.

The Diando Film Corporation, making Pathe releases, is working on a five-reel feature, with Baby Marie Osborne in the leading role, to be known as "A Daughter of the West." It gives the little player an opportunity to display her equestrienne abilities on a Shetland pony. Arrayed in cowgirl garb she rides the pony like a veteran.

* * *

The Triangle feature picture on which Director Walter Edwards has commenced work is from the magazine story by the same name, "Another Foolish Virgin," written by W. Carey Wonderly. The continuity is the work of Charles

J. Wilson. Included in the cast are Margery Wilson, Texas Guinan, Mildred Delfino, Francis McDonald, Lee Hill and George Pearce.

* * *

The Paralta has starred Howard Hickman in an Alaskan story, "The Golden Thread," a theme which will attract attention and cause more or less discussion when seen. It involves a problem with which the world has struggled for centuries. William E. Wing is author of the story, writing it upon order for Mr. Hickman. Author Wing now is engaged in filling two other orders for screen features.

* * *

Former Vice President Charles W. Fairbanks, accompanied by his daughter, Mrs. John Timmons, Jr., wife of the commander of the battleship Texas, and the latter's son, paid a visit to Douglas Fairbanks at the Artcraft star's studio in Hollywood one day recently. Fairbanks personally conducted the tour of the party around the lot to initiate them into the mysteries of the motion picture business.

* * *

Gloria Hope, who has the leading role in the Al H. Woods production of "The Guilty Man," taken from his stage success, is only fifteen years old, and has been in pictures a little less than a year. She started her screen career with William Desmond in "Time Locks and Diamonds." She then had the leading role in "Free and Equal," another Woods production staged by Ince.

* * *

Camera work has begun upon the first of the pictures to be filmed under D. W. Griffith's supervision, since he resumed occupancy of the Sunset Boulevard studios. The scenario writer has found material for his plot in modern war conditions, from which he alertly has gleaned a series of dramatic situations of unusual power. The picture will provide a vehicle for Miss Dorothy Gish's first appearance since her eighteen months' engagement under Mr. Griffith in his war spectacle soon to be released. For the direction of the picture, Mr. Griffith has called one of the youngest of the directors who worked with him in former days, Chet Withey. Douglas McLean will play opposite Miss Gish. George Fawcett, the famous character actor, will have an important role.

* * *

Belle Bennett, Triangle, has been borrowed by Oliver Morosco for his coming production of Ashton Stevens' new play, "Mary's Way Out," which will soon be given its premier in Los Angeles.

* * *

Dorothy Dalton was the first of the Los Angeles' motion picture colony to do her "bit" for the salvage committee of the Red Cross. When Miss Clara Mosher announced that she would drive her own truck and collect old newspapers, magazines, empty typewriter ribbon reels, tinfoil, and other odds and ends that bring money to the Red Cross, Miss Dalton set about salvaging everything in sight around the Thomas H. Ince studios. She summoned to her aid each actor and actress, each stage hand and property man, and when Miss Mosher was invited to inaugurate her good work at the Ince studio, Miss Dalton, garbed in durable overalls, loaded the truck.

* * *

With the price of film soaring and the many studios cutting down production because of the scarcity of the necessary celluloid, Diando Film Corporation, making Baby Marie Osborne features for Pathe, has taken added precautions to keep their plentiful stock from being destroyed or lost. The company has constructed a fire and burglar-proof vault building and a watchman is employed to afford additional protection to the contents of this vault. The walls of this safe are made from alternate layers of chilled iron and steel. About the metal structure, with an eight-inch space, are built a reinforced concrete wall and roof, while the exterior is finished in white to contrast with the green glass and flower beautified grounds which will form the street side of the studio grounds when present plans are consummated.

* * *

Lloyd Ingraham, the American Film Company director, was initiated into Santa Barbara Lodge No. 613 of the Elks, January 22. The veteran director reported for work at the studio next day looking a little played out as the result of his experience, but it is reported that he had enough pep left following the ordeal to deliver a humorous speech which amused a gathering of five hundred Elks.

* * *

Henry Lehrman, who makes Sunshine Comedies for William Fox, has started a new picture that has to do largely with restaurant life. The chief feature of its eating place is that it is being constantly upset in more ways than one. Not inappropriately, the prevailing figure in the picture is the noted "Ham," who is also spoken of occasionally as Lloyd Hamilton.

* * *

Uncle Sam's officials at Los Angeles have decided that Fatty Arbuckle is exempt from the drafts army. The big comedian is overweight, and so he will continue his fun activities for the amusement of film fans. Arbuckle is now producing a country comedy.

* * *

Edward J. Le Saint is directing Gladys Brockwell at the Fox studios in a feature whose locale is rural France.

* * *

Delays due to the congestion of railway traffic, which have held up electrical equipment for the stage setting, have necessitated the postponement for one week of the opening date of Grauman's new theater at Third and Broadway. Sid Grauman, the manager of the theater, announced that the opening would be held Friday evening, February 1. Rapid progress toward the completion of the new structure had been accomplished in the last two weeks. The ninety-foot cyclorama for the stage settings, said to be the largest ever placed in a theater in America, is in position.

* * *

Charles Avery, Keystone director, has left the Triangle Film Corporation. Mr. Avery has directed twenty-six comedies during his connection with the company.

* * *

Lieutenant Commander Eugene Overton, who organized the Naval Reserve here some months ago, is now in charge of the United States submarine base in the Canal Zone. Commander Overton writes his friends that he wants a projecting machine and some moving picture films. He has two hundred and sixty men and will soon have more. The base is located in a lonely spot and the only recreation the men have is watching moving pictures. Obtaining films there is impossible except at high prices. Overton modestly raises the question with his old friends of Los Angeles as to whether or not he and his little command could not be helped out.

Jos. Kaufman, Famous Player Director, Is Dead

JOSEPH KAUFMAN, the well-known producer for the Famous Players-Lasky Corporation, died Friday evening at the Polyclinic Hospital, New York, of pneumonia, after a few weeks' illness. Mr. Kaufman's loss will be mourned by the thousands of friends he had made, and especially in the studios of the Famous Players-Lasky Corporation, where his kindness and courtesy had endeared him to all, and his ability had won their admiration.

Joseph Kaufman.

The passing away of Mr. Kaufman is particularly deplorable as he had just reached the age of thirty-five and had attained an enviable position as one of the leading directors of the film industry after years of conscientious effort and study.

He spent his boyhood in Washington, D. C., and attended Georgetown University. After his college days he worked in stock in a number of the larger cities and for seven years was stage manager for Maude Adams, William Collier, Mrs. Patrick Campbell, and Virginia Harned, and was Marie Doro's first stage manager. His activities on the stage included a number of important parts in big plays, after which he entered the motion picture field as a featured actor and then as a director.

He was the producer of many notable productions starring Marguerite Clark, Billie Burke, Clara Kimball Young, Pauline Frederick and Elsie Ferguson.

Foreign Trade News

Would Welcome Happy Ending Pictures

Consul Embry at Odessa Says Russian Audiences Would Appreciate Productions with Cheerful Close—Their Subjects Invariably End in Tragedy.

ODESSA, with a population of 700,000, has 34 motion picture theaters with a total seating capacity of about 20,000, writes U. S. Vice Consul John A. Embry, located in that city. These theaters are open seven days in the week (except on the eve of religious holidays) from 7 until 11.30 p. m., and are almost invariably crowded. The price of admission ranges from 0.55 to 2.50 rubles, according to the class of the theater and the location of the seat sold. The usual price paid for desirable seats in the first-class motion picture theaters is 1 to 1.50 rubles, but the complete schedule of prices has on numerous occasions been successfully doubled by the management when an unusually attractive or expensive film was being shown. The seating capacity of the average motion picture theater is about 800. Three or four of the first-class theaters have a seating capacity of about double this number.

The programs in Russian motion picture theaters greatly resemble American programs. There is usually a drama of four, five, or six reels, followed by a film of current events, travel, or comedy. Two or three performances are given each evening, according to the length of the program. Not more than two or three theaters in the city combine motion pictures and vaudeville. When the program in a Russian motion picture theater has begun, patrons coming late are compelled to wait in an anteroom until the next performance commences. In this anteroom music is often provided, and there is generally a small buffet where one can buy sandwiches, tea, and candy. Frequently the anteroom of a Russian motion picture theater occupies a half or even two-thirds as much space as the picture hall itself.

Tragic or Criminal Pictures in Favor.

The films shown in Russian motion picture theaters are of many kinds and makes, but the great majority are of domestic manufacture and are almost always tragedies. No one ever saw or heard of a Russian love story ending happily in the films. But in spite of the popularity of the Russian tragedy, it is the writer's opinion that the typical American romance would be all the more welcome to Russian motion-picture audiences for having a knack of ending happily. For variety the managers of the Russian motion picture theaters always have to depend upon films of foreign manufacture. Foreign films frequently seen in Russia are of Italian, French and American make—named in the order of their importance in the Russian market. These foreign films never fail to draw good audiences. When one hears a motion-picture film praised in Russia, it is almost certain to be a film of foreign manufacture. The most successful foreign films are those of a strong tragic or criminal character and classical pictures, such as "Quo Vadis" and "Cabiria." The classical films draw crowds from every class of Russian society.

The demand here for high-class foreign films is practically unlimited; the greater the variety of themes the better. dramas, tragedies, comedies, detective stories, patriotic pictures, current events, novelty pictures, all are cordially received by Russian motion picture audiences. As a general rule, it may be safely stated that any film that has a successful run in the United States will be well received in Russia. Film brokers interviewed on this subject especially emphasized the demand for first-class films of a tragic or criminal character and also inquired about railway-touring films, the new submarine films, and the new apparatus that produces sounds occurring in the picture shown on the screen. Successful dramatizations of well-known novels would also be popular. The Russians are great readers and the best of the French and English literature has been translated into the Russian language.

African Paper Criticises Our Films

Says That Court Scenes of Some Productions Misrepresent the Justice and Integrity of American Tribunals.

IN "Commerce Reports" Consul John F. Jewell, Lourenco Marques, East Africa, says that the Lourenco Marques Guardian, in two recent issues, has severely criticised some American motion pictures which were shown there. One was condemned on the ground that it would lead foreign audiences to believe that in the United States it is a common thing for ex-convicts to become chiefs of police.

There has been reason in many instances for an erroneous impression to be created in the minds of those who have been schooled under different systems of thought and government, and an American, even with a saving sense of humor, would not hesitate to condemn films of this kind as a misrepresentation of his country.

Many persons abroad criticise an American film when it attempts to give a representation of court scenes without the proper surroundings, or causes the police to be represented without dignity or discipline, and as instruments to defeat justice. These criticisms are by discerning friends of American films and American institutions.

Another motion picture was characterized as a "rank and evil-smelling" illustration of American justice and "either a blot or a libel." The film feature to which the paper referred misrepresented the uniform high sense of justice which is characteristic of the American people, its bar, and judiciary.

The fact that American films at this time occupy such a large part in the public entertainment in this part of the world does not lessen the force of this criticism. In China in 1915 it was found necessary to cut short a film which was about to close with a representation of American Indians burning a white man at the stake as a measure of justice. It is now submitted that a mixed audience composed of many races, such as may be found in African ports, will not have its respect for American justice and fair play enhanced by film illustrations of inordinate brutality and "third degrees," as if this were a common practice in the dispensation of American laws.

Bagdad Has One Picture Theater

Rather Primitive in Type, But Has Good Ventilation System—American Productions Shown.

BAGDAD has one public motion picture theater, writes U. S. Consul Oscar S. Heizer, who is stationed there, in a recent issue of "Commerce Reports." The building is about 100 feet long by 60 feet wide, a somewhat primitive structure, but with the advantage that the ventilation is very good. The seats are divided into two classes. The price of first-class tickets is 26 cents, and that of the second-class admission 17 cents. The hall is furnished with electric lights and electric fans, power for which is supplied by a small motor.

The films shown are similar to those ordinarily exhibited in America. There is usually one long film featuring some prominent French or English actor, followed by a short comedy. Numerous American films also are shown here.

Until recently films were imported chiefly from Smyrna, Turkey, where there was an agency, but that source of supply has been cut off since the occupation of Bagdad by the British on March 11, 1917. Another source is the firm of Pathe Freres, of Paris, France. The films are not purchased, but rented for a certain period and then returned. The theater opens every night at 8 o'clock, and closes about 10.30. There are no exhibitions during the day at present. The pictures are changed twice a week. The attendance is good.

There is also a motion picture theater conducted by the military authorities exclusively for the British officers and soldiers. Before the war a local British firm conducted a first-class film theater in Bagdad. It was very popular, and

was attended by the best class of the population. Undoubtedly such enterprises will prosper here in the future, when normal conditions are restored, because the city has a population of about 200,000, and this form of amusement appeals to them.

Ivan Features Abroad

Piedmont's Export Department Reports Successful Negotiation of Foreign Sales.

PIEDMONT Pictures Corporation through its Export Department announces the successful operation of its efficiency distribution plan for the United Kingdom. The London Office just concluded a most advantageous deal for "Babbling Tongues," Ivan Film Productions' 7-reel superfeature. In using the word advantageous, it is not meant that merely the producers are satisfied, but that the arrangements are satisfactory to all concerned.

"One Law for Both," another of Ivan's big hits, has had its censor troubles completely adjusted, and the feature will be released in the United Kingdom within the next few weeks. Two of the large serials controlled by Piedmont Pictures Corporation have without much ado been closed for the above-mentioned territories by the London office, and distribution of same will commence forthwith.

Piedmont has also succeeded in having Hanover Films "Should a Baby Die" (Capt. Kimball's feature), pass the United Kingdom's censor and the reports as to the booking of the picture come up fully to all expectations.

The Buenos Ayres office and its various connections report the sale of all of Ivan's products for the following Latin American countries: Argentine, Uruguay, Paraguay, Chile, Peru and Bolivia.

Piedmont Pictures Corporation has taken over the exclusive handling of "Speer Carbons" from "Inter-Ocean" for the territories controlled by Krishnadas Bros. of Bombay, and the various connections, the sole agency covering India, Burma, Ceylon and the Straits.

ARGENTINA LIKES AMERICAN PICTURES.

According to the statistical table published in this column some time ago, the United States exported to Argentina 5,176,627 feet of film during the first six months of 1917. And on the basis furnished by the official records covering the last four years, it may be estimated that the film shipments from this country to this southern republic for the whole of 1917 will not fall below 11,000,000 feet.

If the figures given for the first year of the war—375,494 feet of film imported from the United States—are compared with those of the first six months of 1917—5,176,627 feet—the resulting increase assumes enormous proportions.

The opinions expressed by such important buyers as "Glucksmann," "Sociedad General," "Sudamericana" and "Norteamericana," who practically control the film renting business in Argentine, Chile and Uruguay from their Buenos Aires exchanges, reveal a decided preference among the public for American pictures.

CARANZA FAVORS THE SCREEN.

The Caranza government has officially inaugurated in Mexico City a National Cinematographic School, which will be devoted to preparing artists for work before the camera. Manuel de la Bandera, a well-known local actor and the pioneer of Mexican moving pictures, has been appointed director-in-chief of the school.

THE REMAINING FIVE PER CENT. WERE BLIND.

On a given day, and without any special preparation to avoid outside influence, 40,000 children of Buenos Aires were asked to give their opinion on moving pictures. The subjects were divided under four classes: I, comedy; II, drama; III, adventures, fantastic and detective stories; IV, historic, patriotic, scenic travelogues, etc.

Ninety-five per cent. of the children liked moving pictures; 40% voted for the first class of subjects, 22% for the second; 24% for the third, and 12% for the fourth. Two per cent. gave their preference to exotic subjects.

A MYSTERIOUS FUNCTIONARY.

In a recent issue of "El Imparcial"—a popular daily published in Madrid—there is an article on the Special Mission sent to Spain by the government of the United States and headed by Mr. David Harell as Ambassador Extraordinary.

Mr. Harell—says "El Imparcial"—is accompanied by a high "functionary" of the United States government whom President Wilson has entrusted with the mission of visiting the different provinces of Spain and securing first-hand information on the agricultural, commercial, mining and industrial needs of the kingdom. This official will exhibit a series of moving picture films taken in the great business centers of North America, which will doubtless be a revelation in Spain and will teach an invaluable lesson to employers and employees alike.

We presume that the "high functionary" in question is none other than Frank J. Marion, of the Kalem Co.

FROM SPAIN AND PORTUGAL.

A four-reel feature, made by the Royal Films of Barcelona, is being advertised at this moment in all the Spanish trade papers. The name of it is "Strength and Nobility." Jack Johnson, erstwhile heavyweight champion, plays the lead.

* * *

A new producing company has been established in Barcelona under the name Estrella-Film. In their advertising they claim to be doing business with a capital of 100,000 pesetas (over $20,000 at the present rate of exchange).

* * *

In spite of the war and allied blockade, the Ernemann motion picture projector, manufactured in Dresden Germany, is still being advertised in the Spanish trade papers.

* * *

The Compania Cinematografica de Portugal, with offices in Lisbon, supplies many of the moving picture houses of Lisbon, Port., and other important cities. It also does business with all the Portuguese colonies. Its capital, according to statements, amounts to over $400,000.

* * *

The British Film Co., manufacturers of the Brifco raw film, positive and negative, with and without perforations, is trying to introduce its product in the Spanish and P rtuguese markets in competition with the Eastman Kodak Company. It claims that its stock has 25% more emulsion, is stronger and will outlast any other brand of raw film.

* * *

Julian Ajuria, general manager of the Sociedad General Cinematografica of Argentina, is having a hard fight in Spain to introduce American pictures on a firm basis. He is handling Famous Players, Lasky, Fox, Vitagraph (Blue Ribbon), and World. According to more or less confidential information received by Cine-Mundial, it did not take the South American exchangeman long to realize that the exhibitors would oppose any plan to increase program prices. They insisted that all pictures were about the same, whether made in the United States, Italy, France or China, and that if Ajuria had been foolish enough to pay abnormal prices, he and not they should suffer the consequences. Don Julian tried to argue the point with his prospective customers and made several attempts to impress them by means of advertising and other propaganda, showing by this that his long stay in Latin America had made him forget the peculiar characteristics of his countrymen. Finally he was compelled to take the bull by the horns and began to hire theaters and exploit the films on his own account, and this is exactly what he should have done from the very beginning. Some exhibitors are threatening to boycott his program, but we do not believe that anything of this nature will be attempted.

One of the local trade papers just come to hand prints a long review on the "Ajuria American Program," which had its premiere a month ago in Madrid. Among the notables mentioned, there are, by actual count, four dukes, ten counts, fourteen marquises, two viscounts and fifty-five other members of nobility. Some of the names given in the review were made famous in history by the discovery and conquest of America. The first picture screened was "Miss Washington;" "The Cheat" came next.

INQUIRIES FROM ABROAD.

The addresses of these firms may be obtained from Cine-Mundial, 516 Fifth avenue, New York. We do not assume responsibility as to the standing of the inquirers, and the usual precautions should be taken in all cases. All inquiries are received direct by the Moving Picture World and Cine-Mundial, the Spanish monthly edition of the Moving Picture World.

1. A firm in Soa Paulo, Brazil, is in the market for photographic supplies.

2. A firm in Monterey, N. L., Mexico, is in the market for new and second-hand film.

3. A man in Nicaragua, C. A., is in the market for second-hand film.
4. A man in Chalchuapa, Salvador, is in the market for projection machines, electric lighting sets, tents, new and second-hand film.
5. A firm in Buenos Aires, Argentine, desires to get in touch with film manufacturer.
6. A firm in Mexico, D. F., is in the market for cameras and film printing machines.
7. An exchange in China is in the market for a weekly supply of film at a low price.
8. A firm in Colombia is in the market for portable projection outfits for family use.
9. A man in Yurimaguas, Peru, wishes to get in touch with New York film exchanges. Wants to know renting terms. Will deposit necessary funds in Peru & London Bank before placing order.
10. A firm in Brazil is in the market for films and moving-picture supplies of every description. This firm covers northern and southern Brazil.
11. A man in Chuibdo, Choco, Colombia, is in the market for a projection machine with motor, screen, wires, 16-candle-power lamps and accessories.

AMONG THE EXPORTERS.

The Inter-Ocean Film Corporation is handling Paralta Plays in the Latin-American markets. The February issue of Cine-Mundial carries their initial announcement, offering "A Man Is a Man," with J. Warren Kerrigan; "Madame Who," with Bessie Barriscale, and "His Robe of Honor," with Henry B. Walthal.

* * *

William Vogel, president of the William Vogel Productions, Inc., has sold the English and Scandinavian rights on the forthcoming Chaplin pictures and is negotiating at present with several buyers for the South-American markets.

The Novelty Slide Co., of New York, has just published a well-written and illustrated Spanish edition of their catalogue. This is the right way to go after the Latin-American business.

* * *

The Western Import Co., of New York, is advertising Mabel Normand productions in Latin-America. It has already disposed of the rights on these pictures in Brazil, Spain and Portugal.

* * *

The educational campaign—for it amounts to this, in fact—carried on by J. H. Hallberg through the advertising columns of Cine-Mundial, is already bearing results. The Spanish and Portuguese speaking exhibitors are learning to use his outfits and we believe that it will not take long before the Hallberg trade-mark becomes as familiar in Buenos Aires or Havana as in New York and Chicago.

* * *

Arthur J. Lang, export manager of the Nicholas Power Company, who left New York three weeks ago for Puerto Rico in the interests of his company, has returned.

MOTION PICTURES FOR THE BALKANS.

A group of Austrian and Hungarian dealers in films have organized a society, with headquarters in Vienna and a branch in Budapest, according to Consul General D. I. Murphy, Sofia, Bulgaria. The object of the society is the export of motion picture films for the Balkans. The society is capitalized at 1,000,000 crowns, equivalent to $200,000 in normal times. An independent enterprise is also being established at Budapest.

BROCK MAKES FOREIGN SALES.

Louis Brock, of the Inter-Ocean Film Corporation, reports the sale of "To-Day," "The Mad Lover" and "Raffles" for South Africa. The same office announces the closing of a World Pictures contract for the British West Indies.

GENERAL ENTERPRISES, INC., ENTERTAINS.

Arthur H. Sawyer, Herbert Lubin and Bert Ennis, of General Enterprises, Inc., gave an advance showing of "The Crucible of Life" at Churchill's Friday evening. The picture was shown at about six o'clock and was immediately followed by an elaborate dinner. This in turn was succeeded by music from the Camp Upton Quartette, various song composers and other program features.

Bert Ennis was master of ceremonies at this affair, which was attended by men from the trade, press and other guests.

Films from Manufacturers Direct to Exhibitors

Seven Independent Producers to Furnish Fifty-two Features a Year, Eliminating Exchanges and Reducing Expenses of Distribution.

ONE of the principal developments of the past few weeks, which promises to mark an epoch in the distribution of motion pictures, is the announcement that the direct "producer to exhibitor" sales plan, whereby seven of the largest independent producers will furnish direct to the exhibitors fifty-two feature pictures a year, has reached the stage where its sponsors feel justified in stating that it has "gone over" and will be a success.

The seven manufacturers—the Frohman Amusement Company, Herbert Brenon Productions, Lillian Walker Pictures Corporation, Ivan Film Production, Triumph Film Corporation, Harry Rapf Productions and the Shubert, Hammerstein and Ince Productions—will increase their producing facilities, and from their output a sufficient number will be selected to supply exhibitors with one picture each week.

The manufacturers will be paid the actual expenses of production as determined by expert auditors, plus a 25 per cent. profit, based on a service for 2,700 days, and this expense will be pro rated among the exhibitors' organizations in the different territories formed for handling this service, which will in turn be divided among the individual exhibitors, a minimum number of days being used as a basis.

Any exhibitor may become affiliated with the organization and be eligible for this service, and in case more than the alloted quota of days for any section is contracted for the excess profit will be divided on a 50-50 basis between the manufacturer of the picture and the exhibitors in that section who have contracted for one or more days per week. This will enable the exhibitor to obtain a substantial rebate on his original share of the expense.

The organization, represented by C. C. Pettijohn and Louis L. Levine, both prominent members of the two national exhibitors' associations, is at present known as the Independent Producers-Exhibitors Affiliated. This concern will arrange to deliver the prints direct to the organizations of exhibitors. The question as to how the distribution among the individual members is to be effected will be left to each separate body. However, if on account of local conditions it is deemed advisable to use an existing exchange this service will be performed strictly on a percentage basis, but in every such instance an exhibitors' committee must control the routing.

This plan has been referred to in a number of our previous issues, and was briefly outlined on page 1919 of December 29 issue, when a committee consisting of W. L. Sherrill, Joseph W. Farnham, I. E. Chadwick, Harry Rapf, Joseph A. Golden and Lester Park appeared before the exhibitors' convention in Washington, D. C., on December 12, and Mr. Farnham, as spokesman, explained the project. Charles C. Pettijohn and Louis L. Levine were employed by the producers' committee, and since that time have been busily engaged in perfecting the details and reducing the plan to writing, and as a result two additional producers, Herbert Brenon Productions and Shubert, Hammerstein & Ince Company, have been added to the original five; that is, the Frohman, Lillian Walker, Ivan, Triumph and Harry Rapf organizations.

Thomas J. Hamlin, secretary and general manager of the Associated Theaters, Inc., with headquarters in Minneapolis, signed a contract for one release per week for the 645 members of that organization in Minnesota, Wisconsin, North and South Dakota, and will immediately start west to organize the states of Iowa, Missouri, Kansas, Nebraska and Montana.

Very gratifying letters are being received from practically all sections of the country, indicating that the exhibitors are very much interested in this plan, and it is expected that contracts will be closed within the next week for New York, Pennsylvania, Ohio, Indiana, Michigan, Kentucky, Illinois and several southern states.

A large share of the credit for the success of this plan is due to C. C. Pettijohn, who has been unceasing in his efforts. He predicts that the outcome of this undertaking will have a great effect on the motion picture industry of the United States.

"EAGLE'S EYE" COMPANY IN TOWN.

In New York for a few days the first of the month making scenes for "The Eagle's Eye," the patriotic serial being produced by the Whartons, were King Baggot, Marguerite Snow, Paul Everton, William Bailey, William Cavanaugh and George Lessey. The players were given a hearty reception by their friends after their short sojourn in Ithaca, where the interiors for the subject are being taken.

They Built "The House of Hate"

Who the Men Are That Are Most Responsible for the Success of the Latest Pathe Serial.

THE men behind the production of Pathe's big new serial, "The House of Hate," have been identified with the greatest serial successes in the history of the continued form of motion pictures. They are Louis J. Gasnier, president of the Astra Film Corporation, George B. Seitz and Bertram Milhauser.

Louis J. Gasnier is one of the famous figures in motion picture history. He was identified with the legitimate stage in France as stage manager for Sarah Bernhardt and he was one of the first, if not the first, theatrical man in France to become a motion picture director. He is the man who made the famous "Runaway Horse" which old timers in the industry remember as probably the greatest short comedy hit ever made, a picture which paved the way for the type of fast action laugh producer that is still so popular. Mr. Gasnier is not only an artist, but is also a business man, as is shown by the fact that he was at one time vice-president and general manager of Pathe, during which time he gained valuable experience in the handling of serials. He formed the Astra Film Corporation with George Fitzmaurice and George B. Seitz as associate officers and the productions of this company for Pathe, not only in the serial but also in the feature line, have maintained a very high standard.

L. J. Gasnier.

"When the story of 'The House of Hate,' written by Charles Logue and Arthur B. Reeve, was turned over by Pathe to Astra for production," says Mr. Gasnier, "I determined to draw upon all the brains and talent at my command to make it a decided step ahead in serials, in order to keep pace with the great advance in the quality of the features now being released by Pathe.

"I sincerely believe that the best team for the writing and making of serial scenarios is Bertram Milhauser and George B. Seitz, who have proven their ability to guage the public taste. They were given full sway with Pearl White, the greatest serial star, and Antonio Moreno, one of the most popular leading men on the screen as their feature players and they have succeeded."

George B. Seitz.

George B. Seitz is a living example of the success a brilliant young man can attain in the motion picture business. He is 27 years old and is not only generally recognized as having attained possibly the pinnacle of success as a scenario writer, but also as the author of many one act plays and also "The King's Game," in which James K. Hackett starred for more than two years. He started out with the avowed intention to learn all there was to learn about the stage, gaining experience with the Castle Square Stock Company in Boston and as stage manager for "The Awakening of Helena Ritchie." Before that he studied painting and attained considerable success as an illustrator. He then turned to motion pictures. "The Exploits of Elaine," for which he wrote the scenarios, netted one million dollars profit. Its predecessors, "Perils of Pauline," was equally remunerative. He wrote "The Ir n Claw," which like the two above, starred Pearl White and was the most successful serial ever released. He then became director, scoring an immediate triumph with his work on "The Fatal Ring," Pearl White's latest hit. Action, suspense, continuity, logic and heart interest are the big ingredients with which Seitz works. "The House of Hate" has according to him, the most baffling mystery ever embodied in any of the Pathe serials. "When I read the script and outline of the story of 'The House of Hate,' I found that there was a new way of introducing mystery and we have made the most of it. With Pearl White as the heroine and Antonio Moreno as the hero, I used great care in picking the supporting all star cast. Paul Clerget, the famous French pantomimist who scored a triumph with Winthrop Ames, presented him on Broadway in "Pierrot the Prodigal"; J. H. Gilmour whom I considered one of the greatest character actors on the screen, and Peggy Shanor, an actress of the legitimate stage who, I believe, will reveal an entirely new interpretation of a vampire role, were the three people we decided upon."

Bertram Milhauser.

Bertram Milhauser is another striking example of a young man who has succeeded in the motion picture business. To him comes a great deal of the credit for the success of "The Fatal Ring," since it was he who wrote the scenarios from the original idea evolved by Mr. Seitz and Fred Jackson, the magazine author and playwright. Beginning to direct with the intention of also writing the scenarios, Seitz soon found that this was too much for any one man. Mr. Milhauser who had done a number of other splendid scenarios for Pathe, was asked to take up "The Fatal Ring," and in doing so, while basing his scenarios on Mr. Jackson's idea, he is really the creator of a great deal of that fascinating story. Milhauser is a young man and is expected to go on developing into doing bigger things. When a few years ago, he was in Pathe's Advertising Department, he saw opportunity in scenario writing and grasped it. The whole Pathe oragnization is proud of his success. His work on "The House of Hate" is another step ahead.

Z. H. WILSON BUYS TEXAS HOUSE.

The Wickenden Theater, built in Naples, Texas, in 1910, by Thomas C. Wickenden and since that time operated by him, has been sold to Z. H. Wilson. The sale price was $15,700. The house in future will be known as the Wilson Theater.

"I attribute to the Moving Picture World a great part of my success as an exhibitor," says Mr. Wickenden in a letter announcing the change in ownership of his old house. "I have been a constant reader of your magazine and Hand Book ever since I started in business."

ANDRIOT IN GOVERNMENT SERVICE.

Lucien Andriot, chief of the photographers who took the scenes for Metro's "Lest We Forget," is in training to become a photographer with the Aviation Corps for service in France.

Pathe Department Heads Shift

Tom North Becomes Editor of Pathe Sun—Winchester Takes Over Serial Publicity.

SEVERAL changes in department heads have recently been made by J. A. Berst, Vice-President and General Manager of Pathe Exchange, Inc. Joseph Dunn, who has been with Pathe for something over a year, and as a former newspaper man has a wide acquainatnce in New York City, has been placed in charge of the Title Editing Department. Mr. Berst appreciates the importance of this department, and has determined that in titles and film editing the Pathe releases shall be beyond criticism. Mr. Dunn has been in charge of the Pathe serial publicity department.

Tarleton Winchester, who in addition to special sales and publicity work has been the editor of the Pathe Sun, has been given the serial publicity department. Mr. Winchester has been in the motion picture business for a number of years and came to Pathe about two years ago from Paramount where he was publicity director.

Tom North becomes the editor of the Pathe Sun. Mr. North made a big hit with exhibitors in Seattle where he was manager of the V. L. S. E. Exchange, and where he published the V. L. S. E. Pals, a sheet which had wide vogue with theater men. He has been in charge of the Pathe Super-Feature Department.

At Leading Picture Theaters

Programs for the Week of Feb. 3 at New York's Best Motion Picture Houses.

THE RIVOLI—Vivian Martin and Theodore Roberts have the principal roles in "A Petticoat Pilot," the Paramount picture featured at The Rivoli for the week of Feb. 3. The story is one of Joseph C. Lincoln's breezy tales of Cape Cod folks. Mr. and Mrs. Sidney Drew in "The Bright Lights Dimmed," and the Animated Pictorial also were shown.

THE RIALTO—Mary MacLane, "The girl from Butte," in "Men Who Have Made Love to Me," was the feature at The Rialto. The picture was produced by George K. Spoor. The Animated Magazine and the customary selection of educational and humorous subjects balanced the program.

THE STRAND—Pauline Frederick was the star at the Strand Theater in "Madame Jealousy," an allegorical play by George V. Hobart. It is a Paramount Picture. Another film feature was a satire comedy by James Montgomery Flagg entitled "The Man Eater." A scenic study in natural colors revealing "Bonnets of Brilliancy," another chapter of Ditmar's "Living Book of Nature," and the Strand Topical Review were also shown.

EIGHTY-FIRST STREET THEATER—On Monday and Wednesday Taylor Holmes, in "Uneasy Money," was the feature. Thursday, Friday, Saturday, Sunday, Goldwyn presented Mae Marsh in "Fields of Honor."

HODKINSON ENGAGES W. A. BACH.

The sales department of the home office of the W. W. Hodkinson Corporation was increased last week by the addition of W. A. Bach as assistant to Sales Manager P. N. Brinch. Mr. Bach has just finished a five months' tour of the country for the Universal Film Manufacturing Company as representative of the general manager. On this trip, Mr. Bach investigated and reported on conditions in both exchanges and the territories generally and in addition established publicity and exhibitor service departments in the various branches. He is thus closely in touch with conditions in the exhibiting field at the present time, and has a wide acquaintance with exhibitors and exchange men of all companies. Mr. Bach began his motion picture career with Universal in Canada, but last April joined M. H. Hoffman at the beginning of his independent distribution plans. He left Mr. Hoffman to make a tour for the Universal, winding up that work just previous to his connection with the W. W. Hodkinson Corporation.

ENDERT, FAMOUS SEATTLE SALES MANAGER.

George P. Endert, formerly local manager for Pathe, has joined the office force of the Famous Players-Lasky Seattle exchange as sales manager. He will have charge of all the territory west of the Cascade Mountains in addition to supervising the entire sales force for the territory. Mr. Endert is one of the best known film men on the coast and has been in the business since it was first established in the northwest. Another addition to the Seattle office is H. W. West, in the capacity of booker. Mr. West was also formerly with Pathe.

Bobby Connelly Plays With Drew

MASTER BOBBY CONNELLY, who has been engaged by Mr. and Mrs. Sidney Drew to support them in "Gas Logic," the Metro-Drew comedy which they are now producing, has just arranged to pay his income tax, without a protest. He and his father, Joseph I. Connelly, who is a business man, signed their papers at the same time. "I know several children in the pictures," said Bobby when questioned on the subject, "who are trying to get out of paying their income taxes, but I consider it a patriotic duty—mama says so."

Bobby Connelly.

In the Metro-Drew picture in which he is now playing the little son of Mr. and Mrs. Drew, the cruel task is imposed upon Bobby of playing with a number of mechanical toys run by electricity. There is a washing-machine, a sawmill, a pile-driver, and a cannon among these toys. After Bobby had spent several hours playing with them under the direction of Mrs. Drew he was ready to go home and rest. "What are you going to do now for a change?" Mr. Drew asked him. "Going to play with my electric train," was the answer. Bobby and Mr. Drew are old "pals," having been associated in productions at the Vitagraph before Mr. and Mrs. Drew joined the Metro forces.

"Gas Logic," the Metro-Drew comedy by Louis Allen Brown, which Mr. and Mrs. Drew are producing, is of special interest at the present time on account of the fuel situation. The stars of Metro-Drew comedies are hoping that "Gas Logic" will prove as popular as their food conservation picture, "The Patriot," which elicited a personal letter of appreciation from Food Administrator Hoover.

HOOVER TRAILERS ON PARALTA PLAYS.

The W. W. Hodkinson Corporation has ordered all the prints of Paralta Plays which are sent out by exchanges to carry trailers, reproducing one of the slogans requested by Herbert Hoover, United States Food Commissioner. These will be attached to all films, both the new pictures and those already issued. The telegram sent out by Mr. Hoover to the motion picture distributors requested the use of one of several slogans in this way. The Hodkinson Corporation selected one which reads:

"Hoarding food in your household is both selfish and unnecessary. The government is protecting the food supply of its people."

DIRECTOR ALBERT HALE A BENEDICT.

Albert W. Hale, known as a director since the pioneer days of the motion picture industry, was married to Miss Julia F. Johnson, a New York girl, on January 31, at City Hall, New York City. Miss Dorothy Curtis and Fred. J. Balshofer attended the bride and groom.

At the Hotel Ansonia, later, Mr. Balshofer gave a surprise wedding spread to Mrs. Hale and her husband and twenty guests. Joseph W. Engel and Fred J. Balshofer alternated as toastmasters.

The Hales left for California on Saturday, where they will establish their permanent home. Mr. Hale will resume his directoral duties there.

NORMA TALMADGE TO TAKE MONTH'S REST.

With the completion this week of "By Right of Purchase," Norma Talmadge's Select production, the star is planning to abandon the picture world for a month's rest and will leave early in February for Palm Beach.

State Rights Department

Conducted by C. S. SEWELL

S. R. D. Makes First Buy

General Manager Mell Simmons Closes with Paralta for World Rights to "Carmen of the Klondike."

OUR columns have chronologically recorded the activities of the State Right Distributors, Inc., since the time that Sol. Lesser, now president of this body, conceived the idea, and the state rights field has had the opportunity of observing the success of this undertaking, which became a completed whole at a meeting in the Claridge Hotel during the week of November 20. It was then that C. Mell Simmons was chosen as general manager and brought on from the management of the Los Angeles exchange of the Goldwyn organization. On January 9, Mr. Simmons called a special meeting in New York of the buying committee of the S. R. D. for the purpose of looking at a number of productions that were obtainable. However, none were so favorably reported upon as the Clara Williams production of the Paralta Plays, Inc., entitled "Carmen of the Klondike," in 6,500 feet. From that time on the purchase of this production was never in doubt, but the details could not be brought to a close until Wednesday, January 30. In discussing the first buy of the State Right Distributors, Inc., Mr. Simmons lays emphasis upon the fact that, unlike many other organizations that pay negligent attention to their first step forward, it was his policy to offer the state rights market through the medium of the many franchise holding exchanges which comprise the Lesser organization the strongest possible feature offering from the very start and keep up to the standard thus set. He explained how that more than a month of his time had been devoted to the consideration of the negatives now being offered for independent purchase, and that none came anywhere near possessing the perfection from all angles that "Carman of the Klondike" can claim.

C. Mell Simmons.

He comments further that the particular value of this production lies not only in its photographic excellence, the virility of its story, and the popularity of its star, but the composite blend of all three, which makes it the best attraction from the box office angle for the exhibitor.

General Manager Simmons advises that immediately on receiving notice of their purchase of "Carmen of the Klondike," Ben S. Cohen of the Foursquare Pictures Corp., Denver, joined the association by wire, exercising an option which he held.

Now that this purchase has been made and others are shortly to follow, Mr. Simmons departed for a swing around the S. R. D. Circuit on Tuesday, February 5. This journey will doubtless occupy almost the entire month, as he intends visiting all territories as far West as Denver and Omaha, and as far South as the Gulf of Mexico.

SERVICE DEPARTMENT FOR W. H. PRODUCTIONS.

The W. H. Productions Company has inaugurated an exhibitor's service department which will co-operate with the exchanges controlling its pictures, and carrying out this plan, an attractive line of advertising matter for "The Two-Gun Man" in "The Bargain" has been prepared. This consists of a twenty-four sheet, two styles of sixes, two styles of threes and two styles of one sheets, photographs in three sizes, two styles of slides, heralds and a variety of ad cuts, all representing actual scenes from the photoplay. In addition, an attractive twenty-page campaign book has been devised, which will be of great help to the exhibitor.

Ivan's Big State Right Sale

Makes Deal with Consolidated Film Corporation for Fourteen Subjects in Large Territory.

MARION KOHN, president of the Consolidated Film Corporation, a large film distributor of the Northwest, concluded this week one of the largest state right deals in filmdom for Ivan productions. The territory covers Washington, Oregon, Idaho, and Montana. For some time past Mr. Kohn, having watched the success which the M. & R. Feature Film exchange have attained in exploiting Ivan films in California, Nevada, and Arizona, has been in negotiation with Ivan concerning the exclusive territorial rights which he now has purchased. The sale includes the following special features: "A Mother's Confession," "Faded Flower," "The Immortal Flame," "His Wives," "City of Illusion?" "Concealed Truth," "Her Surrender," "The Girl Who Did Not Care," "Two Men and a Woman," "One Law for Both," "Babbling Tongues," "Married in Name Only," "Human Clay," and "Sins of Ambition."

A national campaign is now being mapped out, and the publicity department of Ivan has found itself forced to further enlarge its staff. Close co-operation with the distributor-exhibitor from the publicity standpoint will be an important feature of the campaign initiated by Dr. Lamberger, director of publicity for Ivan.

Close studies of the nature of the population in the different territories are being made. It will not be sufficient for Ivan to merely make the "personal appeal," but the "personal appeal" must be made as if it were from the exhibitors' own territory. For that purpose suggestions from exhibitors throughout the country are desired by Ivan's publicity department.

Within a short time Dr. Lamberger will embark on what shall be known as "The Ivan Publicity Trip," when he will visit not only every large city, but as many towns off the main line that he can possibly manage to call upon.

RALPH INCE TO DIRECT FOURTH PETROVA PICTURE.

Following the completion last week of "The Life Mask," the third production in which Madame Olga Petrova will appear as the star of her own organization, announcement was made that a director for the fourth Petrova picture had been selected. The man who will hold the directorial reins over the fourth production on Madame Petrova's special release calendar is Ralph Ince, member of the famous Ince family, and for many years a star of the production unit of the Vitagraph forces. The story which this famous director will stage for Madame Petrova is from the pen of George Middleton, celebrated short story writer and novelist. The working title of the latest vehicle for the Polish actress is "The Great Star," the scenario being understood to give extraordinary scope for the display of her peculiar screen talents.

SPECIAL SCREENING OF "THE BELGIAN" FOR BELGIAN RELIEF.

Arrangements have been completed for the screening of the Sidney Olcott special production, "The Belgian," at a monster benefit entertainment to be given on Friday, February 8, in St. Francis Hotel, San Francisco, in behalf of the war orphaned children of Belgium and France. This is the second time the production, which is the third special release of the U. S. Exhibitors' Booking Corporation, has been shown at a Belgian benefit, having been screened under the joint auspices of Sidney Olcott and Frank G. Hall at the Ritz-Carlton Hotel, New York, recently.

As on the occasion of the New York presentation, Belgian diplomats stationed in San Francisco and Los Angeles will supervise the entertainment, which is being given generous publicity in the various West Coast publications. The entertainment is being arranged by prominent San Francisco society workers, among them Mrs. Harriet Fay Richards, who is head of the committee.

"The Belgian" will be available to all Coast exhibitors immediately following the special presentation. The benefit screening will mark its initial showing in that territory.

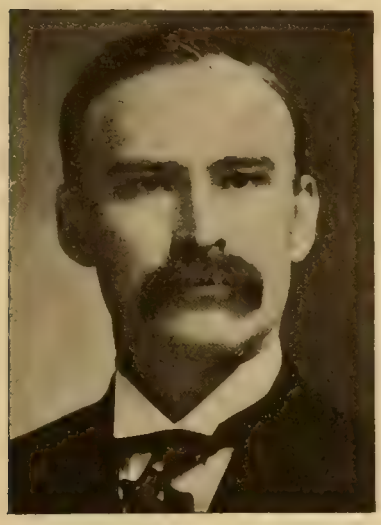
SOL LESSER RECOVERING.

Telegrams from the Pacific Coast indicate that Sol. L. Lesser, president of State Right Distributors, Inc., is rapidly recovering from an attack of appendicitis which has been the cause of his confinement for several days, and that he will be able to return to his office within a short time. Notwithstanding his illness, he kept in close touch with his business affairs, and, from his bedside, has been negotiating some big deals.

W. E. Drummond Visits New York

Well-Known Manager of Special Features Company, Knoxville, Tenn., Looking for High Class State Right Features.

AN INTERESTING visitor to the Moving Picture World offices this week was W. E. Drummond, manager and sole owner of one of the principal state right exchanges in the South, the Special Features Company, 610 Market street, Knoxville, Tenn., supplying high class attractions to exhibitors in Tennessee, Alabama, Georgia and Florida, and in some cases, North and South Carolina.



W. E. Drummond.

This company's present list of features includes: "Raffles," "The Warrior," and "Enlighten Thy Daughter" for Tennessee, Alabama, Georgia and Florida; "The Whip" for Alabama, Georgia and Florida, and "Fighting in France" for Alabama, Georgia, Florida, North and South Carolina. Mr. Drummond at the present time is in this city negotiating with the leading producers for a number of other high class features and short comedy subjects.

Prior to his entrance into the film business, Mr. Drummond was a practicing attorney in Knoxville for a number of years, and was for some time City Attorney in Park City, one of the high class residential suburbs of Knoxville. He was attracted by the possibilities of the state right market, and assumed charge of the Special Features Company in May, 1917. Since that time he has not only materially increased the holdings of this company, but has erected at Maryville, Tenn., the Palace theater, an 800-seat house, one of the most modernly equipped and thoroughly up-to-date picture theaters in the South. In addition, Mr. Drummond is part owner of the Gay theater, seating about 1,200, one of the largest exclusive motion picture theaters in Knoxville.

Associated with Mr. Drummond in the Special Features Company is Nat. L. Royster, sales manager, who is well known throughout the Southern States and has an enviable record as a hustling film salesman.

LOEW HOUSES REJECT "THE EAGLE'S EYE."

Marcus Loew and Joseph M. Schenck, managers of the New York theater and other leading moving picture houses here and in other cities, have refused to book the new serial photo-drama, "The Eagle's Eye," founded on a story by William J. Flynn, who recently retired as Chief of the U. S. Secret Service, exposing the machinations of the Imperial German Government's spy army in this country, on the ground that it would prove detrimental to their business, because "it would be too great a contrast to the thoughts and opinions of their German patrons."

In Washington, recently, the first three episodes of "The Eagle's Eye," as shown at the Strand theater, were reviewed by Chairman George Creel, of the Committee of Public Information, and were approved by that committee. The films were shown at the Washington Press Club, and viewed by many prominent officials and journalists.

SPECIALTY FILM OPENS BRANCH AT DALLAS.

The Specialty Film Company, of San Antonio, Texas, which has secured the rights to the two W. H. Productions Company's Hart super-feature productions, "The Bandit and the Preacher" and "The Hell Hound of Alaska," and twenty-eight two-reel Mack Sennett comedies for Texas and Arkansas, has established its branch office at the Matinee Bar, Dallas.

W. G. Underwood, who will be in charge of the exchange, is one of the pioneer film men of the Southwest, having located in Texas about ten years ago. For the past three years, Mr. Underwood has been manager of the Pathe exchange branch office at Dallas, which position he was obliged to give up last April on account of ill health. L. C. Baxley, who is also associated with this enterprise, was also connected with the Pathe exchange at Dallas for a period of about two years, and is considered one of the best salesmen in this territory.

JESTER COMEDIES SIGN NILDE BABETTE.

The Jester Comedy Company has signed Nilde Babette, to play opposite Twede-Dan, for one year. Miss Babette appears in the first two releases, "The Recruit" and "His Golden Romance," and her work proved so satisfactory that she was contracted for the first series of twelve Jester comedies. She is a stranger to America, having arrived recently from Paris, and makes her debut to the American screen public in "The Recruit." Miss Babette possesses a distinct type of beauty, and is particularly suited for comedy work.

RED CROSS WORKERS IN PETROVA PICTURE.

The exterior scenes for the third production in which Madame Olga Petrova will shortly appear, "The Life Mask," introduces the entire Red Cross Chapter of Florida. Shortly after the Polish star's arrival in Miami, Fla., she interested herself in the Red Cross Chapter of Southeast Florida. In return, Mrs. Henry R. Naylor, president of the chapter, offered the services of her entire force of workers for use by Frank Crane, the director of the Petrova film. As a result the members of the Royal Palms Auxiliary took part in many of the scenes, lending a necessary and desirable atmosphere to the story told in "The Life Mask."

These scenes were photographed in the beautiful grove at Miami, and the wonderful array of luxuriant palms formed a most attractive tropical back-ground for the picturesque white uniforms of the Red Cross workers. Madame Petrova is extremely proud of the patriotic and inspiring atmosphere loaned to the various scenes of "The Life Mask" in which the Red Cross workers have appeared, and arrangements have been made whereby the film in its entirety will be screened for the special entertainment of the Florida chapter within the near future.

"The Light Within," the second production in which Madame Olga Petrova will be seen as the star of her own organization, offers a striking contrast to "Daughter of Destiny," her initial release, which was issued a short time ago through the First National Exhibitors' Circuit. The story of "The Light Within" deals with the struggle of a famous woman doctor; torn between the conflicting urge of professional duty toward humanity and passionate mother-love for her little son, she is forced to a ruthless decision entailing on either side an enormous sacrifice.

CHANGES IN STANDARD FILM CO.

During the past week R. C. Cropper resigned as president and general manager of the Standard Film Company, and Phil L. Ryan, former sales manager, has assumed the general management of the organization. Mr. Cropper is now in New York looking over the film situation, but as yet has made no definite plans for the future.

This company operates one of the largest independent exchange systems in the United States, having offices in Kansas City, Chicago, Minneapolis, St. Louis and Omaha, and has just held a convention of its branch managers in Kansas City to discuss plans for handling the William S. Hart productions of the W. H. Productions Co., 28 of their Keystone comedies, together with the Billy West comedies and Christie comedies.

The only change in the organization made by Mr. Ryan was the appointment of R. C. Herman as manager of the Kansas City office, to succeed J. L. Shipley, who will henceforth be associated with A. H. Blank of Des Moines.

CREST INAUGURATES NEW SALES METHOD.

The Crest Pictures Corporation in marketing "The Grain of Dust," based on David Graham Phillips' novel and featuring Lillian Walker, has departed from the usual method, by inviting applications for bookings from exhibitors direct. Carle E Carlton, president of this concern, advises that this was done as a protection to exhibitors against exorbitant prices, also as a guarantee to State Right buyers in advance, of a substantial profit on their investment, and he is gratified with the reception which has been accorded this feature. Mr. Carlton further states that as a result of this plan arrangements have been made in various sections of the country for the showing of "The Grain of Dust" at prices equitable to all concerned; and that territories are being closed with the definite stipulation that these agreements, both as to price and first run protection, will be honored by the buyer.

MAGIC LANTERN SCENERY FOR KING-BEE.

Louis Burstein, president of the King-Bee Film Corp., has been approached by a California inventor who claims to have perfected a scenic illusion which he projects through a magic lantern that will do away entirely with studio scenery.

A demonstration is promised very shortly, and, if practical, Mr. Burstein and his associates in the King-Bee Film Corp. will handle the business end of this invention, which should be of great assistance to the studio end of the motion picture industry.

STERLING BUYS WILBUR FEATURE AND KEEN CARTOONS.

Through David Russell, sales representative of David Horsley, a sale was consummated for the United States rights to the Crane Wilbur subject, "Blood of His Fathers," to the Sterling Pictures Corporation. The opening reel gives a portrayal of a Civil War incident that revolves around a Southern mansion during a raid by guerrillas. The remainder of the story is brought up to date, and dwells upon the heritage of hate and passion that the Civil War incident brings to the generations that follow.

The Sterling Pictures Corporation has also acquired world's rights to Keen Kartoons, which will be released in series. The first offering consists of twelve, each from five hundred and fifty to seven hundred feet in length; they are animated comedy subjects, each one tinted and toned.

Lynch Enterprises Conclude Big Contracts

Large Sections of Territory Signed for Forty-five Hart, Fairbanks, Keenan and Talmadge, and Sixteen Keystone Pictures.

ONE of the largest transactions so far recorded in the state rights market was the successful negotiation by the S. A. Lynch Enterprises, Inc., through Hiller & Wilk, by which the former has disposed of the rights to forty-five William S. Hart, Douglas Fairbanks, Frank Keenan and Norma Talmadge reissues and sixteen Keystone reissues for a large portion of the territory of the country, to become effective on Feb. 15.

The concerns securing the rights for the forty-five features are: De Luxe Feature Film Co., Seattle, for Oregon, Washington, Idaho and Montana; All Star Feature Film Co., San Francisco, for California, Nevada and Arizona; Boston Photoplay Co., for the six New England states; Quality Film Co., Pittsburgh, for western Pennsylvania and West Virginia; Masterpiece Film Co., for eastern Pennsylvania and southern New Jersey, The S. A. Lynch Enterprises, Inc., retaining the eleven Southern states for themselves.

The sixteen Keystone comedies have been secured by I. A. Rosenthal, Seattle, for Washington, Oregon, Idaho, Montana, California, Arizona, Nevada, Utah, New Mexico, Colorado and Wyoming; Standard Film Co. for Kansas, Iowa, Nebraska, Missouri, North and South Dakota, Minnesota and Illinois. V. H. Hodupp, for Kentucky and Indiana, and Michigan for Harry Garson.

The forty-five features consist of sixteen with William S. Hart: "The Disciple," "Between Men," "Hell's Hinges," "The Aryan," "The Primal Lure," "The Captive God," "The Patriot," "The Dawnmaker," "The Apostle of Vengeance," "The Return of Draw Egan," 'Devil's Double," "Truthful Tulliver," "The Gunfighter," "The Square Deal Man," "The Desert Man" and "Wolf Lowry"; thirteen with Douglas Fairbanks: "The Lamb," "Double Trouble," "His Picture in the Papers," "The Habit of Happiness," "The Good Bad Man," "Reggie Mixes In," "Flirting with Fate," 'Mystery of the Leaping Fish," "The Half Breed," "Manhattan Madness," "American Aristocracy," "The Matrimaniac" and "The Americano"; nine with Frank Keenan: "The Coward," "Stepping Stones," "The Phantom," "Honor Thy Name," "The Thoroughbred," 'Jim Grimsby's Boy," "The Sin Ye Do," "Bride of Hate" and "The Crab"; seven with Norma Talmadge: "Missing Links," "Martha's Vindication," "Children in the House," "Going Straight," "The Devil's Needle," "The Social Secretary" and "Fifty-Fifty."

The sixteen Keystones comprise: "Saved by Wireless." "The Village Scandal," "The Submarine Pirate," "Fatty and the Broadway Stars," "Dizzy Heights and Daring Hearts," "Fatty and Mabel Adrift," "He Did and He Didn't," "The Bright Lights," "Cinders of Love," "The Other Man," "Bucking Society," "The Snow Cure," "Her First False Step," "His Wild Oat," "The Waiters' Ball" and "Ambrose's Cup of Woe."

KLOTZ & STREIMER IN NEW OFFICES.

Klotz & Streimer, who are handling the feature production, "Whither Thou Goest," have found it necessary to remove to larger quarters and are now located at 1482 Broadway.

SHERRILL RETURNS.

Wm. L. Sherrill, president of the Frohman Amusement Corporation, has returned to this city after a three weeks' trip to Tampa, Fla., where Director "Jack" Noble is engaged in filming "The Birth of a Race."

"MORAL SUICIDE" CAST AT PALM BEACH.

Ivan Abramson, president and managing director of the Graphic Film Corporation, recently left this city for a stay of about two weeks at Palm Beach, Fla., where a number of exteriors for the forthcoming production of "Moral Suicide" will be filmed. Accompanying Mr. Abramson, was Moses Sachs, the studio manager, and the entire cast of principals, including John Mason, Leah Baird, Claire Whitney, Jack Cameron, Anne Luther, Alan Hale, Sidney Mason and William Lampe.

"BILL" STEINER ON PACIFIC COAST.

William Steiner, head of the Jester Comedy Company, is now on the Pacific Coast, giving screenings under the "show you" policy of the first two Jester comedies, featuring Twede Dan, "The Recruit" and "His Golden Romance." He sends encouraging reports of conditions in that section and states that exhibitors are flourishing, and that the showing of the Jester comedies has been well received. Territories from New York to the coast have been signed up, and he is now preparing for an invasion of the South.

PART OF "TARZAN" RECEIPTS FOR TOBACCO FUND.

Arrangements have been consummated whereby "Our Boys in France Tobacco Fund" will receive ten per cent. of the receipts from the showing of "Tarzan of the Apes," which opened at the Broadway theater, Sunday, January 27. The arrangements involving this donation were handled by Harry Reichenbach, publicity director of the National Film Corporation, and Bert Ennis, who is directing the exploitation matter for the fund.

Sales of the Week

List of Selling Activities in the State Right Market During Past Seven Days.

IVAN Film Productions announce the sale to the Consolidated Film Corporation, 114 Golden Gate avenue, San Francisco, Cal., of "A Mother's Confession," "The Faded Flower," "The Immortal Flame," "His Wives," "The City of Illusion," "Concealed Truth," "Her Surrender," "The Girl who Did Not Care," 'Two Men and a Woman," "One Law for Both," "Babbling Tongues," "Married in Name Only," "Human Clay" and "Sins of Ambition" for the states of Washington, Oregon, Idaho and Montana.

* * *

W. H. Productions announce the following sales: To McMahon & Jackson, Cincinnati, O., for Kentucky: "The Two-Gun Man" in "The Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska," and twenty-eight two-reel Keystone comedies; to Greater Features Co., Seattle, Wash., for Washington, Idaho, Montana and Oregon, twenty-eight two-reel Keystone comedies.

* * *

Sol L. Lesser (All Star Feature FiFlm Co.), San Francisco, has secured "Raffles" from Hiller & Wilk, for the Hawaiian Islands, in addition to territory previously mentioned.

* * *

Jester Comedies announce the following sales: To A. Rosenthal, Seattle, Washington, for northern Idaho, Washington, Oregon, Montana and Alaska; to Swanson-Nolan Supply Co., Denver, Colo., for Colorado, New Mexico, Wyoming, Utah and southern Idaho; to Western Feature Film Co., 180 Golden Gate avenue, San Francisco, Cal., for California.

* * *

Renowned Pictures Corporation have sold "The Public Defender" to the following: Fred Dahnken, of Turner & Dahnken, San Francisco, Cal., for California, Arizona, Nevada and the Hawaiian Islands; The Doll-Van Co., for Illinois and Indiana; Thomas Hamlin, of Minneapolis, for Minnesota, Wisconsin, North and South Dakota, and Independent Film & Theater Supply Co., of Montreal, for Canada.

* * *

S. A. Lynch Enterprises, Inc., announces completion of contracts for forty-five W. S. Hart, Douglas Fairbanks, Frank Keenan and Norma Talmadge reissues, covering a large section of territory. Full story appears in another column on this page.

NEW MEMBERS OF U. S. EXHIBITORS STAFF.

John K. Grier, who recently resigned as Canadian sales manager of the Famous Players-Lasky Company, has joined the sales staff of the U. S. Exhibitors' Booking Corporation and will supervise distribution in the Cleveland territory. Another recent addition to this organization is Charles Berman, who will supervise the distribution of U. S. productions throughout the Dominion of Canada, in connection with the Superfeatures, Ltd., of which Charles Stevens is president. Mr. Berman has had long experience in the Canadian field. He formerly was interested in the Regal Film Company. It is the intention of the Superfeatures, Ltd., which now has branch offices in Montreal and St. Johns, to expand its organization and to establish branches in western Canada. Homer Howard has resigned as Buffalo representative of Paramount and he will be in charge of the Buffalo district of U. S. Exhibitors' Booking Corporation, making his headquarters in the Hoffman-Foursquare exchange of that city. Max Cutler also has joined the U. S. organization and has been assigned to the Chicago office. Cutler has had long experience in the film business in the Middle West.

ADAMS, OF DESERET FILMS, IS OPTIMISTIC.

J. L. Adams, of the Deseret Film Company of Salt Lake City, who is in the city and making his headquarters at the Arrow Film Corporation while looking over the new crop of State Right pictures, says: "Picture conditions are, generally speaking, good out in my part of the country. War has had very little effect on the majority of the picture houses—in fact, most of them are making more money than ever. We have been listening to the calamity howlers and their predictions that because of economic conditions the entire motion picture industry would be severely crimped, but we haven's paid any attention to them and haven't seen any of the predictions verified as yet."

In substantiation of his statement, Mr. Adams points to the fact that he has made three rounds of the inter-mountain states with W. H. Clune's big feature, "The Eyes of the World," as a road attraction, and it is still going strong.

SHIPMAN MAKES BIG DEALS FROM BEDSIDE.

While ill with a very severe attack of grippe which threatened to develop into pneumonia, Earnest Shipman persisted in ignoring the doctor's orders and continued to transact business from his bedside. As a result, he announces the closing of contracts for Shorty Hamilton pictures covering New York City and State, Eastern Pennsylvania, New Jersey, Ohio, Indiana, Michigan, Wisconsin, Minnesota, North and South Dakota and Oklahoma. As a result, he is recovering rapidly, and hopes to return to his office within a short time.

Manufacturers' Advance Notes

Triangle Shows Oil Gusher on February 10

Barney Sherry Has Role of Old Irishman in Story of California.

AFTER weeks of waiting, Director Walter Edwards succeeds in filming the bringing in of an oil gusher for Mrs. Kate Corbaley's prize-winning story, "Real Folks," released for the week of Feb. 10. The story deals with the discovery of oil on a California farm. Every detail of the work before the oil shot into the air, twenty feet higher than the top of the derrick, was pictured. J. Barney Sherry is an old Irishman—Pat Dugan—with his true Irish wit and all the determination and obstinacy that are his birthright. Francis McDonald is Jimmie Dugan, a "chip of the old block." As Mrs. Patrick Dugan, late of County Kearny, but with aspirations for entrance into Long Island Society, Alberta Lee is seen in a characteristic role.

William Desmond has the title role in "The Captain of His Soul," also on the Triangle program for the week of Feb. 10. This play is a screen adaptation by Lillian Ducey, of Eleanoret Talbot Kinkaid's magazine story, "Shackles," which had its inspiration in William Ernest Henley's poem, "Out of the Night." The central theme of the plot is a mysterious death, and the belief of two brothers that the other is the perpetrator of the crime.

William Desmond and Charles Gunn portray two brothers. Jack Richardson, Triangle "heavy," has the role of the villain. Walt Whitman has a characterization part. Mitzi Gould is Myra, and Claire McDowell is Annette DeSearcy. Gilbert P. Hamilton was the director.

"Wronged by Mistake," the Keystone comedy release for Feb. 10, is described as "a cyclone on roller skates."

"His Nine Lives" and "A Game Gambler" are the Triangle Komedies released for the week of Jan. 10.

BUSHMAN STAGING PLAY AT HIS OWN HOME.

The "Bushmanor" estate of Francis X. Bushman near Baltimore is being used for a new Metro All-Star Series production, "The Brass Check." June Mathis made the adaptation from George Allan England's story. Will S. Davis is directing the picture.

Mr. Bushman plays A. Richard Trevor, the son of a rubber king. The star's residence will be used for the staging of the exteriors of the Trevor home. His house has an early English exterior and is ideally suited for the mansion called for in the script. It contains thirty-five large rooms which are furnished with a rare collection of furniture and rugs. It is 150 years old and stands in the center of a tract of 10 acres.

The Metro star has a valuable collection of livestock, which includes twelve horses, eight cows, five dogs and thirteen puppies. Among the horses are four of the finest in the United States, Nubian King, Petroleum, Redfield and Araby. The Bushman collection of birds includes thrushes, Japanese robins, nightingales, finches, linnets, and a host of other songbirds. The poultry yards are inhabited by a large flock of chickens, including White Leghorns and Rhode Island Reds.

DESMOND PROVES HIMSELF A SWORDSMAN.

William Desmond, who has been featured in many of Triangle's pictures, staged a great sword fight with Lee Hill in the Triangle production, "The Sea Panther," which has just been completed under the direction of Thomas N. Heffron. A swift and unexpected blow knocked Hill's sword from his hand, high in the air. As it descended, Desmond deftly caught the blade and with a gracious sweep handed the weapon back to his adversary. It was an unexpected bit of "business" that gave an added touch of realism to the scene. Desmond's hand was cut slightly when he clutched the sharp steel, but his face registered no sign of pain as the cameraman continued grinding.

TAYLOR DIRECTING CONSTANCE TALMADGE.

William D. Taylor is directing Constance Talmadge, Select comedienne, in "Up the Road with Sallie," which she has recently started at the Hollywood studios. Mr. Taylor has already won a high place for himself by his direction of "Tom Sawyer," "Huck and Tom," and "His Majesty, Bunker Bean"—all successful comedies. The present production, full of humorous incidents interspersed with dramatic moments, is set in Mr. Taylor's best vein.

HOW DILLON GOT HIS TRAIN SCENES.

All proper methods of appeal having failed, Director Edward Dillon and the company of Goldwyn players engaged in filming exterior scenes for "Our Little Wife," Madge Kennedy's new starring vehicle, at Tampa, Florida, resorted to bold tactics in obtaining a locomotive, an observation Pullman and a flat car for incidents necessary to the completion of the picture.

Dillon applied first to the proper authorities and asked to be allowed the use of the rolling stock for half a day in the neighborhood of Tampa. From the general traffic manager down he was met with refusal.

Scene from "Our Little Wife" (Goldwyn).

A yardmaster with a sense of humor was appealed to and he promised to furnish the desired rolling stock. Early next morning, therefore, just after sun-up, a strangely assorted party of human beings was to be seen picking its way across the maze of tracks in the yards.

"You've got just ten minutes to make this here picture," confided the yardmaster, "and you can't take the train out of my sight. So get busy."

For considerably more than ten minutes the commandeered train was run back and forth through the yards. The scenes were made.

VIGNOLA DIRECTING CLARA KIMBALL YOUNG.

Clara Kimball Young has chosen Robert G. Vignola to direct "The Reason Why," her next picture for Select. Mr. Vignola has but recently completed Alice Brady's latest Select offering, "The Knife," and for a number of her most successful productions was Pauline Frederick's director. He is one of the best known men in the field and his work speaks for itself.

Miss Young is at present hard at work looking over plans for interiors, choosing players for the cast and selecting her gowns, which are scheduled to be exceedingly beautiful. The story is one of high social life and deals with the marital entanglements of a fascinating widow and a typical Elinor Glyn hero. Endless complications mark the unfolding of the tale, and Miss Young has a role dramatic and romantic as well.

ANOTHER THOMPSON AND MONTAGNE SERIAL.

This week Edward J. Montagne and Garfield Thompson completed the picturization of "The Woman in the Web," another big Vitagraph serial, from the pen of Albert E. Smith and Cyrus Townsend Brady. It is Mr. Smith's intention to have two serial companies at work in the West all the time. William Duncan is at present completing "Vengeance and the Woman," while David Smith has already started production on "The Woman in the Web." Because of their excellent scenarios of "The Fighting Trail" Messrs. Montagne and Thompson were assigned to do the picturization of "The Vengeance of the Woman."

Margarita Fischer Heads Mutual

Will Appear in "Jilted Janet," a Comedy by Elizabeth Mahoney—A Billy Rhodes Comedy Also on List for Week of February 11.

MARGARITA FISCHER in "Jilted Janet" tops the Mutual schedule of releases for the week of February 11. The production was made by the American Film Company, Inc., under the direction of Lloyd Ingraham from the scenario by Elizabeth Mahoney, the author of the quaintly original Fischer success, "Molly-Go-Get-'Em."

"Jilted Janet" is a sparkling comedy in which the vivacious little star scintillates in some bright action. The story is that of a young girl in moderate circumstances, Janet Barnes, who has been jilted by a "candidly mercenary" young man who frankly confesses that love in a cottage is not his forte. In a spirit of mischief, Janet sends him a postal of a magnificent mansion belonging to her neighbor, asking him how he liked her new home. When he writes that he and his wife will visit her on their honeymoon she borrows the house from the caretakers during the real owner's absence, and entertains her former suitor and his wife in regal fashion.

Graham, the owner, a young chap with a keen sense of humor, unexpectedly returns, and assumes the position of butler in his own menage, his identity being unknown to Janet. The jilter, impressed with Janet's apparent wealth, attempts to renew his love-making to Janet, but is promptly dumped into an artificial lake by Janet, and leaves in disgust.

When Janet discovers that her butler, who has been her faithful ally in carrying out the deception, is the real owner of the establishment she believes that the joke is really on her, until Graham condemns her to life imprisonment in the mansion as his wife, and the denouement is satisfactory to the conspirators.

"Three Times and Out" is the title of the Strand comedy starring Billie Rhodes, which is released February 12.

Billie and her sweetheart have a lover's quarrel, and he refuses to take her home from a dance when she flirts with other men, and she is compelled to accept the escort of the butler. On the way she is insulted by a drunken man, and is saved by a chivalrous mechanic, who beats up the drunk and escorts her home. When her sweetheart attempts a reconciliation the mechanic beats him up under the impression that he is a stranger. Billie forgives her battered lover, and heals his bruised body and affections.

The Mutual Weekly, released February 11, is replete with interesting topics. War pictures, pictures showing the effects of the blizzard which recently swept the country, and the results of the fuel conservation order make this issue one of the best weeklies issued. Comments from enthusiastic exhibitors commend the weekly for its timeliness and interesting subject matter.

WHAT EASTERN FOX PLAYERS ARE DOING.

June Caprice has begun work on a William Fox production which bears the working title of "When All's Fair." The picture is being made at the new Fox studio, formerly the Victor, Forty-third street and Twelfth avenue, New York. The story was written by Stephen Fox, a well known magazine writer, and the work is under the direction of Harry Millarde.

Miss Caprice's company includes Bernard Thornton, Pell Trenton, Lola May, and Charles Gotthold. Part of the scenes of the production are laid in the South, and it is expected that the company will leave within a few days to take these.

Peggy Hyland, the new Fox star, who has been in New Orleans for several weeks working under the direction of Oscar A. C. Lund, has returned to New York, and the company is now completing "The Debt of Honor" at the Fort Lee studios.

The only other Fox company working at the New Jersey studios is the one headed by Virginia Pearson, which is making a picture dealing wholly with a situation developing on the French front during the present war. Miss Theda Bara, who has been in the East for several weeks, now is on her way to Hollywood, Cal., and William Farnum is taking snowstorm scenes for "Rough and Ready" at Port Henry, N. Y.

"ADAM AND SOME EVES," VICTOR MOORE COMEDY.

Victor Moore has an enviable role in the Klever Comedy released by Paramount on February 11. It is entitled "Adam and Some Eves," and Moore is the only male appearing in the production, which includes in the cast Peggy Adams, Agnes Neilsen, and a bevy of other pretty girls.

While riding in his "flying flivver," Adam has a collision with a cloud, and tumbles to earth, landing in a town known as Feminineville, which is inhabited exclusively by women, and where no man is allowed to enter. The intruder is promptly arrested by policewomen, and tried by a petticoated jury, before a feminine judge. During the trial the hatred of the women for all mankind is made apparent to the luckless Adam, but they take advantage of every opportunity to secretly exercise their vampire proclivities.

Adam manages to make his escape, and the whole town turns out to pursue the fugitive. In the meantime, Adam's sweetheart has heard of his dilemma, and rushes to Feminineville in her automobile, dashing through the gates as the mob of women have surrounded him. Eluding their clutching fingers, Adam makes a flying leap into the car, and is saved.

Record for O. Henry Stories

Subjects Already Completed or Under Way Bring Total to Fifty.

A RECORD is being established for the Broadway Star Feature O. Henry stories, according to General Film Company in announcing the approach of the first anniversary of their production. Stories now completed or under way at the Brooklyn and Los Angeles studios will increase the total number of O. Henry pictures released to fifty, or about one-fifth of the number of short stories written by the great humorist during his eight-year stay in New York City. Inasmuch as present production plans call for many more of these inimitable screen stories, this record of production of one author's works in picture form is not likely to be overtaken. The O. Henry books have proved a real treasure house of admirable screen plots.

The filming of the O. Henry classics was begun last March. The first anniversary will be observed by the release of several of the richest and best-known stories in which such O. Henry stars as Patsy Deforrest and Adele De Garde will be featured. During the twelve-month period which will close soon seven of the O. Henry stories have been released in four-reel form and the others as two-reel subjects.

"HEART OF THE SUNSET" IS BORDER STORY.

"Heart of the Sunset," made from the Rex Beach novel of that name for distribution by the Goldwyn Distributing Corporation as a special, is a gripping love story of life in the untrammeled country of the border between Texas and Mexico, where human life, if it stands in the way of the execution of purposes, fair or false, is extinguished by the means within easiest reach—usually a rifle or revolver. It may be guessed, therefore, that since the story does not deal with pink teas, there is little of the wishy-washy about it. It is a shoot-and-stand-your-ground story such as Rex Beach knows well how to write.

There are countless complicating incidents, some thrilling, not a few humorous, not the least of which is a visualization of the famous Guzman incident which came closer to sending the United States to war on Mexico than any other single outrage of the revolutionists. "Heart of the Sunset" is, in fact, based in many particulars on historic incidents of the troublous times Americans have not forgotten even in the face of a world war.

ACTIVITIES OF THE INCE PLAYERS.

The William S. Hart players have returned to the Los Angeles studios from Chatsworth Park, where exteriors for an Ince production for Artcraft, following "Blue Blazes Rawden," were filmed.

A new Dorothy Dalton vehicle to follow "Love Me" has just been commenced.

Activities on Charles Ray's sixth Paramount picture have just been commenced. The picture is as yet unnamed, but it is announced that Doris Lee is again playing opposite him. The cast includes Melbourne MacDowell and Billy Elmer. Victor Schertzinger is directing.

Enid Bennett's newest vehicle, "Naughty, Naughty!" produced by Thomas H. Ince, directed by Jerome Storm, and scheduled for release after "The Keys of the Righteous," is rapidly progressing. Earl Rodney plays opposite the star, others in the cast including Gloria Hope and Andrew Arbuckle. The picture is by C. Gardner Sullivan and is pure comedy.

SOCIALISM THEME OF "THE ANSWER."

Millions of people have riveted their attention on Socialism. Socialists in Europe hold the center of the stage. The question is one that is profoundly agitating the masses. "What is Socialism, and what does it stand for?" is a question on a great many tongues.

Triangle has produced a photoplay of power and interest in "The Answer," which portrays a socialistic orator in the slums of the east side. This picture will unquestionably arouse considerable discussion and comment in all quarters. It paints the efforts of a young man of the slums to arouse the masses to action, his success in attracting converts, the inheritance of a gigantic fortune, and the influence his money has on the character of one whom he has won to his banner.

Joe King has the part of John Warfield, socialist; Alma Rubens is seen in the leading feminine role, and in the support are Claire Anderson, Francis McDonald, and Jean Hersholt.

TWO CIVIL WAR VETERANS IN "HER BOY."

Two Civil War veterans who played with Edwin Booth at Ford's theater in Washington, D. C., at the time that President Lincoln was assassinated, are members of the cast of the Metro patriotic production, "Her Boy," in which Effie Shannon and Niles Welch are co-starred. Both of these veterans, J. C. Bates and S. McAlpin, were actors before and after the Civil War, having returned to the stage in 1863 after being wounded in battle. In this picture they both play themselves, as they represent Civil War veterans who heard the declaration of war by the United States on Germany and are again fired with the old spirit of patriotism that stirred them to duty in the days of '61.

February a Busy Month for Paramount

Seven Large Subjects, Two Klevers, Four Pictographs and Four Travelogues a Part of the Program.

WITH the appearance of a new month on the calendar, the Famous Players-Lasky Corporation finds its Paramount releases for February completed well in advance. All offerings for this month under this trade mark have been finished, excepting the last release, production of which is now rapidly drawing to a close.

Seven big attractions will be released during the short month exclusive of the short subjects, representing an output of four pictures from the Famous Players-Lasky Western studios, two from the Ince organization, and one from the Famous Players-Lasky Eastern studio.

The initial releases are three productions on February 4, viz., Dorothy Dalton in a new Ince subject, "Flare-Up Sal," by J. G. Hawks; Pauline Frederick in "Madame Jealousy," by George V. Hobart, and staged by Robert Vignola from the scenario by Eve Unsell; Vivian Martin in "A Petticoat Pilot," from the novel, "Mary 'Gusta," by Joseph C. Lincoln, and staged by Rollin Sturgeon from the scenario by Gardner Hunting.

On February 11 one Paramount picture will be released, Wallace Reid and Kathlyn Williams in "The Things We Love," by Harvey Thew. Two subjects are now ready for February 18 release. They are Enid Bennett in an Ince production, "The Keys of the Righteous," by C. Gardner Sullivan, and directed by Jerome Storm, and Sessue Hayakawa in "Hidden Pearls," by Beulah Marie Dix, directed by George H. Melford.

The last offering of the month is the new George Beban vehicle, "One More American." This picture is taken from William C. DeMille's well known stage piece, and is being produced by him from the scenario by Olga Printzlau. It is scheduled for release on the 25th.

In addition to the above, Paramount short releases for February are now ready, including two Klever Komedies, four Bray Pictographs, four Burton Holmes Travelogues, two Mack Sennett comedies, the final installment of the serial, "Who Is Number One?" and the three initial installments of Benjamin Chapin's "The Son of Democracy."

CHANGE OF TITLE FOR RUSSELL PLAY.

The latest Russell picture, released as an American-Mutual production, has been changed from "Polo Jack" to "The Midnight Trail." It is a mystery picture with a most unexpected comedy atmosphere.

EDITH STOREY SUBJECT RELEASED FEBRUARY 25.

Plenty of Western atmosphere is provided in "Revenge," the Metro picturization of Edward Moffat's story, "Hearts Steadfast," starring Edith Storey, which will be released on February 25 as a Metro All-Star Series picture. In "Revenge" the athletic star returns to the "Western" type of role in which she first became famous as a star of the first rank. She is seen to excellent advantage in her favorite kind of role.

"Revenge" was prepared for the screen by H. P. Keeler and William Parker, and was directed by Tod Browning. It is a drama of the desert. Some of its most important scenes are laid in Death Valley. The importance of a plentiful supply

Scene from "Revenge" (Metro).

of water in crossing the desert is made clear by some highly dramatic scenes.

A strong cast supports Miss Storey in this unusually vital drama of the West. Heading the cast is Wheeler Oakman, who plays opposite the star. Another well known player supporting Miss Storey is Ralph Lewis, who is best remembered for his work in "The Birth of a Nation." Albertina Ballard appears as Tiger Lil.

"JACK SPURLOCK, PRODIGAL" (Fox).

"Mike" Donlin, formerly a member of the New York Giants, and Jack Goodman, at one time a leading lightweight boxer, are members of the cast of "Jack Spurlock, Prodigal," the Fox Special Feature which is to be released February 10. It is this George Walsh picture which William Fox has advertised as having been made exclusively for exhibitors under contract to show his fifty-two-a-year productions.

The story is that of the son of a millionaire who is expelled

Scene from "Jack Spurlock, Prodigal" (Fox).

from college, and who, thereafter, as a result of trying to be a business man, keeps his father in hot water. Finally, however, he stumbles on to an opportunity to unload a large quantity of onions which the head of the family has accumulated. There is, of course, a love story involved; also a bear, the latter proving to be a real villain in that it upsets Jack's matrimonial prospects.

The plot was taken from a book of the same name, of which George Horace Lorimer is the author. The novel was adapted for filming by Ralph Spence, and the production was made under the direction of Carl Harbaugh, who has had charge of most of the comedy work done by Fox organizations in the East. Two months were required for the filming. The cast, besides those mentioned, includes Dan Mason, Ruth Taylor, and Robert Vivian. The picture, it is announced, is not available to exhibitors other than those holding contracts for Special Features.

GAUMONT NEWS SERVICE COVERS THE WORLD.

How the Gaumont News Service covers the world in picturing news topics of more than passing interest is interestingly shown in No. 6 of the Gaumont-Mutual Weekly, which is scheduled for release on Sunday, February 3. In the thousand feet of film which make up this news reel fourteen news subjects from both hemispheres are illustrated with hundreds of beautifully photographed scenes. To witness an issue of the Gaumont-Mutual Weekly is like having the happenings of the world visualized as you read the headlines of your daily paper.

Among the most important of the subjects shown in this number are the capture of Jerusalem, with scenes of the French troops commanded by Col. Piepape entering the "Holy City"; the work of the Italian army and the Alpine Chasseurs, who are beating back the Hun invaders in Northern Italy; the maneuvers of the Mikado's fleet, which is now co-operating with other warcraft of the Allies in destroying the German submarines; the launching of one of our new steel ships built in the record time of sixty days; the opening to traffic after many long delays and costly disasters of the famous Quebec bridge, and the adoption of the latest methods in removing some of the heavy snowfall which has blanketed a great part of the United States during the past six weeks.

MAY ALLISON TO BE STARRED IN OWN RIGHT.

Manuscripts for May Allison are pouring in at the Metro studio, 3 West Sixty-first street, New York, and from among them Miss Allison hopes to find one suitable for her first Metro offering as a star. Rumors have been persistent that Miss Allison would go back to Metro as the co-star of Harold Lockwood, with whom she was formerly starred in Metro productions, but instead she will return as a star on her own account.

Miss Allison has been "vacationing" for several months following the production of a series of Metro pictures on the Pacific Coast, with Harold Lockwood as co-star. Several offers have been made her to return to musical comedy in which she first attracted public attention, and comedy-drama was also considered, but the offer to return to her old firm, among her old associates, was too attractive to be refused.

Pathe Program

Million Dollar Russian Star and Comedies Predominate in Pathe Releases for Week of February 17.

THE Pathe program for the week of Feb. 17 is interesting, since it contains Ivan Mozukin, the great Russian star, who is reported to have been offered $1,000,000 for a year's work in an American studio; Doris Kenyon, in a serial chapter; Ruth Roland, in a two-reel series drama; Harold Lloyd, in a one-reel comedy; Toto, in a two-reel comedy, and various short-reel features, including the Hearst-Pathe News.

Ivan Mozukin appears in "The Inner Voice," a Russian Art Film in five reels, produced by the Russian Art Film Corporation. It is a most remarkable feature, affording him a role which calls for his characterization of a man at three distinct periods of his life—youth, middle age and old age. The picture deals with the "Voice of Conscience" and shows how a man who has apparently succeeded in life is brought to the knowledge of his complete failure through the instrument of something inside him that shows him that unscrupulous action and inconsideration for others do not pay.

Doris Kenyon stars in the 13th episode of "The Hidden Hand," with Sheldon Lewis, Arline Pretty and Mahlon Hamilton, a two-reel serial episode produced by Pathe. Snappy action marks this chapter. Doris Whitney and Jack Ramsey have been lured to the boarding house in which Verda Crane is reported to have committed suicide. The "Hidden Hand," aided by Yoga Rahnee, a medium, captures Doris and plans to sacrifice her to the Sacred Tiger, which Rahnee's Hindu followers worship. As Ramsey with his men start to rescue her, a powerful acid is eating in the ringbolt which restrains the tiger, while Doris cowers back in fear, awaiting the end.

Ruth Roland stars in the fifth drama of the series known by the general title, "The Price of Folly." This one is called "Sold for Gold" with Frank Mayo. A woman's desire for social standing and a man's greed for wealth form the interesting theme about which has been woven this strong two-reel drama. In it an ambitious mother marries her daughter to the son of an equally ambitious man. The boy is a scoundrel. The result, after a series of dramatic incidents, is the violent death of the husband and the suicide of the wife.

Harold Lloyd is seen in "Hit Him Again," a one-reel comedy, produced by Rolin. This is an hilarious comedy, in which Child Harold is matched with Boiler-Nose Bill, the heavyweight champion, in a finish fight, straight Marquis of Gooseberry rules, no fighting or shooting. Object matrimony with a daughter of a wealthy gentleman who wants a fighter in the family.

Toto stars in a two-reel comedy, called "The Junk Man," the second of his remarkable bombshells of joy, produced by Rolin. In this picture Toto is introduced in a unique role. He officiates as general helper on a junk wagon, driven by our old friend Bud Jamison, the fierce-looking black mustached heavyweight who did such good work in the "Luke" comedies.

Toto does not imitate. Famed as a pantomimist through a successful career on the stage, he brings to the screen many new ideas of "business." Briefly, the story of "The Junk Man" deals with the method in which he assists a fair young lady to escape from her home in order to keep from marrying a foreign nobleman who is odious to her.

"Along the Riviera, Italy," a Pathe colored travel, and "Watching Flowers Bloom," Pathe colored, form an interesting split reel. There is also an International cartoon and split-reel and Hearst-Pathe News No. 16 and 17 on this program.

"THE NAULAHKA," A SIX-PART PATHE PLAY.

Pathe maintains, with reason, that in Kipling's "The Naulahka" it offers to exhibitors one of the costliest pictures ever placed upon a program by any concern. Over $100,000 was spent in the production of this picture, and this large expenditure is apparent to all who see it. The sets are on a scale such as has been rarely attempted. Many hundreds of extras were employed. It was necessary to use elephants, camels, leopards, and other animals native to India. Whole villages were constructed, and to get the proper locations it was found desirable to transport large companies long distances. It is said that places in five states were used in the making of the picture. It had been originally intended to put it out as a special feature, but J. A. Berst determined to place it upon the Pathe Plays program in order to assure exhibitors of his intention to give them the best and costliest productions on that program.

Originally produced as an eight-reel feature, and so announced, it has been decided to put it out in six parts, this decision having been made because it is recognized that six reels is a better size for the exhibitor than the longer length.

GOOD CAST FOR "WEAVER OF DREAMS."

Viola Dana, star of the forthcoming Metro picturization of Myrtle Reed's novel, "Weaver of Dreams," is supported by a capable cast in this All-Star Series production, which is being produced at the Metro West Coast studio at Hollywood, under the direction of John H. Collins. Clifford Bruce is Dr. Carter Keith, Russell Simpson plays Martin Chandler, Vera Lewis is "Aunt" Hattie Taylor, Cora Drew is Cynthia Bancroft, Mildred Davis is cast as Margery Gordon.

Pathe Activity at Coast Studio

Washburn at Work, Keenan Arrives, Bessie Love on Way, Fannie Ward Will Soon Leave.

A GREAT activity prevails at the Paralta Studio, Los Angeles, where, according to the recently announced arrangement for the production of Pathe Plays, work is already in full swing.

Bryant Washburn is appearing in another very strong story, by George Randolph Chester, and from advance accounts of all who have seen it, it will prove an ideal vehicle for him.

So successful was the combination of Frank Keenan and Ernest C. Warde, as star and director on the first picture they did together, that it is announced that they have already gone West, arriving at the Paralta studio this week, ready to begin work on a picture, the announcement of which in the near future is expected to create something of a sensation.

Bessie Love has returned to New York from a trip South and has left for Los Angeles, where she will begin work in a picture by the well-known magazine writer, William Addison Lathrop, and Fannie Ward, whose personal triumph in "Innocent" is general gossip along Broadway, will soon be on her way across the continent.

Further interest centers in the announcement that William Duncan, fresh from recent successes and engaged by Pathe for the production of something new in Pathe serials, will also shortly start work at the Paralta studio.

Reports from the Coast are that Mr. J. A. Berst, vice-president and general manager of Pathe, carefully investigated every plant in the vicinity of Los Angeles before deciding upon Paralta as that in which he wanted Pathe's Western activities to center. The splendid equipment of this studio, coupled with Pathe's much-discussed plans for big pictures in 1918, should mean results in line with the company's policy of releasing a steady supply of strong box office attractions.

The various officials of Paralta are well known in the industry, and in each case have been connected with the bigger ideas that have meant progress.

The announcement that Jack Cunningham has been appointed to handle Pathe's Western interests serves to mark the rise of a very clever man who in a few years has attained this position after experiencing in practically every line of the business preceded by long contract with big city newspapers. Cunningham was one of the best men in the old Triangle line-up and big results are expected from his administration of Pathe's Western affairs under the supervision of Mr. Berst at the Eastern executive offices.

TECHNICAL DEPARTMENT OF AMERICAN FILM AT FULL SPEED.

The temporary depression in the motion picture industry has not affected the studios at Santa Barbara. Samuel S. Hutchinson, president of the company, who invariably keeps a level head and maintains a conservative grip on motion picture affairs at all times, has ordered that work be speeded up rather than cut down and that the technical department, for which the Santa Barbara studio is famous, keep right on planning and creating for the wonderful photographic effects for which this company has won warm and sincere praise from critics.

MARY MILES MINTER STARTS NEW PICTURE.

"A Bit of Jade" is the working title of Mary Miles Minter's new play for the American Film Company, Inc., in which she occupies a position of mystery connected with a wonderful green jade necklace, supposed to have been solen from a Hindu goddess.

Miss Minter is intensely absorbed in her new play, as it opens up a bit of Oriental lore in which she always taken a vivid interest. She has been studying Hindu poetry and folk legend industriously, and her gowns in the forthcoming play will have something to absorb audiences who have heretofore seen her only in the simple costumes of the ingenue.

"THE LANDLOPER" FOR HAROLD LOCKWOOD.

The photoplay rights to Holman Day's widely read novel, "The Landloper," have been acquired by Metro, it is announced, and the story will be utilized in the making of a new Metro All Star Series Production with Harold Lockwood as the star.

"The Landloper" is a colorful romantic drama and in it Mr. Lockwood plays the role of a picturesque wandering philosopher whose identity is a mystery beyond his name—Walker Farr. The production will be made in Florida, where Mr. Lockwood and his staff have moved for the winter months. George Irving, who has just joined the Lockwood company as alternate director with Fred J. Balshofer, will direct it.

ESSANAY HAS SOMETHING NEW IN SLAPSTICK.

Essanay's General Film comedy, "Our Little Nell," affords something new in slap-stick, real Western melodrama burlesque. Rich in satire, this tells the thrilling story of how "Little Nell," tipping the scales at a good two hundred pounds, helps to capture the terrible villain of "Dead Man's Gulch."

Mix Leads Fox's March Specials

Other Players Featured in the Month Are Peggy Hyland, Virginia Pearson and George Walsh.

ANNOUNCEMENT of a tentative March schedule for his Special Features has just been made by William Fox, and shows Peggy Hyland, Virginia Pearson, George Walsh, and Tom Mix as the stars to be featured. In addition there will be one picture by an all-star cast.

"Six-Shooter Andy," in which, of course, Mix is the star, will open the month's releases. The star is supported by Enid Markey, Georgie Stone, Virginia Corbin, Buddie Messinger, and Violet Radcliffe. March 3 is the release date.

Peggy Hyland, who joined the Fox forces just before the first of January, is to make her debut as a star with this organization in "The Debt of Honor," which will be released March 10.

"Woman and the Law," made under the direction of R. A. Walsh, is to be released March 17. It has an all-star cast, and will be strongly featured.

Virginia Pearson, who has been resting for several weeks, now is working on a production called "A Daughter of France," and is scheduled to be at the disposal of exhibitors on March 24. A director new to the Fox organization, Edmund Lawrence, is in charge of making the picture, which deals with a situation developing in the present war on the Franco-Belgian front.

The contribution of George Walsh to the March releases will be made on the 31st under the title, "The Kid Is Clever."

EDITH STOREY MAKING WESTERN FOR METRO.

Edith Storey, who recently made her bow as a Metro star in "The Eyes of Mystery," has begun work in a picturization of "The Claim," the Broadway play written by Charles Kenyon and Frank Dare. June Mathis and Leighton Osmun adapted the play for the screen, and it is being directed by Frank Reicher at the Metro West Coast studio at Hollywood.

Miss Storey plays the role of Belle Jones, a dance hall singer and dancer, in this comedy-drama, with Western mining camp and dance hall atmosphere. In contrast to her previous Western roles this part is a straight dramatic one, affording the Metro star opportunities for strong emotional acting, but no riding or athletic stunts.

The players who have been engaged to support Miss Storey are Wheeler Oakman, Mignon Anderson, Marion Skinner, Paul Wiegel, and Fred Malatesta. William C. Thompson is photographing the picture.

DON BARCLAY AT WORK FOR ESSANAY.

Don Barclay, one of the funniest of comedians in "Ziegfeld Follies," is now at work in the Essanay studios on a comedy for release through General Film. Mr. Barclay imitates no one in his characterizations, as in his career he has evolved a number of rare get-ups all his own.

Through Mr. Barclay's wealth of original ideas and ludicrous "business," Arthur Hotaling, his director, is interpolating much new pantomime into these comedies. And Barcley has a wealth of spontaneous wit that will prove to be admirable screen comedy material.

Essanay's General Film comedy release for Feb. 2 is "A Tough Knight," depicting the difficulties of an artist's model in armor, pursuing the girl he loves. The release for Feb. 9 is "Our Little Nell," something original in Western burlesque comedy.

Essanay's scenic release for Feb. 2 is "The Grand Canyon of Arizona and Canyon de Chelly." Some splendid new views of these Western natural beauty spots are afforded.

BADGER NOW GOLDWYN DIRECTOR.

Clarence G. Badger, writer and director, has been brought from the Pacific Coast by Goldwyn to direct Mabel Normand in her second Goldwyn production. The play, as yet unnamed, gives Miss Normand a role totally different from any she has ever essayed. She will be a newspaper "copy girl."

Mr. Badger's long experience as a newspaper worker should stand him in good stead in the direction of a newspaper story. Besides a long term with Keystone, Mr. Badger has served on the staff of Lubin and Universal.

Mr. Badger is now at work in the Goldwyn Fort Lee studios, the Mabel Normand production being well under way. As in "Dodging a Million," Miss Normand's first Goldwyn starring medium, Tom Moore will be her leading man.

Other players who will be seen are Charlotte Granville, Helen Dahl, Willard Dashiell, Lincoln Plumer, Wallace McCutcheon and Louis R. Grisel.

GIBLYN DIRECTING ALICE BRADY.

Charles Giblyn has been chosen to direct Alice Brady in her next Select production, at present called "Ruthless Russia." Mr. Giblyn has just completed a picture with Ann Pennington, and prior to that directed Constance Talmadge in three Select subjects. He is a director of the first order and brings to his work experience, intelligence and a rare sense of artistic values.

Production on the play has been started at the Fifty-sixth street studios. Miss Brady is again supported by Frank Morgan. Charles Francis, Harry Southard and Russell Bassett have been assigned to important roles.

"FOR HUSBANDS ONLY" IS NEW LOIS WEBER FILM.

After spending more than a month in carefully working out the details of the production, Miss Lois Weber started last week on the staging of a new six-reel photoplay. The story is being filmed under the tentative title, "For Husband's Only," and it may be said with safety that it will prove to be the cleverest and most fascinating subject Miss Weber's studio has yet produced. The famous woman director who evolved the drama from an idea embodied in a story by G. B. Stern is responsible for a number of ingenious twists which are certain to startle and delight those theatergoers who are found of novelty.

Mildred Harris is the star of "For Husband's Only." Lewis J. Cody has the principal male role. Other players who enact prominent parts are Miss Kathleen Kirkham and Fred Goodwins. A feature of Miss Weber's new production will be the appearance in many of the scenes of the Denishawn dancers, the advanced pupils of Ruth St. Denis and Ted Shawn.

MARIE WALCAMP SERIAL NOW "THE LION'S CLAWS."

Contrary to previou reports which have been issued by Universal's West Coast organization the newest serial featuring Marie Walcamp will not be known as "The Leopard's Claws." Instead, this serial has been renamed "The Lion's Claws." As now constituted, the cast for "The Lion's Claws" includes Marie Walcamp, Gertrude Aster, Thomas Lingham, Alfred Allen, Edwin August, Leonard Clapham, Harry von Meter, Frank Lanning, Rex Roselli, Ray Hanford, and several others of equal prominence.

MISS PICKFORD A YEAR IN CALIFORNIA.

St. Valentine's Day will mark the completion of Mary Pickford's first "solid" year at the Lasky studio in Hollywood. In the year just ending she has done six photoplays for Artcraft release, signalizing her most perfect work.

The first picture made in Southern California was "A Romance of the Redwoods," directed by Cecil B. DeMille. The others are "The Little American," "Rebecca of Sunnybrook Farm," "The Little Princess," "Stella Maris," and "Amarilly of Clothes-Line Alley."

"THE MOMENT OF VICTORY" (Broadway Star).

"The Moment of Victory," an intensely appealing story of the Spanish-American War and a lovelorn youth who dared much in order that he might make the proper retort to a young girl's taunt, is the current release in the Broadway Star Feature series. This is one of the most dramatic of the two score O. Henry pictures released to date, and is replete with heart-interest material. Patricia Palmer, Chet Ryan and W. L. Rodgers are the leads.

Following this wonderfully human tale will come "The Trimmed Lamp," a colorful drama of New York life.

STRONG CAST FOR "THE GUILTY MAN."

The cast of "The Guilty Man," the Paramount special release, includes an array of well known players. The photoplay is an adaptation from A. H. Woods' sensational Broadway success, written by Charles Klein, and directed by Irvin V. Willat under the supervision of Thomas H. Ince. In the cast are Gloria Hope, Vivian Reed, William Garwood, J. P. Lockney, Charles French, Hal Cooley, John Steppling, and Hayward Mack.

"The Guilty Man" borders on melodrama, and was adapted to the stage from the story by Francois Coppe.

SELBURN TO RELEASE "HIS COLLEGE PROXY."

"His College Proxy," the fourth Selburn comedy, in which Neal Burns and Gertrude Selby are starred, is the forthcoming release in the series of comedies being distributed by General Film Company. It is a sprightly and refreshing subject. Highly amusing complications ensue when Neal persuades the chauffeur to take his place in college while he accepts a position as butler in order that he may be near Gertrude. Neal's proxy proves too good a spender and both masqueraders are exposed.

"THE BLUE BIRD" ABOUT FINISHED.

The finishing touches are being placed on "The Blue Bird," the big Maeterlinck spectacle produced by Maurice Tourneur for Artcraft release. The cutting of the negative for this picture has been a delicate undertaking owing to the numerous multiple exposures. Considerable attention has also been given to the titles, which have been drawn to harmonize with the artistic character of the subject. The picture will be seven or eight reels in length when released.

SENNETT MAKING "IT PAYS TO EXERCISE."

The Paramount Mack Sennett comedy, "It Pays to Exercise," will be released February 24 following "Watch Your Neighbor." It is a typical Mack Sennett comedy, with an all-star cast, including Chester Conklin, Alice Maison, Harry Booker, Eva Thatcher, and Slim Summerville. Richard Jones directed the production.

GENERAL IN IMPRESSIVE NEW HOME.

After a period of transition during which its office force was divided between the old quarters on Fourth avenue and the new, General Film Company's executive force is now comfortably settled in the commodious and modern offices on the seventeenth floor of the Berkeley building, at 25 West Forty-fourth street, just off Fifth avenue. As a result of its move General Film is now located near the heart of the motion picture district of New York City, a convenience which adds considerably to the efficiency of the headquarters staff.

General Film Building.

Ample accommodations have been provided for the executive officers, board of directors, auditing department, general sales department, legal, publicity and accounting departments. The modern office plan is in use throughout, partitions having been eliminated for the sake of better lighting and ventilation. The only feature of the old quarters missing in the new is the projection room, which has been shifted to the branch exchange at 71 West Twenty-third street, for the present.

VIOLA DANA BEGINS WORK ON "BREAKERS AHEAD."

Viola Dana and her supporting company at Metro's West Coast studio in Hollywood, Cal., have placed in preparation "Breakers Ahead," a forthcoming five-act Metro production which will be presented by B. A. Rolfe. Charles J. Brabin is directing Miss Dana in "Breakers Ahead," which has been written by himself in collaboration with H. P. Keeler. John Arnold, as usual, is handling the photography of the Dana picture. John H. Collins, having completed the direction of "Weaver of Dreams," is preparing the scenario of the picture in which Miss Dana will appear following "Breakers Ahead."

"Breakers Ahead," as its name implies, is a story of the sea coast and seafaring people. Miss Dana has the part of Ruth Bowman, a child left motherless. As she grows to young girlhood she has the devotion of Eric Piley, a youth she has known all her life. Events of tragic importance, beyond the girl's control, call for great emotional ability on the part of the little star.

One of the quaint characters in "Breakers Ahead" is "Cap'n" Jabez Scudd, played by that sterling actor Russell Simpson. There are scenes of great interest on board his ship, "The Wasp," around which much of the story's vital action centers.

Playing opposite Miss Dana in "Breakers Ahead" is Clifford Bruce. Other well known players in the cast of "Breakers Ahead" besides those already mentioned are T. H. Gibson-Gowland, Mabel Van Buren and Eugene Pallette.

COMING STANDARD PICTURES NAMED.

The next production in which Jane and Katherine Lee, the Fox "Baby Grands," will be seen has just been titled "American Buds." As in the case of "Troublemakers," it will be released as one of the Standard Pictures, the date set being February 24. Announcement also was made from the Fox offices during the week of the dates of release of three other Standard Pictures.

The new releases announced were for March 10 and April 7 and 21. The first of these will be a production directed by Frank Lloyd, presented by an all-star cast, and of which present-day divorce system evils are the subject. The release of March 24, as previously announced, is to be "Rough and Ready," a William Farnum de luxe production.

The April Standard Pictures, so far as determined, include "The Soul of Buddha," a Theda Bara super-production, and one entitled "Queen of the Sea," featuring Annette Kellermann.

INTERESTING LOCATIONS IN "PAY DAY."

Metro's screen version of "Pay Day," the first five-act production starring Mr. and Mrs. Sidney Drew, creators of Metro-Drew comedies, will show some especially interesting scenes. Mr. and Mrs. Drew were able to secure "locations" not ordinarily seen in motion pictures owing to the vital interest in their work and personality taken by people not as a rule in touch with motion picture life.

Many of the most important scenes in "Pay Day" were taken in the home of State Senator T. Douglas Robinson. The marble stairway of the St. George Hotel in Brooklyn is shown in some of the "shots." The Raymond Street jail was the "location" chosen for the courtroom scene. "Up the river" prison scenes were taken at Blackwell's Island.

OLLIE COOPER MAKING SCREEN DEBUT.

Ollie Cooper, a favorite stage ingenue, will make her screen debut with Francis X. Bushman and Beverly Bayne in Metro's forthcoming All-Star Series production, "The Brass Check." She has the part of Norma Glanor in "The Brass Check," which has been picturized from George Allen England's magazine story.

Ollie Cooper comes of distinguished theatrical stock. Her mother was Georgie Woodthorpe, at one time leading woman for Edwin Booth at the Baldwin theater in San Francisco. Her father was Fred A. Cooper, one of the best known minstrel men of his day, who became a manager of the theaters he built and conducted along the Pacific Coast. One of these was the Burbank in Los Angeles, now owned by Oliver Morosco.

"TEXAS" COOPER HEADS "GERMAN" LANCERS.

The success of the sensational riding scenes showing the onrush of the "German" lancers through the little French village of Rosessur-Meuse in Metro's great screen spectacle, "Lest We Forget," starring Rita Jolivet, was under the direction of "Texas" Cooper, a genuine Western cowpuncher, who played the role of captain of the troop.

Cooper was engaged to manage the riding scenes and cavalry charges for the spectacular episodes in "Lest We Forget," because of his reputation as an expert horseman and exhibition rider. Due to his wide acquaintance among Western riders whom he knew back home and met while in the show business he was able to corral a big aggregation of Western cowpunchers to portray the "German" lancers.

WALSH WORKING ON MURDER STORY.

The mystery surrounding the whereabounts of R. A. Walsh, William Fox director, has been partially cleared up by his reappearance recently in New York City. He reports that he has been working on a new dramatic production based on a recent famous murder case, and has been so engaged, practically uninterruptedly, since the completion, early in December, of "The Pride of New York," in which he directed his brother, George. Most of the scenes in the production are said to have been taken on "foreign soil." The picture is to be released about the middle of March, probably, and will be called "Woman and the Law," although the title has not been definitely determined.

DRAGOUT FIGHT IN "BELOVED TRAITOR."

A real, knockdown and dragout fight—the sort of battle that makes film fans sit up and gasp, is soon to be seen in a Goldwyn Picture. The drama of the screen demands strong physical conflict at times, and when the producer is fortunate enough to get rights to a novel like Frank L Packard's "The Beloved Traitor," in which Mae Marsh stars, he "goes to it."

The fight has a logical place in the play. It is not dragged in merely to exploit the prowess of the actors involved, nor to give an imaginary "punch" to the story as a whole. It means something.

ANOTHER FINN & HADDIE.

"Her Fatal Shot," the fifth of the new series of Jaxon comedies being released by General Film Company, presents the comedy team of Finn & Haddie in new funmaking roles.

YORKE-METRO COMPANY GOES SOUTH FOR WINTER.

The Yorke Film Corporation, which produces the Harold Lockwood features for the Metro, has abandoned New York as its producing headquarters and has moved to Jacksonville, Florida, where the company will remain for the rest of the winter season. The move was made because the next Lockwood vehicles require backgrounds which can be better obtained in Florida than anywhere else. Arrangements have been concluded whereby the Yorke-Metro company will occupy the Klutho studio for the making of interior scenes during its stay in Jacksonville.

In the first contingent making the trip were Mr. Lockwood, George Irving, director; Pauline Curley, William Clifford, Bert Starkey, Stanton Heck, Antonio Gaudio, camerman; Harry Cabot, assistant cameraman; William E. Edwards, Jr., assistant director; Frank Champury, technical director; John Schonberger, violinist; Richard V. Spencer, scenario writer, and Harry H. Poppe, publicity representative. Fred J. Balshofer, president of the Yorke Film Corporation, and Wiley J. Gibson, business manager, who remained over in New York in order to wind up some company business matters, will follow.

Picture Theaters Projected

GRASS VALLEY, CAL.—Strand theater has opened under management of C. E. Howard and Herman Kerskin.

HUNTINGTON PARK, CAL.—Huntington theater has opened under management of Stearn & Crescy.

FRESNO, CAL.—Fresno Hippodrome theater has been remodeled and reopened.

OAKLAND, CAL.—New Chimes theater, at College and Keith avenues, has been opened by Beach-Kahn Amusement Company.

SANTA ANA, CAL.—C. E. Walker has assumed management of Princess theater. M. M. Hearn, former owner, has purchased theater at Fullerton.

GAINESVILLE, GA.—Owners of Stringer theater will rebuild structure recently damaged by fire.

NAMPA, IDAHO.—William J. Howell has sold Unique theater on First street to E. W. Waddell.

CHICAGO, ILL.—Moving picture theater has opened on Kishwaukee road under direct supervision of Lyman Hexter.

CHICAGO, ILL.—Gottschalk & Co., 111 W. Washington street, have plans by Walter Ahlschlager for a three-story theater, store and apartment building, 80 by 175 feet, to cost $200,000.

HILLSBORO, ILL.—John Grubbs, of Fairfield, contemplates opening a vaudeville and moving picture theater here in the near future.

LITCHFIELD, ILL.—James Greig, owner of Royal theater, has taken over control of Lyric theater.

OAKFORD, ILL.—Star theater has been purchased by J. D. Casteel.

PEKIN, ILL.—G. W. Hill has disposed of his interest in Court theater to Robert Kennedy.

SPRINGFIELD, ILL.—Empress theater has been remodeled and reopened.

URBANA, ILL.—Paul Casey has disposed of his interest in Colonial theater to Charles D. and Herbert M. Motz, of Chicago.

WELDON, ILL.—Minnie Colescott, who owns and operates a moving picture theater here, is planning to move into new quarters.

SPENCER, IND.—Kemmel Brothers have opened Majestic theater.

WILLIAMSPORT, IND.—Jacob C. Roker has taken over Princess theater from Lelia Hollin.

WINAMAC, IND.—J. D. Howard has leased Isis theater to R. F. Wetzel.

CAMP FUNSTON, KAN.—George Senne, Topeka, Kan., has the contract to erect a one-story theater with balcony, 100 by 144 feet, for the United States Government, care Lieut. D. B. Foster, Camp Activities, to cost $20,000.

WICHITA, KAN.—A three-story theater will be erected at 308-10 East Douglas avenue, to cost about $85,000.

BALTIMORE, MD.—Herbert M. Hartman is having plans prepared by E. H. Glidden, Garrett building, for moving picture theater in northwest section of city, one-story in height, constructed of ornamental brick, measuring 60 by 14 feet.

CHARLEVOIX, MICH.—Stoddard & Wallace theater will be name of new vaudeville and moving picture theater soon to open here.

BATTLE LAKE, MINN.—B. J. Mann has disposed of his moving picture business to Otto Borhaug.

CROSBY, MINN.—Orpheum theater, operated by Mertens & Hoff, has been purchased by I. S. Boore of Enderlin, N. D.

DEER RIVER, MINN.—Richard Sandgren has taken over management of Lyceum theater.

HIBBIN, MINN.—W. J. Powers has sold Powers' theater to Oliver Iron Mining Co.

LISMORE, MINN.—Royal moving pictuer theater, conducted by John Rosauer, has been taken over by Nick Bach.

JOPLIN, MO.—Owen Hughes, president Hughes-O'Rourke Construction Company, Dallas, Texas, is reported interested in plan to erect $100,000 theater, with seating capacity for 2,000 people.

KANSAS CITY, MO.—N. J. Flynn, E. E. Richards, and associates will erect Twelfth Street theater.

ST. LOUIS, MO.—Vaudeville Theater Company, 705 Olive street, have plans by Charles Dietering, 1320 Central National Bank building, for an addition, 36 by 58 feet, to the American theater, to cost $15,000.

GLASGOW, MONT.—Harry Beverly is now owner and manager of Lyric theater, having purchased interest of Clarence Coughlin.

HARLOWTOWN, MONT.—A three-story theater of reinforced concrete is being constructed for Myers and Ervin, to cost about $62,000.

CALLAWAY, NEB.—W. H. McCulloch has leased Star theater from C. W. Wight.

HARTINGTON, NEB.—Elite theater has changed hands.

OAKLAND, NEB.—P. Kace has disposed of his moving picture business to Seth Oak.

RAVENNA, NEB.—Dr. Gehrke has leased Pastime theater.

SPALDING, NEB.—Moving picture theater will be opened here by F. J. O'Hara.

TRENTON, N. J.—Taylor opera house, care Montgomery Moses, manager, has plans by W. A. Klemann. First National Bank building, for a $100,000 theater.

ALBUQUERQUE, NEW MEXICO.—Joseph V. Yeager has leased Lyric theater from Arthur Everitt and takes charge April 1.

CLOVIS, NEW MEXICO.—Hardwick Brothers have plans by Carl Boller & Bro., 7 Gayety Theater building, Kansas City, Mo., for a one-story moving picture theater, 50 by 100 feet, to cost $25,000. Plans provide seating capacity for 1,000 people.

FARGO, N. D.—Savoy theater on Broadway is being remodeled. House will be reopened under management of William C. Clavier.

VALLEY CITY, N. D.—C. A. Robinson has purchased Grand theater from N. D. Burch, and will close the Rex.

GENEVA, N. Y.—L. C. Brady, manager of Regent theater, has leased Smith opera house and will conduct it as a first-class moving picture theater.

HERKIMER, N. Y.—Columbia theater, at Smith and King streets, has been opened by John J. Dunlead with moving pictures.

KINGSTON, N. Y.—Ground has been broken for $100,000 theater to be erected here by Frank Keeney. House will have seating capacity for 1,500 people.

NIAGARA FALLS, N. Y.—Frank Rosso, 707 Fifteenth street, has plans by Mitchell-Wilson Co., 354 Eleventh street, for an addition, 30 by 60 feet, to moving picture theater, to cost $12,000.

OLEAN, N. Y.—Bordonare Brothers have plans by A. W. E. Schoenberg, First National Bank building, for a three-story theater, store and office building, to cost $4,000.

RYE, N. Y.—Theater with seating capacity for 600 people will be erected here.

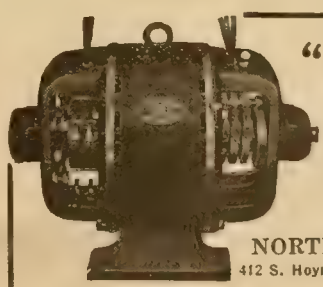
TROY, N. Y.—Strand theater on River street has been opened.

CLEVELAND, O.—Bolster-Lefkowitz Company, operators of Wonderland theater at 1714 E. 9th street, and Gaiety Amusement Company, owners of Gayety theater at 1746 E. 9th street, have purchased the unexpired lease of Bronx Amusement Company, operators of Bronx theater at 1770 E. 9th street. All three houses will be conducted under one management.

Goerz Vignetting Devices

The popularity of GOERZ VIGNETTING DEVICES is based on actual use by well-known expert cameramen throughout the country. These men wanted new effects—they got them with the GOERZ VIGNETTING DEVICES. The GOERZ KINO HYPAR F/3.5 and GOERZ MICROMETER MOUNT is an unsurpassed equipment for the up-to-the-minute cameraman. Send or call for our latest information about GOERZ motion picture specialties.

C. P. GOERZ AMERICAN OPTICAL COMPANY
318 East 34th Street, New York City



"MARTIN" ROTARY CONVERTER
FOR REAL SUN-LIT PICTURES
PERFECT REEL DISSOLVING
WRITE FOR FURTHER INFORMATION
NORTHWESTERN ELECTRIC CO.
412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York

Trade News Brevities

Contracted to Use Theater Monday---Sues

Club in Boston Rented Theater Before the Fuel Order—Management Cannot Afford to Lose the Monday Show at the Price Agreed On.

By Richard D. Howe, 80 Summer Street, Boston, Mass.

BOSTON, MASS.—The Franklin Park theater, one of the best moving picture houses in residential Boston, has been sued by the Dorchester Catholic Club, to compel it to allow the club its use on Monday, Feb. 11, to stage its annual play.

The contract for the theater was made before the fuel administrator had issued his coal ban, and the enterprising club managers have now printed and sold their tickets. Then came the Monday order, and the Franklin Park theater, with a vision of lost profits if it is not allowed to give its performances on the holiday in question, asked the club to cancel its date and arrange another. Owing to the approach of the Lenten season, the Catholic Club refused to change, and is now bringing an equity action against the theater for the day in question.

Globe Theater's Benefit for Local Hospital.

Clinton, Mass.—The Clinton Hospital Association recently secured a fine fund from a benefit performance given at the Globe theater. The feature pictures included Mollie King in "The Summer Girl," "Italy's Marvelous Cavalry" and a Bray cartoon, "Col. Heza Liar Gets Married." Director Duncan McPherson, of the Globe theater orchestra, arranged a special concert program.

Lynn Theaters Using Wood Fires.

Lynn, Miss.—Theater managers in this city have stopped using coal and are now using wood in their heating plants. The change has been a success, and by the fact that they are not using coal the fuel administrator has allowed the Lynn theaters to open at 2 P. M. and run continuously to 10 P. M. The theater managers had some coal on hand and this they released to the city officials for use in public institutions. The theaters are not allowed to open on Tuesday and Sunday.

Good Business at Castle Square.

Boston.—Manager George E. Clark, of the new Castle Square theater, reports big business at his house since he changed the theater's policy, and is running a high-class moving picture show continuously from 12.30 A. M. to 10 P. M. The tea room, which is an innovation in Boston, is also making a big hit with his lady patrons. Mr. Clark has installed a "Suggestion box" for his patrons, and this contains a number of notes every day. Mr. Clark says he pays careful attention to these suggestions and that a number have proven very valuable for the comfort of his patrons.

Alden F. Washburn in War Service.

Boston.—Alden F. Washburn, manager of the Unique theater, and formerly secretary of the Motion Picture Exhibitors' League, Massachusetts branch, one of the Hub's prominent motion picture exhibitors, has enlisted in the war service of the country. Mr. Washburn is now a time-keeper over two thousand men at the International Shipbuilding Yards, Hog Island, Philadelphia, Pa.

Mr. Washburn, shortly after the United States declared war against Germany, attempted to get into the navy. By reason of a slight physical defect he was rejected. He then tried for enlistment in the army, but was again turned down for the same trouble. Determined upon aiding the Government in one way or another in the successful prosecution of the war, Mr. Washburn secured employment at the shipbuilding yards, where he is now located.

The Unique theater has been placed in the hands of Burt Blaisdell, who has been connected with Mr. Washburn in the Unique for several years. The house is doing a very excellent business under the careful leadership of Mr. Blaisdell.

Banquet of Bay State Film Company.

Sharon, Mass.—A banquet of the Bay State Film Company of Sharon was recently held near New York City. The dinner was given by the stockholders to Chester D. Coram, sales manager of the company, who is considered a real "live-wire."

Mr. Coram was called the "father" of the Bay State Film Company by Toastmaster John J. Grant of Washington, D. C., who also referred to him as a "man who does things and does them now."

Mr. Coram paid high tribute to Chester A. Lord, of Needham, Mass, and Ransom Dederick and Nathan Dederick, for the efficient work they have performed in connection with the operation of the company.

Martine Provinces Letter

By Alice Fairweather, The Standard, St. John, N. B.

False Alarm Makes Flurry.

ST. JOHN, N. B.—A telegram was received by local film managers and exhibitors on Monday, Jan. 28, from Toronto, stating that the Dominion government contemplated closing all theaters for three days each week. A strong protest from the managers was urged.

St. John men to the number of nineteen met in the rooms of the Famous Players and appointed a delegation to go to Ottawa to find out if this was a necessary war measure, and to see if some arrangement could not be made. Messrs. W. H. Golding, of the Imperial; W. C. Smith, of the Empress; G. A. Margetts, of the Canadian Universal, and Robert Romney, of the Vitagraph, were appointed as a delegation to go to Ottawa. F. G. Spencer was also appointed, but was unable to leave St. John at the time.

W. H. Golding and W. C. Smith were asked to arrange some advertising matter for the Ottawa papers, putting forth the great need of amusements at this time of stress, as stated by Hon. Bonar Law last July in England. It was felt that the sudden and drastic order would throw very many out of employment at a time when it would be very difficult for them to obtain work, and that, if the object is to save coal, many of the houses would have to be kept heated anyway in order to be in condition to run three days each week.

A meeting also of the Maritime Exhibitors' League was held in Halifax, and wires were sent to Ottawa and the exhibitors throughout the Provinces communicated with as far as possible.

All are agreed that if it is a necessary war measure it will be complied with, but it must be proved necessary.

The next morning papers printed a despatch from Ottawa stating that no such action had been determined upon.

Edward Bizar on the Job for Metro.

St. John.—Edward Bizar is now manager of the Metro Film exchange in St. John. Last April we were hearing of Mr. Bizar as opening the Strand theater at Passaic, N. J., shortly after establishing the General Film Company's New Jersey branch. Later he opened the Lyceum theater at Paterson, N. J.

Here are some of the places Mr. Bizar booked for Metro specials on his last trip through the territory: The Lyric, Imperial, St. John, Strand, Truro, Gem, Fredericton, and theaters at New Glasgow, N. S.; Campbellton, Amherst, Newcastle, Chatham, Bathurst, Moncton, Charlottetown, Woodstock, besides many towns.

Business Jottings of Interest.

I. Sosskins, of the Famous Players' Toronto office, was in St. John last week.

In Halifax, N. S., Acker's Family theater is being repaired rapidly. The roof is being raised five feet; steel girders are being put in in place of other supports. The contractors are to lose $200 per day if the theater is not ready by March 1.

The Empire theater, Halifax, the last to be repaired, opened Wednesday, Jan. 23. "Idle Wives" will play there for a full week.

In Sydney, N. B., business is exceptionally good for this time of year, it is stated. "The Bull's Eye" is booked in Sydney and the "Red Ace" in Sydney Mines.

The Strand, the new house being built in Sydney for J. M. Franklin of Halifax, is progressing as well as the weather will allow. It will probably be opened May 1.

The "Red Ace" is to follow "The Seven Pearls" at Chatham, Newcastle and Bathurst.

Savoy Theater Made New.

Glace Bay, N. B.—The Savoy theater, at Glace Bay, leased by John Connors, has been made over into a ground floor house. The theater has been reseated with opera chairs and a new stage made. The operating booth has been remodeled and two new Power's 6-B machines installed, motor-driven. A bright new little theater has been fitted up. Mr. Connors has booked "Idle Wives," "The Mystery Ship," "The Bull's Eye" and Bluebird features.

Bridgewater's Empire Theater Playing.

Bridgewater, N. S.—The new Empire theater, of which Messrs. Cragg and Fraser are the owners, opened recently in Bridgewater. The first picture shown was the Pathe "Les Miserables," which is very fine indeed. The managers have contracted for "The Gray Ghost" and for Bluebird features.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Concert at New to Aid Blind School.

BALTIMORE, MD.—To help the campaign to raise $100,000 for the workshop for the blind in Baltimore, Louis A. De Hoff, the energetic manager of the New theater, 210 West Lexington street, joined hands with Harry Lewy, of the Wizard Theater Company, who had made one thousand feet of film to show the activities of the blind people in that institution, and a concert was held at the New on Sunday night, January 20.

Receiver Asked for West End Theater.

Baltimore.—On Thusday, January 17, orders were signed in the Circuit Court requiring cause to be shown by January 28 why a receiver should not be appointed for the West End Theater Company, operating the West End theater, Baltimore and Frederick streets. Paul Emmart is the manager of this house. This action was taken upon bills of complaint of the Triangle company and George W. Walther & Co., Arthur B. Price is the Triangle representative in Baltimore.

Thomas Gavin Dead.

Baltimore.—On Tuesday, January 22, occurred the death of Thomas L. Gavin, treasurer of Ford's opera house, at his home in this city at the age of 36. Mr. Gavin started in the theatrical business at the age of 11 years, when he acted as office boy for Charles E. Ford, now manager of the opera house. He has seen 25 years continuous service at Ford's, and was well known by the many patrons of this house.

Jewell Theater Will Reopen.

Baltimore.—It is now announced that the Jewell theater, 719 West Baltimore street, for some time managed by Miss T. D. Marks, and lately dark, will be reopened on Feb. 9. A. Hornitz will now conduct the affairs of this playhouse and will run the General Film program for his patrons.

Parkway Aids "Melting Pot" Cause.

Baltimore.—Bernard Depkin, Jr., supervising manager of the Parkway Theater Company, likes to do things just a little differently, and he is quite an originator of attractive stunts. (We ought to know, having handled his publicity for five months before we got too many magazines to write for.) As his latest endeavor, he arranged a special performance of "Slumberland," featuring June Caprice, for children, on Saturday morning, Jan. 26, and then advertised that a piece of any kind of metal would be accepted as admission, the accumulation to be turned over to the "Melting Pot" which was receiving contributions in a leading Baltimore jeweler's window.

BINGHAMTON, N. Y., FILM NOTES.

By L. D. Brown, 28 Henry St., Binghamton, N. Y.

Local 396 Elects.

The Moving Picture Operators' Union, Local 396, elected officers Sunday, January 6, as follows: President, Goodwin Kennicut ;vice-president, Fred Gladde; secretary and treasurer, G. E. Personius; business agent, Edward Davis; recording secretary.

The union is now in good condition and all the members are working.

Hey, Gladdie and Davis.

There were no cigars passed around up at the meeting of the Moving Picture Operators Local 396. The boys do not know what to think about Mr. Gladde and Mr. Davis.

Bill Would Forbid Increase in Prices

Congressman William C. Cary, of Wisconsin, Has Measure That Would Keep Washington, D. C., Theaters from Making Holiday Prices.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—Congressman William J. Cary, of Wisconsin, has introduced a House Joint Resolution providing "That the Commissioners of the District of Columbia are hereby directed and empowered to revoke the license of any * * * persons, firm, or corporation engaged in business in the District of Columbia under the terms of license regulations of the District of Columbia, as duly promulgated and enforced by the Commissioners of the District of Columbia, under authority conferred upon them by Congress, who shall advance the price or prices charged for * * * (theater admissions, for instance), * * * during war, any holiday, or event, the observance or celebration of which shall have the effect of causing a person, other than a resident of the District of Columbia, to visit the District of Columbia on account of war, such holiday, or event."

It would be possible for any citizen to make complaint in the police court and conviction therein would constitute the basis for the revocation of the license. The further penalty for any violation would be a fine of not more than $25 for each offense.

Reserve Films Kept to Fill Gaps.

Washington.—Mr. Sydney B. Lust has conceived the idea of film insurance. In a statement to the Moving Picture World correspondent, Mr. Lust said: "I have had a great many calls, as have had all other exchange managers here, from exhibitors who fail to get their shows, asking for emergency shows. So I thought it would be a good thing for the exhibitors in the outlying sections of the territory to keep reserve shows on hand, prepared for such emergencies as may arise from delayed express or mail services.

"We have gotten together a number of shows which we are booking to exhibitors at the rate of about $5 per week. The exhibitor can keep the show sent to him until he finds it necessary to use it to fill in when he misses out on his regular show. After using the show he would return it to the exchange to have it replaced with a new subject. This action would be continued indefinitely through the life of the agreement between exhibitor and the exchange.

National Press Club Sees "Eagle's Eye."

Washington, D. C.—The National Press Club last week had as its guests a large number of prominent police officials, invited to witness a private exhibition of "The Eagle's Eye," the story of the Imperial German Government's spies, plots and propaganda in the United States. The large assembly room of the club, which, by the way, is equipped with a Graphoscope motor-driven projection machine, was crowded to capacity.

The showing was made by E. J. Hudson and Courteney R. Cooper, who are with The Whartons in New York, who came here to also show the films to the Government agencies in Washington.

S. M. Flax Now Heads Metro Exchange.

Washington, D. C.—Congratulations are being extended to Sam M. Flax, who has just been promoted to the position of manager of the Metro Film Company's exchange in this city. Coincident with his appointment comes the information that the company itself will hereafter conduct the exchange, having purchased the interest therein formerly held by L. M. Day.

G. M. Mann Off to Coast.

Washington.—George M. Mann, formerly manager of the Paramount exchange in Washington, D. C., and more lately a district manager for New York offices of the big film companies, has gone to San Francisco, Cal., to assume charge of the office of the Fox Film Company in that city. Mr. Mann is also the owner of the Leader theater in this city. The playhouse is being managed by Corbin Sheild.

All Invited to See New Exchange.

Washington, D. C.—Sidney B. Lust, of Sidney B. Lust, Inc., and the Super Films Attractions Company, Inc., is inviting all of the exhibitors in the territory to visit him at his new quarters on E street near 12th street, N. W., where he has one of the neatest and best appointed small exchanges in this section.

Accident to Partly Finished Theater.

Washington.—Five men narrowly escaped with their lives on Jan. 29, when a large portion of the roof of the new Metropolitan theater, now being constructed for Harry M. Crandall, on F street, near 10th street, N. W., fell through to the ground. The accident—not in any way attributed to faulty construction—will have the effect of further delaying the completion of this house for several weeks.

MORE BALTIMORE NOTES.

Salisbury Theater Enlarges.

Salisbury, Md.—The Ulman opera house in Salisbury is now being enlarged. I. Ulman, the owner, has evidently realized the popularity of moving pictures, for this theater has a stage suitable for the production of road shows, and this is now being taken out by him and the screen being moved back.

Pictorial Theater Changes Hands.

Baltimore.—The Pictorial theater, 3310 East Baltimore street, which, under the management of Mrs. Mary Goldsmith for some months, has now changed hands and Mrs. H. R. Sheehan will now control its interests.

New Universal Salesman.

Baltimore.—It is now announced from the Baltimore Film exchange, handling Universal film, that the vacancy created by the resignation of J. Whittle, will shortly be occupied by S. Feldstein, who will come to Baltimore from Clarksburg, W. Va.

Hull Theater Changes Hands.

Baltimore.—The Hull theater, on Hull street in South Baltimore, which for some years has been under the management of Mrs. Joe Goellers, has now been taken over by Mr. Langville.

Lewy Picture Shown to Boy Scouts.

Baltimore.—At a meeting at McCoy hall, Saturday, January 19, of the Boy Scouts of America the moving picture, "When the Call Came," produced by Harry Lewy and later taken over by the Government, owing to its patriotic qualities, was shown.

Baltimore Notes About the Trade.

J. Whittle, who has for some months been connected with the Universal products in Baltimore working out of the office of the Baltimore Film exchange, has now become associated with the Fort Pitt Theater Company, and is covering the district including Maryland, Delaware, Virginia, and eastern Pennsylvania.

On the night of Tuesday, January 22, when all the theaters in the city of Baltimore were closed, several of the theaters loaned their films to the Y. M. C. A. for the soldiers in the city. Every other night during last week a program of moving pictures was given at the Y. M. C. A.

Full Monday Houses Fail to Make Up Loss

Cincinnati Theaters Sustain Substantial Setback in Fuelless Holidays—Legitimate Houses Run Extra Matinees Mondays.

By Kenneth C. Crain, 307 First National Bank, Cincinnati, O.

CINCINNATI, O.—The first two Monday "holidays" have proved to be splendid business days for the moving picture theaters, receipts running in most cases substantially above ordinary Mondays on account of the considerable number of people having nothing to do but to seek some means of amusement. On the other hand, however, leading exhibitors say that this has hardly done more than help out the loss of business due to the fact that thousands of people ordinarily downtown on Mondays stayed at home on the "heatless Mondays." It is the unanimous report, too, that even where there was a good-sized gain in Monday business it did not begin to make up for the total loss of Tuesday's business, so that the enforced holidays mean, and will continue to mean, a substantial loss to the exhibitors. The exchanges are also losing just that much business, as virtually all of the suburban houses, large and small, run a change of program every night, and require one program less with Tuesday eliminated. The "legitimate" houses do not feel the loss of Tuesday so much, as the practice has been adopted of having an extra matinee on Monday, which has been well attended, and virtually makes up for the loss of Tuesday evening.

One Reel a Week of Camp Activities.

Cincinnati, O.—The importance of the military camps as a source of interesting news moving pictures, which has been generously recognized in the various news releases, has resulted in arrangements by the Pathe organization and the Cincinnati Motion Picture Co., co-operating with a local paper, for a weekly one-reel release consisting of pictures taken at the military camps in this section and at Red Cross and other headquarters of war activities. The plan has had the official approval of the Government, which appreciates fully the valuable work being done by the moving picture industry in advertising and creating enthusiasm for war work of all kinds.

Made Monday Show Red Cross Benefit.

Cincinnati, O.—The second Monday "holiday" was featured at the Western Plaza, in Price Hill, by a special entertainment, including music, as well as an unusually good picture program, for the benefit of the Price Hill Auxiliary of the Red Cross, covering two performances in the evening. The co-operation of the entire suburb resulted in packed houses, while a children's matinee, given in the afternoon, drew especially well, as the schools were closed and arrangements had been made to cater especially on this occasion to the youngsters. Manager John Weinig is in close touch with Price Hill activities, and attendance at his house reflects his readiness to help along every good movement that is started.

Plan New Theater for Rockford.

Rockford, O.—The Rockford Theater Co., organized by local business men, is planning the construction of a modern moving picture house, which will cost in the neighborhood of $10,000, that being the amount at which the company is capitalized. Among those interested are J. O. Wickersham, Charles F. Dull, E. Ray, and several others.

Cleveland News Letter

By M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

Getting "Remaking of a Nation" on Screens.

CLEVELAND, O.—George R. Keppie, press agent and film salesman of Cleveland, has been appointed publicity representative for the big draft army camp picture, "The Remaking of a Nation."

This picture, made under the supervision of General Glann, the commander, will be shown throughout Ohio, Kentucky, and in parts of Pennsylvania to give the folks back home a correct idea of life in an army camp.

Among those who are now working on the picture are Jack Needham, exchange man; M. A. Lebensburger, formerly secretary-treasurer of the Standard Film service, and Mr. Keppie, besides seven army men who are stenographers, bookkeepers, and shippers. The film will also be distributed under the camp commander by four other civilian exchange men, one in Cleveland, another in Toledo, a third in Columbus, a fourth in Dayton, and a fifth in Cincinnati.

Big Week for Universal Films.

Cleveland.—The week ending January 26 was a big week for the Cleveland Universal exchange. Six downtown theaters were playing pictures first run, all from the Victor Film Service Company, which handles Universal films.

The Standard had a big week with "The Price of a Good Time." Manager Grossman says he could have two "openless" days a week, provided he had a picture like this Jewel production every week.

The Grand was reopened with the Harry Carey feature, "The Phantom Riders," and the house did fine, according to the management.

The Priscilla played one of the new episodes of "The Mystery Ship" the entire week.

The Miles was showing Universal's short pictures all week as a feature of its vaudeville bill.

The Gaiety had a three-day run on "Face Value," the latest Mae Murray picture, and with considerable success.

The Corona theater played two days on the latest Grace Cunard release, "Hell's Crater." It went over in great shape.

Manager E. J. Schmidt, of the Victor, has been working hard for several weeks to put Universal pictures in the best houses, and evidently he is succeeding, as this line-up shows.

Jack Kuhn Brings Back a Bride.

Cleveland.—Manager Jack Kuhn, of Loew's Stillman theater, Cleveland, returned to the city last week a married man.

To be sure Jack left Cleveland a married man, but very few folks in the film business knew it. Jack was quietly married January 22 by a Cleveland justice, the bride being Miss Charlotte Gideon. They left immediately for New York, where the happy couple remained a week.

Harry Reavey Goes to Chicago Metro.

Cleveland.—Harry Reavey, for years an exchangeman in Ohio territory, and recently with Goldwyn, left those diggings last week for Chicago to go with Metro.

"I sincerely regret leaving this territory," said Mr. Reavey. "I have hundreds of friends here, and owe them a great deal for my success. My home is in Milwaukee, and naturally when I had a chance to get nearer to my wife and relatives I took it."

Tennessee News Letter.

By J. L. Ray, Trade News Service, Nashville, Tenn.

Tennessee Theaters Close Tuesday Under New Ruling.

NASHVILLE, TENN.—Contradicting a former ruling of the state fuel administration a new fuel order declares that "beginning Monday, January 28, the burning of wood is placed under the same restrictions as the burning of coal and other fuel. Wherever the closing regulations do not allow the burning of coal, wood can no longer be used in its place."

Resulting from the new fuel order, every theater in Nashville was dark on last Tuesday, with the exception of the Orpheum, a legitimate house, open by special permission of the administrator by reason of its having sold a large part of its advance seats prior to the amended order.

Other towns in the state are finding the Monday "stay-open" plan a great boom to business. Reports indicate that business has been almost doubled in a dozen or more towns over the state, and the public at large seem appreciative of this consideration on the part of the national administration.

Films Feature College Meet.

Lebanon, Tenn.—At the recent athletic carnival held at Castle Heights University, in which boxing, wrestling and other athletic events were decided by contest with out-of-town representatives, a moving picture exhibition proved one of the most interesting features of the occasion. Eight reels of features shown before the balance of the evening's program was given. Arrangements have been made to continue the moving picture performances at intervals at the university.

Nashville Parthenon Sees Service.

Nashville, Tenn.—After more than two years of idleness, the old Parthenon theater on Church street has again been pressed into service, this time for lecuring purposes. The present owners contemplate refitting the house for active service as soon as the big business boom starts in Nashville within the next few weeks, when some 45,000 additional people will be brought into the city to work on the construction of the Government's new $60,000,000 munitions plant in this city. The old equipment has been taken out and sold, but, according to present indications, the theater will be rigged up again as a high-class feature house.

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Avenue, Chicago, Ill.

About Exhibitors and Theaters.

HERRIN, ILL.—The Herrin opera house, owned by Mrs. Joseph Del'Era, was destroyed by fire, causing a loss of $20,000. The theater had been in charge of Lieut. Joseph Del'Era, who is now in the National army.

Cairo, Ill.—The Palm theater has been selected by the McKinley School Mother's club as the medium for furnishing censored pictures to children of the city. Shows will be given each Friday night.

Pekin, Ill.—A commendable spirit of co-operation was shown in the recent transportation tie-up, due to the snow storms, when the Court and Capital theaters, by mutual arrangement, showed the same programs.

MR. MOTION PICTURE EXHIBITOR

You will find the Moving Picture World
"Advertising Aids for Busy Managers"
A Ready Help in Time of Rush

Friends Gather to Honor J. Sperkados.

Montreal.—Almost one hundred film men of Montreal gathered at the Ritz-Carlton hotel, Montreal, the other evening, to honor J. Sperdakos, of the Independent Amusement Company, Limited, which controls several theaters in that city, in view of his approaching marriage to Miss Poletoine Pappas. The guest of the evening was presented with a variety of electric utensils for the new home and also with a handsome lamp standard. Those present included practically all the film theater and exchange managers in the city.

Canadian Trade Jottings.

Montreal.—Sam G. Gibson, a long experienced exhibitor of Montreal and also a well-known exchange man, has joined the staff of the Metro in Montreal.

Montreal.—The Francais theater, one of the leading theaters in the East End of Montreal, has booked first runs of the new Charlie Chaplin releases, which are being handled in Canada by the Metro offices for the National Exhibitors.

Slides Go to 903 Picture Theaters.

Ottawa.—Special slides have been sent to every moving picture theater in Canada from the office of the Food Controller at Ottawa, Ont. These slides bear messages relative to the necessity of food conservation and for increased production of foodstuffs. The slides were sent to 903 moving picture theaters of the Dominion and it is officially estimated that they will be seen by no less than 1,750,000 people in one week. Please note that the total population of Canada is not more than 7,000,000, so the Government estimates that practically one-quarter of the people of the Dominion see a picture show every week.

Toronto.—"Twenty Thousand Leagues Under the Sea" got away to a wonderful start on Saturday morning, January 26, for its first run of seven days in Massey Hall, Toronto. The management, consisting of Harry Stevens and Ray Peck, arranged for a school children's matinee for which the youngsters had to be accompanied by adults. The crowd carried the big structure by storm and it is estimated that fully five thousand people witnessed the first projection of the picture here. The hall was again filled at the two succeeding regular performances during the first day.

The picture is controlled in Canada by Superfeatures, Limited, Toronto.

Cost and Value of Striking Lobby Displays

Manager Archie Laurie of Montreal's Midway Theater Talks of "Cheapest and Best Form of Advertising"—Figures and Advice.

By W. M. Gladish, 1263 Gerard St. E., Toronto, Ontario.

MONTREAL, QUEBEC.—Manager Archie Laurie of the Midway theater, Montreal, is being asked many times each day how much his striking lobby displays are costing. Not including his own time, which is charged up as manager of the theater, the many big lobby spreads are costing only from $8 to $25, according to the books of the theater. Recently Manager Laurie had a big display for "The Babes in the Woods." It consisted of reproduction of the Old Witch, Fairy, Royal Carriage, the two children sleeping at the base of a painted tree and various inscriptions. The outlay for this front was only $11.28, made up as follows: Artist, $8; cardboard, 78c; wood, 50c, and paint, $2. In addition to this setting, Manager Laurie distributed three hundred copies of the child's picture book, "Babes in the Woods." He declares that the result was wonderful.

Manager Laurie also recently spent $10.95 for a lobby display to advertise "The Crisis." The outstanding feature of this front was a cutout of Abraham Lincoln from a 24-sheet, mounted on soft cardboards, braced at the back with thin wood strappers or laths. On a cotton background in a 10 by 13-foot frame was painted the Statue of Liberty and the dome of the Washington Capitol surmounting a heap of ruins and debris. The latter was made of transparent cotton, through which were shining four blue 25-watt tungsten bulbs worked on a flasher, to produce a flaming effect.

It is necessary, generally, to build the lobby sets in three sections, as they are made in an upstairs room of the theater building, and large sections could not be brought down the stairway. The cotton background is used many times, old scenes being painted out with alabastine. The cardboard for cutouts is only used once.

Manager Laurie declares that the lobby display, in his opinion, is really the cheapest and best form of theater advertising, providing the work is done properly and at small cost. He recently enjoyed the experience of having the Montreal police seize his lobby display for "On Trial" because the authorities did not like his reproduction of a courtroom scene. The set was seized on Sunday morning soon after the opening of the show and the scenery was burned in the City Hall furnace on Monday morning with a police representative on hand to see that the cremation order was carried out.

In designing lobby spreads, Laurie always makes it a point to place the name of the production in a prominent position and in large letters. Some may not take the time to examine the setting but if they only take a glance they are sure to see the name of the feature anyway. Laurie always makes rough sketches of his displays first.

Rearrangement of Famous Players Office.

Toronto—The three floors of the building at 12 Queen street East, Toronto, occupied as the Canadian headquarters of the Famous Players Film Service, Ltd., have been totally rearranged in order to provide better facilities for the conducting of the company's growing business.

Ye Correspondent Would Know of Screenings.

Toronto—The Toronto correspondent of the Moving Picture World finds that more and more exhibitors, particularly those in charge of the smaller houses, are asking his advice regarding current releases, particularly comedies. Good comedies are apparently in great demand and the writer is telling all he knows about those which he sees in various downtown houses. Although the writer keeps in close touch with local exchange men, sometimes the latter neglect to notify him of special screenings. If they would do so, ye correspondent would be in a better position to give personal opinions of new stuff to anxious suburban theater managers and others.

Wyatt Managing Calgary Exchange.

Toronto—George Wyatt has become manager of the Calgary office of Dominion Exclusives, Ltd., Fox distributors in western Canada, after being with the Mutual for five years.

New Maisonneuve Theater Opens.

Montreal—The Maisonneuve theater, Maissoneuve, Montreal, has been opened under the management of Mr. Eugene Lefebvre, who is also manager of the Crystal Palace, St. Lawrence boulevard, Montreal. The new theater, which is controlled by a Montreal company headed by R. Gariepy, is an attractive and up-to-date structure seating 800 people. The new house has started off with a three-piece orchestra and is using Universal and Fox releases. H. Larose is the assistant manager of the new theater.

Two Film Men Become Benedicts.

Toronto—Manager Fred Wyatt, of the Monarch theater, College street, Toronto, has taken unto himself a wife.

Another local film man who has also joined the Order of Benedicts is Herb Burton, the popular accountant of the Toronto Pathe office.

Peterboro Theater Burned.

Peterboro, Ont.—A fire which wiped out a block of stores and banks in Peterboro early on the morning of Saturday, January 26, also destroyed the Royal theater, the largest moving picture theater in the town. Edward Parks happened to be asleep in a room over the theater and had a narrow escape from death. Nothing was saved from the theater in the way of equipment or films. The house will be rebuilt as soon as possible. The fire did not start in the theater.

Manitoba Theater Tax of One-Fifth Gross

Government's Tax Plans Meeting with Most Stringent Opposition from Film Men —Censors Take High Hand with Comedies.

WINNIPEG, MAN.—Announcement has been made at Winnipeg that after February 28 comedy film subjects will be allowed. This will affect the usual run of one and two-reel comedies and will not cover dramatic farces or five-reel comedy-dramas, it is believed. Just what stand the authorities will take in connection with Charlie Chaplin releases remains to be seen. The Chaplins are admittedly among the best attractions in the film business, and if these are prohibited the theaters will surely be hard hit. First details of the proposed step only are available. To date the Manitoba censors have barred almost all comedies individually.

The powers-that-be are planning to get a slice of the people's money through amusement tax channels and now are also arranging to compel exhibitors to give practically less for the money. The situation in Manitoba is indeed remarkable.

At a meeting of theater managers in the Winnipeg theater, Winnipeg, on Thursday, January 24, the decision was reached to close local houses as a protest against the imposition of the one-fifth war tax by the Government. The managers declared that they believed that patrons would refuse to pay such a big tax and that they would stay away from the theaters. Thus the theater business would be greatly affected.

The managers therefore promise that they will bring matters to a climax quickly by closing their doors. Several expressed the opinion that it might prove cheaper for them to do so than to attempt to continue under such adverse conditions. The leading theater men in Winnipeg are decisive in their attitude and managers of smaller houses are to be brought into line if possible before the war tax measure becomes effective. The small exhibitors will be shown why they should band with the larger houses in the fight, which promises to be a bitter one. The proposed abolition of comedy films is only adding pepper to the fire.

In the meantime the Winnipeg theaters are presenting the best available features and shorter subjects at regular prices and are not eliminating any portion of their shows in anticipation of a general closing decision.

Kentucky Court Upholds Sunday Show Fine

Appeal of the Former Management of the Capital Theater Lost in Court—Fine of $50 Can Be Levied for Each Employe Working on Sabbath.

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

FRANKFORT, KY.—Chief Justice Settle of the Court of Appeals, in an opinion last week, upheld the decision of the Franklin Circuit Court, which fined the former Capital theater management $51 for operating the theater on Sunday. In his opinion Justice Settle held that moving picture theater proprietors may be fined $50 for each employee engaged in operating a picture show on Sunday under Section 1321, Kentucky Statutes, prohibiting work of any nature except necessary work, with some specific exceptions. This decision is under that section of the statutes known as the old "Blue Laws."

Gocke Managing the Knickerbocker.

Louisville, Ky.—Charles Gocke, assistant manager of the Ideal theater, has assumed the management of the Knickerbocker theater, at 18th and Market streets, succeeding Dr. Barnes, who was forced to give up the business on account of ill-health. Mr. Barnes has sold the house to the Broadway Amusement Co., which also controls the Ideal, and a long string of local theaters, including several downtown houses.

Must Close Even Where Wood Is Available.

Louisville, Ky.—Reports from some sections of the country are to the effect that theaters burning wood for fuel will be permitted to operate on Tuesdays, but locally the fuel administration has ruled against such operation. However, theaters in various sections of the state have voluntarily used wood for fuel for regular engagements this winter, it being possible in some sections to buy cord wood, mill slabs, etc., for fuel, at times when coal could hardly be had. Wood has been selling much cheaper than coal, comparatively, but requires a great deal more work in handling.

"Nation" Film at 25 Cents a Seat.

Louisville, Ky.—"The Birth of a Nation," shown in Louisville two years ago at $2 a seat for choice seats, has been booked by the Walnut theater, and will be shown at prices not higher than twenty-five cents a seat. A special orchestra will be employed during the engagment. Manager Joe Steuerle believes that at the reduced price the film will draw even better than it did upon the initial showing.

Snows Prove Too Heavy for Roofs.

Paducah, Ky.—Much damage has been done in various parts of the state to picture theaters, etc., by accumulations of heavy snow on the roofs. At the Kozy theater, of this city, the copper and glass canopy at the entrance to the lobby, recently let go, crashing to the street, and narrowly missing three persons who were just leaving the theater. The weight of the snow pulled the heavy anchor chains from the walls. The damage was estimated at about $500. In Louisville the old picture theater and dance hall at Riverpiew Park recently collapsed, and several churches and other buildings have done the same thing.

Fire in Richmond Opera House.

Richmond, Ky.—Loss by fire was estimated at about $3,000 to building and equipment at the Opera House, under lease to the Alhambra Theater Co. Arthur Turner, the operator, endeavored to put out the blaze with a fire extinguisher, but it gave out before he could head the flames, which wrecked all of the electrical equipment, motors, machines, etc., and all of the reels of Dorothy Dalton in "Ten of Diamonds." The Opera House was flooded with water, and it will be some time before it can be reopened. No insurance was carried on the equipment. The show has been partly transferred to the Alhambra theater.

S. & P. Film Buys Big Stock of Film.

Louisville, Ky.—W. E. Carroll and Harry U. Abney, of the S. & P. Film & Supply Co., of Louisville, recently returned from a trip to Cincinnati, where they closed a contract taking over the entire stock of films owned by the Progressive Film Co., arranging to move the stock to the Louisville exchange. This material included 465 reels, mostly two to six-reel subjects, including features, comedies, etc., and a number of Chaplins and Arbuckles. The S. & P. concern does business principally in Kentucky, Virginia, Carolina, Tennessee and Indiana, figuring to cover a radius within easy reach of Louisville.

Many Women Enter Film Business.

Louisville, Ky.—A recent report from a Tennessee point was to the effect that two prominent young women had taken over a moving picture theater and would personally manage and operate it. While there is not much heard on this subject, it has been learned that women are becoming far more numerous in the exhibiting end of the film business. Women operators are now handling machines in many of the smaller towns, where the draft has been especially felt. One woman operator was employed some months ago at Murray, Ky. In central Kentucky a woman has been managing two theaters for some time, and has not only managed them well, but turned deficits into profits.

Monday Attendances Hold Up Well.

Louisville, Ky.—Monday attendances at the Louisville photoplay houses have been holding up so well under the Monday closing campaign of the Fuel Administration that the exhibitors are taking a cheerful attitude toward the closing edict.

Kentucky Business Jottings.

Louisville, Ky.—Louis Dittmar, head of the Majestic Amusement Co., is back from a trip to New York, where he spent about two weeks looking after some important film matters.

J. C. McFerran, of McFerran & Knopf Co., of Louisville, has been seriously ill for several weeks, but is showing some improvement. The company handles special advertising films, screen slide advertising, doing a local as well as national business.

Fred Levy, head of the Big Features Rights Corporation, Louisville, recently returned from a business trip to Chicago. Mr. Levy last week resigned the presidency of the Kentucky Retail Clothing Dealers' Association on account of the press of other business interests.

Hodgenville, Ky.—F. M. Sparks, Earl O'Hara and O. B. Heady have leased the Opera House from R. D. Gaddie, and have arranged to show five times each week, starting with "Babbling Tongues," a show which recently made a hit in Louisville.

Elizabethtown, Ky.—The management of the Masonic Temple theater, a picture house at Elizabethtown, has announced that on account of conditions brought about by the war, bad weather conditions, etc., the house has closed until further notice, but that Saturday shows will probably be started again in the spring.

Dayton News

By P. J. G., Dayton Correspondent.

Manager D. H. Thompson Believes in the Future.

DAYTON, OHIO.—After visiting the Muse-Us theater last week the writer has passed over to that class who think that business conditions will be better than ever within the next year. I have not visited a more hospitable place than the Muse-Us, and Manager D. H. Thompson showed me everything of interest from the projection booth to the heating and ventilation plant in the basement. One thing seen at the Muse-Us, which is very rarely seen in a projection booth, was a wash-bowl with hot and cold water. In discussing the present slump in business, Mr. Thompson said: "At present, owing to the cold weather and other things, the public is not turning out in large numbers. I have lost money since the middle of December, but as long as I can get coal with which to heat my theater the Muse-Us will never close, for I expect to get back all I have lost when the tide turns, and it is bound to turn before very long. Take no stock in the calamity howlers who jump at every chance to magnify the present slump in business." I can now see the reason for Mr. Thompson being elected president of that progressive body of exhibitors who meet in the Rauh building as the Miami Valley Exhibitors' League.

Loew's Valentine at Toledo a Beauty.

Toledo.—Loew's Valentine theater, managed by E. H. Gerstle, is without a doubt the most beautiful theater in Toledo yet visited by the writer and has one of the handsomest stage settings I have yet seen. The Valentine also boasts of the only triple-lighting system in the city and also claims the largest and best orchestra in Toledo. It is directed by Prof. John Koella. For the week of the 27th the Valentine has booked Julian Eltinge in "The Widow's Might." Mr. Gerstle tells me that Eltinge is quite a drawing card in Toledo. Norma Talmadge in "Ghosts of Yesterday" is booked for the week of Feb. 3. Elsie Ferguson made a hit in "Rose of the World" here recently.

Natural History of Salesmen in Dayton.

Dayton.—Advances on Dayton theaters by the various film salesmen who handle this territory are seldom made alone. When I see one film salesman at a local theater I always look for the rest of the crowd, for it seems they plan their attacks at the same time. When questioned about it Eddy Gomersol of Select Pictures said combinations are always more effective. He also worked in the united drive stuff. While scouting the different haunts last week in search of salesmen I suddenly ran across six of these gentlemen at the same place—the League Rooms in the Rauh building. After these men are through, with a few exceptions, Dayton will not see any until the next united gathering. Frequently, after the crowd has migrated elsewhere, one wily fellow will lag behind and go the rounds trying to clean up in the absence of the others and he usually pulls the trick.

New Strand Has Added Space.

Hamilton—The New Strand theater, probably the prettiest film theater of Hamilton, Ontario, has been increased in size by the erection of a seventy-foot addition to the building.

Pick-Up Notes from Dayton.

H. A. Bugie, with the Paramount short-reel department, was seen at the League rooms in Dayton.

R. H. Haines was in Dayton recently. He formerly managed the Mutual exchange at Cincinnati, but now manages the Cincinnati branch of the U. S. Ex-

hibitors' Service. He had much to say for "The Zeppelin's Last Raid."

Albert Staehlin, at the Wyoming theater, joins with those who complain of the poor service offered by many of the exchanges supplying Dayton theaters—business holds up at the Wyoming.

Doc Alexander at the Edgemont theater, says business is at present as good as could be expected. The Edgemont is at present operating on Monday, Thursday, Saturday and Sunday.

It was a feast for the eyes to see the line at the Strand last Sunday for Douglas Fairbanks in "A Modern Musketeer."

The Apollo is now playing the Metro program in Dayton first run. The last house to use this service first run was the Ideal.

Things that never happen: Clay Brehm in his office without a pair of long scissors clipping—oh, anything.

Chief among the notables registered at the League rooms here last week was Paul E. Krieger, manager of the Foursquare exchange at Cincinnati, who had much to say in behalf of the new serial handled by his company, "The Eagle's Eye," with the ever-popular King Baggot and Marguerite Snow.

Jack Campbell and yours truly at the Strand generally thrash out the topics of the day on Thursday of each week.

Bert Fiala announces he is to change policy in regard to pictures and that the next few weeks will see several new programs represented at the Alhambra.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

Atlanta Theaters Keep Open Tuesdays.

ATLANTA, GA.—With the use of hydro-electric current for heating, lighting, and power purposes all the theaters and moving picture houses in Atlanta managed, wthout in any manner violating the fuel administrator's order, to stay open Tuesday, which was Garfield's "fuelless" day for theaters.

Plan New Airdome in Brunswick.

Brunswick, Ga.—Brunswick will have an airdome, which will be ready for operation this summer provided the city council grants the request. Harry M. King, proprietor of the Bijou theater, has petitioned council for authority to erect such a place of amusement; council will no doubt grant the petition, and Mr. King stated that it was his intention to begin the active work of construction as soon as possible.

Crowds See "Birth of Nation."

Atlanta.—Despite the exremely disagreeable weather Monday crowded houses were on hand at every performance of D. W. Griffith's "The Birth of a Nation," which opened a week's engagement at the Criterion theater. An hour before the doors were opened the lobby was filled with people waiting for the box office to open, proof positive that this great film spectacle stands without a rival in popularity. The desire to see it seemed equally as great, if not greater, than upon either of its previous showings in Atlanta. So great has been the crowds and so many have expressed disappointment at not seeing it that the Criterion management has held it over for another week.

The employees of the Atlanta exchanges have taken hold of the war thrift stamps with vim and vigor. It is commendable the way they are filling up their cards.

The Moving Picture World is the leading Trade Paper in the Film Business. First in Circulation; First in Service.

Michigan Theaters May Operate 6 Hours

Fuel Administrator Modifies First Order—Business Generally Fair in Spite of Cold Tuesdays and Curtailed Show Hours.

By Jacob Smith, 718 Free Press Building, Detroit, Mich.

DETROIT, MICH.—After much deliberation the state fuel administrator, W. K. Prudden, modified his order requiring theaters to operate only five hours per day, to six hours per day, with allowance of unlimited hours on Monday, and with the further understanding that they close on Tuesdays. Exhibitors are glad to accept these modifications, although in reality they did expect that Mr. Prudden would grant them nine hours per day, given to other lines of business. The nine-hour allowance was particularly desirable by the big downtown theaters in the larger cities of the state, who operate on a continuous schedule.

Another point won by the theaters was the elimination of the word "consecutive" from the final ruling, thus giving each theater the privilege of running whatever six hours best suited his particular locality. Most of the theaters are running two hours in the afternoon and four hours at night, thus giving them one show in the afternoon and two at night.

Investigation is proving that business on Monday is exceptionally good—nearly Sunday. This condition of affairs is very encouraging to the industry and it means as good as any holiday, and as good as that, after all, the exhibitors will not lose as much as they had anticipated. Some exhibitors told the Motion Picture World that their total sales for the six days of the first week were almost as much as for the seven days of the previous week. We do not believe this is the situation gengrally; nevertheless, it does show that the closing order is not as detrimental as was expected.

Many Changes in Distributing Offices.

Detroit.—This territory is slowly but surely getting a national reputation for "changes" in the handling of film distribution. It seems that more changes have been made in the staffs of the film exchanges of Detroit than any other city in the United States. The latest to be made are the appointments of W. D. Ward, recently with Select Pictures and for a long while with Mutual, as manager of the Universal, Bluebird and Jewel productions, and J. O. Kent, formerly with Harry I. Garson productions, as manager of the Select office. Art W. Blankmeyer, formerly operating the Tri-State Film exchange, will succeed Mr. Kent at the Garson office. On top of these managerial changes are quite a number of shifts in the road salesmen, etc.

P. L. Smith Buys Out State Film.

Detroit.—Col. W. S. Butterfield and Harry S. Lorch, of the State Film Co., 310 Film Building, Detroit, have sold the capital stock and all assets and features to P. L. Smith and associates, the latter already being in complete charge. Mr. Lorch has been placed in the Class One of the new draft, and is expected to join the colors at any time. Colonel Butterfield, president of the company, did not want to continue the business without Mr. Lorch, so it was mutually agreed to sell the exchange. Mr. Smith, the new general manager, says the business will be carried on at the same location and in the usual way, and that, in fact, he will shortly announce some new features. Those already controlled are "Civilization," "The Deemster," "A Mormon Maid," "The Libertine," "The Masque of Life" and the "Conquest of Canaan."

Strand Features Buys Short Reissues.

Detroit, Mich.—Dave Mundstock, of the Strand Features, 94 Griswold street, Detroit, who soon expects to locate in the new film building, has decided to add both a comedy department and a fill-in department, handling one and two-reel subjects exclusively in these departments—of every description. He recently purchased about 50 reissues for this purpose.

George Bohm Joins Sousa's Band.

Detroit.—George Bohm, of the Censor theater, Albion, Mich., has enlisted and is with Sousa's Band at the Great Lakes Naval Training Station.

Detroit Trade Brieflets.

The Majestic theater, Detroit, has booked the Flagg comedies, released through the George Kleine system, and will show each comedy a full week.

A voluntary bankruptcy petition has been filed by Graham and C. A. Hoffman, operating as Hoffman Brothers, Detroit. They were the promoters of the Palace theater on Monroe avenue, and later the new Colonial theater on Woodward avenue, which recently was taken over by Frank Farrington, the theatrical builder.

Nat Lefkowitz, formerly salesman for the Standard Film Service, Detroit, is now with the Pathe, and will travel part of Michigan.

L. J. Gardiner, of the United Theater Equipment Co. branch in Detroit, who also makes the Velvet Gold Fibre screen, reports that his factory is working day and night to fill orders. The eastern branches of the United have swamped him with business.

Canadian Newspaper Man Criticises Detroit.

Detroit.—A very interesting letter was received the other day from a Toronto newspaper man who had visited Detroit, and had attended some of the leading theatres. He complains against a certain large downtown theatre, his letter being, in part, as follows:

"A few days ago I attended a performance at a moving picture theatre in Detroit. I wanted to see what the place was like and to glimpse its adopted policy. Strange though it may seem for a newspaper man, I decided to pay my way into the house. By doing so I experienced the sensation of being 'done.' At least that was my impression and I am passing this word to you for your editorial opinion.

"The doorman announced that only twenty-five-cent seats were left. I looked at the framed schedule of prices and noticed that the scale ranged from 10c. to 25c. In other words, I gathered the impression that all the cheap seats were filled, but that there were some vacancies yet on the main floor. I bit and bought. When I gained entrance I was told to go up. I did so and again I received instructions to go up. Eventually I found myself in the very back of the upper balcony where the 10c. seats are, or should have been, found. I spoke to an usheress who told me that the few seats there were the only ones left. I had paid 25c. for a 10c. seat. I had been overcharged 150 per cent. I told her about buying the highest priced ticket. She declared that the only thing I could do would be to go downstairs whenever I saw anybody get out. From where I stood I could only see part of the screen—let alone the orchestra floor.

"Comparisons are odious. But I do know that Toronto exhibitors make only one charge for a seat. If all the 35c. seats are gone, the box office sells only the others, if there are any of the lower-priced variety left. If the cheap seats are all gone, then prospective patrons are told so truthfully.

"If many other people felt as I did after this one experience in Detroit, the house in question would soon wonder why its patronage had melted.

"I mention this because sometimes exhibitors like to know things from the public's standpoint.

"W. M. GLADISH.

"Toronto, January 17, 1918."

Prosperity Reaching Across Texas Border

Exhibitors from El Paso, Juarez and Chihuahua Visit Dallas and Entertain Exchange Men—Find Improvement in Old Mexico.

By Douglas Hawley, The Times-Herald, Dallas, Tex.

DALLAS, TEX.—Things are prosperous down here in Texas. Also the state of well being extends across the border and down into rapidly recuperating Old Mexico. That's the message that several prominent El Paso and Chihuhua moving picture exhibitors brought to Dallas during the week of January 25, and which was delivered to several exchange branch managers who were their guests. Juan de la C. Alarcon, Francisco Aldareti, Jose Manuel Fernandez and Marquis Simon Turk were the theater men. They control houses in El Paso, Juarez and Chihuahua. Their guests included H. D. Naugle, western manager for Vitagraph; J. B. Dugger, local manager Vitagraph; Ned Depinet, manager Consolidated; Cliff Reid, manager Mutual; C. A. Meade, Pathe; "Bunk" McLaughlin, Pathe, and Harry Muster, of Paramount.

The coming of the Western men was heralded by telegrams delivered to all the local folks bidding them for breakfast at the Adolphus hotel on arrival of the train from the "Sunset Trail." The party was a merry one, and the reports on conditions were all optimistic. Mr. Alarcon is very sanguine as to the future in Mexico, declaring that a great improvement is already to be noted.

R. A. Marrow Will Aid Manager Cliff.

Dallas.—Ralph A. Marrow has been named assistant manager Dallas branch of the Mutual, and Manager Cliff Reid declares business is bully, thank you. New contracts recently closed have included the Prince theater, at Houston (Epstein Amusement Company), for exclusive Mutual releases for a week's run; Byars opera house, Fort Worth, four days a week with Mutuals, and the New Royal theater, Waco (Mr. Santegas), which opened with Mutuals.

The New Queen Theater Begins.

Dallas, Tex.—Manager John DeStefano of the Hulsey Queen theater, believes all this talk about Friday being a hoodoo day is piffle. He reopened the new Queen theater on Friday, February 1, with the Metro feature "Blue Jeans," and the opening was most auspicious and to big business.

The new Queen is a study in lavender—its decorations are exquisite and the provisions for its patrons' comfort are almost innumerable. There's a rest room for the men folk as well as the ladies; there's a smokers' mezzanine floor, there's a brand new thousand dollar mirror screen and a particularly fine organ. The theater was burned out some months ago, but its concrete and steel structure permitted quick rejuvenation.

"Tom Sawyer" Pleasing Texans.

Dallas.—Jack Pickford, in the Paramount "Tom Sawyer," with Arbuckle in the new release "Out West," did the biggest business the Old Mill theater has known in weeks, during the week ending January 26. It was a mighty happy thought, picturizing of the famous old river stories of America's greatest humorist. All over the house the observant one heard chuckles from ancient mariners who'd probably been in a picture theater but half a dozen times in their lives. They'd all been Tom Sawyers. It is safe to say that subsequent releases of the famous humorist's never-dying stories will mean additional big receipts.

Matinee Film Company Opens Office.

Dallas.—The Matinee Film Company, Louis Baxley, Will Pulitzer and William Underwood, handling Hart and Sennett-Keystone reissues, is an addition to Dallas exchange row.

Lieut. Tetersek Visits in Uniform.

Dallas.—Lieutenant Tetersek, 133rd Field Artillery, Camp Bowie, Ft. Worth, visited film friends in the Dallas district recently. The lieutenant was formerly with the Dallas Mutual branch, and is back in a uniform as if to his first love. He saw service in the Philippines during the Spanish war under Capt. (now general) Greble, commandant at Camp Bowie.

Kansas City News Letter

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

Kansas City Exchanges Report Prosperity.

KANSAS CITY, MO.—Although the week of January 20 was said to be one of depression for the Kansas City exhibitors, Kansas City exchanges thrived.

To be more specific the local Mutual office reports $6,000 worth of business on the picture, "The Planter."

W. E. Troug, manager of the World office, announces that the office is being swamped following the World's offer of a free picture or pictures equal in number to those regularly contracted for. He says that the office has been flooded with contracts and inquiries as to contracts.

B. A. Lucas, manager of the United States Exhibitors' Booking Corporation, announces that the pictures, "The Zeppelin's Last Raid," "Those Who Pay," and "The Belgian," have been booked in every town of over 10,000 population in his territory covering the states of Iowa, Kansas, Oklahoma, Nebraska, and part of Missouri.

A similar statement comes from the Hoffman Foursquare office in regard to the picture, "The Eagle's Eye." Goldwyn announces contracts with the Kansas towns of Emporia, Wichita, Hutchinson, and Great Bend, with Fort Dodge and Sioux City, Iowa, and with Columbus, Nebraska, all of which were secured during the last week.

The other exchanges report good business, so it is obvious that the aforementioned depression is of no consequence to the money making exchanges here.

Fatal Accident in Exchange Office.

Kansas City.—Joseph Howe, who for the last year has been shipping clerk at the Kansas City Vitagraph office, met his death by a fall into the elevator shaft of the Boley building, in which the Vitagraph exchange is located. Mr. Howe had run the elevator to the floor of the exchange, and had left it with the door open while he went into the office. Returning to the elevator in the dark corridor he plunged into the shaft, for some one had moved the elevator to the floor above and left the door open. The accident occured at about nine o'clock the evening of January 22. His funeral was held January 26. He was one of the oldest men in point of service in the Vitagraph office.

Oil Paintings for Lobby Displays.

Kansas City.—The Kansas City Universal office is having two oil paintings made for each release out of the Kansas City office on the regular weekly program. These paintings are about four feet by five feet, and portray some scene in the picture. They will be used as advance advertising. There have been pictures made for about ten or twelve releases, and they will continue to be made indefinitely. L. B. Douglas, assistant manager and publicity manager of the office, is in charge of the work.

A. H. McLaughlin New Select Manager.

Kansas City.—A. H. McLaughlin has succeeded W. H. Bell as manager of the Kansas City office of the Select Pictures. He comes from the Cincinnati Select office, where he was manager. He took up his work here January 21. This is one of the busiest offices in Kansas City, and incidentally one of the most attractive offices.

Mr. Bell had been with the Select company since the opening of the office here. He has been made manager of the St. Louis office of Paramount-Artcraft, and will leave for St. Louis in a few days.

V. E. Simes Local Mutual Camera Man.

Kansas City.—V. E. Simes, one of the owners of the Enterprise Motion Picture Company, has been selected to be cameraman for the Kansas City division of the Mutual Screen Telegram. As this new product of the Mutual is put out twice weekly, and as its material is gathered by cameramen in all cities over 100,000 population thus furnishing keen competition, it is certain that this work will keep Mr. Simes very busy. His company is getting a great amount of commercial work in this territory.

M. J. Frisch Takes Charge in Oklahoma.

Oklahoma City, Okla.—M. J. Frisch has arrived here from Des Moines, Ia., to become branch manager of the Pathe exchange, and has announced that the company will erect a fireproof one-story building at Hudson and Reno avenues.

A. D. Flintom Back from New York.

Kansas City.—A. D. Flintom, president of the Kansas City Feature Film Company, and district manager for the Famous Players Lasky Corporation, has returned from New York City, where he went to attend a meeting of district managers of that corporation.

J. H. Roth Now Manager of the Regent.

Kansas City.—Jack H. Roth, formerly a traveling salesman for the Kansas City Feature Film and the Jewel, has been made manager of Frank Newman's Regent theater here. He succeeds Samuel Frobstein, who has been given charge of the cashiers of the Newman theaters.

Among Kansas and Missouri Theaters.

Junction City, Kan.—The new national army theater (for moving pictures), built on the Zone at Camp Funston, will soon be opened by Manager Joe Silverman. The theater is one of the largest and finest in the Middle West. The building is 92½ by 92½ feet, and the seating capacity is over 2,000.

Burton, Kan.—A. A. Dick has bought Clyde Combe's interest in the picture show and will conduct the show in the Opera House.

Galena, Kan.—F. E. Martin, Kansas City, with a view to building a modern theater here. He has returned to Kansas City to take the matter up with associates.

Council Grove, Kan.—The new Stella opera house now under construction will be opened to the public sometime in April. W. R. Bratton, formerly of Burlingame, is the manager. Mr. Bratton has been in the picture business at Burlingame for the past ten years.

Iola, Kan.—W. W. Weldon, manager of the Grand theater, has sold his lease on the theater to H. R. Barker, Minneapolis, Minn.

Parsons, Kan.—The Elks theater has been sold to S. D. Newton, Miami, Okla.

Cherryvale, Kan.—A. G. Henrikson has bought the Star theater.

Quinter, Kan.—The Electric theater has been opened to the public, Will Friend, manager.

Burr Oak, Kan.—The picture show has been moved into the Fadely building and will open again in a short time.

Elvins, Mo.—The Electric theater will be discontinued except on Saturday nights until further notice.

Belleville, Kan.—The White Way theater has been sold to G. A. Chapin.

Ottawa, Kan.—Earl Van Hyning, former owner of the Drexel theater at Coffeyville, has traded for the Pastime theater here. Mr. Van Hyning will install some new equipment and make other improvements.

Oklahoma Theater Briefs.

Waurika, Okla.—Eugene Mudd has bought two new motion picture machines of the latest model for the Empress theater.

Henrietta, Okla.—The Pickford theater was destroyed by a recent fire.

Duncan, Okla.—A recent fire completely destroyed the Duncan opera house, together with all of the contents, entailing a loss of about $1,000.

Stillwater, Okla.—L. Van Court of Dallas, Tex., has bought the Alamo theater. It will be closed for repairs and will reopen under the name of the Garden theater.

Edmond, Okla.—W. Z. Spearman, of Ryan, has purchased the Gem theater from Mr. Belstrom and has taken charge.

Duncan, Okla.—The opera house was completely destroyed by fire recently. No insurance was carried.

Cherokee, Okla.—A slight fire occurred in the Palace theater recently.

Middle West Theaters and Exhibitors.

Afton, Ia.—Hugh Fleming has bought the Palace theater and will conduct a moving picture show.

Corydon, Ia.—C. B. Barreth has sold his interest in the Auditorium and American theaters to his partner, E. J. Hamlin.

Anita, Ia.—Fire, Jan. 12, destroyed the Hood opera house at a loss of $10,000.

Milford, Ia.—Harry Brumbly has sold the Royal theater to Cecil Waterman.

Clarinda, Ia.—John Waller has bought the Swan theater.

What Cheer, Ia.—The Eureka picture show has been sold to some Oklahoma parties who are going to remodel it.

Canton, S. D.—Floyd J. Cooper is now the manager of the Empress theater and is conducting a moving picture show.

Beach, N. D.—The Bijou theater in this city has been sold to Cowee & Manning of Wibaux.

Santa Fe, N. M.—The Liberty Theater Company of Silver City has been chartered with a capital stock of $25,000 by H. J. McGrath, John A. Shipley and Lee H. Ellis.

Leileville, Ill.—A new brick and stone theater will be erected here at a cost of $40,000. R. C. Kirsch, architect.

Chattanooga, Tenn.—Signal Amusement Company will erect Liberty theater on Broad street. Four-story, fireproof, steel and concrete throughout. Seating capacity about 2,100, to cost $40,000 to $50,000.

With Southwest Exhibitors.

Little Rock, Ark.—Fire which broke out Jan. 14 destroyed the south half of the Matthews building, causing a loss of over $100,000, the Princess theater being damaged to the extent of $4,000.

Gallup, N. M.—The B. & M. Amusement Company has been incorporated with a capital of $5,000 by Dominick Rollie, Florence Rollie and Fred McCoy.

Lonoke, Ark.—A recent fire damaged the Magnet theater to the extent of about $1,000.

Santa Fe, N. M.—The Paris theater has been sold by Nathan Soloman to James W. Proves of Albuquerque.

Tucumari, N. M.—The Hurley & Hawkins Company is building a modern theater on Main street.

Kosse, Tex.—L. A. McCollim, manager of the Dreamland theater, is considering closing up the theater for the rest of the winter.

Indianapolis Theaters Giving Full Pay

Fuelless Tuesdays Make No Difference to Employes—Good Business on Mondays Makes It Possible for Theaters to Be Generous.

From Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

INDIANAPOLIS, IND.—Theaters in Indianapolis, although closed on Tuesdays, appear to be making up for lost time on Mondays. Reports from a number of the downtown motion picture theaters indicate that the box-office receipts for the holiday Mondays are going to be even bigger than the receipts on other regulation holidays.

The exhibitors of the city express themselves as well pleased with the change from Monday to Tuesday, affording them the opportunity of reaping the benefits of the regular holiday business. The order, as it stands now, will not seriously affect the exhibitors. At any rate all of them appear to be more than willing to do all in their power to conserve fuel.

Monday's business throughout the banned district was so large that it was made possible to pay salaries for full time rather than dock for Tuesday.

Actors, stage hands and all employees of Indianapolis theaters will receive their full pay as a result of notification of the action of the United Managers' Protective Association, a national organization of theater managers, to grant full pay, which reached the city last week. Ben V. Barton, president of the Central Amusement Company, operating the Lyric, Isis and Alhambra theaters, announced that attaches of these places will receive full pay. The Isis and Alhambra are motion picture theaters and the Lyric is a combined vaudeville and motion picture house. Other exhibitors of the city will take similar action, it is said.

Fuelless Days Throughout Indiana.

Kokomo, Ind.—The Howard County Fuel Commission ordered the theaters of Kokomo closed for a period of five days, extending from Friday, January 18, to Wednesday, January 23.

"It was like taking the soup out of the dinner on a meatless day," said John Silk, proprietor of the Star theater, in discussing the inability of the shows to remain open last Saturday. "Saturday is the best day in the week for exhibitors, yet while I do not suppose the closing order hit any other business as hard as it did that of motion picture theaters, I am glad to say that we were willing to make the sacrifice. Although it meant the cutting off of considerable income, there was enough American in us to make the sacrifice without a whimper."

As soon as the exhibitors of Kokomo learned that the ban would be lifted on Wednesday they took special precautions to arrange for especially good programs on the first day of their reopening. As a consequence all of the theaters had excellent programs and in most cases drew unusually large crowds. It was evident from the crowds that the people of Kokomo simply have to have their motion pictures.

In Richmond the theaters resumed "business as usual" Wednesday, January 23, after a five-day period of holidays and near holidays decreed by the county fuel administrator. Business houses, their proprietors chafing under the many enforced layoffs, opened at the usual hour and were permitted to continue open until the customary closing time.

The Washington theater and several of the other motion picture theaters opened for business Wednesday evening, all drawing large crowds. The Murray theater did not open until Thursday because of delayed films, and the Murrette did not open until Saturday afternoon.

At Vincennes the theaters also got quite a jolt from the county fuel administrator, R. S. Jones. The first order was that the motion picture theaters could only remain open from 5 p. m. to 9 p. m. Later this was rescinded and an order was issued compelling them to close on Monday, Tuesday and Wednesday of each week. They were permitted to remain open Thursday, Friday and Saturday from 2.30 until 9 p. m. All of the orders were rescinded Wednesday, January 23, after it was announced that the crisis in the coal shortage was passed.

In Mishawaka the cold weather and the coal situation have brought about a change of policy at the Lincoln theater. Beginning the week of January 21 no picture will be shown on Mondays as well as "heatless" Tuesdays until further notice. The change in policy will be the means of saving fuel, the management announces, and will also be the means of getting better pictures for the city.

St. Louis News Letter

By Mary Moore, 6035 Kingsbury Block, St. Louis, Mo.

Dupers Send Film to South America.

ST. LOUIS, MO.—An underworld organization has been discovered in operation in St. Louis to steal films, clip their titles and ship them to South America for release there. The plan of the film burglars is to clip from the film all trade marks in the way of titles or perforations, ship the film in its present form to a town somewhere in the state, and let the agents of the organization in this town retitle the film and ship it to South America. The identity of the film is thus destroyed. Another precaution, which is, of course, taken, is to rewrite titles into Spanish or Mexican and issue the film later as an original production.

Joseph Brandt Visits St. Louis.

St. Louis.—Joseph L. Brandt, general manager of the Universal Film Company, was in St. Louis during the week, to inform the local Universal forces on current matters of interest in the film business. He was a guest of local manager G. F. Hennesy.

Theaters Get Easier Fuel Order.

St. Louis.—An appeal made during the week to the State Fuel Administrator by Louis Cella and Frank Tate, owners of a string of theaters, resulted in an abrogation of the closing order in St. Louis, and motion picture houses will henceforth be allowed to remain open on Mondays and until 11 P. M. every night.

E. E. Tally Goes to Pathe.

St. Louis.—Earl E. Tally, assistant manager of the Fox company offices in St. Louis has resigned from that company and has signed up with the local Pathe. D. M. Thomas, manager of the Fox office, has appointed Patrick Garyn, formerly with the booking forces of the Keith circuit, as assistant manager.

S. R. Kent of General in Town.

St. Louis.—Sidney R. Kent, sales-manager for General Film, with headquarters in New York, was a visitor in St. Louis during the week. He was piloted through the byways of this city by Henry Elder, local manager.

Opera House in Herron Burns.

Herron, Ill.—The Grand opera house at Herron, Ill., an Illinois town about 20 miles from St. Louis and in the local distributing area, burned to the ground during the week, and with it a copy of "Draft 258."

Billboard Rates in Frisco Take a Big Jump

Local Exhibitors Concerned Over the Cost of Out-Door Advertising—Newspaper Rates Also High—May Back New Billboard Company.

By T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, CAL.—The high cost of advertising and presenting moving pictures promises to take another upward flight, local billboard interests having announced a huge increase in their rates. Exhibitors, however, are not meeting the new schedule without a fight, and unless the out-door advertising concerns make immediate concessions they will probably find competition in the field, or a change on the part of theater interests to other advertising mediums. Under the existing rate exhibitors pay $1.40 for the posting of the twenty-eight sheet stand, but under the new schedule this service will cost them $3.00.

Billboard advertising is probably used more extensively in this city than in any other community of its size in the world. While there is at least five times the floor space in the eight square miles burned over by the fire of 1906 than there was before this disaster there are still many vacant lots affording unusual facilities for billboards. Newspaper rates are considered unreasonably high here, and this has assisted in turning the attention of theater owners to billboards to secure the desired publicity.

When the increased prices for out-door advertising were announced a meeting of members of the United Motion Picture Industries of Northern California was held, this being attended by Van B. Clement, of the Portola theater; Harry David, of the California theater; Leo Weinberger, of the Strand theater; J. A. Partington, of the Imperial theater; Howard Sheehan, of the Rialto theater, and George A. Bovyer, a visitor from St. Paul, Minn. A committee consisting of Norman A. Eisner, secretary of the organization; J. A. Partington, and Howard Sheehan was appointed to confer with a committee from the legitimate theaters in regard to the course to be pursued. One plan that has been put forward is to give financial backing to a new bill-posting concern, while another is to eliminate this form of advertising and to concentrate on newspaper publicity.

Theaters Mark for Robbers and Swindlers.

San Francisco.—Moving picture houses seem to have been made a special target of late for bandits and light-fingered gentry and promoters of schemes designed to drain tills without returning full value. Four prominent houses on Market street recently lost $10 each when their cashiers gave up perfectly good money in exchange for sections of pipe wrapped to simulate coin. On the evening of January 22 a bandit appeared at the box office of the Jewel theater on upper Market street, thrust a gun in the face of Mrs. Reva Wilkerson, the cashier, who was counting the receipts of the evening, siezed a canvas bag containing $117, and disappeared in a vacant lot near the Civic Center pursued by the doorman of the house. The man wore no mask, and his actions did not arouse the suspicions of any of the passers-by.

Ten merchants in the Park-Presidio District were victimized recently by a young man who induced them to purchase theater tickets which were to be given to customers as an advertising medium. When these were presented at the La Bonita theater, at Clement street and Twenty-third avenue, holders were advised that they were worthless, and the fraud was uncovered. A young man had visited the merchants, and offered one thousand tickets to the moving picture theater and a three months' advertisement on the screen for $3. The tickets were to be distributed to customers, and were to be good for admission to the show on Wednesday upon presentation at the box office with five cents. A window card was also supplied the merchants.

Davis Bros. Make Extensive Purchases.

San Francisco.—Davis Bros. recently made extensive purchases of films on a state rights basis, those acquired including Rainey's "African Hunt," Ince's "Battle of Gettysburg," "Neptune's Daughter," "Shore Acres," "Michael Strogoff," "The Jungle," "David Copperfield," "Old Curiosity Shop," "Rip Van Winkle," "Wrath of the Gods," "The Ragged Earl," "In Mizzoura," "Dan," with Lew Dockstader; "Little Lord Fauntleroy," and "Captivating Mary Carstairs," with Norma Talmadge.

New Division Manager Visits.

San Francisco.—W. H. Cree, formerly branch manager at Los Angeles for the General Film, has been made Western division manager, and was here recently on a trip that will include all the branches in this territory. He expressed much satisfaction with the manner in which Harry Schmidt, the local manager, was placing the Paralta productions both in town and in the surrounding territory.

Sam Levin Inspects Theaters.

San Francisco.—Sam Levin, who is preparing to erect a large suburban house in this city, is making a very careful inspection of all the finest theaters here to secure ideas to be incorporated in the new theater. He also made a trip to Los Angeles recently for the purpose of looking over some of the new houses there, and will shortly leave on a tour of inspection through the East.

Sol Lesser Ready for Work Again.

San Francisco.—Sol Lesser, of the All-Star Feature Distributors, Inc., has recovered sufficiently from his recent operation for appendicitis to leave the hospital, and at this writing is about ready to resume his office duties again. He has recently purchased "Raffles," featuring John Barrymore, for California, Arizona, and Nevada. H. Carney, formerly of the local Fox office, is now covering the Coast territory in the interests of the All-Star Feature Distributors, Inc.

Morris Epstein Returns to Former Job.

San Francisco.—Morris Epstein, who for three years was connected with the booking department of the California Film exchange, but who has more recently been with the Consolidated Film Corporation and the Peerless Film Service, has resumed his former duties with the California Film exchange.

New Salesman for the World Film.

San Francisco.—J. L. Souther, formerly with the Vitagraph at Minneapolis, has been lured to this city by the perfect climate, and has joined the selling force of the World Film on the road.

Weekly Makes Big Hit.

San Francisco.—Great interest is being taken in Gaumont Weekly No. 2, recently shown at the Portola theater, the pictures taken at Mare Island, Cal., which made up a large part of the reel, being pronounced one of the finest war preparedness films that has been made in the West. The pictures were made by Cameraman Eugene W. Castle, who spent three days at the naval base securing the scenes that go to make "Jack Tar in the Making." A number of original maneuvers are shown, a unique feature being a manual of arms drill participated in by 4,000 men. Although many pictures have been taken here since the entry of the United States into the war, Commandant Harry George declares that this is the most interesting of all, and has arranged for a special showing of the film, which will be witnessed by all the men who took part in the drill.

Turner & Dahnken's Movie Emporium.

San Francisco.—When the Turner & Dahnken circuit moved to its three-story building at 134-146 Golden Gate avenue a few months ago the increased space at its command was such that its stock of supplies was greatly increased, and many new lines have been added. Not only is it now carrying projection machines, motor-generator sets, carbons, and full operating room equipment, but it has tickets, music rolls, musical instruments, lobby frames, janitors' supplies, chairs, slides, in fact everything used in a moving picture theater. This branch of the business is conducted under the name of the Movie Emporium, and is in charge of A. B. Crawford.

One of the most interesting of the departments, and one that is growing rapidly, is the music roll section. This was started with a library of four hundred rolls from the accumulation of the T. & D. theaters, and has grown until there are more than 20,000 rolls in the exchange department alone, with many more that are offered for sale. A charge of ten cents a roll is made for all music exchange here regardless of its selling price. A rental plan is also followed, a charge of ten cents a roll being made for a period of ten days, while rolls are sold outright at prices from 15 cents to $1.25. The exchange department is becoming widely known, and shipments are being made to points throughout the Pacific Coast territory.

Another innovation has been the establishment of a free employment bureau. Those desiring employment in theaters or film exchanges file their wants on blanks prepared for the purpose, while employers are requested to state their needs. Many positions have been filled through this agency since the plan was inaugurated. The management of the Movie Emporium expresses the belief that it can furnish everything needed in a moving picture theater, including the help, and Eph. Asher, of the film exchange department, declares that he has the attractions that will guarantee the audience and the necessary jingle in the box office.

Triangle Adds Booker.

San Francisco.—Business at the local branch has increased to such an extent that another booker has been found necessary, and the services of Miss Myrtle Hodkinson, formerly with the Progressive company of Los Angeles, have been secured. Miss Hodkinson is a sister of W. W. Hodkinson, and has won signal success in the branch of the film business to which she is devoting her attention.

Strand Has Big Week.

San Francisco.—The Strand theater enjoyed a heavy patronage during the first week it was under new ownership, the leading attraction being Alma Reuben, the San Francisco girl, in "I Love You." Pietro Marino continues in charge of the orchestra, but a new organist has been secured in William E. MacClymont.

Berkeley Theater Reopened.

Berkeley, Cal.—The Berkeley theater, closed for several week, was reopened on the evening of January 25 under the management of Harry Gilbert. The opening attraction was "My Unmarried Wife." This theater has been thoroughly renovated, and many needed changes made. The new management plans to make changes of program on Sundays, Wednesdays, and Fridays.

San Francisco Briefs.

The San Jose Hippodrome Company has been incorporated here, with a capital stock of $50,000, by D. Greenan, H. Zanetin, and E. E. Smith.

The name of the Nixon theater on Polk street is to be changed, and a prize of $10

is being offered by the new owner, Sam Sax, for an appropriate name.

The Fremont theater at Menlo Park was opened on January 19 under the management of E. Fried. Music is furnished by an American Fotoplayer.

M. J. Cohen, of the George Kleine system, recently made a trip through the territory north of this city to visit exhibitors and learn of their requirements.

Walter Preddey recently furnished a moving picture outfit to J. M. Deeds, of the Red Bluff opera house, who will use it in giving shows in the small towns around Red Bluff, Cal.

Northern California Notes.

Corning, Cal.—Guy V. Fleming has opened a moving picture theater.

Guerneville, Cal.—The Guerneville theater has been reopened by L. S. Murphy. One show a week will be given at first.

Taft, Cal.—The new house of Claude Langley will be opened about the first of March.

Oakland, Cal.—Crane Wilbur, former moving picture actor, has taken over the Macdonough theater, and will present a stock company.

Spokane News Letter

By S. Clark Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

Liberty Theater Celebrates Anniversary.

SPOKANE, WASH.—The Liberty theater celebrated its third anniversary of its opening the week of January 21.

Douglas Fairbanks appeared the first part of the week in "Reaching for the Moon," and the Liberty patrons appreciated "Douglas" as an adventurer in a far country. "The Kitchen Lady," the comedy which was shown in connection with the Fairbanks picture, delighted the audiences, as it was a scream from beginning to end. "The Public Be Damned," featuring Mary Fuller and Charles Richman, was shown the remainder of the anniversary week.

New brown velvet carpets were purchased for the theater. The ushers appeared in new brown uniforms trimmed in silver, and two suits of bright red with gold braid were added to the wardrobe of the small colored porters. A surprise for the patrons was the addition of another unit to the Wurlitzer Hope-Jones unit orchestra, and special music was a big feature of the anniversary week.

Some Notes About Pictures.

Spokane.—Two Spokane exhibitors withdrew pictures they were presenting after one performance the week of January 20. They were Dr. H. S. Clemmer, who withdrew Eva Tanguay in "The Wild Girl" after the first day, and said it was "a misnomer," and J. W. Allender, who withdrew "The Planter," starring Tyrone Power, after the first day and substituted "The German Curse in Russia." Dr. Clemmer ran Jack Pickford and Louise Huff in "Jack and Jill" two days earlier than its original announcement to take the place of "The Wild Girl."

"The change from 'The Planter' to the Russian war pictures was made for two reasons," said J. W. Allender at the Auditorium. "The Mutual Film exchange of Seattle failed in its contract to deliver the picture in time for me to run it at the matinee advertised Sunday afternoon, and misrepresented the time of shipment when I used the long-distance telephone to find out about the delay.

"The principal reason for the change, however, was because Mr. Power's picture had been much mutilated between the time it was edited and first offered for inspection in Spokane and the receipt of the film at the Auditorium, January 20. There can be no reflection on Mr. Power in this matter, as I know from previous experience that his pictures have been popular, and it is conceded that neither the actor nor the author was properly presented in the film that came here from the exchange."

Portland, Ore., Suburban Theaters Booming

Six-Cent Car Fares in Rose City Helps Neighborhood Houses Even While the Downtown Theaters Are Showing Splendid Bills.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, ORE.—Predictions made a month or so ago that the Portland suburban theaters were coming into their now again, have come true. Portland's six-cent car fare has undoubtedly had something to do with it because the business impetus in the suburbs has come since the six-cent fare went into effect. On the other hand, it cannot be said that the downtown houses have suffered noticeably. However, the past month has seen especially fine productions in most of Portland's big theaters and it is a question how they would do on the same class of pictures as are being shown in the suburbs.

Even the suburban men furthest out are rejoicing over good business. W. E. Lewis, owner of the Scenic theater in the Montaville district, appeared on film row in his auto the other day and declared his business was better than it had ever been before.

William Strahlman, of the Isis, in Sellwood, also reports better business than ever and gives as an example one Tuesday recently, when he broke all attendance records in his theater. The Isis has been established since the beginning of the industry in Portland.

W. W. Kofeldt Returns.

Portland, Ore.—The exhibitors of Oregon will be glad to know that W. W. Kofeldt, undoubtedly the most progressive exchange manager that Pathe has ever had in the Pacific Northwest territory, is again on the job in these parts.

After two months' management of the Minneapolis office, and after Oregon exhibitors had complained about their troubles from long distance shipments from Seattle, the heads of Pathe evidently concluded that Mr. Kofeldt's efforts were needed more in the Pacific Northwest territory than in the middle states, and hence the switch. Mr. Kofeldt says he is glad to be back on the Coast, although his relations with Middle West exhibitors were most pleasant.

Mr. Kofeldt will make his headquarters in Seattle, where he plans to open in the new exchange building on the ground floor by the first of March. He has definitely announced that Pathe will open a subbranch in Portland, with E. R. Simpson in charge, with the title of sub-branch manager, and that some reels will be kept in Portland, with the chances good for the establishment of a real office here again soon. Mr. Simpson will be instructed to form circuits wherever possible in order to reduce express charges to the exhibitor's benefit.

Many Improvements in Oregon Theaters

Portland, Ore.—Reports by visiting road men tell of improvements being made in theaters south of Portland. At North Bend, Oregon, Denny Hull, owner of the Joy theater, is doing some extensive remodeling, contemplating spending several thousand dollars. Bob Marsden, at Marshfield, in the same neighborhood, has installed a Wagner transformer and other projection equipment and firmly believes the business warrants the additional expenditure. O. C. Smith, at Dallas, Ore., is enlarging his stage facilities.

Ilwaco House Nears Completion.

Ilwaco, Wash.—E. R. Saunders, of the Bell theater, reports that his new house will be completed about the first of next month. It is located in a brick building and seats 350.

S. Morton Cohen Gives a Party.

Portland, Ore.—S. Morton Cohen, directing genius of the Strand theater, acted as host at his big showhouse recently, when he gave a party to his theatrical friends. J. J. Parker, of the Majestic theater, who recently returned from a business trip, received most of the honors. Among those present were C. H. Feldman, J. J. Parker, C. E. Couche, Jack Jennings, and their friends. A Dutch lunch was served, and dancing was enjoyed on the big Strand stage.

Fred Simonton Quits General Film.

Portland, Ore.—Fred Simonton, traveling representative for the General Film, has resigned and will soon announce his connection with a new film concern. Mr. Simonton recently returned from a sales trip into eastern Oregon and Idaho for Paralta and reports this service very popular in this territory.

Big Idaho Theater Nears Completion.

Nampa, Idaho.—Herman J. Brown, owner of most of the theaters in Boise, recently took over the Majestic theater here and has been remodeling it. He is making a beautiful show house, installing a balcony and making the seating capacity of the house about a thousand. An organ is being installed, and his expenditures are estimated to be in the neighborhood of $20,000.

Motiograph Representative Here.

Portland, Ore.—W. L. Loudy, special sales representative for the Motiograph Company, has arrived in Portland to spend several weeks. He has just completed a tour of Washington and eastern Oregon and reports good business, especially in eastern Oregon, where everybody seems to have money.

H. C. Wirple Takes Over Ideal.

Portland, Ore.—Henry C. Wirple has taken over the management of the Ideal theater, 24th and Thurman streets, vice Henry Harcke. Mr. Wirple is an old-timer in the show game in Portland, coming here in the pioneer days from Cincinnati. Of late he has been devoting his attention to a chain of theaters in the Willamette valley. Wirple is considered a live man in the business and will undoubtedly make the Ideal a paying house.

Puts Over Patriotic Film.

Portland, Ore.—E. J. Myrick, Liberty theater, recently put over "A Man Without a Country" in good style. He made a beginning of his own for the picture, featuring the American fleet in action, Abe Lincoln, etc., opening with "My Country 'Tis of Thee" slow, then "The Star Spangled Banner."

"Thais" a Distinct Hit.

Portland, Ore.—"Thais" proved a popular attraction at the Majestic during the week of Jan. 19 to 25. Manager J. J. Parker put the picture over with a big advertising campaign, using the society and women's columns of the papers, as well as the moving picture sections, to good advantage.

From Montana.

Butte, Mont.—The Mutual office here will close about Jan. 23. Programs for Mutual exhibitors will be supplied either from Seattle or Denver.

Sheridan, Wyo.—Fred Betzold, Gem theater, is arranging to build a new show house.

Billings, Mont.—A. H. West, Babcock theater, recently was arrested for permitting his waiting line to block traffic. "Come Through" is reported to have been the reason.

Philadelphia News Letter

By F. V. Armato, 144 N. Salford Street, Philadelphia, Pa.

Masterpiece Film Buys Jester Comedies.

PHILADELPHIA, PA.—B. Amsterdam, of the Masterpiece Film Attractions, reports the purchase of the two-reel Jester comedies featuring Twede-Fan. These releases ought to start about Feb. 15, and one every two weeks thereafter. Mr. Amsterdam intends to start in a big publicity campaign and will give private screening for the benefit of the eastern Pennsylvania exhibitors.

Full Houses on Tuesday the Rule.

Philadelphia—Complying with the orders issued by William Potter, state fuel administrator, all the theaters in this city were "dark" on Tuesday, and resulted in record-breaking attendances for the Monday previous. Several managers were optimistic regarding the ultimate effects of the new order. Some were of the opinion that the increase in business would become more pronounced as the weeks went by, owing to the considerable amount of publicity being given to the theaters through the newspapers.

Making a Theater Attractive to Patrons.

Philadelphia—Sidney Kaufman, manager of the Leader theater, is making a record as one of the most attentive and resourceful managers in the city. Every detail regarding the successful management of the house is faithfully adhered to at all times, and all attendants and ushers are carefully directed regarding their special duties. The consequence is that upon entering the Leader, the patrons find a most inviting theater having an atmosphere of refinement and comfort that always brings them back. Mr. Kaufman is also one of the most popular men in this vicinity and is a member of over twenty clubs, societies and organizations of all sorts.

Records of Films in Philadelphia.

Philadelphia — Clara Kimball Young scored a big hit last week in the new film version of "Shirley Kaye," which has just completed an excellent week's run at the Stanley. "The Spirit of '17," featuring Jack Pickford, was heartily received by the patrons of the Arcadia last week, where it made a strong bid for patriotism.

Mrs. Vernon Castle presented film melodrama at the Victoria last week in "Vengeance is Mine." Mrs. Castle's picture was greatly enjoyed by the spectators.

Constance Talmadge, in a fascinating comedy, called "The Honeymoon," divided honors during the first half of the week. "The Belgian," with Walker Whiteside, completed the entertainment for the week.

"The Birth of a Nation," at the Palace, was the most impressive offering of the week and drew immense crowds up until the very last performance. During the week of Jan. 21 it will be presented at the Allegheny.

Knickerbocker Goes to Films.

Philadelphia—Beginning Jan. 29 the Knickerbocker will commence showing photoplays in lieu of its offering stock plays.

"Les Miserables" Announced at Victoria.

Philadelphia—"Les Miserables," a Wm. Fox production, will have its first presentation in this city at the Victoria theater in the near future, announcement to this effect having just been made by the management.

First Runs of Paralta Booked.

Philadelphia—G. M. Graver, of the Liberty, and H. M. Kendrick, of the Fairmount, have closed with Charles Klang, of the General Film, for the first showing of the new and much-advertised Paralta plays. Both of these theaters are up-to-date photoplay houses which enjoy a large and steady patronage.

Buffalo F. I. L. M. Club Elects Officers

J. G. Montgomery Chosen President—Other Offices Filled—Credit Bureau Established—Co-operations with Other F. I. L. M. Clubs.

By J. A. McGuire, 157 N. Elmwood Street, Buffalo, N. Y.

BUFFALO, N. Y.—The F. I. L. M. Club of Buffalo held its annual meeting at the office of Mark W. Comstock, counsel for the club, Monday afternoon, Jan. 28. The following officers were elected for the ensuing year: President, T. C. Montgomery, Triangle; vice-president, E. J. Hayes, General; treasurer, C. A. Taylor, Metro; secretary, Mr. Charles, of the Victor. Directors: Messrs. Montgomery, Hayes, Taylor, Charles, Mack, Green and Hopkins.

It was decided to establish a credit bureau for the protection of the exchanges represented in the club. Attorney Comstock was elected general counsel for the organization. The members will hold some social gatherings throughout the year.

"We will act in hearty co-operation with the F. I. L. M. clubs of New York City, Pittsburgh and other cities," said Mr. Comstock.

Pathe Notes Big Contract from Strand.

A regular gloom-dispeller is H. H. Buxbaum, special Eastern representative of the Pathe, who was a Buffalo caller. He said he had found good business at the various Pathe exchanges, which he had visited. The Pathe, Buffalo, office has closed a contract with Earl Crabb, manager of the Strand theater, Buffalo, who will have first-run on the Pathe plays. "This is one of the biggest contracts made in this territory this year," said Mr. Buxbaum. "The Strand will show all the Pathe plays three days a week, and most of them for week runs. Everything was speeding up in Minneapolis, Pittsburgh and Washington, which I visited lately."

Mr. Buxbaum was tendered a complimentary dinner at the Radisson hotel, Minneapolis. All the exchange managers of that city were present.

J. W. Bengough, formerly assistant manager of the Strand theater, Buffalo, has joined the Pathe forces in this city.

A. L. Skinner has been appointed Pathe road representative.

Business by the Thermometer.

Buffalo.—John A. Pferd, properitor of the Pastime, at Grant street and Forest avenue, Buffalo, and a pioneer exhibitor here, says: "The slump in the business is only temporary. In our neighborhood, if the weather is severe, the people stay at home, and as soon as the temperature rises they go to the shows. The only exception to this rule is the case of some patrons who say they have not heat at home and like to come to the theater to get thawed out. Fortunately, we ordered coal in the spring and received it last summer. We have two ten-cent nights and the rest of them are five-centers. We are located in a middle-class neighborhood and give our customers shows that are uniformly good. Occasionally we give them a high-class feature to break the monotony. These are a gamble during the severe weather."

G. H. Christoffers Heads United Film.

Buffalo.—G. H. Christoffers has been appointed manager of the United Film Service Corporation in this territory. He will handle important independent features. His offices are at 84 Exchange street, Buffalo.

Buffalo Exchanges Open in Cold.

Buffalo.—The Goldwyn exchange, Buffalo, was heatless and lightless Monday, January 28. The Mutual Life office building, which furnishes heat and light to the exchange, observed the "heatless day" ruling to the letter, and the Goldwyn headquarters followed the same course. G. A. Hickey, Goldwyn manager, used an old-fashioned barn lantern "to brighten the corners." The place was so cold that his staff was allowed to go home. All the other exchanges were open on Monday the same as the theaters. A. J. Amm, formerly assistant manager of Shea's Hippodrome, Buffalo, has been appointed Goldwyn road representative.

Grand Theater Scene of Big Benefit.

Westfield, N. Y.—The Grand theater, Westfield, was filled with a patriotic audience on the evening of January 24. The proceeds of the show went to the local Red Cross auxiliary through the courtesy of William F. Hopper, who bought the entire house for the night.

Felix Mendelsohn Comes to Buffalo.

Buffalo.—Felix Mendelsohn, road representative, has been transferred from the World's Chicago office to the Buffalo exchange. He was formerly a road man for the World in this territory. There is a demand for the World's new picture, "The Cross Bearer."

Imported Pure Water from States.

Niagara Falls, Ont.—The moving picture theaters of Niagara Falls, Ont., are having their troubles because the water supply of that city has been frozen up with the intense cold. The exhibitors and other business men asked for a temporary supply of water from the American side of the cataract. One thousand feet of fire hose was therefore stretched across the lower suspension bridge to convey a supply of pure water to the suffering Canadians. Thus the boilers of the Canadian theaters escaped going waterless. The international courtesy was appreciated.

Thomas Bandes Getting Along.

Buffalo, N. Y.—Thomas Bandes has been appointed booker and assistant manager of the Select Pictures of Buffalo. He was formerly connected with his father, A. Sonin, one of Brooklyn's leading exhibitors, operating the Lincoln theater there. In October, 1916, Mr. Bandes took a position with the Rogson Film, Buffalo, and was with that firm until it retired from business. This live-wire young man is now a member of the Selznick staff in this city. He is a top-notch booster of Select pictures..

MORE PHILADELPHIA NEWS.

Notes from Eastern Pennsylvania.

Philadelphia.—J. Hesser Walraven, director of publicity of the Paralto productions, was a visitor here last week and held a consultation regarding future advertising with Mr. Samuels, manager of the General Film. Charles Clang has signed up the Liberty and the Fairmount theaters for the first showing of Paralta plays.

Philadelphia.—Oscar Morgan, sales manager of the Paramount-Artcraft local exchange, has just returned from a ten days' visit to the Washington exchange branch, where he installed some new systems. While down there he was the guest of the Washington Press Club.

The Stanley Advertising Co., of Philadelphia, took motion pictures of the Adams Chapter of The American Red Cross, who make their headquarters at Gimbel Stores, and are exhibiting the pictures throughout the city and state. The members are shown doing their bit, knitting sweaters and many other things.

Palmerton.—C. La Barre, of the Park theater, was a visitor to Quaker City last week and reports favorable business conditions. There is a big opportunity awaiting some live builder who will put up some 500 homes or more to take care of the overflowing population.

Critical Reviews and Comments

Upon Current Productions

"DODGING A MILLION."

Goldwyn Presents Mabel Normand in a Bright Comedy by Edgar Selwyn and A. M. Kennedy.

Reviewed by Louis Reeves Harrison.

"DODGING A MILLION" is a genuine photoplay with plenty of zip in spite of its theatrical leanings. Selwyn and Kennedy have provided an entertainment so good in itself that the rest is purely a question of suitable types and capable handling irrespective of bright and shining stars. The types are exceptionally good straight through, and the handling entirely satisfactory, except in an occasional tendency to stage grouping. The one bad shot is a tiny one, a subtitle in which the author talks to the audience. We are supposed to be watching events that are taking place not being told about them. The story is a fantastic comedy of error woven around a delightful characterization, a young lady of serene and joyous temperament who drifts along amiably, not trying to spin the world around on her little finger, equally satisfied as a helper in a fashion shop or as an unexpected heiress to a great fortune, and Mabel, of Keystone fame, fits the role.

Not burdened with either responsibility or gray matter the fashion shop helper has an impulse to see life on eight dollars a week, and leaves the shop secretly in borrowed finery. She goes to "Shurry's" in a cab, and falls into a series of adventures cleverly associated with the son of a wealthy corset-maker, a young man socially rejected because of his father's occupation. The bringing together of these two is a happy idea, and admirably handled by the authors. There is an air of mystery added by the strange conduct of a Signor Rodrigues, interpreted with skill by J. Herbert Frank. This strange individual is the agent of a vast estate left to the irresponsible young lady, and he is really watching over her conduct to determine if she exhibits sufficient strength of character to handle so great a fortune. Her experiences are swift and bewildering, but she does not lose her head, and there is a happy ending to it all.

Mabel Normand is in many respects a surprise. She has the ease and repose of a screen actress long trained to requirements of the photoplay, and she seems to have envolved a new personality besides, but she is the same bubbling Mabel as a rule, and, as such, she is very acceptable, a veritable artist at times, unafraid to give her feelings free expression at all times. The story met with approval at a Strand presentation, which crowded the house.

"FLARE-UP SAL."

Paramount Presents Dorothy Dalton in a Story of Border Life by J. G. Hawks.

Reviewed by Louis Reeves Harrison.

"FLARE-UP SAL" is the story of a girl who accompanies a small group of emigrants from a farm in Missouri to the gold regions. At a stop over in a disreputable mining town her adopted father gambles away the family outfit, and Sal redeems it by giving herself as a pledge to the gambler, with the understanding that she shall dance in his joint, but that no man shall lay hands on her. Meanwhile a thief who has been robbing stage-coach passengers wounds a clergyman, and takes his clothes away. He disguises himself as the clergyman, and visits the mining town for the purpose of having a look at Flare-Up Sal. He has no great difficulty in persuading the decent element of the town that he is the "gospel sharp" they expect to guide them. He is also called a "sky pilot" and a "devil dodger" in the subtitles. The rest of the story is concerned with the rescue of the dance-hall inmate, Flare-Up Sal, by the ex-thief, whose disguise leads him to feel the error of his ways. There is a fight between the thief and the gambler who runs the dance hall, during which the place is set on fire, and, in conclusion, the reformed thief marries the perfectly good dance-hall inmate.

Such is the story designed to show the talents of Miss Dorothy Dalton, a bright and interesting personality of larger capability than opportunity. She makes a very attractive Flare-Up Sal, but she does nothing new. The performance is a repetition of previous stories, almost destitute of characterization, except that of Tin-Cup Casey, a hopeless drunk of the comical kind. Miss Dalton's own charm and some good directing enabled the story to hold fairly well at the Rialto, but the third element, a story of definite aim and vital theme, is lacking.

"THE BARGAIN."

W. H. Productions Co. Presents W. S. Hart as "The Two-Gun Man" in Six-Reel Revised Version of Early Success.

Reviewed by Edward Weitzel.

BACK in the days when William S. Hart was becoming known as a screen actor of unique and telling power, "The Bargain" was produced by Thomas H. Ince, and it went far to establishing the actor in his present position as a star. This six-reel melodrama has most of the primitive virtues. In the first place the ground over which it treads was virgin soil, so far as the screen experience of the leading player was concerned. Most important of all it offered him the opportunity to do the sort of thing he does best—the impersonating of a reckless and unlettered male being whose conception of right and wrong is badly jumbled until he develops a pure love for a good woman, and his moral regeneration is advanced with rapid and complete success. Added to this, "The Bargain" has the advantages of a simple and direct story that has been transferred to the screen by Director Ince with keen insight into its dramatic requirements and careful observance of the correct local color.

The plot of "The Bargain" demands that there shall be something doing all the time. The strenuousness of its action prevents too close a study of its moral standards, and also thwarts any tendency toward sickly sentiment. The exploit which gives the picture its title is not at all unlikely when the conditions surrounding it are weighed. The character of Bud Walsh, the sheriff, makes it possible that after gambling away the money he has recovered from the ex-bandit the officer of the law should be only too glad to give Walsh the chance to steal it back for him. It is even easy to understand his state of mind when he carefully locks Walsh in the hotel room after handcuffing him to the bed-post, and leaves wide open a window that would easily lead to freedom once the manacled man were free of the bed. All sheriffs, whether of the early Western or modern Eastern variety, have not been or are not now perfect examples of honesty and penetration. The main point about this photoplay is that most spectators will believe in and sympathize with its outcome, and it is for this result that its story is told on the screen.

It is hardly necessary to enter into a detailed review of William S. Hart's performance of the bandit-hero. It is common knowledge that he has made such screen characters his own, and is practically without a rival in the particular field he has chosen for himself. Not that he is the only screen actor who can impersonate the reformed bad-man, but his sort of mottled hero bears the distinctive Hart brand.

Clara Williams, as Nell Brent, the ranch-raised heroine, is the genuine article and not the Broadway soubrette that occasionally does duty for a girl of this type. F. Frank Burke as Bud Walsh, Barney Sherry as Phil Brent, James Dowling as Rev. Joshua Wilkes are valuable members of the cast.

"BROKEN TIES."

Three-Star Cast in Five-Part World Melodrama Includes June Elvidge, Montagu Love and Arthur Ashley.

Reviewed by Edward Weitzel.

MELODRAMATIC situations abound in "Broken Ties," a five-part World production, written by Woodbridge Clapp, and starring June Elvidge, Montagu Love and Arthur Ashley. The last-named actor also directed the picture. The author has taken full advantage of the freedom allowed makers of melodrama, and has built up the complications around a murder case with more regard to their leading up to the climax he desires than to any other consideration. The chief motive is one that has served both the novel and stage fiction faithfully and well. The heroine has negro blood in her veins, her father having been shipwrecked on an island inhabited by blacks and became the husband of the chief's daughter. The girl is reared by a wealthy friend of her father's, after she hears her parent confess on his deathbed the facts about her birth.

The girl's name is Corinne La Force and she falls madly in love with Arnold Curtis, the nephew of her guardian, Henry Hasbrook, who does not approve of the match. Hasbrook tries to keep Arnold away from Corinne and when he thinks he is not succeeding starts to write his nephew a letter telling him the truth about his ward. Corinne comes upon him before the letter is finished and stabs him to death. Arnold has entangled himself in an affair with a married woman and she and her mother-in-law are both suspected of the murder. Arnold is arrested for the crime, however, and believing that the married woman with whom his name is connected is guilty, he takes the crime upon himself. Before he can complete his false confession, Corinne, who still loves him, springs up, cries out that she struck the blow and buries the dagger in her own breast.

The strongest acting part in the picture is Corinne, played with real emotional power by Pinna Nesbit. June Elvidge, as the wife who carries on the flirtation with young Curtis, looks and acts her role with

usual success, Montagu Love as John Fleming, the forgiving husband, does the part full justice without overtaxing himself, and Arthur Ashley as easily fills the role of Arnold Curtis. Kate Lester as Mrs. Fleming, Alec B. Francis as Henry Hasbrook, Arthur Matthews as Mr. La Force and Frances Miller as Mammy Liza round out the cast.

"THE OTHER MAN."

Five-Part Vitagraph Starring Harry Morey and Grace Darmond Will Please.

Reviewed by Edward Weitzel.

MIDDLE-GRADE romance has the call in "The Other Woman," a five-part Vitagraph Blue Ribbon Feature, starring Harry Morey and Grace Darmond. It was written by Rex Taylor, and its story will delight the heart of the maiden who loves to devour fiction of this sort. The handsome hero who is living under a cloud and the beautiful heroine who is supposed to be a por working girl, but who turns out to be an adventurous and wealthy young person earning her own living on a ten thousand dollar bet are both in the story, and are beset with interesting trials and tribulations. The entire tale keeps well within its class, and has been competently directed by Paul Scardon.

John Stedman, a young physician of great promise, finds that he has an unfaithful wife and the shock is too much for him. He gives up his practice and rolls down hill so rapidly that in a year he is little better than a bum. He is doing odd jobs around a cheap boarding house when the real woman comes into his life. Her name is Dorothy Harman and he rescues her from a beating when she is unable to pay her check at an east side lunch counter, and gets her a place as "general help" at the boarding house. The two fall in love. Stedman is living under an assumed name, and does not tell Dorothy this when he decides to go back to his old profession and make himself worthy of her. They meet some time later, in their proper social sphere; but as Dr. John Stedman and the owner of a carefully cultivated beard Dorothy does not know him. John proposes to her, and she confesses she loves another man. She goes on a visit to the old boarding house. John follows her, after sacrificing his whiskers, and introduces himself under his assumed name. They are married at once, and the bride then discovers that the man she refused and her husband are one and the same person.

Harry Morey and Grace Darmond are admirably fitted to their respective parts of Stedman and Dorothy. They are excellently supported by Florence Deshon as Lucia, Frank Norcross as a political boss, Jessie Stevens as Mr. Holahan, Stanley Walpole as Canfield, and Mrs. Chapin as Aunt Isabel.

"TARZAN OF THE APES."

Eight-Part Screen Version of Novel and Interesting Story Presented by National.

Reviewed by Edward Weitzel.

EDGAR RICE BURROUGHS, author of "Tarzan of the Apes," has not written another "Robinson Crusoe" or that other classic of adventure, "Cast Up by the Sea," but he has given to fiction a novel and interesting tale that loses none of its grip from the fact that it never did and never could happen. As shown on the screen, it is not always a skillfully constructed piece of work. Many of the scenes are laid in England, and there is too much space devoted to them and they smack too much of melodrama from the Surrey side of the Thames. The merits of the picture, however, so far outweigh its defects that it should duplicate the success of that other unique screen production, "Twenty Thousand Leagues Under the Sea."

Scott Sidney directed the picture. Aside from the jungle scenes his task was not at all difficult, but it is gratifying to be able to credit him with achieving such excellent results with the unusual and knotty problems presented in reproducing the portions of the story showing the personal side of Tarzan's life. They are handled with fine judgment, and the one regret will be that there are not more of them.

Gordon Griffith, a youthful actor of uncommon gifts, impersonates Tarzan as a boy. He is a fit subject for a sculptor, as he climbs through the trees in company with the apes, his naked body showing its grace of line in every move. Elmo Lincoln as Tarzan, the man, although not quite so unconventionally clad, moves about through the trees with the same ease and picturesque effect. The scene where he tracked a native in this manner while the black man travels on the ground below brought a round of applause from the spectators. The actor's understanding and playing of the part leave nothing to be desired. Enid Markey as Jane Porter has a number of difficult scenes with Tarzan and acquits herself with much honor. The other important members of the cast are True Boardman, Kathlee Kirkham, Thomas Jefferson, Bessie Toner, George French, Jack Wilson and Colin Kenny.

"LOADED DICE."

Five-Reel Pathe Play Tells Dramatic Story, Based on Novel by Ellery H. Clark—Frank Keenan in Leading Role.

Reviewed by Robert C. McElravy.

FRANK KEENAN gives a remarkably effective portrayal in this offering of a man who takes a gambler's chance with life—a man who swore there was no God and whose hands were twice stained by murder before retribution came and he saw the awfulness of his philosophy. It is a study of cool, premeditated crime that leads to an inevitable end, but the story and its presentation will live in the memory. In plot and workmanship the offering is unusual.

Gilson Willets adapted "Loaded Dice" from the novel of Ellery H. Clark, adhering quite closely in most respects to the original story. Mr. Keenan appears as Richard Gordon, a promoter as shrewd as he is unscrupulous. Needing money to combine forces with some crooked financiers, he conspires with an actress and Rose Ashton, the girl who loves him, to dupe a young millionaire. They lure the latter, Harry Palmer, to a hunting lodge, where the girl remains all night with him, after drugging the victim. Gordon and the actress appear in the morning, where they set in motion a blackmailing scheme, which nets Gordon a hundred thousand dollars.

As a result of this night's work, Gordon later kills Palmer, who has learned the truth through Ethel Mason, one of Gordon's former friends. This murder is followed by the killing of Ethel Mason herself. Both crimes are handled by suggestion rather than direct exposition and are, by this method, made doubly sinister.

The direction is clear-cut and gripping throughout. The settings are attractive, both as to interior and exterior scenes.

Florence Billings plays creditably the part of Rose Ashton, Guy Coombs appears as Palmer, and Madeleine Marshall portrays the scorned woman, Ethel Mason.

O. HENRY SUBJECTS.

General Film Company Releases Broadway Star Features, Depicting Two of His Lighter Bits of Fiction.

Reviewed by Robert C. McElravy.

"The Hiding of Black Bill."

THIS two-reel number, adapted by F. H. Buckley and directed by David Smith, features W. L. Rogers as a hobo who hires out as sheep herder and Chet Ryan as Henry Ogden, the ranch owner. The hobo is first seen after he has quit the ranch and is telling his adventures to a boon companion. He relates how the net was being drawn tighter and tighter in the search for "Black Bill," until it reached the ranch. The officers came and the hobo gets a hundred dollars from them for "information." He tells them Henry Ogden is the badly wanted outlaw, but it develops, with the usual O. Henry twist, that the hobo himself is Black Bill.

This subject is naturally and cleverly handled and gets its point over nicely. It makes a good offering of the imaginative type.

"The Fifth Wheel."

Another good two-reel number, of the whimsical sort. It tells of a Chaldean professor of the occult who attempts to find a wealthy woman's missing son. By a curious error he picks up the coachman she had but recently discharged. He thinks the coachman is the son and is greatly enraged when the mistake is discovered. But, as the story develops, the maid recognizes the coachman, with whom she is in love, and the coachman has already been making friends with the missing son on a park bench. So the story ends happily for all concerned, except possibly the fake professor.

"NEW LOVE FOR OLD."

Universal Presents Ella Hall, Emory Johnson and Gretchen Lederer in Pleasing Outdoor Subject.

Reviewed by Robert C. McElravy.

A WEALTH of attractive woodland views does much to keep alive the interest in this offering, written by Waldermar Young and produced by Elsie Jane Wilson. The story itself is one of simple elements, with numerous interesting sidelights in the way of amusing characters and unlooked for incidents. It has no difficulty in holding the attention at any time, and from a photographic standpoint is a superior production.

Emory Johnson is cast as a young man named Kenneth Scott, who falls in love with a woman named Marie Beauchamp at a mountain resort. She trifles with his affections and later he discovers that she is about to open a roadhouse nearby. Gretchen Lederer handles the part of Marie with her usual skill, bringing out the rather abandoned character of the woman and yet maintaining the sympathy of observers.

Kenneth Scott, after losing Marie, goes, heartbroken, with an old peddler-poet to a little village not far distant, where he subsequently falls in love with the daughter of the storekeeper. Daphne, which is the role very naturally and easily assumed by Ella Hall, is also beloved by an Italian, Louis Bracchi. In the course of the story Kenneth saves the girl from Louis and it later develops that Marie Beauchamp is Daphne's elder sister, driven from home years before by the father's cruelty.

There is an abundant story interest of a rather obvious sort and the character touches at times are excellently handled.

"HANDS DOWN."

Unusual Story of Mining Country Is Unfolded in This Five-Reel Bluebird Offering, with Monroe Salisbury in Cast.

Reviewed by Robert C. McElravy.

MONROE SALISBURY appears in this feature number, written by E. J. Clawson and produced by Rupert Julian. He plays the part of Dago Sam, a smiling young Italian, who goes about doing good wherever he can, and that happens to be very frequently in this particular story. The part is one of the best pieces of character work seen on the screen for a long time. Mr. Salisbury both looks and acts his role, and he brings out convincingly Sam's revulsion of feeling when, after all he had done for others, he exclaims: "Nobody believes in me!"

The story is a lively one, excellently constructed and decidedly dramatic at times. It quotes at the beginning numerous lines from the familiar poem by Arthur Chapman, "Out Where the West Begins," and there is a real atmosphere of the West in evidence throughout. Dago

Sam wanders forth with his pack, promising his sweetheart he will bring her a present from the nearby town. He sees an attempted murder and the theft of some valuable papers; he interrupts a crooked gambling game; he saves the life of Tom Flynn and later that of his sweetheart, Hilda. All of these events are staged in a graphic and convincing manner.

Ruth Clifford is cast in the role of Hilda, which she fills attractively; Rupert Julian plays Tom Flynn acceptably, and others in less conspicuous roles are W. H. Bainbridge, Reta Pickering and Al Filson.

"HER BOY."

Powerful Metro Picture Gives New Angle to Slacker Question.

Reviewed by Hanford C. Judson.

FOR the first few months following America's entry into the great war many high-strung people suffered from a passing hysteria, a disease in which the emotions, like Bolsheviki, take control away from reason and make their human victim act out of character and often in a most contemptible way. The story in "Her Boy," the recent Metro picture in five reels, brings before us one of these unfortunates, a mother, played with beautifully restrained art by Effie Shannon. She cannot let her only child, a youth, just turned twenty-one, go to war. Her experience is told with remarkable truth and pictured most convincingly. Her tragedy begins with the small matter of her persuading the boy not to enlist, but step by step she has walked her path till in the time of the draft, she is willing to commit perjury as to his age. She never realized that in doing so she branded herself and made him seem the son of someone not his father. To save him she sticks to it and tastes the whole bitterness, including the boy's contempt and repulsion and his leaving her to enlist under an assumed name.

The boy, played with sincerity and effectiveness by Niles Welch, has been anxious to go from the very first. He is a natural leader, is owner of a big factory in the South and has made a speech to his employees asking them to enlist with him. His mother makes him back down from this, but he hopes for the draft. Then the mother swears that he is not twenty-one, but was born in 1897, forgetting that this was eighteen months after his father died. The growing situation as pictured by these two players is effective to a degree not reached in every picture; but the picture is not wholly without jarring notes. The playing of several of the cast is not up to that of the leaders and the director or scenario admitted several theatrical things that harmed the impression somewhat. One rough character irritated the spectator and added nothing thereby. The doctor's roughness also spoiled a chance subtlely to illumine the situation from a new angle. The way the climax scene in the church was put on was more theatrical and less convincing than anything else in the picture.

George Irving directed the subject and A. S. LeVino made the script from the story by H. C. Wonderly. The continuity is good. It is a big picture truly.

"THE FORBIDDEN PATH."

Melodrama with Theda Bara—Should Make Good Entertainment for the Majority.

Reviewed by Hanford C. Judson.

THERE is an unexpected and a more than usually vigorous twist for a melodrama to the story of "The Forbidden Path," a recent Fox Standard picture in six reels. Theda Bara plays the heroine, betrayed, forsaken and outcast, who finds interestingly melodramatic means of getting revenge on the villain. She forces him to come to the church where, that same day, he was to have married a rich girl and before the fashionable guests invited to the other wedding, now broken off, she makes him say, "I will take this woman," but in her turn she spurns him as unfit to wed any woman, even her, the disreputable outcast. He had hoped to save his yellow back from wearing the stripes; but when she is through with him the detective leads him off to the prison.

The picture is a melodrama and uses all the privileges of such that it needs, and it has, by way of return, all the forceful effectiveness of its straight and unhampered path to justice. It has been staged and photographed beautifully. This kind of story gives Theda Bara a fine chance and she appears to good advantage. Her large following will take especial pleasure in it. The villain, Hugh Thompson, is a handsome devil and the artist who paints the heroine as the Madonna when she is still innocent and later when he finds her the worst slattern in a dive, the lowest circle of the Tenderloin's hell, paints her as the "End of the Forbidden Path," is no less pleasing in appearance. The picture will be liked by the women. The villain meets the heroine in the Madonna days in the artist's studio and again he comes with his fiancee and she is there in rags. Then she hounds him, makes him steal from his bank, makes him confess that he has stolen and at the church waves the money he took to give her to keep her from betraying him and tells the authorities all.

"THE HIDDEN PEARLS."

Sessue Hayakawa Plays Strong Role in Good Story of Hawaiian Islands.

Reviewed by George Blaisdell.

A STRONG role is that of Tom Garvin, played by Sessue Hayakawa in "The Hidden Pearls," released by Famous Players-Lasky on February 18. It is a part something out of the usual Hayakawa line. In the first place, it is not as a Japanese, but as a half American, half native islander, that we see the player from the Flowery Kingdom. The production is stern drama, with an intermingling of the tragic. There is hardly a light note in the five reels. It holds, nevertheless.

A bit of a love story there is in "The Hidden Pearls," but it does not dominate. What does stand out is the power of conscience, the remorse of the islander-American chief over his betrayal of his people. Hayakawa's interpretation of this phase of the action is of his best; seemingly he steps out of the native reserve, he shows more of the tumult raging within the breast of the pearl-stealing Garvin than he is accustomed to do in his characterizations of the Japanese.

The picture has notable value on the scenic side alone. The views of the islands—and there is a satisfaction in knowing they really are Hawaiian—and of the volcano with its vapors and flames, have deep interest. The scenes about and in the volcano are all too short. Then there are rare views of surf boats in action—crude craft that ride the high waves in smashing style.

Supporting Hayakawa are Theodore Roberts as the cold-blooded trading uncle of Garvin; Margaret Loomis as Tahona, the daughter of a chief, who falls in love with Garvin, for him procures the secret pearls, and when that misled young man fails to return is in punishment led to sacrifice; James Cruze, Noah Beery, John Burton, Florence Vidor and Jack Holt, as well as a host of islanders.

The story is from the pen of Beulah Marie Dix. George Melford directed.

"WATCH YOUR NEIGHBOR."

Comedy May Not Reach the Sennett High Water Mark, but Contains Amazing Comedy Nevertheless.

Reviewed by George Blaisdell.

CHARLES MURRAY has a serious job in "Watch Your Neighbor," the Paramount-Mack Sennett release for February 3. That is, of course, it would be a serious job for the average male individual, but Charlie, as an undertaker, provides mirth for others. He has an associate in business—a next door neighbor—and partner in crime, as it were, in a doctor, played by Wayland Trask. Mary Thurman is the wife of the doctor and the object of admiration on the part of the undertaker.

The picture may lack the 100 per cent. touch of the Sennett craftsmanship, but, nevertheless, it contains its share of stunts of the hair-raising sort and a good bunch of laughs at that.

It is the over-anxiety on the part of the undertaker to enroll the doctor among his "uncomplaining" former customers and thereby make clearer his path to the heart of the wife that starts things toward the real finish. Here it is that the Innocent Stranger, called in by the wife to eject the persistent undertaker, makes the mistake of his life and slugs the returning husband. And the wife, as in "One Round O'Brien," from behind the curtains swings the big mallet on the head of the doctor instead of on that of the undertaker. Mix-up there is in large chunks. Of course, the police get in on the party, and parachuting, automobile chases follow.

"Watch Your Neighbor" is pretty good comedy.

"THE NAULAHKA."

Pathe Releases Strong Six-Reel Version of Famous Story by Rudyard Kipling and Wolcott Balestier.

Reviewed by Robert C. McElravy.

"For East is East and West is West,
And never the twain shall meet!"

ATMOSPHERE is perhaps the strongest of several enjoyable features of "The Naulahka," a Pathe play adapted from the original story by George Fitzmaurice. It has an abundance of plot material, so many threads of genuine interest in fact that it contains little of suspense. But it is a rich, colorful production and has a human quality that holds the attention firmly.

Antonio Moreno and Helene Chadwick carry the love interest and are both well suited to their roles. Doraldina, who has recently been appearing in this country in Hawaiian dances, has the part of Sitahbai, the gypsy girl who has won the love of the Maharajah. Her's is a vampire role and she brings to its performance a wealth of native fascination and temperament. Warner Oland appears as the Maharajah and other parts are assumed by Mary Alden, Edna Hunted and J. H. Gilmour.

The general presentation is lavish in the way of settings and well-worded subtitles with artistic embellishments. The story interest flows quite naturally, beginning with scenes taken in two rival Colorado towns, which are both angling to capture a new railroad line. These scenes have a refreshing flavor of real life about them and the observer catches the spirit of the hero's desire to obtain the jeweled girdle known as "The Naulahka," for the wife of the railroad president, in order to win the railroad for his native town. The quest for this girdle takes him to India, where his sweetheart, Kate, has already preceded him. She is a young woman doctor and has ambitions to help the suffering natives of India.

The adventures of the lovers in weird, mysterious India are packed with a continual threat of tragic consequences, and not the least enjoyable part of the story is that both survive and eventually return happily to their Colorado town, which they find has captured the railroad.

The story as a whole, while not intense in character, has an agreeable charm and leaves the observer with a sense of satisfaction at having seen it.

"THE WIFE HE BOUGHT."

Bluebird Number, in Five Reels, Features Carmel Myers and Kenneth Harlan—Story Has Bright Situations.

Reviewed by Robert C. McElravy.

ONE of the pleasing features of this story of an unusual love is the way in which it skims over the obvious and brings out fresh and amusing situations. It relates the experiences of

a young man who returns from the Northwest and finds his father dying, after being ruined by a Wall street rival. The young man, named Steele Valiant, swears to have the usual revenge, but he does not occupy several reels in getting it.

Instead he goes without delay to Brieson, the man who crushed his father in a financial deal, and tells him what he can expect. Within a very short time young Valiant corners a certain stock and Brieson faces a prison term as the result, having embezzled a large sum to cover his margins. The young man then goes directly to Brieson and says he must have the hand of Brieson's daughter in marriage or the prison sentence will follow. Brieson is unwilling to make the sacrifice, but the daughter, Janice, offers herself to save her sire from punishment.

The situations which grow out of this strange marriage are very diverting. Valiant loves Janice, almost without realizing it, but he will not give up the idea that he is still having his revenge. Not until another man appears, whose life he is forced to save unwillingly, does he awaken to the truth. The rescue scene, the sprained ankle and later the saving of the girl after an explosion on the yacht are all good incidents.

The story was adapted by Harvey Gates from a tale by Larry Evans and directed by Harry Solter. Carmel Myers and Kenneth Harlan do exceptional work in the leads and Howard Crampton and Sydney Dean are strong as the rival financiers.

"THE MARIONETTES."

Clara Kimball Young in Screen Version of Pierre Wolff's Stage Play of Social Life—On Select Pictures Program.

Review by Edward Weitzel.

AN EXCELLENT subtitle for "The Marionettes" would be "He Fell In Love with His Wife." This five-part screen version of Pierre Wolff's stage play, in which Clara Kimball Young and her company are now appearing, is simple in theme and shows the advantages and also the disadvantages of the French custom of having the parents arrange the marriages for their children. Fernande de Monclars, the part taken by the star, is a young girl brought up in a convent who is married to a man she loves devotedly, but her husband has consented to the union for the sole reason that it will relieve him of his debts. Fernande's childlike innocence is typical of the French stage ingenue, and she begins her married life by wearing the simplest frocks and making no effort to fill her position as the mistress of a fine establishment.

One night, after becoming sensible of her husband's neglect, she goes to a private marionette performance and sees a forcible example of the consequences of a wife's dressing unbecomingly and not trying to keep her husband at his own fireside. The marionette heroine is left to mope at home, while hubby goes gallivanting off with another charmer. Fernande starts in the next day to profit by the lesson. She orders all sorts of gay feathers and starts a number of flirtations, in imitation of the most experienced woman of the French social world. Her husband begins by having his jealousy aroused and ends by falling madly in love with Fernande. She keeps him at a distance for a time, then capitulates. Contrary to the usual construction of such a story, no mention is made of a dual.

Taken on its own grounds, "The Marionettes" is good screen material. The plot is not at all complicated and is free from any suggestion of the darker side of life. It introduces a number of well-bred persons in pleasing surroundings and has been produced under the direction of Emile Chautard with understanding and liberality. The society scenes are especially well done and the French atmosphere is maintained with skill.

Clara Kimball Young is a trifle mature looking for Fernande in the earlier scenes, but acts the part convincingly and makes a series of stunning pictures in the elaborate toilets worn in the latter half of the picture. Negel Barrie is excellent as the husband, and important roles are competently filled by Mrs. Ethel Winthrop as Marquise de Monclars, Carey Hastings as Julie, Corliss Giles as Pierre Vareine, Edward Kimball as Ferney and Alec B. Francis as Zizerolles.

TRIANGLE PRIZE PLAY.

"Real Folks," Winner of Recent Contest, and "The Captain of His Soul," a Murder Mystery Story—Both Five Reelers.

Reviewed by Edward Weitzel.

"Real Folks."

MRS. KATE CORALEY, who wrote the story of "Real Folks" and walked off with the $1,000 prize in the recent Triangle contest, can claim one great merit for her work—it has a straightforward plot that is never in the least involved. It is full of homely humor and is a pleasant reminder of the kind of drama made popular by a long line of Irish comedians of the spoken stage. Not the slightest pretense is shown to anything of the highbrow order, but it will supply a lot of good, honest folk with the kind of entertainment best suited to their taste.

The Dugan family become millionaires when oil is found on their farm in California. The elder Dugan at once buys a high hat and goes in for society without discarding his old clay pipe. This method does not advance him rapidly in the social scale, but he is determined that his son Jimmie shall be among the elect. To this end he fits him out in the most expensive fashion and sends him off to an eastern college. Jimmie stays only one day. Three of the students undertake to chaff him and he thrashes the trio and leaves for good. After he disappears his parents come east and start a search for him. Mrs. Dugan, who does not take kindly to the new life and prefers to putter around in her garden, is greatly pleased when Jimmie is found in partnership with a florist on Long Island. The boy comes to deliver an order next door to where the Dugans are stopping and meets his mother.

He also meets Joyce Clifton, a pretty young girl who has only her face as her fortune, but Jimmie promptly falls in love with her. Joyce has a friend in Lady Blessington, the mistress of the estate, but Mrs. Dugan takes her ladyship for the housekeeper. The elder Dugan is still strong for a match with some social leader's daughter, and picks out a wife for Jimmie. He threatens to disinherit the boy when young Dugan objects, but becomes reconciled when Jimmie and Joyce are married and he finds that his new daughter-in-law is a thoroughbred.

Nothing at all novel in the story, but plenty of kindly humor and honest people. "Real Folks" is cleverly acted. J. Barney Sherry gives an unctious performance of the elder Dugan, and Alberta Lee is natural and amusing as his wife. Francis MacDonald is likable and real as Jimmie and Fritzi Ridgeway is attractive as Joyce. Marion Skinner as Lady Blessington, Betty Pearce as Margaret Van Arsden and George Pearce as Van Arsden complete the cast.

The picture was admirably directed by Walter Edwards. The scenario is by Jack Cunningham. Photographer, C. G. Peterson.

"The Captain of His Soul."

The opening scenes of "The Captain of His Soul," a five-part Triangle photoplay story by Eleanor T. Kinkade, scenario by Lillian Ducey, gives promise of an unusually strong plot, but the promise is not realized. One thing that works against the picture is the manner in which it is constructed. There are too many complications, and the author's sense of proportion is defective. The greatest stumbling block in its path to success is the turning of the theme into a mysterious murder case and keeping the spectator guessing as to the identity of the assassin. Such a motive has its good points, but it is constantly being used and brings the picture down to a commonplace melodrama.

The murdered man attempts to cheat Ebenezer Boyce, the President of Boyce Automatic Pistol Works, and the aged man dies from the shock. His two sons swear to avenge their father's death, and when the schemer, Martin, is found with a bullet through his heart both boys think the other fired the shot. Two more characters are implicated and the air is full of suspicion until it turns out that Martin accidentally shot himself.

Most of the cast is satisfactory. Charles Gunn is not well suited to the part of Henry Boyce, but Walt Whitman, William Desmond, Jack Richardson, Mitzi Gould, Eugene Burr and Claire McDowell meet all requirements. The picture was directed by G. P. Hamilton and photographed by Tom Buckingham.

"LEST WE FORGET."

Eight-Part Feature, Starring Rita Jolivet, Finely Produced and Has Strong Patriotic Appeal.

Reviewed by Edward Weitzel.

THERE is much that is excellent in "Lest We Forget." This eight-part feature, in which Rita Jolivet, the French actress, who survived the sinking of the Lusitania, is the central figure, has been produced at a lavish expenditure of money. The result is generally artistic and justifies the outlay. The story was written and directed by Leonce Perret. As in most attempts to weave historical facts with an equal proportion of fiction and take full advantage of dramatic license, the construction is rather complicated at times.

The scenes following the sinking of the Lusitania are not as interesting as the preceding ones. They come down to ordinary melodrama and the spectacle of the heroine strangling the German diplomat with a cord seems a poor revenge on one of the men who plotted the destruction of the ill-fated liner. The situations leading up to the sinking are much more in keeping with this never to be forgotten event.

Rita Heriot, the part played by the star, is a French opera singer who becomes engaged to Harry Winslow, a wealthy American. The singer is also loved by Baron von Bergen, a German diplomat, who is supposed to be a friend of Winslow's but is far less honorable in his intentions toward Rita. Returning to France with her mother to spend the summer at the little village where she was born, Rita is drawn into the vortex of the great war. She is caught by German troops sending messages to help her native land and is sentenced to be shot. Word is brought to Winslow that the order has been carried out. He hurries to France and enlists in the French service that he may do all in his power to avenge the murder of his sweetheart.

Rita escapes execution by a miracle and succeeds in getting back to the United States. Here she meets the Baron again. When she tells him of an offer she has to sing in England he begs her not to sail on the Lusitania and assures her he knows it will never reach the other side. The sinking of the ship is lead up to with absorbing detail and the great horror is shown with realism. At the finish the lovers are united, after Winslow has displayed an entirely unexpected lack of confidence in the woman he is supposed to trust.

Rita Jolivet's performance of the heroine could hardly be improved upon. She is natural and forceful and her physical qualifications are equally in her favor. Hamilton Revelle as Harry Winslow, and

L. Rogers Lytton as Baron von Bergen are leading and thoroughly capable members of her support. Kate Blancke as Madame Heriot, Emil Roe as Mayor le Roux, Clifford Saum as Fritz Muller and Harry Smith as General Joffree are also well cast.

"Lest We Forget" is released through Metro Pictures Corporation.

"MADAM JEALOUSY."

Allegory in Which Symbolizing Figures Play a Drama of Human Fates.

Reviewed by Hanford C. Judson.

THE object of allegory is to make emotions real and vivid by bringing them bodily before us and making them act in accordance with the character given to them. It is a remarkable illustration of the faculty of accepting and blending impressions when a spectator who would be affected by seeing a lover's sorrow is even more deeply moved by seeing a figure in sable weeds whom he knows is Sorrow's self walking at the lover's side, her hand upon his arm. Yet the unimaginative, critical faculty is highly developed in our modern, well-instructed minds.

The less naive a man's mind is, the slower he is to see reality in personified Sorrow or Jealousy; they look too much like ordinary human beings to him. Allegory was supposed to be dead. Then we had a revival of "Everyman," and since that time there have been many allegories and they have made much money for producers and theaters. Here is another allegory by Paramount called "Madam Jealousy," with Pauline Frederick in the leading role. It is most interesting, but the dramatic illusion grows thin at times. As entertainment it is not a failure by any means, yet I believe it the least effective of all recent Paramounts I have seen.

The picture is marked by magnificent and beautiful settings and backgrounds. The players are intelligent in acting and keep the story clear-cut. The love story played by Valor and Charm, with Finance and Pride as parents of the one and Commerce and Display as parents of the other, with Charm's uncle, who is called Good Nature, and all the others, holds as a human love story in the background of big human things; but the "House of Heavy Hours," where Madam Jealousy lives with her servitors, Mischief, Rumor, Treachery and all that belong to her, fails to get over with the same effectiveness—of course, it is all unbelievable. There is no experience in its symbolism.

Among the players, Elsie McCloud takes the role of Charm; Thomas Meighan, Valor; Frank Losee, Finance; Charles Wellesley, Commerce; Isabel O'Madigan, Pride; Ina Bourke, Display, and Frances Cappelano plays Mischief. Robert Vignola directed it.

"A PETTICOAT PILOT."

Delightful Story of Cape Cod by Joseph Lincoln Makes a Winning Paramount Release.

Reviewed by Hanford C. Judson.

THE tang of real Cape Code life is in the Joseph C. Lincoln stories and his "A Petticoat Pilot," picturized for the Paramount program, is a greatly pleasing five-reel production. Vivian Martin, with her usual charm, naturalness and common sense, fills the role of Mary 'Gusta in a way to satisfy any lover of the character. But the big thing about the picture is the illusion of character and individuality in the work of every one of the players. In Cap. Zoath and Cap. Shad, two retired seamen who are running a general store in the village, played respectively by James Neil and Theodore Roberts, and no less truly in Isaiah, their hired man, played by Tom Bates, there is a convincing mannerism and loyalty to the type that is well worth seeing.

These four with a young lad, Crawford, played by Harrison Ford, the juvenile character opposite to Mary, carry the theme and they are ably supported. The sets and backgrounds are as usual in this brand of film; there are no jarring notes. The direction was in charge of Rollin Sturgeon, who has many excellent pictures to his credit.

Mary is left an orphan and her father's two partners gradually bring themselves around to signing adoption papers. They saw stormy seas ahead in raising a youngster and took on "the new pilot" with a reluctance that was more apparent than real. In this lies a good part of the humor of the early scenes. How she grew up and they became accustomed to taking "sailing orders" from her; how they nearly ruined their business trying to give her advantages and how her common sense saved them; how she fell in love with the son of a man who had long ago run away with Zoeth's wife and his money, and how in the end it turned out to be all right, makes an engaging tale that the spectator will watch with lively interest and appreciation.

"THE CRUCIBLE OF LIFE."

General Enterprises, Inc., Release Seven-Part Feature, Based on Stage Play, "Fairfax," by Bartley Campbell.

Reviewed by Robert C. McElravy.

A SOCIETY melodrama with strong patriotic moments, is the combination found in "The Crucible of Life." It was adapted from Bartley Campbell's play, "Fairfax,, for the Authors' Film Company, by Capt. Harry Lambart. It features a well-balanced and interesting cast of people, which includes Grace D'Armond, Frank O'Connor, Jack Sherill, Winifred Harris and Edwin Frosberg.

The story concerns a young girl, named Gladys Dale, who loses her mother and then makes an unhappy marriage with a man who proves to be a crook. The girl leaves him and becomes governess for Mrs. Dorset, a prominent society woman, who, besides younger children, has a grown-up daughter and a ne'er-do-well son. The latter steals a necklace from his mother and frames things for some crooks to rob the family safe. One of the crooks is Gladys' husband, and the girl is suspected of the crimes. She leaves the Dorset home and goes in for Red Cross work, which takes her to France.

In France she meets Edwin Fairfax, a brother of Mrs. Dorset, who loves her. He receives wounds on the battlefield, while making a valiant defense of the flag, and Gladys nurses him back to health and happiness.

The patriotic moments in this are apt to arouse the most enthusiasm with an audience. These are well staged and inspiring. The story is rather loosely built and moves slowly in the first reels. It could be cut to advantage, as no particularly dramatic events occur until later. The production is delightfully presented in the way of social atmosphere, settings, photography and the like. The subtitles are artistic and well worded and the lighting effects deserve commendation.

"WHO LOVED HIM BEST."

Five-Part Edna Goodrich Feature for Mutual Program Projects Pleasing Story of Greenwich Village.

Reviewed by Margaret I. MacDonald.

THE story of "Who Loved Him Best?" a five-part production appearing on the Mutual Program, with Edna Goodrich as the star, is pleasing and somewhat unusual. It is the story of a young sculptor of the Greenwich Village section of New York City, and is purposeful in its intention. The picture has been directed with considerable skill, but could be improved by the use of more effective subtitles. Edna Goodrich appears to advantage in the role of Dorna Dane, a moving picture actress, who forsook her profession for the purpose of helping a certain young sculptor go straight and find the road to success. She is well dressed and plays the picture against artistic settings. Frequently during the production one is impressed with the fact that a more tense dramatic interpretation might have been given the story. A pretty and clever child is seen in the first and second reels of the picture. She plays the role of the daughter of the moving picture producer who engaged Doria Dane as his leading woman, and in her childish way tries to make a match between her father and the pretty leading woman. The big scenes of the picture occur during the period when Doria Dane poses for the prize-winning marble "America Militant." During this period a designing widow, who frequents the artist's Bohemia, throws her evil influence on the scales against the nobility of spirit of the other woman in an unsuccessful attempt to destroy the man's moral fibre and win him for her own wicked ends.

"HELP WANTED."

Metro-Drew Comedy Destined to Awaken Spirit of Patriotism—Based on Red Cross Theme.

Reviewed by Margaret I. MacDonald.

A TIMELY subject has been used to good advantage in the Metro-Drew Comedy entitled "Help Wanted," and upon it the Red Cross Society has set its seal of approval. In this number Polly Minor has developed into a society butterfly, forgetting completely the patriotic responsibilities that are the natural heritage of the feminine of the species while the nation is at war. Henry, while not yet fully awakened to the seriousnesss of the occasion, receives a letter from the Red Cross presenting their side of the question and asking for help. A visit to one of the busy branches of the society serves as a further inspiration and Henry returns home determined that his household shall do its bit. He buys yarn and knitting needles and, with Mandy, the colored cook's aid, gets Polly under way on a sweater. Polly's friends also get a surprise when she invites them to spend the afternoon with her and provides them each with the necessary material and implements for the creation of a sweater. Henry makes the discovery that a man can also do his bit for the Red Cross by turning the crank of a knitting machine. The result is that his friends are enlisted in the cause and that a large addition to the stock of socks for the soldiers is expected. The comedy of the picture is good.

"PAINTED LIPS."

Universal Presents Louise Lovely in Screen Story by Charles Kenyon, Assisted by Lewis Cody and Hector Dion.

Reviewed by Robert C. McElravy.

THE story of "Painted Lips," written by Charles Kenyon, author of "Kindling," is an unusual one. It presents what might have been a rather sordid little problem play in a well-acted and enjoyable manner. The careful handling, which lifts the photoplay well above the average, is a credit, both to the director, Edward Le Saint, and to the performers.

Louise Lovely is cast in the leading role, that of the pretty daughter of a sea captain. Her father goes on shore and has a quarrel with his mate, which the girl witnesses. The captain is thought to be dead and the girl allows herself to be carried away by a fast woman, named Kate. Concurrently with this appears the story of Jim Douglass, who has determined to revenge himself upon Andrew Solman for an insult to his sister. This he expects to do by encouraging Solman to marry a fast woman. As the plot brings out, in a deft and natural way, Jim befriends the daughter of the sea captain, whom he thinks is just the person he is looking for. But after a series of dramatic events he discovers that the girl is not what he thought and he falls in love with her himself.

The plot offers abundant opportunities for bad handling, but escapes this and is

more than ever interesting from the fact that it does so. Louise Lovely is strong in the leading role and gets good support from a cast which includes Alfred Allen, Lewis Cody, Hector Dion, Beatrice Van and Betty Schade.

Comments

General Film Company.

THE SOUP AND FISH BALL (Essanay).—A comic number, featuring two Irish characters. Their dress suits are stolen on the eve of a ball and each thinks the other guilty. They meet at the ball and a "rough house" ensues. This is entirely of the knockabout style of humor and makes only an average offering of the kind.

THE FIFTH WHEEL (Broadway Star Feature).—A two-reel O. Henry subject, with W. L. Rodgers, Lydia Yeamans Titus and Chet Ryan in the cast. The Chaldean professor attempts to find the rich patron's missing son. He succeeds in discovering the coachman she had discharged a day or two before, but the coachman finds the son, so all ends happily. A typical number of the whimsical type, which will amuse the average audience.

THE HIDING OF BLACK BILL (Broadway Star Feature).—A two-reel O. Henry subject, featuring Walter Rodgers as a hobo who hires out as a sheepman. The owner of the ranch is a mysterious individual, whom the observer suspects of being Black Bill, a badly wanted man. But it develops that the hobo himself is Black Bill. This is a whimsical, amusing subject, with a typical O. Henry ending.

Bluebird Photoplays, Inc.

THE WIFE HE BOUGHT (Bluebird), Feb. 4.—A five-reel number, based on a story by Larry Evans, which features Carmel Myers and Kenneth Harlan. The tale concerns a young man who forces a marriage with a girl, out of revenge upon her father. The way in which true love develops out of seeming hatred is worked out in an original and amusing way. Reviewed at length elsewhere.

HANDS DOWN (Bluebird), Feb. 11.—An excellent five-reel subject, written by E. J. Clawson and directed by Rupert Julian. Monroe Salisbury appears in the cast as Dago Sam, a part which he plays in an appealing, sympathetic manner. This character portrayal alone makes the offering distinctive, but it contains also a lively and engrossing story. Reviewed at length elsewhere.

Fox Film Corporation.

THE FORBIDDEN PATH (Fox Standard), Feb. 3.—A six-reel picture with Theda Bara, telling a very melodramatic story, but with a new and effective twist. It is beautifully staged and photographed and will almost certainly be a most popular release with Theda Bara's following. A longer notice will be found on another page of this issue.

Goldwyn Pictures Corporation.

DODGING A MILLION, Jan. 28.—A bright and attractive comedy by Edgar Selwyn and A. M. Kennedy, presenting Mabel Normand in a role which she makes very charming.

Greater Vitagraph.

THE OTHER MAN (Vitagraph), Feb. 4.—Harry Morey and Grace Darmond have the leading roles in this five-part romance, which was written by Rex Taylor, and is conventionally pleasing. It is reviewed at length on another page of this issue.

Metro Pictures Corporation.

LEST WE FORGET (Special Release).—Founded on the experience of Rita Jolivet during the sinking of the Lusitania this eight-part picture is finely produced and acted. A longer review is printed on another page of this issue.

UNDER THE INFLUENCE (Drew), Jan. 28.—A comedy in which the Drews do excellent work. The picture is based on a new idea, and in the refurnishing of the Minor home with antiques an interesting and amusing situation develops. A full review will be found elsewhere.

HER BOY (Metro), Jan. 28.—A picture with an unusually telling situation. Its central figure is a slacker mother whose only son wants to go to war. Effie Shannon and Niles Welch have the leading roles, and do splendidly. It is an offering to make talk and leave a good impression. We recommend it highly. For a longer notice see on another page of this issue.

HELP WANTED (Drew), Feb. 4.—A useful comedy, featuring the Drews. It has been passed by the Red Cross Society and will no doubt serve as an inspiration to patriotism. A full review will be found elsewhere.

Mutual Film Corporation.

SOMEBODY'S WIDOW (Strand), Jan. 29.—A pleasing comedy, featuring Billie Rhodes. Cullen Landis plays opposite her with William Bevan and several pretty girls giving good support. The story is about a young writer who has come to the seaside to finish a serial. He ignores the girls on the beach, but one of them, prettier and bolder than the rest, poses as a widow determined to win him. An amusing incident happens when one of her friends gives her secret away. The picture has been nicely directed by Scott Sidney.

MUTUAL WEEKLY NO. 6 (Gaumont), Feb. 4.—Interesting items of this number include scenes around Jerusalem showing the Allied troops approaching it at the time of its surrender, the launching of the first ship of the new government fleet, Harry Lauder opening a sale of war stamps, scraping the snow off the ice of a skating pond at Boston by old and new methods, and the Japs working in conjunction with the Allies somewhere on the Atlantic.

WHO LOVED HIM BEST? (Goodrich), Feb. 4.—A five-part production, featuring Edna Goodrich. The play is laid in New York's famous Greenwich Village and deals with the career of a sculptor who was loved by two women, one of whom proved to be his salvation, while the other sought to bring about his downfall to serve her own miserable ends. A full review will be found elsewhere.

HER FRIEND BROWN (Strand), Feb. 5.—An amusing number in which a mix-up occurs between a husband and wife and an old friend who has come to town. The friend is a bachelor and invites the young wife to take dinner with him, pleading loneliness. The husband, responding to a note left by his wife, appears on the scene and gets in deep water because of the presence of an old flame. The comedy is not quite up to some other Strand numbers, but is moderately entertaining.

National Film Corporation of America.

TARZAN OF THE APES (National).—This eight-part screen version of the well-known novel is full of novelty and is excellently produced. A longer review is printed on another page of this issue.

Paramount Pictures Corporation.

HE GOT HIS (Klever), Jan. 28.—The subtitles of this comedy are so cleverly written that they practically carry the picture, and are evidently intended to do so. The production is based on a strife between a broker and a doctor, in which the broker tries to inveigle the doctor's wife into buying stock in a certain proposition. Some amusing scenes take place in a hospital, where the broker goes to try to get even with the doctor and is placed on the operating table by main force. A chase, in which the broker tries to escape his fate, is very funny.

WHO IS NO. 1? (Paramount), Jan. 28.—The 14th episode of "Who Is No. 1?" is thrilling in quality and again Graham Hale barely escapes death at the hands of the T-T-T. He is rescued by the interference of Aimee, his ward, who swings through the window by means of a rope just as the assassin is about to plunge his knife in the heart of Hale. With her revolver she holds the masked men at bay, makes them give up the key to the adjoining room where they are holding their meetings, and locks them in. Dr. Kent, the old minister who married Graham Hale and Camille Arnot, is also kidnapped, and is saved from death by Aimee, who has watched where the kidnappers have taken him. The title of this episode is "No Surrender."

WATCH YOUR NEIGHBOR (Sennett), Feb. 3.—One of the funniest of Mack Sennett comedies. It is a two-reel production with its principal characters living next door to one another as undertaker and doctor. Some good slapstick comedy occurs in the last reel. A full review will be found elsewhere.

FLARE-UP SAL, Feb. 4.—A story of dance-hall life in a mining town. A reformed thief rescues a dance-hall inmate, Flare-Up, portrayed attractively by Dorothy Dalton.

MADAM JEALOUSY (Paramount), Feb. 4.—An allegorical picture in five reels. It is magnificently put on and has much to recommend it as a screen offering. The story is clear and interesting and the actors are pleasing. For a longer notice see another page of this issue.

A PETTICOAT PILOT (Paramount), Feb. 4.—One of Joseph Lincoln's fascinating Cape Cod stories and a most engaging picture. Every character in the cast is commendable and the touches of Cape Cod temperament and peculiarities are especially worth while seeing. It is an especially good film. For a longer notice see another page of this issue.

Pathe Exchange, Inc.

TRAPPED BY TREACHERY (Pathe), Feb. 3.—Episode No. 11 of "The Hidden Hand." This instalment is full of melodramatic incident. Doris has no sooner been rescued from the coal chute by Jack than she is lured to the Whitney Island house, where she expects to find the missing will. Here she is set upon by the gang, bound and threatened with death unless she gives up the locket. Jack arrives after she has shot a man after freeing her bands, and been forced to submit to blood transfusion to save his life. The number closes with both their lives in peril.

THE CATSPAW (Pathe), Feb. 3.—Episode No. 3 of "The Price of Folly" series. In this number, which tells a story distinct from the others, Ruth Roland appears as the tomboy daughter of a crooked broker. Frank Mayo appears as her lover, a young politician, who is pledged to break up the band of wild-cat brokers. The girl is used by her father in an effort to get some papers from her lover. The action is melodramatic and has interesting moments, but the story is one of only about average strength.

HELLO TEACHER (Rolin-Pathe), Feb. 10.—A knockabout number, featuring Harry Pollard and Bebe Daniels. The former plays the part of a hobo who is mistaken for the teacher of a country school. The scenes in the school house, where the unruly pupils play all sorts of tricks on the visiting trustees, are laughable. The number is a successful one of the type.

LOADED DICE (Pathe Play), Feb. 10.—A strong tragic number, in five reels, adapted from the novel by Ellery H. Clark. Frank Keenan appears as a crooked promoter, who commits two murders in his efforts to gain wealth. The crimes are handled by suggestion and the general presentation of the entire story is powerful and impressive. There is a love interest, but it is of secondary consideration. The promoter is shot on the night of his election as governor and repents of his crimes on his deathbed. Reviewed at length elsewhere.

ALL FOR THE LADIES (International-Pathe), Feb. 10.—A half-reel animated drawing, in which Happy Hooligan tells a wonderful story to the kids. His adventures with the Indian squaw and her pet snakes are extremely funny. An excellent subject.

THE NAULAHKA (Pathe Play).—A six-reel adaptation of a famous story by Rudyard Kipling and Wolcott Balestier, with Antonio Moreno, Helene Chardick and Doraldina in the leading roles. The first two play the lovers, who go on different missions from a Colorado town to India, where they meet with many adventures. Doraldina, a well-known Hawaiian dancer, plays the part of a gypsy favorite of the Maharajah, which she handles with fascinating distinction. The story is notable for its lavish settings. It is not particularly intense in character, but the plot is really absorbing and, in spite of threatened tragedy, it arrives at a happy ending, which is very satisfying. Reviewed at length elsewhere.

Advertising Aids for Busy Managers

COMPILED BY THE MOVING PICTURE WORLD'S STAFF

IN THIS ISSUE:

Behind the Mask (Sterling).
The Birth of Democracy (Export and Import Co.).
Blue Blazes Rawden (Arteraft).
Broadway Bill (Metro).
The Crucible of Life (General Enterprises).
Lest We Forget (Metro).
The Liar (General Enterprises).
The Light Within (First National).
The Moral Law (Fox).
Mother (General Enterprises).
The Other Woman (Pathe).
The Phantom Riders (Universal).
The Thing We Love (Paramount).
Treasure Island (Fox).
The Warrior (General Enterprises).
When You and I Were Young (Sterling).
The Whims of Society (World).
Who Loved Him Best? (Mutual).
The Woman Between Friends (Vitagraph).
The Wooing of Princess Pat (Vitagraph).

BEHIND THE MASK.

Sterling Pictures Corporation Presents Catherine Calvert in Charles T. Dazey's Masterly Melodrama of Love Behind the Screen of Blindness.

Cast.

Margaret Stanton.....Catherine Calvert
Lord Strathmore.....Richard Tucker
Mark Harrold.....Kirke Brown
Stanton.....Charles Dungan
Helen Harrold.....Flora Nason
Larrabee.....Charles Halton

Directed by Mme. Alice Blache.

The Story: Margaret Stanton's father has been ruined by Mark Harrold, and Margaret determines to avenge her father's wrongs by wrecking the happiness of Harrold's daughter, Helen. Helen is engaged to Lord Strathmore, and Margaret deliberately plans to compromise herself with Strathmore that he may feel it his duty to marry her. He does so, but she leaves him after the wedding night, explaining the deception. She goes away, and supports herself by teaching school, later losing her eyesight. Strathmore, who really loves her, locates her, but fearing the effect of shock, passes himself off as an old friend of her father's. An operation is performed, and for the first time Margaret finds that she has learned to love the man whose life she sought to wreck, and a revulsion of feeling comes. In the end this strange situation finds satisfactory solution.

For the Program: An original story by the author of "In Old Kentucky."

Wife of famous playwright stars in stirring drama.

Advertising Phrases: An unusually strong combination of star, dramatist and producer.

Love may fool you, but you cannot fool love.

Feature These Players: Catherine Calvert, widow of the late Paul Armstrong.

Richard Tucker as her titled sweetheart.

Stunt Suggestions: For the lobby use the mask suggestions contained in the press book. For window work cut out large masks of black paper, and back of the enlarged eyeholes place advertisements for the play, or a card back of one eye and a still behind the other. Letter, "What's behind the mask?" on the front to attract attention. Offer tickets to the person or persons correctly guessing the identity of the person behind the mask used in street work, on the lines of Raffles' idea.

Advertising Aids: Posters, 2 ones, 1 three, 1 six. Heralds (rotogravure). Lobby display photographs 11x14, twelve subjects; 18x22, twelve subjects (hand colored); 22x28, one subject (hand colored). Single and double-column coarse screen newspaper cuts. Slides. Press matter.

THE CRUCIBLE OF LIFE.

General Enterprises Presents in Vivid Action Bartley Campbell's Drama, Fairfax, a Story of the Present War, in Seven Stirring Acts.

Cast.

Gladys Dale.....Grace D'Armond
Edwin Fairfax.....Frank O'Connor
Robert Dorset.....Jack Sherrill
Mrs. Dorset.....Winifred Harris
Fritz von Hoffbert.....Edwin Forsberg

Produced by Capt. Harry Lambert.

The Story: Gladys Dale is engaged as the companion to Diana, the daughter of Mrs. Dorset, a prominent society woman. Her refinement and charm quickly gain for her an honored place in the household, but Robert, the graceless son, makes her position difficult through his advances. She is strongly attracted to Edwin Fairfax, younger brother of her employer. Robert becomes involved with von Hoffbert, a German spy, and becomes a common thief, stealing his mother's necklace and throwing the blame upon Gladys, who takes the burden of the crime rather than tell the mother her son is the thief. She enlists in the Red Cross, and both she and Fairfax are wounded, but not until Fairfax has killed von Hoffbert. A war-time wedding follows.

For the Program: Bartley Campbell's famous drama, Fairfax.

Love finds its mate 'neath bursting shells.

Advertising Phrases: Society thief implicates innocent girl.

Took burden of crime to save a mother's tears.

Feature These Players: Grace D'Armond as Gladys.

Frank O'Connor as Fairfax.

Jack Sherrill as Robert.

Stunt Suggestions: This story does not lend itself to easy stunting. If some store in your town stocks Red-Cross uniforms, you can hook up with a display with stills and a card: "Gladys Dale went to France with the first Red Cross contingent and there found the love she feared was forever to be denied her. See The Crucible of Love. (House and date.)" The ticket seller may wear a Red-Cross headdress or you can open your lobby to a Red Cross solicitor.

Advertising Aids: Not stated.

State rights.

THE BIRTH OF DEMOCRACY.

Franco-American Films Presents Lyda Borelli and a Sterling Cast in a Dramatic Story of the Momentous Events of 1872 in France.

Cast.

Mme. Fontani.....Lyda Borelli
Tallien.....M. Novelli
Robespierre.....Md. Fabiani
Jean Guery.....M. Barni

The Story: Today the struggle is for the democracy of the world. In 1872 the fighting was in France, but the citizens fought the aristocrats for true democracy as the poilu today battles against the power of the junkers of Prussia. And from another angle history repeats itself, for the upheavals in Russia originated in apparently unimportant love-intrigues just as the loves of Mme. Fontani altered the political complexion of France. It is an always interesting historical romance, now made doubly interesting through the close duplication of events in the present war.

For the Program: The story that was three years in the making.

A century-old forecast of today.

Advertising Phrases: Romance, realism and revolution.

A production that will stand the test of the ages.

Feature These Players: Lyda Borelli is the featured star. There are so many other players of importance that it would be better not to particularize, but to dwell upon the fact that more than ten thousand persons were used in this production, many of them well-drilled companies of players.

Stunt Suggestions: Get the newspapers interested. Point out that events of history now find their duplicate in the present war. Make a wide appeal to schools of all grammar and higher grades, and, if possible, arrange special performances. Lay special stress upon the fact that this is not a war play of today, but a drama of France's internal struggle for democracy. Play up the press criticisms in your advertising and in the lobby. If there are any French societies or a large French population, make appeal to them direct. Emphasize the fact that it is in France, the birthplace of democracy in Europe, that the present struggle for democracy is being waged. Arrange for the electrical displays to be rented from the exchanges. If you cannot use them in your lobby, try to obtain window space elsewhere. Use plenty of pasted paper away from the house.

Advertising Aids: One, three, six and 24-sheets. Three-color window cards. Lobby displays, 8x10, 11x14 and 22x28, all hand-colored. One, two and three-column cuts. Heralds. Press sheets. Press clippings and criticisms. Specially built lobby displays, electrically lighted, 12x20 feet, on rental. Two special figures.

State rights.

BLUE BLAZES RAWDEN.

Thomas H. Ince Presents William S. Hart in the Story of a Logging Boss, a Dance Hall Girl, a Remittance Man and His Mother.

Cast.

Blue Blazes.....Wm. S. Hart
Babette .....Maud George
The Mother.....Gertrude Claire
Joe La Barge.....Hart Hoxie
Ladyfingers .....Robert McKim
Eric Hilgard.....Robert Gordon

The Story: "Ladyfingers" Hilgard is the black sheep of a fine English family. He runs a dance hall at Lumber Cove and Babette is his favorite. But Babette turns her affections to Blue Blazes Rawden when he leads his men into the Cove for a spree, and Hilgard taunts him into a duel, the winner to take the money, the resort and the girl. Hilgard is killed, but Babette finds Rawden's gun has not been discharged and fires one shot, persuading Rawden that he shot in self-defense. Hilgard's mother and younger brother come to camp and the old lady shows a motherly affection for the man she believes to have been her boy's pal, but Babette, scorned, tells the brother

Rawden killed "Ladyfingers" and, unable to deny, Blue Blazes again hits the trail—alone, in spite of Babette's frenzied entreaties.

For the Program: The wilderness claims him for its own.

Hart pays the penalty of another's crime.

Advertising Phrases: See Bill Hart run a dance hall.

A night of pleasure and years of misery.

Feature These Players: Hart in the title role.

Maud George as Babette.

Stunt Suggestions: Use boughs or logs or the outside slabs from a saw mill, if you can get them, to create the suggestion of a log hut, or merely build around the box office, if this is exposed to the street. Display a card reading, "Bill Hart's dance hall. Admission (prices). Check your guns." Have the ticket seller heavily rouged and flashily dressed, but not in evening dress. For a street wagon use the sign, "Bill Hart runs a dance hall in Blue Blazes Rawden, tonight. House)."

Advertising Aids: Two designs each, one, three and six-sheets. One 24-sheet rotogravure. Photos, 8x10, 11x14 and 22x28. Ten cuts each on star and production, one to three columns wide. Advertising layout mats. Slides. Press book.

Released Feb. 18.

BROADWAY BILL.

The Yorke Film Corporation Presents Harold Lockwood in the Five-Act Metro Wonder Play of Love and Regeneration. By Fred J. Balshofer.

Cast.

Broadway Bill.....Harold Lockwood
Muriel Latham.....Martha Mansfield
Jack Latham.....Cornish Beck
Godfrey St. Cleve.....Raymond C. Hadley
Buck Hardigan.....Stanton Heck
Creed .....Bert Starkey
John Underwood.....W. W. Black
"Irish" Fallon.....Tom Blake
"Daddy" Dunningan.....William Clifford
Wabishke .....Art Ortego

Directed by Fred J. Balshofer.

The Story: Bill Clayton is known as Broadway Bill because he is the most prominent Bill in the night life of the white way. Muriel loves Bill, but loathes his mode of life, and for her sake he goes to Underwood's lumber camp to work the alcohol out of his system. Hardigan, the foreman, thinks he is sent to spy upon his actions and makes several efforts to get rid of him, but in the end Bill thrashes the foreman, takes his place and wins the girl, though not before a curious chain of cross purposes.

For the Program: Winter life in the heart of the forest.

The story of a man whom love made over.

Advertising Phrases: Licked John Barleycorn, then cleaned up the foreman.

Broadway missed Bill, but Bill didn't miss Broadway.

Feature These Players: Harold Lockwood as the man who found himself.

Martha Mansfield as the girl. She was formerly in support of Max Linder under the name of Martha Early.

Stanton Heck as the foreman.

Stunt Suggestions: Letter a tack-card to be used on all thermometers publicly displayed along the business section. "Perhaps you think it is hot, or cold. When the Metro players were making Broadway Bill the warmest day was 10 below and the coldest 48 below zero. You should see those winter scenes in the woods. They're great. You can get it at the house and date)." The same idea can be used for the lobby, but here an ornamental thermometer may be used instead of the large display instruments. For street work get the huskiest six-footer you can hire. Dress him as a woodsman and on his chest use a sign, "Can you lick this man?" On his back have another, "Bill Clayton did, in Broadway Bill. See it at (house and date). It's the fight worth while."

Advertising Aids: Two designs each, one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel for newspaper use. Slide. Herald. Lobby sheet. Lobby displays, 8x10, 11x14 and 22x29. Cuts.

Released Feb. 11.

THE LIAR.

General Enterprises Presents Jane Gail and Stanley Walpole in a Six-Act Romance of a Girl Who Won Back from the Easier Way.

Cast.

Not stated.

The Story: Lucille, ambitious for better things than her sordid life knows, falls a ready victim to James Lambert and the appeal of the Broadway night life. She resigns herself to the world of gayety with no thought of the morrow, but the morrow comes when Lambert announces his engagement to Irene Wallace. Lucille is not a girl to sink, as did Lambert's last victim. She denounces him before his people and goes again to her own family, where the repentant Lambert follows and atones for the wrong he has done.

For the Program: The story of a girl whom Broadway burned, but did not brand.

Those who play must pay.

Advertising Phrases: Denounces Lothario at the altar.

Don't die for love—fight for it.

Feature These Players: Jane Gail as Lucille.

Stanley Walpole as Lambert.

Stunt Suggestions: Use the 22x28 enlargements for window work. Get out throwaway pocket cards printed up, "Are You a Liar?" in heavy type, and below, in six-point, "Whether you are or not, you cannot afford to miss seeing The Liar at (house and date)."

Advertising Aids: Lobby displays, 8x10 and 22x28. Slides. Newspaper cuts. Heralds.

State rights.

THE LIGHT WITHIN.

First National Presents Mme. Olga Petrova in the Story of a Beautiful Girl's Escape from a Mistaken Marriage.

Cast.

Laurel Carlisle, M.D.....Madame Petrova
Clinton Durand.....Lumsden Hare
Doctor Leslie.....Thomas Holding
George Raines.....Clarence Heritage
Donald Durand.....Freddie Verdi
Rosa .....Evelyn Dumo
Joe .....Fred C. Jones
Doctor Green.....Frank McDonald
Trained Nurse.....Matilda Brundage

Directed by Larry Trimble.

The Story: Marrying a millionaire instead of the man she loves that she may carry on the research work begun by her father, Laurel Carlisle lavishes her love upon the little son who comes to them and Durand becomes jealous of her love for the boy. Staying in the city to help combat a plague of scarlet fever with a serum she has discovered, Laurel pays a hurried visit to the little Donald, and when he later dies of pneumonia Durand declares that it is scarlet fever and she has killed the child by bringing infection to him. He goes on a riotous cruise and the yacht is reported lost, but Durand turns up just as Laurel is about to demonstrate a new serum for anthrax. Doctor Leslie, her old sweetheart, insists that he be inoculated with the virus, and Durand, knowing the supply of serum cannot be duplicated, steals the remedy, but inoculates himself. A serum is obtained, but while Leslie recovers, Durand's constitution cannot pull him through, and Laurel is free to find happiness.

For the Program: Mme. Petrova's second big role.

A play with power—plus plot.

Advertising Phrases: Can save either husband or the man she loves. Which did she choose?

Woman scientist faces terrible ordeal.

Feature These Players: Centre the interest upon Mme. Petrova.

Lumsden Hare as the husband.

Thomas Holding as the man she loves.

Stunt Suggestions: There are some capital catch phrases and ready-sets in the press book. Play these up. If you have not yet used the Petrova souvenir portraits, use them now. Display them about town in frames and arrange with local picture-framers, or some of them, to make a special price on frames for these. Feature the fact in your lobby display in return for a splurge in the window of the framer. Get a choice of two or three styles, if possible, or at least one plain and one ornamental moulding. Display framed portraits in store windows with, "These portraits will be given all who attend the showing of Mme. Petrova in The Light Within at (house and date). Special prices on frames at (mention framer)."

Advertising Aids: Two designs in one-sheets. One each in three, six and 24-sheets. Window cards. Heralds. Lobby displays, 8x10, 11x14 and 22x28. One three-column cut. Three each, one and two-column cuts. Thumbnail cut. Slides in three designs. Heralds. Press sheet.

Released about Feb. 1.

LEST WE FORGET.

Metro Presents Rita Jolivet in Leonce Perret's Eight-Act Story of the War—A Patriotic Production de Luxe.

Cast.

Rita Heriot.....Rita Jolivet
Harry Winslow.....Hamilton Revelle
Baron von Bergen.....L. Rogers Lytton
Mme. Heriot.....Kate Blancke
Mayor Le Roux.....Emil Roe
Fritz Muller.....Clifford Saum
Gen. Joffre.....Henry Smith

Directed by Leonce Perret.

The Story: Rita Heriot, a favorite opera singer, is betrothed to Henry Winslow, a young American millionaire. Belgium is invaded and her home is in the path of the Huns. A telegraph operator before her voice developed, Rita replaces the operator at the little village and is captured by the Germans. She escapes after many perils and makes her way to America to find that Henry has enlisted with the Army of France to avenge her supposed death. Baron von Bergen, a German conspirator, renews his unwelcome attentions, and when he learns that she is about to go abroad on the Lusitania, seeks to dissuade her, thereby revealing his own connection with the plot. She is a passenger aboard the ill-fated vessel, but is saved, and when von Bergen seeks to kill her to hide his connection with the plot, she strangles him. Seeking solace from her memories in hospital work she comes again to her fiance.

For the Program: An intimate story of the greatest event in history.

The Lusitania disaster staged by one of the actual victims.

Advertising Phrases: Why are we at war? Find the answer in Lest We Forget.

See what war is really like.

Feature These Players: Rita Jolivet, one of the Lusitania survivors.

Hamilton Revelle, Mary Garden's leading man in Thais.

L. Rogers Lytton as the German spy.

Stunt Suggestions: You might get the local paper to print you up a fake extra with startling headlines concerning the attack upon a liner with the loss of hundreds of lives. Frame the display so the fact that it is the Lusitania is concealed until the small type is reached. Watch the distribution carefully to see that the boys do not try to sell the paper or the stunt will boomerang. It might be safer to use emergency bulletins running into a small letter announcement of the play and playing date. With comparatively little trouble you can get up a show-window display of the sinking of the ship, with or without motion. Use a generous lobby display of stills with the flags

of the Allies. Much can be done with the newspaper with such an ample supply of photographs of vivid interest.

Advertising Aids: One-sheets in four designs, three designs in three-sheets, two designs each, six and 24-sheets. Half-sheets in three colors. Window cards. Special art program. Special folders. Press sheet. Filler sheet. Poem by Capt. Stanley Hunt Lewis. Lobby displays, 8x 10, 11x14 and 22x28, in addition to about 150 photographs of various sizes and styles.

Special release.

THE MORAL LAW.

William Fox Presents Gladys Brockwell in E. Lloyd Sheldon's Story of the Girls of Two Americas.

Cast.

Isobel de Costa, Anita de Costa, Gladys Brockwell
Maruja de Costa.....Rosita Marstini
Chinta .....Cora Rankin Drew
Robert Grant.....Colin Chase
Don Pedro.....Bertram Grassby
Umberto .....Joseph Singleton

Directed by Bertram Bracken.

The Story: The two girls were half-sisters and much alike in face and form, but the soul of one was pure and white and that of the other black with the dregs of sin. Isobel, in New York, is carefully guarded until her father's death from the knowledge of her father's divorced wife and a daughter by that marriage. She seeks to aid them and meets only treachery and deceit, nearly perishing in a South American prison.

For the Program: Gladys Brockwell in vividly contrasting roles.

The girl of sin and the girl of the snows.

Advertising Phrases: Thrown in jail for her sister's crime.

Beautiful girl sounds depths of sordid sin.

Feature These Players: Gladys Brockwell in a powerful dual role.

Colin Chase as Grant.

Rosita Marstini as the divorced wife, known as Jezebel.

Stunt Suggestions: For window work, get the local paper to set up a news announcement of the wedding of Isobel de Costa and Robert Grant. Make it brief. Mount on an ordinary sheet of paper and below write "The girl in prison will explain." Attach this to a card lettered "If you cannot find the girl in prison, look for her at the (house and date). A thrilling tale of the two Americas." For the lobby make up about a dozen half-ounce bottles of differently colored waters. Attach them to a frame card and letter: "There is enough poison here to kill 500 men." In smaller letters below, add "But skilled as she was in the use of poisons, Anita could not get rid of her inconvenient husband in The Moral Law, and found death only for herself (date)."

Advertising Aids: Two each, one, three and six-sheets. Lobby displays, 8x10, 11x 14 and 22x28. Slide. Mats. Press sheet.

Released Feb. 17.

THE OTHER WOMAN.

Pathe Presents Peggy Hyland in Frederick Arnold Kummer's Story of the Woman Who Realized Her Position in Time.

Cast.

Eleanor Gates.....Peggy Hyland
Mr. Harrington.....Milton Sills
Mrs. Harrington.....Anna Lehr

Directed by Albert Parker.

The Story: Eleanor Gates comes to the city to complete her art education. On the train she meets Harrington, a broker, who is about to be married. A year later success has come and she turns to the friend of the train for advice on investments. She finds him more charming than ever and Harrington is attracted by the bohemian life of the studios. As the friendship becomes more apparent to Mrs. Harrington, husband and wife drift further apart. Eleanor realizes, before it is too late, that she is becoming "the other woman" and goes back to her sweetheart who is waiting in the little country town.

For the Program: The story of a woman who wouldn't.

The pitfalls of society, and the snares of the studio.

Advertising Phrases: Plato meant well, but he didn't know much. Friendships cannot stay platonic.

The society man and the studio girl.

Feature These Players: Peggy Hyland as Eleanor.

Milton Sills as the broker.

Stunt Suggestions: Here is a chance for some good newspaper work in a contest on the question of just how far a platonic friendship goes. Print the synopsis and offer a prize for the best letter telling just when Eleanor should have dropped out. For snipes and liner teasers use "Are you his wife or the 'other woman?'" or "Does your husband know The Other Woman?" For the lobby use a portrait frame with a light cloth curtain lettered: "Do not lift the curtain. It conceals the portrait of The Other Woman. You can see her (date)." The frame contains a white card lettered "Rubber!"

Advertising Aids: One one-sheet, two designs in three-sheets. One each six and 24-sheets. Lobby displays, 11x14 and 22x 28. Slide. Campaign book. Two one-column cuts.

Released Feb. 3.

MOTHER.

General Enterprises Presents Elizabeth Risdon in George Loane Tucker's Masterly Production of the Novel by Eden Philpott in Six Acts.

Cast.

Not given.

The Story: The story of mother-love that endured all things and finally brought her boy into the right paths, through memory of her loving care. Avisa Pommeroy is wrapped up in her wild and headstrong son, Ives. Ives is jilted by Jill Wickett, who marries for money, and this accelerates his speed along the downward path. His own mother deliberately gives him over to the constable when he is discovered poaching, in the hope that the lesson may prove salutary. He curses her action, but in the end he comes to realize all this gentle, sacrificing, adoring mother has meant to him and her sacrifices are not in vain.

For the Program: A story of the mother-love that passeth understanding.

Mother love is the truest love of all.

Advertising Phrases: Sent son to jail that he might be saved.

The love that lasts past life itself.

Feature This Player: Elizabeth Risdon in the title role.

Stunt Suggestions: Get at the ten-cent store the motto verses on Mother. Mount these as the centre of an announcement of the play. Use a coming slide while your vocalist sings the musical setting of Mother o' Mine, or use the McCormick phonograph record. If you have the production for a run offer free admission one night to any young man who brings his mother, or give a special morning performance for mothers only, requiring the son or daughter to obtain the admission card from the box office. Have a flash made of the audience and use in the local paper if it will take cuts. Dress your ticket seller as an old lady for a lobby attractor. If she is well known, any change in her appearance will attract attention.

Advertising Aids: One and three-sheets in several designs. One six-sheet.

State rights.

TREASURE ISLAND.

William Fox Presents a Spectacular Production of the Famous Stevenson Story with the All-Kiddie Cast That Made Aladdin Famous.

Cast.

In the Prologue.

Jim Hawkins.....Francis Carpenter
His Mother.....Eleanor Washington
Louise Trelawney.....Virginia Corbin
Bill Bones.....Herschel Mayall
Long John Silver.....Elmo Lincoln
Black Dog.....C. Gorman
Blind Pew.....Ed Harley

In the Story.

Jim Hawkins.....Francis Carpenter
Louise Trelawney.....Virginia Corbin
Long John Silver.....Violet Radcliffe
Black Dog.....Lloyd Perl
Ben Gunn.....Lew Sargent
Captain Smollett.....Buddie Messinger

Directed by C. M. and S. A. Franklin.

The Story: Treasure Island is by no means the best of Robert Louis Stevenson's work, but it is his most enduring monument and will live as long as Robinson Crusoe and Swiss Family Robinson. William Fox has

Educate Your Audience to Help Fight Censorship!

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.

The Management of this Theatre
desires the co-operation of its
patrons in providing good
clean entertainment.
We want no "legalized" cen-
sorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00

MOVING PICTURE WORLD
516 Fifth Avenue, New York City

given added charm to the delightful romance of adventure by staging it with a cast composed largely of clever children whose earnest efforts give an added touch of piquancy to the charming fantasy.

For the Program: A romance that will live as long as English literature exists.

Like a page from a fairy volume.

Advertising Phrases: Direct from an extended New York run.

One of the plays you will never be able to forget.

Feature These Players: Francis Carpenter as Jim.

Virginia Corbin as Louise.

Stunt Suggestions: Get up a run on the book stores with the Stevenson works. The ten-cent and novelty stores have many mottos and post cards with Stevenson sentiments, and will hook up with you by means of stills. Use a street wagon with lithographs. For a big clean-up arrange a free costume party for Saturday morning, whether you play the film Saturday or not, all guests to be in costume as one of the characters in the play. If you cannot show Treasure Island give them a couple of comedies. This will have an after-effect for weeks if you work it right, and should not cost much. For a more direct money-making scheme offer a small prize for the best costume and parade the contestants. Appoint disinterested judges. Announce such features well in advance and display the stills for costume suggestions.

Advertising Aids: Two designs each, one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Slide. Mats. Press sheet.

Special release for Jan. 27.

THE PHANTOM RIDERS.

Universal Presents Harry Carey in a Stirring Story of Strenuous Western Life by Henry McRae.

Cast.

Dave Bland.....Bill Gettinger
"Pebble" Grant.....Buck Connor
Molly .....Molly Malone
"Cheyenne" Harry.....Harry Carey
"The Unknown".....Vester Pegg

Directed by Jack Ford.

The Story: Theoretically all Government land is open for grazing purposes, but through terrorism Dave Bland reserved Paradise Creek for himself, and swift was the vengeance of his "Unknown" upon anybody who dared question his rights. Then came "Cheyenne" Harry with his little band of cattle, and the reign of the self-crowned king was over. He fought him to a finish with the aid of the Forest Rangers.

For the Program: A self-crowned king and self-elected conquerer.

A well-known magazine story brought to the screen.

Advertising Phrases: Lynching was not a punishment, it was just a threat of the phantom rider.

Cowman fights all-day battle for the freedom of the range.

Feature These Players: Harry Carey as Cheyenne.

Molly Malone as Molly.

Buck Connor is a well-known author of Western stories.

Stunt Suggestions: Use a rider in a white domino and a black mask for street work. For the first day or two use no sign, then blanket with "I am The Unknown. Find out who I am in The Phantom Riders (house and date)." For the lobby work get a boy scout to signal across the street, apparently to some companion. When he has attracted sufficient attention he places on an easel a card reading: "Cheyenne Harry taught Molly to signal with a heliograph. Later it saved his life when he was attacked by The Phantom Riders and he could signal her to go for help. Now showing."

Advertising Aids: One style each, one, three and six-sheets. One-sheet of star. Black and white lobby displays. Slide. Player cuts. Heralds. Press book.

Released Jan. 28.

THE THING WE LOVE.

Paramount Presents Wallace Reid in H. G. and M. B. Daniel's Story of the Man in Whom Love of Country Could Not Be Killed by Injustice.

Cast.

Rodney Sheridan.....Wallace Reid
Margaret Kenwood....Kathlyn Williams
H. D. Kenwood.....Tully Marshall
Mrs. Kenwood.....May Kelso
Adolph Weimer.....Charles Ogle
Kenwood's Agent.....Billy Elmer

The Story: Rodney Sheridan serves seven years in prison for a crime of which he is innocent and comes forth embittered against the country which has so unjustly treated him. But the war revives the inherent patriotism his ancestors have given him, and when it comes to a choice between self and the country that has wronged him, he places country before self and wins his manhood and happiness.

For the Program: The story of a man in whom patriotism could not die.

You cannot put your country out of your heart from puny motives of self.

Advertising Phrases: The red of the flag was the blood of his ancestors.

Stood by the nation in time of crisis.

Feature These Players: Wallace Reid as the man.

Kathlyn Williams as the girl.

Stunt Suggestions: For a window display use an American flag kept fluttering by a concealed fan. On a card letter: "There is something about the flag that is bigger than sense of wrong. Rodney Sheridan found this out in The Thing We Love (house and date)." Use a similar display for the lobby.

Advertising Aids: Two styles each, one, three and six-sheets. Rotagravure. Lobby displays, 8x10, 11x14 and 22x28. Ten cuts each for star and production, one to three columns wide. Slide. Advertising layout mats. Press book.

Released Feb. 11.

WHEN YOU AND I WERE YOUNG.

Sterling Pictures Corporation Presents Alma Hanlon in a Comedy-Drama of Youthful Hopes and Aspirations, by Frederick Rath.

Cast.

Dorothy Miller.....Alma Hanlon
Spitfire .....Florence Short
Mrs. Miller.....Mrs. Tansey
Frank .....Harry Benham
Lucius .....Robert Mantell, Jr.
Randall .....Louis Sterns
Miller .....Louis Thiel

The Story: Dorothy Miller's parents wanted her to marry a young farmer and settle down, but she wanted to be a writer. Frank's father wanted him to be a publisher, and he wanted to be an artist. Naturally the two exiles from family are drawn together when they meet in the famous Greenwich Village section of New York. Frank paints a magazine cover of Dorothy and sells it anonymously to his father. Dorothy sells him the story of

SWAAB
Complete
Picture Theatre Equipment
CAFECRS AND SUPPLIES
Dept. M., 1327 Vine Street, Philadelphia, Pa.

EXHIBITORS SUPPLY CO., Inc.
Mallers Building, CHICAGO, ILL.
Exclusive Distributors
Simplex Machines
Illinois Indiana Wisconsin

We lead; let those that can, follow.
DEVELOPING—PRINTING
TITLES—TINTING—TONING
MANUFACTURERS AND SPECIALISTS IN MOTION PICTURE PHOTOGRAPHY
GUNBY BROS., INC.
145 West 45th Street New York City

MOTIOGRAPH SERVICE
Pronounced by every user
THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.

UNIVERSAL
Motion Picture Camera
more speed
better results,
at half the price.
Write for 6 new features.
Burke & James, Inc.
240 E. Ontario St., Chicago

The Original and Leading Moving Picture Journal in Europe
THE KINEMATOGRAPH & LANTERN WEEKLY
The foremost Trade Organ of Great Britain, covering the whole of the British Film Market, including the American imported films. Read by everyone in the industry. Specialist writers for Finance, Technical Matters; Legal, Musical, Foreign Trading (correspondents throughout the world) —and every section devoted to the Kinematograph Periodical. Special Export Numbers in French, Italian, Dutch, Spanish, and Portuguese. Specimen copy on application to
Kinematograph Publications, Ltd.
92 Long Acre, London, W.C., 2, England

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

her own life and aspirations in fiction form, and it is given to Frank to illustrate. In after years they read with interest the story of When You and I Were Young.

For the Program: The story of a girl who would write and a man who would paint.
The fires of genius burn brighter for parental opposition.

Advertising Phrases: Love and literature in "The Village."
Though their parents said they couldn't, they did.

Feature These Players: Alma Hanlon, daughter of the famous pantomimist.
Harry Benham as Frank.

Stunt Suggestions: If you can get hold of copies of the old song, "When You and I Were Young, Maggie," you can use these for window work, or use the palette frame suggestion for stills offered in the press book. For the lobby it would be effective to use a phonograph with this record, which is to be had in several combinations of voices.

Advertising Aids: Posters, two ones, one three, one six; lobby display, photographs, 8x10; twelve subjects, 11x14; twelve subjects (hand-colored), 22x28; one subject (hand-colored); slides. Single and double-column coarse screen newspaper cuts. Heralds (rotogravure). Press matter.
State rights.

THE WHIMS OF SOCIETY.

William A. Brady Presents Ethel Clayton in William Addison Lathrop's Intensely Interesting Story of New England Factory Life.

Cast.

Nora Carey.....Ethel Clayton
Marlinoff.....Frank Beamish
John Travers.....Jack Drumier
Hugh Travers.....Frank Mayo
Katherine Carey.....Katherine Johnson
Mrs. Van Schuyler.....Zadee Burbank
Eleanor Van Schuyler.....Pinna Nesbit

Directed by Travers Vale.

The Story: A vivid and authentic picture of life in the New England mill towns where modern slave-drivers grow affluent on the fruits of the toil of suffering women and leave them victims to their overseers. Nora Carey slaves to save her sister from the streets, but it might have been the same old story had not the son of the proprietor seen the beauty of her nature and saved her from herself and others.

For the Program: The merciless grind of mill-town life.
The story of a girl who fought to save herself.

Advertising Phrases: Lincoln only freed the negro slaves.
Bursting bomb saves hero his inheritance.

Feature These Players: Miss Clayton as the mill girl.
Frank Mayo as Hugh.
Frank Beamish as the foreman.

Stunt Suggestions: As the scenes of this picture are laid in a ribbon mill, get the dry goods stores to make special runs on ribbon displays in their windows with stills showing the factory scenes and a card: "Ever see how ribbon is made? The Whims of Society shows some wonderful scenes in a ribbon mill in the course of its gripping story (house and date)." Follow the press-sheet suggestion for a newspaper contest. You can get some surprising material if you will arrange to guard the identity of the writers. Mount nine dirty one-dollar bills on a card lettered: "Could you support yourself and young sister on this? Yet, in The Whims of Society, a welfare worker asked Nora Carey how much she saved out of this munificent sum. See what the answer was (house and date)." Decorate the lobby frames with streamers of bright ribbon.

Advertising Aids: Two designs each, one and three-sheets. One six-sheet. Free advance poster. One and two-column cuts. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. Slide. Press sheet.
Released Feb. 11.

Cremona
ORCHESTRA - ORGANS
Write for information to
The Marquette Piano Co.
Chicago

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

Non-Breakable and Sanitary STEEL
HIGH Quality
and
LOW Price CAST IRON
Opera Chairs
Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.
Grand Rapids, Mich. New York, 150 Fifth Ave.

PHOTO - GRAVURE PROGRAM
4 pages; size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.
New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons.
LARGE HANDCOLORED PICTURES
Size 22x28 inches. Every prominent player.....75c. each
FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35, framed.
TIE SEMI-PHOTO POST CARDS, $3.00 per thousand, of over 600 players.
PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.
LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.
GRAVURE FOLDER, containing pictures of the prominent players, $10 per thousand.
SINGLE COLUMN CUTS of every prominent player, 50c. each.
KRAUS MFG. CO.
220 West 42nd Street, New York
12th Floor, Candler Building

THE WARRIOR.

General Enterprises Presents Maciste, the Giant of Cabiria, in an Even More Thrilling Display of His Marvelous Strength and Acting Ability.

Cast.

Not stated.

The Story: During the first advance against Italy by the Austrian troops, Maciste, with many others, is surprised and captured. Maciste, with his wonderful strength, effects the rescue of the prisoners, who take refuge in the castle of an Italian Count. Later Maciste learns that the Count is a prisoner in his own castle and is about to pay the penalty for his patriotic deed. Maciste rallies the Alpine troops and rescues the Count and his family just in time to save the aged nobleman's daughter from the advances of an Austrian officer. The play abounds in displays of strength that seem to verge upon the supernatural.

For the Program: The giant of Cabiria in a gigantic production.
Marvelous Maciste more wonderful than ever.

Advertising Phrases: See Maciste carry a 500-pound gun carriage upon his back.
Uses living man as a club with which to fell his enemies.

Feature This Player: The cast is an Italian one, and the players, with the exception of the star, are not known to America. Centre the publicity upon him. Dwell upon the wonderful feats of strength that made him the real star of Cabiria and tell of his even greater achievements in a play specially designed to exploit his prowess.

Stunt Suggestions: Nothing in the way of the ordinary stunts can equal in value the enlargements of scenes from the play showing Maciste's marvelous feats. There are nine of these in a set. Get them all and use them for window work at least a week in advance of showing, if possible.

Advertising Aids: Several styles of one and three-sheets. One each, six and 24-sheets. Lobby displays, 8x10, 11x14 and 22x28. Nine different frames with scenes and enlargements. One and two-column cuts. Press books.
State rights.

WHO LOVED HIM BEST?

Mutual Presents Edna Goodrich in the Five-Act Drama of Art and Art Life.

Cast.

Doria Dane.....Edna Goodrich
George Steele.....Herbert Evans
Harry North.....Frank Otto
Gilbert Jaspar.....Charles Martin
Mrs. Schuyler.....Mirial Folger

Directed by Dell Henderson.

The Story: Doria Dane, a motion picture star, is attracted by the genius of George Steele, a sculptor, and becomes his model. She abandons her own career to advance his interests, but Steele tires of her and turns his attentions to Mrs. Schuyler, a wealthy dabbler in art. Doria realizes that her hold on him is lost. A few days

DEVELOPING and PRINTING allow of no variation in film work—it must be the very best.
EVANS' SERVICE is the logical choice for you if quality, responsibility and promptness are the qualifications you demand.
EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nicholas 3443-44

HAVE YOU
AND
HAVE YOU

Ever stopped to consider why a splendid film subject is sometimes killed in projecting to the screen?

Ever stopped to consider why a poor film subject has many times been improved in projecting to the screen?

The answers are—the OPERATING EQUIPMENT and the SCREEN. Watch your screen results and the box results will take care of themselves. CONSULT

B. F. PORTER, 1482 Broadway (on the Square), at Times Square, New York

later all are aghast when she enters his studio, where a group of friends are admiring his masterpiece, and shatters it with the remark that as he has broken her heart so she destroys his statue, but she shows the repentant Steele his own statue in the apartments of a neighbor and explains that the statue she destroyed was one the envious artist had copied. Steele realizes at last that her love is far deeper than the whim of the society woman.

For the Program: Hearts and hopes in Greenwich Village.
A vivid picture of America's only Bohemia.

Advertising Phrases: Artist's model shatters his masterpiece to regain his love.
Motion picture star sacrifices career for man she loves.

Feature These Players: Edna Goodrich as Doria.
Herbert Evans as Steele.

Stunt Suggestions: For window work get plaster statues in pairs, stain them with dye to suggest clay. Smash one and place it beside the other with a card: "To win back the love of the sculptor, Doria apparently destroyed his masterpiece, but she really smashed the replica made by an envious fellow artist. A thrilling story of art life in New York in Who Loved Him Best? with Edna Goodrich (house and date)." For a street wagon use, "Attend the Greenwich Village Bazaar at (house) tonight. America's Most Bohemian Celebration." Decorate the lobby with lanterns and streamers and repeat the advertisement for the festival.

Advertising Aids: One design each, one, three and six-sheets. Unmounted banner. Half-column cut. One to three-column cuts and mats. Program cut, 4x4. Lobby displays, 11x14 and 22x28. Slides. Press sheet.
Released Feb. 4.

THE WOOING OF PRINCESS PAT.

Vitagraph Presents Gladys Leslie and an Unusual Cast in a Blue Ribbon Romance of Royalty. By William Addison Lathrop.

Cast.

The Princess Pat.....Gladys Leslie
Eric .....J. Frank Glendon
Gen. Marask.....Bigelow Cooper
Count Ladislaus.....William Dunn
Grand Duke of Paxstadt.....Charles Kent
His three sons.....{ Carlton King, Templar Saxe, J. Albert Hall }

Directed by William P. S. Earle.

The Story: Princess Pat is the daughter of the Grand Duke of Paxstadt, whose kingdom is threatened by Eric, the Iron Duke of Warburg. Geieral Marask adviser of Eric and a close friend of the Grand Duke, sees in a marriage between Pat and Eric the only means of averting the war, but Pat is not willing to be married for policy until she realizes the great need for sacrifice. She treats Eric with disdain and disregards his overtures until her three brothers come to rescue her from her supposedly tyrannical husband, when she suddenly realizes the worth of the man she has married and proves that it is never too late for a woman to change her mind.

For the Program: Kings are just ordinary people with crowns instead of hats.
The Princess Pat was every inch a queen and every inch a woman.

Advertising Phrases: Married to save a kingdom, she loves to save her king.
Shielded royal husband from brothers' swords.

Feature These Players: Gladys Leslie as Pat.
J. Frank Glendon as Eric.
Bigelow Cooper as the General.
Charles Kent as the Grand Duke.

Stunt Suggestions: Place a gilt paper crown in a window display of millinery with the card: "The Princess Pat, of Paxstadt, wore a crown instead of a hat, but she was just as much a woman as any who will wear these dainty confections (house and date)." The display of any commodity can be hooked up through the use of stills and a card lettered "The Princess Pat (you can see her at house and date) might have been a queen, but she never had your chance to enjoy our 39c chocolates. That's where you have the advantage of Royalty." Any item may be used in place of the chocolates. For a lobby attractor put large gilt paper crowns on your ticket seller and doorman with a sign, "Come in and visit the Princess Pat."

Advertising Aids: One design each, one, three and six-sheets. Window cards. Lobby displays, 11x14 and 22x28. Slide. Heralds. Plan book. Press sheet.
Released Feb. 11.

THE WOMAN BETWEEN FRIENDS.

Vitagraph Presents, as a Blue Ribbon Feature Alice Joyce and Marc McDermott in a Screen Adaptation of Robert W. Chambers' Novel, Between Friends.

Cast.

Cecelie, the flower girl.....Alice Joyce
Herbert Drene.....Marc MacDermott
Jack Gaylord.....Robert Walker
Cecelie's father.....Bernard Seigel
Herbert Drene's wife.....Edith Speare
Cecelie's sister.....Florence McCafferty

The Story: Drene is a sculptor who is completing his masterpiece with his wife for his model. Gaylord, his friend, has won and discarded the wife, and he now turns to Cecelie, the flower girl, who loves Drene. Cecilie has seen Gaylord and Mrs. Drene together and supposed from their actions that they are man and wife. Mrs. Drene's dress catches fire at a street fete and Drene's grief reveals their relationship to Cecelie, whose knowledge of the unworthiness of the wife is discovered by Drene. He vows to be avenged by Gaylord's death, but Cecelie averts a tragedy and brings peace to both.

For the Program: Robert Chambers' vivid picture of Paris art life.
Lost wife to find more worthy love.

Advertising Phrases: Reads guilty wife's secret in eyes of woman who loves him.
The vivid life of the Latin Quarter.

POWER'S MACHINES
SUPPLIES AND PARTS
CARBONS TICKETS
LEONARD'S MOTOR GREASE
Quick Service Repairing by Experts
MOVING PICTURE MACHINE COMPANY
Binghamton, N. Y.

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights.

The Automatic Ticket Selling and Cash Register Co.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

MOTION PICTURE CAMERAS
BASS TESTED AND GUARANTEED
Motion Picture Cameras are the acme of good value. Whether you purchase a new Universal at a big saving or a used Universal at prices from $195 to $225, you are obtaining a camera of undoubted capabilities. USED MOTION PICTURE CAMERAS ALWAYS ON HAND
BASS CAMERA COMPANY
111 N. Dearborn St., CHICAGO, ILL.
M. P. CAMERA DEPT.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

WAR PRICES—Going Down
The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.
CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

SPECIAL Roll Tickets
PRICES
Five Thousand..... $1.25
Ten Thousand 2.50
Fifteen Thousand..... 3.75
Twenty-five Thousand... 5.50
Fifty Thousand..... 7.50
One Hundred Thousand.. 10.00
Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.
National Ticket Co., Shamokin, Pa.

Simplex

Looking at Things from the Right Angle

The grocer who magnifies the importance of quality of merchandise to the extent of neglecting courtesy, appearance of store and neatness of clerks is bound to fail. And so is the one who installs mahogany fixtures and employs a Beau Brummel to sell flour with weevils in, rotten potatoes and rancid butter. All this applies equally to the Motion Picture business. A House with dirt floors, grocery boxes for seats and mouth-organ music would be a financial failure with the best of projection. On the other hand, it is folly to magnify the trimmings at the expense of the main thing—projection. Take a hint from the Master Exhibitor, of Rialto and Rivoli fame. After going the limit in beauty, music and appointments he didn't say: "Now it doesn't matter much what kind of projection I give the people." Not on your life he didn't! He looks at things from the right angle. His success is due to that. Therefore, Simplex projection for him. Now the beauty of all this is that you can have projection exactly as good as these Motion Picture Palaces, and it will cost you less in the long run. For the Simplex is so built as to be almost repairless. That's one of the reasons for the permanence of its perfect projection. (When the better costs less, is there any excuse left for choosing that which is less good?)

A proposition as good as the SIMPLEX looks good from any angle

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

Feature These Players: Alice Joyce as the flower girl.

Marc MacDermott as the sculptor.

Stunt Suggestions: Get the libraries to advertise the coming of the story and offer window cards to book sellers as an attractor to copies of the book. Work the literary list, if you have one, with special cards. You might arrange with a local florist to have a girl in fanciful costume sell flowers in the lobby for the benefit of the Red Cross or other charity, sharing the publicity with the florist. The papers will always give space to a benefit feature and you can letter your lobby cards to fit.

Advertising Aids: One style each, one, three and six-sheets. Window card. Herald. Lobby displays. 11x14 and 22x28. Slide. Plan book. Press sheet.

Released Feb. 11.

Synopses of News Reels

UNIVERSAL SCREEN MAGAZINE.

ISSUE NO. 56 (Feb. 2).

If civilians even do not know how to rescue wounded or injured or unconscious persons in the least painful manner, this issue of Screen Magazine explains in detail all of the holds taught by the Red Cross to its thousands of men and women who go into the battlefield of Europe to rescue the wounded and bring them to base hospitals. Under the heading of Science, the Screen Magazine shows the food models which Hoover is using to show the country what to eat and how best to cook it. The Screen Magazine goes behind the model and shows the manner in which it is made, prepared and decorated. The Screen Magazine also takes one behind the scenes in the Punch & Judy theater in Greenwich Village, and shows how the strings are pulled in this puppet show. The entire science of shipbuilding as it relates to the building up of an immense American merchant marine is another interesting subject in this magazine, which closes with a "Miracle in Mud," produced by Willie Hopkins, entitled "Joan of Arc."

ISSUE NO. 57 (Feb. 9).

Education—Making blind kiddies see. These children were almost blind; if they had been left at regular school work they would soon have gone totally blind. Work at the Museum of Natural History enables them to keep up with other children without injuring their eyes.

Engineering—Coal economy. It is proposed to build a great dam and power plant at Niagara Falls for the purpose of transmitting electricity to cities within a 500-mile radius. Millions of tons of coal can be saved every year. The Niagara River flows from Lake Erie to Lake Ontario and is 30 miles long. New York City lies within the 300-mile belt. The 400-mile belt includes Cincinnati and other large cities.

What We Eat—Shrimps for "Milady's Salad." Those delicious little fish that you eat in salad are caught down off the coast of North Carolina. They are chiefly found on muddy bottoms—generally three miles from shore in about 30 feet of water.

Industry—Cutting ships in two for the great U-Boat drive. Great Lakes steamers—too large to go through locks of canals—are being cut in two and taken to the Coast to relieve the shipping shortage.

Art—"Miracles in Mud," produced by Willie Hopkins, noted sculptor. "Sad but True."

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 8 (Jan. 23).

Everywhere in the East—Factories close and millions of people stop work as all industry east of the Mississippi halts for five days by order of Fuel Administrator Garfield. Subtitles: Business districts in all cities are deserted. Broadway, New York, on the first of the ten "workless" Mondays ordered. As it appears on the ordinary business day. The effect in Park Row. Meanwhile long lines of coal cars are rushed to needy places. Barges carrying coal to ships that have been delayed for weeks on account of the lack of fuel.

San Francisco, Cal.—Everybody everywhere is knitting something for the Boys; even bellhops spend leisure moments weaving new yarns. Subtitles: The Chinese cook also tries his skill with milady's knitting needles. This outfit comes in handy these wintry days.

Crawford Notch, N. H.—Two are killed and thirty cars are smashed to pieces when a freight train jumps the track while going 60 miles an hour. Subtitle: The wreck catches fire from burning cinders.

With the Stars and Stripes "Over There" (Official U. S. War Films. Released by the Committee on Public Information through the American Red Cross). Subtitles: French aviators demonstrate to American troops in France the use of an observation balloon, attaching the basket for ascent. The big gas bag is controlled from land by means of a cable. This balloon is especially designed for observation work and must be dragged from location to location. Official war pictures of the activities of the U. S. army in France will be shown regularly in the Hearst-Pathe News.

Chicago, Ill.—One of the severest blizzards in history sweeps the Central States, stalling trains and paralyzing the transportation of coal and other necessities. Subtitles: The streets of the Windy City are buried under several feet of snow. Powerful snow-plows bore a path through the heavy drifts.

San Francisco, Cal.—What! Mechanics all enlisted! So the blithe debutantes get right on the job to study the whys and hows of their autos. Subtitles: And when they balk in the middle of the road. A "smart" class.

Turin, Italy.—Once more the legions of France sweep through Sunny Italy, but this time on a mission of help—rushing to the aid of Italy's resolute forces. Subtitles: First pictures of the arrival of Allied troops in Italy after the Teuton invasion. A company of chasseurs marching through the city of Brescia. Huge throngs acclaim the warriors of Italy's noble ally. 'Neath the shadow of the historic Cathedral of Milan. Off for the front where, side by side with Italy's forces, they will turn the tide against the Huns.

MUTUAL WEEKLY.

ISSUE NO. 5 (Jan. 28).

New York City.—Fireman Dies in $150,000 Scenery Fire. Stage settings are destroyed in big warehouse blaze.

Salisbury, Mass. — Longest wooden Bridge in the World Swept Away by Tide and Ice. It was one of the main arteries between New England and Canada.

Wilmington, Cal.—Heavy Fog Causes Trolley Collision. Passengers escape with slight injury to seven only.

Squantum, Mass.—Zero Weather Freezes Harbor. Dynamite is used to blast a passage through two feet of ice to Government shipbuilding plant.

Paris, France.—The Famous Sculptor, Rodin, Who Died Recently.

Somewhere in Italy.—The Allies are Throwing Reinforcements Along the Piave Front. The German advance was halted by quick co-operation.

Somewhere in America.—Aeroplanes for Our Flyers in France.

Paris, France.—The Zeppelin L-49, Captured at Bourbonne-Les-Bains, is Exhibited at the Invalides.

Chicago, Ill.—Citizens Mobilize to Dig City Out of Record Snow Fall. Food supply halted—trains tied up three days.

Bemis, N. H.—Freight Wreck on Mountain Division Blocks Traffic for Days. Failure of brakes to work piles up 35 cars in famous Crawford Notch.

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

EVERY CAMERA MAN
CAN AVOID SCENE MIX-UPS
and keep accurate record of each exposure by using the book we will send you, postage prepaid, if you will send us 15c. in stamps
ROTHACKER FILM MFG. COMPANY
1339 Diversey Parkway, Chicago

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan & Trust Bldg., Washington, D. C.

HE'S gone across—
YOU "come across"!
Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!
YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.
$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?
Every dollar sends four 45c packages of tobacco. Mail the money and coupon right now.
"OUR BOYS IN FRANCE TOBACCO FUND
19 West 44th Street, New York City
Depository: Irving National Bank, New York
"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.
Endorsed by
The Secretary of War
The Secretary of the Navy
The American Red Cross
Cardinal Gibbons
Lyman Abbott
Rabbi Wise
Gertrude Atherton
Theodore Roosevelt
Alton B. Parker
And the Entire Nation
"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York
GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)
I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.
I send you herewith ..... my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.
NAME.....
ADDRESS.....

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 15 reels; and Million Dollar Mystery, 45 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1908
THE FILM EXCHANGE
126 West 46th St., New York City

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

RELIABLE young man that can do everything from manager to musical director for picture house. Thorough knowledge in booking, advertising, orchestra leader. Will go anywhere. Write me; I will give full particulars. I. F., care M. P. World, N. Y. City.

ORGANIST, reliable, efficient, thoroughly experienced; open for theater engagement. Good organ and salary essential. Address Organist, care M. P. World, N. Y. City.

HELP WANTED.

SALESMAN wanted to represent a well known lobby display frame firm amongst moving picture exhibitors on the road. Good proposition to right man. High-class man with extensive acquaintance only need apply. W., care M. P. World, N. Y. City.

BUSINESS OPPORTUNITIES.

STUDIO for rent for three months while owner is in California. A motion picture studio fully equipped with Cooper-Hewitts and latest style arc lamps. Floor space, 50x80, ten dressing rooms, everything ready for immediate use, including services of expert staff and crew. Blackton Productions, Inc., 423 Classon Ave., Brooklyn, N. Y.

THEATERS FOR SALE OR RENT.

PROSPECTIVE moving picture theater owners, do you realize that billions have been invested in the moving picture industry? Twenty-five million people see the movies in United States daily. These figures were given at the sixth annual convention of the Motion Picture Exhibitors' League of America, held at Chicago, last July. Lewis, the leading moving picture broker in U. S. A., offers the leading photoplay and vaudeville house in a town of forty-five thousand inhabitants, sixty miles from Buffalo, now playing road shows and stock and high-class vaudeville. Admission, ten, twenty-five, thirty-five and fifty cents. Seating capacity over fifteen-hundred, crowded every afternoon and evening; investigate. Long lease; fully equipped; price, Seven thousand. Good reason for selling. Lewis, 580 Ellicott St., Buffalo, N. Y.

FOR RENT by the day or month Colonial theater, 1125 and 1127 8th Ave., Altoona, Pa. Fully equipped for moving pictures, including stage, picture machines, and player piano. Can accommodate small vaudeville or stock companies.

EQUIPMENT FOR SALE.

FOR SALE, moving picture equipment, 150 opera chairs, sections of five, Power's 6A machine, Power's transformer, Transite asbestos booth, with wiring and switches; all in excellent condition; used about one year; bargain to quick buyer. Wm. H. Reichenbacker, Honesdale, Pa.

FOR SALE—Mirror screen, 9' x 12', two Power's 6 machines, chairs, etc. Expiration of lease, must vacate building. Penn Theater, Lancaster, Pa.

CONTENTS of moving picture supply house for sale, including features and single reels. S. H., care M. P. World, N. Y. City.

HINNER'S PIPE organ, two-motor drive Power's machines, one piano and 300 seats. Good condition. No reasonable offer refused. H. F. Archibald, 30 No. La Salle St., Chicago, Ill.

EXHIBITORS—OPERATORS — PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE, WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

3,000 OPERA CHAIRS, steel and cast frames, 75c up. Serviceable goods guaranteed, cut prices on new chairs. Three asbestos booths. Send for list of dropped patterns and save half. J. P. Redington, Scranton, Pa.

MOVING picture machines, frames, motors, spot lamps, oil paintings, and other theater supplies, both new and second hand, at bargain prices. We need room for new stock, and therefore are offering some goods at extremely low prices. Send for bargain list. Erker Bros., 608 Olive St., St. Louis, Mo.

PAPER for sale on all United, Warners and World subjects, also of miscellaneous subjects, unmounted 8c per sheet, mounted on paper 10c, cloth 12c. Don't write for our list, just tell us what paper and amount you want. United Film Service, 17 No. Wabash Ave., Chicago, Ill.

CAMERAS, ETC., FOR SALE.

GET READY NOW————LATE MODEL UNIVERSAL, GOOD AS NEW CONDITION, WITH UNIVERSAL TRIPOD, PANORAMIC AND TILTING HEAD, CASE FOR CAMERA, WITH 2 EXTRA MAGAZINES, COMPLETE OUTFIT $245————ACT PROMPTLY IF YOU WANT THIS EXCEPTIONAL VALUE ————WRITE OR WIRE FOR OUR LATEST LIST OF USED AND NEW MOTION PICTURE CAMERAS, TRIPODS, LENSES AND ACCESSORIES. DAVID STERN CO., 1027 R Madison St., Chicago, Ill.

GET IN TOUCH WITH BASS CAMERA COMPANY. America's most reliable center for REAL BARGAINS in MOTION PICTURE CAMERAS. We practice and preach QUALITY—VALUE—SERVICE. Special list of unusual bargains NOW READY shows best offers in guaranteed and tested new and used apparatus. Don't wait, but write for it today. Mr. Merl Lavoy, world-renowned war cameraman, now in Europe, writes, "I SHALL REMEMBER YOUR GOOD TREATMENT WITH PLEASURE." You, too, will be pleased with our honest, conscientious service. Distributors for Universal cameras; AMERICAN PROJECTOSCOPE, $175, and VICTOR PORTABLE PROJECTOR, $165. The world's best portable projectors. Catalogue free. BASS SERVICE IS WORTH MONEY TO YOU. BASS CAMERA COMPANY, Charles Bass, Pres., 109 No. Dearborn St., Chicago, Ill.

BARGAIN for cameraman, Schustek camera; perfect condition; low price for cash; inspection invited. Address Expert, care M. P. World, N. Y. City.

FILMS WANTED.

SEVERAL GOOD second-hand motion picture machines to exchange for good comedies and feature films. St. Paul Film Rental Agency, 50 W. 7tn St., St. Paul, Minn.

FILMS FOR SALE.

FOR SALE—Helen Garden in Cleopatra, 6 reels and advertising matter. Will be sent to the first one remitting $150. S. R. Thompson, 50 W. 7th St., St. Paul, Minn.

FILM for sale. All subjects released by the Unicorn Film Company, consisting of one and two reelers starring Mary Pickford, Mack Sennett, Blanche Sweet, Billy West, Owen Moore, Francis Ford, Dot Farley, etc., all in splendid condition; also single reel Keystones. Chicago Film Trading Co., 4th Floor, Shops Bldg., Chicago, Ill.

FOR SALE—Practically brand new print Uncle Tom's Cabin, five reels, with reasonable amount of paper; also clever children's picture, Snow White, four reels. Write, making best offer. Chicago Film Trading Co., 4th Floor, Shops Bldg., Chicago, Ill.

MISCELLANEOUS.

TOM BRET Titles and scenarios. Room 616, 220 West 42d St., N. Y. City. Phone Bryant 8419.

In Answering Advertisements, Please Mention THE MOVING PICTURE WORLD

LABORATORIES and STUDIO

ERBOGRAPH COMPANY

LUDWIG G. B. ERB, President

Producers of

MOTION PICTURE FILMS

COMMERCIAL DEVELOPING and PRINTING

Telephone Audubon 3716

203 to 211 West 146th St., New York City

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Thing's the Play (One of the O. Henry Series—Two parts—Drama).
The Fifth Wheel (One of the O. Henry Series—Two parts—Drama).
Compliments of the Season (One of the O. Henry Series—Two parts—Comedy-Drama).
The Moment of Victory (One of the O. Henry Series—Two parts—Comedy-Drama).
The Trimmed Lamp (One of the O. Henry Series—Two Parts—Comedy-Drama).

CHAPLIN COMEDIES.

By the Sea (One reel—Comedy).
In the Park (One reel—Comedy).
Work (Two parts—Comedy).
A Woman (Two parts—Comedy).

ESSSANAY COMEDIES.

Lunch.
Nut Stuff.
He Loved Her So.
One Night.
Next.
The Soup and Fish Ball.
A Tough Knight.
Our Little Nell.

ESSANAY SCENICS.

Agricultural Opportunities in Western Canada.
Water Power of Eastern Canada (Scenic).
A Romance of Rails and Power (Scenic).
Grand Canyon of Arizona and Canyon de Chelly.

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Sixth Series.)

Out and In (Finn & Haddie).
The Inspector's Wife.
In Wrong (Finn & Haddie).
Anybody's Money.
Her Fatal Shot.
Marooned.
Sherman Was Right.
What Will Happen Next?
Which Was Lucky?

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.

Bud's Recruit (Two parts—Comedy-Drama).
Chocolate of the Gang (Two parts—Comedy-Drama).
The Lost Lie (Two parts—Drama).
The Accusing Toe (Two parts—Comedy-Drama).
Tad's Swimming Hole (Two Parts—Comedy-Drama).
Marrying Off Dad (Two Parts—Comedy-Drama).
The Preacher's Son (Two Parts—Comedy-Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Mail Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JAN. 27, 1918.

Innocent (Five parts—Drama—Astra).
The Hidden Hand (Episode No. 10—"Cogs of Death"—Two parts—Drama—Pathe).
The Price of Folly (Episode No. 2—"Counterfeit Clues"—Two parts—Drama—Balboa).
Argus Pictorial No. 6 (One Reel—Educational—Argus Laboratories).
Our National Parks—Ranier Park (One Reel—Travel—Ralph Earle).
Katzenjammer Kids—"Rheumatics" (Half Reel—Cartoon) and From Forest to Ship (Half Reel — Educational — International Split Reel).
Hearst-Pathe News No. 10 (Topical).
Hearst-Pathe News No. 11 (Topical).

RELEASES FOR WEEK OF FEB. 3.

The Other Woman (Five Parts—Drama—Astra).
The Hidden Hand (Episode No. 11, "Trapped by Treachery" — Two Parts — Drama — Pathe).
The Price of Folly (Episode No. 3, "The Catspaw"—Two Parts—Drama—Balboa).
The Lamb (One-reel Comedy—Rolin).
Picturesque Brittany, Huelgoat (Colored—Travel) and Bonnets of Brittany (Colored—Educational—Pathe Split Reel).
Katzenjammer Kids—Policy and Pie (Cartoon Comedy) and For Desert (Educational—International Split Reel).
Hearst-Pathe News No. 12 (Topical).
Hearst-Pathe News No. 13 (Topical).

RELEASES FOR WEEK OF FEB. 10.

Loaded Dice (Five Parts—Drama—Pathe).
The Hidden Hand (Episode No. 12, "The Eyes in the Wall"—Two Parts—Pathe).
The Price of Folly (Episode No. 4, "The Sin of Innocence"—Two Parts—Drama—Balboa).
Hello Teacher (One-reel Comedy—Rolin).
Argus Pictorial No. 7 (One-reel Educational—Argus Laboratories).
Rocamadour and The Valley of Lot, France (Colored—Travel), and The Horse in Action (The Analysis of Motion) (Educational—Pathe Split Reel).
Happy Hooligan—"All for the Ladies" (Cartoon-Comedy), and American Arms (Educational—International Split Reel).
Hearst-Pathe News No. 14 (Topical).
Hearst-Pathe News No. 15 (Topical).

RELEASES FOR WEEK OF FEB. 17.

The Inner Voice (Five Parts—Drama—Russian Art—Special).
The Hidden Hand (Episode No. 13—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 5—Two Parts—Drama—Balboa).
Hit Him Again (One Reel—Comedy—Rolin).
The Junk Man (Two Parts—Comedy—Rolin).
Along the Riviera—Italy (Colored—Travel) and Watching the Flowers Bloom (Colored—Educational) (Pathe Split Reel).
Hearst-Pathe News No. 16 (Topical).
Hearst-Pathe News No. 17 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Dec. 3—Toothaches and Heartaches.
Dec. 17—The Installment Plan.
Dec. 31—O. U. Boat.
Jan. 14—Meatless Days and Sleepless Nights.
Jan. 28—He Got His.

PARAMOUNT MACK SENNET COMEDIES

Dec. 30—Taming Target Center (Two parts).
Jan. 13—The Kitchen Lady (Two parts).
Jan. 27—His Hidden Purpose (Two parts).
Feb. 3—Watch Your Neighbor (Two parts).
Feb. 10—Sheriff Nell's Tussle (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).

PARAMOUNT FEATURES.

Dec. 24—Love Letters (Five parts—Drama).
Dec. 24—His Mother's Boy (Five parts—Dr.).
Dec. 31—The Seven Swans (Five parts—Dr.).
Jan. 7—Mrs. Dane's Defense (Five parts—Drama).
Jan. 14—Jules of Strong Heart (Five parts—Drama).
Jan. 14—The Spirit of '17 (Five parts—Dr.).
Jan. 21—Rimrock Jones (Five parts—Drama).
Jan. 21—The World for Sale (Five parts—Dr.).
Jan. 28—The Widow's Might (Five parts—Dr.).
Jan. 28—The Hired Man (Five parts—Drama).
Feb. 4—Flare-Up Sal (Five parts—Drama).
Feb. 4—Madame Jealousy (Five parts—Dr.).
Feb. 4—A Petticoat Pilot (Five parts—Dr.).
Feb. 11—The Thing We Love (Five parts—Dr.).
Feb. 18—The Keys of the Righteous (Five Parts—Drama).
Feb. 18—Hidden Pearls (Five Parts—Drama).

PARAMOUNT SERIAL.

Dec. 17—Who Is Number 1? (Episode No. 8—"Walls of Gas"—Two Parts—Dr.).
Dec. 24—Who Is No. 1? (Episode No. 9—"Struck Down"—Two parts—Drama).
Dec. 31—Who is No. 1? (Episode No. 10—"Wires of Wrath"—Two parts—Drama).
Jan. 7—Who Is Number One? (Episode No. 11 — "The Rail Raiders" — Two parts—Drama).
Jan. 14—Who Is Number One? (Episode No. 12—"The Show Down"—Two parts—Drama).
Jan. 21—Who Is Number One? (Episode No. 13—"Cornered"—Two parts—Drama).
Jan. 28—Who Is Number One? (Episode No. 14—"No Surrender"—Two parts—Drama).
Feb. 4—Who Is Number One? (Episode No. 15—"The Round Up"—Two parts—Drama).

PARAMOUNT-BURTON HOLMES.

Jan. 7—Sydney, the Antipodean Metropolis (Scenic).
Jan. 14—A Trip to the Jenolan Caves of Australia (Scenic).
Jan. 21—Melbourne the Magnificent (Scenic).
Jan. 28—Round About Melbourne (Scenic).
Feb. 4—Adelaide, Capital of South Australia (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Dec. 23—A Dog Chauffeur on Fifth Avenue; Binding Uncle Sam's Harvest; Goodrich Dirt and the $1,000 Reward.
Dec. 30—No. 100—Knit Your Bit; War Dogs; Bobby Bumps' Tank.
Jan. 6—No. 101—The New Art of Dress; Destructive Power of T. N. T.; Goodrich Dirt and Duke de Whatanob.
Jan. 12—No. 102—The Panama Canal; Evolution of the Dance; Flour from Potatoes.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

An Open Letter from OSCAR M. SHECK, General Organizer of the I. A. T. S. E., to the Moving Picture Machine Operators of America

International Alliance Theatrical Stage Employees

Of the United States and Canada

107 West 46th Street

New York City, January 19, 1918

Dear Brothers:-

So many members of our order have written me for information concerning the SHECK UNIVERSAL ADAPTER for utilizing MAZDA lamps in motion picture projection, that I have thought best to make a public acknowledgment of these letters and a public reply to them.

Through the courtesy of the MAZDA engineers, I was invited to be present at the first semi-public demonstration of MAZDA lamps in the projection of motion pictures. I realized at that time that I was witnessing an epoch-making event in the motion picture industry, and the thought occurred to me that the fruits of this wonderful invention would be more quickly available if some one were to perfect an appliance by which any existing make of motion picture projection machine could be adapted to the use of these MAZDA lamps immediately, instead of waiting for the machine manufacturers gradually to awaken to the importance of the discovery. Then the thought came to me: Why not design such an appliance myself? This idea was the inception of the SHECK UNIVERSAL ADAPTER. Its development is too long a story to tell here. Suffice to say the adapter, passing through various stages of experimental evolution, is now standardized and is operating satisfactorily in many theaters in this country. And the demand for the adapter is far in excess of our present factory capacity! So much for that; now a word as to the lamps.

Like every new thing, incandescent projection has encountered the usual number of scoffers. Many fellows who watched Robert Fulton's steamboat on its first trip up the Hudson laughed at the "hair-brained inventor who imagined that any such fool contrivance would ever work!"

I have even heard of operators who have opposed MAZDA projection on the theory that it would make projection so simple that experienced men would not be needed in the booths. To this objection I reply that it is sheerest nonsense. I take it as a trite proposition of industrial ethics that any invention which improves the conditions under which a man works, automatically raises the standard of his craft and tends to increase remuneration for his services. The linotype machine, at first bitterly opposed by the printers of this country, is one of many proofs of this axiom.

Successfully to project pictures with MAZDA lamps requires as complete a knowledge of the art as under the old arc-lamp regime, while the steady quality of the incandescent light gives an operator more time to watch his picture on the screen and to keep his films clean and in first class running condition.

But the big advantage of MAZDA Projection from the operator's standpoint is the matter of health! No more fumes in the booth--no more tuberculosis! That's the thing which should recommend these lamps to all of us who are familiar with the disastrous inroads of this terrible disease in our brotherhood.

And finally, the saving of operating costs! In the great majority of installations, my adapters and MAZDA lamps save the theaters 75% of the cost of current, so our grateful friend, Mr. Exhibitor, is not likely to commit himself to a policy of further retrenchment.

It is my firm conviction, therefore, that incandescent projection stands for better working conditions, improved health, an elevated industrial standard, and in the long run, a higher wage scale.

Yours fraternally,

Oscar M Sheck

OMS-B

General Organizer I. A. T. S. E.

List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Jan. 23—Number 8 (Topical).
Jan. 30—Number 9 (Topical).
Feb. 6—Number 10 (Topical).
Feb. 13—Number 11 (Topical).

L-KO.

Jan. 9—Torpedo Pirates (Two parts—Com.).
Jan. 16—Home-Run Ambrose (Two parts—Comedy).
Jan. 23—Ashcan Alley (Two parts—Comedy).
Jan. 30—Barberous Plots (Two parts—Com.).
Feb. 6—The Donkey Did It (Two Parts—Comedy).
Feb. 13—Pearls and Girls (Two Parts—Com.).

NESTOR.

Jan. 7—Cave Man Stuff (Comedy).
Jan. 14—Maimed in a Hospital (Comedy).
Jan. 21—Who's to Blame? (Comedy).
Jan. 28—Vamping the Vamp (Comedy).
Feb. 4—The Great Sea Scandal (Comedy).
Feb. 11—A Devil With the Wimmin (Com.).

SPECIAL PRODUCTION.

Jan. 7—The Wolf and His Mate (Five parts—Drama).
Jan. 14—Hell's Crater (Five parts—Drama).
Jan. 21—Madame Spy (Five parts—Drama).
Jan. 28—The Phantom Riders (Five parts—Drama).
Feb. 4—Painted Lips (Five Parts—Drama).
Feb. 11—New Love for Old (Five Parts—Dr.).

UNIVERSAL SCREEN MAGAZINE.

Jan. 12—Issue No. 53 (Educational).
Jan. 19—Issue No. 54 (Educational).
Jan. 26—Issue No. 55 (Educational).
Feb. 2—Issue No. 56 (Educational).
Feb. 9—Issue No. 57 (Educational).
Feb. 16—Issue No. 58 (Educational).

UNIVERSAL SPECIAL FEATURE.

Jan. 26—The Red Ace (Episode No. 15—"Hell's Riders"—Two parts—Drama).
Jan. 26—The Mystery Ship (Episode No. 9—"The Black Masks"—Two parts—Drama).
Jan. 26—The Finley Nature Pictures (One Reel—Educational).
Feb. 2—The Red Ace (Sixteenth and Final Episode—"Virginia's Triumph"—Two parts—Drama).
Feb. 2—The Mystery Ship (Episode No. 10—"The Rescue"—Two parts—Drama).
Feb. 2—Finley Nature Studies No. 3—"Bears of the Yellowstone" and "The Long White Trail" (Scenic—Split Reel).
Feb. 9—The Mystery Ship (Episode No. 11, "The Line of Death"—Two Parts—Drama).
Feb. 9—The Bull's Eye (Episode No. 1, "First Blood"—Two Parts—Drama).
Feb. 9—Finley Nature Studies No. 4—"Birds of Crag and Cavern" and "Gems of the Adriatic" (Scenic Split Reel).
Feb. 16—The Mystery Ship (Episode No. 12—"The Rain of Fire"—Two Parts—Drama).
Feb. 16—The Bull's Eye (Episode No. 2—"The Fearless One"—Two Parts—Dr.).
Feb. 16—Finley Nature Studies No. 5—"The Salmon Fisheries of Columbia" and "Drum Dancers of Java" (Scenic Split Reel).

UNIVERSAL CURRENT EVENTS.

Jan. 5—Issue No. 34 (Topical).
Jan. 12—Issue No. 35 (Topical).
Jan. 19—Issue No. 36 (Topical).
Jan. 26—Issue No. 37 (Topical).
Feb. 2—Issue No. 38 (Topical).
Feb. 9—Issue No. 39 (Topical).
Feb. 16—Issue No. 40 (Topical).

Mutual Film Corp.

CUB.

Dec. 6—Jerry Takes Gas (Comedy).
Dec. 12—Jerry's Boarding House (Comedy).
Dec. 20—Jerry's Double Cross (Comedy).
Dec. 26—Jerry's Best Friend (Comedy).

MUTUAL WEEKLY.

Jan. 7—Number 2 (Topical).
Jan. 14—Number 3 (Topical).
Jan. 21—Number 4 (Topical).
Jan. 28—Issue No. 5 (Topical).
Feb. 4—Issues No. 6 (Topical).
Feb. 11—Issue No. 7 (Topical).

STRAND.

Dec. 11—Putting One Over.
Dec. 18—Little Miss Fixer (Comedy).
Dec. 25—Mary's Boomerang (Comedy).
Jan. 1—Her Awful Fix (Comedy).
Jan. 8—A Peach and a Pill (Comedy).
Jan. 15—Burglars (Comedy).
Jan. 22—Their Little Kid (Comedy).
Jan. 29—Somebody's Widow (Comedy).
Feb. 5—Her Friend Brown (Comedy).
Feb. 12—Three Times and Out (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTION.

Dec. 31—Her Second Husband (Goodrich—Five parts—Drama).
Jan. 7—Molly Go Get 'Em (American—Five parts—Drama).
Jan. 14—The Impostor (Frohman—Five parts—Drama).
Jan. 21—In Bad (American—Five parts—Dr.).
Jan. 28—Beauty and the Rogue (American—Five parts—Drama).
Feb. 4—Who Loved Him Best? (Goodrich—Five parts—Drama).
Feb. 11—Jilted Janet (American—Five Parts—Drama).

SIGNAL.

Dec. 12—The Lost Express (Episode No. 13—"The Escape"—Two parts—Dr.).
Dec. 19—The Lost Express (Episode No. 14—"Unmasked"—Two parts—Drama).
Dec. 26—The Lost Express (Episode No. 15—"The Return of the Lost Express"—Two Parts—Drama).

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Sept. 23—Baby Mine (Six parts—Comedy).
Oct. 7—Fighting Odds (Six parts—Drama).
Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Comedy-Drama).
Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy-Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy-Drama).
Jan. 28—Dodging a Million (Six parts—Comedy-Drama).
Feb. 10—Our Little Wife (Six parts—Comedy-Drama).

GOLDWYN SPECIALS.

The Manx-Man (Seven parts—Drama).
For the Freedom of the World (Seven parts—Drama).

Metro Pictures Corporation.

METRO PICTURES CORP.

Dec. 31—The Avenging Trail (Yorke Film Corp.—Five parts—Drama).
Jan. 7—Daybreak (Five parts—Drama).
Jan. 14—The Winding Trail (Rolfe—Five parts—Drama).
Jan. 21—The Eyes of Mystery (Rolfe—Five parts—Drama).
Jan. 28—Her Boy (Five parts—Drama).
Feb. 4—Under Suspicion (Five parts—Dr.).
Feb. 11—Broadway Bill (Yorke—Five parts—Drama).
Feb. 18—A Weaver of Dreams (Rolfe—Five Parts—Drama).
Feb. 25—Revenge (Rolfe—Five Parts—Dr.).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama)
January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).

METRO COMEDIES.

Dec. 10—Wages No Object (Drew).
Dec. 15—The Spirit of Merry Christmas (Drew)
Dec. 24—The Unmarried Look (Drew).
Dec. 31—Shadowing Henry (Drew).
Jan. 7—Their Mutual Motor (Drew).
Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).
Feb. 4—Help Wanted (Drew).
Feb. 11—The Bright Lights Dimmed (Drew).
Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Jan. 13—I Love You (Seven Parts—Drama).
Jan. 13—Laws Outlaw (Five parts—Drama).
Jan. 20—Evidence (Five parts—Drama).
Jan. 20—Flames of Chance (Five parts—Dr.).
Jan. 27—The Gun Woman (Five parts—Dr.).
Jan. 27—Her American Husband (Five parts—Drama).
Feb. 3—Limousine Life (Five parts—Drama).
Feb. 3—The Hopper (Five parts—Drama).
Feb. 10—Captain of His Soul (Five Parts—Drama).
Feb. 17—Keith of the Border (Five Parts—Dr.).
Feb. 17—From Two to Six (Five Parts—Dr.).

TRIANGLE KOMEDY.

Jan. 13—A Straight Crook.
Jan. 13—A Marriage Not.
Jan. 20—Their Indian Uncle.
Jan. 20—The Price of His Head.
Jan. 27—A Butler Bust-Up.
Jan. 27—Too Many Husbands.
Feb. 3—Airing Their Troubles.
Feb. 3—A Safe Disaster.
Feb. 10—His Nine Lives.
Feb. 10—A Game Gambler.
Feb. 17—Their Undercover Capers.
Feb. 17—A Full Dress Fizzle.

KEYSTONE COMEDY.

Dec. 9—The Grave Undertaking (Two parts)
Dec. 16—A Sanitarium Scandal (Two parts).
Dec. 23—Afraid to Be False (Two parts).
Dec. 30—Welcome Home (Two parts).
Jan. 6—His Hidden Shame (Two parts).
Jan. 13—His Punctured Reputation (Two parts).
Jan. 20—Dimples and Dangers (Two parts).
Feb. 3—A Sea Serpent's Desire (Two parts).
Feb. 10—Wronged by Mistake (Two Parts).
Feb. 17—His Double Life (Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Sure Fire Helps to Success

The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, the leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

These text books, six in number, have been written by men carefully selected for their proven knowledge of the subjects to be covered, being almost without exception veteran members of the MOVING PICTURE WORLD'S editorial staff; entirely without exception these men are at present actively engaged in the motion picture business—they are not dreamers or theorists.

Each text book has been written to provide real help to the individual who reads it—consistent with the unswerving policy of the MOVING PICTURE WORLD—a genuine "Dedication to Service."

Motion Picture Handbook

for Managers and Operators

By F. H. RICHARDSON

Third Edition

The most complete, exhaustive and instructive work ever published on the projection of moving pictures. Contains complete instruction with detail illustrations on all leading makes of American projection machines and practical information on wiring, lenses, carbon settings, screens, theatre equipment, etc., etc. 700 pages and over 300 illustrations, $4.00, postage paid.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

A real help and business builder for exhibitors, theatre managers and owners. It tells all about theatre advertising, type, printing and paper, house programs, lobby displays, newspaper advertising, posters, heralds, etc., etc. 300 pages. $2.00, postage paid. P. S.—Mr. Sargent conducts a weekly department in this same style in the **Moving Picture World**, which contains many up-to-date business-getting ideas.

Motion Picture Electricity

By J. H. HALLBERG

An up-to-date work on the electrical equipment of picture theatres by a practical electrical expert. Contains chapters on electricity, D.C. and A.C. current, resistance and resistance devices, electric service, wiring, lighting, etc. Also contains practical suggestions and all necessary reference tables on wire sizes and capacity, weights and measures, heat units, etc., etc. 260 pages, illustrated. $2.50, postage paid.

Modern Theatre Construction

By EDWARD BERNARD KINSILA

Our newest book is one that will fill a long-felt want to those contemplating the building of a theatre. This is a very complete and exhaustive work by an architect with many years of practical experience in theatre and studio construction. Fully illustrated, with considerable data as to requirements, construction cost, building laws, etc. $3.00, postage paid.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Third Edition

Complete instruction in photoplay writing, including study of plots, how to obtain and how to develop; writing the synopsis; studio requirements; script preparation and marketing; technical terms; examples of actual scripts in facsimile typewriting, etc. 400 pages. $3.00, postage paid.

Screencraft

or the Making of a Photoplay

By LOUIS REEVES HARRISON

A comprehensive and thought-provoking treatment of the subject in a series of chapters, similar to a university course of lectures, by a successful writer of photoplays. Also contains a complete working scenario and several sample pages of manuscript. 150 pages; illustrated. $2.00, postage paid.

Any of These Publications Sent Promptly Upon Application to

Chalmers Publishing Co.

Publishers of the MOVING PICTURE WORLD

516 FIFTH AVENUE, NEW YORK CITY

Schiller Building
Chicago, Ill.

Wright & Callender Bldg.
Los Angeles, Cal.

Order from Nearest Office

M. P. HANDBOOK
MOTION PICTURE ELECTRICITY
PICTURE THEATRE ADVERTISING
MOD. THEAT. CONSTRUC.
TECH. OF PHOTOPLAY
SCREENCRAFT
(Check book or books desired)

Enclosed ..... Money Order will cover cost, as per prices in this adv.

Address.....

.....

.....

List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Jan. 14—The Wild Strain (Five parts—Dr.).
Jan. 21—The Menace (Five parts—Drama).
Jan. 28—A Mother's Sin (Five parts—Drama).
Feb. 4—The Other Man (Five Parts—Drama).
Feb. 11—The Woman Between Friends (Five Parts—Drama).

BIG V COMEDIES.

Jan. 14—Peanuts and Politics.
Jan. 21—Jumbles and Jokers.
Jan. 28—Guns and Greasers.
Feb. 4—Telephones and Troubles.
Feb. 11—Babes and Boobs.

VITAGRAPH COMEDIES.

Jan. 7—A Little Ouija Work.
Jan. 14—Seeking an Oversoul.
Jan. 21—A Four Cornered Triangle.
Jan. 28—Their Anniversary Feast.

VITAGRAPH SERIAL.

Vengeance and the Woman.
Jan. 7—Episode No. 3—"The Unscaled Peak" (Two parts—Drama).
Jan. 14—Episode No. 4—"The Signaling Cipher" (Two parts—Drama).
Jan. 21—Episode No. 5—"The Plunge of Destruction" (Two parts—Drama).
Jan. 28—Episode No. 6—"The Lure of Hate" (Two parts—Drama).
Feb. 4—Episode No. 7 ("The Wolf Trap"—Two parts—Drama).
Feb. 4—Episode No. 8—"The Mountain of Devastation—(Two parts—Dr.).

FAVORITE FILM FEATURES.

Jan. 14—Under the Daisies (Two parts—Dr.) and A Model Young man (One Reel Comedy).
Jan. 21—The Next Generation (Two parts—Dr.) and And His Wife Came Back (One Reel Comedy.
Jan. 28—Children of the Feud (Two parts—Dr.) and Getting Up a Practice (One Reel Comedy).
Feb. 4—The Pirates (Two parts—Comedy) and The Wings of a Moth (One reel—Drama).
Feb. 11—The Sacrifice of Kathleen (Two Parts—Drama) and Art for a Heart (One Reel—Comedy).

Feature Releases

ARTCRAFT PICTURES CORP.

Jan. 7—Rose of the World (Five parts—Dr.).
Jan. 14—Wolves of the Rail (Five parts—Dr.).
Jan. 21—Stella Maris (Five parts—Drama).
Feb. 11—The Song of Songs (Five parts—Dr.).
Feb. 18—Blue Blazes Rawden (Five parts—Drama).
Feb. 25—Headin' South (Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Dec. 17—My Little Boy (Five parts—Drama).
Dec. 24—The Scarlet Car (Five parts—Drama).
Dec. 31—The Girl by the Roadside (Five parts—Drama).
Jan. 7—My Unmarried Wife (Five parts—Drama).
Jan. 14—Face Value (Five parts—Drama).
Jan. 21—Broadway Love (Five parts).
Jan. 28—The Fighting Grin (Five parts).
Feb. 4—The Wife He Bought (Five parts—Drama).
Feb. 11—Hands Down (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

On Trial.
Alimony.
Daughter of Destiny.
Empty Pockets.
Charlie Chaplin's Forthcoming Comedies.
The Sign Invisible.
The Light Within (Mme. Petrova's Second Picture).

FOX SPECIAL FEATURES.

Dec. 30—Stolen Honor (Five parts—Drama).
Jan. 6—For Liberty (Five parts—Drama).
Jan. 13—Cupid's Round-Up (Five parts—Dr.).
Jan. 20—A Heart's Revenge (Five parts—Dr.).
Jan. 27—Treasure Island (Six parts) and Troublemakers (Seven parts) will be released on this day.
Feb. 3—The Heart of Romance (Five parts—Drama).
Feb. 10—Jack Spurlock, Prodigal (Five parts—Drama).

FOX-LEHRMAN COMEDIES.

Jan. 20—Son of a Gun (Two parts).

FOX STANDARD PICTURES.

Dec. 9—Troublemakers (Seven parts—Dr.).
Dec. 16—The Heart of a Lion (Six parts—Dr.).
Dec. 30—Du Barry (Seven parts—Drama).
Jan. 20—Cheating the Public (Seven parts—Drama).
Feb. 3—The Forbidden Path (Six parts—Dr.).
Feb. 10—Les Miserables (Eight Parts—Dr.).

FOX SUNSHINE COMEDIES.

Nov. 25—A Milk-Fed Vamp (Two parts).
Dec. 9—Smashed in the Career (Two parts).
Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadows of Her Pest (Two parts).

W. W. HODKINSON CORP.

(*Paralta Plays.*)

Dec. 15—A Man's Man (Seven parts—Drama).
Jan. 1—Madam Who? (Seven parts—Dr.).
Jan. 15—His Robe of Honor (Seven parts—Dr.).

JEWEL PRODUCTIONS, INC.

Come Through (Seven parts—Drama).
Pay Me (Five parts—Drama).
Sirens of the Sea (Six parts—Drama).
The Man Without a Country (Six parts—Dr.).
The Co-Respondent (Six parts—Drama).
The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).

GEORGE KLEINE SYSTEM.

Jan. 1—Uneasy Money (Essanay).
Jan. 10—Brown of Harvard (Selig).
Jan. 25—I, Mary MacLane (Essanay).
Feb. 11—The Unbeliever (Edison).
Feb. 25—Ruggles of Red Gap (Essanay).
Montgomery Flagg One Reel Comedies.
"Girls You Know" (Made by Edison).
Jan. 2—Screen Fan (1st release).
Jan. 16—The Bride (2d release).
Jan. 30—Superstitious Girl (3d release).
Feb. 13—The Artist's Model (4th release).
Feb. 27—The Matinee Girl (5th release).
March 13—The Spoiled Girl (6th release).

SELECT PICTURES CORP.

Dec.—Shirley Kaye (Five parts—Drama).
Dec.—The Honeymoon (Five parts—Drama).
Jan.—Woman and Wife.
Jan.—Ghosts of Yesterday.
Jan.—The Marionettes.
Jan.—The Studio Girl.
February—By Right of Purchase.
February—The Shuttle.
February—The House of Glass.
February—The Knife.

WHOLESOME FILMS CORPORATION.

His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile)

WORLD PICTURES.

Dec. 17—The Tenth Case (Five parts—Dr.).
Dec. 24—The Volunteer (Five parts—Drama).
Dec. 31—Diamonds and Pearls (Five parts—Drama).
Jan. 7—Stolen Hours (Five parts—Drama).
Jan. 14—The Strong Way (Five parts—Drama).
Jan. 21—Beautiful Mrs. Reynolds (Five parts—Drama).
Jan. 28—Gates of Gladness (Five parts—Dr.).
Feb. 4—Divine Sacrifice (Five parts—Drama).
Feb. 11—Whims of Society (Five parts—Dr.).
Feb. 18—Broken Ties (Five parts—Drama).
Feb. 25—His Royal Highness (Five parts—Dr.).

U. S. EXHIBITORS' BOOKING CORP.

The Zeppelin's Last Raid.
Those Who Pay.
The Belgian (Sidney Olcott Players, Inc.).

State Right Releases

ADVANCED M. P. CORP.

1493 Broadway, New York.
The Woman Eternal (Seven Parts—Drama).

AMERICAN-JAPAN PICTURES CORP.

15 William Street, New York.
The Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 or 5,000 feet).

ARROW FILM CORPORATION.

Times Building, New York.
The Deemster.
The Eyes of the World.
Souls Redeemed.
Ramona.
Persuasive Peggy.
Weavers of Life.

BLUEBIRD PHOTOPLAYS, INC.

1600 Broadway, New York.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS, INC.

509 Fifth Ave., New York.
Fall of the Romanoffs (Eight parts).
Kismet.

JULES BURNSTEIN.

1457 Broadway, New York.
Shame.

CENTURY COMEDIES.

1600 Broadway, New York.
Neptune's Naughty Daughter (Two parts—Comedy).
Her Bareback Career (Two parts—Comedy).

CHRISTIE FILM CORP.

Los Angeles, Cal.
Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.

BENJAMIN CHAPIN - PARAMOUNT SERIES.

485 Fifth Ave., New York.
My Mother (Two parts).
My Father (Two parts).
The Call to Arms (Two parts).

W. H. CLIFFORD PHOTOFILM CO.

17 West 44th Street, New York.
Denny from Ireland (First Release of the Shorty Hamilton Series—Five Parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five Parts).

COMMONWEALTH PICTURES CORP.

Chicago, Ill.
The Frozen Warning (Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

RESULTS ARE UNAPPROACHABLE

SPEER ALTERNO CARBONS

Have Revolutionized Alternating Current Conditions

Intense Illumination **Noiseless Projection**
Wanderless Arc **Perfect Operation**
No Change in Carbon Holders

The operators' difficulties, which included a wan dering light, ghosts in the picture, sputtering of the arc, and a noise almost intolerable, have all been rele gated to by-gone days.

The adoption of SPEER "ALTERNO" CARBONS, merely necessitates the proper placing of the carbons in the upper and lower holders. No new hou sing, no additional lamp jaws, no adapters—simply the same equipment used for other carbons.

The exceptional advantages and possibilities now afforded for alternating current counteract the arguments formerly used for the installation of elab orate and expensive apparatus for the changing of alternating current to direct. Operators and project ion experts now declare that perfect projection is obtainable with alternating current equipment.

Write today for the folder describing SPEER "ALTERNO" CARBONS.

"The Carbons with a Guarantee"

SPEER CARBON COMPANY

ST. MARY'S, PA.

THE last issue of Cine Mundial was read by a larger number of people in the film business in the Central and South American Republics and other Spanish Speaking Countries than any previous issue. It is now the best known and most eagerly read Spanish moving picture paper printed anywhere. It is producing export business for American manufacturers every month.

Increased Business Awaits You
Try a Cine-Mundial Advertisement

Cine-Mundial

Spanish Edition of the MOVING PICTURE WORLD

516 Fifth Avenue

New York City

List of Current Film Release Dates

COSMOFOTOFILM, INC.
220 West 42d Street, New York.
I Believe (Seven Parts—Drama).

CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.
220 S. State Street, Chicago, Ill.
Mother Love and the Law (Drama).

EBONY FILM CORP.
Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

EPOCH FILM CORP.
Longacre Building, New York.
Birth of a Nation.
Intolerance.

EXHIBITORS' OPERATING CORP.
51 East 42d Street, New York.
The City of Purple Dreams.

EXPORT AND IMPORT FILM CO. INC.
729 Seventh Ave., New York.
Why the Bolsheviki.

FORT PITT FILM CORPORATION.
Lyceum Building, Pittsburgh, Pa.
The Italian Battlefront.
The Italian Stand on the Piave.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
The Fringe of Society (Seven Parts—Drama).
The Eagle's Eye (Episode No. 1—"The Hidden Death"—Two parts—Drama).
The Eagle's Eye (Episode No. 2—"The Naval Ball Conspiracy"—Two parts—Drama).
The Eagle's Eye (Episode No. 3—"The Plot Against the Fleet"—Two parts—Drama).

FRANCE FILMS, INC.
220 West 42d Street, New York.
The Natural Law (Seven Parts—Drama).

FRANCO-AMERICAN FILM CORP.
126 West 46th Street, New York.
Birth of Democracy.

FROHMAN AMUSEMENT CORP.
Times Building, New York.
God's Man.
My Own United States.

FRATERNITY FILMS, INC.
220 West 42d Street, New York.
Devil's Playground (Seven Parts—Drama).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Picture).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).
Crucible of Life (Drama).

GRAPHIC FILM CORP.
729 Seventh Avenue, New York.
Moral Suicide (Seven Parts—Drama).

FRANK G. HALL.
Times Square, New York.
Her Fighting Chance.

HARPER FILM CORP.
Times Building, New York.
Civilization.

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
(*The Following Are Keystone-Mack Sennett Comedies.*)
He Did and He Didn't.
The Other Man.
Bright Lights.
Bucking Society.
The Snow Cure.
The Village Scandal.
Saved by Wireless.
Fatty and the Broadway Stars.
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.

HIGH-CLASS FILM PRODUCTIONS.
1564 Broadway, New York.
The Struggle Everlasting (Seven Parts—Dr.).

LYMAN H. HOWE PICTURES CO.
Wilkes-Barre, Pa.
The U. S. Navy.

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
One Law for Both.
Babbling Tongues (Six Parts—Drama).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.
Two Men and a Woman.

JESTER COMEDY CO.
220 West 42d Street, New York.
(*Featuring Twede Dan.*)
Feb. 15—The Recruit (Two parts).
March 15—His Golden Romance (Two parts).
April 15—All "Fur" Her (Two parts).
May 15—In and Out (Two parts).

FRANK A. KEENEY,
1493 Broadway, New York.
A Romance of the Underworld.

KLOTZ & SREIMER.
729 Seventh Avenue, New York.
Whither Thou Goest.

KING BEE FILMS CORP.
1476 Broadway, New York.
Nov. 1—The Candy Kid (Two Parts—Comedy).
Nov. 15—The Hobo (Two Parts—Comedy).
Dec. 1—The Pest (Two Parts—Comedy).
Dec. 15—The Bandmaster (Two Parts—Com.).
Jan. 1—The Slave (Two Parts—Comedy).
Jan. 15—The Stranger (Two Parts—Comedy).
Feb. 1—His Day Out (Two Parts—Comedy).
Feb. 15—The Rogue (Two Parts—Comedy).

JOSEPH H. LEE.
729 Seventh Avenue, New York.
Nov.—A Modern Lorelei.

MAYFAIR FILM CORP.
10 Wall Street, New York.
Persuasive Peggy (Drama).

MY FOUR YEARS IN GERMANY, INC.
601 Candler Bldg., New York.
My Four Years in Germany.

NATIONAL FILM CORP. OF AMERICA.
1604 Broadway, New York.
Tarzan of the Apes.

ORO PICTURES CORP.
729 Seventh Avenue, New York.
Who Knows? (Six Parts—Drama).
Loyalty (Drama).

OVERLAND FILM CO.
729 Seventh Avenue, New York.
The Russian Revolution.

PAN-AMERICAN FILM CORP.
Philadelphia, Pa.
Things People Should Know.

PATHE EXCHANGE, INC.
25 West 45th Street, New York.
To-Day (Seven Parts—Drama).
Mad Lover (Six Parts—Drama).

PYRAMID COMEDIES.
220 West 42d Street, New York.
In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).

RENOWNED PICTURES CORP.
1600 Broadway, New York.
The Public Defender.
Naked Hands (Five Parts—Drama).
20,000 Leagues Under the Sea.

WILLIAM N. SELIG.
58 E. Washington Street, Chicago, Ill.
The Garden of Allah.
Beware of Strangers (Eight Parts—Drama).

FRANK J. SENG.
Times Building, New York.
Parentage (Drama).

S. & S. PHOTOPLAYS, INC.
1476 Broadway, New York.
Redemption (Six Parts—Drama).
Disillusioned.
Just a Woman.

ERNEST SHIPMAN ENTERPRISES.
17 West 44th Street, New York.
(See W. H. Clifford Photo Play Co.)

STERLING PICTURES CORPORATION.
729 Seventh Avenue, New York.
Peg o' the Sea (Six Parts—Drama).
A Mute Appeal (Five Parts—Drama).
The Lash of Destiny (Five Parts—Drama).
Her Good Name (Five Parts—Drama).
Rosie O'Grady (Five Parts—Drama).
The Cloud (Five Parts—Drama).
The God of Little Children (Five Parts—Dr.)
A Mother's Ordeal (Five Parts—Drama).
Pride and the Devil (Six Parts—Drama).
Miss Deception (Five Parts—Drama).
The Law That Failed (Five Parts—Drama).
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).
(*The Following Are Cartoon Comedies, Each 500 Feet in Length.*)
She Was a Dangerous Girl.
Zippy the Fireman.
Zippy in a Sanatorium.
Zippy Buys a Pet Pup.
Slick and Tricky.
Doctor Bunny's Zoo.
The Old Forty-Niner.
Mr. Coon.
Mose Is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.
Peg of the Sea (Drama).

SUBMARINE FILM CO.
1476 Broadway, New York.
The Submarine Eye.

TRIUMPH FILM CORP.
1476 Broadway, New York.
The Libertine.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.

VENUS FILMS.
218 West 42d Street, New York.
The Triumph of Venus.

WESTERN IMPORT FILM CO.
71 West 23d Street, New York.
Mickey (Seven Parts).

W. H. PRODUCTIONS.
71 West 23d Street, New York.
(*The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.*)
"The Two Gun Man," in "The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
The Two-Gun Man in The Bargain (Six parts—Drama).
The Bandit and the Preacher (Five parts—Drama).
The Hell Hound of Alaska (Five parts—Dr.).
(*The Following Are Two-Reel Hart Productions. Released in Order Listed.*)
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

The New
RIVOLI THEATRE
is cooled in hot weather and perfectly ventilated at all times by the
TYPHOON
Cooling and Ventilating System

The owners had before them the perfectly satisfactory service given by Typhoons in their famous Rialto Theatre *for three years.*

They knew from experience that only the Typhoon System could give them the same satisfactory cooling and ventilating service in the Rivoli Theatre.

And for that reason they selected the Typhoon System for the Rivoli.

Isn't it a mighty good reason for installing Typhoons in your house?

Let us give facts and figures. Write us to-day--NOW--while you think of it.

TYPHOON FAN COMPANY
Box 205, - 1544 Broadway, - New York

Gundlach
Projection Lenses

give clean cut definition with the utmost illumination. This is all that you can expect from perfect lenses. The universal use of these lenses is the best evidence of their superior quality. They are sold on approval by all dealers and furnished as the regular equipment with the best machines.

ITS ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N.Y.

CONSERVATION AND ECONOMY
WATCHWORDS OF THE MINUTE

To all theatre owners and operators using alternating current
Improve the quality of your light—Reduce your power costs.
Obtain a noiseless arc giving a flickerless light.
Reduce the eye fatigue of your audiences.

USE
SPECIAL WHITE A. C. CARBONS

No change of equipment is necessary. Use your present lamp-house, lenses and screens. No extra wiring is necessary. Simply take out your cored carbons and replace them with Special White A. C. Carbons.

Get in line with hundreds of others who have seen the light

For direct current projection

Obtain the maximum economy by trimming your lamp with the

SILVERTIP NEGATIVE CARBON

The National-Silvertip combination—positive National Upper and negative Silvertip Lower—is built for any strength of current used in projection.

Write today for money-saving information

NATIONAL CARBON COMPANY, Inc.
Cleveland, Ohio

The Leading Concern in China

WITH

Branches and correspondents all over the country.

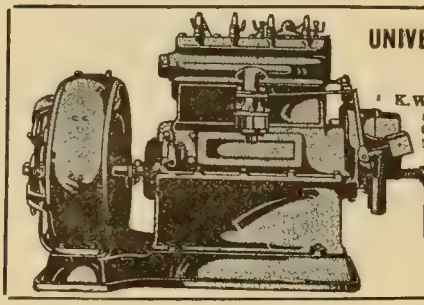
Established for Over 10 Years

Dealers in new and second hand Films, Cameras, Projectors and Accessories

TAKING OF VIEWS
PRINTING AND DEVELOPING WORK

Offers and correspondence solicited by

The Far Eastern Cinema Exchange Co.
1a Jinkee Road, Shanghai, China



UNIVERSAL ELECTRIC GENERATOR SET

4 K.W., 60 or 110 Volt. Dependable and Efficient. Smooth, Direct Current, and consequent Flickerless Light. Direct connected to 4 Cylinder, 4 Cycle Engine of unquestioned reliability. By all odds the best for Moving or Permanent Picture work.

Write for Bulletin 16

UNIVERSAL MOTOR CO.
Oshkosh, Wis.

"NEWMAN" BRASS FRAMES AND RAILS

DO YOU KNOW?

that 90% of all the brass frames used in the moving picture houses throughout the country are "NEWMAN'S"?

WHY?

Because we steadily have refused to cheapen or lower the quality of our goods, even though others have sought to undermine our prestige by underselling with cheapened products. That is one of the reasons why nine out of every ten frames sold bear the name "NEWMAN." Insist on that name and save money.

You ought to have our latest catalogue. Write us today.

The Newman Mfg. Company

Established 1882
Frames, Easels, Grilles, Rails, Signs, Choppers, Kick Plates, Door Bars

717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

Guaranteed Rebuilt Moving Picture Machines

We have on hand all makes of rebuilt machines which we GUARANTEE to be in A-1 ADJUSTMENT, all worn parts having been replaced by NEW PARTS.

Simplex, Complete with Lenses and Rheostat, Hand Drive	$125.00
Simplex, Complete with Lenses and Rheostat, Motor Drive	160.00
Power's 6A, Complete with Lenses and Rheostat, Hand Drive	75.00
Power's 6A, Complete with Lenses and Rheostat, Motor Drive	110.00
Power's 6, Complete with Lenses and Rheostat	75.00
Motio, 1908, Complete with Lenses and Rheostat	25.00
Motio, 1909, Complete with Lenses and Rheostat	30.00
Edison Exhibition Model, Complete with Lenses and Rheostat	25.00
Standard, 1915 Model, Complete with Lenses and Rheostat	50.00
Ft. Wayne A. C. to D. C. Generator, used 3 weeks, 110 volt, 60 cyc., 1 phase	200.00

All orders subject to prior sale.

Write today for Particulars and Catalog

Amusement Supply Company

Largest Exclusive Dealers to the Moving Picture Trade

300-302 Mallers Bldg. CHICAGO, ILLINOIS 5 S. Wabash Avenue

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens, and Everything for the Theatre

In answering advertisements, please mention The Moving Picture World

EASTMAN FILM

The result of highest grade materials and painstaking manufacture is shown in the results on the screen.

Identifiable by the words "Eastman" and "Kodak" on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

TWENTY-TWO

Balcony Steps Lighted with "AISLELITES"

OUR ILLUSTRATED CIRCULAR IS INTERESTING. GET A COPY.

THE BROOKINS COMPANY
Euclid and E. 18th St. Cleveland, Ohio

SPECIALISTS IN LIGHTING EQUIPMENT

Motor Drive—17"x17"x7". Weighs but 20 Pounds. Takes Standard Size Reels and Film.

Exhibit in Small Towns—

Attach the De Vry to any light circuit. Independent lighting plant or storage batteries.

"Have been doing a little showing this week. Used a hall last night in the back woods, and, in spite of the rain and severe winds, took in nearly $20.00. The night before, in a much smaller place, took in $25.25, and other towns up to $37.00, and it can be done night after night.

"The hall the night I took in $25.25 cost me just $2.00. Am showing six reels and charging 15c. and 25c., and using a Storage Battery. Respectfully yours,

"(Signed) A. S. ROCKWELL."

Packard Motor Company are using 26 De Vry's

The DE VRY CORPORATION, 117 North Fifth Ave., CHICAGO, ILL.

PERFECTION IN PROJECTION **Gold King Screen**

10 Days' Trial

No. 1 Grade, 75c.; No. 2 Grade, 50c.—Stretchers included

Try before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

Duhem Motion Picture Mfg. Co.

Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED

CAMERA MEN SENT ANYWHERE

985 Market Street San Francisco, Cal.

La Cinematografia Italiana ed Estera

Official Organ of the Italian Cinematograph Union

PUBLISHED ON THE 15th AND 30th OF EACH MONTH

Foreign Subscription: 20 francs. per annum

Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street, W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.

Appointed by Agreement Dated 7/8/14 THE OFFICIAL ORGAN of THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

Send For Our

New Theatre Catalog

Eighty full-page illustrations—many in colors—of theatres we have ornamented.

THE CRYSTAL THEATRE, CHICAGO
Schaefer Bros., Owners
Chicago's Largest One-Floor Auditorium

Our new catalog will give you many valuable ideas of theatre design and arrangement

Send Plans for Special Designs o

Ornamental Plaster Decorations

THE DECORATORS SUPPLY CO.
Archer Ave. and Leo St. CHICAGO, ILL.

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York Phone—Chelsea 3227
425 Ashland Block, Chicago Phone—Randolph 2003

Addressing Multigraphing Printing Typewriting

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs $4.80 less.

ONE YEAR.....$3.00
SIX MONTHS.....$1.50
See title page for rates Canada and Foreign

MOVING PICTURE WORLD
516 Fifth Avenue, New York

.....

.....

.....

Please fill in the name of your Theatre.....
Cut Out and Mail To-day—Now!

ORGANIZATION

The early process of development and growth being passed, the MOVING PICTURE WORLD has effected a systematic organization of thoroughly competent men whose officers, agents and general staff are working together for one common end——

EXHIBITOR SERVICE

That we have attained this end cannot be denied. That the Exhibitor is being served and served well is shown by the amount of weekly circulation this publication enjoys in excess of any other paper. Following is one of the many letters we receive daily:

Jan. 24th, 1918

M. P. World

New York

Gentlemen:

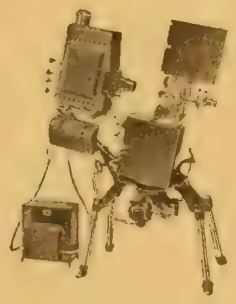
Enclosed find check to cover one year's service of the Old, Reliable M. P. World. Have been solicited to try other trade papers which I have done for the past few months; but for Moses' sake, refill the prescription at once and send me back the "M. P. W." by return mail and every week thereafter.

Yours truly,

(----------)

United Theatre Equipment Corporation

High Grade Moving Picture Equipments and Supplies



POWERS 6B
M. P. Machine
and
Genuine Powers
Repairs Parts

HALLBERG
Motor Generators
Transformers
Regulators for Mazda
Projector Lamps

-UTE-

EDISON MAZDA "C" LAMPS
REGULAR AND PROJECTION TYPE

NATIONAL CARBONS
Give Brilliant, Steady Light

NOVELTY SLIDES
Are Up to the Minute and Beautiful to Look At

SERVICE
BEGINS WITH THE
PLANS FOR YOUR
THEATRE AND
NEVER STOPS !

VELVET GOLD FIBRE SCREEN
Is the Last Word in Projection Screens

ACME PORTABLE PROJECTOR
For the Director's Private Office

Fulco Specialties—P. T. E. Condensers—U. T. E. Film Cement, etc.

WE KNOW HOW TO EQUIP M. P. THEATRES AND
WE DO NOT EXPERIMENT AT YOUR EXPENSE

"EVERYTHING FOR THE M. P. THEATRE EXCEPT THE FILM"

BRANCH OFFICES:

New York, N. Y.—729 Seventh Ave.
Boston, Mass.—28 Piedmont St.
Philadelphia, Pa.—1233 Vine St.
Pittsburgh, Pa.—940 Penn Ave.
Cincinnati, O.—115 W. 7th St.
Detroit, Mich.—57 E. Elizabeth St.
Omaha, Neb.—13th and Harney Sts.
Minneapolis, Minn.—16 N. 7th St.
Cleveland, O.—Columbia Bldg.
Chicago, Ill.—154 W. Lake St.

U. T. E. SALES AGENTS:

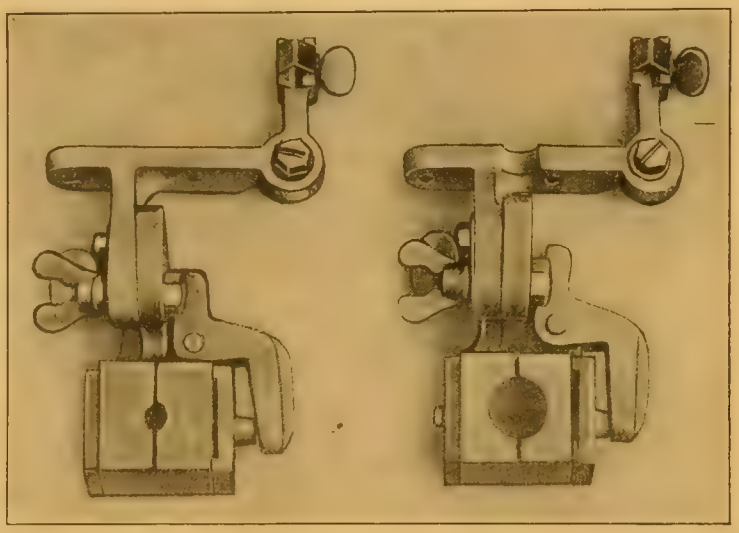
Kansas City, Mo.—K. C. Machine & Supply Co., Inc., 813 Walnut St.
Des Moines, Ia.—K. C. Machine & Supply Co., Inc., Utica Building

United Theatre Equipment Corporation

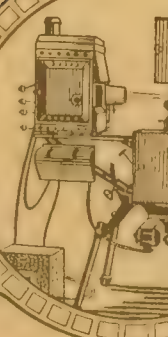
H. T. EDWARDS, Pres. J. H. HALLBERG, Vice-Pres.

Executive Offices: 1604 Broadway, New York

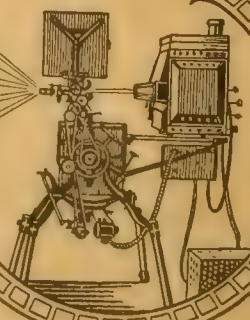
"GRIP-O"



"GRIP-O" is the name of our New Carbon Holder. The clamping member consists of two heavy inserts held fast between two walls by means of a screw. Each insert is grooved to fit half the circumference of a carbon. When the carbon is placed between the inserts and the screw tightened, the result is a perfect contact extending almost around the entire circumference of the carbon. The inserts are grooved in a number of sizes to fit any carbon.



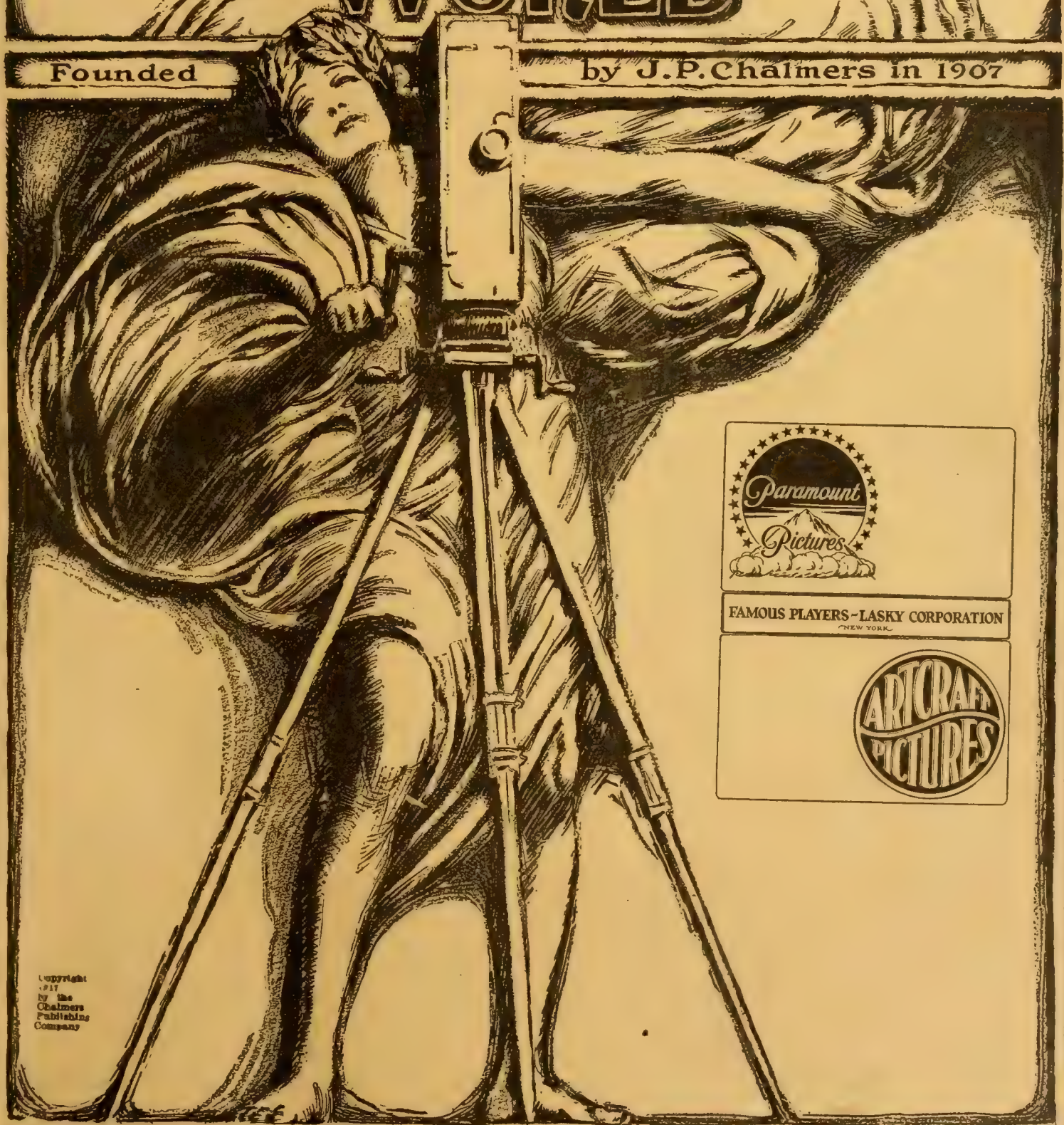
NICHOLAS POWER COMPANY
INCORPORATED
PIONEERS OF PROJECTION
90 GOLD ST. NEW YORK



Vol. 35, No 8 February 23, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907



Copyright 1917 by the Chalmers Publishing Company

Chalmers Publishing Company 516 Fifth Ave. New York

Exhibitors wrote this Jewel "Ad"

Extracts from letters received by Motion Picture News and published in that trade paper under the heading of "Exhibitors Box Office Reports"

Dorothy Phillips in "PAY ME"

"Fine western"
"Great production"
"Lives up to its advertising"

"SIRENS OF THE SEA"

"Patrons liked this"
"A beautiful production"
"Well liked"

"The MAN without a COUNTRY"

"Fine patriotic production"
"Any American audience will like it"
"Extra good attraction"
"Great Business second day"

"COME THROUGH"

"Rattling good picture"
"Four big days on this"
"Did greater business on this than on Hart"
"Very good picture. Drew well four days"
"Very fine subject"

If you have overlooked any of these proved successes, there is a Jewel exchange near you.

JEWEL 1600 BROADWAY NEW YORK

GEORGE K. SPOOR presents
TAYLOR HOLMES
WITH ALL STAR CAST
in
"Ruggles of Red Gap"
By HARRY LEON WILSON
ARRANGE YOUR BOOKINGS FOR THIS ULTRA PICTURE NOW. BACKED BY A NATIONAL BILLBOARD ADVERTISING CAMPAIGN.
Distributed by George Kleine System Throughout the United States
Perfection Pictures

"Sail away with the shanghaied Cowpunchers—and laugh your fool head off!"

"WILD WOMEN"

a Harry Carey Production

in 5 Romantic Riots

Rigged up by Jack Ford

UNIVERSAL FILM MFG CO.

Carl Laemmle
President
1600 Broadway N.Y.

STANDARD PICTURES

BIGGEST ATTRACTIONS ON THE SCREEN NOW OPEN FOR BOOKING AT RENTAL PRICES WITHIN THE MEANS OF EVERY EXHIBITOR.

SUBJECT	STAR	LENGTH IN REELS
WHEN A MAN SEES RED	William Farnum	6
THE ROSE OF BLOOD	Theda Bara	6
JACK AND THE BEANSTALK	Virginia Lee Corbin Francis Carpenter	8
THE SPY	Dustin Farnum	6
TROUBLEMAKERS	Jane and Katherine Lee	5
THE HONOR SYSTEM	George Walsh Gladys Brockwell Miriam Cooper	8
CAMILLE	Theda Bara	5
ALADDIN AND THE WONDERFUL LAMP	Virginia Lee Corbin Francis Carpenter	6
DU BARRY	Theda Bara	6
CHEATING THE PUBLIC	All Star Cast	7
LES MISERABLES	William Farnum	8
TREASURE ISLAND	Virginia Lee Corbin Francis Carpenter	5
THE FORBIDDEN PATH	Theda Bara	6
A DAUGHTER OF THE GODS	Annette Kellermann	8
THE HEART OF A LION	William Farnum	6

APPLY FOR IMMEDIATE PLAYING DAYS AT NEAREST BRANCH OFFICE

FOX FILM CORPORATION

HEAD OFFICE 130 W. 46th STREET, NEW YORK CITY

Fox Special Features

One a week
52- a year

WILLIAM FOX *offers*
The greatest month of motion picture entertainment ever accumulated in one weekly service

PEGGY HYLAND
in The DEBT
of HONOR

Peggy's debut as a Fox Star
Directed by O.A.C. Lund
"Here's a dash of paprika"

Additional March Releases

R.A.WALSH'S
1918 Master-Drama
WOMAN *and the* LAW

JEWEL CARMEN *in*
The GIRL *with the*
CHAMPAGNE EYES

VIRGINIA PEARSON
in
A DAUGHTER *of* FRANCE

Contract now at nearest Fox Branch

FOX FILM CORPORATION

It makes no difference whether the ground hog saw his shadow or not ~ *The* sun is always shining for exhibitors who play

William Fox's ~ Henry Lehrman

SUNSHINE COMEDIES

CONTRACT NOW

"Hungry Lions in a Hospital"
"The Son of a Gun" "Damaged-No Goods"
"Are Married Policemen Safe"
"A Milk-Fed Vamp" "His Smashing Career"
"Roaring Lions and Wedding Bells"
"Shadows of Her Pest"

FOX FILM CORPORATION

TRIANGLE

Here's the Proof

You have read our recent advertisements describing the new Triangle policy towards exhibitors? We have told you of the box office value of Triangle pictures, of the fair and square business methods of Triangle, and of the fact that ***Triangle prices enable any exhibitor to make money.***

We have also told you that exhibitors appreciate the policy of Triangle and as a result are flocking to the Triangle standard.

Here is a letter from Mr. H. R. Mason, who operates the Acme, Crystal and Rex Theatres at Goldsboro, N. C., which will give you the experience of an exhibitor who is using Triangle service.

"Regarding using Triangle Service, will say that ever since the majority of the manufacturers adopted the plan of shifting the Film Footage Tax to the exhibitors, we have been using from one to three Triangle dramas and comedies every week, besides the two-reel Keystone Comedy every Saturday for the past year or more. It gives me much pleasure to say that both the dramas and the comedies have been entirely satisfactory to me and my patrons, and business I am glad to say has not fallen off and if anything increased as a result of the change. On the days that we run pictures only, we get just as good if not better results from the Triangle Service as the Taxed Service, and what's most interesting to us is that we are getting the service for almost half of what we have paid for the Taxed Service.

I am indeed glad that you, together with a few of the other recognized manufacturers, decided to align yourselves on the side of the exhibitor, for to defeat the exhibitor, you have defeated the whole business, and you are to be commended by the exhibitors for the stand you took and are now taking in their behalf.

TRIANGLE

If the service we are now getting from your company continues to hold up as it has since we began with you the last time, it would not surprise me a bit if your Atlanta exchange will not receive shortly an order for their entire output.

While attending the convention of the North Carolina League held in Raleigh last week, I came in contact with a number of the real North Carolina exhibitors, and those that are using and have been using Triangle service for the same reason and beginning at the same time I did, had everything to say in its praise, and naturally with the endorsements Triangle received from these influential men, your Atlanta office should be taking on a bunch of new business.

I sincerely trust that exhibitors all over the country will rally around the TRIANGLE banner and accord you the support you so much deserve, and in doing so they will not only help you but help themselves by getting a consistent and well balanced service at a price they can afford to pay, and no WAR TAX.

Assuring you of my appreciation for the stand you have taken, and for the excellent service I am getting from your company, and that should the occasion arise that I can be of any assistance to you, I am yours to command.

Yours sincerely,

H. R. MASON, (Signed).'

Do not Mr. Mason's statements inspire you? Are you satisfied with the service that you are now securing for your theatre? Let us suggest that you get in touch with the Triangle Exchange nearest you so as to know exactly what Triangle has to offer you.

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH	R. W. LYNCH	FRED KENT	Y. F. FREEMAN
President	Vice-President	Treasurer	Gen. Mgr.

MARY PICKFORD
in
"STELLA MARIS"

BY WILLIAM J. LOCKE, SCENARIO BY FRANCES MARION
DIRECTED BY MARSHALL NEILAN

An ARTCRAFT Picture

"STELLA MARIS" already has taken its place as Mary Pickford's masterpiece. It is the picture the fans will use as a basis for judging all pictures for years to come.

"Almost as good as 'Stella Maris'" will mean a photoplay "almost" perfect. Here's what the New York City newspapers told their readers about "Stella Maris" when it was presented by Harold Edel at the Strand Theatre:

The Sun—"Such artful mimicry in the simultaneous delineation of two sharply contrasted characters is rarely to be seen as Mary Pickford is doing it this week on the screen at the Strand Theatre. . . . The picture, with its many novel incidents, extraordinary photography and its interesting story undoubtedly lifts the actress as high as she has ever gone in her art."

The Tribune—"Mary Pickford did wonderful character work as the little waif who bore slight resemblance to her beautiful Stella Maris. If any there be who think that Mary Pickford is not a great actress let him go to see 'Stella Maris' and be converted."

The Evening Telegram—"When worshippers at the shrine of Mary Pickford have seen 'Stella Maris' which is at the Strand this week, they will probably be more devoted than ever."

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L LASKY *Vice Pres* CECIL B DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Paramount-Mack Sennett Comedies

"An International Sneak"

—is well named !!!

Everybody in your town will take the tip when you advertise it,

—the people who saw the other PARAMOUNT-MACK SENNETT COMEDIES will be there and so will all the others they talked to about them.

Father will sneak out of the lodge meeting;

—and brother, will be the only one that doesn't sneak out;

—he and the whole gang *will be there* and they don't care who knows it,

Of course, nobody is so undignified as to yell—

—but what other word describes the reception given PARAMOUNT-MACK SENNETT COMEDIES?

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK.

ARTCRAFT PICTURES

Paramount Pictures

Paramount-Mack Sennett Comedies

"AN INTERNATIONAL SNEAK"

with

Chester Conklin

Billy Armstrong

and

Ethel Teare

produced under the personal supervision of

MACK SENNETT

the father—so to speak - of screen comedy and the most original comedy director and producer in the world.

J. Stuart Blackton

The Master of Screencraft

Presents

"The World For Sale"

From the Novel by

Sir Gilbert Parker

Picturized and personally directed by

J. STUART BLACKTON

A Paramount Picture

J. STUART BLACKTON productions are "pyramiders." Each one piles up even more business for you than the one before.

J. Stuart Blackton is a big drawing card in motion pictures and his fame grows even greater with the release of each of his Paramount Pictures.

Ann Little and Conway Tearle are featured players in this story of the Northwest. It's worth a long run.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L LASKY *Vice Pres* CECIL B DE MILLE *Director General*
NEW YORK

Goldwyn Pictures

4,000 Exhibitors *now have* "That Goldwyn Feeling"

EXHIBITORS everywhere are making a profit by presenting Goldwyn Pictures in their theatres—and *today profits come ahead of everything else.*

Goldwyn productions are stronger and the Goldwyn stars have gained tremendously in popular favor. Next to profits these points are second in importance to exhibitors.

Only a letter like this one from Ned Burns, manager of the New Theatre, Staunton, Va., can describe the enthusiasm and confidence of the 4,000 Goldwyn Pictures exhibitors of North America:

"Goldwyn has established a record for consistency in high-grade production. A feeling of pride goes with the presentation of Goldwyn Pictures. This feeling makes a manager want to stand in his lobby and say to his people: 'Come in and see what I've got. Nobody in the world has anything finer.' . . . .

"We are pleased with the service you give us. We are a small town customer and we value the fair and kindly consideration we receive."

Goldwyn invites the many exhibitors who have not yet booked Goldwyn productions to test the strength of our stars and productions on the basis of *box-office profits.*

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH
President
16 East 42d Street

EDGAR SELWYN
Vice President
New York City

Goldwyn Pictures

Madge Kennedy's Biggest Screen Hit Will Help Your Box-Office.

EACH new picture increases the popularity and *drawing power* of Madge Kennedy—the star of a thousand surprises. First "Baby Mine," then "Nearly Married" took the nation-wide public by storm and won for this joyous girl the instant affection of millions.

And now comes her most unusual and powerful production—a swift-moving story of action, ever-changing plot, jealousy, suspicion, laughter and *speed.*

Box-offices everywhere will profit instantly by presenting

Madge Kennedy

with her eyes and her smile

in

Our Little Wife

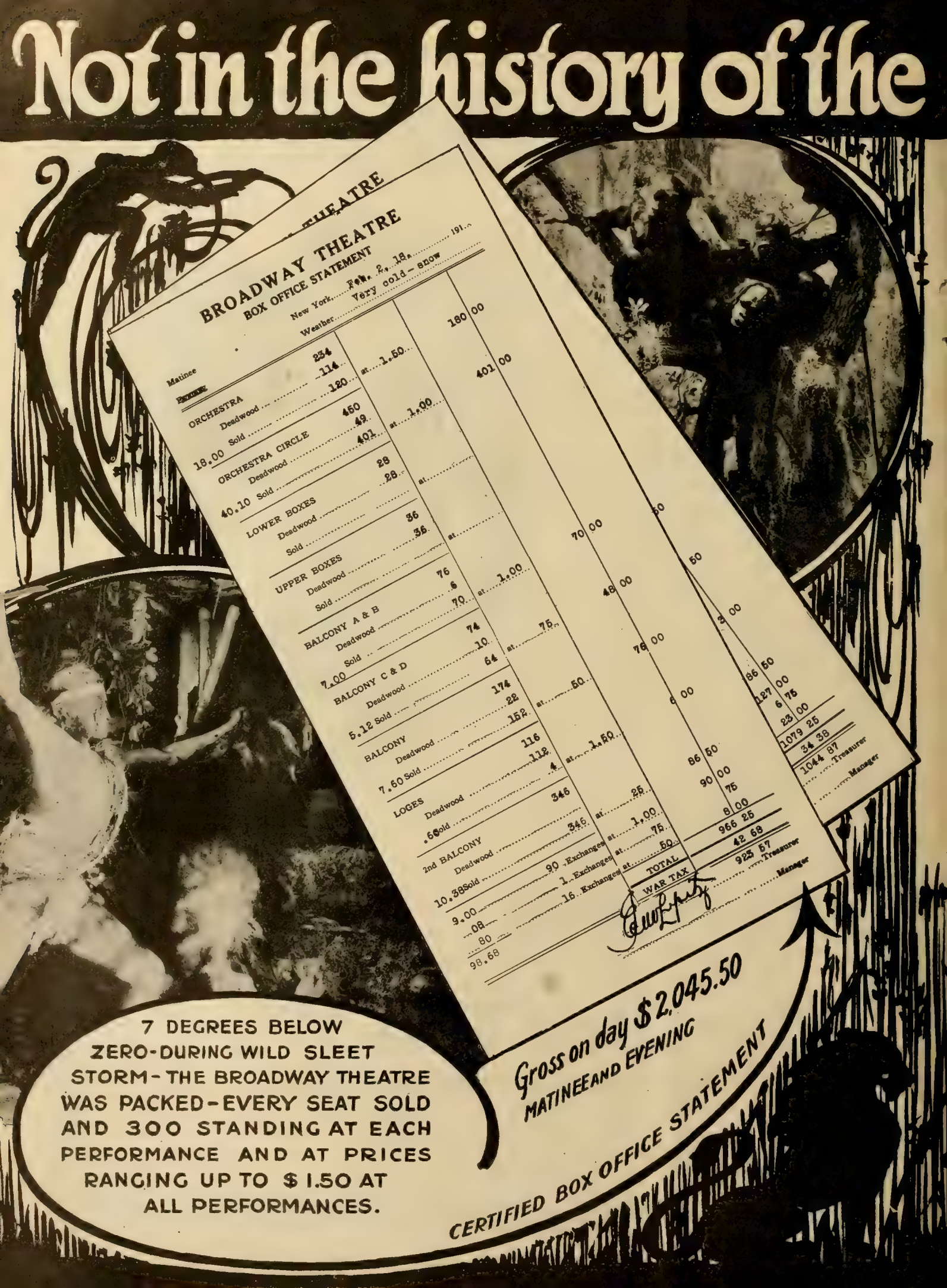
from the stage success by Avery Hopwood

Directed by Edward Dillon.

Released everywhere: February 10.

GOLDWYN PICTURES CORPORATION
16 East 42d Street New York City

Not in the history of the



7 DEGREES BELOW ZERO-DURING WILD SLEET STORM-THE BROADWAY THEATRE WAS PACKED-EVERY SEAT SOLD AND 300 STANDING AT EACH PERFORMANCE AND AT PRICES RANGING UP TO $1.50 AT ALL PERFORMANCES.

Gross on day $2,045.50 MATINEE AND EVENING

CERTIFIED BOX OFFICE STATEMENT

screen has this been

DONE BEFORE

TARZAN OF THE APES

Is the only Picture on Broadway playing to profitable business

THE THREE BIGGEST SUCCESSES OF THE PAST 4 YEARS

Fred Stone in "Jack O'Lantern"

David Belosco's "The Tiger Rose"

"Tarzan of the Apes"

NATIONAL FILM CORPORATION
OF AMERICA

N

NEW YORK OFFICES 1604 BROADWAY
PHONE BRYANT 8825-8826

MAIN OFFICE AND STUDIOS HOLLYWOOD, CAL.

WILLIAM PARSONS, President

Bunk

"LOOK **here, old chap,** you got to get aboard our bandwagon, and book these super de luxe, extra special productions. **'Cause why?** 'Cause the folks that buy tickets just eat this star of ours up; they don't care what she's acting in, so long as it's her and the **pictures cost money.** And money? Oh, Boy, this here one cost three hundred thou., and we're still spending it, selling this fine stuff to you. Sure **you got to pay for it,** and if you don't come through Hank Smith over the way will. **But don't worry** about that. It's going to bring you in exactly five times as much money as your house can hold. . . ."

So, Friend Exhibitor, you book it. And **ten to one you lose,** and then you cuss and you swear—till the salesman comes around next time. And—

That's Bunk

vs.

Performance

A **VERY wise man** once said: "By their works shall ye know them."

Paralta Plays were planned to **make good.** They were taken in hand by W. W. Hodkinson because they were solidly good. The **ten plays** already finished have all passed the one test of MAKING GOOD. The full twenty-four pictures of the three **star series,** already laid out, are planned with one end—to make good.

Back of these promises is **the word** of W. W. Hodkinson, who never put over an ounce of bunk in all his history.

But TODAY you need take no man's promise, because the Paralta Plays are making good **before your eyes,** in theatres, in reviews, in letters, in the **enthusiasm of fans.** And

That's Performance

Take the first four **Paralta Plays,** four of the most solid, substantial successes ever shown in the theatres which have booked them. Four of the most uniformly successful plays in the judgment of the trade reviews. Four of the most consistently good pictures that the hardest headed men in the business ever handled.

A MAN'S MAN
with J. Warren Kerrigan

MADAM WHO
with Bessie Barriscale

HIS ROBE OF HONOR
with Henry B. Walthall

THE TURN OF A CARD
with J. Warren Kerrigan

FOUR WINNERS and Hodkinson guarantees TWENTY MORE TO COME

This organization assumed the distribution of **Paralta Plays** because we knew what was coming. Our endorsement has brought many hundreds of contracts. Those exhibitors are now cashing in on their faith in W. W. Hodkinson. Their profit now means YOUR guarantee, the MAKING GOOD on the promise to furnish the very sort of pictures that are actually being delivered.

Write, phone or telegraph to "Hodkinson Service," at your nearest

GENERAL FILM EXCHANGE

If you want to get in touch with the folks in the home office, write to the

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York

Telephone: Murray Hill 2123

PARALTA PLAYS
PICK OF THE PICTURES

Bessie Barriscale *in*

Directed by
REGINALD BARKER

"Madam Who?"

Written by
HAROLD MacGRATH

ROBERT BRUNTON, Manager of Productions

Now in its **second** edition of 48 prints.
Making **big money** wherever playing.
Bound to make money **for You.**
Book it **at once.**

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE NEW YORK CITY

Foreign Distributor: Inter-Ocean Film Corporation.
Canadian Distributor: Globe Films Ltd.

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

WINS BIG SUCCESS

with

Taylor Holmes

in the George K. Spoor feature

"Uneasy Money"

E. C. Bostick, of the Merrill Theatre, Milwaukee, says:

"We did exceptionally big business with 'Uneasy Money,' and it is gratifying to say that Taylor Holmes is becoming more and more popular in this house every time he appears."

★ ★ ★ ★ ★ ★ ★

PICTURE HITS OF THE YEAR!

Look over this list and if you have missed any you and your patrons have something in store:

"SADIE GOES TO HEAVEN"
presenting Mary McAlister

"THE SMALL TOWN GUY"
presenting Taylor Holmes

"TWO BIT SEATS"
presenting Taylor Holmes

"THE FIBBERS"
presenting Bryant Washburn.

"MEN OF THE DESERT"
presenting Jack Gardner

"EFFICIENCY EDGAR'S COURTSHIP"
presenting Taylor Holmes

"SKINNER'S BABY"
presenting Bryant Washburn.

"THE RANGE BOSS"
presenting Jack Gardner

"THE DREAM DOLL"
Written and directed by Howard S. Moss

"GIFT O' GAB"
presenting Jack Gardner

"YOUNG MOTHER HUBBARD"
presenting Mary McAlister

"FOOLS FOR LUCK"
presenting Taylor Holmes

"PANTS"
presenting Mary McAlister

"OPEN PLACES"
presenting Jack Gardner

"THE GOLDEN IDIOT"
presenting Bryant Washburn.

"THE MAN WHO WAS AFRAID"
presenting Bryant Washburn.

Essanay

Distributed by
George Kleine System
throughout the United States

Perfection Pictures

The star, the director and the writers who have been associated with the greatest money-making successes the business has ever seen, have collaborated to make

The HOUSE of HATE

the New Pathe serial, the most phenominal box-office attraction that has ever been presented to the exhibitor.

"The Perils of Pauline," "The Exploits of Elaine," "The Iron Claw," "Pearl of the Army" and "The Fatal Ring," all

Pearl White

serials, have built new and better theatres, paid off mortgages, proved that no season is a dull season if you give your audiences the show, and made many exhibitors rich. And the proof of these facts lies in every town in the land!

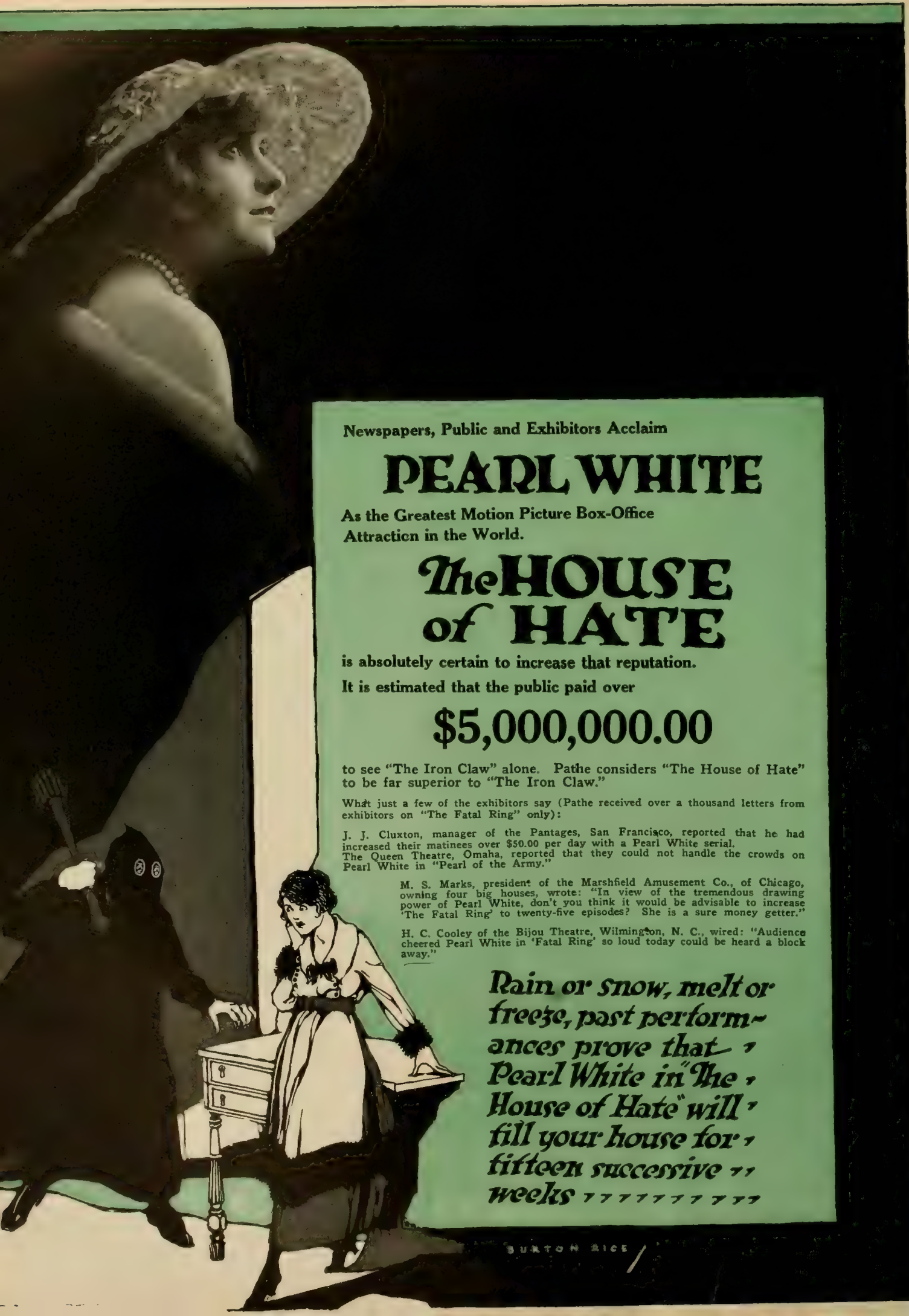
Now Pathe presents this greatest of box office stars in the most interesting, thrilling and expensive serial she has ever been in, with the most popular leading man she ever had—

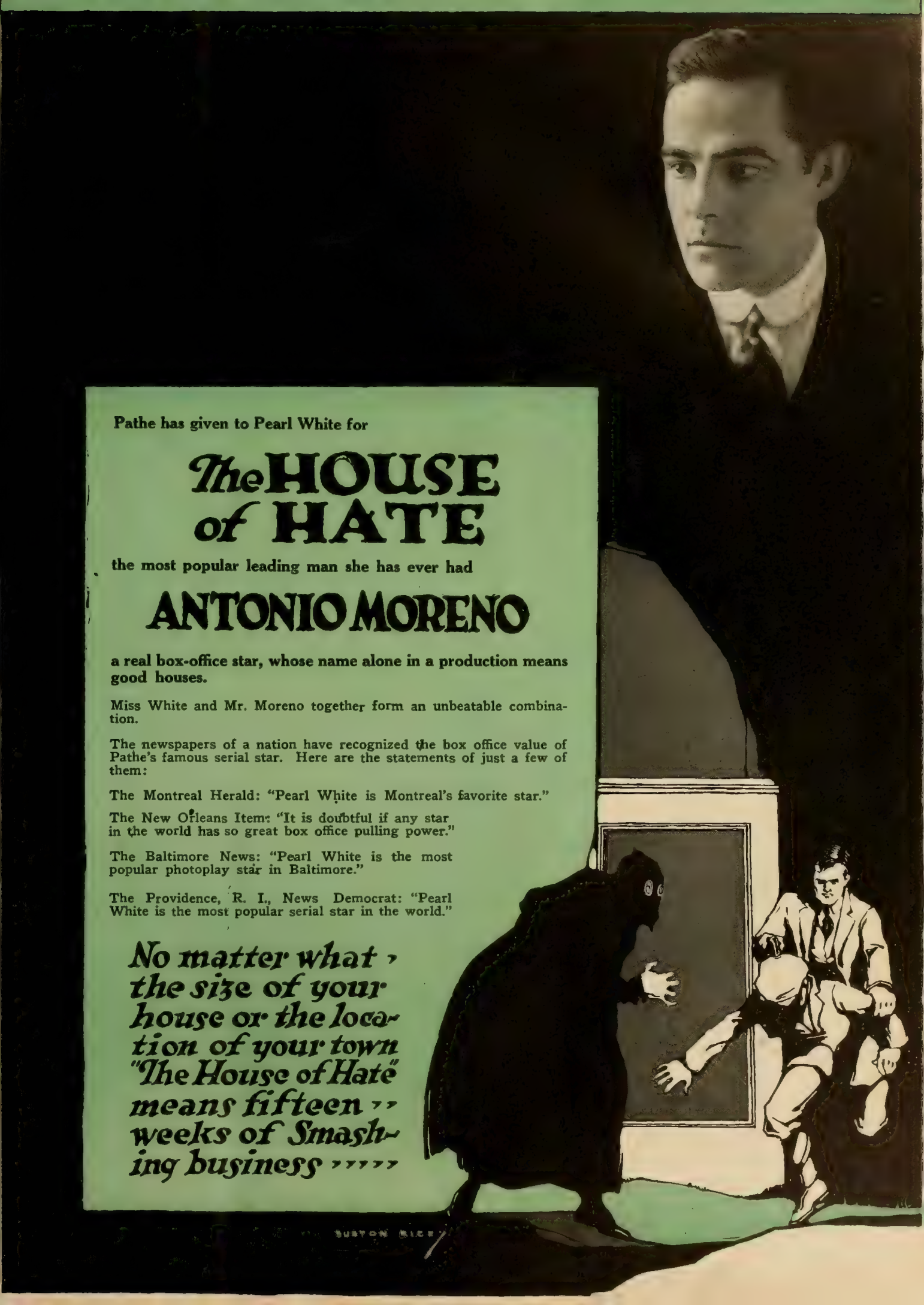
Antonio Moreno

There can be no question but what it should be the triumph of Miss White's career

Released Mar: 3rd

BURTON RICE


Newspapers, Public and Exhibitors Acclaim
PEARL WHITE
As the Greatest Motion Picture Box-Office Attraction in the World.
The HOUSE of HATE
is absolutely certain to increase that reputation.
It is estimated that the public paid over
$5,000,000.00
to see "The Iron Claw" alone. Pathe considers "The House of Hate" to be far superior to "The Iron Claw."
What just a few of the exhibitors say (Pathe received over a thousand letters from exhibitors on "The Fatal Ring" only):
J. J. Cluxton, manager of the Pantages, San Francisco, reported that he had increased their matinees over $50.00 per day with a Pearl White serial.
The Queen Theatre, Omaha, reported that they could not handle the crowds on Pearl White in "Pearl of the Army."
M. S. Marks, president of the Marshfield Amusement Co., of Chicago, owning four big houses, wrote: "In view of the tremendous drawing power of Pearl White, don't you think it would be advisable to increase 'The Fatal Ring' to twenty-five episodes? She is a sure money getter."
H. C. Cooley of the Bijou Theatre, Wilmington, N. C., wired: "Audience cheered Pearl White in 'Fatal Ring' so loud today could be heard a block away."
Rain or snow, melt or freeze, past performances prove that Pearl White in "The House of Hate" will fill your house for fifteen successive weeks
BURTON RICE



Pathe has given to Pearl White for

The HOUSE of HATE

the most popular leading man she has ever had

ANTONIO MORENO

a real box-office star, whose name alone in a production means good houses.

Miss White and Mr. Moreno together form an unbeatable combination.

The newspapers of a nation have recognized the box office value of Pathe's famous serial star. Here are the statements of just a few of them:

The Montreal Herald: "Pearl White is Montreal's favorite star."

The New Orleans Item: "It is doubtful if any star in the world has so great box office pulling power."

The Baltimore News: "Pearl White is the most popular photoplay star in Baltimore."

The Providence, R. I., News Democrat: "Pearl White is the most popular serial star in the world."

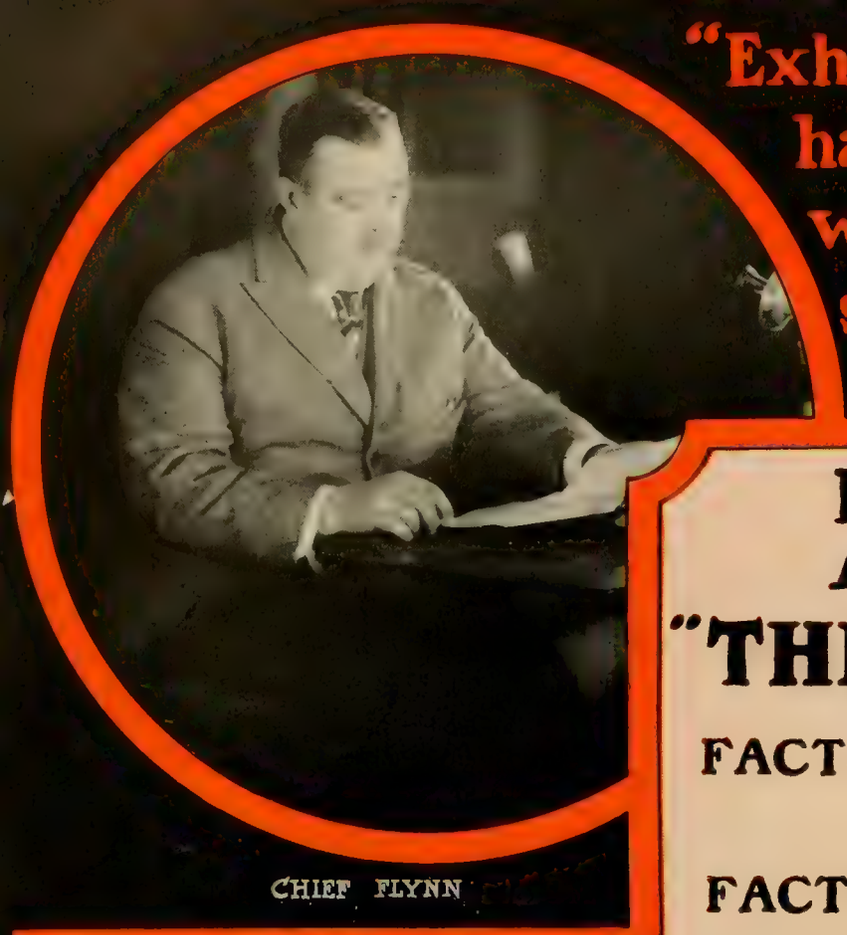
No matter what the size of your house or the location of your town "The House of Hate" means fifteen weeks of Smashing business

The Director and Writers of
The HOUSE of HATE
Have proven by past successes their mastery of serial art
George B. Seitz, the director, wrote the scenarios of "The Perils of Pauline," "The Exploits of Elaine," and "The Iron Claw," all phenomenally successful. He directed "The Fatal Ring," another clean up. No director in the business has been associated with so many or so popular serials. The sets, photography, and direction of "The House of Hate" are perfect.
Arthur B. Reeve is the author of the famous "Craig Kennedy" stories in the Cosmopolitan. He was also the author of "The Exploits of Elaine" serial. With Chas. A. Logue, another successful author, he wrote "The House of Hate."
Bertram Millhauser, the author of the scenario, also wrote the scenarios for "Mystery of the Double Cross," and "The Fatal Ring."
Louis J. Gasnier, president of the Astra Co., which produced "The House of Hate," directed "The Perils of Pauline," the first of the long line of successful serials put out by Pathe. As president of the Astra he supervised the production of "The Iron Claw," "Mystery of the Double Cross" and "The Fatal Ring."
Pathé has released seventeen successful serials: No other house can anywhere near approach that record. Pathé goes on record as saying that "The House of Hate" is the greatest serial of them all!!
Booking Now
Released March 3rd
BURTON RICE

COMPLETE
ADVERTISING
& PUBLICITY
CAMPAIGNS
AMERICA'S
SERIAL
SUPREME
THE EAGLE'S EYE
by WILLIAM J. FLYNN
RECENTLY RETIRED
CHIEF OF THE U.S. SECRET SERVICE

"Exhibitors in any theater have not room enough who will want to see serial"

Dramatic Mirror



CHIEF FLYNN

FACTS Mirrored in "THE EAGLE'S EYE"

FACTS about Imperial Germany's spies and plots in America are the foundation of the marvelous story in each of the twenty episodes of "The Eagle's Eye"—

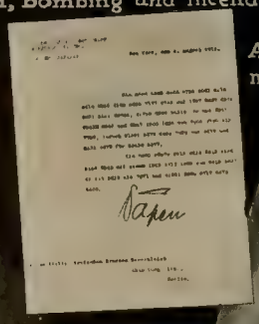
FACTS obtained by William J. Flynn, recently retired Chief of the Secret Service, when he was combating the enemy plotters against American lives and American industries—

FACTS in the first episode—"The Hidden Death"—show how Imperial German agents in America made plans for torpedoing the Lusitania.

FACTS about how Imperial German Secret agents conspired to blow up the Hotel Ansonia in New York City the night of the Naval Ball, are pictured with powerful dramatic tensity in the second episode—"The Naval Ball Conspiracy."

FACTS of how the Kaiser's arch-conspirators schemed to destroy a part of the Atlantic Fleet with electrically controlled torpedoes, while it steamed down the Hudson river on Presidential Review, are pictured with exciting suspense in the third episode, "The Plot Against the Fleet."

Dr. HEINRICH ALBERT, custodian of Imperial German funds for crimes of arson, bombing and incendiarism.



A German code message

Portfolio taken from Dr. Albert

MARGUERITE SNOW as Dixie Mason

will find that they to hold the people and follow this

FACTS for you to consider in figuring the box office value of "The Eagle's Eye."

A serial unequalled in timeliness and appeal.

Sponsored by Chief Flynn.

That the revelations in "The Eagle's Eye" are the greatest topic of interest in every newspaper in the country—excepting only the world war itself.

That you are booking the picturization of a great national drama, touching intimately the welfare and interest of every one of your patrons.

That its leading characters,

KING BAGGOT
AND
MARGUERITE SNOW

are box office values.

That you can be assured of splendid dramatic action, thrills, and perfect photography because it is produced by

THE WHARTONS

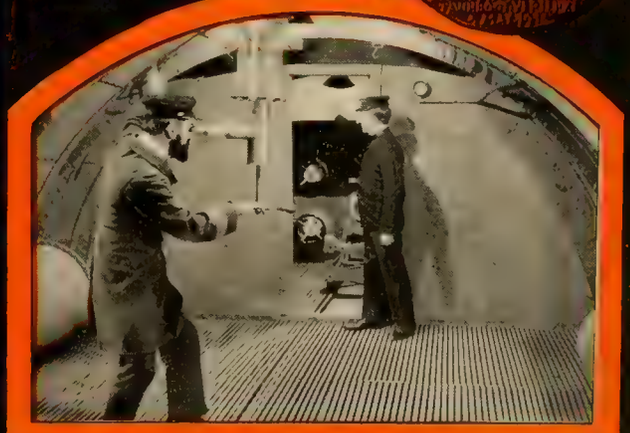
Distributed by

FOURSQUARE EXCHANGES

BOOKING OFFICES IN PRINCIPAL CITIES

Frustrating the Imperial German spy plot to murder 800 American Naval officers blowing up the Hotel Ansonia, N.Y.

LUSITANIA medal issued in Berlin 2 DAYS BEFORE the ship was sunk



Ready to torpedo the LUSITANIA

KING BAGGOT as Harrison Grant

Robert Fay's forged passport

Count von BERNSTORFF

ITHACA, N.Y.

THE WHARTONS PRESENT-

"THE EAGLE'S EYE"

with KING BAGGOT & MARGUERITE SNOW.

A SERIAL IN TWENTY EPISODES
DISTRIBUTED THROUGH
FOUR-SQUARE EXCHANGES

TO ALL EXHIBITORS

Two of the most prominent Exhibitors in the country

(Shackman's 81st Street Theatre, New York)
(Poli's Grand Theatre, Worcester, Mass.)

have booked for One Solid Week Wm. S. Hart as "THE TWO-GUN MAN" in "THE BARGAIN."

ALL THIS WEEK

BECAUSE

They Are Convinced That Its Exceptional Merit Will Bring BIG PROFITS TO THEIR BOX OFFICES!

To be released soon. The second and third WM. S. HART Super-Features, "The BANDIT and the PREACHER" and "The HELL-HOUND of ALASKA." Also the series of 28 selected

MACK SENNETT-KEYSTONE COMEDIES

W. H. PRODUCTIONS CO.

71 West 23rd Street — Phone, Gramercy 3027 — NEW YORK

MABEL NORMAND

"MR. SENNETT IS A GREAT DIRECTOR—HE REALIZED THAT I—PERSONALLY—COULD DO MY BEST WORK IN 'MICKEY' IF I WAS NOT TIED DOWN TO SET RULES AND THUS I WAS ENABLED TO ACT NATURALLY—JUST LIKE—

Mabel Normand"

World Rights Controlled by

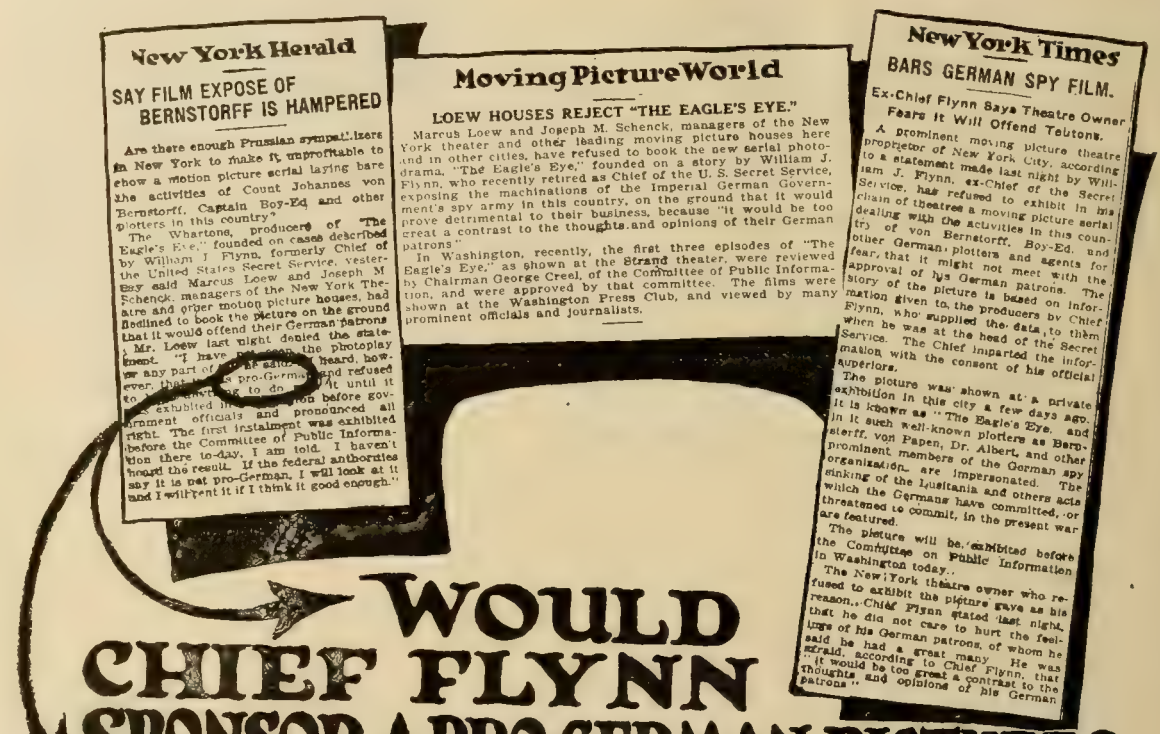
WESTERN

in "MICKEY" 7 reels

In the MACK SENNETT
$300,000 Production
"MICKEY"
Every Phase of human nature is touched upon. It will make a UNIVERSAL APPEAL, and is the last word in Motion Pictures.

To Be Released Soon

IMPORT CO.
1010 BROKAW BLDG. NEW YORK


New York Herald
SAY FILM EXPOSE OF BERNSTORFF IS HAMPERED
Are there enough Prussian sympathizers in New York to make it unprofitable to show a motion picture serial laying bare the activities of Count Johannes von Bernstorff, Captain Boy-Ed and other plotters in this country?
The Whartons, producers of "The Eagle's Eye," founded on cases described by William J. Flynn, formerly Chief of the United States Secret Service, yesterday said Marcus Loew and Joseph M. Schenck, managers of the New York Theatre and other motion picture houses, had declined to book the picture on the ground that it would offend their German patrons.
Mr. Loew last night denied the statement. "I have not seen the photoplay ever exhibited before government officials and pronounced all right. The first instalment was exhibited before the Committee of Public Information there to-day, I am told. I haven't heard the result. If the federal authorities say it is not pro-German, I will look at it and I will rent it if I think it good enough."
Moving Picture World
LOEW HOUSES REJECT "THE EAGLE'S EYE."
Marcus Loew and Joseph M. Schenck, managers of the New York theater and other leading moving picture houses here and in other cities, have refused to book the new serial photo-drama, "The Eagle's Eye," founded on a story by William J. Flynn, who recently retired as Chief of the U. S. Secret Service, exposing the machinations of the Imperial German Government's spy army in this country, on the ground that it would prove detrimental to their business, because "it would be too great a contrast to the thoughts and opinions of their German patrons."
In Washington, recently, the first three episodes of "The Eagle's Eye," as shown at the Strand theater, were reviewed by Chairman George Creel, of the Committee of Public Information, and were approved by that committee. The films were shown at the Washington Press Club, and viewed by many prominent officials and journalists.
New York Times
BARS GERMAN SPY FILM.
Ex-Chief Flynn Says Theatre Owner Fears It Will Offend Teutons.
A prominent moving picture theatre proprietor of New York City, according to a statement made last night by William J. Flynn, ex-Chief of the Secret Service, has refused to exhibit in his chain of theatres a moving picture serial dealing with the activities in this country of von Bernstorff, Boy-Ed, and other German plotters and agents for fear that it might not meet with the approval of his German patrons. The story of the picture is based on information given to the producers by Chief Flynn, who supplied the data to them when he was at the head of the Secret Service. The Chief imparted the information with the consent of his official superiors.
The picture was shown at a private exhibition in this city a few days ago. It is known as "The Eagle's Eye," and in it such well-known plotters as Bernstorff, von Papen, Dr. Albert, and other prominent members of the German spy organization are impersonated. The sinking of the Lusitania and others acts which the Germans have committed, or threatened to commit, in the present war are featured.
The picture will be exhibited before the Committee on Public Information in Washington today.
The New York theatre owner who refused to exhibit the picture gave as his reason, Chief Flynn stated last night, that he did not care to hurt the feelings of his German patrons, of whom he said he had a great many. He was afraid, according to Chief Flynn, that it would be too great a contrast to the thoughts and opinions of his German patrons.

WOULD CHIEF FLYNN SPONSOR A PRO-GERMAN PICTURE?

WOULD THE COMMITTEE FOR PUBLIC INFORMATION IN WASHINGTON PASS A PRO-GERMAN PICTURE WITHOUT A SINGLE CHANGE OR ELIMINATION?

What Official U. S. Government Censorship Thinks of

"THE EAGLE'S EYE"

The Committee on Public Information, composed of George Creel, Chairman; the Secretary of State, the Secretary of War, the Secretary of the Navy, officially passed and endorsed the first three episodes of this patriotic serial.

Is the Kaiser's censorship and approval also necessary to permit American propaganda pictures to be shown to American audiences?

Everyone knows that the sinking of the Lusitania was planned in the United States by Imperial German agents. They do not know that it was also planned to blow up the Hotel Ansonia, New York, and kill 800 American naval officers attending the Naval Ball. Nor do they know that an attempt was made to torpedo the Atlantic Fleet while in review before President Wilson in New York Harbor. These, and many other facts generally unknown, are revealed by Chief Flynn in "The Eagle's Eye."

Every American should know of the Imperial German Government's deliberate crimes of murder, arson and sabotage against America and its people—all the while posing as a friendly nation.

"ONE PICTURE IS WORTH MORE THAN A MILLION WORDS"

—Arthur Brisbane

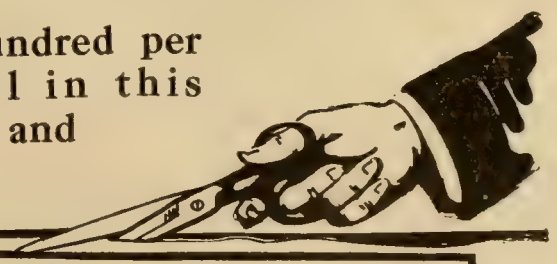
Exhibitors should give their patrons the opportunity to witness these revelations because the purpose of this serial is to inspire patriotism and foster loyalty.

Pro-Germans may thus be led to change their allegiance and disloyal Americans influenced to alter their unpatriotic views.

DOES THE KAISER RUN YOUR THEATRE?

If you are a luke-warm American, a partisan of the Kaiser, or subsidized by the Imperial German Government, don't book "The Eagle's Eye."

If your screen is one hundred per cent. for America fill in this coupon IMMEDIATELY and MAIL IT!



(After filling in this coupon, enclose it in an envelope, addressed to Foursquare Pictures, 729 Seventh Avenue, New York, or your nearest Foursquare Exchange, AND MAIL IT.) M.P.W. 223.8

City .....State .....Population.....

Theatre Name.....Seating Capacity.....

Admission Prices.....No. Weekly Changes.....

No. Theatres in Town.....Would like to start in showing "The Eagle's Eye" about.....

Signed .....

Address .....

FOURSQUARE PICTURES

Announcement Extraordinary!

After weeks of unceasing effort to find a truly **unusual** feature, FOURSQUARE PICTURES has discovered it. It is the great

THOMAS H. INCE PRODUCTION

THE CAST-OFF

WITH

BESSIE BARRISCALE

SUPPORTED BY

HOWARD HICKMAN

It is in six reels. The story—by C. Gardner Sullivan—is a bit of clean, human drama that will send the spectator from your theatre with his heart warming toward all mankind.

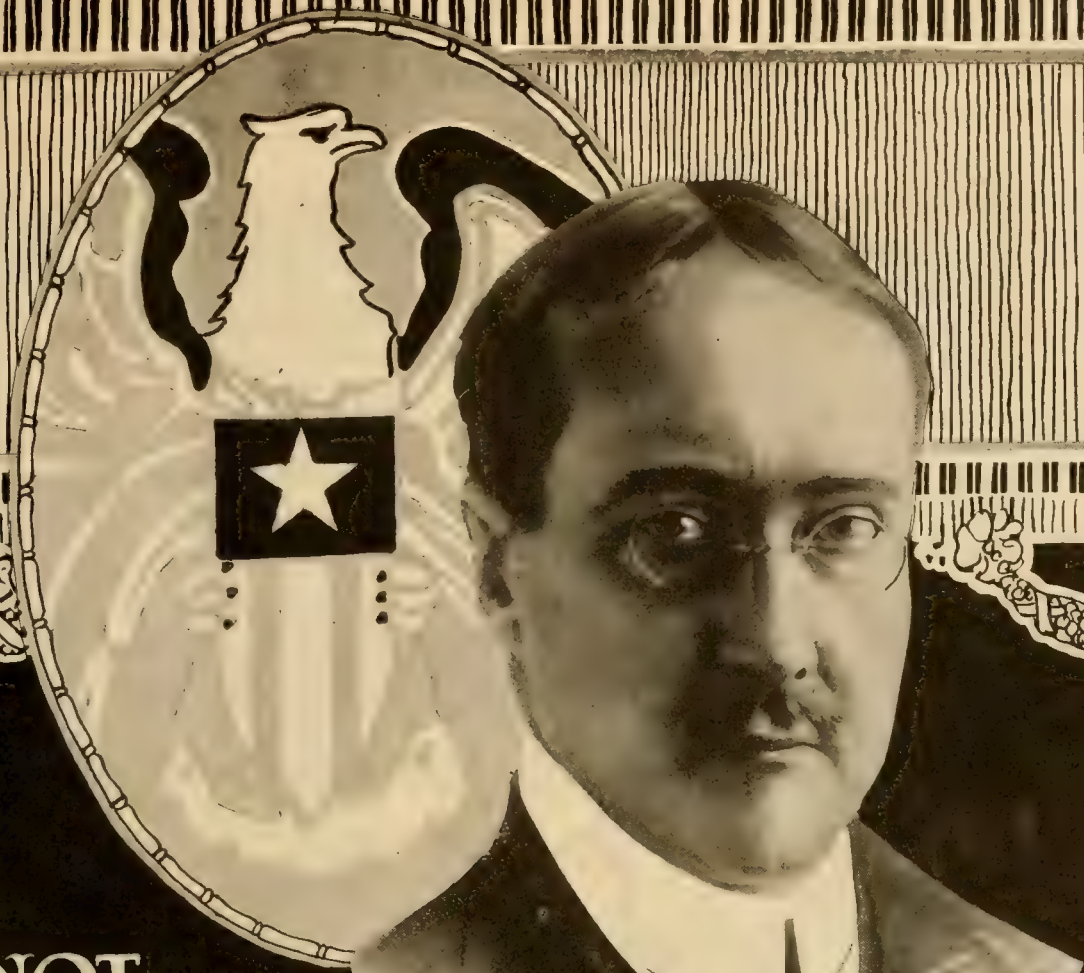
Big because it is real. With an occasional laugh—and a novel twist at the end that brings you up standing.

A **perfect** feature, played by a smashing cast. The sort of picture you are constantly looking for; that will send patrons home boosting you to every friend they meet.

HOME OFFICE
729 SEVENTH AVE.
NEW YORK CITY

BOOK NOW
AT YOUR NEAREST
FOURSQUARE EXCHANGE

BOOKING OFFICES
IN ALL
PRINCIPAL CITIES



NOT
A WAR FILM

Ambassador
JAMES W. GERARD'S
MY FOUR YEARS in GERMANY
For state right distribution

The whole inside story of Germany's diplomatic plots against America and the world

A tremendous production based on authentic facts, lavishly produced

Adapted for the screen by Chas. A. Logue
Directed by WILLIAM NIGH

MY FOUR YEARS IN GERMANY INC. 601 CANDLER BLDG. N.Y.

ALICE HOWELL
"BALLOONATICS" OF "NEPTUNE'S NAUGHTY DAUGHTER"
"AUTOMANIACS" "HER BAREBACK CAREER"
"SHE DID HER BIT"
IN THE NEW CENTURY COMEDY SCREAM
"O'BABY"
Directed by J.G. BLYSTONE
BOOK THRU ANY OFFICE OF LONGACRE DISTRIBUTING COMPANY
MAIN OFFICE
1600 BROADWAY
NEW YORK

ANN MURDOCK

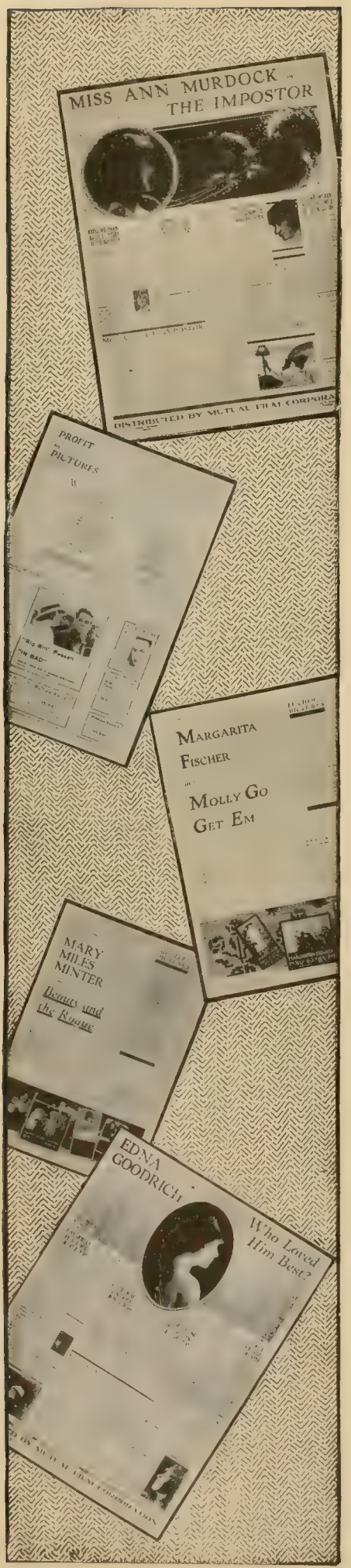
has a highly original
role as a bride for
convenience in love with
her husband, in

"MY WIFE"

One of the Charles
Frohman stage successes
in motion pictures

CERTAIN PROFIT FOR THE EXHIBITOR

Produced by
Empire All-Star Corporation

Available February Eighteen
at all exchanges of the
Mutual Film Corporation

The editor of a certain big trade paper says:

"If every distributor issued press sheets like Mutual's, there'd be no need of our service department for exhibitors."

Mutual press sheets are comprehensive and complete. Ask your branch manager to send you one.

SELECT SP PICTURES

Viewed from any angle—
a delightful comedy drama!

CONSTANCE TALMADGE

presented by Lewis J. Selznick in

"THE STUDIO GIRL"

Adapted by Paul West from the comedy "La Gamine" by Pierre Veber and Henri de Gorsse.

Directed by Charles Giblyn

"There are at least two miracles in this story," says *The Moving Picture World*. See this delightful picture, and you will have the time of your life watching them come to pass.

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

A GALAXY
from

EUGENE O'BRIEN

DAVID POWELL

FRANK A. KEENEY'S
ALL STAR CAST

CATHERINE CALVERT
THE LADY BEAUTIFUL OF THE SCREEN

NOW PRODUCING
"A ROMANCE OF THE UNDERWORLD"

By PAUL ARMSTRONG
SCREEN VERSION BY MILDRED CONSIDINE

MORE THRILLING THAN THE PLAY

A KEENEY PRODUCTION
PROTECTS YOUR BOX-OFFICE AGAINST LOSS.

DIRECTION OF JAMES KIRKWOOD

SYBIL CARMEN

EDWIN FORSBERG

KEENEY'S GENERAL OFFICES 1493 B'way. RAY C OWENS GEN'L MGR.

FAMOUS JUDGE SPEAKS

JUSTICE COLLINS OF THE COURT OF SPECIAL SESSIONS SAYS:—

"I WAS PROFOUNDLY IMPRESSED, NOT ALONE WITH THE ARTISTIC PRESENTATION OF THE SUBJECT, BUT WITH THE CONSCIOUSNESS THAT ITS DISPLAY THROUGHOUT THE COUNTRY WOULD BE FRAUGHT WITH INCALCULABLE GOOD."

CORNELIUS F. COLLINS

HARRY RAVER'S POWERFUL DRAMA

THE PUBLIC DEFENDER

WITH THE ALL STAR TRIO

FRANK KEENAN — ALMA HANLON — ROBERT EDESON

NOW BOOKING AS FOLLOWS

NEW YORK
MODERN FEATURE FILM CO
720 SEVENTH AVE.

CHICAGO
DOLL-VAN CO.
CONSUMERS BLDG.

MINNEAPOLIS
ASSOCIATED THEATRES
402 FILM EXCH BLDG.

BOSTON
BOSTON PHOTOPLAY CO.
195 PLEASANT ST.

SAN FRANCISCO
TURNER & DAHNKEN
134 GOLDEN GATE AVE.

CANADA
INDEPENDENT FILM SUPPLY CO.
7 PHILLIPS SQUARE, MONTREAL

FOR TERRITORY WIRE

RENOWNED PICTURES CORP.

1600 BROADWAY, N.Y.

LET'S TALK TURKEY!

How Much Did YOU Play To That Week?

TELEGRAM FROM GORDON'S OLYMPIC THEATRE, BOSTON:

U. S. Exhibitors' Booking Corporation FEB. 7, 1918.
Times Building, N. Y.

THE BELGIAN PACKED OUR THEATRE THE WEEK OF JAN. 21 FROM TEN A. M. UNTIL CLOSING TIME. WE HAVE NEVER BEFORE HAD A PICTURE IN OUR THEATRE THAT HAS ATTRACTED AS MANY HIGH BROWS AS THE BELGIAN DID.

GORDON'S OLYMPIC THEATRE N. H. GORDON, TREASURER.

THAT'S WHAT

SIDNEY OLCOTT'S
STUPENDOUS HEART INTEREST SPECTACLE

The Belgian

STARRING
WALKER WHITESIDE
and VALENTINE GRANT

DID FOR GORDON and will DO FOR YOU

THE AMOUNT OF MONEY A PICTURE BRINGS TO THE BOX OFFICE
IS THE ONLY REAL PROOF OF ITS VALUE

AND

THE REMARKABLE FACT ABOUT THE DRAWING POWER OF

"THE BELGIAN" is its TREMENDOUS APPEAL to THE MASSES and THE CLASSES

OF EVERY SECTION OF THE COUNTRY

WHICH INSURES A

RECORD BREAKING BUSINESS IN YOUR NEIGHBORHOOD

U. S. EXHIBITORS' BOOKING CORPORATION

FRANK G. HALL, Pres.

TOP O' THE TIMES BUILDING, NEW YORK

BOOK THROUGH THE FOLLOWING EXCHANGES:

HOFFMAN-FOURSQUARE
NEW YORK.....729 Seventh Ave.
BUFFALO.....47 W. Swan St.
CHICAGO.....207 S. Wabash Ave.
DETROIT.....304 Jos. Mack Bldg.
DENVER.....1735 Welton St.
SEATTLE.....2014 Third Ave.
PITTSBURGH.....127 Fourth Ave.

LOS ANGELES.....514 W. 8th St.
PHILADELPHIA.....1325 Vine St.
CINCINNATI.....301 Strand Theatre Bldg.
ST. LOUIS.....301 Empress Theatre Bldg.
CLEVELAND.....310 Sloan Bldg.
WASHINGTON.....8 E St., Northwest
KANSAS CITY.....1120 Walnut St.
SAN FRANCISCO.....191 Golden Gate Ave.
MINNEAPOLIS.....206 Film Exchange Bldg.

SOUTHERN STATES FILM CO.
ATLANTA.....114 Walton St.
DALLAS.....1900 Commerce St.
GLOBE FEATURE FILM CO.
NEW ENGLAND.20 Winchester St., Boston, Mass.
SUPER-FEATURE FILM CO.
CANADA.....59-61 Victoria St., Toronto, Ont.
FRANK GERSTEN, Inc.
NEW JERSEY....220 W. 42nd St., New York City

FOREIGN RIGHTS: Robertson-Cole Co., 23rd Floor, Times Bldg., New York City

NATURE'S OWN COLORS FAITHFULLY REPRODUCED

FIRST PUBLIC SHOWING

The Technicolor Motion Picture Corp.

Announces that

Arrangements have been consummated for the presentation by various touring companies

of

"THE GULF BETWEEN"

A Romance Comedy Drama in 7 Reels

Featuring

GRACE DARMOND

AND

NILES WELCH

INITIAL ENGAGEMENT

Majestic Theatre, Buffalo, N. Y.

February 25th to March 2d

Tour Under the Personal Direction of

C. A. WILLAT

General Business Manager

ERNEST SHIPMAN

NEW YORK OFFICES
17 W. 44TH STREET
PHONE MURRAY HILL { 5432 / 5433

BIG SCOOP!!

EXHIBITORS, EVERYWHERE

Note that the

S. A. LYNCH ENTERPRISES, Inc.

announce the Sale of all the

DOUGLAS FAIRBANKS

and

WM. S. HART

PICTURES

Produced by the Triangle Film Corporation for the following territories:

MASSACHUSETTS, CONNECTICUT, RHODE ISLAND, MAINE, NEW HAMPSHIRE and VERMONT:
Boston Photoplay Company, 195 Pleasant St., Boston, Mass.

EASTERN PENNSYLVANIA and SOUTHERN NEW JERSEY:
Masterpiece Film Attractions, 1225 Vine St., Philadelphia, Pa.

WESTERN PENNSYLVANIA and WEST VIRGINIA:
Quality Film Company, 404 Ferry St., Pittsburgh, Pa,

WASHINGTON, OREGON, IDAHO and MONTANA:
De Luxe Feature Film Company, 2014 Third Ave., Seattle, Wash.

DISTRICT OF COLUMBIA, MARYLAND, DELAWARE and VIRGINIA:
Super Film Attractions, Inc., Sidney B. Lust, 1209 E St., N. W., Washington, D. C.

MISSOURI, KANSAS, IOWA, NEBRASKA, TEXAS, OKLAHOMA, ARKANSAS, GEORGIA, FLORIDA, ALABAMA, S. CAROLINA, N. CAROLINA, MISSISSIPPI, LOUISIANA and TENNESSEE will be handled by the S. A. LYNCH ENTERPRISES, INC., through the TRIANGLE EXCHANGES in the following cities:

ATLANTA, NEW ORLEANS, DALLAS, ST. LOUIS, KANSAS CITY and OMAHA.

State Right Buyers Should Apply for Detailed Information Regarding Territories Not Closed as Yet to

HILLER & WILK, Inc.

1476 BROADWAY, NEW YORK

Selling Agents for the
S. A. LYNCH ENTERPRISES, Inc.

Commencing March 3rd

GAUMONT NEWS SERVICE

(Now Known as Mutual Weekly)

Will Be Released Under the

GAUMONT TRADE-MARK

WATCH FOR FURTHER ANNOUNCEMENT

Gaumont Co.

FLUSHING, N. Y.

The Mighty Strides Forward That Have Made for the Success of the Moving Picture World

are only the big crystallizations of the hundreds and even thousands of little things which progressive motion picture men everywhere—manufacturers, distributors, and exhibitors—are constantly "trying out."

The moving picture man in any branch of the industry who skims off the cream of the profit is the chap who learns first just what is going on and applies this advance information to his business.

The Moving Picture World, with a thoroughness and care which have resulted from long experience, covers the entire moving picture field.

Its news items and trade announcements are authoritative and up-to-the-minute. Its regular weekly departments are edited from the viewpoint of the individual everywhere who is looking for **real help.**

Altogether the Moving Picture World not only accurately chronicles the little things being done everywhere to make for the lasting success of the industry but, in addition, **helps the aspirant for greater success to apply the latest developments of the industry to his particular needs.**

The mails the world over will bring the Moving Picture World to your door without fuss or worry, **regularly,** each week.

Domestic $3.00 **Canada $3.50** **Foreign $4.00**

You Cannot Afford to Miss a Single Issue of the "World"—Send Us Your Subscription NOW!

CHALMERS PUBLISHING CO. 516 FIFTH AVENUE New York

THE GRAIN OF DUST

DAVID GRAHAM PHILLIPS
Dynamic Epic of Life, Love, Hate, Passion, Jealousy, Greed and Ambition.

A BOX-OFFICE LIFE SAVER

NO advertisement which might be written for this attraction could come up to the advertisement which "THE GRAIN of DUST" can write for itself.

It is a production of exceptional merit—one that has self-evident drawing power—

In other words —a production which every showman will recognize as a picture which will make money.

Furthermore, it can be had, considering its merit, at prices which make certain that both exhibitors and distributors will get the profits which the picture assures.

Distribution rights are now selling. Several territories and all foreign rights have been closed.

Exhibitors should apply direct for protection for exclusive rights.

Featuring
A Notable Cast
Including
LILLIAN WALKER
EDITH DAY
RAMSEY WALLACE
CORENNE UZZELL

All Foreign Rights
Sold to
ROBERTSON-COLE COMPANY
Singer Bldg.
New York

DIRECTED BY HARRY REVIER

All rights controlled by

CREST PICTURES

CARLE E. CARLTON, President TIMES BUILDING, New York City

TO CONTENTS

Advertising for Exhibitors....1086
Advertising Aids for Busy Managers....1140
At Leading Picture Theaters....1075
Australian Notes....1102

Baker, George, Promoted by Metro....1075
Bay State League Petitions Exchanges....1078
Berkeley Mothers' Clubs to Censor Films..1131
Billy, The Exhibitor....1075
Boston News Letter....1124
"Bright Lights Dimmed" (Drew)....1135
British Notes....1082

"Carmine of the Klondike" (Selexart)....1137
"Castoff, The" (Foursquare Pictures)....1136
Chicago News Letter....1105
Cincinnati Universal Exchanges Combine..1126
Closing Order Revoked for South....1095
"Compliments of the Season" (Broadway Star Feature)....1137
Conditions Basically Are Good, Says....1103
Critical Reviews and Comments....1135

Dallas News Letter....1120
Dayton's Warm Sunday Brings Crowds...1126
Drews, The, "On Vacation" in Florida....1103

Exhibitor Tries to Burn Theater....1097

Facts and Comments....1165
Famous Players Administrative Bureau....1073
Foreign Trade News....1098
"From Two to Six" (Triangle)....1137

Gerard Lauds Pictures....1078
Goodwin Film $118,348 Damages....1104
"Guilty Man, The" (Paramount)....1135

"Heart of Romance, The" (Fox)....1137
House of Schoenstadt, The Rise of the....1071
How It Is Done at the Strand....1085

"Inner Voice, The" (Pathe)....1135
Injunction Holds Off Kansas City Censors..1128

"Jack Spurlock, Prodigal" (Fox)....1137
"Jilted Janet" (American)....1135

Kalem Chief Writes of Spain as a Market..1070
Kaufman, What He Did With Hoquiam's Liberty....1080
"Keith of the Border" (Triangle)....1136
"Keys of the Righteous, The" (Paramount)....1137
"Knife, The" (World)....1138
Knocking Elbows with Drama....1066

Larkin, George....1096
Looks Like Censorship Repeal in Maryland....1076

McLaughlin Select Manager in Kansas City..1104
Manufacturers' Advance Notes....1113
Mayer Returns to Old Position....1103
Michigan, Big Features Make Money in....1127
Monday Closing for Eastern Canada Houses..1077
Morosco Sounds Optimistic Note....1108
Motion Picture Educator....1083
"Morgan's Raiders" (Bluebird)....1138
Motion Picture Exhibitor, The....1076
Music for the Picture....1093

Newark Theaters Hit by Tuesday Closing..1125
News of Los Angeles and Vicinity....1106

Parsons Making Comedies for Goldwyn....1096
Perret, Leonce....1097
Photoplaywright, The....1089
Picture Theaters Projected....1122
Pittsburgh, Tri-State Circuit Formed in...1134
Portland, Ore., Operators Have Auxiliary..1132
Projection Department....1090

Quarantines Hit Southern Exhibitors....1076

Rambles Round Filmtown....1100
Realism Carried too Far....1068

St. Louis Street-Carless—Theaters Suffer..1130
Screen and Press....1067
Shift Attitude on Censor....1097
"Song of Songs, The" (Paramount)....1135
Spokes from the Hub....1081
State Rights Department....1109
Sunday Opening in Kentucky, Would Legalize....1078

"Tarzan," Putting Over....1108
"The Thing's the Play" (Broadway Star Feature)....1137
This Week's Digest....1068
Tourneur, Maurice....1104
Trinity of the Screen, The Comic....1067
"Turn of a Card, The" (Paralta)....1138
Tuscania Had Been in Pictures....1069
Twin City Fildom News....1129

"Under Suspicion" (Metro)....1138
Uniform Picture Laws Needed....1074

"Vengeance—and the Woman" (Vitagraph)..1138
Victory Films Begin Releasing....1133

"Whims of Society" (World Pictures)....1136
"Woman Between Friends, The" (Vitagraph)....1136

TO ADVERTISERS

CARBON & CARBON ACCESSORIES.
Speer Carbon Co....1151

CHAIR & SEATING MFRS.
Steel Furniture Co....1143

ELECTRICAL & MECH. EQUIPMENT.
Amusement Supply Co....1157
Exhibitors' Supply Co....1144
Fidelity Electric Co....1143
Moving Picture Mch. Co....1143
Porter, B. F....1147
Swaab, Lewis M....1143
Typhoon Fan Co....1143
United Theatre Equip. Corp....1159

FILM EXHANGES.
Caplon, M....1144
Film Exchange, The....1144

LENS MANUFACTURERS.
Bausch & Lomb Optical Co....1155

LOBBY DISPLAYS.
Kraus Mfg. Co....1144

MFRS. OF INDUSTRIAL PICTURES.
Cromlow Studios....1156
Duhem M. P. Co....1157
Erbograph Co....1147
Evans Film Mfg. Co....1156
Gunby Bros....1144
Rothacker Film Mfg. Co....1143
Sanborn Laboratories, Inc....1149

MFRS. OF MOVING PICTURES.
Clune Producing Co....1143
Crest Pictures Corp....1063
Essanay Film Mfg. Co....1031, 1046
Fox Film Corp....1033-34-35
Gaumont Co....1061
Goldwyn Pictures Corp....1040-41
Hiller & Wilk....1060
Hodkinson, W. W., Corp....1044
Hoffman, M. H., Inc....1052
Jester Comedy Co....1153
Jewel Productions, Inc....1030
Keeney, Frank....1056
Longacre Distrib. Co....1054
Mutual Film Corp....Colored Insert
My Four Years in Germany....1053
National Film Corp....1042-43
Paralta Plays, Inc....1045
Paramount Pictures Corp....Insert, 1038-39
Pathe Exchange, Inc....Insert
Renowned Pictures Corp....1057
Select Pictures Corp....1055
Technicolor Motion Picture Corp....1059
Triangle Distrib. Corp....1036-37
U. S. Exhibitors' Booking Corp....1058
Universal Film Mfg. Co....1032
Western Import Co....1048-49
Wharton Releasing Corp....Insert, 1050-51
W. H. Productions....1047

MISCELLANEOUS.
Anti-Censorship Slides....1146
Automatic T. S. & C. R. Co....1149
Bioscope, The....1144
Brookins Co., The....1155
Cine-Mundial....1153
Cinema, The....1157
Classified Advertisements....1147
Eastman Kodak Co....1155
Franklin Import & Export Co....1155
Hamilton Mfg. Co....1156
Holcomb & Hoke Mfg. Co....1151
La Cinematografia Italiana....1155
Moore, Wm. N....1144
M. P. Directory Co....1157
M. P. World....1062
M. P. World Circulation Coupon....1156
National Ticket Co....1142
Our-Boys-in-France Tobacco Fund....1142
Richardson's M. P. Handbook....1157
Rojas Randall & Co., Inc....1155
Screencraft....1157

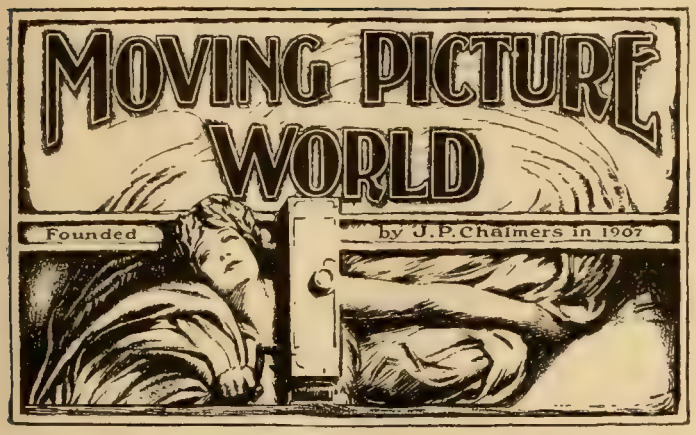
MOVING PICTURE CAMERAS.
Bass Camera Co....1143
Burke & James, Inc....1156

MUSIC & MUSICAL INSTRUMENTS.
American Photoplayer Co....1158
Marquette Piano Co....1153
Sinn, Clarence E....1142

PROJECTION MACHINE MFRS.
Enterprise Optical Mfg. Co....1142
Power, Nicholas, Co....1160
Precision Mch. Co....1145

PROJECTION SCREEN MFRS.
Gold King Screen Co....1123

THEATRICAL ARCHITECTS.
Decorators' Supply Co....1157



Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Managing Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, February 23, 1918

Facts and Comments

IS Marcus Loew slipping? We have always considered him a good showman, but his recent decision not to run the Chief Flynn Secret Service series known as "The Eagle's Eye" in his houses because they might offend his German patrons has us guessing. Mr. Loew's solicitude for his German patrons is pathetic. It would indeed be heartless to harrow their tender sensibilities with pictured interpretations of such incidents as the sinking of the Lusitania and the murder of hundreds of its passengers and of the cold-blooded machinations leading up to that catastrophe, framed and executed by other tender-hearted Germans. But it shall not be so. Marcus has decreed it. Therefore, if red-blooded Americans want to see "The Eagle's Eye" they will have to go to some other theaters than those controlled by the amiable Marcus.

*

It was rather impolitic of Marcus to express himself thus openly on a subject so delicate at this particular time. These tender-hearted Germans have just sunk another ship which was laden with American soldiers on their way to fight the battles of democracy. Would Marcus have us believe that it would not be good for his German patrons to know how atrocious and how indefensible were the acts, by Germans, that compelled this Nation to take up the cudgels in behalf of humanity? We have every sympathy for the man of German extraction or birth, now living in this country, who has to contemplate the terrible deeds of his Fatherland, but we do not understand where he comes in for any consideration in a matter of this kind.

*

The picture in question has been shown in Administration circles at Washington and received the official O. K. It may, therefore, be justly considered as a good picture for everyone, including our German motion picture fans, to see. When we are pouring out our treasure and giving our lives to preserve the institutions of this nation against the assaults of a merciless power it is no time to prate of the feelings of anyone. In the meantime many other patriotic theater managers will book "The Eagle's Eye," so that all good and loyal Americans, no matter what their origin may be, will have an opportunity to see to what depth German diplomacy has descended.

* * *

SPEAKING of "The Eagle's Eye," Courtney Ryley Cooper, publicity man for the Whartons, who are making the picture, dropped into the MOVING PICTURE WORLD office the other day with a regular whale of a pike which he had caught through the ice near the Wharton studio at Ithaca, N. Y. It was a beautiful specimen of its kind and was fully three feet long. No, we didn't weigh it—we ate it and can assure you that it was a prime pike. Cooper was very modest about it; said it was really a very ordinary catch and calmly told of hooking one a few days before as long as himself and which later engaged the attentions of nine hungry persons. Once Cooper was a circus press agent.

* * *

SPECIAL Moving Picture Ambassador to Spain and Italy, Frank J. Marion, contributes an article on conditions in Spain which appears in this issue of the MOVING PICTURE WORLD and in which there is much food for thought and stimulus for action. According to Mr. Marion the picture in Spain is about where it was in America ten or twelve years ago, which condition should suggest something interesting to enterprising American promoters looking for new fields to conquer.

* * *

DOESN'T look as though this business of exhibition of motion pictures was going to be scrapped just yet. From everywhere comes news of new theaters opening or projected. Los Angeles is now "pointing with pride" to a brand new million-dollar picture house. We also print an interesting story of the remarkable development of the Schoenstadts' enterprise in Chicago and of the fine new picture house they are now building. Is it reasonable to suppose that the man on the ground—the exhibitor—would be able to put over these great projects if he and his friends didn't have faith in the permanence of pictures? Buck up, all you weak sisters; become optimists.

* * *

THINGS have taken a turn for the better in the Virginia censorship situation. Last week, when the news first broke, we were all ready to take a hack at Jake Wells for what seemed to be a surrender to the reactionary forces in that state. According to the reports received it looked as though a Virginia censor law was but a matter of a few hours. We now learn that Mr. Wells has made such a hot fight against the proposed law that the committee in charge of the bill has been compelled to change its plans materially.

Knocking Elbows With Drama

By Louis Reeves Harrison

THE foundation of a successful play is usually made of plain, hard facts. The ornate superstructure which rises from the rude unseen part may appeal powerfully to the imagination, yet the very security it enjoys results from a solid and unadorned groundwork of actuality. Real events may constitute so many piles of dirt and stone by the roadside, so much loose material only partially related, but the right stuff is there. When the skilled workman comes along he knows at a glance the value of what others have passed by with indifference. He can shape that stuff into the substructure of an intense story, and just such material is lying all around us, within easy reach.

There is not space enough on this page, nor on many others to follow, for me to give even a summary of the infinite variety of dramatic material, near at hand, yet almost wholly unsuspected. To the keenly observant eyes of the instinctive dramatist there is enough at hand to keep a thousand like him busy all their lives. But the business man, occupied with a multitude of claims on his attention, may regard some of the finest of this material as commonplace, if he notices it at all, because it is so abundant.

"By way of illustration," as the orator says when he wants to tell a funny story which has no bearing on the subject matter of his speech, I went to a well known producer, once the editor of a big daily paper, to see if he would not send some of his best pictures to the boys in camp. He responded generously, and we fell into a general conversation. He was seated at a flat top desk signing letters. It was very late in the afternoon. Lights were blinking in neighboring office buildings. His typists were preparing to join the crowd rushing homeward through slush and mud. I felt a little stupid and hungry.

Suddenly, in illustration of a point he wished to make, he related an incident of newspaper life. It was a simple recital of fact, brief and to the point, but I grew interested and pressed him for details. He pushed aside his work and gave the causes which led to results he had barely mentioned. Without affectation, almost unconsciously, he told a better story than I have read in many a day, on the screen or in print. I became so fascinated I forgot the humdrum office, the threatening weather and the weary commonplaces of monotonous workaday existence.

There sat a producer of motion picture plays most innocently engaged in telling what could be shaped by the skilled hands of a dramatist into the substructure of a deeply sympathetic screen story. In his own hands were some of the finest kinds of material, only half recognized as such, if at all. No eternal principle applied to what he was telling, no dogma, no arbitrary ideal, nothing based on works of art already known and admired. There was involved simply the tenacious concrete of a tense and absolutely true human experience.

Is that not strange? Really great dramatists refuse to do what theorists want them to do, just as really great writers refuse to put forth what others wish them to write. Stories were told long before any rules and regulations for telling them were propounded, because they were imaginative creations only on that part of them to be shown, while deep down beneath them were the cold and hard facts of life in its infinite variety. They may be beautiful creations above ground, but they stand strongly and firmly when they are resting on the bedrock of actuality, the sound basis of what has really occurred.

You are at table in a hotel with a dramatist, telling him that the one essential demand of the drama is action. You get an example of it at the next table. A handsome man and a beautiful woman are entertaining some friends. A plain man comes up, says a few words to the handsome man, and not only causes him to disappear but takes his place and soon has the company in a roar of laughter, all save the beautiful woman, who sits pale and terrified. There is your action. The material incident is there without the motive and the spiritual action. There is some revelation of character, but the underlying passions, impulses and disclosures of soul are visible only to the man of observation and imagination who has been listening to your theories.

He watches and listens, his temperamental sensibilities on edge, and gets at an unveiling of the inner life of those people at table. The handsome man was about to elope with the beautiful woman when they ran across some of the husband's friends in the restaurant and attempted to disarm suspicion by entertaining them at dinner, but one of them managed to send word to the husband, the plain man, and he proceeded to make the handsome man ridiculous in the eyes of all.

The actual fact is there and the action, but they spring from deep-lying motives. The cleverness of the handsome man in disarming suspicion pales before the cleverness of the husband who turns the menace of tragedy into a comedy, in his unrolling the scroll of his magnanimous character and that of his contemptible rival at the same time. You believe in action because you are accustomed to regard only the outside of human conduct and do not make a business of probing the depths of human consciousness. Action is simply the means to ends more profound.

In the crossing of designs at that table it was not necessary for the husband and lover to come to blows, the easily conceived result of their meeting, the regulation and theatric idea. In actual life we are given these surprises instead of the generally accepted deeds of violence. The husband's grief may have been just as poignant, particularly if it was largely his own fault, but he was the modern man, clear-headed and resourceful in an emergency. We get at a finer idea of what drama means, "the illumination of life," when we go to actual life for our materials and found our story on modern facts.

We get these facts from knocking elbows with the drama going on all around us, and when we have material which is *true,* which is *vital,* we enter a conspiracy with the audence which leads to an acceptance of treatment, no matter how imaginary and romantic. We engage the sympathies of people in front, appeal to their emotions by natural means, evoke their conviction that what they see is really happening, not being told, and get them into vibratory response with a definite purpose.

Such is drama of today, not a preachment to arouse a spirit of resistance, not a theatric exaggeration of the conventional, not the projection of a picture which holds us at a distance, obviously the vehicle for some complacent actor, the assertion of the ego, but a story which appeals to our common elemental emotions in accord with our common interests and beliefs. It is far from being an easy matter to define all this in a few words but drama may be educative, humanitarian, social, spiritual, what it will, or what creative genius may wisely select, but it is best when it inspires and when it is what Shaw calls "an illumination of life."

The Comic Trinity of the Screen

By Edward Weitzel

HAVING been instructed to jot down a few impressions of the art of the three leading comedians of the screen, I am apprehensive that, like the character in one of Bulwer-Lytton's plays, "Mine office is one of danger." The question is: which one to name first? Each is a leader in his own particular field. The entire world of moving picture supporters are agreed on this point; but that does not settle the matter of precedence. All screen fans know their names, but each has his or her favorite, and the merits of all three actors are so pronounced that the matter is difficult to decide. For my part, I am not going to attempt it and, that I may not be accused of prejudice, I shall permit neither age, weight nor manly beauty to have any voice in the decision, but will follow the safe and sane course of naming them according to the letters of the alphabet. This puts Roscoe Arbuckle first, Charles Spencer Chaplin second and Douglas Fairbanks third. It also puts the lightweight of the trio between the heavy and the middle weight; but brains and not brawn is the chief stock-in-trade of all three, so the chances are even.

Arbuckle, Chaplin and Fairbanks! It would be almost impossible to name three comedians whose methods are so dissimilar, but all three achieve the same result—unrestrained mirth that acts as a tonic to the overwrought nerves of humanity and lightens the burden of life. Serious business it is, and one that can only be followed successfully by giving it the careful thought and arduous physical effort that have marked the careers of the leaders in every profession. There is no royal road to eminence in making people laugh. Whatever of special fitness any of the trio may possess has been developed and kept in good working order by constant labor and striving after greater perfection. Here is the ground upon which they all meet and it accounts for the deftness shared in common by the three comedians.

Without intending any reference to his size, the comedy method of Roscoe Arbuckle may be set down as being broad only in its intent, not in its execution. This actor's claim that he depends upon his skill as a comedian and not upon his bulk to beguile his admirers of their smiles and laughter is founded on fact. The exaggerated costume generally worn by him is merely a minor aid to the effect he wishes to create and loses most of its force after the first few minutes. He must then depend upon the amount of speed and comic suggestion he can give to situations that would cease to be funny if the spectator were permitted to realize how slight the reason for his mirth. Comedy of the Arbuckle brand never plays itself, and must be treated with the delicacy of touch acquired by long practice and strict attention to the matter in hand. The gifted and dexterous gentleman from Japan who keeps a dozen plates spinning in the air at the same time is not compelled to be any more intent upon his task.

The points of attack in the Chaplin comedy method have been clearly defined for hundreds of years and have been handed down, from generation to generation, as the proper places at which to launch a comic assault. This actor is a master of the slapstick, knows every trick of this branch of the art and fully realizes that all comedy is born of the misery of others. The mental or physical suffering suggested by one of his comedies would drench the screen in tears, if there were the slightest indication that the pain was real. Knowing that there are never any serious consequences in reality to the pokes, jabs, falls and slaps to which the actor is constantly subjecting his victims, we roar with laughter at the mishaps and applaud the skill with which they are brought about. Charles Chaplin's comedy method is that of the clown—one of the greatest clowns that ever lived. His fertility of invention and sureness of execution is rivaled only by that other great clown—Fred Stone.

In one regard the comedy method of Douglas Fairbanks is unique. He is probably the first comedian to rely upon his own personality and the frequency with which he risks that personality's neck to win the laughter and applause that put the Fairbanks films in such good demand. His smile is a large asset, also his manner of sudden and determined love making; but no actor before him ever created anywhere near the amount of delighted amazement. To most of his spectators the wonder is not that he performs this feat or that, but that he performs it at all. He combines positive apprehension with comic surprise as his chief aid to favor and finds it comparatively easy to turn the sigh of relief into a gale of laughter, as he emerges safely from one dare-devil stunt after another. As the inventor of the acrobatic-stop-at-nothing school of comedy, Douglas Fairbanks deserves the thanks of a public only too willing to welcome a novel method of exciting its mirth.

Screen and Press

By Robert C. McElravy.

MOVING pictures have been fortunate in these times of stress and general upheaval in being able to render definite and world-wide service, in addition to the usual entertainment. In this they have not differed from the stage or literature in willingness or generous desire, but they have demonstrated a speedier adaptability and accessibility to public needs. The older arts are cumbersome and slow to respond to sudden changes; they suffer in nothing so much as their own sluggishness and glacier-like movement. Moving pictures, on the other hand, are still in the first impetuous rush of a young pugilist just learning his powers; they are striking out in so many directions that their performance is as varied as it is fascinating.

The films invade many fields of interest. There is scarcely a department of human activity in which they do not play some active part today—theatrical, literary, educational, scientific, civil, military, industrial—any form of endeavor you please. The camera is indeed swift in its work of delighting and informing the masses.

In timeliness the screen has certain functions which hitherto belonged almost exclusively to the daily press. These functions are happily more complementary than competitive. In certain respects these two great publicity mediums supplement each other with wonderful clarity. The news of today is the screen topic of tomorrow, or the succeeding day, and between the printed and pictorial treatment of an event the public gets an excellent idea of what is going on in the world.

The public in attending a moving picture show is not entirely in search of amusement. It goes for instruction as well. It is impelled by a genuine thirst for information at first hand, and the wiser portion of this public has long since learned that if it stays away it is more than apt to miss something of importance.

The screen today is unfolding manifold wonders be-

fore its patrons. In times like these it is idle to speculate on "what the public wants." This was perhaps a live and burning issue prior to August, 1914. But the public of today is not so much concerned with mere wants as it is with actual needs, and the thing it needs above all else is a better understanding of some of the things it is already getting. Hence the popularity of the screen as a purveyor of war activities on land and sea, of new inventions and discoveries, of scientific data, of travel and description and the innumerable things uppermost in the minds of an awakened people.

Both the screen and press thrive upon concurrent happenings with a news interest, and in times like the present almost everything has a news end. While the other arts are executing a great turning movement, in a bewildered and somewhat reluctant, but entirely perceptible way, these mediums are putting before the people the daily history of things as they occur. They are broadening and deepening the general intelligence in an amazing manner. We are learning new things about geography and government and the rights of the common people to "life, liberty and the pursuit of happiness" every hour.

That the public is thinking over present events very seriously is not to be doubted for a moment. If there was ever any truth in that old obsession that the tired business man did not care to think, it can scarcely be held true at this time. He thinks when he reads his newspaper and he thinks when he goes to see moving pictures. There is something about the films that brings out thought at first hand, for they have the desirable faculty of leaving much to the imagination. Even in the course of an ordinary screen narrative, the observer is encouraged to build out the situations depicted in his own way. His eye follows the movements of the characters and his mind elaborates and fills in certain things of its own account. Each observer draws heavy drafts upon his own philosophy of life and he literally tells the story to himself in his own way.

In other ways than in the proffering of news events have the screen and press become good allies. They have collaborated repeatedly with success in the simultaneous publication and presentation of serial stories. The reading of serial instalments and subsequent watching of their production upon the screen appeals to many people, one form of the story thus advertising the other to advantage.

Realism Carried Too Far

By Sam Spedon.

HERE is an extract from a letter we received from a moving picture patron. The points are well taken and worthy of the attention and consideration of every producer and exhibitor:

The writer is an ardent "movie" patron, but wishes to register a protest directed to the general character of the film stories now prevalent. A rehash of the same old material, ending with the principals kissing as the picture fades out. No moral to that class of picture. Nothing of originality. Then the war (?) films showing, with too accurate presentation, all the brutality of conflict, which while a tribute to the producer's genius, is a shock to those whose sons and brothers are now awaiting the over-seas journey.

Nothing constructive is gained, but much damage is done and the attendance seriously effected.

There is only a certain average quota of capacity for horror and it seems this has been reached. I welcomed a film as did the rest of the house that brought out a lesson. The story was a vision and was so ingenious that its impression was wholesome.

Can you not suggest that producers swing into themes that emphasize the need of purer home relations, bring people back to a realization of the benefit of home service and love.

What More Can Be Said.

Coming from a layman this plea so far outdistances anything we might dictate editorially or a critic might write analytically, we feel our inability to add to it.

Touching upon war subjects, we will venture to say, that it does seem that they have been carried a bit too far. We often thought it quite unnecessary to display "close-ups" of mutilated bodies and other detailed horrors to show what should be left to the imagination and forgotten without disturbing our slumbers in the least.

We can tell about them, we can read about them, but when we depict them through the camera and on the screen, we might as well actually see them. A case in point was the premier showing in New York recently of some scenes of the Russian revolution, where the military shot into the populace from armored automobiles, blowing men and women into pieces. The sight was so sickening many of the audience, exhibitors and exchangemen, hurriedly left the theatre unnerved.

So Far and No Farther.

Realism is often carried too far in dramas and comedies. This leaves nothing to the imagination and the titles and substitutes still further rob the imagination of its exercise. Such realism comes dangerously near the lewd and obscene. It requires a mighty hardened sinner with a blindness for virtue, to condone it. It is no wonder we have these appeals for clean comedies and pictures. The virtues of motion pictures take care of themselves, but the evils and defects are the concern of all of us. Therefore, we should take heed to the dangers of too much realism, that may sully the fair escutcheon of the industry and bring the just and unjust wrath of the censors upon us.

This Week's Digest

By Sam Spedon.

Heatless Monday and Tuesday.

WE HAVE all been looking forward to a cessation of the heatless Mondays and thought last Monday would be the last, but a heatless Tuesday, with the thermometer way down below zero, freezing up transportation of coal and freight, made it necessary to continue the heatless Mondays a spell longer. Well, better luck next time. Days are getting longer and pretty soon they will be getting warmer. That's another story.

Cannons to the Right of Us, Cannons to the Left of Us.

We had Dr. Canon Chase in New York State who fired some hot shots into the "movies" in favor of a state board of censors and now we have Dr. James Cannon of Virginia doing the same thing. If this roar of cannons keeps up, the industry will have to draw up its heavy artillery and silence it. It requires some bravery to face the cannons' mouths, but with a united allied force in a clean and open fight is bound to win in the long run. Publish and expel the defilers and pro-sensationalists of the industry; go to it and the victory is won.

Always Give the Benefit of the Doubt.

Many persons from outside the State, so called "fly-by-night" exhibitors, by showing objectionable pictures in Virginia have brought disfavor upon the legitimate exhibitors. This was probably the motive which prompted Jake Wells to declare himself in favor of censorship, particularly by the National Board of Review and police department, similar to the system in New York City. Those who are familiar with his views emphatically state that Mr. Wells is unalterably opposed to legalized state censorship, and had only the best interests of the industry

at heart by declaring for some sort of censorship to prevent unconscionable persons bringing reproach upon it. It would, therefore, be in our opinion, unfair to Mr. Wells to come to any decided conclusion until we have heard his version of his declaration, thereby giving him the benefit of the doubt.

There is still hope from what we can learn that the legislature and the new Governor will give the question further consideration and greatly modify the bill or accept a substitute for it.

A Good Example.

The relinquishing of a $100,000 salary by Wm. A. Brady because the organization paying it to him could not afford it under present conditions, is an example which some of the stars to whom he and other producers have paid enormous salaries might well follow. He has always said that he believed moving picture stars were overpaid and their demands were ruinous to the industry. We are glad to know that he practices what he preaches. We wish there were more like him.

Pointers on South America.

In conversation with Arthur Lang of the Nicholas Power Co., who has just returned from a business trip to South America, Cuba and Mexico, we received these bits of information:

All these Latin speaking countries are wide open and anxious for American films. They prefer them to all others. In most parts of South America, the people are pro-allies. In a few sections they are pro-German. In the territory bordering on the Panama Canal they are neutral as far as war sentiment is concerned, but all are partial to American pictures. The prices of admission range from forty to eighty cents. Cuba is strongly pro-American and the American productions are at a premium. Mexico is divided, but largely pro-German among those in power.

The reason America does not do more business with these countries is the fault of the manufacturers. They do not cultivate it as they should. It is almost useless to send English speaking salesmen to that part of the world without a knowledge of Spanish. To do business through an interpreter is a poor substitute and unsatisfactory to both principals. Some of the salesmen representing our manufacturers are not accustomed to the people, lose patience and practice the "take it or leave it" methods in vogue here in the early days of the industry. Others misrepresent and pave the way for distrust of more politic salesmen who may follow them, instead of inspiring confidence and cultivating their trade.

After taking these statements into consideration, it strikes us that it would be well for the manufacturers of America to school and educate young men to prepare for this rich field of endeavor. "For just as sure," said Mr. Lang, "as night follows day this field will be deluged with European films after the war, and it should be our play to leave no stone unturned to cultivate it now." He also told us that a limited number of European films were now received in South America by way of Spain, although American films were in greater demand.

LAURA HOSTETTER MARRIED TO HECTOR ALLEN McLEAN.

Miss Laura Hostetter, who resigned from the reviewing staff of the Billboard a few weeks ago, was married on Saturday, February 2, to Hector Allen McLean, of Chicago, at the home of her parents, Mr. and Mrs. Fred M. Hostetter, of Evansville, Ind. Mrs. McLean has many warm friends among the moving picture fraternity and was recognized as a fearless and clear-sighted reviewer who knew how to express her views in well-chosen sentences. Her husband is a Chicago newspaper man. The couple will make their home in that city.

Tuscania Had Been in Pictures

Torpedoed Steamship Served as Background in "Daughter of MacGregor," Featuring Miss Grant.

FEW in the United States were more keenly grieved over the Tuscania disaster than Miss Valentine Grant, the motion picture star. Miss Grant had several friends among the officers of the torpedoed craft and attended a dinner at which they were guests when the British transport was last in this country. Miss Grant first made the acquaintance of the Tuscania officers when she was acting in

Valentine Grant, Star in "The Belgian," and Chief Officers of the S. S. Tuscania. Left to Right, Lieut. Carter, Miss Grant, Lieut. Melvill.

a production called "The Daughter of MacGregor," which was made for the Famous Players by Sidney Olcott. A number of the officers of the vessel also appeared in the picture, many scenes of which were taken aboard the ship while tied to its pier at the foot of West Eighteenth street, New York.

"Never have I met a finer or braver group of men than the officers of the Tuscania" declared Miss Grant. "When last I met them they told me of the numerous attacks made upon their ship by submarines, but all regarded the danger lightly.

"Captain McLane, who stuck to his ship till the last, is a particular fine fellow, a British gentleman through and through, and I am happy indeed to learn that he was among the survivors."

Several of the Tuscania's officers were guests of Miss Grant at the recent showing of "The Belgian," in which she is starred, at the Ritz-Carlton Hotel for the benefit of the Belgian Relief Fund.

UNIVERSAL CITY OPEN TO PRODUCERS.

In a denial of the report published in the current issue of a theatrical trade paper to the effect that Pathe has acquired Universal City, is contained the interesting information that the Universal Film Manufacturing Company has issued an invitation to all film producers to avail themselves of its West Coast producing facilities.

The World's informant is Carl Laemmle himself. The Universal's step is simply a measure of conservation. With Universal City sufficiently large to accommodate many companies, it is felt that producers will be glad of this opportunity to so drastically slash their overhead. "This, according to our idea," said Mr. Laemmle, "is the most practical way for all producing companies to cut down their overhead expense and eliminate the waste which has been discussed so much of late. It does not require much figuring to see what a vast amount of money could be saved to the whole industry if all, or nearly all, the pictures made by the various concerns could be produced at one plant, with one overhead. Fortunately, there is a more friendly feeling among the producing companies than in the old days and this would make it possible for many of them to work in the same plant harmoniously as well as profitably."

Mr. Laemmle concluded his statement with the hope that the invitation so generously extended by his company, would be generally accepted.

Kalem Chief Writes of Spain as a Market

By Frank J. Marion

American Cinema Commissioner Says Country Is Fertile Field for the Picture Making Genius of the United States

Madrid, December 20.

MADRID is buried in snow! "Sunny Spain"—like "Sunny California"—has pulled one of those stunts in the winter line which puts a crimp in the moving picture business and sends everyone to the blankets and the hot Scotches. I came here, as I usually go to the Coast, with light clothing and an expectation of warm weather, but believe me, I have been only too glad to get into woolen unmentionables and a fur coat—everything but the ear-lappers. The only comfort I get out of it is that it all reminds one of little old New York.

In fact, Madrid is much like Manhattan in many ways. The people, especially the men, have a rather metropolitan bearing, and we see very little of the picturesque national costumes shown in the bullfight postcards and other works of art. An audience at the Theatre Real, where Barrientos is singing in grand opera, compares very favorably with the average crowd at the Metropolitan, with the addition of the King and Queen of Spain, and a sprinkling of army officers in the most gorgeous uniforms ever seen outside a Dillingham production. And the folks at the picture shows are about the same sort as at home with about the same tastes—that is, they know a good thing when they see it and are quick to show their appreciation or disapproval.

As I have already cabled, I believe Spain is a fertile field for the moving picture genius of America. A circuit of houses built on the American plan and showing the best American pictures would make big money. The proprietors of the moving picture houses in Spain are dreaming the same nightmare that disturbed the tranquility of the business in the States a few years ago—they think that any old pictures augmented by cheap vaudeville will get the business; and the vaudeville is fierce. The worst we ever dared to show at home is great compared with it. It usually consists of about four different Spanish dancers, each one of whom would get the hook in ten seconds' time at an Eighth avenue amateur night—and a team of knockabout comedians whose stuff is so old that it has long, white whiskers.

Of course, the audience don't stand for it—they hiss the performers most of the time they are on—and the Spaniards are some hissers. Why they persist in forcing this rotten vaudeville down the throats of their patrons is just as mysterious as it was in America. The music is a tinpan piano played by a "professor" who learned the game on a stone pile. Yet the Spaniards are crazy over good music, and pictures put on a la Rothapfel would surely get the coin here.

Oh, You William Fox!

But oh, you William Fox! I haven't seen or heard of a Fox production in Spain since I have been here, and yet I know they would sweep the country and crowd the Danish, Italian and French pictures off the boards. They eat up the Fox line of stuff in this country and they have got the money to pay for it. If Spain does not get into the war, and I don't think she will, Spain will be in a better financial position after the war than any of the European countries, and with her big population should be the best field for our pictures on this side of the water.

But the business should not be done through Spanish agents in the regular export fashion. The French have their own people here. Pathe Freres are doing a fine business with their own direct offices, as they have at home, and we ought to have sense enough to take the Pathe cue.

It ought not to be difficult for our big distributing organizations to find Spanish-speaking managers in the States who could be trusted to come over here and open up exchanges directly operated from New York. Shipments can be made regularly and safely from New York and Havana by the Spanish line—and the stock, after it had been run here, could be sent on to the Orient, and another profit taken. Before the war Barcelona was the logical center of the film business in Spain, but war has brought on such a scarcity of coal that the railroads are completely disorganized and some lines are only running two trains a week. Now and during the war, and perhaps afterward, the exchanges should be located at the ports touched by the Spanish liners sailing from New York. Thus the northwest should be taken care of by an exchange in either Corunna, Vigo or Bilbao. I was told by a prominent exhibitor in Corunna that there are 500 houses in this territory paying from $25 to $100 for film service. Does that look good? Then, the southwest territory should be taken care of from Cadiz—which could also handle Portugal in normal times. The southeast territory centers in Malaga or Valencia, and the northeast in Barcelona. Madrid would be merely a distributing center or clearing house for the other branches.

Spaniards Don't Know Douglas Fairbanks.

While the Fox and Ivan lines would undoubtedly be the most popular in Spain, I am sure that all the best known makes in America would find favor here provided there was a careful selection of subjects in America by a man familiar with the Spanish tastes. There is any quantity of Triangle stuff here now, but it is the line of two years ago. In fact there is very little new American stuff here. What I have seen seems to be occasional prints picked up on the bargain counter in New York. And these Spanish agents must be making a big thing of it, for anything with the trademark of an American film is a headliner. All American comedies go big. They are roaring everyday over old Keystone pictures and Fatty Arbuckle gets the big hand. Max Linder reissues are very popular. But I have seen no Chaplins of any age—(they may have been and gone), and they don't know Douglas Fairbanks. Think of it! What a killing Fairbanks would make here. I hate to think of it!

I fully realize that I may appear to be in wrong—that is, that many American manufacturers may think their line is being shown in Spain, and that they are doing a satisfactory business, but I am only reporting conditions as I have found them in two weeks in Madrid, and am carrying out my promise to my friends at home to let them have a line on things Spanish.

American Pictures Make Splendid Impression.

Finally, about my work in Spain. Pathe Freres have done everything in the world for me and I am duly grateful, as should be the whole business in America, which I represent. We have finished the Spanish titles on sixty reels and have about twenty more. Messrs. Brulatour, Mooser and Al Kaufman certainly picked out some great subjects, and I have already had many requests for shows from people, high up, and from oragnizations of influence. The preparedness pictures, showing the training of our new army, have been showing all the week at the Benevente theater, Madrid, and are to continue there indefinitely, playing for a week and then going on to a circuit of theaters about the country, known to be favorable to the Allies. They have made a splendid impression—I can tell that by the murmurs of the audiences, but the press notices are lacking, for all the Spanish papers have been bought up by our friend Fritz, and there is nothing doing in the publicity line unless you pay for it at so much per.

I expect to do my best work in connection with the Minister of Education and the Chambers of Commerce in the various cities. If Mr. Creel decides to have me continue the work in Spain, I shall get up a catalog of my films in Spanish and give it pretty widespread circulation throughout the country, with the idea of getting requests for shows from organizations interested. Everyone tells me I will get all the opportunities I want, for the Spaniard, like ourselves, likes anything in the entertainment line that he can get for nothing. I will furnish the films and operator, and the machine where none is available, and all I ask is a hall in which to project. In many cases I may give open air shows at night, to reach more people. I would like to stay in Spain and think there is a great opportunity for my work here, both as a war and commercial propaganda, but Washington may think differently, and I realize that I am not entitled to an opinion, having been but two weeks in the country. So I may get a cable any minute telling me to proceed to Italy.

TRIANGLE CANCELS WAR HOLIDAY CHARGES.

When the Government issued an order closing the theaters throughout the country on Tuesdays the exhibitor feared for his profits, for he knew the usual expenses would have to be met, in spite of the total loss of a day's receipts each week. Triangle realized this, and immediately arranged to help the exhibitor by not charging for service that was not used on the holiday.

The Rise of the House of Schoenstadt

Romantic Story of the Exhibiting Achievements of Chicago Father and Two Sons in Ten Years

ALASKA and the Klondike never furnished more of the romance of success than is provided in the motion picture business right in this country. An interesting instance illustrating this statement is found in the venture of Herman Schoenstadt and his sons, Henry and Arthur Schoenstadt. In 1908 Herman Schoenstadt was employed as manager in a Chicago installment furniture house; he wanted more money for his services, but the owners could not get his point of view, whereupon Mr. Schoenstadt handed in his resignation and began to look for a better job.

In looking about he met a man named Ferris, who operated a picture theater at Van Buren and State streets, Chicago, who urged him to try the exhibition business. Mr. Schoenstadt had never engaged in the amusement business in any form, but after a few lessons in theater management from his friend Ferris he was induced to try his hand at it.

At that time most of the picture houses in Chicago were in frame buildings, for the most part occupying the first floor of a building erected for business purposes and later transformed into a moving picture palace. One such place was the Palace theater, at Forty-ninth street and Ashland avenue, near the stockyards and in a vicinity populated chiefly by stockyard employes, a curious mixture of a dozen nationalities and a babel of tongues.

Palace Theater.

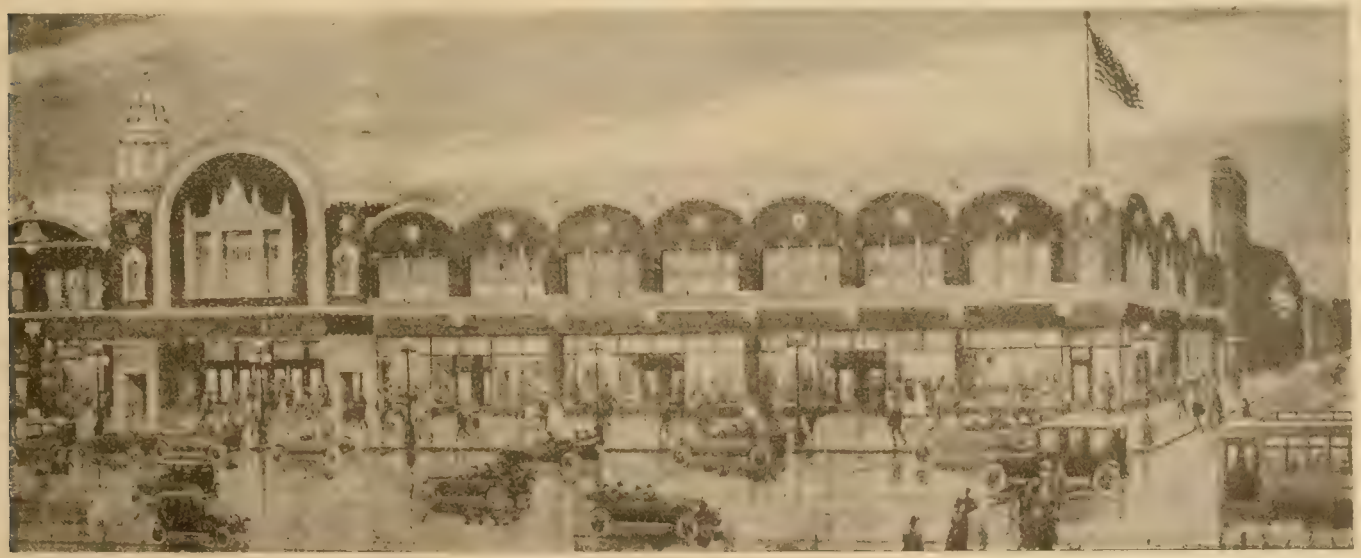
The Palace seated from 250 to 300 people and cost Mr. Schoenstadt nearly $2,000. Its previous owner had not been too particular either as to the sort of pictures he used or the character and deportment of his patrons, so there was a good chance open for Mr. Schoenstadt to improve his show and to tone up the general atmosphere of the place. He lost no time in doing those things. Tacking up the motto "Biggest Show in the City for 5 Cents," and barring all disorderly persons, he introduced a policy of "first run" pictures and began to acquire a dependable patronage.

Opening on Easter, the venture had a heartbreaking experience during the first month—twenty-one days of rain which cut the receipts considerably below par. Things looked bad, but Mr. Schoenstadt was not discouraged, and then things began to come his way. Only one picture was shown and the audience were rushed in and out thirty-three times daily. An exception to this program occurred when the "Passion Play" in three reels was run on one night. By the time Mr. Schoenstadt had conducted the Palace for two years he became known as "Dad" to everybody in the neighborhood.

Took "Dad" to Put 'Em on Their Feet.

About this time Mr. Schoenstadt bought another house, which was located a few blocks down Ashland avenue at Forty-seventh street and had 220 seats. It had a bad reputation and was losing business, but "Dad" Schoenstadt soon put it on its feet and it became a moneymaker.

From that time on the era of development was rapid. With his sons Henry and Arthur to aid him Mr. Schoenstadt added one house after another to his string. The Archer theater, at Thirty-fifth and Robey streets, was the first large house in the Schoenstadt string. It was built in 1910 at a cost of $500,000, seated 950 people and intended for vaudeville. The owners ran it for a time, but in 1914 it fell into the hands



New Fireproof Motion Picture House Being Built by H. Schoenstadt & Sons at Twenty-Sixth Street and Crawford Avenue, Chicago, Which Will Seat 2,000 and Is to Cost $250,000.

Herman Schoenstadt.

Henry Schoenstadt.

Arthur Schoenstadt.

of Mr. Schoenstadt, who took it over for pictures. It has been running successfully ever since under the management of Henry Schoenstadt.

In the meantime the Pastime theater at Fifty-first and Ashland was bought. The Atlas, a three hundred-seat house at Fifty-first and Wood streets, was leased in 1913, and in 1914 the Alpha, a house seating 290 persons, came into line. Four or five managers had failed to make this house go, but when "Dad" Schoenstadt put in some "big stuff" it succeeded almost from the start.

Mr. Schoenstadt's first big building venture was the construction of the Boulevard Theater, at Fifty-fifth street and Ashland avenue. It was built at a cost of $150,000 and seated 1,000 persons. Pictures only were shown at the Boulevard, but it was a pronounced success.

Another house to join the galaxy was the Rex, at Sixty-ninth and Racine, a 600-seat house. Then Mr. Schoenstadt ran a theater at the stockyards during the cattle show in 1912. This was called the Drovers' Theater, and it coined money during its existence. Another experiment was the Lincoln theater, at Thirty-third and State, in a colored neighborhood, but Mr. Schoenstadt ran it for a short time only.

The latest addition to the Schoenstadt string was made in June, 1917, in the Halfield theater at Fifty-fifth and Halstead streets. It cost $25,000 and seats 1,000 people.

So far all the houses of the Schoenstadt group are paying investments and all are operated under the policy of courtesy to patrons and the best program that can be obtained.

In the matter of pictures shown Mr. Schoenstadt has always favored first run subjects. At all his houses pictures could be seen simultaneously with the downtown showings and always at the popular prices. In addition to good pictures properly projected every comfort was provided for patrons; the houses were kept clean, the attendants were polite, "Dad" and the boys were constantly on the job to see that things were run right and that made the patrons feel at home, for "Dad," by this time, had become a neighborhood benefactor wherever he had a picture theater.

Atlantic the Schoenstadts' Crowning Work.

The Schoenstadts are now at work upon an enterprise that will probably be the crowning effort of their remarkable career. It is the Atlantic Theater, at Twenty-sixth street and Crawford avenue, now under construction. The house will seat 2,000 persons and will cost $250,000. When this edifice is completed and opened the Schoenstadts will have one of the finest picture theaters in Chicago. A view of the house is reproduced herewith as also is a view of the first theater owned by Mr. Schoenstadt—the difference is noticeable and illustrates better than mere words how wonderful has been the growth of not alone this particular enterprise but the exhibition of motion pictures in general.

In this connection it is not out of place to say that Arthur Schoenstadt has enlisted in the Aviation service and has been in New York for the past few weeks preparatory to taking up the course of instruction prescribed by the Government.

PARALTA IN NEW QUARTERS.

On the twelfth floor of a new building numbered 6 West Forty-eighth Street, New York, Paralta has been establishing new offices while the plasterers competed with the furniture movers for right of way. During the current week, in the estimate of Press Representative Walraven, will come a time for the official "house warming," when all will be in readiness for business to proceed.

There will be no thirteenth floor in the building—but there will be a roof whereon Paralta will erect a projection room and establish its scenario department. For reviewers from the trade, press and exhibitors who would behold the Paralta product there will be heat in winter and cool, fresh air in summer. A roof garden projection room seems to establish a record in filmdom.

PARALTA PHOTOGRAPHERS LECTURE TO AVIATORS.

L. Guy Wilky and Robert Newhard, who are at the head of the photography department of the Paralta studios in Los Angeles, have been called upon to render a patriotic duty by lecturing to sixty men who are enlisted in the aviation and radio service of the United States Government.

Both Mr. Wilky and Mr. Newhard during their career have taken numerous panorama scenes from aeroplanes so they are well qualified to instruct aviators.

M., R. & W. MAKING LOBBY DISPLAY.

Menger, Ring & Weinstein, Inc., 304 West 42d street, New York, frame manufacturers, have only recently put on the market an attractive carved oak lobby display the entire equipment comprising nine cases, sufficient thoroughly to cover both exterior and interior of a lobby. Only after a careful study of the lobby situation was it thought advisable by Menger, Ring & Weinstein to manufacture low-priced lobby cases and frames in sets, and they have done so now because of the demand existing among the smaller and medium sized theaters. A neat folder, showing lobby diagram and prices, is being mailed by the manufacturers to any one interested in the improvement of the theater lobby.

EDWARD J. COOPER, OF MOTION PICTURE WAR COMMITTEE.

Edward J. Cooper, manager of the Phoenix Amusement Company, of Phoenix, Ariz., has been appointed a member of the War Co-operation Committee of the National Association of Motion Picture Industry by William A. Brady. This is the third patriotic committee upon which Mr. Cooper has been asked to serve. That he should thus be honored is undoubtedly attributable to his well-known efforts to place motion pictures upon the highest plane, a fact that has brough him into favorable notice throughout the Southwest. Let us have more Coopers.

Famous Players Creates Administrative Bureau

Hiram Abrams and B. P. Schulberg Will Devote Energies to Co-ordinating All Trade Factors

THE creation of an executive department new to film organizations, to be known as the Administrative Bureau, was announced this week by the Famous Players-Lasky Corporation, naming Hiram Abrams as managing director and B. P. Schulberg as vice-managing director.

The plans and purposes of the administrative bureau embrace a policy that has never before had a place within the inner construction of film companies as they are at present organized. This policy, in its most concrete form, contemplates a more efficient co-ordination of the three primary elements that constitute the industry, toward the end of effecting a stronger alignment of purpose and method among the producing, distributing and exhibiting factors.

The constructive step expressed by the inauguration of this Bureau of Administration is a reflection of the consistent progressiveness that has actuated the course of the Famous Players-Lasky Corporation from its inception. Their new identities within their organization also reveal the motive for the recent surrender by Hiram Abrams and B. P. Schulberg of the executive supervision of the Paramount organization.

Hiram Abrams.

At the time of the transfer of these duties Mr. Abrams issued a statement explaining that the action was taken in advance of a well developed plan to establish closer co-operation between producer and exhibitor than was ever before possible. The present declaration of the Famous Players-Lasky Corporation indicates the materialization of this plan.

Mr. Abrams, in commenting upon the broad scope of the newly organized administrative bureau as an official link between the company and the exhibitors, said:

"When recently I completed the national tour which I undertook, accompanied by Mr. Schulberg, in order more closely to feel the trade currents of the country I realized that a vastly important and necessary realm of our business, the sphere of personal contact, had as yet been unexplored. I became convinced that there should be a specific official channel through which a friendly intercourse and exchange of thought and opinion with the exhibitors could be consistently conducted. I proposed such an avenue of communication to the members of the executive board of the corporation, asking to be relieved of the details of distribution so that I could devote all my time and energy to the development of such a bond between ourselves and the exhibitors. The executive board itself had often expressed the desire for a closer contact with the exhibitor, and for a greater understanding of his problems, and now, in its wisdom, it has organized this administrative bureau for that purpose.

"I feel that my many years of experience as an exhibitor, and my subsequent and equally long experience as a distributor enable me to grasp the aspirations and comprehend the obstacles of the average exhibitor, and I hope to be of personal service to each and every one of them.

"It is our wish to organize the exhibitors of America into a great common council by which we can obtain the value of their collective thoughts and opinions on all important trade questions. We wish these opinions to extend even to the matter of production itself, for we realize that the exhibitor should have a larger voice not only regarding the manner in which the pictures are delivered to him, but also in the original creation of the subjects which he shows.

"There are many problems within the industry that demand and require solution, but we of the Famous Players-Lasky Corporation realize that no trade problem has ever yet arisen or will in the future arise the solution of which does not rest solely with an exhibitor. It will be our purpose to maintain such close and constant association with the exhibitors as to solve the problems that confront the trade as they collectively wish them to be solved.

B. P. Schulberg.

"We want the exhibitors firmly to believe that we consider their problems to be our problems, and we want to render, through the new bureau, special and individual service, and to do our utmost to relieve or entirely eradicate the difficulties of the exhibitor. That is what I would like the exhibitor to consider this department—his own service department, a branch office of his own theater, with Mr. Schulberg and myself as his personal agents. I want him to feel that we are always at his service, as in time I am sure we will make him know it."

President Adolph Zukor concurred in Mr. Abrams' statement that the Administrative Bureau had been specially designed for the welfare of the exhibitor, and said that the company hoped to express through the bureau its appreciation of the fact, not as yet completely realized, that the producer and the exhibitor are in the same business, and the interests of one are the interests of the other, adding:

"I believe exhibitors throughout the country will welcome this new sphere of communion between them and us, as it is certain to result in many constructive and progressive policies."

The administrative bureau is to introduce itself to the trade immediately, and much anticipatory interest centers about its first probable activity.

BOTTOM—MACKENZIE.

The Hotel Arlington, New York City, at high noon Saturday, February 9, was the scene of a pretty wedding, the contracting parties being William V. Bottom, manager of the Washington (D. C.) branch of the Community Motion Picture Bureau, and Miss Irving MacKenzie of Boston. The ceremony was performed in the apartments of Mr. and Mrs. Horton Foster, vice president of the Community Motion Picture Bureau, by the Rev. Henry Atkinson, secretary of the Social Service Commission of America, with little Elizabeth Foster, daughter of Warren Dunham Foster, president of the Motion Picture Community Bureau, supporting the bride. Mr. and Mrs. Bottom are both natives of Boston and were formerly associated in philanthropic work in that city. They will make their home in Washington, D. C.

ANNOUNCEMENT.

The National X-Ray Reflection Co., of Chicago, announces the appointment of G. F. Evans as supervising engineer in the territory comprising the state of Ohio (except Toledo and Cincinnati), West Virginia and Western Pennsylvania. Mr. Evans is located at 825-826 Columbus Savings and Trust Building, Columbus, Ohio. He was formerly connected with the W. C. Moore Company, Columbus, Ohio.

Uniform Picture Laws Needed

By Elijah N. Zoline

The Danger to Investors Under Present Conditions from a Legal Aspect— The Remedy

Author of "Appellate Jurisdiction and Procedure in all Federal Courts and in all Reviewing Courts of the State of New York.

THE growth of the moving picture industry has been phenomenal. Fortunes have been made and lost. Many irresponsible producers have, by the law of economics, been eliminated and the industry now seems to be in the hands of responsible and prudent men. Vast amounts of capital are being invested in moving picture enterprises. The general public looks upon the "movies" as a necessity of life and as an institution which has come to stay. But, while this is so, the law as it now stands, affords little protection to the investor of capital in moving pictures.

The early productions of the so-called "silent drama" were often of a very objectionable kind. They depicted imaginary crime and licentiousness of the "wild life of the West," long extinct; criminals were portrayed as heroes; "white slavery," strikes and intimidations were the daily food supplied the young and inexperienced who patronized the "movies" for pleasure and enlightenment. As a direct consequence of such a condition of affairs, in most of the states statutes and ordinances were passed prohibiting the exhibition of any moving picture portraying criminal, immoral, obscene, riotous, disorderly or other scandalous scenes or such that tended to a breach of the peace. These laws have not been repealed and are today upon the statute books.

Judges Differ in Opinions.

Under the pretense that the production of "The Birth of a Nation" would result in a breach of the peace and riot between the colored and white population, this stupendous picture manufactured and staged at a great cost of money and energy was prohibited by the Chief of Police in the city of Chicago and in other cities. It was released only after a litigation lasting several months, entailing a large expense and loss of time. Two pictures portraying the subject of "birth control" have recently been stopped by the Commissioner of Licenses of the City of New York. In one case, Mr. Justice Bijur in an elaborate opinion held that the Commissioner of Licenses of the City of New York ruled arbitrarily in refusing a permit for the picture "Birth Control" produced by the Message Photo Play Co., and, in the other, Mr. Justice Greenbaum, having before him the picture "The Hand That Rocks the Cradle," produced by the Universal Film Co., came to the opposite conclusion. On appeal the decision of Mr. Justice Bijur was overruled by the Appellate Division, but the decision of Mr. Greenbaum was affirmed.

When a permit for a moving picture is denied by the authorities, even in cases where no immorality is portrayed, they invariably rely upon the literal language of the law, which prohibits the presentation of pictures portraying riotous, disorderly or other unlawful scenes, crimes and incidents tending to disturb the public peace. In New York, the commissioner relies upon the words "against morality, decency, or public welfare," very indefinite terms, which may mean anything.

As no drama can be constructed without a showing of a conflict of interests, which necessarily includes a portrayal of both good and bad, it is difficult to see how, under the law as it exists now, a silent drama, which does not offend the law, can be constructed at all. In a case involving the "Night Riders" and "James Boys," portraying Jesse James, etc., the Supreme Court of Illinois said:

"Pictures which attempt to exhibit that career (Jesse James' career) necessarily portray exhibition of crime, and pictures of the 'Night Riders' can represent nothing but malicious mischief, arson and murder. They are both immoral and their exhibition would necessarily be attended with evil effects upon youthful spectators." And answering the contention that the ordinance was indefinite and uncertain, the Court said:

"It is doubtless true, that there are people who differ upon the subject as to what is immoral or obscene. There are the shameless and unclean, to whom nothing is defilement and from whose point of view no picture would be considered immoral or obscene. Perhaps others could be found, with a laxity of morals, who pay homage to art and would not regard anything as indelicate or indecent which had artistic merit, and would look upon any person entertaining different sentiments as of inferior intelligence, without proper training on the subject and blinded with bigotry. Both classes are exceptional, and the average person of healthy and wholesome mind knows well enough what the words "immoral and obscene" mean and can intelligently apply the test to any picture presented to them." * * *

This decision has been followed by most of the courts in the country. Upon the principles laid down in the decision just quoted, the moving picture play "Within the Law" was recently prohibited in Illinois on the ground that it portrayed crime. A nisi prius judge permitted the picture to be exhibited. Many producers attempt, at the expense of art, to get around the law by winding up their plays invariably against the villain making the "goody-goody" man triumph in the end, but, aside from the stupidity of the finis, it is never an argument in court, since the law prohibits the portrayal of crime in any form.

Where the Remedy Lies.

What then is the remedy? The remedy lies in intelligent legislation, but before anything is attempted to remedy conditions by way of legislation, it should be borne in mind that Congress can afford no relief in the premises, because, under the Constitution of the United States, the states have exclusive jurisdiction and power in matters affecting the police powers of the state. Questions of public exhibitions and their morality and decency are within the police powers of the states. This is settled law.

Uniform Law Needed.

Relief must and can be had through a uniform law, introduced in each state. There was a time when the law relating to negotiable instruments was in chaotic condition, for instance, a promissory note good in one state was void in another. This was remedied by a uniform negotiable instrument act passed by nearly all of the states. There are many such instances. Legislation should be procured doing away with censorship and permitting the portrayal of scenes involving elements of crime, if the object of the play is not to encourage the unruly, but is strictly in the interest of legitimate drama and the arts. In other words, that silent drama be given an equal standing with the legitimate drama and that the test of the propriety of the play shall apply equally in both cases. The state would not be without a remedy as it could prosecute criminally for the exhibition of an indecent or immoral picture or play. Only by proper organization embracing every branch and member of the moving picture industry can that result be accomplished. Until that is accomplished, it is plain that large amounts of money ought not to be invested in any one picture, because, as the law stands now, it is difficult to know in advance in what states the public authorities, whether instigated by good or bad motives or by mere whim and caprice, will say that the production shall not be exhibited.

There are other important phases affecting the moving picture industry which require legislative action. All of these subjects should be considered and embodied in one uniform moving picture law.

Public opinion is at the present time friendly to the "movies" and the time is ripe for the commencement of an agitation to do away with censorship of moving pictures. Such a movement would have been out of place a few years ago, but is entirely in order at this time.

JOHN TANSEY IS IN "THE BRASS CHECK."

John Tansey, sixteen years old, and popular juvenile player, appears as a newsboy in support of Francis X. Bushman and Beverly Bayne in the Metro picturization of George England's story, "The Brass Check." Will S. Davis is directing this production, the screen adaptation of which was made by June Mathis, of the Metro Eastern scenario staff.

Tansey started his theatrical career with Nat C. Goodwin in "Wolfville" at the age of two. He has been seen in support of De Wolf Hopper, Blanche Walsh, Dustin Farnum, Robert Edeson, Mary Mannering, Olga Nethersole, and for two years was a featured member of the New Theater Company in New York. In pictures he has supported Mary Pickford, George M. Cohan and Elsie Ferguson and others. He was featured in pictures produced by the old Biograph.

Billy the Exhibitor

By E. T. Keyser

He Believes the Rental Value of a Film is of More Importantance Than Having the Star Punch a Time-Clock

BILLY was sitting at his desk with a copy of the World propped up in front of him. "Hello!" said he. "Hello!" said I.

"What's new?" queried I.

"Nothing," said Billy. "But I notice that the same old theory of manufacturing inefficiency is bobbing up its head again and that Bill Brady has just handed that head an emphatic swat.

"The two items which appear to have gotten under William's skin," continued Billy, "are that he himself cannot find more than twenty-four hours in the average day in which to endeavor to earn his hundred thousand per and that a star pulling down anywhere from five hundred to twice that amount of plunks each week fails to punch the time-clock at 9 a. m. and persists in taking more than an hour for lunch.

"William loses sight of the fact that any man earning over three thousand dollars in the course of a year is paid for the value of his work and that the earnest worshipper at the shrine of the time-clock rarely gets above adding columns of figures or sitting around until some one tells him what to do and when to do it.

"A star is not paid for the number of hours that he decorates the studio, but for the cash selling or rental value of the films in which he appears, and if by working a very few hours a day or week he can put the proper sales value into his efforts the producing company hiring him is more likely to cash in than if he had insisted in putting in an eight-hour day and losing energy, pep and artistic perception at about 2 p. m.

"It is all right to put the kibosh on unreasonable demands of artistic temperament, but the fact remains that the creative artist is not always in proper mental or physical shape to do his best, and that it is economy to allow him to be the judge of this.

"A fiction writer who persists in turning out stories because he wants the money, ignoring whether or not he is in the proper frame of mind to do his best, is bound to peter out, and even a good salesman will not approach a prospective customer unless he feels himself to be in just the proper frame of mind."

"How about the hundreds of salesmen who travel day and night and turn in detailed reports each night?" I asked.

"Those are largely order takers," answered Billy, "and do not size up with the class who are supposed to turn the really big tricks.

"If a painter could work eight hours per day, turning out portraits at fancy prices; if a novelist could continue to turn out best sellers as rapidly as a correspondent can dictate letters, there would not be enough credit or currency in this country to represent their earnings.

"Every once in a while some one discovers that there is wastage in producing pictures. Some day there will be a howl over the awful wastage in diamond cutting, despite the fact that uncut diamonds have never been popular as jewelry in our best circles.

"The star's country-place, furniture and motor car all furnish news items which interest the general public and thus add to the sales value of his pictures, if the pictures are good. So it's just as well to give the star an opportunity to use and enjoy them. And if the director produces better pictures because he is happy, and if he is happy because his best girl can play in the cast without balling things up, why, for the love of Mike, let him be happy and cash in on it.

"That's the way the old-timers figured, and they made good. Efficiency is a most excellent thing, but what often masquerades as such is something quite different.

"The chances are that both Bill Brady and his stars have sufficient ability, experience and technical skill to accomplish in a few hours that which a dub time-clock puncher would despair of putting over in a week. So why worry that neither can fill in a whole day at it?"

"Yep," I agreed. "I get you. We have a red-headed editor down at our joint who can't write a satisfactory 'Fact and Comment' early in the week.

"He's tried it a dozen times and filed them carefully in the waste basket, but when every other page is on the stone and the make-up man is yelling bloody murder, the printer has sent out for a gun and the circulation manager is drafting a letter to explain to subscribers why the issue was late, he will take his typewriter on his lap and turn out a series of comments that are worth the price of the subscription. So we don't kill him, but just hope that the proper composition frame of mind will strike him earlier next time."

George Baker Promoted by Metro

Successful and Popular Director Has Been Named Manager of Productions on West Coast.

GEORGE D. BAKER, one of Metro's directing staff, and one of the most successful star-directors in the motion picture industry, has been appointed manager of productions of Metro's West Coast studio at Hollywood, Cal., and will leave soon for the Pacific Coast to enter upon his new position. Mr. Baker will occupy a similar position in the western studio to that filled by Maxwell Karger in Metro's New York studio. He will have complete supervision of all the Metro productions made in the West, making decisions upon proposed productions and passing judgment upon the finished product. The success of this plan, evolved at Metro's New York studio, with Mr. Karger in charge, is responsible for the extension of the same arrangement to the West Coast studio, in accordance with the ideas of Richard A. Rowland, Metro's president.

Mr. Baker will leave for California as soon as he has completed the production of "The Shell Game," with Emmy Wehlen as star, upon which he is now engaged. With Mr. Baker will go his assistant director, Charles Hunt, who has been associated with him ever since he began working for Metro. Both men will remove their households to California, Mr. Baker taking his sister, who presides over his house, and Mr. Hunt being accompanied by his family.

In his new affiliation Mr. Baker will work in co-operation with B. A. Rolfe, Metro's western representative; with Joseph W. Engel, Metro's treasurer, who has gone to California for an extended visit, and with the directors already installed there. He intends to give his directors a free hand. "I have always had a free hand myself ever since I came to Metro," says Mr. Baker, "and the results seem to have been satisfactory. I do not believe in demanding for myself privileges I am not willing to extend to others."

Mr. Baker's promotion will be good news to his many friends, but among these in New York it will be mitigated by his removal to the coast. They will wish him the best of luck in any event.

At Leading Picture Theaters

Programs for the Week of February 10 at New York's Motion Picture Houses.

THE STRAND—Madge Kennedy, in "Our Little Wife," a Goldwyn photoplay, written by Avery Hopwood, was the leading player at the Strand the week of February 10. "The Horse in Action," projected in colors, and a scenic, "Racmadour and The Valley of Lot," also in colors, were added features. A comedy, an educational and the Strand Review were also shown. Anita Tagel and Karl Formes were the soloists.

THE RIVOLI—"The Unbeliever," an Edison picture, based upon Mary Raymond Shipman Andrews' story, "The Three Things," headed the program at the Rivoli. Big Game Hunting the Arctic," a Drew comedy, and the Animated Pictorial completed the picture list. Gladys Rice and the Rialto Male Quartette from the other Rothapfel theater furnished the musical numbers.

THE RIALTO—Madame Petrova, in "The Light Within," a First National picture, is the star of the Rialto picture program. The Animated Magazine, a comedy and an educational subject were also shown. Mlle. Madeleine D'Espinoy and the Rialto Male Quartette supplied the musical features.

EIGHTY-FIRST STREET THEATER—William S. Hart, in "The Bargain," was the picture attraction for the entire week.

BROADWAY—"Tarzan of the Apes."

The Motion Picture Exhibitor

Looks Like Censorship Repeal in Maryland

Exhibitors of the State Believe Their Case Is Continually Growing in Strength.

THE momentum of the fight which is being waged by the moving picture exhibitors of Maryland through the Maryland Exhibitors' League is gradually increasing, and with every day that goes by it can be seen that the repealing of the drastic censor law, which has encumbered the film industry in that state for the past eighteen months, probably will be accomplished.

At the headquarters of the Maryland Exhibitors' League, 210 West Lexington street, on Wednesday, February 6, another enlightening interview was gained with Jack S. Connolly, the manager of the present campaign to abolish censorship; Frank A. Hornig, president of the league, and L. A. De Hoff, the secretary.

One of the things that Mr. Connolly wished to emphasize was the fact that the present fight which is being made is not against the present members of the censor board, Charles E. Harper and Mrs. Marguerite E. Harrison, personally.

"I am happy to say," said Mr. Connolly, "that both Mr. Harper and Mrs. Harrison are people of the highest grade, and while their intentions have been all right still the system for which they stand is all wrong—and it is the system which we are fighting against and not the censors personally."

It was learned that a story is being circulated through Baltimore and Maryland that the best exhibitors in the city and state really want censorship. Of course this is a foolish statement for anyone to make and still more foolish for anyone to believe. When the hearing of the exhibitors' side of the question takes place at Annapolis in the near future this statement will be answered then and it is understood that some of the eliminations which have been made by the censor board, which were entirely unwarranted, will then be shown.

With regard to the question of the religious bodies of Baltimore and Maryland supporting or opposing the censorship law, it is now stated that six of the most prominent priests of this city are much opposed to the censorship law and in addition to this are not at all satisfied with the way the present members of the board have been conducting the office.

Then when it comes to the educational side of the censorship question there is only one answer. Say, for instance, that an exhibitor wishes to run a special Saturday morning matinee for children which will be composed of six new educational reels. The answer is that he can't do it, for the reason that each reel has to be paid for censoring at $2 each, which would make the total of $12. This means that 240 children would have to be shown the performance before the price of censoring is returned.

It is understood from a reliable source that if the censorship repeal bill passes both the House and the Senate at Annapolis Governor Harrington will sign it. In this connection it is thought probable that the Governor has seen that the exhibitors are fighting for a righteous cause.

A prominent exhibitor stated the other day that when one of his patrons, a woman, witnessed what the Censor Board had left of Triangle's "The Flame of the Yukon," with Dorothy Dalton, she came out and asked if the picture was new, to which he answered that it was, but that the censors had cut out a great deal. "Well, it is a great shame," said the woman, "for when I saw it in Philadelphia, it was certainly a beautiful picture and a very fine one, and the version that you have screened here tonight is terribly mutilated."

Senator Omar D. Crothers, from Cecil county, recently introduced in the Senate at Annapolis a number of economy bills which are intended to reduce the expenses of the state. Among them was one providing that the Board of Motion Picture Censors be reduced to a single censor, instead of three as at present, and by this a saving of $5,000 per year could be saved. It is understood that this measure has not been introduced with the idea of bucking the proposed abolishment of the censor law, for Senator Crothers is on the side of the exhibitors, but that it is part of an economy plan to curtail the expenses of the state.

Quarantines Hit Southern Exhibitors

Four Carolina Cities Have Been Less Fruitful in Soldier Patronage Than Had Been Expected.

SOUTHERN cities blessed with cantonments and training camps which have been the envy of neighboring towns which were slighted with respect to the location of Uncle Sam's military establishments have suffered a severe reversal of attitude since four of the largest cities having camps, Charlotte, N. C.; Greenville, Spartanburg and Columbia, S. C., not only have been quarantined against the camps nearby but have been compelled to close all theaters in these cities for periods ranging from seven days to three weeks on account of prevalent contagious diseases both at the camps and in the cities.

At Charlotte the Mayor forbade the congregating of people in any theater, church or other public building, ordering all theaters in the city of Charlotte to close for two weeks, the order being a result of the reporting of six cases of spinal menengitis in the city of Charlotte, with its 40,000 inhabitants. At Spartanburg, Greenville and Columbia, the various epidemics causing the action occurred at later dates and they will not reopen for some time yet at those places.

Even before the closing of the city theaters, the managers have derived but little benefit from the thousands of soldiers in camps, as quarantines are frequent at the camps.

SANDERS HEADS BROOKLYN EXHIBITORS.

An important and well attended meeting of the Associated Motion Picture Exhibitors of Brooklyn was held at the Cumberland Theater, in that borough, Tuesday, February 5, at which President William Brandt presided for the last time—at least for the present. The annual election of offiers elevated Rudolph Sanders to the presidency of the association; William Hollander was chosen vice president, Mrs. Jennie Reitmeyer second vice president, Walter Lane treasurer, Samuel I. Berman executive secretary, and William Bigall sergeant at arms. The new Board of Directors names William Brandt, Charles Cranides, Morris Goodman, J. Grossman, Louis L. Levine, John Manheimer and Adolph Stockhammer.

Action taken by the meeting concerned the matter of operators' disputes affecting the Marathon, Globe, Universal, Colonial, Willoughby, Imperial, Broadway Lyceum and Wyckoff theaters, which have led to injunction proceedings in court, and there was a committee appointed to wait upon Mayor Hylan to protest against the competition from public schools showing motion pictures for profit.

President Brandt turned over to the case of the incoming president an association of exhibitors well organized and enthusiastic in matters of mutual welfare.

EMERGENCY SHOWS STORED AT LEAGUE ROOMS.

After seeing the conditions as they existed in Dayton, O., and after witnessing the many disappointments when film did not arrive in time for showing, L. C. Pollack, representing Metro, hit upon the idea of having four or five complete shows at the rooms of the Miami Valley Exhibitors' League in Dayton, to be used by any house that failes to get a show. This is a better stunt than an emergency show, for not every Dayton theater is equipped in this manner. Although the idea is only a week old, this stunt has proved a success.

Monday Closing for Eastern Canada Houses

By W. M. Gladish

Rule Effective from February 18 to March 25 Inclusive—Order Not Unexpected

ALL theaters in Eastern Canada situated from Fort William, Ontario, to Riviere du Loup, Quebec, were ordered to close every Monday from February 18 to March 25, 1918, inclusive, by an Order-in-Council passed at Ottawa on February 4. All manufacturing plants, office buildings and stores, with certain exceptions, were ordered closed, however, during the three days of February 9, 10, 11, during which period all theaters may be opened in the usual manner.

The closing order was not unexpected by Canadian exhibitors in view of the recent wild rumor throughout Canada to the effect that all theaters would be closed three days of every week and in view of developments in the United States. There is not a general demand for a change of date from Monday to Tuesday to co-ordinate with United States regulations or otherwise, because all factories and stores are not yet being required to close on Monday of each week. According to official information, however, more restrictions for various industries are possible and, in such case, exhibitors promise to ask that other businesses be closed on days other than those upon which theaters will be dark.

The Canadian order does not affect theaters of Manitoba or any other Western Province nor does it include the Maritime Provinces where the coal situation is not severe on account of local supplies of fuel. There is no protest from Central Canadian exhibitors on this account.

Three-Day Closing Threat Stirs Canadians

Dominion Authorities Disavow Intention to Move Against Theaters, But Exhibitors Quickly Organize for Action.

Toronto, Ontario.

WHO started the big rumor that all Canadian theaters were to be closed three days of every week by a prohibitory order of the Federal War Council at Ottawa? The Dominion authorities disclaim any knowledge of any procedure or intended move in that direction, but there are about 903 exhibitors in Canada who verily believe that the Government itself is responsible for the report and that it was purposely spread in order to obtain an expression of opinion from the moving picture men.

If such was the case, then the Federal officials surely got their fill of criticism, views and opinions. They got more than they probably expected. The rumor traveled from one coast to the other in less than twelve hours, and within twenty-four hours the whole Canadian film force had been mobilized as a fighting army for protective purposes. It is estimated that 10,000 telegrams floated into Ottawa and delegations were despatched from Toronto, Montreal, St. John and other places. R. A. Pringle, a prominent Ottawa lawyer, was retained as legal representative of the exhibitors, while Controller Puttee of the Winnipeg Board of Control, who happened to be in the capital, was authorized by his city to take any step to protect the interests of Winnipeg exhibitors. The Winnipeg Board of Control held a meeting and the moving picture men of the same city also held an important conference, at which $300 was raised and a strong resolution was drawn up. R. L. Richardson, representing the constituency of Springfield in the Federal house, was present at the film men's meeting.

Several emergency meetings were held in both Toronto and Montreal. As a result of these conferences, it was soon learned that the rumor did not emanate from moving picture circles in Toronto, as claimed by the Government. Telegrams were were sent from Toronto to all the important centres in the country regarding the closing order were signed by a fictitious committee, and this fact made it appear that interests entirely outside of the moving picture field had started the thing. Rightly or wrongly, N. W. Rowell, president of the Federal War Council, has been blamed for the deed because he has been anxious to discourage city attractions, it is declared, in order to induce labor to go to the farms for more production. Agricultural interests are said to have been behind the rumor, generally speaking.

C. A. Magrath, Dominion Fuel Controller, was openly charged at first with the instigation of the plot, but it was shown that he had been in Washington for some time and he denied all responsibility. In this connection, however, it is interesting to refer to an official announcement from Ottawa which reads: "It can be stated that the Government has under consideration plans for fuel conservation, and it is very possible an order will be passed similar to the Garfield regulations in the United States. This would close cities one day a week." As a result of the recent scare, the moving picture men are now on their guard to secure a reasonable consideration at the hands of the War Cabinet. The film business in Canada today is practically on a solid, organized basis.

The Toronto deputation selected to proceed to Ottawa to interview the Cabinet Ministers was thirty strong and represented the exhibitors, exchange managers, assistant theater managers, operators, electricians, mechanics and musicians. Among those selected were W. Covert, business agent of the Moving Picture Operations' Local 173; Charles O'Donnell and David Carey of the Hippodrome, and Mr. Garrett, representing the musicians. The Montreal deputation was made up of George Nicholas, H. W. Conover, James Clancy and J. H. Aloz, representing the theaters; James Clancy, L. E. Ouimet and George Perkins, representing the exchanges; J. C. Molmari, of the musicians' union, and P. J. Ryan, representing the operators and mechanics.

At the Montreal meeting, which was held in the Windsor Hotel, it was pointed out that not only the theater men would suffer. The amusement war tax in Quebec is practically turned over to hospitals and charitable institutions, and if the theaters were put on a half-time basis the greater part of this revenue would not be forthcoming. It was declared at this conference that Montreal's contribution to the war tax during 1917 had been $375,000.

A unique feature of the situation was that officers of the Great War Veterans' Association took sides with the exhibitors on the ground that the soldiers at the front would feel more contented if they knew that the theaters would continue to remain open, thus affording an honest diversion for their relatives at home. It was also declared that bankers and mortgage companies would also oppose any drastic action on the part of the Government in order to protect their financial interests. If the Government really wanted to know how things would figure out in the closing of the theaters, these and other developments probably opened the eyes of the cabinet ministers.

Out in Winnipeg, Controller Charles F. Gray pointed out at the Board of Control meeting that if the theaters were closed, the next step should be to close all churches. At the exhibitors' meeting in Winnipeg, J. A. Machray, a prominent local lawyer, was retained as legal counsel.

When the information reached Prince Albert, the exhibitors there declared that the fuel situation did not affect them nor should they be required to close on account of coal shortage because their theaters were heated with wood fuel. Two members of Parliament, Dr. T. H. Blow and Mr. T. M. Tweedie, attended the meeting of exhibitors in Calgary, Alberta, after the rumor had reached that city. This meeting took the form of a luncheon in the Board of Trade headquarters and was attended by one hundred exhibitors, operators, musicians and others in the moving picture business in Calgary. The two legislators present declared that they did not think the situation was such that the Government needed to take drastic action with regard to theaters.

Not only did the exhibitors of St. John, N. B., decide to send a large delegation to Ottawa to protest against a closing measure, but at a general conference of local theater managers and employes it was decided to use advertising space in the Ottawa newspapers in order to reach Government officials.

Every theater and every exchange in Vancouver on Jan. 28 received a private wire from Toronto advising that the Dominion Government was about to take action toward closing every theater in Canada three days each week. Immediately a meeting of all the film and theater men was called and steps were taken to have protests wired to the Premier from prominent citizens, business men and public officials. It will be pointed out that if this is an effort to conserve fuel, it will accomplish little in this city, as the weather has been so mild during the past three weeks that the trees and rose bushes are budding and there is little likelihood that there will be any more cold weather in this

city during this season. The Vancouver theaters are a negligible factor in the fuel situation, especially at this season.

The following theater and film men have been formed into a committee to deal with the situation from this Province: Messrs. Dewees, Muir, Barr, Pilling, Dippie, Schubert, Gow and Quagliotti, of Vancouver, and Kerr, of New Westminster. As the theaters here only show six days a week now, to confine them to three would be to force them into liquidation in a very short time, as the theaters in this province have not been able to make any profit since 1914 on account of the business conditions. The larger houses run each feature one week and it is hinted that the Government proposes to allow them to open only on alternate days. The recent provincial amusement act caused the admission prices to go to 25 cents and there is no chance to increase prices to meet any new restrictions. The situation is most serious if the Government takes this step.

Would Legalize Sunday Opening in Kentucky

Bill Introduced in Legislature Designed to Make Impossible Sporadic Appeal to Blue Laws.

THE first real step to amend the Kentucky Sunday closing law which has ever been taken is now before the legislature of that state and promises to result in the moving picture theaters being given a clean bill, allowing them to operate without let or hindrance on the Sabbath. For several years it has been possible to close the theaters in any county if the officials saw fit to invoke the use of the old "blue laws," which forbid that any unnecessary work be done on the Sabbath. In several counties judges have held that the law was there, and that it should be upheld, but that the exhibitors could have the law changed.

Just a few days ago the Court of Appeals upheld the decision of the Franklin Circuit Court, in which Judge Stout, in the case of the Capital Theater Co., held that the employes of the theater were not doing a work of necessity or charity, and fined the concern accordingly.

Under this ruling it would have been possible for the church workers of any district to get behind officials and enforce the Sunday closing law, thus shutting even the theaters in Louisville, which have always been permitted to run wide open.

In order that all theaters of the state may be allowed to operate legally on the Sabbath, so far as state laws are concerned, Senator Webster Helm, of Newport, has introduced a bill before the legislature, an amendment to Section 1321, of Chapter 36, Kentucky Statutes, relating to crimes and punishments. In this section is a paragraph in which contains industries, including railroads, are exempted. Senator Helm's bill calls for the adding of the words, "or moving picture shows," after the word railroad, which would place the picture theaters on the preferred list, and stop the wrangle over the old blue law.

Louisville exhibitors claim that if this amendment is not made a part of the law it will be possible for the authorities to close all theaters here or elsewhere in the state, even though prmission be given by local or city authorities to operate on Sunday, as according to Senator Helm, anyone would have the right to invoke the law as construed by the Court of Appeals.

That this amendment stands an excellent chance of passage by the General Assembly is the opinion of the majority of the Kentucky exhibitors.

Bay State League Petitions Exchanges

Asks That No Future Charges Be Made for Films on Fuelless Days.

THE question of exhibitors paying for films on Tuesdays while their theaters are closed by order of National Fuel Administrator Harry A. Garfield was paramount among the matters brought up for discussion by members of the Massachusetts and Rhode Island branches of the Motion Picture Exhibitors' League of America at a meeting held at the league headquarters, 127 Pleasant street, Boston, February 5. In the absence of President Michael J. Lydon, former President Ernest H. Horstmann presided over the session, which was attended by a fair-sized delegation of exhibitors.

By special request Chairman Horstmann took up the question of paying for films on the Tuesday closing days immediately after preliminary business matters were cleared away. A motion was made that a letter embodying a request that distributors of film adjust matters and relieve theaters from paying for films on Tuesdays during the Garfield "holidays" be sent out by the league to every exchange in Boston. The resolution was passed unanimously. The letter, it was stated, would not carry with it a request for reimbursement for former Tuesdays. Several amendments were offered to this resolution, but the original motion was allowed to stand.

A request was made by one of the members for Secretary B. H. Cornell to present a list of all members in arrears on dues.

Frank Brown, former manager of the Allston theater, in Allston, presented an offer to the league to go around and interview personally all members who had failed to pay their dues and attempt to collect the money. A motion was made that the secretary open his list to Mr. Brown and go over the matter with him.

Mr. Horstmann stated that the proposition of manufacturer direct to the exhibitor would not be taken up at this meeting because of the fact that Mr. Lydon was unable to attend the session. He also stated that he was awaiting the return of Nathan H. Gordon from New York City. The next meeting will be held at the league headquarters Tuesday, February 19.

Those attending this meeting were Harry Aiken, Boston; Stanley Sumner, Boston; Mrs. Alice Rice Carroll, Boston; Mrs. Marcella S. Ayer, Frank Brown, Allston; Mr. Hartford, Pawtucket; Charles Mailley, Brighton; Elmer R. Daniels, Lynn; Charles Ross, Boston; B. H. Cornell, Boston; Ernest H. Horstmann, Wakefield; Samuel Moscow, Boston; E. S. Eyster, Boston; Patrick J. Lydon, South Boston; G. W. Hamilton, Dorchester; William Dowling, East Boston; George Ramsdell, Malden; W. B. Sproule, East Boston; Harry I. Wasserman and Jacob Lourie, Boston.

Gerard Lauds Pictures

Former Ambassador to Germany Meets Representatives of Motion Picture Trade Press at Luncheon.

THROUGH the courtesy of Mark Dintenfass and the "My Four Years in Germany" Producing Company, the motion picture trade press representatives had an opportunity to meet the Hon. James W. Gerard, former United States Ambassador to Germany, at a luncheon in the yacht room of the Hotel Astor on Saturday, February 9. At the conclusion of the luncheon Mr. Gerard told the company some of his experiences in Germany, and among other things said it was because of his discovery of the wonderful development of the motion picture during his absence and the hold that it had upon the people of this country that he was induced to consent to the making of a picture from the story told in his book, "My Four Years in Germany."

"I wrote the book for the purpose of acquainting the people of this country with the causes which led to this war and why we were in it," he explained. "I found that they were deeply interested while on my lecture tours in various parts of the country, and I was persuaded that the motion picture would help bring those facts home to our people. I wish to add that Mr. Dintenfass has made some remarkable scenes for this picture and gone to great expense to get the correct settings, for those that I have seen at the studio are wonderfully like those in Germany of which they are counterparts."

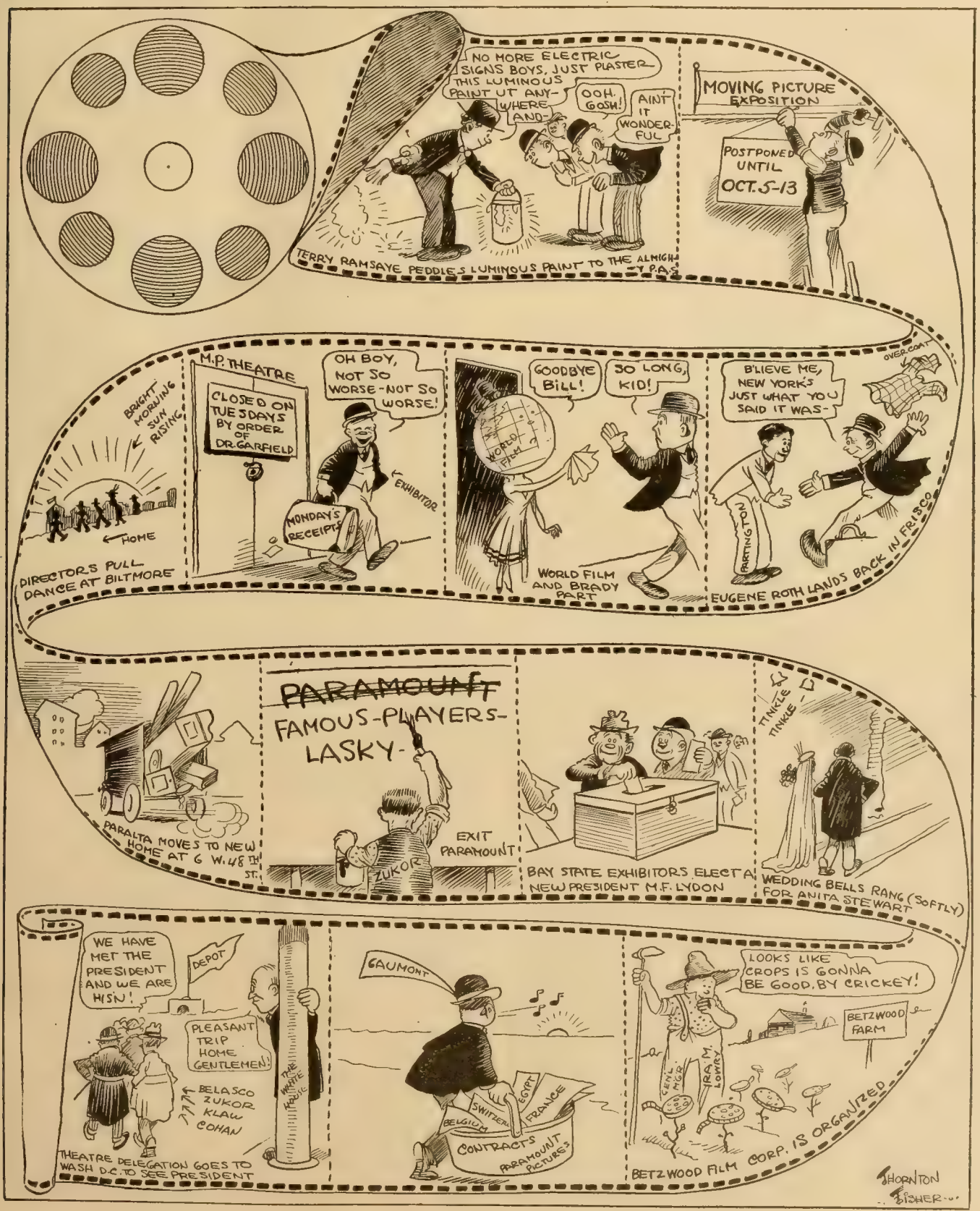
Present at the luncheon to meet Mr. Gerard were Paul Melies, Miss E. J. Chalmers, Miss Mabel Condon, J. F. Chalmers, A. Ortega, Joseph Ruddy, James Beecroft, Sidney Goldsmith, Jack Warner, B. M. Roessler, H. M. Warner, J. S. Edelman, Merle Johnson, J. Dennerberg, C. W. Brennan, Leslie Mason, T. O. Eltonhead, Sam Warner, C. A. Logue and J. L. Hoff.

Mr. Dintenfass also presented each of his guests with a copy of Mr. Gerard's work, which was autographed by the author.

MISSES CONDON AND EARLE ENTERTAIN.

A going-away party was given by Misses Mabel Condon and Edna Earle at their apartments in West Fifty-ninth street, New York, Sunday evening, February 10. Quite a number of friends dropped in to bid the young ladies goodbye during the evening. They will leave for Los Angeles on February 15. Miss Condon will remain there permanently to look after her business interests, while Miss Earle will make an extended visit to the West Coast, probably returning in the fall.

MOVING PICTURE WORLD NEWS REEL For JANUARY



What Kauffman Did with Hoquiam's Liberty

Seattle Exchangemen Look for Similar Things to Happen to Washingtonian's New House

By S. J. Anderson.

JACK KAUFFMAN recently bought the Avenue theater, a neighborhood house in Seattle, Wash., that had been allowed to run down. Exchangemen of the city prophesy that it will be made successful. They base this on his management of the Liberty theater, Hoquiam, in the same State.

Mr. Kauffman had things coming his way so fast in Hoquiam that his competitors offered him a fancy price to get rid of him. Besides looking well to the usual duties of a progressive exhibitor, such as keeping his house clean and new-looking and planning regular advertising, Mr. Kauffman saw to it that no special events in the town were allowed to detract from his business. He always helped in community affairs, but he managed to attract the crowds to his house, no matter what was happening outside.

Last year during the Fourth of July week, the regular date for an annual carnival in Hoquiam, called the "Splash," Mr. Kauffman not only gave the $25 donation that was expected from the theaters to help finance the entertainment, but volunteered a part of his proceeds as well. His friends declared he was foolish, telling him that he might as well close his house during that week anyway. But he did not close, and neither did he lose money.

On the morning of the opening of the "Splash" it was found that an elevated platform extended out in front of the Liberty, and a minstrel show was soon in full progress on it; while out in the street a big wagon served as a stand for a marimba band. The people flocked that way from all directions, and out of the four regular shows that day maximum results were obtained. The house seats 700, and the count that night showed 2,685 admissions paid. If it had not been for the leftovers every one of the possible 2,800 seats would have been counted in the admissions. Then, as soon as the last show was finished the house was cleared for a midnight matinee.

How a Sunday-Closer Was Converted.

A more recent example of Mr. Kauffman's method of turning special events into a "boost" for his business, while helping the work at the time, was shown in the way in which he helped the Red Cross and the Liberty Bond drives in Hoquiam. When one of the Four-Minute Men was due to speak this manager mentioned his name in the daily advertising, and when the orator came upon the stage, the manager accompanied him and introduced him. In order to stimulate the buying of Liberty Bonds Mr. Kauffman asked the mayor of the town, the leading banker, the city attorney, and the leading minister to speak at his theater. Mr. Kauffman himself also delivered a speech. The man who represented the church among the orators, the Rev. F. M. Beard, had never been inside a motion picture theater during the three years that he had been living in Hoquiam. Mr. Kauffman invited him to come around early on the evening that he was to speak and see the show. The minister hesitated, but finally accepted. When his turn came to speak he began by confessing that he had never patronized motion picture shows before, but that he had enjoyed this one and expected to come often thereafter.

Mr. Beard had led the fight for Sunday closing before that night. Since then he has not said a word about it. Mr. Kauffman also states that as a direct result of that evening's program he found that a better class of people patronized his theater than ever before. Before the Liberty Bond drive was finished he started collecting money for the Smoke Fund, and on one night sold $750 worth of Liberty Bonds and collected $55 for the Smoke Fund, so it was proved that Mr. Kauffman was not merely advertising his house, but was really helping the cause.

Lost No Chance for Special Advertising.

"I have never lost a chance for special advertising," said Mr. Kauffman. "Whenever I booked a picture with a foreign or unusual setting I always decorated my house and dressed my ushers so as to be in keeping with the picture, and had some one dressed in fancy costume to go around the downtown streets. For instance, when I put on 'Twenty Thousand Leagues Under the Sea' I had five men dressed in divers' costumes walking around town, and another time when I had a Chinese play I had several Chinamen dressed in native costume to advertise the show. Whenever I pulled any of these stunts I invariably had record houses.

"But I did not depend wholly upon these special occasions. I always spent from $250 to $300 a month on regular advertising. Most of it went in newspaper advertising, but I also got out a house organ. I found it quite a problem at first to get the boys to deliver these. I found the first batch I sent out floating down the river. After that I organized the boys into a regular military organization, with a captain and a lieutenant, holding the officers responsible for the others' work. I never had any more trouble.

Has No Use for Superlatives.

"I constantly experimented in my advertising. Several times when I had a good show I left off advertising just to find out what I really benefited by it. I found that business fell away about 25 per cent. I consider superlative adjectives worse than useless in newspaper advertising. Since I sold the Liberty I have been traveling around through the towns of this immediate territory studying the methods of other small town exhibitors, and incidentally looking over the field for a good buy. I found so many of these men always employing the same form of exaggerated word advertising. My experimenting brought me to the conclusion that a short review of the story is the best form of newspaper advertising, with a personal note added from the manager, when the picture is good enough to warrant it. When the people have confidence in the manager's word his recommendation is by far the most effective thing that can be put in the advertising space."

Mr. Kauffman has begun on the Avenue by painting and cleaning up and declares that he is not going to let the people generally know the house is under new management until it is in good running order.

O'BRIEN TO DIRECT FOR DE LUXE.

"The Street of Seven Stars," the first picture to be produced with Doris Kenyon at the head of her own company, De Luxe Pictures, Inc., will be directed by John B. (Jack) O'Brien. Mr. O'Brien has signed a contract to direct this story, which is a Mary Roberts Rinehart. He expects to start work on the feature, which will be of six reels, about March 10.

Theodore C. Dietrich, president of De Luxe Pictures, Inc., selected Mr. O'Brien as Miss Kenyon's director from a long list. He was chosen because of his success in handling women stars and his acknowledged ability to produce artistic and true-to-life photoplays.

Mr. O'Brien directed a number of the Pickford subjects, including "Hulda from Holland" and "The Foundling." He has also directed Blanche Sweet, Lillian Gish, Dorothy Gish, Alice Brady, Charlotte Walker, Emmy Wehlen, Bessie Love, Louise Huff, Olive Tell and Edna Goodrich.

BERNARD THORNTON IN PICTURES.

Bernard Thornton has registered such an emphatic success in pictures that he has decided to abandon the speaking stage and remain in the silent drama. His work opposite June Caprice in "The Heart of Romance" has been favorably commented upon. Previously Thornton did excellent work opposite Madge Kennedy and Mabel Normand for Goldwyn. He is still remembered on Broadway for his characterization of the leading male role in "Kitty Mackay" at the Comedy theater and "It Pays to Advertise" at the Cohan theater.

MARY PICKFORD, AUTOBIOGRAPHER.

For some months Mary Pickford has been quietly engaged in writing the history of her own career. Her story will go to the world probably in serial form when completed, which may not be for several months, and will then be printed in book form. Arrangements are being made to have the work translated into all foreign languages, for Miss Pickford's popuarity is by no means limited to this or English speaking lands.

Spokes from the Hub

By Marion Howard

BEST picture seen since last letter is "The Guilty Man," from the lamented Charles Klein stage play, and given us by Paramount, to say nothing of its supervision by Thomas H. Ince, splendidly directed by Irvin D. Willat. I saw it at the run-off. It is more than worth while, having a big story well told and acted without a flaw. The cast, with the exception of William Garwood, was not familiar—to me at least—but rarely do we get such a perfectly balanced company. The court scenes were refreshingly new, depicting those in France, and oh, the great lesson of this picture and the renunciation of the guilty man!

* * *

From there I went over to see "The Beautiful Mrs. Reynolds," one of the best World pictures seen in a long time and done perfectly as to costuming and details. Better still, it tells as no written words can the story of Aaron Burr and Alexander Hamilton, covering quite a period leading up to the famous duel. Arthur Ashley was well cast as Burr and Carlyle Blackwell did the best he could with Hamilton. Best make-up was that of Lionel Belmore as General Israel Putnam. June Elvidge was just the one to play the title role and George MacQuarrie again played the role of Washington with Rose Tapley (who was specially engaged) played Mrs. Washington. Here we get the Palisades and other scenes worthy of admiration. Costume plays are always safe to use, to say nothing of their depicting pages in American history.

* * *

"Mrs. Dane's Defense" went strong here and gave Pauline Frederick opportunities to show her art. This is the play which closed the Boston Museum June 1, 1903, with Margaret Anglin, who created the part. My neighbor nudged me at one stage of the picture and said "Queer, that baby has not grown any in all this time!" Frank Losee shared the honors, and it was good to see Amelia Summerville—she of "Merry Mountain Maid" fame and once a "heavy."

* * *

Last night (Sunday) I saw one of the real classics of the screen, a veritable gem witnessed by a large audience in absolute silence. The picture was not a new one, but seen here for the first time in that theater—the Exeter—"The Vicar of Wakefield," which all New York lovers of the screen saw at the Rialto when first issued. Here we have the masterpiece of Oliver Goldsmith immortalized for posterity and neither the book or play, even as presented by Irving and Terry, can hold the attention as does this visualized picture, every detail correct and done so reverently by such an artist as Frederick Warde ably supported. Space forbids adding to the tributes already paid in these columns, but let me urge all exhibitors to give their public this treat, good for repeats generations hence. It is directed by the young son of the star, Ernest Warde. Nothing finer has been seen in a long time than the work of the company entire.

* * *

I went over to the Castle Square to see Henry B. Walthall in "His Robe of Honor," and it was a treat indeed again to see this actor. It was a first showing, so the house was crowded, for the following of the star is large. It is a big picture, but might be cut here and there—certainly some of the titles. It is a play of regeneration and has its good lessons. I liked the part disclosing the "fixing" of the jury and rehearsal on browbeating of witnesses—great expose of what goes on under cover, maybe. Walthall is still the master of expression even in his finger tips, but the close-ups were not good. Mary Charleson was excellent.

* * *

So Blanche Bates has capitulated. Good, for we feel that she has just the camera face and will make good. It is a wonder "hubby" George Creel, doing his bit in Washington for the Government, consented to her departure—not from home but from the stage, which she has adorned for so many seasons.

* * *

Rose Tapley made quite a hit here wherever she appeared and talked of the pictures, for she has a pleasing personality and knows her subject well. On quite insufficient notice the Film Club gave her a reception and invited several to meet and hear her, but unfortunately it was a matinee (extra) day at all the theaters, which prevented the stage and screen stars in town from attending. Leon Gordon of the Jewett players and his charming wife, Doris Sawyer, looked in for awhile in time to hear the guest of honor extoll the screen and urge support of all clean pictures and to treat with silence the other kind which should not be advertised. Among players in town this week who have been seen on the screen in addition to those already mentioned in my last letter are Charles Cherry, Lumsden Hare, Elsie Janis (doing an act at Keith's), Donald Brian, Raymond Hitchcock, Maxine Elliott, William Faversham, Macklyn Arbuckle and Irene Fenwick.

* * *

So Stuart Holmes has forsaken Fox for Select company. Anyhow I saw him in "Ghosts of Yesterday," with Norma Talmadge, who played double. Fine picture, directed by Charles Miller, of whom we expect much. "What a dandy lover that fellow O'Brien is," said the sweet young fan in front; "he does know how to hold tight."

* * *

Earl Derr Biggers, former Boston boy, gave us a good story for the scenario worker in "The Blind Adventure" for Edward Earle, as he did in "Seven Keys to Baldpate" for Georgie Cohan. His play, "Inside the Lines," is on for a run at the Copley theatre. Burton Holmes took us out to Australia recently and showed the home of Mme. Nellie Melba and its owner near Melbourne for which she was named. Some folks liked "Sylvia of the Secret Service," which was put on at the Fenway. There was a good feature along fashion plate lines in placing Mrs. Castle on a platform and showing different colors—quite in the Pathe line.

* * *

"Rose of the World" is some picture, and Elsie Ferguson hard to beat in such a role, as she is mistress of emotion and reserve force. Wyndham Standing, who will never be forgotten in "The Bugle Call" with "Buster" Collier, made an excellent hero, and will you ever forget the scene, unnoticed by the critics, where he climbs the pole to replace the colors? Was glad to hear some applause right there. That evening we had "The Fair Barbarian," splendid comedy, Vivian Martin doing a big bit. Animals figure here ludicrously, and the picture amuses young as well as adults. Another delightful one is "The Cricket," a kid play with tiny Zoe Ray, safe to book any time and place. A pathetic yet beautiful character was the mother, done by Gretchen Lederer, one of the real beauties of the screen.

* * *

What a clever comedy "The Fibbers" is, wholesome even if it does feature "white lies"! Bryant Washburn and Virginia Valli are ever dependable. The dope fiend was well portrayed by Mark Elliston and the twist at the end gave it an O. Henry flavor.

* * *

No, it was not Lionel, but John Barrymore, whom I saw in "Raffles."

* * *

"The Heart of a Lion" is a splendid Farnum picture and a credit to Fox. Mr. Soriero puts these pictures on at the Park which is doing S. R. O. business all the time because he gets the pulse of his patrons and in addition gives us a fine orchestra led by William Krauth. He gave us Effie Shannon's first picture, "Her Boy," an intensely interesting offering, timely and admirably done, Niles Welch playing the son, who certainly had his mental troubles over his misguided mother's selfishness. We congratulate Metro on doing such a good piece of work for the star, who was last seen here in Pollyanna with her late husband, Herbert Kelcey.

* * *

"Jules of the Strongheart," a typical Beban picture, went well, but we all felt that the torture scene was too long drawn out and seemingly horrible. Queer they always plant a rescue in time and this was rather sudden! The child interest was keen and a feature in itself.

* * *

"The World for Sale," as expected at the hands of J. Stuart Blackton, was a delight, and we were glad to see so many scenes on his estate at Oyster Bay—a fine dramatization of the Gilbert Parker novel. It was a good choice in selecting Herbert Wicki and his son to play father and child, as they resemble each other startlingly.

* * *

I notice Pell Trenton, that virile young actor once with Fannie Ward, is cast in Clara Young's "The House of Glass."

* * *

Maude Eburne ought to be a scream on the screen, as she was in the stage version of "A Pair of Sixes," which Essanay has in store for us.

British Notes

By J. B. Sutcliffe.

THE principal finding of the Kinema Commission, which, it will be remembered, sat in London some short while ago under the presidency of the Bishop of Birmingham, and held numerous inquiries into certain charges being leveled against the moving picture at the time, is one in favor of state censorship of films. The commission, held under the auspices of the National Council of Public Morals, has published a complete report of the evidence taken, together with its verdicts and recommendations. Nationally, most of the observations deal with the wordless play as an influence upon moral tendencies, and without considering for a moment its status as an entertainment, it has emerged from its searching ordeal untarnished. Before the inquiry began the trade pledged itself to stand by its decisions whatever they were. Even on state censorship there would be little likelihood of serious disagreement provided such censorship be final and absolute.

* * *

Three months' operation of the increased entertainment tax upon the receipts of theaters and moving picture exhibitions in the country has, I regret to say, in many cases confirmed original fears. No exact or reliable figures are yet available, but there is no doubt that the new and harsh impost is directly responsible for the closing down of a comparatively large number of theaters, drama and photoplay. With the stage theaters it is the worst. The higher admission charges and the consequent higher amount of tax to be paid has diverted many patrons through the cheaper portals of the picture theaters. Of this the president of the Theaters' Alliance (Mr. J. Mulholland) is pessimistic. "Of the 7,000 theaters in the United Kingdom," he says, "not less than two-thirds must inevitably go under if there is no relief from the ruinous tax. A few of the strong trusts and combines will survive, and when disaster to the majority has proved the correctness of the representations that have been made to the Government the tax will be remitted, reprieve will follow execution. But then the trusts will have secured a monopoly and laid the foundations of great fortunes on the ruins of individual enterprise."

* * *

Ernest Reed, who presides over the destinies of Wm. Fox's enterprises in Europe generally, has returned to London after his recent flying visit to New York, and Mr. Engholm, who accompanied him, has brought a few souvenirs in the form of advertising stunts.

* * *

Roscoe C. Spurin, formerly publicity manager for Raffels, and latterly in business as an exchangeman on his own account, has been appointed manager of a new producing unit named Wonder Plays, Ltd. The first production is a patriotic picture entitled "Heroes of the Sea," episodes in the work of the navy, and is to be exhibited for the financial benefit of the Kings fund for sailors.

* * *

The committee of the London branch of the Kinematograph Exhibitors' Association opine that four reels is ample length for any film. At a recent meeting the possibility of standardizing the length of ordinary feature productions (excluding, of course, super-films) was discussed, firstly as a means of obviating any likelihood of eye-strain, secondly to maintain as varied a program as possible within the limited footage of film shown at each performance and thirdly, and most important from the point of view of the exhibitor, to facilitate the balancing of the program to suit the different performances of the house.

* * *

Hall Caine, author of "The Manxman," "The Christian" and other world-wide classics of fiction, will shortly take up an appointment with our Committee of National War Aims in charge of the moving picture propaganda department. Several film productions for the special purpose of bringing home to the public by vivid illustration the objects and issues at stake in the great struggle are almost ready for distribution and Mr. Caine, at the express invitation of Lloyd George, has laid aside other important work to enable him to place his services at the disposal of the committee.

The graphic multi-reel picturization of Jules Verne's submarine romance, "Twenty Thousand Leagues Under the Sea," from the studios of Universal, is still attracting large crowds to the Philharmonic Hall. The run of this picture promises to extend well into next year and its success as a booking number in the provinces is doubly assured. "I have booked it as a war tonic for the public," said one exhibitor who came over 300 miles to see it. "If you want to get the go-by, screen a war subject," he added laconically.

* * *

Another departure in war topicals is promised from the house of Pathe. Regardless of this company's comprehensive "Animated History of the War," a serial-topical in every sense of the term, exhibitors are promised a new series bearing the title, "With Our French Ally," each complete in itself. The first six, which are sure to be placed on the American market, are: "Men, Supplies and Transport," "Behind the Lines," "In Action," "Aviation," "American Units in France," and "The King of Italy on the French Front." For number four in the order mentioned the claim is made that it contains the only genuine aerial battle picture taken during the war. The scene is certainly a gripping one where the Hun raider is "winged" and hurled nose-down to destruction.

* * *

A new order has been made by the French Government prohibiting imports of certain goods, including moving picture films, from this country to France and Algiers except by special license. Ordinarily this is being issued to London exchanges and manufacturers, but they are required to sign a declaration that the films or materials are of British manufacture. Under these conditions positives printed in England from negatives shipped from the United States are defined as being of British manufacture.

Macgowan Now Aid to Tucker

Former Goldwyn Publicity Man Is Promoted to Be Editor of Production.

THE high favor with which George Loane Tucker is regarded by Goldwyn finds additional confirmation in the appointment of Kenneth Macgowan as his aid. Until recently director of Goldwyn publicity, Mr. Macgowan brings to his new work all the energy and enthusiasm which have kept the name of Goldwyn constantly before the public. As editor of production he will make his headquarters at the Goldwyn Studios in Fort Lee.

Kenneth Macgowan's promotion is no surprise to those who have followed his work while with Goldwyn, nor is his present important post a surprise to observers of his activities since he won his Harvard degree. As special dramatic writer on the Boston Transcript his scholarly reviews were followed with keen appreciation by the critical readers of that newspaper. Then he was offered by the Philadelphia Evening Ledger a still more important desk as editor of music, drama and photoplay.

His department did much toward establishing the new paper, and articles contributed by Mr. Macgowan to The New Republic, The Outlook, Current Opinion and The Seven Arts introduced him to a still more critical public, including Joseph Urban, who persuaded him to assume management of the Urban-Ordynski enterprise at the Bandbox theater. In New York Mr. Macgowan's work came under Goldwyn's observation and when the Bandbox season came to an end the Macgowan influence in Goldwyn publicity began.

NEW BUILDING FOR WESTERN VITAGRAPH.

The second of the new concrete buildings to be built at the entrance to the Vitagraph Western studios, in Hollywood, has been completed and is to be used for the scenario department and consultation rooms for the Big. V. Comedies being produced at that studio. James Davis and Larry Karnan, both directors and writers, have been added to the Vitagraph forces and will co-operate with Larry Semon and J. A. Howe, directors of the comedies. Other writers will be added to this department.

Earle Williams and other stars are soon to arrive at the Hollywood studios to work during the winter months.

AIR RAIDERS COULDN'T STOP ESSANAY MEN.

A letter from Essanay's London booking agents tells a somewhat thrilling incident of a recent air raid. Though many business offices in the vicinity of the booking agents had abandoned business for the time being as a measure of caution, the Essanay representatives stuck to their job until all of the exhibitors were served with films.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

The Mingo School Success

An Appreciation of the Method of Bringing the Pictures to the People Practiced by B. A. Aughinbaugh.

By the Rev. W. H. Jackson.

IT is with great pleasure that the Moving Picture Educator calls the attention of its readers to the article published in a recent issue of the Moving Picture World (Page 810), written by B. A. Aughinbaugh, principal of the Mingo Centralized Schools, Mingo, Champaign county, Ohio. From this article it will be seen that greatly to his credit

Centralized Schools Building, Mingo, Ohio.

Mr. Aughinbaugh has succeeded in doing for his community that great good which alone can be done by the moving pictures and for which the Educator is all the time striving to have accomplished everywhere.

We congratulate Mr. Aughinbaugh upon having made the "Mingo Pictures" a Mecca for those people who "come from long distances."

Herewith we publish pictures of the exterior and interior of the Mingo school buildings, showing them to be of the average kind, hoping thereby to encourage other schools in any attempt in which they may be led to adopt similar methods to "make good" with the attractive and educational value of moving pictures.

There are many points in the Mingo experiences which should be emphasized. It would seem that the failure of a picture house gave the opportunity for the beginning of this school enterprise; it would seem also that a proper handling of the occasion was exactly what this school prin-

Auditorium of Centralized Schools Building.

cipal was fitted for, or at any rate, to what he properly adapted himself successfully. Good projection was one of his first cares, then pictures of a standard type were used which secured the appreciation of a discriminating rural audience; the maintaining of this standard is a purpose of the management.

While we note that good pictures have been shown, we look for further reports from this movement as to the effect of educational pictures, if so used, for the benefit of the students of the schools of the community. Further, to their entertaining and instructive value, it is most interesting to note that the price of real estate is increasing in that neighborhood; surely, this is a practical tribute of importance which increases our interest and calls for our best wishes. We hope to hear more of this enterprise at no distant date, and shall also be pleased to know of other schools or centers having any similiar experience.

Educationals in New York Theaters

Programs at Rialto, Rivoli and Strand Contain Much Interesting Material of Informational Character.

THE Rialto, the week of January 27th, projected a couple of scenic subjects from the Universal Film Manufacturing Company, following the overture. These were "Mount Hood" and "The Garden Spot of the World," shown as "A" and "B" numbers. The former consisted of some remarkably beautiful scenes in the vicinity of Mount Hood, among which was a distant view of the "Three Sisters," showing the difference between that photographed by the ordinary camera and one photographed by means of the telephoto lens. The latter subject exploited the scenic beauties of Sweden. The Rialto Magazine included some tremendously interesting scenes photographed with our boys in France, as well as other scenes from the seat of war, and was followed by an inspiring rendition by Mary Lawton of a poem symbolic of the spirit of France at Verdun. During the recital of this poem the screen, under a red light, bore a veiled inscription which read "Thou Shalt Not Pass"—the opening words of the declamation—and on either side of the stage, settings vividly portrayed the smoke of battle and the flash of guns, which finally dissolved into the Spirit of France riding forth victorious.

At the Strand a Pathe natural color release showing scenes in Belgium before the war was pleasing as a scenic number. And in the Strand Magazine were glimpses of Pershing's boys in France, taken from the U. S. Official War Films, "With the Stars and Stripes 'Over There.'" Here we saw them receiving their last instructions on a vast battlefield, and also going through the various exercises necessary to the character of warfare being practiced in the present conflict. The magazine also contained scenes at Camp Kearney, Cal., spectacular views of the recent fire at Port Newark, and scenes in Italy, showing the Allies on their way to reinforce the Italian troops. The building of wooden ships and the boys at Camp Upton receiving lessons in jiu jitsu from a Japanese instructor formed interesting features. There were also close-up life studies of prominent men, including Senators Stone and Chamberlain, Theodore Roosevelt, Secretary Baker and Premier Clemenceau.

The Rivoli presented a wealth of educational and semi-educational material, including as "A" and "B" numbers "Where the Clouds Come From" and "White Water and Windy Willie"—Bruce scenics from the Educational Films Corporation of America. The former presented scenes in Glacier Park, northwestern Montana. There was a wonderful view from the top of the third divide "looking into a land of mystery." And when the traveler had penetrated that land of mystery he came to a little lake, and "the place the clouds come from." Here he found dense groups of clouds that hung over the peaks of the mountains. In the quiet of the day they settled to rest at the feet of the mountains, but when the evening breezes came to chase them they flew back to the mountain peaks. This was a delightful number. "White Water and Windy Willie" was less interesting, but still entertaining. It presented a man who had aspired to make an aeroplane, but who had to content himself with the fashioning of an aero motorboat. The scenes of this picture, which contains considerable comedy in its sub-titles, take place on the Flathead River in Montana. The features of the Rivoli Animated Pictorial were

an interesting bit from the Finley Nature Studies, showing the sand piper with its eggs and young, the eggs and young of the night hawk or bull bat, and the European partridge, and "Harvesting Natural Ice" at Lake Hopatcong. This latter subject was credited to the Natural Ice Association of America, 18 East 41st street, New York City, and is a fine illustration of how the great blocks of ice are made ready and transported to the 92,000-ton storehouse at Lake Hopatcong. Special interest also centered about the life studies of Rodin, the famous sculptor.

Interesting Educationals

One Industrial Subject, Two Topical, One Scenic, One Botanical, One Military, One Agricultural, and One Scientific Subject.

Reviewed by Margaret I. MacDonald

"Women in the World of Work"—(Paramount-Bray).

THE second of this series of interesting subjects appearing in the Paramount-Bray Pictograph will be found in Issue 105. It deals in an attractive way with the conversion of pine needles into useful articles. Mrs. Ida Kuhl Smith, of Brooklyn, seems to have been the pioneer of this art, and is shown in the picture with her pupils, manufacturing articles of beauty and endurance of the pine needles, which are made pliable by immersion in water. After being removed from the water they are bound together with colored raffia and woven into an infinite variety of pretty things. These articles retain the delightful fragrance of the pine. Close-ups of the weaving of the pine needles will be found useful to those who would follow the example set by Mrs. Smith.

"People and Their Pets"—(Paramount-Bray).

A short subject to be found in Pictograph 105 shows Royal Dixon, author and naturalist, with some of his pets. The wild red bird is seen flying about him in a totaly fearless manner. Then there is also the canary, which he is breeding for detective work in the trenches because of its susceptibility to the effects of poison gas.

"Magic For Home Use"—(Paramount-Bray).

The second of the demonstrations of how certain sleight-of-hand tricks are accomplished will be found in the 105th issue of Pictograph. It is fully as interesting as the first instalment of the subject and shows how garden seeds planted in the crown of a silk hat are reproduced in a few seconds of time in the shape of a posey of roses. It also

Scene from "Magic for Home Use" (Paramount).

explains a sleight-of-hand card trick, and a trick in which a certain number of pennies placed in a box mysteriously adds to its number when recounted.

"Along the Riviera"—(Pathe).

A tinted half-reel containing some magnificent views taken along that famous stretch of the Mediterranean coastline extending from Nice to Spezia. The hamlets and towns, beautiful hills and splendid bits of architecture, orange and lemon groves and cloudless skies combine to charm the observer.

"Watching Flowers Bloom"—(Pathe).

An attractive subject in which is shown the actual blossoming of the campanula, the larkspur and the petunia. The process by which the action of the blooming of the flower is shown is speeded up to 15,000 times faster than in the actual opening. The picture is tinted and forms a part of the reel on which "Along the Riviera" appears.

"American Arms"—(Pathe).

The change in firearms since early pioneer days is demonstrated in an interesting half-reel. Guns used during the Revolution, the War of 1812, the Mexican War, the Civil War and others down to the present day are pictured. The various processes of loading the weapons are also shown.

"Harvesting Pineapples"—(Universal).

In the 58th release of the Screen Magazine will be found an interesting series of views photographed on the table lands of Hawaii, where large fields of pineapples are cultivated. Here pineapples by the millions are harvested by Chinese and native Hawaiians and are shipped to all parts of the world. The subject is well illustrated and presents the industry in detail from the preparation of the soil for planting to the slicing and placing of the ripe fruit in cans for shipment.

"X-Ray Examination of Teeth"—(Universal).

A series of views presenting X-Rays of the jaw bone in which abscesses have formed at the roots of teeth, jaw bone and teeth in normal condition and also affected with necrosis are shown in the 58th issue of the Screen Magazine. This subject has been treated in such a manner as to be enlightening to the thousands of persons who will view the magazine. Various truths in connection with the teeth and the keeping of them in good condition are told and illustrated.

A Message to Boys

Ten-Reel Production, Presented Under Auspices of Boy Scouts of America, Handled by Universal.

THE first public showings in America of Baden-Powell's ten-reel motion picture in which he personally appears, supported by clever juvenile English actors and his British Boy Scouts, will be made in New York theaters coincident with the big national campaign of the Boy Scouts of America, commenced February 8, for one week, and is being extended for one week longer by the Greater New York Council of the Boy Scouts of America.

"Boy Scouts to the Rescue, Or Aids of the Nation," the motion picture which has just arrived in this country from England, where it was produced under the personal supervision of Lieutenant-General Sir Robert S. S. Baden-Powell, as a message to the boys of the world, is a dramatic story, cleverly introducing in its plot the work of the Boy Scouts and the training provided its members, enabling them to aid themselves, others and their country.

The picture will be shown in this country, under the auspices of the Boy Scouts of America. The distribution is being handled by the Universal Film Manufacturing Company, and will be part of a nation-wide drive to increase the membership of the Boy Scouts of America.

Of Interest to Astronomers

Clearly Photographed Illustration of Telescopes and Their Mechanism, Released by Educational Films Corporation of America.

THE Mount Wilson Solar Observatory with its wonderful telescopes is the subject of a 1,000-foot film, which is being released by the Educational Films Corporation of America. This observatory is situated at an altitude of 5,714 feet in the Sierra Madre Range of Southern California. A winding road nine miles in length leads up to it, over which we see weighty pieces of machinery being transported. The buildings in which the telescopes are housed is shown and also the machinery in operation which manipulates the dome of the observation tower and instruments. An interesting explanation, fully illustrated in close-ups of the mechanism of the telescope, its mirrors, and the method of polishing these mirrors, which, by the way, is a matter of years, is given. In addition to this there are also shown pictures photographed through the powerful lens of the telescope, of the Milky Way, two globular star clusters, the nebulae in the different constellations, Saturn, and other wonders of the skies. The film is one of great value in an educational way.

Metro-Drew Propaganda Film

Creditable Patriotic Number Reminds Us Once Again That We Should Knit Our Bit.

THE Metro-Drew comedy, "Help Wanted," is really a Red Cross propaganda film, and it is a good one. Besides containing those elements of refined comedy common to the pictures enacted by the Sidney Drews, it reminds us that this is no time for frivolity; it behooves us rather to take up our knitting needles and knit for the boys "over there." We have also discovered via this Drew comedy that if a mere man desires sincerely to be useful the knitting machine which turns out socks with joyous rapidity is always at hand for the willing worker. A full review of this picture will be found in our issue of February 16.

Items of Interest.

The seventh issue of Pathe's Argus Pictorial contains, among other things, a microscopic study of the amoeba, the smallest form of animal life. This is found in a drop of water and is magnified on the screen 30,000 times. There are also studies of the thrip and other minute insects found under garden leaves.

* * *

According to the February bulletin of the Affiliated Committees for Beter Films, the following feature films have been used satisfactorily for special programs in theaters: Artcraft—"A Modern Musketeer," "Rose of the World;" Metro—"Blue Jeans," "An American Widow;" Goldwyn—"The Cinderella Man;" Edison—"The Small Town Guy;" Paramount—"Son of His Father," "Tom Sawyer," "The Seven Swans," "His Mother's Boy," "The Fair Barbarian;" Fox—"Unknown 274;" Select Pictures—"Shirley Kaye;" Paralta—"Madame Who?" "A Man's Man;" Triangle—"Until They Get Me;" Universal—"My Little Boy," "The Scarlet Car," "Bucking Broadway;" Pathe—"Runaway Romany;" World—"The Volunteer."

* * *

Branches of the National Federation of College Women have been developing a plan for special better films performances, which illustrates how such entertainments may be made to contribute to the attainment of a number of desirable ends. The better films, patriotic, community welfare, and music committees share in the plan. The better films committee secures the co-operation of an exhibitor whose theater is recognized as being among the best in the community, by offering to give him special publicity if he will allow the organization to join forces with him on the night in the week on which his patronage is poorest. He is to give to the Red Cross the receipts above the maximum ordinarily received on that night. The committee selects through him a program that will have a patriotic character. A four-minute address on some subject of social importance is given by a woman well known in the community, and the music committee furnishes a good local singer to the program. The special performance is then advertised by the branch as being one at which good pictures may be seen. Although the plan has been in operation for only a few weeks, it is reported that the Red Cross has already gained to the extent of more than $3,000.

HE GOT IT RIGHT THE SECOND TIME.

While Goldwyn's screen version of "Thais" was being played at the Strand theater in Evansville, Ind., a woman patron telephoned to ask what was the bill for the day. It was morning and two negro porters were the only persons on duty. The following conversation ensued:

Patron—What is playing at the Strand today?

Porter—Mary Garden in "Them Is.'

Patron (indignant)—What?

Porter (after conferring with other porter)—I was mistaken, lady. The other fellow says it's Mary Garden in "They Is."

HOLMES TO APPEAR FOR RED CROSS.

Taylor Holmes will turn over to the American Red Cross all money given to him by managers of theaters in which he will appear during the next several months. An itinerary of Chicago theaters for these visits is now being laid out. Mr. Holmes will address the audiences during the showing of his George K. Spoor pictures.

As his hours in the studio are long, it was only when the Red Cross agreed to accept the money thus realized that Mr. Holmes decided to respond to the frequent request of the theater people for a personal appearance.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

WHAT is the other fellow doing and how is he doing it? Mostly every exhibitor asks himself these questions. In the rush of business, however, he often neglects ascertaining this information. It is well worth the while of every manager to keep in personal touch with what the other fellow is doing. There is no better way to know what to do and what not to do than by seeing the results of others. When seeing another manager's show, however, the exhibitor should not do so with the idea of seeing how much he can copy the successful ideas of another. Rather he should go with the idea of carefully viewing the effects of different things so that he can see what NOT to do at his own theater.

If the other fellow should have a good idea, don't be satisfied with merely copying it and letting it go at that. If you see an idea that has proved successful, try to use that idea merely as a basis for something better to present in your theater. For instance, if you should drop into a theater and decide that singers are just the thing to make your show a better entertainment, do not stop wih the installation of the singers. Figure out lighting effects, drop curtains, etc., to put over these singers and their songs in a new manner.

It is no particularly easy task to criticise your own bill. Some of your pet ideas in your own theater may prove ineffective, and yet to you they appear to be "great stuff." By seeing these ideas worked out in another theater, you are more susceptible to their psychological effect, and if there is a flaw you will readily notice it. You are also in a position to judge how new ideas work out in other houses, thus ascertaining what you should not do.

Visiting other theaters is one of the best ways of curing yourself of habits. We are all creatures of habit, and it is no easy task to overcome this condition, even in the show business, where the art of doing things different brings the greatest success, as a rule. For instance, as I sat in a fair sized theater in 125th street recently, I noticed that the vocal numbers were announced only on the left hand side of the stage by means of a handsome sign. Strange as it may seem, there was no announcement made from the right hand side of the stage. The singers entered and made their exit and rendered their numbers all on the left hand side of the rostrum. It then struck me that I myself had fallen into the habit of having my artists enter and exit from the left. I could have viewed my own show every day in the week and the chances are that this would never have occurred to me. It was right and proper that they should enter and exit left. However, the fact that this theater only made the announcement from one side gave me food for thought. At my very next show I had my singers enter from the right hand side of the stage and to my great surprise received several comments on the idea of getting away from the cut and dried methods. This was a very small matter and yet the fact that several persons took the trouble to mention it to me provided that it was appreciated.

In another theater one evening recently there appeared a vocal artist with a beautiful voice which was evidently achieved only after diligent training. In the final rendition of her song the curtain was slowly lowered and her voice became softer to give the impression that she was walking away. Yet she stood still in the center of the stage. With the final few bars the curtain was down and it was only then that the impression that she was walking away could be had. Why not have her actually walk off the stage and around the back as far as possible, I thought? Why keep her standing in one spot, thus conflicting the optical impression with the imaginative. The following week I presented a duet of girl artists. Toward the conclusion of their number the stage was gradually darkened as they slowly walked off. Thus the eyes of the audience actually saw them walking away, and as soon as they were out of sight the imagination was given logical opportunity to continue the trend of the thought of their continuing to walk into the far distance. With both light and sound diminishing, the desired effect of the song was obtained. The singers walked as far back stage as possible, thus actually complying with the laws of nature. When they were as far back as they could go they continued to lower their voices until with complete darkness on the stage the song died down to a murmur. The applause was tremendous at every performance and here I had received another idea through the ineffectiveness of another.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Window Work.

EVIDENTLY some Exhibitor has been reading the funny papers again for he writes that his town is so small that he cannot get windows enough to use all the window suggestions offered in the new advertising aids department. In the first place, it is not supposed that he will use all of the suggestions, because it is not humanly possible to use all of the releases for any one week in a single house. In the second place he probably will use none, because he doesn't realize what good advertising he can get for practically nothing. Window display costs nothing but a little persuasive argument. It should not cost much of that, for most storekeepers are alert to the value of a window attractor and will be glad to work in with Exhibitors. Many storekeepers pay a small sum weekly for the news pictures they paste on their windows. They do this because they know that something not germane to their display will attract ten times the attention that their own wares will command, and get attention to their sales articles to boot. They know that the motion picture excites widespread interest. If they can hook up their own display with the local theatre, most of them will be glad to do so and say thanks. If they are not ready to add the thanks, they will, after a trial. Take the book stores, for instance. Generally they have boods and toys and the usual run of stationer's novelties to sell. If they have one or more copies of a book done into a play, the average store man is intelligent enough to give space to a picture of the star who will appear in the screen version of that book. He does not have to get a whole window display of "Les Miserables," for example, to hook up. If he has a single copy, he can put this in front of the portrait or scene photographs, with a card telling that he had the book and you have the play. He will probably sell a few copies of the book on order, and he assuredly will attract attention to whatever else he has in the same window. It is the same way with the dry goods stores. They may have a handsome gown that is not like that in "The Gown of Destiny," yet handsome enough to be used with a card reading, "This is not the Gown of Destiny, but it might work as great wonders. The Gown of Destiny made two women happy, won a battle and saved from death the father of its creator. See the play at the Grand all this week." That gown now has a personality. It is something more than a dress the merchant is trying to sell. It is a garment of rich possibilities. It is regarded with greater respect. Probably the merchant will sell other dresses through the play, because it teaches the lesson that pretty clothes win masculine hearts. Both house and store profit from the display and the sole cost is the card lettered for the legend. All of this has been treated in this department time and again, and will be used again and again in the future. Meantime, if you see a chance to get into a window do so, whether you find the suggestion in stunts or not. Until your house is the center and circumference of the universe, you will profit by spreading your advertising as widely as your house will draw and not concentrating your entire attention upon the lobby. Advertising is not always something that takes money. It is more often something that takes brains and hustle. You can have valuable window displays at no cost every week, if only you'll take up the trouble to think of something that will link the store's goods to the entertainment you have to sell. If you had to pay $25 for the rental of a window, and you knew it would bring you $50 worth of business, you would do it. Then why not take a chance on something that costs nothing more than the slight expense of a card and its lettering? Don't despise it because it is cheap. Value it the more on that account.

A New V. P.

The Columbia Theater, Phoenix, Arizona, offers a new idea in vest pocket programs with a card 2¼ by 4 inches. It is printed on one side with the cut of some star and on the other is headed.

Pocket Memorandum
COLUMBIA THEATER
Lest you forget, we show

There follows eleven attractions, covering two months. The card is small enough for a woman's pocket book as well as a man's vest, it is clear and distinct and will be carried on account of the portrait. It is the smallest calendar card to date, but it is not precisely that, since it lists only the featured attractions. Still eleven titles and three "coming" on a card this size is enough to gain space in the Hall of Fame.

Weak Combination.

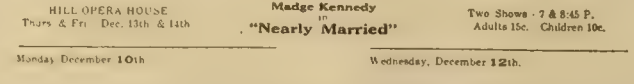
The Aurora Theater, Philadelphia, should have a talk with its printer. He is about as bad as they come. The program is printed in what is probably meant to be red and blue. The blue is a strong ink, but the red is thin and looks as though it had been put into a fountain not completely cleaned of black ink, or perhaps dirty rollers were used. To make things worse, the printing is done inside a flossy little frame that is too light where it is not filled in with dirt, and what little chance the color had is lost. The cost of the second printing is completely wasted and instead of getting a better effect, the reverse is true. The second color actually hurts the job. In using two colors, unless the colors blend well or are strongly opposed, it would be better to use but one. A strong red and weak blue or the reverse is worse than a weak blue or a weak red with no standard of comparison.

In Combination.

Gordon F. (100%) Fullerton sends in a sample of the scheme tried by the Greater Theaters Company, of Seattle, on Thanksgiving Day. He does not report on the success of the scheme. It is a four seventeens, listing the three houses owned by the Jensen and von Herbert interests there. Usually the Liberty alone takes as much space, if not more, but the holiday business is pretty certain, and about all that is necessary is to tell them what shows are in town. It is supposed to be poor policy to advertise more than one attraction in a space, and it is, if the stuff is all jumbled together, but here each house takes what would amount in some instances to a good display and then builds it up with white space, helping each of the advertisements with the extra space the other two bring. The same lay-out could be used to advantage with three changes for a week, but we gather that it was used only through the holiday week, since it is not repeated in later samples. The fullerton advertising is varied and seldom repeats too closely, and for once or twice this idea is novel and good. That not more than one thing should be advertised at one time is an excellent general rule, but it is no more hard and fast than any other rule. All rules are made to be broken if, by breaking them, better results accrue, and the real test of advertising skill is to know when to run by rule and when to fracture the rule in order to gain a better effect. It is not possible to say that a certain thing cannot be done. It is possible to say that, as a rule it should not be done, and the intelligent advertiser knows when to break the rule.

Inside Ears.

"Ears," or side tabs, are familiar on the title pages of the daily papers and some programs, but the Mystic Theater, Petaluma, Calif., uses what might be termed "inside ears" to advertise the Hill Opera House, which runs pictures but four days a week. The full size of the sheet is only 6 x 7, folded once, to give four pages, yet the house manages to give room to the sister enterprise by running one two-day title



across the top and a similar strip across the bottom for the other two days. The same idea could be used in advance work for some extra big feature, for the Mystic gets ample display for its own needs through clean make-up.

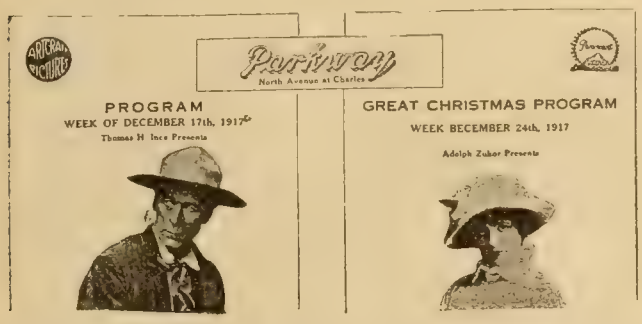
Worked It Different.

The Arcade Theater, Paducah, Ky., a vaudeville and picture house, swung the war tax in a different manner from others. They ran along for a few weeks, paying the impost itself, then announced, through the medium of a page advertisement, that they could not keep it up,

and would be compelled to advance prices by five cents on the four days they show vaudeville. They come out with a frank discussion of the reason, and do not blame the admission tax alone for the extra charge, but tell just why it is necessary to charge five cents more instead of merely the admission tax. In most instances we believe the best results came from a straight admission tax increase, but by delaying the advance for a little the Arcade gets the whole nickel with no hard feelings on the part of the patrons. In his program, Mr. Wheelis announces himself "and the employees who have helped to make the Arcade the Brightest Spot on Broadway." An announcement like that certainly does not have a dampening effect upon the loyalty of the staff. Too many managements regard their assistants merely as hired hands. Put it up to them to work for something more than the money they get Saturday night, and you'll have more money for the bank after you've paid them off.

Neatly Done.

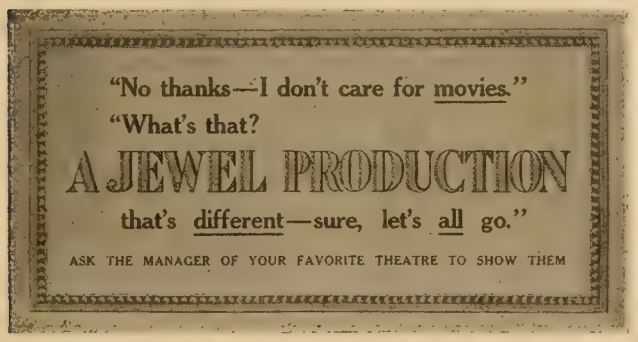
This upper half of the program of the Parkway, Baltimore, Md., shows a neat use of rule work, a hairline rule being used. It is the top of the inside pages of a four page folder, working two weeks. The name of the house, paneled between the two pages is not only ornamental, but it identifies the sheet. You do not have to look on the back to see what it is. This is a mistake too many program publishers make. They take it for granted that the name, appearing once on the front page, is established. It cannot be shown too often within reason.



But rule work, unless it is neatly done, is unsightly in the extreme, and unless you are assured a good lock-up, it will be better to look to something that does not require such nicety of justification. It is nothing that a qualified printer cannot do, but it is something that a lazy printer often will not do.

Car Cards.

Here is a better-than-usual car card from Jewel. In the original the lettering is in brown on a buff background, harmonious and yet sufficiently contrasty to attract. But the color scheme is nothing without a


"No thanks—I don't care for movies."
"What's that?
A JEWEL PRODUCTION
that's different—sure, let's all go."
ASK THE MANAGER OF YOUR FAVORITE THEATRE TO SHOW THEM

proper argument, just as a good voice is valueless, save as it gives expression to good ideas. Note that this legend does not baldly proclaim that "Jewel photoplays are the best." No one would be interested in that. Instead, the impression is created that, of course, you think the Jewel plays are in a class by themselves. It does not arouse your antagonism by seeking to compel you to agree. It takes it for granted that you *are* in agreement, and therefore you are more apt to be willing to assent. Consciously or otherwise, you accept the suggestion that that is what you think, and you accept it as your own thought and not the suggestion of the advertiser. On the surface there is nothing strikingly brilliant in the phrase. It does not impress you as being particularly clever. And that is precisely the reason why it *is* clever.

Unusual.

Herbert D. Todd, publicity man for the Macon Photo Theaters Co., of Macon, Ga., operating the Capitol, Princess, Palace and Macon theaters, sends in a late copy of his Princapalace, publication of which was interrupted for a time but is now resumed. It is an eight pager on hard paper with a tint block for the cover and a type dress and general appearance of a high-class magazine. Mr. Todd wants to know what we think of it. He knows darned well what we ought to think. It's more than merely good. We note that he gets his tint block effect by a very fine stipple, which gives him the tint and the color at the same impression. It's worth remembering if you go in for two color work. The stipple is so fine that it looks like the tint of the positive color and not the color itself. A publication like that costs money, but it gives the suggestion of class that will make for patronage among those who might not be attracted by paper or even newspaper advertising. And it is worth the price if it can do this.

Programs Cheaper.

J. O. Merchant, of the Isis, Alice, Texas, writes that he finds programs cheaper and better than heralds, and he uses Hennegan covers, at that, which boosts the price slightly. He is handicapped by a small town printing equipment that does not give him a very good type display, but the printer might have done much worse. At least he errs on the safe side and leaves the program spaces readable instead of stuffing them with type too large. But a single page is used for the program, the second and fourth being sold to local advertisers. We think that Mr. Merchant can get just as much from the four advertisers if he puts them all on a single page, and that will let him use some house talk. Mr. Merchant writes that he has subscribed for the Cahill-Igoe Screen Opinions, taking the tip from this department, and finds it very handy for the man who has not the time to prepare his own copy. He will find our new department handier still, we think, but Screen Opinions is a useful supplement.

A Threat.

If Larry Hayes keeps on improving his Colonial Clarion, we'll clip some of his stuff to replace Bill Wright's lost joke department.

With Enclosure.

One of the signs of the times is the enclosure in a recent program from the City Theater, Newark, N. J. Accompanying the program is an appeal for girls to work in a large manufacturing plant, with the promise of a bonus for steady attendance. And it advertises for "girls between the ages of 16 and 40." That flattery should fill the pay roll. The City, just now, is using a tasteful combination of lemon and brown, and the brown ink shows to better advantage than on a deeper yellow. And here is a suggestion for a heading. The mask is a Mission Toy

costing twenty cents and the two twentieth century lions cost fifty cents the pair. They work up as well as some drawn designs. You have a choice of hundreds of designs in sizes to suit. Borrow your printer's type book some time and look over the back pages. It will be worth your while.

Fine for the Kiddies.

The stunt has been worked before, but it is always a good idea when there is a picture that appeals particularly to the kiddies, to make certain that they all see it. George A. Bleich, of the Grand and Empress, Owensboro, Ky., has "Jack and the Beanstalk," and in addition to the usual advertising he ran this on the same page, but in the shape of a two threes at the bottom of the page:

Don't Cry "Kiddo" If You Can't Rustle the Price to See
"JACK AND THE BEANSTALK"
At the Empress Friday

> If you find that you can't get a dime for this big picture come and see me about it and I will sneak you in some way without anybody knowing a thing about it. Try and rake up two nickels —try hard. Then, if you find you can't, come on around anyhow. But don't come any time except during the afternoon of Friday. I'll be watching for you. —MR. BLEICH.
>
> P S.—Bring little baby brother or sister along, too, if you have one.

That's good advertising, no matter from what angle you look at it. And in a late issue of the local paper there is an editorial on the falling theatrical business and an analysis of the causes that resolves itself into a matter of prices too high. It winds up with:

> The public needs amusement, particularly in war time. The movies are providing excellent entertainment at low prices, and contributing immensely to the patriotic spirit of the country, and Owensboro is fortunate in being provided with the cream of the film productions at prices that everyone can afford.

Coming in the editorial column it is a tribute that will do the house far greater good than anything the management could have printed.

Bully.

We don't know whether this is original or lifted from the company press work, but we take it from the program of the Fenray, Martin's Ferry, Ohio. If Mr. Woods wrote this, he declares in on the Hall of Fame when we build one. It can be changed to fit any picture or pictures in general:

YOUR DREAM HAS COME TRUE AT LAST!

Were you ever a child?

Do you remember how you used to sit by the fire on cold, stormy nights at the feet of Someone who read to you from a big flat book?

She told you all the marvels of the world, and all the dreams that are too happy to be realized in the world. And you listened, rapt.

And when She would turn a page you would jump to your feet at once, and put your hand on Her arm, and ask in your child voice: "May I see the picture?"

Then She would show you a wonderful thing of red and yellow and green and blue, which contained all the fairies of the universe, and the giants and dragons and dwarfs. And you would look at it lovingly, and whisper to Her: "I wish there was a picture of the whole story, don't you?"

Like the hero in the story to which you listened, your wish has now come true.

You can see a picture of the whole story—a picture filled with all the elusive charm and mystery which pervaded the reading of the story on that cold, stormy night. The master mind of William Fox has discovered that you wanted to see this tale, and has transplanted it to the realm of screenland.

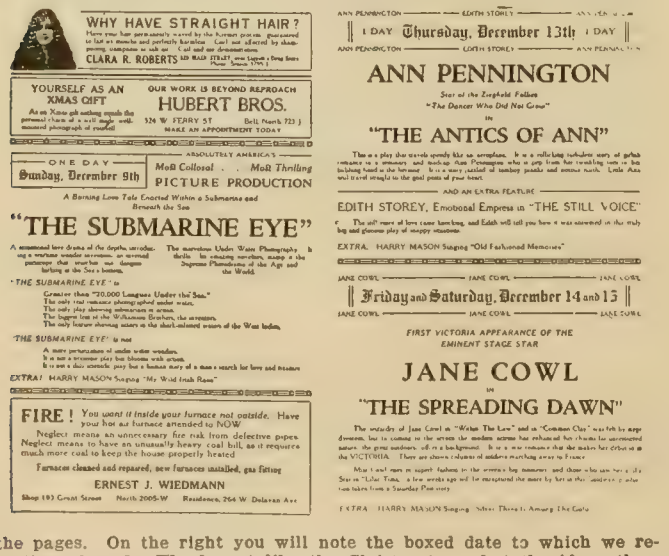
Jack, the Princess, the Giant, even the titanic beanstalk are there before you, tangible things.

You can see "Jack and the Beanstalk" in the being at this theater on Thursday of this week—de luxe day.

But it seems unnecessary to ask if you were ever a child. Most persons are willing to admit guilt on that point. It would read better if it began,"Do you remember, when you were a child, how you used to sit by the fire, &c."

Good News.

Edward L. Hyman, manager of the Victoria, Buffalo, N. Y., has been good enough to arrange for a special program for us, printed on white paper. The Victoria uses many novel kinks in make-up, but it has been impossible to reproduce on account of the color scheme, and it is not always possible to describe the ideas. We reproduce a couple of


WHY HAVE STRAIGHT HAIR?
CLARA R. ROBERTS
YOURSELF AS AN XMAS GIFT
OUR WORK IS BEYOND REPROACH
HUBERT BROS.
326 W. FERRY ST.
MAKE AN APPOINTMENT TODAY
ONE DAY
Sunday, December 9th
ABSOLUTELY AMERICA'S
MOST Colossal . . MOST Thrilling
PICTURE PRODUCTION
A Burning Love Tale Enacted Within a Submarine and Beneath the Sea
"THE SUBMARINE EYE"
EXTRA! HARRY MASON Singing "My Wild Irish Rose"
FIRE! You want it inside your furnace not outside. Have your hot air furnace attended to NOW
ERNEST J. WIEDMANN
ANN PENNINGTON
EDITH STOREY
1 DAY Thursday, December 13th 1 DAY
ANN PENNINGTON
Star of the Ziegfeld Follies
"The Dancer Who Did Not Grow"
"THE ANTICS OF ANN"
AND AN EXTRA FEATURE
EDITH STOREY, Emotional Empress in "THE STILL VOICE"
EXTRA HARRY MASON Singing "Old Fashioned Memories"
JANE COWL
Friday and Saturday, December 14 and 15
FIRST VICTORIA APPEARANCE OF THE EMINENT STAGE STAR
JANE COWL
"THE SPREADING DAWN"

the pages. On the right you will note the boxed date to which we recently referred. We do not like the Cloister type, but the idea otherwise is unusually good, and the general layout is something your own printer should see. It may not help him much, but it will if he knows his game.

Wrong Idea.

Sam W. B. Cohn, who follows Ruff as manager of the Liberty, Spokane, sends in a folder on the new house policy. On the back page appears this phrase:

> No longer will you have to pay two-bits for Doug Fairbanks or any other star—if the management can help it. There will be, however, an instance or two where an advance admission is forced upon us, as in the case of "Intolerance."

We think this is a mighty bad time to start cutting prices. If Spokane people won't pay a quarter to see the stars, there is not much use trying to do business at fifteen cents. And it will be harder getting that ten cents back again than it was raising to it in the first place. Much better is a series of three stories he planted in one of the afternoon papers, telling of the work the pictures do for the public. The last of the three, telling of the various ways in which the pictures help in the war, will do real good.

Premium Pennies.

To meet a temporary shortage in pennies, the Rowland and Clark theaters, Pittsburgh, recently offered a free admission (including the tax) to any person bringing fifty pennies to the theater—and a half dollar for the pennies, as well. Can't you see the kiddies burglarizing their toy banks? And their Film Forecast prints their service flag with the names of those who have gone to the colors. It is a graceful act.

Straight Talk.

Instead of worrying about the tax and letting your patrons see you worry, look for the bright side of things and show them that. W. S. McLaren has some excellent talk in his house organ for his Jackson (Mich.) houses that reads:

ONE DOLLAR AND TWENTY CENTS.

> Do you recall the time, not long ago either, when big productions were going in for a New York run at prices from twenty-five cents to a dollar? You read about them in the magazines or in the newspapers and no doubt wished that your local theater would give you productions of that size. You even told yourself that you'd be willing to pay a little more, didn't you now? All right. Here they are. Last week you saw "The Honor System." Wasn't it worth twice or even three times the admission price asked? Of course it was. And this week—help yourself to any of the shows. You'll find them all worth while. That's what we are doing. Getting all the big worth while pictures and showing them to you at a set admission price—15c and 20c. Twenty cents is the highest price asked at any time. In these days of conservation when you can see a dollar show for twenty cents—well, it's worth while, isn't it? Get the Majestic habit. Always worth while and always the same price.

That's the way to talk to a man who is grouching about the two cent tax. Tell him he is getting more for his money than New York is. Then he will forget about the tax in his exultation. And that back page miniature paper is going stronger than ever. Lately it told of a country exhibitor who sent back "Barbary Sheep" because his patrons did not care for animal pictures.

Good Work.

We take this from "The Movie Fan," the house organ of the Swanson enterprises in Greeley, Colorado:

> The management of the Sterling and Rex theaters will duplicate the exact war tax at both theaters Wednesday as a gift to the Y. M. C. A. war service fund. The war tax amounts to a neat sum each day, but it, of course, all goes to the Government. For every cent you pay as war tax at each theater, the management will add a like amount to the Y. M. C. A. contribution.

It is not only a good idea, but we like the choice of the beneficiary. We believe that more of the money sent the Y. M. C. A. actually is spent for the soldier than any other of the numerous funds. Little is diverted for costly executive expenses. It goes where it works. And hooking the idea up with the war tax is an inspiration. It emphasizes the fact that the war tax is doing its work. It's good management.

With Poetry.

E. Richardson, assistant manager of the Orpheum, Clarksburg, W. Va., sends in a special Christmas program he got out, and adds that he marks each special season with a distinctive program. The program is a ready-print and is well laid out, but Mr. Richardson exercises an editor's privilege of printing his own poetry and we would point out that "realm" does not rhyme with "film." Outside of the poetry, Mr. Richardson has produced a gay little issue that certainly has its value. It pays to mark all special seasons and then whoop up for it.

Get Ready Now.

This year Memorial Day will mean more to most persons than it has since the Spanish-American War and, perhaps, even more than it did then. Get ready to do your share, and if there is no movement already started in your town, be the man to go to the newspapers and enlist their co-operation in starting something. Begin now and you'll have plenty of time to do things right.

HELP FOR THEATRE MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK and a HAND BOOK. It tells all about advertising, printing and paper, how to run a house program, how to frame your newspaper advertisements, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Practical plans that have helped others and will help you.

By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building, Chicago, Ill. — Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

That Synopsis Polisher.

(Continued from last week.)

4. Henry meets Lawyer Denture in the library and completes the purchase, paying $2,000 for her; he goes to meet Cassy in the garden; tells her he loves her and will befriend and protect her; Cassy confesses her love and goes with him willingly.

5. Henry is noble and kind and loves Cassy dearly; he installs her as the mistress of his beautiful home; gives her servants, dresses, horses, etc.

6. Cassy becomes enceinte; broods over it and seeks an interview with Henry in which she begs him to marry her and legitimatize the issue; Henry kindly but firmly reviews the situation and points out the irreconcilable conventions; he convinces her that while he cannot give her the name of wife, he will remain true and that their relation is a marriage in the sight of God anyhow.

7. Her son is born; Henry loves the child dearly; they live happily until Gerald, Henry's cousin, comes to visit them.

8. Gerald immediately covets Cassy; her instincts are instantly in wild opposition; but, to please Henry, she is considerate of Gerald's comfort; Gerald takes mean advantage of his opportunities, and fills her with a vague and restless fear.

9. Gerald finally learns that Cassy cannot be beguiled nor won; he more than ever desires her and determines to possess her, and to accomplish this he plans the ruin of Henry.

10. Gerald inveigles Henry into night absences, and Cassy suffers in fear.

11. He teaches Henry the mysteries and fascinations of the gambling table and Cassy feels the pinch of shortened funds.

12. He fixes upon Henry the wine bibbing habit and thereafter Cassy ministers to maudlin lapses, in sorrow and grief.

13. The climax to Gerald's perfidious campaign lands Henry in the arms of a fascinating intriguing woman, and Cassy senses a change of heart. She complains not, nor does Henry complain; but she knows his love is gone and her heart begins to break.

14. The horror which puts the blight upon Cassy's soul comes when Henry sells her and the boy to Gerald—to satisfy gaming debts!

15. Henry kisses her and the child with yearning tenderness and goes away ostensibly upon business; Cassy, though silent, is not deceived, and awaits the unknown but fully expected blow. It comes when Gerald comes in and shows her his bill of sale; Cassy is dazed but fights like an enraged tigress, but—to no avail.

16. Gerald takes them to his plantation; he tells Cassy, in brutal triumph, how he had planned it all; and quells her rebellion by threatening to sell the boy and send him away.

17. You can do anything with a woman, while you hold her child.

18. With servile patience, Cassy submits to brutality and harshness, in the vain hope that it will keep her boy, but in the privacy of his library Gerald sells the boy to a slaver called Butler, and takes Cassy driving to give Butler a chance to spirit the boy away.

19. When Cassy returns she misses the boy and Gerald discloses the sale and shows her the blood money. Cassy becomes an infuriated animal; her fierceness frightens Gerald; he masters her by telling her he still has control over the boy and will order him killed if she does not behave.

20. One day Cassy approaches the calaboose and her little son breaks away from his keepers and seizes her skirts, begging her to save him from the knout; Cassy pleads but they tear the boy away and take him into the whipping stable; Cassy is helpless; she runs wildly back to Gerald and begs him to save the boy; Gerald is callous, and contemptuous, and brutally declines to interfere. Cassy sees a bowie knife on the table; she makes a ferocious attempt to kill Gerald with it; he succeeds in striking her senseless.

21. Gerald is now afraid of Cassy; her manner is that of a wild caged fierce animal; he grooms her for sale; men come and are repelled by her gloomy and fierce aspect; but finally a planter named Stuart buys her cheaply and takes her to his home.

22. Stewart is kind; he draws her story from her; she is deeply grateful for his consideration; she bears him a son; when it is two weeks old she gives it laudanum and watches it die, kissing it with the pangs of suffering motherhood, yet gazing in exultation for that thus the babe escapes slavery. Stuart dies and Cassy is again sold.

23. Simon Legree, one of the most brutal and savage and hated slave owners of the South, buys her.

24. Cassy's human heart is dead; there lives in her only a fierce wild untamed thing, that blazes from her eyes. Her uncanny courage and biting scorn imbues Legree with a superstititous fear, yet he is fascinated by her wild beauty and untamed spirit and will not part with her.

25. Legree is brutal to her, but Cassy is utterly void of fear; the seems to court rather than to avoid death; and Legree does not yet dare to have her flogged. He orders her into the cotton fields with the other slaves, and she goes in a scornful, contemptuous manner, supremely careless of what may happen to her.

26. An incident of the cotton fields serves Cassy importantly at a later time. Lucy is exhausted; Tom aids her by putting his cotton into her basket; Cassy warns Tom he will be beaten; overseer Sambo sees Tom helping Lucy and reports to Legree; at the weighing of the baskets Legree declares Lucy's basket to be under weight and orders Tom to beat her; he refuses; and is himself beaten half to death; Cassy sneaks into Tom and ministers to him; she sees a little leather bag tied around his neck; Tom shows her the contents; a silver dollar, which he explains was given him by the son of his beloved first master; a long spiral curl of hair, which he explains was given him by Eva, his beloved little mistress, as she lay on her death bed; reverently Cassy replaces the articles and puts the loop back over his neck.

27. That night Sambo finds the Voodoo bag on Tom's bleeding chest; the frightened overseer takes it headlong to Legree; Legree tears it open; the silver dollar falls and rolls away; the long clinging curl winds itself around Legree's forefinger, and he yells in terror; he tears the curl loose in violent haste, as though it burnt him, and cast it into the fire, disclosing a terror beyond belief.

28. Cassy sees him do these things and she understands the reasons.

29. That night in his bedroom Legree is obsessed with uneasy haunting fear, he recalls that just such a curl wound itself around that same finger, as it fell from a letter from his sister announcing his mother's death, and that this came from his mother's head; he recalls the scathing arraignment in that letter, lashing him for his brutal neglect and criminal robbery; and again he recalls the superstitious fear he suffered when his sister's letter blared the fact that this curl wound wind itself around his neck and strangle him—dead!

30. Legree cannot stand it; he jumps up and goes downstairs; calls in his black overseers and commands them to stay with him; they carouse in a wild drunken orgy. Cassy views it through a window from the outside; and smiles bitterly and contemptuously, as she understands.

31. Thereafter Cassy plays upon this fear; it is to be the basis of her great plan for escape. She campaigns to make Legree afraid of the garret.

32. She calls his attention to strange noises in the garret and makes him believe it is haunted; by moving her own room away from it and other subtle insinuations, she fills him so full of fear of the garret that he will not approach the stairs.

33. Taking Emmeline, a young mulatto girl, into her confidence, Cassy then begins to cautiously stock the garret with food; crouching beneath the slanting shingle roof, they complete their plans for escape. They make up two small bundles and sneak out through the quarters, taking care, however, that they are seen. Just exactly as Cassy had cunningly promised, they are immediately reported to Legree as runaways.

34. The girls enter the swamp just as Legree runs up shouting commands to halt; they continue and penetrate deeply into the swamp, and Legree is not able to follow; again Cassy's cunning foresight is verified, for Legree, believing them to be safe in the swamp, returns to quarters to organize a posse for pursuit; during the time the runaways enter the shallow creek, thereby breaking the scent, and return to the house by a back way.

35. The house is empty; Cassy takes a key from Legree's coat pocket and opens his desk; she takes a roll of money; then she and Emmeline takes to the garret, where through a knot hole under the eaves they watch the preparations of men and dogs for the hunt; they see the start; and they see the dispirited return, which, of course, is bootless.

36. Cassy begins a campaign to terrorize Legree.

37. She puts things on the stairs, to which is attached a black thread; when Legree approaches she overturns them, and they crash down to his feet.

(Continued next week)

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.

Schiller Bldg., Chicago **Wright and Callender Bldg., Los Angeles**

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

An Explanation.

W. H. Shephard, Davenport, Washington, explains certain things as follows:

> Have been operating more or less for the past five years. One of Spokane's best operators turned his first crank while working under me. I do not consider myself the "best ever," but do have faith to believe I can project as good a picture as the best, and a lot better than some whose work I have viewed. Have always been interested in the revolving shutter problem, and have myself done quite a little experimenting with shutters, with varying success. Have just read "Interesting Experiments" in December 15 issue. It listened good to me. I would like to give my views as to why shutter A gave better results than shutter B, without claiming to have solved the problem. Simply want your opinion as to whether I have or not.
>
> First, there is some difference in width of light openings in the shutters, B having three openings all the same, while A has one of 35 degrees and two of 60, the 3-inch space coming between the two 5-inch blades. Now here is my "big idea." As B shutter revolves there are three flashes of light, all the same width, with two dark periods of equal duration and one of longer duration than either the light periods or the other dark periods. This unbalances things to such an extent and in such way that there is bound to be some flicker at normal speeds. Shutter A has two equal periods of light and two periods of darkness, the periods of light and darkness being the same. On one side of the shutter is a very wide blade and directly opposite it an opening a little less than half the width of the wide blade. My theory is that the two 60 degree blades and the two 60 degree openings balance each other perfectly, and that the narrow opening directly opposite the wide blade acts to balance its effect by splitting it up.
>
> I am a very poor hand to explain my ideas on paper. If I had you here I could make you understand my idea better. Might add that I recently constructed a dissolver and installed it in my "office." Friend manager did not think much of it at first, but has changed his mind. Have just received a set of "Hawkins."

I see your point. That the narrow opening, being exactly opposite the center of the wide blade, acts to split up the effect of the wide blade. And maybe you are right. It does not look unreasonable to me. Anyhow the theory is worth consideration. Come again, neighbor. The latch-string is always on the outside for men with ideas.

Better Late Than Never.

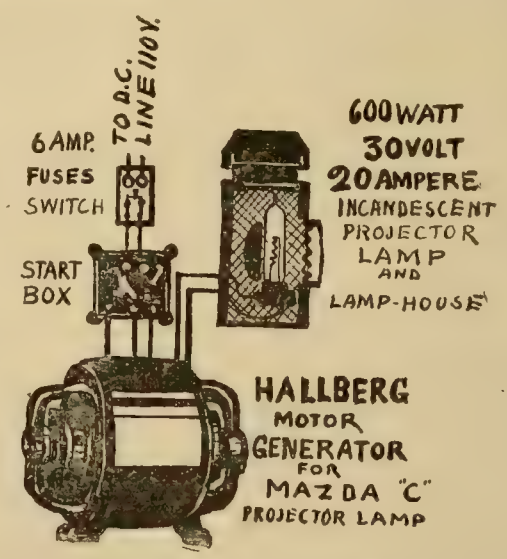
Under date December 15 we received, from Harry K. Lucas, Atlanta, Georigia's live wire supply dealer, the following. We are late in giving it publicity, but 'tis said that it were better to be unpunctual than not to arrive at all, so here goes in the doing of justice to Friend Lucas:

> Dear Mr Richardson: You are earnestly requested to attend the opening of our new miniature demonstration theater, the Lucas Baby Grand, Friday evening, December 21. This little theater, seating 40, is conceded to be one of the most complete of its kind in existence. It is on the ground floor of our building, and is for the convenience of local film exchanges, affording opportunity for demonstrating weekly releases to prospective customers under the most inviting conditions. A "dutch lunch" will be served at ten thirty.

Yea verily, I said it before. Lucas is one live wire. Grass groweth not under his pedal extremeties, nor do his joints get rusty from inaction. When in Atlanta and desirous of locating Harry K. Lucas, just look for a cloud of agitated dust, and in its exact geographical center Harry K. will be found. Sorry I was unable to attend, Brother Lucas. Hope you hadda bully good time, and that the Baby Grand has proven the success it ought to be.

Hallberg Voltage Regulator for Mazda Lamp Projection.

The United Theater Equipment Company, acting as distributors in the U. S. and Canada for the Hallberg appliances, have placed on the market a complete and remarkably compact motor generator equipment for use with Mazda "C" projection lamps. A glance at the picture will show how the thing looks, and how it is connected to 110 volt direct current supply lines. As I remember it, the whole motor


TO D.C. LINE 110V.
6 AMP. FUSES
SWITCH
START BOX
600 WATT 30 VOLT 20 AMPERE INCANDESCENT PROJECTOR LAMP AND LAMP-HOUSE
HALLBERG MOTOR GENERATOR FOR MAZDA "C" PROJECTOR LAMP

generator occupies but little more than one square foot of floor space, and is correspondingly modest as to height. The Tungsten filament (Mazda) lamp operates at 30 volts, and requires exactly 20 amperes. The motor receives its supply direct from the lines, through (if the supply be 110 volts) six ampere fuses. If the line voltage is 220, then 3 ampere fuses are large enough. There need be no switch between the generator and lamp, therefore it is quite practical to use the machine table switch as a line switch to control the motor. There is, of course, a starting box, which automatically resets itself for another start when the switch is pulled to stop the motor. To start the lamp we merely close the line switch, shove the lever of the starting box over slowly and—there you are. To extinguish the lamp, just pull the switch open. An installation of these devices may be seen at the exhibition rooms of the Universal Manufacturing Company, 1600 Broadway, New York City. An ammeter can be had with the outfit, at a separate charge. I would by all means advise its purchase. The machine runs very smoothly and I see no reason why it will not "deliver the goods."

A Two Thousand Dollar Projector.

Well, men, we have been calling for a high-priced, high-class projector for quite some time, yea, verily for lo these many years. And that demand seems about to be realized, for the American Standard Motion Picture Machine Company has completed and is about ready to place on the market a projection machine which it is expected will retail for about $1,200 for the single machine or $1,800 to $2,000 for the double projector. The machine will be made single or double, and will have very many new and unique features, all of which will be described in detail in good time. It is to be known as the "Robin" projector and is, as I understand the matter, the invention of J. E. Robin, formerly connected with the Precision Machine Company, later with the Baird Company, and still later and now connected with the American Standard. I have given the new machine a hasty look-over. Its design is radically different from anything now on the market. It has but one lamphouse, which is stationary—does not slide sidewise—but has (in the double design) two mechanisms, which switch places with each other by swinging around, the action of swinging auto-

matically stopping the driving motor, disengaging it from the used machine, reversing its direction, connecting it with the machine coming into action and starting it. Sounds complicated but really is quite simple. It uses very large upper and lower sprockets. Star and cam 5.5 to one movement. Has shutter either between condenser and film, or in front of objective, at will of operator, with three available and easily-switched shutter systems, including the 1½, the ordinary and two-shutters-revolving-in-opposite directions. The operator may use either he chooses, at will, substitution of one for the other being but the matter of a few months' time. The machine is built in units. It is very massive. I watched it project a steady picture at very high speed, with but very slight tension. I will have more to say when I have gone over the new projector carefully. Meanwhile, Mr. Robin is certainly to be congratulated on his achievement, the more especially that he vows, asserts, affirms and swears (it was necessary to do all that to make me believe it) he designed the machine completely, all by his lonesome, and completed the first model in five months' time.

Machine Runs Hard.

Lee Whitaker, Fillmore, California, orders a handbook and says:

> Am operating a Power's Six, and have trouble with it running hard. Have overhauled it, but there is no improvement. Can you suggest what may be the seat of the trouble? Is the takeup device on the Power's 6-B adaptable for the machine I have? I own a set of Hawkins and find them to be very handy. What other books would you recommend?

With the third edition of the handbook and Hawkins you are pretty well equipped for the present. When you have absorbed what you can get from those books it will be time enough to look for others. Books of that kind are not merely to read and look at. They are to STUDY. There are few others having any large value to the operator. As to the machine running hard, why it might be due to any one of a number of things, or to a combination of several. First see if the machine runs hard without the film in. If it is O. K. without a film, then examine tension and test film to see where the strain is; also run a few feet with takeup belt off. If machine runs same with film in or out, then with machine standing still, gently rock all gears back and forth, one at a time, until you find one which binds. If all gears rock easily, then see to it that the intermittent is not set up tight enough to bind. It is also quite possible that the automatic fire shutter governor is the seat of the trouble. In this connection see instruction No. 6, page 493 of handbook. Very likely springs 741, plate 8, page 506, have become weakened. This trouble will be indicated by the automatic fire shutter coming up too soon, and remaining up against considerable effort with the finger to push it down when the machine is running at speed. Remedy: new springs, or stretch the old ones. I would also refer you to instructions 22 and 23, page 499. Sometimes the cause for a hard-running machine is found in the toggle gear. Usually, however, where this is the case the machine will run harder when the framing lever is central than when clear up or down. The setting of shutter shaft collar 638, plate 4, page 500 of the handbook, up too close, so that it binds on the casting will make the machine run hard. The binding of the shutter shaft in its bearings by tightening up screw holding hook at lower side of revolving shuter shaft supporting bracket (733, plate 5, page 502 of the handbook) while upper part of bracket is not shoved clear in, into place, is quite possible, and you must remember that it requires very little binding in high speed parts to make your machine run hard. I think that in one of the foregoing you will find the seat of your trouble. Incidentally, are you using good oil? DON'T use 3-In-One or sewing machine oil. See general instruction No. 1, page 457 of handbook.

Dry Film.

William M. Grew, Oakland, California, has some old film which is drying up. He asks what is best to do in order to remoisten it:

> Have an outfit, for home purposes, consisting of an old Edison Kinetoscope and about 50 reels of film. Have kept these reels plentifully supplied with water, as per your recommendation of four or five years ago. I now find, however, that the film is drying out. I am told it can be rejuvenated by putting oil of eucalyptus on a cloth or sponge, placing same in the cabinet; also that a little spirits of camphor added would be of material benefit. Kindly let me have your views on this subject. What, in your opinion, is the best way to go about preserving the film?

The matter of film preservation is one concerning which there is still much to learn. I have not personally tried the plan you name, but have heard it recommended. If the film were mine I would still adhere to the old plan of a glycerine bath, as described on page 204 third edition of the handbook. Glycerine has the property of absorbing moisture, hence tends to keep film soft and pliable. The handbook instruction reads as follows:

> Moistening Dry Film.—Traveling exhibitors often find that a reel which has been a long time in use has become very dry and brittle. It may be remoistened and rendered pliable by unwinding into a large metal can, in the bottom of which water has been placed, with a wire screen over it to keep the film from contact therewith. Cover tightly, set in a moderately warm place until the film is soft and pliable. Watch closely, however, since if made too moist the emulsion will stick to the back on the film when it is removed.
>
> It is even possible to give a film a glycerine bath, as follows: In a long, shallow pan place a solution of 30 parts of clear water to one part of glycerine. Make a drum of slats about six feet in diameter and about six feet long (for one thousand feet of film), and by revolving the drum draw the film very slowly through the liquid, winding on the drum with the emulsion side out. After the film is all on the drum, revolve it rapidly to throw off the surplus liquid, then continue to revolve the drum slowly until the film is dry. It should not be used for two or three days. Perform this operation in a room entirely free from dust, or you may seriously injure your film.

I would also suggest that those who have had actual experience in the preservation of film communicate their findings to this department and to the correspondent. His address is 2203 Twenty-first avenue, Oakland, California.

Some Considerable Expert.

Wisconsin arises to bounce his hammer on the dome of an expert (?) who "fixed" his machine, as follows:

> The aperture plate track of my Power's Six A is wearing faster one one side than on the other. Had the mechanism repaired two months ago by an "expert" (????). Had a new intermittent sprocket, upper guide rollers, aperture plate, feed sprocket (meaning upper sprocket I suppose.—Ed.) and tension springs and shoe put on. It is all satisfactory except for the uneven wearing of the track. The only thing I can see which seems wrong is that gate latch screw 722 is out too far. Does not bring the track (Gate, I suppose you mean.—Ed.) square with the aperture plate. I have taken out the old track (Aperture plate, you mean, of course.—Ed.) and installed a new one, without adjusting the gate latch screw. I asked this "expert" geezer if it, the gate latch screw, is set right, to which he rereplied: "My Gawd, yes! Don't monkey with it!" So I thought: "allright," but when I got home I found the revolving shutter shaft collar was not set up close, also the intermittent roller bracket was not set right. So I adjusted screw 719 and set the roller two thickness of a film away from the sprocket, and it was "jake" (Slang of north middle west operators for "all right."—Ed.) What do you think about the track? What do you mean by Question books, both for forty cents? I have no idea.

If you will read notice at front of department each week you will understand. From your use of machine part numbers I assume you have a Handbook, Third Edition. If so, look at instruction 17, page 497, and you will find your query answered fully. It reads as follows:

> No. 17. Adjusting Gate Latch Screw.—The right-hand edge of the face of the gate and its left-hand edge should set an equal distance away from the face of the machine casting, since otherwise the tension on one shoe will exert greater pressure than it will on the other. This is regulated by gate latch screw 722, P. 2. This screw should be set in a sufficient distance to bring the entire gate square with the face of the mechanism casting, and the lock nut thereon should then be set up tight to prevent any possibility of change in this adjustment.

Next time you would do better to send your mechanism to the Power's factory, where it will be repaired right. The factory is the only place to have a projection mechanism repaired. It is to the interest of the manufacturer to make repairs in the best possible way. They will usually loan you a head (you making a suitable deposit, which is returned to you upon return of the loaned head) for use while your machine is undergoing repairs. I would strongly advise all exhibitors to make a practice of sending their projector mechanism to the factory at least once a year for thorough overhauling. It will pay in the long run. The right practice is to have an extra mechanism, so that one head may be repaired and kept in reserve.

Why Sprocket Holes Wear on One Side.

Cecil G. Parker, Shreveport, La., offers the following solution to Cleveland's problem:

> With regard to sprocket holes wearing on right hand side more than on left, as per Cleveland's complaint, first: the Power's upper magazine may be adjusted sidewise, and if placed out of line with upper sprocket would cause the feeding to be done by one side of the sprocket entirely, hence placing all the strain on one set of sprocket holes. Again, if there is even so much as one one-hundredth of an inch play (wear) in either of the sprocket bushings it will allow the sprocket to be just that much out of level, with result that the strain will all, or very nearly all, come on one set of holes. Then, too, regardless of make of projector, in time there is wear in lower magazine spindle (presumably take-up spindle is meant.—Ed.) which allows left hand side to give back to the film, with result that the right hand side pulls all the load and, as most operators have quite a little tension on take-up, the strain is quite heavy. Also, if this is the cause, you will find most of the damaged sprocket holes in the first 400 or 500 feet of the film. (Don't quite get your idea in this latter. Don't believe the reel would cant over enough to set up the condition you name, unless the wear be very pronounced.—Ed.) Moreover, if there is wear in both upper and lower sprocket bearings (in machines in which these sprocket shafts have but one bearing, then the whole work of feeding from upper magazine (sometimes very heavy work, due to jerks and tension) and pulling back against take-up tension will be done by one set of sprocket holes, which will, in time, wear a film of iron.

Brother Parker's solution of the matter is set forth, not because I believe it supplies the answer, but because the conditions he names are to be found in altogether too many machines, and they certainly do help to injure sprocket holes, by placing an undue strain on one side, whereas the strain should be, and would be, equally divided were everything as it should be. Anyhow Friend Parker has "done his bit" in setting forth his views.

Will Try Mazda.

Perry J. Sherman, Corpus Christi, Texas, orders a Handbook sent to a friend in Ireland and says:

> I could send presents which would cost more, but know of none which would be of greater value to an operator. And say, don't you pull any more funnies like that in a November 17 caption, which reads: "Halberg's D. C. to A. C. Econemizer." What about it, huh? (I'm not saying a word.—Ed.) It may interest you to know that I have received orders from friend owner to make a Mazda installation in one of our theaters, and to test same out thoroughly. Am selecting the best equipment procurable and as soon as installation is complete will write fully details regarding same, if you want it. Kindly advise as to what special points you want particularly observed.
>
> And now let me say that I hold no personal malice toward anyone of or in the San Antonio local union. Have personally investigated things there and find one man to be really the backbone of the whole thing, and that is R. Abbey. He certainly is there with the push, and is working hard to get things running smoothly. Wish you would go further into the shutter problem. If you do you will discover surprising things and find out a lot more about light rays and their action. I have built a device which allows of shutter adjustment while the machine is in motion, i. e., as to correct time, as to width of shutter blades and as to distance from lens. No, I'm not intoxicated. If you'll send me description of your projector in the basement and paper copy of shutter will be glad to send you small model for your own use, but don't care to publish, as may conclude to patent it.

Hum, friend Sherman, show me Have no projector working at present, but model for any machine, say Power's 6-B, will serve to illustrate. Possibly the thing might be done, but it surely would be rather complicated and subject to considerable wear. At least, it looks that way to me. As to San Antonio local, it is usually the fact that just a few men, sometimes only one, are the "back-bone of the whole thing." I could name you a large city here in the east where one man absolutely dominates the operators' union, and that man is not himself an operator, but a stagehand. But he is the whole, entire show just the same, and according to all reports orders the men around at will; they jump through the hoop when he holds it up. But in justice let it be recorded that he has used his power to fairly good purposes; also, so far as I know, he is straight as the proverbal string. But the condition is not one of the best, nevertheless. I was myself told, while in San Antonio, and saw pretty well that it was true, that the local contained, at that time at least, only a very few active members. My recollection is that the number was three, with two of them comparatively inactive when the third was absent. Personally, I believe the San Antonio men mean well, but that for years they have just drifted. In fact, there is no denying that statement. I know it is true. But there is excellent timber in the local just the same, and the men are now waking up and—there you are.

Will be glad to have report on Mazda. The three points are: (A) Life of lamps and comparative cost of lamp renewal vs. carbon consumption. (B) Ease of manipulation. (C) Comparative screen results, compared with which A and B are as trifles.

Tampa, Florida.

Earnest G. Kemp, Tampa, Florida, says:

> We wish for you a joyful Christmas. May the coming year be liberal with you in prosperity and greater knowledge of our vast industry. Your visit to Tampa last spring has accomplished far more good than you probably expected it to. Yes, we needed it, and needed it bad. It is useless to deny that fact. Your three-hour lecture seemed to me to last but a few moments. I could and would willingly have listened all night to the gospel truth you so generously gave to us. I am glad to say we have tried to profit by your words of wisdom. We have, for instance, started our school again, and intend to dig through Fellow Richardsons' Handbook, chapter by chapter.
>
> We have just presented contracts for the coming year to the managers. The majority have not as yet signed up (December 22.—Ed.), but I think they all realize that we are striving to be better men than the irresponsible who thinks only of pay-day, caring nothing whatever about the grade of service given in return for what pay-day brings. I read the article concerning speeding up the Simplex intermittent and thoroughly agree with the company that unless the machine were in capable hands the movement would not stand up. I want you to put Tampa on your list whenever you make another trip; also trust you will be able to remain with us longer next time.

I enjoyed my brief visit in your city, Brother Kemp, and there is now the added pleasure of knowing that, after almost a year to think it over, the Tampa men still regard my visit as worth while. The running of a local school is hard, because it often happens that points arise concerning which no one has very clear understanding, which is discouraging. However, I want you men to feel free to consult me whenever knotty problems arise. Don't know when I will get down to Southern Florida again. And I'd like to, too, for it is beautiful; also the boys are hospitable and the ladies charming, witness Mrs. Grapefruit Barnhill, Miami—and others. But it's a long, long way to the Land of the Everglades, walking is poor, I have no aeroplane, trains are expensive and it's most too far for Nancy Hanks, the Go Devil, considering the sand. Hum, by golly, come to look it up, Tampa is less than a thousand miles from New York, might be done via go-devil sometime. Yessum. Mebby, mebby! What kind of roads are there from Jacksonville to Tampa and Miami?

As to the contract, why, I am not well enough acquainted with local conditions to comment intelligently, except as to clause ten. I do not, myself, approve of forcing the running a union slide. This for several aerssno. I prefer the forcing of the placing of a union card in box office window. There are several very valid objections to using a slide. It seems to me there is a too-great difference in salaries in Class "A" and Class "B" houses; also, there is no stiuplation as to when both men must be on duty and when only one is permissible, an important point to cover, it seems to me. Aside from this I could not comment intelligently, and it is too late to make any changes now anyhow. Come again, Brother Kemp. My best to all the Tampa men.

Automatically Automatic.

H. R. Ceever, Elizabeth, New Jersey, proposes to place the projection machines in position to place their Whatever-part-is-equivalent-to-fingers to whatever-part-corresponds-to-nose and wriggle them vigorously, insofar as has to do with change-over. This is his modest claim:

> Are you interested in anything new as applies to projection? (Foolish question No. 968,483,641,278.—Ed.) I take pleasure in notifying you of a patent now pending covering device designed to lessen the operators' burden of toil. With it in use there will be no more listening to the reel grinding in the upper magazine to judge by its speed how nearly the film is "out." No more opening the upper magazine door for the same purpose. All this, and even the very act of bringing the succeeding kinematograph into action will be dispensed with. The device will automatically control the change-over. There is an acoustic device provided for notifying the eventually napping operator (We will then include mattress, sheets and feather pillows in the order for carbons and lenses.—Ed.) that a change of run from one kinematograph to another is being effected and that it is time to adjust the new picture to frame (Might be well to start the arc too, or does the device do that and center the light? Also, does it trim the carbons and wipe off the condensers?—Ed.). Have no working model as yet, but every operator I have thus far shown it to is enthusiastic. Will be pleased to send specification and drawing if you are interested.

Nope, brother, inasmuch as the proposed device does not wash the operator's face when he is done work, or even oil the machine, I don't think it is yet quite complete. Seriously, however, Friend Ceever, I would not be interested in examining the specifications and drawings. When you have one of the devices in actual operation I shall be glad to come over and watch it work, though frankly I have good-sized doubts. If you really can accomplish this stunt, and do it in a practical way, it might be of use in multiple reel releases; but first you will have to show me that you can do it, and do it in a commercially practical way. Incidentally, modern operators do not frame the picture after the machine starts. They frame the picture accurately when threading; also, we don't exactly favor operators "napping" in the operating room. Strange, but true.

Halifax Fund.

Projection Department	$5.00
F. H. Richardson	2.00
Local Union 306 (New York Operators)	50.00
Harry Mackler, Business Agent, Local 306	2.00
R. E. Landmesser, Operator, Strand Theater, Hartford, Conn.	1.00
Joe Welch, Operator, Columbia Theater, Bicknell, Ind.	2.00
K. Lane, Operator, Dixie Theater, Marianna, Fla.	1.00
Ross Hover, Freeport, Texas	1.00
Frank Smazel, Local Union 418, Anaconda, Mont.	2.00
Total	$66.00
Remitted to date, P. O. Money Order No. 107534	$60.00

For the credit of the craft, men, come on in. Those men NEED it, and a dollar or two won't hurt you one bit. I am surprised that but one local has responded to date, though it may be they have remitted direct. If you, brother operator, cannot really afford a dollar, then send in fifty cents. If two thousand of you sent in fifty cents, it would be a godsend to the men who sustained that horrible disaster which literally wiped their homes out of existence. All honor to those who have their names on what amounts to a roll of honor. But YOURS, my brother, should be there. It is not too late. Get busy. Every cent will be accounted for rigidly.

Projection Experience

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today

$4 the Copy, Postpaid

MOTION PICTURE HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

MOVING PICTURE WORLD

Schiller Bldg. Chicago, Ill. | 516 Fifth Avenue New York City | Wright & Callender Bldg. Los Angeles, Cal.

To save time, order from nearest office.

Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column $1.00.

Proper Presentation of Pictures Musically.

The Theme.

IT MAY be that you, too, have suffered. It may have happened that you entered a theater to see Mary Pickford or Doug. Fairbanks earn their paltry stipend. It is possible that after you had enjoyed the Comedy and Review, the feature you came to see was thrown upon the screen and you settled back in your seat, for an hour and a quarter of unadulterated joy. The orchestra opens the picture with a beautiful number as Miss Mary is introduced. The music changes. In a few minutes the first selection is played again. It's a nice number. Two or three short numbers intervene and you hear it again. It's a fair number. An agitato follows, it is repeated and becomes a monotonous number. The third reel is being shown, and again you hear it. You cannot understand why they play it so much. It palls. As the music continues, this poor little number is dragged in by the heels whenever Mary appears in the foreground, until your soul rebels and you hate that music forever. This innocent little musical piece that has caused you so much irritation is called the THEME.

Nevertheless the Theme has a definite and well-defined purpose, and if used properly enhances the picture presentation immeasurably. It should be selected carefully with due consideration for the character, episode, or thought which it represents. It may be given to the hero, heroine, villain, or ingenue, and in pictures where an act is performed frequently for a purpose it may be used to denote that purpose or in an allegorical picture to show the thought for which certain scenes stand. Sometimes two or more Themes are often used, but are totally impracticable for small combinations of musicians, but effective when played by large orchestras because there is always a second man to each instrument. While the first plays, the second turns the pages and ferrets out the particular Theme wanted.

Naturally the selection of a Theme is the most important feature in the setting of the picture. To choose a waltz intermezzo as the motif for Jean Valjean in "Les Miserables" would be ridiculous, and the selection of a dramatic number for Rebecca in "Rebecca of Sunnybrook Farm" would be foolish. A careful study of the character represented and for what it stands should be made with due consideration for the dominant feeling of the play.

If the Theme be picked for the star in a heavy drama, and her part in the play is dramatic, the natural selection would be a dramatic Theme, such as Cavatina (Bohm), Prelude (Damrosch) or Prelude (Rachmaninoff). If the plot be heavy and the entire setting cumbersome and labored it would be well to give the Theme to the ingenue or to a lighter role, thus gaining variety of color in the music. Just as photography and lighting plays an important part in picturization, so coloring, varied tempi and shading must be considered in the music.

Of course, all this cannot be done at the first performance of a feature, if the leader has had no opportunity of viewing the picture. In that case he must depend on a furnished cue sheet which may, or may not, suggest a number in his library. On the other hand, the number suggested may be one which he has used recently and is not permissible, but after he has seen the picture, heard his incidental music in the setting, noted the high-lights in the play, and closely sized up the general situation with regard to his orchestral requirements, he can usually add a 50 per cent. value to his musical presentation by a better selection of his Theme.

Speaking for the benefit of the small orchestra playing for pictures (and they are in the majority), the *modus operandi* should be as follows: After the Theme has been selected it should be placed in its proper rotation with the other numbers, selected to fit the picture. Playing your musical setting in order, you presently arrive at the cue which requires the Theme. You play it until your next cue, then taking it out of the folio, you place it on the extreme left of your music stand, where it is in plain view all the time and continue to play the following number. This necessitates no more retarding of music than the usual turning of a page. As each player gets the opportunity for resting, he can "fix" the Theme exactly as he wants it without interfering with the number being played. In time you reach the cue requiring the Theme again. As you finish your selection leading to it you turn it over to the left of your folio, proceed to play the Theme which is exposed on the further left, until the next change. Then turning back to your folio you find the next number exposed on the right. This process is repeated throughout the entire setting and precludes any searching for the Theme or stoppage of the music. Some progressive orchestra leaders have stiff cardboard sheets printed with Theme and insert these in the folio where the Theme must be played. This is a good idea and makes the setting fool-proof. Fox Trots, One-Steps or Two-Steps make poor themes and are seldom used as such, but are permissible under certain conditions, in a Chaplin comedy or one that runs more than one reel. For example if the comedian's chief stunt is to fall asleep throughout the picture a good Theme would be "Please Go 'Way and Let Me Sleep." Carrying out this principle, it is a simple matter to judge the Theme necessary for a Comedy. Waltzes and Waltz-intermezzos are little used except for pictures in which children are starred. The Moderato movements, Allegros and Allegrettos are chiefly suggested and should be definitely melodious, catchy if possible to establish the association of ideas. Andantinos will fit the more serious character while Andantes, Lentos and Adagios are reserved for the dramatic roles.

As pictures become more psychological, Themes will be chosen to represent the trend of the play and will become in reality a motif, signifying the underlying or hidden objective. "Gold—The Lust of Ages," gives splendid scope for a Theme representing gold and its power. Because it shows a series of episodes picturing the ruination of manhood wrought by the power of Gold, the Theme becomes the logical finish to each episode.

Nothing requires more careful thought than the selection of the Theme in fitting a picture, but the importance of its use cannot be overlooked. In features where the cast is small and the star is really the picture, being always in the foreground, the Theme should not be used frequently but only in the big moments. If it is a bright Theme, and one of the telling scenes finds our principal in tears, it can be played slowly and softly, giving the desired pathos and holding the required atmosphere. The too frequent use of the Theme is a detriment to the musical interpretation of the picture, annoys the patrons of the theater and kills the particular selection for further use. Choose long Themes. Use discretion in their selection. Play them according to the action, and only when a motif is required. The results will amply justify the time and thought given to this most important subject.

Fitting the Scenic.

For sometime the exhibitor has given careful consideration to the musical fitting of his feature picture. It has been with pride that he has pointed to the many detailed effects worked into the scenes by his orchestra. He has hired expert electricians to take care of his lighting effects and regarded the feature as the big moment in his show. So far as the Pictorial Review, the Comedy and the Scenic were concerned, he felt that, by playing a march, a two-step and a waltz respectively, that his musical program was complete.

The day has come when he must look to his laurels again. New ideas prevail and what used to be good enough is now *passé*.

Scenics are divided into classes, and we prefer to regard educational films in the light of scenics. Thus we have a wide field to cover. There is the panorama of nature, the great Rockies, Alps and Catapaluki, or the mighty Frazer river, the Grand Canyon, celebrated parks and gardens. There is the zoological film, showing animals in their native haunts; fishery scenes, industrial plants, botanical studies, the life of bees, foreign countries, their habits and well-known land marks, and many other varieties. It has been the custom to portray all these by playing a waltz.

A waltz as an accompaniment to the scenic is just that—an accompaniment. The waltz cannot knit the minds of the patrons to the panoramic beauties displayed, neither can it portray the atmosphere of the great outdoors. It usually speaks of love, sensuousness, or a touch of sadness. If it be bright, or an intermezzo, it depicts joy, gladness, piquancy or dance rythm. Wherein do these emotions fit the grandeur of nature, the towering mountains, or sylvan glades? If such scenes were shown in the feature, the orchestra leader would receive severe censure should he play a waltz to fit them. Then why expect the leopard to change his spots? If it cannot fit a nature scene in the feature it surely cannot fit 1,000 ft. devoted entirely to nature.

By the same reasoning it cannot fit animal scenes, Oriental cities, flower gardens, or any situation wherein no physical or mental emotion is portrayed. Therefore we are forced to admit that waltzes cannot further be used with justification to ourselves and our patrons.

What must be used? By the process of eliminating all the musical selections breathing emotion; all marches, one-steps and two-steps, which would be incongruous, and side-stepping waltzes of all kinds, we have but one class of music from which to choose, namely, description numbers.

These are the pieces composed especially to describe conditions, elements or thought.

For example, "Morning Mood," by Grieg, is distinctly pastoral and of sufficient length to fit one reel of quiet nature study, or shepherd stuff. "Berceuse," from "Jocelyn"; "A Shepherd's Tale," by Nevin; "Merry Wives of Windsor," by Nicolai; "Nymphs and Fauns," by Bemberg; "Pastel Menuet," by Paradis, or "Scenes from Switzerland," by Lang, would fit scenes of this kind. By going into grand opera music one finds such gems as "Siefried's Idyl," "Tribut de Zamora" and others, admirably suited to depict nature.

For light breezy scenes use "Murmuring Zephyrs," Jensen, or "April Moods," by Eugene; while for big wind storms at the seashore "Scotch Poem," MacDowell.

For pictures of birds and butterflies, why not play "The Magpie and the Parrot," Bendix; "The Squirrel Parade," Crosby; "Butterflies," Steinke; "Dance of the Moths," Weidt; "Robins' Farewell,' 'Bendix; or "The Gentle Dove," Bendix?

For distant lands the selections should be chosen with a view to their characteristics. For India, Oriental music; for Japan, Japanese music; or for Egypt, Egyptian music. For example, suppose we have an Egyptian picture, a good opening would be the playing of "Salaam Effindina," which is the Egyptian national hymn. Every leader should have an album containing all the national airs, because they are easily procured and are vitally essential. After the picture has been introduced a Mosque is shown with the populace at prayer—"Orientale," Cui, would fit. Oriental dances are plentiful and could be used to bear out the atmosphere. If possible, close the picture by repeating the national hymn so that it finishes with the last bar.

It is just as important to hold the atmosphere of the Scenic as to portray the action in the Feature. The very fact that the program is selected to give variety to your patrons, make it imperative that your music should change with the pictures and emphasize the point that you are trying to make.

Music for "Lest We Forget."

The big dramatic war picture, "LEST WE FORGET," featuring Rita Jolivet, and now playing at the Lyric Theater, is a musical triumph.

Ten weeks, involving considerable research work, were spent in compiling the score. An orchestra of thirty pieces, under the personal direction of George W. Beynon, give a wonderful rendition of the classics of the old masters. The music is tuneful, serious and filled with big moments.

Much credit is due Monsieur Leon Perret, who directed the picture, for his careful collaboration with the composer. During the "shooting of the scenes," Mr. Perret, who is a personal friend of Massenet, and well versed musically, considered the appropriate music and timed his scenes accordingly. For example, when "THE STAR SPANGLED BANNER" is being sung by the American soldiers in the trenches, there is just enough footage allowed to finish it; thus its dignity is maintained and there is no "chopping off" process necessary.

Good music is an insurance policy on your picture, providing against ridicule and burlesque. If more producers realized this and saw to it that their directors and musical director got together on the score, greater box-office receipts would be the reward.

Returning to the feature, it opens with the Marseillaise Hymn, a tribute to Miss Jolivet, one of the few survivors of the ill-fated Lusitania, at the same time carrying with it the suggestion that the story is French in atmosphere.

When the heroine is introduced the orchestra plays the soprano aria from "Manon" (Massenet). Nothing else would fit her introduction, because we are next shown the opera in progress, with Miss Jolivet in the leading role. In the mind of Harry Winslow, the hero, she and the opera are closely connected. The audience feels the same association of ideas and this aria is repeated as the "Theme" throughout.

For the love scene, "My Heart at Thy Sweet Voice," from "Samson and Delilah" (Saint Saens), is used, while the German spy system is portrayed by Verdi's "La Forza del Destino." During the French preparations for war, "Le Chanson du Depart" (Lorraine), and "Sambre-Meuse" marches are played to wonderful effect.

Towards the finish of the picture, the "Triumphal March" from "Aida" and "The Stars and Stripes," by Sousa, typify the eventful success of the Allies and the part that America plays in the hastening of peace.

The Pathetic numbers recalled are Asa's "Tod," Grieg's "Elegy"; Massenet's "Adagio Pathetique," Godard's "Adagio Lamentoso," from "Symphony Pathetique," Tschaikowsky's "Adagio Cantabile" from the sonata by Beethoven.

Besides the opera "Manon," before mentioned, we are given a glimpse of "Carmen" and "Cleopatra." The music used is that played for the particular scenes of the opera and is synchronized beautifully.

The big scenes of the battle are accompanied by such dynamic numbers as "La Chevanka," from "La Valkyrie," by Wagner; "The Tempest," from "William Tell" overture, while Grieg's "Storm at Sea" is used for the sinking of the Lusitania.

An unusual idea crops up in the "flash" of American boys whistling. The year is supposed to be 1915 and the orchestra whistles one of the popular hits of that year. It is novel and well done and received considerable applause from an appreciative audience.

Probably the biggest effort ever attempted in pictures is the introduction of the "Liebestod" (Love Death) music from "Tristan and Isolde." Wagnerian music is fundamentally dramatic and this particular selection is most appropriate. A German spy, in love with the heroine, enters her apartment at night and forces his attentions upon her; she becomes desperate and by a clever ruse manages to bind him to a couch with her girdle cord, smothering him to death with a pillow. The music literally carries the action, working up and up to the climax with a stupendous effect and dying away again as she realizes what she has done.

Without a question, the music to this feature transcends anything since "The Birth of a Nation." The Metro is providing a score and cue sheet for the use of exhibitors, prepared by Mr. Beynon, that should certainly be obtained for a proper presentation of "LEST WE FORGET."

Music Suggestion Synopsis.

THE OTHER MAN (Vitagraph)—Theme for Heroine—Valse Lento. Suggest "Sleeping Rose"—Borch, "Dreaming of You"—Lehar, "Destiny Waltz"—Baynes.

This is a comedy-drama, requiring many light numbers. Use intermezzo to vary the waltz movements. You will need a popular two-step for the ballroom scene in the first reel, and agitato in the third, and close with the theme. Cue sheet can be obtained from the Vitagraph Exchange.

THE PHANTOM RIDERS (Universal)—Theme for Hero—Alegro. Suggest "Pitchounette"—Massenet, "Prelude"— Jarnfledt.

Another Western story filled with drama and fighting scenes. Some galops are needed, and "The Earl King" Agitato by Schubert can be used nicely in the fifth reel.

THE BARGAIN (W. H. Productions, Inc.)—Theme for Heroine—Andante. Suggest "Longing"—Floidia, "Meditation"—Drumm, or Visions"—Tscharkowsky.

The story is Western in atmosphere and needs the Mexican tang to the music. "Morning Mood," Grieg, can be used for the opening scene. A few galops are necessary to play for pursuits; a couple of pathetics and two dramatic numbers can be used. For the dance hall use a fox trot or a two step. Cue sheets can be obtained from W. H. Productions Co., Inc.

FLARE-UP SAL (Paramount)—Theme for Heroine—Moderato. Suggest "Melodie"—Karganoff, "Vanity Caprice"—Jackson.

This is a mining camp story dance hall variety. In the first reel you need a good pastoral to open, a couple of Mexican one-steps and an adagio pathetic. The second reel is neutral, requiring moderato stuff. In the third reel you need religioso music for the church scene. A few galops and agitatos are needed. Close with the theme. Cue sheets can be obtained from the Paramount Exchange.

LOADED DICE (Pathe)—Theme for the Hero—Andante—Misterioso. Suggest "En Mer"—Holmes, "Quo Vadis"—Nouges, "L'Automne"—Glasnow.

A heavy drama requiring big stuff throughout. A couple of overtures would fit, and you require some light intermezzos to fill in with. Pathetics and dramatics will be in the majority. Cue sheets can be obtained from the Pathe Exchange.

LEST WE FORGET (Metro)—See "Music for 'Lest We Forget'" in this Department.

BROKEN TIES (World)—Theme, none.

This is a society drama, opening up with andante music. You will need lots of heavy stuff, a couple of dramatic agitatos and a few waltz lentos. Cue sheet can be obtained from the World Exchange.

THE EYES OF MYSTERY (Metro)—Theme for the Heroine—Andante. Suggest "Awakening of Spring"—Bach, Dialogue"—Meyer-Helmund, "Evensong"—Martin.

This is a melodrama and calls for big stuff. Many misteriosos are necessary and a few hurrys can be used to advantage. Cue sheet can be obtained from the Metro Exchange.

UNDER THE INFLUENCE (Metro-Drew)—Theme, none.

Light treatment is required for this comedy. Do not use fox trots, as waltzes and light intermezzos are more in keeping with the refined atmosphere.

TARZAN OF THE APES (National)—Theme—Something wierd and uncanny but Allegro. Suggest "Dance of the Harpies"—Hadley.

Many pastoral numbers are needed. Bright intermezzos and a few misteriosos. It would be well to flavor the setting with a little oriental music in the last couple of reels.

Carey in a Western Heads Universal

"Wild Woman" Is Its Title—Other Features for February 25 Week Are Comedies and Serials.

UNIVERSAL'S lead-off card in the program scheduled for release during the week of Feb. 25 is "Wild Woman," a five-reel feature on the order of the old Harry Carey subject, "Love's Lariat." It tells the story of the adventures which befell Cheyenne Harry and his partners, following a wild and woolly celebration of the former's victory at a rodeo. In the cast surrounding Harry Carey are Molly Malone, Martha Mattox, Vester Pegg and Edward Jones.

"Watch Your Watch" is the Nestor comedy for the week. It features Eileen Sedgwick and Ernie Shields, two screen favorites who have appeared in many Universal productions. The plot revolves about the efforts of a girl to keep from her fiance the knowledge that another admirer has presented her with a watch. This comedy is said to be one of the most amusing released under the Nestor brand.

The L-Ko comedy is entitled "Ambrose the Lion Hearted," and features Mack Swain. Movie fans will remember Swain as having been identified in former days with the Keystone organization. Swain enacts the role of an enormously powerful but tender-hearted blacksmith, who takes it upon himself to right the wrongs inflicted upon the heroine by a black-hearted "villun." This comedy is in two reels.

The serials for the week include Episode 14 of "The Mystery Ship" and Episode 4 of "The Bull's Eye." In the first "The Masked Rider," the man of mystery, continues to exert his efforts on behalf of Betty Lee, as enacted by Neva Gerber, and Miles Gaston, as portrayed by Ben Wilson. As in previous episodes of this serial a number of unusual photographic effects are introduced.

"Still in the Ring" is the title of the fourth "Bull's Eye" episode. In it Cody is seen following up his pursuit of Sweeney. Like the episodes which have preceded it this chapter closes with Cody in a dangerous predicament. Both Eddie Polo and Vivian Reed continue to do excellent work in this serial.

The Universal Animated Weekly and the Universal Current Events and the Universal Screen Magazine are also included in the week's program. Of unusual interest is a one-reel special. This is a Finley Nature Study subject, entitled "Rambles with a Naturalist." A naturalist takes a party of children on a ramble and shows them through a telescope the things they cannot see with the naked eye. First comes the life of a frog from the egg stage to the development of the full-grown frog. Other interesting subjects are the spotted sandpiper and the baby night hawk or bulbat.

Closing Order Revoked for South

Dr. Garfield Lifts Ban in Eight States, Effective on Lincoln's Birthday and May Go Further.

Washington, D. C.

THE theater closing order, in so far as it affects North and South Carolina, Tennessee, Georgia, Florida, Alabama, Mississippi and Louisiana, was, on February 8, revoked by the United States Fuel Administration. This means that exhibitors in those states will be able to do business Lincoln's Birthday and on all succeeding Tuesdays. No mention is made of the other states, but it is possible that the entire order may be revoked if present weather conditions continue. The most serious situation is at present in New England, and fears are expressed that perhaps the raising of the order for that section will be further delayed.

The exhibitors of the East may feel more encouraged over the possibility of the suspension of the Monday and Tuesday closing orders—the former affecting industries generally, the latter affecting theaters and other places of amusement—for in a statement made public on February 6 Dr. H. A. Garfield said:

"It is hoped that with the shut-down on Monday, February 11, and the closing in many states on the day following—Lincoln's Birthday—it will be possible thenceforth to rely upon embargoes and the preference in movement of food and fuel ordered by the Director-General of Railroads."

The exhibitors of the country have been too patriotic to make any organized effort looking to the suspension of this order, but they have felt that the coal saved in keeping the theaters dark on Tuesdays has not been productive of any material saving in fuel, either by cutting off the light, lessening the use of heat, for they had to keep the fires going to prevent freezing of water pipes, or through a lessened use of the transportation facilities of their respective cities.

LINZ.

MISS MACPHERSON ENTERTAINS FAIRBANKS.

Miss Jeanie Macpherson, scenario writer for the Famous Players-Lasky Corporation and author of "The Woman God Forgot" and "The Whispering Chorus," gave a dinner at her home in Hollywood recently to celebrate the success of Douglas Fairbanks' latest Artcraft picture, "A Modern Musketeer," at which the acrobatic star was the guest of honor.

After the repast the guests provided a unique entertainment. Charles Chaplin gave imitations of English muisc hall artists and a serious imitation of the late Beerbohm Tree. Messrs. Fairbanks, Dwan, Chaplin and Treen collectively offered a variety show that would have startled the heads of the vaudeville syndicate had they seen it.

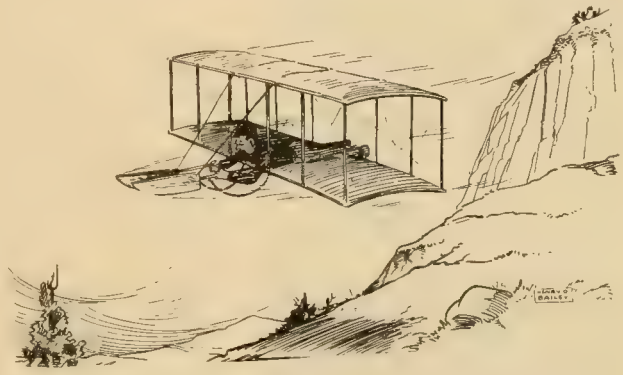
Grand opera was accorded a place on the impromptu program, the same quartette rendering selections from "Rigoletto" and "Lucia," and Chaplin followed with his famous impersonation of Pavlowa, which created merriment. John Browne and Alan Dwan did a thought transference stunt that astonished the audience.

It was a million dollar show.

BRAY ANIMATED DRAWINGS FOR INSTRUCTION.

The Bray Studios, Inc., who for some time past have been doing considerable work for the United States Government, have been assigned to produce for training purposes in nearly all branches of the service, a series of animated diagrammatic drawings through which the Government expects to facilitate training and make clear many points which the screen is best adapted to illustrate.

The Bray Studios, Inc., have released during the past year in Paramount-Bray Pictograph, "the magazine on the screen," a number of subjects done in animated diagrammatic drawings under the direction of J. F. Leventhal. Among these are the German mine laying submarine, the automobile engine, the torpedo, the land and water submarine and the Fiske aerial torpedoplane.



Scene from "The Rudiments of Flying" (Paramount).

One of the important accomplishments of this method of production is that it is possible to show things which are impossible to show through ordinary photography and this is one of the important reasons why the Government particularly selected the Bray Studios, Inc., for this work.

J. F. Leventhal, in taking up the new work, has been assigned to Fort Sill, Okla., where he is gathering data for coming productions. The present work deals with artillery and it is the belief of the Government that by means of this work the theory of big-gun fire can be made so clear that the period of training can be materially reduced.

HULSEY OPENS BRANCH IN OKLAHOMA CITY.

E. H. Hulsey, of Dallas, who controls the First National Exhibitors' Circuit franchise for Texas, Oklahoma and Arkansas, announces the opening of the Oklahoma City Branch of the First National, of which T. E. Larson is president and general manager. Mr. Larson is well known in southwest film circles. He will handle all First National releases, including Chaplin's new Signature Protected Comedies. The new exchange is now doing business.

SCREEN CELEBRITIES AT JE ANIE MACPHERSON'S PARTY.

Left to Right—Mrs. Allen Dwan, Charlie Chaplin, Mrs. Doug las Fairbanks, John Browne, Mrs. O'Neil, Jeanie Macpherson, Ottaway Treen, Allen Dwan, Mrs. Renwick Knox, Douglas Fairbanks.

Parsons Making Comedies for Goldwyn

Producer of "Tarzan of the Apes" to Issue Twenty-six Two-Reelers in the Next Year.

GOLDWYN makes announcement of the creation of Capitol Comedies, starring "Smiling Billy" Parsons, and that twenty-six of these two-reel comedies will be distributed annually through the Goldwyn sales organization in the United States and the remainder of the world. "Smiling Billy" Parsons is none other than William H. Parsons, president of the National Film Corporation of America, who springs full-fledged into pictures as a star.

The contract for distribution was signed last week by Samuel Goldfish, president of Goldwyn, and Mr. Parsons as the head of the National. Harry Reichenbach conducted the negotiations. Mr. Parsons left at once for California to begin work in his studios in Los Angeles. A few weeks ago the Goldwyn executives were shown several of the "Smiling Billy" Parsons comedies and their enthusiasm for this new and clean-cut style of screen divertisement was so great that contracts were immediately drawn up and signed.

William H. Parsons.

The story of Mr. Parsons' personal entry into pictures as a star is filled with novelty. Primarily he is a financier and producer of pictures, being producer and one of the owners of the sensationally successful "Tarzan of the Apes." During the making of this picture there were idle moments in which Mr. Parsons read the scenarios of a number of two-reel comedies and racked his brain to think of an engaging male comedian available to be starred under his management.

Having the rotund figure so often associated with comedy roles, an engaging and winning smile that is also a big asset in winning popularity, and being comically bald, persons to whom he admitted his perplexity quickly suggested that he become a screen star himself and make his own pictures. After persuasion and still not convinced that he would take such advice, Mr. Parsons made several of those comedies, with himself as the star. Goldwyn's problem when its executives had seen these was to persuade Mr. Parsons to make twenty-six a year, since no film producer with a big money-making success on his hands in the "Tarsan" property need invite the hard labor that is entailed in the making of a comedy release every second week in a year.

Goldwyn intends placing prints of the first four comedies in all of its exchanges in advance of the first release. Exhibitors will be invited to get in touch with the Goldwyn offices in the principal cities of North America and arrange for showings on or after February 18.

GOLDSTEIN ORGANIZES GWENDOLYN FILMS

Irving E. Goldstein, of the Superior Photoplay Company, has organized new producing company, to be known as the Gwendolyn Films, with headquarters in the Knickerbocker Theater Building, the purpose being to produce feature plays. Emil Johnson, former manager and director of Sunshine Films, Inc., will be manager of productions. Hugo Hamlin, a versatile comedian, has been secured. Mr. Hamlin has worked with such directors as Ralph Ince, Herbert Brenon, Albert Capellani, Kirkwood, Haddock, Baker, and others. Some of his most impressive work will be seen in the Gerard feature, "My Four Years in Germany." The new company now has in preparation "Bleeding Belgium," "For Sale, a Woman's Heart" and "The Judge Higher Up."

George Larkin

GEORGE LARKIN, young and handsome leading man, who has for many years been an idol of millions of screen fans all over the world, not only has the face, physique and dramatic ability necessary to a star, but also is a very gallant and altogether charming gentleman whom fame has not spoiled. He has an agreeable personality with a bearing and greeting which is hard to resist without a smile, and has a host of friends wherever he has been.

George Larkin, Featured in "Zongor," the Dare-Devil of Romance.

Mr. Larkin is most famous for his work in the "Trey o' Hearts" and "Grant, Police Reporter" Series, but in addition has many big features to his credit, most recent of which is "Zongar," a thrilling five-reel athletic drama produced by Bernarr Macfadden, the world-renowned and famous physical culturist.

Mr. Larkin is at present taking much needed rest and preparing for his next big thrilling feature from the pen of Edgar Alan Armand, the celebrated French writer. In this timely subject Mr. Larkin will be given an opportunity to display his dare-devil prowess and he expects to surpass all his previous efforts.

BROWN NAMED CHIEF OF CAMERA STAFF.

The appointment of Harold P. Brown as chief of the camera staff of Screen Telegram, the Mutual Film Corporation's twice a week news reel, is announced by John R. Freuler, president of the corporation. Mr. Brown is a news camera operator of several years' experience. He started turning a crank on news subjects in Minneapolis after he had worked on many of the large newspapers of the Middle West as a photographer. He was for a time the editor of the Northwest Weekly, a moving picture news reel distributed throughout the northwestern states.

He joined the forces of the Hearst International Film Service two years ago, in Chicago. Some of Mr. Brown's most notable work was done along the Mexican border and in the interior of Mexico at the time of the Pershing expedition. Mr. Brown will assist Blaine McGrath, editor of the Screen Telegram, in the direction of the staff cameramen who contribute to the make-up of the news reel.

CHANGE IN SCHEDULE OF CHAPIN SERIES.

An announcement from the Famous Players-Lasky Corporation calls attention to a change in the release schedule of Paramount's Ben Chapin series, "The Son of Democracy." The first episode entitled, "My Mother," will be released February 11 as originally announced. The second offering, however, will be "A Call to Arms," in place of "My Father." The second release will be presented to the public commencing February 18. The third offering will be "My Father," on February 25.

The first three releases as mentiond above, are now completely finished and have already been shipped to the various exchanges throughout the country.

DAY TO GO TO CUBA.

Lawrence M. Day, of Washington, D. C., president and treasurer of Metro Film Service, leaves soon for Cuba. He goes there to look over the situation with regard to placing films to better advantage.

Exhibitor Tries to Burn Theater

Was Losing Money and Hoped to Cash In on His Insurance —Confesses to Act.

ROBERT ALLEN, proprietor of the Colonial theater, a moving picture house in Bloomfield, Ind., has confessed to the authorities there that he set fire to his theater recently to obtain the insurance on his equipment. Allen is an electrical engineer and works as a machine man in a coal mine at Jeffersonville, Ind. His family, however, live in Bloomfield and his wife has been operating the show during his absence.

When Allen appeared in court attorneys had prepared an affidavit charging him with attempting to defraud insurance companies. He entered a plea of guilty to the charge and was sentenced to the Indiana reformatory for a term of from one to three years, but Judge R. E. Slinkard later suspended sentence and permitted Allen to go on his good behavior. The original affidavit against Allen charged him with arson, but if he had pleaded guilty to that charge the court, under the law, could not have suspended the sentence.

According to his confession, Allen left Jasonville on Wednesday night, January 23, and went to Linton, Ind. There he hired a jitney bus to drive him to Bloomfield. In his theater, he gathered up all the loose papers he could find, and took them and an old film and placed them under the stage and stairway leading t' the stage and set the mass on fire.

When he closed the stage door the space under the stage was made air tight, and this prevented the building from burning. Although the stage was scorched considerably the fire went out before much damage was done. This was about midnight. He then drove back to Linton without letting Mrs. Allen know that he had been in Bloomfield.

Allen said he committed the act in an effort to obtain the $1,450 insurance on the motion picture equipment, worth probably $1,000.

Allen has owned the show for more than a year, and it is generally known that because of the war tax, high cost of films and increase cost of production he made no money on his investment. Allen is twenty-four years old and has a wife and one child. He is known as an industrious young man and belongs to a highly respected family. He has always borne a good reputation in the community.

Shift Attitude on Censorship

Local Council of Women of Montreal Would Permit Restricted Showing of Subjects Now Banned.

THE Local Council of Women of Montreal has performed a right-about-face in its attitude toward certain classes of moving pictures. A deputation from the council appeared before G. Maxwell Sinn of the Board of Moving Picture Censors for the Province of Quebec at Montreal on January 31. The women declared that they wanted sex pictures for the purpose of educating the public and they asked the censor to permit the showing of several releases, including "Damaged Goods" and "Birth," under certain conditions. The women admitted that these pictures possessed a "moral," but that they were harrowing and should not be presented to mixed audiences.

Censor Sinn agreed that it would be proper to have such pictures shown to adults of either sex and the matter is to be discussed by the Quebec Board upon the return of Sheriff Lemieux, the chairman, from Europe. It is probable that the pictures in question will be approved by the board on the condition that the Local Council of Women or some other organization assume the responsibility for their presentation.

The women in the deputation included Mrs. J. H. Liddell of the National Council of Women, Mrs. John Scott and Mrs. Thomas Watson. They ventured the opinion that "Damaged Goods" should be shown at every camp or barracks in the Dominion and that "Birth" should be presented at universities and other institutions.

IRVING TO DIRECT LOCKWOOD.

Hereafter George Irving will alternate with Fred J. Balshofer, under the dual director system, in the production of Metro subjects featuring Harold Lockwood. Mr. Irving is now in Florida with the Lockwood company. In the acquisition of Mr. Irving for the place of alternate director Metro has secured the services of a man with keen insight of what is required of a director, coupled with the knowledge of how to achieve these requirements which he gained through years of experience, so that he can be relied upon to maintain the high standard of excellence established by past Lockwood subjects.

Leonce Perret

LEONCE PERRET, considered among the premier French directors in this country, is author and director of the pro-ally propaganda picture, "Lest We Forget," which is now enjoying a four-week run at a Broadway house. Mr. Perret came to this country a year ago to direct big features, and made three productions in which Captain Robert Warwick was the star, "The Silent Master," released on the Selznick program, "The Mad Lover," released by Pathe, and "The Accidental Honeymoon," which will be released in the near future.

Leonce Perret.

M. Perret has also written a fictitionized version of "Lest We Forget," which will appear in early issues of both La Vie Parisienne and La Rennaissance du Livre, publications of first importance in France.

At present M. Perret is engaged in writing and directing a series of pictures in which the Dolly Sisters are starred, the first of which has already been completed. Following the cutting and editing of this feature, work will be started at once on the next production. The releasing plan for these Perret-Dolly Sisters pictures will be announced in the near future. In speaking of his production of "Lest We Forget," M. Perret said: "When the war broke out and we in France were all asked to do our utmost, I was solicited to produce propaganda films to stimulate recruiting and inject the war spirit in all classes. After making 22 such productions, I came to the United States, and after the entry of this country into the war, was sought to make a pro-ally production. In 'Lest We Forget' I attempted to show some of the incidends leading up to the sinking of the Lusitania, together with the prior mobilization of French troops, which I had actually witnessed. There was a moral story, rather than a love story used as the theme of the picture, and the climax was the introduction of the child of war, for whom these men were fighting so valiantly. There was also a communal school in France shown in which the future generations were taught the actual promptings which caused the Americans to war side by side with the French, making the United States and President Wilson as much of a figure in the French history as the French troops led by Lafayette are today so prominent in every version of your American history. This is the moral I sought to convey in my story without any resort to sensationalism or melodrama."

JAMES YOUNG DIRECTING HAYAKAWA.

Partially owing to the fact that William C. DeMille is to stop directing for a time in order to write two photoplays for production by his brother, Cecil B. DeMille, James Young has been engaged to direct Sessue Hayakawa in his next Paramount picture by Marion Fairfax, which has as its working title "The Unforgivable Sin."

James Young's career as a director dates back to practically the inception of the photodrama. He has since done much work that has stamped him as possessing imagination and technical skill. At present it is not known whether Mr. Young will remain to do more than this picture, but this will be decided upon long before he completes his first Paramount photoplay.

H. J. SMITH WITH WHOLESOME.

The appointment of H. J. Smith, formerly a representative of Mutual in the Minneapolis territory, to the management of the service department of the Wholesome Films Corporation, is announced by General Manager M. J. Weisfeldt. The executive offices of the Wholesome are now on the fourth floor of the Shops Building, 17 North Wabash avenue, Chicago.

Foreign Trade News

ROJAS, RANDALL & CO. ENTER FILM TRADE.

The general export house of Rojas, Randall & Co., Inc., of 26 Beaver street, New York, has recently added moving picture films to its many other lines. This concern has been trading with foreign countries for many years, and through branch offices, correspondents and agents keeps in constant touch with the needs of the different countries.

In the downtown section of New York, and as exporters of general merchandise, Rojas, Randall & Co. are considered among the leaders, particularly in connection with the Spanish and Portuguese speaking markets, which they have been covering in a thorough fashion.

J. M. de Aragon is in charge of the new film department, and no better man could have been chosen. Mr. Aragon has had experience as an exhibitor, buyer and exchangeman, and is recognized as an expert in film values. His close acquaintance with the industry and his knowledge of the foreign field will doubtless overcome the many difficulties which obstruct the path of the newcomer in the film business. The unquestionable financial standing of Rojas, Randall & Co., Inc., coupled with the selection of Mr. Aragon as manager of the film department are factors that may be taken as a guarantee for the foreign buyer and an assurance of success for the firm itself.

LANG RETURNS FROM PORTO RICO.

Arthur J. Lang, export manager of the Nicholas Power Company, who has just returned from Porto Rico, reports an unusually interesting installation of a Power's cameragraph 6-B at San Juan. The machine was installed in the Casino, one of the finest clubhouses in the West Indies.

Mr. Lang states that only the latest and best films are shown in the Casino, on Thursday evenings, and the exhibitions are given exclusively for the members of the club and guests.

Mr. Lang further reports that his trip throughout the Island was successful and says that as movie fans the Porto Ricans are hard to beat. The best American and European films are shown in the houses of the island.

FROM BRAZIL, CUBA AND PORTO RICO.

Lambertini-Film is the name of a producing company, with headquarters in Sao Paulo, Brazil, established about a year ago. It has released two pictures, both of them based on historical episodes, which have met with some local success.

* * *

Two of the most popular Havana motion picture houses have started contests. The Fausto is trying to locate "the most beautiful eyes" in the island, and the Prado is interested in "the most seductive mouth."

* * *

Francisco Maymon, of San Juan and Mayaguez, has secured the sole agency for Porto Rico of the Power's projecting machines. Mr. Maymon owns several theaters and operates a film renting exchange in the island.

* * *

Santos & Artigas, of Havana, Cuba, seem to be devoting more time to their circus than to the film business. Their activities during the past months have been somewhat restricted. Two productions, dealing with themes of local interest, made by this firm and recently released, have had some success.

* * *

Cinema Films Company, of Havana, under the management of Pedro Rosello, is exploiting the "Jimmy Dale" serial in the Cuban market.

* * *

The Campoamor Theater of Havana, owned by the Asturian Club and operated by the Universal interests under a long lease, is the only motion picture house in the West Indies giving continuous performances every day in the week.

* * *

Adolfo Roca, a well-known Havana buyer, is pushing Mutual pictures among the Cuban exhibitors. One of the Helen Holmes railroad serials, which he recently released, is proving a great attraction.

* * *

Casanova & Co., of Havana, are handling European subjects almost exclusively, although we know that they have made several attempts to connect with American film producers.

* * *

According to Cine-Mundial's agent in Northern Brazil, out of over 270,000 feet of new film exhibited in the city of Rio Janeiro during a given month of last year, 246,000 feet represented American brands. The Italian producers supplied about 8,000 feet in the same period.

* * *

Dr. Zeno Gandia, in charge of the Havana branch of the Medal Film Company, of New York, has opened an aggressive advertising campaign in the local daily papers. The Medal is handling Pathe, Metro, Essanay and Triangle pictures in Cuba and Porto Rico.

* * *

The Caribbean Film Company, with headquarters in Havana, had not released any pictures up to the time of this writing. This company was formed about a month ago for the purpose of establishing several exchanges in Cuba, Porto Rico, other West Indian islands, Venezuela and the Central American republics with the exception of Panama. It controls practically the whole Paramount program and special features for this territory.

* * *

J. Verdaguer, the well-known Barcelona buyer and exchangeman, has opened a branch office in Havana. Eudaldo Torres is in charge.

* * *

Baby Marie Osborne is the most popular film star in Porto Rico. Judging by box-office receipts, she ranks high above Chaplin, Pickford, Fairbanks, Bertini or any other European or American artist. Her popularity is so marked that just now she is a better attraction than the most sensational serial—and those who know Porto Rico will appreciate what this means.

* * *

A new trade paper, Tribuna Grafica, has appeared in Havana. Its editor claims absolute independence, but—.

* * *

Cia. Cinematographica Brazileira, the first concern to introduce American pictures in Brazil, is considered one of the most important exchanges in Latin-America. It is doing business with a capital in Spanish equivalent to $1,000,000 in United States currency, besides controlling a reserve fund of about $270,000. This company exploits the four largest theaters in Rio and owns or operates quite a few of the best houses in Sao Paulo. Its stock of film reaches the neighborhood of 18,000,000 feet and its agents are found in every important Brazilian district. Cine-Mundial's agent states that the firm supplies to the exhibitors seventy new subjects a week and controls for the whole of Brazil the product of thirty manufacturers.

AMONG THE EXPORTERS.

Fortoul Ryeman & Co., Park Row Building, New York, are acting as buyers for several film concerns in Latin-America. They also control the rights on some special productions.

* * *

J. Frank Brockliss, Inc., 729 Seventh avenue, New York, owns the foreign rights on Billy West King Bee comedies. An active campaign for the introduction of these pictures in the Spanish and Portuguese-speaking markets is being carried on through the advertising columns of Cine-Mundial.

* * *

The Inter-Ocean Film Corporation, 220 West Forty-second street, New York, is offering through Cine-Mundial the

rights for Mexico, Cuba, and Central America on World Pictures, Black Diamond and Vim comedies; and "The Manxman." We understand that the company has already disposed of the rights on these productions in other Latin-American territories and Europe.

* * *

Western Import Company, 1457 Broadway, New York, controls the rights on Triangle pictures in Latin-America, Spain and Portugal. Morris Winik is in charge of the Rio Janeiro branch and Carlos Vasseur covers Spain and Portugal from Barcelona.

* * *

Rafael Cruz Blanco, an exchangeman operating in the West Indies and Mexico, recently bought, for the whole of Cuba and the State of Merida de Yucatan, the sixteen-episode serial "Jimmy Dale or the Grey Seal" and "Enlighten Your Daughter." The purchases were made through the Piedmont and Inter-Ocean companies respectively.

* * *

The Simbar Film Export Corporation, 71 West Twenty-third street, New York, is acting as distributor for Triangle and Fox pictures in Central America. It has a branch office in Guatemala City.

* * *

"My Four Years in Germany," an adaptation of the sensational story written by James W. Gerard, former American Ambassador to the Kaiser's court, will soon be ready for the Latin-American market.

* * *

Frank A. Keeney will start his advertising campaign throughout the Spanish and Portuguese-speaking world in the March issue of Cine-Mundial. He will offer "A Romance of the Underworld," with Catherine Calvert in the leading role.

INQUIRIES FROM ABROAD.

The addresses of these firms may be obtained from Cine-Mundial, 516 Fifth avenue, New York. We do not assume responsibility as to the standing of the inquirers, and the usual precautions should be taken in all cases. All inquiries are received direct by the Moving Picture World and Cine-Mundial, the Spanish monthly edition of the Moving Picture World. Please mention number when writing.

1. A firm in Sao Paulo, Brazil, is in the market for photographic supplies.

6. A firm in Monterey, N. L., Mexico, is in the market for new and second-hand film.

7. A man in Nicaragua, C. A., is in the market for second-hand film.

8. A man in Chalchuapa, Salvador, is in the market for projection machines, electric lighting sets, tents, new and second-hand film.

9. A firm in Buenos Aires, Argentina, desires to get in touch with film manufacturer.

10. A firm in Mexico, D. F., is in the market for cameras and film printing machines.

11. An exchange in China is in the market for a weekly supply of film at a low price.

12. A firm in Colombia is in the market for portable projection outfits for family use.

13. A man in Yurimaguas, Peru, wishes to get in touch with New York film exchanges. Wants to know renting terms. Will deposit necessary funds in Peru & London Bank before placing order.

14. A firm in Brazil is in the market for films and moving-picture supplies of every description. This firm covers northern and southern Brazil.

15. A man in Chuibdo, Choco, Columbia, is in the market for a projection machine with motor, screen, wires, 16-candle-power lamps and accessories.

16. A firm in Santo Domingo is in the market for a second-hand electric lighting set, from 8 to 10 kilowatts, run by gasoline engine. It is also interested in used theater chairs.

THE BAR SINISTER.

The "Compañía Cinematográfica Chile," controlled by Pairoa Herrera & Co., with headquarters in Santiago, Chile, has secured the exclusive rights for the exhibition of "The Bar Sinister" in Argentina and Chile. This company intends to enlarge its activities throughout South America with the booking of first class programmes of American pictures. Mr. Herrera will arrive in New York some time in March.

Lyric Theater, Manila, P. I.

Conducted by Goulette & France—Represents Investment of $25,000—Has Been Making Money Since Its Opening.

ONE of the dominant structures in the amusement line in Manila, P. I., is the Lyric theater. This up-to-date picture house was opened June 3, 1917, by Messrs. Goulette & France, and has been a paying investment for the owners since its dedication. These progressive picture men

Lyric Theater, Manila, P. I.

also operate the Exhibitors' Film Exchange in conjunction with the Lyric, and Frank H. Goulette acts as general manager of both the theater and the exchange.

The Lyric represents an expenditure of 50,000 pesos, an equivalent of $25,000 in American currency. With the exception of the balcony, which is built of native hard woods, the construction of the Lyric is of reinforced concrete. The seating capacity is 1,000. All of the chairs are of the tip-up variety, with cane bottoms, and were made especially for the tropics. There are 600 on the parquette floor and 400 in the balcony. A good sized stage has been provided for, and can accommodate comfortably vaudeville acts and small traveling companies. An open ventilator in the roof of the theater and which runs the length of the entire building is the means by which foul air is permitted to pass out. Fresh air is introduced through the medium of an underground ventilation system with fresh air registers in effective places in the orchestra and balcony. The scheme has proved to be a most efficient one, and as a consequence the air is always pure in the auditorium of the Lyric.

A permanent orchestra of from six to eight pieces supplies the musical complement to the picture entertainment. The members are Filipinos and all peculiarly well fitted by reason of their natural talents along this line.

At the back of the orchestra floor under the balcony is the operating room. It is fitted with up-to-date equipment, a part of which is two Simplex projecion machines, supplied by G. A. Metcalfe, of San Francisco, and a Hallberg motor generator. Alternating current is used throughout the house with especially constructed dimmers.

The lobby is of ample proportions, and posters and other advertising matter are arranged with an eye to the artistic. For the accommodations of the Lyric's patrons the owners conduct a cigar and newspaper stand in this part of the theater. Programs are changed two or three times a week and are supplied by the Progressive Motion Picture Company, of San Francisco, and by concerns in London. Paramount and other brands of productions are shown. As to advertising, the Lyric carries extensive and regular announcements in three American and five native and Spanish newspapers. Special display advertisements are used frequently, and these occupy from sixteen to eighty inches.

Acknowledgment is made to David P. Howells, of 220 West Forty-second street, New York City, for the data from which this story is written, and also for the photograph.

Rambles 'Round Filmtown

With WALTER K. HILL.

WHEN The Rambler was for three seasons three weeks ahead of Buffalo Bill's Wild West, press-agenting the Old Scout, the most interesting letters he ever received in his life came from John Hammell. "Johnny" (as he was known on a circus lot) was in the "red wagon," and the letters contained currency, forwarded because of the press agent's weekly wage and the convincing statements set forth in the P. A.'s "swindle sheet."

Since those days Johnny has gone the limit of pictures from exhibitor to exchange manager. Now he is in charge of the General Film-Paralta exchange in the Masonic Temple Building, New York, with E. M. Dowling as his assistant. Dowling and Hammell were pals and fellow-dispensers of circus tickets, and have stuck well together in the film game, Dowling lately coming up from Pathe's, Washington.

Only Hopp Hadley could negotiate this one: "The reason Frank Hall gets the jump on the other states right purveyors is because of his exalted position in the heart of Filmtown. From his windows on the twenty-third floor of the Times Building there are five bridges, two railroad terminals in Manhattan, every terminal on the Jersey side and every ferry landing in plain sight. Mr. Hall sees the buyers coming into town, and once seen there's nothing else to it."

More, plenty more, music will be free and clear for the use of exhibitors, because Meyer Cohen has established himself as a publisher. For many years Meyer boosted for Charles K. Harris, and for many months ditto Harry Von Tilzer. "I'm eager to have my music played and sung in picture houses," quoth the veteran.

The Pathe Sun, for the reason that it will henceforth be edited by Tom North, will distribute to the Pathe organization much sunshine, but will be no "shine" sun. For Tom knows how. This he demonstrated at the time he had every exhibitor in the upper left-hand corner of the United States and part of Canada reading V-L-S-E Pals, which he edited when he was in Seattle. All of which proves that press agenting for Gentry Brothers' Pony and Dog Show and Ringling Brothers' Circus brought experience to Thomasso that he has not idly flittered away.

Charles Abrams is spending the current days quietly at his home, recuperating from a taxicab tangle that might have resulted far more painfully and seriously than it did. While riding north in Columbus avenue, with Eddie Carewe as his seatmate, the taxi Mr. Abrams had chartered swerved into a pillar of the elevated structure, on an attempt to turn into Cathedral Parkway. Mr. Abrams struck his head violently against the cab door, the glass cutting his scalp and the impact sending Mr. Abrams, insensible, to the pavement. He was soon lifted into an ambulance and taken to his apartments, badly blemished by his mishap.

Charles Wallach, who was, previous to volunteering, one of Jack Cohan's chief aids in issuing Universal's screen magazine, has been promoted to the rank of first lieutenant and is stationed at the Medical Museum, Washington, with the Sanitary Corps.

Be it said in praise of a man who can rise to a position of importance from the midst of a big organization that Charles E. Burr has been made assistant general manager of the department of distribution for the Famous Players-Lasky organization with the good will of everybody on the pay roll attending him. Mr. Burr is declared to be the oldest member of the original Paramount office staff, and my informant adds that he well deserved his promotion. Another change in the Famous Players-Lasky executive staff comes in rumor form that Carl H. Pierce will be made special representative, largely devoting himself to travel, while Julian M. Solomon, Jr., becomes manager of the Exhibitors' Service Department.

Clara Kimball Young has her work thus cut out for her: Now working on "The House of Glass," having just finished "The Marionettes," she will next prepare for the screen "The Savage Woman," from a French source "La Femme Sauvage."

Here's a rara avis: Williamson Brothers' Submarine Corporation has no desire for publicity—at present.

Arthur Oliver, director of publicity for Frank A. Keeney's film venture and amusement enterprises, declares that here's the first time the roster of Catherine Calvert's support in "A Romance of the Under World" has been printed: Edgar O'Brien and David Powell, the two leading men, and Edwin Forsberg, the villian in the case—thus far Mr. Oliver claiming an all-star cast. Then, too, there is Cecil Chichester, Henry Lee, Sibyl Carmen and Marcia Harris, all busy at the Biograph studios, Bronxward, under the direction of James Kirkwood

---

Heredity observation: Madeline Mayer, who fits, glovelike, into the advertising department of the Famous Players-Lasky organization, is the daughter of Joseph Mayer, who has for years and years published the advertising program for the Barnum & Baily and Ringling Brothers' circuses.

When Assistant General Manager Claud S. Macgowan finished with his reconstruction work in Universal's press department Paul Gulick remained as editor of the company house organ and head of the service, with Hal Hodes designated as general publicity inventor. Arthur Jacobson continues in charge of the photograph cabinets.

Garfield Monday, February 11, at 11 o'clock, Manager Harold Edel unveiled, at an invitation ceremoney, a bronze tablet containing the honor role of Strand Theater employees who have joined the colors. The tablet was placed in the lobby facing Broadway. Of the men whose names will appear on the role of patriotism all but two of the twenty-four volunteered. A service flag flies in their honor over the portals of the Strand, and "Old Glory" in electric lights (every Saturday evening) is a part of the outside display.

Nat Rothstein, Universal's advertising manager, is in Los Angeles, called there by the sudden death of his father. The elder Rothstein went to California in search of improved health, but died very unexpectedly soon after his arrival on the Coast.

When the debris was cleared away, following the recent "blow down" in the Universal publicity department, Sam Palmer was discovered safely perched behind a desk in the editorial rooms of the Motion Picture News, where he will hereafter eagle-eye the outpourings of other press agents, while the other fellow jolted off the U's salary list became The Rambler. "It's an ill wind," etc.

Nothing has been said at the home of Harry Reichenbach concerning the demonstration of affection in which he participated in the lobby of the Broadway theater on a recent evening. Keen for the appropriateness of the "bally-hoo," Harry rented a trained chimpanzee, of rugged stature and long reach, to adorn the main entrance to the theatre, where "Tarzan of the Apes" has been holding forth. Harry was dressed with even more than his accustomed dapperness on the night in question, and while he was standing in happy contemplation of the crowds streaming through the main entrance, the chimp reached out its long arms, drew the press agent quickly toward him and then gave its benefactor an affectionate hug—as well as the scare of his life. Such a show of appreciation for work well performed quite overwhelmed Mr. Reichenbach—and sent the chimp back to winter quarters.

The sons of two game sporting gentlemen—Jerry Beatty and Eddie Mullen—have been matched to creep for a second-hand mimeograph offered by The Rambler. Mr. Mullen has been training his entry in the seclusion of Holyoke, Mass., and, as the challenging party, has been compelled to give the "low down" on his lad's record. Eddie declares that his boy can do the kitchen, over and back, in nothing. Mr. Beatty claims that kitchens in New York flats afford no room for even a comparison; all of which adds uncertainty to the outcome.

Burton Rice, whose art work became first known to the trade through the inserts he created for the trade press in advertising Bluebird's, has opened an art advertising studio in the Times Building, where he is associated with Raymond Cavanaugh in designing and writing advertising for film manufacturers.

M. H. Hoffman, just returned from a tour of several of Foursquare's exchanges, declares: "War taxes and Garfield Mondays are the culmination of several cumulative ailments with which the business has been afflicted, and it is my belief that, as in many cases of human illness, the patient is going to be greatly improved because of the attack. Business with the exhibitor is not so bad as he would have us believe. Plenty of showmen who owned one theater a year ago now own a half dozen, and others who had four or five now control chains of fifteen or twenty. The money all came in at the box-office, in most instances."

Alex Goldman has arrived in San Juan, Porto Rico, where he will organize a circuit of exchanges for the Universal.

Maurice Fleckles, vice president of Renowned Pictures, started last week upon a tour of the west in the interest of his firm. He went straight to Los Angeles, where he will remain a fortnight, before taking up his further travels.

Pathe exchange managers are mystifying exhibitors through the medium of a postal card covertly referring to "Wild Cows, Wild Bulls, Wild Horses and Wild Women." It's "The Pendleton Round-Up," in three reels, that's all.

If YOU are not mentioned hereafter, it's your own fault. We want news notes, personal briefs and interesting items. Slip the "dope" to THE RAMBLER.

Among the Picture Theaters

Bijou Grand Opera House, Calcutta

One of Finest and Best Equipped Picture Theaters in Orient—Seats 1,500, and Prices Range from 8 Cents to $1.

SINCE the recent opening of the Bijou Grand Opera House in Calcutta India boasts another splendid moving picture theater. According to our correspondent and David P. Howells, who has just returned from India, the new theater is among the finest in the Orient and compares

View of the Bijou Grand Opera House, Calcutta, from Stage.

favorably with the best picture theaters in America and Europe. E. H. Du Casse is largely responsible for the new theater, and it is due to his enterprise that it is up to the minute in many attractions as well as conveniences. Among the attractions are the roof-garden, with marble refreshment tables grouped about the fountain, playing in the center, and the beautifully appointed bar, where patrons go during intermissions for their necessary peg of whiskey. There are also luxurious lounge rooms and smoking rooms and comfortable retiring rooms.

The body of the house is fitted with comfortable opera

One of the Luxurious Loung Rooms at the Bijou Grand Opera House, Calcutta, Ind.

chairs and electric fans. The latter, in connection with the modern ventilating system, makes the theater cool on the hottest nights. The general color scheme is green and cream and gold. Much embossed Australian metal has been used in the decoration. One unique feature of the house is that each division, the pit, the dress circle and the gallery, is separate from the others, with separate box offices and entrances so that the various classes of patrons need not "rub shoulders" with one another.

The house seats 1,500 comfortably. Prices of admission range from 8 cents in the gallery to $1 for a seat in the boxes.

St. Denis Theater, Montreal

St. Denis Corporation Successfully Operates Big Picture House with a Tragic Past, Due to Its Unfortunate Location—Big Pictures and an Excellent Music Program, However, Prove Effective Bait for Public.

A THEATER with tremendous possibilities, nullified by its unfortunate location, is the St. Denis, now being successfully run for the first time by the St. Denis Corporation, Ltd., which also controls the Regent Theater, Toronto; the Flower Theater, Ottawa, and the Regal Film Company. Without a doubt this huge auditorium is one of the largest and most completely equipped on the continent, and yet it is so badly situated that all the gold decorations in the world, the most improved heating, lighting and ventilating systems and the best pictures on the market would not in the past bring the public to its doors. Apparently lacking in knowledge of the lay-out and customs of this city of two races, the original contractors chose a site about a mile beyond the theatrical center, in the heart of the French section of the town. The French-Canadians are not theater-going people, as years of statistics and experience have proved, and were it not for the English and Jewish population, which amounts to about a quarter of the total, theaters of all descriptions would inevitably starve in Montreal. Nevertheless, in the face of this fact, over a million dollars was recently spent on the construction of this playhouse, hidden away in the east end of the city. Every manager that has attempted to run the theater has had to tackle the problem of how to induce a tired and indolent public to take a ten-minute additional car ride, and up to the present time the history of the St. Denis has been a series of tragically empty houses.

This season the efforts of the St. Denis Corporation, Ltd., company are apparently bringing the first signs of fruit. By dint of many super-productions, first-class orchestral and organ music and extensive advertising the public is being gradually trained to realize that it has at its disposal a really beautiful theater. Under these circumstances the fact that the St. Denis broke the records for Canadian attendance during the week of "The Fall of the Romanoffs" may be considered to be quite an achievement.

The seating capacity of this beautiful theater is 2,800, which includes 300 box seats, situated across the front of the balcony and at each side of the auditorium. The boxes are railed off with heavy brass fixtures, carpeted and provided with from four to six cane chairs. As the theater is built on the mezzanine plan there are no posts to obstruct the view. In case of fire fifteen exits are provided, as well as modern fire escapes. The stage is large, and if occasion required it could be equipped for anything from grand opera to hippodrome productions. Pictures are projected upon a gold fiber screen, and a complete system of indirect lighting, including a full range of colored lights, is used. The operating room is situated in the back of the balcony.

The orchestra, which consists of fourteen pieces, is under the direction of Milton Blankstein, a musician of wide and varied experience in the art of putting music to pictures. Every Sunday afternoon and evening a special symphony concert is given by the St. Denis Orchestra, which for the purpose is augmented to twenty-five of the best musicians obtainable, when classical and modern music of the highest order is rendered. A small fortune, amounting to no less than $30,000, was expended on the organ.

The decorations of the St. Denis Theater are pleasing, being carried out in classical style with the utmost refinement and restraint. Instead of having draperies enhancing the beauty of the interior the desired effect is achieved by

stucco, worked in bas-relief, painted in cream, gold and blue. On the walls and ceilings a certain richness is obtained by medallions, obtained from the Italian period The great sunbursts over the two main boxes could be characterized as Egyptian, while the general squareness and simplicity of the whole design is Greek. Thus, although no one period of art has been adhered to, ideas have been drawn from every country to form one complete and satisfying whole.

Of interest to moving picture managers in more temperate climates is the problem of heating and cooling a theater in the extreme weather that annually makes it appearance in Montreal. Incredible as it may seem a veritable mountain of some 350 tons of coal is burned in the St. Denis Theater every winter. A system of hot water radiators keeps the temperature of the building at a comfortable warmth throughout the coldest winter weather.

As the severity of the cold in Montreal is only equaled by the heat of the summer special care has been given to the problem of ventilating the auditorium. This has been successfully accomplished by the installation of exhaust fans and water coolers, and the air is thereby changed every three minutes. Roland Robert, manager pro tem of the theater, managed the Regent Theater, Toronto, probably one of the most successful motion picture houses in the country, and the only one that gets 35 cents for 180 orchestra seats at every evening performance.

GRAND THEATER, PETONE, NEW ZEALAND

The Grand Theater, located in Jackson street, Petone, New Zealand, was opened in the latter part of 1917, and is one of the most up-to-date motion picture houses in that city. It is of concrete construction, and has a seating capacity of 900 persons. The seats are upholstered and are

Grand Theater, Petone, New Zealand.

of the tip-up type. The floor has a gradual slope to it, giving an unobstructed view of the screen. The Grand is under the management of A. Cassie, who reads religiously each issue of the Moving Picture World. Mr. Cassie says that he finds much data in the Moving Picture World that is of material aid to him in advertising his pictures and running his house.

Australian Notes

By Thomas H. Imrie.

AUSTRALIAN studios are in a state of great activity at present, and a variety of subjects is promised for early release. It is satisfactory to note that local producers are turning their attention to the making of modern sociological subjects and feature comedy-dramas. All recent pictures made locally have been either costume, historical or war plays, and these are certainly not the easiest to produce. The standard of these pictures has been poor in almost every instance, with the result that the public is now very wary of home-made films, preferring the imported article every time. It is to be hoped that the year 1918 will see a new era in motion picture production in this country, and that it will show that good pictures can be made here as well as in America.

* * *

Charles Woods is completing "A Coo-ee from Home," a sociological drama in eight parts, which will be the longest and most pretentious photoplay yet made in Australia. Gertrude Darling and Charles Villiers are the leading players.

* * *

"The Enemy Within" is under course of production by Roland Staveley. The featured player is Reg. J. (Snowy) Baker, the noted boxer and athlete, who contributes several sensational stunts. The story deals with the workings of the I. W. W. Baker takes the part of a detective who is successful in frustrating their plots.

* * *

The Antipodes Film Corporation starts this week on a four-part comedy-drama entitled "Yachts and Hearts." This concern's initial picture, "Flirting with Death," a historical subject dealing with the ill-fated Burke and Wills expedition, will be released during the month.

* * *

Another local release this month will be John F. Gavin's six-part production "For the Term of Her Natural Life," a historical subject of convict settlement days, featuring Ethel Basford and Charles Villiers.

* * *

Lieut. Jim Anderson, who has been in charge of the Fox Film Corporation's Australian offices since they were opened in the beginning of 1916, returns to America soon.

* * *

Australasian Films, Ltd., is starting the new year well. A published list of coming attractions shows that it has secured the Australian rights for many big states rights pictures, in addition to the program features from Triangle, World, Vitagraph, Pathe, First National Exhibitors, Selznick and Ivan. The exhibiting branch of Australasian Films, Ltd., (Union Theaters, Ltd.) is now screening at its first-run Sydney houses, in addition to the brands listed above, all Metro, Fox, Art Drama, and Balboa features. It is therefore easily seen that it gives the Sydney public a good variety.

* * *

The Fox pantomime production "Jack and the Beanstalk" has just completed a successful season in Sydney. A special series of matinee performances had to be arranged to cope with the crowds that wished to see the picture. "The Spy" is another Fox picture that has proved a good box-office attraction.

* * *

A subject of interest to showmen during the past month was the proclamation issued by the Government under the war precautions regulations directing them to exhibit whatever slides of films in connection with the reinforcements referendum with which they were supplied. As New South Wales is, with the exception of about four districts, very strongly in favor of "No," many exhibitors got themselves into serious trouble with their patrons over the exhibiting of "Yes" slides. In one theater the audience literally howled the roof off the building, and the proprietor had to plead with them to restrain their indignation and tell them that it was no fault of his that the lantern slides in question were being shown.

Corner of the Lounge Room on the Mezzanine Floor of the Liberty Theater, Fresno, Cal., Showing Bouquets Received on Opening Day.

The Drews "On Vacation" in Florida

The Trade as Well as Picturegoers Will Wish Talented Couple a Most Enjoyable Loaf.

THE DREWS have gone to Florida for a well-earned vacation, after completing their second year as creators and co-stars of Metro-Drew comedies. Forty-seven one-act Metro-Drew comedies were written, produced and released during the year 1916, and forty-two one-act Metro-Drew comedies, with a five-act "thriller" to complete the quota, were done in 1917. The Drew comedies have enjoyed a steady advance in quality and popularity.

Mr. and Mrs. Drew will remain in Florida until March 1. They will visit Palm Beach, Jacksonville, St. Augustine, and other points both known and unknown, but will have no settled habitation while there. "After reading manuscripts and producing them without cessation for ninety-four weeks," says Mr. Drew, "I want my mind to be as nearly a blank as possible." The Drews, like other important Metro stars, will soon vary their work by an excursion into the realm of the legitimate stage, appearing during the spring under the auspices of Richard Walton Tully.

In the two years they have been appearing under the sign of the Metro parrot, the combination of Mr. and Mrs. Sidney Drew in Metro comedies has become a household word. The comedies have appealed to normal, wholesome people, the policy of Mr. and Mrs. Drew being to present nothing so extravagant that it might not happen in a normal family. Consequently, the little comedies of domestic life have struck a responsive chord.

Mr. and Mrs. Drew have "done their bit" in placing live topics of national importance before the people in an agreeable way. Their food conservation comedy, "The Patriot," has added many to the ranks of "Hooverites" throughout the country and elicited a letter of appreciation from Mr. Hoover himself.

"Gas Logic," a forthcoming Metro-Drew comedy, takes cognizance of the coal situation, and "Help Wanted," now being shown throughout the country, is a real Red Cross picture.

The first Metro-Drew comedy was "At the Count of Ten," released March 12, 1916. "Pay Day," the Metro-Drew five-act production which will be released as a special, is a picturization of the melodrama by Lottie Meany and Della Bailey which had a Broadway run. In it Mrs. Drew will appear as Doris Fenton, a "poor working girl," and Sidney Drew as Kirke Brentwood, a villain who leads not only a double, but a triple life. The usual Drew comedy is multiplied by five in "Pay Day," and magnified many times.

Mayer Returns to Old Position

Buys Controlling Interest in American Feature and Metro of New England.

LOUIS B. MAYER, one of New England's leading film men, has again assumed control of the American Feature Film Company and the Metro Pictures Corporation of New England, with headquarters at 60 Church street, Boston. It was but a few months ago that Mr. Mayer severed his connections with these concerns, to assume charge of the Select Pictures Corporation of New England. At the time Mr. Mayer, it is understood, purchased a small interest in the Select corporation.

Mr. Mayer now has purchased a controlling interest in the American Feature Film Company and the Metro Pictures Corporation of New England. Mr. Mayer has appointed Thomas B. Spry, whom he took with him when he went to Select, as business manager of the American Feature Company.

Edward J. Farrell, who during the past few years has managed several local exchanges and who recently was in charge of the American Feature Film Company, has been appointed by Louis J. Selznick as general manager for Select Pictures in New England. Samuel J. Steinfeldt, former manager of the Supreme Feature Film Company of Boston and who has traveled at various times for several Boston film companies, was placed in charge of the Select office temporarily, serving three days in that capacity. He was, however, relieved by Mr. Farrell.

William E. Furber, who had been assistant manager of the American Feature under Mr. Farrell, will be retained as publicity manager.

Says Conditions Basically Are Good

S. R. Kent of General Film Returns from Long Trip, Declaring Depression is Only Mental and Will Mend.

AFTER two months on the Pacific Coast and in various distributing centers west of the Mississippi River Sidney R. Kent, sales manager of General Film Company, returned to New York, bringing the latest estimate of the situation as regards the trade in motion pictures. He says it is impossible to deny that business is below normal and pronounces this due mainly to a psychological cause, with the weather as an added reason. Nevertheless Mr. Kent is encouraged to look for a prompt recovery in the industry at large.

"After attending in turn the conventions of General Film Company branch managers in New York, Chicago and San Francisco," says Mr. Kent, "I spent some time investigating conditions on the Pacific Coast. In the Northwest activity is increasing. In San Francisco the conditions are good. In Los Angeles they are extremely good. In Denver they are satisfactory. In Kansas they are unsettled, with, however, a strengthening tone. In St. Louis they are improving. I am confining all my comments to motion picture conditions."

Several additions have been made to the General Film sales organization. R. H. Allen, formerly assistant Paramount-Artcraft manager at Seattle, is to co-operate with L. A. Todd, manager of the Seattle branch of General Film, giving special attention to Paralta Plays. J. M. Cummings, formerly a General Film branch manager, is working in the Kansas City territory in a similar direction. A new branch manager, G. W. Whitney, has been installed at Denver.

CHAPLIN AND LAUDER CO-STAR.

Two Comedians Collaborate on Five-Hundred-Foot Subject to Be Exploited for War Relief.

COMBINING two distinct and peerless brands of comedy for the purpose or raising a million dollars or more, Charles Chaplin and Harry Lauder, the world greatest laugh producers, have been filmed together in a five hundred-foot subject which will shortly be exploited throughout this country and the other allied nations. The net proceeds will be added to Lauder's $5,000,000 war relief fund.

The idea was conceived by the screen star when he was entertaining Lauder at his new motion picture plant in Hollywood, Cal. The plan so strongly appealed to the Scotch humorist that not a moment was lost in carrying it out, and two hours later the camera had filmed what is without doubt the most unique comedy ever made.

Chaplin and Lauder comprise the entire cast and the story is a collaboration of the two performers. There is only one scene in the picture, and during a large part of the pantomime Lauder has adopted the Chaplin style and the screen star takes a fling at the characteristics for which the Scotchman is widely known.

When the story was completed, the two comedians with their personal business managers, Tom Vallance and Sydney Chaplin, took up the subject of turning the film into money, and it was decided that the entire Chaplin organization would be used to further the success of the venture.

Much depends upon the action of the First National Exhibitor's Circuit, the corporation holding the contract for Chaplin's exclusive services. They are the ones who will determine whether it will be a violation of contract to exploit the famous Charles in the manner suggested.

Efforts will also be made to raise an additional sum of money through the sale of fifty thousand photographs of the two comedians. A dozen different poses were taken and plans for the sale and distribution of these will be arranged by the two business managers.

Chaplin is confident that the sale of the film will net at least one million dollars. In raising this amount the comedy king practically assures the success of the gigantic undertaking of Lauder, which is taking the Scotch comedian on a tour of the United States in his endeavor to accumulate $5,000,000 for the world's most worthy cause.

ALEXANDER DEBARY, AUTHOR-PRODUCER.

France has contributed a number of motion picture artists to the industry in the United States. There is Capellini, and Tourneur and Perret, all of whom have made their mark on the American product. Now comes Alexander Debarry from Paris, a French author of some note in his own land, a writer of motion picture stories and a supervising director. Mr. Debary has just landed on these shores and is looking over the motion picture situation with a view to making a connection with some producing company which will appreciate the sort of assistance he is able to give.

Mr. Debary believes, and rightly, too, that it is difficult for any one but the author to place the proper interpretation upon a story. Hence, with the picturing of his stories he finds it necessary to appear as a supervising director or interpreter of the scenes to be portrayed. In the present condition of the business, when so much depends upon the correct interpretation of a story, Mr. Debary believes that his services are indispensable. It is possible that he may render valuable assistance to our already capable producing forces.

Maurice Tourneur

Assistant Director of the M. P. D. A.—An Artist of Many Accomplishments.

MAURICE TOURNEUR was born in Paris, France, in 1878 and was graduated from Lycee Condorcet when he was eighteen years old. After finishing college, he became a designer and interior decorator and has to his credit many illustrations for books and magazines, striking poster, lace curtain and fabric designs as well as a number of original stage settings. He then became associated with the great French artist, Puvis de Chavannes, and did much work with him on the decorations of the Boston Public Library.

The next three years of his life were spent in the French army—as an officer of artillery. When his period of service expired, he was seized with the desire to go on the stage, which he did and at his own salary—90 francs or about $18.00 per month. His rise in this profession was rapid. His first engagement was with a road show playing four one-act plays on one-night stands. In the four plays, Tourneur portrayed nine parts and in one of the plays he found himself first as a servant introducing a character, then after a quick exit and a quicker change, he became the character he had just introduced. His next engagement was with Mme. Rejane, and with her he made practically a world tour, including South America, England, Spain, Portugal, Italy and Africa.

Maurice Tourneur.

After this engagement he became associated with Antoine, the greatest of French producers. During the following seven years, he associated and collaborated with Antoine in the production of over four hundred plays. These plays run the gamut from classics to farce comedy and included Shakesperian, Modern, Russian, German and other foreign productions. During this engagement, Mr. Tourneur covered practically the same tour as he had previously made with Mme. Rejane.

About this time the motion picture was beginning to come into its own and Mr. Tourneur naturally looked to his old friend, Emile Chautard, who was a leading man under Mr. Tourneur's direction on the legitimate stage, but now director general of the Compagnie Eclair, the leading film company of Paris. The tables were now turned for Mr. Tourneur and he became an actor under Mr. Chautard's direction. It was only a matter of a short while until Mr. Tourneur himself was directing for the same company and was sent to Africa to produce war pictures. Here, with the whole French army at his command, he produced several big features, including the fall of Constantinople.

Mr. Tourneur's decision to go to America came quite by accident. He was found reading an English book in a cafe, by Mr. Chautard, who suggested on finding that he could speak English, that he go to America as a producer for the American branch of the Eclair Co. This suggestion became a realization and in 1914 Mr. Tourneur set foot on American soil to again take up his work in the motion pictures.

His rise in this country was meteoric. He rose from practically an unknown quantity to one of the leading producers within a few weeks' time and now has to his credit many masterpieces in the new art.

ELMIRA SOCIAL FEDERATION SHOWS PICTURES.

J. P. Redington of Scranton, Pa., has furnished a complete motion picture outfit for the Social Federation of Elmira, N. Y., of which Mrs. C. M. Bullard is president. The Federation is now giving hree shows weekly with educational subjects.

Goodwin Film Gets $118,348 Damages

Awarded That Amount in Its Suit Against Lumiere Jougla, Celluloses Planchon and Claudius Poulaillon.

UNDER the terms of a decree filed in the United States District Court the Goodwin Film and Camera Company is awarded $118,348 damages against the Lumiere Jougla Company, Cellulose Planchon, Inc., and Claudius Poulaillon.

The plaintiff company filed suit against the defendants several months ago alleging infringement of patent in connection with the use of pellicles in film reproduction work. Ex-Judge George C. Holt was designated special master to take testimony and report on the merits of the controversy.

Judge Holt filed his report recently after taking a mass of testimony recommending that the defendants be directed to pay the plaintiff company $118,348, and upon the application of Archibald Cox, counsel for the plaintiff, Judge Manton of the United States District Court confirmed the report.

The decree also provides that the defendants shall be perpetually enjoined from infringing upon the patent rights of the plaintiff company and that the costs of the litigation shall be borne by the defendants.

McLaughlin Select Manager in Kansas City

IN A. H. McLaughlin Select Pictures Corporation has secured as its new branch manager for the Kansas City exchange not only a man of sound film experience, but a business man of rounded ability as well. Mr. McLaughlin has recently been with the Vitagraph organization as manager of its Cincinnati branch, which position he held with success for more than a year. It was after having been with the V. L. S. E. organization a brief five months that McLaughlin was given charge of the Vitagraph office in Cincinnati, a recognition of the unusual qualities of leadership and executive ability which he had demonstrated in that period. This time had been spent as salesman, attached to the Chicago office.

A. H. McLaughlin.

Mr. McLaughlin received his business training in the newspaper field, having started work as an advertising man on the Pittsburgh Press, a position which he held for nine years. While on the Press McLaughlin made a study of advertising methods followed by the various businesses which used the columns of his paper, and thus gained an intensive knowledge of both sides of advertising.

Continuing in the advertising field, Mr. McLaughlin went to the Cleveland Leader, and afterward to the Chicago Tribune. His next change brought him into an important editorial position, in which he gained knowledge of the motion picture field, for he was selected as editor of Photoplay Magazine. While here he made a deep study of the motion picture industry, and on leaving Photoplay he concentrated his efforts on a campaign of specialty selling, and worked up that salesmanship ability, which led to his present position as manager of Select's Kansas City exchange.

CONSOLIDATING UNIVERSAL'S EXCHANGES.

Joe Brandt, lately shifted on the roster of Universal executives, to the position of General Sales Manager, is finishing a fortnight's travel in the middle West and South, where he has been consolidating in several cities the different exchanges that have been severally handling Universal's product. St. Louis, Kansas City, Oklahoma City, Denver, Dallas, and Atlanta are on his route.

Universal has been handling Bluebirds and Jewel features in organizations complete and apart from the regular "U" offices throughout the country. In New York and Chicago the consolidation of different exchanges first became operative and now Joe Brandt is carrying forward the plan.

Chicago News Letter

By JAS. S. McQUADE

Fuel Order on Coal Deliveries Works Hardship.

The fuel order issued by the local fuel administrator last week worked hardships on several picture theaters in Chicago. This order, signed by Raymond E. Durham, chairman of the Cook County committee of the Fuel Administration, was sent out to the coal dealers of Cook County and the last paragraph read as follows:

"Under this order you are hereby specifically directed to discontinue delivery of coal to saloons, breweries, motion picture theaters, theaters or other places of amusement, or to industries until the class of consumers enumerated in the foregoing and the schools are first adequately provided for."

About five or six specific cases came up last week in which exhibitors were reduced to extremity, having no coal whatever on hand. The fuel administrator explained, however, that sufficeint coal in such cases can be purchased to keep the temperature within the building at 45 degrees and prevent the freezing of pipes.

Get-Rich-Quick Practice Still in Vogue.

W. R. Rothacker, president of the Rothacker Film Manufacturing Company, forwarded me a postal card last week which he had received from Giles P. Cory & Co., bearing the postmark of February 5, last. On the back of this card was printed the following:

"'Birth of a Race' to be a record breaker.

"Do you know that dividends of one thousand per cent. are not unusual in the big feature film business?

"Do you know that each $100 invested in 'The Million Dollar Mystery' made $700; that $100 in the 'Birth of a Nation' made $1,800; that $100 in 'The Spoilers' made $1,000, and that $100 in 'Traffic in Souls' made $3,000?

"'The Birth of a Race,' a mammoth twelve-reel feature, is now being produced by the Frohman Amusement Corporation, New York, and will be on the screen soon. This play, dealing with a big, broad and vital public question, has indorsements from hundreds of prominent men and educational institutes the country over.

"We began placing this issue only very recently, and yet nearly 7,000 discriminating investors have already become our stockholders. The stock will positively be withdrawn from the market within thirty days, so no matter whether you have $50 or $5,000 to invest, sign the attached post card and mail now—today. A delay of a single day means the loss of several hundred dollars.—Giles P. Cory & Co."

Is there any need for comment in this matter?

The great dailies of Chicago should take up this and similar cases, in order to protect the uninformed and unwary investor from loss. The pity of it is that needy women, with only a few hundred dollars laid away, are the chief sufferers by the promises of such big returns from small investments.

Chicago Film Brevities.

At the meeting of Chicago Local, Illinois Branch, M. P. E. L. of A., for the election of officers for the ensuing year, held in League headquarters, in the Masonic Temple, Friday, February 1, the following were elected: President, Joseph Hopp; vice-president, William E. Heaney; secretary, William J. Sweeney; treasurer, Fred W. Hartman, and sergeant-at-arms, William Rohe.

The members of the executive committee elected are: Alfred Hamburger, John Bobeng, Robert R. Levy, George D. Hopkinson, Harry Miller and William D. Burford.

The members of Chicago Local are to be congratulated on the re-election of Joseph Hopp as president. Sidney Smith, who has been the secretary of Chicago Local for many years, declined to be a candidate for re-election owing to his pressing duties as manager of the Kedzie Annex Theater. Mr. Smith was given a rising vote of thanks and three rousing cheers for his efficiency as secretary in the past. William J. Sweeney, who succeeds Mr. Smith as secretary, has held the position of treasurer for the last eight terms. Mr. Hartman, the new treasurer, is an energetic member, and has been assistant manager of the National Exposition in New York, which has been postponed until fall.

* * *

The employees of the American Film Company, Inc., both of the factory and offices, this city, recently gave an additional proof of their patriotism by pledging to abstain from meat at breakfast and wheat at dinner for a period of sixty days, and the young women of the factory have also agreed to omit indulging in candy for the same period. Not to be outdone the men in the factory and in the office have promised to contribute a fine of five cents to the Red Cross every time they inadvertently indulge in language that would offend a Bible class. To keep tab on the men Superintendent Silverberg has appointed a number of monitors, who will register all the swear words and also collect the fines.

* * *

Mr. and Mrs. I. Van Ronkel left Chicago for a four weeks' stay in Southland last week. Mr. Van Ronkel decided that this vacation was due himself and wife, as it is the first pleasure trip they have taken for the past fourteen years. The happy tourists will visit Hot Springs, Palm Beach and Jacksonville on their tour. Although it had been given out that Mr. Van Ronkel was about to engage in the production of pictures, he asserts that he has made no plans for the future, and, indeed, has given the matter little thought. "Van" says that business will be strictly banned during this pleasure trip.

* * *

Nat Rothstein,, general publicity manager for the Universal Film Exchange, New York, spent a few hours in the city last week on his return from the Pacific Coast, where he attended the funeral obsequies of his father. Mr. Rothstein is well known in trade circles here, having formerly lived in Chicago for some time.

* * *

Julius Burnheim, formerly manager of Universal's branch office, Minneapolis, has joined the sales force of the Chicago office.

* * *

Mary Miles Minter, the popular star of the American Film Company, recently received a letter from Sergeant Hugh Allen, of the National Army Motor Truck Company 354, at Camp Kearney, near San Diego, Cal., requesting her to become godmother to his company. Miss Minter accepted the off r, and will visit Camp Kearney in the near future to greet her brawny family of seventy United States fighting men. The latter had a photograph taken of the entire company, which they presented to Miss Minter, handsomely framed.

* * *

A. K. Brown was appointed manager of the Bandbox Theater, 127 W. Madison street, this city, last week, to succeed John Keane, who has held that position for the past year. Mr. Brown at one time owned five theaters in outlying districts, including Evanston, Wilmette, La Grange, Hinsdale and Gary, which he sold out to engage in farm and timber interests. He recently sold these interests, and the liking for the old business prompted him to accept the management of the Bandbox. Remembering the valuable aid afforded him by the Moving Picture World years ago when in the business, he immediately subscribed for that publication.

* * *

Bessie Love, accompanied by her mother, spent a few hours in the city one day last week on her way to Los Angeles, where she will resume work at the Paralta studios. She will immediately engage in the production of "The Little Sister of Everybody," her next Pathe feature. Mr. and Mrs. Ralph Proctor gave a dinner in her honor, to which a few friends were invited.

* * *

Theda Bara spent a day and a half in the city last week on her way to the coast to begin work in a new feature, the title of which is withheld for the present.

News of Los Angeles and Vicinity

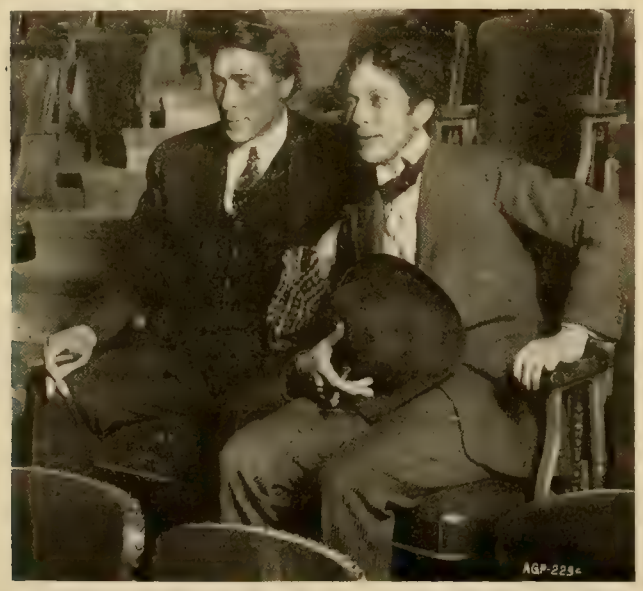
By G. P. HARLEMAN

Grauman's Theater Opens Auspiciously

Los Angeles' Most Pretentious House Has Imposing Dedication—Many Well-Known Motion Picture Persons Present.

ON Friday, February 1, Grauman's Theater, the latest and by far the most elaborate motion picture theater in Los Angeles, was formally opened to the public. Thousands of people were lined up on Broadway, Third street, Fourth street, and around on Hill street trying to gain admission. Several thousand were turned away.

The theater's premiere was surrounded by a great deal of ceremony. The lobby displayed scores of big floral pieces sent to Manager Sid Grauman by friends here and out of



William S. Hart and Sid Grauman in Grauman's New Theater

town. Spectators made their way through aisles of flowers, escorted by girl ushers in cadet uniforms and found within not the customary garish light, but a subdued illumination just bright enough to display the beauties of the auditorium.

The interior decoration scheme follows the early Egyptian style of ornamentation. There are many lights, no glare. Alcoves disclose Egyptian figures, the side walls are subdued in tone and the proscenium a triumph of good taste. Draperies and floor coverings added to the artistic tone of the interior effect.

The Rev. Baker P. Lee made a brief introductory speech, in which he took occasion to compliment the builders of the new house and to congratulate Los Angeles picture enthusiasts upon the luxury provided them.

Preceding the talk the audience had been treated to a surprise. A drapery and false proscenium concealed the orchestra pit and spectators had taken it for granted that the stage lay immediately behind it. The draperies parted, however, and revealed the Grauman symphony orchestra, which was enthusiastically applauded. Under the direction of Rudolph G. Kopp operatic numbers and popular airs were given, the first beautifully and with effect, the latter in the dashing style that is now so much in favor. Jesse Crawford, organist, also won plaudits for his music, while Miss Line Reggiani sang "Most Beautiful Bird" and other arias acceptably.

William S. Hart, whose latest play, "The Silent Man," was the main feature of the entertainment proper, was present and received an ovation when, at the close of the screen play, he appeared on the stage in the garb familiar to all admirers of his drama, and recited a poem and told stories of his experiences.

Among those present were Jesse L. Lasky, Cecil B. De Mille, Thomas H. Ince, Mary Pickford, Sessue Hayakawa, Frank Keenan, Jack Pickford, Wallace Reid, George Beban, Mae Murray, William S. Hart, Earl Williams, Lois Weber, Phillips Smalley, Thomas Meighan, Dorothy Dalton, Douglas Fairbanks, Roscoe Arbuckle, Margery Wilson, Vola Vale, Franklyn Farnum, Charles Chaplin, Ruth Roland, Edward Maier, Harry Caulfield, Al Levy, Julian Johnson, Joseph Montroe, Mayor F. T. Woodman, Chief of Police John L. Butler, Edna Purviance, Dustin Farnum, Winifred Kingston, Enid Bennett, Mr. and Mrs. Edgar Lewis, Charles Ray, Mitchell Lewis, J. Warren Kerrigan, E. H. Allen, Bessie Barriscale, Constance Talmadge, Mary Miles Minter, Wilfred Buckland, Douglas Gerrard, Henry Walthall, Stuart Holmes, William Desmond, Bryant Washburn, Sydney Chaplin, Mack Sennett, D. W. Griffith, Henry Lehrman, David Horsley, Marshall Stedman, Oscar Apfel, Hampton Del Ruth, W. H. Clune, T. L. Tally, Donald Bowles, Carl Walker, Emil Kehrlein, Jr., Fred Miller, Roy Miller, W. T. Wyatt, William Sibbald, Charles Gates, Seymour Tally, Mr. and Mrs. L. E. Behymer, Mr. and Mrs. Sparks Berry, Hal Roach, W. H. Clifford, Henry McRae, E. D. Horkheimer, H. M. Horkheimer, Mrs. Rudolph G. Kopp and Harry Leonhardt.

TWO STUDIOS TEMPORARILY SUSPEND.

Due to Fuel and Railroad Conditions Triangle Shuts Down for a Week and Universal for a Month.

A JOLT was given the local photoplay colony last week when the announcement was made that two of the largest studios on the Pacific Coast had suspended production, the Universal for a month and the Triangle studios at Culver City for a week, which, of course, meant hundreds of actors, directors and studio employes without work for the time being. The Universal studios were closed by telegraphic orders from the East and all companies laid off for a month with the exception of two serials now in the process of production.

On the bulletin board of the Triangle studios the following notice was posted: "All actresses, actors and cameramen, and those in the producing department with the exception of scenario writers, will have a week's vacation without pay, starting January 23, but will report for work January 31."

When asked the reason for the action at the Triangle studio, H. O. Davis, vice president and general manager, said: "The main reason for the Triangle temporarily suspending operations is because our film factory in Fort Lee, N. J., is located in the district ordered closed by the National Fuel Administration. Also, owing to the traffic congestion in the East, preference is being given to coal cars and we are unable to secure shipments of raw material from the Eastman Company in Rochester, N. Y."

At the Triangle studios, all of the various producing units are back at work. Things are now running at the Culver City plant on normal schedule, with the probability that several additional companies will be added to the comedy organization.

Twenty-two Exchanges Booking Christie's.

When in September, 1916, the Christie Film Company, Charles and Al Christie, decided to distribute their comedies through independent exchanges, they adopted a slogan "Best Theaters Everywhere," and went ahead to make that slogan good. Slapstick ruled the comedy program at that time, but with the faith that had caused Al Christie to cling to his own brand of light comedy for two years previous, he continued producing comedy as he visioned it. The slap and the stick were entirely missing from Christie's scenes. Instead amusing situations with pretty girls to carry them and exacting care as to settings and details handled with Al Christie's skill offered comedies that soon opened the doors of the best theaters everywhere to their showing.

Where but a few of the independent exchanges were hand-

ling these comedies in September, 1916, today twenty-two representative organizations throughout America have yearly contracts for Christie prints. The Gaumont Film Hire Service has recently acquired the rights to distribution for the British Isles, and further negotiations are under way for other foreign markets.

The Rialto, New York; Loew's Theater, New York; the Metropolitan, Chicago; the Knickerbocker, Cleveland; the American, Denver; the New Garrick, Minneapolis; the Parkway, Baltimore, and a score of other of the better houses have incorporated in their programs Christie Comedies.

Dustin Farnum Starts Own Company.

A new motion picture concern which promises results both artistically and financially is Sherman Pictures, Inc., in process of incorporation under the laws of this State, which has as its principal backers Harry Sherman and Dustin Farnum. The product will be known as the Dustin Farnum Feature Plays.

Dustin Farnum.

Mr. Sherman is perhaps best known as the owner of the exhibition rights for fourteen states of Griffith's "Birth of a Nation." Mr. Farnum has a world-wide celebrity as a strong drawing card in photodrama.

No contracts with director or supporting cast will be signed up until a studio has been obtained. The new company eventually will build its own studio, but at present is considering the renting of one, in order that work may be speedily begun. Preliminary organization, it is estimated by Mr. Sherman, will take probably from four to six weeks. "The story will be emphasized in our productions," said Mr. Farnum yesterday, "no inferior stories will be used. So far we have secured Zane Gray's stories and novels for production, and we are negotiating with other writers. We shall not be confined entirely to western stories, though, naturally, since I have been so long identified with them, we shall produce many of these."

Asked whether Winifred Kingston would be his leading woman in the new company, Mr. Farnum said that, while as yet no contracts had been signed, she undoubtedly will be.

Two Girls Injured When Auto Burns.

Pinned beneath an automobile when it overturned on the road between Redondo and Wilmington, Kathleen Clifford and Corenne Grant narrowly escaped being fatally burned when the car caught fire early today. Miss Clifford, Miss Grant and Thomas Blickers, the chauffeur, were all seriously cut and bruised.

The automobile caught fire after it had overturned, pinning the two girls and the chauffeur beneath it. For a minute the flames were near the gasoline tank. Miss Clifford and Miss Grant managed to free themselves with the help of Blickers. Despite their injuries they made desperate attempts to choke the flames by throwing sand on the burning car.

After they had worked for a quarter of an hour the fire was extinguished. A passing automobile carried Miss Clifford, Miss Grant and the chauffeur to a physician.

Los Angeles Film Brevities.

J. Gordon Edwards, who has just arrived from the East, is now busily engaged at the William Fox studios in Los Angeles preparing for the arrival of his star, Theda Bara.

* * *

Eleanor Fields, who for the past year and a half has been playing leads with the Keystone Company and in Mack Sennett Comedies, on the expiration of her contract with the latter on February 2 signed with the Christie Comedy Company. Bobbie Vernon will play opposite her.

* * *

William S. Hart no longer has the sombrero so familiar to his admirers the country over—the hat he has worn in nearly every one of his many screen successes. Hart has donated the hat to the American Red Cross. On the crown, in the handwriting of the actor, is its history, together with Hart's autograph. It is the intention of the American Red Cross to have the hat autographed by every great leader in the world war, following which it will be sold to the highest bidder.

* * *

The date of release of the ten-reel feature film "Super Strategy," which has covered a production period of six months, is now announced for April 7. The first prints were shipped from the Hollywood Studios January 26 to the New York offices of the Mena Film Company, and the advertising campaign will be begun February 15, under the direction of Robert Hollister.

* * *

Lynn Reynolds has been engaged by the Fox Studios to direct Tom Mix. Mr. Reynolds was formerly with the Bluebird and Triangle Companies.

* * *

Neil Burns, the star of many Christie and Selburn comedies, is now rehearsing for a role with Uncle Sam at Camp Lewis. Dean Fifield of the American Film Company, Johnny Meighan of Paralta and Al Santell, the former Universal comedy director, are also leaving to take part in the big show.

* * *

Howard M. Mitchell is directing Kathleen Clifford in a five-reel drama of Miss Clifford's own construction. Joe Brotherton is photographing the scenes and Al Reitz acting as assistant director. Miss Clifford has as support: Corenne Grant, Ethel Ritchie, Ruth Lackaye, Mabel Hayde, Gordon Sackville, Neil C. Hardin, Patrick Dennie Calhoun, William Archer, Stanley Pembroke and Bruce Smith.

* * *

Funeral services for Franklin Ritchie, former film star, who was killed in an automobile accident near Santa Barbara, were held in Santa Barbara under the auspices of the Elks. Interment was in Santa Barbara cemetery. Ritchie's greatest success was in the original role of the Colonel in the stage production of "The Clansman." Two years ago Ritchie wedded Mrs. Esther Bamberg, a wealthy widow of Brooklyn. Although he was successful in pictures Ritchie gave up that vocation and entered the automobile sales field in Santa Barbara.

* * *

Balboa announces the following additions to the scenario staff: Jack Jevne, formerly with Triangle, and Katherine Nelson, recently of the Morosco studio. Jevne is working on a new script for Miss Clifford, and Miss Nelson is working on a story which will be produced by Paul Powell, who came to Balboa from Fox recently.

* * *

Al E. Christie took advantage of Will Archie's visit to Los Angeles with the Cohn Revue and gave him the lead in a smart comedy entitled "The Night of His Life," which has just been released. Will Archie will be well remembered as the jockey with Lillian Russell in "Wildfire" and has starred on the legitimate stage for several years.

* * *

Adele Blood, who is remembered both for her excellent work in the title role of "Everywoman," is to be the star of a large picture organization, backed by Mrs. Edwin F. Holmes, known as the Silver Queen of Utah, residing at present in Pasadena.

* * *

More than $200,000 income tax is to be paid to Uncle Sam by Mary Pickford in Los Angeles next week. As the returns are kept inviolate the exact amount which Miss Pickford will pay into the government coffers was not revealed. It was stated on authority that the total of Miss Pickford's tax would be "something between $200,000 and $250,000."

* * *

Ethel Ritchie has returned to the Balboa studios after an absence of six months. Miss Ritchie spent the interim at Santa Barbara, where she did a picture under her old director, Henry King, also formerly of Balboa. Miss Ritchie played a part in the "Who Is Number One?" serial, featuring Kathleen Clifford, and has again been assigned a role in Miss Clifford's new five-reel production, of which the star is the author. Miss Ritchie is the daughter of a San Diego merchant.

* * *

Douglas Fairbanks is to stage another rodeo for the benefit of the Red Cross, this time with San Francisco as its locale. The reports of the success of his rodeo in Los Angeles have spread throughout the country and it is more

than likely that he will repeat the performance in three or four of the larger cities of the United States so that the local Red Cross of those cities may be benefited in turn.

* * *

Reginald Barker, of the Paralta staff of directors, will direct the first Mastercraft film to be produced at the Paralta studios, a screen version of Thomas Dixon's novel, "The One Woman." J. Grubb Alexander and Fred Myton are engaged in writing the picture version, and F. Eugene Fransworth, who has charge of the Masterchaft interests here, is assembling the cast.

* * *

The opening of Crane Wilbur's theater, the Wilbur Playhouse, in Oakland, was a success from every point of view. He presented "Cheating Cheaters" before a S. R. O. audience, and it went over so big he is having to hold it over for another week.

* * *

W. H. Clune held over Douglas Fairbanks' latest feature, "A Modern Musketeer," at his Broadway theater in Los Angeles for the third week, establishing a record for a continuous run for a photoplay at the Broadway.

* * *

Henry King, the American director, was a recent visitor in Los Angeles. He came down with his wife, Gypsy Abbott, to take in the theaters, and enjoy a little vacation.

* * *

Santa Ana, one of the garden spots of Southern California, wants Roscoe Arbuckle. The Chamber of Commerce of that city recently sent a delegation to confer with the comedian at the Balboa Studios. According to these business men Santa Ana is determined to make such an attractive offer that Arbuckle will decide upon that city for the location of his new studio. It is estimated the proposed studio at Santa Ana will cost in the neighborhood of $100,000.

Morosco Sounds Optimistic Note

Big Producer Pleased with Financial Returns of Business—Speaks with Far-Sighted Wisdom of Chaotic Conditions.

WITH the wisdom of one who has been tried by fire, the placidity of the prophet, and more than this with the courage of the "good sport," Oliver Morosco advances as his opinion of the present chaotic condition of the moving picture business that it presents no startling phase, but is merely a readjustment of things in general to the places where they belong, which means in the end "the survival of the fittest." He strikes an optimistic note against the tremulous chord of the symphony and states that he is delighted with the financial returns of his interests. And having looked him square in the eye I know that he meant what he said and that he has decided to be among the "fittest" when the roll is called.

Oliver Morosco.

We all agree that one of the most important essentials in the make-up of the successful business man is the faculty of foresight; therefore it is not surprising that Oliver Morosco should declare that the secret of the whole situation is the ability to keep just a little ahead of the times—to be able, in other words, to foresee the demands of the public. The growth of the art and the demand of the public for better things has ousted a certain class of picture, such as the old-fashioned one-reel comedy, for instance, in vogue a few years ago.

He talks interestingly also of the screen versus the legitimate stage. Unlike other opinions on the subject which we have heard voiced, Mr. Morosco believes that the one has been mutually beneficial to both spheres. The moving picture has gained an added quota in facilities for the proper interpretation of screen dramas, while the legitimate stage having lost for a period the services of many of its stellar lights has chosen the wise medium of presenting plays with well-balanced or all-star casts.

In reply to the old question "Has the moving picture interfered in any respect with the business of the legitimate stage?" he states that only the galleries have suffered. And while he does not wish to be misunderstood in this particular, believing that the moving picture is pulling a more intelligent audience every day, the screen drama in his opinion is not destined to hold an equal place with the spoken drama in the matter of prices. Therefore the moving picture will eventually find its allotted place just as the spoken drama has done; and each will travel its own path with success and without interference with its sister art.

Mr. Morosco has been in the East now for a period of nine months and purposes returning to the coast, which he calls his "camping ground," about the first of May. It is there that he tries out most of his stage productions before presenting them to New York audiences; and it is there that he from time to time renews familiar relations with picture productions as it is practiced the year round in the canyons of California.

M. I. M.

Putting "Tarzan" Over

Reichenbach Scores Another Victory with Feature Attraction Against Great Odds.

METROPOLITAN filmdom has been awakened to a realization of rare enterprise in "putting over" a feature film on Broadway by the interest that has been aroused among ticket-buying New Yorkers in presentations of "Tarzan of the Apes" by the National Film Corporation at the Broadway. This attraction, now entering upon its third week at the Broadway theater, is attracting crowds that pay a scale ranging from 25 cents to $1, find an intensely interesting entertainment and, evidently, go away and talk about it. This personal "boost" by satisfied spectators is evidenced in an attendance that is maintained at a standard promising, for one of the few times to make a Broadway film introduction a source of profit to its promoters.

"Tarzan of the Apes" was introduced to New Yorkers at a time when local advertising conditions were in a state of chaos absolutely unprecedented in the history of the town. The newspapers having raised their prices found a newsdealers' strike on their hands and press work and daily paper advertising was getting, practically, nowhere at all. Harry Reichenbach, intrusted with the task of "putting it over," was at no loss to circumvent the stringency of the great appeal of printers' ink; he simply used his inventiveness and won the day against a tremendous handicap.

William Parsons, the directing head of the National Film Corporation, must have been gratified by the results attained. The chimpanzee Mr. Reichenbach dug up from the menagerie of the circus animal man's preserves, when installed in the lobby of the Broadway theater, provided an "outside bally-hoo" that was not alone appropriate, but sensationally effective. The stringent city ordinances against "bannering" (except when politicians are running for office), was fractured by Reichenbach's cunning, and a cloth sign stretched across Broadway, in front of the theater, told how "Tarzan of the Apes" was donating a percentage of receipts to the patriotic fund that was providing smokes for "Our Boys in France." People who could not buy newspapers to read "Tarzan's" advertising, and the extremely favorable comment of the daily papers' film reviewers, had this great spread of canvas to "nail" them in the eye as they passed under the banner or looked down Broadway from Times Square.

Lesser moves in the publicity game were advanced by the inventive and indomitably industrious Reichenbach to get the crowds coming—and when they came the "mouth to mouth" expressions of satisfaction spread to all parts of Greater New York. The daily papers began once more to flow free from stands and carriers, and it readily may be assumed that Mr. Parsons and the National Film Corporation will have some unusual methods to advance in following up the fine start "Tarzan of the Apes" has made on Broadway under opposition and against extraordinary odds.

Meanwhile the success attained at the Broadway theater has halted prearrangements for the marketing of "Tarzan of the Apes." Just how the feature will be marketed is still under consideration and the date when it will be offered for general distribution remains to be determined. Mr. Parsons, having "landed" the picture, is taking his time to consider his next move.

State Rights Department

Conducted by C. S. SEWELL

"Big Bill" Steiner Completes Trip

WILLIAM STEINER, better known in the film industry as "Big Bill," has returned from a tour of the United States in the interests of the Jester Comedy Company, of which he is the founder. Mr. Steiner spent little over a month in making this trip, and touched at all the important film centers, and says he was surprised to find so many of the old boys still on the job, both from the exchange and the exhibitors' end.

"I would not have missed making this trip for anything. It gave me a great opportunity of sizing up the country, and at the same time renewing friendships of old standing. Before I left New York I listened to many of the pessimistic film men, who said the country was shot to pieces, and that the war had brought around conditions that made it impossible for buyers to pay proper prices for good films. This, more than anything else, made me desirous of making the trip, and, further, as I had not been over the country for years, I was rather glad of having the opportunity to go.

William Steiner.

"My first stop was Philadelphia, where I found independent exchanges and exhibitors looking for films that would meet present-day conditions. The same applies to Cleveland, Chicago, Kansas City, Denver, Seattle, Portland, San Francisco, Dallas, and, in fact, every city that I touched.

"This talk that there is not a market for films is all a mistake. Evidently this feeling that has cropped up among many of the manufacturers in the East has been brought about by their figuring that the exchange man is looking for him. Very true—they are! But today the exchange man has risen into a position of prominence, and he has to be treated on the same lines as the commercial industry is treated by the manufacturers. They have learned that they are the buyers, and if a man has goods to sell let him present his wares and demonstrate the quality of his goods on the home ground.

"In the future all films that I manufacture shall be sent through the country under the same policy that I have adopted for the Jester Comedies, and that is to show goods on the home grounds."

Speaking of the Jester Comedies, which feature Twede-Dan, Mr. Steiner states, with the exception of a few small territories, the country has been sold for the period of one year—12 in number.

ADDITIONAL PATRIOTIC FILMS FOR FOURSQUARE.

M. H. Hoffman is determined that Foursquare Pictures shall do its share in aiding the Government. Already he is distributing the Whartons' serial, "The Eagle's Eye," which is an expose of the German Government's spy system in this country.

He has also made arrangements to distribute for the Naval Relief League through its president, Mrs. Moffett, a film entitled "Our Boys and Your Boys," showing the work that is being done at the Great Lakes Relief Training Station, Illinois; also by arrangement with the Rothacker Film Manufacturing Company to handle the one-reel subject, "Food Will Win the War."

"People are just beginning to awake to the fact that food is one of the vital elements in our combat with the enemy," said Mr. Hoffman. "Food and munitions and men—all of the utmost value. Foursquare exchanges everywhere are getting behind this film with push and vim."

"Grain of Dust" for Europe

Robertson-Cole Company Contract for All Crest Picture's Productions.

DURING the past week a deal was consummated by which the Robertson-Cole Company, European distributors, secured the Crest Picture Corporation's film version of David Graham Phillip's novel, "The Grain of Dust," starring Lillian Walker, for distribution in all foreign countries. The contract also includes the foreign rights for all pictures produced by the Crest organization, and was handled by Miss Edna Williams, general manager of Robertson-Cole Company's film department, and Carle E. Carlton, president of the Crest Pictures Corporation.

It is announced that an elaborate trade showing of "The Grain of Dust" will be given at Albert Hall, London, England, at which a symphony orchestra will be employed to render special music.

This is the second Crest picture handled by the Robertson-Cole Company, as they previously secured rights to "The Lust of the Ages," in which Lillian Walker was also featured.

SUPER-FEATURES OPENS WESTERN BRANCHES.

In order to give subjects released by the U. S. Exhibitors' Booking Corporation features, "The Zeppelin's Last Raid," "Those Who Pay" and "The Belgian," wider distribution in Western Canada, Super-features, Ltd., one of the largest independent concerns in the Dominion, has expanded its system to the coast. Offices have been established in Winnipeg, Calgary and Vancouver.

Mr. Stevens, general manager, who has spent the last few weeks in the western section of Canada, declares that exhibitor conditions are rapidly improving and that milder weather will surely see a return to normal. "There is far more optimism in Western Canada," he states, "than we find in the Eastern section. The hand of the war has not fallen with such serious effect in the west as in the east."

The Super-Features, Ltd., also has launched a drive in the Eastern section of the Dominion, and Charles Berman has been appointed representative in that territory to succeed R. P. Madden, who has returned to New York and will be assigned to another post in the near future.

"THE CRUCIBLE OF LIFE" FOR CAMP UPTON.

Following the private showing of "The Crucible of Life," at which the Camp Upton Quartet was present, arrangements have been made to show the film at the Long Island cantonment. It was through the courtesy of Colonel George Vidmer, commanding officer of the 306th Infantry of Camp Upton, that Messrs Sawyer and Lubin, who are handling the picture, were enabled to secure the services of the soldiers' quartet for their showing and in a desire to reciprocate this kindness, "The Crucible of Life" has been offered for special screening to entertain the National Army quartered at that camp. Inasmuch as the picture of General Enterprise, Inc., deals with the present war, containing many views of our army's activities both in America and France, it should carry a special appeal to to the boys in khaki.

HOFFMAN BACK IN NEW YORK.

M. H. Hoffman, president and general manager of Foursquare Pictures, recently returned from a two weeks' trip to the Foursquare exchanges of the Middle West. He reports that he found conditions are improving, and while everyone, producers, distributors and exhibitors alike, have suffered, he finds nothing to justify the alarm felt in certain quarters; and that the exhibitors appear to be a body of men determined to stand firm for the good of the industry.

Mr. Hoffman further states: "Now is not the time to pull a long face and crawl inside one's shell. Economies are in order, the development of efficiency to its highest possible point. But not pessimism or the curtailment of expenses legitimate and essential to progress. Let the deadwood be cut off, by all means. Stop the monetary leaks, but do not cut advertising appropriations below the point of reasonable conservation."

Mr. Hoffman also reports great interest is being shown by exhibitors and public in the Wharton serial "The Eagle's Eye," with its strong patriotic appeal. He also advises that bookings are starting with a rush on George Backer's picture, "The Cast-Off," with Bessie Barriscale and Howard Hickman; produced under the direction of Thomas H. Ince.

Goldburg Back from Tour

Eastern Representative of State Right Owners Closes New Contracts—Will Shortly Release One and Two-Reel Comedies.

JESSE J. GOLDBURG, state right distributor of Independent attractions, has returned from a tour of the United States investigating the state right market and forming connections with independent exchanges, to act as their exclusive buying and Eastern representative.

Contracts were signed whereby Mr. Goldburg for a period of one year is constituted sole buying representative for A. H. Blank, of Des Moines for the territory of Missouri, Kansas, Iowa and Nebraska; the Consolidated Film Corporation of San Francisco for the territory of California, Arizona, Nevada and the Hawaiian Islands; the Consolidated Film Corporation of Seattle for the territory of Washington, Oregon, Idaho and Montana; the Unity Photoplay Company of Chicago for the territory of Illinois, Indiana and Wisconsin, and the Standard Film Corporation of Minnesota, Standard Film Corporation of Missouri and Van Dyke Amusement Enterprises of Illinois jointly for the combined territory of Illinois, Indiana and Wisconsin, Missouri, Kansas, Iowa, Nebraska and Oklahoma, Minnesota, North and South Dakota.

Mr. Goldburg has also made arrangements to represent Sidney Lust of Washington. Mr. Lust operates in the territory of Delaware, Maryland, District of Columbia, Virginia and North Carolina. Negotiations have not yet been completed for Mr. Goldburg representing exchanges covering the remainder of the United States, but such contracts, Mr. Goldburg states, will be consummated within a fortnight. On this tour Mr. Goldburg also placed the undisposed of attractions of the Ivan Film Productions, Inc.

As Eastern representative of exchanges Mr. Goldburg will keep his correspondents informed of state right attractions and act as Eastern representative on all matters requiring attention in New York. In addition he is acting as exclusive sales agent on independent attractions and will shortly announce the exclusive release of one one-reel comedy a week and one two-reel comedy every two weeks.

Mr. Goldburg reports that his investigation of motion picture conditions throughout the country revealed a startling state of affairs.

HILLER & WILK HANDLE BIG DEAL FOR LYNCH.

In our last issue we published a list of forty-five Hart, Fairbanks, Keenan and Talmadge reissues to which the state rights has been sold by S. A. Lynch Enterprises to the following concerns: De Luxe Feature Film Company, Seattle; All Star Feature Film Company, San Francisco; Boston Photoplay Company; Quality Film Company, Pittsburgh, and Masterpiece Film Company, Philadelphia. Further developments indicate that this transaction, engineered by Hiller & Wilk, is of even greater proportions, and is clearly one of the largest in the history of state rights. The value of the pictures involved, which have been distributed through Triangle Exchanges and will now be handled by the state right organizations, is said to be in excess of $1,000,000.

The additional state right buyers who have secured rights to these pictures include Jones, Linick & Shaefer and Asher Brothers, Chicago, for Illinois and Indiana; Sidney B. Lust, of Super Film Attractions, Inc., Washington, D. C., for District of Columbia, Maryland, Delaware and Virginia.

OLGA PETROVA'S FOURTH PICTURE.

In the fourth offering produced by her own organization, Madame Olga Petrova interprets the role of Lucille Caruthers, daughter of a Southern gentlemen of the old school, with strong feministic ideas of her own, and the individuality to place them into effect.

A strong cast will support her. Thomas Holding, who has appeared opposite Madame Petrova in a number of her previous pictures, will portray the leading male part, while J. Herbert Frank, well known "heavy," who has been seen in various Goldwyn and Famous Players pictures, will have a role suited to his talents. Matilda Brundage and Edith Hinkle, who have also appeared with Madame Petrova, and E. J. Radcliffe, a newcomer from the stage, will have important roles.

"THE WARRIOR" DOING GOOD BUSINESS.

Arthur H. Sawyer and Herbert Lubin, executives of General Enterprises, Inc., which concern is handling "The Warrior" on a state rights basis, are in receipt of reports which indicate that this picture is playing to large audiences. It was shown for three days at the Regent theater in Pittsburgh, two days at Princess theater in Jeannette, Pa., and three days at the Empire theater in DuBois, Pa., and it is announced that each of these houses rebooked this picture for additional runs.

"KING BEE WALTZ" FREE.

King Bee Films Corporation advertises that it will gladly supply a copy of the "King Bee Waltz" to anyone who desires it, and requests that communications be addressed to E. Rosenbaum, Jr., publicity director, Longacre building, New York, inclosing a stamped envelope.

Ethel Burton With King Bee

BECAUSE of her success in some of the earlier productions, the King Bee Films Corporation announces that Ethel Marie Burton will again appear in its productions, starring Billy West, playing opposite this comedian. Miss Burton was born in New York City of American parentage. She is five and a half feet in height weighs 118 pounds, has a fair complexion, blonde hair and blue eyes. She is the wife of A. E. Gillstrom, the King Bee director, and has never appeared on the stage.

Ethel Burton.

In 1915 Miss Burton made her screen debut in "Two For a Quarter," and has since appeared in a number of ingenue and soubrette roles with the Vitagraph, World Film and Vim companies, some of the pictures being "Ambitious Ethel," "He Winked and Won," "Fat and Fickle," and "Strangled Harmony."

Miss Burton is fond of sports and athletics, and finds her accomplishments along these lines to be of great assistance in her work. In addition, she is a hard worker, and is always willing to undertake whatever difficult and dangerous stunts her role may require.

The reappearance of the actress in King Bees with Billy West will be made in "The Rogue," which was released February 15.

"MICKEY" A CHARMING LOVE STORY.

In a recent editorial in one of the trade papers it was stated that comedy and society dramas were wanted of the "best seller story" variety and supported by heart interest, and that particularly for light dramas, there is an unusual demand; that people will want to be amused this year and that producers would do well to bear this fact in mind. The foresight of the Western Import Company along these lines is clearly shown when they acquired the rights to Mabel Normand in "Mickey."

In analyzing the present conditions an official of the Western Import Company concluded that the public would want to be amused and entertained and their minds kept clear of the horrors of war, so therefore "Mickey."

"There is not much about ancient history or bloodshed in 'Mickey,' he said, "just a sweet, charming love story about a little girl you will never forget, a story with a lot of action and 'go,' and Mabel Normand in a part that gives full scope for her beauty and charm. Her characterization of this lovable child shows a depth and an incisive appreciation of art that Miss Normand has never had a chance to show before."

NOVEL TITLING IN "CRUCIBLE OF LIFE."

A novel feature in "The Crucible of Life," the Author's Film Company production handled by General Enterprises, Inc., featuring Grace Darmond, Jack Sherrill and Frank O'Connor, is the main title which represents the exterior of a motion picture theater with a brilliant electric sign on which is flashed in rapid succession the title of the picture and names of the featured players and other leading members of the cast. In addition, animated subtitles of a patriotic and symbolic nature are used throughout and at the close of the picture is a tableau representing the Goddess of Liberty surrounded by fighting representatives of all the Allies.

TERRITORY FOR "THE WHIP" ALL SOLD.

With the sale of the rights to "The Whip" for Louisiana and Mississippi to the True Film Company, of Dallas, Hiller & Wilk advises that the entire territory in the United States has been disposed of. A majority of the foreign territory also has been sold.

FILMING OF "MORAL SUICIDE" COMPLETED.

President Ivan Abramson of the Graphic Film Corporation and the entire cast of principals have returned to New York from Palm Beach, Fla., where a number of the scenes for "Moral Suicide" were filmed. This picture is now complete and is being cut, assembled and titled at the Biograph studios. Illustrated titles are being prepared.

MOLLIE KING WITH IVAN.

Mollie King, star of the Ivan Film Production's feature picture "Human Clay," the scenario of which was so written by L. V. Jefferson as to be particularly well suited to her personality; although one of the youngest screen stars, not being quite twenty, is already well known to moving picture as well as stage audiences. She has had experience more than commensurate with her years, as her initial public appearance occurred about eighteen years ago, when she was seen in an "infant" role in a stage production.

Mollie King.

Born in New York City, she was educated in the public schools, and has been almost interruptedly before the public. One of her first "real" parts was with Maxine Elliott in "Her Own Way," and after appearing in several dramatic productions, when fifteen years of age she understudied Elizabeth Brice in "The Winsome Widow." She later appeared in vaudeville with her sister Nellie, and is a charming singer and dancer. Her stage appearances also include engagement at the New York Winter Garden, and with Sam Bernard in "The Belle of Bond Street."

Since her debut in moving pictures she has been seen in World Film productions, and more recently under the Pathe banner in "Kick In," also in serials released by this company, including "The Mystery of the Double Cross" and "The Seven Pearls."

Miss King attributes much of her success to hard work, and states that "temperament" has no place in moving pictures; and is confident that in "Human Clay" the public will find that she is "there" the same as she was in serials.

ARROW TO HANDLE "TODAY" AND "MAD LOVER."

Through arrangements recently concluded between J. A. Berst, vice-president and general manager of Pathe Exchange, and W. E. Shallenberger, president of the Arrow Film Corporation, the Arrow will act as exclusive agents for Pathe on the sale of states rights on the Pathe pictures "Today," with Florence Reed, and "The Mad Lover," with Robert Warwick.

The teritory still unsold consists of North Dakota, South Dakota, Minnesota, northern Wisconsin, Michigan, Iowa, Missouri, Kansas, Nebraska, Louisiana, Arkansas, Texas Oklahoma, South Carolina, Georgia, Alabama, Florida and Mississippi.

VON RINTELEN DEPICTED IN "EAGLE'S EYE."

Of timely interest are the fourth, fifth and sixth episodes of "The Eagle's Eye," ex-Secret Service Chief Flynn's patriotic serial exposing the German spy system, made by the Whartons, and distributed through Foursquare Exchanges. Prominent in these episodes is Captain Fritz von Rintelen, who was convicted in the United States court on February 5, and sentenced to a fine of $2,000 and imprisonment in the Federal prison at Atlanta, for eighteen months for conspiring with other plotters to destroy the English ship "Kirk Oswald."

The part of Von Rintelen in this production is played by Wellington Playter, who is said to closely resemble him.

THIRD JESTER COMEDY COMPLETED.

The third Jester comedy, "All 'Fur' Her," which is to be released in April, is completed, and as soon as the cutting and titling has been finished will be given a trade showing.

"All 'Fur' Her" shows Twede-Dan in a different line of comedy from that of "The Recruit" and "His Golden Romance." It is said to be full of amusing situations, and, unlike many comedies, to possess a plot and a story.

"A ROMANCE OF THE UNDERWORLD" (Keeney).

Catherine Calvert, who is to be featured in "A Romance of the Underworld," shortly to be released by the Frank A. Keeney Pictures Corporation, is being exploited as "The Girl With the Wonderful Eyes," also as "The Lady Beautiful of the Screen."

Miss Calvert appears in the role of Doris Elliott, which is the part in which she was seen a few years ago on the stage, when she was starred in the play of the same name under the management of Paul Armstrong, the author.

An unusual circumstance in connection with this photoplay is that it calls for two leading men, Richard Elliott and Thomas McDonald. Eugene O'Brien, formerly leading man for Norma Talmadge, is cast as McDonald, and David Powell, who has played opposite Mary Pickford, Edna Goodrich, Ann Murdock, and Olive Tell, as Elliott. Additional members of the company include Edwin Forsberg, now appearing in "Seven Days' Leave" at the Park theater; Sybil Carmen, the "Moon Girl" in Ziegfeld's "Midnight Frolics"; Cecil Chichester, Harry Lee, and Marcia Harris.

"THE BIRTH OF DEMOCRACY" (Export and Import).

Loew's New York Roof Garden was recently the scene of the premier public presentation of "The Birth of Democracy," a seven part production, handled by the Export and Import Film Company, dealing with the French Revolution, and the stirring days of the reign of terror, the upheaval of the Commune, and the final establishment of the republic. This subject was well received by the audience and should be of timely interest, because of the similarity between conditions presented and those existing in Russia at the present time.

The leading role is handled by Lydia Borelli, an actress of excellent artistic ability, and stately beauty, who appears as Theresa; while A. Fabiani is cast as Robespierre.

Successful in her divorce from the Comte de Fontenay, Theresa leaves Paris for Bordeaux. Her lover, Guery, visits her there, and his boldness in coming into the province where Robespierre's agent, Tallien, is instituting the Reign of Terror, is the means of making him practically a fugitive. He is discovered in the home of Theresa. She encourages the advances of the agent in order to save her lover. Tallien, fascinated by Theresa, follows her advice and formulates a plot for the downfall of Robespierre. As Guery has been called for the guillotine, the plans must be quickly carried out. Tallien and his followers denounce Robespierre at the convention. They lead the mob to violence against him. Robespierre is executed and Guery wins his freedom and his sweetheart.

This picture has been booked for the various houses on the Marcus Loew circuit, as well as those of the Independent Exhibitors Association of Pennsylvania and Maryland, and will begin a week's run at Shay's Hipodrome, Buffalo. The Boston Photoplay Company has also booked it for a run of the same length at a large theater in Boston, and the M. & R. Feature Film Exchange has also arranged for its presentation for a week at the Rialto theater, San Francisco.

W. H. CLOSES TERRITORY ON HART FILMS.

W. H. Productions Company announces that the first of the two-reel Mack Sennett comedies which it is handling, entitled "A Small Town Bully," will be released February 15. The story deals with the difficulties of a district school teacher, Mabel Normand, and her troublesome pupils, Mack Sennett and Roscoe Arbuckle. Owen Moore appears as her city sweetheart.

This company, which has only been in business a few months, advises it has disposed of rights of twenty-eight Mack Sennett comedies for most of the territory; and for a series of fifteen two-reel Hart subjects, and the three features "The Two-Gun Man," in "The Bargain," "The Bandit and the Preacher," and "The Hell Hound of Alaska," the entire territory of the United States has been sold.

SHERRILL TALKS OF "BIRTH OF A RACE."

As announced in our last issue, William L. Sherrill, president of the Frohman Amusement Corporation, has returned to this city from the corporation's Tampa, Fla., studios. For the past four weeks he has been supervising the production of "The Birth of a Race," on which the entire Frohman production staff and supers numbering more than three hundred in its directorial, technical, and art departments has been engaged for more than three months under the direction of John W. Noble, assisted by Charles Horan, Arthur Vaughan, and Ralph Dean.

Mr. Sherrill advises that this picture is being made by the Frohman Amusement Corporation under contract as manufacturers with the Birth of a Race Photoplay Corporation, of Chicago, and, in speaking of the progress made and magnitude of the production, expresses himself as "confident that with the completion of 'The Birth of a Race' once more the abilities of the Frohman production staff will be ably demonstrated, and we are positive that we will turn over to the Birth of a Race Photoplay Corporation a finished product which will warrant the confidence placed in the Frohman Amusement Corporation when we were employed to produce this spectacle for the Birth of a Race Photoplay Corporation."

Director Noble expects that an additional three or four months will be necessary to complete the production.

RIALTO TO PRESENT "THE LIGHT WITHIN."

During the week commencing February 10 the second Petrova picture, "The Light Within," will be shown at the Rialto theater, New York. This is the second picture starring Olga Petrova which has been presented at this well known house within two months, the "Daughter of Destiny" being shown during week of December 23.

Dr. Hugo Reisenfeld, leader of the orchestra, has composed "The Petrova Waltz," which will be a feature of the musical program, and considerable space in the Rialto Revue will be devoted to the play and the star.

This production is being released throughout the country by the First National Exhibitors' Circuit.

ANOTHER EXCHANGE FOR NEW YORK.

New York Exhibitors will be interested to learn that a new independent exchange, the Magnet Film Exchange, at 71 West 23rd street, New York, has been organized, and have already acquired the rights to W. H. Production Co.'s first Hart feature, "The Two-Gun Man" in "The Bargain," which will be shown during week of February 11 at the 81st Street theater.

Another Producer Joins "Direct Sales" Plan

Lawrence Weber Photodramas the New Member—Brenon's "Passing of the Third Floor Back" to Be First Release.

IN ADDITION to the seven manufacturers of motion pictures referred to in our last issue, the L. Lawrence Weber Photodramas, Inc., has joined the Independent Producers-Exhibitors Affiliated, in its "direct sales" plan, making eight independent producers who will furnish the necessary fifty-two pictures a year to be distributed direct to the exhibitors in accordance with the plan already outlined.

C. C. Pettijohn, in charge of the actual working out of this plan, reports that letters and telegrams are being received from all sections of the United States, indicating that the exhibitors are very much interested, and that they are organizing so as to be in position to pledge the necessary number of days' booking to avail themselves of this service.

"The Passing of the Third Floor Back," a Herbert Brenon production, has been selected as the first release, and C. C. Pettijohn and Harry Rapf left New York on Sunday, February 10, for a ten days' trip, during which time they will visit Cleveland, Detroit, Chicago, Indianapolis, Louisville, St. Louis, Cincinnati, Pittsburgh and Philadelphia for the purpose of conferring direct with the exhibitors and showing this picture and a smaller one.

On Tuesday, the 12th, Louis L. Levine and Joseph Golden left for a week's trip to Baltimore, Washington and Greensboro, N. C., taking with them prints of "The Struggle Everlasting" and a smaller picture. Herbert Brenon and E. I. Chadwick, whose producing organization will be known as the Rialto Pictures Corporation, will visit Philadelphia and Newark, taking two pictures with them.

Sales of the Week

List of Selling Activities in the State Right Market During the Past Seven Days.

W. H. Productions Company announces the sale of the W. S. Hart features "The Bandit and the Preacher" and "The Hell Hound of Alaska," to W. E. Drummond of the Special Features Company, 610 Market street, Knoxville, Tenn., for North and South Carolina, Tennessee, Georgia, Florida and Alabama.

* * *

W. E. Drummond has also secured rights to "The Whip" from Hiller & Wilk for South Carolina, and "Fighting in France" for Tennessee, which is in addition to the territory he already controls for these pictures.

* * *

Grandum Film Company has secured the New England rights to the Klotz & Streimer production "Whither Thou Goest"; also the same territory for "Winning Back," and for four reels depicting the United States National Army cantonment at Camp Devens, Ayer, Mass.

* * *

Ivan Film Productions, Inc., announces the sale of "One Law for Both" and "Sins of Ambition," to the A. H. Blank Enterprises, Garden theater building, Des Moines, for Nebraska and Iowa.

* * *

Hiller & Wilk, acting for the S. A. Lynch Enterprises, sold to the Central Film Company of Chicago the Illinois rights to sixteen Norma Talmadge and Frank Keenan reissues as follows: Talmadge's "The Missing Links," "Martha's Vindication," "Children in the House," "Going Straight," "The Devil's Needle," "The Social Secretary" and "Fifty-Fifty"; Keenan's "The Coward," "Stepping Stones," "The Phantom," "Honor Thy Name," "The Thoroughbred," "Jim Grimsby's Boy," "The Sins Ye Do," "The Bride of Hate" and "The Crab."

* * *

Hiller & Wilk announces the sale of the rights to "The Whip" for Louisiana and Mississippi to the True Film Company, Dallas. This is in addition to the rights to Texas, Oklahoma and Arkansas which this company already controls.

* * *

Frohman Amusement Corporation has sold the rights to "God's Man" to the Ohio Ivan Film Productions, Cleveland, for Ohio, and to General Film Company, Washington, D. C., for Maryland, District of Columbia, Delaware and Virginia. Also the rights to "Builder of Bridges" for Cuba have been sold to Popular Pictures Corporation.

* * *

Renowned Pictures Corporation announces the sale of rights to "Should She Obey?" for Africa to the African Film Trust, New York.

* * *

Hiller & Wilk, acting for S. A. Lynch Enterprises, close deal with pool of state right buyers for forty-four Hart, Fairbanks, Keenan and Talmadge reissues. See story on another page of this issue.

TRADE SHOWING FOR "MICKEY."

Western Import Company have received the negative of "Mickey," the seven-part feature starring Mabel Normand, and arrangements are being made for holding a trade showing within the next few days.

ATTRACTIVE ADVERTISING FOR JESTER COMEDIES.

Attractive line of advertising matter has been prepared by the Jester Company for its productions featuring "Twede Dan" and lithographs of special design made by the artist, John Ranck, including one, three and six sheets, together with lobby displays, and other helps are being forwarded to exhibitors who have booked the initial release, "The Recruit."

UNIVERSAL TO CO-OPERATE WITH BOY SCOUTS.

Universal is preparing for a big campaign in co-operation with the Boy Scouts of America for a five-part, two reels to an episode, boy scout serial "Boy Scouts to the Rescue; or, Aids of the Nation," produced in England under the supervision of Sir Robert S. S. Baden-Powell, chief scout and founder of the British Boy Scouts, and, in fact, the father of the world's scout movement.

The serial is a dramatic thriller with a plot of interest to everybody—old or young—and entertaining, even to those not

Scene from "Boy Scouts to the Rescue" (Universal).

associated with the scout movement. It is designed for the 10,000,000 boys of scout age in the United States and their parents.

The aid and co-operation of the Boy Scouts of America, with its 300,000 boys and 78,000 adults divided into 13,000 troops throughout the country, will be provided exhibitors showing the serial, and the enthusiastic boosting of the boy scouts is assured in getting other boys and adults not members of the organization to see each episode.

The picture with 400,000 Godfathers has a strong story of general interest, the scout work being cleverly introduced into the plot. The scenario is by Bannister Merwin, who has written many successful screen plays, and was directed by Percy Nash.

LEES WORKING ON STRAIGHT DRAMA.

Jane and Katheine Lee have commenced work on a production, their fourth as stars, under the direction of Kenean Buel. The scene this time is laid in a city of about 100,000 population, and the children, orphans, under the guardianship of an aunt, are kidnapped. Eventually they succeed, with police assistance, in breaking up a band of yeggmen. The production is said to be quite different from anything the Fox "Baby Grands" have yet done, the action being of a decidedly tense nature throughout.

The supporting cast has not been completed, but, except for Jane and Katherine Lee, will be comprised of adults. Among those already engaged and appearing in scenes thus far taken are Sarah McVicker, Henry Clive, William Pike, Edward Sturgis, and Tammany Young.

The latest completed Lee picture, "American Buds," will be released February 24. The one now under way, which has not been titled, probably will not be ready before April.

FOX-LEHRMAN COMEDY IS SATIRICAL.

Another of the Fox-Lehrman Sunshine Comedies was released February 17. It is titled "Are Married Policemen Safe?" and is reported to be a satire on human nature as evidenced in the administration of justice. A crusade against women wearing clothes which are more abbreviated than the law allows results in policemen and jurists being captivated by their captives.

The action ranges all the way from the United States to Mexico, with trouble of several sorts developing in both countries. A Mexican who has fallen into the lap of the law here struggles out, and finds the way opened to revenge when his American tormentors go to Mexico on business. It develops then that he is chief of police of a Mexican city, and that he knows how to make the most of his authority. A railroad train running straight through a station is one of the incidental phases of the action.

Manufacturers' Advance Notes

Shirley Mason in a Jap Role

Edison Will Present the Little Star as a Nippon Bride in Japanese Play.

MISS SHIRLEY MASON, the piquant heroine of "Seven Deadly Sins," and the erstwhile "Appletree Girl," whom admirers of rural comedy loved, is being starred by the Edison Company as Kiku-San in a novel Japanese production now nearing completion in their Bronx studio. Provisionally called "Aliens" or "Weavers of Dreams," the play awaits final titling, but the work has progressed so far that a resume of it should prove interesting.

Kiku-San is a flower-like girl whose family oppose her marriage to a white man. Nevertheless, Dick Tower, a young American collegian, marries her. Anglo-Saxon ideals and Japanese prejudices are outraged, with social ostracism on the one hand, and on the other the stirring of vengeful Jap passions. As the result of a tragic conflict, the Nippon tradition triumphs and the girl is obliged to dismiss her alien husband. The latter is absolved of blame and seeks a new tie among his own people. The powerful ending contrasts the poignant mystery of race severance with the happiness of obedience to Nature's law.

The actress has spent most of her waking hours in and around the fictive scene, performing the quaint tasks of Japanese maidens or laboring with the intricacies of Oriental toilette. To heighten the illusion, only Japanese actors are employed for the other native parts. When the big scenes in front of the bungalow were played, fifty Jap extras—men, women and children—filled the picture.

Miss Mason in her new production is supported by Matt Moore as Dick Tower, the young American; Frank O'Connor, as his friend, Thompson, and Miss Ormi Hawley in the role of an attractive widow in the white colony. The Jap principals include T. Tomomoto of "Iron Claw" fame and Messrs. Oskima and Wada, who have had experience in the native theatrical stock in the old country. The guidance and the almost priceless objects d'art of wealthy Japanese living in New York have been freely lent to the resourceful and ambitious director. The star's costumes presented a vexing problem till a prominent Japanese artist-designer solved it by offering his services. No less than fourteen changes of costume were required, all of them picturesque, and some of an exquisite rarity, to which nothing in European costuming is comparable.

There has been no restriction on footage, and the six reels when completed will represent the careful selection of the best photographic achievement, more than 12,000 feet having been already taken. The play is scheduled for special release by Perfection Pictures. Before its release date, however, it is likely to be introduced by a metropolitan run at a Broadway theater. The scenes are laid in "cherry-blossom time," and it is in the spring that New York will see it.

Scene from "Aliens" (Edison).

Two Triangle Features for Feb. 17

"Keith of the Border" and "From Two to Six" Head the Week's Program.

LIFE on the Texas Border and the exploits of the "Wolves" are vividly portrayed in Randall Parrish's famous tale, "Keith of the Border," a new "thriller," in which Jack Keith (Roy Stewart) routs the notorious leader of the "Wolves" and rescues the charming little Southern girl whom the bandit has kidnapped. The subject is released February 17. It abounds in dramatic incidents, and the element of mystery caused by two girls who are counterparts is maintained throughout.

Scene from "From Two to Six" (Triangle).

Josie Sedgwick, last seen as Clarice Phillips in "The Maternal Spark" is given her first opportunity to appear in a dual role. Norbert Cills, Pete Morrisson, William Ellingford, Wilbur Higbie, Alberta Lee, and Clara Horton also are in the cast. Alvin J. Neitz made the screen adaptation of the story.

"From Two to Six," the second release of the week, has been adapted from Arthur Stringer's story, "The Button Thief," which deals with the workings of the German spy system in the United States. The play is what the title implies, a rapid action drama transpiring within four hours, and events move forward in rapid and logical sequence to a dramatic climax. Winifred Allen is supported by Robert Fisher, Forrest Robinson, Earl Fox, Reilly Hatch, Clarence Handyside, and Margaret Greene. This picture was made by Albert Parker under the supervision of Allen Dwan. A suite of luxurious rooms of the Ritz Carlton was copied for this picture, and a wedding breakfast table was appointed by a noted New York caterer.

Ray Griffith's head has been turned by success, success in obtaining a wife, two mother-in-laws, one father-in-law, and nine children. The amusing complications which ensue when he tries to marry an heiress are depicted in "His Double Life," the Keystone comedy released for the week of February 17, featuring Ray Griffith, Claire Anderson, and Dorothy Hagar.

"Their Undercover Capers" and "A Full Dress Fizzle" are one-reel Triangle Komedies also released the same week.

DE LUXE BUYS A RINEHART STORY.

The first feature to be presented by the new producing firm, De Luxe Pictures, Inc., starring Doris Kenyon at the head of her own company, will be "The Street of Seven Stars," by Mary Roberts Rinehart. The subject appeared in serial form in a magazine and proved a "best-seller" in book form, attaining a sale of 250,000 copies.

"Miss Kenyon's beauty, her girlishness, and her personal charm, together with her marked dramatic ability, will be important factors in tending to the great success of her appearance as the heroine of 'The Street of Seven Stars'," declared Mrs. Rinehart. "I consider it my most beautiful and artistic story."

The purchase of the rights of the Rinehart subject follows the announced policy of Mr. Deitrich for presenting Miss Kenyon in clean, wholesome and artistic productions. No expense will be spared in making this feature a de luxe production in every sense.

Pathe To Use New Exploiting Method

Will Be Applied in Furthering the Wider Circulation of "The House of Hate."

A NEW method of handling a serial will be instituted by Pathe in the releasing on March 3 of "The House of Hate," starring Pearl White and Antonio Moreno. The practical business brains of the big distributing organization are concentrated on setting this picture before the exhibitors in a way which retains the good points of the old system and introduces others which from long experience Pathe has learned.

Prints of the first episodes are being shipped to the thirty branch offices, where showings, preceded by a special reel, will be arranged. Details concerning "The House of Hate" will be given to exhibitors by means of a most striking trade paper advertising campaign. The releasing plan calls for many practical aids to exhibitors. The things that count in putting over a picture are first complete information, strong patron-pulling paper, and plenty of press matter.

The advertising matter available for exhibitors will be an advance twenty-four-sheet Pathe art portrait of Pearl White in ten colors, special portrait of Pearl White, general herald with space for the exhibitor to print any advertising he desires, advance announcement slide, photographic lobby display for each episode consisting of six 11 by 14 photographs and two title cards, one column newspaper cuts of Pearl White and Antonio Moreno, two column newspaper cut of Pearl White, black and white photographs of Pearl White and Antonio Moreno, novelties, campaign book containing press matter, reproductions of advertising matter and ideas of putting the serial over.

VIRGINIA PEARSON MAKING BIG WAR DRAMA.

Virginia Pearson has begun work in what will be one of the most stirring war dramas yet made for the screen, according to an announcement from the William Fox offices. Edmund Lawrence, whom Mr. Fox recently engaged, makes his directorial debut with the Fox forces with this production.

Hugh Thompson, who plays opposite Annette Kellermann in the marine spectacle, "Queen of the Sea," and who had the leading male part in "The Forbidden Path," appears in an equivalent role in this picture.

The production will enlist the services of a large number of players. Prominent in the supporting company are Herbert Evans, George Moss, Ethel Kaufman, Anthony Merlo, Maude Hill, and Naida Gary.

"A Daughter of France" is being filmed at the former Victor studio. William Zollinger is in charge of the photography. The settings are noteworthy. Especial emphasis is laid on the interiors of the French chateau, where most of the action takes place. At the Fox offices it is declared that because of the depth of the scenes in the chateau living room more lights of all kinds are being used to insure the recording of detail than have been required at the studio for months. The present intention is to release the subject March 24.

FOX STORY FOUNDED ON RECENT MURDER.

Since it was announced that the mysterious picture on which R. A. Walsh has been working is a production founded on a recent society killing and subsequent New York City murder trial the policy of reticence at first pursued by the William Fox interests has in part been abandoned. Mr. Fox himself is now the author of a statement regarding the photoplay in which he argues that all of the publicity the case received in the press will redound to the advantage of the exhibitor—may, in fact, it is claimed, be considered as so much preliminary advertising.

"The profits which will accrue to the exhibitor through the interest aroused in this case by the newspaper accounts of it are incalculable," says Mr. Fox. "Mr. Walsh and I talked over the matter at the time, looked at it from all angles, and then decided it would furnish the material for a photodrama notable in the annals of the screen. Then Mr. Walsh was given a free hand.

PARALTA BEGINS WORK ON DIXON STORY.

Work has been started in the Paralta studios in Los Angeles on the first Mastercraft production, which will be a screen version of Thomas Dixon's famous novel, "The One Woman." The scenario was prepared from Mr. Dixon's book by J. Grubb Alexander and Fred Myton. The picture is being directed by Reginald Barker and the management of the production is in charge of F. Eugene Farnsworth, who has charge of the Mastercraft interests in California.

"The One Woman" is the first of the series of special productions to be issued by the Mastercraft company, which will be taken from the best of Mr. Dixon's literary works.

LOEW INCREASES PATHE SERIAL BOOKINGS.

It is understood that the Marcus Loew circuit of theaters has increased its original booking of the Pathe series, "The Price of Folly," starring Ruth Roland with Frank Mayor, and additional reports throughout the country are that this picture is proving an interesting means of rounding out the exhibitor's bill.

Paralta Has Completed Ten Pictures

These Comprise Three Walthalls, Five Barriscales and Two Kerrigans.

That Paralta has a firm foothold upon the motion picture industry with a series of unusual feature pictures is certain from the fact it has already completed and has ready for release ten elaborate and gripping productions, starring the foremost dramatic artists of the screen. All of the pictures are seven reels in length and have been staged at the Paralta studios in Los Angeles.

Henry B. Walthall, whose first Paralta, "His Robe of Honor," attracted such wide attention, has finished two more features, "Humdrum Brown" and "With Hoops of Steel."

Bessie Barriscale has five completed pictures ready for the exhibitors. They are "Madam Who," "Within the Cup," "Rose o' Paradise," "Blindfolded," and another production yet unnamed.

J. Warren Kerrigan has two pictures, a melodrama and a comedy drama, which are now booking. The first is "A Man's Man" and the second is "The Turn of a Card."

MISS STOREY WORKING ON "THE CLAIM."

A frontier hotel of the sort that is "all things to all men" is shown in Metro's "The Claim," a screen version of the Broadway success of the same name by Charles Kenyon and Frank Dare. "The Claim" is being produced at Metro's West Coast studio at Hollywood, with Edith Storey as star.

This hotel, around which the life of the little mining town of El Dorado centers, is dwelling-place, gambling house, saloon, village store, post-office and vaudeville theater.

In the role of the dancehall entertainer Miss Storey wears an effective costume of satin, edged with lace and embroidered with butterflies. The dress is of the kind described as "ankle-length," Miss Storey not believing it necessary to wear the short skirts of the average motion picture dancehall artist. Completed by a handsome embroidered Spanish shawl, the costume is most becoming. "The Claim" abounds in colorful scenes and rapid action.

WINTER BACKGROUNDS IN "BROADWAY BILL."

"Broadway Bill," Harold Lockwood's newest Metro All Star Series Production, which is released Feb. 11, promises to afford the screen with what is characterized as one of the most impressive pictures set in the North.

Staged for the most part in northern Maine in extremely cold weather, with the ground covered with a four-foot depth of snow and with a blizzard raging, the background thus formed in "Broadway Bill" not only lends color to the drama but takes on a distinguishing feature in the way of rare scenic views as well.

Among the players are Martha Mansfield, Stanton Heck, William Clifford, Bert Starkey, Cornish Beck, W. W. Black, Raymond C. Hadley and Blanche Davenport.

"THE BELL BOY" LAID IN OUCHGOSH.

Main street in Ouchgosh, the hitherto sleepy village that will shortly be made famous in Fatty Arbuckle's coming Paramount comedy, "The Bell Boy," is a perfect replica of the usual small town's chief thoroughfare. There are no reflections upon the country town because Fatty Arbuckle himself was born at Smith Center, Kan., and he cherishes the memories of a boyhood spent in Santa Ana, Cal. But the quaint humor of typical American country environment is deftly transferred to the screen by the big comedian in the funniest kind of travesty.

Everything peculiar to Main street in every small town is satirized in "The Bell Boy." Most prominent in the architectural pride of Ouchgosh is the Hotel Elkshead and the Last National Bank.

NEW ORDER FOR "JUDGE BROWNS."

Because of unforeseen mechanical delays in the production program of the Boy City Film Company at Los Angeles, there has been a slight change in the order in which the subjects already completed are released. The new order, as announced by General Film Company, the distributor of these two-part "Stories of Youth," is: "Tad's Swimming Hole," "Marrying Off Dad," "The Preacher's Son," "Thief or Angel," and "The Accusing Toe." With this new alignment the release of the Judge Brown stories will be continued without interruption. The tremendous demand for these subjects has compelled the producers to work at capacity in order that enough prints might be supplied to General Film exchanges. The list given herewith brings the subjects up to eight.

BESSIE LOVE RETURNS TO LOS ANGELES.

Pathe's West coast producing forces have been augmented by the arrival in Los Angeles of Bessie Love, who will immediately begin work on "A Little Sister to Everybody," by William Addision Lathrop, at the Paralta Studio. She was preceded by Frank Keenan and his director, Ernest Warde, who, on January 28, turned the crank on the first Keenan Pathe Play to be made on the Pacific Coast, and she will be followed by Fannie Ward.

William Duncan will shortly start work on a new type of Pathe serial by Gilson Willetts at one of Pathe's West Coast plants.

NIGH TAKES LAST SCENES OF GERARD STORY.

With the taking of the final scenes at Camp Upton, in the presence of Ambassador James W. Gerard, the big feature adaptation of Mr. Gerard's world-known book was completed and is now being cut, titled and assembled by Director William Nigh.

"My Four Years in Germany" is not a war film. It will be one of the most lavishly produced pictures of the year and will tell with fidelity the inside story of Prussian intrigue

Scene from "My Four Years in Germany."

against America and the world, from the viewpoint of the one man best fitted to tell it—Ambassador Gerard.

The picture begins with the famous Zabern incident in Germany, when a Prussian officer cut down a lame shoemaker in the little German town. From then on follows the whole story of the rape of Belgium, the entry of England into the arena, the scenes at the embassy, the sinking of neutral ships and the violation of American rights and the entrance of America into the war.

One of the most dramatic moments of the picture is the scene of the banquet given in Gerard's honor at the Chamber of Commerce. It was a love feast at which America was toasted and the Ambassador lauded. Germany presumed that Gerard knew little and suspected less, while at the time he was being feted he had with him the proofs that Germany had ordered the resumption of ruthless submarine warfare, knowing it would mean war with the United States.

IN EASTERN FAMOUS PLAYERS-LASKY STUDIOS.

At the Famous Players-Lasky 56th street studio, the production of "The Lie," starring Elsie Ferguson, is well under way, and the interiors will be completed this week, after which the outside scenes will be taken. J. Searle Dawley, the veteran producer, is directing this subject.

In Ft. Lee, N. J., Director Maurice Tourneur is heaping imprecations upon the weather man for the arctic weather with which he has surrounded the Famous Players-Lasky studio. The production of "Prunella," with Marguerite Clark as the star, is going on under difficulties.

'Tis an ill wind that blows no good, however, for at the Fifty-sixth street studio Director Edward Jose hailed the drop in the mercury with delight. He had begun the production of "The Resurrecton," with Pauline Frederick as the star, and had started on interiors when the blizzard arrived. This picture will contain Siberian scenes which he had contemplated taking in the extreme northern part of the state, near the Canadian border, where the temperature at this time of the year is about 20 degrees below zero. Mr. Jose dropped the interior scenes and immediately arranged for the filming of these Siberian pictures near New York City before moderate weather should melt the snow and ice.

Miss Billie Burke worked on interiors last week at the Fifty-sixth street studio in the satire, "Let's Get a Divorce." In addition to the comedy situations, the subject contains terse, humorous titles, and the taking of these scenes have livened the studio, as the famous comedienne is enthusiastic over the story by Anita Loos and John Emerson. Charles Giblyn, who had just completed "Sunshine Nan" with Ann Pennington, took up the direction of this subject following the illness of the late Joe Kaufman and left last week for Miami, Fla., to film the exteriors.

"HIS COLLEGE PROXY" A GOOD SELBURN.

Neal Burns and Gertrude Selby, two of the screen world's best-known light comedians, are featured in the one-reel Selburn comedy, "His College Proxy," released this week by General Film Company. This is the fourth of the Selburn comedies, and it maintains the high standard for wholesomeness and entertaining qualities established by the first subjects.

PORTER OF SIMPLEX MAKES FLYING TRIP.

"When you can't do what you want to do, it's up to you to want to do something else." That is the way General Manager E. M. Porter, of the Simplex Company, reasoned when the fuel administrator imposed a five-day shutdown upon industry.

Immediately he wanted to make a flying trip and get face to face with some of his distributors. He particularly wanted to do this in order to get more first-hand information on the working of the exclusive-territory plan of distribution which was inaugurated Nov. 1, 1917.

So much had happened to discourage motion picture men—closing one day per week, the fuel famine, the weather you wouldn't chase a dog out into—that he wondered how the new plan had withstood that severe test. Well, he found that it had been equal to the occasion. While fewer orders had been booked than in December, the falling off was slight; and it proved that the zone system, with an exclusive distributor in each zone, is the logical way to sell projection machines.

One thing Mr. Porter again discovered was that you can't get away from the weather, no matter where you go. He found a considerable amount of it, and of a kind that beat several hotels out of a guest. For eight days in succession he had to satisfy himself with a hotel on wheels—a Pullman sleeper. But in spite of that he succeeded in having a splendid visit with his distributors in Philadelphia, Washington, Pittsburgh, Chicago, Cleveland, Detroit and Kansas City, and not only is he none the worse for it, but he says that trip was just what he needed.

TRIANGLE'S "SMOKE" NEARING COMPLETION.

Gloria Swanson has the leading role in "Smoke," a society romance which is nearing completion at the Triangle studios under the direction of Jack Dillon. The subject is a picturization of Norman Sherbrook's recent magazine story of the same title, adapted for the screen by Charles Mortimer, and shows the initiation of a young girl into the ultra "smart set" of a large city, and the triumph of her ideals over the pitfalls and temptations which beset her. Several faces new to the Triangle lot are seen in "Smoke." Edward Peale makes his initial appearance as Miss Swanson's leading man. The cast also includes Jim Cope, Grover Franke, Darrell Foss, George Hernandez, Claire McDowell, Jack Richardson, Kitty Bradbury, Bliss Chevalier and Iris Ashton.

MISS YOUNG DONS PRISON GARB.

Clara Kimball Young in prison garb is the novel sight which will greet this screen star's many admirers when the "House of Glass" is released by Select Pictures Corporation within the next few weeks. Miss Young has created many roles during her life on the screen, but it remained for "The House of Glass" to present her in stripes and lock-step—or the modern equivalent which present-day prison reform has substituted for these time-honored earmarks of the jailbird.

In "The House of Glass" Miss Young plays the part of a young girl who, believing herself on the threshold of a happy marriage, finds herself landed in the Tombs, so charged with complicity in a major robbery that proof of her innocence is

Scene from "The House of Glass" (Select).

impossible. It is while serving the resultant prison term that Miss Young—discarding for once the beautiful habiliments in which she has made so many notable screen pictures—appears in one reel in the drab garb of a Blackwells Island inmate.

While the picture is being cut by Director Chautard the star is engrossed in preparations for her production of Elinor Glyn's successful serial, "The Reason Why."

"The Reason Why" will be directed by Robert G. Vignola, and Louis Physioc will do the camera work.

Goldwyn Announces Another Garden

It Is "The Splendid Sinner" and Will Be Released April 7—Three Pictures Precede It.

GOLDWYN, in making public the names of four new productions for immediate release to its exhibitor patrons, will take exhibitors everywhere by surprise with the announcement that it has a second Mary Garden production fully completed and includes this among its regular releases at the same price that Goldwyn exhibitors pay for all other Goldwyn pictures. The title of Miss Garden's second picture is "The Splendid Sinner," from an original story by Kate Jordan—a big, modern, melodramatic society story.

The next four Goldwyn releases following Madge Kennedy in "Our Little Wife," which was released beginning Feb. 10 throughout the world, are:

Feb. 27—Mae Marsh in "The Beloved Traitor," from the novel of the same name by Frank L. Packard.

March 10—Mabel Normand in "The Room Below," by Blaine Sterne.

March 24—Madge Kennedy in "Powder-Nose Annie," by Roy Somerville.

April 7—Mary Garden in "The Splendid Sinner," by Kate Jordan.

"The Beloved Traitor," Mae Marsh's next production, ranks with "Polly of the Circus" and "The Cinderella Man" in the opportunities it gives the star. In it she has the best emotional role afforded thus far by any of her Goldwyn screen stories.

Good news for exhibitors is found in the fact that following the success of her first Goldwyn picture, "Dodging a Million," Mabel Normand is brought back. "The Room Below," her second Goldwyn picture, is, like her first release, also a mystery story, but of a different type. Besides being packed with dramatic action and incident, it contains a tremendous amount of fun, laughter and pathos, with a corking love story thrown in for good measure.

"Powder-Nose Annie," Madge Kennedy's next production, has a surprise in store for the public that so quickly applauded and liked this star. To date, her screen productions have been farce comedies, but "Powder-Nose Annie" is an entirely different type of dramatic picture—a type of role that Madge Kennedy has never had before, either on the stage or screen.

Last Fall, while "Thais" was still being assembled and arranged for showing, Mary Garden plunged into the making of her second Goldwyn Picture. Not more than 100 persons in the entire industry—and most of those were on the Goldwyn pay roll—knew that Miss Garden was to make a second Goldwyn production so quickly. This second picture was completed even in advance of the release of "Thais," and has been held back as a surprise for Goldwyn customers. This production, "The Splendid Sinner," was directed by Edwin Carewe and is a powerful emotional drama. Miss Garden drew capacity audiences into theaters everywhere with "Thais," and exhibitors who profited by the presentation of her first picture are now given another opportunity at the same rental they pay for other Goldwyn productions.

"WEAVER OF DREAMS" (Metro).

Viola Dana, the star of the forthcoming Metro picturization of Myrtle Reed's novel, "Weaver of Dreams," is supported by a capable cast in this All Star Series production, which is being

Scene from "A Weaver of Dreams" (Metro).

produced at the Metro West Coast studio at Hollywood, California, under the direction of John H. Collins.

Clifford Bruce appears "opposite." Bruce was Miss Dana's leading man in "The Winding Trail," her first California-made production. Russell Simpson plays Martin Chandler. He played Jacob Tutwiler, grandfather of June (Viola Dana) in "Blue Jeans," and is well known for his sterling portrayals of strong character roles.

Others in the cast are Vera Lewis, Cora Drew and Mildred Davis. The subject is to be released Feb. 18.

DRAFT BOYS IN GAUMONT-MUTUAL WEEKLY.

Five months ago the boys who were caught in the first draft were mere civilians. At that time the Gaumont-Mutual Weekly pictured them as they left their homes and as they arrived in awkward squads at the training camps. In succeeding issues they have been shown as they were initiated into the intricacies of drill, trench digging, artillery practice, and the many other essentials which go to make up the capable fighter.

In No. 7 of the Gaumont-Mutual Weekly, released on Feb. 10, is shown the most impressive demonstration of the efficiency of the selective draft in making soldiers. The 308th Infantry, National Army, is pictured in its parade down New York's Fifth Avenue with all the snap and spirit of seasoned regulars while the weather was hovering near the zero mark.

Scenes in this number from the war zone show how Pershing's "pets" were taught to handle big guns. Since this picture was taken the news dispatches have told us how these same soldiers demolished Hun trenches in their first battle.

Other foreign views show how the French and Italian soldiers have stopped the Prussians on the Piave River; the training of war dogs at the front, and ex-Premier Caillaux, who conspired to overthrow France, and his wife, who gained unwarranted sympathy when she killed the editor of Figaro, one of the first to accuse Caillaux of villainy.

Among the many subjects photographed in the United States, one of the most interesting is that which exposes the secrets of the "great white way." For the first time the press agents who have made Broadway the most famous thoroughfare in the world are shown on the screen for the edification of the thousands who have read their effusions.

BILL HART DOUBLES IN "TIGER MAN."

The titles of two Thomas H. Ince productions on which work is now in progress were received at the New York office of the Famous Players-Lasky Corporation last week. William S. Hart's vehicle following "Blue Blazes Rawden," which will be released by Artcraft on Feb. 18, has been named "The Tiger Man." In this production "Big Bill" is now appearing before the camera as Hawk Parsons, an outlaw of the desert who is redeemed by the love of a good woman. The story is by J. G. Hawks. A troop of cavalry plays an important part in the picture. In staging one of the big cavalry charges last week, the players did not seem to present the necessary punch in their riding. It was suggested that if Hart would lead them there would be a different kind of a showing. Changing his buckskins for a faded blue cavalry uniform, the popular star led the charge and the desired result was immediately evident. This is perhaps the first time in his film career that Hart has doubled in a photoplay. The charge, however, was taken at a long-shot, so that the leader will not be recognized in the picture as the same person who portrays the starring role.

Dorothy Dalton's Paramount picture on which she has been working for the past few weeks has been titled "Tyrant Fear." This story is being staged by R. William Neill under the supervision of Thomas H. Ince, from the scenario by R. Cecil Smith. John Stumar is responsible for the photography. The story is one of primitive passions unloosed and a woman's struggle against fate, with her triumph when she has once thrown off the shackles of fear.

FILM HYLAN'S FIRE PREVENTION PROCLAMATION.

The proclamation on fire prevention recently issued by Mayor Hylan of New York City has been vividly illustrated in motion pictures by the Industrial Department of the Universal Film Manufacturing Company. This first link in an educational campaign on fire prevention, which is eventually to spread from coast to coast, is to be shown to the public in one of the early issues of the Universal Animated Weekly.

This campaign is receiving the personal attention of Harry Levey, manager of the Universal's industrial department. Governors of many states, fire officials and fire underwriters are giving the movement their whole-hearted support.

One of the incidents mentioned in the Mayor's proclamation, and impressively shown in this first film of the campaign, is the usual result of carelessness on the part of a workman who believes he is employed in a fireproof building which is deemed safe from any sort of conflagration. It also shows the necessity of having a properly equipped watchman to prevent disaster which may arise from carelessness of this nature. Of particular timeliness is the preventative methods suggested as a means of combating the spread of havoc caused by the Kaiser's arson fiends, who are now proving themselves so effective in hindering the production of war necessities.

SILBAR GIVES WHOLESOME HIS FULL TIME.

A. Silbar, one of Chicago's fashionable garment makers, has transferred his interests to the Wholesome Films Corporation, in which he has been a stockholder, and from now on will associate himself entirely in the producing end of the film business.

Mr. Silbar's knowledge of styles and designing will prove a big asset in costuming Wholesome productions, and forthcoming releases will show his handiwork.

Brady-Mades Up to May

World Film Announces Titles of Subjects Completed for Future Release.

THE World Film Corporation is able to announce to exhibitors the titles of all the World Pictures Brady-Made completed and scheduled for release up to the middle of May. Inasmuch as the chronological order of the pictures is not determined, no release dates are given and the following order is only approximate.

Kitty Gordon in "The Divine Sacrifice" leads the list. Associated with Miss Gordon in this picture is Jean Angelo, who is leading man for Sarah Bernhardt in the present American tour. The succeeding picture is "The Whims of Southy," with Ethel Clayton.

Montagu Love, June Elvidge and Arthur Ashley follow with "Broken Ties," which is directed by Mr. Ashley and possesses a complication of the tensest sort, involving no less than six persons and the solution of which is accomplished by the sacrifice of the victim. Carlyle Blackwell and Evelyn Greeley are co-starred in "His Royal Highness," in which picture Mr. Blackwell performs a feat of marvelous athletic dexterity. Alice Brady reappears on the World program in a most sympathetic role in "The Spur of Sybil," a comedy drama. In this picture Miss Brady portrays a very ambitious girl who surmounts all kinds of obstacles, both serious and ludicrous, in order to win her spurs.

Kitty Gordon's next picture is called "The Wasp," and contains a number of startling mob scenes and exciting episodes which indicate some deviation from her previous roles.

"The Cross Bearer," in seven reels, with Montagu Love and Jeanne Eagles, is prepared for publication. This is the much-discussed World-Picture picturizing the conditions in Belgium at the opening of the war. Montagu Love portrays the masterly figure of Cardinal Mercier in his role of protector of the oppressed Belgians. A delightful love story is bound up with the sterner duties of the prelate and relieves the harrowing details. Several military scenes of surpassing interest are included showing the German attack on Belgium which are in keeping with the massive scale of the production.

Madge Evans is co-starred with George MacQuarrie in a picture with the thought-provoking title, "Wanted, a Mother." The story revolves about the vicissitudes of little Madge as the motherless child of an ambitious surgeon who endeavors to renew the affections of her father and at the same time find a suitable mother. Some of the scenes are of marked beauty, having been photographed in the Magnolia Gardens of Savannah, Georgia.

Carlyle Blackwell and June Elvidge appear in "The Way Out," Ethel Clayton in "The Witch Woman" and Kitty Gordon in "Devil's Dice," all of which titles are not permanently decided upon. Evelyn Greeley and Carlyle Blackwell appear together in "Leap to Fame" and Ethel Clayton plays an unusual role in "A Soul Without Windows," which has the Shaker life as a portion of its background. "Journey's End," which is also an Ethel Clayton picture, has John Bowers as leading man. The scenes are of great natural beauty, being laid in Florida. Another Alice Brady release called "Nether Currents" is listed for publication.

The release sheet also contains an "Announcement Extraordinary." Inasmuch as such pictures—previous to their being permanently titled—as "Mothers of France," "Rasputin" and "The Cross Bearer," were unveiled to the public under this impersonal caption, the natural implication is that another superpicture is to be released on the World program.

Ether Clayton is scheduled to appear in "A Modern Girl," and another all-star production entitled "Helene" is about completed. Carlyle Blackwell, June Elvidge, Montagu Love, George MacQuarrie and John Bowers are among the long list of World players participating in the picture.

GOOD CAST FOR "THE UNBELIEVERS."

In "The Unbelievers," an Edison subject, Raymond McKee gives a natural and ardent portrayal of Philip Landicutt, the wealthy, well-born young American who enlists in the Marine Corps. Marguerite Courtot is Virginie Harbrok, the young Belgian refugee. Kate Lester is Margaret Landicutt, Philip's mother. Frank de Vernon is "Uncle Jemmy" Landicutt. The part of Lefty, the loyal, generous private of Marines, who saved Philip's life, and, in doing so, gave up his own, is played by Darwin Karr. The role of Lieutenant Kurt von Schnieditz, the brutal young German officer, is a difficult and unsympathetic one. Karl von Stroheim presents the brutal military tactics of the Hun in a realistic manner.

Other parts are equally well cast, and, with the authentic military atmosphere imparted by participation of well-drilled marines at Quantico, Va., "The Unbeliever" has an artistic finish that is most satisfying.

NATALIE TALMADGE WITH ARBUCKLE.

Natalie Talmadge, third of the trio of Talmadge sisters, was drafted by Roscoe "Fatty" Arbuckle for his new picture, "The Bell Boy," to be released by Paramount. Natalie didn't aspire for film honors, but Arbuckle said he needed her eyes to complete the beauty and charm of the film. There are lots of types in the comedy, and among them Natalie Talmadge will stand out strongly.

"THE DOCTOR AND THE WOMAN" (Jewel).

Twenty prints of "The Doctor and the Woman" have been ordered by the New York branch of Jewel Productions, Inc., as the result of the requests for bookings that have already been forthcoming from exhibitors in that territory.

Announced as the companion picture to "The Price of a Good Time," the newest Jewel release has aroused the anticipation of those exhibitors who have already run its predecessor. Both were produced by Lois Weber, and feature Mildred Harris.

Scene from "The Doctor and the Woman" (Jewel).

According to Harry M. Berman, sales manager of the Jewel organization, the feature will be released on March 4, and every effort will be made to have all the first-run houses in the New York territory show it within the thirty days that follow. Should more than twenty prints be required to fill the demand they will be ordered.

A special trade showing is now being arranged and will be held within the next two weeks. It is likely that a run at Carl Laemmle's Broadway theater will be given prior to its general release.

That True Boardman will be co-starred in the Mary Roberts Rinehart story will be welcome news to exhibitors who have shown pictures in which this player was featured.

"THE LANDLOPER'S" CAST IS CHOSEN.

The names of a number of well-known film players appear in the cast engaged to support Harold Lockwood in Metro's screen production of Holman Day's popular novel, "The Landloper," the making of which has just been begun, under the direction of George Irving, in Florida, where Mr. Lockwood and his company are quartered for the coming months.

In the leading feminine role will appear Pauline Curley, who returns to Mr. Lockwood's company because of the pronounced success she achieved upon the occasion of her first appearance with the player as his chief support in "The Square Deceiver."

The "heavy" character will be enacted by Stanton Heck, who played the same type of part in Mr. Lockwood's current Metro release, "Broadway Bill."

Bert Starkey has been selected for an important character part. Like Mr. Heck, Mr. Starkey was a member of the cast of "Broadway Bill," and his highly creditable performance led to his re-engagement.

Another member of the cast whose name is well known to picturegoers is William Clifford, who has prominently supported Mr. Lockwood in his last four pictures.

JAXON FINISHES ITS PATRIOTIC SERIAL.

General Film announces that the final scenes of the twelfth and last episode of the thrill serial, "A Daughter of Uncle Sam," are completed. This is far ahead of the release date. The work of assembling, titling and printing the final chapter of the serial is now well under way at the Providence studio of the Jaxon Film Corporation, insuring that there will be no hitch or delay in getting the various episodes to the exhibitors. Reports which have reached General Film since the release of the first episode on Jan. 19 indicate that the patriotic serial has scored a tremendous success.

WIDE DEMAND FOR EMPEY FEATURE.

Many of the leading exhibitors of the country are bidding for "Over the Top," the Vitagraph special in which Sergeant Arthur Guy Empey, soldier, lecturer and author, is to be featured. According to a statement by Walter W. Irwin, general manager of the Vitagraph distributing organization, first run requests are reaching the home office of the company from all the important cities of the United States and Canada, New York City theater men being in the lead.

"SCHOOLS AND SCHOOLS" (Broadway Star).

Jean Paige, an attractive star who has appeared in a number of important O. Henry successes, reappears in a new O. Henry vehicle, "Schools and Schools," the current General Film release. This is the delightful story of the Western girl who came to New York to live with her city relatives, and who found society life deadly dull until Gilbert Ross came into her life. Nevada Warren (Jean Paige) is one of the most likeable of the famous O. Henry's characters, and the process

Scene from "Schools and Schools" (Broadway Star).

of immortalizing her for the screen has been well managed.

A dramatic touch is added to the story when the heroine reveals for the first time that she can neither read nor write. She hands a note from the artist Ross to her cousin to read for her and suddenly discovers that she is loved, proving thereby that love is no respector of the "Three R's." Miss Paige is ably supported by Charles Hutchison, Frances McHenry and Herbert Pattee.

"AMARILLY" IS NOW COMPLETED.

Mary Pickford has completed "Amarilly of Clothes-Line Alley" for Artcraft release, to follow "Stella Maris." Her latest vehicle was adapted by Frances Marion from the novel by Belle K. Maniates, and the production was directed by Marshall Neilan.

In " Amarilly of Clothes-Line Alley," Mary Pickford will be seen in a character of particular charm. Amarilly is a girl who "makes 'em stand around," as her mother expresses it.

The cast is a lengthy one and includes William Scott, Norman Kerry, Ida Waterman, Margaret Landis, Kate Price, Thomas H. Wilson, Fred Goodwin, Herbert Standing, Wesley Barry, Frank Butterworth, Antrim Short, George Hackathorne and Gertrude Short.

THREE HUNDRED CHINESE IN DE MILLE PICTURE.

Cecil B. DeMille took one of the big scenes of "The Whispering Chorus" recently, with three hundred Chinese celebrating their New Year. A replica of a village in China was constructed, with all its lights and brilliant colors, and the scene was photographed at night. Lanterns hung from the rafters and swung across the street on ribbon streamers, and Chinese dragons, spitting fire, were dragged along by prancing Celestials. There was considerable excitement at the Famous Players-Lasky studios in Hollywood the day these scenes were taken. The Chinese were brought from San Francisco and were costumed at the studio.

HART TAKES ON MORE STUDIO SPACE.

Sixteen acres in the heart of Hollywood, five blocks from the William S. Hart studio, have been secured for the use of the Ince star in Artcraft pictures, so that in many instances it will be possible to erect large sets without going a great distance to find the necessary space.

When Bill Hart first worked with Mr. Ince, Inceville was placed at his disposal, and when, later, the star came under the Artcraft banner, he missed the space to which he had been accustomed. The studio now used is large enough for all interior work, and for some exterior purposes as well.

LOWRY SUBJECT GOING STRONG.

Up to the close of the first week in February, the Goldwyn Distributing Corporation announces Ira M. Lowry's production of "For the Freedom of the World," Edwin Bower Hesser's drama of love and the Great War, had been played to capacity business by more than 1,000 exhibitors in every section of the United States and Canada. Inspection of the booking records reveals that more than a thousand additional theaters have contracted for this spectacle at an early date and that contracts are coming in excess of 100 a day.

BEACH STRONG FOR AUTHENTIC LOCATIONS.

When the Rex Beach Pictures Company sets out to picturize one of the author's many famous novels there is never any question about "locations" that will look enough like the locality which is the background of the story to make it appear that the scenes were taken in that locality itself. If the scenario calls for New York City, as in "The Auction Block," New York City it is, not a West Coast studio representation of famous New York places; or if the script prescribes Mexico, as in "Heart of the Sunset," players and technical staff are whisked off to Mexico. All of which is preliminary to saying that members of the "Heart of the Sunset" company have just come back from nearly three months of wild adventures in southwestern Texas and northern Mexico.

Details of Mexican life are faithfully depicted in the film, which is now being cut, titled and assembled at the Beach laboratory in New York City. Upon its completion, the picture will be released throughout the world by the Goldwyn Distributing Corporation as a Rex Beach special—which is to say that it will not be rented to exhibitors as part of the regular Goldwyn program, as was the case with "The Auction Block," but will be handled as a production separate and distinct, such as "The Manxman" and "For the Freedom of the World."

"REVELATION" IS METRO'S BEST, SAYS ROWLAND.

"Revelation," the initial screen production under the Metro banner, starring the great Russian actress, Mme. Nazimova, will be shown on a circuit of all the Loew theaters beginning Monday, Feb. 25. Half of the Loew houses will show "Revelation" beginning the first half of the week, and the other theaters will offer the picture to their patrons the second half of the week. Marcus Loew is enthusiastic over the high artistic qualities of the picture, as well as the potency of it as a box-office attraction.

The picture will be the first appearance of Nazimova on the screen in any way since her last stage production, "'Ception Shoals." Her return to artistic activity is as fortunate as it is important, since "Revelation" presents an ideal combination of star, story and direction. The story has been adapted from Mabel Wagnalls novelette, "A Rose-Bush of a Thousand Years." The seven-act special production de luxe has been directed by George D. Baker.

Richard A. Rowland, president of Metro, says Metro considers "Revelation" the greatest picture ever made in the history of the organization.

HOLMES MOVES FAST IN "A PAIR OF SIXES."

Taylor Holmes shows his ability to move rapidly in his forthcoming production, "A Pair of Sixes." This production gives him the most strenuous and perhaps the funniest role he has yet assumed for the movies. As T. Boggs Johns, degraded to the caste of butler, as a result of a card game with his business partner, Mr. Holmes is speeded on in his action by the relentless love of "Coddles," the haggard and aged housemaid.

Production of this Edward Peple play adaptation is now in its fourth week and has several weeks yet to go before the script is all checked off.

Mr. Holmes' wife, Edna Phillips Holmes, a former member of Mr. Holmes' famous stage vehicle, "The Million," occupies a role of conspicuity in the picture and demonstrates her full right to the name of "Holmes." Director Windom is in charge of the production.

BEBAN'S "ONE MORE AMERICAN" READY.

George Beban's next production for Paramount release, entitled "One More American," has been completed at the Hollywood studios of the Famous Players-Lasky Corporation for Paramount release. The scenario was adapted for the screen by Olga Printzlau from William C. DeMille's successful stage play, "The Land of the Free."

In this subject Beban again portrays an Italian immigrant, a character which he created on the speaking stage and later transferred to the screen, and which has caused immeasurable tears and laughter. The scenes are laid in Little Italy, New York, and on Ellis Island.

The supporting cast includes Helen Jerome Eddy, Marcia Manon, May Giracci, Raymond Hatton, Jack Holt, H. B. Carpenter, Hector Dion, May Palmer, Ernest Joy and Signor Buzzi. The production was directed by William C. DeMille.

BIG DEMAND FOR CHAPIN SERIES.

Reports from exchanges all over the country indicate a tremendous demand for the Paramount series, "The Son of Democracy," written, directed and produced by Benjamin Chapin, the famous portrayer of Lincoln, it was announced at the Famous Players-Lasky New York headquarters last week.

The first of the series, entitled "My Mother," showing dramatically the log cabin birth of "The Son of Democracy," the gentle influence of Lincoln's mother, developing the boy who became the president, will be released the day before Lincoln's birthday, thus offering a particularly auspicious opening date for this subject.

BIG PART FOR STATUE IN "BELOVED TRAITOR."

Second only in importance to the actors themselves is an inanimate member of the cast in "The Beloved Traitor," Goldwyn's latest Mae Marsh production. The inanimate member is a life-sized statue, a counterpart of the star, Mae Marsh. It is not a rough, careless suggestion of her, but a painstakingly executed replica of the elusive "whim girl of the screen." The figure is entitled "The Beacon," and represents a girl in the garb of a fisher girl, with arms outstretched, as

Scene from "The Beloved Traitor" (Goldwyn).

if welcoming home the returning mariners. The idea runs through the play, first in the toy figures which the fisherman-sculptor fashions for the village children, then as the vision he sees of the great masterwork through which he will achieve fame, later as the realization of the dream when he actually chisels the statue.

In the powerful climax of "The Beloved Traitor" the sculptor fights with a rival and this figure is overturned. In an effort to save the precious effigy from destruction Mae Marsh struggles to her feet and staggers toward the combatants just as the statue falls forward. She receives the full force of its weight, and her slim frame crumples beneath it, buried under the debris.

The director's problem in accomplishing this scene was a difficult one. It was impossible to rehearse the episode for, once demolished, the statue obviously could not be recreated and used again. Once it had played its most important part in the play, the figure could not be employed to "act" once more. The director could only instruct Mae Marsh and E. K. Lincoln, her leading man, in the bare essentials of the situation, trusting to chance and the players' skill to accomplish the scene effectively. That this was done seems unnecessary to say, but with what degree of realism and lack of constraint only the finished production will reveal.

"THE GUILTY MAN" COMING FEBRUARY 18.

The screen presentation of A. H. Woods' theatrical triumph, "The Guilty Man," produced under the supervision of Thomas H. Ince, Inc., will be released by Paramount on Feb. 18. When this subject appeared on the stage in 1916, it scored a tremendous success. The screen version, it is stated, is practically an unchanged version of this play.

Written by Ruth Helen Davis and the late Charles Klein, author of "The Lion and the Mouse," "Daughters of Men," "Next of Kin," "The District Attorney," etc., Mr. Woods' production was conceded to be one of the strongest, most-vitally gripping plays ever staged. The story deals with the life of a Parisian dancer and her illegitimate daughter, who, murdering her stepfather, is prosecuted for the state by her own father.

The picture was directed by Irvin V. Willat, under the supervision of Mr. Ince, and presents an exceptionally able cast, including Gloria Hope as the daughter and Vivian Reed as the wronged mother, the remainder of the cast consisting of William Garwood, J. P. Lockney, Charles French and Hayward Mack in the important characters.

MOTHER GOOSE TALES ADAPTED TO SCREEN.

Old Mother Goose and her entire family are busy at the Chicago studios of the Wholesome Films Corporation. Having found that the public wants to stay young, that it appreciates the screen versions of childhood's literature, Wholesome has outlined a schedule of releases that will include "The Cow Jumped Over the Moon," "Humpty-Dumpty," "Cat and the Fiddle," and "The House That Jack Built."

The announcement of the first Mother Goose release will be made soon.

ESSANAY COMING THROUGH WITH COMEDIES.

"Check Your Hat, Sir?", a one-reel Essanay comedy, featuring the famous Ziegfeld Follies comedian, Don Barclay, has been furnished and will be released on the General Film program Feb. 16. The picture required a longer time to produce than is usually given to those comedies, not only because Don had some matinees to attend in a Loop theater, but because Director A. D. Hotaling wanted to extract some of the best gems from the pantomimic genius of the comedian.

All of the action takes place in a cafe, and Don wears one of his famous makeups, including the laughable zig-zag part in his hair. Considerable expense was gone to in obtaining suitable support for this picture, including a classic dancer, whose grace Don mimics.

In Essanay's one-reel comedy, "Our Little Nell," exhibitors can give their patrons all the thrills of a Western melodrama, plus the most valuable thing in the world today—a good laugh. The picture is a satirical burlesque on Western thrillers, including all of the well known characters—the villainous outlaw, the courageous (?) hero, the dainty ingenue (she weighs two hundred pounds) and a wealth of dance-hall colors and types.

GENERAL RELEASES "THE TRIMMED LAMP."

"The Trimmed Lamp," a powerful and dramatic story of New York life, revealing O. Henry's skill for character delineation in its most attractive form, forms this week's release in General Film Company's Broadway Star Feature series. Mildred Manning and Alice Terry, two well-known O. Henry favorites, with a capable cast, give the story a real life interpretation.

This O. Henry story is one of the most refreshing and faithful pictures of life given by the noted author. Lou and Nancy can be found by the thousands in the shops and factories of a great city.

"THE WOMAN BETWEEN FRIENDS" (Vitagraph).

Alice Joyce's first feature of the new year, "The Woman Between Friends," is announced for release Feb. 11. This Blue Ribbon feature is a pretentious five-reel subject and one of the strongest dramas in which Miss Joyce ever has appeared. The play was adapted from the Robert W. Chambers novel, "Between Friends," and was produced by Tom Terriss. Marc MacDermott appears opposite Miss Joyce in the principal male role, and the rest of the cast is exceptionally strong, including, among others, "Mother" Mary Maurice and Robert Walker.

WALLACE REID AND KATHLYN WILLIAMS CO-STAR.

The next production to be released under the Paramount trade-mark presents Wallace Reid and Kathlyn Williams in "The Thing We Love," picturized by Harvey Thew from the story by H. B. and M. G. Daniel, which sounds a powerful patriotic note. It shows the cunning of the country's enemies, and how they work in the dark and strike down a man from behind. The story is particularly timely, although it shows none of the war's horrors. The scene is set in the period just prior to our own entrance in the great world war, and deals with German plotters who attempt to injure the manufacturer making war munitions for the Allies. Wallace Reid as Rod-

Scene from "The Thing We Love" (Paramount).

ney Sheridan and Kathlyn Williams as Margaret Kenwood, in a series of sensational incidents, are able to avert an explosion which would have wrecked the plant.

The co-stars in "The Thing We Love" played opposite each other in "Big Timber," which was well received throughout the country. The supporting cast includes Tully Marshall, the noted heavy of the stage and screen; Mayme Kelso, Charles Ogle and Billy Elmer. The latter again appears in the role of a detective, in which character he has been seen to advantage. The production was directed by Lou-Tellegen.

Ann Murdock Heads Mutual Feb. 18

Will Be Seen in "My Wife," Directed by Dell Henderson—Billie Rhodes and Mutual Weekly Complete Program.

ANN MURDOCK will be seen in a screen production of "My Wife," released by Mutual on its star production series February 18. The picture was made under the direction of Dell Henderson at the Empire All-Star studios. It is an adaptation of the play by Michael Morton, which had an extended run both in America and London, and achieved a

Scene from "My Wife" (Mutual).

tremendous stage success with Billie Burke when first produced in New York. Originally it was a starring vehicle for John Drew, but in the film version the play was altered to provide a stellar part for Beatrice Hammond, who is "My Wife."

The story presents the amusing and interesting complications developed by a marriage of convenience.

It becomes embarrassing and decidedly uncomfortable for the guardian when he falls in love with his wife, and he repents of his bargain. The comedy element is dominant throughout in spite of the seriousness which involves the unusual position of the husband.

Miss Murdock is thoroughly at home in her role, giving it a lightness of touch and vivacity that are charming. She wears some stunning gowns of the ultra-fashionable mode.

Rex MacDougal reveals some fine acting in the part of the husband, a part created by John Drew in the stage production. The supporting cast includes Amy Veness, Ferdinand Gottschalk, Hubert Druce, Grace Carlyle, Dudley Hill, and Carl Sauermann.

Billie Rhodes in a Strand comedy, "Miss Cinderella," is scheduled for release February 19. Mary has an idea that the son of her father's old friend who is coming to visit them is the usual spendthrift and pampered scion of wealthy parents. To prove her assertion she poses as a poor working girl, and manages to have him meet her when she is apparently starving. He proves a real fellow when he rescues her from some black-handers who are about to blow up the house.

Mutual Weekly is released February 18. A surprise is in store for exhibitors on this Weekly, as it is said to contain some "scoops" and some striking scenes resulting from the tie-up in railroad freightage.

Louise Glaum Starts Work for Paralta

Talented Actress Will Be Seen in "The Snapdragon" in a Role That Has Nothing of the Seductress.

LOUISE GLAUM, who is widely known as the "Lady of the Peacocks," has started work on a production in which she will make her debut as a Paralta star. Paralta has recognized in Miss Glaum a talent for dramatic and emotional acting which has to a great extent been confined to a small scope because of her continued appearance as a screen vampire. The executives of Paralta Plays, Inc., have decided to take Miss Glaum out of the vampire character and to give her an opportunity to gain fame in a new field.

Her first picture, "The Snapdragon," is a straight drama full of strong action and gripping situations which has nothing of the seductress in it. Miss Glaum is quite pleased with the change that takes her from the morbid, unpleasant type of woman and that places her on the plane which offers unlimited possibilities for her to display her versatility. Prior to going on the screen Miss Glaum did no vampire work whatever and even played ingenue when in stock companies.

"The Snapdragon" was written especially for Miss Glaum by Monte M. Katterjohn. It is a drama of international intrigue with many sympathetic touches.

Two more productions already have been arranged for by Paralta. Thomas J. Geraghty has just finished the second and Julian Louis Lamothe is writing the third. Both are of the melodramatic nature.

What Triangle Offers For March

Under the Lead of Olive Thomas, Company Will Present Eleven Diversified Subjects.

DURING March Triangle will release eleven pictures, which will in every way substantiate its policy of diversified program features. Olive Thomas opens the month's program in "An Heiress for a Day," a new comedy drama directed by Jack Dillon, in which she is supported by Joe King, a leading man new to Triangle colors. Miss Thomas has a role as a manicurist with whom fickle fortune trifles. The second feature for the week of March 3 is "The Shoes That Danced," an adaptation of John A. Moroso's magazine story dealing with life on the fringe of New York's underworld, in which Pauline Starke, Wallace MacDonald and Dick Rosson are featured.

A story by Frederic Bechdolt, "The Hard Rock Breed," is the first release for the week of the 10th, showing J. Barney Sherry and Jack Curtis as the two typical hard rock men, and including in the cast Margery Wilson and Jack Livingston. The other feature is "The Sea Panther," an elaborate costume picture with William Desmond in the title role, as a swashbuckling pirate of the days of Captain Kidd. Mary Warren makes her initial appearance as leading woman.

For the week of March 17 Roy Stewart stars in a new Western thriller, "Faith Endurin'," by Kenneth B. Clarke—said to be the strongest vehicle for a two-gun hero in which Stewart has ever been cast. Supporting the cowboy star are Miss Fritzi Ridgeway and a carefully selected cast. "The Answer," a socialistic drama starring Alma Rubens, is the second release. The supporting cast also includes Joe King, Claire Anderson, Francis McDonald, Jean Hersholt, Wilbur Higbee and Betty Pearce.

"Nancy Comes Home," Jack Dillon's latest subject, features Myrtle Lind and Jack Gilbert. Myrtle Rishell appears as a society matron. The second release for the week of the 24th is "Innocent's Progress," a society drama featuring Pauline Starke, and numbering in the supporting body Lillian West, Jack Livingston, Charles Dorian and Curley Baldwin.

Dorothy Dalton is seen in a two-reel feature, "The Unfaithful," released March 31, a play with an intensely dramatic plot. In "The Marriage Bubble," a diverting three-reel comedy-drama, William Desmond apears in a dual role. "Another Foolish Virgin" completes the month's progrem. This picture is based on W. Carey Wonderley's story of the same title, and has been adapted for the screen by Charles J. Wilson. It is described as a society drama. In the cast are Margery Wilson, Texas Guinan, Mildred Delfino, Francis McDonald, Lee Hill and George Pearce.

FOX DIVORCE PROPAGANDA PICTURE COMPLETED.

A telegram received at the William Fox offices from the Western studios at Hollywood announces that Director Frank Lloyd has completed the divorce propaganda production on which he has been engaged for some time. The film is now en route to the Eastern offices for cutting and editing, and the present expectation is that it will be released until March 10 as a Standard Picture.

Bertha Mann is cast as Ethel Langdon, the neglected wife of a rich man who is divorced by him and subsequenly becomes Claire, the proprietor of a fashionable gambling resort. The role of John Langdon, her husband, is played by Charles Clary, and Rhea Mitchell has the part of the couple's daughter, Florence, who has been raised in the belief that her mother is dead. Bertram Grassby as Stanley Merrill is a former sweetheart of Mrs. Langdon, and the unnamed co-respondent in the husband's divorce case. He demonstrates his character by taking a train for a quieter neighborhood until after the Langdon troubles have been aired in court. Others in the cast are Marcus Robbins, Willard Louis, Al. Fremont, and Fred Church.

The production, the name of which has not been announced, represents Director Lloyd's development of his own idea, he having written the scenario, and had entire charge of the picture from the outset.

CONSTANCE TALMADGE IN "THE SHUTTLE."

Out at the Morosco studios in Los Angeles final touches are being placed on Constance Talmadge's Select production, "The Shuttle." In this Miss Talmadge has combined the lighter touches of comedy with the heavier demands of drama, as in her earlier release, "Scandal." Unlike "The Honeymoon" and "The Studio Girl," "The Shuttle" provides her with an impersonation of unusual force in which her deeper vein of dramatic ability is given ample opportunity for expression.

The story is a film adaptation of Frances Hodgson Burnett's well known novel, "The Shuttle," and tells a tale of romance and international entanglements which furnishes excellent material for the screen. In it the star, as Bettina Vanderpoel, brilliant and resourceful young New Yorker, comes to the rescue of her older sister, who had, years before, married a dissolute English peer, but in rescuing Sister Rosy she, herself, falls victim to the wiles of Cupid. The play is filled with tense moments and the action moves rapidly.

Work on "Up the Road With Sallie," Miss Talmadge's next production, is well under way and promises a return to her lighter comedy vein.

"Naulahka" Leads Pathe February 24

Interesting Variety in Week's Program, Which Includes Pairs of Serials and Comedies.

PATHE'S program announced for the week of February 24 is one of unusual magnitude, including Rudyard Kipling's "The Naulahka," one serial episode; a two-reel series drama, "A Bombshell of Joy," starring Toto; a Lloyd comedy, and an Argus pictorial as the outstanding features.

Antonio Moreno and Doraldina, the famous Hawaiian dancer, are starred in Astra's six-reel production of "The Naulahka," a story of romance and adventure in West and East by Rudyard Kipling and Wolcott Balestier made under the direction of George Fitzmaurice.

Doris Kenyon is starred in the fourteenth episode of "The Hidden Hand" under the title of "The Unmasking," with Sheldon Lewis, Arline Pretty, and Mahlon Hamilton.

Ruth Roland is starred in the sixth drama of "The Price of Folly" series called "In Poverty's Power," with Frank Mayo.

Toto is starred in "One Night's Stand," a two-reel comedy produced by the Rolin Film Company. The famous comedian of the New York Hippodrome appears as the property boy in a little tank town theater, and his antics resulting from the appearance of a slight of hand artist and hypnotist, played by Budd Jamison, bring many laughs.

Harold Lloyd appears in "Beat It," a one-reel comedy produced by Rolin.

The Argus Pictorial No. 8 is an animated magazine in one reel produced by Argus Laboratories. This issue contains remarkable scenes of a Peruvian sheep ranch, an interesting demonstration of specific gravity, unusual pictures of Trinidad's asphalt lake, several brief and well photographed scenes of the beaver, and a brief article featuring the Sun animalculae.

"Around Central Auvergne" and "Clermont-Ferrand" form a split-reel Pathe colored travel picture showing beautiful scenes in picturesque untrampled France.

There are an International Cartoon and educational split-reel and Hearst-Pathe News No. 18 and No. 19 on this program.

UNUSUAL DOUBLE EXPOSURE IN FOX FEATURE.

Photography of a decidedly unusual nature, a feature of which is a perfect double exposure kiss, is claimed for "The Moral Law," starring Gladys Brockwell. The production will be the William Fox Special Features release for February 17.

From a dramatic standpoint the drama is declared to be specially interesting because Miss Brockwell has the role of half-sisters of very dissimilar dispositions. One of the girls has been raised in an atmosphere of refinement in New York, and the other has been reared in a gambling house conducted by her mother in South America. One is American through and through; the other has considerable "bad blood" in her veins. The two meet when their father dies, and the complications that result are said to make a most unusual drama.

As the action centers principally about the two young women, they being the chief characters of the play, the director was called upon constantly to resort to double exposure. The two appear on the screen at the same time on numerous occasions, and in no instance, it is claimed, is there even a suggestion of a division in the film. The kissing occurs at the time the two girls meet in South America, and is declared to be done with such exactness as to register perfectly and realistically.

Those in the cast besides Miss Brockwell are Rosita Marstini, Cora Rankin Drew, Colin Chase, Bertram Grassby, and Joseph Singleton. The story was written by E. Lloyd Sheldon, and the scenario is by Charles Kenyon, author of "Kindling," who recently has joined the Fox organization in the West. Bertram Bracken directed the production.

PARALTA ANNOUNCES THREE RELEASES.

Three releases, carrying the W. W. Hodkinson Corporation's distribution calendar for Paralta Plays up to March 15, are announced. These are "The Turn of a Card," with J. Warren Kerrigan, which is released February 15; "Within the Cup," with Bessie Barriscale, released March 1, and "Humdrum Brown," with Henry B. Walthall, released March 15.

The fortnightly release plan would have moved all of these plays up two weeks, as the third of the Paralta Plays, with Henry B. Walthall in "His Robe of Honor," was released January 15. Owing to the shutdown of industry for the conservation of fuel, however, the printing of the second Kerrigan picture, "The Turn of a Card," was held up so that it was decided to move the whole series ahead two weeks to give the laboratory ample time for thoroughly good work. There will, however, be no further postponement, as the other pictures announced are already in work. The releases on the 1st and 15th of the month will be continued.

The three pictures announced this week complete the second "round" of the three Paralta star series. The W. W. Hodkinson Corporation has further announced that there are ten Paraltas already finished and on the shelves or in the cutting rooms.

GENERAL'S SPY SERIAL GOING OVER.

Reports received from branch managers by General Film Company indicate that "A Daughter of Uncle Sam," the spy exposure thrill serial starring Jane Vance, has gone "over the top" with a rush. Important bookings have been reported from many territories.

TRIANGLE TO ISSUE UNDERWORLD STORY.

The Apaches of Paris have been written in song and story the world over. Their haunts have been described by master writers and their queer characters and desperate deeds painted in lurid colors. But New York surpassed Paris in its own gangsters about the time of the Rosenthal murder. In the new Triangle drama, scheduled for the week of March 3, "The Shoes that Danced," which has been adapted from the magazine story by John A. Moroso, many angles of life on the fringe of the New York underworld are seen. Wallace MacDonald is the "Harmony Lad," a slim, closely-dressed gangster, with a wonderful voice which wins for him on the vaudeville stage when he decides to "go straight." Little Pauline Starke, whom Director Frank Borzage is featuring in her third straight production, is Rhoda Regan, whose love for the "Harmony Lad" makes him renounce his old haunts. Dick Dosson is "Stumpy" Darcy. The supporting cast also includes Anna Dodge, Lydia Yeamans Titus, Anne Kromon, Edward Brady and William Dyer.

HEARST-PATHE SHOWS MODERN CRUSADERS.

In the Hearst-Pathe News No. 12 are to be seen some pictures which will thrill every American, whether Jew or Gentile. These pictures show the Allied troops before Jerusalem, this being the first time since the Crusades that armed men not Moslems have walked the streets of the Holy City. The cameraman succeeded in getting some beautiful scenes showing the troops outlined against the sky. One notes that the victorious army is made up of British, French and native forces, and seeing the infantry laboring through the sands, gets a new conception of the difficulties of campaigning in the East.

In the same number are scenes of highest interest. They show the parade of the 308th Infantry in New York City, this being the first opportunity given to compare the stoop-shouldered conscripts of a few short months ago with the trained soldier of the National Army of today.

THREE CHANGES IN FOX SCHEDULE.

Three changes in the schedule of Fox Special Features releases were announced last week. The Tom Mix production, "Six-Shooter Andy," originally set for February 24, and later moved along to March 3, has been restored to its original place on the calendar. The March 3 release will be "The Girl With the Champagne Eyes," in which Jewel Carmen is the star. This had been set for February 24, and now changes places with the Mix drama.

The third change is the elimination from the present schedule of a George Walsh comedy titled "The Kid Is Clever," and set tentatively for March 31 release. There are no changes in the other March releases. "The Debt of Honor," Peggy Hyland's first picture for Fox, will be available March 10; "Woman and the Law," an R. A. Walsh production having an all-star cast, March 17, and Virginia Pearson's drama, "A Daughter of France," March 24.

STRONG SUPPORT FOR EDITH STOREY.

Edith Storey, the athletic star, is supported by a distinguished cast in the forthcoming Metro production "Revenge," which is a picturization of Edward Moffatt's novel of the West, "Hearts Steadfast." H. P. Keeler and William Parker adapted the book for the screen, and it was directed by Tod Browning.

Wheeler Oakman is her leading man, playing "Dick" Randall. Oakman has signed a long-time contract to appear opposite Miss Storey. Ralph Lewis, the well-known heavy, plays "Sudden" Duncan. He is best remembered by picture-theatergoers for his strong work in "The Birth of a Nation." He has played for Fox, Fine-Arts and other companies.

The role of "Tiger Lil" is in the capable hands of Alberta Ballard, a player well known for her work with companies on the West Coast. Miss Ballard presents a sterling characterization of a Western "bad woman."

MALACHI KELLY MAKING GOOD.

While the uninitiated might consider it a hardship to be called upon to portray numerous types of villains and "heavies" during the course of one production, Malachi Kelly, versatile character actor, supporting Jane Vance in "A Daughter of Uncle Sam," the Jaxon thrill serial, considers himself to be a lucky man. Since the first of the twelve episodes of the patriotic serial was begun he has appeared in several important roles in the story. During the exciting expose of the activities of German secret agents and incendiarists in this country actor Kelly has made frequent changes, each and all of which stamp him as one of the genuinely good "heavies" in the eastern film studios.

HAL ROACH IN NEW YORK.

Hal E. Roach, managing director of the Rolin Film Company, left New York for Los Angeles last week after a visit at the Pathe offices. Mr. Roach, who discovered and developed Harold Lloyd, who has won favor on the Pathe program, is enthusiastic about Toto, whom he has recently launched as a screen comedian. He says that Toto is the result of a search which he made for two years to find a true comedian who would be absolutely different from any working in pictures.

"DADDY'S GIRL" TO BE RELEASED MARCH 3.

Baby Marie Osborne is announced by Pathe as the star of "Daddy's Girl," a Gold Rooster Play, which will be released on March 3. This is the picture previously spoken of as "Any Home." The story, by John W. Grey and M. Ramirez Torres, affords the Baby excellent opportunities to display the winsome pranks and remarkable talent which have made her, within two short years, one of the most popular little ones before the public.

Associated with her in the cast is little Sambo, the pickaninny who convulsed audiences with his huge battered trombone in "The Little Patriot." Sambo has been rewarded for the hit he has scored by being given a part in this picture which virtually makes him "second lead" to the Baby.

VIRGINIA PEARSON TWO YEARS WITH FOX.

This week marks the second anniversary of Virginia Pearson's joining the William Fox film forces. Miss Pearson, now one of the brilliant cinema emotional stars, has made thirteen feature productions in that period, and is engaged upon a war photodrama, "A Daughter of France," which, it is declared, will prove to be the most notable production of her entire career.

Miss Pearson's first Fox picture was "Blazing Love," released May 1, 1916. Her most recent film was "Stolen Honor," a story of intrigue in Washington society.

Miss Pearson is a member of a distinguished Southern family, the Galloways, of Kentucky. She was born and lived in Louisville until she left to accept a small part on the stage. Her first important characterization was done in "A Gentleman from Mississippi."

Scene from "Are Married Policemen Safe?" (Fox-Lehrman-Sunshine).

Picture Theaters Projected

BLACKWELL, OKLA.—Opera house is being erected on West Blackwell avenue.

DRUMRIGHT, OKLA.—Folly theater will open under management of Harry Le Van.

NORMAN, OKLA.—Laurence Shead succeeds Clarence Sherman as manager of University theater. Mr. Sherman has enlisted in quartermaster's department.

TULSA, OKLA.—Among the improvements being made to the Empress theater, a pipe organ to cost $1,400 will be installed.

CHAMBERSBURG, PA.—Norland H. Martin has purchased Star theater from H. R. Weber.

FRANKLIN, PA.—R. C. Miliron has sold Strand theater to Leslie Clark and Louis Hamilton. B. S. Fendig will be the manager.

PHILADELPHIA, PA.—Franklin moving picture theater at 1205-9 N. 52d street has again changed hands.

PHILADELPHIA, PA.—Stage and complete moving picture equipment will be provided for Y. M. C. A. building which will be erected at Hog Island yard of the American International Shipbuilding Corporation. Charles A. Green is the industrial secretary.

PHILADELPHIA, PA.—Jay Emanuel has taken title to the moving picture theater at southwest corner 53d street and Lansdowne avenue, subject to a mortgage of $15,500. It is located on a lot 51.3 by 172 feet and is assessed at $25,000.

PHILADELPHIA, PA.—Samuel Segall has taken title to the two-story brick moving picture theater at 1205-09 N. 52d street, subject to a mortgage of $26,500. The building is on a lot 48 by 101 feet and is assessed at $30,000.

PROVIDENCE, R. I.—New Majestic theater, with seating capacity for 3,000 people, has opened.

SIOUX FALLS, S. D.—Orpheum theater will be enlarged.

STURGIS, S. D.—Majestic theater, formerly conducted by Burt Burton, has been taken over by Robert Muckler.

CHATTANOOGA, TENN.—Rialto theater will be remodeled for moving picture house at cost of $20,000.

CHATTANOOGA, TENN.—Signal Amusement Company will erect four-story theater on Broad street, steel and concrete construction throughout, with seating capacity for about 2,100 people, and costing approximately $50,000.

JACKSON, TENN.—Marlow Amusement Company has been organized for purpose of operating Marlow theater. H. L. Laurence will be the manager.

GATESVILLE, TEXAS.—New moving picture theater is being erected for Christopher Essing.

SANDERSON, TEXAS.—W. F. Bohlman has plans by Addie E. Noonan for a two-story brick and tile building, 108 by 40 feet, lower floor for moving picture theater, upper floor for apartments, to cost about $16,000.

SAN ANTONIO, TEXAS.—Majestic theater being erected at Camp Travis is nearing completion.

WACO, TEXAS.—Don Stevenson is having a moving picture theater, 45 by 115 feet, erected on Arcade Walk at Camp MacArthur.

FREMONTON, UTAH.—New theater erected for George Steed has been opened.

AUBURN, WASH.—Contract has been awarded for erection of new Tacoma theater.

TACOMA, WASH.—Moving picture theater is being erected at Ninth and Market streets for John S. Baker and H. T. Moore.

TOPPENISH, WASH.—Dr. Johnson has plans by H. Weatherwax, North Yakima, Wash., for a one-story moving picture theater, 25 by 100 feet, to cost $6,000.

MARYSVILLE, WASH.—Marysville theater has been purchased by O. P. Hanson and reopened.

SUNNYSIDE, WASH.—Grand theater has opened.

WINLOCK, WASH.—R. J. Charles, of Vader, has purchased Metropolitan theater.

CLEAR LAKE, WIS.—L. E. Joppa has sold Rex theater to A. H. Steindorn.

GREEN BAY, WIS.—Grand theater has opened under the management of David Werner.

HIGHLAND, WIS.—New moving picture theater has opened under management of Clarence Peters.

MEILLSVILLE, WIS.—W. S. Marin has purchased moving picture theater.

MONROE, WIS.—Crystal theater on W. Washington street has been opened by R. T. Holcomb and Joseph Collins.

OSCEOLA, WIS.—H. E. Burnett has sold the Lyric theater to O. H. Steindorf who has charge of the Gem theater at Amery.

BELOIT, WIS.—Rex Strand Theater Company has purchased Star theater from John Olson.

RIPON, WIS.—Fitzpatrick Brothers, who conduct Ripon Roller Skating Rink, have opened moving picture theater in armory.

WEST ALLIS, WIS.—J. H. Aiken has sold Rex theater at 5203 National avenue to Franz Gerl of Milwaukee.

PERFECTION IN PROJECTION **Gold King Screen**

10 Days' Trial

No. 1 Grade, 75c.; No. 2 Grade, 50c.—Stretchers included

Try before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

Mr. Exchange Manager: You will get more help by carefully reading one trade paper each week than by skimming over five or six. The paper you need and the one that gives you weekly more news of the trade than all others combined is the MOVING PICTURE WORLD. It has done so for over ten years.

Sure Fire Helps to Success

The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, the leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

These text books, six in number, have been written by men carefully selected for their proven knowledge of the subjects to be covered, being almost without exception veteran members of the MOVING PICTURE WORLD'S editorial staff; entirely without exception these men are at present actively engaged in the motion picture business—they are not dreamers or theorists.

Each text book has been written to provide real help to the individual who reads it—consistent with the unswerving policy of the MOVING PICTURE WORLD—a genuine "Dedication to Service."

Motion Picture Handbook

for Managers and Operators

By F. H. RICHARDSON

Third Edition

The most complete, exhaustive and instructive work ever published on the projection of moving pictures. Contains complete instruction with detail illustrations on all leading makes of American projection machines and practical information on wiring, lenses, carbon settings, screens, theatre equipment, etc., etc. 700 pages and over 300 illustrations, $4.00, postage paid.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

A real help and business builder for exhibitors, theatre managers and owners. It tells all about theatre advertising, type, printing and paper, house programs, lobby displays, newspaper advertising, posters, heralds, etc., etc. 300 pages. $2.00, postage paid. P. S.—Mr. Sargent conducts a weekly department in this same style in the **Moving Picture World**, which contains many up-to-date business-getting ideas.

Motion Picture Electricity

By J. H. HALLBERG

An up-to-date work on the electrical equipment of picture theatres by a practical electrical expert. Contains chapters on electricity, D.C. and A.C. current, resistance and resistance devices, electric service, wiring, lighting, etc. Also contains practical suggestions and all necessary reference tables on wire sizes and capacity, weights and measures, heat units, etc., etc. 260 pages, illustrated. $2.50, postage paid.

Modern Theatre Construction

By EDWARD BERNARD KINSILA

Our newest book is one that will fill a long-felt want to those contemplating the building of a theatre. This is a very complete and exhaustive work by an architect with many years of practical experience in theatre and studio construction. Fully illustrated, with considerable data as to requirements, construction cost, building laws, etc. $3.00, postage paid.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Third Edition

Complete instruction in photoplay writing, including study of plots, how to obtain and how to develop; writing the synopsis; studio requirements; script preparation and marketing; technical terms; examples of actual scripts in facsimile typewriting, etc. 400 pages. $3.00, postage paid.

Screencraft

or the Making of a Photoplay

By LOUIS REEVES HARRISON

A comprehensive and thought-provoking treatment of the subject in a series of chapters, similar to a university course of lectures, by a successful writer of photoplays. Also contains a complete working scenario and several sample pages of manuscript. 150 pages; illustrated. $2.00, postage paid.

Any of These Publications Sent Promptly Upon Application to

Chalmers Publishing Co.

Publishers of the MOVING PICTURE WORLD

516 FIFTH AVENUE, NEW YORK CITY

Schiller Building, Chicago, Ill. — Wright & Callender Bldg., Los Angeles, Cal.

Order from Nearest Office

M. P. HANDBOOK
MOTION PICTURE ELECTRICITY
PICTURE THEATRE ADVERTISING
MOD. THEAT. CONSTRUC.
TECH. OF PHOTOPLAY
SCREENCRAFT

(Check book or books desired)

Enclosed ..... Money Order will cover cost, as per prices in this adv.

Address.....

.....

.....

Trade News Brevities

The Week's Film Trade News from Boston

Palace Theater Burns Again—Pertinent Personal Notes of Film Men and Theaters—Business Jottings—Notable Features.

By Richard D. Howe, 80 Summer Street, Boston, Mass.

BOSTON, MASS.—The Palace theater, a moving picture house located on Sudbury street, this city, took fire from some unknown cause early one morning recently. The blaze was confined to the theater. Manager Lavangi estimated the loss as $5,000. The theater was practically destroyed by a similar fire several years ago.

Dorchester's Hamilton Gives Benefit.

Boston.—The soldier or sailor boys that belong to Saint Peter's Court, M. C. O. F., of Dorchester, will not be forgotten. A successful "movie night" and entertainment was conducted at the Hamilton theater, Dorchester, by the organization. The theater was given free of charge. A considerable sum of money was taken.

John M. Casey Honored.

Boston.—John M. Casey, moving picture censor for Boston, and a great friend of the motion picture exhibitors, has been made an honorary member of the Massachusetts and Rhode Island branches of the Motion Picture Exhibitors' League of America. Mr. Casey served four years as License Secretary for Boston under former Mayor James M. Curley, and has commenced another four-year term under Mayor Andrew J. Peters, who formerly was assistant secretary of the United Treasury.

Abraham Barry Gets Call.

Boston.—Abraham Barry, former booker in the local office of the Famous Players, who enlisted in the naval branch of the service a few weeks' ago, has been called for active duty, and has been assigned to Chaplain Stone's office at the Charlestown Navy Yard as a second class seaman. Mr. Barry expects an appointment shortly to be business manager of the New England Bureau of the United States Official Government War Films. His services will be loaned to that bureau as long as they are needed. He will work in cooperation with Mrs. Alice Rice Carroll, film executive of the local bureau.

H. B. Perry Buys Newport Theater.

Newport, R. I.—H. DeMotte Perry, general manager of the three moving picture theaters in Bellows Falls, Vermont, has bought the Lafayette theater in this city. The Lafayette is one of the most fashionable moving picture houses in the state, and is patronized by society leaders. Mr. Perry has installed a high class Symphony orchestra, and has made several noticeable alterations on the house.

Camp Devens' Theater Opens.

Camp Devens, Mass.—The Liberty theater, largest in New England, constructed at this camp for the entertaining of the drafted men, held a very auspicious opening here last week.

"It was a very creditable performance," said Brigadier-General William Weigel, commanding general, at the conclusion of the opening show. "The acts were bright, and the men ought to be happy to have such a fine theater for their entertainment. It will be a great addition to the camp."

Advance Photoplay to Start Production.

Boston.—Dr. Charles Fleisher has been elected president of the Advance Photoplay Corporation, a new film company to produce feature pictures. David G. Fischer has been appointed director-general, and William J. Reid will be treasurer. The new company is backed entirely by local business men. A studio has been rented in New York City for the production of films. It is stated, however, that some exterior scenes will be taken in Greater Boston for some pictures. Work on two subjects already chosen for picturization will commence within a few weeks.

Federal Gets "Will You Marry Me?"

Boston.—The Federal Feature Film Corporation, of No. 16 Piedmont street, this city, has obtained the New England state rights for "Will You Marry Me?"

Grandun Buys Two Features.

Boston.—General Manager Johne E. Dunne, of the Grandun Film Company, of this city, announces that he has secured the New England territorial rights for "Winning Back" and "Whither Thou Goest." Mr. Dunne has also bought the New England distributing rights for four reels of exclusive films depicting the training of Uncle Sam's National Army at Camp Devens, Mass., photographed by Joseph Reed.

Goldwyn Takes On Two New Salesmen.

Boston.—Manager William H. Bradley, of the local Goldwyn exchange, has engaged two new salesmen. A. E. Penn, formerly of the Metro, is "covering" eastern Massachusetts and Rhode Island, and E. F. Haley, of Des Moines, Iowa, has been assigned to the Maine territory.

Pine Tree State Letter.

From J. P. Flanagan, Bangor, Me.

Screenings at the Bangor General.

BANGOR, ME.—Earle B. Tinker, branch manager of the General Film Company, is arranging the interior of the local offices for a projection room for the benefit of exhibitors. The room, while small, will serve the purpose. This will be the first exchange in Maine to have a private run-off room.

Business around the General is fast picking up. The present manager is installing new booking systems and many ideas that will assist in making General service a winner.

E. A. Schuster, of the accounting department at the home offices of the General Film, was at the local office several days recently. Mr. Schuster expressed himself as greatly pleased at the great strides the office has made in the past few weeks.

W. S. O'Brien Visits Bangor.

W. S. O'Brien, long and favorably known to Maine exhibitors, was a visitor in Bangor last week. Mr. O'Brien is representative of the Fox Film Corporation. Fox pictures are used in Bangor at the Graphic theater.

Moxley Blumenberg Wants a New Name

Portland, Me. — Moxley Blumemberg, local manager of the Famous Players Film, has petitioned the Probate Court that his name, and also the names of his minor sons, aged 13 and 16 years, be changed to Hill. It is set out in the petition that the petitioners did not desire to bear a German name any longer.

The petitioner has been connected with the theatrical business of Portland for some years past.

New Waterville Theater Opens.

Waterville, Me.—Maine Theater Company, Inc., opened its new Haines theater in Waterville on February 7 with "The Whip" and three acts of vaudeville. Mayor Meader and members of the Waterville city government visited the building on the invitation of General Manager Block of the company and Manager Engley, who will have charge of the house. The Haines is a modern theater with all the up-to-date comforts. A more detailed description will be printed later.

Baltimore Trade Letter.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

G. C. Brown Helps Uncle Sam.

BALTIMORE, MD.—George C. Brown, who has been connected with the film industry in Baltimore for some years and has many friends in Baltimore, has now joined the forces of Uncle Sam. Mr. Brown has a position with the Ordnance Department of the United States Army and is stationed at the Aberdeen proving grounds in the purchasing department. Prior to his present occupation Mr. Brown was the assistant manager of the Nixon-Victoria theater, 415 East Baltimore street. For some time previous to that association he managed the Ideal theater in Hampden.

Margaret Lee to Paramount.

Baltimore.—It is now being reported that Margaret Lee, who for some years has been on the staff of the Baltimore News in the photoplay department, will shortly give up her position with this paper to accept an offer from the Paramount Film company in New York, to become a member of their publicity staff. Miss Lee has done excellent work while on the News.

Baltimore Personal Notes.

The week of February 4 being anniversary week for the Garden theater, Lexington street at Park avenue, Baltimore, Manager Woods booked the Thomas H. Ince spectacular feature, "The Zeppelin's Last Raid," in addition to his regular vaudeville.

On Sunday, February 3, Charles S. Anderson, manager of the Grand theater, Highlandtown, arranged a concert for the benefit of the Knights of Columbus War Camp Fund.

George H. Floyd, a selected man from Philadelphia, who before his entrance into the National Army was one of the stars of the old Lubin Company, and who has been at Camp Meade for several weeks, will soon leave this camp for Leon Springs, Texas.

Maritime Province News

From Alice Fairweather, "Standard," St. John, N. B.

Delegation to Ottawa Returns.

ST JOHN, N. B.—The delegation of theater men who left St. John to interview the Government at Ottawa on the question of closing the motion picture houses were delayed in Montreal in company with the Toronto delegation. The message brought back from the Government was to the effect that if any measures had to be taken they would be in line with a general conservation of fuel movement, would not be drastic, and plenty of notice would be given.

Theater managers and exchange men will fall into line with any measure deemed necessary by the Government, but the shortness of this notice given (in the telegram received from Toronto two days ago) caused consternation all over Canada, and thousands of telegrams poured into Ottawa from all over the Dominion.

Lower Prices at the Lyric.

St. John.—The Lyric has reduced its prices, making the matinees for adults fifteen, children ten, and in the evening the balcony fifteen and downstairs twenty-five instead of twenty-five all over the house. The Lyric will show "The Submarine Eye" the second week in February as a substitute for "Damaged Goods," which is delayed in transit.

Alfred Gaudet Managing the Gem.

Fredericton, N. B.—Alfred Gaudet, formerly manager of a theater at Campbellton, later with Messrs. Torry and Winters at Moncton, and recently traveling for the Famous Players, has accepted the position of manager for F. G. Spencer at the Gem, Fredericton.

Business Notes of Interest.

A. Mason, of the Wolfville, N. S., opera house, has been playing big productions with good success. He had the best business with "Joan the Woman" of any picture since "Intolerance."

The vaudeville policy at the Empress theater, at Amherst, N. S., has been very successful here, as well as at Truro. "The Freedom of the World" and "The Fall of the Romanoffs" were both very popular pictures in these houses. Improvements are to be made in the Empress. Another floor is to be put over the arcade, making a new space for thoroughly up-to-date waiting rooms and smoking rooms. The Empress was only opened in September, and is a very convenient, handsome theater of which Amherst people are very proud.

The Imperial at St. John scored another success with "The Little Princess." It was held over for Saturday, and has created much favorable comment.

The "Bloodiness" of serials and the showing of "a certain kind of picture" only too popular was attacked from the Pulpit by one of St. John's foremost Anglican preachers lately.

The Unique theater, St. John, has started the Pathe serial, "The Hidden Hand," and is also showing a Chaplin picture, "Cruel, Cruel Love."

Manager Rogers, of the Peoples theater, Yarmouth, has signed for the Famous Players service, for Mack Sennett comedies, and for the Arbuckle comedies.

The Imperial, St. John, has contracted for the Mack Sennett comedies. At St. Andrews, N. B., E. W. Davis has booked Paramount service, while J. J. Gaudett, of Summerside, P. E. I., has taken the entire 138 productions.

The Imperial, Halifax, will play the Paramount serial and the Arbuckle comedies.

At the Academy of Music, Halifax, "Parentage" was such a success that the run was extended for a whole week.

F. G. Spencer's theater in Charlottetown, P. E. T., was closed for one week, as films were so delayed it was impossible to run.

Newark Theaters Hit by Two-Day Closing

Committee of Exhibitors Visits City Hall and Enters Protest—Cannot Run Sundays or Tuesdays and Must Close at Ten Nightly.

By Jacob J. Kalter, 25 Brandford Place, Newark, N. J.

NEWARK, N. J.—"We would rather close down entirely than close Sundays, Tuesdays and at 10 o'clock nightly," Thomas W. Miner, president of the Theatrical Managers' Association of Newark and Essex County, is quoted as telling Mayor Gillen and Director of Public Safety Brennan. He headed a committee composed of John B. McNally, of the Newark theater; George W. Jacobs, of the Paramount; Lewis R. Golding, of the Proctor's Palace, and Morris Schlesinger, of the Broad Street theater.

The committee visited the City Hall to enter a protest against the closing proposal of Fuel Administrator Richard C. Jenkinson. Mr. Miner stated that the theaters could not stand the two-day closing proposition from a financial viewpoint.

Mayor Gillen told the delegation that the City Commission would give the matter further consideration. It is understood on good authority that a majority of the commissioners are opposed to the closing proposal. It was pointed out to them that the closing of the theaters would not save any appreciable amount of coal, since the showhouses must maintain a certain degree of heat to prevent the freezing af pipes and sprinkler system. Also the theaters close normally at 10.30 or 11, and the fires are banked before then, so the 10 o'clock closing would result in more hardships than the saving would warrant.

Interstate Film Co., Incorporated.

Newark, N. J.—The Interstate Film company has filed papers of incorporation. Joseph Siegler, 27 Clinton street, is named as registered agent. The concern, which is authorized to produce moving picture films, is capitalized at $100,000. The incorporators are Samuel O. Siegel, formerly of the Newark Film exchange; Sigmund Liebstein and J. Siegel.

Dr. Hespe Files Trade Name.

Jersey City, N. J.—Dr. H. Charles Hespe, of 388 Central avenue, president of the New Jersey Exhibitors' League, has filed the Cortland Exhibiting Company as the trade name of the company controlling the theaters located at 339-343 Summit avenue, 388 Central avenue, and 3795 Boulevard.

Miss Stewart at Civilization.

Newark, N. J.—Miss Bertha Stewart has assumed charge of the office work of the Civilization Film, Strand theater building. Manager Herman Heidelberger reports that business prospects are brighter now than before the new year. He now controls, among others, "A Modern Lorelei," "The Warrior," "Italian Battlefront" and "Persuasive Peggy."

Philadelphia News Letter

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

Theaters Are Signally Honored.

PHILADELPHIA, PA.—J. M. Graver, manager of the Liberty theater, received the following letter from Washington, D. C., last week: "We have the honor and pleasure to announce that the Committe of Public Safety of the Commonwealth of Pennsylvania, with the approval of the Bureau of Public Information, of Washington, D. C., has placed your theater upon the roll of honor, in appreciation of and recognition of the generous, loyal and patriotic service it has rendered to the Government. On Monday, February 4, one of our speakers will be at your theater for the purpose of presenting to you the official certificate awarding your theater its place on the roll of honor."

The Stanley theater was also presented with the official certificate of honor on Monday, February 4, by the Committee of Public Safety of the Commonwealth of Pennsylvania, and with the approval of the Bureau of Public Information, of Washington, D. C., in appreciation of and recognition of the generous, loyal and patriotic service it has rendered to the Government.

Lafayette Theater Changes Hands.

Philadelphia.—Title to the Lafayette theater, 2914 Kensington avenue and 2119 to 2127 E street, was conveyed last week by Cornelius W. Vanartsdalen to the Kensington Amusement Company. The property occupies a lot 18 feet on Kensington avenue by 144.3 feet, and 90x 90 on E street. The assessed valuation is $45,000.

Masterpiece Film Closes for Films.

Philadelphia.—B. Amsterdam and L. Korsen, of the Masterpiece Film Attractions, announce that they have completed negotiations for the Douglas Fairbanks and William S. Hart reissues. They also have secured the rights for "Shorty Hamilton's" series and Jester comedies for this territory.

Special Screenings of Pathe Plays.

Philadelphia.—A trade showing of the latest Pathe plays was held Sunday night, February 3, at the Belmont theater, to which the local exhibitors and the members of the Press were invited. The pictures screened were "Innocent," starring Fannie Ward; "Loaded Dice," with Frank Keenan, and the comedy, "One Night Stand," with Toto, the famous New York Hippodrome clown, in the leading role. Both of the stars who made their debut in the Pathe plays were highly praised, and the comedy was roundly applauded.

Eastern Pennsylvania Notes.

Philadelphia.—Stanley V. Mastbaum, director of the Stanley Company, has just returned to his desk after a period of three weeks' illness.

W. T. Jones, well known in motion picture circles in Philadelphia, has been appointed the captain of the military guards at Hog Island, where he has been situated for some time past.

Coatesville, Pa.—Manager Brook, of the Y. M. C. A. Auditorium, has just taken over the Rialto theater in West Chester. Paramount and Artcraft pictures have been contracted for, and will be presented here.

Charles Henchell, of the Paramount and Artcraft at Philadelphia, returned from an extended trip through the Cumberland Valley, where he secured a considerable number of bookings on "The Son of Democracy."

Sablosky and McGuirk, of Philadelphia, have been compelled to keep closed their Dix theater in Wrightstown, N. J., owing to an epidemic of measles which existed in the soldiers' camp nearby. The quarantine, which has already lasted three weeks, is expected to be lifted in the very near future. The Army theater, recently completed, has also been closed.

Mable Normand was at the Stanley theater, Philadelphia, in her first Goldwyn picture, "Dodging a Million," and delighted her many admirers more than ever. Her new vehicle drew laugh upon laugh, and at the same time proved that the Keystone favorite was capable of attaining great heights as a screen star.

Cincinnati Universal Exchanges Combined

Samuel Sax Now Has Charge of Universal, Bluebird, Jewel and Buckeye Exchanges—Will Lessen the Overhead Expenses.

By Kenneth C. Crain, 307 First National Bank, Cincinnati, O.

CINCINNATI, O.—The consolidation of the Universal, Cincinnati-Buckeye, Jewel, and Bluebird exchanges in Cincinnati resulted in one man, Samuel Sax, being placed in charge of the four local exchanges named, and taking the place of three former managers, Messrs. Penrod, Hite, and Harris.

Mr. Penrod came up to the Universal from the Bluebird office following the consolidation of the two companies, while Mr. Hite was in charge of the Jewel, going there only a short time ago, and Mr. Harris was with the Universal.

Samuel Sax came to Cincinnati from Indianapolis, where he was formerly sales manager of the Universal, and handled the consolidation of the three companies there.

I. Lisbon Heads New Exchange.

Cincinnati, O.—A new film company, the Intercity First National Exhibitors' Company, has been organized to handle the new Chaplin releases, as well as some special attractions. I. Libson, the widely known film man, is president of the company. Mr. Libson is now manager of the Family, the Strand and the Walnut theaters, and the new Palace Amusement Co. The new company will handle the releases of the First National Exhibitors' Circuit in Cincinnati, Columbus, Hamilton and Dayton, and besides these will have exclusive rights in cities named to the new Petrova pictures, Herbert Brenon's "Empty Pockets," Edgar Lewis' "Sign Invisible," and other pictures from the First National. The company is incorporated for $10,000.

Theaters at Cumminsville Flooded.

Cincinnati, O.—The Liberty theater in Cumminsville was among the sufferers when an ice gorge, which jammed the Ohio, caused Mill Creek, at Cumminsville, to flood that part of the city. There were several feet of water in the theater, which remained there for several days, and caused considerable damage to the house. Much distress resulted from the flood, which was combined with a scarcity of fuel and freezing weather.

Patriotic Picture Gets Special Favor.

Youngstown, O.—One of the few exceptions to the general enforcement among picture houses of the Tuesday closing required under the Fuel Administration's order was the Dome, which, on January 29, was permitted to remain open by the express permission of the Administration in order to show pictures of life at the army cantonments. The field secretary of the National Military Training Camps Association, who was in charge of the pictures, had the matter taken up with Washington through the Youngstown fuel authorities, and received this telegram in reply: "Your wire received, and military training camp association may show the pictures mentioned in telegram next Tuesday."

Dayton's Warm Sunday Brings Out Crowds

Theaters Full and People Waiting in Line for Tickets Were the Rule—Local Personal Notes of Interest and Business Briefs.

By P. J. G., Dayton Correspondent.

DAYTON, O.—Sunday, February 3, turned out the best Sunday matinee audiences for the winter. The weather was warm, and the people came in large numbers. There were more people on the streets, and all the theaters prospered.

At the Orpheum many were standing to see Toto in his first Pathe comedy supported by Kathleen O'Connor, former Dayton girl. From there I went to the Apollo, where I saw a crowded house for a Metro production. In the last row of seats what looked like a censor board in minature turned out to be Teddy Chifos and L. C. Pollack. From the Apollo I visited the Ideal, and watched Mrs. Vernon Castle and the Dayton favorite, Antonio Moreno, in "The Mark of Cain." This house was crowded and had many standing in line. John Siefert told me he will use Pathe pictures indefinitely.

It was something of a surprise to see a standing line at the Columbia for the "Whip," now playing its second week. A square away is the Majestic, and this house had a standing line at the time of my visit to see "The Lone Wolf" (played here before). The surprise of the afternoon, however, was at the Strand, where, for the first time, it was necessary to open two ticket offices in order to handle the business. The line at this house was almost a square long, with the lobby jammed. Clay Brehm wore a smile that spoke prosperity.

I then visited the Elite, the Woods, the Alhambra, the Mecca, the Midget, People's, and the Old Glory. None of these but were crowded.

Pertinent Dayton Brief Notes.

Although it had been advertised, "Poppy," with Norma Talmadge, did not show up at the Midget, Sunday, February 3, with the result that a Metro picture, "Dorian's Divorce," was used, thanks to L. C. Pollack. To add to the misery, Monday's show did not arrive, and Metro's "Child of Destiny" was used.

I read in the Photoplay Journal that the Comique is to be closed, and will go the sheet one better—it is closed.

Many Dayton exhibitors were included in last week's Pilgrimage to Cincinnati.

The East Majestic here is closed till further notice. It had been operating for four days a week previous to the closing.

Keith's headline attraction this week is Eva Tanguay. T. Chifos cashed in on Eva's popularity, and booked "Firefly" last week; result, good business. Miss Tanguay told yours truly she liked picture work.

Jack Needham, former Dayton Pathe representative, is doing good work with the Government picture made at Camp Sherman, Ohio.

Chas. Gross has nothing more to do with the Majestic here.

Al. Kinsler and Clem Kerr are in a new enterprise, official announcements to be made later.

Harry Wessel's elevator story was exceptionally good. Harry is one of those who would fit in well as the "Old Gentleman" in "Way Down East."

North Carolina News

By D. M. Bain, Wilmington, N. C.

Soldier Tickets Are Half Price.

WILMINGTON, N. C.—There is one place in the United States where the theaters are not endeavoring to reap a mint from the khaki boys. The Howard-Wells Amusement Company has announced through the local committee in charge of entertainment for the soldiers that in future half tickets would admit anyone in uniform to any of the Wilmington theaters on Saturdays.

While Wilmington has no camps, Fort Caswell, at the entrance to the Wilmington harbor, has some three thousand soldiers who are allowed to come up to the city each Saturday in companies of about five hundred each week.

Guy West Booking "Twilight Sleep."

Wilmington, N. C.—The Wilmington Film and Supply Company, who recently bought the Southern states rights on the "Twilight Sleep" pictures, are playing this attraction on a percentage basis throughout North Carolina territory. The film is presented accompanied by a lecture on the subject by a lady.

Guy West, formerly a theater owner of California, is booking the attraction through this territory and it has already played at Raleigh, Wilmington, Charlotte, Greensboro, Goldsboro and several other large towns of the state.

Buffalo News Letter

By Joseph A. McQuire, 152 N. Elmwood St., Buffalo, N. Y.

Sorry Outlook for Fuel in Bison City.

BUFFALO, N. Y.—Buffalo is having the coldest weather of the year, and the exhibitors are experiencing great difficulty in supplying sufficient warmth for their theaters. On the third "heatless Monday" thousands of show-goers preferred to remain at home than to make the trip along the wind-swept streets. However, some of the theaters did a fairly good business on that day, because they had extra good shows. The exhibitors are still worrying over their coal supplies. The local Fuel Administrator does not paint a very rosy picture for them. He says the daily average of coal reaching this city has lessened again. He explains that the fault is chargeable mostly to the railroads and the weather. The shipment of film in and out of Buffalo is slow and tedious these days, because many of the trains are several hours late.

Elderly Theater Man Dies.

Buffalo.—The funeral of John Kreitner, formerly interested in Shea's Hippodrome and Shea's Court Street theater, Buffalo, was held here Wednesday, February 5. He was 63 years old. About twenty-five years ago Mr. Kreitner became a partner of Michael Shea in the theater business. They had the old Shea's music hall at Main and Clinton streets, afterward destoryed by fire, and later the Tivoli in Washington street. Then they opened the Garden theater in Pearl street, which was a success from the start. There they had high class vaudeville which for years they supplemented with pictures. About twelve years ago they opened Shea's theater in Court street, and later Shea's Hippodrome, one of the largest and most elaborate moving picture houses in the country. About a year ago Mr. Kreitner gave up his interests in Buffalo theaters, and retained only his interests in the Shea theaters in Toronto. He was a life member of the Elks. The Rev. Martin Walker, of Cavalry Lutheran Chuch, conducted the funeral services.

Snappy Buffalo Notes.

Rochester, N. Y.—J. J. Farren, manager of the Victoria theater, Rochester, has taken the Hart and Fairbanks reissues.

Buffalo.—"Intolerance" recently drew record business at Shea's Hippodrome, Buffalo. There were no advance in prices. "Thais," a Goldwyn production, was another successful feature at this house.

Buffalo.—Buffalo's street car service is so crippled that patrons of downtown theaters complain of long delays in traveling to and from the shows. There is additional discomfort because the cars are poorly heated.

Cleveland News Letter

By M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

Theaters Boosting Thrift Stamps.

CLEVELAND, O.—As in all other patriotic movies, the exhibitors of Ohio and their employees have volunteered their organizations to assist in the War Savings Stamp campaign. In Cleveland slides are being shown each day.

A special committee has just been named by the Cleveland director of the campaign made up of prominent film men. It includes B. W. Rueben, of the Superior Advertising Slide Company; E. N. Downs, president of the Screen Club; Henry Lustig, president of the Exhibitors' League, and M. A. Malaney, of the Moving Picture World.

This committee has issued the following statement to exhibitors:

"In addition to securing four-minute men to present the War Savings and Thrift Stamps to the audiences a number of theater managers are offering prizes of Thrift Stamps to the first boys and girls who form War Savings Societies in their neighborhoods.

"It is the intention each week to throw the names on the screen of all persons who have joined the club, and the names of the winners of the prizes. This will stimulate local interest, and will give the exhibitor the credit which he deserves for being a leader in his community in patriotic endeavors."

"Remaking a Nation" Film Liked.

Toledo.—The moving picture production, "The Remaking of a Nation," made at Camp Sherman, O., made such a hit here this wek that it was extended for another week at the Temple theater.

Paralta Plays in Two Cleveland Theaters

Cleveland.—Paralta Plays will be shown in the Metropolitan and Knickerbocker theaters, Cleveland. In fact the Knickerbocker has already shown the first, which was Bessie Barriscale in "Madame Who." Last week this house showed Henry B. Walthall in "His Robe of Honor," while the Metropolitan showed J. Warren Kerrigan in "A Man's Man" a little later.

Both theaters are under one control.

Manager Dan Phillips announced that the new Liberty theater, Youngstown, with 2,000 seats, which will be opened February 12, has contracted for Paralta Plays.

Northern Ohio Business Hit.

Cleveland.—Continuous cold weather has played havoc with the box office receipts of many northern Ohio theaters during the last two weeks.

It seems that every storm or cold wave for months has come on Saturday or Sunday, the best days of the week, and the last two weeks have been no exception to this rule.

The larger theaters, however, are not feeling the weather to any great extent.

Metro Will Open Cleveland Exchange.

Cleveland.—Joseph Skirboll, district manager of Metro, has announced that Metro would open a regular exchange in Cleveland shortly. About the same time W. C. Backmeyer, Cincinnati Metro manager, came to Cleveland to assist in the work of opening the exchange.

"We are here to open a regular first class exchange," said Mr. Skirboll. "We are the only big film company without an exchange in the Forest City, and when we open ours it will surprise the exhibitors of northern Ohio.

"We expect to have three prints of all releases, which will include the regular program of one feature a week, the travel pictures and comedies, and the big productions known as Screen Classics.

"The exchange will be opened about March 1, or sooner, if we are in shape before that time."

Big Features Making Money in Michigan

Exhibitors Are Hopeful of Warmer Weather, Though Fuel Is Still a Problem and the Wise Are Keeping Down Expenses—Features Making Records.

By Jacob Smith, 718 Free Press Building, Detroit, Mich.

DETROIT, MICH.—At the time of writing Detroit is having its first warm spell and it looks as if a real thaw would set in, a combination that is bound to improve the coal situation. However, up until to-day (Feb. 7) the coal and fuel situation has been very serious not only in Detroit, but all over the state, and it has considerably affected the attendance of the motion picture theaters. In fact many have closed down indefinitely, while others are operating two or three days a week. In Detroit, as we noted once before in this column, Detroit exhibitors have been extremely fortunate, eleven of them being able to secure all the coal and fuel necessary to keep their auditoriums warm and comfortable.

Although several times exhibitors have consulted with the state and their respective local fuel admisitrators, no change has resulted to the original order of permitting theaters to operate full time on Monday; closed down on Tuesday, and six hours per day the balance of the week. It is generally believed by leading exhibitors that if warm weather stays any length of time the closing order will be changed and that theaters will be allowed full time as formerly. With all these adverse conditions exhibitors throughout Michigan are optimistic, and they feel that the next few weeks will see a big change in conditions and that the theater business will come back into its own. Exhibitors are holding down their overhead expenses to the very penny and watching the leaks and wastes as never before. It's just a case now of exhibitors being patient another few weeks and then they will surely begin to reap the benefit.

Big Features Getting the Money.

It is a fact that despite adverse conditions at the present time throughout the state especially big features still get the money. The theater-going public may be economizing on account of the high cost of living, fuel and Liberty Bonds, but give them a big picture and they will "loosen up." This is being proven to-day in the state of Michigan more than ever. "The Birth of a Nation" played two weeks at the Washington theater, Detroit, and did an enormous business. It is now playing the state theaters at $200 per day flat rental or 75-25 percentage, and "cleaning up" wherever it shows, with bookings that extend way into April. "Cleopatra," at the Washington theater, Detroit, opened Sunday, Feb. 3, and has positively broken all house records and doing better each day. The engagement may be extended indefinitely. It was 16 degrees below zero the first two days of the engagement, yet crowds stood outside of the theater waiting to buy tickets. This proves that big pictures properly advertised will get money under the most adverse conditions. Through the state "The Whip" is getting a lot of money, and so are any of the big features.

Samuel Goldfish Visits Detroit.

Detroit.—A noted visitor to Detroit the first week in February was Samuel Goldfish, president of the Goldwyn Pictures Corporation. Mr. Goldfish told the Moving Picture World correspondent that he was very enthusiastic about the outlook for spring business.

Mr. Goldfish spent two days in Detroit in conference with A. I. Shapiro, the local branch manager, John H. Kunsky, and George W. Trendle, of the Kunsky Enterprises, as well as other leading exhibitors. He also visited the Ford Motor company's factory.

In this connection we might add that before leaving town Mr. Goldfish secured from Messrs. Kunsky and Trendle an extension of the present Goldwyn franchise calling for thirteen more Goldwyn pictures, or a total of twenty-six pictures showing at the Madison theater, Detroit.

Blair McElroy Pays Visit.

Cadillac, Mich.—Blair McElroy, of Fitzpatrick & McElroy, Chicago, operating a Michigan circuit of houses, was in Detroit Feb. 3 arranging bookings for his various theaters. From Detroit he went to Cadillac in connection with the new Lyric theater, which opened officially on Wednesday, Feb. 6. The new house seats about 900 and cost nearly $40,000. It is a very beautiful theater, managed by George Kennedy, formerly at Ludington. Mr. McElroy spent a week at Cadillac in order to have everything in perfect running order before he left.

Sterling Film Exchange Formed.

Detroit.—H. Woodhead and F. Diehl have purchased the Art Drama features and the Christie comedies, formerly handled by the Tri-State, and will hereafter conduct business from 310 Elm building as the Sterling Film exchange.

The Duplex to Reopen.

Detroit.—At the annual meeting of the stockholders of the Duplex theater, Detroit's only two-auditorium house, it was decided to reopen the house with pictures at an early date. The plans for operating are now being worked out.

New Lincoln to Open in April.

Detroit.—S. J. Stoughton, of the Lincoln Amusement company, which will conduct the New Lincoln theater at Fort and Cavalry avenues, was in Detroit this week. The new house is scheduled to open in April.

Among Exchange Managers in Detroit.

Detroit.—The latest at the film exchanges in Detroit is that H. W. D. Ward is now manager of the Universal-Bluebird and Jewel exchange, while J. O. Kent is manager of the Select; Art W. Blankmeyer is in charge of Harry I. Garson Productions; P. L. Smith is the new general manager of the State Film company; J. M. Duncan is still at Vitagraph; Bob Cotton at the World; Jesse Fishman at the Standard; A. I. Shapiro at Goldwyn; Eddie Fontaine at Pathe; Mr. Ross at Paramount, while Joe Horwitz is in charge at the Foursquare, succeeding George W. Weeks; M. S. Bailey has moved from the film building to 23 East Elizabeth street; Bert Weddige in the Film building, has doubled the size of his office since taking on dealers' rights to Simplex machines and Simplex parts.

Michigan Notes of Special Interest.

Detroit.—"Blue Jeans" is having very successful business in Detroit, every exhibitor running it so far reporting big business. It had two solid weeks down town in Detroit—one week at the Madison and one week at the Liberty. It's a Metro picture featuring Viola Dana.

Detroit.—George Rowell, formerly with Pathe and Vitagraph in Detroit, is now selling for George Kleine Pictures, while Bert Graham, formerly with Universal and Pathe in Chicago, is now selling for the General.

Detroit.—Joe Snitzer, district manager for Universal, and Sam Morris, district manager for the Select, have been frequent visitors to Detroit of late in connection with recent changes in management.

Injunction Holds Off Kansas City Censors

George Kleine Office Gets Around Adverse Decision of Local Board—Second Time the Courts Have Been Appealed To Recently.

By Kansas City News Service, 205 Corn Belt Bldg., Kansas City, Mo.

KANSAS CITY, MO.—The local George Kleine office is experiencing the same trouble as the Goldwyn office here in regard to the censoring of pictures, and is seeking relief in precisely the same manner. "I, Mary MacLane, in Men Who Have Made Love to Me" was rejected by the Kansas City Board of Review of the Kansas City Welfare Board. The acts and the association of Mary were given as the reasons for the rejection. The picture opened for a week at the Garden theater here on February 3. An injunction in the form of a restraining order was got to prevent any interference in the showing of the picture.

The hearing or settlement of the case is set for after the finish of the run at the Garden, by which time the picture will have been shown. Thus it is seen that the film office is somewhat the winner on the proposition, however advertising matter was delayed by the controversy. The showing of the picture is something in the way of an adventure for a film office, as the Kleine office is the exhibitor in the Garden showing. The picture will be shown on a percentage basis, the owners of the theater and the exchange sharing in the percentage.

With Traveling Men and Visitors.

Kansas City.—George Bowles, manager of the Kansas City Bluebird office, spent a week in Joplin, Mo., and southern Kansas recently.

Joseph Brandt, general sales manager of the Universal Mfg. Co., New York City, spent several days in Kansas City on and about February 1. From Kansas City he will go to Omaha, Des Moines, and Chicago, from which trips he will return to New York.

Joseph Fox, salesman for the local Jewel office, was a visitor in Kansas City, February 1, after spending three weeks on his territory in Kansas.

Joseph Stout, newly acquired salesman for the Kansas City Goldwyn office, was in Kansas City January 31 and February 1 after a trip of two weeks in southern Kansas.

S. J. Baker, manager of the Kansas City office of the Hoffman Foursquare interests here, spent February 1 and 2 in Independence and Coffeyville, Kan.

B. A. Lucas, manager of the local office of the U. S. Exhibitors' Booking Corporation, left January 29 for a two-weeks' trip in Omaha, Nebraska, and Sioux City, Ia.

C. E. McDaniels, who for the last three months has been working as assistant manager of the local office of the General Film, has returned to Chicago, Ill., where he will work in the General office there.

St. Joseph, Mo.—Ira F. Mantzke, manager of the Kansas City Mutual office, recently held a trade showing at the Colonial theater, St. Joseph, Mo., on "The Planter," featuring Tyrone Powers. The showing was attended by about fifteen exhibitors in and about St. Joseph. The picture began a run of three days at the Colonial beginning February 3.

Howard Jameyson to Be Bird Man.

Howard Jameyson, assistant manager of the Kansas City Pathe, was accepted for service in the aviation department of the army. He has been with this office for about six months, and was for a while in the Pathe office at New York City. He says that it will only be a short time before he starts his rise in rank, as he is a firm believer that the moving picture man is bound to rise even in war business.

Two New General Film Salesmen.

Kansas City.—The General Film has put on two new men recently following the return of C. W. McDaniels to Chicago.

Larence Maddux, formerly assistant manager of the local Mutual office, will cover a part of Kansas and Missouri.

E. E. Reynolds, formerly office manager for the Southern Triangle Pictures Corporation here, will have a part of Kansas and a part of Oklahoma for his territory.

Louisville News Letter

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Managers Appeal to Authorities to Aid.

LOUISVILLE, KY.—The Board of Public Safety of Louisville and Building Inspector W. E. Glossop have for some time been after the exhibitors to keep their aisles clear of people at all times, and the exhibitors have been endeavoring to comply with the law. However, patrons of the theaters are so bullheaded that it is almost impossible to comply and the exhibitors asked the Board of Safety for aid in the matter.

The board issued a statement to the public through the press.

Many River Boat Shows Destroyed.

Louisville.—A number of picture show and other theater boats on the Ohio and other rivers of the Ohio Valley have been wrecked or seriously damaged by the breaking of ice gorges and the movement of heavy ice in the streams of the state. During the last week in January it was estimated that more than $3,000,000 worth of damage had been done to packets, tow boats, barges and other river equipment which was swept out of the winter ice harbors.

A Theater for the Community.

Hodgenville, Ky.—F. M. Sparks, head of the Lynn Amusement Company, of Hodgenville, Ky., recently inserted a peculiar notice in the Hodgenville paper, "We are going to have clean, moral, educational pictures and make it a profit-sharing proposition, nationally and locally. To show you my feelings in this matter, will say that I have given my entire profits on the year 1917, equally divided between the Red Cross and the Y. M. C. A., and now I want to assure you on behalf of the Lynn Amusement Company that it is our intention to make the show profit-sharing both nationally and locally."

If Mr. Sparks is really endeavoring to conduct a show merely to have pictures in the city, and without profit to anyone, he is doing something that probably was never before attempted in Kentucky, and something that should be considered as unusually generous. Hodgenville is not really large enough to support a show-house, and Mr. Sparks' statement rings true.

Atlanta News Letter

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

Foursquare Loses Atlanta Manager.

ATLANTA, GA.—Charles W. Harden, one of the best known motion picture exchange managers in the South, has resigned as manager of the Foursquare Atlanta office.

This move was made necessary owing to the increasing business of the E. & H. Film Company, of which Mr. Harden is half owner.

It is with regret that Foursquare Pictures sees Mr. Harden's withdrawal, as he is the type of man whose efforts are constructive.

Film Traveler Falsely Called Deserter.

Macon, Ga.—William A. Daugherty, a well known theatrical man, whose home is in Macon, and who was declared some time ago to be a deserter because he failed to report for service under the draft law, but who later reported, does not have to serve in the army, as he has been granted a discharge on account of physical disabilities. Daugherty registered in Macon, but is practically on the road most of the time. He left word to notify him at a certain address in the North when wanted. When called, he failed to receive the notice, and did not know he had been declared a deserter until several weeks afterwards. Daugherty was sent to Camp Gordon (Atlanta), and word received here today is that he has been granted a discharge.

No Paid Admissions—Rowdy Audience.

Atlanta.—The committee having in charge the Sunday vaudeville and moving picture entertainment at the Auditorium-Armory for the soldiers in training at Camp Gordon and Ft. McPherson are considering the closing of the doors to the civilians who have been attending, for the reason of their rudeness during the entertainment. Official warning has been given the public through the Atlanta papers, and Sunday, February 3, is to decide whether or not the public will be admitted to any of the subsequent entertainments.

Atlanta Trade Jottings.

House records were broken this past week at the Strand theater by the first appearance of Mabel Normand, an old Atlanta girl, in her first Goldwyn picture, "Dodging a Million." The theater was crowded all week.

Interest in "The Birth of a Nation" still is lively. The theater, with four performances daily, played to capacity. If interest and enthusiasm count for anything the second week's showing of the big picture proves it the greatest drawing card of all pictures even at popular prices, and after it had been shown at three other separate times in Atlanta.

Nashville News Letter

By J. L. Ray, Trade News Service, Nashville, Tenn.

War Tax Crook Operating in South.

NASHVILLE, TENN.—A man bent on misappropriation of Government funds is operating among the moving picture theaters and vaudeville houses in the South. Collector Craig and his force are endeavoring to locate the man, who has been collecting war tax revenues from Southern theaters. Government men are on his trail, but nothing has developed thus far which leads to the capture of the crook.

Revenue officials have issued a warning to theater owners to beware of paying war revenue to anyone until assured that the collector is actually an employee of the government, and has with him a properly signed commission and seal, or unless the collector is personally known to be a representative of the Government.

At last reports the man was making his way toward the Tenessee line, having victimized towns in Alabama along his way. He is thought to have also touched Mississippi in his wanderings over the South, and authorities in that state are also on the lookout for the offender.

Nashville Houses All Open.

Nashville, Tenn.—With the coming of more seasonable weather all moving picture houses in Nashville which closed

during the extreme winter seasons have again thrown their doors open to the public. The Rex and Alhambra, two houses of the Crescent Amusement Company, located on Fifth avenue, are the only two uptown houses which closed on account of the cold weather, although numerous suburban theaters ceased operation during the excessive cold period.

The negro houses have held up remarkably well under the cold snap. The Southern negro is disinclined to creep out of his shell in cold weather, but much prefers to hug a heated stove.

Sunday Agitation On in Birmingham.

Birmingham, Ala.—A Sunday closing fight has again started in Birmingham which threatens to surpass those of former days. During last year the pastors and other radicals instituted a campaign to close the moving picture and vaudeville houses on Sunday, but permission was granted them to remain open as a test to ascertain just what degree of damage or good would be the result. A committee representing the Birmingham Pastors' Union and the laymen of the various Birmingham churches appeared before the city commission on February 5 and asked that body to discontinue the operation of Sunday pictures in Birmingham.

Indiana News Letter

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

O. O. Parks Gets New Lunalite Theater.

MARION, IND.—Oro O. Parks, until recently manager of the Lyric and Indiana theaters of this city, has closed a deal with B. F. Metcalf, and becomes manager of the Lunalite theater, opened recently. Mr. Parks has leased the theater for a number of years. The Lunalite has a seating capacity of over 300.

Orpheum at Clinton Changes Hands.

Clinton, Ind.—Messrs. Stone and Houston, owners of the Orpheum motion picture theater here, have sold the place to Jesse Isgregg. Mr. Isgregg has assumed charge of the theater. The sale was made, it is said, because Mr. Stone will soon be called into the army, and Mr. Houston's other business interests require all of his time.

Offered to Save Coal for Churches.

Goshen, Ind.—R. G. Hanson, manager of the Jefferson theater of this city, is a man with ideas. While the city was facing a serious coal shortage recently, Manager Hanson offered the use of his theater, lighted and heated, to the churches of Goshen for union services on Sunday mornings. The Ministerial Association took up the matter, but before they could reach an agreement the situation improved.

Earl Moore Likes Army Reality.

Bloomington, Ind.—Earl Moore, formerly manager of the Indiana Union theater on the campus of Indiana University, now a lieutenant with the American Expeditionary Forces in France, has written to friends here that he is having more thrills a week there than he saw in the motion pictures in a month. He wrote that he wouldn't miss the experience he is having for anything on earth.

Indiana Business Jottings.

Rochester, Ind.—Clyde and Sidney Wilson, owners of the Paramount theater in this city, were called to their home in Ober, Ind., last week because of the sudden death of their father.

Bluffton, Ind.—Bluffton may have another motion picture theater before spring. A stock company is now being formed with that end in view.

Filmdom Notes and Doings in Twin Cities

Pictures That Have Attracted Attention—Associated Theaters, Inc., Begins Distributing—Other Exchange Notes—Personal Mention.

By John L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

MINNEAPOLIS, MINN.—So popular, in spite of very cold weather, was "Dodging a Million" and Fatty Arbuckle's "Out West," a combination presented by the Minneapolis Strand, that Manager Branham held the program over two days longer than he intended.

At the New Lyric, "Alimony" and Charles Ray in "The Hired Man" pleased fairly good houses.

At the New Garrick, Ethel Barrymore satisfied a goodly number of her local admirers in "The American Widow," and George Beban in "Jules of the Strong Heart" was well received.

"The Lone Wolf," playing its third Minneapolis run, did splendidly at the New Garden the first half of last week.

At the New Aster, the last half of the past week, January 27, Wally Reid in "Rimrock Jones" enjoyed good patronage.

G. Carroll Johnston Transferred to American Army.

G. Carroll Johnston, formerly connected with the Lochren Film and several theaters in the Twin Cities, has been transferred from the Canadian Expeditionery forces in England to the American Army in France, and is now a motion picture photographer in the aero division.

Manie Gottlieb Arrives Over There.

Manie Gottlieb, former Feature Film Corp. exchange manager here, has arrived in England with the 117th Aero Squadron, a letter to the World correspondent advises.

Jack Corbett Passes Aviation Tests.

Jack Corbett, manager of the Minneapolis Triangle exchange, has been passed by a local medical board for service in the aviation corps of the United States Army, but Mr. Corbett has not received notice of his acceptance for service to date.

Associated Theaters, Inc., to Distribute.

Minneapolis.—General Manager Thomas J. Hamlin, of the newly organized Associated Theaters, Inc., has returned from New York with the announcement that beginning February 17 the new circuit will begin distributing its products to circuit members. Mr. Hamlin has announced that Herbert Brenon's "The Passing of the Third Floor Back" and the Shorty Hamilton series will be released to circuit members shortly.

Among the pictures to be distributed by the Associated upon opening its exchange are "I Believe," "The Deemster," "Glory," "The Witching Hour," "Corruption," "The Struggle Everlasting," "The Eternal Woman," "The Public Defender," "The Little Orphan," "The Soul of a Child," "Little Red Riding Hood," "His Awful Downfall," "Woman and the Beast," "America Is Ready," "Cinderella and the Magic Slipper" and "A Penny Philanthropist." Mr. Hamlin states that a campaign for Iowa members has been begun, and that a special rate of $10 has been made. Membership for Minnesota, Dakota or Wisconsin exhibitors now costs $25.

Julius K. Johnson Heads New Garrick.

Minneapolis.—Julius K. Johnson has been named to succeed Lowell V. Calvert as manager of the New Garrick theater, Minneapolis. Mr. Johnson has been organist and assistant production manager at the New Garrick for over a year, and previously worked with S. L. Rothapfel at the Lyric theater, Minneapolis, and also at the Rialto theater, New York. Mr. Hiller, who acted as temporary manager of the New Garrick, has accepted a position with F. F. Latta at his Austin, Minn., theater.

Standard Gets Keystone Reissues.

Minneapolis—Manager Charles Stombaugh, of the local Standard exchange, has announced the purchase of a number of Keystone comedy reissues, including some of the most successful efforts of Fatty Arbuckle, Mabel Normand, Syd. Chaplin, Ford Sterling, Chester Conklin, and Mack Swain. The Standard has had great success in booking its series of two-reel Hart productions throughout the Northwest.

Secures Italian War Picture.

Minneapolis.—John R. Elliott, of the Elliott-Sherman exchange, has announced the purchase of Italian war films known as "The Isonzo Battlefront," and containing views and pictorial records of Italy's great struggle with the Teutonic forces in the Alps.

Chester M. Sutton Joins Supreme Office.

Chester M. Sutton, formerly connected with the Fox Exchange at Milwaukee, has resigned his position to join the ranks of the Minneapolis Supreme exchange.

Judell Moves to Film Exchange Building.

Benjamin Judell has moved his state rights exchange to the Film Exchange building, and is now in Chicago searching for features to distribute throughout the Northwest.

With the Northwest Exhibitors.

Minneapolis, Minn.—Ruben & Finkelstein have contracted for Pathe plays. They began using their new acquisitions at the New Garrick, Minneapolis, February 3, when Fannie Ward appeared on the screen in "Innocence."

James G. Gilosky, manager of three St. Paul theaters, accompanied by Mrs. Gilosky, has gone to Los Angeles to visit his daughter and his son-in-law, connected with the Triangle comedy company. Mr. and Mrs. Gilosky will be gone about two months. William Sobelman will manage the Alhambra, Gem, and Rex during Mr. Gilosky's absence.

With Twin City Exchangemen.

Minneapolis.—H. S. Lavner, publicity representative from the New York Goldwyn offices, spent several days in Minneapolis recently visiting Manager Bradford and getting acquainted with exhibitors and newspaper people.

R. E. Samuelson, booker for the Minneapolis Pathe exchange, has returned to Seattle, where he will resume work for W. J. Kofeldt at the Pathe Coast office.

Manager Louis H. Koen, of the Metro exchange, showed "Blue Jeans" to Twin City exhibitors Friday, February 1, at the New Garrick theater. Mr. Koen's invitations were printed in two colors, and designed like a pair of pants.

William Johnson, Montana representative for the Friedman Film Corp., visited headquarters recently preliminary to getting a fresh start on a booking campaign with "The Bar Sinister," "The Whip," and other Friedman features.

J. W. Jackson, manager of the Supreme exchange's Sioux Falls, S. D., branch visited Manager Conhaim, of the home offices, and reports good success with Supreme features throughout South Dakota.

R. E. Howe, auditor for the Universal, Chicago, has returned to the Windy City after spending three weeks assisting E. J. Mooney in checking over the accounts of the local Universal exchange. Mr. Mooney, kept in bed for several weeks by rheumatism, is now back at his work.

J. A. Bradley, road man for the Universal exchange, was called to Omaha last week by a telegram stating that his mother was critically ill.

Weekly News Letter from Dallas, Texas

Interesting Brevities About the Film Business in the Southwest—A Sheaf of Personals and Brevities Worth a Passing Glance.

By Douglas Hawley, Times Herald, Dallas, Texas.

Princess Theater Taken by F. S. Ferguson.

VICTORIA, TEX.—The picture business has again claimed F. S. Ferguson. Mr. Ferguson sold out his interests here about a year ago, but has recently come back into control of the Princess theater, which he is now operating.

To Open New House in Honey Grove.

Sherman, Tex.—R. C. Bryan, of Honey Grove, Tex., has purchased from Mrs. LeGrande J. Woods the equipment of the Topic theater here, and has removed it to Honey Grove, where he will operate. Mrs. Woods' son formerly ran the theater, but has entered army service.

"Bill" Oldkno Visits Dallas.

Dallas, Tex.—He once invented a patent milk bottle, which, if paper ever gets cheap again, may come into general use, but now he's a moving picture magnate, and he's visiting Dallas. Who? "Bill" Oldkno, general manager Consolidated Film and Supply Company, with headquarters at Atlanta. He is being entertained by the local manager, Ned Depinet, and he declares business good, with particularly gratifying results in Texas. Mr. Oldkno is also vice-president of the U. S. Booking Corporation, of New York.

Personals of the Texas Trade.

Lufkin, Tex.—Mrs. Nellie Binyon, one of the most popular lady managers in Texas, was on a recent booking trip to Dallas branch houses. Mrs. Binyon operates the Palace theater at Lufkin, and gets along fine with salesmen and branch managers alike.

Dallas.—The face of a former well known Chicago Vitagraph man, Harry Rosenburg, is showing up on some of the scenes in the weeklies taken at Camp Logan, Houston, Tex. He is in training at the Texas camp with the Illinois rookies.

Hugo, Okla.—O. Gill, of the Erie theater, Hugo, Okla., says he's tired of North Pole in the Southwest. Mr. Gill recently was in Dallas, and admitted that the snows have aided the crop and business outlook.

Dallas.—W. A. Godbey, south Texas Vitagraph salesman, says his territory is pretty dry, but that exhibitors generally are doing pretty well, with optimism uppermost.

Dallas.—T. O. Tuttle, of the Kleine-Edison New Orleans office, has been a recent Dallas visitor.

Dallas.—John Luening has been transferred from Chicago to Dallas for the General Film Company in the booking department.

Galveston.—O. Jorgensen has taken over the Crystal, Galveston, formerly operated under Hulsey management. Mr. Jorgensen operates the Crystal Palace, a big beach resort at Galveston.

Dallas.—W. S. Tuttle, formerly with Vitagraph, has gone with Kleine-Edison. Mr. Tuttle was turned back by army examiners after volunteering.

C. W. Batsel, of the King and Queen theaters, of Sherman, Tex., reports some specially fine bookings recently secured by him on a visit to Dallas exchange.

Prairie State News Letter

By F. H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Theater Notes from Nebraska.

LINCOLN, NEB.—As a part of the fuel conservation movement a special committee of the Commercial club arranged for theaters to close at ten o'clock. Most theaters made the opening time about half an hour earlier. The Acme Amusement Company, controlling the Wonderland and Elite theaters, started at the regular time, but closed at ten o'clock, allowing patrons the privilege of seeing the rest of the show the next day.

Lincoln, Neb.—Manager Carman, of the Rialto theater, is going after afternoon patronage by playing up the musical end of the program. The orchestra has been augmented, and a half hour concert is given at the three o'clock performance.

Friend, Neb.—R. A. Gavin has closed the San Carlo theater because of lack of business.

Hartington, Neb.—The Elite theater is now under the management of Mr. Duman.

Spalding, Neb.—F. J. O'Hara has been making plans to open a moving picture theater here.

Niobrara, Neb.—W. W. Ashbaugh has been making plans to operate a moving picture theater here.

Windsor, N. D.—A moving picture theater has been opened by Miller & Thimmesch.

Hazen, N. D.—R. L. Stephens has purchased the Fota Pla theater from C. N. Freer.

Notes Across the Dakotas.

Parker, S. D.—Manager Jekyl has sold the Fad theater to H. Wheeler and Miss Selwyn, who have been directing home talent plays here. The change is effective March 1. The new owners plan to remodel the theater.

Garrison, N. D.—The opera house was destroyed by fire.

Underwood, N. D.—The Star theater, owned by W. L. Brown, was destroyed by fire.

Dickinson, N. D.—F. M. Nicodeme heads the staff of the Rialto theater, which has been opened here. Mrs. Nicodeme will be in the office, A. J. Lane will have charge of the projection, and Laurence Dobson will be doorman.

Among Midwest Theaters.

By Kansas City News Service.

Williamstown, Mo.—O. H. Dickey is building a picture show.

Casterville, Mo.—J. W. Brixey is planning to open a picture show at Rockerville as soon as a building can be made ready for it.

Belleville, Kan.—The White Way theater, of which Barton Davis has been manager for the past two years, has changed hands, and C. A. Chapin is now manager and proprietor.

Iola, Kan.—The Elite theater has changed management, and T. N. Magruder, of Cherryvale, Kan., has taken charge.

Wichita, Kan.—O. K. Mason, Frank Krehbiel, and other Wichita men have purchased the Colonial theater at 117 North Market street, and will remodel it.

Waco, Tex.—Work will begin in a few weeks on a new airdome theater on Washington street near the corner of Sixth. The structure will be erected by A. L. Mitchell and A. H. Simon, who are lessees of the Majestic theater.

Waco, Tex.—Another picture show is to be located on the Arcade walk at Camp MacArthur. Work has been commenced on the building by the B. M. Wilson Lumber Company.

St. Louis Street-Carless—Theaters Suffer

Never Before Have Local Exhibitors Had a More Disappointing Sunday as on February 3 When Car Men Struck and Patrons Failed to Arrive.

By Mary Moore, 6035 Kingsbury Bldg., St. Louis, Mo.

ST. LOUIS, MO.—Sunday night, February 3, found the fourth city of the land, St. Louis, heatless, lightless, and, worst of all, street-carless. 800,000 people had to walk miles, while some 20,000 crowded into busses. Just one form of gayety shone out amid the dullness of a great but sorely beset city. This was in the film theaters, and it is estimated that when the 2,750 street car conductors who struck for higher wages walked out on Sunday at 6 p. m. they also walked out one-half of the patronage of St. Louis' numerous motion picture houses.

Never before in the history of local filmdom have the exhibitors suffered as they did on Sunday night, February 3. To a certain extent neighborhood picture houses proved a haven of solace to the weary, trial-stricken St. Louisans, but the larger houses, where crowds are jammed in on Sunday night to the fullest capacity, suffered a cut in receipts of between 25 and 50 per cent. Legitimate theaters were practically deserted.

President Mogler, of the Exhibitors' League, said the houses would feel the strike greatly, but was hopefull that the strike would be of short duration. "I'm surprised that conditions are not worse," said Mogler. "Our motto is optimism, and we'll fight the situation as we did the necessary conservation of war."

Tax Gets Big Legitimate House.

St. Louis.—Another "legitimate" theater has succumbed to films in St. Louis. The Shubert-Garrick theater, until this week the home of the regular Shubert first class attractions, will be turned into an exclusive motion picture house within a few days. The Fox Film has practically completed a deal to take the theater for exclusive first run pictures and return engagements of feature films. One of the first films to be seen at the theater, it is planned, is Theda Bara as "Cleopatra."

D. M. Thomas, Fox manager in St. Louis, expects the house to be turned over to his company within a few days. The "legitimate" houses for first class productions tried to keep three big houses going in the business center of the city, but failed. Two big houses are all that St. Louis will support. So the Shuberts, after the split with Klaw and Erlanger, decided to move to the Jefferson with "Love 'o Mike" and "Oh, Boy," leaving the Garrick open to pictures.

Pertinent Personal Notes.

St. Louis.—H. D. Naugle, manager for the Western division of the Vitagraph Company, with headquarters in Los Angeles, was in St. Louis for a few days this week on a tour of inspection of the Vitagraph interests.

G. F. Hennessy, manager of the Bluebird distributing forces in St. Louis, has been put in charge of the Jewel Productions also.

Olga Petrova's first Petrova picture, "Daughter of Destiny," was well received in St. Louis. Manager William Sievers, of the National Exhibitors' Circuit, announced that the picture made appreciable increases in the receipts of the New Grand Central, the city's largest first run house.

The Cella-Tate Syndicate, Dave Russell, manager, is happy over results obtained from "Uneasy Money," with Taylor Holmes.

Cecil Mayberry, manager of the Foursquare offices, is touring Illinois and Missouri on business in the adjustment of release dates due to the fuel closing orders.

Joseph Blume, of the Standard office, switched to the Goldwyn forces during the week.

Joseph Desberger, St. Louis manager of the United Booking Exhibitors' Corporation, has just returned from a trip to southern Illinois.

Des Moines News Letter.

By Dorothy Day, Register Tribune, Des Moines, Ia.

Bluebirds Again Back in Laemmle Film Office.

DES MOINES, IA.—The Bluebird office has returned to the Laemmle Film Service offices, at 922 Locust street. Zach Harris, who has been managing the office, has returned to New York City, and D. B. Lederman will conduct the exchange, with F. C. Crawford as acting manager. Mr. Crawford was promoted from the office of traveling representative. All the employees at the other Bluebird office have been retained, and will continue their work in the Laemmle office.

This gives the Locust Street exchange three separate and distinct feature concerns—the Jewel Productions, Inc., the Bluebirds, and the Universal features, serials and comedies, all under the supervision of Mr. Lederman. Nicholas Amos acts as manager for the Jewel Productions.

Mr. Lederman says that the change was made to do away with much overhead expenses.

Des Moines Theaters Have Plenty of Coal.

Des Moines, Ia.—Up to Sunday the 3rd of February the Des Moines picture houses had not been affected in any way by the shortage of coal, not even the hours of running had been cut down in spite of the fact that the retail stores will open earlier and close sooner beginning the 4th. However, there are few of the very small towns in Iowa that have not closed down for a couple of nights or so for lack of heat. In Waterloo the theaters have been ordered to do away with all matinees except Sunday, in Cedar Falls the theaters were closed one Wednesday, but with indications that they would now be allowed to run all seven days.

Iowa Exhibitors in Khaiki.

Des Moines, Ia.—While the writer was at the Pathe exchange, Saturday afternoon, a couple of Iowa exhibitors, now in service at Camp Dodge, came in to visit with L. A. Sheridan, manager. Dennis Cota, of the Cota theater in Waukon, is now corporal. Mrs. Cota is managing the theater during her husband's absence.

Al. Thorpe, who enlisted in the service to look after the entertainment of the Knights of Columbus at Camp Dodge, and left his Plaza theater in Manchester to the management of his brother, announced that the Plaza had been sold to three Manchester citizens.

L. A. Sheridan Boosting "Innocence."

Des Moines, Ia.—L. A. Sheridan returned Saturday from his second extensive trip with the big Pathe play, "Innocence." He has covered Waterloo, Cedar Rapids, Mason City, Ft. Dodge, Emmettsburg, and the outlying towns. He will continue his trips over the state until every one of the principal towns will have seen the picture and know the policy of the Pathe plays.

Well Known Iowa Film Man Dies.

Des Moines, Ia.—C. C. Mendenhall, perhaps one of the best known film men in this territory, died Tuesday afternoon, January the 29th, at the Iowa Lutheran Hospital in Des Moines. His death was brought on from complications resultant from an injury of eight years ago. Mr. Mendenhall has suffered from ill health and serious spells of illness for the past two years.

Mr. Mendenhall has acted as salesman for several different film companies in the Middle West, but for the last couple of years has been the traveling representative for the Kansas City Feature Film Company. Every exhibitor in every town in Iowa knew Mr. Mendenhall and respected him for his pleasing manner of doing business and his reliability.

Berkeley Mothers' Clubs to Censor Films

Sweeping System of Boycott Planned for Unapproved Shows—Local Theater Managers Feel That the Implication Is Unjust.

By T. A. Church, 1507 North Street, Berkeley, Cal.

BERKELEY, CAL.—A crusade for better pictures has been launched by the women of Berkeley through the Berkeley Federation of Mothers' Clubs, and a sweeping system of boycott has been proposed to take the place of official censorship relied upon in many communities. This proposition was placed before the members of the club recently by Mrs. William H. Marston, who said: "Mothers should know something about every play before they permit their children to attend a performance. If something is known about the plays and the proper are distinguished from the improper performances, the theaters will soon learn that only the proper shows are desired and profitable."

The managers of Berkeley moving picture houses, of which there are six, declare that they are exercising extreme care in the selection of their programs and fail to see on what grounds the members of the club base their complaints in regard to indecent, or improper performances. They insist that the standard of pictures shown here is maintained at a higher level than in any other city of its size in the country. One house has offered a children's matinee on Saturday afternoons for the past two years with such success that other theaters have copied its plan, while all the others book pictures that will be attractive to the students of the University of California, around which local community life revolves.

Hippodrome Circuit Completes Big Deal.

San Francisco, Cal.—The circuit of Hippodrome theaters conducted on the Pacific Coast by Ackerman & Harris is growing steadily in size, and during the present year a number of fine houses will be added, especially in California. A house was recently opened at Fresno, Cal., and this has been doing a huge volume of business. Plans are now being made for the erection of a theater at Modesto, Cal., another city in the San Joaquin Valley that is growing at such a rapid rate that it promises to soon rival Fresno in size. Work is under way on the erection of a big house in a prominent location at San Jose, Cal., and this will be ready for occupancy within a few months. The announcement of still another new theater will be made within a few days, plans for this being completed with the exception of a few details.

Not only have Ackerman & Harris been busy of late closing deals for new houses, but they just closed a contract for film service that has proved to be an eye-opener for some local exhibitors. They have secured from E. M. Asher, manager of the Turner & Dahnken Film exchange, the first-run rights on the next eight Charlie Chaplin releases for this city, paying the unheard of sum of $20,000 for these, or $2,500 for each for a single week. These may be shown at either the Hippodrome or Casino theaters and cannot be shown at any other local house for at least forty days. Negotiations are now in progress for booking these films for other houses in the circuit. Sam Harris recently returned from a tour of inspection through the Northwest, where he found the amusement business to be in good shape.

Marion Kohn to Open New Exchange.

San Francisco.—Marion H. Kohn, president of the Consolidated Film Corporation, left this week for Seattle, Wash., where he will establish a branch film exchange under the name of the Northwestern Consolidated Film Corporation. Ackerman & Harris will be affiliated with this exchange, and the releases of the Educational Film Corporation will be shown in most of their theaters. In addition to handling these releases this new film exchange will also handle the Ivan productions in the Northwest, arrangements to this end having been completed on the recent visit of Jesse Goldburg to this city. During the absence of Mr. Kohn in the Northwest the local exchange will be in charge of Rueben Cohen. Miss Laura Marron has been made secretary of the new corporation, as well as the parent one.

Eugene Roth Home Again.

San Francisco.—Eugene Roth, managing director of the California and Portola theaters, has returned from an Eastern trip, on which he combined pleasure with business. While away he inspected theaters in many of the leading cities.

Progressive Managers Hold Conference.

San Francisco.—The branch managers of the Progressive Motion Picture Company, consisting of C. M. Hill, Portland, Ore.; H. G. Rosebaum, Seattle, Wash., and M. L. Lewis, of Los Angeles, Cal., were here recently, attending a company conference with Herman Wobber, general manager, and J. W. Allen, manager of the San Francisco office. Mr. Wobber returned from the East but a short time ago and called this meeting to impart to his co-workers the information he secured at headquarters in regard to Paramount and Artcraft productions and policies. During the week in which this conference was held two private reviews were given of the big Lincoln film, "The Son of Democracy," this being attended by city officials, educators and leaders in all walks of life.

"Doug" Fairbanks to Head Rodeo.

San Francisco.—Douglas Fairbanks will be in San Francisco some time this month with a party of cowboys, a tribe of Sioux Indians, and a lot of Mexicans, to take part in a rodeo at Ewing Field for the benefit of the National War Camp Community Recreation Fund. His advance agent, Bennie Ziedman, arrived here recently to make arrangements for the show, and a real hot tamale treat is promised. A recent entertainment of this kind at Los Angeles netted $18,000, and there is a suspicion that San Francisco will come through with even more.

Wm. H. Jobelmann Joins Select.

San Francisco.—Wm. H. Jobelman has joined the local office of the Select Pictures, as head of the promotion department, and is now placing into effect some of the original ideas which have made him a leader in moving picture publicity work. He is now handling the correspondence, making up sales-letters and working out new ideas for exhibitors. At an early date he will make a trip on the road to visit exhibitors.

Sol. L. Lesser Buys Triangle Reissues.

San Francisco.—Sol L. Lesser has purchased all of the William S. Hart, Douglas Fairbanks, Frank Keenan, Louise Glaum and Norma Talmadge re-issues of the Triangle, and will take over all contracts made with exhibitors by this concern. Exhibitors throughout the territory are wiring in to learn if their contracts still hold good and are being informed that all will be honored. The All Star Feature Distributors, Inc., of which Mr. Lesser is the head, has renewed its contract for Billy West comedies, and will release one a week. Arrangements are being made for the release of "The Carmen of the Klondyke," for which the Pacific Coast rights were recently secured.

Portland, Ore., Operators Have Auxiliary

Wives of Union Members Plan Festivities for Odd Mondays When the Business Meetings Are Not Held—Other Oregon Notes of Interest.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, OREGON.—The Portland motion picture operators' union is progressing nicely, according to J. S. Haughey, secretary of the organization. The union meets on the second and fourth Mondays of each month, and now the wives of the members have formed a ladies' auxiliary, which attends to furnishing festivities on the first and third Mondays. Usually a feed is arranged for the boys after the show.

The Portland union has always cooperated with the theater managers, and this co-operation has been reciprocated, with the result that there has been no trouble between the union and the managers in the many years the organization has been in existence.

Eleven members of the Portland union are in the Government service, eight in the army and three connected with other Government work. I. J. Vincent and the Evans brothers are the members of the union now with the American forces in France.

Patriotic Film Goes Well.

Portland, Ore.—The Crystal theater, Mrs. Hudson, manager, recently showed "The Man Without a Country" in a novel manner that was very successful. The Crystal is a suburban theater and does not usually run matinees. "The Man Without a Country" was put over with a quartette which rendered patriotic selections at appropriate places in the film, besides opening and closing with patriotic numbers. The result was that on a week-day matinee the Crystal stood 'em up.

Noted Film Quartette in Town.

Portland, Ore.—Usually when film men come to town they stay away from each other as much as possible. Not so with Al Eden, C. J. Kerr, J. S. Woody and Frank Steffy. They're good fellows; they don't knife each other and their companies enjoy good business in the territory as a result of their congenial natures. Eden and Kerr were in Portland to see "Cleopatra" go over at the Majestic; Woody was placing the Select service, and Steffy was placing "I, Mary McLane" and "Brown of Harvard."

Other film men in the city during the week were H. H. Hurn, Triangle, who placed the service in the Columbia, its old stand, and who departed early in the week; also C. F. Hill.

Nick Pierong Goes to Tacoma.

Portland, Ore.—Nick Pierong, former manager of the Strand theater here, has gone to Tacoma as manager of the Hippodrome theater. With him went L. H. Berry, who will be his assistant. Berry formerly was employed in the same capacity in Portland and was also poster clerk at the Film Supply Company.

Mr. Pierong is one of the best known theatrical men in the Pacific Northwest, having managed the Empress theater for Sullivan and Considine.

"Cleopatra" Presented at Majestic.

Portland, Ore.—Portland photoplay patrons had an opportunity to see "Cleopatra" at the Majestic theater during the week of Feb. 2 and they surely did use it to advantage. The picture was presented by Manager J. J. Parker in a manner that has never before been essayed in Portland. The theater was fixed up for the occasion, even to new Egyptian frescoes on the walls, and the house attaches wore costumes in Egyptian regalia.

The picture was presented with twenty-two pieces of music in two complete orchestras. The musicians were divided so that there was orchestra music for each show. There were five performances a day, beginning at 10:30.

Most of the credit for the elaborate manner in which the production was presented is due to Harry D. Green, house manager of the Majestic, whose untiring efforts enabled all the arrangements to be completed on time. The publicity was in charge of Chas. E. Couche, regular Majestic publicity man, and P. S. Mattox, who travels with the show. The Fox representative who handled the business end of the show in Portland was Henry Pierson.

Sperry Completes Successful Trip.

Portland, Ore.—B. J. Sperry, travelling representative for the Progressive, handling Paramount and Artcraft in this territory, recently returned from eastern Oregon, where he reports the picture industry progressing nicely. He brings the news that F. E. Alderman, who formerly conducted the theater at Athena, is now assistant to Guy Matlock at Pendleton, also that J. P. Cotter is making improvements in the Orpheum theater at Baker. Mr. Cotter is one of the most progressive exhibitors in his part of the state and is reported to be enjoying excellent business.

Exhibitor Gets Army Commission.

Portland, Ore.—Lieut. W. L. Cutts, now in the aviation service in Portland, was formerly manager of the Liberty theater in Spokane and was an exhibitor in Butte. He sold his theater interests and was commissioned as lieutenant after a period of training. Now the Government has recognized his ability as a motion picture expert and has delegated him to gather films on aviation service, to be shown in the army camps. The film exchanges in Portland have opened their vaults to him and he is cutting appropriate scenes from weeklies for Government use.

Snappy Oregon Shorts.

Portland, Ore.—E. R. Simpson, Pathe representative in Portland, journeyed to Seattle recently to attend the "Pathe Week" there.

Springfield, Ore.—Ernest Bladen has bought the Bell theater from W. J. White.

Portland, Ore.—Pete Sabo reports that several exhibitors are adding second machines to their equipment, which indicates prosperity in the territory. Among those furnished by Mr. Sabo were: M. B. Donovan, Portsmouth; J. Sullivan, Powell; Frank Biles, Majestic, Roseburg; also added equipment was installed in the Arcade at Warrenton.

Condon, Ore.—Thomas and Plummer, local men, have purchased the American theater from D. H. Cottmyer.

Seattle News Letter.

By J. S. Anderson, East Seattle, Wash.

G. P. Endert Takes Artcraft Job.

SEATTLE, WASH.—George P. Endert resigned two weeks ago from the managership of the Seattle Pathe exchange to become sales manager for Artcraft-Paramount in the same territory. Until the new manager, W. A. Kofeldt, arrived, W. H. Rankin, Pathe salesman, had charge of the office. Mr. Kofeldt came this week from Minneapolis, where he was manager of the Pathe exchange. He declares that he is glad to get back to the Pacific Northwest after the intense cold of the middle states. Mr. Kofeldt was manager of the Portland Pathe office until that was closed last year. Previous to that he was in San Francisco.

George West, for several years booker in the Seattle Pathe office, went with Mr. Endert to the Artcraft-Paramount headquarters to take up the same work for that exchange.

B. Rubin, former booker for Artcraft-Paramount, is now booker for Pathe.

C. D. Hammer, formerly cashier in the Los Angeles Pathe office and studio, has come to Seattle to assume the cashier's duties in this office.

General Business Conditions in Washington State.

So far as I have been able to learn not a single motion picture theater has closed on account of the recent depression, but quite a number of the small town houses have cut the number of their shows per week down about half. The general feeling among the small town exhibitors is that the coming Liberty Loan and the Thrift Stamps, particulary, will cause more and more people to cut down their attendance at motion picture shows. They feel that patriotic investments are affecting amuesments more than the war tax, because most of the people in this territory are now more prosperous than they have been for several years due to the great shipbuilding activities in Seattle and the Grays Harbor country, and to the high prices the fruit ranchers of eastern Washington are getting for their fruit. The prosperity in the country districts, however, is not enough to counterbalance the patriotic investments made by the people, and the exhibitors are preparing to cut expenses down to a minimum for the next six months; but it is significant that none of them apparently are considering closing their houses.

In Seattle, itself, the motion picture business has not for years been so good. All the downtown houses are making good money, the people having grown accustomed to the raised prices, and the neighborhood theaters are getting their share of the prosperity also. The great numbers of men employed in the ship yards are receiving high wages, and the motion picture business was quick to reflect the general prosperity caused by the increased pay roll.

Jas. M. Tally Brings Bride Home.

Seattle, Wash.—Jas. M. Tally surprised his friends last week by going down to Portland and bringing back a bride. The new manageress of the Vitagraph was Miss Florence Marie Flood, of Portland.

While in the Oregon city, Mr. Tally took time to call at all the 50 theaters there.

Mansfield Theater Opens Again.

Mansfield, Wash.—Mrs. Clara Wright, of the Mansfield theater, has been ill for the last two weeks, and the theater had to remain closed during that time. Mrs. Wright has now recovered sufficiently to open the house.

MORE SAN FRANCISCO NOTES.

By T. A. Church.

W. H. (Buck) Massie, until recently manager of Clune's Auditorium, Los Angeles, and formerly official greeter at Universal City, was in San Francisco a short time ago in the interests of the Fox Film, having charge of the big production, "Cleopatra."

William Steiner, a pioneer in the moving picture business, was in San Francisco a short time ago in the interests of productions he is about to bring out.

John T. Carleton, of Carleton, Inc., a prominent producer of Los Angeles, was a business visitor in San Francisco.

E. H. Emmick, of the Peerless Film, recently returned from a trip to Los Angeles. This concern is now handling the releases of the Educational Film Corporation in the Southern territory.

Joe Partridge has been succeeded as Pacific Coast representative of the U. S. Exhibitors' Booking Corp. by W. A. Bishop.

Fred Dahnken, Jr., president of the T. & D. circuit, who is now in the East,

plans to remain in New York for several months.

Two Bluebird productions on Market street was the showing made by the Universal during the last week in January, "The Grand Passion" being shown at the Alhambra, and "The Girl by the Roadside" at the Jewel. A similar showing will be made during the week of Feb. 10.

In the San Francisco Field.

Corning, Cal.—The new theater of Guy V. Fleming will be ready for occupancy in about thirty days and it is the plan to conduct this house seven days a week. The other house here operates three days a week.

Concord, Cal.—Improvements are being made at the Majestic theater, including the installation of a Simplex machine purchased from Walter Preddey of San Francisco.

Lodi, Cal.—The stockholders of the Lodi Investment Co. have decided to ask for bids for the construction of a theater on South School street.

Oakland, Cal.—The Piedmont theater, which has been closed for the past month, has been reopened by Tom Spies.

San Rafael, Cal.—The Liberty theater is to be reopened by A. G. Eustace.

Honolulu, T. H.—The Consolidated Amusement Company has been incorporated, with a capital stock of $250,000, by Joel C. Cohen, Arthur Coyne, John H. Magoon, Alfred A. Magoon, and Marmion M. Magoon.

Reno, Nev.—Hurst Bros., who recently took over the T. & D. theater, have remodeled and redecorated the house, and will open it shortly as the Rialto theater.

Reno, Nev.—The Premier Film Corporation is preparing to erect a studio near Moana Springs. Particular attention will be devoted to the filming of Bret Harte and Mark Twain stories.

Vancouver News Letter

By James M. Maxwell, 2770 Tenth Ave. West, Vancouver, B. C.

May Form Screen Club in Vancouver.

VANCOUVER, B. C.—At the last meeting of the Film Exchange Managers' Association of B. C. the subject of forming a screen club was brought up, and is now under consideration, while a committee of three members are securing information on this subject. It is proposed to secure sufficiently large quarters so that they could be used for private screening of pictures, as well as for the meetings of the association, and also for the Exhibitors' Association.

Interesting Business Briefs.

W. G. Carruthers has resigned from the staff of the Fox Films, of Vancouver, and will leave shortly to cover Western Canada with the Rex Beach feature, "The Ne'er Do Well."

Miss Quinn, of the Regal Vancouver office, is making a selling trip through the Okanagan Valley.

P. E. S. Doyle, who left for Philadelphia after closing the General Film offices in Vancouver, of which he was local manager, has written the secretary of the Film Exchange Managers' Association that he has arrived, and is starting in on the new field.

It is expected that some announcement will be made by the British Columbia Government regarding a readjustment of the Amusement Tax Act. It is understood that this matter will be taken up when the legislature meets next month. The exhibitors throughout the Province are anxiously waiting for some form of relief from the severity of the tax.

The Geraldine Farrar picture, "The Woman God Forgot," has been rejected by the censor for British Columbia. The picture was viewed by most of the exhibitors of Vancouver after coming from the censor's office, and they unanimously agreed that they could not understand why it should have been rejected.

"Victory" Films Begin Releasing February

Titan Film Company of Washington Promises Its First Scenic This Month—Educational Subjects Will Follow—No Company Stock for Sale.

By S. Clark Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

SPOKANE, WASH. — Moving picture films bearing the stamp of the Titan Feature Photoplay Company, Spokane, and released as the "Victory" brand are to be issued at the rate of one a week beginning in February. This announcement is made by J. Don Alexander, president of the Titan Company, and head of the Alexander Electric Company, S. 108 Howard street.

"Our company has financed a group of men who are prepared to begin immediate manufacture of films," Mr. Alexander stated, "and the new company, known as the Allied Film Corporation, has fully paid up capitalization with no stock for sale. The incorporators are Charles B. Dreyer, John T. Mulligan, and E. J. Barnard.

"Mr. Dreyer will have control of the new company's offices, and be in general charge of the production. The Allied people will give their time exclusively to scenic and educational films, a field which the Titan decided not to enter, but in this way will be able to care for.

"The first pictures will be of Spokane and Inland Empire news and scenic subjects, and circuited over a route of 35 theaters now under contract. About 15 employees will be hired, some from California studios."

J. P. Cotter Gets Monopoly in Baker, Ore.

Baker, Ore.—The lease and possession of the Baker theater has passed into the hands of Joseph P. Cotter, who now owns and operates the Grand, Empire, and Orpheum theaters of Baker.

Mr. Cotter is making improvements and alterations in the Baker theater which will insure it being an up-to-date and attractive show house, with new screen for the moving picture productions which will be run, as well as housing road shows in the place. The theater has a seating capacity of 1,200.

The theaters are operated under the name of the Majestic Amusement Enterprises, and Mr. Cotter announces that he is running the Paramount and Artcraft pictures in his houses, and will soon run the Chapin's Lincoln, "Son of Democracy."

Liberty Announces Bookings.

Spokane.—Manager Sam W. B. Cohn, of the Liberty theater, has completed bookings up to June 2. These include the regular Liberty favorites in new vehicles and a number of special features selected from the open market. The Liberty will continue to be an exclusive first-run house.

February 17, "On Trial"; February 21, modern version of Edward Everett Hale's "Man Without a Country"; February 24, Douglas Fairbanks in "The Modern Musketeer"; March 3, Norman Talmadge in "The Moth"; March 7, "The Co-Respondent"; March 10, Bill Hart in "Blue Blazes Rawden"; March 17, Fairbanks in "Headin' South"; March 24, "Come Through"; March 28, Enid Bennett in "The Keys of the Righteous," and March 31, Norma Talmadge in "Ghosts of Yesterday."

Clemmer to Run "Lincoln" Pictures.

Spokane.—Dr. H. S. Clemmer, manager of the Clemmer theater, announces that the Chapin "Lincoln" pictures will be offered at the Clemmer at fortnightly intervals beginning February 9. The pictures were made under the personal supervision of Benjamin Chapin, who impersonates Abraham Lincoln in the series which the Paramount is releasing in 10 episodes under the general title, "The Son of Democracy."

Dr. Clemmer has gone to Seattle on a business trip during which he will review a number of new film releases which he is considering booking.

Theda Bara Popular in "Cleopatra."

Spokane.—The presentation of Theda Bara in "Cleopatra" proved so popular at the Casino theater that Manager C. S. Stilwell continued it four days longer than the original booking.

Cheyenne Trade Letter

By John C. Fleming, Box 273, Cheyenne, Wyo., with the Wyoming Tribune.

Coal Shortage Does Not Affect.

CHEYENNE, WYO.—All theaters in Wyoming are running full time, as the recent coal restriction does not affect the theaters of this section of the country.

New Theater in Northern Wyoming.

Basin, Wyo.—Basin's new picture house would have been completed before this had not the collapse of one of the walls caused much of the work to be done over. It is expected that the new Basin theater will be running by the first of March.

Opera House Is to Run Pictures.

Pine Bluffs, Wyo.—The opera house at Pine Bluffs, which was destroyed by fire about four months ago, has been entirely rebuilt and is about ready to open with a program of the better photo plays.

Glenrock Theater Ready.

Glenrock, Wyo.—The new Empress theater here opened for the first night recently. The popularity of Glenrock's theater was proven by the number of oil-drillers and workmen who attended the first night's performance.

Wisconsin News Letter

By F. H. Madison, 623 S. Wabash Ave., Chicago, Ill.

New Theaters and Exhibitors Notes.

MADISON, WIS.—The American Theater Company has filed articles of incorporation with the secretary of state. Incorporators, Louis Trassen, Herrman Kuethe, and H. W. Burt.

Black River Falls, Wis.—A. F. Werner has purchased the moving picture equipment in the R-K hall from F. E. Keefe, and installed it in the opera house, where he has been giving picture shows.

Milwaukee, Wis.—Miss Hazel Daly, of the Selig Company, appeared in person at the Merrill theater in connection with the exhibition of the film, "Brown of Harvard," in which she appeared. She also selected one man and one woman to be given a try-out at the Selig studio in Chicago.

Janesville, Wis.—N. Stephenson and James Zanias have taken over the interest of W. T. Sherer in the Apollo theater. They have purchased the equipment of the theater, and taken a ten-year lease on the building. Zanias, who has been manager for the last five years, will continue in that capacity. The policy of vaudeville four days a week and pictures three days will be continued.

Kaukauna, Wis.—Alex Conkey & Sons and John Cleland have purchased the Nugent theater, which recently was damaged by fire, and will replace it with a modern structure. The new theater will provide for vaudeville entertainments.

Beloit, Wis.—After seven years in the local field, John Olson has sold the Star theater to the Rex-Strand Theatre Company. The new owners will operate the house only on Saturday and Sunday.

Tri-State Circuit Formed in Pittsburgh

Film Men in Western Pennsylvania, Eastern Ohio and West Virginia Invited to Join New Organization—Has Twenty-eight Members Now.

From Pittsburgh News Service, 405 Fourth Avenue, Pittsburgh, Pa.

PITTSBURGH, PA.—Moving picture theater owners of Western Pennslyvania and surrounding territory are completing the organization of a new circuit to be known as the Tri-State Exhibitors' Circuit, with headquarters at Pittsburgh. At a recent meeting the following temporary officers were chosen: H. B. Kester, treasurer, and A. J. Barthell, secretary. Twenty-eight members are on roll and it is hoped to increase this number to forty at a meeting to be held in this city in the near future for the purpose of forming a permanent organization.

The Tri-State Exhibitors' Circuit hopes to work in conjunction with other circuits now being formed throughout the country. All exhibitors of Western Pennsylvania, Eastern Ohio and West Virginia, whether members of any organization or not, are eligible to join. Communications should be addressed to A. J. Barthell, secretary Tri-State Exhibitors' Circuit, 822 Wood street, Wilkinsburg, Pa.

The constitution and by-laws of the new organization are being drafted by a special committee chosen from the following executive committee: F. J. Herrington, Henry Polk, Herman Mewes, Oliver McKee, L. M. Gauding, R. Goldberg, George J. Schweitzer, I. W. Shearer, George Berry, R. S. Jones, M. Bluestone, William Couch and H. B. Kester.

Matthew Teplitz Operating Penn Service.

Pittsburgh.—The Penn Film Service, 938 Penn avenue, Pittsburgh, is now under the management of Matthew Teplitz, who succeeds Joseph Spero. The offices have been removed to the fifth floor and will share the quarters of the Specialty Film Company, operated by Mr. Teplitz. The Penn will continue to handle the William S. Hart subjects and a full program of Mutual releases, as well as a line of four and five-reel sensational pictures.

Spero Forms Bell Film Service.

Pittsburgh.—Joseph Spero, well-known local film man, has organized a new concern under the name of the Bell Film Service, and on February 4 opened an exchange at 804 Penn avenue, Pittsburgh. Mr. Spero recently launched the Penn Film Service, from which concern he resigned to undertake the new project. The Bell exchange will offer a program of twelve reels each week, and has completed arrangements for handling a number of big features, it is announced by Mr. Spero.

Western Pennsylvania Briefs.

Pittsburgh.—Manager Friedberh, of the Alhambra theater, East End, Pittsburgh, recently inaugurated a new policy whereby he is offering a change of pictures twice a week, and advanced the admission price to 15 cents. The Alhambra has booked practically all of the William Fox Standard features and will also present the Bluebird attractions.

Pittsburgh.—At the Liberty theater, the largest of the Rowland & Clark houses, East End, Pittsburgh, the latest Metro special, "Blue Jeans," featuring Viola Dana, played to capacity crowds the entire week of February 4, this being its premier showing in this city.

Pittsburgh.—Harry Rees has been appointed manager of the booking department of the Pittsburgh branch of the General Film. He succeeds Thomas Skelton, who has accepted a similar position at the local Pathe exchange.

McKees Rocks, Pa.—Robert Webb, a well known exhibitor of McKees Rocks, Pa., has joined the staff of Manager Bronstetter at the Foursquare exchange, 127 Fourth avenue, Pittsburgh. Mr. Webb will have charge of the film and advertising departments.

Pittsburgh.—The attractive Lyric theater, East Pittsburgh, has been sold by J. A. Brown to John A. Weaver, an experienced exhibitor. Mr. Brown is negotiating for another house in this locality.

Butler, Pa.—The Carleton theater, Butler, Pa., has resumed its policy of high-class pictures after having run stock shows since last Autumn.

Pittsburgh.—P. D. Irwin, popular traveling representative out of the Fox exchange in Pittsburgh, resigned recently to become chief inspector for the United States Government at a local plant of the Westinghouse Company.

Pittsburgh.—Manager John McAleer of the Independent Film Exchange, Pittsburgh, reports that the Universal's latest serial, "The Bull's Eye," featuring Eddie Polo and Vivian Reed, is meeting with a phenomenal reception. Already seventy-five bookings have been taken. The first four episodes were screened recently for interested exhibitors.

Pittsburgh.—All feature bookings at the Independent Film Exchange, including Bluebirds, Star Productions and Butterflies, are now in charge of Miss M. Ackenheil. Miss Mullen, who formerly handled the bookings on Bluebirds, has resigned to accept a position with Miller & Buchanan, producers of the Pittsburgh Press Pictorial.

Harry Somerville's Reason for Sticking.

Buffalo, N. Y.—Harry Somerville, formerly manager of the Happy Hour moving picture theater, Buffalo, and now doing the publicity and picture booking for the Miles theater, Cleveland, has a new motto for the new year, according to his letter to the Buffalo correspondent. Of course Harry doesn't mean all he says in his motto. Here it is:

"EVEN AS YOU AND I.

H. Somerville.

"I have been in the show business a long time.
I have been cussed and discussed, boycotted.
Talked about, lied about, lied to, hung up,
Held up, and robbed.
The only reason I am staying in this business is to see what the hell is going to happen next."

Quebec Clergy Unite Against Sunday Shows

Condemn New Ruling of Court that Permits Theaters to Open—Both Protestant and Roman Catholic Ministers Act Together in Matter.

By W. M. Gladish, 1263 Gerrard St. East, Toronto, Ont.

QUEBEC, QUE.—All is not sweet and rosy in Quebec City with regard to the permission from the courts for the opening of moving picture theaters in that city on Sundays. A meeting of prominent members of both the Protestant and Catholic clergy of Quebec was held in the courthouse on January 31, with Justice Lemieux presiding, to consider what action would be taken to suppress the Sunday performances permitted by a recent judgment of the Court of Appeals. A letter was read from Cardinal Begin in which he stated that he heartily approved and associated himself with the movement, and that his entire support could be counted upon. So far the manager of the Auditorium theater has refused to open his house on Sundays, but practically all other exhibitors have done so.

Fined for Letting Cold People in Lobby.

Toronto.—Manager J. B. Cronk, of the new Allen theater, and Manager W. G. Mitchell, of the Regent theater, were fined $20 and costs in the Toronto Police Court for performing an act of mercy. On a very cold and windy day recently, Manager Cronk permitted people to enter the lobby of the theater out of the cold until they could be accommodated in seats of the house. The people would not go away, so Cronk allowed them to stand in the lobby, and in so doing they blocked the front exit. A police sergeant noticed this, and Cronk was summoned to court. The accused pointed out that it was more of a crime to compel the people to stay out in the cold than to crowd the lobby, but the judge could not see it that way.

Manager W. G. Mitchell was accorded the same treatment for the same offence at the Regent theater.

Business does not seem to be so bad in Toronto when exhibitors are being fined for not driving the people away.

Regent Theater Changes Hands.

Ottawa.—The Temple Theater Corporation, Limited, which controls the Allen theater, has purchased the Regent theater, Ottawa. The latter is one of the most prominent houses in Eastern Ontario. Manager Moxley will continue in charge of the Regent, but the house is to be remodeled and redecorated throughout. The Regent will have first run Paramount releases in Ottawa, these pictures being controlled in Canada by the Allens, who also are behind the Temple Theater Corporation.

Manager Robson Back at His Theater.

Toronto.—Manager Clarence Robson, of the Strand theater, is now on the job again after being confined to his home with illness for a number of weeks. He signallized his return to business by the presentation of "The Fall of the Romanoffs" during the week of February 4. This picture brought great crowds to the house. This was the second run of the feature in Toronto, the first presentation being as a road show at the Grand opera house three months before.

Manager Stewart's Lobby Changes Often

Toronto.—The lobby displays arranged by Manager Stewart for the Rialto theater, Toronto, are becoming more and more brilliant. For "Excuse Me" the whole lobby resembled the interior of a Pullman car, and when the attraction was Charlie Chaplin's "Work" the front of the theater looked like a tumbled-down wreck. Then, again, the Rialto looked like a church when "The Rosary" was presented. These displays are becoming more finished in appearance from week to week, and Manager Stewart's achievements are the talk of all local exhibitors.

Stanley Theater at Lucan Closes.

Lucan, Ont.—The Stanley theater, Lucan, Ont., has been closed altogether because of the inability to secure coal.

Three Changes a Week in the North.

Schreiber, N. Ont.—Manager Wyckes, of the Princess theater, Schreiber, N. Ont., has been receiving editorial attention in the newspapers of the northern portion of the Province because of his aggressive show methods. He has been changing programs three times weekly in spite of transportation difficulties in that district. Mr. Wyckes is practically the whole theater staff, his wife assisting him by performing the duty of pianist.

Critical Reviews and Comments

Upon Current Productions

"THE INNER VOICE."

Pathe Releases Five-Reel Russian Art Film Which Features Ivan Mozukin in Story with Tragic Ending.

Reviewed by Robert C. McElravy.

THIS issue of the Russian Art Films continues the good record made by these productions in the matter of clear, straightforward drama and artistic presentation. It tells the life story of a man who leaves his country home as an ambitious youth to attend the University of Moscow. He is a bright, popular youth named Ivan, and has a sweetheart, called Nina, who shares his ambitions, and also goes to Moscow.

The early courtship of these two is portrayed in an enjoyable way. But Ivan desires to advance too quickly, and falls a victim to gambling. He is treasurer of an organization of students, and on one fatal night embezzles the funds in order to carry on his play. Nina also informs him that she is about to become a mother, and his troubles accumulate faster than he can take care of them. Eventually the child is born, but it dies, and the mother follows shortly afterward.

Ivan comes to maturity a hard, cold man. He has by this time married, and has a son, but the latter dies after a brief illness. Ivan then, craving election to the Duma, pledges himself to a scheming financier. He achieves election, but the vision of his conscience, which has appeared to him at intervals through the years, appears again, and he breaks down with remorse. He dies after wrestling with the vision.

The story, as will be seen from the above, carries a moral, but the moral is impressed upon the observer by indirection and not in the bald manner indicated by a bare recital of the plot.

The settings for this story are not elaborate, but are entirely in keeping with the narrative. The glimpses of Ivan's country home, the students' quarters at the university, and the streets and bridges of Moscow are very interesting. Mozukin's acting of the leading role is almost flawless, and his makeup for the period of his later years is worth the study of some of our American character performers. The production was directed by I. A. Protozanoss.

"THE SONG OF SONGS."

Poison Mostly Taken Out of Sheldon's Risque Play by Elsie Ferguson.

Reviewed by Hanford C. Judson.

THE heroine, let her be as lovely as one pleases, who never fights back, who is all love, who has no passion of the soul, who slips down the easiest way into muck, may be a convincing, but she is not an inspiring sight. The weakness of the books and plays about her lies in the fact that the reader or spectator may miss the things glossed over and inartistically left out, for the reason that if they have been put in except as a Dostoiefsky could put them in they would have spoiled the work wholly. It seems that only Russian prostitutes make real heroines.

The Artcraft Pictures Corporation has picturized Edward Sheldon's play, "The Song of Songs," with Elsie Ferguson in the leading role. The leading player has left out much of the girl's disreputable experience. She hasn't answered the question as to motives that Sheldon passed up, and she has shown us a perfectly spineless individual in the human form. I don't think the picture will make as good a record financially as the play; but it gives many glimpses of real life. It is splendidly acted and is full of character. The lesser individuals particularly stand out as actual and real to a degree. The photography, sets and general staging are perfect.

The late Director Joseph Kaufmann has done a good director's honest work on it, and there is no doubt that it will interest a good many people. Getrtrude Berkeley, as the girl's drunken mother, and Henry Leone as her artistic unheroic father, open the picture with distinguished character drawing. Corinne Uzell's passionate Ann Merkle, and Cecil Fletcher's worldly-wise and interesting uncle of the girl's last foolish lover, ring as true. Robert Cummings as the fledgling lover, Frank Losee as the senator, and Crauford Kent as the rather peculiar manfriend of the girl, have conventional parts and fill them with intelligence.

"THE BRIGHT LIGHTS DIMMED."

Metro-Drew Comedy in Which Sidney Drew Does Almost a Solo Act in Reminiscent Drunk.

Reviewed by Margaret I. MacDonald.

BACK in the white light district after several years of matrimonial imprisonment, there was demonstrated to Henry Mason a fact that's sad but true—he discovered that Broadway's memory is a curtailed faculty—"out of sight out of mind." The Metro-Drew comedy, "The Bright Lights Dimmed," is based on this idea and presents Sidney Drew in what is almost a solo act, despite the fact that Mrs. Drew looks in on the first couple of scenes, and that an ensemble of white-lighters, including bartenders and restaurant managers, do the fill-in work. And whether you like bar-room scenes or not, you'll have to admit that in this picture Sidney Drew gives one of the best portrayals of the reminiscent drunk that you have ever seen.

As the simple thread of a story goes Henry Mason, who has been married several years, takes advantage of his wife's absence from home to return to his old playground among the white lights, with the expectation that things will be the same for him. He discovers to his great astonishment and chagrin that people recall their recollection of him with difficulty. He is forced to drink alone, and he arrives home from Broadway dark and empty at 10.30 P. M., drunk and disgusted. Very funny.

"THE GUILTY MAN."

A. H. Woods Melodrama of French Life Before the War—Has Dramatic Climax.

Reviewed by Hanford C. Judson.

OPENING the recent Paramount picture, "The Guilty Man," made from the A. H. Woods stage melodrama, there is an introductory piece of dancing faun and nymphs, expensive, but without particular pertinency, so it is not astonishing to find the work of its director, able as he shows himself to handle the players through the more obvious climaxes of exciting melodrama, a failure to take account of the more subtle suggestions. For instance, the costume he permits the leading player in the opening scenes affects the whole story. Let us say that this costume is appropriate; then the woman's actions afterward show a strong awakening of the soul. The object of the picture is not to show character, but to provide a situation like any other melodrama, and anything that works against our accepting that situation is an intrusion. So that costume is an intrusion.

These failings do not rob the picture of most of its value as a melodrama. The story, well known, is exciting, and from the time that Claudine's new husband begins to use his stepdaughter, born to Lescuyer, now prosecuting attorney of Paris, as a help in his cafe business, the spectator watches the tale with close attention. Yet the continuity is not perfect even here. The mind is left free to wonder why the characters do not take this or that step to clear up their difficulties easily, and it would not have been hard to satisfy the spectators on these points by explanations. Yet, in spite of all the ability of the players: Gloria Hope, as Claudine; Vivian Reed, as her daughter by her former husband, Lescuyer, played by William Garwood; Flambon, by Charles French, the waiter, by Hal Cooley, and the former cafe owner, by John Steppling, produce a note of sincerity that carries the spectator's attention with ease. There is excellent atmosphere in the cafe scenes, in the living room above, and in the trial scenes. The picture can very safely be recommended as an offering, though it will hardly be a sure hit everywhere.

"JILTED JANET."

Margarita Fischer Well Sustains Titular Role in Five-Part American Comedy-Drama.

Reviewed by James S. McQuade.

THE story of "Jilted Janet" offers Margarita Fischer numerous opportunities to display her well known powers as a sprightly comedienne. Many of the situations are humorous and out of the ordinary run, and in all of them the star acquits herself well, while the support is always equal to the occasion.

The careful spectator will have his or her pleasure slightly marred by the careless construction of the story in the case of Jules Graham (Jack Mower), the owner of "the house on the hill," which has been borrowed for a night by Janet Barnes (Margarita Fischer). As the story is filmed a mystery surrounds Graham, as his life is in jeopardy twice by a gang of thugs, yet not a word or a scene in explanation is offered. Director Ingraham, even if the script omitted to make things clear, could have easily solved the mystery by an apt subtitle. The whole mistake is evidently due to oversight.

The story is crisply novel. I have never before read or heard of a young woman evening the score on the man who jilted her in such a startlingly novel manner. And Janet Barnes does not only even the score with her former sweetheart; she extends her plot so as to include Susan Reed, the girl who succeeded her in the affections of the caddish Ernest Morgan, and who becomes his wife.

Janet goes out to her brother in California, who is weary of life since he became the owner of a lemon grove. Right across the way from the little cottage on the grove of Frank Barnes is the magnificent country house of the million-

aire, Jules Graham, who, at the opening of the story, is in his club in San Francisco. Janet, in her reply to Ernest Morgan, incloses a photograph of the Graham home, incidentally remarking that the palatial pile is owned by her brother, Frank.

The high marks of the comedy are reached when Morgan and his wife, on a tour of California, send a letter stating that they will visit Janet and her brother. Janet succeeds in borrowing the Graham home for a night from the servants in charge, and the owner, himself, arrives at the same time as the guests who have caused Janet such heartburnings. Graham tells his servants to keep his identity secret, while he offers himself to Janet as a butler while the guests from the East remain. The reader can guess the sequel so far as Janet and Graham are concerned.

How Margarita Fischer's Janet evens up old scores with Ernest Morgan will cause great merriment, and the plot in which Susan, his wife, is paid for her meddling is no less amusing. As for the fate of Janet, herself, Graham takes that in his own hands in a way that will be delightful to all lovers.

"You stole my house, my servants, my automobile, and my heart," he accuses. And Janet asks the penalty.

"A life-long sentence as prisoner in the house you stole—with me as jailer," is the reply.

Release will be made through the Mutual Film Corporation, February 11.

"THE WOMAN BETWEEN FRIENDS."

Excellent Vitagraph Blue Ribbon Feature Released February 11, Starring Alice Joyce and Marc MacDermott.

Reviewed by Edward Weitzel.

ROBERT W. CHAMBERS is the author of "The Woman Between Friends," a five-part Vitagraph Blue Ribbon Feature directed by Tom Terries, and starring Alice Joyce and Marc MacDermott. The picture is excellent in every respect. It is consistently dramatic in story, has variety of scene, convincing local color, intelligent direction, and a thoroughly capable cast. Artist life in Paris furnishes the background, and the plot is highly romantic.

The friends of the story are John Drene, a sculptor, and Jack Graylock, a painter. Both men swear eternal friendship the night before Drene's marriage. Later on the artist runs away with the sculptor's wife. The couple tire of each other, and the woman becomes an outcast. Then Graylock falls honestly in love with a flower girl, one of those sweetly innocent young women found in romance of the Chambers school. Her name is Cecelie, and she follows the painter back to Paris. He installs her with the housekeeper of the studios where he lives, and introduces her to Drene, who is at once inspired to employ her as the model for a half completed statue posed for by his wife.

Drene, who was present when the runaway woman paid for her folly by being accidentally burned to death, has never suspected his friend, but Cecelie unintentionally betrays him. Drene is filled with a determination to kill Graylock at once. He then concludes that this would not be sufficient punishment, and informs the artist that on a certain day he must shoot himself or be killed. As a further revenge, Drene makes up his mind to wind Cecelie away from Graylock. He starts to put his plan in operation, not knowing that the girl has already fallen in love with him. Her gentleness and devotion softens his heart toward his one time friend, and he tries to prevent Graylock from carrying out the compact. The artist fires the shot as agreed, but only wounds himself, and Drene finds peace and happiness with Cecelie.

Alice Joyce has never done anything better than her playing of the flower girl, whose wistful gentleness and appealing beauty just suit her personality. Marc MacDermott as John Drene, Robert Walker as Jack Graylock, Edith Speare as Drene's wife, and Katherine Lewis as Cecelie's sister are the other names on the program.

"WHIMS OF SOCIETY."

Ethel Clayton in Five-Part World Release Acts the Factory Girl Heroine of Story by William Addison Lathrop.

Reviewed by Edward Weitzel.

THE struggles of a working girl, as well as the "Whims of Society," are shown in a five-part World photoplay written by William Addison Lathrop and directed by Travers Vale. The author has kept to the familiar road laid out for stories of this class, but sustains the interest with considerable skill. Two strongly contrasted grades of society are pitted against each other, the owners of wealth being sordid and disagreeable, and the factory girl heroine possessing a complete line of virtues. Nora Carey, as played by Ethel Clayton, is a superior type of mill hand who finds it difficult to support herself and a younger sister on nine dollars a week. Hugh Travers, the son of the mill owner, is attracted by the girl, and acts the part of a champion when one of his father's foremen tries to become to familiar with Nora. Hugh also defrays the younger sister's expenses at boarding school, and, when Nora is discharged from the mill, places her in a high class apartment and foots the bill.

A society matron who was anxious to have Hugh marry her daughter, and has arranged a match between the girl and Hugh's father, finds out about Nora's new home, and puts the worst possible construction on the matter. She rushes down to the mill office and tells the elder Travers the scandal. The old gentleman sends for his son, and is informed by Hugh that he intends to make Nora his wife. Travers, senior, threatens to disown the boy, and sends for his lawyers. As he signs the altered will the office is blown up by the foreman, who has also offended the mill owner and been turned off. Hugh's father and the lawyers are all killed, and Mrs. Van Schuyler, the society matron, does not see her daughter make a wealthy match. Although Hugh and Nora have been rather thoughtless of appearances they are properly married in due time. The melodramatic finish is a trifle sudden, and seems an afterthought on the part of the author. Most of the picture is well directed, and the acting is uniformly excellent.

Ethel Clayton displays her never-failing earnestness and skill in the leading role. Frank Beamish as Marlinoff, Jack Drumier as John Travers, Frank Mayo as Hugh Travers, Katherine Johnson as Katherine Carey, Zadee Burbank as Mrs. Van Schuyler, and Pinna Nesbit as Eleanor Van Schuyler have the other important parts. Photographed by Max Schneider.

"THE CAST-OFF."

Bessie Barriscale in Six-Part Thomas Ince Production Written by C. Gardner Sullivan—On Foursquare Pictures Program.

Reviewed by Edward Weitzel.

REVENGE is the main motive of "The Cast-Off," a six-part Thomas Ince production written by C. Gardner Sullivan and released on the Foursquare Pictures program. It is also the last photoplay in which Bessie Barriscale appears under the Ince banner. Two episodes in a woman's life are shown; one, when she is a girl of fourteen working for her living as a servant; the other when she becomes a successful actress and is planning to get even with the man who won her confidence when little more than a child and then attempted to ruin her reputation. There is nothing particularly strong in the story, but the motive for revenge is a very human one. As is usual in such cases time takes the matter in hand and deals out "even-handed justice" to the man the actress detests.

Pansy May is taken from an orphan asylum and put at work in the kitchen and dining room of Mrs. Hendon-Ware's exclusive boarding house, the lodgers being the most consistently disagreeable and snobbish set ever gathered under one roof. This is one of the weak points in author Sullivan's story. Fashionable boarding house life is a great breeder of snobs to be sure, but it seems almost impossible to have housed so many in one building. At any rate, Pansy May does her best to please them all, and when she unintentionally gets into a compromising position with one of the boarders and is denounced by the man who pretends to be fond of her and cast off by Mrs. Hendon-Ware she is filled with a burning desire for revenge. Her chance does not come for several years. She is then a stage star of prominence, and Guy Henley, the object of her hate, the husband of the star boarder in the old days at the Mrs. Hendon-Ware's. Henley recognizes her, and falls madly in love with the ex-waitress. His wife also starts a flirtation with an admirer, and things look dark for a little baby in the Henley home until Dr. Thorpe, a friend of all concerned, interferes. Pansy is determined to lead Henley on to desert his wife then throw him over, but the doctor makes her accompany him to the house, and shows her the baby, asleep in his crib. The child is put in Pansy's arms, and the little one smiles and clings to her. Her heart softens toward its parents, and she drops her plan for getting even. Thorpe confesses his love for her, and Pansy finds she is only too glad to say yes.

Bessie Barriscale acts both periods of Pansy's life with discernment and charm, and is cleverly supported by Howard Hickman as Dr. Thorpe and Jack Livingston as Guy Henley. The picture was directed by Raymond B. West under the supervision of Thomas H. Ince.

TRIANGLE RELEASES.

"Keith of the Border," Live Western Drama, and "From Two to Six," a Spy Story.

Reviewed by Edward Weitzel.

"Keith of the Border."

THERE is plenty of speed in "Keith of the Border," a five-part Triangle drama of the West, taken from a story by Randall Parrish, scenario by Alvin J. Neitz and directed by Clifford Smith. Save for one error in construction, the repeating of a rough-and-tumble fight between the hero and the villain, the action has that steady forward push that makes for real drama, and is only obtained by slashing ruthlessly all non-essential detail and getting down to business. In other words, nothing is permitted to get in the way of the action except an unnecessary subtitle, and the spectator who doesn't sit up and take notice all the time this photoplay is being unwound is devoid not only of imagination but of the average amount of gray matter.

Such a desirable state of affairs is materially assisted by the presence of Roy Stewart in the cast. The more this actor is seen, the firmer is the impression of his exceptional ability. His naturalness in indicating a fine open character absolutely without fear or any other undesirable quality is not surpassed by the whole list of screen actors. As Jack Keith, the leading character in "Keith of the Border," he is wholly and satisfyingly the man created by the author. His method is the psychologic one, and he thoroughly understands the art of making his face mirror the thoughts within.

The story tells of the attempt of Black Bart to rob a young girl of her fortune after he has stolen valuable papers from her father, whom he left for dead on the desert. Bart manages to have Keith accused of the crime and put in jail, but the cowpuncher digs his way to freedom and starts in to champion the girl. From that moment it becomes a lively and en-

grossing battle of wits and fists, and the end is both happy and reasonable.

Josie Sedgwick is clever in a dual role, and Robert Gills as Black Bart, Pete Morrison as Bill Scott, William Ellingford as General Waite, Wilbur Higbee as Doctor Fairban and Alberta Lee as Mrs. Murphy, complete the excellent support.

"Keith of the Border" was photographed by Steve Rounds and contains an unusual number of picturesque shots.

" From Two to Six."

A story by Arthur Stringer, called "The Button Thief," was the foundation of "From Two to Six," a five-part Triangle picture, directed by Albert Parker and supervised by Allan Dwan. Its action takes place within four hours. During that time the heroine recovers valuable plans stolen from her father by secret agents of the Kaiser and is married to a man she had never seen or heard of before. This argues that events cannot be obstructed by very many side issues. Most of the action takes place in a New York hotel, and the scenes were photographed, both exteriors and interiors, at the hotel mentioned. There is a comedy interest introduced and worked into the story that slows up matters occasionally, but most of the time the attention is fastened on the recovery of the papers and the fate of the inventor's daughter.

"From Two to Six," although of no great dramatic value, is interesting and amusing, and is capitally played by Winifred Allen as Alice Stevens, Earl Fox as Howard Skeele, Forrest Robinson as John Stevens, Robert Fisher as Baron Wiederholtz, Margaret Greene as Madame Elsa, Clarence Handysides as Richard Skeele, Charles B. Wells as George Worth, Madeline Marshall as Margaret Worth, Amy Somers as a French maid and Riley Hatch as a house detective.

"JACK SPURLOCK, PRODIGAL."

Fox Comedy with Dan Mason and George Welsh—Most of It Irresistibly Funny.

Reviewed by Hanford C. Judson.

YOUTH and personality are telling factors in making motion pictures. The cakes and ale have been largely set aside for them, and yet long and intimate acquaintance with the laws that govern funmaking and intelligent use of experience are apt, when unhampered by the script, to run away with the picture even in competition with the happiest personal gifts. Youth with its crown pays the tribute of putting the spectators in the frame of mind to laugh from the heart when experience makes occasion.

The best part of the recent Fox comedy, "Jack Spurlock, Prodigal," are Dan Mason's rather than George Walsh's, and that youthful and joyous player's part in it is far from being poverty stricken. Mr. Walsh from first to last is full of contagious lightheartedness and unconscious charm. He plays well, too, and is certainly amusing; but Mr. Mason, when the script gives him a good chance, which is again and again, is delightful. It is partly good luck. Every six-reel comedy is apt to have a best part and Dan Mason, who plays John Spurlock, Sr., drew the best scenes this time; but he knew how to take advantage of them.

The story is by George Horace Lorimer and pictures the adventures of Jack, athletic son of a wholesale grocer. The boy is of the right sort. He gets fired from college and seems to have no business ability, yet is plainly not without qualities. His father, in despair, sends him to the Newark branch of the grocery business, where he buys so many onions that his dad makes him handle them and he joins the Onion Union and leads a strike. After being fired, he has many adventures until he finds a new use for onions and his father slaps him on the back with pride.

In the early scenes there is much that is comical and much that is anything but it. As a whole, and the film is six reels long, it is thoroughly amusing and as comical as can be. The sub-titles are uneven, but most of them are perfect. It is an exceptionally worthy offering.

"THE HEART OF ROMANCE."

Delightful Picture in Which Age Finds Amusement in Youth's Generous Dreams.

Reviewed by Hanford C. Judson.

YOUTH is abundantly rich, because it can dream, and it is generous, because it is abundantly rich. Age knows the value of dreams from experience, and it knows the glory of generosity because it remembers. Set wise but not ungenerous age to watching youth struggling in the golden net of dreams and you have the basis of one of the most delightful comedy situations possible. This is just what happens in the recent Fox picture, "The Heart of Romance," played by June Caprice and Bernard Thornton, to the great pleasure of any spectator who has a spark of true humanity left in him.

The picture is so rich in humanity that you can look at it from many an angle and find matter worthy of comment. The hero, played by Bernard Thornton, is a poet living in a garret with manuscripts all over his room, any one of which (if the publishers only weren't so flat-headed) is worth a mint. Frances Crowley, who wrote the story, plainly knows a lot about it, too, and also where a poet can pick up a ten-spot occasionally. The picture is rich in matter along this line.

On the other side of the plot, on this side not quite so well filled out but rich enough, is the heroine, played by June Caprice, worth about four millions and trying to give it all away. Her uncle and guardian is the judge, played by George Bunny (son of the famous John Bunny of happy memory), whose smile, generally, and whose flabbergasted look at impudence are "full of dealings with the world." He had once given the poet thirty days for jumping his board bill and the dreamer forgot it. He is put up to asking the judge to back him financially. That is how the boy gets into the house when June is giving one of her lavish parties. The judge remembers what the poet forgot, but the girl rescues him to recite for her guests. She takes his word about his greatness. Her guardian has rebuked her for spendthriftiness; now she will go into business by backing the great writer and make another million in royalties. He is so rich and so generous that he steps right over the judge's traps to show him up.

A thoroughly amusing love story develops in which the poet is semi-consciously master of the situation every time. It is one of the most pleasing pictures I've seen in a long time.

"THE KEYS OF THE RIGHTEOUS."

Paramount Subject Features Enid Bennett in Remarkable Story of Suppressed Love and Regeneration.

Reviewed by Robert C. McElravy.

THIS five-reel offering has many unusual qualities, chief of which are excellent character work, a deep emotional strength and a consistent story which leads up to an extremely effective climax.

Enid Bennett, who is cast in the role of a girl of the woods, gives a remarkable study of repression, which later passes away under the dawning of love and affection for her worthless father. She first appears living in a cabin with her sick mother and tyrannical old grandfather, Peter Manning. George Nichols portrays the latter role, bringing out the intense religious bigotry of the old man, whose life was soured by the girl's father.

As the story opens, a young man named Tom Gale appears. He takes an immediate liking to the girl, Mary, but she knows nothing of true affection and at first repulses him. Later her drunken father appears and her dying mother makes the girl promise to love and protect him. She undertakes this task, which soon leads her to Ore City, where her father goes for more liquor.

The court scene, in which the girl and her father are on trial, after a wine room raid, is remarkably staged. It succeeds in bringing real feeling into situations that have frequently been handled with indifferent skill. The number, as a whole, is exceptional.

The story was written by C. Gardner Sullivan and directed by Jerome Storm. Others in the cast are Josef Swickard, Lydia Knott and Melbourne MacDowell.

O. HENRY SUBJECTS.

General Film Company Releases Two Numbers, Each of Which Is Clever Combination of Plot and Humor.

Reviewed by Robert C. McElravy.

"Compliments of the Season."

A SIMPLE situation, such as O. Henry liked best, with the action centering about a little girl, a rag doll, a dog and a hobo. The doll is stolen from the child by the dog and recovered by the hobo. That is all there is to the main situation, but around it has been constructed some of the rarest possible sentiment. The child, whose parents are wealthy, pines for the rag doll. Numerous doctors are called in, but cannot remedy her heart ache. A big reward is offered for the doll and when the hobo brings it another turn in the story crops up, for "Fuzzy" has a history and was once a suitor to the child's mother.

The number is handled with delicacy and skill. It makes an interesting addition to the series.

"The Thing's the Play."

This subject is from one of O. Henry's most ingenious stories. It is perhaps not quite so strong in film form as it was originally, but is nevertheless entertaining. It begins with a wedding, following which the groom and best man quarrel. Ten years later both appear, the groom having lost his memory. He is now a famous musician and once more falls in love with his wife. Neither recognizes the other until certain events transpire, which are unfolded in an amusing and satisfying manner. The subtitles carry considerable of the burlesque diction of the original story.

"CARMEN OF THE KLONDIKE."

Selexart Pictures, Inc., Presents a Gripping Seven-Reel Story of the Alaskan Goldfields.

Reviewed by Robert C. McElravy.

THERE is a dash and an engrossing quality to this tale of the Klondike that carries the interest through the entire seven reels without flagging. It probably does not differ greatly in plot from other stories of this region, but there is an excellent combination of continuous interest and delightful character portrayal which gives the subject strong appeal.

Clara Williams is cast in the name part, a role to which she lends unusual animation. Her dancing scenes at the "Golden Palace" in Prospect City are without doubt exceptional. Herschell Mayall as "Silk" McDonald, a brutal adventurer and gambler, is strong in his role, and Edward Coxen contributes some interesting work as the hero. The latter's make-up, indicating the varying changes in his health and fortunes, is particularly commendable.

Character work of the best type is continually in evidence in this offering. There are some good comedy flashes in the first scenes on shipboard, where the girl, Dorothy Harlan, afterward known as "Carmen," is shown on her way to join her lover in Prospect City. She meets "Silk"

McDonald on the boat and he immediately lays plans to win the girl. On the arrival of the vessel he plots with a woman friend and the latter drugs the hero and poses as "his woman." At first the scheme is a success and Dorothy takes up a career as a dancer, but later events bring the girl back to her rightful lover. There are several situations in this that may be deservedly called big scenes, notably the poker game, the stampede to the new gold fields and the fight in the rain storm. The latter is slightly prolonged, owing to its primitive brutality, and might be cut somewhat.

Monte M. Katterjohn wrote the story and continuity and the direction was in charge of Reginald Barker.

"THE TURN OF A CARD."

J. Warren Kerrigan Featured by Paralta Plays, Inc., in Excellent Production in Seven Reels, by Frederick Chapin.

Reviewed by Robert C. McElravy.

THE events which transpire in "The Turn of a Card" make a highly entertaining subject of the pleasant type. It has moments that are decidedly dramatic and yet the predominating note is one of enjoyable comedy. It is thoroughly workmanlike in construction and worth all of its seven reels.

J. Warren Kerrigan plays the hero. Mr. Kerrigan has had a fine schooling in screen work and seems born to such a role as the one he portrays here, that of Jimmy Montgomery Farrell. In this he appears as a young man who strikes oil in California, risks his gains against the gambler's luck of "Ace High" Burdette and wins the latter's Long Island home. Jimmy comes East to look the place over after the supposed suicide of Burdette. He finds the latter's daughter in charge. The girl mistakes Jummy for her new chauffeur, a part which the hero proceeds to carry out in a humorous way. It would be hard to devise better light comedy scenes than the ones in which the girl finds herself falling in love with the supposed chauffeur. The story moves on to a pleasing conclusion, in which Jimmy is charged with having tricked the girl's father out of the property. He offers to return his holdings to the girl, but the father appears unexpectedly and absolves Jimmy of all trickery and the love affair continues.

David M. Hartford gives a finished impersonation of "Ace High" Burdette, and Lois Wilson is delightfully attractive as the girl. Numerous minor characterizations are pleasing. Thomas J. Geraghty adapted the story for the screen and Oscar Apfel had charge of the direction.

"MORGAN'S RAIDERS."

Five-Reel Bluebird Production Features Violet Mersereau in Entertaining Story of Civil War Period.

Reviewed by Robert C. McElravy.

VIOLET MERSEREAU gives an interesting variation of her familiar role of the girl of the woods in this number. She is the daughter of a Kentucky mountaineer at outs with their more civilized relatives, and while her real name is Betsey Dawley, she is more commonly known as "The Wildcat." The cognomen fits her quite well, particularly in the scene where she suddenly drops from a tree and frightens a picnic party of her proud kin almost to death.

The story itself, written and directed by Bess Meredyth and Wilfred Lucas, contains much that is familiar to Civil War fiction so far as the main situations are concerned. But there are many amusing and some exciting special developments. The atmosphere surrounding the mountain regions where Colonel Morgan recruited his men, among whom is Betsey's father, is very well suggested. The girl, an ardent patriot of the confederacy and a good hater of what she terms the "damn Yankees," attends a midnight meeting of the raiders in boy's clothes. Desirous of doing something to aid the cause she rides away with a young dispatch bearer. When the latter is shot Betsey rides through the lines bearing the message to its destination. The scenes attending this feat are nicely pictured and full of action.

The later developments, in which Betsey aids her father to escape from captivity and then is herself saved from danger by the Union officer with whom she falls in love are of a less thrilling character, but still pleasing.

Barbara Gilroy, Edward Burns and Frank Holland are in the supporting cast.

"VENGEANCE—AND THE WOMAN."

Vitagraph Serial Keeps Up Its Thrilling Career—Nine Episodes Released.

Reviewed by Edward Weitzel.

THE last five episodes of the Vitagraph serial, "Vengeance—and the Woman," find Black Jack, Red Johnson and Comanche Pete still making life a constant battle against sudden death and distruction for Henry Blake and his wife. The titles of these numbers will indicate something of the nature of the dangers they encounter in each episode. No. 5, "The Plunge of Destruction"; No. 6, "The Lure of Hate"; No. 7, "The Wolf Trap"; No. 8, "The Mountain of Devastation"; No. 9, "Buried Alive."

William Duncan continues to risk his neck in the leading role and to direct the efforts of the other actors to shorten their lives with the same skill he showed in the former serial of the untamed West, and is also remarkably successful in finding striking locations and in keeping everything and everybody on the jump. The physical endurance of Carol Holloway is only equalled by her nerve and daring.

"THE KNIFE."

Alice Brady Featured in Five-Part Screen Version of Eugene Walter's Unpleasant but Powerful Stage Play.

Review by Edward Weitzel.

IN "DAMAGED GOODS" the subject treated as propaganda is used in "The Knife" as the foundation of an unpleasant but powerful drama. Written for the stage by Eugene Walter, it has been turned into a screen play by Charles Maigne for Select Pictures and was directed by Robert G. Vignola. Alice Brady is featured as the heroine of the story, and does the best work of her screen experience. Regarded merely from an artistic standpoint, the first four parts constitute drama of an unusually gripping and skillfully devised nature. The last part has not only a decided drop in sustained interest but is badly constructed. The spectator is asked to believe that a young girl who has been drugged and outraged and who has no recollection of the affair would be allowed to run the chance of meeting the man who was responsible for the crime, in the office of her fiance, a celebrated physician, who knows that such an encounter may bring about the very thing he is trying to prevent.

Condensed into a few lines, the plot of "The Knife" tells of a physician who has made some remarkable discoveries in the treatment of general diseases. His affianced wife is trapped by two fake fortune tellers, a man and a woman, drugged and given over to one of the patrons of the place. The doctor learns where she is, rescues her with the aid of some friends, and then proceeds to punish the two who are responsible for the crime in a novel manner. The pair are kidnapped and taken to a hospital. There they are inoculated with the germs of syphilis. The doctor then administers his treatment, knowing that it will either kill or cure. The woman dies in the cause of science, but the man lives, and the physician has the satisfaction of learning that he has discovered a great boon to humanity. The girl meets the fortune teller when he is wheeled into the doctor's office at the hospital, and her terrible experience is brought back to her mind. She refuses at first to become the doctor's wife, but he wins her over at the finish.

From the time the girl enters the house of the fortune tellers until her rescue, "The Knife" is a remarkable example of tense and clean-cut drama. No space is wasted. When the doctor and his friends are ready to leave the house with the two trembling wretches and their victim, the director has ended the scene right there and has not shown the manner in which the three are removed from the place, carried down the steps and taken away.

The acting of Alice Brady's support is in keeping with the play's demands and the star's brilliant example. Frank Morgan as Doctor Manning, Crauford Kent as Billy Meredith, Helen Lackaye as Louise Meredith, Paul Doucet as Jimmy Bristol, Alice Hollister as Stella Hill, Edwards Davies as the District Attorney, Johnnie Walker as Hampton Gray and Frank Evans as Detective Ellis are all admirable. The photographer was H. L. Physioc.

"The Knife" is for the mature mind. In booking it in family moving picture theaters exhibitors will do well to consider carefully their class of patrons.

"UNDER SUSPICION."

Francis X. Bushman and Beverly Bayne Featured in a Society-Crook Drama.

Reviewed by C. S. Sewell.

ADAPTED from Hugh Weir's story, "The Woolworth Diamonds," the Metro five-reel feature released February 4, "Under Suspicion," is hardly up to the standard of the recent productions in which Francis X. Bushman and Beverly Bayne have appeared. It is a crook-newspaper-society drama.

Virginia Blake covers a society musicale for the Sentinal, and meets Gerry Simpson, a rich idler, who poses as a reporter. The jewels of the hostess are stolen, and Virginia obtains the only clew, a button torn from the burglar's coat by a pet monkey. Gerry falls violently in love with Virginia and gets a job on the Sentinal to make his bluff good. Everything is proceeding favorably when Virginia finds that the button is from Gerry's coat, and concludes he is guilty. She goes to Gerry's apartment for additional evidence. In the meantime another jewel robbery occurs, and on the return of Gerry's valet it develops that he, and not Gerry, is the thief, so everything ends happily.

Bushman as Gerry Simpson, and Beverly Bayne as Virginia Blake, the reporter, are congenially cast, and fill the requirements of their respective roles. Hugh Jeffey is satisfactory as the valet. The remaining members of the cast are hardly up to the Metro standard. The production was directed by William S. Davis, and while the settings are adequate, some of the scenes are not altogether convincing. A. S. Le Vino is responsible for the adaptation, and Rudolph C. Bergquist for the photography, which is excellent.

Comments

General Film Company.

THE THING'S THE PLAY, (General Film).—A two-reel O. Henry number based on the story of the woman whose husband twice falls in love with her. Ten years' absence and loss of memory intervene between the two affairs. The best man at the first wedding also complicates the situation, he also being in love with the wife. This is hardly as strong as the original story, but makes an entertaining subject. Mildred Manning, Jack Crosby and Rex Burnett are in the cast.

COMPLIMENTS OF THE SEASON (General Film).—A charming little story,

based on one of O. Henry's tales. It concerns a rag doll, a mischievous dog which steals the same, a grief-stricken child, and a hobo, who recovers the doll. The hobo, known as "Fuzzy," has a history, having at one time been a suitor of the child's mother. The offering, which is in two reels, contains fine sentiment and much good humor. Herbert Prior, Betty Blythe and Aida Horton are in the cast.

Bluebird Photoplays, Inc.

MORGAN'S RAIDERS (Bluebird).—A five-reel story of the Civil War period, written and directed by Bass Meredyth and Wilfred Lucas. Violet Mesereau plays the part of a mountain girl, the daughter of one of Colonel Morgan's men, who rides through the Union lines carrying a secret dispatch. This is good in atmosphere and tells an entertaining narrative. Reviewed at length elsewhere.

Famous Players-Lasky Corporation.

THE SONG OF SONGS (Artcraft, Feb. 11).—Elsie Ferguson plays the leading role in Sheldon's sensational plot that startled Broadway. This player takes much of the risque portion out of the action and pictures the downfall of a weak and passionless girl from innocence to the muck. For a longer notice see elsewhere in this issue.

ADAM AND SOME EVES (Klever Komedy, Feb. 11).—A rather amusing little skit in one reel, featuring Victor Moore and a bevy of girls. The hero is an aviator who lands unexpectedly in a town known as "Feminineville," where he is placed under arrest and prosecuted. There is a chase scene which is quite entertaining, though not particularly novel.

"KEYS OF THE RIGHTEOUS" (Paramount, Feb. 18).—A very finished and artistic five-reel offering with a strong climax, which features Enid Bennett. She plays the part of a woods girl, whose father is a drunkard and whose grandfather is a tyrant. A young man appears, with whom she falls in love, but the regeneration of her father is the leading motive of this superior subject. Reviewed at length elsewhere.

THE GUILTY MAN (Paramount).—Picture made from the A. H. Woods stage success. Acting is excellent and players carry the exciting situation with sincerity and ease. Direction is weak, but not weak enough to spoil the value of the offering. Stage work is good. For a longer notice see elsewhere in this issue.

Foursquare Pictures, Inc.

THE CAST-OFF (Foursquare).—This six-part picture was made by Thomas H. Ince and features Bessie Barriscale. The story was written by C. Gardner Sullivan. It tells of an actress who plans a revenge on a man and gives it up for the sake of his little son. The picture is interesting. A longer review is printed on another page of this issue.

Fox Film Corporation.

THE HEART OF ROMANCE (Feb. 3).—Love story-comedy and one of the most pleasing pictures this reviewer has seen in a long time. Youth captured its own dreams and wise and kindly age looking on with amusement are the basis of it. It is rich in human things and is delightfully acted. June Caprice and Bernard Thornton have the leads.

JACK SPURLOCK, PRODIGAL (Feb. 10).—A George Walsh picture written by George Horace Lorimer. It is one of the laughter compelling kind and will be a winner or this reviewer misses his guess. The length is six reels and as most of it is true comedy it is an unusual picture. Dan Mason plays Spurlock Senior and adds much by his experience in comedy work. It can be boosted as a specially funny offering.

General Enterprises, Inc.

THE CRUCIBLE OF LIFE (General Enterprises, Inc.).—A seven-reel number, dealing with social life and the great war. It follows the fortunes of a poor girl who marries unhappily and becomes a governess in a Long Island home. She is suspected of theft and later joins the Red Cross, which takes her to France. Her lover follows and wins honors on the battlefield. The story moves slowly at first, but later contains numerous patriotic incidents of an inspiring sort. Grace D'Armond, Frank O'Connor and Jack Sherill are in the cast. Reviewed at length in last week's issue.

Greater Vitagraph, Inc.

THE WOMAN BETWEEN FRIENDS (Vitagraph, Feb. 11).—A five-part screen version of a story by Robert W. Chambers, this photoplay is an excellent piece of romance and is well acted by Alice Joyce, Marc McDermott and the entire cast. It is given a longer review on another page of this issue.

Metro Pictures Corporation.

THE BRIGHT LIGHTS DIMMED (Drew, Feb. 11).—A comedy in which Sidney Drew plays the principal role. This picture in which is staged a remarkably realistic drunk is reviewed elsewhere, and will be found very entertaining. It is based on the idea that on Broadway "out of sight" means "out of mind."

Mutual Film Corporation.

JILTED JANET (American, Feb. 11).—This is an enjoyable comedy drama in which the honors are shared by Margarita Fischer and Jack Mower. The story is novel and should hold spectators well. An extended review apears on another page, this issue.

JERRY'S STAR BOUT (Cub, July 19).—One of the Jerry comedies in which Jerry happens in at a demonstration given by a prize fighter. Jerry chosen as the heavyweight's opponent arms himself with some ammonia by means of which he wins the day. Only moderately entertaining.

Paralta Plays, Inc.

THE TURN OF A CARD (Paralta Plays, Inc.).—An excellent seven-reel production, from a story by Frederick Chapin. The narrative begins in the oil regions of California and moves East to an estate on Long Island. This has some good dramatic moments, but the prevailing note is one of high class comedy. It makes an unusually attractive subject. Reviewed at length elsewhere.

Pathe Exchange, Inc.

THE PRICE OF FOLLY (Pathe, Feb. 10).—This is a two-reel subject, with quite a strong story interest in spite of some crudities of development. It centers about a girl reared in the wilds by her father, in perfect innocence of the evils of life. An unscrupulous young man comes and lures her to the city. The father follows and shoots the young man, and the reel closes with the father a prisoner of the law. Ruth Roland, Frank Mayo and Daniel Gilfether play the leading parts. The number deals with familiar plot material, but has considerable strength.

THE EYES IN THE WALL (Pathe, Feb. 10).—Episode No. 12 of "The Hidden Hand."—This number opens with a series of scenes in which Dr. Scarley throws Doris over the bannister of a high stairway. Jack catches her below. Further excitement follows, when an attempt is made by the Hidden Hand and his men to recover the locket. Later Vera pretends to be ill and lures Doris into fresh peril. The subject is a typical one of the melodramatic sort.

ALONG THE RIVIERA (Pathe, Feb. 17).—A fine half-reel scenic, in tints, showing the picturesque coast line of the Mediterranean Sea, from Nice to Spezia. Beautiful architecture, orange and lemon groves, and a splendid environment for the towns and hamlets make this very attractive.

WATCHING FLOWERS BLOOM (Pathe, Feb. 17).—On same reel with above. This is also an attractive tinted subject, picturing as it does the actual blossoming of campanula, larkspur, petunias and other flowers. This is speeded up 15,000 times faster than the actual opening of the flowers.

THE INNER VOICE (Pathe, Feb. 17).—A five-reel Russian Art Film production, featuring that splendid dramatic actor, Ivan Mozukin. The subject is tragic in its development, picturing the career of a young university student in Moscow, who refuses to listen to his conscience. He embezzles funds, ruins his sweetheart and becomes an unscrupulous politician, finally dying of a broken heart, brought on by remorse. The subject is very strong in presentation. Reviewed at length elsewhere.

W. H. Productions.

THE BARGAIN (W. H. Productions).—A six-part William S. Hart picture, this is one of the most effective of his earlier photoplays. It was reviewed on page 1001 of last week's issue.

Select Pictures Corporation.

THE MARIONETTES (Select).—Clara Kimball Young is the star of this five-part screen version of Pierre Wolff's stage play of the same name. The story deals with French social life and is well produced. It was reviewed on page 1004 of last week's issue.

THE KNIFE (Select).—Alice Brady is starred in this five-part screen version of Eugene Walter's sensational drama. The subject is unpleasant but of great dramatic power. A longer review is printed on another page of this issue.

State Right Distributors, Inc.

CARMEN OF THE KLONDIKE (Selexart Pictures, Inc).—An exceptional seven-reel production, by Monte M. Katterjohn, telling a fascinating story of the Klondike gold fields. Excellent character work is in evidence throughout and there are some big situations that are unusual. The cast is headed by Clara Williams, Herschell Mayall and Edward Coxen. Reviewed at length elsewhere.

Triangle Film Corporation.

THE CAPTAIN OF HIS SOUL (Triangle), Feb. 10.—Walt Whitman and Claire McDowell are the leading actors in this five-part photoplay which has a mysterious murder for its worn motive. It was reviewed on page 1004 of last week's issue.

REAL FOLKS (Feb. 10).—This is the $1,000 prize picture written by Mrs. Kate Coraley. It is full of kindly humor and is well played by a cast headed by J. Barney Sherry and Fritzi Ridgeway. A review was printed on page 1004 of last week's issue.

FROM TWO TO SIX (Triangle, Feb. 17).—One of Arthur Stringer's novels furnished the plot of this five-part picture. It is an up-to-date spy story, and Winifred Allen plays the leading part with skill. The production was supervised by Allan Dawn. A longer review is printed on another page of this issue.

KEITH OF THE BORDER (Triangle, Feb. 17).—This is a corking good drama. Roy Stewart is the star and does one of the best pieces of work of his screen career. The story was written by Randall Parrish and moves along with the steady pace of a thoroughbred. It is given a longer review on another page of this issue.

Universal Film Manufacturing Co.

CURRENT EVENTS NO. 37 (Universal), Jan. 26.—Effects of "fuelless" Monday on Eastern industries, a wreck in the White mountains, views of the Serbian war mission, an aviator's adventures and numerous other entertaining subjects are pictured in this number.

ANIMATED WEEKLY NO. 9 (Universal), Jan. 30.—A diversified number containing iceboating on the Hudson river, gathering balsam needles for the Red Cross, seizure of illegal liquor in North Carolina, sacrifice of wooded estates in Great Britain, and many other features.

A DEVIL WITH THE WIMMIN (Nestor), Feb. 11.—Max Asher reappears in this number, after a long absence from the Universal program. He plays the part of a flirtatious male, who gets in bad with a married man and his wife. The comedy, written by Craig Hutchinson, is only a fair one, the most amusing scenes being toward the last. The action is of the knockabout type.

NEW LOVE FOR OLD (Universal), Feb. 11.—A five-reel feature, written by Waldermar Young and produced by Elsie Jane Wilson. Ella Hall, Emory Johnson and Gretchen Lederer play the leading roles. The story concerns a young man who falls in love with a woman older than himself, who throws him over; he subsequently falls in love with a mountain girl who proves to be the first woman's sister. Bright photographic effects and excellent character touches are frequent in this. Reviewed at length on page 1002 of last week's issue.

THE BULLSEYE (Universal Special), Feb. 13.—"The Fearless One," episode No. 2. This brisk Western serial moves along with increasing interest. Cody, the foreman, played by Eddie Polo, is taken forcibly from a passenger train by Sweeney's gang of sheepmen, while bringing Cora Clayton home. He makes a sensational escape after fighting the entire gang hand-to-hand. He leaps from a cliff to a tall tree, which bends to the ground. This feat is a remarkable one. Later both he and Cora are made captives by the gang, after Mr. Clayton has been shot. The suspense is well maintained.

PEARLS AND GIRLS (L-KO), Feb. 13.—A two-reel comic, featuring Hughie Mack, Eva Novak and others. This is a knockabout number, with no special plot interest, but containing a number of funny moments. Hughie plays the part of an office boy, in love with his employer's daughter. A stolen necklace, a masquerade ball and chase scenes at the close are part of the ingredients. A fairly strong comic.

THE RAIN OF FIRE (Universal Special), Feb. 13.—Episode No. 12 of "The Mystery Ship." In this instalment the observer is treated to a closer inspection of the Man of Mystery and his headquarters on the mountain top. The spies learn of his location there and try to shoot him, but he dodges bullets and renders his ship invisible at will. He also showers them with a rain of electric sparks. The number has a weird touch and is very interesting. It closes with a plan for Gaston's friend Jack to join the spies as a ruse for learning their secrets.

ANIMATED WEEKLY, No. 10 (Universal, Feb. 4).—A fifth avenue military parade heads this interesting collection of news subjects, which also includes Boy Scout activities, aviation instructions, a railroad wreck in Illinois, fuel troubles, scenes on the Italian front and Hy Mayer cartoons.

PAINTED LIPS (Universal Special, Feb. 4).—A five reel subject, written by Charles Kenyon, author of "Kindling." It presents a problem story, that of a girl who was innocent of wrong, but became entangled with a fast woman. One man plans to marry her off to his enemy, for purposes of revenge, but later, when he learns her innocence, falls in love with her himself. This is splendidly presented and makes altogether an unusual subject. Louise Lovely appears in the leading role. Reviewed at length in last week's issue.

BEACHES AND PEACHES (L. K. O., Feb. 20).—A two-reel knockabout comic, featuring Dave Morris and Gladys Varden. Dave plays a henpecked husband, who becomes entangled with a lady at the beach. Complications with the latter's husband and his own wife follow. Some of the business in this is quite amusing, but as a whole it is an offering of only average strength.

DESPERATE ODDS (Universal Special, Feb. 23).—Episode No. 3 of "The Bullseye." This instalment is crowded with swift, sensational episodes, including hand-to-hand battles, gun fighting and exciting riding scenes. There is almost too much action to keep a well-sustained dramatic effect, but the number contains much that is genuinely thrilling and there is no doubt of its holding power.

THE MYSTERY SHIP (No. 13, Universal Special, Feb. 23).—This number is full of incidents of an exciting nature, which bring the man of mystery into further action. The chief scenes are in Chinatown, where the phantom comes to the rescue of Betty, Jack and Gaston, when their lives are in immediate peril. The number closes with Ben Wilson, who plays Gaston, making a swing between roof tops on a rope attached to a high pole.

World Pictures.

BROKEN TIRES (World), Feb. 18.—June Elvidge, Montague Love and Arthur Ashley are all featured in this five-part photoplay. It is strongly melodramatic, and is given a longer review in last week's issue.

WHIMS OF SOCIETY (World, Feb. 11).—Ethel Clayton heads the cast of this five-part picture, which contrasts the social world with the workers and has a melodramatic ending. The interest is well sustained all through. A longer review is printed on another page of this issue.

Advertising Aids for Busy Managers

COMPILED BY THE MOVING PICTURE WORLD'S STAFF

IN THIS ISSUE.

The Bargain (W. H. Productions).
Broken Ties (World).
From Two to Six (Triangle).
The Grain of Dust (Crest).
Hands Down (Bluebird).
Hidden Pearls (Paramount).
Jilted Janet (Mutual).
Keith of the Border (Triangle).
The Keys of the Righteous (Paramount).
Loaded Dice (Pathe).
The Lust of the Ages (Crest).
The Natural Law (France Films).
New Love for Old (Universal).
Painted Lips (Universal).
Weaver of Dreams (Metro).

BROKEN TIES.

William A. Brady Presents June Elvidge, Montagu Love and Arthur Ashley in Woodbridge Clapp's Ingeniously Intricate Story.

Cast.

Marcia Fleming.....June Elvidge
John Fleming.....Montagu Love
Arnold Curtis.....Arthur Ashley
Corinne La Force.....Pinna Nesbit
Mrs. Fleming.....Kate Lester
Henry Hasbrook.....Alec B. Francis
Mr. La Force.....Arthur Matthews
Mammy Liza.....Frances Miller

Directed by Arthur Ashley.

The Story: Retained to defend a personal friend upon a murder charge a brilliant lawyer finds he can save him only at the cost of his own wife's fair name, and the possible convicition of his own mother. Arnold Curtis is engaged to his uncle's ward, Corinne, but the uncle refuses his consent, knowing that the girl has black blood in her veins. Corinne kills him, but suspicion falls upon the nephew, who really had been dining with the lawyer's wife at a road house while her mother-in-law has sought her at Arnold's apartments, and finds, instead, the dead body of the uncle, coming under suspicion. Arnold confesses to save the woman, and this leads to the confession from the real culprit.

For the Program: Tangled threads lead to broken ties.

Shall a lawyer protect a client above his home?

Advertising Phrases: Lawyer must implicate own mother to free client of murder charge.

Taint of blood casts shadow over many lives.

Feature These Players: June Elvidge as Marcia.

Montagu Love as her husband.

Arthur Ashley as Arnold.

Stunt Suggestions: The ingenious complications of the story warrant an extra effort to get space for reading notices in the newspapers, and the problem presented might even lead to an editorial discussion on the duties of attorneys. Interest the Bar Association if you have one, or work more directly to local lawyers. Get the furnishing stores to display ties in the window with, "'Broken Ties' may be found at the (house and date), but for ties that last come in and look over our stock." Use stills to heighten interest. For other window work use, "Should a lawyer ruin his wife to save a client? See 'Broken Ties' at (house and date)." Or borrow some state reports from a lawyer friend and display with, "No case in these books is half as strange as that presented in 'Broken Ties' at (house and date)."

Advertising Aids: Two styles each one and three-sheets. One six-sheet. Free advance poster. Cuts and mats. Lobby displays 8x10, 11x14 and 22x28. Two-color heralds. Slides. Press sheet.

Released February 18.

FROM TWO TO SIX.

Triangle Presents Winifred Allen in a Story of German Spies and American Sweethearts, from the Story by Arthur Stringer.

Cast.

Alice Stevens.....Winifred Allen
Howard Skeele.....Earle Fox
John Stevens.....Forrest Robinson
Baron Kuno von Wiederholtz, Robert Fischer
Madame Elsa.....Margaret Greene
Richard Skeele.....Clarence Handyside
George Worthe.....Charles B. Wells
French Maid.....Madeline Marshall
House Detective.....Riley Hatch

Directed by Thomas F. Tracey.

The Story: The Baron von Wiederholtz, head of a coterie of German spies, seeks the plans of an anti-submarine device invented by John Stevens. One of his agents succeeds in obtaining the plans. Alice Stevens gives pursuit, and comes to the hotel where the baron is stopping. Meantime a pair of plotting parents are trying to force their children into marriage, but Howard Skeele has no idea of doing as his father says, and he doesn't. Instead he helps Alice get the plans, and then he marries Alice.

For the Program: German intrigue and Cupid's capers.

Love laughed at locks and smiled on fire escapes.

Advertising Phrases: German spy knocked out with cake of soap.

German spies and spicy romance.

Feature These Players: Winifred Allen as Alice.

Earle Fox as Howard.

Stunt Suggestions: For window work display a towel and a used cake of soap with a card, "To capture a German spy,

wrap the soap in the towel and hit him on the head. See how it's done in 'From Two to Six' at (house and date)." For drug, drygoods and grocery stores a line can be added to the effect that the particular brand of soap forming the rest of the window display was the sort used. If not against the city ordinances chalk in large figures "226" on the sidewalks all over town. Do this for a couple of days before the showing, and keep up until the playing date. Then hook up with the same figures in the lobby over the display frames the day of showing.

Advertising Aids: Two styles one-sheets. One each three and six-sheets. Heralds in rotogravure. Slides. Lobby displays 11x14 (in sepia and colored) and 22x28. Press sheets. Electros and mats.

Released February 17.

THE BARGAIN.

W. H. Productions Presents William S. Hart as the Two-Gun Man in a Story of Gratitude That Ripens Into Love.

Cast Not Stated.

The Story: Sent to prison for another's crime, Jim Stokes becomes hardened and turns to a life of crime as the natural way. But he is wounded, and finds aid in the shack of Phil Brent, whose daughter, Nell, nurses Jim back to health. Jim determines to return the proceeds of his stage robbery and go straight, but before he can do so the sheriff hunts him down and arrests him. Waiting for the stage, the sheriff tries his luck at cards, and loses not only his own funds, but the money Jim stole. Jim bargains to hold up the outfit and get back the money if the sheriff will give him a chance to get over the border. The bargain is kept, and Jim starts a new life.

For the Program: A regular Hart-interest story.

When two wrongs made one right.

Advertising Phrases: A typical Hart story with a typical Ince cast.

Proved more honest than the sheriff.

Feature These Players: Hart as the two-gun man.

Clara Williams as Nell.

Stunt Suggestions: The box office suggestion from the plan book will be a strong lobby attractor. You might also work the same scheme with the doorman. For street work parade a two-gun man with a sign on his back, "I am Bill Hart, the two-gun man. See me in 'The Bargain' at (house and date)." Use a mask to do away with make-up.

Advertising Aids: Two designs each in one, three and six-sheets. One 24-sheet. Heralds. Two slides. Newspaper advertisements one to three columns wide. Portrait cuts. Lobby displays 8x10 and 11x14. One 22x28 portrait.

State rights.

THE GRAIN OF DUST.

The Crest Pictures Corporation Presents Lillian Walker in an All-Star Production of David Graham Phillips' Powerful Novel.

Cast.

Dorothy.....Lillian Walker
Frederick Norman.....Ramsey Wallace
James Galloway.....Ralph Delmore
William Tetlow.....James O'Neil
Josephine Burroughs.....Edith Day
John Hallowell.....Richard Wangerman

Directed by Harry Revier.

The Story: Dorothy Hallowell, daughter of a visionary chemist, obtains employment in the offices of a firm of Wall street lawyers. The junior partner is a self-centered man whose dominant traits have made him a power in the Street. But he feels the charm of Dorothy's innocence, and lays careful siege to her favors. A jealous clerk betrays him to the family of his fiancee, and they come to remonstrate just in time to save Dorothy from Norman's advances. But he follows her home, and even the presence of her dead father is no bar to his demands, but she repulses him, and drink claims the man who put ambition before honest love.

For the Program: A famous novel unfolded upon the screen.

A grain of dust may clog the mechanism of the universe.

Advertising Phrases: Placed ambition before love, and love destroyed ambition.

The grain of dust may become the boulder in the pathway of success.

Feature These Players: Lillian Walker ("Dimples") as Dorothy.

Ramsey Wallace as Norton.

Ralph Delmore as Galloway.

Stunt Suggestions: Glue a single grain of sand to a card with a magnifying glass adjusted above it, and letter the card, "This is only a grain of dust, but it might change the history of a nation. See Lillian Walker in a screen version of David Graham Phillips' 'A Grain of Dust' (house and date)." A micrometer might be used instead of the above with, "This will measure in thousandths of an inch, yet it can barely measure a grain of dust that might change the history of a nation, etc." A jewelry store might explain that a grain of dust will ruin a hundred dollar watch, and suggest repair work. Offer a prize for the most complete list of historic grains of dust as; "For want of a horseshoe a kingdom was lost." For a lobby card do your lettering in glue, and pounce on fine sand.

Advertising Aids: Three designs in one-sheets, two designs in three-sheets, one each six and 24-sheets. Heralds. Two slides. Lobby displays 8x10 and 11x14. Advertising and news cuts. Campaign book. Press sheet.

State rights.

HANDS DOWN.

Bluebird Presents Monroe Salisbury in E. J. Clawson's Story of a Gambler in Hearts and Cards, With Ruth Clifford and Rupert Julian.

Cast.

Stuyvesant.....W. H. Bainbridge
Hilda.....Ruth Clifford
Tom Flynn.....Rupert Julian
Dago Sam.....Monroe Salisbury
Marina.....Reta Pickering
Jack Dedlow.....Al Filson

Directed by Rupert Julian.

The Story: Only one man in the community believed in Dago Sam, and that was Tom Flynn. When Sam saw old man Stuyvesant shot and learned that his daughter, Hilda, was Tom Flynn's girl, he determined to protect her for the sake of the man who believed in him. But Hilda had no faith in him, and Marina, his own sweetheart, mistrusted him. Then Tom Flynn got the wrong idea, and Sam decided that he might as well have the game as the name. Hilda took faith in him, and it made a real man of Sam at last.

For the Program: The dog who was given a bad name, but escaped hanging.

Woman's faith proves salvation of card-sharper.

Advertising Phrases: Good Samaritan is misunderstood by all.

Hands down brought Dago Sam's head up.

Feature These Players: Monroe Salisbury as Dago Sam.

Ruth Clifford as Hilda.

Rupert Julian as Tom.

Stunt Suggestions: For a window attractor paste up a good poker hand on a card and a "hand" of five paper hearts. Letter below, "Dago Sam was a gambler in both hearts and cards, and he always had an ace up his sleeve in either game. But when Hilda trusted him it was 'Hands Down' for him, and it made a man of him. A Bluebird for enjoyment. (House and date.)" For a lobby banner cut out nine large "fists," and letter these with the title, using as a banner. If you can, make smaller fists to go at the top of the lobby display frames for this title.

Advertising Aids: One style each one, three and six-sheets. Stock one-sheet of star. Colored and black and white lobby displays. Slide. Player cuts in three sizes. Scene cuts one and two columns wide. Heralds. Press sheet.

Released February 11.

HIDDEN PEARLS.

Paramount Presents Sessue Hayakawa as the Hereditary King of a South Sea Island in an Original Story by Beulah Marie Dix.

Cast.

Tom Garvin.....Sessue Hayakawa
Tahona.....Margaret Loomis
John Garvin.....Theodore Roberts
Kore Leon.....James Cruze
Teariki.....Noah Berry
Capt. Todd.....Clarence Celdert
Enid Benton.....Florence Vidor
Robert Garvin.....Jack Holt
Senator Benton.....Gustav Seyffertitz

The Story: Though the son of a South Sea island princess and an American trader, Tom Garvin feels himself to be wholly American, for he was raised and educated in the United States, and has never visited the island of which he is the hereditary king. But love for an American girl brings him to realize his poverty, and his uncle tells him of the secret treasure of pearls the island holds. He goes to assert his rights, but is caught trying to escape with the treasure, and is released by a native girl who loves him. He returns to the States, but the call of his own is too strong upon him, and he goes back to rule his people.

For the Program: Sessue Hayakawa in a new type of character.

Island king feels the call of his own people.

Advertising Phrases: Monstrous pearls prove kingly treasure.

Sessue Hayakawa adopts another nationality.

Feature These Players: Sessue Hayakawa as the king.

Theodore Roberts as his uncle.

Margaret Loomis as the native girl.

Stunt Suggestions: Get the local jewelers to collaborate with you in a display of pearls, either loose or mounted with a card. "These pearls are of unusual value, but they cannot compare with the secret treasure of the Hidden Pearls in Sessue Hayakawa's new play at (house and date)." A somewhat similar stunt can be worked with novelty stores on imitation pearls. Even the ten-cent stores can be worked in on this. Rubber stamp ten white marbles with any identifying stamp or merely write your initials. Announce that you will hide ten "pearls" in the vicinity of your house, each pearl good for two tickets. Work this with the newspaper and you can equal the Raffles stunt for interest. Do the work late the night before and use such hiding places as on top of a low sign, the corner of a doorway and the like.

Advertising Aids: Two styles each, one, three and six-sheets. Rotogravure. Lobby displays, 8x10, 11x14 and 22x28. Ten cuts each of star and production, one to three columns wide. Slides. Advertising layout mats. Press book.

Released Feb. 18.

JILTED JANET.

Mutual Presents Margarita Fischer in Elizabeth Mahoney's Sparkling Comedy of a Borrowed Palace That Became a Home.

Cast.

Janet Barnes.....Margarita Fischer
Jules Graham.....Jack Mower
Pratt Barnes.....David Howard
Suzette Sparks.....Golda Madden
Ernest Morgan.....Edward Peil
Mercedes .....Jean Robbins
Leon .....Fred Smith

Directed by Lloyd Ingraham.

The Story: Janet, jilted by Ernest Morgan, in favor of a wealthy girl, sends him a picture postcard of a millionaire's mansion with an inquiry as to how he likes her new home. She is horrified

when she gets word that Morgan and his bride will honeymoon with her; but the owner of the mansion is absent, the caretakers are old friends, and she manages to make good her bluff and gain revenge on her fickle admirer by showing his wife his inconstancy. But when she finds that the new butler is really the millionaire, things take on a different aspect.

For the Program: A charming comedy of a boomerang revenge.

Forget your cares in Janet's troubles.

Advertising Phrases: Headed fickle admirer toward divorce court as she started for the altar.

Never spend your honeymoon with the girl you jilted.

Feature These Players: Margarita Fischer as Janet.

Jack Mower as Graham.

Stunt Suggestions: Get local postcards of some handsome house, or even a public building that could pass for a home. Write on the face: "How do you like our new home? Janet." Fasten to cards reading, "You wouldn't think a little thing like that would get a girl in trouble, but in Jilted Janet her old admirer brought his bride to spend their honeymoon, and Janet had to make good. See how she did it at (house and date)." Similiar postcards might be used for mystery advertisements, sending them out about three days before the title is advertised. On a flat surface make the outline of a large heart with putty. Grease the board and fill the mould with plaster of paris, stained bright red. When it hardens remove and glue to a frame card, then crack with a hammer. Letter it, "Janet's heart was not broken because she was jilted. It broke her heart when Ernest Morgan called her bluff and brought his wife to spend their honeymoon with her. That's what broke her heart." Use this as the basis of a lobby display with the stills.

Advertising Aids: One design each, one, three and six-sheets. Unmounted banner. Half-column cut. Cuts and mats, one to three-columns. Program cover cut, 4x4. Lobby displays, 11x14 and 22x28. Slides. Press sheet.

Released Jan. 11.

KEITH OF THE BORDER.

Triangle Presents Roy Stewart in Randall Parrish's Stirring Story of the Hunt for the Border Wolves.

Cast.

Jack Keith.....Roy Stewart
Hope Waite } .....Josie Sedgwick
Christie McClaire }
Black Bart.....Norbert Cills
Bill Scott.....Pete Morrison
General Waite.....Wm. Ellingford

Directed by Cliff Smith.

The Story: Jack Keith, a Texas Ranger, has been assigned the task of running down the Border Wolves, whose raids have terrorized the country. The Wolves cunningly succeed in fastening upon Keith murders committed by themselves, and he has to break jail to escape a lynching. Then he rescues a maiden in distress and she proves to be a mascot, for he not only wins her sister for his wife, but in doing so he exterminates the Wolves.

For the Program: A stirring tale of law in a lawless country.

The Northwest Mounted always gets his man.

The Texas Ranger always gets his men.

MOTIOGRAPH SERVICE

Pronounced by every user

THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.

WAR PRICES—Going Down

The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.

CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....
ADDRESS.....

Advertising Phrases: Man-hunter breaks jail to escape lynching.

The Raiders of the Rio Grande.

Feature These Players: Roy Stewart as Keith.

Josie Sedgwick as the twin sisters.

Norbert Cills as Black Bart.

Stunt Suggestions: For a window display place a large revolver on a little heap of sand with a card, "Sand and a six-gun, that was Keith—Keith of the Border. See him at (house and date)." For the lobby use a card, "Lynching bee tonight," in large letters with the explanation, "Jack Keith, of the Texas Rangers, was sent after the Border Wolves. They fastened their own crimes upon him and he had to break jail to escape a lynching in Keith of the Border, showing tonight."

Advertising Aids: Two styles one-sheets, one each three and six-sheets. Heralds in rotogravure. Slides. Lobby displays, 11x14 (choice of sepia or tint) and 22x28. Electros and mats. Press sheets.

Released Feb. 17.

THE KEYS OF THE RIGHTEOUS.

Thomas H. Ince Presents Enid Bennett to Paramount Patrons in a Story of the Woods of Wisconsin.

Cast.

Mary Manning.....Enid Bennett
Tom Gale.....Earl Rodney
Peter Manning.....George Nichols
Paul Manning.....Joseph Swickard
John Manning.....Carl Forms
Sarah Ann Watts.....Gertrude Claire
Mary's Mother.....Lydia Knott
Judge Michael Burke,
Melbourne MacDowell

The Story: Mary Manning lives in the Wisconsin woods with her stern old grandfather, an uncle, and her mother who, for eighteen years has daily looked for the return of her husband. Into the drab life comes Tom Gale, who gives the girl her first taste of pleasure. The return of her father is too great a shock for the mother, who dies, and Mary feels that she must give her life to her father, but the renunciation serves only to bring greater happiness at last.

For the Program: Debut of Enid Bennett on the Paramount program.

A new star for Paramount patrons.

Advertising Phrases: Shock of husband's return kills waiting wife.

Self-sacrifice brings great reward.

Feature These Players: Enid Bennett a well-liked Ince star.

Earl Rodney as the timber cruiser.

Stunt Suggestions: For a lobby display, string across the front huge pastèboard keys, lettered "Truth," "Faith," "Effort," "Hope," etc. Or hang them on a ring lettered, "The Keys of the Righteous" with "Showing today" on a bar across. Ask various clergymen to designate the keys of the righteous and display the replies in a lobby frame or use as the basis of a newspaper advertisement. Perhaps you can work the same idea in conjunction with the paper as a novelty scheme, starting it off by explaining that you have the play booked and do not know what the keys are, asking for aid.

Advertising Aids: Two styles each, one, three and six-sheets. Rotogravure. Lobby displays, 8x10, 11x14 and 22x28. Ten cuts each for star and production. Slides. Advertising layout mats. Press book.

Released Feb. 18.

SPECIAL Roll Tickets

PRICES

Five Thousand.....	$1.25
Ten Thousand	2.50
Fifteen Thousand.....	3.75
Twenty-five Thousand...	5.50
Fifty Thousand.....	7.50
One Hundred Thousand..	10.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

National Ticket Co., Shamokin, Pa.

LOADED DICE.

Pathe Presents Frank Keenan in the First of His Big, New Pathe Plays from the Popular Novel of the Same Title by Ellory H. Clarke.

Cast.

Richard Gordon.....Frank Keenan
Rose Ashton.....Florence Billings
Harry Palmer.....Guy Coombs
Ethel Mason.....Madeline Marshall

The Story: Staking everything upon the theory that there is no God and no life beyond the grave, Richard Gordon plays with loaded dice to make the most of now. He scorns to marry the woman he loves and uses her as a bait in a badger game that brings him the capital with which to declare in on a huge food profiteering venture. Not even murder is permitted to stand in the way of his success, and success comes beyond his wildest dreams, but in the end—he knows.

For the Program: A man with nerves of iron, muscles of steel and a heart of flint.
The man who could not see beyond the grave.

Advertising Phrases: Took a 50-50 chance there is no God—and lost.
Blackmail, intimidation, murder—these were his loaded dice.

Feature These Players: Frank Keenan as Gordon.
Guy Coombs as Palmer.

Stunt Suggestions: For a lobby display dress with cardboard dice. In spotting the dice remember that the opposite sides will always add up seven as 1-6, 2-5 and 3-4. With a little trouble you can make the dice of tissue paper and illuminate with incandescent globes. Try and interest the book stores and the library. For window work display a handful of ordinary dice before a card lettered "These are not loaded dice, but in the film production of Clark's well-known novel Loaded Dice at (house and date), Gordon's loaded dice were blackmail, murder, intimidation." Play up the last three words with a line to each.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Lobby displays, 11x14, both in sepia and colors, and 22x28. Slide. One-column cuts. Campaign book.
Released Feb. 10.

PAINTED LIPS.

Universal Presents Louise Lovely in a Story of an Unusual Revenge, with an Unexpected Ending.

Cast.

Lou McTavish.....Louise Lovely
Captain McTavish.....Alfred Allen
Jim Douglass.....Lewis Cody
Andrew Solman.....Hector Dion
Mrs. Callahan.....Mrs. A. E. Witting
Mrs. Silver.....Beatrice Van
Rose.....Betty Schade

Directed by Edward LeSaint.

The Story: Lou McTavish had been strictly brought up by her sailor father, but when he was temporarily disabled, Rose suggested that she would help her make money, and took her to a despicable dive. The place was raided shortly after their arrival, but Lou is saved from the police by Jim Douglass, who plans to palm off upon an enemy this supposed dissolute but lovely woman. He has her trained to play the part, and Lou innocently thinks he is having her schooled for his own wedding. When she learns the truth her unexpected action precipitates a series of thrilling crises.

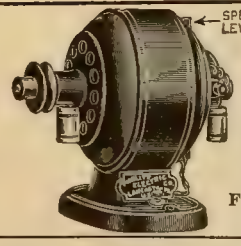
CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights.

POWER'S MACHINES
SUPPLIES AND PARTS
CARBONS TICKETS
LEONARD'S MOTOR GREASE
Quick Service Repairing by Experts
MOVING PICTURE MACHINE COMPANY
Binghamton, N. Y.

Senior and Largest Manufacturer of
Industrial Moving Pictures in the world
PHOTOPLAYS MADE TO ORDER
Rothacker Film Mfg. Co.
1339-51 Diversey Parkway Chicago, U. S. A.

SWAAB
1327 Vine St., Philadelphia, Pa.
Exclusive Distributor Simplex Machines
Pennsylvania, New Jersey, Delaware, Maryland

MOTION PICTURE CAMERAS
BASS TESTED AND GUARANTEED Motion Picture Cameras are the acme of good value. Whether you purchase a new Universal at a big saving or a used Universal at prices from $195 to $325, you are obtaining a camera of undoubted capabilities. USED MOTION PICTURE CAMERAS ALWAYS ON HAND
BASS CAMERA COMPANY
111 N. Dearborn St., CHICAGO, ILL.
M. P. CAMERA DEPT.



Moving Picture Machine Motor
$16.00
Alternating or Direct current complete with variable speed lever. Immediate delivery.
Fidelity Electric Co.
Lancaster, Pa.

Non-Breakable and Sanitary STEEL
HIGH Quality
LOW Price
and CAST IRON
Opera Chairs
Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.
Grand Rapids, Mich. New York, 150 Fifth Ave.

For the Program: The story of a man who could not read the signs of love aright.
A lovely girl who was made the medium of an unique revenge.

Advertising Phrases: Painted lips are not always the sign of an evil heart.
Love lay at the end of a terrible trail.

Feature These Players: Louise Lovely as Lou.
Lewis Cody as Jim.
Hector Dion as Sloman.

Stunt Suggestions: For street work paint an enormous pair of lips on a man, and send him out with a sign, "Painted lips are not always what they seem. See Louise Lovely at the (house and date) in the fascinating play, 'Painted Lips,' and see for yourself." Much the same text can be used with stills, as the attractor for a druggist's display of cosmetics, featuring lip sticks, and this can be worked with other stories carrying the same line. For the lobby paint a pair of lips on a frame card lettered, "Whose lips are these (lips here)? They are Louise Lovely's in 'Painted Lips,' now showing." The first line should be much larger than the explanation.

Advertising Aids: One style each one, three and six-sheets. One-sheet of star. Black and white lobby displays. Slide. Player and scene cuts. Heralds. Slides. Press book.
Released February 4.

WEAVER OF DREAMS.

B. A. Rolfe Presents Viola Dana in the Five-Part Metro Wonder Play Adapted from Myrtle Reed's Novel of the Same Title.

Cast.

Judith Sylvester.....Viola Dana
Dr. Keith.....Clifford Bruce
Margery Gordon.....Mildred Davis
Martin Chandler.....Russell Simpson
Cynthia Bancroft.....Cora Drew
Aunt Hattie.....Vera Lewis

Directed by John H. Collins.

The Story: Judith Sylvester is engaged to Dr. Carter Keith, and they plan a charming "House of Hearts" that shall be their home, but Margery Gordon wins Keith's interest, and, though he seeks to hide his attachment, Judith discovers the change, and breaks the engagement. Margery and Keith are married at the same time as her guardian is united to the woman he thought he had lost, and brave little Judith goes back to a life of drudgery content in the borrowed philosophy that "Whatever is mine I shall have. Nothing that is truly mine can be taken from me. And what is not mine I do not want."

For the Program: The weaver of dreams wove her fabrics of fancy for others.
A dreamer of dreams and a doer of deeds.

Advertising Phrases: The dream that had a rude awakening.
City girl robs country benefactor of sweetheart and happiness.

Feature These Players: Viola Dana as Judith.
Clifford Bruce as the physician.
Mildred Davis as the city girl.

Stunt Suggestions: Build a "house of hearts" for the lobby. This may be a doll's house covered with red paper hearts or the heart suits from old packs of cards, or these may be merely pasted upon a framework of lath. Put colored paper over the windows, and illuminate from within. Have the roof translucent, and letter it, 'This is the House of Hearts de-

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY 1544 B'WAY. NEW YORK CITY

scribed in Myrtle Reed's well known novel. It was to be the home of the 'Weaver of Dreams,' but she yielded her happiness to another. See the play, with Viola Dana. (Date.)" Similar houses may be used for window work, or a house merely outlined in cards, with a still for the centerpiece, and the roof lettered with the text above, adding the house name. Get a card into the library, and see the book stores.

Advertising Aids: Two designs each one, three and six-sheets. Press sheet. Filler sheet. Ten minute novel for newspaper work. Slide. Heralds. Lobby displays 8x10, 11x14 and 22x28. Cuts.

Released February 18.

THE LUST OF THE AGES.

The Crest Pictures Corporation Presents Lillian Walker in Aaron Hoffman's Vital Drama of Greed Written Especially for Her.

Cast Not Stated.

The Story: The lust for gold is the lust of the ages. It wrecks the life of Richard Craig and his young wife, who rears her daughter, Lois, to dread the curse of love of riches. At college her essay on "The Lust of the Ages" wins the literary prize, and through the interest of the faculty is published. Byron Masters becomes engaged to Lois, but she learns that he, too, is cursed with the desire for wealth, and gives him his ring and a copy of her book, which is visualized as he reads it. Through the splendid spectacle he comes to realize that love is more than wealth, and that happiness is to be preferred above power and influence.

For the Program: A story of the curse of greed.

A splendid spectacle and a gripping love drama.

Advertising Phrases: Golden shackles have bound mankind since Adam.

The drama that began with Creation.

Feature This Player: Miss Walker is the only name mentioned.

Stunt Suggestions: Try and hook up with the local savings bank on a campaign along the lines that while the lust of the ages is the lust for gold this does not mean provision for the future. Many banks will be willing to supply cards good for fifty cents or a dollar in starting a deposit, which you can use as souvenirs. Other banks might give free tickets to all who open accounts before the showing, or you can make the pass books of the bank good for a matinee admission. The bank will spend the money for the newspaper advertising in return for screen and lobby advertising. For teasers or snipes use, "What is 'The Lust of the Ages'?" You might interest some minister in this production for a preliminary sermon. You might also hook with the present war through reference to the invention of the young chemist.

Advertising Aids: Three designs in one-sheets, two three-sheets, one each six and 24-sheets. Heralds. Two slides. Lobby displays 8x10 and 11x14. Advertising and publicity cuts. Campaign book. Press sheet.

State rights.

THE NATURAL LAW.

Charles H. France Presents Marguerite Courtot in the Six-Act Version of the Stage Success of the Same Title, with Howard Hall and George Larkin.

Cast.

Ruth Stanley.....Marguerite Courtot
Dr. Webster.....Howard Hall
Jack B. Bowling.....George Larkin
Judge White.....Jack Ellis
George Stanley.....Charles N. France
Mrs. Stanley.....Lila Blow
Fred Dolan.....Gordon Gray
Stella Forbush.....Leah Peck

The Story: Ruth Stanley is loved by two men. One is a champion athlete, the other an older man, a successful physician. The more experienced man cautions the girl against her impulses. The youth merely said, "I love you," and, obeying the natural law, she was swept into his arms. Much anguish follows the step, but the law has been learned too late.

For the Program: The natural law is the law of God.

A note of warning that may prevent the fatal step.

Advertising Phrases: Youth must find its mate.

The natural law is written on the heart of every man and woman.

Feature These Players: Marguerite Courtot as the girl.

Howard Hall as the physician.

George Larkin as the boy.

Stunt Suggestions: The best lobby display will be found in the frames to be had from the booker. Supplement these with the action stills. In the press work recall the fact that the stage version had an eight month's run on Broadway. Offer a small prize for the best phrase expressing the natural law. Adopt the phrase, "The play that warns from the Path of Tears," and use this for newspaper work and on window displays of stills.

Advertising Aids: Two styles each one and three-sheets. One style each six and 24-sheets. Lobby displays 8x10, 11x14, and 22x28. Two styles easel lobby frames 25x40 and two styles 30x40. Heralds. Slides. Press slip sheet.

State rights.

NEW LOVE FOR OLD.

Universal Presents Ella Hall in Waldemar Young's Five-Part Story of a Man Who Loved and Lost and Loved Again.

Cast.

Kenneth Scott.....Emory Johnson
Marie Beauchamp.....Gretchen Lederer
Ben Sawyer.....Winter Hall
Daphne Sawyer.....Ella Hall
"Doc" Podden.....Harry Holden
Louis Bracchi.....E. A. Warren

Directed by Elsie Jane Wilson.

The Story: Kenneth Scott is disconsolate, for the charmer he had met at a White Mountain resort had turned him down cold. Doc Podden, itinerant physician and philosopher, finds him mourning by the roadside, and prescribes a rest cure in the household of Ben Sawyer, one of the "natives." The cure works, for he finds Daphne very interesting, but the other woman comes to him again; the proprietress of a new road house that has scandalized the village. The old love flames up, but dies away to burn no more.

For the Program: Off with the old love, on with the new.

The rest cure for a broken heart included a pretty girl.

Advertising Phrases: Found lost love was keeper of a roadhouse.

Battle with rival is preface to proposal.

Feature These Players: Ella Hall as Daphne.

Emory Johnson as Kenneth.

Stunt Suggestions: For a lobby flash use a washtub with fifteen or twenty heart shaped corks provided with wire loops. Use with a couple of short poles and lines with blunt hooks. Letter a card, "If you've lost your love there are **plenty** more to be caught. Fish out another, or see 'New Love for Old' for a better way." Do not offer prizes for certain numbers, as this will make the stunt a lottery and probably get you into trouble. For window work use large paper hearts torn apart and pasted on cards with a slight

We lead; let those that can, follow.
DEVELOPING—PRINTING
TITLES—TINTING—TONING
MANUFACTURERS AND SPECIALISTS IN MOTION PICTURE PHOTOGRAPHY
GUNBY BROS., INC.
145 West 45th Street New York City

EXHIBITORS SUPPLY CO., Inc.
Mallers Building, CHICAGO, ILL.
Exclusive Distributors
Simplex Machines
Illinois Indiana Wisconsin

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan & Trust Bldg., Washington, D. C.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

PHOTO-GRAVURE PROGRAM
4 pages; size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.
New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons.
LARGE HANDCOLORED PICTURES
Size 22x28 inches. Every prominent player.....75c. each
FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35, framed.
THE SEMI-PHOTO POST CARDS, $3.00 per thousand, of over 600 players.
PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.
LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.
GRAVURE FOLDER, containing pictures of the prominent players, $10 per thousand.
SINGLE COLUMN CUTS of every prominent player, 50c. each.
KRAUS MFG. CO.
220 West 42nd Street, New York
12th Floor, Candler Building

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1908
THE FILM EXCHANGE
126 West 46th St., New York City

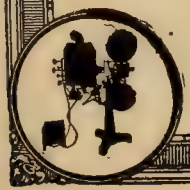
FILMS FOR SALE
Singles and two-reelers in good condition at low prices. Write for list.
M. CAPLON
210 N. Calvert St., Baltimore, Md.

Simplex

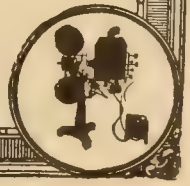
There's a man you ought to know

He sells Theatre Supplies.
His place of business is not a one-night stand.
He is there to stay.
So he needs the same customers right along.
That's why he doesn't sell poor goods.
No matter how big the profit.
For he wants you to keep coming.
And you won't, unless he makes it worth your while.
He does that.
He can sell you anything.
From a carbon to a complete equipment.
And he stands back of all he sells.
Take projection Machines, for instance.
He could make two better profits.
One at the time of sale.
Another on repair parts.
But he prefers smaller direct returns.
And more of the kind your good-will brings.
So he sells the Simplex, and satisfaction.
Do you know him?
If not, let us tell you his name.

The Simplex Man is Well Worth Knowing. Try Him Once and You'll Keep on Going.



THE PRECISION MACHINE CO. INC.
317 East 34th St. New York



space between the two parts. For lettering, "If your heart is broken see 'New Love for Old' at (house and date) for a cure. See it anyhow, and you'll fall in love with charming Ella Hall yourself."

Advertising Aids: One style each one, three and six-sheets. One-sheet of star. Black and white lobby display. Slide. Player and scene cuts. Heralds. Press book.

Released February 11.

Synopses of News Reels

Universal Current Events.

ISSUE NO. 38 (Jan. 26).

Fuelless Monday Ties Up All Eastern Industries.—More than 5,000,000 workers of twenty-eight states east of the Mississippi idle on order of Fuel Administrator Garfield in effort to remedy coal famine threatening success of the war.

Mountain Wreck Reduces Freight Cars to Splinters.—Train with war supplies from the West piled up like kindling wood in the heart of the White Mountains, crippling traffic for many hours—Bemis, N. H.

With America's Aid Serbs Pledge War to the Death.—War mission of gallant little Serbia visits Mayor Hylan at City Hall—N. Y. City.

This Flier's Adventures Like a "Movie" Thriller.—Lieut. Patrick O'Brien, American member of British Flying Corps, shot down in France, returns after thrilling escape from German prison camp—New York City.

Italians Resume Offensive as Allies Strengthen Line.—Large French reinforcements continue to pour into Italy in steady stream.

Somewhere Behind the Italian Front.—(Official French War Film). Subtitles: Long supply trains make their way slowly to the front. "Somewhere someone is waiting—" The American Army Bean is no stranger to the Poilu. La Marseillaise—the spirit that wins! French heroes of the air are decorated by General Antoine with the Legion of Honor while the first army stands at salute.

Official U. S. War Film. Uncle Sam's Khaki-Clad Stream Flows Steadily On.—Every day the forces of democracy are added to by fresh arrivals at Pershing's training camps—Somewhere in France. (Released by the Committee on Public Information through the American Red Cross.)

A Message from Uncle Sam.—Is your boy in the army or navy insured? If he isn't, write him immediately and tell him to ask his officers about war insurance. Uncle Sam will insure him and protect his family. Those in the service on or before October 15, 1917, cannot apply for insurance after February 12, 1918. Those joining the service after October 15, 1917, have 120 days thereafter in which to apply. Subtitles: There are more than 1,500,000 of those boys in the service. More than a million of them are uninsured and have left their families unprotected. Tell him Uncle Sam will vouch for his insurance policy.

Cartoons from the World's Greatest Newspapers.—"Up to You Now, General," by Robert Carter, in the Philadelphia Press.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 9. (Jan. 26).

Camp Kearney, Cal.—Heroes of days gone by but still guided by Old Glory; hundreds of G. A. R. veterans visit their successors—the "Boys" of today. Subtitles: What is this—a machine gun? We never had such a "critter." Mme. Schumann-Heink sings the "Star Spangled Banner." '61—'18 and the same old flag.

Somewhere in the South.—Once more great white sails come into their own as scores of wooden ships are added to the country's emergency fleet. Subtitles: Finishing the deck of one of the 14 ships being built at this yard. With the masts put in place the ship is ready for service.

New Orleans, La.—Meatless day reaches the Zoo, and like loyal Americans, Bill Pelican and his compatriots are satisfied with other foods.

In Italy.—"One aim—one front—one army is the motto of the Allies, and every route to the Piave line is filled with Allied troops going to reinforce Italy's army. Subtitles: A short rest. Italian engineers repairing a bridge across the Adige. A company of Bersaglier cyclists, famous for its remarkable bravery in the Isonzo battle.

Los Angeles, Cal.—With the coal famine at its height, Western oil-men strive to relieve many plants with a plentiful supply of oil for fuel. Subtitles: An octopus pump operating seventeen wells in different parts of the field. Loading the tank cars; 275,000 barrels of oil are shipped every month from Los Angeles alone. Speeding for the East. The oil trains are permitted to run on passenger train schedule.

Washington, D. C.—The eyes of the Nation are focussed on the capitol as Congressmen urge the formation of a War Cabinet to speed-up America's military activities.

Pittsburgh, Pa.—Good news! A "coalless" winter this, but at last—no "iceless" summer. The Mononghela is but one of the many streams frozen by this arctic weather. Subtitles: Old-fashioned paddle-boats churn their way through the ice. The ice gorge in the Kenawha River, W. Va., wrecks many boats.

With the Stars and Stripes "Over There."—(Official U. S. War Films. Released by the Committee on Public Information through the American Red Cross.) Subtitles: Leaving the quaint French villages where they are billeted, Pershing's rookies prepare for the eventful day—at the front. On the vast "battlefield" just behind the firing line, they receive their final lessons. The physical needs for modern fighting are developed with appropriate exercises. And then—most important of all—over the top for Victory's charge. The minute men of 1918. Official War Pictures of the activities of the U. S. Army in France will be shown regularly in the Hearst-Pathe News.

HEARST-PATHE NEWS NO. 10 (Jan. 30).

Camp Upton, N. Y.—Drawn from all walks of life into the great crucible of military activity, the drafted men emerge a hardy, healthy lot.

Washington, D. C.—Congresswoman Jeanette Rankin receives the banner that flew from the "House" flagstaff as the suffrage bill was passed.

New York City.—Park Commissioner Grell starts his term auspiciously; one of his first official acts is to christen three cub lions.

San Juan, Cuba.—Training on the historic hill where Colonel Roosevelt made his famous charge, U. S. marines strive to emulate the Rough Riders of '98. Subtitles: The old and the new in striking contrast—one Lewis gun is worth more than 100 of the Spanish. Cuba has joined the Allies, and huge crowds take part in rechristening German-named streets.

London, England.—No trenches, shells, or guns! Tommie squeezes as much fun as he can into his furlough, with tobogganing his favorite.

Paul City, Cal.—Although the Government is exerting all its efforts on the war abroad, it is not neglecting its Mexican border patrol. Subtitles: These horsemen keep a watchful eye all along the line for bandits and draft slackers. Over the top of the sand dunes.

Men of the Hour.—"500,000 men in France soon, 1,500,000 more ready this year," is Secretary Baker's answer to attacks of inefficiency made against the war department.

Colusa, Cal.—Thousands of wild geese and ducks migrating to warmer climates for the winter months raise havoc with the rice crops. Subtitles: Farmers welcome hunters to help them get rid of the "pest." Sunrise in the Golden West.

Newark, N. J.—Crush the foe within our gates! Fire after fire has hampered America's war preparations, and now the torch is set to the Government shipyards here. Subtitles: $1,000,000 damage is done and work on the 150 ships to be built here is stopped. Digging a trench around the yards to check the fire from spreading to the submarine plant.

Cartoon.—(Magazine Section.) Every Little Bit Helps.

Theatre Managers

Read Our

New Department

"Advertising Aids for Busy Managers"

You will find it most helpful in advertising your show.

Educate Your Audience to Help Fight Censorship

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.

The Management of this Theatre
desires the co-operation of its
patrons in providing good
clean entertainment.
We want no "legalized" censorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00

MOVING PICTURE WORLD
516 Fifth Avenue, New York City

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

AN ORGANIST of exceptional education, ability and experience, desires change of location. References from past and present employers. Good salary and organ essential. Address, Musician, care M. P. World, N. Y. City.

BUSINESS OPPORTUNITIES.

STUDIO for rent for three months while owner is in California. A motion picture studio fully equipped with Cooper-Hewitts and latest style arc lamps. Floor space, 50x80, ten dressing rooms, everything ready for immediate use, including services of expert staff and crew. Blackton Productions, Inc., 423 Classon Ave., Brooklyn, N. Y.

THEATERS FOR SALE OR RENT.

FOR SALE—Theater seating two hundred and fifteen, in town three thousand; also military college. Five piece, fifteen hundred dollar Wurlitzer orchestra, two machines, rectifier. No competition. Price, two thousand. Moneta Theater, Sweetwater, Tenn.

PHOTOPLAY HOUSE—Best all year round money maker in the State of Rhode Island, seating and standing capacity over six hundred, long lease, modern equipment, conducted entirely by hired help, manager receives thirty dollars week; clearing from ninety-five to one hundred fifty week over and above all expenses; under personal management, should clear two hundred week; price, eight thousand. Lewis, Moving Picture Broker, 580 Ellicott Square, Buffalo, N. Y.

EQUIPMENT FOR SALE.

EXHIBITORS—OPERATORS — PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE, WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

3,000 OPERA CHAIRS, steel and cast frames, 75c. up. Serviceable goods guaranteed, cut prices on new chairs. Three asbestos booths. Send for list dropped patterns and save half. J. P. Redington, Scranton, Pa.

MOVING picture machines, frames, motors, spot lamps, oil paintings, and other theater supplies, both new and second hand, at bargain prices. We need room for new stock, and therefore are offering some goods at extremely low prices. Send for bargain list. Erker Bros., 608 Olive St., St. Louis, Mo.

WOTTON generator set for alternating to direct current, including elegant switchboard. Recently overhauled, finest condition, extra set new brushes, also fine electric score board. First $100 takes them. Park Theater, Bath, N. Y.

ASBESTOS BOOTH, No. 1, $75; Power's No. 6-A, $135; Simplex, $125; Collapsible iron gate for lobby, $50 (worth $140). Leland, Montpelier, Vermont.

FOR SALE—280 opera chairs—new American Seating Co.'s No. 9, mahogany finish—with hat wires. Price, f. o. b. Easton, Pa., $1.25 each. Inquire C. Frank Schwep, 11 Broadway, N. Y. City.

FOR SALE—Butter Kist Popcorn and Peanut machine; moneymaker for one who has the time to look after it. Dixie Theater, Russellville, Ky.

CAMERAS, ETC., FOR SALE.

GET READY NOW————LATE MODEL UNIVERSAL, GOOD AS NEW CONDITION, WITH UNIVERSAL TRIPOD, PANORAMIC AND TILTING HEAD, CASE FOR CAMERA, WITH 2 EXTRA MAGAZINES, COMPLETE OUTFIT $245————ACT PROMPTLY IF YOU WANT THIS EXCEPTIONAL VALUE ————WRITE OR WIRE FOR OUR LATEST LIST OF USED AND NEW MOTION PICTURE CAMERAS, TRIPODS, LENSES AND ACCESSORIES. DAVID STERN CO., 1027 R Madison St., Chicago, Ill.

FOR SALE—Williamson Camera, leather case and panoram and tilting tripod. Two-inch Bausch & Lomb Zeiss Tessar Lens, with a speed of F:3.5; two 200-feet capacity magazines. Price, $100 for whole outfit. Shipped on approval if deposit is made in a bank. Apply H. R., care M. P. World, N. Y. City.

TO ALL INTERESTED IN MOTION PICTURE CAMERAS, IMPORTANT NOTICE.—Present conditions have caused an advance in price on all motion picture equipment. Importation of foreign cameras is at a standstill. We therefore offer SERVICE, which means DOLLARS in your pocket. A SERVICE which can save you money on MOTION PICTURE CAMERAS of undoubted quality. NORTHERN LIGHTS, Tripods and Equipment. Write today and I will send you full particulars of the best values possible in Universal and other makes of cameras. Charles Bass, President BASS CAMERA COMPANY, 109 No. Dearborn St., Chicago, Ill., Motion Picture Dept.

FILMS WANTED.

SEVERAL GOOD second-hand motion picture machines to exchange for good comedies and feature films. St. Paul Film Rental Agency, 50 W. 7th St., St. Paul, Minn.

FILMS FOR SALE.

FOR SALE—Helen Garden in Cleopatra, 6 reels and advertising matter. Will be sent to the first one remitting $150. S. R. Thompson, 50 W. 7th St., St. Paul, Minn.

FILMS FOR SALE.—Lure of New York, 4 reels, $60; Hook and Hand, 4 reels, $25; Outlaw Reforms, 4 reels, $40; Slaves of Love, 5 reels, $50; Flame of Passion, 5 reels, $50. G. W. Bradenburgh, 802 Vine St., Philadelphia, Pa.

MISCELLANEOUS.

TOM BRET Titles and scenarios. Room 616, 220 West 42d St., N. Y. C. Phone Bryant 8419.

In Answering Advertisements, Please Mention THE MOVING PICTURE WORLD

HAVE YOU AND HAVE YOU

Ever stopped to consider why a splendid film subject is sometimes killed in projecting to the screen?

Ever stopped to consider why a poor film subject has many times been improved in projecting to the screen?

The answers are—the OPERATING EQUIPMENT and the SCREEN. Watch your screen results and the box results will take care of themselves. CONSULT

B. F. PORTER, 1482 Broadway (on the Square), at Times Square, New York

LABORATORIES and STUDIO

ERBOGRAPH COMPANY

LUDWIG G. B. ERB, President

Producers of

MOTION PICTURE FILMS

COMMERCIAL DEVELOPING and PRINTING

Telephone Audubon 3716

203 to 211 West 146th St., New York City

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Fifth Wheel (One of the O. Henry Series—Two parts—Drama).
Compliments of the Season (One of the O. Henry Series—Two parts—Comedy-Drama).
The Moment of Victory (One of the O. Henry Series—Two parts—Comedy-Drama).
The Trimmed Lamp (One of the O. Henry Series—Two Parts—Comedy-Drama).
Schools and Schools (One of the O. Henry Series—Two Parts—Drama).
A Madison Square Arabian Night (One of the O. Henry Series—Two Parts—Drama).

CHAPLIN COMEDIES.

By the Sea (One reel—Comedy).
In the Park (One reel—Comedy).
Work (Two parts—Comedy).
A Woman (Two parts—Comedy).

ESSSANAY COMEDIES.

He Loved Her So.
One Night.
Next.
The Soup and Fish Ball.
A Tough Knight.
Our Little Nell.

ESSANAY SCENICS.

Agricultural Opportunities in Western Canada.
Water Power of Eastern Canada (Scenic).
A Romance of Rails and Power (Scenic).
Grand Canyon of Arizona and Canyon de Chelly.

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Sixth Series.)

Out and In (Finn & Haddie).
The Inspector's Wife.
In Wrong (Finn & Haddie).
Anybody's Money.
Her Fatal Shot.
Marooned.
Sherman Was Right.
What Will Happen Next?
Which Was Lucky?

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.

Bud's Recruit (Two parts—Comedy-Drama).
Chocolate of the Gang (Two parts—Comedy-Drama).
The Lost Lie (Two parts—Drama).
Tad's Swimming Hole (Two Parts—Comedy-Drama).
Marrying Off Dad (Two Parts—Comedy-Drama).
The Preacher's Son (Two Parts—Comedy-Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Mod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JAN. 27, 1918.

Innocent (Five parts—Drama—Astra).
The Hidden Hand (Episode No. 10—"Cogs of Death"—Two parts—Drama—Pathe).
The Price of Folly (Episode No. 2—"Counterfeit Clues"—Two parts—Drama—Balboa).
Argus Pictorial No. 6 (One Reel—Educational—Argus Laboratories).
Our National Parks—Ranier Park (One Reel—Travel—Ralph Earle).
Katzenjammer Kids—"Rheumatics" (Half Reel—Cartoon) and From Forest to Ship (Half Reel — Educational — International Split Reel).
Hearst-Pathe News No. 10 (Topical).
Hearst-Pathe News No. 11 (Topical).

RELEASES FOR WEEK OF FEB. 3.

The Other Woman (Five Parts—Drama—Astra).
The Hidden Hand (Episode No. 11, "Trapped by Treachery"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 3, "The Catspaw"—Two Parts—Drama—Balboa).
The Lamb (One-reel Comedy—Rolin).
Picturesque Brittany, Huelgoat (Colored—Travel) and Bonnets of Brittany (Colored—Educational—Pathe Split Reel).
Katzenjammer Kids—Policy and Pie (Cartoon Comedy) and For Desert (Educational—International Split Reel).
Hearst-Pathe News No. 12 (Topical).
Hearst-Pathe News No. 13 (Topical).

RELEASES FOR WEEK OF FEB. 10.

Loaded Dice (Five Parts—Drama—Pathe).
The Hidden Hand (Episode No. 12, "The Eyes in the Wall"—Two Parts—Pathe).
The Price of Folly (Episode No. 4, "The Sin of Innocence"—Two Parts—Drama—Balboa).
Hello Teacher (One-reel Comedy—Rolin).
Argus Pictorial No. 7 (One-reel Educational—Argus Laboratories).
Rocamadour and The Valley of Lot, France (Colored—Travel), and The Horse in Action (The Analysis of Motion) (Educational—Pathe Split Reel).
Happy Hooligan—"All for the Ladies" (Cartoon-Comedy), and American Arms (Educational—International Split Reel).
Hearst-Pathe News No. 14 (Topical).
Hearst-Pathe News No. 15 (Topical).

RELEASES FOR WEEK OF FEB. 17.

The Inner Voice (Five Parts—Drama—Russian Art—Special).
The Hidden Hand (Episode No. 13, "The Jaws of the Tiger"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 5, "Sold for Gold"—Two Parts—Drama—Balboa).
Hit Him Again (One Reel—Comedy—Rolin).
Along the Riviera—Italy (Colored—Travel) and Watching the Flowers Bloom (Colored—Educational) (Pathe Split Reel).
Hearst-Pathe News No. 16 (Topical).
Hearst-Pathe News No. 17 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Dec. 3—Toothaches and Heartaches.
Dec. 17—The Installment Plan.
Dec. 31—O. U. Boat.
Jan. 14—Meatless Days and Sleepless Nights.
Jan. 28—He Got His.
Feb. 11—Adam and Some Eves.
Feb. 25—Some Professor.

PARAMOUNT MACK SENNET COMEDIES

Dec. 30—Taming Target Center (Two parts).
Jan. 13—The Kitchen Lady (Two parts).
Jan. 27—His Hidden Purpose (Two parts).
Feb. 3—Watch Your Neighbor (Two parts).
Feb. 10—Sheriff Nell's Tussle (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).

PARAMOUNT FEATURES.

Jan. 14—The Spirit of '17 (Five parts—Dr.).
Jan. 21—Rimrock Jones (Five parts—Drama).
Jan. 21—The World for Sale (Five parts—Dr.).
Jan. 28—The Widow's Might (Five parts—Dr.).
Jan. 28—The Hired Man (Five parts—Drama).
Feb. 4—Flare-Up Sal (Five parts—Drama).
Feb. 4—Madame Jealousy (Five parts—Dr.).
Feb. 4—A Petticoat Pilot (Five parts—Dr.).
Feb. 11—The Thing We Love (Five parts—Dr.).
Feb. 18—The Keys of the Righteous (Five Parts—Drama).
Feb. 18—Hidden Pearls (Five Parts—Drama).
Feb. 25—One More American (Five Parts—Drama).

PARAMOUNT SERIAL.

Jan. 14—Who Is Number One? (Episode No. 12—"The Show Down"—Two parts—Drama).
Jan. 21—Who Is Number One? (Episode No. 13—"Cornered"—Two parts—Drama).
Jan. 28—Who Is Number One? (Episode No. 14—"No Surrender"—Two parts—Drama).
Feb. 4—Who Is Number One? (Episode No. 15—"The Round Up"—Two parts—Drama).

PARAMOUNT-BURTON HOLMES.

Jan. 7—Sydney, the Antipodean Metropolis (Scenic).
Jan. 14—A Trip to the Jenolan Caves of Australia (Scenic).
Jan. 21—Melbourne the Magnificent (Scenic).
Jan. 28—Round About Melbourne (Scenic).
Feb. 4—Adelaide, Capital of South Australia (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Dec. 23—A Dog Chauffeur on Fifth Avenue; Binding Uncle Sam's Harvest; Goodrich Dirt and the $1,000 Reward.
Dec. 30—No. 100—Knit Your Bit; War Dogs; Bobby Bumps' Tank.
Jan. 6—No. 101—The New Art of Dress; Destructive Power of T. N. T.; Goodrich Dirt and Duke de Whatanob.
Jan. 12—No. 102—The Panama Canal; Evolution of the Dance; Flour from Potatoes.

BENJAMIN CHAPIN'S PARAMOUNT SERIES.

"The Son of Democracy."

Feb. 11—My Mother (First Release—Two Parts).
Feb. 18—A Call to Arms (Second Release—Two Parts).
Feb. 25—My Father (Third Release—Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

THE AUTOMATICKET POLICY FOR 1918

One of the greatest satisfactions in our business life is to hear so many exhibitors refer to us by such "pet terms" as "progressive," "leaders in their field," etc.

During 1918 we propose to live up to these expectations more strenuously than ever before.

We shall spare no efforts to deserve the patronage of exhibitors, improving constantly on our efforts in the past.

That this policy has been appreciated, is evidenced by our constantly growing patronage. It includes the largest circuits as well as medium and small houses.

It is evidenced by our busy factories in various parts of the country from which we ship our Automaticket Systems and tickets to exhibitors in this country and abroad.

The key note of our policy is to put the interest of the exhibitor FIRST. We know that is the best way to serve our own interest.

AUTOMATIC TICKET SELLING AND CASH REGISTER COMPANY

Manufacturers of Automatic Ticket Selling Machines

Tickets and Other Box Office Equipment

1735 Broadway, New York

Sanborn Laboratories Inc.

Best in the West

IMPORTANT ANNOUNCEMENT

We have just closed a contract for the exclusive rights to the HANDSCHIEGL PROCESS, the only successful motion picture color process in existence. We are in a position to contract for a limited amount of three color work. For details, communicate with us.

Address

SANBORN LABORATORIES Inc.

Culver City (Los Angeles), Cal.

List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Jan. 23—Number 8 (Topical).
Jan. 30—Number 9 (Topical).
Feb. 6—Number 10 (Topical).
Feb. 13—Number 11 (Topical).
Feb. 20—Number 12 (Topical).

L-KO.

Jan. 16—Home-Run Ambrose (Two parts—Comedy).
Jan. 23—Ashcan Alley (Two parts—Comedy).
Jan. 30—Barberous Plots (Two parts—Com.).
Feb. 6—The Donkey Did It (Two Parts—Comedy).
Feb. 13—Pearls and Girls (Two Parts—Com.).
Feb. 20—Beaches and Peaches (Two Parts—Comedy-Drama).

NESTOR.

Jan. 14—Maimed in a Hospital (Comedy).
Jan. 21—Who's to Blame? (Comedy).
Jan. 28—Vamping the Vamp (Comedy).
Feb. 4—The Great Sea Scandal (Comedy).
Feb. 11—A Devil With the Wimmin (Com.).
Feb. 18—Ship, Oy, Oy (Comedy).

SPECIAL PRODUCTION.

Jan. 7—The Wolf and His Mate (Five parts—Drama).
Jan. 14—Hell's Crater (Five parts—Drama).
Jan. 21—Madame Spy (Five parts—Drama).
Jan. 28—The Phantom Riders (Five parts—Drama).
Feb. 4—Painted Lips (Five Parts—Drama).
Feb. 11—New Love for Old (Five Parts—Dr.).
Feb. 18—The Flash of Fate (Five Parts—Drama).

UNIVERSAL SCREEN MAGAZINE.

Jan. 12—Issue No. 53 (Educational).
Jan. 19—Issue No. 54 (Educational).
Jan. 26—Issue No. 55 (Educational).
Feb. 2—Issue No. 56 (Educational).
Feb. 9—Issue No. 57 (Educational).
Feb. 16—Issue No. 58 (Educational).
Feb. 23—Issue No. 59 (Educational).

UNIVERSAL SPECIAL FEATURE.

Jan. 26—The Finley Nature Pictures (One Reel—Educational).
Feb. 2—The Red Ace (Sixteenth and Final Episode—"Virginia's Triumph"—Two parts—Drama).
Feb. 2—The Mystery Ship (Episode No. 10—"The Rescue"—Two parts—Drama).
Feb. 2—Finley Nature Studies No. 3—"Bears of the Yellowstone" and "The Long White Trail" (Scenic—Split Reel).
Feb. 9—The Mystery Ship (Episode No. 11, "The Line of Death"—Two Parts—Drama).
Feb. 9—The Bull's Eye (Episode No. 1, "First Blood"—Two Parts—Drama).
Feb. 9—Finley Nature Studies No. 4—"Birds of Crag and Cavern" and "Gems of the Adriatic" (Scenic Split Reel).
Feb. 16—The Mystery Ship (Episode No. 12—"The Rain of Fire"—Two Parts—Drama).
Feb. 16—The Bull's Eye (Episode No. 2—"The Fearless One"—Two Parts—Dr.).
Feb. 16—Finley Nature Studies No. 5—"The Salmon Fisheries of Columbia" and "Drum Dancers of Java" (Scenic Split Reel).
Feb. 23—The Mystery Ship (Episode No. 13—"The Underground House"—Two Parts—Drama).
Feb. 23—The Bull's Eye (Episode No. 3—"Desperate Odds"—Two Parts—Drama).
Feb. 23—Finley Nature Studies No. 6—"Mount Hood" and "The Garden Spot of the World" (Scenic Split Reel).

UNIVERSAL CURRENT EVENTS.

Jan. 5—Issue No. 34 (Topical).
Jan. 12—Issue No. 35 (Topical).
Jan. 19—Issue No. 36 (Topical).
Jan. 26—Issue No. 37 (Topical).
Feb. 2—Issue No. 38 (Topical).
Feb. 9—Issue No. 39 (Topical).
Feb. 16—Issue No. 40 (Topical).
Feb. 23—Issue No. 41 (Topical).

Mutual Film Corp.

CUB.

Dec. 6—Jerry Takes Gas (Comedy).
Dec. 12—Jerry's Boarding House (Comedy).
Dec. 20—Jerry's Double Cross (Comedy).
Dec. 26—Jerry's Best Friend (Comedy).

MUTUAL WEEKLY.

Jan. 7—Number 2 (Topical).
Jan. 14—Number 3 (Topical).
Jan. 21—Number 4 (Topical).
Jan. 28—Issue No. 5 (Topical).
Feb. 4—Issues No. 6 (Topical).
Feb. 11—Issue No. 7 (Topical).
Feb. 18—Issue No. 8 (Topical).

STRAND.

Jan. 1—Her Awful Fix (Comedy).
Jan. 8—A Peach and a Pill (Comedy).
Jan. 15—Burglars (Comedy).
Jan. 22—Their Little Kid (Comedy).
Jan. 29—Somebody's Widow (Comedy).
Feb. 5—Her Friend Brown (Comedy).
Feb. 12—Three Times and Out (Comedy).
Feb. 19—Miss Cinderella (Comedy).

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTION.

Jan. 7—Molly Go Get 'Em (American—Five parts—Drama).
Jan. 14—The Impostor (Frohman—Five parts—Drama).
Jan. 21—In Bad (American—Five parts—Dr.).
Jan. 28—Beauty and the Rogue (American—Five parts—Drama).
Feb. 4—Who Loved Him Best? (Goodrich—Five parts—Drama).
Feb. 11—Jilted Janet (American—Five Parts—Drama).
Feb. 18—My Wife (Frohman—Five Reels—Dr.).

SIGNAL.

Dec. 12—The Lost Express (Episode No. 13—"The Escape"—Two parts—Dr.).
Dec. 19—The Lost Express (Episode No. 14—"Unmasked"—Two parts—Drama).
Dec. 26—The Lost Express (Episode No. 15—"The Return of the Lost Express"—Two Parts—Drama).

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Comedy-Drama).
Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy-Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy-Drama).
Jan. 28—Dodging a Million (Six parts—Comedy-Drama).
Feb. 10—Our Little Wife (Six parts—Comedy-Drama).
Feb. 24—The Beloved Traitor (Six Parts—Drama).

GOLDWYN SPECIALS.

The Manx-Man (Seven parts—Drama).
For the Freedom of the World (Seven parts—Drama).

Metro Pictures Corporation.

METRO PICTURES CORP.

Dec. 31—The Avenging Trail (Yorke Film Corp.—Five parts—Drama).
Jan. 7—Daybreak (Five parts—Drama).
Jan. 14—The Winding Trail (Rolfe—Five parts—Drama).
Jan. 21—The Eyes of Mystery (Rolfe—Five parts—Drama).
Jan. 28—Her Boy (Five parts—Drama).
Feb. 4—Under Suspicion (Five parts—Dr.).
Feb. 11—Broadway Bill (Yorke—Five parts—Drama).
Feb. 18—A Weaver of Dreams (Rolfe—Five Parts—Drama).
Feb. 25—Revenge (Rolfe—Five Parts—Dr.).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).

METRO COMEDIES.

Dec. 10—Wages No Object (Drew).
Dec. 15—The Spirit of Merry Christmas (Drew).
Dec. 24—The Unmarried Look (Drew).
Dec. 31—Shadowing Henry (Drew).
Jan. 7—Their Mutual Motor (Drew).
Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).
Feb. 4—Help Wanted (Drew).
Feb. 11—The Bright Lights Dimmed (Drew).
Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Jan. 20—Evidence (Five parts—Drama).
Jan. 20—Flames of Chance (Five parts—Dr.).
Jan. 27—The Gun Woman (Five parts—Dr.).
Jan. 27—Her American Husband (Five parts—Drama).
Feb. 3—Limousine Life (Five parts—Drama).
Feb. 3—The Hopper (Five parts—Drama).
Feb. 10—Captain of His Soul (Five Parts—Drama).
Feb. 17—Keith of the Border (Five Parts—Dr.).
Feb. 17—From Two to Six (Five Parts—Dr.).
Feb. 24—Little Red Decides (Five Parts—Dr.).
Feb. 24—A Soul in Trust (Five Parts—Drama).

TRIANGLE KOMEDY.

Jan. 20—Their Indian Uncle.
Jan. 20—The Price of His Head.
Jan. 27—A Butler Bust-Up.
Jan. 27—Too Many Husbands.
Feb. 3—Airing Their Troubles.
Feb. 3—A Safe Disaster.
Feb. 10—His Nine Lives.
Feb. 10—A Game Gambler.
Feb. 17—Their Undercover Capers.
Feb. 17—A Full Dress Fizzle.
Feb. 24—A Coward's Courage.
Feb. 24—His Nimble Twist.

KEYSTONE COMEDY.

Dec. 23—Afraid to Be False (Two parts).
Dec. 30—Welcome Home (Two parts).
Jan. 6—His Hidden Shame (Two parts).
Jan. 13—His Punctured Reputation (Two parts).
Jan. 20—Dimples and Dangers (Two parts).
Feb. 3—A Sea Serpent's Desire (Two parts).
Feb. 10—Wronged by Mistake (Two Parts).
Feb. 17—His Double Life (Two Parts).
Feb. 24—A Tell Tale Shirt (Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

ACTUAL RESULTS

PROVE THE

MERITS

OF

Speer Alterno Carbons

Reports of exhibitors, projection experts, operators and patrons all acclaim that Speer "ALTERNO" Carbons have completely revolutionized alternating current conditions.

Hundreds of letters complimenting Speer "ALTERNO" Carbons in the highest terms are already in our files. The one appearing here relates the results obtained by an expert who has had several years' experience on A. C.

B. A. REED, Secretary
LOCAL 245 (M. P. M. O.)

International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.

Salem, Mass., Jan. 29, 1918.

Speer Carbon Company,
St. Marys, Pa.

Gentlemen:

Having worked for several years on A.C. with all its shortcomings, what I feel like saying after giving "Alterno" carbons a good trial is that they are a revelation.

We use A. C. with compensarc and where the use of A.C. in the past has always been with a light of inferior quality regardless of amount used, we find that with "Alterno" carbons we get an even, steady light of remarkable quality without the former worries of noisy wandering and troublesome arcs.

Very truly yours,

(Signed.) B. A. REED.

"The Carbons With a Guarantee"

MANUFACTURED BY

SPEER CARBON COMPANY

ST. MARYS, PA.

$600 to $3,120 Net Profits Yearly

Exhibitors face the task of keeping up their profits and attendance notwithstanding the high cost of releases, high rent and taxes.

The Butter-Kist Pop Corn Machine **has actually solved the problem!**

Not in one or two—not in a few score—but literally in hundreds of moving picture theaters all over America.

Butter-Kist requires no wheat—no sugar—appeals to all patriots now more than ever.

Cash in on our national advertising in the great publications like the Saturday Evening Post—cash in on the public sentiment that favors this pop corn confection in war time—cash in on the people who come to your theater eager and willing to buy this toasty flavored Butter-Kist.

Machine occupies but 26 by 32 inches floor space. Stands anywhere. Runs itself. Handsomely built. Beautifies any lobby or foyer.

BUTTER-KIST

POP CORN MACHINE

No other popcorn has Butter-Kist's toasty flavor. Brings people from blocks around. Increases attendance. Actual records prove this beyond a doubt.

Our liberal plan makes it easy for theater owners to get these profits.

Get Full Proof Free!

Write at once for interesting book of photographs, signed sales records and documentary evidence from film exhibitors and store keepers throughout the land.

Make 3 cents extra profits from thousand of admissions to your theater. Don't rob yourself of this opportunty by doubting our word. Get the evidence from men in your own line of business in towns of all sizes. Write for this book at once.

HOLCOMB & HOKE MFG. CO.

658-672 Van Buren Street, Indianapolis, Ind.

Mail This Coupon for Full Proof

HOLCOMB & HOKE MFG. CO.
658 Van Buren Street, Indianapolis, Ind.

Without obligation to me, mail your book of Butter-Kist Profits and evidence from theatre owners and film exhibitors.

Name of Theatre.....

My Name.....

Address .....

List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Jan. 21—The Menace (Five parts—Drama).
Jan. 28—A Mother's Sin (Five parts—Drama).
Feb. 4—The Other Man (Five Parts—Drama).
Feb. 11—The Woman Between Friends (Five Parts—Drama).
Feb. 18—The Wooing of Princess Pat (Five Parts—Drama).

BIG V COMEDIES.

Jan. 14—Peanuts and Politics.
Jan. 21—Jumbles and Jokers.
Jan. 28—Guns and Greasers.
Feb. 4—Telephones and Troubles.
Feb. 11—Babes and Boobs.
Feb. 18—Courts and Convicts.
Feb. 25—Rooms and Rumors.

VITAGRAPH COMEDIES.

Jan. 7—A Little Ouija Work.
Jan. 14—Seeking an Oversoul.
Jan. 21—A Four Cornered Triangle.
Jan. 28—Their Anniversary Feast.
Feb. 4—Surprising Husband.
Feb. 11—Coals for the Fire.

VITAGRAPH SERIAL.

Vengeance and the Woman.
Jan. 7—Episode No. 3—"The Unscaled Peak" (Two parts—Drama).
Jan. 14—Episode No. 4—"The Signaling Cipher" (Two parts—Drama).
Jan. 21—Episode No. 5—"The Plunge of Destruction" (Two parts—Drama).
Jan. 28—Episode No. 6—"The Lure of Hate" (Two parts—Drama).
Feb. 4—Episode No. 7 ("The Wolf Trap"—Two parts—Drama).
Feb. 11—Episode No. 8—"The Mountain of Devastation—(Two parts—Dr.).
Feb. 18—Episode No. 9—"Buried Alive" (Two Parts—Drama).

FAVORITE FILM FEATURES.

Jan. 21—The Next Generation (Two parts—Dr.) and And His Wife Came Back (One Reel Comedy.
Jan. 28—Children of the Feud (Two parts—Dr.) and Getting Up a Practice (One Reel Comedy).
Feb. 4—The Pirates (Two parts—Comedy) and The Wings of a Moth (One reel—Drama).
Feb. 11—The Sacrifice of Kathleen (Two Parts—Drama) and Art for a Heart (One Reel—Comedy).
Feb. 18—The Mischief Maker (Two Parts—Drama) and Sonny Jim in Search of a Mother (One Reel—Comedy).

Feature Releases

ARTCRAFT PICTURES CORP.

Jan. 7—Rose of the World (Five parts—Dr.).
Jan. 14—Wolves of the Rail (Five parts—Dr.).
Jan. 21—Stella Maris (Five parts—Drama).
Feb. 11—The Song of Songs (Five parts—Dr.).
Feb. 18—Blue Blazes Rawden (Five parts—Drama).
Feb. 25—Headin' South (Five parts—Drama).

BLUEBIRD PHOTOPLAYS, INC.

Jan. 14—Face Value (Five parts—Drama).
Jan. 21—Broadway Love (Five parts).
Jan. 28—The Fighting Grin (Five parts).
Feb. 4—The Wife He Bought (Five parts—Drama).
Feb. 11—Hands Down (Five parts—Drama).
Feb. 18—Her Body in Bond (Five Parts—Dr.).
Feb. 25—The Rough Lover (Five Parts—Dr.).

BRIND EDUCATIONAL PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

On Trial.
Alimony.
Daughter of Destiny.
Empty Pockets.
Charlie Chaplin's Forthcoming Comedies.
The Sign Invisible.
The Light Within (Mme. Petrova's Second Picture).

FOX SPECIAL FEATURES.

Jan. 6—For Liberty (Five parts—Drama).
Jan. 13—Cupid's Round-Up (Five parts—Dr.).
Jan. 20—A Heart's Revenge (Five parts—Dr.).
Jan. 27—Treasure Island (Six parts) and Troublemakers (Seven parts) will be released on this day.
Feb. 3—The Heart of Romance (Five parts—Drama).
Feb. 10—Jack Spurlock, Prodigal (Five parts—Drama).
Feb. 17—The Moral Law (Five Parts—Drama).
Feb. 24—Six Shooter Andy (Five Parts—Comedy-Drama).

FOX-LEHRMAN COMEDIES.

Jan. 20—Son of a Gun (Two parts).

FOX STANDARD PICTURES.

Dec. 9—Troublemakers (Seven parts—Dr.).
Dec. 16—The Heart of a Lion (Six parts—Dr.).
Dec. 30—Du Barry (Seven parts—Drama).
Jan. 20—Cheating the Public (Seven parts—Drama).
Feb. 3—The Forbidden Path (Six parts—Dr.).
Feb. 10—Les Miserables (Eight Parts—Dr.).
Feb. 24—American Buds (Seven Parts).

FOX SUNSHINE COMEDIES.

Nov. 25—A Milk-Fed Vamp (Two parts).
Dec. 9—Smashed in the Career (Two parts).
Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadows of Her Past (Two parts).
Feb. 3—Hungry Lions in a Hospital.
Feb. 17—Are Married Policemen Safe?

W. W. HODKINSON CORP.

(*Paralta Plays.*)

Dec. 15—A Man's Man (Seven parts—Drama).
Jan. 1—Madam Who? (Seven parts—Dr.).
Jan. 15—His Robe of Honor (Seven parts—Dr.).

JEWEL PRODUCTIONS, INC.

Come Through (Seven parts—Drama).
Pay Me (Five parts—Drama).
Sirens of the Sea (Six parts—Drama).
The Man Without a Country (Six parts—Dr.).
The Co-Respondent (Six parts—Drama).
The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).

GEORGE KLEINE SYSTEM.

Jan. 1—Uneasy Money (Essanay).
Jan. 10—Brown of Harvard (Selig).
Jan. 25—I, Mary MacLane (Essanay).
Feb. 11—The Unbeliever (Edison).
Feb. 25—Ruggles of Red Gap (Essanay).
Montgomery Flagg One Reel Comedies.
"Girls You Know" (Made by Edison).
Jan. 2—Screen Fan (1st release).
Jan. 16—The Bride (2d release).
Jan. 30—Superstitious Girl (3d release).
Feb. 13—The Artist's Model (4th release).
Feb. 27—The Matinee Girl (5th release).
March 13—The Spoiled Girl (6th release).

SELECT PICTURES CORP.

Dec.—Shirley Kaye (Five parts—Drama).
Dec.—The Honeymoon (Five parts—Drama).
Jan.—Woman and Wife.
Jan.—Ghosts of Yesterday.
Jan.—The Marionettes.
Jan.—The Studio Girl.
February—By Right of Purchase.
February—The Shuttle.
February—The House of Glass.
February—The Knife.

WHOLESOME FILMS CORPORATION.

His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Dec. 17—The Tenth Case (Five parts—Dr.).
Dec. 24—The Volunteer (Five parts—Drama).
Dec. 31—Diamonds and Pearls (Five parts—Drama).
Jan. 7—Stolen Hours (Five parts—Drama).
Jan. 14—The Strong Way (Five parts—Drama).
Jan. 21—Beautiful Mrs. Reynolds (Five parts—Drama).
Jan. 28—Gates of Gladness (Five parts—Dr.).
Feb. 4—Divine Sacrifice (Five parts—Drama).
Feb. 11—Whims of Society (Five parts—Dr.).
Feb. 18—Broken Ties (Five parts—Drama).
Feb. 25—His Royal Highness (Five parts—Dr.).

U. S. EXHIBITORS' BOOKING CORP.

The Zeppelin's Last Raid.
Those Who Pay.
The Belgian (Sidney Olcott Players, Inc.).

State Right Releases

ADVANCED M. P. CORP.

1493 Broadway, New York.
The Woman Eternal (Seven Parts—Drama).

AMERICAN-JAPAN PICTURES CORP.

15 William Street, New York.
The Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 or 5,000 feet).

ARROW FILM CORPORATION.

Times Building, New York.
The Deemster.
The Eyes of the World.
Souls Redeemed.
Ramona.
Persuasive Peggy.
Weavers of Life.

BLUEBIRD PHOTOPLAYS, INC.

1600 Broadway, New York.
The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS, INC.

509 Fifth Ave., New York.
Fall of the Romanoffs (Eight parts).
Kismet.

JULES BURNSTEIN.

1457 Broadway, New York.
Shame.

CENTURY COMEDIES.

1600 Broadway, New York.
Neptune's Naughty Daughter (Two parts—Comedy).
Her Bareback Career (Two parts—Comedy).

CHRISTIE FILM CORP.

Los Angeles, Cal.
Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.

W. H. CLIFFORD PHOTOFILM CO.

17 West 44th Street, New York.
Denny from Ireland (First Release of the Shorty Hamilton Series—Five Parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five Parts).

COMMONWEALTH PICTURES CORP.

Chicago, Ill.
The Frozen Warning (Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

You can make no mistake by booking

JESTER COMEDIES

PRESENTING

TWEDE-DAN

THE INTERNATIONAL MIRTH MAKER IN TWO-PART SUPER-COMEDIES, RELEASED MONTHLY

FEB.—"The Recruit" APR.—"All 'Fur' He"

MAR.—"His Golden Romance" MAY—"The Wrong Flat'

Booked on the "Show You" Policy

through the following exchanges:

For State of New York: Photo Drama Co. (Ben Title, rep.), 220 West 42d St., New York City, N. Y.
For Eastern Pennsylvania and Southern New Jersey: Masterpiece Film Attractions, 1225 Vine St., Philadelphia, Pa.
For Western Pennsylvania, Ohio, Indiana, Kentucky and West Virginia: United Business Association of Pennsylvania, Inc., 224 Columbia Bldg., Cleveland, O.
For State of Michigan: The Strand Features, 94 Griswold St., Detroit, Mich.
For Northern Illinois and Southern Wisconsin: Unity Photoplays Co., 207 S. Wabash Ave., Chicago, Ill.
For Minneapolis, Minnesota: Standard Film Exchange.
For Omaha, Nebraska: Standard Film Exchange.
For St. Louis, Missouri: Standard Film Exchange.
For Kansas City, Missouri: Standard Film Exchange.
For Northern Idaho, Oregon, Washington, Montana and Alaska: A. Rosenthal, Seattle, Washington.
For Colorado, New Mexico, Utah, Wyoming and Southern Idaho: Swanson-Nolan Supply Co., Denver, Colorado.
For California, Nevada, Arizona and Hawaiian Islands: The Western F. F. Co., 180 Golden Gate Ave., San Francisco, Cal.
For North and South Carolina, Georgia, Florida, Alabama and Tennessee: R. M. Savini, 63 Walton St., Atlanta, Ga.

A few territories still open. Call or write for terms.

JESTER COMEDY CO.

220 W. 42nd Street, N. Y.

Telephone: Bryant 7691

Cremona

Solo TheatreOrchestra-Organs

Solo Style M-3

The instrument with the human voices.
Unsurpassed for manual playing.
Plays all 88 note player rolls.
Continuous music.
Does not require an operator with our special 134-note reproducing solo roll.
Single or duplex music roll systems.
Instruments suitable for every theatre.

The Marquette Piano Co.

General Offices and Factory:
1608-24 South Canal Street, Chicago

LIVE-WIRE FILM COMPANIES

who really intend to take the foreign market seriously, cultivate it as it merits, and reap the harvests from the seeds they can sow now—

CINE-MUNDIAL

Spanish Edition MOVING PICTURE WORLD

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE NEW YORK CITY

Send That Advertising Copy At Once!

TO DELAY LONGER—IS TO LOSE FURTHER

List of Current Film Release Dates

COSMOFOTOFILM, INC.
220 West 42d Street, New York.
I Believe (Seven Parts—Drama).

CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.
220 S. State Street, Chicago, Ill.
Mother Love and the Law (Drama).

EBONY FILM CORP.
Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

EPOCH FILM CORP.
Longacre Building, New York.
Birth of a Nation.
Intolerance.

EXHIBITORS' OPERATING CORP.
51 East 42d Street, New York.
The City of Purple Dreams.

EXPORT AND IMPORT FILM CO. INC.
729 Seventh Ave., New York.
Why the Bolsheviki.

FORT PITT FILM CORPORATION.
Lyceum Building, Pittsburgh, Pa.
The Italian Battlefront.
The Italian Stand on the Piave.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
The Fringe of Society (Seven Parts—Drama).
The Eagle's Eye (Episode No. 1—"The Hidden Death"—Two parts—Drama).
The Eagle's Eye (Episode No. 2—"The Naval Ball Conspiracy"—Two parts—Drama).
The Eagle's Eye (Episode No. 3—"The Plot Against the Fleet"—Two parts—Drama).

FRANCE FILMS, INC.
220 West 42d Street, New York.
The Natural Law (Seven Parts—Drama).

FRANCO-AMERICAN FILM CORP.
126 West 46th Street, New York.
Birth of Democracy.

FROHMAN AMUSEMENT CORP.
Times Building, New York.
God's Man.
My Own United States.

FRATERNITY FILMS, INC.
220 West 42d Street, New York.
Devil's Playground (Seven Parts—Drama).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Picture).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).
Crucible of Life (Drama).

GRAPHIC FILM CORP.
729 Seventh Avenue, New York.
Moral Suicide (Seven Parts—Drama).

FRANK G. HALL.
Times Square, New York.
Her Fighting Chance.

HARPER FILM CORP.
Times Building, New York.
Civilization.

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
(*The Following Are Keystone-Mack Sennett Comedies.*)
He Did and He Didn't.
The Other Man.
Bright Lights.
Bucking Society.
The Snow Cure.
The Village Scandal.
Saved by Wireless.
Fatty and the Broadway Stars.
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.

HIGH-CLASS FILM PRODUCTIONS.
1564 Broadway, New York.
The Struggle Everlasting (Seven Parts—Dr.).

LYMAN H. HOWE PICTURES CO.
Wilkes-Barre, Pa.
The U. S. Navy.

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
One Law for Both.
Babbling Tongues (Six Parts—Drama).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.
Two Men and a Woman.

JESTER COMEDY CO.
220 West 42d Street, New York.
(*Featuring Twede Dan.*)
February—The Recruit (Two Parts).
March—His Golden Romance (Two Parts).
April—All "Fur" Her (Two Parts).
May—The Wrong Flat (Two Parts).

FRANK A. KEENEY,
1493 Broadway, New York.
A Romance of the Underworld.

KLOTZ & SREIMER.
729 Seventh Avenue, New York.
Whither Thou Goest.

KING BEE FILMS CORP.
1476 Broadway, New York.
Jan. 1—The Slave (Two Parts—Comedy).
Jan. 15—The Stranger (Two Parts—Comedy).
Feb. 1—His Day Out (Two Parts—Comedy).
Feb. 15—The Rogue (Two Parts—Comedy).

JOSEPH H. LEE.
729 Seventh Avenue, New York.
Nov.—A Modern Lorelei.

MAYFAIR FILM CORP.
10 Wall Street, New York.
Persuasive Peggy (Drama).

MY FOUR YEARS IN GERMANY, INC.
601 Candler Bldg., New York.
My Four Years in Germany.

NATIONAL FILM CORP. OF AMERICA.
1604 Broadway, New York.
Tarzan of the Apes.

ORO PICTURES CORP.
729 Seventh Avenue, New York.
Who Knows? (Six Parts—Drama).
Loyalty (Drama).

OVERLAND FILM CO.
729 Seventh Avenue, New York.
The Russian Revolution.

PAN-AMERICAN FILM CORP.
Philadelphia, Pa.
Things People Should Know.

PATHE EXCHANGE, INC.
25 West 45th Street, New York.
To-Day (Seven Parts—Drama).
Mad Lover (Six Parts—Drama).

PHYSICAL CULTURE PHOTO PLAYS, INC.
Flatiron Building, New York.
Zongar (Drama).

PYRAMID COMEDIES.
220 West 42d Street, New York.
In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).

RENOWNED PICTURES CORP.
1600 Broadway, New York.
The Public Defender.
Naked Hands (Five Parts—Drama).
20,000 Leagues Under the Sea.

WILLIAM N. SELIG.
58 E. Washington Street, Chicago, Ill.
The Garden of Allah.
Beware of Strangers (Eight Parts—Drama).

FRANK J. SENG.
Times Building, New York.
Parentage (Drama).

S. & S. PHOTOPLAYS, INC.
1476 Broadway, New York.
Redemption (Six Parts—Drama).
Disillusioned.
Just a Woman.

ERNEST SHIPMAN ENTERPRISES.
17 West 44th Street, New York.
(See W. H. Clifford Photo Play Co.)

STERLING PICTURES CORPORATION.
729 Seventh Avenue, New York.
Peg o' the Sea (Six Parts—Drama).
A Mute Appeal (Five Parts—Drama).
The Lash of Destiny (Five Parts—Drama).
Her Good Name (Five Parts—Drama).
Rosie O'Grady (Five Parts—Drama).
The Cloud (Five Parts—Drama).
The God of Little Children (Five Parts—Dr.).
A Mother's Ordeal (Five Parts—Drama).
Pride and the Devil (Six Parts—Drama).
Miss Deception (Five Parts—Drama).
The Law That Failed (Five Parts—Drama).
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).
(*The Following Are Cartoon Comedies, Each 500 Feet in Length.*)
She Was a Dangerous Girl.
Zippy the Fireman.
Zippy in a Sanatorium.
Zippy Buys a Pet Pup.
Slick and Tricky.
Doctor Bunny's Zoo.
The Old Forty-Niner.
Mr. Coon.
Mose Is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.
Peg of the Sea (Drama).

SUBMARINE FILM CO.
1476 Broadway, New York.
The Submarine Eye.

TRIUMPH FILM CORP.
1476 Broadway, New York.
The Libertine.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.

VENUS FILMS.
218 West 42d Street, New York.
The Triumph of Venus.

WESTERN IMPORT FILM CO.
71 West 23d Street, New York.
Mickey (Seven Parts).

W. H. PRODUCTIONS.
71 West 23d Street, New York.
(*The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.*)
"The Two Gun Man," in "The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
The Two-Gun Man in The Bargain (Six parts—Drama).
The Bandit and the Preacher (Five parts—Drama).
The Hell Hound of Alaska (Five parts—Dr.).
(*The Following Are Two-Reel Hart Productions. Released in Order Listed.*)
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

EASTMAN FILM

The result of highest grade materials and painstaking manufacture is shown in the results on the screen.

Identifiable by the words "Eastman" and "Kodak" on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

One Hundred Per Cent. Projection

Your patrons will be quick to notice and to appreciate the sharper, clearer pictures thrown on the screen by

Bausch and Lomb Projection Lenses

Give them a comfortable theatre and good pictures, then complete your service by giving them the best projection available—and there'll be no doubt about returns.

Write us about your present equipment, and ask for free booklet on Projection Lenses.

Bausch & Lomb Optical Co.
566 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

Leading American Makers of Photographic and Ophthalmic Lenses, Projection Lanterns (Balopticons), Microscopes, Stereo-Prism Binoculars and other High-Grade Optical Products.

Emergol
METOL'S RIVAL
THE PERFECT FILM DEVELOPER
WRITE
Franklin Import and Export Co.
220 BROADWAY (INC.) NEW YORK

La Cinematografia Italiana ed Estera
Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs. per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

INSTALED IN THE CLINTON THEATRE COVINGTON, KY.

The "AISLELITE"

PUTS THE LIGHT IN THE AISLE DURING THE PERFORMANCE, MAKING IT POSSIBLE TO TURN OFF ALL ANNOYING OVERHEAD AND SIDE WALL LIGHTS

THE BROOKINS COMPANY
Euclid and E. 18th St. Cleveland, Ohio

Foreign Buyers

This old and well established concern, wishing to extend facilities to the foreign buyers in their relations with American Film Producers, has recently opened a special department for the purchasing and exporting of Moving Picture Films. Through this special department it will be possible for you, on a very reasonable basis, to purchase your films and other articles in the moving picture line to much better advantage than could be done directly by yourself.

For this very complete service, backed by our thorough knowledge of American conditions, you pay us only a commission.

Saving Owing to the fact that our purchases are very large, we can give to you the benefit of the lowest prices. We are holding out no profit for ourselves on the purchase prices, whatever we save is for our customers.

Satisfaction Our main object is to satisfy our customers in every possible way, not only to be able to save money for him, but to buy the best the market affords; and keep him posted regularly as to what is going on in the film industry as regards new productions.

Shipments In connection with the film department you will also have the advantages of our well operated shipping department, thus you are assured of the careful and proper handling of all goods, which means for you Prompt Delivery.

Confidence You will deal with a concern with unquestionable financial standing.

REFERENCES:

National City Bank New York City	Mechanics & Metals National Bank New York City
Royal Bank of Canada New York City	State Street Trust Co. Boston, Mass., U. S. A.

ROJAS RANDALL & CO., Inc.
No. 26 Beaver Street, New York City

Steel Booths

THESE booths are made entirely of heavy steel with angle frame, and are finished with a pleasing olive green baked enamel.

The door has spring hinges. The openings in front of the booth are provided with safety slides which close automatically in case of fire.

Hamilton booths are now being used in many theatres, as well as colleges, schools, laboratories, and by the United States Government.

They will reduce your insurance rates and give you the protection you need.

Send for full information.

The Hamilton Mfg. Co.

210 39th Street,
TWO RIVERS, WISCONSIN

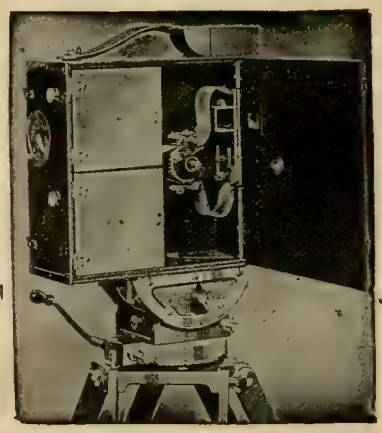
BIG ADVANCE IN M. P. PHOTOGRAPHY

Six great scientific improvements make the Universal Motion Picture Camera the choice of expert cameramen everywhere. Wonder-value at less than half standard motion picture camera prices! You want it.

UNIVERSAL MOTION PICTURE CAMERA

See how it increases your speed, improves framing, film transmission, focusing, eliminates static, etc. New automatic dissolve ready.

WRITE FOR CATALOG



Burke & James, Inc.
240 East Ontario St.
Chicago

Makers of Rexo M. P. Film

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs $4.80 less.

ONE YEAR.....$3.00
SIX MONTHS.....$1.50
See title page for rates Canada and Foreign

MOVING PICTURE WORLD
516 Fifth Avenue, New York

.....
.....
.....

Please fill in the name of your Theatre.....
Cut Out and Mail To-day—Now!

IT'S LIKE THIS

Your production requires the same quality of skill in DEVELOPING and PRINTING as it does in the making—if it is to meet with public approval.

Our service insures this. Investigate and be convinced that our service is indispensable to your success.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nicholas 3443-44

"WE NEVER DISAPPOINT"
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
TELEPHONE BRYANT 5576
ALLAN A. LOWNES
GEN. MGR.

Service and Quality

Owing to our Central location, we are able to give you quick service on all MAIL ORDERS. We carry a large stock of all goods for the Moving Picture Theatre and can make IMMEDIATE SHIPMENTS.

We guarantee all goods to be as represented or money refunded.

GIVE US A TRIAL
Write today for Catalog

Amusement Supply Company
Largest Exclusive Dealers to the Moving Picture Trade
300-302 Mallers Bldg. CHICAGO, ILLINOIS 5 S. Wabash Avenue
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens, and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE

985 Market Street San Francisco, Cal.

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street, W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.
Appointed by Agreement Dated 7/8/14 THE OFFICIAL ORGAN of
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York Phone—Chelsea 3227
425 Ashland Block, Chicago Phone—Randolph 2003
Addressing Multigraphing Printing Typewriting

SCREENCRAFT

By Louis Reeves Harrison

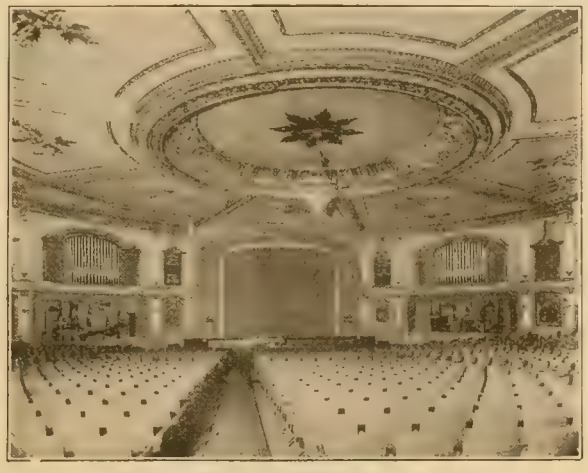
Our latest publication on the subject of Photoplay Writing. A thought-provoking, comprehensive treatment of the subject, with a sample working scenario.

$2.00 per Copy Postpaid

MOVING PICTURE WORLD
516 Fifth Avenue, New York

Schiller Bldg., Chicago, Ill. Order from Nearest Office Wright & Callender Bldg., Los Angeles, Cal.

Send For Our
New Theatre Catalog
Eighty full-page illustrations—many in colors—of theatres we have ornamented.



THE CRYSTAL THEATRE, CHICAGO
Schaefer Bros., Owners
Chicago's Largest One-Floor Auditorium

Our new catalog will give you many valuable ideas of theatre design and arrangement

Send Plans for Special Designs o
Ornamental Plaster Decorations

THE DECORATORS SUPPLY CO.
Archer Ave. and Leo St. CHICAGO, ILL.

RICHARDSON'S
MOTION PICTURE
HAND BOOK
FOR MANAGERS and OPERATORS
Published by
THE MOVING PICTURE WORLD

A carefully prepared guide to perfect projection.

An invaluable help to every individual in the trade who has to do with the mechanical handling of motion picture film or the management of a moving picture theatre.

Over 680 Pages of Text. Illustrations include detail diagrams of the leading makes of projection machines.

Substantially Bound in Red Cloth, $1.00

Sent Postpaid on Receipt of Price by

MOVING PICTURE WORLD
516 Fifth Ave. New York City 917 Schiller Bldg. Chicago, Ill. Wright & Callender Bldg. Los Angeles, Cal.

Declare your Independence

Fell the fetters of hesitation
Liberate your music problems

FOTOPLAYER FREEDOM
Breaks the shackles of high costs

The FOTOPLAYER is first in war
Furnishing that bold, gay music—sparkling with patriotic fervor to the crash of cymbal and beat of drum

The FOTOPLAYER is first in peace
Accompanying the delicate, sympathetic refinements of emotion—with its responsive organ tones

The FOTOPLAYER is first in the hearts
and minds of every enterprising exhibitor whose desire is an economic musical accompaniment to his pictures—with artistic success

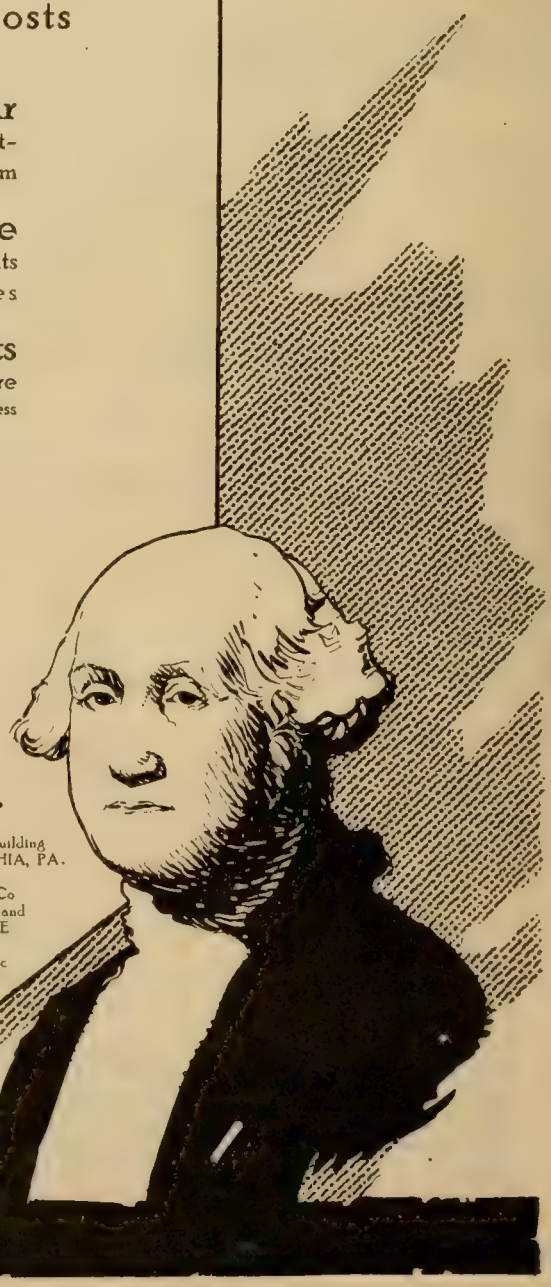
The FOTOPLAYER is simple in operation—Expressing volume and shadings in tone color. The double tracker device enables an *instant* change—permitting a musical response to screen action

The FOTOPLAYER is a proved economy—Performing the functions of an orchestra with the pay of a single musician—an insurance against overhead

The FOTOPLAYER is practical in construction—Insuring the quality of workmanship and strength of material to withstand the wear and tear of continued usage

We construct orchestral pipe organs to meet your specifications.

Write for successful installations.

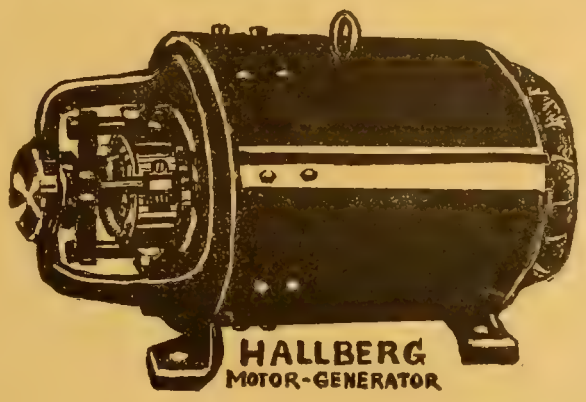


The American Photo Player Co.

62 West 45th Street, NEW YORK CITY
14 E. Jackson Boulevard, CHICAGO, ILL.
109 Golden Gate Avenue, SAN FRANCISCO, CAL.
Parkway Building, PHILADELPHIA, PA.

Geo. L. Parker, 120 Boylston Street, BOSTON, MASS
Thos. Goggan & Sons, DALLAS and SAN ANTONIO, TEXAS
Sherman Clay & Co, SEATTLE, WASH., and PORTLAND, ORE
2805 Benton Boulevard, KANSAS CITY, MO
737 South Olive Street, LOS ANGELES, CAL.
Louis Grunewald Co., Inc, NEW ORLEANS, LA
W. D. Dyer & Bro., ST. PAUL, MINN.
E. Wittman & Co, MEMPHIS, TENN
Fredericksen-Krob Music Co., OKLAHOMA CITY, OKLA.

UNITED PRESENTS



Two Ball Bearings
Made for Any Current
For One or Two Arcs
In Three Sizes
20 to 40 amp.
30 to 70 amp.
50 to 70 amp.

No Vibration
No Noise
No Foundation Required
Can Be Put in Operating Room
Saves the Most
Gives Best Light

EVERY USER IS A BOOSTER!

THE YOUNG MEN'S CHRISTIAN ASSOCIATION
Coatesville, Pa.

Feb. 6th, 1918.

Dear Sir:

We have one of your Hallberg 30-70 generator sets, running on single-phase, 60 cycle, A. C. and delivering 50 amperes direct current at the arc. This apparatus has been giving perfect satisfaction for nearly two years now. It ran eighteen months before we happened to remember it had never been oiled or cleaned. And then it didn't really need either!!

Our original outfit was a 50-ampere mercury arc rectifier, ——— ——— ——— This appliance has stood, in perfect condition, as an emergency outfit since the installation of the "Hallberg"—with no emergency.

What arrangement could we make with you to exchange our rectifier for a duplicate generator set? We would like to have a duplicate installation, correctly put in. We would appreciate a satisfactory installation made by your office, and replacing our present arrangement.

Very truly yours,
(Signed) WALTER H. BURKE.

EDISON MAZDA "C" LAMPS
REGULAR AND PROJECTION TYPE

NATIONAL CARBONS
Give Brilliant, Steady Light

POWERS 6B
M. P. Machine
and
Genuine Powers
Repair Parts

VELVET GOLD FIBRE SCREEN
Is the Last Word in Projection Screens

ACME PORTABLE PROJECTOR
For the Director's Private Office

"EVERYTHING FOR THE M. P. THEATRE EXCEPT THE FILM"

BRANCH OFFICES:

New York, N. Y.—729 Seventh Ave.
Boston, Mass.—28 Piedmont St.
Philadelphia, Pa.—1233 Vine St.
Pittsburgh, Pa.—940 Penn Ave.
Cincinnati, O.—115 W. 7th St.
Detroit, Mich.—57 E. Elizabeth St.
Omaha, Neb.—13th and Harney Sts.
Minneapolis, Minn.—16 N 7th St.
Cleveland, O.—Columbia Bldg.
Chicago, Ill.—154 W. Lake St.

U. T. E. SALES AGENTS:

Kansas City, Mo.—K. C. Machine & Supply Co., Inc., 813 Walnut St.
Des Moines, Ia.—K. C. Machine & Supply Co., Inc., Utica Building

United Theatre Equipment Corporation

H. T. EDWARDS, Pres. J. H. HALLBERG, Vice-Pres.

Executive Offices: 1604 Broadway, New York

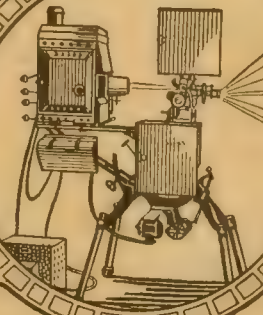
To Maintain the High Standard

Of excellence in material and workmanship which has always characterized our product, we find it necessary to make a moderate advance in our selling prices. Consequently on and after Feb. 15th, 1918, the following prices will be effective:

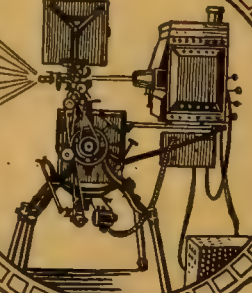
No. 6 Model Machine with Loopsetter, Hand Drive	$265.00
No. 6A Model Machine with Loopsetter, Hand Drive	290.00
No. 6B Model Machine with Loopsetter, Hand Drive	330.00
No. 6 Model Machine with Loopsetter (Incandescent), Hand Drive.	260.00
No. 6A Model Machine with Loopsetter (Incandescent), Hand Drive.	285.00
No. 6B Model Machine with Loopsetter (Incandescent), Hand Drive.	315.00
Power's Road Equipment (Carbon Arc) Hand Drive—Loopsetter	305.00
No. 6—6A—6B Model Mechanisms complete with Loopsetter	175.00
Motor Attachment 6—6A or 6B	8.00
110 Volt Direct Current Motor with Mechanical Speed Control—6A or 6B	50.00
110 Volt 60 Cycle Alternating Current Motor with Mechanical Speed Control for 6A or 6B	50.00
220 Volt Direct Current Motor with Mechanical Speed Control for 6A or 6B	55.00
220 Volt 60 Cycle Alternating Current Motor with Mechanical Speed Control for 6A or 6B	55.00
32 Volt Direct Current Motor with Electric Speed Control for 6A or 6B	50.00
110 or 220 Volt Alternating Current Motor with the Cycle other than 60, prices upon application.	

ALL PRICES F. O. B. NEW YORK CITY

A Corresponding Increase Will Also Be Made in the Prices of Our Entire Product.



NICHOLAS POWER COMPANY
INCORPORATED
PIONEERS OF PROJECTION
90 GOLD ST. NEW YORK



Vol. 35, No 9 March 2, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Copyright 1917 by the Chalmers Publishing Company.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
NEW YORK

ARTCRAFT PICTURES

Chalmers Publishing Company 516 Fifth Ave. New York

400% increase in one year

Just *four times as many shrewd Exhibitors* as last year, getting money into their theatres which You *didn't get.*

Just *four times as many people calling* for the Universal Animated Weekly as called for it in 1916.

This 400% *increase* represents the *best* and *biggest* and *most successful* theatres in the country. *How about YOU?*

Book any—*or all*—of 3-a-Week News Service. Get *your own* 400% increase in news-events money—and get that money *now.*

UNIVERSAL FILM MFG. CO., CARL LAEMMLE, President 1600 Broadway New York

GEORGE K. SPOOR
Presents

I, MARY MacLANE
in
"Men Who Have Made Love to Me"

GEORGE K. SPOOR
Presents

TAYLOR HOLMES
in
"Uneasy Money"
By P. G. Wodehouse

George K. Spoor says:

You are in the show business. Essanay has produced these two features, not just as pictures, but as shows. It has taken particular pains to make them stand out distinctive from other pictures. Here's your opportunity. Take your place in the front rank of the country's showmen. These shows are backed by national billboard advertising.

ESSANAY

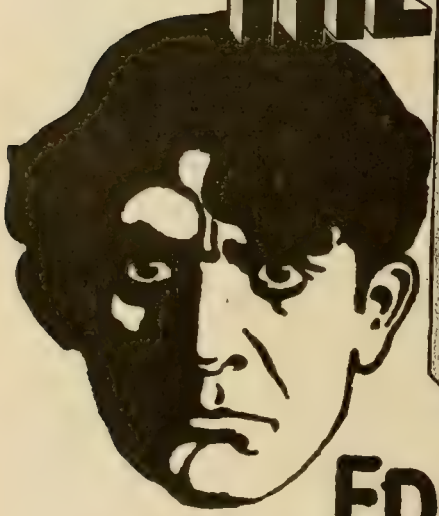
Distributed by
GEORGE KLEINE SYSTEM
Throughout the United States

Perfection Pictures

Exhibitors are fighting for it —
It's Sweeping the Country from Coast to Coast

the Universal Serial Box Office Winner

"THE BULL'S EYE"



Featuring

EDDIE POLO

Hercules of the Films with

Dainty Vivian Reed –

Book thru your local Universal Exchange or Universal Film M'f'g Co. –
Carl Laemmle, President. – 1600 Broadway, New York

Adolph Zukor
Presents

Pauline Frederick

in

"Madame Jealousy"

By George V. Hobart

Scenario by Eve Unsell
Directed by Robert G. Vignola

A Paramount Picture

"MADAME JEALOUSY" *is* new. Its like has never before been attempted in pictures. Because it is really new it will go like wild-fire in your town, just as it did in New York City.

A picture that mirrors every human emotion, that pierces to the quick the thin crust of conventionalities; a story so tremendous in its scope that it will jar the most jaded critic.

Portrayed by a star whose mastery of her art and whose dynamic personality spell success wherever the public finds her.

Does the public find Pauline Frederick in your house and are you reaping the harvest of success that invariably comes to the exhibitors who show her ever-successful pictures?

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Benjamin Chapin

in

"The Son of Democracy"

A series of dramatic film stories of America in the making.
Written, directed and produced by Benjamin Chapin

A Paramount Series

AN audience of eight million learned from last week's issue of the Saturday Evening Post what "The Son of Democracy" is and why they should see it.

No one who saw the "ad." will miss the photoplay.

The Saturday Evening Post is only one of many national magazines being used to make this picture a mighty box-office attraction.

Every patron who is sent to you by those advertisements is good for ten "admissions," because "The Son of Democracy" is so built that each chapter not only is all-satisfying but leaves a hungry desire for the next one.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

Adolph Zukor
Presents

Elsie Ferguson

in

"The Song of Songs"

By Edward Sheldon

Scenario by Charles Maigne
Directed by Joseph Kaufman

An ARTCRAFT Picture

"THAT'S a downright good picture. It will get a pile of money," an exhibitor remarked at a trade showing of "The Song of Songs."

Of course it will. Success begets success and "The Song of Songs" was one of the greatest successes that ever thrilled the stage world.

The story of the ravishingly beautiful woman who trod the primrose maze of life brought blasé Broadway to its feet and packed the Eltinge Theatre for months.

Reinforced by a star whose very personality means a full house, the picture is greater than the stage version.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

A "First National" Attraction
Rothapfel Presentation
An Edgar Lewis Production

"The Sign Invisible"

—a mighty drama of the Northland, featuring Mitchell Lewis—the giant of "The Barrier"—in a fighting, loving, daring role

—with Victor Sutherland, Mabel Juliene Scott, Hedda Nova and a big cast of accomplished players

—in a story of how Providence scourged a rebellious soul by leading him out to where Nature's millstones of sky and mountain, and men and women free of pretence changed him from a thing to a man.

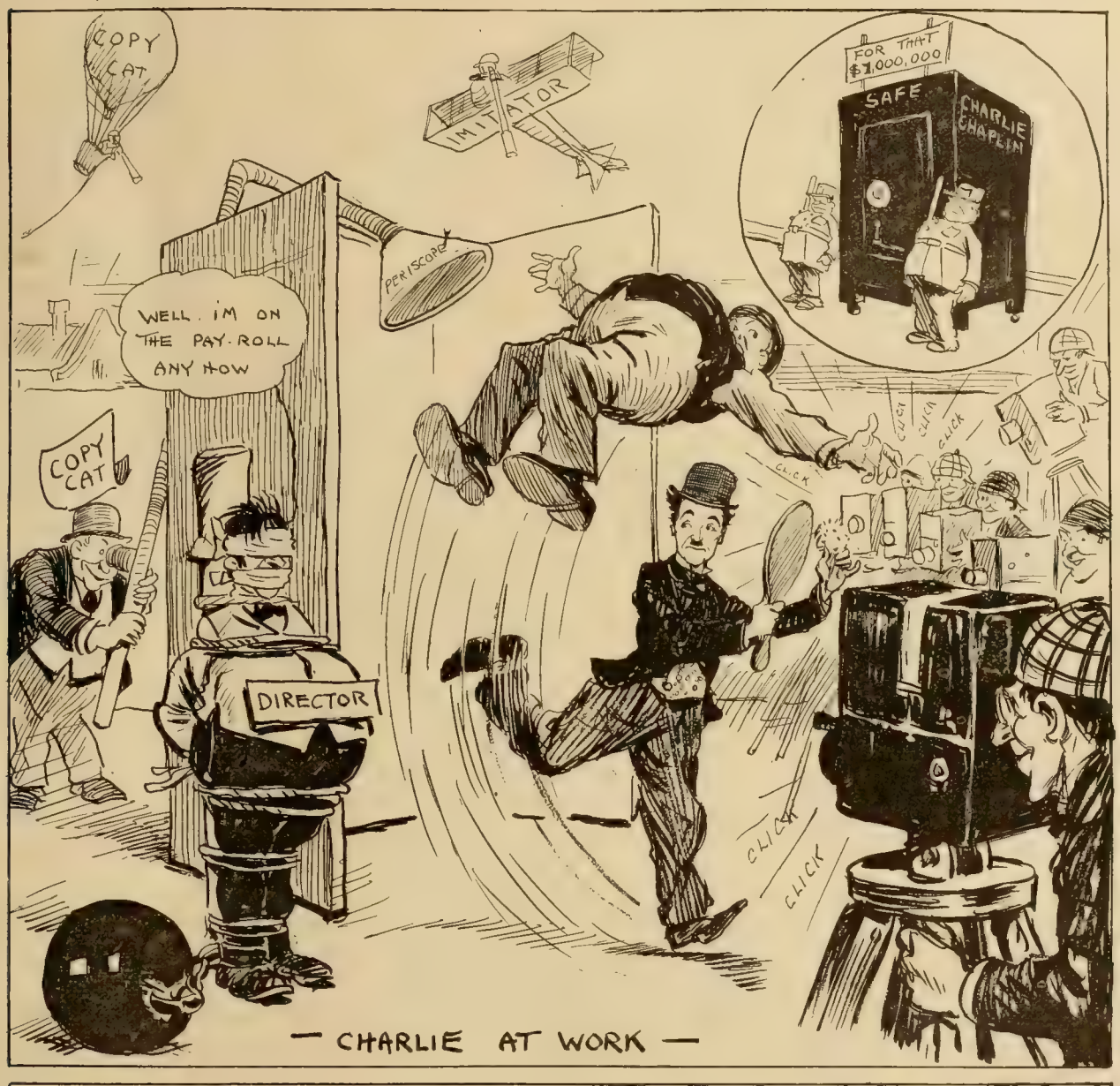
Opens at the Rivoli
Feb. 21, for a week's run

FIRST NATIONAL EXHIBITORS CIRCUIT

"We Pay the Tax"

This exceptionally beautiful and very human photoplay presented with Rothapfel's fine appreciation of musical and atmospheric enhancement will demonstrate the perfection attainable by screen entertainment when all conditions are ideal.

Chaplin's First Million Dollar Comedy nearly finished!



Where do YOU stand in the waiting line?

Charles Chaplin

"Signature Protected"

Million Dollar Comedies

FIRST NATIONAL EXHIBITORS CIRCUIT

A "First National" Attraction now being eagerly booked in every land on earth.

THE GREAT AMERICAN COMEDY

Every author of note has aspired to write the great American novel. "Ruggles of Red Gap," by Harry Leon Wilson is IT, in comedy drama form, because it strikes the keynote of American democracy. It remained for George K. Spoor to discover it as a master picture. It is now presented with Taylor Holmes and an all star cast.

DISTRIBUTED BY GEORGE KLEINE SYSTEM THROUGHOUT THE UNITED STATES

GEORGE K. SPOOR
PRESENTS

TAYLOR HOLMES IN "RUGGLES OF RED GAP"

AT ALL FIRST CLASS PICTURE THEATRES
ASK WHEN!

B. A. Rolfe presents The STAR of BLUE JEANS

VIOLA DANA

in her newest triumph

WEAVER of DREAMS

Directed by John H. Collins from the famous novel by Myrtle Reed – 5 *intense Acts.*

RELEASED BY METRO FEBRUARY 18th

Opening for a run—Lyric Theatre New York

PRICES 25¢ 50¢ and $1.00

Presented by

SCREEN CLASSICS INC.

The Great

NAZIMOVA

IN

REVELATION

The sublime motion picture of a decade

METRO

Closing its smashing three weeks run at the Lyric Theatre New York

Prices 25¢–50¢ and $1.00

Now ready

for bookings throughout the United States

SCREEN CLASSICS INC. presents

RITA JOLIVET

IN

LEST WE FORGET

METRO

Tremendous Box Office Successes

that break the shackles and make positive profits

VIOLA DANA *in* BLUE JEANS

EDITH STORY *in* LEGION *of* DEATH

MABEL TALIAFERRO *in* Draft 258

EMILY STEVENS *in The* Slacker

RITA JOLIVET *in* LEST WE FORGET

NAZIMOVA *in* REVELATION

METRO

The Grim Hand of the Law takes a babe from a mother's breast—She kills her husband. Was she right?

WILLIAM FOX *Presents*
R.A.WALSH'S DRAMA

WOMAN and the LAW

STAGED BY R.A.WALSH

WHAT DID THE JURY SAY?

FOX SPECIAL FEATURES
ONE-A-WEEK - 52-A-YEAR

CONTRACT NOW

AT NEAREST BRANCH

FOX FILM CORPORATION

WILLIAM FOX
presents

Jane and Katherine LEE
IN
AMERICAN BUDS

A patriotic, romantic drama with an all-star cast of grown-ups—

Released as a STANDARD PICTURE *Feb. 24*

BACKED BY

The greatest popularity of any two youngsters in the world
Advertising mats and cuts—suggestions for lobby displays and stunts
See the Exhibitor's Guide prepared for this picture

Contract now at any branch
FOX FILM CORPORATION

"THEATRE MANAGERS

'THE EAG

AMERICA'S SERIAL SUPREME

BY

WILLIAM J. FLYNN

(RECENTLY RETIRED)

CHIEF of the U.S. SECRET SERVICE

So that all good and loyal Americans, no matter what their origin may be, will have an opportunity to see to what depth German diplomacy has descended.—*Moving Picture World, Feb. 23, 1918*

WILL BOOK
LE'S EYE'

A GREAT AMERICAN SUBJECT BY ITS GREATEST AMERICAN AUTHORITY

"The Eagle's Eye" is a series of startling revelations, mercilessly condemning in their undeniable truth—proven by facts—of Imperial Germany's crimes against America.

This great serial will inspire America to an immensely stronger degree of loyalty and patriotism. Every exhibitor should avail himself of this wonderful, timely opportunity.

"THE EAGLE'S EYE" DOES NOT PICTURE THE HORRORS OF THE WORLD WAR

It is entirely about the enemy, those deported, those recalled and those STILL ON AMERICAN SOIL. It is a picturized justification for America's entry into the war for democracy and universal freedom.

It is a thrilling, smashing subject of international importance. There is nothing else available to exhibitors that can compare, in timeliness, in theme, in public interest, in appeal, in patriotism of subject and certain results with

"THE EAGLE'S EYE"

Produced by THE WHARTONS, with the Popular Stars KING BAGGOT and MARGUERITE SNOW.

BOOK NOW THROUGH YOUR NEAREST FOURSQUARE EXCHANGE.

Branches in Principal Cities.

Further information upon request to The Whartons' Publicity and Supply Dept., 1476 Broadway, New York

Now ready for State Right distribution

The Authorized Film Version of

My FOUR YEARS IN GERMANY

By the ONE man who KNOWS

AMBASSADOR

JAMES W. GERARD

Directed by William Nigh

My FOUR YEARS IN GERMANY Inc.
601 CANDLER BULG. N.Y.

The experience gained from seventeen successful serials has made,

The HOUSE of HATE

The best of them all!

The best stars —

PEARL WHITE and ANTONIO MORENO

The best feature production, with fine sets; with expert direction by George B. Seitz, who directed the tremendous success, "The Fatal Ring;" with a costly cast which includes Paul Clerget, J. H. Gilmour, John Webb Dillion and Peggy Shanor; and with a fascinating story of mystery and suspense by Arthur B. Reeve and Chas. A. Logue.

Pathe is proud of "The House of Hate." Without doubt it is the best serial that has ever been produced!

Released Mar. 3rd

BURTON RICE

PATHÉ

Audiences demand action, thrills, mystery, and suspense in a serial—

"The HOUSE of HATE"

has them all

The "Hooded Terror," a sinister and menacing figure, who captivates the imagination and whose identity is veiled in mystery, dominates the story. His errand is Death; his motive is the control of the great Waldon War Works. He may be Pearl Waldon's uncle, her cousin or any one of a number of persons. Your audiences will find the question of his identity more fascinating than that of the masked man in "The Iron Claw."

From the first scene in the first episode to the last scene in the last "The HOUSE of HATE" is the most sensationally dramatic story ever put upon the screen !!!!!!!

PATHÉ

A Pathé Serial is a better box office attraction than any other picture for it means fifteen weeks of big business . . . . . Just reflect for a moment, Mr. Exhibitor, what you have to offer in . . .

The HOUSE of HATE

PEARL WHITE, admittedly the greatest of all box-office attractions;

ANTONIO MORENO, a feature star and a favorite everywhere;

A FASCINATING STORY, exciting to the last degree, written by the man who wrote "The Exploits of Elaine" and the "Craig Kennedy" stories—Arthur B. Reeve, and Chas. A. Logue;

SUPER-DIRECTION, by George B. Seitz, director of "The Fatal Ring";

FEATURE PRODUCTION, with the finest and costliest sets ever used in a serial!

No matter what the weather, past successes prove that Pearl White in "The HOUSE of HATE" will be the biggest . . . attraction of 1918!

PATHÉ

Ask the nearest PATHÉ *Exchange to screen for you the first episodes. We wait your verdict with confidence—"The* BEST SERIAL YET"

Mr. Exhibitor, you have the unimpeachable evidence offered by the phenomenal success of past PEARL WHITE SERIALS—"The Perils of Pauline," "The Exploits of Elaine," "The Iron Claw" and "The Fatal Ring." Nothing can be more certain than that

"The HOUSE of HATE"

will be the greatest success of them all!

It has the stars; it has the cast; it has the story; it has the skilled direction; and above all it has the Pathe experience.

Produced by ASTRA — BOOKING NOW: *Released Mar. 3rd*

Pathé

PATHÉ
presents

The NAULAHKA

with

ANTONIO MORENO

and

DORALDINA

the biggest picture that has ever been put upon a program!

"A really great picture," say the reviewers

"'The Naulahka' is one reel longer than the average feature and proportionately greater. . . . Greater in story . . . greater in production which is rich and realistic. . . . greater in cast. . . . Fairly oozes atmosphere. A great picture. . . . Will show as 'big' and 'extra' in the box office reports."—*Motion Picture News.*

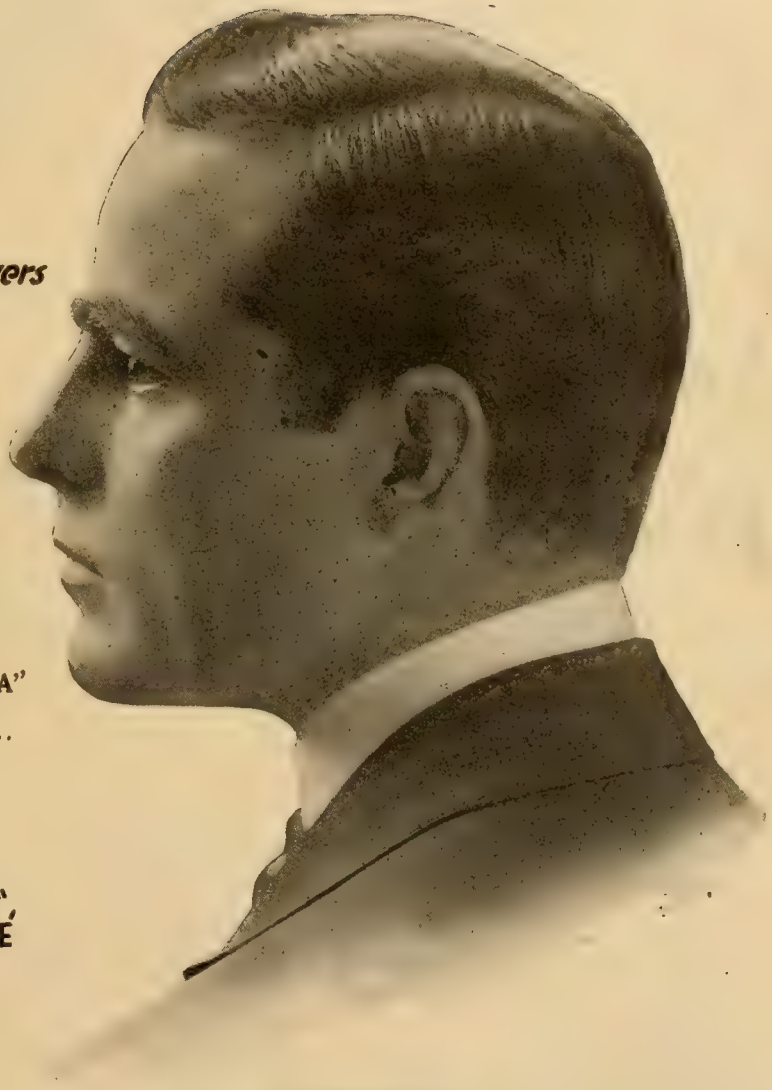
"In every way 'The Naulahka' is of such even, high merit that it is impossible to determine one feature as better than another. . . . A production of the highest, artistic type. . . . An attraction of extraordinary value to the exhibitor."—*Dramatic Mirror.*

"INNOCENT," "LOADED DICE" *and* "The NAULAHKA"

all great pictures and all on the —

PATHÉ PLAYS

program. They prove that the promise made by PATHÉ *of "Big Stars in Big Plays", is being lived up to. They prove the* PATHÉ PLAYS *to be the "Best Buy" on the market for they are offered* "AT A REASONABLE PRICE — A PRICE AT WHICH YOU CAN MAKE MONEY."



ANTONIO MORENO

The NAULAHKA

Adapted from the famous book by

RUDYARD KIPLING

.... and WOLCOT BALESTIER

Directed by GEORGE FITZMAURICE

Produced by ASTRA

Pathé

TOTO

in two reel comedies, one every month, gives to your audiences real fun unsurpassed at any price. ..... The children love him; ..... The grown folks-well, just listen to the laughter when you show him. .....

RUTH ROLAND

and FRANK MAYO *of* "WHO PAYS?" *and* "The RED CIRCLE" *fame in .....*

"The PRICE of FOLLY"

EIGHT CHAPTERS-TWO REELS EACH

"Little features with a big star" Your program needs them. .....

Pathé

Announcing

BABY MARIE OSBORNE

in the five part GOLD ROOSTER PLAY

"DADDY'S GIRL"

..... *Produced by* DIANDO .....

"BABY MARIE OSBORNE with me out-draws two stars supposed to be the biggest. People tell me they want more of her pictures. They would ... come every night to see her!" .....

C.H.SCHOFIELD, DUNDEE
THEATRE, Omaha, Neb.

...RELEASED MAR. 3rd .....

It is the oldest, best known and the widest distributed of all news films; Its name is used everywhere to indicate film quality: .....
It has the best news pictures first; ....
It is the best of box office attractions; It is.....

The HEARST-PATHÉ NEWS

The only one reel feature .....

TRIANGLE

More camouflage is done with printer's ink than by all the artists with the combined fighting forces in Europe.

Exhibitors are entitled to some proof other than "Say So"—other than camouflage, some tangible evidence that our expressions of good faith, fairness and equity are just exactly as represented.

Request any Branch Manager to show you the original of the following Triangle Order No. 395, dated July 5, 1917:

"In your future dealings with exhibitors, bear in mind that your interest in Triangle products has only started when you have sold the exhibitor and that our future success is in direct proportion to his success. That your active cooperation with him is essential to the end that the public may be brought to a full realization and appreciation of our product, you are specifically instructed to deal with no exhibitor except on a basis that will be profitable to him. You are to bear in mind that

TRIANGLE DISTRIBU

1457 BROADWAY

S. A. LYNCH, President **R. W. LYNCH, Vice-President**

TRIA

ORDER NO. 395

unless the exhibitor makes money, we cannot. You must at all times be guided by the fact that a contract is only profitable when it insures profit to both parties; that you are giving your greatest service to the Triangle when you give your greatest service to the exhibitor."

This order was issued shortly after the inception of the present organization, over the signature of the President of the Triangle Distributing Corporation. It was not intended for publication nor exhibition to exhibitors but was an early statement of what was expected from every Branch Manager. It is published at this time only as concrete proof that the Triangle Organization is not only spreading broadcast its policy of fairness toward exhibitors, but is insisting that these principles be carried into effect. The Triangle blazed the way to equity and fairness as it blazed the way for the "No Tax to Exhibitors" policy, and it will continue to blaze along these same lines as often as occasion requires.

TING CORPORATION

NEW YORK

FRED KENT, Treasurer **Y. F. FREEMAN, Gen. Mgr.**

N G L E

BARGAIN BARGAIN BARGAIN

EDWARD WARREN PRODUCTIONS

Weavers of Life

Souls Redeemed

THEY ARE MONEY-MAKERS

? Why pay more than a production is worth when you can get an *Established Product* at *live* and *let live* priccs ?

MORE WARREN PRODUCTIONS COMING

Get in Touch with Us Quickly!

WE ARE ALSO SALES AGENTS FOR

W. H. Clune Productions

EYES OF THE WORLD
RAMONA

Mayfair Film Corp.

PEGGY HYLAND AS PERSUASIVE PEGGY

Pathe Exchange, Inc.

MAD LOVER
TODAY

Arrow Productions

THE DEEMSTER
THE WOMAN'S LAW
RIGHT OFF THE BAT

ARROW FILM CORP.

TIMES BUILDING BROADWAY AT 42d STREET NEW YORK CITY

SELECT SP PICTURES

"The one word that describes this play best is 'refreshing,'" says Wid, and he remarks, "so well produced that it should be pleasing in almost any house."

You have one guess—and *you* will need only one, Mr. Exhibitor!

CONSTANCE TALMADGE

presented by Lewis J. Selznick in

"The Studio Girl"

from the comedy "La Gamine," by Pierre Veber and Henri de Gorsse; scenario by Paul West. Directed by Charles Giblyn.

SUCCESSES—Three in a Row—SELECTS

Constance Talmadge in "Scandal"
Constance Talmadge in "The Honeymoon"
Constance Talmadge in "The Studio Girl"

Select Star Pictures that mean clean fun and keen pleasure

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

There is an insuperable wall.
Producers and Distributors are encamped on one side
Exhibitors on the other.
They cannot see each other,—
they cannot hear each other for that wall.
Its name is Prejudice.
It must be broken down.

Wm. W. Hodkinson.

"Hodkinson Service"

stands for
PROGRESS — INTEGRITY — PERMANENCE
in the Motion Picture Industry

The First Four Paralta Plays

J. Warren Kerrigan *in*
"A Man's Man"

Henry B. Walthall *in*
"His Robe of Honor"

Bessie Barriscale *in*
"Madam Who?"

J. Warren Kerrigan *in*
"The Turn of a Card"

are now being booked through
"HODKINSON SERVICE"
at all General Film Exchanges

These and all other Paralta Plays are not to be obtained anywhere else.

W. W. Hodkinson Corporation

527 Fifth Avenue, New York City

Distributed by
W. W. HODKINSON CORPORATION

NOW READY

"HIS ROBE OF HONOR"—By Ethel and James Dorrance
"HUMDRUM BROWN"—By H. B. Daniels.
"WITH HOOPS OF STEEL"—By Florence Finch Kelly.

HENRY B. WALTHALL PICTURES CORPORATION

PARALTA PLAYS

PICK OF THE PICTURES

THE DRAMATIC STAR SUPREME

HENRY B.
WALTHALL

At the head of his own independent producing company, presenting matchless screen dramas designed to meet the public demand for photoplays of exceptional worth.

Each Production a Complete Evening's Entertainment

HENRY B. WALTHALL PICTURES CORP.

Executive Direction PARALTA PLAYS, Inc.

729 Seventh Avenue, New York

DISTRIBUTED BY

W. W. HODKINSON CORPORATION

PARALTA PLAYS
PICK OF THE PICTURES

J. Warren Kerrigan *in*

Directed by OSCAR APFEL

"The Turn of a Card"

Written by FREDERIC CHAPIN

ROBERT BRUNTON, Manager of Productions

A PARALTA-KERRIGAN-PLAY

PARALTA PLAYS, Inc. No. 6 WEST 48th STREET NEW YORK CITY

Foreign Distributor: Inter-Ocean Film Corporation.

Canadian Distributor: Globe Films Ltd.

DISTRIBUTED BY
W.W. HODKINSON CORPORATION

Little Talks With Foreign Buyers

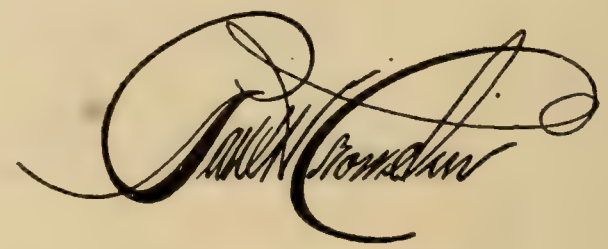
By PAUL H. CROMELIN

NUMBER ONE

The two big things in purchasing American film for the foreign market are (a) to know WHAT to buy and (b) at WHAT PRICE to buy it. Knowledge of the American film field as related to the foreign market does not come in a day—or in a year. The market you are buying IN and the market you are buying FOR must, each of them, be at your finger tips. It takes **organization** to acquire the information **you must have.** Inter-Ocean has taken top place as a purchaser of foreign films in the American market because it possesses **the best organization of its kind** in the motion picture business to-day. We know the exact needs of theatres in Paris, France—and in Hong Kong, China. We know precisely what films are manufactured from month to month in the United States THAT FILL THE NEEDS OF THE PARIS EXHIBITOR—**and** his Hong Kong brother! In short,

"We Operate Everywhere"

we never **guess,** we go by actual **knowledge.** Mr. Foreign Buyer, isn't THAT fact worth something TO YOU? Oughtn't **you** get your American buying down to an absolute system—Inter-Ocean System? **It has never failed a foreign buyer yet!** Don't you feel that Inter-Ocean's claims to your American-purchasing-business are worth investigation? Drop us a line for further facts TO-DAY.



President

INTER-OCEAN FILM CORPORATION

220 West 42nd Street, New York City

Now Ready For World Sale

(Outside the United States and Canada)

Fifty-two World Films (Brady-Made) a year—

Featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell, June Elvidge and other celebrated stars.

Twenty-four Paralta Plays a year—

Featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall, Louise Glaum and other screen headliners.

"Whither Thou Goest"—

A Thomas H. Ince production, featuring Orrin Johnson and Rhea Mitchell.

"Hunting Big Game in the Frozen North"—

The most wonderful hunting and adventure film ever taken in the Arctic Regions.

"Today"—

A Ralph Ince production, starring Florence Reed.

"The Mad Lover"—

A Leonce Perret production, starring Robert Warwick.

In addition to these sterling feature productions, Inter-Ocean has searched the Comedy field for sure fire laugh-makers. The result is that we can present to the most discriminating foreign buyers and exhibitors an array of comedy films that is unsurpassed in its box-office appeal.

Let the box-office be our judge. See us without delay for an inspection of:

Black Diamond Comedies
Vim Comedies
Bingo Comedies
"Charley" (Mabel and Fatty) Cartoons

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

220 W. 42ND ST.
NEW YORK CITY

"We Operate Everywhere"

Exclusive Exporters of Speer Carbons—the BEST

Goldwyn Pictures

Our *Business* Proves Goldwyn Has Kept Its Promises!

IN the very beginning—one year ago—Goldwyn said to the exhibitors of America:

"In Goldwyn Pictures we will maintain *a higher average of dramatic and technical excellence* than you will be able to find in the productions of any other organization. You can therefore use Goldwyn as the basis in building a quality reputation for your theatre."

We have kept this pledge.

And we also said in the beginning: "Goldwyn will give you *bigger productions at your regular rental prices than you have ever received before* from any other organization."

We kept THIS promise by giving all Goldwyn contract customers Mary Garden in "Thais"—a box-office record-breaker. We are keeping this promise *a second time* by giving you Mary Garden in "The Splendid Sinner"—an even bigger attraction than "Thais."

But the *best proof* of Goldwyn's value is found in the fact that every important first-run exhibitor in North America who began showing Goldwyn Pictures last September IS STILL SHOWING THEM because they are popular and return a box-office profit.

More than 4,000 other exhibitors have followed the lead of America's biggest showmen and *are now contract customers of Goldwyn.*

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

Begin Your Great "Spring Drive" with This Mae Marsh Production

MILLIONS of Americans like Mae Marsh best in gripping, emotional drama. Her tremendous reputation is due to her unrivalled ability to *reach the human heart.*

She commands the *smile* and the *tear.* She makes audiences *feel* the incidents she lives on the screen.

Harold Edel, Managing Director of The Strand Theatre, New York, says: "The Beloved Traitor emphasizes what I have said before: All exhibitors owe thanks to Goldwyn for the consistency and maintained strength of its productions. Here again is the Mae Marsh the public loves best."

A nation-wide and assured-in-advance following awaits your presentation of

MAE MARSH
IN
The Beloved Traitor
by Frank L. Packard

Released everywhere: February 24.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

The Foreign Market

as a rule is left out of consideration when a subject is selected for production in America. Formerly the cost of production left such a big margin of profit—and the foreign field gave so small a return in proportion—

and The American Producer

knew so little about the foreign market, that he has been slow to grasp its importance.

Do you realize that many of the great American productions exported by us, have more than made up the cost of production? Not every picture can do it, because the subject selected would not go in some fields, but every one could show a profit if the customs and tastes of the people in the foreign market were taken into consideration. That is where we come in.

We want the best possible productions that can be adapted to the use of our customers in foreign countries. We will be glad to give you the benefit of our service and knowledge to this end.

Write or 'phone for an appointment.

J. FRANK BROCKLISS INC.
SIDNEY GARRETT PRES.
General exporter and importer.
729 Seventh Ave New York City

SIDNEY OLCOTT'S
STUPENDOUS HEART INTEREST SPECTACLE

The BELGIAN

STARRING
WALKER WHITESIDE
and VALENTINE GRANT

NOW BOOKING THRU THE FOLLOWING EXCHANGES:

FOURSQUARE

NEW YORK	729 Seventh Ave.
BUFFALO	47 W. Swan St.
CHICAGO	207 S. Wabash Ave.
DETROIT	304 Jos. Mack Bldg.
DENVER	1735 Welton St.
SEATTLE	2014 Third Ave.
PITTSBURGH	137 Fourth Ave.
LOS ANGELES	514 W. 8th St.
PHILADELPHIA	1325 Vine St.
CINCINNATI	301 Strand Theatre Bldg.
ST. LOUIS	301 Empress Theatre Bldg.
CLEVELAND	310 Sloan Bldg.
WASHINGTON	8 E St., Northwest
KANSAS CITY	1120 Walnut St.
SAN FRANCISCO	191 Golden Gate Ave.
MINNEAPOLIS	206 Film Exchange Bldg.

SOUTHERN STATES FILM CO.

ATLANTA	114 Walton St.
DALLAS	1909 Commerce St.

GLOBE FEATURE FILM CO.

NEW ENGLAND	30 Winchester St., Boston, Mass.

SUPER-FEATURE FILM CO.

CANADA	59-61 Victoria St., Toronto, Ont.

FRANK GERSTEN, Inc.

NEW JERSEY	220 W. 42nd St., New York City

FOREIGN RIGHTS: Robertson-Cole Co., 23rd Floor, Times Bldg., New York City

U.S. EXHIBITORS' BOOKING CORPORATION

U.S. EXHIBITOR'S BOOKING CORPORATION
FRANK G. HALL PRES.

WORLD PICTURES BRADY-MADE
WORLD - PICTURES
present
CARLYLE BLACKWELL
EVELYN GREELEY
IN
"His Royal Highness"

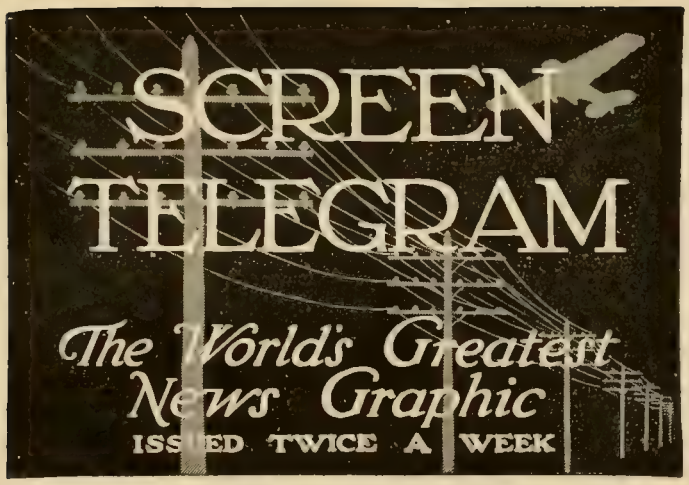
WILLIAM RUSSELL

In "THE MIDNIGHT TRAIL"

The athletic hero of spectacular photo-drama in another knockout picture—portraying the experiences of a romantic detective in pursuit of a pretty sleepwalker.

Available February 25 at all Exchanges of the
MUTUAL FILM CORPORATION

Produced by the
AMERICAN FILM COMPANY, INC.



Sparkling pictures of current events of highest pictorial news interest.

A contribution to the major attainments of the motion picture and to the dignity of the screen. The work of master artists of the camera—delivered at top speed.

Laboratory work by the AMERICAN FILM COMPANY, INC., famed for the quality, character and finish of its film products.

The news reel that's all news—without "planted" advertising subjects—every foot made for the entertainment of your patrons.

First issue March 3—two issues a week, available at the exchanges of the

MUTUAL FILM CORPORATION

Offices of Publication
6235 BROADWAY, CHICAGO
1600 BROADWAY, NEW YORK CITY

MUTUAL PAYS THE WAR TAX

Mildred Harris
in
the successful
Lois Weber
Production
which has
touched the
country's
heart
Jewel Productions
Inc.
1600 Broadway, New York
"The PRICE of a GOOD TIME"

Monroe Salisbury

The brilliant BLUEBIRD Star who flashed across the cinema horizon in "THE SAVAGE" and who instantly established himself among Exhibitors as one of the greatest character actors on the screen and a Star of tremendous drawing power. Presented in another tense drama of the great golden West.

"HUNGRY EYES"

with Ruth Clifford

BOOK thru your local BLUEBIRD Exchange, or Communicate with BLUEBIRD Photo Plays (Inc.), 1600 B'way, New York City

Gaumont Company Announces

THAT ITS—

World famous News Service
Invaluable foreign connections
Wide-awake news photographers in every country
Trained and capable editorial staff

(Which made the Mutual Weekly pre-eminent in the past)

Is now available only in the

GAUMONT WEEKLY
The News Reel of Real News

The best method of distribution this great News Reel ever enjoyed

Will soon be announced

Gaumont Co.

FLUSHING, N. Y.

52 Branches Throughout the World

GENERAL FILM COMPANY

A scared little boy in court——
Another little boy just as scared——
And both of them working hard to tell the same lie!

JUDGE BROWN STORIES

A New Note in Motion Pictures, the Long-Desired Juvenile Comedy Drama, Full of Exquisite Humor and Real Boy Motives . . . . . A Series of Twenty Separate, Complete, Two-Reel Productions That Grip and Amuse.

(They have already started and are going *big!*)

Written and Supervised by

JUDGE WILLIS BROWN

Noted Photoplay Genius and Advocate of Youth Achievement

Author of Numerous Screen Masterpieces, such as:

"THE SPIRIT OF '17", with Jack Pickford
"THE SAINT'S ADVENTURE", with Henry Walthall
"THE GIRL WHO WON OUT", with Violet McMillan

Distributed Exclusively by General Film Company

25 West 44th Street, New York City

GENERAL FILM COMPANY

JUDGE BROWN STORIES

The Delight of Every Screen Audience

"Bud's Recruit"

"Chocolate of the Gang"

"The Lost Lie"

"Tad's Swimming Hole"

"Marrying Off Dad"

"The Preacher's Son"

Produced by the BOY CITY FILM Corporation

RUTH HAMPTON heroine in the Judge Brown Stories

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

GENERAL FILM COMPANY

Is there anyone who can write better scenarios for motion pictures than O. HENRY?

The answer is given in the fifty O. Henry productions released to date.

This scene is from the current production, the charming drama of an illiterate country girl's triumph over a sophisticated society belle, her rival in love.

"SCHOOLS and SCHOOLS"
By O. Henry
A 2-part Drama with Jean Paige, Chas. Hutchison, Frances McHenry and Herbert Pattee
BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company
25 W. 44th Street, New York City

General Film Company does not impose the 15c charge on any of its releases.

GENERAL FILM COMPANY

GEORGE K. SPOOR presents

CHARLIE CHAPLIN

IN

"The Tramp"

Pronounced by Critics as Chaplin's Master Comedy—Ready Now

NEW PRINTS *Book an Essanay-Chaplin Every Month* NEW PAPER

"A Woman"—"Work"—"In the Park"—"By the Sea"—"A Jitney Elopement"—"The Champion"

****

Essanay's New Laugh Makers

One each week for any program

"Wild Algy of Piccadilly"—"Check Your Hat, Sir"—"Our Little Nell"—"A Tough Knight"

Essanay

1333 Argyle St., Chicago

Distributed Exclusively by General Film Company, 25 West 44th Street, New York

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

TO CONTENTS

Adapting the Classics....1205
Advertising for Exhibitors....1234
Advertising Aids for Busy Managers....1271
At Leading Picture Theaters....1222

Bacon-Backer Studios....1242
Baltimore Film Man in Draft Class A....1257
"Blue Blazes Rawden" (Artcraft)....1269
Bolster Returns from Australia....1229
"Boy Scouts to the Rescue, The" (Universal)....1268
Brinch to Assist Hodkinson....1215
"Broadway Bill" (Metro)....1268
Burr, Charles C., Is Promoted....1208
Business Reductions....1204

"Call to Arms, A" (Paramount)....1269
Castleton, Barbara, With World Pictures....1212
Censorship Laws in Maryland, Would Repeal....1207
Cheering News from Middle West....1230
Chicago News Letter....1216
Children's Shows, Boston Teachers Want....1256
Coal Refused to West Hudson Theaters....1257
Cooper, Mirian, Returns to the Screen....1208
Critical Reviews and Comments....1267

"Daddy's Girl" (Pathe)....1268
Daylight Saving Will Go Through....1210
Dayton Theaters Give Tuesday's Profits....1258
Detroit Trade Letter....1260
Douglass Color Process....1231

Exhibitors and Distributors at Odds....1210
Exhibitors Give Thought to Business....1222
Exit Heatless Monday....1204

Facts and Comments....1203
"Flash of Fate, The" (Universal)....1268
Florida Exhibitors Hold Convention....1211

Government Forging Ahead in Picture Making....1228
Grinding the Crank....1227

Heatless Day Film, Must Pay for....1210
Hernandez, George F....1217
"His Royal Highness" (World)....1267
"House of Hate, The" (Pathe)....1268
Howell, Alice, L-KO Comedienne....1215
How It is Done at the Strand....1231

Iowa, Fuel Orders Lightened in....1260
"It Pays to Exercise" (Paramount-Mack Sennett)....1269

Kansas City Censor Again in Court....1262
Kentucky Spring Brings Good Business....1262
Knowles, Harley, Walks Into Acid....1213

Laemmele Congratulates Brady....1229
Leave Well Enough Alone, Says Exhibitors....1209
Liebman, Walter R. Moore Manager....1220
Lifts Ban on Tuesday Shows....1213
"Light Within, The" (First National)....1267
"Little Red Decides" (Triangle)....1269
Longer Runs at Advanced Prices....1215
"Lost Lie, The" (Broadway Star Feature)....1270

Manhattan Exhibitors Meet....1211
Manufacturers' Advance Notes....1246
Mogler, Joe, Exhibitor Leader....1210
"Moment of Victory, The" (Broadway Star Feature)....1270
Motion Picture Camera, Novel....1220
Motion Picture Educator....1232
Motion Picture Exhibitor, The....1209
Music for the Picture....1241
"My Wife" (Mutual)....1269

New York Operators' Ball....1221
News of Los Angeles and Vicinity....1218

Ohio Censors Ban "Song of Songs"....1222
"One More American" (Paramount)....1269
Ontario, Many Causes Hinder Shipments in....1259
"Our Little Wife" (Goldwyn)....1267

Patriotic Cause Allows Tuesday Shows....1258
Photoplaywright, The....1237
Picture Theaters Projected....1255
Pittsburgh Has Two New Theaters....1213
Projection Department....1238

Rambles 'Round Filmtown....1243
Red Cross, Theaters Give Third to....1261
Reserve Seat System, Carr and Schad Try....1266
Rollo's Papa....1206
Rothapfel, Appreciation for....1221
Russell Forms Producing Company....1213

San Francisco Trade Letter....1264
Seattle Organization's Plea Has Effect....1265
Shapiro About to Don a Uniform....1217
Soldiers May Now Get Good Pictures....1214
Southern Exhibitors Prosper....1221
State Rights Department....1223

Texas Theaters, Smallpox and Drouth Close....1263
Thanhouser, Edwin, Retires....1230
Theater That Pays No War Tax, One....1214

"Unbeliever, The" (George Kleine System)....1267
United Picture Theaters Formed....1219

Vincent, James....1233
Virginia Exhibitors Defend Jake Wells....1212

Washington and Canadian. Co-Operation, See....1209
"Wooing of Princess Pat" (Vitagraph)....1207

TO ADVERTISERS

CARBON & CARBON ACCESSORIES.

National Carbon Co....1287
Speer Carbon Co....1283

CHAIR & SEATING MFRS.

Du Pont Fabrikoid Co....1290
Steel Furniture Co....1277

ELECTRICAL & MECH. EQUIPMENT.

Amusement Supply Co....1287
Cushman Motor Works....1288
Exhibitors' Supply Co....1276
Moving Picture Mch. Co....1276
Northwestern Electric Co....1289
Porter, B. F....1279
Swaab, Lewis M....1276
Typhoon Fan Co....1289
United Theater Equip. Corp....1291
Universal Motor Co....1288

FILM EXCHANGES.

Film Exchange, The....1278

LENS MANUFACTURERS.

Gundlach Manhattan Optical Co....1290

LOBBY DISPLAYS.

Kraus Mfg. Co....1277
Newman Mfg. Co....1287

MFRS. OF INDUSTRIAL PICTURES.

Cromlow Film Laboratories....1289
Duhem M. P. Co....1279
Erbograph Co....1279
Evans Film Mfg. Co....1277
Gunby Bros....1276
Rothacker Film Mfg. Co....1276

MFRS. OF MOVING PICTURES.

Arrow Film Corp....1184
Bluebird Photoplays, Inc....1196
Brockliss, J. Frank....1192
Clune Producing Co....1277
Essanay Film Mfg. Co....1163, 1170, 1201
First National Exhibitors' Circuit, Inc....1168-69
Fox Film Corp....1174-75
Gaumont Co....1197
General Film Co....1198-99-1200
Goldwyn Pictures Corp....1190-91
Hodkinson, W. W....1186
Inter-Ocean Film Corp....1188-89
Jester Comedy Co....1290
Jewel Productions, Inc....1195
Metro Pictures Corp....1171-72-73
Mutual Film Corp....Colored Insert
My Four Years in Germany....1178
Paralta Plays, Inc....Colored Insert, 1187
Paramount Pictures Corp....1165-66-67
Pathe Exchange, Inc., The, Colored Insert, 1179-80-81
Select Pictures Corp....1185
Triangle Distrib. Corp....1182-83
Universal Film Mfg. Co....1162, 1164
U. S. Exhibitors' Booking Corp....1193
Wharton Releasing Corp....1176-77
World Film Corp....1194

MISCELLANEOUS.

Anti-Censorship Slides....1289
Automatic T. S. & C. R. Co....1278
Bioscope, The....1277
Cinema, The....1289
Cine Mundial....1283
Eastman Kodak Co....1290
Far Eastern Cinema Exchange Co....1288
La Cinematografia Italiana....1288
Moore, Wm. N....1276
M. P. Directory Co....1289
M. P. World Circulation Coupon....1288
M. P. World Publication....1285
National Ticket Co....1275
No. 4185, Box 51....1278
Our-Boys-in-France Tobacco Fund....1276

MOVING PICTURE CAMERAS.

Bass Camera Co....1278
Burke & James, Inc....1278

MUSIC & MUSICAL INSTRUMENTS.

American Photoplayer Co....1278
Marquette Piano Co....1287
Sinn, Clarence E....1288

PROJECTION MACHINE MFRS.

De Vry Corp., The....1288
Enterprise Opt. Mfg. Co....1276
Power, Nicholas Co....1292
Precision Mch. Co....1281

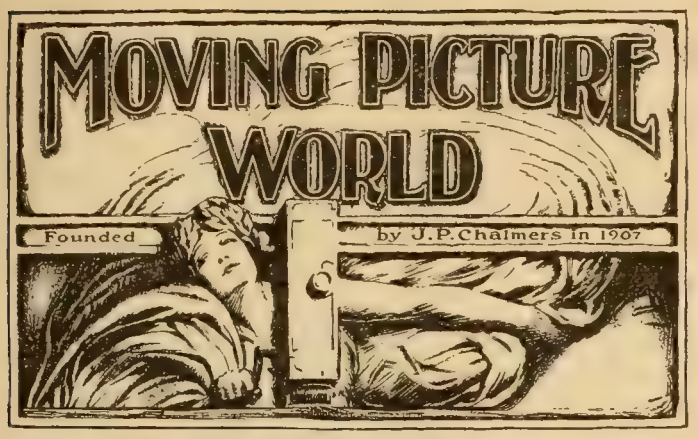
PROJECTION SCREEN MFRS.

Gold King Screen Co....1288

THEATRICAL ARCHITECTS.

Decorators' Supply Co....1289

In Answering Advertisements, Please Mention THE MOVING PICTURE WORLD



Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Managing Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.
DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, March 2, 1918

Facts and Comments

AS between Uncle Sam's soldiers at the various military cantonments and his prisoners in the Federal prison at Atlanta the prisoners have the best of it when it comes to motion pictures. Under the present arrangements the Y. M. C. A. has the monopoly of showing all the junk it can beg or buy at junk prices at the cantonments and that is the best the soldiers are allowed to see. But at the Atlanta prison all of the very latest productions are shown to the various malefactors confined there, furnished by the film exchanges of Atlanta. The pictures shown include practically all of the Fairbanks and Hart releases, the Burton Holmes travelogues, "Intolerance," and Pathe Weeklies. Arbuckle, Sennett and Fox comedies are prime favorites. Of course all of this is free to the inmates of the Atlanta prison, but the soldiers seem unable to get anything like them for love or money, thanks to the thrifty policy of the Y. M. C. A.

Regarding the above mentioned situation there is promise that something will be done to correct conditions. Elsewhere in this issue of the MOVING PICTURE WORLD a news item tells of the appointment of a special committee by Raymond B. Fosdick, with P. A. Powers as chairman, to co-operate with the Commission on Training Camp Activities of which Mr. Fosdick is chairman, the purpose being to provide up-to-date pictures at the various military training camps. The membership of this new committee includes some of our most representative picture men who, it is reasonable to believe, will be able to correct the present disgraceful situation. Mr. Fosdick is to be congratulated upon the selection of Mr. Powers as chairman of the committee; the job of cleaning up will appeal to Pat and he will make it thorough when he gets started.

* * *

UPON the subject of the assistance given to the Government by the moving picture interests the MOVING PICTURE WORLD is in receipt of a letter from the chairman of the New York State committee in charge of the "Four-Minute-Men," which will be appreciated by moving picture theater managers generally. This is what he says:

> We would appreciate it very much if you could arrange to have published in the "Moving Picture World" our appreciation of the hearty cooperation which the motion picture theater managers have extended to us in the work of the Four-Minute-Men. It would be impossible for us to do what we are doing unless we had the aid of this patriotic body of citizens. Through them the Four-Minute-Men are able to give the Government's message to an average of 24,000 people a night in New York City. This is something which the motion picture theater managers may well be proud of, as their cooperation is of the greatest assistance to the Government.
>
> Sincerely yours,
> JAMES C. AUCHINCLOSE,
> Chairman New York State.

It should be gratifying to theater managers that by doing so little they have assisted on accomplishing so much.

* * *

OUR Washington correspondent intimates that the persistence of certain exhibitors in rushing down to Washington and talking to Congressmen and Senators about amendments to the tax law as affecting the exhibitor is likely to get the whole business in "dutch." If any suggestions are to be given Congress on the subject of taxation those suggestions should come from some authoritative source in the trade after the differences of opinion in the trade have been threshed out and a definite policy determined upon. When this has been done something concrete will have been devised to present to our Federal lawmakers and the trade will stand a chance of getting an even break if changes in the existing law are to be made.

Remember that "too many cooks spoil the broth." We are suffering from just that sort of thing right now. MOVING PICTURE WORLD readers will readily recall how Ochs and Varner and Brady all went to Washington, each with a different idea of how the law should be framed, and after the shouting was over, Mr. Kitchen put it over all of them with a perfectly good alibi that the picturemen were not in accord and didn't know what they wanted, so he gave them what he thought was good for them. Such a situation should not be allowed to occur again. But it certainly will if the exhibitors and others in the trade do not quit butting in on the game.

Business Deductions

By Sam Spedon

THERE is a whole lot of quiet work being done by those who are not shouting about it. The Sunday opening question which is of so much concern to many exhibitors throughout the country is being looked after wisely and carefully. There are two cases on the calendar to be brought up before the Court of Appeals in New York State this spring, which are being looked after and given the proper attention. When these are disposed of, then other steps will be taken to provide for the question of Sunday opening. Don't think for a moment that censorship and possible additional taxes on the industry are forgotten by the National Association. Its officers have their ears to the ground, listening for their coming and making preparations for their reception. The same can be said of many exhibitor organizations in all parts of the country.

Too Many Cooks.

The trouble in the past has been there were too many cooks spoiling the broth. Too many champions anxious to rush into the limelight and shout from the house what they and the industry were going to do to defeat and slay the hydra headed monsters that threatened to destroy the industry so they spilled the whole kettle of beans and made a mess of it and others had to clean it up. Too many prolific letter writers who were eager to rush into print and see their names emblazoned in the pages of the press, ambitious to lead the procession, they walked right into the hands of the enemy and put everybody in dutch.

Hasten Slowly.

There is an old Latin proverb, "festina lente," "hasten slowly." It is better to be once sure than twice sorry. All branches of the industry are realizing that they have been going too fast, haphazard like. The present crisis and lull have made everybody more thoughtful, given them time to think, brought them to their senses. The whole industry is proceeding more cautiously and rationally; a sign of improvement and greater stability.

More Human Like.

We notice a better spirit shown between exhibitors and producers. The exhibitors are getting the idea of persecution and oppression out of their minds. They are finding out they are big enough to take care of their own interests, and by doing so they are commanding the respect of the manufacturers, receiving better treatment and getting more attention. They are burying the hammer and hatchet and getting more human and businesslike.

Good and Better in Store.

At a large meeting of metropolitan exhibitors last week all of them, with no exception, were enthusiastic over their previous heatless Monday's box office receipts. "Turned them away," was the general answer to the question: "How did you do yesterday?" Many said business was better now than it had been in many months. We mention metropolitan because without doing so, we would make it appear that this kind of business prevailed throughout the entire country. We have reports from salesmen in rural districts where conditions were not so good, but this was caused by cold weather and coal shortage and not by any indisposition on the part of the people to attend the theaters if these deficiencies did not exist. To convince you, we quote a report from Madison, Wisconsin: "Business is some better and think things will soon be normal. Janesville theaters are closed on account of smallpox. Beloit and Evansville, no coal."

How's Business?

A great many "readers" of a trade paper give the advertising pages the "once over" and let it go at that. This may be done for business reasons or through mere curiosity. In either case they are judging the book by the cover and lose the story. If those who are sufficiently interested in the industry would take time to read their trade paper they would not have to ask the question: "How's business?" If they would read our contents page first they can always turn to the subject or subjects that most concern them. For instance, on the contents page we will find "Picture Theaters Projected." From these columns we get an idea of the activities, new theaters being built, and the alterations and enlargements being made in others. It is a simple mental process to deduct from these reports what the future of the business will be and present activities of it. So on, all the way through. If people would read their trade paper carefully and thoroughly they could draw their own conclusions. They would not have to ask, "How's business?" A great many people are like the ostrich, they bury their heads in the sand and shout: "There ain't no industry. Everything is going to the bad."

Vaudeville Only in Spots.

We have recently been asked: "Do you think motion pictures are becoming secondary to vaudeville?" Most emphatically, "No!" We have looked into this subject and find by actual observations that only in certain spots or localities is vaudeville being used in connection with pictures. These localities are small manufacturing communities or cities where they have no vaudeville houses and in such places they only have two or three combined shows a week. In purely residential communities vaudeville is not welcomed in conjunction with pictures. As an evidence of this, take Washington, D. C., and many other cities of like character. Motion pictures are an aid to vaudeville, but will never be secondary. The standard and quality of motion pictures today are sufficient in themselves to attract and entertain any audience, particularly where there is a choice.

Exit Heatless Monday

HEATLESS Monday has been chucked in the discard by the Fuel Administrator. We can now go back to our usual schedule—a picture show every day. While it has been admitted by the Fuel Man that the "chilly Monday" was a failure as a coal saver it has served to press upon our minds that there is a war in progress in which we are interested and that it is up to all of us to make an effort to save something. Reports from many exhibitors are to the effect that the coal saving campaign has had but little effect upon the gross receipts; that is something to be thankful for. It should not be forgotten that the Fuel Administrator reserves the right to make such further orders for coal saving in future as the circumstances demand.

Heat is not the only thing that eats up coal. Light and even ice in summer represent used and possibly a waste of fuel. Economies are necessary to victory, national victory first, and, second, victory for the right side of our bank account.

Adapting the Classics

By Robert C. McElravy

A WRITER named Paul West has been having some interesting adventures as a scenario writer and screen adapter. He was requested not long since by one of the big producing companies to adapt Charlotte Brontë's "Jane Eyre," a task which he undertook and describes amusingly in an article which appeared in the New York Sun. "The average 'standard,'" he says, in the course of this article, "when it is stript of dialogue, word painting and style hypnotism, presents a pretty crude and unconvincing plot." Speaking of "Jane Eyre" in particular, he says:

It made its author famous; it has always been considered a "standard." I had read it years ago and remembered it fairly clearly. The heroine was a persecuted, lovable thing; the hero a suffering, noble gentleman. To be sure, with a wife living he tried to marry the heroine bigamously, but the circumstances, as I recalled them, justified his action, and the heroine nobly forgave him. A little later the wife was providentially removed, and hero and heroine entered into the connubial bliss which they deserved.

In re-reading the book I actually had to gasp at the story. The hero was a criminally inclined cad, whose unlawful act could not be justified by any of the author's specious arguments, which covered page after page; the heroine was a fool and so talkative that I had no sympathy for her; the "mystery" of the book was so simple and foolish; in fact, the story was wrong from beginning to end when I stript it and examined it for screen purposes.

But the producers and the star wanted to do it, so I did it into a "scenario." I changed the story. Not that I thought myself a better author than the one who wrote it, but because I knew that to try to convince an audience that a man was justified legally and morally in marrying a girl when he knew his wife was alive would be hopeless. And to try to make them believe that the girl was a reasoning human being when she couldn't solve a "mystery" that was poked in her face all the time would not do either.

The movie does not argue nor preach, nor can it deceive with false cues or dress up with fancy verbiage. It presents its plots as a series of connected pictures that tell a story and try to be interesting. To the printed book or play, in which every device can be used to groom a plot that is knock-kneed and bald, it is merciless. A plot is like a woman; you can dress a woman up, paint her face and pad her where she needs padding, and she will get by. That is what an author can do to a plot in a book or on the stage, but the movie strips that plot of its clothing and cosmetics.

The writer of this article had the pleasure of seeing "Woman and Wife," under which title Mr. West's modernized version of "Jane Eyre" was issued. The story as he arranged it had powerful moments and was a commendable production in many respects. Alice Brady was as good a type as perhaps could have been chosen for the heroine, and her opportunities for character portrayal were such that she seemed like a living embodiment of Jane Eyre. But the story itself was not "Jane Eyre" and it was greatly to the credit of both Mr. West and the producers that no such claim was made for it. The character of Rochester was the merest shadow of the original, and if he was "a criminally inclined cad" as Charlotte Brontë painted him, he was certainly the finished article when Mr. West got through with him.

Rochester is undoubtedly the important character of this novel. The whole story centers about his love for the pretty governess, and his determination to marry her while his hopelessly insane wife still lives. Charlotte Brontë put in many pages in depicting the noble character of Rochester and the moral struggle he passed through before deciding to take this step. She succeeded in making of him not an ordinary man but an exceptional man, and what was more she succeeded in justifying his action with her readers.

A screen adapter, seeking to win the sympathies of observers for Rochester, would have to go about it in exactly the same way Charlotte Brontë did. He would have to demonstrate by special action in pictures, instead of words, the high character of the hero; he would have to bring out on the screen exactly the same moral struggle and the extenuating circumstances of the case.

Surely this is not a task beyond the province of moving pictures! Such situations have been handled repeatedly, and with conviction, in the films. Mr. West, in his adaptation of another subject with a much lighter plot, "The Studio Girl," accomplished several things just as difficult. He had here a situation so daring that it approached the risque, but it was presented with a charm that overcame any possible objections. And it was all in excellent character.

We think in the case of "Jane Eyre" Mr. West fell a victim to the scenario writer's creed of action. When in doubt, put in more action! That is the usual method, and it occurs to us that it is generally a bad one. Development of the characters is more important to a story like "Jane Eyre" than additional action. Bringing in the activities of the insane wife and the scheming brother-in-law in no way changed the original situation. All of the additional action brought in by these characters in no way altered Rochester's problem. The thing that was needed, if Mr. West really wanted to follow the original story, was to devise simple scenes and situations that would arouse sufficient sympathy for Rochester to support him in his determination to marry Jane. A profound question such as he was facing was not to be helped by more plot complications.

The classics are novels that have won the approval of the world. Every character in them is a special creation, differing essentially from other characters. Any unnecessary change in them, on the stage or on the screen, is immediately resented by a multitude of people who have read and loved the originals. And when an adapter speaks of "stripping and examining" a story for screen purposes, we think he has made an error at the very start. To strip an individual like Rochester of his special characteristics, is to leave him simply an ordinary man. What the adapter has done is to throw Rochester into the waste basket and supplant him with some actor who carries out Rochester's actions without any excuse or justification.

Almost any story has an odd look in skeletonized form, representing as it does merely the action of the characters without the special motives governing them. A large part of an author's business, as we have always understood it, is to dress up an unusual or ridiculous series of incidents and make them look plausible. This can only be accomplished through the medium of carefully developed characters. The plot and characters are both departures from the normal; otherwise there would be small use of telling the story.

Instead of more plot action in screen adaptations, it is surprising how little is required when the characters are right. A few flashes of real character work will sometimes lift a tame story into the class of good entertainment. But makeup and costuming will not alone create character on the screen, any more than mere description will do it in a novel. The character must be given special revealing action of some sort.

A classic such as "Jane Eyre" is practically proof against effective individual criticism. To say that the story was wrong when stript and examined for screen purposes, is not to condemn the story so much as it is the method itself. It may be first necessary to strip and

examine the book, but the characters should then be re-created by use of pictures and subtitles, just as the author did it by the sole use of words. It can be done and has been done with surprising success, sometimes with a stronger effect than was achieved in the original. Whether it can be done easily is something else; just as one novel may have been more difficult to write than another.

But Mr. West is no novice in these things; we have that brilliant little comedy, "The Studio Girl," and his entertaining series of "Office Boy" stories as proof to the contrary. He knows the twists and turns of humorous character thoroughly. If "Jane Eyre" had been a comedy instead of an austere, half-tragic story, fascinating and at the same time slightly repellent, our guess is that he would have made the most of it. As it is, he seems to have been out of sympathy with this type of novel. It is difficult to resist the feeling that he has underrated not only Charlotte Brontë's performance in writing it, but his own abilities as an adapter also.

Rollo's Papa

By Edward Weitzel.

FORTUNATELY, the present generation knows next to nothing of that arch little prig by the name of Rollo, who was created some fifty years ago by the good Mr. Abbott, that the youth of the land might have an inspiring example of the perfect child, and endeavor to emulate the complete list of virtues possessed by the young gentleman. It is doubtful if there has ever been a character in juvenile fiction more thoroughly dispised by the healthy minded of all ages. The fault, however, was not Rollo's; Rollo's papa was the one to blame. The boy was endowed with an insatiable appetite for full instruction on every subject that came to his notice, and his father showed a most commendable disposition to supply his offspring with the desired information, but always assumed such a superior air toward the matter under discussion that Rollo quickly acquired the same point of view and took to looking down on everything and everybody from the lofty height of his own intellectual pre-eminence. But there was one thing Rollo's papa did not teach his son, and that was, contempt for his ancestors. Neither did he address these words to him on his twelfth birthday: "You know it all now, my son; henceforth, there is nothing new for you to learn."

The art of the screen is now twelve years of age. It has had not one, but many instructors. Some have been too severe; others too indulgent. Some have been so unwise as to commit the error of judgment avoided by the sire of Rollo. All those who have the photoplay truly at heart will make use of every means of advancing its future, and will acknowledge its imperfections as well as extol its manifest good qualities.

Whatever the amount of depression in the moving picture business, there is no denying that such a condition now exists. The reports from California, and also here in the East, tell of companies curtailing production and cutting down operating expenses of all kinds. Much of this should be laid to the war; but that does not explain why several moving picture enterprises that were leaders in the industry less than five years ago had either gone out of business or had been following a policy of retrenchment before the United States entered the present conflict.

The first thing that should be recognized is that the product of the photoplay industry is solely for amusement purposes and subject to the laws governing all classes of entertainment. It requires a knowledge of what is termed broadly showmanship. Specifically, showmanship is knowing how to shape any form of entertainment so that it will appeal to an entire body of spectators, a problem which the stage has been studying ever since the old Greek dramatists were formulating the laws of the drama, that they might fill their theaters and send the audiences away convinced they had seen "a bully good show." The experience of over twenty centuries is offered to the photoplay, the legitimate descendant of the drama in all its early forms. Is it wisdom on the part of the screen to turn its back on such an opportunity, just because the source of information is its rival, the stage?

There is another important fact that dominates all kinds of plays—they possess certain elements over which their makers have no control. Every manufacturer of screen dramas is aware that he cannot turn out moving pictures in the way shoes are made. The author of his last success may be employed to write the script and the best obtainable director and cast engaged and given every aid that money and experience can suggest, and not until the public has sat in judgment on the product will he know whether he has a money-maker or a failure.

All plays are divided into three classes; those that please the majority of a body of spectators, those that satisfy half of the spectators, and those that disappoint the most of the spectators. Only showmanship puts a photoplay in the first mentioned class. It was the lack of showmanship that closed the doors of the defunct concerns once in the moving picture business. And it is showmanship that brings the long lines of people to the box-offices of the Broadway picture houses; and also accounts for the fact that tickets must be purchased in advance for at least a dozen worthy stage performances on the same thoroughfare. Booth Tarkington's wholly admirable "Seventeen" turned away hundreds of disappointed men and women of culture and descernment on its second night in New York and has played to capacity ever since. The cause of such a result should interest every one engaged in the amusement business, screen as well as stage.

Unsolved problems of production and distribution are important factors in present conditions, but certain pictures are paying good returns on their cost, just as are certain stage plays, in spite of the war tax and the general decline in the amusement world—a pursuit that is always the first to be affected when the public feels the necessity for retrenchment. Such a condition makes it the more imperative to learn the secret of a successful photoplay's drawing power. Novelty is no longer a merit of the picture. Those who really advance the screen study every means of improving the showmanship (or technic, if you prefer the word), of the photoplay, and do not hesitate to take as many leaves as possible out of the book of experience written by a rival, even when that rival is a blood relation, who can also profit by an exchange of courtesies with a fellow art—a state of affairs that should not prompt resentment but mutual respect.

MISS PICKFORD TO AID IN NEW WAR WORK.

Mary Pickford has been appointed by Mrs. Otheman Stevens, of Los Angeles, originator and director of the salvage department of the Red Cross, to the post of publicity bureau chairman for the coast and, when as it is now planned, the movement becomes national, she will remain in that capacity for the entire country.

No money is collected by the Salvage Bureau, only literally "junk." This is turned in and the money derived is utilized for the maintenance of the great body of mercy. From Los Angeles City alone the income from the salvage department under Mrs. Stevens has amounted to $1,200 a month.

Would Repeal Censorship Laws in Maryland

Legislative Committees Listen to Arguments of Speakers for Industry—Outlook Considered Favorable

ON THURSDAY, February 14 at Annapolis, Md., a hearing was given the moving picture exhibitors of Baltimore, officials of the Maryland Exhibitor's League, men nationally prominent in the motion picture industry and others interested in the repeal of the drastic censorship law which has been in effect in Maryland for nearly two years by the judiciary committee of the House and the judicial proceedings committee of the Senate, in joint session. The bill to repeal the censor law of Maryland was introduced in the House by Delegate Delaplaine of Frederick county a short time ago.

Much interest was shown by the members of both committees when the forceful arguments relative to the uselessness of censorship were made and many enlightening points were brought forth to aid the cause. The principal speakers from Baltimore at this meeting were President Frank A. Hornig of the Maryland Exhibitors' League, Secretary L. A. De Hoff, General Counsel J. Louis Rome and E. C. Sandell. Delegate Connelly of Baltimore City, chairman of the house committee, presided.

Miss Mary Gray Peck, a member of the Motion Picture Commission of the General Federation of Women's Clubs, was the principal speaker. Miss Peck has spent several years in an investigation of the censorship proposition throughout the country and her views on the subject are interesting and enlightening. A woman of unusual intelligence she has delved deep into the intricacies of censorship and the legislative committee listened to her remarks with keenest interest.

Miss Peck maintained that there is no way to improve the standards of taste affecting a growing art from without. "Art," she said, "will improve only from within and cannot be bettered by heckling, hampering influences from without."

Speaking of the more conspicuous evils of censorship she cited the instance of the refusal of the censor board of Ohio to permit "The Birth of a Nation," probably the most popular picture of the time, to be shown there. With hundreds of thousands of persons interested in this film the people of Ohio had to go out of their state to see it.

Miss Peck pointed out that most moving pictures are not bad enough for the so-called "worst" people and not good enough for the so-called "best" people. Between these classes, she said, is the greater class of reasonable people of sound judgment who are moderate in their views and who deplore the attempts of extremists to alter existing conditions to meet their own views. She said that the National Board of Review carefully reviews every picture produced so that films are censored practically before they are out of the hands of the producers, and that when they have met the approval of this organization and are sent out to be exhibited they are under the police powers of the states.

Censor boards, said Miss Peck, constitute a third class of censorship which is trying to do what the others cannot do and is an intolerant nuisance both to the motion picture industry and to the people.

Much Thought Given to Children's Programs.

J. Louis Rome, counsel to the Exhibitors' League of Maryland, introduced W. D. McGuire, of New York, secretary of the National Board of Review, as the first speaker for the moving picture men. Mr. McGuire described the work of the board, which makes a thorough but reasonable and sensible review of the work of the producers. The work of review is divided among committees which order eliminations when they are needed. Appeal may be taken from the decision of the committees to the board of directors of the National Board which meets weekly in New York, but if the board decides that the review committee's ruling is reasonable and proper there is no further appeal, and unless the producer makes the elimination ordered he severs his connection with the National Board. On the committees of the National Board of Review are men and women of prominence who must attend the review sessions regularly or their names are stricken from the rolls and others substituted.

More than 150 sub-committees of the National Board throughout the country are at work upon special programs of moving pictures for young people. Morning and afternoon performances with programs of this sort have been given in many communities with unusual success. Parents are thus encouraged to feel their own responsibility in this connection and they will see that their children attend the performances which are arranged for them rather than the others which are intended for adult consumption, Mr. McGuire pointed out.

He also showed what a great loss would result to the motion picture industry if all performances were based on what is good for a child to see. He said that a vast amount of literature would thus be made unavailable for motion picture production and that the public would suffer from this loss.

The National Board is taking special steps for the welfare of the soldiers in camps and cantonments by arrangements that preclude the possibility of improper pictures being shown in the houses in or near these places. Mr. McGuire said that the producing companies are always anxious to conform to public opinion and are constantly and consistently responsive to the wishes of the people.

At the conclusion of Mr. McGuire's address one of the members of the committee wanted to know if all pictures were reviewed by the National Board. Mr. McGuire explained that all films except those known as educational films were reviewed and of these synopses were furnished the board.

Senator Frick asked on what ground the picture men considered abolition of censorship justified and Mr. McGuire replied on the ground that it is an unnecessary duplication of the work of the Board of Review and an unnecessary expense.

The question was then raised as to whether exhibitors could appeal from the decision of the Maryland censors, and this was answered by Delegate Bryant, who said that when an elimination was ordered by one member of the board an appeal could be taken to the two other members.

The real situation that exists in the Maryland Board of Motion Picture Censors today is this: Mrs. Marguerite E. Harrison is the guiding spirit of the board. William F. Stone, one of the other members appointed by Governor Harrington, is dead, and no successor has been named. Charles E. Harper, president of the board, is not particularly active, hence there can be no appeal to two members of the board from the decisions of one of the others because there are only two members of the board.

Frank A. Hornig, president of the Executive League of Maryland, spoke following the address of Mr. McGuire. Mr. Hornig caused the faces of some members of the committee to spread in broad smiles when he told of how a picture called "The Squealer" was passed without elimination by Mrs. Harrison and when returned shortly afterward under a new title, "Double-Crossed," many eliminations were ordered.

Hornig Quotes President Wilson.

Mr. Hornig cited another instance of the vagaries of censorship in Maryland in regard to the picture "Daughters of Destiny." Eliminations from this film were ordered by Mrs. Harrison, he said, and when he showed it privately to a group of citizens of Baltimore there was not an objection to it from them. The group included several clergymen. W. H. Baughman, who was one of the group, wrote to Mr. Hornig later to the effect that he saw nothing objectionable in the film, which he declared was tame compared to many shown every day in Baltimore. Mr. Baughman is headmaster at the McDonogh School.

Mr. Hornig quoted President Wilson, who went on record two years ago at Shadow Lawn, N. J., as opposed to censorship of motion pictures. Mr. Hornig explained that the cost to the exhibitor of motion pictures at this time is several times as much as it was two years ago and said that censorship was adding to the burdens of the exhibitor who is already paying state and federal taxes and government seating and reel taxes. Censorship, he declared, has driven many of the smaller film exchanges out of business.

He denied that the character of moving picture films has improved since the institution of censorship and said that no manager who wanted to stay in the business would put on pictures of a questionable character.

Theodore Mitchell, personal representative of D. W. Griffith, was the next to speak. Mr. Mitchell brought out the

difference in taste and standards of various communities and told of the impossibility of reconciling them or regulating under censorship motion pictures to suit them all He declared censorship unfairly hampers and hinders the work, and that out of 600,000 scenes an average of less than 19,000 are eliminated.

Mr. Rome defended the patriotism of the exhibitors which had been attacked in a letter to the legislators and told of how Secretary McAdoo had said that if it were not for the co-operation of the moving picture exhibitors the success of the Liberty Loans would have been in doubt. The movie houses not only aided the Liberty Loan, but are also co-operating in the War Saving Stamp campaign and many other patriotic movements.

Mr. Rome exhibited a letter from a clergyman asserting that censorship is a failure, impossible and impracticable and a joke.

Miss Peck was the last speaker and at the conclusion of the hearing it was announced that another hearing would be held on Friday, February 22.

The following exhibitors from Baltimore attended the hearing: Walter Pacey, Garden theater; Milton Caplan, Clover; Louis A. De Hoff, New theater; E. C. Sandel, Lord Calvert; Frank Durkee, Palace, Colonial and others; Arthur B. Price, Rialto and Mount Royal; E. B. McCurdy, Eureka and Lafayette; Isaac Berman, Berman's theater; Frank Hornig, Horn and Royal theaters; J. Louis Rome, Baltimore and Broadway; Louis Schlichter, Edmondson and Bridge; W. Schanze, Schanze's; Paul Emmart, West End; W. E. Stumpf, Goodtime; F. L. Spitzer, Imperial, Brunswick, Md., and Jack S. Connolly, who is managing the campaign.

Mrs. Marguerite E. Harrison, of the censor board, was present at the hearing, and others who represented the interests in Baltimore opposed to the repeal of the censor law included the Rev. Thomas J. Wheeler, heading the committee sent by the Holy Name Society; Mrs. Charles E. Elliott, representing the Children's Playground Association, and one priest from Baltimore, who is understood to have represented only the people of his own church or a certain portion of it.

In an interview with Frank A. Hornig, president of the Maryland Exhibitors' League, shortly after the hearing at Annapolis had taken place, he was enthusiastic in his hope that the repeal bill would go through and thinks the chances are favorable. J. M. S.

Miriam Cooper Returns to Screen

MIRIAM COOPER, who retired from motion picture acting in the latter part of 1917, has re-entered the world of the screen, and will be seen as the wife in the William Fox photodrama "Woman and the Law." Miss Cooper enjoys the distinction of having portrayed characters in the largest productions. After being featured in "Betrayed," some six months ago, she announced her retirement from film activities.

Miriam Cooper.

Miss Cooper was born in Baltimore, and came to New York City when she was twelve years of age. She made her first picture in 1912, when she was a school girl. From the time of her debut she appeared continuously until the time of her retirement.

When R. A. Walsh began the selection of the cast for "Woman and the Law" he at once realized that the part of the wife required an actress of unusual subtlety and power. She must not only be capable of registering the tenderness of motherlove, but also possess the power of rising to the great emotional heights, which take place toward the end of the drama. He thought of Miss Cooper and at once entered into negotiations with her.

Mr. Walsh brought before her so strongly the opportunity which the role afforded that Miss Cooper consented. As a result her admirers will again have the pleasure of seeing her face on the screen, and in a role for which it is claimed she has great qualifications.

Charles C. Burr Is Promoted

CHARLES C. BURR, for the past year advertising manager of the Paramount Pictures Corporation, was appointed assistant general manager of the distributing department of the Famous Players-Lasky Corporation last week, according to an announcement issued by that company. Mr. Burr will in the future be closely associated with General Manager Al Lichtman in the execution of the latter's duties, which have materially increased during the past few months.

Mr. Burr became a member of the Paramount organization in the latter part of 1913 as exploitation manager of the South American Travel Series which Paramount produced and distributed. He came from the New York Times, where he was doing general promotion work for the business management of that newspaper.

Charles C. Burr.

Previous to that association Mr. Burr was connected with the McCall Company, where he conducted an extensive merchandising and promotion campaign that reached all over the country. He later became associated with the Allen Advertising Agency. Mr. Burr has also been a reporter on several Philadelphia newspapers.

At the conclusion of his work in the interests of the Paramount South American Travel Series Mr. Burr was placed in charge of the Paramount trade paper advertising. He later was made editor of the Paramount Pictographs, manufactured and distributed by Paramount, and after reorganizing this department returned to the advertising department and conducted the first national campaign in motion picture history. He has since conducted the Paramount and Artcraft trade advertising campaign.

When the Paramount and Artcraft national advertising campaign was inaugurated recently, Mr. Burr was associated with John C. Flinn, director of publicity and advertising for the Famous Players-Lasky Corporation, in conducting the extensive work of merchandising this tremendous campaign.

Mr. Burr was a student at the University of Pennsylvania, in the class of 1911. One of the most popular members of the Famous Players-Lasky organization, Mr. Burr's promotion is the result of faithful work well done.

FULTON LEASES MANISTIQUE HOUSE.

C. H. Fulton, president and general manager of the Fulton Amusement Company, of Ironwood, Michigan, has taken a long term lease on the Rex theater, a six hundred-seat house situated at Manistique, Michigan.

Manistique is one of the most flourishing little cities of the upper peninsula of Michigan. This venture is the first of a contemplated chain of theaters by the Fulton Amusement Company.

Mr. Fulton has booked Metro Service with Drew Comedies, also all Metro Specials and specials of the Madison Film Exchange, also the new Chaplins and Petrovas from John H. Kunsky.

Mr. Fulton will open his new house March 15 with "On Trial" and will establish the policy of a special one day each week at advanced prices, using features the balance of the week.

The Motion Picture Exhibitor

Leave Well Enough Alone, Say Exhibitors

Suggestion from Washington That Nothing Will Be Gained By Opening Up Tax Matters in Congress.

BETTER leave well enough alone is the flat statement made this week to the Moving Picture World's Washington correspondent by several exhibitors discussing the movement which seems to be afoot to reopen the tax law controversy in Congress. It seems that there are a number of exhibitors who want the five-cent houses made subject to tax and other changes made in the existing law. If the writer reads the signs aright, it will be much better for these men to forget their endeavors, play the game a little closer at home, and "leave well enough alone."

There has been some little talk seeping through to Washington that the exhibitors involved believe it would be better if the Government printed the tickets of admission, including in the price thereof the amount of the tax assessed against the houses. It is hard to conceive how any of the exhibitors would benefit by such a scheme, according to its opponents, even should the Government consent to it.

Under the law as it now stands, the exhibitors collect the amount of the tax from the people who patronize the theaters. At the end of the month they make a return to the internal revenue collector. They have the use of this money during the month. If Uncle Sam prints the theater tickets, the exhibitor will have to stock up in advance and will have to produce the amount of the tax from his bank account.

Of course, it is necessary to have on hand a large number of pennies. There is the possibility of running out of coppers, and this happens very often. But it is not very difficult to get an additional supply. Suppose, on the other hand, the exhibitors of the country were not permitted to sell other than Government-printed tickets. What would happen if an exhibitor ran out of tickets, say, at 8.30, just before the second show, when the internal revenue office closed early in the afternoon, as is the habit with Government offices? Or, worse still, suppose the internal revenue office is located in another town.

Exhibitors come here with tales that the Government is losing millions of dollars through the way the tax is being collected. It looks as though some of these men were posing as their brothers' keeper. If any change comes it is more likely to be one involving the use of stamps rather than Government printed admission tickets, where it would be necessary to have many more denominations than now, different kinds of tickets, seat checks, and what not. If these exhibitors want to lick stamps all they need do is keep on agitating a change in the existing legislation.

Congress is in no mood to listen to some of the tales that are coming in. This does not apply only to the case in hand, for there are many folks who want this, that or the other changed for their especial benefit. Plenty of changes are in sight; some of them are going to prove surprises to interested parties. If instead of trying to secure changes in the tax law, some of the more peaceful exhibitors say, wholehearted efforts be devoted to knocking out censorship laws, all of the exhibitors would be placed in a better position.

In the suggestion that the Government print the tickets to be sold by the moving picture and other theaters, it is more than likely that Secretary of the Treasury McAdoo will see available in advance of the present date of payment a very large sum of money. This would be desirable to the Government, and if the problem is reopened it is feared Mr. McAdoo may heartily accord with this or a similar suggestion and the exhibitors will have their war taxes handed to them C. O. D. instead of thirty days hence, as is now the custom. And the prime movers of this scheme should not forget that there are many exhibitors who might find their pocketbooks badly depleted, merely paying for the tickets in advance, if it be necessary for them to buy large quantities at a time.

See Washington and Canadian Co-Operation

Exhibitors in Toronto Expect Clock Changing Will Follow Five Closed Mondays.

THESE be heatless, lightless, sightless and senseless days for exhibitors of Toronto, but in spite of the unusual conditions resulting from various orders and requests by the authorities, these are also business days for local moving picture men. The exhibitors have accepted the various orders with considerable grace, the only real uproar occurring when the three-day-a-week closing rumor overran the whole country. It is plain now that there is close co-operation between the governments at Washington and Ottawa and the exhibitors are able to anticipate many regulations in a general way. There is a strong feeling in local film circles that the next step by Washington will be to save daylight during the greater part of the year by moving all clocks forward one hour. If this move is taken in the States, as indicated by the latest despatches, then Canada will surely have to follow suit. This will only be another matter which will have more or less affect on the moving picture business. Toronto exhibitors are already trying to figure ways and means to offset any adverse influence which might arise from moving the clock hands.

Toronto streets now resemble those of London, England, on the night of a raid. All exterior illumination of buildings has been cut off, thousands of street lights have been shut off, absolutely no store window in the whole city is illumined, while candles and coal oil lamps have been revived. Not one electric light is allowed on the front or entrance to theaters, the only outside lighting permitted being that from exterior emergency exit lamps. Even the interior lobby illumination must be cut down. A number of the larger downtown theaters, including the Allen, Globe, Rialto, Red Mill and others have secured permission to use gas lamps with reflectors in order to light just the entrances. Some exhibitors asked to be permitted to use several exterior electric lights as a safeguard for patrons, but they were refused. The theaters are also prohibited from using electric lights behind glass signs which bear the names of current attractions. It is now impossible, of course, to depend upon any electric illumination to find any theatre while riding along in motor cars or trolleys. It is even sometimes difficult to find a theatre at all under present conditions, yet the theatres are handling good crowds.

Saturday, February 9, and Monday, February 11, were heatless holidays for all factories, office buildings, etc., with certain exceptions in both Ontario and Quebec, but the theaters were allowed to remain open. The result was that all moving picture theaters in Toronto did a wonderful business on both days. Practically every film theater in the city was filled to capacity three or four times on both days. This business, local exhibitors believed, would make up for losses which will be encountered through the closing of theaters for five successive Mondays starting February 18.

CLEVELAND MEN HEAR CO-OPERATIVE PLAN.

C. C. Pettijohn, Harry Rapf, of New York, and Herbert Brenon, producer, were in Cleveland on February 11 and appeared before the Exhibitors' League for the purpose of explaining their new co-operative picture-buying proposition and seeking the support of Cleveland exhibitors.

The meeting was held in the league rooms, after which adjournment was taken and the party went to a projection room, where "The Passing of the Third Floor Back," a Brenon production starring Forbes Robertson, was screened.

The exhibitors present were kindly disposed to the proposition and a committee which had been appointed several weeks ago to investigate the idea was advised to go into it deeper.

Must Pay For Heatless Day Films

Decision of Toronto Exchange Managers' Association Affects All Ontario Exhibitors.

IMPORTANT business sessions were held by the Exchange Managers' Association of Toronto on February 9, at the Regent Theater, and on February 12, at the King Edward Hotel, to deal with several important matters. The most important decision reached at the first session was the resolution requiring all exhibitors in the Ontario territory to pay for service on the five heatless Mondays starting February 18.

The members declared that exhibitors were getting their films at a lower price than ever before and the exchanges in Canada were paying both the Canadian and American war taxes, duty, etc. Therefore, the exhibitors would be called upon to pay for the service which they would have used on the heatless Mondays had the theaters remained open. There was a subsequent discussion as to whether the exhibitors and exchange managers should ask the Government to make Tuesdays instead of Mondays the weekly dark day or not, but no definite stage was reached in the question.

Officers of the association for the coming year were elected as follows: N. L. Nathanson, managing director of Regal Films, Limited, president; Merrick R. Nutting, formerly of Montreal, secretary; executive committee, J. Allen, of the Famous Players' Film Service, Limited, and Clair Hague, president and general manager of the Canadian Universal Film Company, Limited.

At the Saturday conference an invitation was extended to Max Finkelstein, the Winnipeg attorney, to address the local film men at the Tuesday evening gathering in the King Edward. Mr. Finkelstein has been aiding the Manitoba exhibitors in their fight against the Amusement War Tax in that Province. Thanks to his guidance and advice, exchange manager of Winnipeg have not had a cancellation of contract or a bad debt for more than three months. The success of the co-operation between Winnipeg exchange managers and with Mr. Finkelstein led the Toronto exchange managers to believe they could follow the example of their western confreres in their work. Mr. Ludwig, the Toronto lawyer who has handled a number of moving picture law cases in the past, was invited to be present also, so that he could hear the good word.

Exhibitors and Distributors at Odds

Rumors of Combination of Former in Pacific Northwest to Keep Down Film Rentals Make Exchanges Threaten to Show Own Product.

IT seems as if the exhibiting end of the industry in the Pacific Northwest is about to take a new turn. If the threats of exchangemen are carried out the relations between distributors are going to change considerably. The conditions that cause these sentiments are as follows:

For the past few months Pacific Northwest exchangemen have had it in their heads that a combination has been formed among Portland first-run exhibitors and certain of those in Seattle to cut film rentals to a ridiculously low figure. The members of the Pacific Northwest film board of trade have evidently compared notes, found the prices coming down and came to this conclusion.

That this feeling exists is evidenced by the actions of the exchange managers. Indications are that there are those among them who are preparing to go into the exhibition game when the occasions present themselves, in direct competition with exhibitors, in an effort to keep the rental prices up.

Most of the foregoing is deduced from recent activities in film circles, but there is one instance where the scheme has already been put into practice. A film was recently put up to first-run exhibitors, they declined to take it at the rental demanded, a showhouse was leased for one week by the distributor and the film presented by him to the public.

It is the frank opinion of the writer, from a fairly intimate knowledge of exhibiting conditions in Portland, that no combination exists among first-run Portland exhibitors that warrants distributors going into the exhibition game. Any attempt by exchangemen personally to show their films in competition with the legitimate moving picture man will prove this to be true. As a rule, Portland exhibitors are as willing as they ever were to pay an equitable price for film.

But they are not going to be oversold as they have been in the past. They are not going to permit themselves to be played one against the other for the distributors' sole benefit. They have learned their lesson. It took no exhibitors' meetings to come to this understanding. It took no discussions or agreements to bring it about. It was the repeated box office deficits, together with increased war expenses, which culminated a few months ago in a grand awakening to the situation and an unconcerted movement toward putting prices in Portland back to where they ought to be.

Joe Mogler, Exhibitor Leader

President of the St. Louis Branch of the League Has Done Much for That Organization.

JOSEPH MOGLER is a live-wire exhibitor and the president of the St. Louis Motion Picture Exhibitors' League. Joe was elected president of the League two years ago, and has occupied the chair of honor by unanimous agreement ever since. He is what might be termed an aggressive leader, as he is always on the look-out to protect and uphold the rights of the organization, even at the loss of his own time and finances. A short time ago, when the tax question brought up such dissension among the exhibitors, Mogler put an assistant in charge of his two theaters—the Mogler and Bremen—and at his own expense took a train to Washington and stayed there for two weeks, endeavoring to bring about an amicable understanding between the Government, exchanges and exhibitors.

Joe Mogler.

He took a prominent part in the recent lightless night order, and it was through his untiring efforts that the St. Louis Fuel Administration granted the motion picture houses to burn 150-watt exterior lights, which will mean a saving of thousands of dollars to the exhibitors of the city.

It was through data compiled by Mogler, showing the loss occasioned by the Missouri two-day closing order, that the Fuel Administration subsequently lifted the ban on movie houses on Mondays and Tuesdays.

Mogler has steadfastly refused to allow the League to pay any of the expenses incurred by him in the various activities in which he has participated, and is known to have given more time to the League in the last two years than he has to his own enterprises. In fact, he is an all-around good fellow—a credit to the trade.

Daylight Saving Will Go Through

Favorable Report Made to House on Measure to Conserve Fuel—Will Hurt Airdromes.

THE daylight saving plan, against which a large number of exhibitors have protested, is about to become a reality, as its sponsors claim that there is a real war need for it. The House Committee on Interstate and Foreign Commerce has just made a favorable report upon the bill passed by the Senate on June 27, 1917, declaring that agitation in favor of what has come to be known quite generally as "daylight saving" is widespread throughout the United States.

The measure is designed to standardize time for the United States and to advance the standard time one hour, beginning in the spring. The Senate would make the change at 2 a. m. the last Sunday in April and continue it until 2 a. m. the last Sunday in September. The House favors the change to occur in March and continue until October.

The exhibitors and others connected with the moving picture business have opposed the proposed law on the ground that it would cause the cutting out of one show. They declare that they are unable to get their patrons out early in the evening and people would not want to go to the theaters until it was really dark. By so advancing the clocks it will mean that the airdromes will have great diffi-

culty in operating because on the days it is light until eight o'clock the hour of darkness will be nine o'clock. With the first show starting at nine o'clock and running until 10:15 or 10:30 it will be rather hard work for an exhibitor to get any attendance for a second show on that night.

Its advocates declare that it is fairly calculated to accomplish valuable economies in our national life, promote the comfort and convenience of many millions of our people, and it is regarded as of special value in the present national emergency.

The measure has the approval of President Wilson, and will probably become a law at an early date.

Manhattan Exhibitors Meet

An Advertising Proposition Under Consideration—Transportation Company Offers Services—Exhibitors-Distributors' Plan Nears Completion.

THE Manhattan local exhibitors' league held another protracted meeting at its rooms, 218 W. 42d street, on Tuesday afternoon, February 12. About sixty exhibitors attended. Before proceeding with the regular order of business Mr. Ginsberg, representing the New York American, expounded an advertising proposition, whereby the American would publish two or three days a week a special section advertising all the motion picture theaters of Greater New York, at a flat rate of thirty cents a line, one-half the usual charge. All ads. to be of uniform size of one inch or thirty lines, costing by the week $11.90. If necessary it would publish two pages, providing enough contracts could be secured to make the proposition pay. John Manheimer, president of the league requested Mr. Ginsberg to put his proposition in writing and he would present it to the executive board for consideration. Mr. Ginsberg said the allotted section would also contain notes and full reports of all proceedings the exhibitors' league wished published to give wide publicity to all matters they wanted to make known. Weinstock proposed a committee be appointed to look further into the matter, Messrs. Weinstock, Wolff and Hartsjen were thereupon appointed.

J. M. Walsh, of the Exhibitors' Transportation Company addressed the meeting, setting forth a proposition for delivery of films. He said the company would put a sufficient number of new trucks into service to insure deliveries and would paint them any distinctive color selected by the exhibitors. It would bond its chauffeurs and bond itself to guarantee deliveries and loss and would also have emergency trucks on hand in case of accidents. If the exhibitors would guarantee 350 to 400 patrons, it would give this service at $5.00 for each customer. Mr. Walsh is head of the Walsh Transfer Company.

The regular session was called to order by the chairman and opened with the roll call of officers, which will be the custom in future, to tell their regularity of attendance. A report of the committee on securing new quarters for the league was made by Sydney Cohn. He said the committee had been unable to make satisfactory arrangement for the 49th street building, but they had two or three other places in the same neighborhood under consideration. He also stated the Screen Club had made an offer to rent the league part of its building. W. C. Smith, treasurer of the Screen Club, was introduced and he briefly explained the offer by saying the club would let them have the parlor floor with use of restaurant and pool rooms for a more reasonable rental than they could secure quarters elsewhere. Mr. Cohn said his committee would meet a committee at the Screen Club on Thursday evening to go into the matter fully, so they could report to the league members and arrive at a decision.

The matter of signing up with the "Producers-Exhibitors Affiliated" was taken up and the plan of "producers to exhibitors direct" was again thoroughly explained by I. M. Chadwick, who was introduced and given the privilege of the floor. After his explanation, Mr. Chadwick said he would answer any questions the members wished to ask him. One of the most debated questions was what comprised the metropolitan district of New York. There seemed to be a hitch on the borough of Queens, but that was settled by Mr. Gerdsen, who said Queens would assume any quota allotted to it and it would not quibble on the apportionment of the number of days given as its part of the contract. Mr. Chadwick explained that the metropolitan district included the five boroughs and the territory as far north as Yonkers. The number of days asked for by the "Producers-Exhibitors Affiliated" was 225, of these Queens was allotted 25. Representatives from New York, Brooklyn, Bronx and Queens locals were unanimous in adopting the plan, but asked another interview with the representatives of the plan before signing contracts. It was suggested that a mass meeting of all the exhibitors of the metropolitan district be held to set forth what the local leagues thought of the proposition and induce the exhibitors to co-operate in advancing endorsement and consummation. Mr. Chadwick said that just as soon as New York signed the plan would start operations within two weeks, in fact it was ready now. He further announced that other producers were desirous of coming in on it, but they would not accept any who could not assure them of the standard and character of pictures to be distributed, which must be of the highest quality.

A motion was made, seconded and carried to accord the Brooklyn Exhibitors' Association, which is temporarily without a meeting place, the use of the rooms of the Manhattan local until Brooklyn secured new quarters. The meeting adjourned at 5 p. m.

Florida Exhibitors Hold Convention

Cooley of Tampa is Re-elected President and La Belle Secretary at Largely Attended Meeting.

ONE of the most successful conventions ever held in Florida was opened February 6 by the Florida Exhibitors' League. A "get-together" spirit was manifested from the start.

The opening session was informal, and was held in the private rooms of James B. Kelly, general sales manager of Consolidated, at the Seminole. After luncheon the regular meeting was held in the offices of E. J. Sparkes, general manager of the S. A. Lynch Enterprises, in the Arcade Theater Building.

At the election of officers C. D. Cooley of Tampa was re-elected unanimously as president, R. A. McIntosh of Orlando vice-president, and Al. H. "Happy" La Belle secretary.

The next convention will be held during the second week in May at Daytonia.

After the meeting over fifty members and exchangemen were the guests of E. J. Sparks on an automobile trip. H. T. Titus of Daytonia and L. D. Joel of Jacksonville entertained members and exchangemen at a banquet on the Mason Hotel Roof Garden, the guests of this occasion being Harold Lockwood of York-Metro and Harry T. Morey of Vitagraph.

Among those present at the banquet were: Mr. and Mrs. E. C. Bennet of Ocala, Mr. and Mrs. Louis Kalbfield of Palatka, Mrs. Kalbfield acting as toastmistress; Miss Nell Kalbfield, Thornton Parker, St. Petersburg; Frank Genovar, St. Augustine; C. D. Cooley, Al. H. La Belle and Fletcher Catron, Tampa; B. Beacham, Jr., Orlando; H. T. Titus, Daytonia; C. E. Daffin, Tallahassee; William Dunworth and Master Dunworth, Miami; E. J. Sparks and Mrs. Sparks, Jacksonville; W. L. Whitehead, L. D. Joel, Mort Seligman and Gus Seligman, Jacksonville; Parrish & Carter, Gainsville; Joe Marentette, Charles Kesnick, C. R. Beacham, W. T. "Doc" Koch, Atlanta; Walter J. Price, John R. Barton, Robert Similer, Harry K. Lucas, Moses Levy, Richardson Amderson, George Weaver, Frank Chamberlain and Mrs. Chamberlain, H. T. Coffey, Mike Coyne, C. T. Jordan, Walter Schmidt, William P. Spivens, James B. Kelley, Aleck R. Ninninger, Francis Rodgers and Claude Barton.

Among the many little talks that were heard by members of this happy gathering the principal ones were made by Walter J. Price, who spoke on "The High Price of Film Rentals"; Aleck Vengeance Ninninger, who made a stirring address on "Film Salesmanship," and John R. Barton, whose engaging personality, shown in his talk on "The Two Barrel System," won the plaudits of every one present.

The next day Thornton Parker was host on a motor trip, and the day following there was a large fishing trip to Mayport, planned by E. J. Sparks and Jess Clarke.

PENNSYLVANIA EXHIBITORS EAT.

The annual midday luncheon of the Exhibitors' League of Pennsylvania was given February 12, at the Bingham Hotel, in celebration of its amalgamation with the United Exhibitors' Associations of Pennsylvania, New Jersey, Delaware and Maryland. Over 100 local and out-of-town and local exhibitors were present, and prominent speakers were heard. Those who addressed the league were Lee Ochs, Fred Nixon-Nurdlinger, Dr. Lamberger, representing combined manufacturing interests; Judge O'Donnell, C. Stamper, M. Steifel, Eugene and Fred Felt, J. Jeffries, Harry Smith, Ben Schindler, B. Roganser, Abraham Felt and J. Emanuel. Joseph McCready acted as toastmaster. After the luncheon the exhibitors were entertained by vaudeville talent.

BOSTON LEAGUERS FINANCE EXPOSITION.

Plans for financing the national exposition of the motion picture industry, to be held in this city, probably at Mechanics Building, next July, were discussed at an important meeting of the Boston Boosters at the headquarters of the Massachusetts and Rhode Island branches of the league, 127 Pleasant street, Boston. It was decided that the Boosters' Committee, which comprises many of Boston's prominent exhibitors and exchangemen, should loan sufficient money to the Motion Picture Exposition Committee to defray the preliminary expenses entailed in the preparations for the convention. Twenty-two Boosters were present.

Virginia Exhibitors Defend Jake Wells

In Formal Resolutions Executive Committee Says Showman's Efforts Defeated First Censor Bill.

WHEREAS, the state legislative committee of the A. E. A. of Virginia, in meeting at Richmond on Friday, February 8, have had called to their attention an article and an editorial in the current issue of the Exhibitors' Trade Review, each of which is an unjust and wholly erronerous attack made upon the president of our organization,

Therefore, be it resolved, that we resent these articles as an unjust attack upon Mr. Wells and a misrepresentation of the facts of the case.

It is true that Mr. Wells said we need censorship, but what he did say was: "We want censorship; we need it among ourselves" for the purpose of stopping, through our organization, the exhibition of undesirable, wild-cat pictures that have been so detrimental to the legitimate, responsible exhibitors. There would not be this demand for state censorship now if exhibitors would see to the elimination of this class of pictures. These views were expressed by Mr. Wells at a largely attended meeting of the exhibitors, held at Murphy's Hotel, and so far from "startling Virginia exhibitors," the sentiments expressed met with the full approval of the organization.

The editorial statement that "there will be censorship in Virginia and the credit, the glory, the honor of being its standard-bearer goes to Jake Wells" shows either a total and inexcusable ignorance of the facts or a willful and malicious design to do Mr. Wells an injury.

Without the active opposition of the Wells members of this organization—an opposition brought into active operation by urgent telegrams and letters from Mr. Wells—there is not the slightest doubt that the original censorship bill would have become a law. That bill would impose heavy burdens upon the manufacturers, as well as upon the exhibitors, and if these burdens are saved them it will be because of the vigilant and energetic work of our president.

The "pet plan" referred to was offered as a substitute for the committee bill and upon advice of members of the Legislature and of counsel as the only way to defeat the original or committee bill.

We desire to repeat, upon our individual responsibility and with a full knowledge of all the facts, that without Mr. Wells the original censorship bill would be certain of passage, and if any relief is obtained—a relief which will be equally felt by manufacturers—it will be because of his efforts.

In further defense of our president we would add that Mr. Wells, at our meeting today, opposed bitterly a clause in the compromise bill requiring the manufacturers to place in the Virginia territory an amount equal to all moneys held by them as deposits belonging to the Virginia exhibitors.

CINCINNATI LEAGUE NAMES CANDIDATES.

Two complete tickets have been nominated by the committee named for that purpose by the Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce, and a warm campaign has been on for the honors involved. The nominees are as follows:

Blue ticket—I. W. McMahan, president; Otto Dieckmann, first vice-president; John J. Huebner, Jr., second vice-president; Otto Luedeking, treasurer; H. Serkowich, secretary, and William H. Wilson, sergeant-at-arms.

Red ticket—F. L. Emmert, president; A. G. Hettesheimer, first vice-president; J. A. Ackerman, second vice-president; John J. Huss, treasurer; H. Serkowich, secretary, and Frank Willenborg, sergeant-at-arms.

It will be observed that the nominating committee judiciously labored to make it a hard proposition to choose between the two tickets, or, in fact, to select any one ticket as a whole; and it was freely predicted when the tickets were announced that there would be few "straight" tickets voted.

Barbara Castleton with World Pictures

MISS BARBARA CASTLETON has sgned a long-term contract with World Pictures. She comes to World Pictures with an experience and reputation derived from several successful independent productions, and her regular appearance on the World program will cement permanently the favor in which the public holds her.

Barbara Castleton.

Miss Castleton's career is a standing disproof of the philosophy of Mr. Micawber "to wait around for something to turn up." She assumed the reins herself, and in less than one and one-half years has risen from the ranks of extra to stellar parts. Being a cousin of Louise Gunning, the famous comic opera star, naturally inspired her with ambitions, and when still in her teens she played as an understudy of Lina Abarbanell in "Madame Sherry." But the family endeavored to prevent her from going on the stage by taking her away to Canada, where she spent four years preparing for the next assault upon the booking offices. During that period she wrote a number of scenarios and stories, which she confessses were promptly returned. Upon reaching New York she learned Herbert Brenon was making a prologue to "A Daughter of the Gods." The star selected for the role did not appear, and Mr. Brenon, searching for a suitable substitute, chanced upon Miss Castleton among a crowd of 500 extras.

Director George Irving, having been impressed by her work, starred her opposite H. B. Warner in "God's Man." Hobart Henley then obtained her services for the lead in "Parentage," which was followed by the lead in "On Trial," released by First National Exhibitors' Circuit. "For the Freedom of the World" was the succeeding photoplay in which Miss Castleton assumed a star part; "Sins of Ambition" followed. Then Herbert Brenon selected her to play the principal character in "Empty Pockets." Miss Castleton has played the leading role in the forthcoming "Mothers of Liberty," which has the distinction of being the first patriotic picture endorsed by the United States Government.

From this list of eminent productions it is evident that Miss Castleton is fully trained to supply the World franchise holders with money-making pictures, coupled with World service.

"BILLY HART" NIGHT AT ELKS.

The B. P. O. E., at its Elks' clubhouse in New York City, on Tuesday evening, February 12, gave a Billy Hart night. Billy has been an exchangeman for, lo, these many years, and the Elks depend upon him to furnish a "movie night" once a year, which consists of motion pictures and the personal appearances of motion picture stars. About three thousand guests were there to enjoy the pictures and greet the following stars: Clara Kimball Young, Edward Kimball, Shirley Mason, Montague Love, Virginia Pearson, Sheldon Lewis, Leah Baird, Arthur Ashley, Miriam Nesbitt, Mark MacDermott, "Mother" Maurice, Wally Van, Violet Mersereau, and Bobby and Helen Connolly.

MARY WARREN FEATURED FOR FIRST TIME.

Mary Warren, who has appeared with Olive Thomas in several recent Triangle plays, makes her initial appearance as leading woman with William Desmond in "The Sea Panther," a romantic drama of the days of Captain Kidd. Miss Warren, who is remembered for her work as Ida Haines in "Betty Takes a Hand," and as Grace Antrim, in the new society drama, "Heiress for a Day," has done exceptionally good work in her first prominent role Triangle directors say.

Lifts Ban on Tuesday Shows

State Administrators Still Have Authority Locally—Warning to Be Economical of Fuel.

MOTION picture exhibitors may now rejoice, for the United States Fuel Administration has raised the order making Tuesdays a closed day for the theaters and other places of amusement. It had been hoped that the order would be issued in time for the houses to remain open on Lincoln's Birthday, but that is now forgotten with the receipt of the announcement of February 13.

"With the vastly improved weather and transportation conditions and a continuance of the embargoes authorized by the Director General of Railways," says Dr. Harry A. Garfield, United States Fuel Administrator, "it is found advisable to suspend the heatless Mondays prescribed in the Fuel Administration regulation of January 17. The suspension order issued on February 13 discontinues the operation of those sections of the order relating to the use of fuel on Mondays from February 18 to March 25, both inclusive.

"The State Fuel Administrators will retain the full authority heretofore conferred upon them to establish and enfrce such restrictions and regulations as may be made necessary by coal conditions in their respective communities.

"Reports to the Fuel Administration as to coal and transportation conditions indicate a vast improvement as a result of the fuel restrictions, the railway embargoes and the weather conditions. The change in the weather hs been gradual enough to seem to insure the country against any immediate interference with the coal supply by flood conditions."

Pittsburgh Has Two New Theaters

This Month Will See Splendid Picture Houses Opened, the Grand and the Olympic, Both on Fifth Avenue.

WITH the completion of the Grand opera house and the remodeled Olympic theater, both on Fifth avenue, between Wood and Smithfield, downtown Pittsburgh is about to acquire two more large and fine picture theaters. The new Grand, which has been rebuilt on the site of the old theater of that name, will be ready about March 1. Some time during the same month Antonoplos & Baziotes will throw open their greatly enlarged and beautified Olympic theater.

Not only in size, but in modern arrangement and equipment the Grand and Olymic will eclipse any of their downtown predecessors, and will elevate the presentation of the photoplay to its rightful position in this section of the city. Half a million dollars has been spent in the construction and furnishing of the Grand, and it occupies ground worth considerably in excess of that figure. The seating capacity will be over 2,500, which is larger than the number of available seats in any other theater in Greater Pittsburgh. Many surprisingly unique features are being installed throughout. The house will be devoted to high-class pictures exclusively, and, with its dedication under this policy, Harry Davis again becomes one of the foremost figures among American exhibitors.

The Olympic, which is being enlarged to 1,200 seating capacity, has entailed an expenditure of over $150,000 to remodel. Entirely new equipment of the latest type is being installed and the interior redecorated lavishly. The building has been continued through the block, and will have entrances on Fifth avenue and Diamond street. Up to the present time the operation of the house is not being interrupted by the remodeling process. While the Olympic in the past has enjoyed an enviable reputation as one of the leading theaters in the city and of offering the best available films, Antonoplos & Baziotes are to be congratulated upon their effort to establish a still higher standard of photoplay presentation.

Russell Forms Producing Company

Pictures to Be Made by Athletic Player Will Contain Outdoor Stuff and Be Released Through Mutual.

WILLIAM RUSSELL is to appear in a series of special productions made by his own company and distributed to the trade through the exchanges of the Mutual Film Corporation. This announcement is made by Mr. Russell from the Los Angeles offices of his new concern, William Russell Productions, Inc. Mr. Russell has just returned to the west coast after a sojourn of several weeks in New York, where he conducted negotiations relating to the formation of his company and conferred with various distributing concerns and agencies.

The studios will be in Southern California, centrally situated for the range of scenic settings necessary to the depiction of the Russell type of story with the "big outdoor stuff."

"My specials will be built on the biggest vehicles obtainable," said Mr. Russell, "always chosen with a view to giving me the big chance at doing those things which seem to have had the largest share in making my following with the public. It seems probable now that my first vehicle will be a strong story by William Hamilton Osborne.

"While in New York I negotiated with a number of writers of first rank and I shall have an interesting announcement presently in that connection. I am also bringing on from the east a special staff scenario writer, who is going to live on the job with me. I am not at liberty yet to give out the names of the members of the staff, including the director, as there is a possibility that I may make a change in directors before we start to shoot.

"I am pleased to have concluded arrangements for distribution through the Mutual. Through my connection with the American Film Company under my contract with that concern which expired some weeks ago I went before the picture public through the Mutual exchanges for the larger part of my screen career and I feel that there is important value to me in this connection. Also the constantly improving status of Mutual pictures and the large number of higher class theaters served by that concern make the choice a desirable one for me.

"I may also admit that the fact that the Mutual is not now offering in competition the work of any other male star is a fact of importance in arriving at my decision."

Harley Knowles Walks Into Acid

Quickly Hauled Out of Vat, However, by Party Led by William A. Brady.

HARLEY KNOWLES, general director for William A. Brady, had a close call from serious injury and possible death at Longport, N. J., February 17, while inspecting preparations for a film thriller that calls for the explosion of a $15,000 dirigible in a fight with a seaplane in midair over the ocean.

A large vat of acid, which gives off the gas to inflate the dirigible's 100-foot bag, was buried in the ground alongside the temporary hangar. The lid had been removed, and in the darkness Knowles stepped into the vat and went down to his shoulders.

Led by Mr. Brady, other members of the party quickly hauled him out and slashed off his clothes, which prevented serious burns. Knowles was wrapped in a blanket and taken to a hotel in Atlantic City, where a physician dressed his injuries.

H. R. DURANT TO WRITE FOR GOLDWYN.

Samuel Goldfish, president of Goldwyn Pictures Corporation, has just closed a long-term contract with Harry R. Durant, well known moving picture writer and editor. Mr. Durant is a Yale man and was a well-known freelance writer, having over two hundred short stories to his credit, when he joined the Munsey staff of editors. At one time Mr. Durant specialized in prize-ring fiction, and his story "The Unknown," in McClure's, still remains an American prize-ring classic. These stories were brought out in book form under the title of "Wallops." While editor there Mr. Durant wrote many photoplays for the Reliance-Majestic studios, and his contributions to the legitimate stage were "A Man and His Mate," "The Road to Power," "Something for Nothing" and "O'Shea, the Rogue."

Mr. Durant has also the unique distinction of being the only American author who ever had a Napoleonic play accepted for a Parisian production. His play, "L'Homme Meme" ("The Man Within"), won for him a coveted membership to the Society of Authors and Composers of France.

LANIER BARTLETT JOINS TRIANGLE STAFF.

Lanier Bartlett, noted scenario writer, and adapter of several photodramatic successes, has joined the staff at the Triangle Culver City studio. His first work since his return to the screen world was the adaptation of Charles Rann Kennedy's famous play, "The Servant in the House," a seven-reel feature that will be among the greatest of Triangle productions. Mr. Bartlett, following a long and varied career as a scenarioist, retired from active work about a year ago. He was induced to return to the fold as a member of the Triangle scenario force.

One Theater That Pays No War Tax

Nor Yet, with an Orchestra of Sixteen Pieces Accompanying Pictures, is There Admission Charge.

THE following story comes from the United States Penitentiary at Atlanta, Ga. Its interest will not be confined to those who make and distribute motion pictures. The tale is written by the assistant editor of the institution's paper, and is entitled "A Unique Moving Picture Theater." Here it is:

No admission is charged. No war tax imposed. A battery of the latest model, motor driven projectors is used, as well as a gold fibre screen. An orchestra of sixteen pieces, under a skilled director, furnishes special musical settings for every picture.

Where is this theater? you ask. The Auditorium of the federal prison at Atlanta, Ga. A prisoner conducts the orchestra and a prisoner runs the pictures.

Most people visualize a prison as a great, grim pile of stone and steel. The federal prison at Atlanta is just that from the outside, but once you step within its walls a spirit of hopefulness, an eagerness to make no more mistakes in life, is encountered, and the moving pictures shown there are in no small way one of the causes.

Almost thirteen hundred men from practically every walk of life—bankers, lawyers, doctors, architects, yeggmen, moonshiners—are gathered within its confines, and they have the privilege of seeing the best photoplays produced. Here are a few shown during the last nine months:

"Joan the Woman," "The Girl Philippa," "Twenty Thousand Leagues Under the Sea," "Intolerance," by special direction of Mr. Griffith, with traveling company's complete orchestra and full effects; "Broadway Jones," "Romeo and Juliet" (Metro), "Polly of the Circus," "The Manxman," "The Planter," "The Daughter of the Gods," "The Price of a Good Time," "The Auction Block," as well as practically all of the Douglas Fairbanks and W. S. Hart releases; pictures that visualize undreamed of beauties of life, nature and history; pictures that graphically illustrate how utterly foolish is the vain quest for this world's goods without rendering adequate return; pictures that show what suffering can mean to the wives and kiddies that are left behind. Who can say that such pictures do not have a good effect upon every man who has tried both ways of living?

Paramount-Burton Holmes travel pictures take the prisoners to distant lands, show them the customs and life of alien peoples. Pathe Weeklies keep them informed of the world's events and progress. Clean, wholesome comedies lighten their hours of deepest despair, despondency and hopelessness—the crucial moment of men's lives, in prison and out.

Among the men are the most ardent movie fans. Their favorites among the feminine stars are Geraldine Farrar, Mary Pickford and Anita Stewart. Among the male stars Bill Hart runs a close second to Douglas Fairbanks. In comedies Fatty Arbuckle has no rival in popularity, although the Mack Sennett and Fox comedies are prime favorites.

All this is made possible through the generosity of the film corporations who have exchanges in Atlanta. One exchange manager, who furnishes many of the pictures shown in the prison, mostly pre-releases, says: "If the boys out at the prison like a picture I know it's good."

Back of it all there is a man with a great heart, a far-seeing mind—Fred G. Zerbst, the warden—who believes that not only is the moving picture a great entertainer, but a great educator and a great power for good as well.

FRED E. PETERS.

HODKINSON ON TRIP TO THE COAST.

Mr. W. W. Hodkinson left for a trip to the coast Saturday, February 9, which will be the first step in his campaign to tie in the exhibitor in his exhibitors' co-operative plan. Mr. Hodkinson's first stop will be in Denver, where he will remain for several days before visiting a number of the coast cities. He has appointments in the west with a number of the largest and most representative exhibitors, who have expressed themselves as most eager to become a part of the Hodkinson organization.

Mr. Hodkinson's years of experience on the Pacific Coast, both as an exhibitor and a distributor, places him on a close personal basis with practically all of the important exhibitors from Denver to the coast, and it is the result of this close personal feeling that the exhibitors have for him that has prompted him in his decision to give them the honor of becoming the first partners in the new distributor-exhibitor organization.

Soldiers May Now Get Good Pictures

Fosdick Forms Committee of Film Experts, with P. A. Powers as Chairman, to Handle Matter in Practical Way.

PRACTICAL co-operation between the Commission on Training Camp Activities and the motion picture industry was advanced considerably when a special committee, of which P. A. Powers was appointed permanent chairman, met at the Hotel Knickerbocker Monday, February 11. The session was brought about by a letter Raymond B. Fosdick, chairman of the commission, addressed to Mr. Powers, under date of February 1, notifying the Universal's treasurer that a committee representing the film industry has been appointed and designating Mr. Powers as chairman.

The sub-committee on motion pictures of the War and Navy Commissions on Training Camp Activities, thus officially designated, comprises, in addition to Mr. Powers: Adolph Zukor, Famous Players-Lasky; Ricord Gradwell, World Film; J. A. Berst, Pathe; William Fox; Richard Rowland, Metro; S. A. Lynch, Triangle; J. R. Freuler, Mutual; Samuel Goldfish, Goldwyn; George Kleine, General Film; D. W. Griffith; Albert E. Smith, Vitagraph; O. G. Cocks, advisory secretary National Board of Review, and Leo F. Hanmer, ex-officio, Commission on Training Camp Activities.

At the Knickerbocker meeting W. D. McGuire, secretary of the Board of Review, was made secretary, and preliminary organization was perfected. The point is made in Mr. Fosdick's selection of committeemen that no one organization within the industry is designated; the industry entire is given the opportunity, through this sub-committee, to co-operate in supplying films, either on a paid schedule or for free distribution, to the various training camps scattered throughout the country.

It also is understood that this committee will act in harmony with the Community Film Company, now principally represented in the Y. M. C. A. film service to the training camps. When all details are worked out there will be a schedule of releases, to be paid for in exhibition places where an admission is charged, these features to be, in a general sense, productions not over six months old. These subjects will subsequently be passed along to places where no admission is exacted, thus giving the soldiers in training an opportunity to see the newest productions, if they pay, and in any event supplying them with programs relatively new for their free entertainment.

Exchanges nearest the various cantonments will handle the distribution of films, working out a practical method of prompt and efficient distribution. In the theaters that have already been constructed for "legitimate" presentations there is already a prospect of "open time" between the appearances of the companies that are being routed by the committee of theatrical managers, already formed and active in presenting entertainments to the soldiers. It would seem logical that films will be used to supply these interims.

It may be confidently expected, as a result of Mr. Fosdick's practicable move in appointing the committee of film experts, that there will eventuate a smooth and workable co-ordination of effort between the motion picture industry as a whole and the Government. The unity of purpose, which has heretofore been complained of as lacking, with soldiers in training the principal losers, promises now to be energetically forthcoming.

JERSEY MANAGERS HOLD ELECTION.

The Theater Managers' Association of Newark and Essex County held its annual meeting in the Proctor theater building, Newark, N. J. The election of officers resulted as follows: Thomas W. Miner, president; Dr. R. G. Tunison, vice-president; R. J. O'Crowley, Jr., secretary; Morris Schlesinger, treasurer; Lewis R. Golding, chairman of the executive board. In recognition of his services as secretary during the year Mr. O'Crowley was presented with a gold watch by Mr. Miner in behalf of the association. A luncheon was served at midnight.

WESTFALL WRITES NORTHWEST STORY.

Ralph R. Westfall, author of Triangle's forthcoming "The Law of the Great Northwest," was a member of the Royal Northwest Mounted Police Force for four years, and many of his adventures provided material for the photodrama. As an officer he came in personal contact with crafty natives and rugged adventurers who in the freedom of the big outdoors developed their own code, which often brought them in conflict with the Canadian minions of the law. The series which were unfolded before Mr. Westfall have been prepared for film production.

Longer Runs at Advanced Prices

Many Dayton Exhibitors Discuss Advantages of Extended Over Short Bookings.

AFTER a careful study of the situation and consulting many different Dayton exhibitors on long runs versus short, the writer finds a difference of opinion. As to admission prices for special offerings several downtown houses are asking higher rates, while suburban theaters are standing pat. The latter like to have the downtown theaters ask more, for it makes the feature in question "go" much better. Three or four of the neighborhood houses in Dayton hold a picture two or three days, but this is not general. In most of these houses the popular demand is for a daily change.

With a few exceptions (mostly the smaller houses) all the downtown theaters hold an attraction at least three or four days and often for the entire week. After a picture has played the downtown house it is not rented to a suburban theater for a period of thirty days or more, frequently ninety day, and in a few cases one hundred days.

"The Whip," at the Columbia recently, held over for a second week to good business, as good in fact as for the first week. This would not hold true always. In order to turn the trick a second time, one prominent exhibitor remarked, one must sandwich in several weeks of short runs and then go at it again. After a week of three and four day engagements the Columbia is to play "Intolerance." Music is to be provided by an orchestra of fifteen pieces, greater than the one used for "The Whip," and the admission prices are to be raised in proportion. After having rested for a week, literally speaking, the public will again turn out in large numbers for "Intolerance."

Speaking for the rest of the picture houses I will first mention the Strand. As this is a large house engagements never are over three or four days at the most. The Strand does an excellent business, and I think this policy is successful. The Apollo here, playing first-run Metro and Fox specials, never plays a picture longer than three days except in special cases. The Apollo could well afford to hold a feature for a week as it is a small house.

Many attempts have been made in the neighborhood houses to raise admission prices and also for longer engagements. Some of these efforts have met with success, others with failure. Al Kinsler, at the Elite, frequently holds a picture for two days, sometimes three, and it seems to go over at his house with a vengeance. He remarked, however, that it would not be good as a permanent feature. The Alhambra usually does well on a second day, it being the largest suburban house in Dayton. The Mecca, which is the representative theater of the west side proper, always does well on a second day, and many times pictures are held for a three-day run. The exception to the rule is found at the World theater, managed by Alfred Espy, who states that a second day is a failure with him, and he is a firm believer in seven changes a week with the best of pictures.

On the average longer runs at advanced prices are a success in Dayton. P. J. G.

Brinch to Assist Hodkinson

Former Sales Manager is Promoted and C. E. Shurtleff Takes His Old Place.

P. N. BRINCH, who has been sales manager of the W. W. Hodkinson Corporation since the inception of that organization several months ago, has been appointed assistant to the president and will take up the duties of that office immediately. Mr. Brinch has been associated with the motion picture industry since 1907 when he joined the sales forces of Pathe. He later became the traveling representative for the General Film Company and came into New York as office manager for Mutual. In 1915, he went with Triangle where he was assistant general manager. When W. W. Hodkinson became affiliated with Triangle, he made Mr. Brinch a division manager and so successful was he in this capacity, that at the forming of the W. W. Hodkinson Corporation, Mr. Hodkinson offered him the sales-managership.

Mr. Brinch was succeeded by C. E. Shurtleff, who is now in charge of the sales department of the W. W. Hodkinson Corporation. Mr. Shurtleff has been sales manager for Select Pictures for the past six months. Prior to his connection with the Select Pictures he was special representative for Pathe for one year. Shurtleff hails from commercial fields. He did specialty sales work for the National Biscuit Co. twelve years ago, at which time he headed an efficiency training school for the salesmen of that company, at the same time spreading the gospel of the Uneeda Biscuit.

Mr. Shurtleff first came to the motion picture business as a salesman for the Vitagraph's office in Cleveland and he successfully managed the office of that company later in Detroit and Cincinnati. Mr. Shurtleff's experience and success in the sales end of the motion picture business has gained him innumerable friends among exhibitors who knew him for his scientific sales work which has always been backed up by a square deal.

Alice Howell, L-Ko Comedienne

SOME people are born lucky; others are bumped right into it, while a third class struggle along unrecognized until one day Old Man Good Luck suddenly stops in front of them and says, "Howdy, Stranger!" Alice Howell, who is featured in Century Comedies, belongs in the latter class. "Struggle" but mildly describes this comedienne's experience prior to the time that Old Man Good Luck found her out and caused her to be featured in her own brand of comedies.

A modest sort of person, Miss Howell, along with other players, was requested by the Universal to fill out a blank describing her career. This is what she wrote:

Alice Howell.

"I've been in the show business about eleven years and there isn't really much for me to tell. I came to California because the health of one of the members of my family demanded it. Pictures claimed me because I had to earn a living. I've tried my best to make good. It was a pretty hard struggle for me to get along at first. When I started with Keystone there were times when rainy weather kept my salary down to as low as six and nine dollars a week. That wasn't very much to live on, was it? Thank goodness that period is over. I'm doing pretty well and I'm paid pretty well. That's all there is for me to say."

This sketchy biography of her moving picture career, however, does not tell of the fight that has caused Alice Howell to be regarded by her fellow-players out on the west coast as one of the pluckiest women they know. It makes no mention of the fact that Miss Howell was for a long time the sole bread winner of her family because it was her husband who was so seriously ill.

Up to the time of her husband's illness, the couple were a popular vaudeville team and under the name of Howell and Smith toured the "big time" circuits from coast to coast in an eccentric act.

A turn for the better in the Howell fortunes came with Alice Howell's engagement by the L-Ko company. The very first production in which she appeared stamped her as a find. Before many comedies had been released the comedienne had obtained a wide following. Incidentally, better times brought with them a betterment in her husband's condition and he today is well known for his work as a comedy director. When the Stern brothers decided to go into business for themselves, they promptly obtained Alice Howell's signature to a contract.

"Oh, Baby!" the most recent of Miss Howell's Century Comedies, was released on February 15.

"THE EAGLE'S EYE" SHOWING AT BILTMORE.

A special showing of the first three episodes of "The Eagle's Eye," the twenty-episode serial expose of the plotting and intrigues of the Imperial German Government in America, written by William J. Flynn, recently retired Chief of the United States Secret Service, for representatives of patriotic societies in New York City, will be given in the Grand ball room of the Hotel Biltmore, at 2.30 o'clock the afternoon of February 22, Washington's birthday. The invitations for the event were issued this week.

Chicago News Letter

By JAS. S. McQUADE

New Plan of Film Distribution Proposed

Chicago Exhibitors Attend Meeting to Hear Plan Explained by Messrs. Pettijohn, Sherrill and Rapf, and Vote Unanimously in Its Favor.

C. C. PETTIJOHN, of the Independent Producers'-Exhibitors' Affiliated organization of the United States and Canada, arrived in the city Tuesday, February 12. On the same day Harry Rapf, of the High Class Film Corporation, New York, and W. L. Sherrill, president of the Frohman Amusement Corporation, New York, came in. Mr. Sherrill is president of the Independent Producers-Exhibitors, Inc., of which he, Mr. Rapf and five other independent producers are members. The purpose of their coming was to interest Chicago and Illinois exhibitors in the plan of distributing the product of these seven independent producers direct to the exhibitor without any exchange overhead expense.

Mr. Pettijohn invited Joseph Hopp, president of Chicago Local, M. P. E. L. of A., and Louis H. Frank, treasurer of Chicago Local, M. P. T. O. Association, to meet him in conference in his quarters, in the Morrison Hotel, Tuesday afternoon. Both these gentlemen accepted the invitation, and during the conference it was arranged that a joint meeting of exhibitors belonging to both organizations should meet at Fraternity Hall Wednesday afternoon.

The meeting opened at 1.30 p. m., with about fifty exhibitors present. Mr. Pettijohn was unanimously called to the chair, and he explained fully the purpose of the meeting and the plan of leasing films direct from the manufacturer to the exhibitor. Mr. Sherrill followed and gave further details of the plan. He was succeeded by Mr. Rapf, who also dwelt on the benefits of the plan and of the saving it meant to exhibitors.

Chairman Pettijohn then called on a number of exhibitors for an expression of their opinions, among them being William Buford, of Aurora; Maurice Rubens, of Joliet; William E. Heaney, Jacob Cooper, Harry Corbett, Max Hyman, Harry C. Miller, general manager of Harry C. Moir's theaters; J. Zilligen, Charles Stewart, Louis H. Frank and Joseph Hopp, all of Chicago.

The consensus of opinion was in favor of the plan, and a vote was taken unanimously indorsing it.

A committee of seven was then appointed by Chairman Pettijohn to work out the plan for the Illinois zone, of which Chicago is the center. On this committee are: Dee Robinson, Peoria; William Buford, Aurora; Jacob Cooper, William E. Heaney, Henry Corbett, Louis H. Frank and Joseph Hopp, of Chicago. This committee was instructed to meet Friday, February 15, in Chicago.

It was noticeable that a spirit of harmony prevailed throughout the entire meeting, the members of both exhibitors' organizations being in perfect accord on the proposed plan.

During a brief conversation Mr. Pettijohn informed me that North Carolina had closed Tuesday, February 12, and Ohio on Monday, February 11. He also stated that he had received a wire from Herbert Brenon, to the effect that New Jersey had been closed on Tuesday, February 12, and that previous to the Chicago meeting about fifty per cent. of the quota of days required for the entire country, according to the plan submitted, had been signed.

Mr. Pettijohn left Wednesday night for Detroit, where he spent Thursday discussing the plan with Michigan exhibitors. Mr. Rapf was in Indianapolis the same day arranging with Indiana exhibitors. Mr. Sherrill returned direct to New York on Thursday.

Thomas J. Hamlin, secretary and general manager of the Associated Theaters, Inc., came on from Minneapolis to attend the meeting in Fraternity Hall.

In the issue of February 16, page 977, an article on this subject appears, which will further enlighten the reader on the plan proposed; also an article on page 486, in the issue of January 26.

"The Wild Goose Chase"

Extraordinary Preparations for Its Production Being Made by William N. Selig.

One day last week, the working forces of Selig's Chicago plant were increased by the arrival of a picturesque trio, accompanied by three of the finest dog trains, of five huskies each, that have ever been seen in the city. Captain Baldwin Anderson, of Gimli, Manitoba; his son-in-law, G. W. Arneson, and a neighbor, John Isefeld, are the men of the party—great, brawny, bronzed fellows, whose herculean proportions make the typical Chicago man appear puny and effeminate.

William N. Selig is now engaged in the production of "The Wild Goose Chase," a tale of the far North by Edwin Balmer, which appeared in the Saturday Evening Post about three years ago. Some of the scenes are laid in Greenland, where dogs and sleds, and their drivers are very important factors in transportation. For some time Colonel Selig has been searching for a man with the requisite qualifications and the dogs. He failed until he was aided by United States Consul General Ryder, of Winnipeg, who put him in touch with Captain Anderson.

The captain was engaged at once and immediately set about the gathering of fifteen of the best huskies that ever broke trail in the northern snows. He is well known in the northland as a fearless pioneer. Last winter he journeyed from Winnipeg to St. Paul with a dog train, taking part in the winter carnival there, and was entertained at the home of Louis Hill, president of the Great Northern Railroad, and chief of the carnival association.

The captain and his companions will be seen driving the three husky teams in the northern scenes, and, as these views are in and around Greenland, they will be obliged to discard the regulation Indian buckskin coats and "musher" garb for the attire worn by the Esquimo in their ice-bound home.

But polar bears also figure in the story and so Colonel Selig has already on hand seven huge monsters of that type, trainers included. A schooner, 137 feet in length, has been specially built to meet another of the requirements of the production.

Chicago Film Brevities.

Joe Brandt, general manager of Universal, arrived in the city Sunday, February 10, after a trip through the middle states, during which he covered all the Universal exchanges in that territory. Mr. Brandt stated that every exhibitor he met in his rounds claimed that Monday closing was really beneficial so far as business was concerned, as a larger volume was shown in six days than had been previously shown in seven. "Exhibitors are very optimistic," said Mr. Brandt, "as they expect business to become normal just as soon as the weather becomes warmer." Mr. Brandt left for New York February 12 after a conference with I. L. Lesserman, general sales manager of the Chicago Universal exchange.

* * *

Edwin Silverman, well known as the head of Butterfly pictures in the Universal offices here, will henceforth be associated with Select pictures.

* * *

Charles Miller, formerly salesman with the Bluebird exchange, is now connected with the Goldwyn exchange in the same capacity. Mr. Miller is one of the best known salesmen in the city, and was one of Ike Van Ronkel's ablest salesmen when he had charge of the General Film Company's branch at 529 Wabash avenue.

* * *

George Periolat, the popular character actor of the American Film Company, left this city last week en route to the Santa Barbara studios.

* * *

Margarita Fischer has just finished her fourth comedy drama for the American Film Company. It is entitled "Ann's Finish."

Mary MacLane, in "Men Who Have Made Love to Me," has been shown to crowded houses at the Bandbox theater, and is in its second week at the time of writing. A. K. Brown, manager of the Bandbox, tells me that business has increased 50 per cent. over that of the last three months while this superfeature has been showing.

* * *

McVickers theater, on Madison street, in the Loop, had the distinction of being the only theater that was open on heatless Tuesday, February 12. This house is run by Jones, Linick & Schaefer, and they donated its use, as well as the working staff, to the Government on the day mentioned for the showing of United States Government war pictures. These films were produced under George Creel's direction, and show how the soldier boys work during training. The subjects shown were "Soldiers of the Sea," "Soldiers and Sailors at Play," "Gas and Fire," "The 1917 Recruit," "The Spirit of 1917," "The United States Navy Submarines," "Messengers of Mercy" and "Naval Soldiers Training." Jones, Linick & Schaefer report that $2,500 was turned over to the State Council of Defense as the result of the day's remarkable showing.

* * *

A spectacular hold-up of the Garfield theater, 2844 West Madison street, took place Sunday night, February 10. The bandit entered the theater while Manager Ryan was checking up the receipts with the cashier. The bandit lined them up against the wall and seized $285 from the table and fled. He was chased by two detective sergeants, and was finally cornered after fifty shots had been fired. It was found that he had thrown the stolen money on top of a barn during his flight, and it was recovered.

* * *

A "Smileage Book" is the latest fad provided for the entertainment of our soldiers and sailor boys. The managers of legitimate theaters started the plan of issuing a book of passes to each soldier, and now it is expected that Chicago moving picture theater owners will follow suit.

* * *

The petition of the Fox Film Company for a writ of mandamus against the city and Chief of Police Schuettler to force them to permit exhibition of the film "For Liberty" was dismissed in Judge Hugo Pam's court February 8. The case was heard before a jury. The Chicago censor board had recommended several cut-outs in the film.

Shapiro About to Don a Uniform

SINCE the formation of Goldwyn A. I. Shapiro has been branch manager at Detroit. Mr. Shapiro has resigned to enter the service of Uncle Sam. Of draft age, Mr. Shapiro waived all claim to exemption and was placed in Class A. He will come east to spend a few weeks with his family in New York City before he goes to camp. He registered for the draft at Albany, and expects to be ordered to Camp Upton, at Yaphank, L. I. Goldwyn is sorry to lose Mr. Shapiro, whose work in the Detroit territory has been more than satisfactory. Ever popular with exhibitors, he succeeded, in the recent war tax flurry, not only in holding the large volume of business then on his books, but in actually showing a substantial increase in film sales. This Goldwyn regards as evidence of his splendid ability.

A. I. Shapiro.

The company's regret at Mr. Shapiro's resignation is expressed in a letter to him from Samuel Goldfish, president of Goldwyn, in which Mr. Goldfish says:

"It is with great regret that I have just heard of your being compelled to resign from the company. While I feel that you are doing this in the service of your country, which is the biggest cause of all, I deeply regret losing you from the Goldwyn organization.

"I want you to know that whenever you are ready we shall more than welcome you back with us. Your work in the Detroit territory has been exceptionally fine, and I want to thank you for your loyalty to the company from the first days of our organization."

J. F. Flynn, who has just returned from a four months' trip to Australia in the interests of Goldwyn Pictures, will succeed Mr. Shapiro at Detroit. He formerly was Cleveland manager for the General Film Company.

George F. Hernandez

ANY one who saw George F. Hernandez in Triangle's production "Betty Takes a Hand" would have felt certain that a multi-millionaire or a bloated plutocrat had broken into the movies out of sheer love for the sport. Looks are deceiving and all is not gold that pantomimes. George Hernandez is an actor for thirty years, has been on the legitimate stage and in motion pictures, and while he looks more like a president of a trust than a character actor who has portrayed Shakesperian roles for two years he is accepted at face value. He is an actor.

George F. Hernandez.

His weight is 196 pounds, and he stopped when he got to 5 feet 5 inches. His hair is blond and scant. His parents never were actors nor never opposed his desire for a stage career, and he was born where men were quick on the draw—Placerville County, Cal., on June 6, 1863.

Mr. Hernandez's first prominent part was performed on the legitimate stage in "The Ticket of Leave Man," which was followed by a large number of roles in other legitimate attractions. He started as a singer, but his voice failed.

The heavy hand of sorrow has touched Mr. Hernandez, for he lost two lovable children. This has not shaken the congeniality of a nature whose kindly rays lighten the paths of his many friends and companions. He likes motion pictures because of the opportunity presented for home life in Los Angeles.

Mr. Hernandez was engaged in other than theatrical work from 1880 to 1887, and made constant endeavors to supplement his high school education received at Oakland, Cal., with reading and courses prescribed by himself.

"Broadway, Arizona," "Up or Down?" "Betty Takes a Hand" and "The Hopper" are Triangle features in which Mr. Hernandez has appeared with great success.

CLYMER JOINS YORKE-METRO SCENARIO STAFF.

John B. Clymer, well known author for the screen, has been engaged by the Yorke-Metro company as scenario writer, and has left New York to join his new associates in Jacksonville, Fla. Mr. Clymer's co-worker is Richard V. Spencer, who has written the continuity of practically all of the Yorke-Metro productions to date. As the dual director system is being employed with Mr. Lockwood, each of the two directors—Fred J. Balshofer and George Irving—will have his own scenario writer.

EDITH ELLIS RETIRES FROM GOLDWYN.

In order to fulfill contracts for the writing of two plays for the dramatic stage next season Edith Ellis has resigned her position as head of the literary department of the Goldwyn Pictures Corporation. She will soon undertake a campaign for a national producing theater, a project which she has been working on for some time.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

War Secretary Buys First Tickets to Rodeo.

SECRETARY OF WAR BAKER has sent the following telegram to the Western Representative of the National War Camp Community Fund:

"Chairman Raymond B. Fosdick of the War Department Commission on Training Camp Activities informs me that Douglas Fairbanks and associates will produce a rodeo for benefit of National War Camp Community Fund in San Francisco. This fund meets with my hearty approval, and as an earnest indorsement wish to purchase first tickets for this benefit.

"NEWTON D. BAKER."

The first tickets off the press autographed by Fairbanks were mailed him upon receipt of Baker's request.

"Doug" promises to carry two hundred cowboys to the San Francisco rodeo. This will be preceded by a vaudeville show in Oakland, in which William H. Crane, famous speaking stage star; Dustin Farnum, Winifred Kingston, Louise Huff and Frank Campeau will appear.

Fairbanks has taken a great interest in patriotic war charity work. The fact that he is devoting more than a week of his time toward the success of the rodeo and vaudeville show proved he is doing his bit at these patriotic times.

His recent Los Angeles rodeo cleared over $18,000 for the Red Cross. His baseball game with Billy Sunday netted $8,000 for the athletic fund of Southern California. His vaudeville show in Oakland and Wild West rodeo in San Francisco should be a considerable boost for the funds of the National Camp Service.

He is going to ride a bucking broncho in addition to shooting glass balls, riding the pony express and supervising the entire event.

Mary Pickford to Pay Heavy Income Tax.

As stated briefly in this department last week, Mary Pickford will pay a greater amount of money to Uncle Sam this year in the form of income taxes than any other woman in the United States whose income results solely from her own efforts. Miss Pickford made out her income tax return in Los Angeles, assisted by Colonel J. P. Carter, Collector of Internal Revenue for the district of Southern California. Although the deductions had not been finally decided upon then, it was stated at the time that her total contribution to Uncle Sam as a tax on her income for 1917 would be something between $200,000 and a quarter of a million.

Mary and Collector Carter.

"It will help to win the war," said the player with a smile, as she inscribed her name "on that line, please."

Miss Pickford's patriotism so impressed Collector Carter that he requested her to do another "bit" by helping him to tell the public about the income tax. And she agreed readily to help "pressagent" Uncle Sam's collection department through the means of illustrated slides which will be shown in the theaters on the Coast.

Charlie Chaplin Visits Balboa Studios.

Charlie Chaplin made a trip to the Balboa studios at Long Beach last week to visit his old Keystone partner, Roscoe Arbuckle, and his many other friends at the Horkheimer plant.

With Chaplin came Alf Reaves, the English music hall comedian, who managed Charlie across the water. They found Buston Keaton entertaining some vaudeville friends from the Orpheum.

Left to Right: Charlie Chaplin, at camera; Lou Anger, Manager for Arbuckle; H. M. Horkheimer and Buster Keaton.

Charlie Chaplin says he remembers when he used to bounce Buster Keaton around on his knee, therefore getting in the class with Charlie Murray, who claims the same distinction.

In our picture we see Charlie Chaplin as a cameraman directing Lou Anger, H. M. Horkheimer and Buster Keaton in a comedy sketch.

Stop Sale of "Spirit of '76" Property.

Filing a petition of involuntary bankruptcy against the Continental Producing Company, which brought out the motion picture, "The Spirit of '76," stopped the sale of the property of that corporation by Sheriff Cline. It was advertised to be disposed of by virtue of an execution levied in the interest of J. C. Cook, who is a creditor of the corporation.

Under the order of the Superior Court all of the belongings of the company, with the exception of the film of "The Spirit of '76," which is in the possession of United States Marshal Walton, was to have been offered at public vendue.

The petitioning creditors are G. L. Eastman, J. E. Ransford and C. E. Toberman, all of Hollywood, who allege in their bill that the corporation is indebted to them $1,500, $1,200 and $1,700, respectively, for money advanced to the company.

It also is alleged in the complaint that the company committed an act of bankruptcy in allowing J. C. Cook to take a judgment against it, which had the effect of making Mr. Cook a preferred creditor.

California Cities Compete to Secure Arbuckle.

Roscoe Arbuckle is a popular resident. Santa Ana and Anaheim are competing in presenting studio propositions to the comedian, who is now producing the Paramount-Arbuckle comedies at the Balboa studios, Long Beach. Both cities are in the orange country in the heart of Southern California farming districts. It has been reported that other cities were seeking to interest Mr. Arbuckle, but up to date the Santa Ana proposition has been the best.

Nothing definite has been decided upon by either party, but it is understood that if Santa Ana erects a modern studio for the Comique Film Corporation, of which Joseph

M. Schenck is president and Roscoe Arbuckle vice-president, it will cost in the neighborhood of $100,000.

Mr. Arbuckle is thoroughly satisfied with studio facilities at Long Beach, but he is not averse to considering the construction of a studio of his own. The comedian spent his boyhood days in Santa Ana and it was there that he made his first stage appearance.

Theda Bara Arrives on the Coast.

Miss Theda Bara arrived in Los Angeles on February 9. Miss Bara was accompanied by her sister, Miss Loro Bara, eighteen years old, who probably will appear in pictures in the near future.

The player was met at the station by her director, J. Gordon Edwards, who arrived here about a week ago, and members of the executive staff of the Fox Western Studios.

Miss Bara's first production this winter in California will be a picture version of the famous story of "Salome." Elaborate preparations have been made at the Fox studios. It is expected Miss Bara will stay here for several months.

Theater Owners Give Luncheon.

The Theater Owners' Association gave its second luncheon on February 6. About a hundred were present. The guest was Major Woodman, who made a brief address. Several others gave short talks on the theme of business improvement.

A great many exhibitors, film exchange men, representatives of the press and others interested in the business were present. Among those present were Councilwoman Lindsay and a representative of the chief of police, who requested the exhibitors to run a "safety first" film in their theaters to educate the public of the dangers of reckless automobile driving. The object of the meeting, Chairman Quinn stated, was a get-together of those intrusted to talk over important questions for the improvement of the industry. The next meeting was called for February 21, when many of the leading producers were expected to be present.

At the Diando Studios.

The Diando Film Corporation, at Glendale, has finished a five-reel feature, "A Daughter of the West," with Baby Marie Osborne supported by Frank Whitson, Marion Warner, J. Morris Foster, William Quinn, H. H. Lindley and a galaxy of medal wearing cowboys and cowgirls and atmosphere.

The Baby Marie Osborne Company has started work on "Dolly Does Her Bit," which, as is always the case with Baby Marie Osborne features, will be a five-reel one. This is a juvenile play for all ages, most of the action being centered around the children, just enough adults being used to carry out the plot.

Los Angeles Film Brevities.

William Farnum is expected soon in the city. He will appear in a series of feature productions under the direction of Frank Lloyd.

* * *

Collector of Customs John B. Elliott has been named by the secretary of the treasury as censor of all films shipped into Mexico from Southern California. The collector's work will be to prevent the spread of German propaganda among the Mexican people. Every film must be licensed by the collector and sealed with a customs seal. The collector investigated 200 films since the first of January. He says that so far practically all of the films have been all right.

* * *

United States District Judge Trippet appointed W. H. Moore, Jr., as receiver of the Continental Producing Company, with a bond of $3,000. The trial of Robert Goldstein, charged with circulating pro-German propaganda through the exhibition of the picture, is set before United States District Judge Bledsoe for March 12.

* * *

Ted Shawn, the husband of Ruth St. Denis, has enlisted in the army and is stationed at Camp Kearney.

* * *

Charles T. Dazey has been engaged by the Metro Film Company to write special feature stories for Viola Dana and Edith Storey. Mr. Dazey recently completed an engagement with the American Film Company at Santa Barbara. He is of course best known as the author of "In Old Kentucky," now in its twenty-fifth season, which gives it a world record, but the position he has attained as a writer of photoplays gives promise of equal success in his new field.

* * *

Belle Bennett's return to the stage is a success. She opened in Ashton Stevens' new play, "Mary's Way Out," at the Morosco theater of Los Angeles on January 27, and the dramatic critics the next day praised her interpretation of the difficult role of Nora Barrett. It has been several years since she has appeared behind the footlights.

* * *

Olive Thomas is back on the Triangle lot after giving her old New York the double-O, and is now anxiously waiting to begin work on her next picture, which will be directed by Jack Dillon.

* * *

The Sunshine Comedy that Henry Lehrman is making for William Fox has progressed far enough to show that it possesses a distinctly clever story. It has to do with a restaurant and a jail, from one to the other of which the play seems naturally to gravitate. "Ham," otherwise known as Lloyd Hamilton, is the principal figure in the play.

* * *

More than fifty sailors, all members of the Enlisted Men's Club of Los Angeles, inspected the Triangle Culver City studio as part of the entertainment program arranged for them by the society women who organized the club.

* * *

H. Sheridan Bickers, well known scenario writer, has left for New York to write for Pathe.

* * *

George Beban is trying to decide whether to brave the blizzards which are raging the other side of the Mississippi or remain here until after the spring thaw. Business in connection with the forming of the George Beban Photoplay Company and its launching requires a visit to New York, but the actor hasn't quite made up his mind that he prefers business to comfort.

* * *

Walter MacNamara, whose work has ranged from that of moneymaking spectacles to slap-stick comedies, has resigned from the scenario department of the Triangle-Keystone Company and has accepted the offer of F. Eugene Farnsworth of the Masterpiece Film Corporation to affiliate with his organization. Mr. MacNamara has just recovered from a serious nervous breakdown and the news of his recovery will please his many friends of the East and West Coasts.

United Picture Theaters Formed

Promoted by C. R. Seelye—Ochs Is President and Blumenthal Is Treasurer—To Commence March 1.

THE United Pictures of America, Inc., a co-operative film company, owned, financed and controlled by motion picture exhibitors, has opened offices in the Mecca building at 1600 Broadway. The organization of the company has been in progress for several months; the actual incorporation was not completed until the present week. For the most part, the thirty film territories of the United States with fifty experienced exchange managers and salesmen have been arranged for, it is said, and the entire working staff will begin its activities by March 1.

Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, is president of the United; C. R. Seelye, formerly Business Manager for Pathe, Vitagraph and World is vice-president, in charge of the exchange and general business of the company; Louis F. Blumenthal, owner of the National Theater of Jersey City, Palace, Classic and Annex of New York, and Palace of Brooklyn, with three other theaters now in the process of construction, is treasurer; Charles M. Rosenthal, who is interested in a number of New York theaters, is secretary, and Milton M. Goldsmith, one of the best known film lawyers of New York, has been made general counsel. The following statement was issued from the offices of the United:

"The United Picture Theaters of America, Inc., will make no contracts to secure pictures until 2,000 days have been signed, but as a number of days have already been secured the company expects to secure 4,200 days before September 1. The first release will be announced at that time or before and all prices will be based on that number of days.

"The United plan proposes to reduce the film rentals about thirty per cent., giving producers a larger and quicker revenue than under the present expensive exchange system."

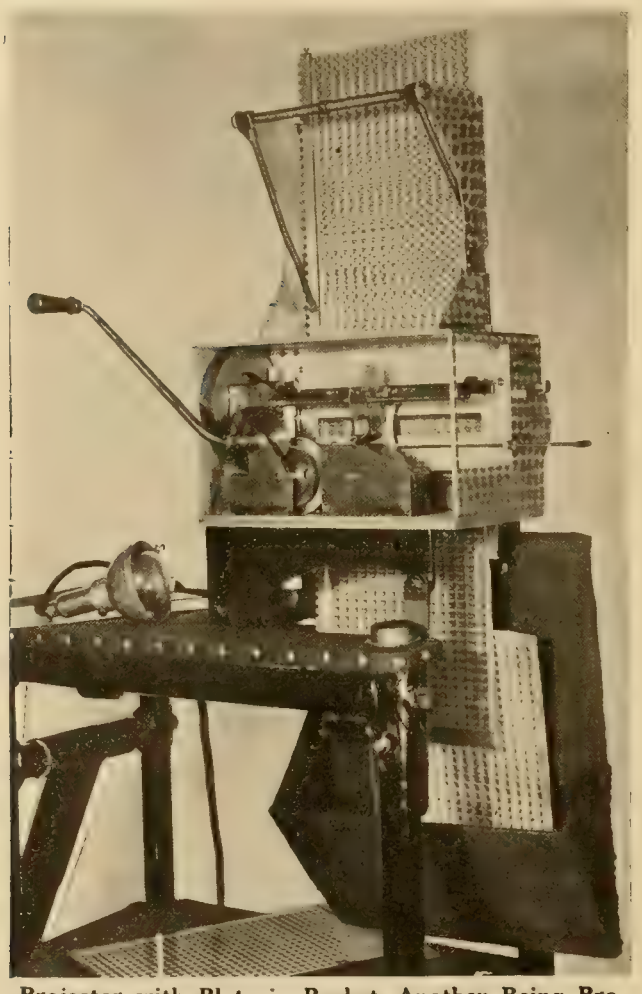
NEW PLAYERS FOR TRIANGLE.

With six new feature productions cast in the past week, the large Triangle playing forces have been taxed to the utmost and Casting Director Arthur Hoyt has engaged several new players to round out the production. Among the new faces at the Culver City studios are Zenaida Williams, Harvey Clark, Mary Marsch, five-year-old Frankie Lee, and Alice Knowland.

Novel Motion Picture Camera

G. Bettini's Invention Takes Animated Pictures on Photographic Plates—Definition of Exposures Sharp.

AN invention that is novel and really remarkable has recently been perfected by G. Bettini of the Bettini Syndicate, Inc., New York City. This consists of a camera for the taking of motion pictures on a photographic plate, five inches wide by any reasonable length. The standard, however, in that dimension is eight and a half inches. The



Projector with Plate in Pocket, Another Being Projected and a Third Ready to Follow.

photographs are taken in horizontal, parallel lines, and are about one-quarter of an inch square. Each plate can accommodate 576 photographs and, due to the fact that the views are taken at a speed reduced in comparison with the speed at which the standard motion picture film is taken, the plate is the equivalent, in action, to seventy-two feet of standard film.

The taking camera constitutes one part of Mr. Bettini's invention. A simple little projector for the throwing of the positive on the screen completes the device. Each of the 576 photographs may be successively projected, and since there can be no possible danger from fire, the photographic emulsion being carried on an entirely incombustible base—glass—any single picture can be left standing on the screen for an indefinite length of time. This is likely to be a highly important point as applied to educational methods in schools, colleges, and other institutions of learning.

A prominent featuer of Mr. Bettini's invention is that the views are taken with such sharpness as to admit of any one of them being enlarged to almost any desired size, even to a picture six feet high. Hundreds of enlargements, ranging from a miniature to as large as eighteen by twenty-two inches are shown by Mr. Bettini. The definition of these enlargements is remarkable, and owing to the fact that the subject was not conscious of posing for a "still" photograph he acted natural. As a consequence there was a pronounced absence of the "stiffness" or "consciousness" which usually is apparent in portraits of persons who are aware that their pictures are being taken.

With the aid of still another machine, also the invention of Mr. Bettini, the director of motion pictures can reproduce any portion of his production and get lifelike "stills" at a very small cost, plates containing 576 views being obtainable for five cents.

The invention can also be used to advantage in domestic life, photographic records of marriages, parties and members of the family in different stages of life can be made at a very low price for the family archives.

The possibilities of Mr. Bettini's proposition is so numerous that it may revolutionize the method of taking pictures with the present hand camera. The mechanism of the invention is simple and easy of operation.

Walter R. Liebmann, Moore Manager

MOORE'S Theaters Corporation, Tom Moore, president, franchise holder in the First National Exhibitors' Circuit for Delaware, Maryland and the District of Columbia, announces the opening of the Washington Branch Exchange of the First National at 419 Ninth street, Northwest, Washington, D. C., under the management of Walter R. Liebmann, formerly Washington manager for Goldwyn.

The new exchange is on the first floor in one of the busiest downtown blocks on "the Broadway of the Capital," and is being equipped with the most modern devices for the handling, protection and distribution of films. The ground-floor exchange room, directly between Moore's Strand and Garden theaters and only two blocks distant from Moore's new Rialto theater, to open in the early spring, has the advantage of one of the most accessible and most central locations in the city of Washington. It is, in fact, one of the few exchanges in the Capital City that takes its place among the real business enterprises of the downtown section by occupancy of a splendidly located first-floor room of large area as opposed to the customary second or third floor room on a side street.

Walter R. Liebmann.

Mr. Liebmann, who has been appointed branch manager, is a native of Deadwood, N. D., and has had a continuous experience of about fourteen years in the theatrical business.

Leaving college to enter the profession as an actor upon the vaudeville stage, Mr. Liebmann by force of personality and merit climbed to the position of stage director for Joe Weber—for whom he produced "The Climax," "Alma, Where Do You Live?" and other successes—and later to the same position with Werba & Leuscher, under whose banner he staged "The Rose Maid."

Later Mr. Liebmann served with success as branch manager for Mutual, Boston manager for Triangle, and subsequently Washington manager for Goldwyn.

MRS. THOMPSON WRITES FOR WORLD PICTURES.

Mrs. Marevene Thompson, novelist, playwright and short story writer, whose work appears regularly in several magazines, has given World Pictures the first call on the screen rights to all of her work. The World has just secured two stories from Mrs. Thompson—"The Blood of the Trevors" and "The Heart of a Girl"—which will shortly be screened. Mrs. Thompson brought these stories to the World scenario department on Thursday afternoon, February 14, at five o'clock, and by ten o'clock Friday morning, February 15, they had been accepted and the check in payment for them delivered to Mrs. Thompson. This makes a new record for quick action between an author and a film concern.

New York Operators Hold Ball

Annual Social Event Packs Palm Garden to Overflowing. Rothapfel Leads the Grand March.

THURSDAY night, February 14, the occasion of the fifth annual ball and entertainment of the Moving Picture Machine Operators' Union 306, I. A. T. S. E. and M. P. M. O., at Palm Garden, New York, saw the most remarkable gathering that has yet marked the social affairs of that organization. Palm Garden was crowded to the limit and an appreciable number of trade notables honored the projectionists by their presence. Among these were S. L. Rothapfel, manager of the Rialto and Rivoli; Virginia Pearson, Sheldon Lewis, Florence Turner, Nellie Anderson and daughter, Larry Trimble, Rose Tapley, Sam Trigger and Judge Strahl, who is, by the way, an honorary member of No. 306.

Among the important members of the union present were Assistant President of the International Crickmore, who was accompanied by Harold Williams of the International General office. Chicago Local 110 sent its two business representatives, Tommy Malloy and C. Brown, who came a thousand miles to attend the ball. President Boscarelli and Secretary-Treasurer Edward W. Bordmann of Local 384, Hudson County, N. J.; President H. R. Manner and Benjamin Siegle of Local 359 of Trenton, N. J. Regrets were received from President and Business Manager Howard of Baltimore Local and Walter G. Murray of the Philadelphia Local.

Mayor Hyland of New York was to have been present, but was unable to attend, and sent his regrets through Judge Strahl.

The guests were introduced by Will C. Smith from the stage, and were given a hearty reception. Especial approval was accorded the remarks of Mr. Rothapfel when he announced that he paid his chief operator $5,000 per year.

A few excellent vaudeville numbers followed, and then came the grand march, which was led by Mr. Rothapfel and Virginia Pearson.

An effort was made to take motion pictures of the grand march, which were to have been developed and shown later to the guests, but the experiment was not entirely successful, largely because of the great crowd and the difficulty of handling some of those present who were determined to get into the picture at places where they did not belong. This delayed the taking and prevented getting a print back to the ballroom before five o'clock, when most of the guests had departed. The pictures were taken by Charles Unger and developed and printed at the Edison Studios in the Bronx.

In all other respects the Operators' Annual Ball was a great success and held the merrymakers till a very late hour Friday morning.

Appreciation for Rothapfel

Bronze Tablet Unveiled in Lobby of Rivoli Commemorating Accomplishments for Moving Pictures.

THE principal event in filmdom Saturday, February 16, was the ceremonial unveiling of a tablet, presented by Famous Players-Lasky, to symbolize the achievements of Samuel Z. Rothapfel in the realm of motion pictures. The tablet, cast in solid bronze, measuring 28 by 42 inches, had been permanently fixed in the east wall of the new Rivoli's lobby. The ceremony was witnessed by a large company of invited guests who, later on, shared Mr. Rothapfel's hospitality in a luncheon given at Churchill's just across Broadway.

It was 11.30 a. m. when the spectators assembled before the tablet. The martial beat of drums and the call of the bugle resounded within the auditorium as the attaches of the Rivoli were engaging in their daily drill, preparatory to opening the doors of the theater for public admittance. William A. Johnston, editor of the Motion Picture News, introduced Adolph Zukor, president of the Famous Players-Lasky Corporation, and to Mr. Zukor's speech of presentation Mr. Rothapfel responded. Then Hamish MacLauren, publicist of the Rialto and Rivoli, made the concluding speech (briefest of all), bidding the guests repair to the feast spread for them across the way.

The commemorative tablet is in bas relief, the work of Signor Giuseppe Moretti, an Italian sculptor, who has created a beautiful work of art. The upper half of the panel bears a portrait bust of Mr. Rothapfel. The lower half shows at the left the figure of History leaning on the earth as she inscribes her records. At the right is a figure symbolizing the Motion Picture, with his lens and his reel of film (the first creation of this sort ever conceived) throwing a shaft of light that illuminates the earth for History. Floating above these figures is the Spirit of Music, thus completing the suggestion of the new type of entertainment which Mr. Rothapfel originated. The inscription on the bas relief reads as follows:

"Dedicated to S. L. Rothapfel, the pioneer and leader in artistic presentation of motion pictures, on the occasion of his opening the Rivoli theater, December, 1917. Presented by Famous Players-Lasky Corporation—Adolph Zukor, president; Jesse L. Lasky, vice-president; Cecil B. De Mille, director general."

Southern Exhibitors Prosper

Theater Patronage Shows Marked Improvement—Showless Tuesdays Thought to Have Boosted Amusements.

THE short-lived Tuesday closing order of the Food and Fuel Administrator for Uncle Sam has worked to a very appreciable advantage with the motion picture exhibitors. When the order went into effect there were many predictions of ruin for the theater owners, but happily all of these predictions have failed. The theater business in the South is showing a marked improvement. It looks as if the enforced closing of the places of amusement for one day in the week has brought the people to a realization of the convenience of the motion picture as an entertainment. At least this is taken as one of the reasons for the rush which has been apparent since the order went into effect and, now that it is lifted, the patronage of the theaters is as great as ever.

In New Orleans on Sundays it is an impossibility to find accommodations for the crowds at any of the places of amusement. The "pop" vaudeville and picture theaters are jammed, and it is no uncommon sight to witness a line of three or four hundred patiently awaiting the chance to buy tickets. The suburban houses are just as fortunate when it comes to the Sunday audiences, and during the week a relatively high proportion of attendance is recorded. Every manager in the city is elated over the favorable turn in the tide of business and reports from all sections of this film territory are to the effect that business is exceptionally good.

Of course a lot of the weaker theaters have been closed during the winter, but this fact has worked no hardship upon any one save the man who has been so unfortunate or unprogressive as to be unable to hold his patrons. The theaters that are now in operation are generally making money. An exhibitor from Wisconsin has been in New Orleans for two weeks endeavoring to purchase all or a substantial interest in a going motion picture theater and he has at this writing failed entirely, although he has made a diligent canvass among the owners. Predictions are now freely made that the improvement will continue.

N. E. T.

FELIX MALITZ AGAIN IN TOILS.

Felix Malitz has again been incarcerated together with his secretary, Gustav Engler, in Raymond Street jail, Brooklyn, N. Y., and the bail of each raised from $3,000 to $10,000. The occasion for this action on the part of the Department of Justice is said to be on account of revelations connected with the arrest of an American army captain as a spy at Washington. Malitz and Engler were under bail on account of former charges.

While Malitz claimed at the hearing before Judge Chatfield that his business was exporting films, documents of the greatest importance to the United States government were found in his possession and U. S. District Attorney Beer characterized him as one of the cleverest propogandists that ever came into that court.

Judge Chatfield said that he would entertain an application from the District Attorney to intern Malitz and remanded both men without bail, but later fixed their bail at $10,000 each.

DINNER TO WILLIAM FOX.

Arrangements have been completed for the dinner to William Fox in the ballroom of the Hotel Astor, Sunday evening, February 24. The dinner will take the form of a tribute to Mr. Fox for his record of public service in the field of charity and in his own profession. The following is the list of speakers: Toastmaster, Wilton Lackaye; Rennold Wolf, Arthur Brisbane, De Wolf Hopper, Felix M. Warburg, Victor J. Dowling, Raymond Hitchcock and William A. Brady.

Exhibitors Give Thought to Business

Jesse Goldberg Finds Great Transformation in Picture Trade Throughout the Country

OF THE many things I have learned on my tour of the United States, just completed, investigating the conditions of the motion picture field generally, I find that of all of the three branches of the motion picture industry, namely, producer, exchange man and exhibitor, but one has made progress with the march of events and the ever changing conditions that necessarily attach to any youthful industry.

I took particular pains on this trip to investigate the demands of the exhibitor and his activities, largely because of the fact that the requirements of the exhibitor represent the choice of the ultimate consumer, namely, the public While heretofore and up to a period possibly of six months ago the exhibitor was content to give his patrons a production as handed him by the exchange, without any embellishment and without attempting to use original ideas of showmanship. My later investigation revealed to me the astounding fact that generally the theaters I visited from coast to coast and from Gulf to the Great Lakes exerted themselves to stage or present their features in a manner both attractive and befitting the production itself.

As an instance, let me recite what has been done in some of the representative houses in the country. The Pearces theaters in New Orleans receive the personal visit of E. J. Pearce at least once a day, rehearsals are held with the entire program before public presentation, and from the ticket seller to the ushers one is made to feel that they are at a performance given solely for their individual benefit. Original publicity is circulated and the management does not confine itself to the use of stereotype press sheets issued by an exchange in connection with the release.

In San Francisco, the California theater, under the active management of Harry David, is operated along lines no less than our boastful theaters in New York. The most competent of help is employed, and this, added to the wonderful theater itself, the acme of comfort, has necessarily placed this new establishment within an incredibly short time in the front ranks of motion picture palaces. A printed program is circulated, that by its make-up and its contents is even superior to the programs of legitimate Broadway attractions.

The New Mission Theater, a neighborhood house in San Francisco with a ten cent top price, is conducted very much along the same lines as the California Theater, and in catering to the women folks they even go so far as to provide nurses to mind the infants while the mothers seek their recreation. It was a novel sight, but I am informed, not an uncommon one, to have seen about two hundred babes in arms and in carriages under the care of intelligent matrons in the rear of the auditorium, and strange to say, there was not a whimper or an infantile cry that lasted more than three seconds.

I made studious inquiries as to whether the war tax has materially interfered with the attendance, and in every instance I met with the same response "NO." The demands of the theaters are based upon a legitimate study of the likes and dislikes of the patrons. Comedy of a non slap-stick variety seems to be a national necessity. Program pictures are used largely because there is nothing better consistently furnished, but a theater would prefer to play a big production and pay twice what they would pay for a program, and play it twice as long in preference to the program variety.

Stars are, fortunately, of secondary importance. In but one out of the thirty-two large houses I visited was the statement made that they are first interested in the star of the production before booking it. Of course open booking is preferential to program booking, but the managers feel they must have recourse to the program in order to safeguard a steady service.

For the first time in my experience I have learned that the theaters require trade paper advertising. This not alone because it is the quickest and best medium of their being advised of the new release, but also, strange as it may sound, patrons somewhere and somehow, in a good many instances get the trade papers, and one reader will by word of mouth acquaint possibly one hundred others with what they have learned through a trade magazine.

I suggested to several managers that in the rest or lounge rooms they have three or four copies of each issue of the leading trade publications for the benefit of their patrons. This suggestion was made upon the psychological theory that those living outside the mysteries of motion picturedom would likely become greater enthusiasts and more steady patrons, if, with the help of their theater they know a little of the trade gossip and workings of producers and actors.

The exhibition end of the motion picture industry is in a solid, prosperous condition, and the business is run along strict commercial lines. Of course in certain localities, local laws occasioned by the stress of war times have placed a slight burden upon the shoulders of the exhibitors, but they are not complaining, the only demand being for productions really worth while.

Ohio Censors Ban "Song of Songs"

Cleveland Artcraft Manager, E. T. Gerrish, Will Combat Decision in Court.

ALTHOUGH not interfered with on the speaking stage, "The Song of Songs," an Artcraft picture featuring Elsie Ferguson, has been rejected by the Ohio Board of Censors on the ground that the story is harmful. Acting upon orders from New York, Manager E. T. Gerrish, of the Cleveland Artcraft offices, has prepared to give the censors a stiff legal fight to get this picture on the screens of Ohio.

The picture was booked for first run at the Mail and Alhambra theaters, Cleveland, starting Sunday, February 17. Only a year or so ago, Irene Fenwick appeared in the leading cities of the state in the stage version and made a big hit.

The story of "The Song of Songs" is similar to "The Easiest Way," which just about one year ago was passed by the board and played throughout Ohio.

About two weeks ago the board turned down Mary MacLane in "Men Who Have Made Love to Me." It may be that the members object to a heroine having too many lovers, as Mary had six and Elsie had three in "The Song of Songs."

Critics of Cleveland newspapers were indignant when they heard of the board's action. They had seen "The Song of Songs" screened before it was sent to the censors and had made particular comment upon the excellent taste and artistic finish of the director, the late Joseph Kaufman.

At Leading Picture Theaters

Programs for the Week of February 17 at New York's Motion Picture Houses.

THE RIALTO.—William S. Hart in "Blue Blazes Rawden," an Artcraft picture written by J. G. Hawks, in which the star appears as a lumber boss and the scenes are laid in the Canadian Northwest, was the leading attraction at the Rialto the week of February 10. The picture was directed by Hart himself, under the supervision of Thomas H. Ince. Rialto Animated Magazine, a comedy and an educational subject were also included. Albert Pellaton and Sascha Fidelman were the soloists.

THE RIVOLI.—"The Song of Songs," with Elsie Ferguson as the heroine of the Artcraft screen version of the play made by Edward Sheldon from the Sudermann novel, was the principal feature at the Rivoli. An added feature was the third installment of "Hunting Big Game in the North." Other pictures were the Animated Pictorial and a comedy. Two of Helen Moller's pupils danced, and Helena Morrill and the Rialto Male Quartette were also on the program.

THE STRAND.—John Barrymore in "Raffles, the Amateur Cracksman," was the feature at the Strand. The screen version of the E. W. Hornung novel and stage play brings out all the strong points of this celebrated crook story. Marie Dressler in a farce-comedy, "The Agonies of Agnes," headed the special features. A scenic of the Riviera and the Topical Review were also shown. The soloists were Don Alonzo Zalaya and Grace Hoffman.

EIGHTY-FIRST STREET THEATER.—Dorothy Dalton in "Love Letters" the first half of the week. Mabel Normand in "Dodging a Million" the latter half.

BROADWAY.—"Tarzan of the Apes" continues its record-breaking run.

State Rights Department

Conducted by C. S. SEWELL

C. C. Hite Goes Into State Right Business

Younger Brother of Late C. J. Hite Becomes Associated with R. K. Shallenberger.

C. C. HITE, of Cincinnati, a well-known buyer and distributor of motion pictures in that section of the country, has bought the Ohio rights of Edward Warren's production, "Souls Redeemed," and several other features, contracts for which have just been signed by Hite and W. E. Shallenberger, president of the Arrow Film Corporation.

During his recent trip to New York Hite announced that he had become an independent state rights operator and had taken into partnership with him R. K. Shallenberger, brother of the head of the Arrow Film Corporation. Thereby hangs an interesting coincidence. W. E. Shallenberger and the late Charles J. Hite were schoolmates in Lancaster, Ohio, and, following their college days, became business partners in many big ventures.

Shallenberger and Hite were instrumental in bringing the Thanhouser Film Company into being, as well as several other producing organizations, and both played an influential part in the growth of the industry.

C. C. Hite is the youngest brother of the late Charles J. Hite, and R. K. Shallenberger is the youngest brother of W. E. Shallenberger of the Arrow Corporation. Both are following, so to speak, in the footsteps of their older brothers.

For several years Hite has represented various organizations in Ohio, including Mutual, Triangle, Goldwyn and Jewel. His decision to become an independent operator followed a study of picture conditions not only in Ohio, but throughout the country. He states he discovered a decided trend throughout the industry towards independence and, realizing he could broaden the scope of his own activities, he entered the independent field in Ohio with his own organization. The new firm will be conducted in Mr. Hite's name. Offices have already been opened in Cincinnati and other cities in Ohio.

Novel Photography in "The Life Mask."

"The Life Mask," the third special production listed for release on Madame Olga Petrova's starring calendar for a premiere in March, is marked by the introduction of what is claimed to be a new photographic effect. In several of the scenes in which the famous Polish artiste appears she is called upon to go through the realities of a terrible nightmare, during which period her mental condition becomes hazy and unbalanced. During this time of mental stress her husband is murdered. She is shown seated well in the background of the set. As sleep begins to overpower her every object on the set is thrown out of focus with the exception of the central figure of the star herself. She is then brought slowly toward the lens with staring eyes and terror-stricken mien. Gradually the scene is thrown out of focus again and the mental aberration which takes place is conveyed by the befogged and murky atmosphere of the picture. As the leading character slowly lapses into normal once more the same trick is again resorted to, this time first throwing the background in and out of proper focus and then cutting sharply to a close-up of Madame Petrova clearly defined in natural pose. The idea is registered without subtitles.

Another unusual piece of camera work is a scene depicting a death chamber. The camera has been masked top and bottom, photographing just enough of the picture to convey the impression of death without showing the body.

"The Life Mask" was directed by Frank Crane, producer of Goldwyn's recent production, "Thais," and photographed by Messrs. Lane and Harris. The story has been scenariorized by Mrs. L. Case Russell. It is scheduled for release through the exchanges of the First National Exhibitors' Circuit during the month of March.

Whartons Return to Ithaca Studio.

After a three weeks' stay in New York filming scenes in "The Eagle's Eye," Leopold D. and Theodore W. Wharton, Inc., who are producing the picture, have returned to the home studios in Ithaca, N. Y. With two exceptions they were accompanied by the entire company, including King Baggot and Marguerite Snow, and a score of additional people engaged in New York, who will be used in later episodes. George A. Lessey, director, and K. M. Turner, an assistant director in charge of locations, will remain in New York for a few days to make final plans for more outdoor scenes when the company returns to film later episodes. The locations taken in New York include scenes on the wharves of New York Harbor, sections of the stockyards in Jersey City, and other points in the harbor which were the object of German plotting. "The Eagle's Eye" company will have to return to New York after the weather becomes milder, for only the occurrences which actually took place in the winter were photographed on the trip just ended.

"Carmen of the Klondike" (S. R. D.)

C. Mell Simmons, general manager of State Right Distributors, Inc., advises that printing work is being rushed on their first release, "Carmen of the Klondike," and that the first shipment will be forwarded within a few days so that prints will be in the hands of all exchanges by March 1. He further states that particular attention is being given to the advertising aids, and while the artistic end is not being neglected, it is being subordinated to the idea of furnishing such heralds, displays, posters, etc., as will forcefully present actual scenes from the picture that will stimulate interest and produce box-office results. In this connection he mentions a fight which takes place in the latter part of the picture, where Ed Coxen and Hershall Mayall commence a struggle inside a building, the furniture is overturned, a fire starts by the explosion of a lighted lamp, the combatants stagger into the street and continue the struggle in the street in the mud amid the downpour of rain in the teeth of an arctic gale, watched by dancehall girls in flimsy costumes and miners who ignore the wrath of the elements, until at last an unexpected climax occurs.

John Barrymore in "Raffles."

VERSATILITY has always been considered the most characteristic mark of greatness in gauging the rank of dramatic stars. From comedy to tragedy, John Barrymore shifts with as much ease as an artist does his colors on a palette. There is no phase of the player's art that seems to be a bar to his wonderful genius. Whether he appears as a helpless piece of human driftwood in Galsworthy's "Justice," or a depraved denizen of the underworld, as he did in Willard Mack's "Kick In," he always is able to create the illusion of the character he is enacting at the time.

In Mr. Barrymore's being chosen by the L. Lawrence Weber Photo Dramas, Inc., to play the title role of "Raffles, the Amateur Cracksman," he was given an opportunity to follow the footsteps of one of the stage's most polished heroes, the late Kyrle Bellew, but Mr. Barrymore preferred to work out his own ideas as to the manner in which he was to portray this famous character of fiction, and in many respects those who know Mr. Hornung's stories intimately prefer Mr. Barrymore's idea of the character to that of the late Mr. Bellew.

Mr. Barrymore's prior appearances on the screen were confined to comedy, and few of the motion picture lovers knew him as an artist of major standing as the result of his playing in comedies. The super-critical are seeing in Barrymore a screen star whose work is full of intelligence, intensity and charm.

Hiller & Wilk, Inc., are the selling agents for the L. Lawrence Weber Photo Dramas, Inc., in the sales of "Raffles, the Amateur Cracksman."

Film Showing Nets $2,000 for Charity.

Entertainment held at the St Francis Hotel, San Francisco, on Friday, February 5, at which Sidney Alcott's production, "The Belgian," handled by U. S. Exhibitors' Booking Corporation, was shown for benefit of war-stricken Belgium, resulted in upward of $2,000 being collected in admissions.

The event was held under the joint auspices of Mrs. Harriet Fay Richards, a prominent California society leader; Mr. Sidney Olcott and Mr. Frank G. Hall, president and general manager of the U. S. Exhibitors' Booking Corporation. A number of prominent film folk now engaged on the Coast also were present, as were the Rev. Edward Hanna, Archbishop of San Francisco, the Rev. Nichols, and other prominent clergymen. Arrangements for the entertainment, which, besides "The Belgian," included a long musical program, were made by the California Commission for relief in Belgium and France.

Howard Sheehan, manager and director of the Rialto theater, San Francisco, who has booked "The Belgian," furnished two machines, by which the Olcott production was projected on the screen, set up in the Colonial ballroom of the hotel. John Bowles and Joe Jacoby donated their services as operators, and William Unmach, a prominent San Francisco newspaper man, handled the publicity end.

Manufacturer to Exhibitor Plan Progresses

Pettijohn, Rapf, Golden and Levine Touring Country Report Satisfactory Results in Interesting Theater Men in New Project.

PRODUCERS' and Exhibitors' Affiliated have received a telegram signed by Joe Hopp, of the American Exhibitors' Association, and Louis Frank, of the Motion Picture Exhibitors' League, of America, reading as follows:

"We both just promised Pettijohn that we would bury the hatchet and put over this exhibitors' relief offered by you at tomorrow's meeting. It's good enough to make us shake hands.

(Signed.) "JOE HOPP and L. FRANK."

Another item of interest is a telegram from C. C. Pettijohn and Harry Rapf announcing that the direct booking plan has been accepted and approved in Ohio, and a committee of nine has been appointed to incorporate and guarantee the quota.

C. C. Pettijohn and Harry Rapf left New York last Sunday for Chicago representing the Producers' and Exhibitors' Affiliated to carry on a vigorous campaign for the direct booking plan in the Middle West. Their success has exceeded their highest hopes. They took with them Herbert Brenon's "The Passing of the Third Floor Back," in which Sir Johnston Forbes-Robertson makes his American debut on the screen.

Joseph A. Golden, who has just returned from a trip to the South, states he has closed negotiations covering Maryland, North and South Carolina, Delaware, District of Columbia, which will be handled by H. M. Crandall, Virginia, Georgia, Florida, Tennessee, Mississippi and Alabama.

Louis Levine, after a trip to Albany, where he conferred with up-state exhibitors, announces that arrangements were made covering New York State with the exception of New York City; also that at a meeting of the New Jersey exhibitors, held at the Robert Treat Hotel, Newark, on February 12, the plan was adopted; further, that New York and eastern Pennsylvania exhibitors have joined.

A representative of the Producers and Exhibitors Affiliated advises that their plan is being welcomed by exhibitors in all parts of the country, and they are in receipt of very encouraging telegrams from many men prominent in the industry, including H. B. Varner of the M. P. E. L. of North Carolina, F. J. Herrington of Pittsburgh, Peter J. Jeup of Detroit, Alfred S. Black of Rockland, Maine, and S. C. Hurley of St. John, N. B., Canada; and Frank Rembusch wires that he is rounding up his territory with excellent results.

LARKIN FINISHES "ZONGAR."

Macfadden Romance Now Offered in Five Compact Reels of Death-Defying Stunts and Thrills.

GEORGE LARKIN took his hat and coat and "blew" Bernard Macfadden's Physical Culture shop last Saturday. By mid-month Mr. Larkin's labors with "Zongar" were completed, a job he has been working steadily on since last summer. He shook hands heartily with the "governor," told him he would be ready next time to jump off Trinity steeple, make the transatlantic flight, or do any other little thing that might be required, said good-bye to the office staff, and went down the Flatiron building in the lift just like ordinary folks.

For the last month Mr. Larkin and Mr. Macfadden have been working like majors in the assembly room till they got "Zongar" down to solid "meat." There are five reels of the stunt picture now. By trimming unessential action and retaining all the thrills they produced a truly hair-raising spectacle, the kind that the anaemic and weak-hearted should avoid, but the red-blooded will gloat over.

The exploitation campaign opened in good earnest the first of February, with page advertising announcements and an active state rights selling campaign. Among the selling points are George Larkin's tremendous draught as a "stunt" star; the feats, themselves, surpassing anything previously done in this line; the romance and glory of athleticism, so dear to American audiences, and the many fascinating types of physical beauty presented.

George Larkin is to make another picture for the Physical Culture Company probably under next summer's sunny skies, but in the meantime is considering an offer from a large program corporation to star in a serial. Mr. Larkin is best known to fandom as the hero of "Trey o' Hearts" and "Grant, Police Reporter."

Advertising for "The Eagle's Eye."

An advertising campaign in co-operation with the exhibitor has been arranged for "The Eagle's Eye," the twenty-episode expose of the plottings of the German Government in this country. The campaign book maps out a campaign which, in detail, is as comprehensive for the local field as most noted campaigns have been in the national field.

Six single column cuts for newspaper insertion or for use as "throwaways" constitute the beginning of the local campaign. These contain no direct reference to the picture, but are intended to arouse interest. One depicts the medal distributed throughout Germany to commemorate the sinking of the Lusitania.

The direct display advertising has been prepared with the purpose of connecting it up closely to the publicity which has been given in newspapers everywhere to the subject matter of the serial as a whole and of each separate episode. Such titles as "The Song of Hate," "The Destruction of the Atlantic Fleet," "The Crime of the Ages" (across a picture showing the sinking of the Lusitania) and others feature each cut, followed by copy emphasizing the authenticity of the facts shown by the picture, attested by the authorship of the serial, which was written by W. J. Flynn, former chief of the U. S. Secret Service. The banners, heralds, slides, lobby displays and portraits, all are a departure from the ordinary in this line. The banner is in four colors and is manufactured of heavy waterproofed canvas, prepared to stand twenty weeks of any kind of weather.

Novelty stunts are suggested for lobby or window display. Photographs of various articles of unusual interest, with methods for duplicating them at slight expense, and a description of how they can be incorporated into attractive displays are in this section of the book. Ciphers used by the German agents, which can be duplicated on a typewriter, are also shown with suggestions as to how they can be used as the basis of displays.

"Redemption" for Pacific Coast.

Julius L. Lazarus has purchased from the Nanuet Amusement Corporation the rights to Julius Steger's "Redemption," featuring Evelyn Nesbit and her son, Russell Thaw, for the territory including California, Nevada, and Arizona. He expects to open his offices in San Francisco and Los Angeles. N. R. Greathouse has joined Mr. Lazarus in his new venture in the West.

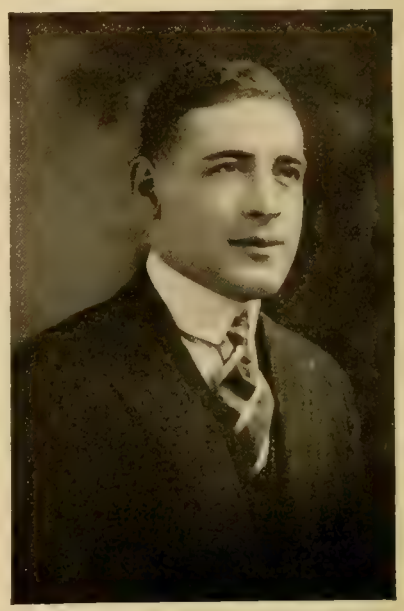
Mr. Lazarus states, while his previous motion picture activities have been confined to the East and Canada, he will make San Francisco his center of activity in the future.

Burstein Brings "The Orderly."

Louis Burstein, president and general manager of the King-Bee Films Corp., has arrived in New York from Hollywood with the latest Billy West-King-Bee comedy entitled "The Orderly," which will be released on March 1.

Jesse Levine with Magnet.

Jesse Levine, who will be in charge of the New York territory for the Magnet Film exchange, is one of the most popular film men in the New York territory. Mr. Levine started his film career with the Pathe exchange as booker. He then joined the World Film Corporation in the capacity of New York representative, later becoming assistant sales manager. He left this organization, becoming associated with the new Vitagraph Distributing Co., and while with the Vitagraph was ranked with the top notchers. For the past year Mr. Levine represented the Metro in New York.



Jesse Levine.

He has a characteristic that is rare amongst film salesmen, but it has secured for him the lasting friendship of all exhibitors; that of eliminating misrepresentation from his business principles. While, at all times, he had his organization's interest at heart, at the same time he had in mind the interest of the exhibitors with whom he did business.

Flynn Serial Used to Teach Police.

Arrangements are being made for a private showing of "The Eagle's Eye" to the police and detective forces of every city in which Foursquare exchanges are located. The pictures will be shown as an educational feature, pointing out the methods employed by German agents and the methods used to circumvent them.

The first episode shows the plot which resulted in the sinking of the Lusitania. Another is the plan to blow up the flagship Connecticut as she steamed at the head of the Atlantic fleet in the Hudson River in review for President Wilson. Still another episode shows the attempt to blow up the Hotel Ansonia in New York while the officers' ball, attended by many of the higher officers of the Atlantic fleet, was in progress. In this episode, as the guests entered the ballroom each was searched thoroughly for concealed articles by Secret Service operators, and not one of them even suspected it. The operators were attendants at the cloak rooms.

Seiver Books Jester Comedies.

F. J. Fegan, of The Standard Film Corporation, St. Louis, advises that "The Recruit" will have its premier showing in that territory at William Siever's New Grand Central theater, one of the largest and handsomest theaters in Missouri; also, that Mr. Siever has booked all Jester comedies, not only for this theater, but for his downtown St. Louis house, the Grand Central theater, as well .

BREESE APPEARS IN RAVER'S "THE MASTER CROOK."

Edmund Breese, Who Plays Mysterious Cracksman, Also Appearing in "Why Marry?" One of Season's Successes.

HARRY RAVER'S newest production, "The Master Crook," which he is about to launch for distribution to state rights buyers, signalizes the return to the silent drama of Edmund Breese, the well known "man of many faces," whose success in stage characterizations has been noteworthy. Co-incident with his picture appearance in Mr. Raver's production, Edmund Breese is appearing at the Astor theater, on Broadway, in "Why Marry?", one of the successes of the year. Devotees of the theater will recall the memorable nation-wide tour of Mr. Breese in the famous play, "The Master Mine," and in the late Charles Klein's plays, "The Lion and the Mouse" and "The Third Degree."

Among Mr. Breeze's picture triumphs, perhaps his best work was done in "The Spell of the Yukon," "The Walls of Jericho," and "The Master Mind." He was selected by Harry Raver for the unique role of "The Master Crook" because Mr. Breese wrote the story, and therefore created a role for himself unlikely to suit any other actor.

Heading Mr. Breese's company of players in "The Master Crook" is Alma Hanlon, of the famous Hanlon family of pantomimists, who for twenty-five years presented "Fantasma," "Superba," and "Voyage en Suisse." Alma Hanlon's recent appearences in pictures include "The Whip," "The Libertine," "The Public Defender," and "Pride and the Devil." She has appeared in nine recent productions under Harry Raver's management.

Hoffman Again Visits Exchanges.

M. H. Hoffman, of Foursquare Pictures, left recently for a trip which will take him to nearly every one of the twenty-one exchanges of this organization before he again returns to New York. It is Mr. Hoffman's fourth visit to the branches within the past four months, but he is a believer in giving personal co-operation to his managers.

"The fairest treatment to an exchange head," said Mr. Hoffman, "is to get out and work with him in developing his organization. It seems to me that the head of an institution should be willing, as well as able, to lend active assistance that will yield business. It is all very well to supervise from the home office, but there is nothing like being on the ground and putting a shoulder to the wheel. Foursquare Pictures has found its clientele and is doing its utmost to deserve its patronage. When we sell a picture to an exhibitor our work is just begun. From that moment on we continue to aid in getting the greatest amount of business for it that is possible. To keep our exhibitor-patrons satisfied is our first thought.

"I am looking forward with keenest interest to the success of 'The Eagle's Eye' and 'The Cast-Off,' the six-part Thomas H. Ince feature in which Bessie Barriscale is starred. I have said that I looked for a revival of business, and Foursquare indications are that it is close at hand."

Frank Hall Reports Good Business.

Frank G. Hall, president of the U. S. Exhibitors' Booking Corporation, advises that the business being done with "The Belgian" is exceeding their expectations, and that it has been booked for entire week-runs in a number of houses in various sections of the country, including the Olympic theater, Boston. He further states that numerous letters and telegrams indicate that their other productions, "The Zeppelin's Last Raid" and "Those Who Pay," are doing splendid business.

Special Room for Out-of-Town Buyers

General Enterprises Provides Headquarters for Convenience of Visiting State Right Men.

THE latest idea to be placed into effect by Sawyer and Lubin, of General Enterprises, is the renting of a special room adjoining their suite of offices, which is to be fitted up especially for the convenience and use of visiting film men and out of town state rights buyers. The room will contain all of the appointments necessary for the conducting of business, and a stenographer will be provided to handle correspondence, write contracts, and attend to the other details which enter into the buying of state rights pictures. Complete information relative to hotels, theaters, and the location of the various film offices will be at the disposal of the out-of-town exchangemen, and Messrs. Sawyer and Lubin desire the entire field of territorial film men to know that the room has been designed especially for their convenience and use.

In addition arrangements are being made for the construction of a projection room adjoining the General Enterprises offices, which is to be used not only for the screening of their particular feature films, but will be at the disposal of visiting state rights buyers who must witness the productions of various film companies during their stay in New York. In order to lend the proper atmosphere to the projection of the General Enterprises, Inc., features, which include "The Warrior," "Mother," "The Liar" and "The Crucible of Life," a piano will be placed in the screening room. This may be used for the interpretation of musical-cues, in order that the buyers may judge of their value.

Showing of "King-Bee" Comedies.

Thursday, February 21, the King-Bee Films Corporation will show to the trade reviewers and the board of censors the four latest Billy West-King-Bee comedies that recently arrived from the studio at Hollywood, entitled "The Rogue," "His Day Out," "The Stranger" and "The Orderly."

The showing will take place at the Miles Projection Rooms, 220 West Forty-second street, New York.

Trade Showing for "Triumph of Venus."

After several months of preparation, Edwin Bower Hesser's mythological spectacle, "The Triumph of Venus," is ready and will be shown to the trade on Tuesday morning, February 26, at the Strand theater. It is said a surprise is in store for motion picturedom in this feature.

The star is Betty Lee, a beautiful southern girl, who plays the role of Venus, the Goddess of Love and Beauty. The solution of the problem as to how the Venus de Milo statue lost its arms is part of the story, which has to do with both the heavenly loves and the earthly wanderings of the deities of Mount Olympus.

Swimming scenes of beauty are included in one portion of the spectacle. Seven states were visited in filming the production, ranging from the White Mountains of New Hampshire to the sandy shore of Florida, to find the necessary outdoor settings for each of the seven hundred scenes. To get views on the very tops of mountains, it was necessary for the company to camp far above the timber line, where they went through a four days' storm during which their tents were ripped to pieces and even their food swept away by a sixty-mile-per-hour gale of wind. The swimming scenes were taken amid the icy waters of northern Maine, and such risks as swimming over waterfalls and through dangerous rapids became of every-day occurrence.

Edwin Bower Hesser was both the director of the production and the author of the story. The cast supporting Miss Lee includes William Sherwood, Phyllis Beveridge, Grace Hamel, Hassan Mussalli, Percy Standing and a large number in minor roles. The photography is from the camera of Otto Brautigam. The orchestral score was arranged by Don Richardson.

Directors of State Right Distributors to Meet.

On February 21, the Board of Directors of State Right Distributors, Inc., will hold a meeting in New York, when a number of business matters will be taken up, including the mapping out of a further campaign for progress and enlargement of the policies of the organization as suggested by President Sol. Lesser, who has fully recovered from the effects of his recent operation, and is back in harness with his usual indomitable energy.

On this trip the directors will also act as a buying committee in selecting additional pictures to be released following "Carmen of the Klondike," and General Manager C. Mell Simmons has arranged for a number of pictures to be shown for their examination.

It is expected that the following directors will be present: Sol. L. Lesser, of the All-Star Feature Film Co., San Francisco, president; Louis Hass, of Pioneer Film Corporation, New York, secretary; C. Mell Simmons, general manager; L. D. Netter, of Masterpiece Film Attraction, Cleveland, secretary; H. Dollman, of Doll-Van Co., Indianapolis; Harry Grelle, of Supreme Photoplay Productions, Pittsburgh, and J. J. Allen, of Famous Players Film Service, Ltd., Toronto.

Steiner Talks of Trip.

William Steiner, of the Jester Comedy Company, featuring Tweede-Dan, stated that he was surprised to see how many of the exhibitors throughout the United States had adopted a policy of seeing before buying.

A great number of the larger houses have installed special projection rooms for private screenings, and in many cases engage the services of a critic. Mr. Steiner said the smaller exhibitor either attends the regular performances at the big theaters, or has the pictures shown after his regular night show, and it is not an uncommon thing to find exhibitors at their theaters at twelve, one and two in the morning, looking over pictures. The exhibitor is getting more educated as to what constitutes good pictures. He is getting closer to his audience and knows what they want. While this works a hardship on the exchange and salesmen, the result will be that the producers will learn what is needed, and manufacture accordingly.

Exhibitors are demanding good, clean, wholesome pictures with a touch of comedy and a thrill. In the comedy line, comedies that work fast and full of stunts are much in demand, but they do not want those that are suggestive or offensive. Each day sees a greater demand for pictures that constitute good, clean, and wholesome entertainment.

Program of Producers and Exhibitors Affiliated.

The Producers and Exhibitors affiliated plan to release their first offering, "The Passing of the Third Floor Back," starring Forbes Robertson, early in March, and advise the second picture will probably be the Harry Rapf production, "The Struggle Everlasting," with Florence Reed, while the third will be the Rialto Film Corporation's "The Woman Opposite," a mystery story.

Gerard Sees "My Four Years In Germany"

Luncheon Given for Trade Paper Representatives by "My Four Years in Germany, Inc." at Hotel Astor, February 9, When Ambassador James W. Gerard Explained His Reasons for Picturizing His Experience With the Imperial Government.

IT IS difficult to realize from the dignified bearing and unfurrowed brow of Ambassador James W. Gerard the harrowing scenes of which he has been an eyewitness and the strain under which he worked in the interests of America in the hotbed of German diplomacy.

It is only the realization that he is about to undergo a dangerous operation, due to an infection caught in a German prison camp, that one begins to realize the personal hazards through which he has passed.

Mr. Gerard is intensely interested in the forthcoming production from his book and, realizing the dangers of the surgeon's knife, he expressed a desire to see the picture even though Director William Nigh has not quite completed the titling and assembling.

"I was impressed," said Mr. Gerard, in a recent talk to a gathering of film representatives," by the eagerness shown by the thousands of people who flocked to hear my lectures, to learn about the inside history of this gigantic struggle of nations, and my interest in this film production is so great, because I realize the vastness of the audiences reached in the motion picture theater and the thoroughness and reality with which the story is told in this film. If there be any American in whose mind there is still a question of the necessity of America's entry into this war, the production will settle that question forever."

It shows Prussianism as it really is—the Kaiser, whose oath is worth nothing whether he pledges himself as monarch or man; Tirpitz, Hindenburg and the Imperial ring, who toasted Gerard and lauded America while they were sinking neutral vessels and sending American citizens to watery graves and fabricating lies, plots and conspiracies to sow among Americans here.

It shows the iron hold of Prussianism on the German people, the outrages of women and children in Belgium and France, the systematic starvation and mistreatment of prisoners, the deportation and enslaving of noncombatants, the deliberate ravaging of towns and countries, the sinking of neutral vessels and the attitude of the Emperor and his clique toward America before war was dreamed of here. You will be amazed at what Germany intended to do to us. You will see the Emperor tell Gerard why Germany invaded Belgium, the many insults and indignities to which America was subjected, facts and incidents that Germany never intended to see the light of day.

Lust Reports Good Business with Ivans.

Sidney B. Lust, president of Super-Film Attractions, is going right ahead with his usual good work. Troublesome times, Garfield orders, zero weather only urge him to more effective work. It is, therefore, that the Ivan Publicity Department, which is initiating a publicity campaign throughout the country, is pleased to be able to quote Mr. Lust:

"I am handling your productions, 'Babbling Tongues' and 'Married in Name Only.' Both subjects are giving satisfaction, and are of good construction and photography. The exhibitors have shown their approval of the first named subject, but the latter is only starting off. Tom Moore played 'Babbling Tongues' to a wonderful business; also the Hippodrome, Baltimore; and as a result of the advertising from these engagement we enjoyed a number of good bookings throughout the State of Maryland."

Ivan Film Productions again urge all handling their productions to co-operate with their publicity department, so as to produce the best possible results for all concerned.

Keeney Forms Distributing Corporation.

The Frank A. Keeney Distributing Corporation has been organized for the purpose of marketing the feature photoplays of the Frank A. Keeney Pictures Corporation. It is the intention to handle New York State, New Jersey and New England direct, and probably to state right other territory. Frank A. Keeney is president of the new concern; Ray C. Owens, secretary-treasurer and general manager, and Mayer C. Goldman, general counsel. The headquarters will be in the Putnam Building, Broadway and 43d street, New York, where Mr. Keeney's general executive offices are located. There will also be offices in Boston, Philadelphia, Chicago and other cities.

"A Romance of the Underworld," which is to be the first release of the producing company, promises to be an interesting picture, not only because of the fact that it stars Catherine Calvert, but also because of the intrinsic interest of the story and because of the talented cast with which her director, James Kirkwood, has surrounded her, including David Powell, Eugene O'Brien, Edwin Forsberg and Sybil Carmen.

Sterling Secures "The Natural Law."

Under the terms of a deal just concluded France Films, who have been handling "The Natural Law," featuring Marguerite Courtot, dispose of the entire rights to this picture for the United States and Canada, with the exception of greater New York, to the Sterling Pictures Corporation.

SALES OF THE WEEK.
Activities in the State Right Market During Past Seven Days.

General Enterprises announce the sale of New York state rights to "Mother" to the Modern Feature Film Company, and advise that the entire territory for "The Warrior" has been sold.

* * *

Frank J. Seng advises that Fred D. Murphy of the United Film Service, Inc., who is already handling "Parentage" for New England, will also have change of the distribution of this picture for New York State, from his office at 86 Exchange street, Buffalo.

* * *

General Enterprises announce that the rights to "The Crucible of Life" for Australia and New Zealand have been sold to George Meyer, an English buyer, and that other foreign territory has been secured by J. Frank Brockliss.

* * *

Following sales of Jester comedies have been made by the Jester Comedy Company: to R. M. Savini, 63 Walton street, Atlanta, Ga., for North and South Carolina, Georgia, Florida, Alabama and Tennessee; to Foursquare Pictures Inc., 1911½ Commerce street, Dallas, Texas, for Texas, Oklahoma and Arkansas; to Foursquare Pictures, Inc., New Orleans, for Louisiana and Mississippi; to R. D. Marson Attraction Company, 26 Peidmont street, Boston, for the New England states.

* * *

Fun-Art Films, Inc., have sold the rights to "A Rag, a Bone and a Hank of Hair" to Harry I. Garson, for Ohio; to Southern Metro Pictures Corporation, for the Southern States, and Western Feature Film Co., San Francisco, for California, Arizona and Nevada.

Foursquare Reports Interest in "Eagle's Eye."

Foursquare Exchange managers, at meeting held in the offices of the Wharton Releasing Corporation during the past week, made glowing reports of the interest aroused among exhibitors by the Flynn serial, "The Eagle's Eye," stating that a satisfactory number of contracts had already been obtained, and that great interest was being manifested in this expose of the German government's intrigues, through its spy system, against the United States, while we were maintaining an attitude of strict neutrality.

Carlton Begins Nation-wide Tour.

Carle E. Carlton, president of Crest Pictures, recently left New York City for a trip that will take him to the Pacific Coast to learn at first hand trade conditions as they apply to exhibitors, in order that the product of Crest Pictures may be so priced that theaters will be assured of an equitable share of the profits resulting from the booking of that product. Mr. Carlton says: "With conflicting reports about conditions, it is difficult to sit in New York and decide what is fair and what is not. There is nothing to do, if a producer wants to deal equitably by all concerned, but for him to go into the field and make his own conclusions. Where I find that exhibitors cannot afford to pay the prices that are being asked I will accept bookings direct from them at prices which I believe to be equitable, and guarantee that our distributors will honor such bookings. In a great many cases, I believe that exhibitors are not making the money they should be, because many of them fail to exploit special productions in a manner that their money-making possibilities justify.

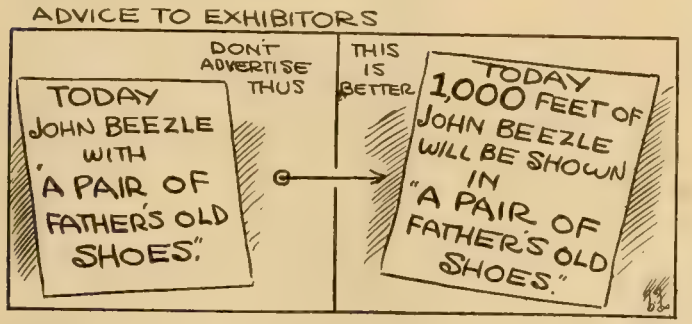
"We have engaged several field promotion managers—practical exhibitors. They will meet me, and where exhibitors are willing to be shown what can be done, these men will be sent to their cities without charge."

Mr. Carlton will first stop at Buffalo, Cleveland, Cincinnati, Indianapolis, Detroit, Chicago, St. Louis, Kansas City, and thence go to the Coast.

Grinding the Crank

With Thornton Fisher

AND still there are people who really believe that all comic artists draw pictures for the papers as rapidly as they do for the movies.


ADVICE TO EXHIBITORS
DON'T ADVERTISE THUS
TODAY JOHN BEEZLE WITH "A PAIR OF FATHER'S OLD SHOES."
THIS IS BETTER
TODAY 1,000 FEET OF JOHN BEEZLE WILL BE SHOWN IN "A PAIR OF FATHER'S OLD SHOES."

Our idea of nothing with a string tied around it is the girl in the box office of a ten-cent house who asks "How many?" when you lay down a dime.

* * *

Camouflage.

A fifty-three-year-old dame playing ingenue.

An actor who is at liberty and tells you that he has six contracts in his pocket waiting to be signed.

A star giving her leading man credit for the success of the picture.

A scene in which a player is shown drinking rum (?).

A twenty-three-year-old actor doing an old man's part.

An actor falling off a sixteen-story building.

* * *

You can't imagine how foolish a man feels who has just placed his foot on the initial rung of stardom when he receives his first honest-to-goodness love letter from a young female fan.

* * *

We reflect with pleasure the pride we experienced upon seeing our own little house right up there on the screen one night. Nobody knew or cared a hang whose house it was, but it gave us a thrill just the same.

A few days' schedule of a movie magnate:

9 a. m. Arrives at office.
9.02 Signs eight contracts for new productions.
9.07 Bites end of cigar.
10.00 Confers with director.
10.30 Thinks of something he wants to say to manager of west coast studio.
11.00 Swings aboard train for California, five days later arrives Los Angeles.
11.30 a. m. Sees manager.
11.00 Looks over plant.
11.03 Says "Hello" to hired hands.
11.05 Lunch at Los Angeles Athletic Club.
12.00 Finishes baked apple.
12.15 p. m. On train for New York. Arrives in New York five days later.
10 a. m. Again thinks of something he forgot to say to manager of the west coast studio.
10.15 On train for Los Angeles.
Ad infinitum. Ad infinitum.

Reminiscences.

Remember when they used to throw slides on the screen between pictures. After having basked in the light of love's fond dream in one reel your vision would suddenly be startled by a slide announcing "Henry Beermeister, Delicatessen, Liverwurst and Sausages," or "Visit Smith's Emporium. Clothes for all the family. Your father bought his pants from us. Why not you?"

Remember when (and they still do it in some places) at certain intervals the usher would come along the aisle with his sanitary shot gun and sprinkle the atmosphere with fumigating liquid. Many a happy little germ family lost its sole support thereby.

* * *

Misquoted quotations. Seest thou a press agent diligent in his business and he shall purloin much space.

* * *

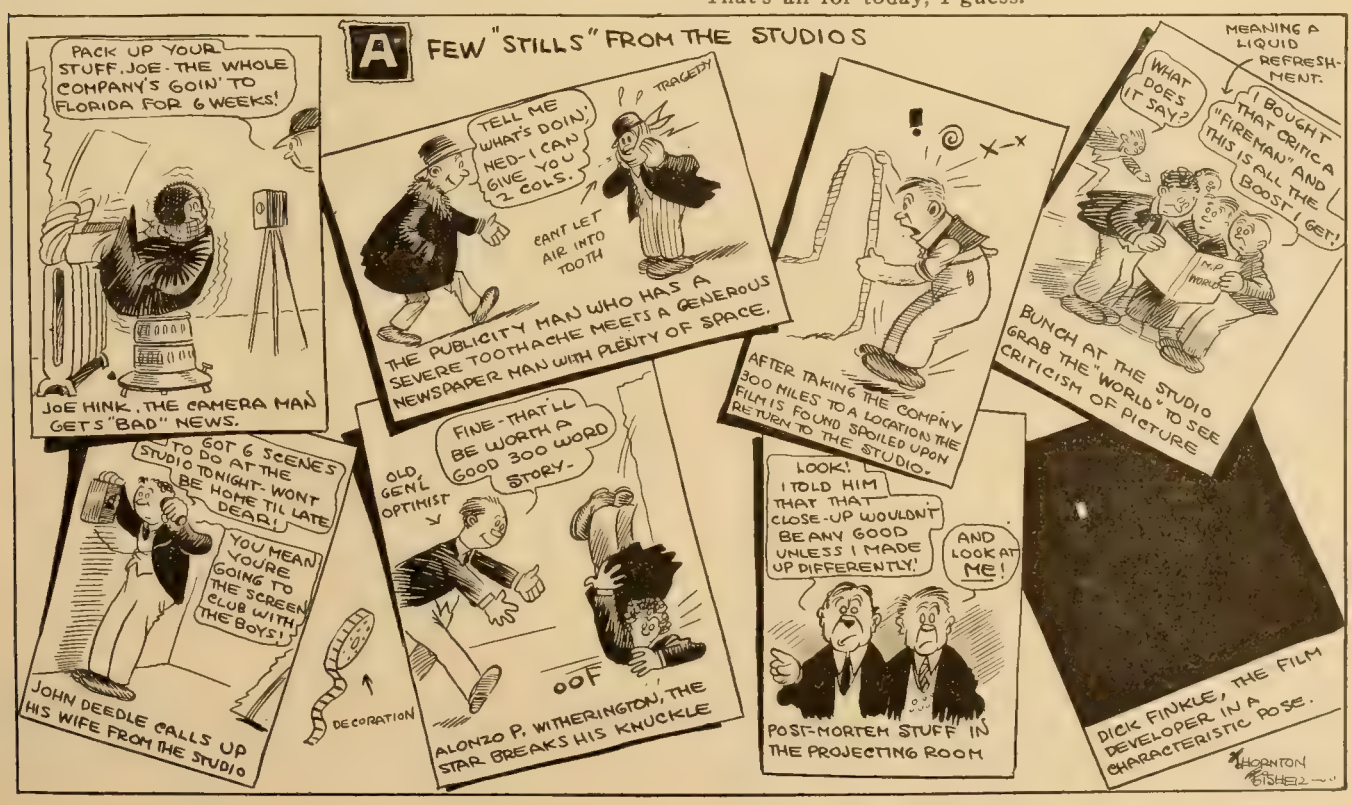
Three men in the trade suffered from a gas attack on Broadway the other day. It seems that the fourth gentleman had an idea for a new series of pictures called "The Evolution of Eccentricities of the Theorists of Electrophotomicrography."

* * *

We hope never to meet the operator who sends his reels back to the exchange looking like a plate of spaghetti.

* * *

That's all for today, I guess.


A FEW "STILLS" FROM THE STUDIOS
PACK UP YOUR STUFF, JOE - THE WHOLE COMPANY'S GOIN' TO FLORIDA FOR 6 WEEKS!
JOE HINK, THE CAMERA MAN GETS "BAD" NEWS.
TELL ME WHAT'S DOIN', NED - I CAN GIVE YOU 2 COLS.
TRAGEDY
CAN'T LET AIR INTO TOOTH
THE PUBLICITY MAN WHO HAS A SEVERE TOOTHACHE MEETS A GENEROUS NEWSPAPER MAN WITH PLENTY OF SPACE.
AFTER TAKING THE COMPNY 300 MILES TO A LOCATION THE FILM IS FOUND SPOILED UPON RETURN TO THE STUDIO.
MEANING A LIQUID REFRESHMENT.
WHAT DOES IT SAY?
I BOUGHT THAT CRITIC A "FIREMAN" AND THIS IS ALL THE BOOST I GET!
BUNCH AT THE STUDIO GRAB THE "WORLD" TO SEE CRITICISM OF PICTURE
GOT 6 SCENES TO DO AT THE STUDIO TONIGHT - WONT BE HOME TIL LATE DEAR!
YOU MEAN YOU'RE GOING TO THE SCREEN CLUB WITH THE BOYS!
JOHN DEEDLE CALLS UP HIS WIFE FROM THE STUDIO
DECORATION
FINE - THAT'LL BE WORTH A GOOD 300 WORD STORY -
OLD GEN'L OPTIMIST
OOF
ALONZO P. WITHERINGTON, THE STAR BREAKS HIS KNUCKLE
LOOK! I TOLD HIM THAT THAT CLOSE-UP WOULDN'T BE ANY GOOD UNLESS I MADE UP DIFFERENTLY!
AND LOOK AT ME!
POST-MORTEM STUFF IN THE PROJECTING ROOM
DICK FINKLE, THE FILM DEVELOPER IN A CHARACTERISTIC POSE.
THORNTON FISHER

Government Forging Ahead in Picture Making

Division of Films Intends to Issue a Short Subject Each Week with an Occasional Feature

YOUR UNCLE SAM has gone earnestly and vigorously into the business of producing and distributing films intended to hasten victory for American arms in the battle for democracy. The Division of Films of the Committee on Public Information, of which Louis W. Mack is director, has general supervision of these activities and is responsible to the Government for the success of the propaganda.

The service is divided into two general purposes—to distribute one new short subject each week, of an educational or propaganda value, and to provide an occasional feature in the line of five to seven-reel productions, wholly of a propagandish character. Twelve distributing organizations have been formed, situated with a view to covering the whole country.

Production of short subjects and features has been progressing for some time, with a view to assembling a supply of material to be ready for distribution when complete arrangements have been made for the nation-wide service. With the work of production well in hand, the matter of immediate distribution is now engaging the attention of Director Mack and his associates.

It is the purpose of the Government not to interrupt the regular business of manufacturing and distributing films; there is no intention to show the pictures with an appreciable profit in mind. But the expense of the work must be met by rentals or by contributions from patriotic societies or individuals.

There are now ready for presentation, on the program of short subjects, the following releases not necessarily referred to, however, under their actual releasing titles. The captions used are designed, in the present instance, to give exhibitors an idea of the subject matter covered by the following one or two reelers:

The 1917 Recruit, two editions, training the National Army.

The Third Liberty Loan, in process of completion. The First and Second Liberty Loans were promoted through similar pictures.

Ready for the Fight; artillery and cavalry maneuvers.

Torpedo Boat Destroyers; naval maneuvers.

Submarines.

Army and Navy Sports.

The Spirit of 1917; presenting the largest maneuver in America; an attack, in sham battle, by the jackies of Lake Bluff upon Fort Sheridan, Illinois.

In a Southern Camp; general army maneuvers.

Forging the Weapons of War; making big guns and small arms.

Messengers of Mercy; the Medical Officers' Reserve Corps in action and American ambulances, giving a complete demonstration.

The Lumberjack; showing the development of the lumberjack regiment for reconstruction work in Europe.

Fire and Gas; showing the maneuvers of the new Thirteenth Engineers Regiment, demonstrating the use of gas masks.

Labor's Part in Democracy's War; labor union activities in the war.

Annapolis Naval Academy; naval officers in the making.

Shipbuilding; construction of all types of ships.

Activities of the Engineers.

Woman's Part in the War.

Men Who Are Doing Things; portraying as far as possible every person who is mentioned in public prints as being active in war preparations.

The Conquest of the Air; airplane and balloon maneuvers.

The foregoing subjects, as has been said, are ready for release; but two or three of them are just taking on the finishing touches. All will be one or two reelers, with the exception of "Forging the Weapons of War," which is now being cut and assembled, and will run to five or seven reels.

Four features are either complete or in the making. Essanay cameramen and laboratories turned out "The Remaking of a Nation," a five-reeler in which Mary Roberts Rinehart took an active part in titling and editing. This feature, arranged in story form, is intended to vizualize comprehensively the organization and training of America's great new soldier army, of a million and a half, either now in France or under training in this country. The scenes were filmed at Camp Sherman, Chillicothe, Ohio, under the supervision of Major General Edwin F. Glenn, commanding the Eighty-third Army Division, and the draft army of soldiers of that division, coming from Ohio and Pennsylvania, were utilized in acting the scenes.

Thomas H. Ince and J. Parker Reid are now devoting their time to the preparation of "Columbia," a feature portraying historical events in America and the growth of the democratic spirit of America that is now fighting the militaristic spirit of Germany. Within a short time "Columbia" will be ready for distribution.

"German Spies" and "The Immigrant" are features now being completed for release in the near future. "German Spies" will expose the method of German propagandists in this country, warn the public to refrain from talking carelessly, and to watch for those who are circulating rumors and false news. "The Immigrant" will constitute a direct appeal to the immigrant not alone to become an American citizen, but to feel his responsibility as a citizen. This feature is being produced under direction of Edwin L. Hollywood, of Pathe.

The scenario department is in charge of Dr. George Pierce Baker, with Dr. Worthington Ford and Dr. William Carver as his associates. All of these gentlemen are Harvard professors, and have opened offices in Dane Hall, Cambridge, where thyy give all of their time to Government service. Dr. Baker makes occasional trips to New York and confers, at the Players Club in Gramercy Park, with scenario writers and editors who have ideas to submit that may be available.

On the date George Creel's report was prepared for the press, the financial showing encouraged Mr. Creel, who is chairman of the Committee of Public Information ,to express the belief that in time the Division of Films would be self-supporting. With seventeen paid employees the division has spent $5,226.38 for salaries and $15,452.22 for all other expenses. To apply on this account contributions had been received from state councils and patriotic societies to the amount of $4,900, with $18,000 due in pledges. This report was prepared as of January 1, and since that time pledges and rental receipts have raised the amount now credited to the Division of Films by many thousands of dollars. Thus far the Government pictures have been principally used for the purpose of giving benefits for various war activities in various states.

The time is at hand, however, when other and broader methods of distribution will be considered by Director Mack. The twelve distributing bureaus will be used as the nucleus of a comprehensive system. In several states patriotic motion picture men have "put their shoulders to the wheel" and are forwarding the Government's purposes with enthusiasm.

Walter A. Niebuhr, associated with Director Mack, in the work at Washington headquarters, has been spending the past few days in New York assisting Governor Whitman's committee in getting the office in the State Armory, at Seventh avenue and Thirty-fifth street, opened and in working order. Robert A. MacAlarney, of the Famous Players scenario department, represents the film craft on the New York committee.

The office in Boston, in charge of Mrs. A. R. Carroll, serves most of the New England territories; Connecticut activities are in charge of W. D. Ascough, manager of Poli's Palace, Hartford. Robert Lieber, of Indianapolis, is directing the work in Indiana; Missouri has Robert A. Glenn, of Jefferson City, as representative. A. A. Ashley, late of Paramount, has charge of Michigan affairs with offices in Detroit. Illinois is handled from Chicago by Watterson Rothacker, Joseph Hopp and E. W. Lloyd. In Nebraska the representative is W. H. Ferguson; in Montana Will A. Campbell, of Helena, and in Utah the chairman of the distribution committee is F. C. Richmond.

In furthering the work of distribution there is ample opportunity for patriotic exhibitors to perform a real service to the Government in working out the distribution system and to give of their time and experience to the great cause of Victory. There is a great work to be done and no time to be lost.

Laemmle Congratulates Brady

Says He Agrees with Former World Film Man, but Believes That the Latter Has Not Gone Far Enough.

WILLIAM BRADY is warmly congratulated for the stand he has taken in studio waste and high salaried stars, as expressed in the interview which he recently gave to this publication, in a statement just made public by Carl Laemmle. But, while both men are in hearty accord insofar as studio and star waste is concerned, the great divide exists in Mr. Laemmle's belief that Mr. Brady did not touch upon the equally serious waste prevalent in the business organization and that he has still to see the light in the matter of extravagance in actual production costs.

"It was with intense interest that I read Mr. Brady's statement in the February 16th issue of The World," said Mr. Laemmle. "Every man who has the welfare of this great old industry at heart owes him a vote of thanks.

"At the same time, I am surprised to find that Mr. Brady did not touch upon the equally important problems of waste in production costs and in business organization. It may be that he had the latter in mind at the time he gave out his interview, but it seems clear to me that he has not yet grasped the importance of conservation in production costs since he mentions, in the advertising section of the same issue which contained his views, the fact that he is shortly to market independently a picture that has already cost him more than $100,000. This, although one more reel of the production still remains to be completed.

"Now, waste to me," said the Universal official, "is represented just as surely by the needlessly costly production as by the needlessly costly star. Both burn up money.

"In a statement made public recently, I emphatically pointed out that the day of the spectacle is waning—at least, it will not be profitable for the manufacturer to produce them for the next few years. I say again, and with increased emphasis, that the exhibitor cannot afford to book pictures which represent a terrific outlay. The reason is that the rentals asked for these features are absolutely prohibitive. Those few showmen who, by a superior brand of salesmanship, are induced to pay the rentals demanded are absolutely oversold in nine cases out of ten.

"Sooner or later, film producers will have to get away from the idea that the prices obtained for first run showings on Broadway, New York, represent the prices that can be obtained from first run accounts the country over.

"Ask the sales manager of any of the prominent film organization to take you into his confidence regarding the prices he is actually receiving for his most expensive features in the Oklahoma City territory, or throughout the northwest, or the south, or in the Denver territory. If he knows you well enough to speak frankly and in confidence, the information that is forthcoming will make you want to dig down for the pocket handkerchief that will be required to wipe away the salt tears—especially should you happen to be a stockholder in his company.

"Our organization was the laughing stock of the trade, when, two years ago, Bluebird came out with its policy 'The Play's the Thing.' If you look through the trade papers of that time, you will find that practically every film head promptly issued announcements that such a policy was merely the subterfuge of a company that lacked stars or that was too blamed stingy to pay them the salaries demanded. You will also find that announcements of millions, and half-million-dollar productions were almost common, while pictures costing as little as one hundred thousand dollars were mentioned apologetically.

"Soothing as the Balm of Gilead to me today is the manner in which the film magnates are now chiming in with their 'You bet it is!' when 'The Play's the Thing' is mentioned. The majority of them have learned that if you've got a story in your picture—a story that reached right down into the bottom of your heart and makes a toy out of every emotion of which you are capable—it's going to make money for you even though it cost less than ten thousand dollars to produce. Amazing effects, sensational stunts, sky-high costs—all are absolutely unnecessary if your story is there!

"To get back to studio and star problems. Out in Universal City, we've got what we firmly believe is the most efficient organization of its kind in the world. Conditions such as Mr. Brady described in his interview were done away with a long time ago at our little city.

"Our players have been educated to the value of working with us as well as for us. Not one of them has recently attempted to take advantaeg of working or laying off, as they chose. Their working hours are just as regular as those of our office force. And should a director need a crowd of people for a certain scene, the most important members of our stock company will cheerfully forget that he, or she, is a star and pitch right in. In a recent Lyons and Moran comedy we had a cast of "extras" that would have cost us more than the picture could ever hope to bring, had we been required to pay them specially for the scene in which they appeared.

"Because I believe it to be every man's duty to do all he can to put this business on a firmer basis, I'd be mighty glad to have Mr. Brady visit Universal City as my guest," concluded Mr. Laemmle. "I'd be glad to have him spend some time there for the purpose of studying the plant from an efficient standpoint so that he could adopt the ideas that have caused business organization experts who have visited Universal City during the last year to pronounce it a marvelously efficient institution. The latchstring is on the outside and all that Mr. Brady need do is to pull and walk right in."

Bolster Returns from Australia

Goldwyn Representative Makes Contracts for His Company in Island Continent and New Zealand.

WITH the return of Harold Bolster from a special commission in the Antipodes Goldwyn Pictures Corporation makes announcement of its entry into an important contract for all Goldwyn productions in Australia with J. C. Williamson Films, which is the cinema branch of the world-known J. C. Williamson (Ltd.) theatrical organization.

This contract was effected on behalf of Goldwyn by Mr. Bolster with F. W. Thring, managing director of J. C. Williamson Films, and means that Goldwyn productions at once gain entry into the Paramount, Star and Victoria Theaters, great houses in Melbourne, and the Theater Royal, the big amusement institution of Sydney. The first named theater in each city will be the first-run house of Goldwyn. The Williamson cinema interests in Australia have handled "The Birth f a Nation" and "Intolerance," and the signing of their contract with Goldwyn marks the entrance of that organization into the active distribution field. Their contract covers all of Australia and Tasmania as well.

Mr. Bolster on this same trip closed a contract of equal importance for its territory for the distribution of all Goldwyn productions in New Zealand with the New Zealand Picture Supplies, Ltd., through Harry Hayward, chairman of the board of directors of that organization. This contract is inclusive, besides New Zealand, of the Samoan Islands, Fiji Islands and the Island of Tahiti.

Mr. Bolster's special service for the Goldwyn organizations put him in face to face contact with lands that to date are more closely affected by war conditions than the United States has been until quite recently. He found that these far away countries, contributing their life's blood to the cause of the Allies, had nevertheless adjusted themselves to nearly all of the reactions caused by the World War. Theatrical and other amusement enterprises faced their crises with a solid front and have emerged safely, public patronage and attendance being virtually fully restored.

"I am sure, from my personal observations in both Australia and New Zealand, and my observation and investigations since my return to the United States," said Mr. Bolster, "that conditions in their application to amusement enterprises were much worse there than they have been here. The American people will find, just as the Australians did, that the theater is the one diversion of amusement which they will not consent to renounce. In Australia the public came back in even larger numbers than ever before, and business and the general feeling of the various cities were stimulated instantly."

LYDIA YEAMANS MEMBER OF FAMOUS FAMILY.

Lydia Yeamans, who appears in the Triangle play of the New York underworld, "The Shoes That Danced," comes of a long known theatrical family. For fifty years the name of Yeamans has been familiar to American playgoers. Annie Yeamans, who won fame as the East Side woman in the Mulligan Guard Series of plays, was a contemporary and associate of Marie Bates, Mrs. Gilbert and Mrs. Whiffen. Her daughters, Jennie, Emily and Lydia, have all been associated with the amusement world of America. In her earlier days Lydia Yeamans was a singer, and later starred with Russell's comedians. As a buxom, whole-hearted old Irish woman of the East Side, in "The Shoes That Danced," she is said to be a counterpart of her famous mother.

Cheering News from Middle West

Des Moines Exchangemen Say That Exhibitors' Business Is Picking Up Steadily.

OPINION among managers of local exchanges in Des Moines as to immediate and future conditions in the film business is optimistic. All experienced the recent general depression. Theaters in the smaller towns, especially, were closed two, three and even four days a week, and the natural result was a falling off of bookings. However, the business is beginning to come to life and will be normal in volume inside of the next thirty days.

Dan Lederman manager of the Laemmle, Bluebird and Butterfly offices, is in a particularly good position to know whereof he speaks. "Things are beginning to break," said Mr. Lederman. "Many of the smaller towns that I have been supplying with service twice a week are now running six days and others have assured me they will be running full time within the next two or three weeks. There seems to be a tendency to use more diversified programs than at any time during the past two years. In a good many instances a mixed program of short subjects is being used one or two days a week, the regular five-reelers two or three days, and what, in my judgment, is the most hopeful sign, even the smallest towns are booking a super-feature once a week and charging advanced admission for it. Mr. Amos, who is managing our Jewel office, has ordered additional prints on all subjects to take care of the March and early spring bookings. I think we all have reason to rejoice."

William Skirboll, manager of the Metro office, is of the same mind. "Metro service is booking splendidly," said Mr. Skirboll. "Our biggest features are being used and contracted for in the small towns and at what we consider good rental prices. I know from what my roadmen report that the other companies are doing well with their regular service and specials, and there is but one answer—people who have stayed at home have come to the conclusion that amusement is necessary even during war times and the period of sacrifice that such a condition brings, and the one logical answer is the motion picture show."

Manager A. H. Blank, of the A. H. Blank Enterprises, has increased his road force in Iowa, Nebraska and Kansas, where he distributes the features of the First National Exhibitors' Circuit as well as his other features. "We are booked into May on several subjects," stated Mr. Blank, "and are especially pleased with the manner in which our biggest and most expensive pictures are booking in the small towns. You know the bigger towns usually hold their own during any kind of times, but when the thousand and under towns pay good prices willingly for big stuff it shows that the scare is over and that conditions are becoming normal."

"We are working nights and have added to our office force to take care of routine work," said Manager Li Beau of the Kansas City Feature Film Company when asked how he regarded the local situation. "This is the best evidence I know of that our business is on the jump and that exhibitors generally throughout Iowa are beginning to do their normal business and look forward to a good spring. You can state that Paramount and Artcraft are doing finely. Another point speaks well for the trend of the times. I sent my specialty man into twenty-five towns during the last three weeks and without exception he booked our new series of Benjamin Chapin Lincoln two-reelers—this in addition to regular service in many instances. I think we are doing very well and that the exhbitor and, of course, the exchanges have every reason to be pleased."

L. A. Sheridan, of the Pathe Exchange, has had to take to the road for short trips to take care of the volume of business the release of the new Pathe plays is bringing. "I am working night and day trying to keep up with the run of things," Mr. Sheridan said, "and the boys are sending in fine business from all sections. There is only one answer—the houses in the medium-sized and small towns are doing real business, and that means that people are going to the theater."

Stanley J. Mayer, of the Yale Photoplay Corporation, has had to order a new print of "The Whip" to take care of his new business, and reports that his other subjects are booking splendidly.

VANCOUVER TO HAVE FILM CLUB.

Plans for establishing a film club for Vancouver theater and exchange men are well under way and a committee is making the necessary arrangements. The membership will be strictly limited to men in the film business and newspaper men who handle moving picture departments on the different newspapers.

Edwin Thanhouser Retires

Manufacturer on March 1 Completes Three-Year Contract—May Consider a "Big Production."

SOME time between February 20 and March 1 directors of the Thanhouser Film Corporation will elect a new president and Edwin Thanhouser will be at Bayville, L. I.,putting the finishing touches to Shorewood, his beautiful estate on Long Island Sound.

Three years ago, after his return from Europe, Mr. Thanhouser agreed to take charge of the company he had founded, the death of Charles J. Hite having left it practically headless. It took considerable urging to gain his consent, for Mr. Thanhouser believed he was entitled to a rest after his long period of strenuous activity. Finally he agreed to take the presidency for a period of three years, ending March 1, 1918, with the definite understanding that the arrangement would not be renewed no matter what conditions might be then, for, as Mr. Thanhouser said, he wanted a chance to enjoy himself.

Edwin Thanhouser.

At the present day, as the result of Mr. Thanhouser's management, the corporation's financial condition is unique. With studios and laboratories in New Rochelle and another glass studio in Jacksonville, both in up-to-date condition and free from debt, and a large cash capital accumulated in the banks, financial worries will not be among the problems that vex the new president of the Thanhouser Film Corporation.

Edwin Thanhouser was the first theatrical manager to embark in the motion picture business, and he brought to the work a knowledge of artistic and dramatic values which made "Thanhouser Pictures" popular and successful. Several flattering propositions have been made to him by certain film interests, but Mr. Thanhouser is not inclined to remain in the motion picture field. There is a rumor, however, that he may consider one or two "big productions," as very flattering propositions along that line, worth while both from a financial and an artistic standpoint, have been made to him.

PRESS SHOWING "THE LIGHT WITHIN."

The press showing of "The Light Within," the second Petrova production, took place Saturday morning, February 9, and was followed by a luncheon in the Pompeiian Room at Murray's. Arrangements were in the hands of D. M. Henderson and Bert Ennis of the Petrova Picture Company. There were about forty guests present and during the progress of the luncheon they were entertained by a number of willing and gifted singers who favored selections to which everyone present could help swell the chorus. The affair lasted nearly three hours and was an all-around success.

Among the guests were the following: Wallace Powers, Morning Herald; Ben Davis, Morning Tribune; Randolph Bartlett and Charles Condon, Photoplay Magazine; Peter Milne, Joseph Kelly, Motion Picture News; R. W. Barremore, Al Coumier, Exhibitors' Trade Review; S. Weller, Harold Rendall, and Laurence Reid, New York Review; Harry Ennis, New York Clipper; Jim Milligan, Edward Weitzel, Moving Picture World; Jim Beecroft, Exhibitors' Herald; Charles Brennan, Motography; Wickson Watts, Sunday Telegraph; Fritz Tidden, Dramatic Mirror; Joseph Gold, New York Star. Other guests present were representatives of the First National Exhibitors' Circuit, through whose branches Madame Petrova's pictures are distributed, and A. B. Dick, E. Brown, G. Minnick of McClure Publications, Inc., William Rudge, William Barry, Charles Burrelle, Daniel Henderson and Bert Ennis.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

HAVE you ever made your overture one of the very best applause winners on the entire bill? This has been especially evident at the Strand the past few weeks and is the result of mere suggestions at visualization of the number which the orchestra is playing. These "suggestions" are brought about, not necessarily by extra expenditures of money, but by a careful study of the number selected for orchestral presentation, of properties on hand, and of lighting effects.

For instance, for the rendition of "Roumanian Poem," as an overture, I used as a background an appropriate lake drop. As the number progressed, at the proper moment the bright afternoon glow changed to twilight and gradually the blue light of night came on, with the moon gradually rising. Fitting the music perfectly, clouds began to gather, hiding the moon, and suddenly a severe rain storm took place. Rain effects, with an extra projector, were very effective; lightning flashed and the thunder rolled. At this juncture, in every presentation of the number, the audience broke out in much appreciative applause. As the music quieted down, the storm gradually ceased. The lightning and thunder became fainter and fainter and finally died out entirely. A little later the first rays of morning came up, increasing slowly, the rooster crowed, and the music took a new turn. Finally, with the bright sun flooding daylight, the number was brought to a close aimdst a storm of prolonged applause. It took considerable experiment with lights to bring about the best results, but the reward was noticeable at every performance.

The following week I selected as the overture "Egyptian Ballet," by Alexander Luigini. As a background for this number I naturally used one of our Egyptian drops, suggesting the limitless desert stretching out until it meets the sky-line. Here were presented a desert sunset, twilight and then the moon coming from behind one of the distant pyramids. A tiny caravan was seen moving over the desert silhouetted against the horizon. The chief portion of this number with its weird music was played before the drop with lights representing the fascinating moonlight night of the desert. The effect held the audiences spellbound throughout and was also accorded continued applause of a most enthusiastic nature. This presentation also required considerable experimenting with lights and effects to fit every phase of the music. The result was a repetition of the word "wonderful" all through the audience whenever the offering was shown. As to expense, however, it did not represent an extra penny to the usual rendition of the overture.

In presenting an overture, or any other musical or vocal number for that matter, a switching on of all the lights in the house simultaneously, with the end of the last note of the number requiring a strong finish, always tends to help put the piece over with a bang. When a high note is reached at the end of a song or the final crash is given in an orchestration, the flood of light switched on quickly, adds volume to the power of the finish of the number presented.

Few offerings get a better hand than a vocal number put over in especially prepared settings. For instance, recently we staged a duet, "Barcarolle" from "Tales of Hoffman," in a manner which always received storms of applause. For the background there was a drop representing a Venetian effect, with boats in a harbor, on the shores of which shone tiny lights from the windows of the romantic homes. A gondola could be seen in the center of the drop with the blinking lights from other craft in the distance. In the foreground, on the stage, rode the replica of another gondola, in which reclined a romantic couple who rendered the duet.

The singers were in costume and the entire set presented a particularly effective result. By means of specially arranged sounding boards, the voices of the singers resounded charming, giving the same effect as a song floating over the water in a quiet moonlight-bathed night. Undoubtedly one of the best offerings of its kind yet seen at the Strand, this number on the bill, in the middle of the entire performance, enhanced the high standing of entertainment evidenced with the opening overture disclosing the Egyptian piece, as above mentioned.

Such a thing as giving too much in the way of stage effects in one bill is just as harmful as giving none. If the entire performance was a series of specially staged numbers with mechanical effects, it could naturally be expected to become tiresome. Therefore, in the week when my overture and duet were presented with the effects I mentioned above, my other vocal number was rendered throughout in a spotlight, the singer, in evening clothes, thus enhancing the variety of the bill.

Douglass Color Process

Series of Subjects Shown Reveals Progress—Colors Still Too Pronounced.

A FIRST exhibition of the Douglass natural color films was given in the Wurlitzer Fine Arts Hall, New York, on Tuesday, February 12, under the direction of Thomas P. Boyd, manager of the Douglass Natural Color Film Company, Ltd., of San Rafael, Cal. The production of colored films always has been the ambition of moving picture enthusiasts, several of whom have to a certain extent been successful, while at present none has arrived at that stage of perfect practicability which could guarantee their constant and common use. Whether Mr. Douglass has now succeeded remains to be proved. He comes before the public as having been the inventor of those processes which give tone to the talking machines, claiming that the Victrola in its present day standard of excellence is the result of his genius.

Mr. Douglass claims to present pictures reproducing "every hue, shade and tint of nature." Without doubt these first pictures record a distinct measure of success, and Mr. Douglass must be congratulated upon these results.

Of the natural color pictures Mr. Douglass says: "The process is not only practicable, but is comparatively inexpensive. By means of a small and not costly device that may be attached to any motion picture camera, several color values of the image photographed are given to the negative; from this positive films are printed, by a chemical process which I am not at liberty at this time to divulge. A film is thus produced which contains a series of images so colored as to give, when projected, a moving picture in natural colors, without the use at all of the rotary colored shutter which is usually required. By this contrivance the brilliancy and intensity of the projected colored picture is increased and a stereoscopic effect obtained, impossible in black and white. There is no more light required than in projecting black and white. A speed of twenty-four to the second is used, but certain experiments are being made to reduce this to the normal rate of projection. The cost of producing pictures by this process is slightly more than for making black and white, while the advance in the art of producing motion pictures is considerable."

There can be no doubt that what is given in the above description of this process is justified. The results remain to be further proved. Suffice it to say that the first exhibition of these pictures was fully up to both their promises and our expectation of them. The fact still remains there is a certain finish yet to be accomplished before they completely satisfy the full standard of that which is expected of colored pictures. Among the best pictures were the great Nevada Falls, the picturing of which seemed perfect, the rainbow produced by the falls being reproduced in most beautiful delicacy. A second rainbow picture gave proof of the faithful powers of this process.

A series of pictures showing forest fires seemed again particularly adapted to this process and could be classed as perfect, for here cause and effect seemed to meet in happy harmony. The picture of sunset followed, with similar satisfaction the glowing, fiery, and golden tints of the western sky being faithfully produced. The one weakness—paradoxical though it may seem—lies in that which Mr. Douglass calls the strength of the process when he says "the brilliancy and intensity of the projected colored picture is increased." This is unfortunate. The bright reds and greens are too strong. A flower garden is too "intense," girls in bathing costumes have too much "brilliancy," the stars on the Star Spangled Banner twinkle too brightly. If all these can be toned down to the same strength and consistency as is shown in the subjects mentioned where such perfection was obtained the process will be pre-eminently successful.

FAMOUS IRISH COMEDIAN WITH ARBUCKLE.

Walter Finnigan Reed, a famous Irish comedian, has been added to the Arbuckle scenario staff of which Richard Warren is editor. Fatty and Walter are old partners in musical comedy and the jovial "Finnigan" promises to introduce some of their old stage gags in Paramount-Arbuckle comedies that will make new laughs for screen patrons.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Two Agricultural Subjects, One Topical, One Industrial and One Zoological Subject.

Reviewed by Margaret I. MacDonald.

"Sheep in Uncle Sam's National Forests" (Universal).

ONE of the more attractive subjects found in the 58th release of the Screen Magazine shows us some of the 12,000,000 sheep that graze in Uncle Sam's National Forests. This subject appears in the Screen Magazine by courtesy of the United States Department of Agriculture and we are told that this number of sheep represents an annual yield of 250,000,000 pounds of mutton as well as vast quantities of wool. The development of watering places we are told has caused large areas to become useful as sheep-herding ranges. In the picture is shown the lone herder and his dog, and the moving of a large herd on the Coconino National Forests, Arizona. The counting of the sheep as they graze by the Government's Forest Rangers, the separating of the lambs from the ewes before starting them to market, the driving of a herd to the shipping point, and a view of the pens at the railroad are interesting features.

"A Peruvian Sheep Ranch" (Pathe).

Pleasing scenes on a Peruvian sheep ranch situated high in the mountains will be found in the 8th release of the Argus Pictorial. Here we see the shepherds herding immense flocks of Merino sheep which are noted for their mutton producing qualities as well as for their splendid long haired fleeces. Picturesque views of the sheep on the mountains are mingled with the more practical side of the subject such as bathing and shearing the sheep.

"Our Southern Mountaineers" (Paramount-Bray).

An interesting subject found in the 107th release of the Pictograph familiarizes us with the customs of the people of our Southern mountains. Here we see them weaving cloth for their garments, plying agricultural and other duties in the struggle for a livlihood after the primitive methods followed by their forefathers. The scenes in the picture were photographed in the Blue Ridge, Cumberland and Great Smoky mountains.

"An Asphalt Lake" (Pathe).

Unusual scenes which give a good idea of the asphalt industry in Trinidad will be found in the 8th release of the Argus Pictorial. The film tells us of the ages of decay required to create this compound which is removed from its bed by picks and hauled away to be melted, poured into barrels and shipped to all parts of the country. The particular place from which the asphalt is being taken as seen in the picture is a huge lake of this peculiar compound which is so immensely rich that its diminution by the removal of immense quantities yearly seems scarcely perceptible.

"Beavers" (Pathe).

In the 8th issue of the Argus Pictorial will be found a series of interesting views illustrative of the life and habits of the beaver. The subject is attractively subtitled and gives information regarding the building of the beaver's home and its protective dam, which is scrutinized from time to time by the watchful beaver and kept in good repair. This is an attractive subject.

Aeroplane Explained

Leventhal Animated Drawing Elucidates Mystery of Flying —Paramount-Bray Offering.

AN UNUSUALLY clear illustration of how the aeroplane wends its way through space, and the reasons why it is able so to do and still maintain its balance is presented in the 107th release of the Paramount-Bray Pictograph. Among the things that we learn is that the aeroplane has two rudders, one with which to steer its course straight ahead, and the other to be used in the up and down movements. Previous to this we have learned through this clever drawing the theory of the conquest of the air. This is done first by means of a boy's kite, after which it is explained that constant motion is the secret of keeping aloft. The entire mechanism of the aeroplane and also the proper method of manipulation is explained thoroughly. The subject as it appears in the Pictograph is entitled "The Rudiments of Flying."

Screen Magazine Progressing

Universal Films Interesting Subjects Presented in Intelligent and Entertaining Manner.

TO THOSE who have followed the career of the Universal Screen Magazine it is noticeable that it has progressed with remarkable rapidity and has yielded to the pulse of public necessity with ready response. Subjects have been chosen for it that are of vital concern to the economic and domestic welfare of the average citizen. Patriotism has also held a firm place in the efforts of the staff of the magazine, as it has, in fact, in the whole policy of Universal News and informational distribution.

An example of their efforts in this direction are two coal subjects, which have been released in Nos. 56 and 59. The question of fuel shortage has been uppermost in everyone's mind for weeks—hence the preparation and immediate presentation of these two educational epics!

One in No. 56 portrays vividly and in detail the new Niagara Falls engineering project, which when it reaches completion and even appreciably achieves the success which its sponsors—some of the foremost engineers in the country—predict, will effect a yearly saving of sixty million tons of coal to the sorely-pressed people of the United States.

The staff of the Magazine has just produced another subject of a vitally interesting nature, entitled "The Making of a Newspaper." It is to be released in three parts. Part One exhaustively portrays the manufacture of paper. Part Two will show how the business and editorial departments are conducted, and Part Three how the paper is printed and gotten onto the streets.

It is also arranged to release very shortly a ribbon story which should be of prime interest to women. The Audubon Society have been conducting a vigorous campaign against the use of birds' plumage for the trimming of women's hats, and have in a large measure been successful in arousing public sentiment against this barbarous manifestation of feminine vanity. The ribbon designers, taking their cue from the Audubon Society, have been spending a great deal of their time at the American Museum of Natural History in quest of inspiration for ribbon designs. The result has been the creation of some remarkable effects. Considerable footage has been devoted to the filming of the designers at work as well as to the actual weaving of the ribbon and illustration of its final use in trimming gowns and hats.

"From Here to Summerland"

Another Bruce Scenic Released by the Educational Films Corporation of America Attracts Special Notice.

AT THE commencement of the beautiful Bruce scenic, "From Here to Summerland," the artist of the camera reminds us that at the end of the road there is always lurking behind the bushes a trail to somewhere else. And so at the end of the road the traveler leaves his car which "may not be safe" and decides to forget it. With his pack train and dog he starts along the trail which leads to places where "the grey ghosts of trees are white and bare." There is also a great glacier which must be surmounted, "and just around the bend of the road there is always something new." Traveling along this beautiful trail to Summerland there is a chance to forget all and to really begin to live. At least so says the scribe of the screen. When the last bridge is crossed which, by the way, "merely reminds one that others have gone before," the ascent into the mountains becomes a

reality and we rise with the camera man into that glorious world of silence and whiteness that seems at times to dissolve into the sky itself. In this region we meet with lakes which mirror with the clearness of reality all the things that chance to cast shadow across their surface. And finally after weeks we reach the valley of Summerland, the land that few men find, a land of wooded slopes, of gushing waterfalls and wonderful fern-clad canyons. These are the paths through which this beautiful picture leads us.

Inter-Ocean at Rivoli

"Hunting Big Game in the North" Well Received—First Instalment Contains Much Interesting Material.

THOSE who enjoyed the first instalment of the Inter-Ocean Film Corporation's picture entitled "Hunting Big Game in the North" during its recent appearance on a Rivoli program were probably not aware of the fact that they were looking at the first reel of a five-part educational feature. This, however, was the case, and there is much enjoyable material yet to be seen in the next four instalments.

In this particular section we go with the cameraman by the inside passage to Alaska. Splendid views of Muir Glacier are seen, and in subtitle attention is drawn to the dangers attendant on the close approach to the walls of the glacier, from which huge boulders of ice are constantly falling. There are also some good pictures of a black bear with her cubs, and of the Alaskan reindeer, with information concerning them. But perhaps the most interesting of all are those illustrating the salmon industry. Closeups looking downward through the surface of the water give an idea of the quantities of fish that are to be had in that particular spot. There is also to be seen the hauling in of the nets and the capture of thousands of the finest of the species. Pictures of seals at the Bogoslof islands are included in this reel, which proved a fine offering and was received with marked interest.

Items of Interest

The Universal Screen Magazine No. 58 contains a lesson in domestic science by Mrs. A. Louise Andrea which teaches how to make a delicious cheese souffle. This lesson, given in detail, is very complete and not only is the proper amount of each ingredient tabulated in subtitle, but the actual mixing of the ingredients in closeups and the cooking of the souffle are shown. The feminine part of the audience will greatly appreciate this subject.

* * *

Interesting subjects appearing recently in the magazine section of the Rivoli program were "The Indian Fisherman" from the Finley Nature Studios, showing the Indian fishing in the Columbia River in his own primitive fashion; "The Confession of Pongo" from the Educational Films Corporation of America, in which a monkey struggles comically with the perplexing problem of seeing his own image in a mirror; splendid skiing scenes from the Hearst-Pathe News, and "Keeping Cops in Trim" from the Universal Screen Magazine.

* * *

Orrin G. Cocks, Advisory Secretary of the National Board of Review of Motion Pictures, has just returned to New York from a two weeks' visit to a number of cities near training camps made under the auspices of the Playground and Recreation Association of America for the purpose of studying commercial amusements provided for the soldiers and sailors. He visited Boston and Lowell, Mass., New London, Conn., and Philadelphia. In Boston he attended a meeting of the Massachusetts branch of the Motion Picture Exhibitors' League. A dozen of the exhibitors present offered to distribute free tickets to certain of the men in the Service Clubs, at the Navy Yard and elsewhere as their bit. The exhibitors were unanimous in expressing the desire that no films should be exhibited to soldiers and sailors which might be suggestive or improperly stimulating. It was suggested that a committee be appointed to co-operate with the Boston Camp Community Service in relation to commerce amusements.

It seemed probable that Sunday movies might be adopted in New London as a war measure, with a view to meeting the recreation needs of the many soldiers and sailors, particularly the latter, to be found in the neighborhood of that city.

In Philadelphia, pictures provided without charge by the exchanges on off days are shown within the encampments and Naval stations where there is no competition with the commercial houses—in the recreation buildings of the League Island Navy Yard, the Knights of Columbus auditorium at Camp Dix, the recreation hall at Allentown, and to the soldiers in the Frankford arsenal.

* * *

A demonstration of a new color method invented by Leon Forrest Douglass, of San Rafael, Cal., was given in the Wurlitzer Fine Arts Hall, 120 W. 40th street, on the mornings of February 12 and 13. While this method presents no marked differences from what has already been demonstrated in Kinemacolor and Prizma, some of the pictures shown, including scenics, military and flower studies, were enjoyed. A full review of these subjects appears in another issue of the magazine. The Douglass Natural Color Film Co., Ltd., is located at San Rafael, Cal., with Thomas P. Boyd general manager.

James Vincent

DIRECTOR James Vincent comes to be a director by natural training. Twenty years ago he studied science and art under the private tutorship of Professor F. C. Croy, of Boston, who had been a pupil of the noted Steele Mackaye.

In speaking of his early studies Mr. Vincent said, "After I had left the public schools I determined upon a course and found but one real teacher worthy of the name. He became my personal tutor and to him I owe any success that may come to me. He taught me the principles of art and science long before I ever dreamed there would be such a thing as a motion picture director. Strangely enough I was receiving a schooling for a profession equal to that of the lawyer, the doctor, or the clergy. It has been said that anything we learn will be of service to us sometime or other, and this teaching of my old master has stood me well as a director. I continued with him for fifteen years and today he still remains my most valued advisor."

James Vincent.

Mr. Vincent has been in the motion picture business for the past fifteen years, having been a member of the original company organized in this country to produce photoplays, all of which are directors of prominence today. This company included Sid Olcott, Keenan Buel, Robert Vignola, J. P. McGovern and George Melford.

Some of the stars that have come under the direction of Mr. Vincent are Walker Whiteside, Valentine Grant, Theda Bara, Madam Bertha Kalish, Irving Cummings, Virginia Pearson, Doris Kenyon and some of his productions are "The Melting Pot," "Gold and the Woman," "Sins of Men," "Ambition," Ibsens "Lady from the Sea," "Love and Hate," and "Sister Against Sister."

Mr. Vincent is a charter member of the Motion Picture Directors' Association and its present secretary. Speaking of the association he said, "We have all the prominent directors in the organization now and it is destined to be perhaps the greatest force in the industry. There are about one hundred and fifty members.

"We have banded together not to set ourselves up in opposition to anybody but to be of mutual benefit. The future of the motion picture business depends much upon its development in quality of production. The reins of quality are vested to a great extent in the director. It goes without saying that the concentrated effort of one hundred and fifty, each drawing from the other, should accomplish more than individual effort. The industry is waking up to the fact that better quality is needed. The director has always held this opinion. If directors can find ways and means toward better pictures I am sure the producers will be only too happy to cooperate with them, in which case the future of the motion picture is assured."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Stunting.

RECENTLY we commented upon window work for picture theaters and now comes another Exhibitor to remark, "If I followed the stunt suggestions of the ..... I should need a scene painter and a property man. I can't do it with my house capacity. That's why I prefer the stunt suggestions in your paper." That is precisely why the stunt suggestions in Advertising Aids are kept down. They are intended to help the man who most needs help and who has neither scene painter nor property man. But if you cannot afford these aids to good advertising, why not try to come as close to it as you can? You may not be able to afford a scene painter, but there must be some boy or girl in your town who can paint and draw a little. Get hold of him—or her—and offer the run of the house in return for their services. By squaring off the design, even a beginner can do pretty fairly good work. Briefly, squaring off means dividing a picture into a number of equal size squares and blocking out the same number of equal size squares on your card or whatever you are using. The squares upon the original do not have to be the size of the squares on the material, but they must be of the same number. If you want to enlarge a six inch card to twelve feet, you make half inch squares on the original and one foot squares on the material. All that is within any square in the original must be put within the corresponding square on the larger scale. Even the novice can get good results with this mechanical enlargement. Build up a library of designs and presently you will have a staff artist who can do decent work. In the same way you can get up your own property room. Just collect old stuff on the off chance that you can use it some time and soon you'll be able to use the material and get results. You don't have to be a Kashim to turn out something that will gain attention. Do the best you can and you'll do better all the time. In time you can work up clever mechanical displays and will find out what a lot you can do with an electric fan. You'll know about flashers and motors and you'll make money from your knowledge. If you are "too busy" to fool with this sort of thing, don't worry. In the course of time your business will slack off to the point where you will have more time than you want.

Warning.

We should hate to have to come right out in the paper and say that S. E. Wall is delinquent—but we have not heard from him in a longer time than usual and so——.

Something Wrong.

T. F. Ware, of the Star, Talladega, Ala., in sending in a special program adds: "I do not get out a weekly program all the time. Have tried it but could not see where it paid." The box-office is the place where the right sort of program pays, but it must be the right sort of a program. This does not mean that it must be a costly program, but it does mean that it must be framed to make people want to go and see the shows. The program he sends in merely announces the titles and adds here and there a suggestion of the picture as "This is something like Jimmy Valentine," or "We offer the picture that set Birmingham wild a few days ago, and which ran for one week at the Rialto." That is hardly selling talk, but it is better than merely the star and the title. In the first place, at least half the cost should be written off through the insertion of trade advertisements. If the exhibitor does it well, he can sell half his space for at least what the program costs to get out, but to do this, he must show the advertiser that people are going to want his program; that they are going to ask for it, and take it home and read it there and look up the attractions. To do this, the program must be presented clearly and intelligently. There must be the hint of what each story is; not a labored synopsis, but preferably a curiosity-rousing line. Then there should be some chat of the players or talk of the town. We would prefer the talk of the town in a small place. Get some bright girl to "do" the society and then watch her to see that she does not knife her pet enemies. With comparatively little pains the program can be made a real feature and a self-supporting business bringer. Mr. Ware says he will admit that he does not know much about framing up a circular, but for two dollars he can get Picture Theater Advertising that tells all about programs and ad writing and about everything else an exhibitor needs to know on the subject.

Be Exact.

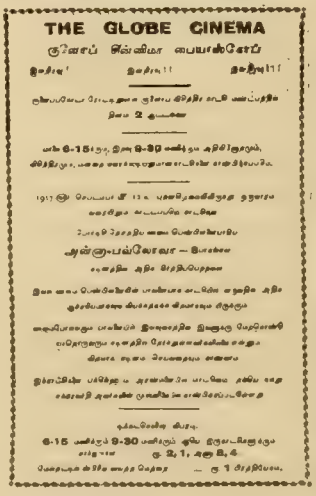
There is a theater just around the corner from where we live and last night, on the way home we noted that they had Snow White "tomorrow." But the sign was fixed up last night for today's display, apparently, for it was out again this morning. It cost the house twenty cents, at least, for had we known in time that "tomorrow" was really the day after, plans would have been changed to let the kiddie see Miss Clark. And that same house gives never a hint on its front as to whether or not there is a daily matinee or when the night performances commence. No matter how well the neighbors may know you, have the showing times prominently displayed. It will help more often than most managers realize.

Getting Attention.

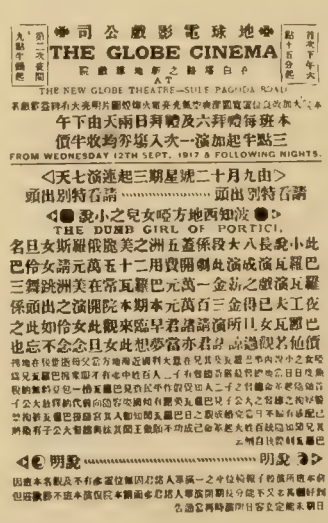
The Boston office of Metro lately sent out a letter with "Regarding the Taxation of Your Theater," in large letters on the envelope. It is safe to say that every envelope was opened, and enough was read to tell the Exhibitor that a certain Metro feature would tax the capacity of his house. Such things have to be done nicely if they are not to arouse antagonism, but when they are aptly used, as in the present case, they are mighty good.

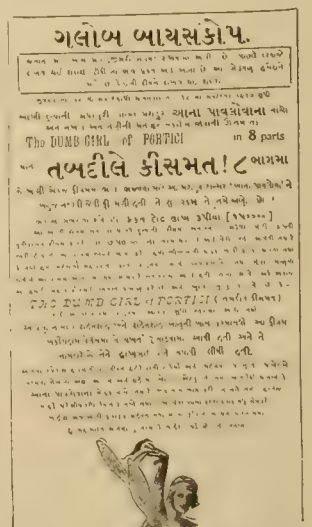
How Would You Like It?

How would you like to have a house where you had to get out your throwaways in five languages. We have seen Spanish-English, English-Yiddish, French-Arabic and French-Russian bills, but F. H. Sidhoa, of the Globe Cinema, Rangoon, India, sends in bills in five tongues. In



the first example shown the bill on the left is in the Tamil and that on the right in the Burmese character. The Chinese character in the second is well known. That to the right is in Gujaraty. The house also issued a bill in English, Burmese and Tamil on one side and English on the other, together with several all-English bills. The Burmese and Tamil back each other up, but the Chinese and Gujaraty are printed


THE GLOBE CINEMA
THE NEW GLOBE THEATRE—SULE PAGODA ROAD
FROM WEDNESDAY 12TH SEPT. 1917 & FOLLOWING NIGHTS.
THE DUMB GIRL OF PORTICI.



separately, all on the thin paper so characteristic of the Far East. They are used to advertise Pavlowa in "The Dumb Girl of Portici," which Mr. Sidhoa writes did a record business. Prior to the opening there was an invitation showing; probably the first in India, largely attended by the fashionables, and this and the intensive advertising as much as the merit of the picture probably accounts for the fact that

the film ran to good business for ten nights as against the usual seven to dwindling business. Mr. Sidhoa also got out a ten page booklet for the film, with cuts, press comments and a well written synopsis of the play. The type and general handling seem odd to Western eyes, but the work is well done and the proof reading is unusually excellent. When you kick at the idea of writing one bill, think of what you might have to do to make money with a release, and be content. But you will note that general publicity methods are about the same the world over, and Mr. Sidhoa does about what is done in New York or London, though he does all that he can do instead of doing only part and wondering why he does not make money.

Decker Did.

Comparatively few houses have reported a Christmas treat for the kiddies. Charles W. Decker, of the Majestic, Grand Junction, Colorado, not only gave the kiddies a free morning show New Year's Day, but he made it something worth while, even though he had to hire a Baby Osborn five-reeler just for this single performance. It pays to treat the youngsters right, for they are the best press agents a picture theater can have.

Light Effects.

With a little aid from "skedoodle plugs," A. C. Raleigh, of the Rialto, Butte, Montana, seems to be getting all sorts of fanciful effects. The "skedoodle," as Mr. Raleigh recently explained, gives a flasher in small space. We do not know the device, but it certainly seems to come in handy around the Rialto, and Mr. Raleigh takes advantage of the fact that the flasher is many times more efficient than the fixed light. Mr. Raleigh writes:

> I am enclosing a few "samples" showing my use of white space and would like your opinion. I frequently take part in something akin to an argument concerning the relative value of white space over heavy black type and borders—what I call the "foundry and funeral stuff." I have one advantage in that few advertising men seem able to resist the filling of space, and I hate to spoil it!
>
> We are still working the moving stunts and they seem to get over "big." I have been using eight-foot cutout heads with "skedoodle" plug effects—for instance, I used such a head on "Come Through" and put a light back of the end of the cigarette. The cigarette end was cut out and red and yellow crepe paper—two layers—pasted on. The light was on a "skedoodle" plug, the effect being a long "drag" on the cigarette. In the case of William Farnum in "When a Man Sees Red," I cut out the eyes—that is, the high lights and put red paper behind the board. I also used the plugs.
>
> Both of these proved very effective, and the "Come Through" head we sold to the local exchange, who are sending it around with the picture in this territory.
>
> I use these lighting effects in the lobby, too. I find that nearly every three-sheet has some part that can be cut out and lighted. The result, from my personal observation, more than justifies the trouble and slight expense.
>
> My advance notice is hung at one end of the lobby in a four-foot circle with the name of the star or picture cut out and different color crepe paper back of the cut out and, of course, the "flasher." I arrange these so that the flasher shows at least twice in the time that it takes a person to walk from the entrance to a point under the sign so he is bound to see it. These signs are not "loud" enough to stagger anyone but just strong enough to catch one's eye, and they in no way interfere with the general lobby display.
>
> These displays any exhibitor who has a slight "mechanical" sense can put over and, being different, will help the little window out in front. I would be very glad to help anyone in putting on any of my stuff at any time (at no expense to them as far as I am concerned), merely for the asking. They may not prove good in Podunk on the Raritan, but they certainly have been pullers here.

It may not seem, to some persons, that merely putting color into the eyes of a three-sheet is going to be worth the trouble it takes, but try it once, and you'll be surprised, and, as Mr. Raleigh says, there is some spot in almost every three-sheet that will take light to good effect. We reproduce three examples of Mr. Raleigh's advertisements.

All are three columns wide and vary slightly as to depth, the right-hand and middle displays being twelve inches deep, each. The advantage of the deep black border is largely in that you can work closer to the edges of the space without suffering from the nearby advertisements, but we like the white space better, and Mr. Raleigh handles it with more than usual skill. His stuff is never so white as to look bald, and yet it never suggests crowding. Study these well. They will repay you for the trouble. There are times when a twelve-point black border will work better than white space, but not very often does it happen that ink is as good as paper, if you tell what you have to say in what little ink you use.

A Christmas Page.

A. H. Cobb, Jr., of the Temple, Hartsville, S. C., sends in his Christmas page for comment. Really this is a half page, filled in with notes and comments of the players booked. By paneling in Mr. Cobb holds his

various items apart, but we think it would have been more profitable had he taken more of the space for the display for his various items. It is too crowded to make a good first impression. With all that space at his command, he should have spread the features so that even the man in a hurry could not help seeing them. This does not necessarily mean much larger type. It does mean a more open display. But since he was not hampered for space, he could have made his talks a little more full and decidedly more inviting. There is no longer any appeal to the "A Laugh in Every Foot." It has been overworked, and it never was convincing. To say that this story enjoyed a long run in China in the native tongue would have been some argument as to the merit of the story. Mr. Cobb tells what he has to offer, but he does not make you want to see his displays. The best of the boxes is that for the Pickford story. Here he tells something of the play. The lower portion of the advertisement is largely waste. Full face type in the mass is not as easy to read as a Roman of the same measure. Here it would be less desirable, even were it more readable. If he wanted to fill in with gossip, it would have been better to have set the matter in the body type used by the paper, to give the effect of reading matter. It might even have been well to have cut off the advertisement *above* this section, to convey the impression that the lower part was the paper's text and not a portion of the advertisement. We think that half a page would have been ample and this would have permitted the use of two half pages in succeeding issues.

Soldier Slides.

Joseph V. Yeager, who has just added a third theater to his string at Raton, N. M., is using slides of the local boys who have enlisted. They are making a hit now and he has a full set for later use should they be killed or perform some unusual service. The slides do not

cost much in proportion to their usefulness and the first showing will more than pay their cost. The photographs are returned to their owners, unhurt, after the slides are made. Mr. Yeager seems to ooze out all over the local paper. In one four page issue he has a half page ad and eight readers, for a total of seventeen inches "pure reading." An eight page sheet gives eleven readers in one issue, togther with the same half page.

Rubber Cuts.

Jean Finley, of the Queen, Galveston, Texas, in sending in an interesting batch of stuff, writes that when he came to make up "The Submarine Eye," he found he had only rubber cuts, and you can imagine what a rubber cut would do on the stereotyper's steam table. One advertisement he dropped down a column. To get the effect turn the

page sideways. This will work all right with a title easily read, and this seems to have gotten over. For a three tens he used the wishbone with a Puritan and his wife going home with the Thanksgiving turkey above the point of the bone with the type within the arch of the bone. It was a timely cut and worked. For a program listing Arbuckle's "His Wedding Night" and Mae Marsh in "Sunshine Alley," he used this type introduction:

QUEEN

"Always Worth While"

Presents the best program of moving pictures at all times for your entertainment and education. At various times during the coming months we will have special weeks; times when a concerted effort will be made to claim your attention and patronage. Just as the department store has its special sales, the Queen will have its bargain days. We want you to say "There's always a good show at the Queen," and we are going to make one great effort to bring this about. Go along with the Queen crowd, you can't see a bigger or better show in Galveston. As proof, take the program for tomorrow and Monday we present.

This was enclosed within a heavy ornamental border and ran into a framed cut of the Arbuckle film, with a type display for Miss Marsh, who got rather the worst of the showing in spite of her strong popularity. Hart, with the inevitable two guns, is shown in a highly ornamental border, but the strong blacks and whites are too heavy for the delicate design of the edge. This would have been better for a

Pickford, but the border around the Pickford cut would be almost too heavy for the Hart, since it would bear down the value of the cut. In comparing the two, block off the other. Rugged cuts should have strong borders, but not so large as to detract from the chief drawing. On the other hand, lighter subjects should be given less pronounced borders, though they should not be so small as to fail to hold the advertisement together. In the Pickford display we think that a twelve instead of a twenty-four point border, with the rest in white space, would have given better results. Mr. Finley should put a couple of passes into his pocket and talk to the composing room foreman, explaining that no one is dead enough around the Queen to warrant a twenty-four point border on a two column advertisement.

Try It.

Stick some of these in your own program:

TO AVOID THE THEATER WAR TAX IS TO PLAY THE PART OF A SLACKER.

Remember the theater only collects the tax —the U. S. Government gets every red copper of it.

The sample is from the Poli, Scranton, Pa.

Cross Pages.

The Hardwick Brothers, Clovis, N. M., have changed to a new style of advertisement—cross pages of varying depths. The example shown is eight elevens and is a good example of their new style. The bank

of all capitals in full face just below the film title is not easy to read. A twelve point Roman would have been better, but apart from this the design is excellent and it is only one of a series, along the same general lines, but with a new treatment for each subject. We are sorry we cannot give space to all three. They also send in an eight page program with a green card cover (twelve pages in all) giving the plays for a month on the first inside page with plenty of first-class house talk, along with some chat. One new feature that we like is on the third cover page. It is titled "The Pick o' the Plays," and it lists the nine chief titles for the month, giving them especial distinction without detracting from the others in the full program. The back page gives full information about the house, prices and times of showing. They usually get out a good monthly program, but this last is about the best they have sent in. And there is a clipping from the program that any town house can use to advantage:

A SMALL TOWN AUTO SHOW.

The part of the show you pay nothing to see, is the auto show in front of the Lyceum every evening. If there is a new car in the country or going through the country, it is sure to be parked in front of the Lyceum. If you like to look over the latest styles and designs in automobiles, just stroll down to the Lyceum any time during the evening. Or, if you have a new car you want the public to see, bring it down and park it in front of the Lyceum. You'll see and be seen and it just goes to prove that quality people are numbered among our regular patrons.

This not only appeals to the autoist, but to the man who wants to buy a car and 999 per cent. of the population falls within one of those two classes.

Try This.

Here is something from the program of the Garfield, Chicago, that can be taken over into your own program with profit:

"SUCCESS"

Goes to the nation that believes it is going to win the war. Mental depression on the part of those at home is just as dangerous as German submarines. No other agency comes so close to the people as the motion picture. It is our "bit" to redouble our effort toward showing pictures that will lighten the burden of worry and sorrows of those who have sent men to the battle front.

It is not going to help win the war to huddle up and groan. Keep cheerful and you'll be in a position to buy more Liberty Bonds. Pass cheerfulness along and you'll be doing your bit.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World).

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building, Chicago, Ill. Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing adressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses by critized, whether or not a fee is sent therefor.

That Synopsis Polisher.

(*Continued from last week.*)

38. She utters wierd and unearthly sounds in the dead of night that waken him trembling and frightened from sleep.

39. She wraps herself in white sheeting and enters his sleeping room; she wakens him with moans and accusations as though she were his mother, and allows him to see her only as she glides away.

40. She leaves scraps of paper, bearing messages of accusation from his mother lying about, and Legree reads them in terror.

41. Legree is reduced to such blind fear he takes to hard drinking; he grows sick from dissipation; he becomes bedridden and alone; raving in any agony of fright, he dies. His death is discovered by Sambo, who rushes in to report two ghosts upon the avenue; in the excitement of the death the ghosts are forgotten, and Cassy and Emmeline reach the highway and make good their final escape.

42. They travel up the Mississippi as lady and maid; Cassy overhears a conversation on the boat between a lady and gentleman who had just come together in Cassy's vicinity, and whose exclamations disclosed the fact that they were childhood friends, not met for ten years.

43. The conversation drifts to mutual acquaintances, and they begin to inform each other about absent friends. The man says:

44. "You remember Henry Gathens? Well, he reformed. He bought back his slave boy, and searched the states for the mother. Failing his quest, he went North."

45. Cassy falls prone in an agony of emotion; the lady and gentlemen assist her to a bench; Cassy explains to them that Henry was her master and the boy is her son; they commiserate and the man gives her Henry's address.

46. Cassy continues northward with Emmeline; she goes direct without difficulty and finds Henry.

47. Henry and his acknowledged son are wealthy and respected people.

48. There is great joy in the reunion.

49. Henry causes the marriage ceremony to be performed, and Cassy is at last a wife, and at last—free.

In the first place, it will be noted that Mr. Harrison starts his story too far back. He calls it "Legree's Cassy," yet he gives her entire life history. Something of her antecedents is essential to the proper understanding of Cassy's make-up, but the premise here is too minute, going back to her girlhood and following her through the numerous affairs that finally bring her to the Red River plantation.

In her story Mrs. Stowe gave all this because she was writing a treatise on the evils of slavery in the guise of fiction. She sought to incorporate into the tale of the humble black the tragedy of the nearly white woman whose one-eighth black blood made her a human chattel. As an arraignment against slavery, this was all right, but as fiction it was weak plotting..

To find Cassy upon the Legree plantation and start the story there would be as bad. To understand Cassy we must know something of her earlier history, but we do not need to know her whole life to understand her later actions. We must have enough of the premise to make Cassy's moods understandable. More than that is excess. It is not essential to tell of all her previous experiences. The one thing we need to gain clear insight into her character is that she is a misfit on Legree's plantation. She is not a complaisant octoroon, nor is she merely a bad tempered one. She is a woman raised as a white child in whom there burns a fierce resentment against her curse of blood. Her detestation is deeper than her hatred of Legree. It is a protest against fate. She does not hate Legree as much as she does the conditions Legree stands for. To this end we must show something of her early life, to gain contrast and to make understandable her state of mind.

If we show just a touch of this earlier life, it should be sufficient. It is not necessary to show all of her early life; indeed, to do so will be to weaken sympathy for it. It will make a better story to show her as the slave-mistress of Gathens. In a single vision of two or three scenes her childhood can be recalled. To use Gerald as the means for getting her out of Gathens' life is bad plotting for the reason that to do this will lead the spectator to expect to see more of Gerald. It would be better policy to let Gathens sink through environment rather than as part of the plan of Gerald to win Cassy unless later use is to be made of this factor. Then Cassy is sold to Legree or a leader may be used to explain that after many changes, due to her uncertain temper, she is sold to the Red River planter. Then, and not until then, the real story starts, so that all coming before this should be gotten over as quickly as possible and with the fewest number of scenes consistent with clearness, the object not being to show the change in Cassy as to show why she is changed; to show that she has been used to better things and has a reason for resentment.

With the premise established, the greater portion of the story should deal with Cassy and Legree. In Mr. Harrison's synopsis, but half of the story includes Legree. His preparation has been too careful.

Having disposed of the plot formation, let us study the script itself in detail. Mr. Harrison does not make the common slips in English, yet his first line shows a common error when he speaks of Cassy as a "beautiful white girl." She is not a white girl. She is an octoroon, since she is the child of a quadroon and a white man. She is one-eighth black. "White" is here used in the sense that she is not black. As English it will pass, but this is not English, but synopsis, and one cannot be too definite. Cassy, then, is not a white girl but "a beautiful octoroon, so nearly white that she passes for such save among those who know that she had a quadroon mother." Now the director can make no mistake. Cassy is not a white girl, but an octoroon with a white skin.

In the interests of that same accuracy, it would be well to reconstruct the remainder of that opening paragraph. It does not give a clear idea of the situation. One is at a loss to understand "Madame, the planter's widow." Of course, in the reconstruction this entire run of action will be eliminated, but should it run, it would be necessary to give the staff writer a better idea of the relations of the persons. "Madame," of course, is not Cassy's mother, though the husband of Cassy's father. This idea can be gathered from the paragraph, but it is beter to be fully clear.

> Cassy, a beautiful octoroon, so nearly white as to be accepted as such save by those who know that she has a quadroon mother, is brought up by her father, a rich planter, as his daughter. At his death Cassy notes with growing horror the changed attitude of those whom she loves and she regards with increasing dread the cold, unfriendly manner of the planter's widow, who has always resented the presence of the child in the house.

Now we get a better picture of the situation. We see the unfortunate illegitimate child, deprived of the support of her loving father, feeling the change that has come with his death. We know precisely her position in relation to the widow and others—the latter dropping away from the deposed favorite, fearful lest any show of loyalty involve them, as well, in the relict's disfavor. We get in a brief paragraph the essence of slave-childhood.

The second paragraph is clearly defined, but the third will give some trouble. It is difficult to see how, with these premonitions, Cassy still believes herself free. Either these earlier thoughts should be toned down or the belief in her freedom be eliminated. This would not materially affect the story, though, of course, it would suggest a greater delicacy on Cassy's part were it intimated that she would not have shown similar interest if she knew herself to be a slave. As a matter of fact it would be well to tone down the previous suggestions and work to the greater climax that comes in paragraph six, though here, again, we have a false situation in Cassy going with the man without marriage and without any particular formality. It would be better to rearrange the facts to have Cassy come to the conference between Henry and the lawyer expecting to be betrothed only to find that she is to be formally turned over to Gathens as his chattel

In seven a clearer picture of Gerald should be drawn. It should be shown then what his character is. The character revelation comes very quickly, but it is best to introduce the character at the first entrance instead of permitting the reader to wait and draw his own inferences.

Beginning with seventeen the action should be more strongly drawn. Incident should replace statement of fact. It is incident the reconstructor needs. He can invent his own incident, but it is better, in essential situations, to give the same incident that formed the story in your own mind. The downfall of Henry can be suggested in broad strokes, for here the object is merely to bring about his ruin, but eighteen should be expanded, at least to the extent of suggesting two or three ways in which Gerald torments Cassy through the child.

(*Concluded next week.*)

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.

Schiller Bldg., Chicago Wright and Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

The British Columbia Moving Picture Machine Operators' Examination, Examination Room and Equipment.

Over a year ago the moving picture machine operators of the Province of British Columbia petitioned the Provincial Government to enact legislation taking over the examination of candidates for licenses to act as moving picture machine operators. The Government, after considering all phases of the proposition, granted the request of the operators and started to obtain information as to how other places conducted examinations. Considerable correspondence was carried on with cities and states to the east and south, but nothing in the line of the practical examination such as the Government had promised could be found. This being the case it was up to the Government to develop the type of examination which would be based entirely upon the practice of projection.

With this idea in view the planning of the examination room was gone ahead with and apparatus purchased which was similar to that used in the operating rooms of theaters. To this, extras were added in order that the examiners might really be able to determine the knowledge of candidates. The projection equipment installed includes the following standard projection machines: Simplex, Power's 6A and Edison Model B, these being the types of projection machines used in the province, and they are machines with which all operators are supposed to be familiar. These machines are all kept in the examination room, and while the candidate is examined upon them all, the major portion of his examination is based upon the machine with which he works.

The electrical equipment for projection is necessarily a very important part of the apparatus. It consists of all apparatus necessary for the generation, limitation, transformation and rectification of current for use in projection work, as follows: One motor generator set consisting of an a. c. three-phase 220 volt motor and a 65 ampere d. c. generator. This machine is a Canadian Westinghouse Special Moving Picture type, complete with switchboard.

A bank of six 25 ampere, 110 volt rheostats forms the current limiting apparatus. These are so arranged that they may be connected either in series, multiple-series, or series multiple.

One Edison special projection transformer 20 to 65 ampere secondary, 110 volt primary comprises the transforming apparatus. The rectifying apparatus consists of one 40 ampere mercury arc rectifier.

In addition to this apparatus there is a large four-panel switchboard, all panels of which are identical in appearance, but carry electrical energy of various forms, such as 600 volts d. c., 400 volts three-phase a. c., 220 volts three-phase a. c., Edison 220-110 volts from a three wire a. c. system, or 110 volts d. c. These boards are so arranged that the bank connections may be easily shifted, thus changing the form of electrical energy applied to any individual panel.

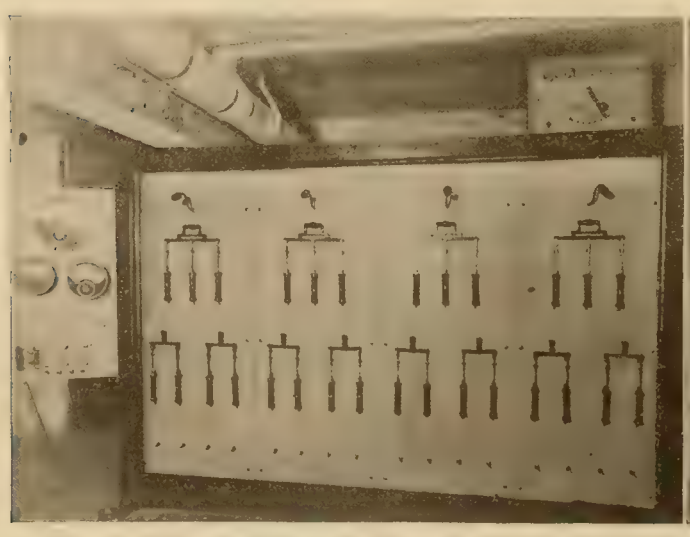
This board is used for testing and for projection work. It is made of grey marble upon which are mounted 600 volt switches. The rear connections are such as to allow quick changes from one panel to another, thereby eliminating the chance of one operator telling another what panel carries a given form of energy.

In order to allow the safe handling of this board there is a small control board, also made of French grey marble, mounted with the following assortment of switches: one 220 volt, 3-phase, 60 ampere double-throw, one 220 volt, 150 ampere, 4-pole, and one 600 volt, 60 ampere, 2-pole switch, all fused. This board is located in a separate room and has full control of the current applied to the main board.

Today, as never before, is being recognized the truth of the saying, "It's all in the lens." This is true of the projection lenses perhaps to a greater degree even then of a photographic lens. In order to thoroughly examine the candidate on this branch there is an optical department to the examination.

This phase of the examination calls for the exercise of much care lest we delve too deeply into the theoretical end of light ray work, and as there has of late been so many new and startling developments, it is necessary that a great deal of discretion be exercised in the examination of candidates on this subject. The equipment of this department consists of three different types of projection lenses.

These lenses are used either assembled or disassembled. There are also the two well known types of condenser lenses, viz., plano-convex and meniscus bi-convex. The choice of a lens, its merits, its faults and the improvement of these faults, the advantage of the later types of lenses over the older forms, the choice of condensers, their faults, their mountings, the merits of the meniscus bi-convex set as compared with the



Test and Metering Panels.

Generator Set, Panel and Rectifier.

plano-convex set, all tend to lead to the discussion of the two forms of aberration, namely, spherical and chromatic, there causes and effects as well as the necessary steps to reduce both of these to a minimum. (Begin to set up and take notice now, don't you, friend reader?—Ed.)

Lastly there comes the public safety part of the examination. The candidate is very carefully watched all the way throughout the examination for signs of careless work. He is given a free hand and after he has done all his work, is almost sure to find himself up against a miniature film fire. Here his action are watched more carefully then before. After this he is questioned about the construction and equipment of operating rooms, the auxiliary equipment of operating rooms and the auxiliary equipment for public safety.

Let us enter the examination room with a candidate and trace his course through the maze. He is given a pair of overalls to protect his clothes and is led to the test board over which is mounted a bank of six test lamps, connected in series. He is at once set to work to find out what is what in the juice line. First crack out of the box he strikes, we will say, 600 volt d. c., recognizes it and passes on to the next panel. Here he finds 220 volt between the two outers and also between the middle one of the outers, but nothing across the middle and the other outer.

Guesswork usually commences here. After being allowed three or four minutes to figure the thing out, he is moved to the next panel, which may be the one carrying the Edison three wire system in which the neutral is misplaced. Nine times in ten there is a lot of guesswork engaged in again. The last panel he goes up against may have 220 volt, three-phase, and often this proves to be the hardest board to figure out. For each panel there is a given percentage allowed, and track is kept of the percentages he makes on each one.

When finished with the test board he is taken to the motor generator set and asked to look it over very carefully to see that everything is in good order. He is questioned regarding the type, whether the generator is series, shunt or compound; how electricity is generated, etc. These questions tend to show whether the candidate really understands the principles underlying the action of the machine. After having satisfied himself that everything is O. K. he is told to pick out the fuses for both a. c. and d. c. sides, which shows whether or not he knows how to safeguard his machine. He is told to start up and get current. This he fails to do, however, and is asked to locate the trouble or troubles causing this failure. The percentage marking is done as before.

From the generator set he goes to the bank of rheostats and does some connecting, thence to the blackboard, where he figures out the amperage with various rheostat connections. Having done this he is told to hook one of the projection machines in circuit with resistance sufficient to give him 50 amperes at the arc. Percentages are marked as before.

This brings him to the projection machine itself, and after a few general questions on the construction of the various projectors, what advantage one machine has over another, he is set to work on the type of machine he is most familiar with, and here his real mechanical examination starts. Functions of gears, toggles, etc., speed of intermittent, width of shutter blades, relation between speed of intermittent and width of shutter blades, setting of shutter on shaft, elimination of travel ghost, with or without setting shutter, taking up of lost motion in gears and intermittent, effect of worn aperture plate, amount of tension, takeup tension, etc., usually cause Mr. Candidate to remark that he never before knew that a picture machine has so many parts, or could develop so many faults. Lamphouse, carbon discussion and the placing of the arc in relation to the condensers naturally leads to the optical department of the examination, by opening up a discussion of the correct placing of condensers. Candidate is required to assemble a lens which has been taken down, and while so doing is subjected to questioning regarding the different glasses which form the lens, their material, shape and the reason for this combination. He is led to the discussion of chromatic aberration, its cause and effect; of spherical aberration, its cause and cure; of distortion, its test and, so far as possible, the remedy.

He is posibly asked to draw out the travel of light rays from the arc to the aperture, putting in all the zones. Discussion of plano-convex and meniscus bi-convex condensers, the percentage of light on the screen at various distances and with various amperages at the arc. He is asked to mount the lenses in the projection machine, thread up, set the shutter, and put in a picture. He has many trials and tribulations, but blessed be he that conquers, for he that obtains the necessary passing percentage gains a license that is second to none in the world of projection art, a British Columbia first class card. (To all of which I say Amen.—Ed.)

Sample Examination Questions.

OPTICAL BRANCH.

(1) Given a 17 foot picture at a 100 foot throw, what is the approximate percentage of light lost between the front condenser and the screen? What is the relative light intensity of an inch and a half spot to the light on the screen as compared with a two inch spot? (Hugely important.—Ed.) The amperage remaining constant in both cases.

(2) Show how you would try to reduce spherical aberration in the lens before you. Test this lens for distortion; for chromatic aberration. (Excellent.—Ed.)

(3) Given a 20 foot picture at 110 feet, what plano convex condenser combination would you use, how far apart would you space them? What is the supposed advantages of the meniscus bi-convex combination over the plano convex. (Excellent except that modern practice bases condenser combinations on amperage instead of throw and picture size.—Ed.)

MECHANICAL BRANCH.

(1) What is the relative advantage of a 5½ to 1 intermittent as against a 4 to 1 intermittent movement? (Fine.—Ed.)

(2) What mechanical defects will cause travel ghost on the screen when framing lever is moved above center? (Does not apply to all machines.—Ed.)

(3) What governs the proportions of the shutter blades and under what conditions could we use a properly balanced three wing 50-50 shutter? What advantage would this shutter have over a properly balanced two wing 50-50 shutter? (Splendid.—Ed.)

SAFETY BRANCH.

(1) Design an operating room which embodies your ideas of what an operating room should be, naming the six principal points to be considered in the construction thereof. (Good.—Ed.)

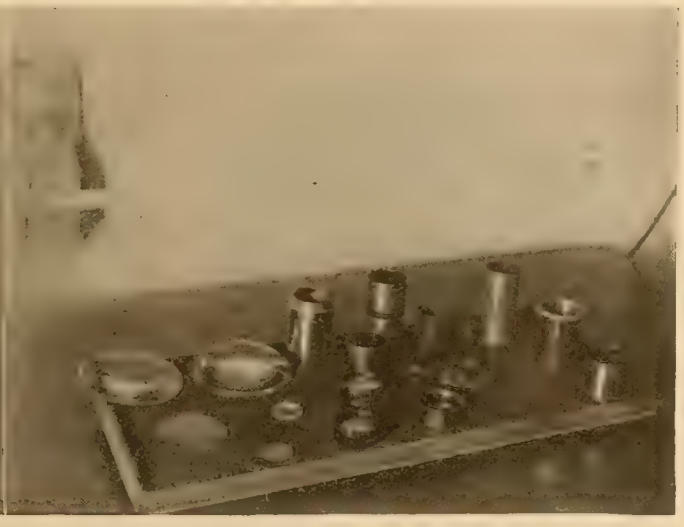
(2) Given a British Columbia standard reinforced concrete operating room for two moving picture machines and a stereo, what auxiliary fire protection apparatus would you ask your manager to provide? In the aforesaid room four thousand feet of film accidentally become ignited during the show. What action would you instinctively take? (Room here for lot of discretion on part of examiner, but a good question.—Ed.)

(3) What simple action can any operator take that will go far toward eliminating film fires, safeguarding the public and at the same time improve his own projection? (You've got me stumped. Can't figure out what you mean. Enclose condenser light ray would not apply to all machines. Think you must have worded this wrongly.—Ed.)

ELECTRICAL BRANCH.

(1) Give approximately the relatively efficiency, for moving picture projection work, of electrical current as follows:

Simplex Machine in Examination Room.



Lenses and Condensers for Optical Examination.

(A) (a) Alternating current through a rheostat, and

(b) Alternating current through an A. C. economizer or Fort Wayne compensarc.

(B) (a) Direct current from a rectifier.

(b) Direct current through from A. C. to D. C. economizer.

(c) Direct current from motor generator set using balistic resistance, and (d) direct current from D. C. to D. C. economizer. (All excellent except that, in "c," you should designate voltage in each case.—Ed.)

(2) Make the connection that will give approximately 100 amperes from a 220 volt supply line (direct current), using the following non-adjustable rheostats, viz.: three 50 ampere 110 volt, two 30 ampere 110 volt, three 25 ampere 110 volt, and two 15 ampere 110 volt. All the instruments are to be used. (Fine, but plenty of time should be allowed on this.—Ed.) What is the ohmic resistance of one of the 15 amperes rheostats in this connection? (Good, except that due to rheostat variation only the connection giving the theoretical amperage could be given.—Ed.)

(3) Throw of picture is changed, so that instead of a 12 foot, you now have a 20 foot picture. The amperage you were using before the change was made was 65. What amperage will you have to use to get the same screen brilliancy (per square foot.—Ed.) as you had before the change, assuming the optical equipment to remain constant? (Hardly a fair question unless you add that the question assumes a constant increase of light strength at screen with increasing amperages. In practice I think the correct answer would be: "Same unit of screen area brilliancy could not be had no matter how much amperage was increased." But maybe that is answer you expect. Make the 12 foot amperage 20 and your question might apply, though very difficult of computation.—Ed.)

We are indebted to Mr. W. A. Oswald, Assistant Censor and Inspector of Moving Pictures for British Columbia, for the above extremely interesting description of the British Columbia examination of applicants for license to operate motion picture projection apparatus in that province. While in Vancouver it was my privilege to meet Mr. Oswald and his fellow board members and to examine the plant which is described. Mr. Oswald and his colleagues are efficient, conscientious officials. The examination is a corker. It is what every examination ought to be, viz., one which cannot be gotten by except by one possessed of real knowledge.

Managerial Incompetency.

Recently the editor visited a ten-cent-admission moving picture theater on Broadway, near Forty-second street, New York City. For more than an hour he subjected his eyes to severe and entirely unnecessary strain purely through interest in watching to see what new atrocity a wooden-headed director would perpetrate. By and large it was awful. Surely the moving picture industry is firmly entrenched in the affections of the people when it can withstand such utterly stupid but none the less murderous assaults and live.

First let us consider the theater itself. Aside from total lack of control of tempo, the work of the operator was good. That is to say, the projector gave a steady picture and the light was brilliant, of good tone and well handled. But on either side of the screen, midway of its height and not more than five, or maybe six, feet from it, were two exit signs, with white ground-glass letters, eight or ten inches high, outlined in not very dark red. Behind this montrosity was p-l-e-n-t-y of light; yea, verily, there was abundance! Those signs could readily have been read on the opposite side of Broadway were the walls removed, and would easily have been visible a long block away. And what those two signs did to my eyes and the eyes of the rest of the audience it is a shame to tell. As if this were not sufficient there were eight green side lights on each sidewall, and from the piano and music rack of another musician a flood of brilliant white light poured back into our eyes, reflected from the sheet music. After the show I took the trouble to hunt up the (mis) manager. He listened to what I said courteously enough, agreed that it was all wrong, promised a remedy and thanked me for having called his attention to the matter. But the point is: *Why should it be necessary to call a theater manager's attention to so obvious a matter as this?* He did not even know what remedy to apply to the exit signs, although common sense should have told him; also it has been repeatedly set forth in this department. Block the letters out in black. That is to say, paint all the glass,

A.=GROUND GLASS CARRYING "EXIT" BLOCKED OUT IN BLACK. B=SHEET OF RUBY GLASS. C=LAMP.

except the letters themselves, black, then shove one or two sheets of red glass in behind the front glass which carries the letters so that the *letters will be dark red.* Thus we secure an ideal exit sign. There is no glare to hurt the eyes of the audience, even though the sign be quite close to the screen. All the audience can see is the letters, in dark red, *exit.* That is all they need or ought to see. The accompanying illustration sets the idea forth graphically.

The music lights were, in this case, pure stupidity. They could very easily have been entirely hidden. The side lights were necessary under present scheme of lighting used in that theater, but under a proper scheme of lighting they could be dispensed with.

When I entered what I presume was intended as a comedy occupied the screen. The audience sat in gloomy silence. No wonder! It was well calculated to make one wonder what kind of director staged it and what producer would insult the intelligence of an audience with such utterly stupid stuff. What it was all about I was unable to understand, though I saw most of the thing. Its closing scenes were enacted in a courtroom and violated every possible conception one could possibly have of a court. It was supposed to be funny, I guess. It was almost anything else. God help the man who conceives such an insult to ordinary intelligence to be comedy. Imagine a juror, during the course of a trial, waving his arm around so that every one in the room could see him, making signals to a witness, and the judge looking almost right at him, yet seeing nothing. That was just one of the mild things. And it was supposed to be humor. Faugh! Then there was the feature picture, in which one of the really great actresses of the country was leading woman. But aside from her work, which was excellent, it was, oh, so crude. Man on horseback in public street chases a sick, crippled little girl and thrashes her with a horsewhip, afterward dragging her back to the mill, he on horseback and she crippling along beside his horse. Piffle! Conditions are bad enough in some mill towns, God knows, still they don't go to any such extent of revolting brutality as that. I mention this incident as extra crude, but the whole thing was seemingly put together with a spike maul Why a really great, thoroughly capable actress will consent to prostitute her art in such a miserable vehicle passeth understanding. The audience sat throughout in stony, dreary silence. Why would it not not?

Noisy Machine.

Walter L. Greehe, Morganton, North Carolina, is having trouble, as follows:

> Would you kindly answer the following? Have been running a Power's 6-A motor driven projector for the past four and one-half years. Have had no trouble with same until a few nights ago. But now there is an unusual noise. The machine is in proper adjustment in every way and the sprockets are new. It runs smoothly and quietly until I put in a film, then the noise begins. It is a sort of cracking sound and seems as though it is in the intermittent, but the intermittent sprocket has just the right circumferential play, with no side motion. The picture vibrates but very little and the projector is all right, except for the noise. Any help you can give will be appreciated.

If you have a Handbook, third edition, turn to page 497 and read instruction No. 19. The trouble lies in the apron. Very likely the rollers at its lower end are badly worn. If so, install some new ones and the trouble will probably cease. If not, then, first making sure that the film seats itself between the rollers, bend the ears carrying the rollers so that each roller is moved ahead a little—toward the lamphouse. If this stops the noise, well and good. If not, then bend them a little further, until either the noise is stopped or you are satisfied this will not stop it, whereupon bend them in the other direction. You may stop the trouble with the present rollers by bending the ears, but if they are badly worn, you had better replace them. The noise is caused by the rollers being too far back or too far ahead.

Halifax Fund.

Projection Department.	$5.00
F. H. Richardson.	2.00
Local Union 306, I. A. T. S. E. & M. P. M. O.	50.00
R. E. Landmesser, Operator, Strand Theatre, Hartford, Conn.	1.00
Harry Mackler, Business Agent, L. U. 306	2.00
Barney Ludescher, Madison, S. D.	1.00
Joe Welch, Operator, Colonial, Bicknell, Ind.	2.00
W. H. Sherherd, Davenport, Washington	1.00
Opera Utopia Theater, Painesville, Ohio.	1.00
Carl Gilbert, Sioux City, Ia.	1.00
Chauncey L. Greene, Grantsburg, Wis.	1.00
W. J. Yutzy, Broadway Theater, Albert Lea, Minn.	2.00

I'm going to close this list right now, with the remark that by and large I'm ashamed of you. All honor to those few who gave heed to the dire need of their stricken brothers. Sixty-five dollars will, of course, help some, but with at least 30,000 operator readers there should have been, at the very least, some thousands of twenty-five and fifty-cent donations in this office long before now. In these hard times even a dollar is a lot for the average operator to give up, but here is hardly a one who could not have easily squeezed out a quarter or fifty cents had he really wanted to. Let us hope that YOU never are called upon to face the icy blasts of a northern winter, with your home smashed to the ground and burned, and the business by which you make your livelihood knocked galley west by a frightful calamity. All honor to those who gave. To you who failed, small credit.

Projection Experience

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today

$4 the Copy, Postpaid

MOTION PICTURE HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

MOVING PICTURE WORLD

Schiller Bldg. Chicago, Ill. 516 Fifth Avenue New York City Wright & Callender Bldg. Los Angeles, Cal.

To save time, order from nearest office.

Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column $1.00.

The Art in Musical Settings.

RECENTLY we have been regaled by articles appearing in The Literary Digest, Cleveland Plaindealer, Dramatic Mirror, and the New York Globe dealing more or less erroneously with the subject of fitting music to pictures. We are glad that at last the light is snatched from beneath the bushel. It is a frank admission of the importance of music with pictures, but accurate facts should be obtained before the public is given data that is misleading. It is not our intention to enter into controversy upon the subject, but, in view of its seriousness and timeliness, it behooves us to give the exhibitor the important facts concerning this vital question.

In the first place the business of setting pictures is unquestionably an art. Music stands out prominently as one of the allied arts, plastic, and subject to many interpretations. There is nothing cut-and-dried about it. It is a subject unlimited and bounded with no well defined lines. To work in it requires years of close study, and a knowledge gained by constant application. There is an art in choosing a suitable program for a song recital, and divulging variety of color, change of tempo, and divergency of character. The arranging of a symphony concert requires a superlative knowledge of music to meet the demands of the melody-loving patrons. The proper treatment of any art is an art in itself.

Pictures are a comparatively recent innovation. Music is as old as the centuries. To fit these together, in such a manner, to convey a message to the minds of the audience, to get the atmosphere of a scene, and enhance it; to bolster up the weak spots in a film by beautiful melody or strength of chords, is truly an art.

Names of pieces do not always convey of the meaning of the music, and selections of a given name may be used for totally different scenes and still be appropriate. "The Swan," by Saint Saens, may have been written to picture "Swans on the bosom of a lake," but if one had to wait for a particular scene of that kind before applying it, once in a life time would it be heard. If we waited for a good woman to dream her last dream before using "Last Dream of the Virgin," by Massenet, this Andante number might never be used. It breathes holiness and peace, and is most appropriate for ecclisiastical services, prayer, or saintly reverence. Even in the more popular or semi-classical field names mean little. The true sentiment is shown in the melody, the arrangement of chords, and the musical form. The accentuation marks, the tempo sign, and phrasing further enlighten you as to the interpretation meant by the composer.

Music is a universal language, perfectly understood by Spanish, Italian, Russian, or English players, and it is a peculiar thing that every professional musician reads in a score the same thoughts. Changes of rendition are few, and the same tempo are maintained with but few exceptions. Musicians do not read titles. They read notes, and understand their meaning.

Thus we see that by disregarding the name but by analyzing the sentiment and getting the dominant emotion one number will fit many scenes dealing in the same emotion. For example, we have "One Who Has Yearned Alone," by Tschaikowsky. The name in this case is most appropriate, the sentiment being the sorrow of loneliness. Analyzing the composition, we find that the dominant emotion is that of utter sadness, desolation, or intense grief. This number will fit thousands of scenes where the characters and situations are entirely different, and yet be perfect in its suitability. "A Keltic Lament," by Foulds, signifies by its name the lamentations of the Irish, but further analysis shows a dignity in the sentiment of sorrow, with a hope of future emancipation. This, too, will fit diverse scenes. "Romance," by Karganoff, is another sad number of a lighter nature. Its pathos is not deep seated, but speaks more of regret. We have purposely chosen for our examples three numbers marked Andante Sostenuto to show that it is an art to pick the proper piece to suit the scene.

Synchronization is only a matter of the stop-watch with a knowledge of subtraction and addition, so far as the viewing of the picture in the projection room is concerned. But synchronization goes further. In selecting a number for the score allowances must be made to overcome the change of speed of the operating machine. It is almost impossible to take a given number of bars of a "Hurry" and make it fit. If the conductor be fortunate in stricking the right tempo (one which corresponds with the speed of the film) he can carry it no further than the following cue, but it is purely luck. The difficulty lies in the fact that a fast Allegro is not elastic. For perfect synchrony numbers with pause notes, change of tempo, or drawn-out endings are to be desired. These act as a block-signal system and insure against overrunning the cue. To properly gauge these blocks does not altogether lie in mathematics, but requires considerable musicianly art.

Be not misled by the idea that a profusion of numbers make a good musical setting. Few pictures need more than an average of six selections to the reel. This gives thirty numbers to a five-reel feature, including repetitions of the theme. The fewer the better for a smooth performance. It is a grave mistake to fit every "flash" or "close-up," because it produces an irritating effect on the audience owing to its "choppiness." A long theme comprising short phrases is to be preferred to gain the best effects in finality.

It is neither right nor necessary to "kill" a composition by forcing it into a gap too small for it. Remember that the theater orchestra has a responsibility toward the American public that cannot be lightly overlooked. Few people can afford to go to the opera, the symphony concerts or recitals of chamber music, yet the orchestra leader can play for their benefit the best excerpts from all the masterpieces. Already the uplift in motion music is felt, and the people are demanding better stuff. It lies with the musical directors throughout this country to continue the educating of the masses to the higher class of music. It is noble work, and if well performed becomes in itself a mighty reward. In fitting the picture do not loose sight of the interpretation intended by the composer.

Music at the Strand.

The Strand, under the managing direction of Harold Edel, presented during the week of February 10-17 an excellent program, as far as selections were concerned, but somewhat mangled in its rendition.

Opening with Offenbach's "Orpheus" overture, the orchestra, as conducted by Oscar Spirescu, did its best work. The "attack" was excellent, the diminuendos and crescendos splendid, and the changing of themes particularly well done. However, the violin solo somewhat marred the overture as a whole, the work not being very clean cut, and the intonation bad. The ending worked up, though, to fine effect, and altogether was very good and smooth.

The music for the scenic was especially pleasing and well fitted.

Charles Semrof, baritone, sang in excellent voice, but somewhat confused his auditors by his "lightning change" from "The Trumpeters" to "Homeward Bound." It might be mentioned, too, that his enunciation was rather faulty, which was covered up to an extent by the entirely too loud accompaniment by the orchestra. The costuming, lighting and scenic effects were pleasing, and aided materially in the general scheme.

The fitting of the feature savored of "unpreparedness," for it was very choppy and not as smooth as one would expect or like to hear. All pictures should be specially fitted ahead to insure a pleasing performance.

Another vocal selection, the duet from "Rigoletto," was well handled by the baritone, who sang in very good voice, but the general effect was not so pleasing owing to the handicap imposed by the soprano, whose voice was harsh and thin, and who seemed to be particularly ill at ease in her work. As a whole, the duet was well received, the honors going entirely to the baritone.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. I have a theater seating five hundred, which is located in a town of ten thousand population. My receipts do not warrant more than a three-piece orchestra—piano, violin and drum. My drummer is very bad and drowns out the other music. Would you suggest getting a better drummer, or substituting some other instrument?

A. In a small combination like yours we believe drums are out of place. We would suggest procuring a cellist.

* * *

Q. My orchestra plays one reel of pictures and rests the next, and as most of the features run five reels, you readily see that in alternating reels this way every other time the picture comes around the orchestra is playing a different set of reels, but using the same music, which does not "fit." My leader insists that this is the custom in the larger cities. Is he right or wrong?

A. Your leader is wrong. The following custom prevails in theaters that have no organ to relieve the orchestra: The orchestra plays part of the pictorial review, alternating with the piano, according to the judgment of the leader. If a two-reel comedy drama is shown it is played throughout by the orchestra. The pianist plays the comedy alone, and the orchestra plays the entire feature with only ten minutes' intermission, when the pianist again officiates.

* * *

Q. I have an orchestra of six pieces—piano, violin, clarinet, cornet, trombone and drums. They play pretty good music, but the folks in my town are kind of tired of them. Maybe if I would change some of the pieces I could get better results. What changes would you suggest?

A. Your orchestral combination is too "brassy" for pictures. Use piano, violin, cello, flute, clarinet and drums, and watch the good results.

* * *

Q. For two years I have been "fitting the picture" with an electric piano. Now along comes a salesman who wants to sell me a five thousand dollar orchestrion. I am perplexed. Would it be better to use

this money for a real orchestra, or continue on the mechanical way? My patrons say the electric piano is out of date.

A. Would strongly advise spending the five thousand for an orchestra in keeping with the size of your theater.

* * *

Q. Ever since "The Birth of a Nation" played my town the people have gone crazy over "Fitting the Pictures," as you call it, and keep asking me to have my orchestra, consisting of eight men, play this same music for my features. Is the score for this available, and would it fit most "battle" pictures?

A. This score is not available for ordinary use, and would not fit your pictures as a general rule. A list of its contents can be secured and you can add these selections to your library.

* * *

Q. I notice you state in your reviews that "Cue Sheets can be obtained." I am a leader in a small town with only one antiquated music store that carries popular sheet music only. As my library is very limited, ofttimes I cannot get the selections suggested, or even get suitable numbers with the movements indicated. Is there not some album published that would give me a wide range of music that could be applied to most any "Cue Sheet"?

A. "Concert Album" No. 1 and 2 (G. Schirmer) and "Album of Overtures," Vols. I, II, III (Carl Fischer), will fit any "Cue" Sheet." Of course, you must have a small library in addition, as these will not play a picture throughout.

* * *

Q. Last week I had trouble with my orchestra, four "Union" players, all on account of putting in another man who was "Non-Union." As there is no "Local" in this town, and as my "Union" musicians all belong to "Locals" in other cities, and as my new man cannot join the "Union," for there is none here to join, did the others have a right to make the kick and keep the "Non-Union" fellow out?

A. Legally they have no right in the matter, but it would be policy, if you desire to hold your "Union" men, to refrain from foisting on them a "Non-Union" player.

Musical Suggestion Synopsis.

CARMEN OF THE KLONDIKE (Paralta)—Theme for the Heroine—Moderato Suggest "Land of Dreams," Driffil; "Jacqueline," Behr, or "Melodie," Friml.

Open with a pastoral overture. Follow it with theme and then "John Brown's Body" when the colored gentleman is playing piano. In the fourth reel try to procure that old song of 1898, "Come Kiss Yo' Baby." This is a direct cue. Many dramatic and hurrys are needed, while for the big fist fight scene in the last reel, which is five minutes in length, we would suggest using "Rondo Capriccioso," Mendelssohn, or some other appropriate overture. Cue sheet can be obtained from the Paralta Exchange.

DIVINE SACRIFICE, THE (World)—Theme for the Heroine—Moderato Cantabile. Suggest "Cavatina," Bohm; "Elysian Dreams," Reviland, or "Heart of Mine," Smith.

This is a heavy drama. It opens brightly and requires a Wedding March, and in the first reel a couple of Andantes. Pathetic stuff and furioso in the third. The entire fourth and fifth need Andante and Andantino numbers, closing with the Wedding March. Cue sheet can be obtained from the World Exchange.

GRAIN OF DUST, A (Crest)—Theme for the Heroine—Andantino. Suggest "Premier D'Amour," Benoist, or "Tendre Aveu," Schutt.

Melodramatic music is needed, a few pathetic, and some hurrys. No cue sheet available.

HANDS DOWN (Bluebird)—Theme for Dago Sam—Italian Folk Song. Suggest "Amari Amari," "O Sole Mio," or "Funicule Funicula."

This is a Western story and needs the Western treatment. Two-steps, Fox-trots, Galop, and some dramatic bits. Cue sheet can be obtained from Universal Exchange.

HER BOY (Metro)—Theme for the Mother—Andantino. Suggest "Consolation," Liszt; "Remembrance," Debussy, or "Melodie," Tschaikowsky.

An emotional drama taking place in the South. It is patriotic in the extreme, and will require a medley of patriotic songs if possible. Many pathetic selections are required with a Southern atmosphere to them. Use "Ol' Kentucky Home," "Swannee River," etc., as fill in music for neutral scenes. In the fourth reel soldiers are singing "We'll Hang the Kaiser to a Sour Apple Tree." Use the "Battle Hymn of the Republic" as the melody necessary. This should be followed by church music. Cue sheet can be obtained from Metro Exchange.

HIRED MAN, THE (Paramount)—Theme for the Hero—Tempo di Valse. Suggest "Brise du Soir," Gillet; "Mimi," Gardner, or "Night Song," Faurot.

Most light stuff will do for this picture. Allegros, Allegrettos and Waltz Intermezzos. Towards the end of the fourth reel have ready a two-step, immediately following it with the Virginia Reel. The opening of the fifth is dramatic and requires big stuff. An overture which opens Andante will play the reel by closing with the Theme. Cue sheet can be obtained from the Paramount Exchange.

MARIONETTES, THE (Select)—Theme for the Heroine—Andantino. Suggest "Pleading," Wood; "Esperanza," Johnston, or "Midsummer's Night Serenade," Albeniz.

French atmosphere. Choose music from Massenet, Bizet, Saint-Saens, or Berlioz. During the show of the Marionettes use "The Dance of the Marionettes" if possible. Some dramatic music is necessary, but the lighter vein prevails. Cue sheet can be obtained from the Select Exchange.

MOTHER'S SIN, A (Vitagraph)—Theme for the Heroine—Moderato. Suggest "Barcarole," Offenbach, or "Bowl of Pansies," Reynard.

This is a society drama requiring a few Valse Lentos, some heavy stuff, and two misteriosos. In the last reel use some hunting scene selection. Close with the Theme. Cue sheet can be obtained from the Vitagraph Exchange.

NEW LOVE FOR OLD (Universal)—Theme for Marie Beauchamp—Valse Lento. Suggest "Dodola," Frey; "Heartstrings," Vecsey, or "The Way of Love," Cremieux.

A little Italian music will be needed for the character of Louis Bracchi. Many pastoral numbers will fit the exteriors, and some dramatic music is necessary for the dynamic scenes. Cue sheet can be obtained from the Universal Exchange.

STELLA MARIS (Paramount)—Theme for the Heroine-Religioso. Suggest "Thais Meditation," Massenet; "Serenade," Tschaikowsky, or "Evening Devotion," Kohler.

It might be a good idea if your orchestra can do so to use two themes in this picture, and play an Andante selection for the dual role. Suggest "Love's Longing," Frontini; "In Roseland," Eugene, or "Dialogue," Meyer-Helmund. Many Waltzes are necessary, a few Allegrettos and Moderatos. In the second reel a light hurry and a dramatic tension are needed. Cue sheet can be obtained from the Paramount Exchange.

TURN OF A CARD, THE (Paralta)—Theme for Millie—Moderato. Suggest "Amaranthus," Gilder; "Berceuse," Gounod, or "Sunbeams," Helier.

This is an oil field picture. Dramatic situations abound, and the location changes from Western atmosphere to Eastern. In the first reel a dramatic Agitato is needed. During the fire scene in the second reel would suggest "Figaro's Hochzeit," Mozart, as a fitting number. A couple of dramatic selections, two Waltzes, a Western Allegro, and a big Overture are needed. Close with a simple pathetic strain. Cue sheet can be obtained from the Paralta Exchange.

Bacon-Backer Studios

Model of Construction and Utility Now in Operation—First Production in Making.

THE Bacon-Backer Film Corporation is approaching its undertaking in most propitious circumstances and under most favorable surroundings. These conclusions are derived from a visit paid to the newly constructed studios by a large party of trade newspaper men Thursday afternoon, February 14. The guests of George Backer and Gerald F. Bacon were first regaled with a luncheon, served in excellent taste, at Mr. Backer's newly opened Chatham Hotel, in Vanderbilt avenue, at Forty-eighth street.

The studios, located at 230 West Thirty-eighth street, New York, were reached after a short taxi ride, and then the party of scribes were given a surprise in the efficient equipment for taking pictures that was then revealed. The Bacon-Backer Corporation maintains that efficiency will be its first aim in production, and the centrally located studio gives evidence of a good beginning. Mr. Backer has made the construction of buildings his business for many years, and has given of his great experience his best ideas in the line he has expertly developed.

Built of brick and fireproof, within a short walk from Times Square, the Bacon-Backer studio is of three stories and equipped with every device and convenience for expediting the work of picture production. The structure is truly a model of compactness and perfection in arrangement, comfort and utility. The top floor has a "shooting" space, 92 x 40 feet, covering the entire size of the building. The lighting apparatus is complete and the last word in modern accomplishment.

The carpenter shop, property room and offices, on the ground floor, are laid out with consideration for both efficiency and convenience. The second floor is devoted to individual and chorus dressing rooms for the players. Shower baths and closets are among the conveniences, and the furnishings are in a simplicity of good taste that reflects credit upon Mr. Backer's ideas of utility and comfort. The most exacting critic would find nothing to quibble over in the construction or equipment of the new studio.

Having "house warmed" the premises under most propitious circumstances the work of actual production began the very next day, and on Sunday, February 17, Director Perry Vekroff and Cameraman Alfred H. Moses, Jr., were well into the early scenes of the first Bacon-Backer production.

SELECT ESTABLISHES NEW ORLEANS BRANCH.

In order better to take care of its enormously augmented business in that territory, Select Pictures Corporation has just opened an exchange in New Orleans. This makes the total number of Select branches throughout the United States twenty-one.

The New Orleans branch has been placed under the management of John S. Taylor, who was formerly associated with Branch Manager C. V. Ezell in Select's Dallas exchange. The new branch will take care of Mississippi and Louisiana, which heretofore had been respectively served from the Atlanta branch.

The new manager has gone out after some notable contracts, and is already well started on his way to a new record for business done in Louisiana and Mississippi. The New Orleans branch is at 718 Poydras street.

Rambles Round Filmtown

With WALTER K. HILL.

NO branch of industry and commerce has evidenced a more keen and sincere desire to co-operate with the Government in movements devised to lead to victory than have the motion picture manufacturer and exhibitor. Of this will to win the war there have been many outward and visible signs.

Henry MacMahon, in The World dated January 25, presented categorical facts that proved how difficult it has been for President Brady's committee of the National Association of the Moving Picture Industry to "get action" at Washington.

Repeatedly the publicity men of various film producing organizations have paragraphed and storied the information that the "So and So Film Manufacturing Co., through its president, has declared the purpose to co-operate with President Wilson in every possible manner" to the winning of the war.

There have been unveilings of service flags galore with photographic proof that the emblems were authoritative. Pictures of various film officials have been flanked by service flags to indicate that the war is to be won.

The trade papers have printed photographs of entire office staffs throwing down the work of film distribution to take up knitting needles that a great patriotic movement may be forwarded during business hours—to the glory of the scrap book.

Telegrams and letters have gone forward to Washington. Special messengers have carried trophies of honor to the Capital, to return with a story for the newspapers detailing the highly patriotic advance of the film manufacturers resolve to win the war.

Screen actresses have resolved to "mother" whole regiments; comfort kits have been assembled; Liberty bonds have been purchased and other worthy and patriotic movements have been forwarded, the proofs of which have all found their way into print.

All of which will be accepted as fine and dandy.

"Weeklies" Hold the Palm.

But when all is said and done the news weeklies of the screen have done more visible and concrete things to help win the war than any other specific element of filmdom. Jack Cohen, of Universal; E. B. Hatrick, of Hearst-Pathe, and Pell Mitchell, of Gaumont, members of George Creel's Committee of Publicity, Division of Motion Pictures, have filled their reels with punch after punch.

As an instance: when Food Conservator Hoover asked that the news weeklies run a set of "titles" to urge the avoidance of waste, these men made action pictures of a soldier eating his "chow," contrasted with a civilian stuffing himself with loads of delicious food and then ran a title emphasising the need of the soldier getting the best of the eating contest.

Just now and for every day that shall intervene between here and Victory the Government will assemble billions of dollars in its War Savings Stamp offerings from the purse of the people. Every branch of commerce and industry is "boosting"; private individuals and firms are paying from their own funds and hundreds of pages of newspaper and magazine advertising to urge purchases of Thrift Stamps and War Savings Stamps.

The manufacturer of pictures has the greatest of all mediums for perpetually advertising to millions of people—just the people the Government wants as purchasers of War Savings and Thrift Stamps. And here is The Rambler's modest suggestion: Let every feature that is thrown upon a screen in the United States carry a leader or trailer. Let the star of the piece be posed in effective and smiling appeal, holding a sign plainly lettered, so it may be read in a flash. The legend might be something like this: "Help Yourself and Help Your Country. Buy War Savings and Thrift Stamps. 25 Cents Will Start You. Ask the Postman."

Millions upon millions will have the legend for their individual and mental scrap book, to be refreshed every time they see a motion picture on the screen.

Hugh A. D'Arcy, the man who discovered Bennie Zeidman and made Lubinville famous, lately suffered an unfortunate collision with a motor at a Broadway crossing and is confined to his apartments at the Green Room Club.

Leonce Perret has just completed, at the Biograph studios, a feature in which the Doily Sisters will be starred. T. E. Letendre, it will be observed, has started on the publicity.

Newspaper advertising by a Cleveland exhibitor: "'The Price of a Good Time'—No Advance in Prices."

The Rialto Film Co. has been organized to distribute a feature entitled "Who's to Blame?" Charles K. Harris, who wrote the scenario, of course.

Why Not Pro-German Matinees?

In Greater New York 39,596 enemy aliens registered and were thumb-printed, while, it is estimated, 7,000 more dodged the issue. If every one of these pro-Germans were to attend—say, Marcus Loew's theatres—all in one day there would be several million more possible ticket purchasers who could not find room to pack themselves into said houses. 46,596 Kaiser hochers, working in unison, would make an annoying noise—and the War Tax they paid would help very little.

"The Light Within" was good at Miles' theaterette the day before Petrova opened in it on Broadway and a good time was had by all at the Bert Ennis luncheon following the trade showing, at Murray's.

Mae Murray's Caviar Colt.

This is the prize animal on the screen queen's slacker farm in California. He is a milk-fed mollusk entitled Publicity. Sire, Press Agent; Dam, The Mimeograph. Publicity is king of a large herd of caviar animals that roam at will over Miss Murray's one acre egg plant.

His Middle Name Is Optimist.

General Sales Manager Joe Brandt, back from the swing around an extensive circle of Universal exchanges, declares: "Middle west exhibitors are repairing every broken chair and putting in benches, that they may be ready for the rush of business that seems to be waiting for the outburst of Spring. They made up for their one day loss in the Garfield Monday crushes; they are preparing their audiences for increased prices and a boom in business is expected"—or words to that general effect.

Charles Wisner Barrell has negotiated, through the Century Magazine, the planting of a special article, by Rialto Rivoli Rothapfel, to treat upon the presentation of moving pictures in methods of advanced and high-order showmanship. All newsstands, eventually.

Headlines, in the final analysis (an expression much used in the interviews and statements directors of publicity submit to the trade papers) should tell the story. They are meant to aid busy men who cannot stop their hurry long enough to read the yarn. Nobody with anything else to do is likely to read these paragraphs; hence it is proposed to run the sub-title under the words.

Anyhow, It'll Be Different.

Interviewed by Monroe Lathrop, a Los Angeles newspaper man, H. H. Horkheimer, among many other precious thoughts concerning the industry, advanced this one: "The desire of certain men to dominate the film business in another reason for their retirement. It is too big for any one man to control for very long. Notwithstanding, there are many would-be Napoleons in motion pictures and each one is sure to meet his Waterloo sooner or later."

Write Your Own Ticket.

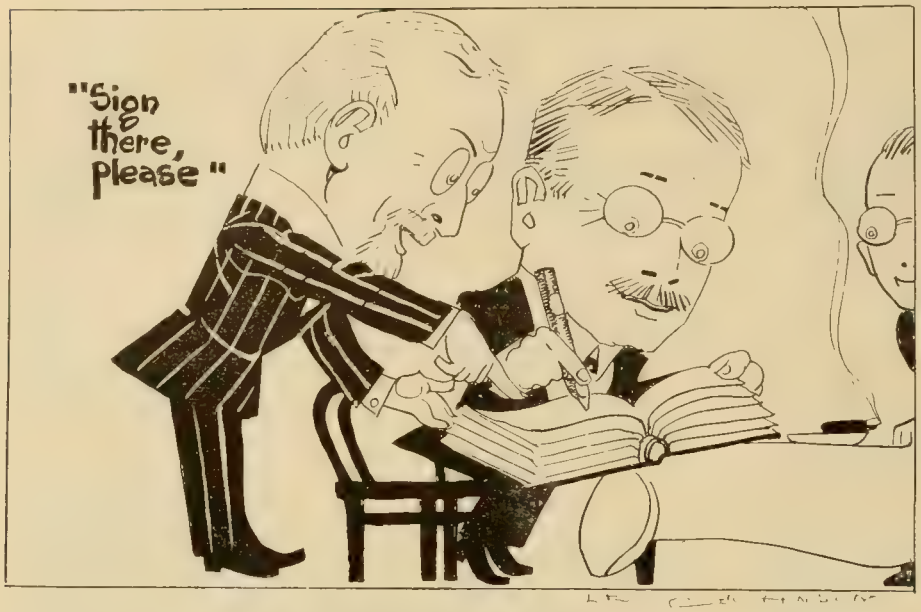
An excess draft of 50% of the annual dues, in addition to the regular assessment, is being called for by the National Association of the Motion Picture Industry to be paid by the end of this month. This is declared to be an emergency measure, implying prompt action.

B. P. Fineman has become jealous of the manner in which Pete Schmid displays a handsome cigarette case which he received from Mary Pickford recently, and has had his own case, presented to him by Al Lichtman and B. P. Schulberg, some years ago, polished up so that it looks like a new gift.

Wells Hawks Gets Into Pictures.

Lieut. Wells Hawks, U. S. N. R. F., who is doing publicity for the Bureau of Navigation at Washington, arranged a showing of colored motion pictures at the National Press Club recently. Before an assemblage including Secretary Daniels, nine Rear Admiral Chiefs of Bureau, 120 officers and nearly every newspaper representative in Washington, the Navy passed in review all dolled up in Prizma films in spectacular reproduction of every color and shade. Lieut. Hawks made a great success of the affair, everything coming natural to him because of his experience in showmanship when he press-agented the late Charles Frohman's enterprises, the Hippodrome, Barnum & Bailey and other mammoth amusements before he donned the uniform to which he now brings such credit and loyal service.

Harry Raver jumps from films to carnivals and back again with the agility of a snow bird. He is governor of the New York branch of the Showmen's League of America and officiated at the recent opening of the League's new club rooms at No. 817 Sixth avenue.



Jimhoff Starts a Library.

When Ambassador James W. Gerard autographed a copy of his book, "My Four Years in Germany," and presented it to the editor of The World a bright idea came to Mr. Hoff. "With this book as a starter, I shall add a library to the rathskeller in my Yonker's home," said the editor.

Send Stories That Are Stories.

The Pathe Scenario Department has been reorganized by Jacques A. Berst, vice-president and general manager, who has placed in charge Herbert Case Hoagland. That Mr. Berst considers the story section the most important department of work is evidenced by Mr. Hoagland's appointment—for no better man could have been selected. The new editor is one of the pioneers of the industry having been with Pathe throughout his film career, save for three years spent with Sellg.

Incidentally Pathe claims an entirely new idea as expressed in the subtitling, by Mr. Hoagland, of Rudyard Kipling's drama, "The Naulahka." These subtitles were originated by Mr. Hoagland and are being Universally, as well as Pathely, complimented both for the artistic arrangement and the wording.

Joseph W. Engle, treasurer of Metro, signed up a lot of checks in blank, last week, and departed for the Pacific Coast, where he will spend some time in visiting studios and negotiating important deals.

That the whale luncheon at the American Museum of Natural History has put the official seal of approval on that class of meat (?) has been entirely overlooked by the publicists who have been showing gastronomic kindness to the trade press hereabouts.

Lent Ends Easter Sunday.

From Racine, Wis., a postal card came to the publicity department of Jewel Productions written on thusly: "Would like to take up correspondence with some nice female actor of yours who would be interested in hearing from some one. I am not a rich man, but poor, working hard to earn an honest living. Please send me the address of some lady who would care to do the same."

Polly Moran's Opportunity.

Carl Krusada, advertising manager for Paralta, lately displayed class in placing his literary efforts. The Forum paid him $300 for his article, "There Is No Christ In Germany," lately printed in that highbrow publication.

John Gray's connection with Pathe's scenario department is no more. His next move is, at this writing, unreported.

Away from Cold Weather.

Mabel Condon departed for the Coast during the past week, paying a visit to her sister at Newport News en route. Miss Condon was accompanied by Edna Earle, who joined her at Chicago, for the overland trip. An informal tea was used by Miss Condon as a means to bid farewell to her legion of friends in the newspaper craft the Sunday afternoon before she departed. Her brother, Charlie, of Photoplay Magazine, assisted at the pouring.

Rising Young Journalist.

Pat Kearney, according to our secret informant whose first initial is Pete and last initial Schmid, has joined the Famous Players-Lasky Corporation as associate editor of "Progress-Advance," the house organ of that w. k. company. Pat is well known in fildom as a young man who can wield an agile pen, he having started his career on The Motion Picture Mail with Johnny Semler. A very clever youngster, Pat has a bright future with his present affiliations and we all join in wishing him well. Pete Schmid confides that immediately upon taking his chair as assistant to one B. P. Fineman, Mr. Kearney asserted that he felt the motion picture business was here to stay.

Daniel M. Henderson, advertising manager of McClure Pictures, was lately awarded the $500 prize offered by the National Arts Club for a poem on the world war. "The Road to France" turned the trick.

Doris Kenyon finished the last episode of Pathe's serial, "The Hidden Hand," Friday, Feb. 15. Saturday morning she departed for Palm Beach to indulge in the first day's rest she has had since last June. Theodore C. Deitrich, of De Luxe Pictures, has cautioned her to return North before the snows shall perish on the shores of Saranac Lake; for there it is that Director Jack O'Brien will begin shooting scenes for the six-reel production, made from Mary Roberts Rinehart's "The Street of Seven Stars," in which Miss Kenyon will make her first De Luxe appearance.

John Semler, who made the Moving Picture Mail and other trade papers famous, is skipper of the mimeograph for "Bill" Steiner's Jester Comedies with his craft moored in the Candler Building.

Pay No Money to Solicitors.

It has been suggested that the trade newspaper men, in the editorial and advertising departments, assemble at a date to be subsequently determined, and eat a meal that they shall themselves pay for. There seems to be the start of a good idea, with many angles, in this.

The publicists who give of their brilliancy to the pages of the trade papers might be invited to join in the feast that the process of "planting" the opinions of their employers, covering so many topics pertinent to the industry, may become less ceremonial.

The producers who have "set up the eats" to the trade press so many times and oft might be asked to sit in and have a meal. There might, at the time appointed, be some poor millionaire very hungry and proportionately grateful for the reciprocity.

Craftsmen who design the advertising might also be included among those present in recognition of the share they contribute to making the advertising pages beautiful and profitable to the advertiser. Then, too, they would be on hand to assist Sam Spedon at the blackboard.

There might, also, be other forms of entertainment while merry chatter proceeded; harmless games with Thrift Stamps as prizes; cube rollings, and other innocent sports. And then again—who knows?

One gay wag has unspoke and said that the expense of the food might be defrayed by charging a small admission (tickets including War Tax) to those who are neither press agents nor trade newspaper men. On this point the discussion is already over-heated, even before the movement has gone any farther than this paragraph.

But in good faith The Rambler will keep together and show around to the boys any expression of opinion as to the worthiness (or on the contrary) of the suggested affiliation that may be mailed to him.

Line Forms as Usual.

Up to and including high noon, Monday, Feb 18, not one publicity agent for films has submitted a paragraph in effect that Galli-Curri, the Chicago opera phenom, appeared as an extra woman in a certain studio when times were hard for the wonderous singer.

This Paid $12.50 Per Line.

The Rivoli-Rialto management, having been stopped in the street by so many people who have asked for the correct pronunciation of the new member of the combination, finally decided to set discussion at rest by the contest method. For the following jingle John W. Low has received Hamish McLaurin's check, filled in for $50, as the P. A.'s chief item of expense last week:

Should any one ask you in confidence, privilly,
How to pronounce the new theater Rivoli,
Rippingly, smilingly answer him civilly:
"Rivoli? Why, it's exactly like Tivoli."

Roy Summerville's "Powder" Nose Annie," to become a Goldwyn with Madge Kennedy the star, under the release title "The Dangerous Game," proved the temporary downfall of Eddie Dillon, who started to direct the feature. During the action Mr. Dillon broke one of his arms and Hugo Ballin finished the production. Incidentally, and lavishly, Mr. Summerville is spending advance royalties on his song, "I Like It," which has been sold to Shapiro, Bernstein & Co., the purse being divided with Ed Hutchinson, who composed the music. The song is now a production number with two road companies and will be used in "Fancy Free," a forthcoming Broadway musical show.

Great Loss to the Screen.

While sitting about their luncheon table the other day the Famous Players-Lasky publicists discovered that way back in the dark ages of their respective careers, practically each one of them had aspired to histrionic laurels. Charles Burr, newly made assistant general manager of the distribution department, it was found, played in a Vitagraph film, but it seems the newspaper critics nipped in the bud his hopes as an actor. Charles Moyer, of the publicity department, appeared only recently in a James Montgomery Flagg comedy, in the role of a lounge lizard. His characterization is said to be perfect. B. (Bernard) P. Fineman, editor of "Progress-Advance," it seems, appeared in a Drew comedy. The result compelled Fineman to raise a mustache, it is said. Pete Schmid played the part of a newspaper photographer in a news-weekly film which he staged to boost Lenore Ulrich's arrival in New York City, some years ago. The trade paper critics were merciless. Julian M. (King) Solomon, Jr.—now the husband of Mrs. Julian M. Solomon, Jr.—played in Lubin films for a short while—just a short while. A. M. Botsford, formerly a stock actor, decided that it required more than $25 per week—even if payable every week—to get married on, so he became a reporter, which led up to his present job as magazine writer for F. P.-L. And so on, etc., and so forth.

The Havana exhibitor who started a contest to decide which woman in his fair city had "the most seductive mouth" had to call it off. His wife refused to allow matters to come to a final decision. The "most beautiful eyes" contest was decided by the exhibitor's wife who awarded the prize to her husband after she had finished with him.

While Republican party leaders were in session at St. Louis, William N. Selig, in conjunction with George Spoor and George Kleine, took possession of the Republican club, facing Bryant park, New York, for a quiet discussion of important film affairs. The Rambler found Mr. Selig hiding behind a White Rock lemonade, on Garfield Monday, waiting for midnight and his two Chicago friends.

Making a Movie Star.

Fred A. Block has devised an act for vaudeville that is intended to converge the local film fans into whatever house it plays. Antonio Duffy is piloting the offering through the booking channels. Moving pictures, using local candidates, are made upon the stage; the house is rigged with lights and a panorama picture of the audience is taken. "Do you yearn for film glory?" says the advertising herald. "Local movie aspirants are given every opportunity to display their ability under a most competent director." Three companies are now exploiting the idea and there will be many more.

Kenneth Macgowan, who has long been a skillful exploiter of Goldwin publicity, has been replaced as skipper of the mimeograph by Ewan Justice, who trapesed over to Fifth avenue from the Fox publicity rooms. Mr. Macgowan has been made assistant manager of Goldwin's production department.

At last Jerry Beatty knows "Who Is Number One?" The mystery is disclosed in the person of John F. Flinn, director of Famous Players-Lasky advertising, with whom Mr. Beatty is now helpfully involved.

Arthur Story is getting out his advance work for "Boy Scouts to the Rescue," featuring General Baden-Powell, founder of the Boy Scouts, as a screen actor. The picture was made in England and will be shown under the auspices of Boy Scouts throughout the country, as a ten-reel serial, in five chapters, with Mr. Story press-agenting.

Those Who Were There.

Placed alphabetically to avoid confusion Jerome Beatty, J. K. Burger, C. Lang Cobb, H. P. Fineman, John C. Flinn, Frederick Gage, Al Lichtman, Chas. E. Moyer, Pete Schmid, Nicholas Stolfi, J. Albert Thorn, Vincent Trotta, Charles Kenmore Ulrich, Norris Wilcox and Eugene Zukor had their names printed on the back of a very nifty and artistic little tract issued to mark the transition of Charles Carrington Burr from his former desk as advertising manager to his present post as Assistant General Manager of Distribution for Famous Players-Lasky.

The crafty example of printing was used in conjunction with a banquet, served "Somewhere in Mulberry Street," Thursday, February 14, entitled "An Ocean of Likker and an Island of Food," adapted by Al Lichtman from "The Land of Promise Him Six Pages and Give Him Two," or "The Ad Man's Desk." The foods were captioned: Liquor, Assorted Anti-pastry, Likker, Scared Rolls, in Bread, Ragged Spaghetti, More Likker, Spend all in the Bank, Fungus from the Department of the Interior, Fried Mystery, Some Beer, A Pole Ain't a Fairy, A Lot of Ince, Rustic Tarts, Champagne, Tutti-Frutti Without the Tutti, Caffee, Coffee, Likker, and Cognac. There were Italian translations to all of the above mentioned, purely American dishes.

Famous players enacted the following atrocities during the feast:

The Story.

Mr. Charles C. Burr, the prominent Assistant General Manager of the Famous Players-Lasky Corporation, for two years has been writing advertisements for Paramount and Artcraft Pictures. Recently, it seems, he got married and the minister gave him the marriage certificate, and bride and groom leaped into a taxicab and sped away. In the cab Mr. Burr looked at the certificate.

"My God!" he cried, Pauline Frederickly. "It isn't legal!"

"Why not!" exclaimed his terror stricken bride.

"Look!" he gasped, showing her the certificate. "They left out the Paramount trademark!"

The Anecdote.

"That reminds me," said the genial guest. "One cold winter's day I went to the Post Office to get my mail.

"'C. C. Burr,' I said to the man at the window. He looked at me queerly. 'C. C. Burr,' I repeated. He made no answer. I judged he was deaf so I yelled 'C. C. B-u-r-r!'

"'Shiver all you like, you blame fool!' he roared at me, 'but why do you want me to see you do it?'"

It was quite half an hour before the assembled multitude ceased laughing over the clever quip.

The Riddle.

Always pick a good one for the finish, leaving them wishing for more. All right: Why is that there story like a prickly fruit of a tree? Answer. Because that's a chestnut, Burr!

Harry Reichenbach has exercised his option on the Broadway and "Tarzan of the Apes" will stay at that theater for eight weeks, with every prospect of continuing the splendid start made in the earlier weeks of the engagemnt. "Tarzan" will make some money during its Broadway initiation—a rare accomplishment for feature films projected for a New York reputation.

Solicitous thoughts are directed to Tom North by his legion of friends in these days of his trial. Mrs. North is in the Polyclinic Hospital, making a brave fight against the effects of a precarious operation for the relief of appendicitis, plus a complication of afflictions. Good husband and good fellow; Tom is resolutely "biting on the bullet," while Mrs. North lingers between life and death.

The season of penance was ushered in at two prominent New York cinemas very ceremonially. The unveiling of tablets was in order—bronze tablets to commemorate two entirely different matters. On Monday, February 18, Manager Harold Edel unveiled, in the lobby of the Strand, a tablet bearing the names of Strand employees now serving with the colors. This event was first set for the preceding Monday, but news of a similar ceremony, just across the street, might have inspired a decision to make the Strand event nearer "opposition" to the Rivoli. At the last mentioned cinema, on Saturday, February 16, Famous Players-Lasky unveiled, in the lobby, a bronze bas relief, in recognition of S. L. Rothapfel's accomplishments for the motion picture industry. Sam Spedon, silver haired and tongued orator of the World staff, made a speech at the Strand ceremony.

Doubling in Brass.

"Would you believe it possible to heat the Marion (O.) theater with cordwood, coke and corn cobs?" asks Mr. Foster (G. H.) in his newspaper advertising. "We're doing it successfully," he answers himself.

Arthur Leslie, of Universal's press staff, has been promoted. He is now in charge of the contest department, his first affair engaging a 50-pound dumb bell which the resourceful idea man poised at arms length above his head in one motion. There being no other competitors Mr. Leslie won the $50 he had offered to any publicist in Paul Gulick's department. The next contest will be staged in conjunction with the forthcoming trade showing of a Harry Carey "Western"—a bull-throwing joust open to all mimeographers.

Joe Partridge has doubled the length of Longacre Square, going from Vitagraph to the U. S. Exhibitors Corp., and returning to Vitagraph to resume the position in which George Balsdon succeeded and preceded him.

The Ladies! Bless 'Em.

Rose Schulsinger has become a member of the World Film publicity staff, continuing her office for general press work in the Times building. She has been engaged to do the publicity for the opening of the Lexington Opera House as a stock company theater.

Nellie Revell, who helped make Norma Talmadge famous, is now doing the press work for "Flo Flo" at John Cort's theater.

Beulah Livingston has moved her publicity bureau from her former offices, with T. E. Letendre, in the Times building, into a beautiful studio in West Fortieth street where she will continue to mimeograph.

Aileen St. John-Brenon has taken charge of the publicity for the Producers and Exhibitors' Affiliated plan which has opened offices in the Longacre building. Miss Brenon is a niece of Herbert, the producer.

Vernon Castle's Sacrifice.

The death of Vernon Castle on an aviation field in Texas, where he was instructing Uncle Sam's recruits, brought to a heroic and a financial sacrifice that few men would voluntarily lay upon the altar of patriotism. To serve his king's colors, Castle gave up a millionaire's income drawn from stage and other forms of professional dancing, but very little from ventures into moving pictures. The "Castle Dance Films" were short, and short lived, but they made a pot of money for their promoters.

Fade-out: Thanks to those who have helped with this week's work. If YOU read this somebody would read yours. Slip the dope to. THE RAMBLER.

Manufacturers' Advance Notes

Famous Players-Lasky to Release "Blue Bird" at Easter

Already Big Maeterlinck Production H as Been Booked in Eighty Theaters—Special Score Has Been Prepared as Well as Plans for Exploitation.

ANNOUNCEMENT from the Famous Players-Lasky Corporation establishes the release date of Maeterlinck's "The Blue Bird," which has been produced on the screen for Artcraft, under the direction of Maurice Tourneur. After a private showing to the executives of the company it was decided that this film, which presents a most elaborate version of Maeterlinck's famous play, will be offered as a special Easter release, making a particularly appropriate subject for this time of the year.

Already eighty of the finest theaters in the country have arranged for the screen debut of the subject and preparations are being made by prominent exhibitors for fitting presentations of a special nature. The executives of the Famous Players-Lasky are enthusiastic over the screen visualization and have decided on a pretentious exploitation plan. A special music score by James R. Bradford is now under way, and everything is being done to give the film an elaborate presentation on an unusually artistic and dignified scale in accord with the high standard of Maeterlinck's piece.

The popularity of "The Blue Bird" should make the film an immediate drawing card of exceptional force. The merit of the subject itself it is expected will more than duplicate the fame of the stage offering in this country and abroad. The fantastic play pleased young and old alike in this country as well as in Europe. In London it originally opened at the Bodoir Theater in December, 1909, where it created a sensation and attracted devotees of the true dramatic art and further enhanced the fame of Maeterlinck. With its American appearance in New York at the New Theater, a playhouse erected to present the world's most renowned dramatic offerings, the production was revived with two additional scenes, in February, 1911.

In speaking of the screen version, Jesse L. Lasky, head of productions of the Famous Players-Lasky Corporation, said: "After negotiating for this subject more than two years, we were finally able to produce it on the screen. To stage our elaborate motion picture adaptation we selected Maurice Tourneur. A master of screencraft, the talented French director has always displayed in his films a certain touch of the artist which has made them exceptionally distinctive. The important task of preparing the scenario was intrusted to Charles Maigne, whose work in connection with the production of other notable Artcraft pictures speaks well for what may be expected of him in 'The Blue Bird' when it is released."

It is a beautiful picture.

What Players Are Doing East and West for Fox

ALTHOUGH the fuel situation somewhat handicapped the work in the Fort Lee studios of William Fox the two new studios in New York City somewhat relieved the situation in the East, while in the West the making of new photoplays continued without interruption.

In the Los Angeles studios Lynn Reynolds is directing Tom Mix in a new photoplay. The story is by Mix and the scenario by Reynolds. In this production Victoria Forde comes back as leading woman for Tom Mix. Others in the cast are Frank Clark and Barney Furey.

Edward Le Saint has finished photographing a picture in which Gladys Brockwell is starred. The story is by Charles Kenyon. In the cast are Lucille Young, William Scott, Bertram Grassby, T. D. Crittenden, Henry De Montford and Andrew Robson.

In Los Angeles also J. Gordon Edwards has begun photographing a Theda Bara super-production. The story has been adapted by Adrian Johnson.

C. M. Franklin is directing another story in which Jewel Carmen is the star. Frank Lloyd has finished his divorce propaganda picture.

At the Fort Lee studios Peggy Hyland has finished her first picture for William Fox. It is titled "The Debt of Honor" and was directed by O. A. C. Lund. This picture has a touch of the spy interest. It is set for one of the March releases.

William Farnum and his company of players are at the Biograph studios in New York City finishing work on a William Farnum de luxe production, "Rough and Ready." At the Biograph studios also R. A. Walsh is at work on "Woman and the Law," the story of which is based on a recent sensational murder, and the Lees are busy on a picture to follow "American Buds."

At the Victor studio Virginia Pearson is finishing "A Daughter of France," and Harry Millarde is directing June Caprice in a picture which will be one of the April releases.

"Tuscania" in Gaumont Weekly.

If anything was needed to convince our people—pacifists, pro-Germans, and all—that we are really engaged in a war which must be fought until Germany is thoroughly whipped, the torpedoing of the big steamer transport, "Tuscania," and the consequent death of more than a hundred of our soldiers, more than supplied that need. Though the first shock of this disaster was partly mitigated when it was learned that more than two thousand troopers on this transport were saved, it is certain that Germany will be made to pay a hundredfold for each life which was lost. The enterprise of the Gaumont company enables the public to get a last glimpse of the "Tuscania" in No. 8 of the Gaumont-Mutual Weekly, which will be released on Sunday, February 17.

This issue of the Weekly is replete with news subjects of absorbing interest. These range from war views taken abroad to pictures of current news in the United States, including many scenes which show how we are successfully meeting the coal shortage and providing against the possibility of a shortage of food.

What Neal Hart Has Done

Varied Career of Universal Player Before He Took Up Film Work.

NEAL HART, Universal's college-bred cowboy, makes his appearance in the sixteenth episode of "The Mystery Ship," this current Universal chapter story, thus including Ben Wilson, Neva Gerber, Kingsley Bennett and Neal Hart. Hart plays "X19," a part provided to give him serial experience, in view of the fact that his popularity in Universal Western pictures has become marked and has resulted in exhibitors making requests for a Western serial featuring him.

Hart came to the screen from a varied experience as a cowboy. He played left halfback on a varsity football team. He served in the navy on the Panther during the Spanish-American war. He had studied civil engineering and was a railroad superintendent of construction.

He subsequently punched cows on the Sioux Indian reservation of South Dakota, drove a ten-horse freight team between Fort Pierre and Rapid City, S. D., and later punched cows in Wyoming. He was city marshal and later deputy sheriff in Wyoming, and inspected and bought horses for the British Government for war purposes before locating at Universal City and becoming a screen actor.

Many Dancing Scenes in "Wild Youth."

Ruth St. Denis and Ted Shawn have contributed a beautifully effective feature to the J. Stuart Blackton production, "Wild Youth," which is being filmed in California for Paramount, by arranging a special sequence of dances, in which thirty of the Denishawn artists depict with rare skill the allegorical scenes of the play.

Dealing as it does with the conflict between youth and age, the Sir Gilbert Parker novel is especially suitable for the introduction of an artistic series of scenes, which present the dances as a representation of Youth, while Old Age is portrayed by Gustav Seyffertitz and Adele Farrington. As arranged by J. Stuart Blackton, the scenes enacted by the dancing girls present an allegorical parallel to the story or age and youth in the book, in which youth is represented by Louise Mazarine and Orlando Guise, the roles played by Louise Huff and Jack Mulhall. Age is typified by Joel Mazarine, portrayed by Theodore Roberts. The theme of the play itself hinges upon the fact that youth is attracted by youth and age eventually must make way. Thus the story culminates in a struggle in which old Mazarine, who has violated the law of youth and love by marrying a youthful girl, finally gives way to the youth of the story.

Pictorially, the scenes of the dancers symbolical of youth are a distinct achievement. The dances were arranged especially to conform to the theme of the story and the scenes were filmed in a beautiful glade in the world-famous Busch Gardens of Pasadena.

Jaxon Releases "Sherman Was Right."

"Sherman was Right" is the title of the current Jaxon comedy being distributed by General Film Company and intimates in a slight measure the bundle of humor stored up in this one-reel vehicle.

Mary Garden's Second Picture

"The Splendid Sinner" Will Be Goldwyn Star's Successor for "Thais."

UNUSUALLY good judgment is shown by Goldwyn in presenting Mary Garden in Kate Jordan's "The Splendid Sinner." After the success of "Thais" it is interesting to note that the play chosen for Mary Garden's second appearance on the screens of the world is in no sense an echo of that production. In every sense of the word "The Splendid Sinner" is different, calculated to delight those who do not respond to a story laid in an antique period and warranted to thrill those who enjoyed the art of Mary Garden in "Thais."

Not only was "The Splendid Sinner" written expressly for Mary Garden, but each feature of the production reflects the star's personal taste. After attending many showings of her "Thais," Miss Garden feels that she has caught the idea of the public in the matter of story. acting and costuming. She chooses to be judged on the strength of "The Splendid Sinner" alone.

In every particular the offering is modern. The story is one of especial timeliness, the gowns worn by Miss Garden are advance modes and the settings are the richest ever created by Hugo Ballin. A superb banquet is a feature of the story's beginning, in itself a striking instance of how far the producer can go to originate, regardless of cost. Dancers entertain the guests on the glass-topped table and Miss Garden herself, as guest of honor at this brilliant revel, stands above the light streaming through the glass pane and plays a violin. Throughout the production she moves—or rather dashes—in gorgeous figure, dancing, loving, hating, cheating, fighting and finally rising to noble martyrdom.

The extraordinary scope of the role causes Mary Garden to call it "the story of a woman who knew all sorrows and joys save one."

Jack Eaton to Make Red Cross Pictures.

Jack Eaton, president of Town and Country Films, Inc., has been assigned by the Government to make the next Red Cross pictures which will be used in connection with the second war fund drive, which will begin the early part of May. Mr. Eaton, together with Frank D. Sniffen, head of the motion picture department of the drive, and James Montgomery Flagg, leave early this week to take the interior scenes in New Orleans.

This picture will be known as "The Spirit of the Red Cross," the scenario of which was written by James Montgomery Flagg, who recently, with Mr. Eaton, made his real entrance in the motion picture field when he wrote, and Mr. Eaton produced a series of single reel comedies entitled "Girls You Have Met," all of which have created unprecedented favorable comment throughout the country.

In the Red Cross picture, Mr. Eaton will have as his leading people Peggy Adams, Raymond McKee and Harry McKee. George Lane will act as cameraman, and Saul Harrison will assist in the direction with Mr. Eaton.

Balshofer Goes South to Get Warm.

The number of players in Jacksonville for the making of Metro star series productions with Harold Lockwood has been augmented by the arrival from New York of Fred J. Balshofer and Wiley J. Gibson, respectively president and business manager of the Yorke Film Corporation.

Besides his position as president of the Yorke Film Corporation, Mr. Balshofer is also Harold Lockwood's director in Yorke-Metro productions. As Mr. Lockwood is working under the alternate director system, Mr. Balshofer will not take his position beside the camera again until after George Irving has finished the picture now in process of production—a screen version of Holman Day's novel, "The Landloper."

Scene from "The Girl in the Dark" (Bluebird).

Bluebird Serial Released March 4.

Charles Edmond Walk's popular novel, "The Green Seal," has been adapted for the screen. The story, which ran through several editions in its book form, will shortly be released by Bluebird Photoplays, Inc., under the title "The Girl in the Dark."

This newest Bluebird is made the vehicle for Carmel Myers, the player who was seen to such advantage in "My Unmarried Wife." In "The Girl in the Dark," Miss Myers departs from the foreign type she portrayed in several previous photoplays, and appears in the role of an American girl whose life is menaced by a band of Orientals.

A cast of unusual strength appears in support of Miss Myers. It includes Betty Schade, Alfred Allen, Harry Carter, Frank Deshon, Ashton Dearholt, and Frank Tokanaga. The subject will be released the week of March 4.

No "Ads" in Screen Telegram.

A staff of comeramen and camera correspondents who will supply the material for the making of the Screen Telegram, the Mutual Film Corporation's twice-a-week news release, is being organized with such rapidity that before the publication of the first issue, on Sunday, March 3, every source of news film in the world will have been covered.

Numerous subjects available for use in the Screen Telegram have been received at the laboratory and arrangements are being made for the handling of up-to-the-minute happenings until a few hours in advance of the time set for shipping the completed news films to the various Mutual exchanges. In planning the make-up of the Screen Telegram the same methods are being pursued as in the making of the news columns of a newspaper. No advertising "plants" will be permitted to find their way into this news film, and all subjects contained in each reel will be selected only on their merits, judged by their photographic and news values. In organizing the staff of independent cameramen who will comprise the correspondents for the Screen Telegram a few sections of the country are still open. Negotiations are pending with cameramen in some of these districts for exclusive representation of this news reel.

Triangle Describes Camouflage.

Somebody started something when he coined the word "Camouflage." That word has probably become more widely known and used than any other military expression of the war. The word, as everyone knows, finds its origin in the practice of the men at the front of concealing military positions, movements and ordnance by means of real and painted foliage.

Triangle has just issued a wall card entitled "Camouflage," explaining in a rather brisk and humorous manner what "Camouflage" is as applied to ordinary experiences in life. These cards are being sent to motion picture exhibitors through the various Triangle exchanges and have already aroused considerable comment. The cards may be obtained on request from any branch manager or at the main office.

Hearst-Pathe News Shows Real "Dogs of War."

The outstanding feature of the Hearst-Pathe News No. 14 are some striking scenes from France and Belgium. Those from France show the real "dogs of war" at work under fire, racing to and fro over "no man's land" in search of the wounded. Shells explode near them but do not prevent them from carrying out their duties. One dog is shown at the conclusion of a successful search. A wounded French officer is lying on the ground unconscious. The dog seizes the man's cap and races away with it to the stretcher bearers as a token that he is to be followed to the owner.

The scenes from the Belgian front show King Albert, one of the outstanding heroes of the war, being visited on the battle front by General Petain of France, another popular hero. The visit is concluded by a review of the remnants of that Belgian army which saved democracy from the German invaders. These views are not only strikingly interesting but very beautiful.

Miss Young at Work on Glyn Story.

Production has been started on "The Reason Why," which Clara Kimball Young, with her own company, is planning as her next Select Picture. While the casting has not as yet been completed, principals have been chosen, and Conway Tearle as Lord Tancred will play opposite the star in the role of Zara. Other members of the company will be Kate Lester as the Duchess of Glastonbury, and Little Eldean Stewart as Mimo. Robert G. Vignola and his assistant, William J. Scully, will handle the direction of the piece, and Lewis J. Physioc has been retained as cameraman.

"The Reason Why" is a story of European social life from the pen of Elinor Glyn. It deals with the love affairs of Lord Tancred and Zara, whom he has married.

With the usual disregard for expense the star is ordering lavish settings and wardrobe. Nineteen gowns are being rushed to completion.

The new play will be the fifth of Miss Young's Select Star Series.

Paramount Lists Nine Strong Productions for March

Subjects Feature Billie Burke, Jack Pickford, Charles Ray, Ann Pennington, Marguerite Clark, Louise Huff, Dorothy Dalton, Pauline Frederick and Enid Bennett.

ANNOUNCEMENT from the Famous Players-Lasky Corporation gives the March releases of Paramount, presenting one of the best arrays of attractions offered by the organization. Nine strong cards are scheduled for release that month, practically all of these productions having been completed. In these pictures, in the order of their release, are Billie Burke, Jack Pickford, Charles Ray, Ann Pennington, Marguerite Clark, Dorothy Dalton, Pauline Frederick and Enid Bennett. A J. Stuart Blackton production also will be released in March.

The initial releases for the third month of the year are subjects starring Billie Burke and Jack Pickford. Miss Burke's new vehicle is "Eve's Daughter," which appeared as a play on Broadway recently, with Grace George as the star. James Kirkwood staged this production, assisted by H. Cameron Smith. Jack Pickford appears in another famous Mark Twain story, "Huck and Tom," and those who viewed "Tom Sawyer" will appreciate the fact that this means a real treat. "Huck and Tom" take up the adventures of "the immortal Tom," from his return to his home through the discovery of the grave robbers. William D. Taylor also is responsible for the direction of the new picture. Both the Billie Burke and the Jack Pickford productions will be released March 4.

On March 11 two Paramount pictures, starring Charles Ray and Ann Pennington, will be released. Charles Ray's new vehicle is "The Family Skeleton." Victor L. Schertzinger staged the picture under the supervision of Thomas H. Ince. Sylvia Bremer appears opposite Ray. Ann Pennington's photoplay is "Sunshine Nan," adapted from "Calvary Alley," Alice Hegan Rice's popular book. It was adapted to the screen by Eve Unsell and was staged by Charles Giblyn.

March 18 marks the release of Marguerite Clark's "Prunella," J. Stuart Blackton's artistic triumph, "Wild Youth," and Dorothy Dalton's new Thomas H. Ince production, "Love Me." Miss Clark's photoplay is an adaptation from the play by Granville Barker and Laurence Housman, the scenario having been handled by Charles Maigne. Unusual time and attention were spent on planning the settings of this picture by Director Tourneur. Mr. Blackton's offering, "Wild Youth," was taken from the story by Sir Gilbert Parker; the scenario was prepared by Mr. Blackton in collaboration with Sir Gilbert and Beulah Marie Dix. It was staged by George H. Melford. In the big cast are Louise Huff and Theodore Roberts. Miss Dalton's new vehicle, "Love Me," is an original story by C. Gardner Sullivan. Roy William Neill directed.

March 25 presents Pauline Frederick in "La Tosca" and Enid Bennett in "Naughty, Naughty!" Miss Frederick's "La Tosca" is taken, with as little change as possible, from the opera of the same name. It was staged by Edward Jose. "Naughty, Naughty!" tells of the struggles of an up-to-date young girl, who has visited New York in rejuvenating the old-fashioned, narrow-minded mid-Western town where she lives. It was staged by Jerome Storm.

Doris Kenyon and Mary Roberts Rinehart Confer

Doris Kenyon has been the busiest motion picture star in the profession during the past few weeks. In addition to acting ten hours a day before the camera she has been posing for portraits to two artists, Haskell Coffin and Charles Chambels; holding conferences with Mary Roberts Rinehart, author of "The Street of Seven Stars"; making occasional trips to cantonments to appear before the soldiers and in her spare moments working for the Red Cross.

Miss Kenyon will start work shortly on the first picture to be produced by her own company, De Luxe Picture, Inc. It will be a screen version of "The Street of Seven Stars," which Mrs. Rinehart characterizes as her most beautiful and most appealing story. It was originally published serially in The Saturday Evening Post and afterward attained a book sale of more than 250,000 copies. Mrs. Rinehart is taking a keen interest in the preparations for the screen presentation and is giving much valuable advice to Miss Kenyon as to her own conception of the charming heroine of her story.

Doris Kenyon and Mary Roberts Rinehart Conferring on the Scenario of "The Street of Seven Stars."

Abramson Company Back from Florida.

Accompanied by all the members of his company, including John Mason, Ann Luther, Leah Baird, Alan Hale, Claire Whitney, Sidney Mason, Jack McLean, William Lampe and others, Ivan Abramson, president of the Graphic Film Corporation, has returned to the city from Palm Beach, where he went sometime ago to take exterior scenes of "Moral Suicide."

Live Topics in Current Events No. 40.

The folks at home are going to find much to comfort them in the pictures showing how carefully General Pershing looks after the welfare of our boys in France, contained in Universal Current Events No. 40. The scenes contained in this issue of Current Events were photographed when General Pershing, accompanied by President Poincare, of France, and General Petain, Commander of the French armies, made an unexpected visit to one of the largest of the American cantonments. Our boys are shown practicing the gentle art of bombing, engaging in a hike through a driving snow storm, and in various other interesting maneuvers.

That the country is menaced by an ice famine of magnitude next summer unless efforts are now made to harvest the winter's great ice crop is brought home to the observer in a series of striking pictures contained in this issue. These scenes are sure to be of intense interest to public officials, as well as to householders. Historic Fort Douamont, where originated the heroic expression, "They shall not pass!" is presented as the scene of a review of its heroic defenders.

Other features include thrilling pictures of an iceboat rushing repairs across a frozen lake at a seventy-mile-an-hour clip to a broken down army motor transport, police dogs in an exhibition of capturing criminals, a parade at Minneapolis, and animated cartoons from the world's great newspapers.

E. K. Lincoln in Mae Marsh Support.

Mae Marsh's fifth Goldwyn production, "The Beloved Traitor," from the novel by Frank L. Packard, was recently completed at the Fort Lee studios following the taking of a number of scenes at Sebasco, Me., and Marblehead, Mass.

Her leading man is E. K. Lincoln, one of the featured players in "For the Freedom of the World," the stirring spectacle released through Goldwyn. In "The Beloved Traitor" he has the role of Judd Minot, which calls for the best that is in a player of his known calibre. Mr. Lincoln has had a successful career before the camera.

George Fawcett, whose work in Goldwyn's "The Cinderella Man," gave an unsurpassed touch of artistry to that beautiful Mae Marsh production, is another featured player.

Empey Goes to Camp Wheeler.

The trench scenes for "Over the Top," the Vitagraph super-feature which is being made from Sergeant Arthur Guy Empey's famous war book, with the soldier-author-lecturer as the star, are to be made at Camp Wheeler, the regular army post at Macon, Ga. Albert E. Smith, president of the Vitagraph company, announces that by special permit of the War Department the company has been granted leave to use the big Southern camp as a location, and Sergeant Empey, with a party of more than fifty players and officials, left Monday, February 11, for the location.

Next Wholesome Is "Humpty Dumpty."

"Humpty Dumpty" is the next Wholesome production, scheduled for release in March. The stage settings of this famous Mother Goose extravaganza exceed in lavishness all previous efforts of the Wholesome directors. Following "Humpty Dumpty" will be "The Cow Jumped Over The Moon," "Cat and the Fiddle," "Peter, Peter, Pumpkin Eater," "The House That Jack Built," "Simple Simon" and "Mary, Mary, Quite Contrary."

Mutual Lists Five Features

Ann Murdock in "My Wife," Released February 18, Is the First.

FIVE feature attractions are listed by Mutual for early future release, beginning with "My Wife," starring the popular Frohman favorite, Ann Murdock, on February 18. This play had a long speaking stage run at the Empire theater, New York, under the late Charles Frohman's management, and in the picture production the original cast has been largely retained.

"The Midnight Trail," starring William Russell, the athletic actor, is an excellent medium for the quick action drama of that versatile performer. The new Russell play is scheduled for release on February 25. It is a fair example of the high dramatic excellence of American-Mutual productions, superbly photographed and directed and displaying Mr. Russell at his best in a humorous vein.

"Powers That Prey," a forthcoming Mary Miles Minter subject, slated for release March 4, is a story of how a clever and pretty girl with the newspaper instinct took over her father's paper and so conducted it as to drive out of business the crooked politicians who had hounded him. The story is one that lends itself well to Miss Minter's appealing personality and art.

Miss Minter has still another production for release April 1, entitled "A Bit of Jade." This story has an element of mystery and the young star is enthusiastic over it.

"Ann's Finish," Margarita Fischer's newly completed production, to be released on March 11, involves the career of a young society debutante who is in rebellion against nursery governess rule.

Another Fischer picture for release at a date not yet set is "Primitive Woman," a drama of daring deeds involving a young girl of today placed in a position requiring quick decisions and prompt actions.

Miss Olive Tell is starred in a new production, "The Girl and the Judge," billed for release March 18, which gives promise of being one of the most popular successes of this charming young actress.

Metro Players Visit Bushmanor.

Francis X. Bushman and Beverly Bayne, together with a large company of players, have returned to the Metro studio in New York, after spending a strenuous week in storm ridden Baltimore and its suburbs staging scenes for their new Metro production, "The Brass Check." Scenes were also staged at "Bushmanor," the country home of Mr. Bushman, which is ideally suited for the big estate called for in the story. The photo-version of "The Brass Check" is by June Mathis, and is being directed by Will S. Davis.

The Metro players worked in one of the worst snowstorms experienced in Maryland since 1909. The weather, however, aided rather than hindered the work, as Director Davis got some of the most striking scenes ever taken by a camera.

Special Book on "House of Hate."

Each exhibitor who plays "The House of Hate" will receive from his Pathe Exchange a special campaign book on the serial. It is prepared with the purpose of helping him sell "The House of Hate" to his patrons.

The showman will find in the pages of this book suggested advertisements to run (cuts to illustrate them can be ordered from his exchange; the type can be had in any newspaper office), reproduction of the advertising matter so that he can use it to the best advantage, and last he will find a supply of press matter giving him stories to send out in advance of the showing of the first episode, others to use as each chapter is announced, any synopses of the chapters for use in his house program and newspapers.

"The Whispering Chorus" Is Finished.

"The Whispering Chorus" is finished. After several weeks, Cecil B. DeMille has brought to a conclusion what he believes to be one of the most effective productions upon which he has engaged.

Given a story, the work of Perley Poore Sheehan, which embodied a drama of the most compelling nature; a scenario prepared by Jeanie MacPherson retaining all the qualities of the original story translated into screen terms with skill and understanding; a cast headed by players of the first rank, including Raymond Hatton, Kathlyn Williams, Elliott Dexter, Tully Marshall and others; having at his command all the tremendous facilities of the Lasky plant, and bringing to the production the experience, artistic perception, infinite attention to detail, skill in dierction, and unusual lighting and technical effects that have made him a past master in screen work, Cecil B. DeMille has undoubtedly developed a photodrama that is expected to rank among his greatest achievements.

Record Bookings for "The Guilty Man."

Record bookings on A. H. Woods' "The Guilty Man," a Thomas H. Ince production released under the Paramount trademark, are reported at the New York Distribution Department of the Famous Players-Lasky Corporation. A deal with Marcus Loew was consummated whereby the latter takes this photoplay for a run of 140 days in his theaters in Greater New York alone. Other circuits, including the Hulsey organization in the South, have signed for long engagements on "The Guilty Man," as well as individual theaters of the highest standard in all parts of the country.

"Within the Cup" (Paralta).

One of the most complex parts ever played by Bessie Barriscale is that which she portrays in her second Paralta Play, "Within the Cup." In this picture Miss Barriscale's character as Thisbe Lorraine, an art student and writer, undergoes a complete change which taxes the star's versatility.

Miss Barriscale's acting further evidences the fact established by her work in the first picture made by her own company, "Madam Who," that she has reached the zenith of her career.

"Within the Cup" is an original story written especially for Miss Barriscale by the Paralta staff author, Monte M. Katterjohn. It was produced under the direction of Raymond B. West and presents an unusual array of elaborate scenes. The cast includes George Fisher and Edward Coxen.

"Within the Cup" is in seven reels. It is practically ready for distribution through the W. W. Hodkinson Service.

Plenty to Do at Lasky Studio

Eight Productions Under Way at the Two Los Angeles Plants.

A SEASON of unprecedented activity has just been inaugurated at the West Coast studios of the Famous Players-Lasky Corporation in spite of the fact that the present time is said to be one of a general slowing up of production on account of unusual war conditions. In a statement this week by Jesse L. Lasky, vice-president of the company, the fact is set forth that the Famous Players-Lasky Corporation is experiencing no difficulties in securing shipments of supplies from the East, a matter which has been given as the reason for the slowing up of production of several organizations making pictures in Los Angeles.

Six feature productions are under way this week at the Hollywood studios, and at the Morosco studios two additional companies have started work on new pictures. At the Hollywood studios the companies engaged in active production are those of Mary Pickford, Douglas Fairbanks, C. B. DeMille's special production, and pictures under the direction of George Melford, Donald Crisp, and James Young. Working under the direction of Melford are Louise Huff and Jack Pickford. Sessue Hayakawa begins a new production under the direction of James Young, while Wallace Reid is being starred in a picture which was started in New York, and is being finished under the direction of Donald Crisp. At the Morosco studios, Vivian Martin undertakes a new picture directed by Rollin S. Sturgeon.

According to Mr. Lasky, who recently arrived here from the East, this activity at the Western studios is only a start. Within a short time such stars as Elsie Ferguson, Billie Burke, and Lina Cavalieri will be in Los Angeles ready for a season of picturemaking under the Famous Players-Lasky management. Later in the spring, when he has finished his stage engagement, Fred Stone is scheduled to work in Hollywood in stories which are now being prepared by John Emerson and Anita Loos.

Fine Gowns Seen in "The Shell Game."

Emmy Wehlen, Metro star, wears a number of beautiful Paris models in "The Shell Game," her screen version of Kenneth L. Roberts' clever story, "Good Will and Almond Shells."

The women who view "The Shell Game" will appreciate most, perhaps, a lace dress that Miss Wehlen wears as a negligee. The lace is combined with white net and chiffon to produce an interesting effect, and a grateful warmth for the shoulders is provided by a velvet coat of a delicate blue.

Scene from "Within the Cup" (Paralta).

Scene from "The Claim" (Metro).

Musical Novelty in "The Claim."

The talking motion picture, perfectly synchronized, has at last been achieved in "The Claim," a Metro production featuring Edith Storey. Credit for the accomplishment, which long has been the dream of motion picture producers, belongs jointly to Miss Storey and Frank Reicher, who directed her in "The Claim." Precisely how synchronization was realized is, of course, a studio secret, but it is a startlingly effective novelty.

Miss Storey appears in "The Claim" as Belle Jones, a woman embittered by grief and a man's perfidy. One human trait which adversity cannot destroy is her love of song, and it is when she sings "Annie Laurie" that Director Reicher achieves his new effect.

When the scene was photographed, Miss Storey actually sang the song. In the finished film the notes and the words as well are shown in exact unison with the movements of the star's lips. By means of this novelty the spectators can follow the ballad themselves, and, if he chose, the musical director or organist could play the accompaniment by note from the screen.

Theda Bara Writes Spy Story.

Following "Rough and Ready," the William Farnum de luxe production which is scheduled for relase by William Fox March 24, there will be a release on April 7 of "The Soul of Buddha," a Theda Bara super-production. This play was written by Miss Bara herself. The inspiration, she says, came to her after she had read of the death of Mata Hari, the woman dancer, who was executed as a spy. It was Miss Bara's first attempt as an author.

Director J. Gordon Edwards has constructed an unusual interior set in this production. The action of the play called for an elaborate Buddhist temple in Java. After getting the required data and drawings the technical staff erected a replica of a Buddhist palace of worship, even to the life-sized statues of a Buddha and the griffins that adorn a famous temple in Java.

"The Planter" Proves a Moneymaker.

The success of "The Planter," the big Mutual Special production, based on Herman Whitaker's striking story of life on a Mexican rubber plantation, in which Tyrone Power is starred, is reflected in returns from exhibitors. Power's virile and masterly characterization of the brutal planter in this strange, exotic story of the tropics is a really forceful screen delineation.

Beban Coming in Another "Italian."

William C. De Mille's play, "The Land of the Free," which has been translated into the screen language in the film production "One More American," bares the pathetic side of political rottenness and graft which has for its victims the ignorant aliens, newly from Ellis Island, who are the potential citizens of America. George Beban, the featured star of the play, is a typical Italian who has come to this country, working hard and conducting his business in an honest manner, while he awaits eagerly the coming of his family from the homeland and his own naturalization as a real American citizen.

The "system" is working to its full effect in the Mulberry Bend district in which Luigi Riccardo is living and awaiting his family. Mike Regan is the poltical boss, and even Bump Rundle, the prize fighter, pays tribute. Mike Regan puts a doctor in as inspector at Ellis Island. That is how he was able to detain Riccardo's family when the Italian refused to "come through."

"One More American" was staged under the direction of William C. De Mille, author of the original play, and adopted to the screen by Olga Printzlau. The film will be released by Paramount February 25.

Metro Installed in Klutho Studio.

The headquarters of the Yorke-Metro Company during its stay in Jacksonville, Fla., will be the Klutho studios. Arrangements have been made to take over the major portion of the plant, and the company, already housed in its new quarters, has started to produce Metro's screen version of Holman Day's romantic story, "The Landloper."

Yorke-Metro's new quarters offer most complete studio facilities. The plant is equipped with a large open air stage, and additional space will be available shortly when the new inclosed studio is completed.

Farnum Returns from Adirondacks.

William Farnum and the large company of Fox players appearing in his support in "Rough and Ready" have returned from Port Henry, N. Y., where they were being "shot" in snow scenes. They were gone about three weeks. Director Richard Stanton, who is in charge of the third picture Mr. Farnum has made since his return to the East last year, reports exceptionally fine results from the trip to the Adirondacks.

Mr. Farnum began work on the remaining "interiors" of the drama in the studios in this city. The subject will be released as a Standard picture on March 24.

Graphic Film to Produce for International.

It is announced that an arrangement has been entered into whereby the Graphic Film Corporation, a concern in which William Randolph Hearst is interested, and of which Ivan Abramson is president; becomes the producing company for the International Film Service Co., Inc.

The first picture announced by the International, under the new arrangement, to be released about March 15, is entitled "Moral Suicide." Aside from the intensely dramatic value of the story, wonderfully impressive interiors have been used, the locations have been chosen with careful attention to the creation of the right atmosphere, a remarkably high grade of photography has been secured and the lighting effects have been so skillfully blended that, pictorially, this feature will be classed as a camera study.

Holmes Finishing "A Pair of Sixes."

Taylor Holmes is now on the last lap of his latest George K. Spoor feature, "A Pair of Sixes." All indications are that this picture will rank high, if not the highest, among his previous vehicles. "A Pair of Sixes" contains a wealth of swiftly moving action, coupled with a delightfully amusing farcical theme. Mr. Holmes is aided in his fun by the singular characterization of Maude Eburne, who, as in the stage version, plays the role of "Coddles."

The production is enacted by an all-star cast. Robert Conness plays the role of Nettleton, Holmes' business partner. Cecil Owen, playing a leading part in "Lilac Time," a "legitimate" production featuring Jane Cowl, slips away from his Loop theater to appear in an important part, and Alice Mann plays the romantic character opposite Mr. Holmes.

"Ruggles of Red Gap" is now ready for the market, although its release date will be announced later.

"A Daughter of Uncle Sam" Gets Government "O. K."

The governmental stamp of approval has been given "A Daughter of Uncle Sam," the Jaxon thrill serial, as the result of the action of the Committte on Public Information in passing for release the early episode of the serial. No changes were ordered in the story by the members of the Division of Pictures which reviewed the production, according to word received by General Film Company.

The manner in which "A Daughter of Uncle Sam" tears aside the mask which has hidden the activities of German agents of destruction in the United States makes it one of the most important war-time features produced in many months. As each of the twelve one-reel episodes of "A Daughter of Uncle Sam" features one or more phases of the work of German spies in this country.

Tom Bret with National.

Thomas Bret, who was responsible for the catchy and witty titles in most of the Drew comedies, has been engaged by Harry L. Reichenbach for the National Film Corporation to act as scenario editor and title writer for the Capitol comedies in which Smiling Bill Parsons is to appear, and which are to be released through Goldwyn.

"Billy's Baby" and "Billy's Predicament," the two completed comedies, are now under way, and will reach the Goldwyn exchanges weeks ahead of the first release date.

Lois Zellner, Walter Shrock, Tom Bret, and several other successful comedy writers have already been placed under agreement to submit a number of stories to Parsons.

Sylvia Day, one of Ziegfield's beauties, left New York this week for the National studios at Hollywood, where she will make her first screen appearance in support of Parsons.

Scene from "Six Shooter Andy" (Fox).

Tom Mix Coming in "Six-Shooter Andy," the New Fox Picture.

A new play of the gold-mining West, entitled "Six-Shooter Andy," with Tom Mix as the star, is the Fox Special Feature release for the week of Feb. 24. The cast includes several of the children who made hits in "Jack and the Beanstalk," "Aladdin and the Wonderful Lamp," and other Fox pictures. Among these little players are Georgie Stone, Lewis Sargent, Buddie Messinger, Raymond Lee, Virginia Lee Corbin, Violet Radcliffe, Vivian Plank and Beulah Burns.

Tom Mix plays the part of Andy Crawford. The part of William Crawford, Andy's father, is taken by Bert Woodruff, while Sheriff Tom Slade is played by Sam De Grasse. Ned Skinner and Whiskey Bill, henchmen of Slade, are played respectively by Pat Crisman and Bob Fleming. Jack Plank plays the part of Cy Gallagher. Ben Hammer is Susan's father. Enid Markey plays opposite Tom Mix. S. A. Franklin directed. The story is by Bernard McConville.

Charles Sarver, New World Scenario Man.

Charles Sarver, noted novelist, short story writer and author of many of the biggest screen successes played by the most famous movie stars, has been secured by the World Film Corporation as head of the concern's scenario department.

Mr. Sarver comes to the World with a splendid record of success. He has been connected with the New York American, New York Globe, and New York Press as city editor, having been engaged by Frank A. Munsey when the latter took over the Press. As managing editor of the Boston Traveler, Mr. Sarver made an enviable record for alert news sense and capacity to present the day's news to the Traveler's readers in the most attractive form possible.

Changes in Fox Schedule.

The Tom Mix production, "Six-Shoooter Andy," originally set for release Feb. 24, and later moved along to March 3, has been restored to its original place on the calendar of William Fox releases. The March 3 release will be "The Girl with the Champagne Eyes," in which Jewel Carmen is the star. A third change is the elimination from the present schedule of a George Walsh comedy, titled "The Kid is Clever," and set tentatively for March 31 release.

There are no changes in the other March releases. "The Debt of Honor," Peggy Hyland's first picture for William Fox, will be available March 10, "Woman and the Law," an R. A. Walsh production, March 17, and Virginia Pearson's war drama, "A Daughter of France," March 24.

Paul Hurst Joins Vitagraph.

Albert E. Smith, president of the Vitagraph Company, announces the engagement of Paul Hurst, director and leading man, as co-director with David Smith in the production of "The Woman in the Web," the fifteen episode serial in which Hedda Nova and J. Frank Glendon are to be starred. He assumed his duties with the beginning of work on the third episode of the serial, which is being filmed at the western Vitagraph studio in Hollywood.

Kerrigan's Second Paralta Ready.

J. Warren Kerrigan's second Paralta play, "The Turn of a Card," is now ready for distribution through the W. W. Hodkinson Service. The picture is a seven-reel comedy-drama with elaborate settings, both exterior and interior, and an unusually breezy plot. Miss Lois Wilson plays opposite Mr. Kerrigan. The picture was produced from the story by Frederick Chapin and was directed by Oscar Apfel.

One of the most vivid scenes in this production is the "shooting" of "Big Liz," an oil well which is supposed to be the largest in the great Oklahoma oil fields. It was only after a great deal of difficulty that Mr. Apfel was able to take this scene, and in order to obtain it he took his players to the La Brea oil ranch in California, while they actually shot a new well.

Marcus Loew Backs "Oh, Baby!"

Marcus Loew has signed a contract with the Universal Film Exchange, of New York, whereby "Oh, Baby!" the newest Alice Howell Century comedy, will be shown over the Loew circuit for a period of sixty-five days. "Oh, Baby!" is the sixth Century comedy featuring Miss Howell. In general theme it is a radical departure from its predecessors.

The comedy, which was directed by J. G. Blystone, contains an unusually strong cast. In support of Miss Howell appear Eddie Barrie, Neal Burns, Russ Powell, Eva Novak, and a bevy of beauties loaned to the Century for this comedy only by the L-Ko Komedy Kompany. It is declared that because of the novel photographic effects contained in the production eight weeks were consumed in filming it.

Beating Congress to It.

Beating Congress to it in the saving of daylight, a new working schedule will go into effect at the studio of World Pictures on the first of March. This schedule provides for the beginning of work each day at the studio one hour earlier than is now the case. Instead of beginning work at 9 o'clock in the morning, the studio will begin to hum with activity at 8 o'clock—this change being made for the reason that it gives the studio workers an additional hour of daylight in which to work, thereby cutting off an hour in the evening in which lights would otherwise be burned. The first picture to be completed under the new schedule will be "The Way Out," in which Carlyle Blackwell and June Elvidge are starred.

Director Edward Jose and Pauline Frederick, Knitting for Soldiers, Discussing a Scenario.

Mutual Features Russell February 25

"The Midnight Trail" Has a Detective Angle—Comedy and Weekly Complete List.

"The Midnight Trail" is the title of the forthcoming William Russell production, which will be released by Mutual February 25. The picture was made by the American Film Company, Inc., under the direction of Edward Sloman.

"Big Bill," as the big star is called by his host of admirers, is seen as a young man of virile and volatile temperament in whom the spirit of adventure and romance is rampant. Inspired by the thrillers of his favorite author, Conan Doyle, he poses as an up-to-date Sherlock Holmes and sleuths on the trail of jewel thieves, in order to meet the daughter of a minister who has been robbed and get the inside track of the game of hearts. Russell's delineation of the pseudo Sherlock is in his best serio-comic vein which has been in evidence in his recent productions.

"Up In the Air" is the title of the Strand comedy release of February 26, in which Billie Rhodes is featured. This is a typical Rhodes comedy with the effervescence of youth scintillating in some sparkling action. Mary is seen in a daring flight in an aeroplane with her sweetheart, to whom her father objects strenuously. With the aid of her chum, who captivates the aged and wealthy suitor favored by father, Mary finally takes the matrimonial "flight" with her sweetheart.

Mutual Weekly is released on February 25, and covers events of significant interest in the United States with some special pictures from the war zone.

Pathe Has Big Program Mar. 3

Baby Osborne in Feature and the First Chapter of New Pearl White Serial Stand Out.

THERE are two outstanding features on Pathe's program for the week of March 3—the latest Baby Marie Osborne Gold Rooster Play and the first episode of the big new serial, "The House of Hate."

Baby Marie Osborne stars in "Daddy's Girl," produced in five parts by Diando. The outstanding feature of this picture is human interest. It is a charming story of childhood with also a strong dramatic element which gives good action. Little Sambo, the comical colored boy, who has made such a hit in recent Baby Osborne pictures, has a prominent part in the cast and repeats the success which he achieved in "The Little Patriot." Herbert Standing is in the cast, as is Marion Warner, who has played in many of these Baby pictures. By reason of her charming, chubby little personality and her really remarkable talent, Baby Osborne has won her way to the point where exhibitors have found her to be a real attraction.

Indications point to "The House of Hate" as the biggest serial Pathe has ever released. "The Hooded Terror" in "The House of Hate" is a stronger mystery character than "The Laughing Mask." Born of the lust for profit out of blood, he starts through the fifteen episodes seeking to kill the heroine.

Doris Kenyon starts in the fifteenth episode of "The Hidden Hand," "The Girl of the Prophecy," with Mahlon Hamilton, Arline Pretty and Sheldon Lewis. In this thrilling chapter the mystery of the girl of the prophecy is disclosed. Doris's identity is established and the Hidden Hand is revealed. It is intensely interesting from start to finish.

Ruth Roland stars in the seventh of the "Price of Folly" dramas, entitled "The Rebound," with Frank Mayo. This is a strong drama with a happy ending. The young girl is tricked into a fake marriage by a man who is later defended in a court of law by another who loves her. At the trial his real wife turns up and reveals his perfidy. The villain kills himself, and when the memory of her sacrifice for Winthrop is dulled Violet marries Barclay.

Harold Lloyd appears in "A Gasoline Wedding," a one-reel comedy produced by Rolin. This is a six-cylinder laugh-producer in which a four-cylinder Ford that runs on one and a half conspired with Harold Lloyd to bring chuckles, then howls, then arrest for disorderly conduct.

An interesting split-reel is made up of "Yellowstone Park—Its Geysers," and "Buxton" (Derbyshire, England).

An International Cartoon and Educational split-reel release and Hearst-Pathe News No. 21 and 22 round up this program.

What's Doing at Triangle

Nine Features Are Well Under Way and Six Have Just Been Started.

PRODUCTION is making rapid headway at the Culver City studios, where nine features are in various stages of completion and six subjects have been commenced during the past week. Two other companies have nearly completed their dramas, and Director Jack Dillon has sent his latest offering to the film editing department, where four additional subjects are awaiting shipment.

These completed pictures are "The Scar," a Western, featuring Roy Stewart; "The Sea Panther," a romance of the days of Captain Kidd, in which William Desmond is a swashbuckling pirate; "The Answer," a socialistic drama featuring Alma Rubens and Joe King, and "The Hard Rock Breed," with Margery Wilson, Jack Curtis, and Jack Livingston in the leading roles.

Charles Rann Kennedy's famous play, "The Servant in the House," considered a masterpiece of the legitimate stage, will be transferred to the screen as one of the foremost features of the production program arranged by the Triangle. The play has been adapted for the film by Lanier Bartlett. It is probable the story will be in seven reels. Walter Edwards will direct. Jack Curtis has been chosen for the role of the Drain Man. Jean Hersholt will portray Manson, the Christ-like character.

Following the completion of "The Sea Panther," a pirate story, Director Thomas Heffron has a subject of a distinctly different calibre, a society drama entitled "The Veil."

A new Western thriller, with Roy Stewart, cowboy star, in the title role, has been begun under the direction of Cliff Smith at the big ranch studio, Hartville. This picture, entitled "Boss of the Lazy Y," is a screen adaptation of Charles Alden Seltzer's novel by the same name.

"Another Foolish Virgin" is a screen adaptation of W. Carey Wonderly's magazine story by the same name directed by E. Mason Hopper. Texas Guinan has an important part in this production.

Something considered unique is "Smoke," directed by Jack Conway, in which Gloria Swanson, former Keystone beauty, has the leading role. It is a "bathing suit banquet." The plunge at the Triangle Culver City studios was converted into a beautiful tank such as would be found in a country club.

Beach Supervises Polishing of His Picture.

Rex Beach is directing the titling and assembling of his newest motion picture, "Heart of the Sunset," now in process of editing in the Rex Beach Pictures Company's laboratories in New York City. Pursuing the practice he established for "The Auction Block," the author personally will write the subtitles for the new production, which is to be distributed by Goldwyn as a Rex Beach special.

Unexpected Thrill in Universal Serial.

The luck of the motion picture director, as well as that of the screen actor, is combined in a recent spectacular accident that happened to Eddie Polo while the Universal company, with Director James W. Horne, was staging the third episode of "The Bull's Eye," which is last week's release.

The Universal serial star and his horse both miraculously escaped death when the brink of a cliff accidentally crumpled and gave way, horse and rider plunging sixty feet down the declivity, landing in a heap at the bottom. Other members of the company rushed to the spot expecting to find the man killed, or at least fatally injured, but, to their surprise, he dug himself out of the avalanche of loose earth that had followed him down the cliffside and smilingly began a personal inspection to discover the numerous minor dents and scratches he had received. The horse was also found undamaged to any considerable extent.

Fortunately the cameras filming the episode were so placed that they caught the entire mishap and the scene will be retained in the picture. It will appear that the horse was struck by a bullet from the rifle of one of the rangers and toppled over the brink.

"Eve's Daughter" a March Release.

Billie Burke's next appearance under the Paramount trade-mark will be in "Eve's Daughter," adapted to the screen by Margaret Turnbull from the play by Alicia Ramsel, which will be released in March. It was a tremendous success when presented on the speaking stage, where it was a starring vehicle for Grace George. The story deals with a girl who has been strictly brought up and decides to have her fling with the meagre fortune left her by her father, who left the bulk of his millions to various institutions. She runs away with an Englishman who cannot marry her, but is rescued by her father's lawyer, who has loved her from childhood.

The story is vivacious and required a well-balanced cast to maintain the proper tempo of this comedy-drama. Billie Burke has the stellar role of Irene Simpson Bates, the headstrong girl, and William Riley Hatch plays the part of her father. Thomas Meighan is the faithful lawyer-lover who prevents Irene from wrecking her life and brings her to her senses. Lionel Atwill has the role of Courtenay Urquhart, the dashing young roue who persuades Irene to elope with him. Florence Flynn, Harriet Ross, Lucille Carney, Mary Navaro and Henry Lee complete the cast of the principal characters. The production was directed by James Kirkwood.

Big Cast to Support Miss Allison.

An aggregation of stars will be seen in "Social Hypocrites," May Allison's first vehicle as an individual star on the Metro program. Albert Capellani, the eminent French director, who has the production in charge, and who, with June Mathis as collaborator, made the screen version from Alicia Ramsay's play, "Bridge," has a penchant for great casts, and he has been "aided and abetted" by Maxwell Karger, studio supervisor, and by Leander de Cordova, his assistant director. In the cast are Henry Kolker, Marie Wainwright, Joseph Kilgour, Stella Hammerstein, Stephen Grattan, Frank Currier, Maggie Brever, and Ethel Winthrop.

"Texas" Cooper Acts as Ringmaster.

"Texas" Cooper, the Western cowpuncher, who directed the sensational cavalry scenes in Metro's "Lest We Forget," and also played the role of captain of the German lancers, returned to the sawdust ring recently to direct and act as ringmaster of the National Army Circus of the 308th Infantry at Camp Upton, Long Island.

Scene from "The Floor Below" (Goldwyn).

Mabel Learns Something About Bones in Goldwyn's New Picture.

Once she begins work in a picture Mabel Normand becomes her director's most valuable aid. Her suggestions are many and practical and every picture in which she appears is apt to embody a score of original touches in business, make-up and settings, all from the same source—Mabel Normand's remarkable sense of dramatic values and innate feeling for screen technique.

This is demonstrated again in "The Floor Below," soon to be released by Goldwyn as a worthy successor to "Dodging a Million." Miss Normand essays a character unlike any with which she has been identified and the story also is unrelated to her previous screen efforts. She is Patricia O'Rourke, copy girl in a busy newspaper office, by turns the torment and the heavenly pal of the men with whom she works. They hate her and adore her and never forget that she is with them.

In reading some of the scenes with her director, Clarence G. Badger, Miss Normand learned that Patricia would be expected to shoot craps with a messenger boy tarrying in the office, the scene being interpolated merely to illustrate one of the reasons for the girl's discharge, which, when brought about, results in the great adventure which leads her to the floor below.

The action was carried out as the star suggested, that of having the boy a funny old man character. The superannuated Mercury was Miss Normand's own selection for the part, and his playing contributes to the fun.

Miss Gordon assumes the part of Grace Culver, better known as "the wasp" because of her caustic tongue, the daughter of John Culver, who is owner of vast canneries and working on Government contracts.

Kitty Gordon in "The Wasp."

Miss Kitty Gordon's next World picture titled "The Wasp," to be released on the program March 11, is entirely different from any of her previous pictures. Miss Gordon's preceding pictures were models of sartorial elegance, giving the star every opportunity for the display of her regal pulchritude, and the subject matter dealt with the problems and injustices of our present social structure. It gives the admirers of Miss Gordon an excellent chance to see the highly developed histrionic ability of the English beauty, which talent has hitherto been left unemphasized. The story is replete with action, episode after episode piling up into one smashing climax, and besides permits the star to display a dazzling series of creations, the last word in spring styles.

Seven-Reeler for Triangle

"A Soul in Trust" Heads Program for Week of February 24.

IN Triangle's second seven-reel feature, "A Soul in Trust," released February 24, Wall Street schemers use a clever woman to obtain from an incorruptible Senator on the Naval Affairs Committee information in regard to naval bases.

This drama by Catherine Carr follows the characters through Virginia society life in the nineties to the climax in Washington's legislative halls. Belle Bennett enacts the role of Mrs. Carter. J. Barney Sherry, familiarly known as the "screen millionaire," appears as Senator Franklin. Gilbert P. Hamilton is credited with the direction of "A Soul in Trust."

"Little Red Decides," adapted from William V. McCoy's American Magazine story of the same name, is the second feature on the February 24 program. In this story Little Red, maverick of the range, is saved from a professionally prescribed mother, and finds a substitute and equivalent for maternal love in the affection of Duck Sing, a Chinese cook.

Little Barbara Connolly, three and a half years old, appears as Little Red, and Director Jack Conway states that she is far easier to manage than many of her grown-up sisters. The role of Duck Sing is played by the Oriental actor, Goro Kino.

Fritz Schade as the husband in "The Tell Tale Shirt," Keystone Comedy released the same week, is doing his best to deceive his wife (Peggy Pearce) at every opportunity. A misplaced address and Oriental innocence personified by Paddy McQuire leads to a fatal tangle in a Chinese laundry.

"A Coward's Courage" and "His Nimble Twist" are Triangle one-reel Komedies also released for the week of the 24th.

Alice Brady Meeting the Public.

Versatile Alice Brady has been giving a shining example of "how to live twenty-four hours a day" ever since she consented to oblige Loew theater patrons by appearing in person at theaters where her pictures are being shown.

Miss Brady began her whirl around the circle by apearing at the Loew house in Providence February 11. Mayor Gainor received the actress on her appearance at the Emery theater, where Miss Brady delighted the crowd with a monologue followed by a song revue.

Having been one of the clever members of the speaking stage before her conversation to film drama, Alice Brady is splendidly equipped for appearing in person before the fans who have learned to love her through her pictures. She is a speaker of no slight merit, and is possessed of a voice which has been highly cultivated and which was a valuable asset in the comic opera field.

On Wednesday night Miss Brady appeared at the Loew theater in New Rochelle, where "Woman and Wife," the scond of her Select pictures, was being presented. Friday found her at the Loew theater in Newark, "Woman and Wife" again being the picture on the bill.

During the week of February 18 Miss Brady appeared in twenty-eight of the Loew theaters in New York within five nights.

Scene from "Ruthless Russia" (Select).

Scene from "The Midnight Trail" (Mutual).

"The Midnight Trail" (American).

One of the best of the Russell pictures recently produced by the American Film Company is "The Midnight Trail," released February 25. The picture was directed by Edward Sloman. It is the story of a wealthy young clubman, addicted to auto racing, polo playing and all sports.

Francelia Billington is leading woman. Clarence Burton, Sydney Deane, Carl Stockdale, Harvey Clark, Jerome Sheler, Edward Jobson, Helen Howard and Alfred Ferguson are in the cast.

"M'liss" a Great Story for Miss Pickford.

The next vehicle for Mary Pickford will be Francis Bret Harte's famous story, "M'liss." It has been decided after all that Marshall Neilan instead of going East or directing some other star will remain in California to stage Miss Pickford's new Artcraft picture.

"M'liss" is one of the most stirring of all California stories by the famous novelist. It has been produced on the stage, and its dramatic qualities are assured. There is certain to be a full quota of that romantic and picturesque atmosphere which made the California of Harte, Twain, and others famous the world over.

"M'liss" is a hoydenish, mischievous, ingenuous, insouciant, uncouth yet lovable character withal. It will give Mary Pickford an opportunity to display her gifts.

Walthall's Second Paralta Completed.

"Humdrum Brown," Henry B. Walthall's second Paralta Play, has been completed and will soon be released. The production is of a type which stands out as being entirely different from the kind in which Walthall has previously appeared. It is a tense drama with touches of excellent comedy. Mr. Walthall's delineation of the part of Humdrum, the struggling, ambitious youth, who has grown up in a small town, will be of marked interest.

The picture was made from an original scenario by H. B. Daniel and was produced under the direction of Rex. Ingram. Mary Charleson appears in the leading role opposite Mr. Walthall and the remainder of the cast includes Joseph J. Dowling, Kate Price, Ida Lewis, Dorothy Love Clark, Joe Harris and Howard Crampton.

"Schools and Schools" Is an O. Henry.

Jean Paige, the star of a number of O. Henry successes, returned to the screen last week in "Schools and Schools," a two-reel Broadway Star feature released by General Film. This is a romance of a Western girl who comes to New York to live with a beautiful and sophisticated cousin, only to become entangled in a web of jealousy. It has been pictured with all the subtle O. Henry humor and pathos.

Following "Schools and Schools" comes "A Madison Square Arabian Night," a highly dramatic story of New York life.

E. W. Hammons, of the Educational Films Corporation of America, has successfully overcome the effects of a recent operation for appendicitis.

"The Lie" Will Be Miss Ferguson's Next.

Following the success scored by Elsie Ferguson in her current Artcraft release, "The Song of Songs," it is announced that her next screen vehicle is another adaptation from a stage piece. "The Lie," an adaptation by Charles Maigne of Henry Arthur Jones' play, which created a sensation when presented on the speaking stage as a starring vehicle for Margaret Illington, is now rapidly nearing completion at the Famous Players-Lasky studio in New York.

As Elinor Shale in "The Lie," Miss Ferguson plays a sympathetic part of great emotional intensity, which, as she has strikingly demonstrated in her past work, is an ideal role for her accomplishments. J. Searle Dawley, veteran producer of the Famous Players-Lasky organization, is staging the new Ferguson picture.

Skating Scenes in "The Shell Game."

The fashionable skating scenes of the new Metro production, "The Shell Game," taken from the story, "Good Will and Almond Shells," written by Kenneth L. Roberts and adapted for the screen by George D. Baker, in which Emmy Wehlen is starred, were taken at the Hotel Biltmore skating rink on the top of that famous hotel.

While the picture was being made, a number of Russian diplomatic visitors, for whom the Russian flag is flying over the hotel, came up to the rink with the idea of a morning's skating, not knowing that the scenes for a picture were being made. When Director Baker saw their disappointment he immediately asked them if they would care to take part in the scene.

This was a distinct novelty, and they accepted with keen enjoyment. Like most Russians, they were wonderful skaters.

Paralta Erects Permanent Sets.

At the Paralta studios permanent French, Japanese and Italian garden scenes are being erected in the studio yard. It is found that such sets are often required and the costs for erecting them are so great that a big saving will be brought about by having the sets always ready and near at hand. The directors at the Paralta studios have found that garden scenes are the most difficult to obtain and are used for but a few flashes in a picture. They believe the advantage of having them ready for use, something which is impossible when gardens owned by individuals are hired for locations will more than recompense the company for the cost of their erection.

Tad's "Swimming Hole" a Current Judge Brown Story

One of the most refreshing and captivating bits of humor screened in many months is found in "Tad's Swimming Hole," the current Judge Brown story on General Film Company's release list. This is the fourth of the series of two-part stories of youth which are being produced on the west coast by the Boy City Film Company, of which Judge Willis Brown, noted children's advocate, is the head. The stories are being written by Judge Brown, who is known as the author of numerous moving picture successes, and are directed by King W. Vidor, one of the most versatile directors when it comes to handling youngsters.

As was the case in the preceding stories, the chief parts in "Tad's Swimming Hole" are played by boys selected from schools by Judge Brown because of their fitness for the parts. A series of exciting and amusing adventures follow the attempts of "de gang" to pre-empt a swimmin' hole for their exclusive use.

Scene from "Tad's Swimming Hole" (General Film).

Don Barclay, Comedian, Cartoonist

Don Barclay, comedian in the "Ziegfeld Follies," has begun work on a second Essanay one-reel comedy, title not yet announced. His first comedy, "Check Your Hat, Sir?" released on February 16, shows clearly the comedian's cleverness that won him such fame on the comedy stage.

Possessing a remarkably pliable body,

Sketch by Don Barclay, Showing Himself and Director Hotaling.

he goes through some laugh-evoking pantomime in this picture, from burlesqueing the steps of a classic dancer to the role of a drunk. Not the least remarkable part of Barclay's makeup is the "zigzag" division in his hair—beginning at the crown of his head and continuing to his forehead in a series of white streaks, as though he were struck on the cranium by lightning.

Unusual Photography in Select Picture.

Excellent and unusual photography will be a feature of Constance Talmadge's new Select production, "Up the Road with Sallie," which is now being filmed under the direction of William D. Taylor at the Morosco studios in Los Angeles.

Frank E. Garbutt, who has charge of the camera work, has introduced a new novel system of lighting, and his presentation of the star in silhouette photography is remarkably effective. Mr. Garbutt is the son of Frank A. Garbutt, west coast business manager for the Famous Players-Lasky Corporation, and he is bringing to bear on his section of the motion picture industry the same qualities which have given Garbutt senior his success.

The scenario version of "Up the Road with Sallie" has been taken from the book by Frances Sterrett, and is the work of Julia Crawford Ives. Miss Talmadge is supported by Norman Kerry, her leading man; Kate Toncray, Thomas Persee, Karl Formes and M. B. Paanakker.

"Adam and Some Eves" (Klever Komedy).

Klever Pictures, Inc., released on February 11 the Klever Komedy entitled "Adam and Some Eves," with Victor Moore playing the only male role in the comedy, this picture being unique from the standpoint of having an entire female cast with the exception of Moore. The comedy was written and directed by Chester M. De Vonde. Moore gets in some good work and is capably assisted by D. L. Don, Peggy Adams, Agnes Neilsen and a big cast of girls "de looks."

Hart Directing Story of Southwest.

Under the supervision of Thomas H. Ince, William S. Hart is now working on "The Tiger Man," his fifth picture for Artcraft release. He is directing the picture himself, and it is probably a fact that there is no one better qualified or who knows more certainly just what William S. Hart should do in a film than William S. Hart, himself.

In this picture the Western star again will appear in one of his familiar haunts—the Great Southwest.

Polly to Appear in "Glad Rags."

After becoming more or less identified with Sheriff Nell and her "chaps," six-shooters, etc., Polly Moran, cowgirl supreme and comedienne extraordinary of the Paramount-Mack Sennett forces, is to change her apparel and her characterization in a forthcoming film, and will be seen as a real lady with dresses and everything. Polly says she will be lost for a time without the big "gats" at her waist, and will have to tie a rock to her belt for ballast till she gets used to it. Meanwhile, Polly's broncho views the new stuff with equine scorn and disgust.

"Queen of the Sea" Released April 21.

That wonderful subsea photo-fantasy, "Queen of the Sea," with Annette Kellermann, is announced for release as a Standard picture by William Fox for April 21.

"Queen of the Sea" is filled with thrills, including one in which Miss Kellermann walks a wire eighty feet in the air and dives into the ocean from this height. But it is in the undersea stunts that Miss Kellermann excels. She gives a marvelous exhibition of swimming and diving. The photography is of the best.

Much of the picture was taken amid the natural scenery of Bar Harbor and Mount Desert Island, on the Maine Coast.

Universal Shows Making of Machine Guns.

Under the supervision of Harry Levey the Industrial Department of the Universal recently completed filming the Colts Patent Fire Arms Co., at Hartford, Conn. Although the moving picture shows the entire ordnance product of the Colts concern particular attention was paid to the filming in detail of the construction of the machine guns that are being turned out in vast quantities to equip the United States forces both here and abroad.

It is Universal's intention to first show the film to the workers of the Colts plant, after which it will be shown in every industrial center throughout the country. The idea back of the plan is to let the ammunition workers and the men employed in other essential industries see for themselves just how great is the part they are playing in helping our country win the war. Eventually, the film will be shown to the general public through the medium of the Universal Screen Magazine.

Major Bascom Little, in charge of the Production Section, Ordinance Department, U. S. A., with headquarters at New Haven, Conn., has already viewed the film for the Government, and has given it his unqualified approval.

Mastercraft Active in Production of Dixon's "The One Woman."

Encouraging reports come from F. Eugene Farnsworth, who is managing the affairs of the Mastercraft Photo-Play Corporation in California, regarding the initial offering of that organization. Mastercraft, as has already been announced in this publication, will produce from four to seven special features a year, and all will be adaptations from the works of Thomas Dixon, author of "The Birth of a Nation," and other equally famous writers. "The One Woman," which has been chosen for the first release of the Mastercraft company, is a story based on the threat of Socialism, and work has already been started on it at the Paralta studios in Los Angeles. The picture will be staged under the direction of Reginald Barker, of the Paralta staff of directors.

It is interesting to note that when "The One Woman" was presented on the speaking stage some years ago the part of "Gordon," one of the most principal roles, was portrayed by David Wark Griffith, who later produced another of Mr. Dixon's works on the screen. The screen version of "The One Woman" was prepared by the Paralta scenario writers. J. Grubb Alexander and Fred Myton.

PICTURE THEATERS PROJECTED.

LOS ANGELES, CALIF.—J. A. Quinn, proprietor of Quinn's Rialto theater, has plans by A. R. Walker for a new moving picture theater.

REDWOOD CITY, CALIF.—New theater has been opened here.

RICHMOND, CALIF.—Building at corner Clement street and Ninth avenue has been purchased by Samuel H. Levin, of San Francisco, as a site upon which he proposes to erect fireproof moving picture theater.

SAN DIEGO, CALIF.—Grant theater is now being conducted under new management.

CHICAGO, ILL.—E. Everson & Sons, 175 W. Jackson boulevard, contemplate erecting theater and hall building.

GRANITE CITY, ILL.—Thomas Gray has taken over management of new Grand theater. An all-picture program has been substituted for vaudeville.

JOLIET, ILL.—John Cushman and C. N. Fox, who conduct moving picture theater here, have discontinued pictures and changed to a legitimate playhouse.

NEW HOLLAND, ILL.—J. C. Snyder has discontinued his moving picture theater here.

CLINTON, IND.—Orpheum theater has been purchased from O. Stone and James Houston by Jesse Isbrigg.

MICHIGAN CITY, IND.—Orpheum theater building has been leased by Martin T. Panty. The theater will be remodeled and renamed the Garden.

AFTON, IA.—Palace theater has been purchased by H. Fleming.

MILFORD, IA.—Cecil Waterman has purchased Royal theater from Harry Brumbly.

MONROE, IA.—J. E. Manning succeeds H. C. Stearns as manager of Saenger Amusement Company, which conducts Lyceum moving picture theater and Monroe opera house here.

ROLAND, IA.—Lyric theater has been purchased by Isadore Holverson.

WEST LIBERTY, IA.—John H. Heath has purchased Grand moving picture theater, on Calhoun street, from Bert Davis.

BERRY, KY.—Pike theater has been leased by E. O. Billiter.

HODGEVILLE, KY.—R. D. Gaddy has disposed of his moving picture business to F. M. Sparks, Earl O'Harra and O. D. Heady.

WINCHESTER, KY.—An addition will be built to Past Time theater and the seating capacity increased to accommodate 500 people.

DETROIT, MICH.—Cedric Laurence has been engaged as manager of Empress theater.

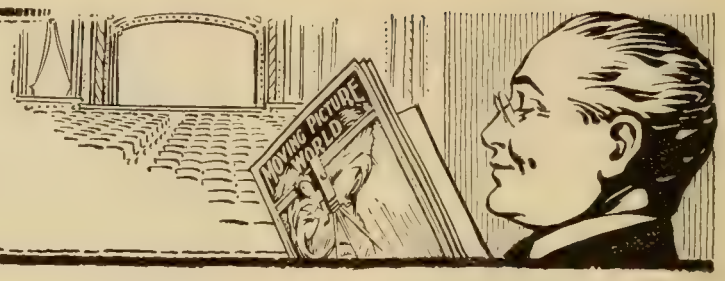
KALAMAZOO, MICH.—George Spaeth has purchased Fuller theater from F. J. Stafford.

TRIUMPH, MINN.—Star theater has opened under old management of J. P. Mathewson.

KANSAS CITY, MO.—Garden theater will be remodeled.

BAKER, MONT.—Lyric theater has been purchased by Richard Clark.

Trade News Brevities



Teachers' Club Wants Children's Shows

Boston Organization Starts Movement to Have an Educational Picture Each Week in Every Bay State Theater—An Appeal to Exhibitors.

By Richard Davis Howe, 80 Summer Stre et, Boston, Mass.

BOSTON, MASS.—Officials of public schools in Greater Boston and other sections of Massachusetts ask for the support of motion picture exhibitors in a plan to present children's picture shows once each week in every Bay State theater.

The campaign is in charge of Miss Mabel M. Anderson, chairman of the Publicity Committee of the Boston Teachers' Club and the Massachusetts Federation of School Teachers. In an effort to secure aid in her drive, Miss Anderson has addressed the following appeal to all of the leading newspapers in this city:

"Through the teachers' clubs of the city and state, we are asking the managers of the theaters to put on one educational picture a week. (Historical, geographical, nature study or literature.) This is entirely practical, as one of the leading managers has done this for two years with excellent results.

"We are asking the managers to take extra care in arranging their programs so that when these pictures are given, the surrounding bill, even if suitable for adults, will be a clean one.

"The largest distributors in the country are working with us, many of the exhibitors are glad to book children's pictures on request, and there are many suitable films available."

Boston Fox Office Reorganized.

Boston.—District Manager Harry F. Campbell, of the Fox Film Corporation, has reorganized the Boston office. During the past few weeks he and office manager William D. Shapiro have added a number of new sales representatives to the already large staff.

The sales force include Charles Phillips, Frank Vine, Mose Eberstein, David Garb, William O'Brien, Frank McKay, Charles Dempsey, Frank Stanton, George Sullivan, Frank McCarthy and George Arnold.

Mr. Campbell believes big moving picture productions should call for the same admission prices as theatricals. To prove this Mr. Campbell has five companies out with a "A Daughter of the Gods," three with "Cleopatra" and three with "Les Miserables," all on percentage basis. The latter is also playing an indefinite engagement at Marcus Loew's Globe theater in Boston.

Marian Naiherseg on Fox Staff.

Boston.—The local office of the Fox Film has secured the services of one of Boston's most popular film women, Miss Marian Naiherseg, who was formerly assistant manager of the Grandun Film Company of this city.

"Idle Wives" First Boston Run.

Boston.—"Idle Wives," being exploited in New England by Edward Klein, manager of the Central Feature Film Company, played Nathan H. Gordon's Scollay Square Olympia for the first time in Boston. The picture proved very popular, capacity audiences witnessing every performance.

The management carried considerable advertising on the feature, good business resulting.

J. J. Hubbard Buys Theater at Danvers.

Danvers.—John J. Hubbard, who formerly operated the Opera House in Ipswich, has purchased the Orpheum theatre in Danvers from Charles Brown.

Mr. Hubbard opened the Orpheum on Friday, February 15, playing "The Whip" at the initial performance.

Paramount Salesmen Change Territories.

Boston.—Several changes in the zones of operation for salesmen on the Paramount staff in New England have taken place.

Samuel Hasse has been assigned to Southern Massachusetts, Cape Cod and Rhode Island.

Louis Herman, who formerly covered Connecticut and New Hampshire, will in the future represent the Western Massachusetts territory, formerly covered by Mr. Hasse. Maurice Pouzner, who replaced C. A. Faust, now manager of the Dudley theater in Roxbury, will tour Connecticut.

Charles Perkins has been appointed chief booker in the local Paramount exchange, suceeding Abraham Barry, who has been called for active duty in the U. S. Naval Reserves.

C. A. Faust Will Manage the Dudley.

Roxbury, Mass.—C. A. Faust, formerly a salesman with the Famous Players, has taken over the management of the Dudley theater in Roxbury. Mr. Faust is a showman of long experience, having been connected with the business for several years in New England.

Gustave Schaefer in the Army.

Boston.—Uncle Sam has secured the services of Gustave Schaefer, assistant manager of the local office of the World Film. He enlisted this week in the Quartermaster's arm of the war service and has been temporarily assigned to the barracks in Washington, D. C.

Edward Klein Reopens Office.

Boston.—Edward Klein, who formerly conducted the Central Feature Film Company, a state right organization in this city, and who gave up his business when he was called in the selective draft, has reopened business in this city, having been placed in Class 3 A by the local exemption board.

When called for examination for service in the National Army, Mr. Klein placed his stock of films in the hands of Daniel Horgan, manager of the Hub Pictures Corporation, another state right company in Boston, who agreed to handle his business on a percentage basis. Mr. Klein has decided to continue business. He expects to locate in the exchange formerly occupied by the Fox Film on Piedmont street.

Capital City News Letter

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

Sidney B. Lust Gets Important Films.

WASHINGTON, D. C.—Sidney B. Lust is announcing the purchase of the Douglas Fairbanks and William S. Hart pictures for the territory comprising the District of Columbia, Maryland, Delaware and Virginia. The pictures were acquired from the S. A. Lynch Enterprises, Inc., through Hiller & Wilk, Inc., selling agents. The pictures are those produced by the Triangle and will hereafter be booked by Mr. Lust through his exchange at 1209 E street, N. W.

Government Officials See Prizma Navy Pictures.

Washington.—Secretary of the Navy Daniels, accompanied by more than a score of rear admirals and other officers of the navy, members of Congress, officials from the Government departments, and a large gathering of newspapermen, viewed with interest Prizma films, depicting the navy at work. Speeches were made by some of those present, including Secretary Daniels, while E. A. Koopman, president of the company, told of how these colored pictures were made.

Joseph Gartner Made a Captain.

Washington.—Joseph Gartner, formerly auditor for the Harry M. Crandall enterprises, and who also served as spare manager, has been appointed a captain in the army. Captain Gartner had served during the Spanish-American war, and recently was a student officer at the Fort Myer reserve officers' camp. He was not commissioned with the men of the training camp, however, for, fortunately or not, he was taken ill just before graduation. The delay, it seems, resulted in his obtaining a higher rank.

New Theater on Ninth Street.

Washington.—Ninth street has been selected f r another motion picture theater, for a house with a seating capacity approximating five hundred is projected by Marcus Notes, proprietor of the Empress theater, for erection at the corner of Ninth and D streets, N. W. Work on the demolition of the building now on the site has been started. The premises were formerly occupied by a liquor concern, driven from business by the passage of the prohibition law.

John Payette Joins Goldwyn.

Washington.—John Payette, formerly assistant manager of the V. L. S. E. exchange, has joined his former chief, George F. Lenehan, at the Goldwyn exchange, where he will occupy a similar position. Mr. Payette is one of the best known among the film salesman doing business out of Washington. He started in several years ago with the General Film, and for a considerable length of time was in charge of the Baltimore subbranch. He was also stationed in that city for the V. L. S. E. branch.

A. N. Waters Managing Crandall House.

Washington.—A. N. Waters, formerly manager of the Truxton theater, has been appointed manager of the American theater, one of the Crandall houses.

Atlanta News Letter

By A. M. Beatly, 43 Copenhill Avenue, Atlanta, Ga.

New Company to Build Theater.

MARIETTA, GA.—Application for a charter for the Marietta Amusement Company, to operate theaters for moving pictures, vaudeville and other forms of entertainment, has been filed with the clerk of Cobb County Superior Court by F. G. Marchman, prominent Marietta business man, and six associates.

It is proposed to capitalize at $50,000 and to erect a theater near Marietta, where large numbers of soldiers are frequently encamped.

Drama Picture Made by Signal Corps.

Atlanta.—"His Best Girl" is the title of a moving picture film advertising the advisability of soldiers buying Government war risk insurance. The film was made by members of the signal corps, who have had wide experience in moving picture work, and is put on in drama form. It was received with delight by the men at the units serving the 325th and 326th Infantry regiments, Tuesday.

Look Out for Swindling "Collector."

Atlanta.—A. O. Blalock, collector of internal revenue for this district, sent a warning recently to managers of motion picture houses in Atlanta and other Georgia cities, warning them to look out for a man calling himself J. M. Bosse, and representing himself to be an internal revenue officer. He is described as being about 5 feet tall, weighing 160 pounds, 40 years old, dark complexion, and has one finger missing. The description given also states that he appears to be well educated and laughs a great deal while talking.

Two Theaters Close.

Atlanta.—Two picture theaters in Atlanta, the Rialto and the Georgian, have closed. Poor business and gloomy prospects are the reasons.

Many Baltimore Men in Draft Class 1A

Among the Young Men Likely to Be Called at Once Are L. A. DeHoff, L. J. Rome, E. C. Eiseman, J. J. Payette, H. Edmonds, Who Are Leaders in the Trade.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

BALTIMORE, MD.—The general remark that is heard from every moving picture man that has been put in "Class 1" with regard to his call for the next draft is, "If Uncle Sam needs me, I'm ready." In making inquiry upon the subject it is to be found that about five of the real live wires in the film industry in Baltimore have been put in the first class and this list includes the following: Louis A. DeHoff, the extremely popular manager of the New theater and secretary of the Maryland Exhibitors' League. Mr. DeHoff is one of the best known exhibitors in the Maryland League. J. Louis Rome, manager of the Broadway theater and general counsel of the Maryland Exhibitors' League, is thoroughly alive to the possibilities of his environment and is well liked. On the exchange side, C. E. Eiseman, manager of the Mutual office in Baltimore; J. J. Payette, Vitagraph representative in that city, and Hernon Edmonds, assistant manager of the General Film office in the same city, belong to the class of good fellows who know how to make and keep their many friends. The correspondent believes that, no matter when they are needed by Uncle Sam, they will all become excllent soldiers and good fighters in the cause of freedom and democracy.

Parkway Theatres Aid French Orphans.

Baltimore.—On the afternoons of Wednesday and Thursday, February 12 and 13, Bernard Depkin, Jr., supervising manager of the Parkway Theater Company, gave a benefit at the Parkway, Strand and Wizard theaters to the Francis Scott Key Chapter of the Daughters of the American Revolution. The proceeds went toward the fund for the French orphans, two of whom have been adopted by this chapter.

"Big Ben" Abrams Now Managing Blue Mouse.

Baltimore.—Benjamin Abrams, of Philadelphia, who is known throughout the trade as "Big Ben," has taken charge of the management of the Blue Mouse theater, 28 West Lexington street, beginning Thursday, February 7. Prior to his present association, Mr. Abrams was associated with the Hoffman-Foursquare in Philadelphia.

Theaters Prove Marked Aid.

Baltimore.—Since the Four-Minute men have been on the job in Baltimore, all the moving picture theaters, as far as can be learned, have heartily co-operated with the movement and the drive for shipbuilders has been greatly aided by the movement. It is estimated that during the week of February 4, about 100 of the recruits for the shipyards that came in were recruited through the efforts in the moving picture theaters.

F. C. Schanberger Has Silver Wedding.

Baltimore.—On Thursday evening, February 7, Manager Frederick C. Schanberger, of the Maryland and Auditorium theaters, celebrated the twenty-fifth anniversary of his wedding by giving a family reception and dinner at the Hotel Kernan, of which he is also manager. After the dinner the party occupied boxes at the performance at the Maryland theater. Forty-five members of Mr. and Mrs. Schanberger's families were present.

L. A. DeHoff Praises Paralta Films.

Baltimore.—When Louis A. DeHoff, manager of the New theater, 210 West Lexington street, was seen the other day, he was enthusiastic in his praise of the Paralta pictures. "I was a little skeptical," said Mr. DeHoff, "when I signed up with Paralta, but now I am perfectly satisfied. When we ran J. Warren Kerrigan in "A Man's Man," it went over big and the same thing is happening with Bessie Barriscale in "Madam Who?" These productions are being handled through the Baltimore office of the General Film Company, and L. Rosenthal, the manager of this branch, is working like a beaver locating bookings.

Coal Refused to All West Hudson Theaters

Dealers Notified to Let No Fuel Go to Theaters in East New Jersey—Managers Warned to Be Economical of Light.

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

HARRISON, N. J.—Fuel Administrator Daniel B. Walsh has notified coal dealers that they must discontinue supplying the motion picture theaters of the West Hudson towns with coal. This action, Mr. Walsh explains, is necessary in order to have sufficient coal for the homes. The exhibitors have also been warned to conserve light. All have been notified to use as little light as possible. Those who fail to live up to the rulings are threatened with a complete shut-off of gas or electricity, as the case may be. None of the West Hudson theaters, so far as could be ascertained, has a plentiful supply of coal on hand, and it is not yet known to what extent the order will injure the business.

$100,000 Industrial Film Co.

Newark.—With an authorized capital of $100,000, the Tisdale Industrial Film Corporation has filed articles of incorporation at Trenton. E. R. McGlynn is the statutory agent. The registered office is at 810 Broad street. The films to be produced by the new corporation will be of an industrial nature. The incorporators are F. M. Tisdale, M. J. Zucker and S. C. Deixel.

New Film Delivery Company.

Irvington, N. J.—Herman J. Seiler, of 1142 Clinton avenue, has filed as the trade name of his new film delivery company, the System Film Delivery.

Madge Evans at Court.

Newark.—Little Madge Evans, the 10-year-old star of the World Film, appeared here personally in conjunction with the showing of her picture February 14 at the Court theater. The picture shown was "Gates of Gladness."

Dr. Hespe Incorporates.

Jersey City.—Dr. H. Charles Hespe, president of the New Jersey State Exhibitors' Association, is listed as the registered agent of the Courtland Exhibiting Company, with offices at 390 Central avenue. The concern is capitalized at $100,000. The firm will conduct public amusement enterprises. The incorporators include Dr. Hespe, William Hackett and Francis E. Hespe.

Tobacco Fund Benefit at City.

Newark.—"Intolerance" was the attraction when the City theater, Seventh and Orange streets, gave a benefit for the soldiers' tobacco fund. Leon O. Mumford is the managing director of the show house.

Newark Theater Altered.

Newark.—The Newark theater, owned by the Market & Beaver Realty Company, will undergo alterations.

Paragon Laboratories Incorporated.

Jersey City.—The Paragon Laboratories Company has filed articles with County Clerk McGovern. The registered offices are at 15 Exchange place, with the Corporation Trust Company as registered agent. The company will manufacture moving picture appliances, films, etc. The capital stock is $20,000, of which $1,000 has been paid in. The incorporators are H. A. Black, John W. Stout and John R. Turner.

MORE PITTSBURGH NOTES.

George Oldfield Made Manager.

Pittsburgh.—George Oldfield has been placed in charge of the Pittsburgh George Kleine exchange, 123 Fourth avenue, succeeding Oscar Krugh, who has resumed his former position as traveling representative with the same firm. Mr. Oldfield has been connected with the Kleine company for several years past in this city and Cleveland, O., and is well known among exhibitors of this territory.

Business Notes.

J. H. Zimmerman, representing the U. S. Exhibitors' Booking Corporation, 127 Fourth avenue, Pittsburgh, reports having closed contracts for showing "The Belgian" at all of the Rowland & Clark theaters. "The Belgian" will be presented first at the Liberty and nex at the Plaza, Strand, Belmar, Arsenal and Rowland. The Rowland & Clark theaters also recently booked "The Zeppelin's Last Raid" for early showing.

Patriotic Cause Allows Tuesday Shows

Many Cleveland Theaters Open on Fuelless Day to Permit Benefit for Woman's Military Auxiliary—Shows in Other Ohio Cities.

By M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

CLEVELAND, OHIO.—Tuesday, Feb. 12, although usually an "openless Tuesday" for picture theaters, found a majority of the Cleveland theaters and others in northern Ohio open, the profits going to the Women's Military Auxiliary, for use at their community house at Camp Sherman, where Ohio's draft army is located. The women obtained a special permit from Fuel Director Garfield.

After fifty theaters responded immediately to the call, most of them being the large houses, it was explained by smaller houses that they did not participate in the benefit because the ordinary Tuesday night shows no profits, so it might be an expense to open.

The Cleveland theaters which took part in the benefit were the Knickerbocker, Camerophone, Princess, Mall, Alhambra, Standard, Avenue, Bijou, Dream, Strand, Wonderland, Gaiety, Bronx, Corona, Reel, Monarch, Metropolitan, Olympia, Penn Square, Orpheum, Marquis, Lyceum, Crescent, Majestic, Marvel, Windemeer, Lakewood, Southern, Madison, Doan, Y, American, Norval, Fountain, Grand Central, U. S., Haltnorth, Quincy, Stillman, Opera House, Colonial, Prospect, Star, Empire, Miles, Gordon Square, Liberty and a few others.

Several theaters in Toledo, Sandusky, Alliance, Akron and other northern Ohio cities also opened up Tuesday for the same purpose.

Manager Gerrish Back on the Job.

Cleveland.—After nearly four weeks' illness Manager E. T. Gerrish, of the Cleveland Famous Players Film exchange, is back on the job again, suffering slightly from rheumatism, but otherwise feeling fit.

Manager E. T. Gerrish.

Mr. Gerrish had a siege of sickness. First he suffered an attack of appendicitis and was rushed to Charity hospital, where he was operated upon. Then while in bed he fell a victim of neuritis. After recovering and going home he came out to work in the wet weather and contracted rheumatism in the legs.

"Well, there's no use of complaining," says Gerrish. "If I get all that's coming to me now maybe I will be spared further illness later."

Big Moving Day for Film Companies.

Cleveland.—All film companies in the Columbia building, Cleveland, have received notice to vacate by May 1.

The owner, M. A. Bradley, gives as his reason that on that date the insurance companies will raise the rates on the building unless the risk from moving picture films is removed.

The companies affected are the Standard, Select, Metropolitan, Exclusive, the Argus and the Sixth City Film Company.

"Remaking of a Nation" Opens in Cleveland.

Cleveland.—"The Remaking of a Nation," the big Camp Sherman army picture, opened to a big business Sunday, February 17, playing simultaneously at four theaters in Cleveland—the Standard, Knickerbocker, Fairyland and Olympia.

Thousands of tickets were sold in advance by a special committee of the Chamber of Commerce, at 25 cents each, which insured the success of the undertaking.

The headquarters at Camp Sherman at the time of the opening also announced many more dates in Cleveland, including about 25 theaters and running up to the middle of March.

Each theater, by the arrangement, is allowed ten cents on each ticket, besides the war tax item, the balance going to pay expenses of making the film and the profits of the proposition going to the camp fund for the care of dependents of soldiers quartered there.

Cincinnati News Letter

By Kenneth C. Crain, 307 First National Bank Building, Cincinnati, Ohio.

W. S. Wessling Honored by Cuvier Press Club.

CINCINNATI, O.—W. S. Wessling, manager of the Pathe exchange, and a popular member of the film fraternity, was one of the committee on entertainment appointed by the Cuvier Press Club for its big meeting recently. The Cuvier Press Club is an organization numbering in its membership not only newspaper and theatrical men, with other Bohemians, but some of the leading business men of the city, who like the informal atmosphere of the club and the good scouts they meet there. Its entertainments are events to date from, and Mr. Wessling therefore felt the honor of being placed on the committee, which had the duty of arranging the latest blow-out of the club.

Thieves Get Big Haul of Paper.

Cincinnati.—The high value of paper waste to junk dealers resulted in a costly loss to the Vitagraph company's Cincinnati office a few days ago, and one which could mean at the same time only a comparatively few dollars to the thieves. The company's quarters at 129 West Seventh street were entered by unknown marauders and a mass of posters and other printed and lithographed matter estimated to weigh no less than five tons was removed. This, of course, was a handsome haul for the thieves, viewed as waste paper; but the material was far from being waste paper to the company, as it consisted of advertising matter which will cost nearly $2,000 to replace.

Bill at Walnut Makes Hit.

Cincinnati.—One of the best combination bills offered by the Walnut this season was presented beginning Feb. 10 at that theater, including Mary Pickford in her latest Artcraft release, "Stella Maris," and the first two-reel episode of the new Chapin series, "The Son of Democracy."

Cincinnati Exhibitors Smile Again.

Cincinnati.—Local exhibitors are beginning to smile again, since decent weather has come, and it has been announced that "heatless Mondays," and, consequently, enforced Tuesday holidays, are at an end. Attendance on many recent Mondays, especially on those since the weather gave way to normal temperatures and sunshine, has been splendid at the theaters, as people had nothing else to do. The more moderate weather came as a more welcome relief, if possible, as it was necessary for many of the suburban houses to shut down completely during the zero period, on account of inability to secure heat. This problem is now over, for good, it is hoped, and the theaters are again open to their eager patrons.

Dayton Theaters Give Tuesday's Profits

Miami Valley Exhibitors Take Fuel Administrator's Offer and Open Tuesday, Handing All Profits to Women's Military Auxiliary.

By P. J. G., Dayton Correspondent.

DAYTON, Ohio.—One of the quickest happenings yet to take place at the offices of the Miami Valley Exhibitors' League here was staged Tuesday morning, February 11, at eleven o'clock. Only three principals took part in the affair with a fourth party very interested. The writer assisted in every way to open the theaters of Dayton along with the three main characters in the surprise, namely, Val Rayburg, Al. Kinsler and Clay Brehm.

Al. Kinsler, Val Rayburg and the writer were seated comfortably in the League rooms waiting for something interesting to happen. Mrs. H. G. Carnell, acting chairman of the Women's Auxiliary Committee doing work for the soldier boys at Camp Sherman, walked into the office with what looked to be an important letter in her hand. This she showed to Al. Kinsler as secretary of the League. It was from the state fuel administrator and gave the theaters of Dayton the right to open on heatless Tuesday, provided the proceeds, over and above expenses, should be turned over to the Women's Auxiliary for charitable work at Camp Sherman, Ohio. It was necessary to act quickly, and after a minute's discussion Kinsler and Rayburg decided to inform the different managers as soon as possible. Clay Brehm was first informed and lost no time in getting to the League rooms for full particulars. Clay called the Keith people at Cincinnati as well as several exchanges who knew nothing of the affair. After calling Cincinnati, Clay phoned to the Columbus Keith manager, who, likewise, knew nothing in regard to the matter. After this he changed his ad in the daily papers (on the streets at one o'clock), informing the public that the Strand would remain open. Al. Kinsler also rushed announcements to the local papers which stated that all the theaters members of the Miami Valley Exhibitors' League would remain open for the fuelless day.

After a minute's deliberation it was found that the quickest way to inform the neighborhood theaters was by automobile.

Clyde A. Congrove Salesman.

Dayton.—One of the newer type of film salesmen is Clyde Congrove, who called on the writer while in Dayton last week. He is a progressive spirit. I have never heard Clyde say another film company's pictures were bad; that he sold the only pictures on the market; that his company was the only one to give service, etc. Clyde closed eight contracts while in Dayton.

Buffalo News Letter

By Joseph A. McGuire, 157 N. Elmwood St., Buffalo, N. Y.

Theaters Open Lincoln's Birthday.

BUFFALO, N. Y.—Buffalo moving picture theaters were open Sunday, Monday and Tuesday of the week of February 10 and closed Ash Wednesday, which was observed as a heatless day of that week. The decision to keep the theaters open Tuesday was reached after a series of conferences between the local theater managers and Ellicott C. McDougal, Erie County fuel administrator.

Plan Motor Truck Line to New York.

Buffalo—A motor truck transportation system between Buffalo and New York will be established in an effort to relieve railroad congestion. Moving picture men hope to see the system extended so film can be shipped speedily over the line. The route from Buffalo will follow the old Genesee turnpike to Albany, with stops at Rochester, Geneva, Syracuse, Utica and Amsterdam. From Albany the trucks will go down the east bank of the Hudson, with stops at Hudson and Peekskill.

Ticket Books at the Elmwood.

Buffalo—Manager Weinberg of the Elmwod theater, Buffalo, has prepared books of tickets containing ten admissions, as follows: Ten 17-cent tickets, $1.70; ten 11-cent tickets, $1.10.

Charles Riehl Has No Complaint.

Buffalo—"We give our patrons a good show every day," said Charles Riehl, who conducts the Liberty theater at Jefferson and Utica streets, Buffalo.

"This plan brings us better results than a big show one day and a poor one the next. Closing on the heatless day is doing us no harm. The people like a day off. We have been doing as well, or even better, on the short weeks then on the regular schedule. We charge ten cents daily for grown-ups and five cents for children except on Thursdays and Sundays, when the youngsters pay ten cents. In running a theater a man must be not only polite, but firm with patrons. When they understand that this firmness exists they are not likely to give a tale of woe when they pay the war tax or the extra nickel for the children."

"We have a brick theater, seating 500," continued Mr. Riehl. "When the house was built eight years ago it was one of the best equipped in the city. We fortunately bought a good supply of coal last summer and the theater has been well heated all winter."

Full Pay for Employees in Buffalo.

Buffalo—Most of the Buffalo theaters are paying their employees on the Tuesday holidays. This act of patriotism is regarded as especially commendable inasmuch as many burdens, unknown to the public, have been imposed on the local theatrical managers during these critical times. That the managers bear these burdens willingly goes without saying.

J. R. Oishei Doing a Good Bit.

Buffalo—John R. Oishei, manager of the Teck theater, Buffalo, is conducting the State outdoor and advertising campaign for the Thrift Stamp progaganda. Mr. Oishei also played a prominent part in the second Liberty Loan campaign.

Wurlitzer Buffalo Store in Trim.

Buffalo.—A large unit orchestra has been received at the Buffalo branch of the Rudolph Wurlitzer Co. The instrument carries fifty selections at one time. W. P. Tanney is manager of this branch. After several unavoidable delays the improvements at the Wurlitzer store have just been completed. The decorations are in gray and white.

Many Causes Hinder Shipments in Ontario

The Disorganized Express Service All Over the Province Has Been the Cause of Much Discomfort to Exchanges and Exhibitors.

By W. M. Gladish, 1263 Gerrard Street E., Toronto, Ontario.

TORONTO, ONT.—Transportation difficulties, due to frequent storms, equipment breakages and labor shortage, have played havoc with booking arrangements and release schedules among Ontario exchanges. Ontario exchanges have refused to take any film shipments at all; some theaters have been compelled to repeat programmes on several occasions, and sometimes the theahibitors. On several days the express companies are called upon to present "emergency shows." In the latter instance, exchanges have shipped various pictures which have not been booked because shipments to exchanges have been delayed. Some exhibitors have been making it a practice to hold films until a new assortment actually arrives at the theater in order to insure having a show at all.

The exhibitors are not the only ones who are troubled by the disarrangement. The exchanges are having difficulty in collecting their money when emergency reels are shipped to an exhibitor in place of booked pictures. Quite often an exchange uses a roadman or other employe to take the reels to an out-of-town exhibitor when it is seen that an express company is tied up. The exchange employe takes the film with him in a passenger coach in order to oblige a customer. Even in this way, the reels are not delivered until it is time to start the evening performance.

Benefit at the Brighton Theater.

Toronto.—Through the courtesy of Manager Barkley of the Brighton theater, Roncesvalles avenue, Toronto, the Canadian Ensign Chapter, Independent Order of the Daughters of the Empire, gave a very successful matinee on Thursday, Feb. 7. The house was filled to capacity at both performances. The proceeds are for the I. O. D. E. Home in Halifax for homeless children.

Tom Byerle with Specialty Film.

Toronto.—Important changes have been made in various details connected with several exchanges in Canada. Tom Byerle, formerly Montreal manager for the Famous Players and the Canadian Universal, has become temporarily associated with the Toronto office of the Specialty Film Import, Limited, as special representative. It is understood that Mr. Byerle will eventually become the special representative in western Canada for L. E. Ouimet, president and general manager of the Specialty, Pathe distributors in Canada.

A. Smeraldi Gets K-E-S-E Franchise.

A. Smeraldi is reported to have secured control of the Canadian franchise of the K-E-S-E. Mr. Smeraldi was formerly the special Pathe representative in western Canada. Just before leaving Winnipeg, Mr. Smeraldi secured a big contract for the Pathe with the Groves-Walker Company, Limited, whereby Pathe and Gold Roosters will be shown at the Orpheum, Moose Jaw; Empire theaters, Saskatoon, and the Regina theater, Regina, for some time to come. What changes in the distribution arrangements in Canada for the K-E-S-E will be made have not been announced by Mr. Smeraldi. One of the big releases with which Mr. Smeraldi will be able to make a start is the de luxe edition of "Quo Vadis."

Vincent McCabe Now Represents Fox.

Vincent McCabe, formerly with the Toronto office of the Specialty Film, has been appointed eastern Canadian representative for the Fox Film. Mr. McCabe has three branch offices under his supervision, namely, those at Toronto, Montreal and St. John. No change is being made in the direct management of the Fox branches, it is announced. Benny Rogers will continue in charge of the Toronto and Maurice West will remain the manager of the Montreal office. Fox features have played a number of Toronto's big theaters. "When a Man Sees Red" was the attraction at the Regent for one week, while the Hippodrome has used two Fox specials during the past month. These were "Camille" and "The Conqueror."

What Other Exchange Men Are Doing.

Mr. Soskin, of the Toronto headquarters of the Famous Players Film Service, has gone to Montreal to reorganize the Montreal branch of the company.

Charles Berman, formerly in control of the World franchise in Canada, with headquarters at Toronto, has become Montreal manager of the U. S. Exhibitors' Corporation.

Pat Kaplan, formerly shipper at the Toronto office of the Globe Films, Limited, has joined the staff of the Regal Films, Limited, Toronto.

President Thomas in Toronto.

Toronto.—Manager Thomas of the Strand theater, Omaha, and president of the Nebraska Exhibitors' League, was a visitor in Toronto early in February to confer with local interests regarding a position as supervisor of the chain of theaters, consisting of the Regent, Toront; St. Denis, Montreal, and the Flower theater, Ottawa. It is understood that Mr. Thomas will assume his duties here in May.

Maritime Provinces Letters

From Alice Fairweather Standard, St. John, N. B.

Notes of New Brunswick Theaters.

ST. JOHN, N. B.—The Star opened its anniversary week by playing the Pathe feature "Iris" to good business. The slightly higher price for children at this popular theater does not seem to make the least difference as it is well filled every evening.

"Damaged Goods" has played to enormous houses at the Lyric, starting Thursday, Feb. 7, to men only for Thursday, Friday and Saturday. On Monday a morning performance was given to accommodate the crowds.

Halifax Jottings.

Halifax, N. S.—At Halifax the complete Pathe service has been sold out between the Empress Imperial and the Academy of Music.

H. R. Walker of Dartmouth has booked the Pathe serial and features.

As if enough things had not happened to the theaters in Halifax Monday, Feb. 4, a fire originated in the upper story above the Imperial theatre, Halifax, and considerable damage was done to the theater by water. They did not have to close the house fortunately.

"The Screen Telegram," the news weekly soon to be issued by the Mutual, has been booked at the Orpheus theater, Halifax.

St. John Personals.

B. Horsfell, the general manager for Canada of the Mutual Film Company, was in St. John for three days recently on his annual trip.

E. R. Lynn of the Casino theater, Sydney, passed through St. John recently on his way to New York and Boston.

Dr. Daley of Sussex was in St. John on Friday, Feb. 8.

Fuel Orders Lightened in Eastern Iowa

Warmer Weather Lifts Ban on Use of Coal—Restrictions Enough Remain—Abundant Fuel Expected in a Few Weeks.

By J. L. Shipley, 615 Locust Street, Des Moines, Ia.

DES MOINES, IA.—The conservation ban is being lifted gradually in the eastern Iowa cities. Waterloo shut down on matinees for six days a week in cooperation with the board of that town, remaining open on Sunday afternoon only and giving the evening performances as usual. The ban was lifted last week when the weather moderated and coal became more plentiful and the shows are running full blast as usual. The seven o'clock lightless order is still in effect at Marshalltown and Manager J. Jolly Jones of the Strand is threatening to give away souvenir lanterns to his patrons so that they won't get lost on the way home. At Cedar Rapids the theaters are opening at two in the afternoon and closing promptly at ten-thirty, which cuts down the running time nearly two hours. Box office lights go out promptly at nine-thirty. It is thought that there will be abundant fuel in all points within the next month so that stringent measures may be done away with.

Miss Margaret Hein of Metro Weds.

Des Moines—Miss Margaret Hein, who has been head inspector in the Metro office at Des Moines since it was established three years ago, was united in marriage to Raymond Crowe, who has an indirect connection with the film business as pick-up man for Wells-Fargo.

Ed Lipson Gets New Territory.

Des Moines—Ed Lipson is now acting as Metro representative in eastern Iowa. Mr. Lipson has served in various capacities in the Los Angeles, Seattle, San Francisco and Salt Lake City Metro offices. But reports that he considers that Iowa has the finest exhibitors with whom he has ever done business and that he wants to stay in the Hawkeye state.

Two Juvenile Shows—Both Make Good.

Des Moines—Juvenile shows ran opposition in Des Moines Saturday, February 9. Manager Blank of the Garden offered Marguerite Clark in "The Seven Swans" in conjunction with the Des Moines News between the hours of ten and two, the proceeds being devoted to the News project of adopting two war-stricken Belgian children. At the Empress the Evening Tribune entertained its little friends with a special morning performance of Mary Pickford in "Rebecca of Sunnybrook Farm." Judged by the packed houses nearly every kiddie in Des Moines attended one or both shows.

J. S. Shortly Buys Princess Theater.

Sioux City, Ia.—J. E. Schlank announces the sale of his Princess theater at Sioux City, Ia., to J. S. Shortly, of Seattle, Washington. The Princess is one of the finest theaters in Iowa with a seating capacity of fifteen hundred. It was built originally for stock and after a successful season with that policy passed into the hands of Mr. Schlank, who brought the house into instant popularity with first-run feature pictures. Of late, Mr. Schlank has been running vaudeville in conjunction with feature programs. Mr. Shortly announces that the policy of high class vaudeville will be continued and in addition he will run the highest grade of feature pictures

Rialto Theater Nearly Ready.

Omaha—A. H. Blank is spending a large amount of time in Omaha these days superintending the finishing touches of his gigantic Rialto theater, which will open within the next thirty days, according to present plans. Mr. Blank now operates three houses in Davenport, one in Marshalltown, one in Des Moines and with the Rialto two in Omaha.

Abe Frankle's Rialto Coming.

Des Moines—Abe Frankle reports that the completion of the new Rialto in Des Moines is being rushed as rapidly as possible and that he expects the new house to open within the next month or five weeks. It will be one of the finest houses in the middle west.

Visitors in Des Moines.

Visitors in Des Moines during the week of February 4 were J. M. Heffner of the Bijou, Mason City, Ted Bryant of the Gem, Oelwin, and A. W. Saunders of the Star, New Sharon. Joe Gerbracht of the Twin-Star, Ames, and John Petersen of Story City also visited the various exchanges. Pete Lemen of the Strand, Newton, was in evidence.

Manager J. K. Black came to Des Moines on a shopping tour last week and bought a new Minusa screen, a new Simplex machine and a wilderness of carbons from the Des Moines Film & Supply Company. Mr. Black also arranged for an attractive stage setting and for the redecoration of his theater in the near future.

Stanley J. Mayer, manager of the Des Moines Film & Supply Company and the Yale Photoplay, was called suddenly to Kansas City last week by the serious illness of his mother.

Indiana News Letter

(From Indiana Trade News Service, 501 State Life Bldg., Indianapolis, Ind.)

Free Film Shows to Teach Patriotism.

INDIANAPOLIS, IND.—Through Mrs. David Ross, president of the Board of Indorsers of Motion Pictures for Juveniles, a projector has been purchased and with this machine the women of the board propose to show educational and patriotic films in all of the public schools of Indianapolis, and in other public places where the children can be reached.

No admission is to be charged, but the projector will be rented for a nominal sum to any organization desiring to use it.

The first exhibition was given Monday evening, February 11, at the Foreigners' House, in the west side foreign district.

New Amusement Company in South Bend.

South Bend—The Castle Theater Company of this city has been incorporated under the laws of Indiana with a capital stock of $15,000 to engage in the exhibition of motion pictures. The directors of the new concern are Hyman Soboroff, Beatrice Soboroff and Miss Rose Cohen. The company may erect a theater here some time in the near future.

Large Amounts Paid in for War Tax.

Newcastle, Ind.—The box office at the Starette theater here has two receipts, totaling $344.75. These are for the war tax which the patrons of the theater have paid during November and December. The tax for November was $169 and in December it amounted to $175.75.

During January the Nelson theater, Logansport, Ind., collected over $300 in war tax. During December Manager Lindsay of the Paramount, Ark and Grand theaters paid a total of $440 in war tax, and for November and December H. R. Byerly, manager of the Colonial theater, paid a total of $121.96.

The war tax for the Grand theater in Washington, Ind., for December amounted to $265.50, according to Hugh O'Donnell, proprietor of the theater. The war tax for November was $374.17, making a total of $639.97 that the Grand has paid into the coffers of Uncle Sam since the war tax law went into effect.

Manager Casey Makes Improvements.

Evansville, Ind.—The Royal theater, one of the most popular motion picture houses in this city, has undergone some improvements recently and it is understood that Manager William Casey will make some additional remodeling in the early spring.

Century Theater's New Policy.

South Bend, Ind.—The Century theater here has announced that from now on the war tax, which was paid by the patrons, will be paid by the theater. Along with this announcement came the information that in the future vaudeville will be tabooed on Saturday and Sunday nights and that high grade photoplays will be shown instead. The price has been reduced from 15 to 10 cents for adults and from 10 to 5 cents for children.

Henry K. Burton Hopes for Nomination.

Indianapolis.—Henry K. Burton, publicity manager for the Central Amusement Company, which operates the Lyric, Alhambra and Isis theaters, is preparing to make the race for the Republican nomination for representative from Marion county in the next legislature.

Detroit Film Trade News of the Week

A. I. Shapiro Leaves Goldwyn for Army Service—New Triangle Manager Appointed—Important Trade Notes—Among Exhibitors.

By Jacob Smith, 710 Free Press Bldg., Detroit, Mich.

DETROIT, Mich.—The resignation of A. I. Shapiro as branch manager in Detroit for Goldwyn was announced this week and J. E. Flynn has already been appointed his successor.

Mr. Shapiro was recently placed in Class A of the draft and, in view of the next call being announced for Feb. 23, and the probability that he would be called, he thought it best, in justice to Goldwyn, that he resign at once in order to give his successor the necessary personal assistance in getting acquainted with the local situation. Incidentally, Mr. Shapiro wants to spend a few weeks with his folks in New York City before being sent to one of the training camps. "Shap" has a host of friends in Michigan and they are all sorry to see him go.

Mr. Flynn, the new manager, has had many years' experience in the film business, having been in charge of exchanges through the west, the General Film exchange in Cleveland, and having just returned from a trip to Australia in the interest of Goldwyn. To him we wish every success.

While Goldwyn is losing a good man, it is replacing him with a good man, which assures Michigan exhibitors a continuance of square and fair treatment.

H. D. Posey New Triangle Manager.

Detroit.—R. A. Perry has resigned as Detroit manager for Triangle and H. D. Posey is his successor. Mr. Perry has become Michigan representative for the Allen Film Co., handling "The Garden of Allah," "Mother" and "The Warrior," and has already opened a branch office at 201

Film Building, 63 East Elizabeth street, Detroit. Mr. Posey, the new Triangle manager, was recently affiliated with the New Orleans office of Triangle.

Recent "Buys" of Detroit Exchanges.

Detroit.—Exchanges here announce the following "buys" for the state of Michigan:

Harry I. Garson Productions, 318 Woodward avenue, has purchased a number of Triangle-Keystone comedies.

The Standard Film Service, Film exchange building, has bought about thirty Mack Sennett comedy re-issues, and will release them at the rate of one comedy each week, starting about the first of March. This exchange has also a feature, "Would You Forgive?"

The Strand Features, Film Exchange, Detroit, has bought a print of "Cleopatra," which features Helen Gardner.

H. O. Pierce Gets Butterfield Appointment.

Flint, Mich.—Walter Jacobson, for the past year manager of the Garden, Butterfield, theater in Flint, has gone to California. Howard O. Pierce has taken full charge of the Garden and Majestic theaters and will be assisted in the work by Stephen Willets. Mr. Pierce is well known in film circles, having been formerly with the State Film Co. and the Kunsky Enterprises in Detroit.

Sterling Film Exchange Opens.

Detroit.—The Sterling Film Exchange, with a capital stock of $4,000, has opened offices at 302 Film building, Detroit. Robert Woodhead is president and Edward Diehl is secretary. This firm is releasing some Christie comedies and some Art Drama features.

Dawn Masterplay Takes Ohio Papers.

The Dawn Masterplay Co., 501 Owen building, Detroit, is now a $16,000 corporation, papers being filed under the laws of Ohio, with permission to do business in Michigan. S. M. Krohn, of Dayton, Ohio, is president; Arthur S. Hyman is vice-president, and I. M. Freiberg is secretary and treasurer. This company has six features for Michigan and contemplates the purchase of others in the near future.

Here and There in Michigan.

Detroit, Mich.—L. C. McConnell, formerly a stock salesman, has joined the sales staff of the World.

Detroit.—George Rowell, the new salesman for George Kleine pictures, is doing splendidly. So far has closed a contract in every town.

Cadillac, Mich.—The Star and New Lyric theaters opened for business on Sunday, February 10, and the local authorities are going to make a test case, owing to the number of protests by church people.

Grand Rapids, Mich.—L. Dennis, 407 South Division street, has been appointed western Michigan representative for Simplex machines and Simplex parts; also Teco products and Gold King Screens, the appointment being made by J. George Fineberg, president of the Theater Equipment Co.

Grayling, Mich.—George Olsen, of the Grayling opera house, has ordered from the United Theater Equipment Co. two Powers machines, a Hallberg economizer and other modern equipment for his booth.

Detroit.—L. F. Davis, former salesman for Pathe and Vitagraph, and recently in training at Camp Custer, Mich., is on his way to France to do duty at General Pershing's headquarters.

Flint, Mich.—Charles Garfield, of the Orpheum theater, says he broke his house record with "The Price of a Good Time."

Theaters Open, Give Third to Red Cross

Minnesota Fuel Administrator Lets Up on Theaters for Patriotic Cause—Records Made and S. O. R. Signs Out—Business Notes.

By John L. Johnston, 719 Hennepin Avenue, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Tuesday, February 12, was not entirely theatreless, Judge McGee, Minnesota fuel administrator, informed Twin City theaters on Monday that they might remain open on Tuesday if they would turn over one-third of the day's receipts to the Red Cross and not count the cost of labor in the day's overhead.

Forty-one of the theaters in Minneapolis reported to the Red Cross that they would operate on that basis. The Pantages, a local vaudeville and film theater, remained closed on Tuesday, but advertised that a good donation had been made the Red Cross despite the fact that the theater's doors were shut.

Business in the Twin Cities Saturday, Sunday and Monday, Feb. 9, 10 and 11, was the best recorded this winter, several house records being shattered. According to reports from traveling film salesmen business throughout Minnesota and the Dakotas has shown a noticeable increase since the extreme cold weather terminated.

Among the features offered at Minneapolis houses the first part of the week, beginning Sunday, Feb. 10, were "Brown of Harvard," four days at the Strand. This was held over for four more days. Jack Pickford in "Spirit of '17," at the New Garrick; "Painted Lips," at the New Garden (this feature broke house records February 10 and 11); Dorothy Dalton in "Flare Up Sal," at the New Lyic; Bushman and Bayne in "Under Suspicion," at the New Aster; Douglas Fairbanks in "Flirting With Fate," at the New Unique.

At St. Paul's downtown theaters exceptionally good business was recorded Sunday and Monday, February 10 and 11. Bills offered were: New Garrick, "The Barrier" (which has had great success); Starland, Edna Goodrich in "Who Loved Him Best?"; Alhambra, Douglas Fairbanks in "Reggie Mixes In"; Blue Mouse, Theda Bara in "The Forbidden Path"; New Princess, Effie Shannon in "Her Boy," and the New Majestic, Carmel Myers in "My Unmarried Wife."

Tom Kress Representing Pathe.

Minneapolis.—Tom Kress, well known Mutual traveling salesman, has joined the local Pathe exchange as a Twin City representative. Mr. Kress has been on the road for the Mutual for the past fourteen months and is well known throughout the territory.

E. Seitzler Promoted.

Minneapolis.—E. Seitzler, formerly connected with the Minneapolis Fox exchange as a salesman, has been appointed manager of the Sioux Falls Fox exchange, according to reports. Mr. Seitzler, though only in the Northwest territory for a short time, has made many friends here.

J. A. Bradley Jewel of a Salesman.

Minneapolis.—Joseph A. Bradley has resigned from the road staff of the local Universal exchange and joined the salesforce of the St. Louis Jewel office. It is reported that Mr. Bradley is to receive a splendid promotion upon assuming his new duties.

What Exhibitors Are Doing.

Minneapolis.—Managers Julius Johnson of the New Garrick will display "The Son of Democracy," beginning Wednesday, February 13.

Manager Branham of the Strand has booked "Woman and Wife," an Alice Brady-Select picture. Mr. Branham is now in Milwaukee conferring with Thomas Saxe, owner of the Strand, relative to future bookings at the theater. "The Price of a Good Time" will begin a run at the Strand theater shortly.

Among the future bookings at the New Garden theater are "Wild Woman" and "Morgan's Raiders," according to Manager Billy B. Watson.

St. Paul.—Manager Theodore L. Hays has booked "The Judgment House," "The Marionettes," and "Joan, the Woman" for future showings at the New Garrick theater.

Manager Oliver A. Rowe of the Blue Mouse has booked "The Wife He Bought" and "Painted Lips" for showing at his theatre shortly.

William Warville Nelson, former orchestra leader at the Metropolitan opera house, has been secured to direct the New Garrick theater orchestra. Mr. Nelson is recognized as an able leader and a clever composer.

Manager Bert Goldman of the New Majestic has booked the Nell Shipman feature, "The Wild Strain."

Exhibitors in Rochester, Minn.

Rochester, Minn.—The World representative had occasion to visit Rochester, one of the liveliest show towns in Southern Minnesota, recently and noted good patronage at the theaters offering good pictures.

Manager Reid of the Empress playing Fox, Vitagraph and independent releases, is playing to a good patronage daily.

The Grand is showing Triangle, Universal and various other program releases and doing well under the management of John Gievert.

The New Garden, under the management of Mr. Dryer, is playing to good business with Paramount and Mutual releases.

The Metropolitan is doing a fair business.

The Lawler, formerly the United, was opened February 6 by James Kellar. This theatre, the largest in the city, played to S. R. O. the opening evening. This theater is managed by Claude McQuillan and is equipped with two brand-new Simplex machines and a Wotton Rexolux in charge of Harold Bogey. The theater's music is furnished by an eight-piece orchestra, under the direction of Harold and Glenn Cooke. The theater opened with "Empty Pockets" and Mr. McQuillan hopes to register "Brewster's Millions" before it closes.

Among the Exchangemen.

Minneapolis.—Manager Burke of the Westcott Film Corp., announces the gigantic Griffith spectacle may be booked on a flat rental basis as well as a road attraction.

Manager Harry Graham of the Minneapolis Kleine exchange is elated over the success of "Brown of Harvard" at the Minneapolis Strand, beginning February 6. The picture, originally booked for four days, was held over for four more by Manager Branham of the Strand and continued to draw exceptional patronage, despite the fact that no extra efforts were used to present it.

Manager Calvert of the Omaha Jewel exchange visited Manager Pearson of the Minneapolis Universal exchange February 12.

C. L. Booth Joins Elliott-Sherman.

Minneapolis.—C. L. Booth, former assistant manager of the local Vitagraph exchange and later connected with the Jewel exchange at Omaha, Neb., has returned to Minneapolis and joined the salesforce of the Elliott-Sherman exchange.

Kansas City Censor Again in Court

Judge Asks Censor F. F. McClure and His Assistants Why They Should Not Be Punished for Contempt—Tossing Injunctions.

By Kansas City News Service, 205 Corn Beet Bldg., Kansas City, Mo.

KANSAS CITY, MO.—The picture "I, Mary MacLane," shown by Manager William H. Quigley of the Garden theater has roused the ire of F. F. McClure, film censor of the Board of Public Welfare in Kansas City.

The picture was rejected by Mr. McClure and the board of appeals "because the whole strain is immoral," said Mr. McClure. "In the picture the sacred things of life are handled in a light and flippant manner, particularly love and matrimony. The Mary MacLane of the picture is portrayed as a callous and hardened woman and the constant use of cigarettes and spirituous liquors throughout the picture served to intensify the impression. The picture as a whole is unwholesome and immoral. The leading character is portrayed as playing for conquest and sensationalizing and belittling the sacred things of life. * * * Anyone expecting something highly salacious would be as disappointed as the curiosity seeker who expected to see something of doubtful character uniquely portrayed. The picture is simply a disgusting thing. The heroine is too busy having fun with many men to bother about such foolishness as matrimony."

Mr. McClure had Mr. Quigley, the theater's manager, arrested. Then Judge Daniel E. Bird, of the circuit court, issued citations for Chief Flahive, chief of police, Mr. McClure, his two assistants, and two policemen to appear in court and show cause why they should not be punished for contempt for arresting the manager of the Garden. They were dismissed, but the judge granted an injunction preventing the film censor from interfering with the showing of the picture until after the hearing February 11, which gave the Garden a week in which to show the picture unmolested.

Then Judge O. Lucas, who believes the film censorship should be sustained, set aside the injunction granted by Judge Bird. Whereupon Judge W. O. Thomas granted another injunction. The outcome has not yet been decided.

Brief Notes from Kansas.

Army City, Kan.—The Orpheum Theater Company chartered with $15,000 capital stock by H. P. Powers, A. D. Jellison and W. B. Kendall, all of Junction City, Kansas.

Valley Center, Kan.—W. B. Gilchrist closed his picture show here February 1.

Camp Funston, Kan.—Funston Theater Company chartered with a capital stock of $30.000.

Cherryvale, Kan.—S. A. Davidson, of the Royal theater, has purchased the Star theater and Airdome from Mr. A. C. Hendrocispm. Davidson will remodel the building.

Belpre, Kan.—Clark & Hoyt have leased the Opera house for the coming year and will show moving pictures.

Lindsborg, Kan.—Roy Bengsten, owner of the Wonderland theater, has given up his business and joined the army.

Iola, Kan.—W. W. Weldon has sold his picture show here and is negotiating for the picture show at Bonner Springs.

Ogden, Kan.—S. P. Clark is building a fine moving picture theater here.

Tipton, Kan.—The Home Lumber Company has decided to convert the lumber shed of the old lumber yard into an opera house where moving pictures will be shown.

Parsons, Kan.—S. D. Newton, of Miami, Okla., has purchased the Elko Theater building. The lower floor will be remodeled.

Garden City, Kan.—The Electric theater is being remodeled and redecorated.

Other Middle Western Pick-Ups.

Lineville, Ia.—Clem Rowley, E. D. Melone and Earl DeVress have purchased the Orpheum theater here and Mr. Rowley is superintending the remodeling of the theater.

Manchester, Ia.—Thorpe Bros. have sold the Plaza theater to W. W. Matthews, Hobart Cooley and Wayne Button.

Elliott, Ia.—Garey Smith has opened the new motion picture house here.

Albia, Ia.—Mr. Benton has bought the King theater from Harvey Porter.

Westbrook, Minn.—E. T. Hoplins and Epton Parsons have bought the moving picture show here.

Hutchinson, Minn.—W. F. Atkinson has rented the United theater at this place and is now in possession.

Litchfield, Minn.—David T. Hovson, of Minneapolis, has leased the Unique theater for a term of years.

Booneville, Mo.—F. C. Brickley and Dr. A. C. K. Jacobs have bought the Lyric theater from Jake Deck, Jr.

Joplin, Mo.—The Hippodrome theater of Joplin has filed articles of incorporation with $54,000 capital stock. Incorporators, Geo. W. Moore, James H. Van Hoose, John D. Wineland of Webb City and Haywood Scott and Clara Schutte of Joplin.

Joplin, Mo.—The Hippodrome Theater Company is remodeling its building at 520 Main street. John D. Wineland, manager and owner.

Kansas City, Mo.—M. D. C. Ridge has let the contract to Swenson Construction Co. to erect a theater 41 x 145 feet, reinforced concrete and terra cotta, to cost $50,000.

With Oklahoma Exhibitors.

Rocky, Okla.—J. M. Hill has sold the Electric theater to Hopper Brothers, who will continue the shows.

Redmond, Okla.—John Selstrom, who has been proprietor of the Gem theater, has sold the house to W. Z. Spearman of Ryan, Okla.

Oklahoma City, Okla.—A new theater and office building will be erected here. The name of the owner is not given. Architect is M. Harold Zook, 105 N. Clark street, Chicago, Ill.

Collinsville, Okla.—Billy Young and Roy Davis have bought the Rex theater, which has been closed for some time and opened it to the public February 5.

Texas Theater Jottings.

Dallas, Tex.—The Southern States Film Company chartered with a capital stock of $10,000 by Ned E. Depinet, R. D. Thrash and W. H. Flippen, all of Dallas.

Abilene, Tex.—The Queen Amusement Company chartered with a capital stock of $2,000.

Orange, Tex.—Harry Kitterman, of the firm of Kitterman Brothers, who operate the Princess theater, has arranged for the establishment of another motion picture theater on Main and Fifth streets. It will have a seating capacity of 800.

Tulia, Tex.—The Olympia theater at this place, formerly owned by Dye, Ford and Scott, has been bought by Hermes Townsend.

Kentucky Spring Brings Good Business

Big Improvement Noticed in Louisville Theater Business—Shows Are Again Attracting Big Crowds—Traffic Becomes Normal.

By Ohio Valley News Service, 1404 Stark Bldg., Louisville, Ky.

LOUISVILLE, KY.—Weather conditions in the Louisville section have shown a big improvement since the opening of February, and business is responding to this influence in a fine way. Warm rains and winds resulted in the streets being washed clean of all snow, traffic has returned to normal, and residents who had been cooped up for weeks started out in force to make up for lost time, with the result that the Sunday and Monday business has been extremely good, the houses in some cases having trouble in accommodating the crowds. The suburban houses have also had much better business, and far more profitable returns, as the cost of heating has been greatly reduced.

Films are again arriving on time, as traffic is again reaching a normal stage. However, high water in the Ohio River and other streams is expected shortly to interfere with the running schedules of some of the trains. However, practically no delay has been met with for a week.

Exhibitors Write to Legislators.

Louisville.—Exhibitors of the state have been busy during the past few days in writing to their representatives in the Legislature, asking for support of the bill now before the General Assembly, which provides that moving picture theaters be classified along with railroads, and allowed to operate on Sunday, this being an amendment to section 1321 of chapter 36, Kentucky Statutes, known as the Blue Laws. This measure, which was introduced by Senator Helm, of Newport, Ky., following action of the Court of Appeals, which upheld the old statute, means a great deal to the amusement lovers of the state. Under the present law it would be possible to close things up so tightly that there would be nothing to do on Sunday but go to church, take a walk or stay at home. It is believed that public opinion is so strongly in favor of the measure that the General Assembly can hardly afford to hold it back, and as only about a third of the session is over the chances are that the measure will have plenty of time to get up before adjournment.

To Mr. and Mrs. Joseph Goldberg, a Boy.

Louisville, Ky.—An application for the position of assistant manager of the Strand theater, of Louisville, arrived at the home of Mr. and Mrs. Joseph Goldberg, 829 South Third street, early this month. The applicant is a fine boy. He arrived just in time to celebrate the birthday of his uncle, Lee Goldberg, who also was born on February 9. Lee Goldberg was formerly manager of the Strand, Mary Anderson and Keith houses, but is now giving his entire time and attention to the management of the Big Features Rights Corporation, which handles a number of big features and the First National service.

Rails to Keep Crowds from Blocking Aisles.

Louisville.—The Alamo theater, operated by the Fourth Avenue Amusement Co., has taken steps to comply with the orders of the Board of Public Safety, which has ordered the theaters to quit allowing anyone to stand in the aisles of the theaters. This concern has installed an enclosure of heavy brass rods, just inside of the main entrance, so that all patrons entering the theater are upon being admitted introduced into the main auditorium, but they cannot reach the aisles until a man at the inside gate permits them to pass him. The rails have been so arranged that the main exit is clear and there is nothing to bar those endeavoring to leave the theater. The space inside of the enclosure is large enough to accommodate nearly 100 people, and more if crowding is permitted.

These rails might interfere somewhat in emptying the house in a big rush or panic, but it would be possible to go over or under them in that case. Since this system was installed the company has had no trouble whatever.

Picture Shows and the Shopping Trade.

Louisville.—That the moving picture theaters have grown to a point where they are of considerable advantage to the retail merchants has been shown in Louisville during the heatless Monday period, when the theaters were closed on Tuesday. Retail merchants claimed that the closing of the theaters on Tuesday resulted in that day being a comparatively light business day, as many shoppers who desire to take in a picture show put off the trip until Wednesday, which is the heavy day now. Many women desire only to make a few small purchases and figure on taking in one if not two shows during the afternoon. With the theaters all closed there is no incentive to come down town merely for a small parcel or two, and the merchants are beginning to realize that the picture theaters aid them in getting business.

Boxing May Come Back as a Show.

Louisville.—That theaters may again be used for holding professional boxing bouts, of the ten-round, no decision type, for athletic clubs, is now a matter that is being discussed all through the state. A bill has been introduced at Frankfort to legalize such bouts, and with the interest in physical development as a result of the war, and the regular matches held at Camp Taylor, between professionals and soldiers. A few years ago some big bouts were held in Kentucky, at the old Hopkins theater, known also as the Music Hall; at the old Avenue theater, the old Auditorium and at other places, some of the best boxers in the country appearing then. However, boxing was killed in Kentucky several years ago when it got rowdy. It is believed that clean-cut boxing would enable many theaters to greatly increase their revenues.

IN WISCONSIN.

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

New Theaters and Changes.

MILWAUKEE, WIS.—The Sherman Brown Amusement Company has been incorporated for the purpose of conducting theaters and producing plays, silent and spoken. The incorporators are Sherman Brown, manager of the Davidson theater, W. C. Schnell, business manager, and W. B. Rubin.

Peshtigo, Wis.—The Star theater was destroyed in a fire which swept the business section. It had been recently leased to Ben Anderson.

Algoma, Wis.—W. L. McLaughlin is now manager of the Majestic theater, David Burke, the owner, planning to devote his time to his farm.

Fox Lake, Wis.—The Star theater has been closed by Manager Fanshaw, who has removed to West Virginia.

Clear Lake, Wis.—O. M. Bussewitz of Turtle Lake has purchased the Rex theater of C. A. Steindorff.

Waupaca, Wis.—Proprietor Charles Cohen temporarily closed the Lyric theater and remodeled it in order to increase seating capacity.

Wilton, Wis.—A moving picture theater has been opened here by L. Baily and Elmer Brookham.

Superior, Wis.—The childrens' matinee on Saturday has been restored at the Broadway theater, by Elmer L. Finstead, who has been promoted from the assistant managership to a managerial post.

Milwaukee, Wis.—"Intolerance" returned to Milwaukee for a week's run at the Princes theater.

Milwaukee, Wis.—Mary Pickford in "Stella Marie" went so good at the Alhambra that the three day booking was lengthened into a week.

Smallpox and Drouth Close Texas Theaters

Shows That Have Weathered Hard Conditions Now Temporarily Put Out of Running by Epidemic and Lack of Rain.

By Douglas Hawley, The Times-Herald, Dallas, Tex.

DALLAS, TEX.—Moving picture shows which withstood the vicissitude of war taxes and other ills that have been their portion during the last several months, have at least found a foe before which they must bow. Several theaters have been compelled to close in Texas during the last week, because of continued drouth and the prevalence of small-pox. An almost epidemic condition of the latter has closed—temporarily—the Dixie at Brownwood, the Majestic at Stephensville, and the Star at Brackettsville, in West Texas. Schools were closed at these places also.

At New Braunfels, a town of 4,000 inhabitants, and in one of the ordinarily most prosperous sections of Texas, the largest theater is now running only three days a week, because of drouth, and theaters at Kerrville and Comfort have been closed indefinitely.

It is also stated that Dye, Ford and Rogers, controlling theaters at Amarillo and Plainview, have closed at Tulia, Canyon and Floydada, probably because of drouth. They have, it is said, relinquished the latter points completely.

But everything in Texas isn't so pessimistic looking. There have been some good rains in the southwest during the second week in February. Elsewhere than in the drouth country conditions couldn't be better, according to exhibitors who have recently called on local exchange branches.

Dallas Increases Operators' Fees.

Dallas.—The board of city commissioners here has increased the license fee imposed on operators of moving picture machines. The new requirement in an ordinance passed by the board is a fee of $10 for the first year, an increase of $5. The second year it is $5, and $2.50 a year after that. A board of examiners, under the ordinance, is required to meet once a month to pass upon the fitness of operators to manipulate machines, and those passing the examination are given permits by the city electrician. A new permit is required each month.

Jimmie Young Gets Oklahoma Business.

Oklahoma City.—Jimmie Young, of Brownsville, Tex., has purchased the Oklahoma right to the F. N. E. A. controlled films, and has established an Oklahoma office for their distribution. Manager H. G. Morrow of the Dallas branch, F. N. E. A., has been here aiding Mr. Young in getting started.

Manager Ezell in New Orleans.

Dallas.—Manager Claude Ezell of the Dallas branch of Select is in New Orleans, aiding in the opening of the New Orleans Select branch and giving Manager Taylor there a good start-off. Without confirmation from Mr. Ezell it is understood that J. A. Cressey, an uncle of Clara Kimball Young and a Dallas man, has disposed of all his rights to certain of Miss Young's pictures to the Select Corporation.

"The Other Man" Pleases Bissinger.

Dallas.—Lew Bissinger, manager Washington theater, declares he has found a "regular" picture. Lew ran off the Vitagraph "The Other Man" recently, and has been all enthused ever since. "Say," he said, "it's the only thing I ever saw that you fall for right from the start, and then go to directing all on your own. And, believe me, it comes out just as you'd have it come out of you were making it yourself, see." No more sincere praise could be given a film. Harry Morey and Grace DeArmond are prime favorites in Texas, and with such opinion there's much pleasant anticipation against the early March release of the story.

"Stella Maris" and Other Recent Films.

Dallas.—"Stella Maris," with Mary Pickford, proved the biggest thing in Dallas for many a week at Hulsey's new Queen theater, during the week ending Feb. 10, after an opening with "Blue Jeans." Following this the Queen offered the Paramount "Mrs. Dane's Defense," with Pauline Frederick.

For the week beginning Feb. 11 local theaters showed these: Old Mill, Petrova in "Daughter of Destiny"; Mabel Normand in Brenon's "Empty Pockets"; Washington, "Limousine Life," with Olive Thomas, Triangle; "Men Who Have Made Love to Me," Kleine-Edison; Rex, "Under Suspicion," with Bushman and Bayne, Metro; Hippodrome, "Mother," with Elizabeth Risdon.

Around Film Row, Dallas.

When a man reports rain in Texas right now, everybody smiles with him. W. M. Eppstein, of Lytle and Eppstein, San Antonio, so reported while calling on local agencies during the second week in February. "Makes things look better in the southwestern country," he said. "Early reports make us hope the precipitation extended over considerable territory—we sure need it in the drouth country."

W. H. Ogilvie, of the Star theater, Cooldige, Tex., feels good. He says business is O. K. and that his section is in good shape.

Diversified farmers have diversified coin with which to pay for viewing diversified pictures, says B. F. Hunter, of the Buford theater, Sulphur Springs. Mr. Hunter is in the midst of one of the best farming sections of Texas—where "book farmers" make two things grow where there formerly was only one.

W. A. Ritter, of the Royal, Forney, Tex., says everything's all right in his territory.

Chas. Tryphone, of the Queen, Goose Creek, Tex., says if they're producing as much oil in other oil districts as they are at Goose Creek there'll be gasoline enough to go 'round.

L. B. Remey, manager Dallas Goldwyn branch, left for a visit to New York headquarters, Feb. 9. He says he bought it with premiums paid for increased business—anyway, J. B. Dugger, manager Vitagraph Dallas branch, is riding in a new Olds eight sportster.

Jack Abrams, representing "Birth of a Nation," has donated the picture for Everman Camp, Royal Flying Corps, Fort Worth, on March 3.

J. P. Leuning, of the General Film Company Dallas office, was called to New Orleans, Feb. 10, by the illness of one of his kiddies.

H. G. Price has been added to the Vitagraph road force out of Dallas, with east Texas territory.

Notes Across Texas.

Olney, Tex.—R. Shuffler has purchased the former Queen theater here, reconstructed the building and opened with the New Queen, a creditable house for this little city.

Marlin, Tex.—B. F. Lewis, formerly operating the Dixie theater here, has removed to Goose Creek in the South Texas oil fields.

Week's San Francisco Trade News Letter

California Theater Advertises Its Pictures Conservatively—Worthwhile Items of the Film Business on Coast—Trade Personals.

By T. A. Church, 1507 North Street, Berkel ey, Cal.

SAN FRANCISCO, CAL.—The California theater has adopted a conservative policy in regard to advertising of productions offered and patrons of the house are commenting on the manner in which published statements can be relied upon. No attempts are made to bolster up a picture of but average quality by high-sounding advertising, but when a production is especially good the public is informed of this in advance. In advertising "A Modern Musketeer," with Douglas Fairbanks, the management was content with making the statement that it was "positively the best picture in which this star has appeared." This was sufficient and capacity houses were the rule. This production was followed by "Shirley Kaye," with Clara Kimball Young, this being the first time that any feature other than a Paramount-Artcraft picture had been shown in this house.

Merchants and Theater Owner Co-operate.

Redding.—J. J. Wood, who conducts the Redding theater, finds that it pays to co-operate with the merchants of the town in the matter of publicity. Whenever he books a production of extra merit he uses a large newspaper space and induces the other merchants to increase their advertising space, or to offer special bargains. Through their combined efforts many are attracted from outside points to come here to trade and see the show. Mr. Wood recently offered "The Man Without a Country" and many, including the mayor, called to personally thank him for showing it

"The Belgian" Featured at Benefit.

San Francisco.—On the afternoon of February 8 the Colonial ballroom of the St. Francis hotel was the scene of a brilliant assemblage when the Sidney Olcott production, "The Belgian," was shown at two performances for the benefft of the Belgian baby relief fund. The picture was presented through the courtesy of Howard J. Sheehan, managing director of the Rialto theater. A. M. Bowles, who formerly conducted a theater at Livermore, Cal., volunteered his services as operator.

Effective Carbon Display.

San Francisco.—F. J. Alberti, who handles National carbons in the San Francisco field, and who maintains an office at 100 Golden Gate avenue, recently arranged a window display that attracted wide attention on the part of exhibitors. This consisted of a drawing of the interior of a theater with a screen flooded with light coming from carbons mounted on the drawing. Below was a long list of local houses making use of the line of carbons handled by this distributor.

Attend Opening in Los Angeles.

San Francisco.—E. Bruce Johnson, of the T. & D. circuit, visited the southern part of the state recently and attended the opening of Sid Grauman's new theater. He spent some time at the new Chaplin studio while away and found that work was being rushed there to complete the first release on schedule time for the First National Exhibitors' Circuit. Sol Pincus, manager of publicity for the Imperial theater of this city, also attended the opening of the new Grauman house and visited some of the studios.

Fox Exchange Has Visitors.

San Francisco.—George M. Mann, formerly with the Triangle, but now Western Division manager for the Fox, is here for a short stay. W. H. Massie is also here to manage the presentation of "Cleopatra" at the Cort theater and George Dumond, until recently with Clune's Auditorium, Los Angeles, has started out on the road as advance agent for this production. Following a brief period of open booking the Rialto theater has returned to the Fox program.

Exchange Managers Talk to Merchants.

San Francisco.—Meyer J. Cohen, manager of the local office of the George Kleine system, and J. H. Allen, of the Progressive Company, recently attended a meeting of the Mission Street Merchants' Association and told of the enormous strides taken by the moving picture industry during the past few years. They spoke of theaters as a business asset to community districts and of the tendency here to build commodious district houses that rival downtown theaters elsewhere.

World Managers Visit Los Angeles.

San Francisco.—E. C. Jensen, division manager for the World Film, recently made a business trip to Los Angeles and later sent for local manager Floyd St. John to come there and confer with him. During the absence of the latter the local office was in charge of H. S. Meyer.

L. C. Johnson Weds.

San Francisco.—L. C. Johnson, for six years operator at the Verdi theater, on Broadway, and for some time manager of this house, was married recently to Mrs. Nellie Michaels, chief owner of this theater and one of the owners of the Kearny theater on Kearny street. The Verdi theater has recently been remodeled and refurnishd and it is planned to remodel the Liberty theater across the street from here and open it as Verdi theater II.

Strand Employees Buy War Stamps.

San Franciso.—The employees of the Strand theater have formed an association to purchase $100 worth of War Savings Stamps each week. The management has placed the theater screen at the disposal of government officials for the showing of slides calculated to stimulate the sale of the stamps.

House Under New Management.

Oakland.—E. V. Clover is no longer manager of the T. & D. theater here, having been succeeded by Arthur Wenzel, formerly of this city, but more recently with Oliver Morosco.

Fight Pictures Sent to Training Camp.

San Francisco.—Miles Bros., Inc., have sent four sets of prize ring pictures to Camp Lewis, Washington, where they will be used by boxing instructor Willie Ritchie, in teaching the soldiers to become proficient in the manly art.

California Books Travel Series.

San Francisco, Cal.—Eugene H. Roth, of the California theater, has booked the Lincoln and Parker World Travel series for presentation at this house, the first offering to be shown commencing February 10.

Unique to Shown Bronco Billy Reissue.

San Francisco.—The Unique theater on Market street has secured the first-run bookings on the reissues featuring "Bronco Billy" G. M. Anderson, which met with so much favor a few years ago.

Select Making Good Showing.

San Francisco.—The Select Pictures Corporation is enjoying a fine business and has recently added to its staff to care for the increase. George M. Colladay, formerly with the Vitagraph out of Seattle, is now with this concern and recently started on a trip through the territory south of San Francisco, while Barney Benard has started north. H. C. Cohen, until recently connected with the Los Angeles office, has been transferred to this branch. During the week of February 17 two of its productions will be shown at the California and Portola theaters, "Ghosts of Yesterday," with Norma Talmadge, having been booked to the former, while the latter will offer "Her Silent Sacrifice," with Alice Brady.

Window Display of National Carbons.

Portland, Ore., News Letter

By Abraham Nelson, 601 Journal Building, Portland, Ore.

Eastern Oregon Progresses.

PORTLAND, ORE.—Mrs. Clark Leiter, owner of the Arcade and Star theaters, at La Grande, Oregon, was in Portland during the run of "Cleopatra" at the Majestic theater to see this big picture put over. Mrs. Leiter told of conditions in her part of the state. The way she puts on her shows will make her metropolitan brothers sit up and take notice. The Arcade has recently installed a new Robert Morton organ and the Star is using a five-piece orchestra.

The Arcade is using Hippodrome vaudeville acts one day a week. Mrs. Leiter has just finished remodelling this house and was in Portland buying statuary as part of the decorations.

Another live wire in the Eastern Oregon territory is J. P. Cotter at Baker, Oregon, the next town to La Grande. By owning several theaters, Mr. Cotter practically controls the situation there, but he is not taking advantage of his monopoly to the detriment of business as some exhibitors in one-man towns are doing.

He pays an equitable price for film, shows his pictures as close to release date as possible, and enjoys excellent patronage.

Another Exponent of Progress.

Portland.—Speaking of progressive exhibitors, C. M. Hill, manager of the Portland Paramount-Artcraft office, tells of an exhibitor in a little town of 600 people who is ace-high in the game. He is F. F. Groves, and he conducts the show in Carne's Hall, at Pilot Rock, Oregon. When Mr. Hill was advised by his road man that he had placed "Joan the Woman" in Pilot Rock at a rental that would be considered by less progressive exhibitors as prohibitive, but at the same time the minimum price of the picture, Mr. Hill was afraid that the exhibitor had been oversold. But the road man's judgment was vindicated when Mr. Groves put over the picture in real big-town style, crowded his house at increased prices and made handsome profit. Mr. Groves also showed "The Spoilers" twice to big business.

New Use for Pictures.

Portland.—The Service Film Company recently installed a projector at the convent of the Dominican Sisters. The Sisters do not enjoy the privilege of attending picture shows so they have arranged for programs of educational and scenic subjects, which are shown within the convent walls.

Another St. Helens House.

St. Helens.—Another new theater has been opened here. It is located at West St. Helens and is operated by S. S. Long. Mrs. Jeffries is completing her new theater here, the Liberty.

People Move to Portland.

Portland.—C. C. Ferguson, owner of the Baker theater, Newberg, Oregon, was a recent visitor in Portland and decried the fact that so many families in his town were moving to Portland where the men were being employed in the shipbuilding industry. Many small town exhibitors complain that the theater business is being hurt by people moving to Portland.

However, Mr. Ferguson did not complain of business in Newberg. He says that newcomers are taking the places of those leaving and that business does not suffer materially.

With the Road Men in Oregon.

Portland.—E. R. Simpson, special representative for Pathe, with headquarters here, returned from Seattle where he was attending Pathe Week. He reports Exchange Manager W. W. Kofeldt getting things working in good order for a big sales campaign in the territory.

Ted Johnson, traveller for Mutual, has written in to Manager George Jackson that he is meeting with fine success in Eastern Oregon and that business conditions there are much above average.

B. J. Sperry, Paramount, made a run to The Dalls and reports all the theaters there doing good business.

Invents New Shutter.

Freewater.—C. F. Perkins, Star theater, claims to have invented a shutter that cuts flicker down to a minimum. He uses a mirror screen which he says always shows flicker if there is any and repeated tests with his shutter have given him most satisfactory results. He is having his invention patented.

"Garden of Allah" as Special Show.

Portland, Ore.—E. J. Myrick, manager of the Liberty theater, made "The Garden of Allah" the special attraction at the big showhouse during the week of Feb. 3, presenting the picture with many novel effects, among which was a sandstorm during appropriate scenes in the picture. J. G. Von Herberg, of the Liberty Company, was present in Portland during the showing.

Seattle Organization's Plea Has Effect

Northwest Film Board of Trade Prevails on Express Companies to Look Out for Interests of Exchanges When Train Schedules Fail.

By S. J. Anderson, East Seattle, Wash.

SEATTLE, WASH.—The express companies operating out of Seattle have acceded to the request made by the Northwest Film Board of Trade that its officers be notified when an express train was not to make its regular run. The Board of Trade took this action in order that the exhibitors might not be without shows when, as is sometimes done during these days of transportation troubles, a train does not make its scheduled trip.

In answer to the Board of Trade the express companies declared that it was only because of the organization that they would consent to give this warning, that they could not have agreed to do it for a single concern.

New Houses and Changes in Management.

Seattle.—Jack Kauffman, who formerly operated the Liberty theater in Hoquiam, has bought the Avenue theater, a neighborhood house, from F. L. Hawthorne.

Seattle.—H. T. Johnson sold a complete equipment this week to Charles Benson of Seward, Alaska. The equipment included 300 chairs, a Monsa screen and two Powers 6A projectors. Mr. Benson expects to open his theater as soon as the equipment arrives.

Centralia, Wash.—Joe Lucas, manager of the Grand theater, bought the Ideal theater from R. V. Griner this week. Mr. Lucas has leased the new theater which is being built in Centralia, so that he now has only one competitor, M. Bloom, of the Central theater.

Northport, Wash.—The new Liberty theater was opened by Melville L. Adams on February 7 with "Polly of the Circus."

Dayton, Wash.—E. C. Smith, manager of the American theater, has bought the Liberty.

Seattle Exchange Personals.

Seattle.—C. H. Code, Well-known film salesman of the Northwest, has just taken a position with the Seattle Goldwyn office to cover the Washington territory.

H. K. Brin, who deserted Seattle's film circle last spring to go East, is now traveling for Triangle out of this city.

J. B. Gilman, formerly with Paramount and later with World in Seattle, went out this week for Fox.

Ollie Wog, formerly salesman for the De Luxe Feature and more recently traveling for Artcraft-Paramount out of Denver, reported at Camp Lewis, near Seattle, this week for the draft.

H. D. Naugle, Western division manager for Vitagraph, who is now on a tour of his entire territory, is expected in Seattle March 3-10.

J. S. Woody, Northwest manager of Select, returned to Seattle last week after a trip through Montana. Mr. Woody reports that all the principal towns of Montana are using Select service.

B. F. Rosenberg, publicity man for Metro's Western offices, returned this week from a trip through the Oregon territory. Mr. Rosenberg reports that business in Oegon has improved and that "Draft 258" is going over big everywhere in the Northwest territory.

H. G. Rosenbaum, manager of the Artcraft-Paramount office, returned from a conference with other Western managers of the company in San Francisco.

New De Luxe Motiographs on View.

Seattle.—The Theater Supply Company sent out engraved invitations to exhibitors of the territory this week to come and see the new 1918 De Luxe Motiograph. The new model excited much admiration in the window of the supply store at 2006 Third avenue. George Ring, manager of the Society theater, one of Seattle's leading neighborhood houses, was the first to buy a pair of the big new machines. Since the arrival of this first sample shipment the Theater Supply Company have orders for more of these machines than they can at present supply.

De Luxe Gets Reissues.

Seattle, Wash.—Mike Rosenberg, manager of the De Luxe Feature Film Company, closed a contract with Triangle this week for the Northwest rights to the Hart, Fairbanks, Keenan, and Talmadge re-issues.

Visitors on Seattle's Film Row.

Exhibitors visiting Seattle recently were F. L. Stannard, Gem theater, Wenatchee; Mr. and Mrs. I. L. Williams, Orpheum, Snohomish, and Munroe theater, Monroe; A. J. Jenkins, Apollo, Everett; C. E. McKee, Orpheum, Everett; James Chenaur, Star, Port Angeles; Mrs. B. F. Malone, Colonial, Charleston; E. C. Smith, American and Liberty, Dayton; H. T. Moore, Colonial, Tacoma; George Reizner, Lyric and People's theaters, South Bend, Wash.

Theatre Managers

Read Our New Department

"Advertising Aids for Busy Managers"

You will find it most helpful in advertising your show.

Spokane Brevities

By S. Clark Patchin, E 1811 Eleventh Ave., Spokane, Wash.

SPOKANE, WASH.—P. L. Carroll, branch manager of the Pathe exchange, has just returned from a successful business trip covering Montana. Mr. Carroll reports that he has placed the Pathe films in the largest picture houses of Helena, Butte, Great Falls, Billings and Anaconda.

"Enlighten Thy Daughter," a sociological film, was presented at the Clemmer the week of Feb. 1 and proved a success. About 300 clubwomen saw the picture as the guests of Dr. H. S. Clemmer and indorsed its teaching. Mary Pickford in "Stella Maris" drew large audiences the last part of the week.

The Liberty theater has just closed for two of the big George Kleine features, "Brown of Harvard" and "Uneasy Money." Manager Sam W. B. Cohn announces that the pictures will be shown in the near future.

"The Eyes of Mystery," full of romance, suspense and excitement, was shown to large audiences at the Casino theater.

At the Lyric, Louise Blaum, in "A Strange Transgressor."

Will S. Hart in "The Narrow Trail" drew the usual large crowds that are attending the Lyric daily.

Carr and Schad Try Reserve Seat System

Colonial Theater in Reading Finds Reserve Seats Pay—Keeps 500 Seats Out of 2,000 for Sale by Number—How System Is Run.

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

READING, PA.—C. L. Carr, of the Carr and Schad Amusement Enterprises, which control the Colonial, Arcadia and Princess theaters in Reading, was a visitor at the Philadelphia branch of the Pathe exchange recently, and viewed a private screening of Frank Keenan in "Loaded Dice," in company with W. S. Hunt, an exhibitor from Wildwood, N. J.

Mr. Carr reports excellent business conditions in all of their theaters and is very optimistic regarding the future. He is greatly elated over the Colonial theater, their latest achievement. Out of 2,000 seats, 500 of the upholstered ones have been covered with slip covers and numbered, so that when a prospective customer approaches the box office to purchase a reserved seat a plan of the entire section is shown on a cardboard, so that any of the vacant seats desired can be secured. The plan is worked out similar to the legitimate houses, only that it is used for the evening performances only. During week runs, a seat for any day of that period can be reserved up until 8 o'clock, and as each seat is vacated after the first performance, the box office is instantly notified so that the seats can be resold for the second show. For the remainder of the seats, 15 cents admission is charged.

L. A. Magazzu May Buy Theater.

Philadelphia.—L. A. Magazzu, former owner of the Logan theater, who is at present conducting an Italian restaurant at 17 S. 16th street, is expected to return to the exhibiting business, as he is reported to be negotiating for the purchase of a photoplay house.

Nixon-Nirdlinger Theaters on Roll.

Philadelphia.—The chain of theaters under the management of Fred G. Nixon-Nirdlinger has been placed on the roll of honor by the Pennsylvania Committee of Public Safety for their patriotic cooperation with the government in the prosecution of the war. A handsome framed diploma of honor was presented to each theater last Monday night by the representative of the Four Minute Men.

Manager Bert Moran Marries.

Philadelphia.—Bert Moran, manager of the George Kleine System, 1309 Vine street, surprised the employees of his exchange by entering the seas of matrimony on Tuesday, February 12. Mr. Moran, looked upon as being of a most retiring disposition, should be extended double credit for taking the initiative in assuming more responsibilities. A hearty reception awaits him upon his return from his honeymoon.

Interesting Trade Notes.

Philadelphia.—The Stanley Company secured bookings on the Mutual's new Screen Telegram, for over 35 days, immediately upon its release.

Philadelphia.—M. E. Milligan, formerly the road man for "20,000 Leagues Under the Sea," is now with the sales force of the Wm. Fox local exchange.

Philadelphia.—C. G. Powell, formerly of the Electric Theater Supply Company, has become associated as an active partner with P. Glenn and J. J. Goodstein, having purchased an interest in the Keystone Feature Film Co.

Philadelphia.—The Fort Pitt Theater Co., in charge of William Karrar, controls the road attraction "The Italian Battlefront" pictures for this territory and is meeting with great success. Harry Marcus and J. L. Whittle, who are doing the road work, are sending in good reports each day. Immediately following the cumulative successes of the Italian war films, Mr. Karrar announces the forthcoming attractions, soon to be released: "Our Navy," played 5 weeks at the 44th street theater; "Tarzan of the Apes," "Ramona" in 10 parts and "Eyes of the World."

Philadelphia.—The first anniversary of the Broadway theater, under the management of Sablosky and McGuirk, will be observed during the week of February 11 by the presentation of D. W. Griffith's "The Birth of a Nation."

Philadelphia.—A patriotic picture to advertise the third Liberty Loan was completed last week by the Stanley Advertising Company. Jack Fisher, a popular young man among the exhibitors, posed as Uncle Sam.

SCATTERED BITS OF NEWS.

Detroit Pick-Ups.

Holland.—F. F. Kirkpatrick of the Apollo theater, writes the World office that his wife is very ill and that he will leave the state as soon as he disposes of his theater.

Detroit.—Field Carmichael, Fox manager, is on an extended trip through the state for the purpose of personally coming in contact with exhibitors and studying their wants.

Detroit.—L. J. Gardiner, of the United Theater Equipment company, is on a trip to northern Michigan, where he has a number of live prospects for Powers machines and Velvet Gold Fibre screens.

Detroit.—The Universal has shown further signs of retrenching by discontinuing its branch offices in Grand Rapids, Mich., and Toledo, O. Hereafter all exhibitors in those localities will be handled from the main exchange in Detroit.

Detroit.—A warrant has been issued for Leslie J. Fluegel, treasurer of the Adams theater, who is accused of having embezzled the theater to the extent of $4,000.

Detroit.—Dave Prince, manager for the General, reports big bookings on Paralta Plays. John H. Kunsky will show Paralta at the Madison and Washington theaters, while they have been booked for most of the Butterfield theaters.

Brief Oregon Notes.

Portland.—S. Danz, Star theater, Astoria, was a recent visitor in Portland. He says business is better in Astoria than it has been for years. Road men report Astoria to be the second best film town in the state.

Vader, Wash.—Dick Charles, who operates a string of houses in this vicinity, has sold the Castel Rock theater.

Stayton, Oregon.—Harry Humphrey has bought the Star theater from L. E. Warford, who acquired the house a month ago from F. X. Hoereth.

Centralia, Wash.—Joe Lucas is reported to have purchased another theater here.

Extra Fine Business February 11.

Boston.—Nearly every moving picture house in this city reported capacity business on "heatless Monday" last week. The almost unseasonable warm weather brought the people out in droves to the shows.

Pittsburgh News Letter

By Pittsburgh News Service, 405 Fourth Avenue, Pittsburgh, Pa.

Manager J. L. Ellman Enlists.

PITTSBURGH, PA.—J. L. Ellman, manager and publicity director of the Pittsburgh branch of the Harris P. Wolfberg Attractions, Lyceum Theater building, has resigned his position to answer the call to the colors and, after concluding a short visit to his home in St. Louis, will enter the active service of Uncle Sam. The name of Mr. Ellman's successor has not yet been announced. Mr. Ellman is the second manager of the Pittsburgh Wolfberg exchange to enlist, Edgar Wolfberg, brother of Harris Wolfberg, having joined the army several months ago.

Finer Quarters for First National Circuit.

Pittsburgh.—The First National Exhibitors' Circuit and the Rowland & Clark theaters have greatly enlarged their joint quarters in the Westinghouse building, Pittsburgh, and now occupy a spacious suite of rooms on the sixth floor. Leading from a large reception room is the office of the First National Exhibitors' exchange, in charge of Charles F. Schwerin, and adjoining this is the publicity department, in charge of Samuel Sivitz. To the left is the booking department for the Rowland & Clark theaters, presided over by W. E. Kirsch. Adjacent to this room is the bookkeeping department, and beyond, as heretofore, is situated the private office of Mr. Clark.

Harry Thomas Heads Arsenal Theater.

Pittsburgh.—Harry Thomas has been appointed manager of the Arsenal theater, of the Rowland & Clark chain, Butler and Main streets, Pittsburgh, succeeding J. A. Riley, who has been placed in charge of the Belmar theater, Homewood avenue and Bennett street. Mr. Thomas has been connected with the Rowland & Clark organization for the past six years, and was formerly head operator at the Regent. A change in personnel has been made necessary by the enlistment of several members of the managerial staff of the Rowland & Clark theaters. George Vogenberger, former manager of the Belmar, left recently for the U. S. Aviation Camp in Texas.

Majestic Theater Changes Hands.

Rochester, Pa.—The attractive Majestic theater, Rochester, has been purchased by the firm of Cohn & Vinegard from the former owners, Solz & Goldberg. The house changed hands on February 4. The Majestic has a seating capacity of 1,100 and is one of the largest and finest theatres in the Beaver Valley. High-class photoplays will be shown as heretofore. Messrs. Cohn and Vinegard are Pittsburghers, but will move to Rochester in order to give their personal attention to the management of the Majestic.

Goldwyn Strengthens Sales Staff.

Pittsburgh.—In preparation for an aggressive spring drive at the Pittsburgh Goldwyn exchange, Manager C. C. McKibbon has made several changes in his staff and strengthened his sales force during the past week. R. Daniels has been appointed sales manager of the branch, and he has engaged two able assistants, H. E. Stahler and R. T. Meyers, both experienced film men. Manager McKibbon has gathered about him one of the most effective organizations possible, and is securing the desired results.

The Bell Film Service, 804 Penn avenue, Pittsburgh, has purchased the Jester comedies for this territory. They feature "Tweedle-Dan" and are in two reels, one comedy to be released every month.

Critical Reviews and Comments

Upon Current Productions

"HIS ROYAL HIGHNESS."

Carlyle Blackwell and Evelyn Greeley in Five-Part World Romance of the "Zenda" School.

Reviewed by Edward Weitzel.

THE hero of "His Royal Highness" is an American football star who goes to some mythical kingdom in Europe, is passed off on the populace as the heir to the throne, marries a princess and takes to the king business with a contentment that puts his democratic training and ancestry to the blush. This five-part World picture is closely related to the long line of romances that have come down from Anthony Hope's "Zenda" stories. In spite of the great affairs of state with which they deal they are recognized as a form of light entertainment that is meant to amuse, not to instruct. "His Royal Highness" is quite as good as the average story of this class, and will delight the heart of the matinee girl and her big brother—if he chances to be in love.

Jack Christie has a roommate at Harvard who is known as Victor Borden. When Jack becomes the football hero of the year and goes to Paris with his chum he discovers that Victor is the rightful heir to the throne of Wallarya, now occupied by a usurper. There is a plot on foot to put Victor where he belongs, but he has fallen in love with a pretty little Apache named Lisette, and is wounded in a fight when he visits the cafe where she dances. Jack agrees to go to Wallarya in Victor's place and hold things down until the real prince recovers. When the time is ripe for him to be crowned Victor sends word that he has married his little Apache and sailed for the United States and Jack is welcome to his kingdom. The football star met the princess on the ship coming over and fell in love with her, so is very well pleased to marry and settle down as a ruler by divine right and a bit of political jugglery.

The cast is equal to all demands of the story and includes, in addition to Carlyle Blackwell and Evelyn Greeley, Kate Lester, Bert Honey, Lionel Belmore, Kitty Johnson, A. Black and Herbert Barrington. Carlyle Blackwell directed the production. The subject was photographed by A. Moses and L. Tainguy.

"THE WOOING OF PRINCESS PAT."

Vitagraph Blue Ribbon Feature Contains Intimate Views of Royalty and Is Amusing During the Most of Its Five Parts.

Reviewed by Edward Weitzel.

MANY things of late have contributed to the crumbling away of the awe once inspired by persons of royal birth, and the Vitagraph Blue Ribbon Feature, "The Wooing of Princess Pat," will add to the good work. William Addison Lathrop, the author of the picture, has been no respecter of noble blood, but takes the spectator behind the scenes, as it were, and shows him that young women born in the purple are subject to the same fits of pouting, sulking and want of dignity that characterize the stage and screen ingenue, no matter what part she plays. However, if the young person who is to inherit a throne be attractive looking and cute much is forgiven her, and so the Princess Pat, who is not the English Princess of that name, but the daughter of the ruler of another of the mythical kingdoms known to the writers of fiction, will find a host of admirers, even if she does act like a spoiled child who should be punished and put to bed.

The story is the usual one of the princess who marries for state reasons and imagines, or pretends to believe, she hates her liege lord, and ends by falling deeply in love with him. Aside from a brief spurt of melodrama near the finish, which enables the princess to bind up the slash on the hand of her king with her own handkerchief, the atmosphere is one of comedy and free and independent citizens of the United States will be surprised to find how very like ordinary human beings are all the haughty persons of the story. Perhaps they have read correctly the signs of the times and are merely preparing to lay aside their undemocratic airs and customs.

Gladys Leslie is "cute and cunning" as the Princess Pat, and well considered characterizations are given by J. Frank Glendon, Bigelow Cooper, William Dunn, Charles Kent, Carlton King, Templer Saxe and J. Albert Hall. The picture is carefully mounted and was directed by William P. S. Earle. It was released February 18.

"THE LIGHT WITHIN."

Madame Olga Petrova in Five-Part Screen Story Made Up of Equal Portions of Science and Romance.

Reviewed by Edward Weitzel.

THE author of "The Light Within," Mrs. L. Case Russell, a five-part screen story starring Madame Olga Petrova, has built a romance around a test-tube and blended the laboratory and the drawing-room with considerable skill. Science and love are constantly at war with each other during the unfolding of the plot, and although "anthrax" and other contagious diseases and a wonderful new serum play important parts in the story they are handled in such a manner they are made to serve the cause of dramatic art and help to bring about the "happy ending" with the lovers clasped in each other's arms.

Madame Petrova enacts the role of Laurel Carlisle, a young physician, who stifles her love for a man in her own profession and marries a millionaire, that she may have the money to carry on her research work. She presents her husband with an heir and then divides her time between her boy and her test-tubes. Contrary to all preconceived notions of such an advanced woman, she does not neglect her wardrobe, however, but always appears carefully groomed and correctly gowned on every occasion. She also exhibits a calm during several disconcerting situations that speaks volumes for her scientific training.

An epidemic of scarlet fever having broken out, Laurel is forced to choose between the life of her boy and the children of the poor people who rush to her for help when they hear she has discovered a serum that will conquer the disease. After the death of her young son she perfects an "anthrax" serum and, believing her husband has been lost on a yachting cruise, accepts the offer of her old sweetheart to prove the worth of her discovery. He also renews his love making and is accepted, but the husband returns and is more disagreeable than ever. When his rival has been inoculated with the germs of "anthrax" he destroys the serum that is needed to save his life. Laurel is equal to the occasion, however. By almost superhuman effort she produces a fresh supply, and her husband perishes miserably by accidentally contracting the very disease he hoped would kill Dr. Leslie.

Madame Petrova is always consistent to her conception of the character and makes the most of her own physical charms. She is excellently supported by Lumsden Hare, Thomas Holding, Clarence Heritage, Freddi Verdi, Evelyn Dumo, Fred C. Jones, Frank McDonald and Matilda Brundage. An intelligent dog is a feature of the cast. The production reflects credit upon the Petrova Company and the director, Lawrence W. Trimble.

"OUR LITTLE WIFE."

Goldwyn Presents Madge Kennedy in a Comedy of Incident in Young Married Life.

Reviewed by Louis Reeves Harrison.

INTENDED for farce may have been "Our Little Wife," but Madge Kennedy introduces a delightful characterization of feminine irresponsibility and raises it to some higher and intermediate place. The story itself is farce in its exaggeration of incident, with some bright spots sure to get a laugh.

When Madge imagines she is ill and sends for the handsome young doctor who has already aroused her husband's jealousy, she absent-mindedly removes the temperature thermometer from her mouth and stirs her tea with it, causing it to show a prophecy of immediate death. She is a well-meaning and very childish wife, who carries a number of disappointed admirers along on her honeymoon and afterward compromises herself and several of them in a swift series of misadventures, but it is an open question whether those misadventures are comical enough to compensate for their obvious artificiality.

The gross improbabilities of pure farce are easily forgotten because there is not the slightest pretense of plausibility—one may freely laugh at its inanities, but the injection of such a pleasing personality as that of Miss Kennedy calls for incidents as authentic as her characterization, with some consistency on the part of her support. Where sympathetic interest would gain by naturalness it is marred by straining credulity to the utmost. Human nature is much funnier than ingenuity of situation, as proved by Miss Kennedy as "Our Little Wife." On her superior interpretation of her role nearly all the merit of the story depends. So the Strand audience seemed to think.

"THE UNBELIEVER."

Edison Studio War Play, in Which Marine Corps Participates, Scores a Hit at Rivoli.

Reviewed by Louis Reeves Harrison.

THE Unbeliever" achieves the unbelievable and hitherto unknown in moving pictures—it presents a clear picture of what war is really like. The massed scenes for the first time mean something to the audience, and they evoke round after round of applause. Grouped around a better story, one of loftier ideals and more dignified interpretation, these

realistic battle scenes would not have suffered as they do from lapses of audience interest. In the early part of the story a wealthy young man talks of "masses" and "classes" in an un-American fashion and a persistent effort is made throughout to create the impression that this young man has done something quite creditable when he acknowledges that his manly chauffeur is a human creature after all, especially in view of the chauffeur's heroic death.

That might do in Europe, but it is so opposed to the American spirit that it acts as a damper on enthusiasm aroused by the splendid showing of the marines and some well-considered appeals to patriotism. The wealthy young man enlists, participates in some Belgian scrimmages, plants a counter-mine, meets a pretty Belgian girl, sends her home to his mother, gets wounded and returns home to embrace the pretty Belgian in the same old conventional last scene. Raymond McKee plays this role and Marguerite Courtot is very lovely, with nicely fluffed hair amid scenes of battle and a becoming frock at the conclusion, both acting wholly out of mood with the play. Their easy indifference is a jarring note, but not so serious as the infirmity of purpose in the play itself. The entire tone of a dramatic composition of this kind is out of harmony with the audience when it does not consider the emotions of those in front on seeing what an ordeal our brave sons and brothers may have to pass through.

In strong and forceful contrast is the dignity and courage of the actual fighters on both sides. The enemy is not belittled, though some of his brutality is shown. Small but thoroughly effective is the revolt of a spirited young German soldier against Hun despotism shown by his superior officer. The minor characters score in not making the war trivial. Among the real soldiers there is no disposition to be flippant. The field operations, quite as well as those of squads, are most clearly and vividly portrayed. One feels the thrill of actuality wherever troops are engaged. Thus the subordinates carry off the honors. The Rivoli presentation drew an enormous crowd and it was given in magnificent style, evoking storms of applause.

"DADDY'S GIRL."

Five-Reel Pathe Gold Rooster Play, Which Features Baby Marie Osborne and Some Grown-Ups.

Reviewed by Robert C. McElravy.

A PLEASANT little home-like story is "Daddy's Girl," written by John W. Grey and M. Ramirez Torres, and directed by William Bertram. It has a strong juvenile interest, the heroine being Baby Marie Osborne, who has appeared successfully in other screen stories. The supporting cast contains many children, including a small colored boy who contributes much of the comedy. Besides these, there are a number of adult performers, including Marion Warner and Louis J. Cody, who play Baby Marie's parents.

The plot in rather slight, but natural and convincing in development. It begins by first introducing Baby Marie and her parents living in a modest little home. The father is well connected but not very successful in a business way. They receive a visit from an uncle, who announces that he has made them his heirs. Later the uncle dies and they go to live at the wealthy estate he left them.

The activities of the juveniles are pictured in an entertaining way all through the number, but are particularly interesting in the "kid" show. Here Marie plays the equestrienne and the colored boy is ringmaster of the circus. Young observers will especially like these scenes.

After coming into wealth, the young father takes up with a different sort of life. He falls a victim to the charms of a fast woman, but Baby Marie visits the cabaret, to which they have gone, and brings her father home.

"BROADWAY BILL."

Sentimental Story in Yorke Metro Picture with Harold Lockwood in Lead.

Reviewed by Hanford C. Judson.

THERE always will be pictures aimed at a certain definite class and sure to succeed. The producer has no worries at all. He knows before the picture is made that it is going to measure up to a certain definite standard and, if he is experienced, he can tell almost the amount of money the picture will be worth. "Broadway Bill," the recent Yorke Metro production, is one of those love stories that are sure to be liked by the school girl, the shop girl, the servant girl, the young clerk and the youthful unwed generally. It is ably put on; there is no show of stingy economy in it; the players are well chosen and especially the leading juvenile. It is a picture that will give dream-freedom to a good many young people and they will thank the picture with affection.

Harold Lockwood's qualities are well enough known and in the other juvenile part is Martha Mansfield. "Broadway Bill" is what his name indicates till the girl throws him off and he decides to make a man of himself. The girl's father owns a lumber camp in the North Woods and sends Bill to find why his birdseye maple isn't making money. The foreman is tough and he has a big Swede as his right bower and a sneaky little wood thief as a left bower. "Accidents happen" in the words and a few are scheduled to come to Bill. This part of the story, set in the real woods, hip-deep in snow, is fine. Bill wins out and has a physical encounter with the boss, not realistic at all, knocks him out and he is elected foreman.

Bill has conquered gin so far; but he finds the cook's whiskey bottle wrapped in a newspaper. By chance he reads in this that the girl is engaged to his rival and then he would have fallen if a friend had not come in. The girl's father, with the girl and the family, now appears. The girl goes to meet Bill. He is about to embrace her; but tells her he now has no right, as there is another. She thinks he refers to another woman. Small brother gets lost in the woods. Bill rescues him. Is nearly dead, and lies on the couch. The girl keeps embracing him, oh, so lovingly.

"THE HOUSE OF HATE."

Pathe Releases First Installment of the New Pearl White Serial.

Reviewed by Robert C. McElravy.

THIS first installment of "The House of Hate," in three reels, introduces the observer at once to a complicated, but clearly outlined, murder mystery. The scenes are filled with an agreeable tension and the incidents have a strong touch of melodrama in their development. The serial has been directed by George B. Seitz, and is in a direct line of succession with "The Perils of Pauline," "The Iron Claw," and other well remembered numbers which he brought out. The story in this instance is by Arthur B. Reeve and Charles A. Logue, both successful writers.

Pearl White, the intrepid heroine of many former serials, is here cast in a role that promines to be full of exciting interest. She appears as the daughter of Winthrop Waldon, a wealthy manufacturer of munitions. They live in a fine home, surrounded by scheming relatives, all anxious to get their fingers on the old man's fortune. The father, desirous of perpetuating the family name, wishes Pearl to marry her cousin, Haynes Waldon, but she loves Harvey Gresham, a young scientist, who works at the home. Antonio Moreno, whose previous screen work is favorably known, is cast as Gresham. J. H. Gilmour appears as Winthrop Waldon, and J. Webb Dillon as Haynes Waldon.

A mysterious figure, clad in a black robe and hood, is seen in the house in these opening reels. Winthrop Waldon's life is threatened, in a note written by this mysterious person. In the final reel the wealthy man is stabbed by the same hand. This opens up a strong mystery, as almost any one of the characters, either a man or woman, might have worn the concealing garments.

"THE BOY SCOUTS TO THE RESCUE."

Universal to Release Series of Five Two-Reel Installments Devoted to Boy Scouts in England.

Reviewed by Robert C. McElravy.

LIEUTENANT-GEN. SIR ROBERT S. S. BADEN-POWELL, who has been called the father of the Boy Scout movement, is sponsor for this series of pictures devoted to the activities of these boys. The series is in story form, but gives opportunity for whole companies of the Scouts to appear, and an interesting insight is afforded into the methods employed abroad.

The scenes are all laid in England, two boys, known as Skinnay Blake and Buster Gray, playing the leading parts. One of the youths is the son of a wealthy English gentleman and the other the son of a poor family. The regeneration of "Skinnay's" father is an element in the story.

Some good contrasts are in evidence as the story unfolds, and an idea is given of the democratizing effect of the Scout movement, which renders all boys equal, at least in the ranks. The tale itself centers about a thieving gypsy, named Gypsy Don, who has kidnapped a poor boy after the latter had escaped from prison. There is not the impetuous rush of incident that might be found in an American production, but the plot is sufficient to hold the interest and gives some commendable lessons in honor, service and patriotic duty. Sir Baden-Powell and other officers of the Scout movement in England appear at times. The settings are mostly found on an English estate and are attractive.

"THE FLASH OF FATE."

Five-Reel Universal Offering Features Herbert Rawlinson in Story of Crooked Financial Operations.

Reviewed by Robert C. McElravy.

THIS is a crook story in a different guise, with a number of melodramatic situations strung through it. The final reel contains excellent suspense, and, without looking too closely into the rather loosely constructed plot, the subject is, on the whole, an enjoyable one of the kind. The hero fluctuates between good and evil, after his father has been crushed by a Wall street rival. He at first goes in for revenge and determins to be a crook, but at the close decides it is no use and goes back to the straight path.

The story is commendable for certain novelties, which keep it well off the beaten path. One of these was the interesting scenes in which the hero telegraphs a message over the entire city by flashing the lights on and off in conformity with the Morse code. By this means he gets into instant touch with the girl and her brother, both of whom are in peril. The plot, such as it is, is never obvious in development, but consists largely of a series of entertaining melodramatic happenings.

Herbert Rawlinson appears as the hero and Mary MacDonald as the girl. Jack Wilson plays the brother of the girl, and others in the cast are Dana Ong, Madge Kirby, Willis Marks, Chas. West and George Brooks. The story was written by James W. Atchison and put into scenario form by Waldemar Young. Elmer Clifton had charge of the direction.

"LITTLE RED DECIDES."

Triangle Picture Made from Magazine Story Contains Excellent Characterization, but Has Slight Plot.

Reviewed by Edward Weitzel.

OPINIONS will differ greatly over the merits of "Little Red Decides," a five-part Triangle picture, made from a magazine story by William McCoy, scenario by Jack Cunningham, directed by Jack Conway. There is no fault to be found with the way the picture is produced, and it will appeal to many as a touching little tale of an orphan child who was made the pet of every man on the ranch of Colonel Ferdinand Aliso, even the Chinese cook becoming the boy's willing slave.

The big situation occurs when the child has been seriously ill and the doctor threatens to have him sent away from the ranch unless one of the men takes unto himself a wife who will become a mother to Little Red. There are but three available candidates for the position and a the cowboys draw lots to see which one shall sacrifice himself for the good of the child. Tom Gilroy draws the jack and, much against his will, proposes to the three women and is turned down by the trio. Little Red is adopted by Colonel Aliso and decides the question for himself by remarking that he wants the Chinaman to be his mama.

The difficulty of making anything approaching drama out of so slight a plot or of sustaining the interest for five-reels will prevent the picture from being an unqualified success. It is full of "cute" incidents and its humor is of the simple and wholesome variety, but its sentiment would have proved more effective if it had not been administered with such liberality.

Barbara Connolly, a chubby little girl, is quite as adorable as any Little Red could possibly be, and Goro Kino is a Chinese actor with a real comic gift. Frederick Vroom, Jack Curtis and Walter Perry are the other important members of the capable cast. Released February 24.

"BLUE BLAZES RAWDEN."

William S. Hart in Picturesque and Human Artcraft Film Story Supervised by Thomas H. Ince.

Reviewed by Edward Weitzel.

LAID in the Canadian Northwest, "Blue Blazes Rawden," a five-part Artcraft production written by J. G. Hawks, and featuring William S. Hart, is strong on picturesque settings, and tells a human, if not particularly dramatic, story. The picture was directed by the star, and supervised by Thomas H. Ince. It opens with the promise of a struggle between two determined men for the possession of a woman, which is terminated in the second reel, when "Blue Blazes" kills "Ladyfingers" Hilgard in a fair fight, the rest of the story being devoted to the coming of the mother of Hilgard and the remorse of Rawden when he realizes the grief he has caused the sweet-faced old lady who thinks him her boy's best friend.

There are a few moments of real excitement when Babette Du Fresne, the woman in the case, tells Hilgard's brother who it was killed him, and the young chap takes the pistol thrust into his hand and goes in search of "Blue Blazes." The lumber boss does not deny his guilt or make any effort to defend himself, as the boy raises the pistol and fires at his breast. Mortally wounded, he will not permit young Hilgard to be harmed by his companions; nor will he stay and allow Babette to care for his hurt. The mother of "Ladyfingers" goes home without knowing the truth, and "Blue Blazes" takes "the lone trail" into the wilderness to die.

There is a lively fist fight in the first half of the picture; also a gripping pistol duel. For the most part, however, "Blue Blazes" appeals more by the human side of its story than by the force of its action, and a clean drive through to the end of the motive which made Rawden, Hilgard, and Babette the central figures.

The local color is excellent, and the acting uniformly high grade. William S. Hart portrays an entirely different nature from that of his quiet and reserved badmen of the Southwest, and contrasts the open wildness of Rawden with his better feelings with much skill. Maud George is vital and unconventional as Babette. Gertrude Claire as Mrs. Hilgard, Robert McKim as "Ladyfingers," Hart Hoxie as Joe La Barge, and Robert Gordon as Eric Hilgard complete the cast.

"A CALL TO ARMS."

Third Part of Benjamin Chapin's Lincoln Pictures, "The Son of Democracy," Released by Paramount.

Reviewed by Edward Weitzel.

IN "A Call to Arms," No. 3 of the Benjamin Chapin series of ten two-reel dramas devoted to the life of Abraham Lincoln and entitled "The Son of Democracy"; Lincoln's life in the White House at the time Fort Sumter was fired upon is shown, and the many problems he was forced to face at that momentous hour are brought out with great clearness. His calm when surrounded by hot-headed advisers, each one determined that his scheme for saving the Union must be adopted, and the depth of his feeling at thought of a divided nation are clearly indicated by the action of the story and Benjamin Chapin's acting of the President.

The human side of Lincoln is amusingly shown by the incidents of his two boys, "Tad" and Robert, when they run away from their lessons and go swimming in a nearby pond. The way their father protects them from the consequences of their prank and helps them to dry their wet clothing before the grate fire furnishes a humorous sidelight on the character of our best loved President.

Like the two preceding numbers, "A Call to Arms" has been produced with every attention to historic correctness, and Benjamin Chapin's work as Lincoln is too well known to need further comment.

"MY WIFE."

Five-Part Frohman Production on Mutual Program Features Ann Murdock and Pleases in Comedy Values.

Reviewed by Margaret I. MacDonald.

NELL HENDERSON has directed with considerable skill the production of one of the former Frohman stage successes, "My Wife." Ann Murdock is particularly charming and at ease as its star, and, perhaps, it might be added with more than a grain of truth that to Mr. Henderson, Miss Murdock and a competent cast, including Rex McDougal and Ferdinand Gottschalk, most of the success of the pictured version of the play is due.

The story, which is rather improbable and holds as many another has done because of the comedy, as well as the unusual quality of the situation, deals with the matrimonial interests of a young heiress. Arrangements for a fitting union for the young woman are, of course, cherished by her parents in opposition to the wishes of at least one of the contracting parties. A stipulation in the will of an aunt who has left her a million provides for her marriage by the time she has reached the age of eighteen years. In order to keep within the bounds of the requirements of the will she endeavors to bring about, with the consent of her parents, a marriage with the man she loves, and who is about to go to war. Failing to do this she persuades her guardian, a young bachelor, to marry her in name only, and with the provision that on the return of her lover a divorce be applied for. During the absence of the soldier, however, environment takes a hand, the married pair fall in love with each other, and the soldier with a Red Cross nurse.

"IT PAYS TO EXERCISE."

Paramount-Sennett Two-Reel Farce Comedy Features Chester Conklin with Satisfactory Results.

Reviewed by Margaret I. MacDonald.

THE latest Paramount-Sennett comedy relinquishes not one iota the claim to box office success, which has been heretofore accorded this brand. If you are looking for something of an unquestionably refined nature you may not be pleased with "It Pays to Exercise," but if you are willing to overlook one or two vulgarities and be entertained by a conglomeration of happenings that in spite of their rough edges are strictly funny you will like it. In fact any one who is unable to see comedy in the contortions of Conklin's double jointed legs arrayed in tights are lacking in a sense of humor. The most objectionable thing in the picture is the amusing accident which happens to the stylish attire of the leading lady, when she is unconsciously divested by a dog of the rear width of a bustle effect gown. This opens the way to a series of excruciatingly funny happenings, some of which take place at the show to which the young lady is followed and annoyed by an admirer pursuant to the dog incident. A lot of things take place in the course of the picture which are not new, but are just as comical as if they were, all traveling with terrific speed. The opening of the picture in which Conklin, as a heavy weight champion, fools the public for so much per into believing that he is actually lifting heavy weights, which are manipulated from behind the scenes by means of a crank, has an original touch.

"ONE MORE AMERICAN."

George Beban in Another of His Favorite Italian Stories Written and Produced by William C. DeMille.

Reviewed by Edward Weitzel.

LAUGHTER and tears are skillfully blended in "One More American," a Lasky-Paramount picture written and directed by William C. DeMille, and featuring the favorite Italian character actor of the screen, George Beban. The author has taken a familiar and important phase of American political life, and evolved a simple but engrossing story that permits George Beban to fully sustain his reputation as a representative of a son of Italy. The star appears as Luigi Riccardo, the proprietor of a marionette theater on the lower east side, New York. Luigi is waiting anxiously for two events to occur: The arrival of his wife and child from Italy, and the day when he shall receive his naturalization papers.

Regan, the ward boss, is furious at Riccardo for refusing to pay graft and for influencing his countrymen in the Italian district not to vote as they are told by the leader. When Luigi's wife and child reach New York, Regan uses his pull with one of the physicians on Ellis Island, and has them detained on the strength of the doctor's testimony that the little girl is mentally deficient. Her father is there to meet his family, and is stunned when he first hears the doctor's verdict. He then becomes wild with grief and rage, and can hardly be restrained. Returning home alone and broken-hearted, Luigi finds friends in a newspaper reporter and a young prizefighter. The two help him to trap Regan and bring his wife and child into the country.

"One More American" is built up with skill. The characterization all through is convincing, and the scenes in the marionette theater are both novel and amusing. Aside from George Beban's fine work as Luigi the entire cast is exceptionally clever. Raymond Hatton as Bump Rundle, the prizefighter, gives the most able impersonation next to the star's. Helen Jerome Eddy as Lucia and Camille

Ankewich as Maria stand out in the two leading female roles. Jack Holt, H. B. Carpenter, Hector Dion, May Palmer, Ernest Joy, Signor Buzzi, and May Giracci complete the cast.

The production has fine local color, and the direction by William C. DeMille never falls below the requisite mark.

GENERAL FILM PROGRAM.

An O. Henry Story, "The Moment of Victory," and a Judge Brown Offering, "The Lost Lie"—Each in Two Parts.

"The Lost Lie."

THIS subject is an interesting story of boyhood trials and tribulations; it has several interesting touches of child life and several good comedy bits interspersed through the two reels; there is, however, a lack of continuity, particularly in the earlier part. Two boys take an automobile ride without the owner's permission. They are arrested, and although both tell plausible lies their stories do not quite agree. However, the judge allows them to go free, and in the end they confess the truth. The scene where the boys ask to have the official seal of the court on receipts for part payment to damage to the machine is particularly good. The work of the boys, William Vaughan and Mike O'Rourke, is excellent, and Ruth Hampton is attractive as Mike's sister.

"The Moment of Victory."

While this two-part picture is interesting and has some good characterizations, especially that of Chet Ryan as Willie Robbins, it is hardly as satisfactory an offering as some of the earlier pictures founded on the stories by O. Henry.

Willie was a timid small-town youth who aspired to the hand of the village belle. But she laughed at him and taunted him, saying he never could be fly. Soon after the Spanish-American War started Willie volunteered and plunged madly into danger and, by capturing a Spanish general and his staff, wins a captaincy. When the war ends, he returns home, calls on the girl, reminds her that he has made good and then walks away.

Comments

General Film Company.

THE LOST LIE (Judge Brown Stories).—An interesting two-reel story with a number of good touches, although lacking in continuity in the earlier part. Two boys take a ride in an automobile without permission and the owner arrests them for theft. In court they lie about it, and although their stories do not quite agree, the judge frees them and they finally confess the truth. Reviewed elsewhere in this issue.

THE MOMENT OF VICTORY (Broadway Star Feature).—A two-reel O. Henry with Chet Ryan in the leading role. This is a story of how a timid boy made good after being taunted by a girl he loved. It is hardly up to the standard of the earlier offerings in this series. Reviewed elsewhere in this issue.

OUR LITTLE NELL (Essanay).—A one-reel comedy in the nature of a burlesque on a western melodrama, concerning the love affairs of "Little Nell," weighing nearly two hundred pounds, and involving the rivalry of the sheriff, the hero and the bandit. Of ordinary interest, with a couple of laughs and considerable horse-play.

Famous Players-Lasky Corp.

BLUE BLAZES RAWDEN (Artcraft), Feb. 18.—In this five-part picture William S. Hart acts a lumber boss in the Canadian Northwest. The story has plenty of heart interest and picturesque atmosphere. It is reviewed at length on another page of this issue.

A CALL TO ARMS (Paramount).—The third installment of the Benjamin Chapin series of two-part pictures, "The Son of Democracy," this number shows Lincoln at the opening of the Civil War. A longer review is printed on another page of this issue.

First National Exhibitors' Circuit.

THE LIGHT WITHIN (Petrova).—A seven-part feature on the "First National" program, the picture is a romance in which love and medical science play equal roles. Madame Petrova appears as a physician who must choose between the life of an unworthy husband and the man she really cares for. The climax is forceful. A longer review is printed on another page of this issue.

Goldwyn Distributing Corp.

OUR LITTLE WIFE (Feb. 10).—A farce-comedy of young married life, with a pleasing impersonation of the irresponsible and childish wife by Madge Kennedy.

Greater Vitagraph.

THE WOOING OF PRINCESS PAT (Vitagraph), Feb. 25.—Gladys Leslie is the featured player in this five-part picture, which gives an amusing if not always truthful picture of the private affairs of royalty. It is reviewed at length on another page of this issue.

George Kleine System.

THE UNBELIEVER (Edison Perfection Picture).—A war picture in which the United States Marine Corps participates, giving an exciting and realistic picture of battles as they are actually being fought. The military operations and patriotic sentiments are of a high order and grouped around a love story.

Pathe Exchange, Inc.

THE JAWS OF THE TIGER (Pathe), Feb. 17.—Episode No. 13 of "The Hidden Hand." This installment opens with the rescue of Doris from the Hidden Hand by Jack. Doris once more falls into peril by receiving Yoga Rahnee, a Hindoo clairvoyant. During a seance the Hidden Hand appears and carries Doris into a room where a captive tiger is kept. As the number closes she is in immediate danger of death from the tiger.

SOLD FOR GOLD (Pathe), Feb. 17.—The fifth number of "The Price of Folly" series. In this two-reel story a wealthy widow with social aspirations induces her son to marry the daughter of the president of a mill trust. The young people, who are portrayed by Ruth Roland and Frank Mayo, are happy but a short time, when the husband returns to his former fast life, and shortfly after the wife commits suicide. The number is melodramatic and none too convincing at times, though there is a definite story interest.

ARGUS PICTORIAL No. 8. (Pathe), Feb. 24.—This number opens with views of the Peruvian sheep industry, where Merino sheep are raised and sheared for market at an altitude of 16,000 feet. The second subject is a study of the specific gravity of various fluids, including water, sulphate of zinc and mercury. Views taken at the asphalt lake at Trinidad follow and the number closes with microscopic studies of animalculae. A diversified and instructive subject.

AROUND CENTRAL AUVERNE (Pathe), Feb. 24.—A tinted scenic, picturing Vezere valley, in France, various castles, bridges, fortifications and the like. An exquisite scenic half-reel.

CLERMONT-FERRAND (Pathe), Feb. 24.—This, on same reel with above, is also in beautiful tints. It pictures a famous region noted for its mineral springs and religious associations. Numerous unique old towns have been visited and some quaint feudal architecture is also shown.

BEAT IT (Rolin-Pathe), Feb. 24.—An exceptional one-reel comic featuring Harold Lloyd, Harry Pollard and Bebe Daniels. The former plays the part of a flirtatious youth who becomes involved with several young women and finally has no less than fifty police after him. A new and highly laughable variation of the "police" comic. This will make its way with any audience.

A ONE NIGHT STAND (Pathe), Feb. 24.—A two-reel number featuring Toto, Bud Jamison and Clarine Seymour. Toto appears as property man at a theater and also plays one of the gallery gods. His work is very funny in this number, particularly as the property man. The last reel is given up to a number of burlesque scenes at the theater, where Toto "crabs" the work of the show girls, the hypnotist and the mind reader, Madame Zazz. A good number of the knockabout type.

Triangle Film Corp.

HIS DOUBLE LIFE (Triangle-Keystone), Feb. 17.—A comic gentleman deserts his wife and ten children, meets with an automobile accident, has an astonishing dream about wooing an heiress, going through all sorts of lively adventures, wakes up in a repentant mood and hurries back to the bosom of his family. Plenty of ginger in the two reels and a fair amount of humor.

LITTLE RED DECIDES (Triangle), Feb. 24.—Five-part picture made from magazine story. The leading characters are a little orphan and a Chinaman. Full of sentiment and "cute" scenes for the child. Well produced and good cast. A longer review is printed on another page of this issue.

Universal Film Mfg. Company.

CURRENT EVENTS, NO. 40 (Universal), Feb. 9.—A number of varied interest, which includes many scenes from the middle west, the war front in Europe and other points. This closes as usual with several reproductions of newspaper cartoons.

ANIMATED WEEKLY, NO. 11 (Universal), Feb. 13.—Survivors of England's "First Hundred Thousand" feted in London; fighting of the cotton bollworm; American army activities of various sorts and war scenes abroad are included in this number.

WATCH YOUR WATCH (Nestor), Feb. 25.—An office story, featuring Ernie Shield, Orin Jackson and others. The office men are all in love with the pretty stenographer, but the arrival of Mr. Stick-up's jealous wife changes things. There is scarcely enough plot in this to hold the interest and none of the incidents are in themselves very amusing. The number as a whole is lacking in strength.

THE MASK RIDERS (Universal Special), Feb. 25.—Episode No. 14 of "The Mystery Ship." This pictures the escape of Jack Fay from Chinatown and the pursuit of Gaston and Betty by the spies. The latter also make an attack on the headquarters of the man of mystery, who defends his fortress with a big gun. The developments of this number are full of interest and contain considerable novelty.

AMBROSE, THE LION-HEARTED (L-KO), Feb. 27.—A two-reel comic featuring Mack Swain in the name part. He plays the part of a young blacksmith in love with the daughter of a rich man. His rival is Hairoil Hal, a desperado. The burlesque characterizations and action are very funny in this and the incidents are also laughable. It is one of the best L-KO's recently shown.

STILL IN THE RING (Universal Special), March 2.—Episode No. 4 of "The Bullseye." Cody's rescue from the ruins of the demolished cabin and mine shaft makes a strong opening for this installment. Other features are North's visit to Clayton after the latter has been freed by the sheepmen. Peace is declared between the conflicting elements and then Sweeney's gang of rustlers starts fresh trouble. This continues the interest in good style.

THE FLASH OF FATE (Universal).—A five-reel feature with Herbert Rawlinson and Mary MacDonald in the leading roles. The former appears as a young man whose father was crushed by a Wall street rival. He goes out for revenge and determines to be a crook, but later has a change of heart. This contains some strong melodramatic situations and the suspense in the last reel is particularly good. Reviewed at length elsewhere.

World Pictures Corp.

HIS ROYAL HIGHNESS (World), Feb. 25.—Carlyle Blackwell and Evelyn Greeley head the cast of this five-part romance of an American football player who marries a princess and becomes a king. The picture is a good example of its class. It is reviewed at length on another page of this issue.

Advertising Aids for Busy Managers

COMPILED BY THE MOVING PICTURE WORLD'S STAFF

IN THIS ISSUE.

The Beloved Traitor (Goldwyn).
The Cast-Off (Foursquare).
Cavanaugh of the Forest Rangers (Vitagraph).
Cleopatra (Helen Gardner).
The Cross Bearer (World).
The Flash of Fate (Universal).
Headin' South (Artcraft).
Her Body in Bond (Bluebird).
His Royal Highness (World).
The Inner Voice (Pathe).
Little Red Decides (Triangle).
My Wife (Mutual).
One More American (Paramount).
Revenge (Metro).
The Rough Lover (Bluebird).
Ruggles of Red Gap (Essanay-Kleine).
The Sign Invisible (First National).
Six-Shooter Andy (Fox).
A Soul in Trust (Triangle).
Wild Women (Universal).

"THE BELOVED TRAITOR."

Goldwyn Presents Mae Marsh in a Strongly Dramatic Version of Frank L. Packard's Novel of the Same Title.

Cast.

Mary Garland.....Mae Marsh
Judd Minot.....E. K. Lincoln
Henry Bliss.....George Fawcett
Myrna Bliss.....Hedda Hopper
Paul Drayton.....Bradley Barker
Father Anthony.....J. A. Furey
Simeon Garland.....Louis R. Grisel
Dan.....Chester Morris

Directed by William Worthington.

The Story: Mary Garland, alone of the inhabitants of the little Maine fishing village realizes that Judd Minot's little statuettes are more than children's toys, but she realizes his genius and seeks to advance it. When city people rent her cottage, and Henry Bliss discovers Judd's talent, she stills her jealousy at Judd's infatuation for Bliss' daughter and urges him to go. Some years later Judd is still climbing. Myrna Bliss still infatuates him, and a rather gay life prevents the full development of his talent. Some hint of this Mary gets in the little fishing port, and she comes to New York to save her beloved traitor from himself.

For the Program: A play in which Mae Marsh's emotional skill will surprise you.
A charming story of a beautiful country.

Advertising Phrases: New York's Bohemia and the rock-bound coast of Maine.
Innocence bests vampire in battle for man's success.

Feature These Players: Miss Marsh in a more strongly dramatic role than usual.
E. K. Lincoln as Judd.

Stunt Suggestions: Displays of fishing tackle can be hooked up with the stills of the sea scenes, and a slicker as the centerpiece for a display of raincoat will form the foundation for another display. If the book stores carry Packard's novel get them to make a special display. For the lobby decorate with fishing nets and lobster pots. Tennis nets can be made to serve at a pinch.

Advertising Aids: One rotograveur and one lithograph one-sheet. One style each three, six and 24-sheets. Lobby displays 8x10 and 11x14. Al o 22x28 enlargements of the star. Five scene cuts, two cuts of star, four ad-cuts. Two slides. Press book.

Released February 24.

"THE CAST-OFF."

Foursquare Pictures Presents Bessie Barriscale in a Story by C. Gardener, Produced Under the Personal Supervision of Thomas H. Ince.

Cast.

Pansy May.....Bessie Barriscale
Guy Henley.....Jack Livingston
Dr. Thorpe.....Howard Hickman
Hazel Wilson.....Dorcas Matthews
Sam Mason.....Thomas H. Guise
Mme. James Hendon-Ware.Aggie Herring
Grace Lytton.....Margaret Thompson

Directed by Raymond B. West.

The Story: Coming as a "bound girl" from the orphan asylum to Mme. Hendon-Ware's exclusive boarding house, Pansy May cheerfully drudges the whole day long. It is a drab life, but there is one ray of light; the attentions of Guy Henley. Pansy May cannot realize that he is only making sport of her, but the knowledge comes when he promises to take her to a matinee, and arrives at the theater with another of the boarders. But the manager finds in Pansy May a type he has been seeking, and she finds the way to the stage made easy. Some years after she is a star, and Henley, now tired of his married life, turns to her again. She encourages him to gain revenge, but there is another man, and the battle proves of vivid interest to the very moment of the unexpected climax.

For the Program: Barriscale—Ince—Sullivan; surely that means something to you.
Boarding house cast-off wins glittering stage triumph.

Advertising Phrases: Cruel joke proves the making of a slavey.
From back stairs to down stage.

Feature These Players: Bessie Barriscale as Pansy.
Jack Livingston as Henley.
Howard Hickman as Dr. Thorpe.

Stunt Suggestions: For window work take cards about the size of half sheets. Letter these near the top with "Pansy" May, leaving the rest blank. Two days later cross off the name on each card with a smear of transparent red, and add "now Pancrimee Nethaway." Two days later add, "She was the cast off, but she became a great stage star, and the man who had flouted her came crawling back. What did she do? The answer at (house and date)." Preserve the two-day intervals to rouse the interest. For a lobby display get a bunch of junk, old clothes, cooking utensils, etc., and pile in a corner with a sign, "These are cast-offs, as was Bessie Barriscale in 'The Cast Off,' but the cast-off became a famous star. She didn't stay a cast off. See this Ince production (date)."

Advertising Aids: One, three, six and 24-sheets. Lobby displays. Newspaper cuts. Press sheets.
State rights.

"CAVANAUGH, OF THE FOREST RANGERS."

Vitagraph Presents Nell Shipman and Alfred Whitman in a Five-Part Blue Ribbon Feature Based Upon the Novel by Hamlin Garland.

Cast.

Ross Cavanaugh.....Alfred Whitman
Virginia Wetherford.....Nell Shipman
Ed. Wetherford.....Otto Lederer
Eliza Wetherford.....Laura Winston
Sam Gregg.....R. Bradbury
Joe Gregg.....Rex Downs
Neil Ballard.....Joe Rickson
Mr. Redfield.....Hal Wilson
Mrs. Redfield.....Mrs. Hattie Buskirk

Directed by William Wolbert.

The Story: Ed. Wetherford gets in bad with the cattle rustlers in the territory patrolled by Ross Cavanaugh, of the Forest Rangers. He disappears, leaving his wife to care for their young daughter and herself. Virginia, the girl, is sent East to relatives, and in six years returns beautiful and talented. Finding her mother running a cheap boarding house, she aids her in the work; Cavanaugh helping to protect her from the too strenuous attentions of the rough boarders. Virginia hears the wife of Cavanaugh's superior warning him against a marriage beneath him, and without waiting to hear Cavanaugh's reply flees, heartbroken. But in the end all comes out well, though not until many strenuous days have passed.

For the Program: A realistic romance of the rugged West of rustler days.
A listener who might have heard good of herself, but she didn't.

Advertising Phrases: Heroes of the timbered heights.
A drama of deeds and daring.

Feature These Players: Nell Shipman as Virginia.
Alfred Whitman in the title role.

Stunt Suggestions: Get some pictures of the California redwoods from railroad folders, geographies, or other sources. Display these with a card reading, "Don't think the only big trees in California are the redwoods. See the giant pines around Mt. Wilson in 'Cavanaugh of the Forest Rangers' at (house and date). They will interest you almost as much as the fascinating screening of Hamlin Garland's novel with Nell Shipman and Alfred Whitman." The pictures need not be removed from

the books. Use the same style of announcement for the lobby, with stills from the play showing the pines.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby displays 11x14 and 22x28. Slide. Herald. Press book.

Released February 25.

"CLEOPATRA."

The Helen Gardner Film Co. Presents Helen Gardner in a New and Vastly More Spectacular Version of a Play in Which She Has Already Won Renown.

Cast.

Cleopatra.....Miss Gardner
Charmion.....Miss Winter
Iras.....Miss Sindelar
Pharon.....Mr. Howard
Marc Antony.....Mr. Sindelar
Ventidius.....Mr. Waite
Kephren.....Mr. Knowles
Diomedes.....Mr. Osborne

The Story: This story deals with the later portion of the life of the Egyptian Queen, commencing with the receipt of the summons from Marc Antony to come to him at Tarsus to answer a charge of treason. She goes, but she returns with Antony a captive to her charms. There follow his return to Rome and his second mission to Egypt, when she again captivates him, and for a second time turns him from his duty; then, for a whim, draws him back to Alexandria as he is about to conquer her foes. The story is told with unusual splendor.

For the Program: The story of the world's first vampire.

Glittering scenes of gorgeous splendor.

Advertising Phrases: A wonderful pageant of the Nile.

A feast for the vision and the mind.

Feature These Players: Miss Gardner as Cleopatra.

Mr. Sindelar as Antony.

Stunt Suggestions: The best suggestion of this lavish production is given through the lobby displays. Order extra sets and use them for window work well ahead of the showing. In a small town get them out at least ten days ahead. If you have a rural list specially circularize it for this attraction, with a card showing a scene cut. For the lobby try for an Egyptian effect with obelisks, draperies, etc. If you can find a copy of Lane's Manners and Customs of the Modern Egyptians in the library you can get many hints from the illustrations. Almost any other book on Egypt or Arabia will serve. Get the store handling cosmetics to hook up with you in window displays, and loan them photographs.

Advertising Aids: Three styles of one-sheets, two three-sheets, one six and one 24-sheet. Half sheet window card. Photos 8x10, 11x14 and 22x28. One, two and three-column cuts. Slides. Press book.

State rights.

"THE CROSS BEARER."

World Pictures Presents Montagu Love in a Stirring Story of Love Against the Gruesome Background of the Rape of Belgium.

Cast.

The Cardinal.....Montagu Love
Laine De Merode.....Jeanne Eagels
Lieut. Maurice Lambeaux..Anthony Merlo
Gaston Van Leys.....George Morgan
Banker Van Leys.....Edward Elkas
Baron Spiegelman.....Charles Brandt
Jeanne Perrier.....Eloise Clement
Col. Krause.....Albert Hart
Brother Joseph.....Alex. Francis
The Cardinal's Housekeeper..Kate Lester
Madame Lambeaux.....Fanny Cogan
Madame Van Leys.....Henrietta Simpson

Directed by George Archainbaud.

The Story: Belgium is invaded, and Liane, the Cardinal's ward, makes her way to his palace from the convent, already raided by the Germans. She unfortunately attracts the attention of Baron Spiegelman, fit successor to the unspeakable Kraus, and to guard the girl the Cardinal assents to a wedding with Gaston Van Leys, and seeks to send them to the Belgian lines, but the baron is warned, and it is only after a succession of the most nerve racking situations that the young couple are at last enabled to perfect their flight, while the cross bearer remains to comfort his afflicted people.

For the Program: A vital romance with a wonderful background.

A story of the Belgium that is.

Advertising Phrases: Louvain is no more, but it lives again in "The Cross Bearer."

Not a mere war story. It is something greater than that.

Feature These Players: Montagu Love in a vivid impersonation of the Cardinal.

Jeanne Eagels as his ward.

George Morgan as Gaston.

Charles Brandt as Baron Spiegelman.

Stunt Suggestions: Work the booster suggestions in the press book. Use extra posters well in advance. Make a drive on the Knights of Columbus and other Catholic societies. Dress the lobby with flags and military trappings, and play up the lobby displays.

Advertising Aids: Free advance three-sheet. Two one-sheets, two three-sheets, one six-sheet. Photographs. Slides. Press books. Heralds.

Released as a special.

"THE FLASH OF FATE."

Universal Presents Herbert Rawlinson and Mary MacDonald in a Unique Story of Love and Telegraphy by James T. Atchison.

Cast.

Henry Shorb.....Dama Ong
Randolph Shorb.....Herbert Rawlinson
Laura Shorb.....Madge Kirby
Abner Hinman.....William Marks
Dora Dean.....Mary MacDonald
Joe Dean.....Jack Nelson
Philadelphia Johnson..Frank MacQuarrie

Directed by Elmer Clifton.

The Story: An unusual story in which an entire city receives the message destined to keep one man from suicide. Randolph Shorb, left almost penniless by the failure of his father's firm, turns to robbery to rehabilitate his fallen fortunes. He loves Dora Dean, who, with her brother, has served as telegrapher at a country station. The brother comes to the city, and falls under the influence of the man who taught Randolph to rob. He is forced to rob the bank by which he is employed, and Dora mortgages the home and comes to the city with the money that is to save him. She is too late. Joe has gone away to kill himself, but Randolph manipulates the master-switch that controls the city's light current, and through every light there comes the flash of hope that brings the brother back.

For the Program: The story the wires told.

The Morse code saved a brother's life.

Advertising Phrases: Used city's lighting system to prevent a suicide.

Stockbroker turns robber to recoup his losses.

Feature These Players: Herbert Rawlinson as Randolph.

Mary MacDonald as Dora Dean.

Stunt Suggestions: For window work use a flasher in conjunction with an incandescent lamp inside a black box with, "Can you read this message? If you can, come down to the (house) and get a pair of tickets. If you cannot, see 'The Flash of Fate' (date), and you will see what the message was." As there is no message flashed there will be no tickets to be given out. For the lobby arrange a dummy switch connected by a rod with a switch in an insulated box below that works an incandescent lamp. On a card letter. "'The Flash of Fate' (seen here today): the message was 'Joe, Call up Rector 3372 at once. See if you can send it.'" Below letter the dots and dashes of the message. Any operator will give you the proper dots and dashes, but avoid the humorist, or check him up. Turn the current on during showing hours, and let the curious be your ballyhoo.

Advertising Aids: One style each one, three and six-sheets. One-sheet of players. Black and white lobby displays. Slide. Player and scene cuts. Heralds. Press book.

Released February 18.

"HEADIN' SOUTH."

Artcraft Presents Douglas Fairbanks in Another Chapter from the Strenuous Life in Which a Diplomatic Bad Man Wins a Wife.

Cast.

"Headin' South".....Douglas Fairbanks
Spanish Joe.....Frank Campeau
His Aide.....James Mason
The Girl.....Catherine MacDonald

The Story: There is so much of novelty in "Headin' South" that it has been decided that it would be a shame to spoil the surprises by revealing them in advance, but Doug never had more adventurous experiences than when he hooked up with the gang of Spanish Joe, a border bandit, and a thorn in the flesh of all good citizens on both sides of the Rio Grande. "Headin' South" puts brains into Joe's badness, but Joe was too attentive to the girl "Headin'" was interested in, and the partnership was violently disrupted—violently and with emphasis.

For the Program: Fairbanks as a "good" bad man.

A dizzy debauch of daring deeds and startling stunts.

Advertising Phrases: The Fairbanks of the Rio Grande.

As a bandit, "Doug" is a perfect gentleman—but active.

Feature this Player: It will be best to concentrate upon Fairbanks.

Stunt Suggestions: Borrow or fake a large compass, and send a man through the streets with it. He should hold the box so that the card will show, and should never divert his attention from it. From the box hang a sign reading, "I'm headin' south to see Douglas Fairbanks in 'Headin' South' at the (house and date). And, man, believe me it's a scream—some scream." It will help if you can rig an auto steering gear to the box by which the man may "steer" his course. With a litle trouble a light framework boat can be built to suspend from his shoulders. For the lobby use the cut-outs you probably already have, draping the face in a black mask. For the street wagon use the posters.

Advertising Aids: Two styles each one, three and six-sheets. One 24-sheet. Rotogravure. Lobby displays 8x10, 11x14 and 22x28. Cuts and mats for star and production one to three columns wide. Advertising layout mats. Slides. Press book.

Released February 25.

"HER BODY IN BOND."

Bluebird Presents Mae Murray in a Charmingly Real Story of the True Life Behind the Scenes by H. Sheridan Bickers.

Cast.

In the Prologue.

Pierrot.....Kenneth Harlan
Pierrette.....Mae Murray
Harlequin.....Al. Roscoe

In the Play.

Polly Blondin.....Mae Murray
Joe Blondin.....Kenneth Harlan
Harlin E. Quinn.....Al. Roscoe
Matthew Moore.....Paul Weigel
Betty Coates.....Mabelle Harvey
Champagne Sleeth.....Joseph Girard

Directed by H. Sheridan Bickers.

The Story: Polly and Joe are vaudeville performers, and they at last fix up the act that is to get them the "big time." They win their goal, but Joe is injured at the first performance, and has to be

sent West. Quinn, a rich profligate, seeks to win Polly, and, with the connivance of her drug-crazed father, obtains possession of Joe's cheery letters and forges instead demands for money in increasingly large sums. Moved to haste by Joe's rapid recovery, Quinn makes a last demand, and Polly, to gain the huge sum she thinks is needed to save her husband's life, promises to come to Quinn after the performance, but in her nervousness she falls and is injured, and it is Joe, himself, who comes at last to save her from her fate.

For the Program: A stage story that is true to the life.

A brave little woman who put duty before honor.

Advertising Phrases: An allegory and an actuality.

A story that might have been taken from life.

Feature These Players: Mae Murray in an unusually sympathetic role.

Kenneth Harlan as the husband.

Al. Roscoe as Quinn.

Stunt Suggestions: Take dolls (preferably dressed as Pierrettes) and bind them to cards with cords of suitable size. Letter the card, "Her body was in bond, but Death cancelled the contract in the absorbing story of the stage, which shows Mae Murray at her best. 'Her Body in Bond' at (house and date). P. S. It's a Bluebird, need we say more?" For the lobby work up the columbine idea in decorating the frames. The art stores will give you pictures of ballet dancers. Buy a few, cut them out and place among the stills.

Advertising Aids: One style each one, three and six-sheets. One-sheet of the star. Colored and black and white lobby displays. Slides. Heralds. Player and scene cuts. Press sheet.

Released February 18.

"HIS ROYAL HIGHNESS."

World Pictures Presents Carlyle Blackwell and Evelyn Greeley in a Rousing Story of a Blue-Blooded Prince and a Red-Blooded American.

Cast.

Jack Christie.....Carlyle Blackwell
Princess Diana of Terresta,
Evelyn Greeley
Her Aunt.....Kate Lester
Victor Borden.....Bert Honey
Gen. Malcoff.....Lionel Belmore
Lisette.....Kitty Johnson
Capalette.....A. Black
Ferdinand.....Herbert Barrington

Directed by Carlyle Blackwell.

The Story: Jack Christie, a college football hero, becomes the chum of Victor, heir to the throne of Wallarya, a petty European kingdom, also a student at the college. When Victor receives an urgent summons to return, he persuades Jack to accompany him. On the voyage they again meet the Princess Diana, of Terresta, but she does not know which is the prince. Jack becomes enamored of her. A stop in Paris is almost fatal to the plans of the Wallaryans. Victor falls in love with the daughter of the king of the Apaches, and Jack rescues him from the Apache hordes, but Victor is wounded, and it is Jack who takes his place and appears in Wallarya as its king, confounding the Terrestians, who thought he had been killed by anarchists. Jack marries Diana, and as Victor elopes with his Apache charmer he keeps the throne and lives happily ever after.

For the Program: College hero becomes H. R. H.

From gridiron to a royal throne.

Advertising Phrases: Took a throne to oblige a king.

Red-blooded American rules the Balkans.

Feature These Players: Carlyle Blackwell as Jack.

Evelyn Greeley as the Princess.

Stunt Suggestions: For the lobby make a bomb about eighteen inches in diameter with a large fuse. Have the fuse fireproofed, and letter a card, "Fac-simile of the bomb by which the Terrestian plotters sought to blow up 'His Royal Highness' in Carlyle Blackwell's new success here (date). Please do not light the fuse." Play the last line up, and the practical jokers will supply you with a ballyhoo free of charge. For window work use football helmets and gold-paper crowns with, "Jack Christie exchanged the football helmet for a royal crown, and kept it because the royal owner refused to come back for it. See 'His Royal Highness,' with Carlyle Blackwell (house and date)."

Advertising Aids: Two styles each one, three and six-sheets. Free advance poster. Lobby displays 8x10, 11x14 and 22x28. Two-color heralds. One and two-column cuts. Slides Press sheet.

Released February 25.

"SIX-SHOOTER ANDY."

William Fox Presents Tom Mix in the Story of How Andy Crawford Cleaned Up the Wickedest Mining Camp in All the West and Won the Sheriff's Badge.

Cast.

Andy Crawford.....Tom Mix
William Crawford.....Bert Woodruff
Tom Slade.....Sam Degrass
Mexican John.....Charles Stevens
Ned Skinner.....Pat Crysman
Whiskey Bill.....Bert Fleming
Susan Allenby.....Enid Markey

Directed by S. A. Franklin.

The Story: Bannack was the wickedest mining camp in all the West, and the marshal, instead of preventing crime, was at the head of the outlaws himself. Andy Crawford expected a few killings, but when his father was murdered he "got" the man who did it, even if he was a sheriff's deputy, and then he went after the man higher up and added him to the little list, to say nothing of winning the girl and cleaning up the camp.

For the Program: Tom Mix in a story of strenuous action.

He "got" his man and he got his girl.

Advertising Phrases: Shoots crooked sheriff to save the town.

The shield of the law was a shield for the lawless.

Feature These Players: Tom Mix as Andy.

Enid Markey as the girl.

Stunt Suggestions: For street work send out a sweeper with the usual push broom. On his back letter the sign, "There are other ways of cleaning up a town. Tom Mix did it with a six-gun in Six-Shooter Andy (house and date)." Get after the hardware and sporting goods stores for displays of six-shooters with signs. For the lobby make a cut-out of one of the posters with a real instead of a painted gun.

Advertising Aids: Two styles each one, three and six-sheets. Lobby displays, 8x10, 11x14 and 22x28. Slide. Mats. Press sheet.

Released Feb. 24.

"A SOUL IN TRUST."

Triangle Presents Belle Bennett, Supported by J. Barney Sherry and Darrell Foss, in a Characteristic Play of Politics by Catherine Carr.

Cast.

Dabney Carter.....Darrell Foss
Courtney Maitland.....Belle Bennett
Nan Barker.....Lillian West
Dabney Carter, Jr.....Grover Franke
Senator Franklin.....J. Barney Sherry
Jason Meredith.....Lee Hill
Mammy Judy.....Lizzie Davis
George Barker.....William Dyer

Directed by G. P. Hamilton.

The Story: Anxious to know where Senator Franklin stands on matters vitally affecting their business interests, a group of Wall Street men send to Washington Nan Barker, who works upon the sympathies of Franklin's secretary, Dabney Carter. Carter permits her access to the safe, supposing she is looking for papers that will enable her to reclaim her child, kept from her by Franklin. He also demands that his mother, who is engaged to the Senator, break the engagement. Mrs. Carter knows more of Washington politics than does her young son, and with the hint he gives she reclaims the papers and straightens out an even greater tangle.

For the Program: A story of Wall Street in politics.

Woman lobbyist finds son is intended victim.

Advertising Phrases: Robs safe of senatorial secrets, but is forced to give booty back.

Mother winds son in vampire net.

Feature These Players: Belle Bennett as Carter's supposed mother.

J. Barney Sherry as Senator Franklin.

Darrell Foss as Carter.

Stunt Suggestions: Pick up the superstition paragraph from the press book and use it as the basis for a collection of superstitions. After the play has shown you can get out a booklet on "The pet superstitions of our leading citizens," and have a permanent advertisement. Offer prizes of seats for the five that are best expressed, either in prose or verse. Or you can start a couple of weeks ahead, without reference to the play, and hook up the play to the running contest when you are ready. For window work fasten a number eleven envelope, tied with red tape and sealed to a card reading, "What do you suppose it was that made Nan Barker give up these valuable political secrets after she had stolen them from Senator Franklin's safe? A hundred guesses would not help you any, so see A Soul in Trust at (house and date) and learn the answer."

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Slides. Lobby displays, 11x14 and 22x28. Electros and mats. Photos. Triangle magazine. Press sheet.

Released Feb. 24.

"WILD WOMEN."

Universal Presents Harry Carey in a Dazzling Dream of Dancers and Disorderly Conduct That Followed the Rodeo.

Cast.

Cheyenne Harry.....Harry Carey
Pelon.....Ed Jones
Pegg.....Vesta Pegg
The Queen.....Martha Mattox
The Princess.....Molly Malone
The Boss.....E. Van Beaver
Slugger Joe.....W. Taylor

Directed by Jack Ford.

The Story: No rarebit dream was ever half so vivid as the visions that follow the imbibing of too many Honolulu cocktails. Cheyenne Harry and his ranchmates go to the rodeo, where Harry cleans up the prizes. Then they see the Hawaiian dancers, and the cocktails follow. Then comes a dream of shanghaiing a wonderful voyage and experience on the South Sea Island that send the boys on the water wagon for a time at least.

For the Program: It isn't a play. It isn't a comedy. It's an inspiration.

Vivid Western scenes and humorous Hawaiian happen'ngs.

Advertising Phrases: The women were wild, but the boys were wilder.

There isn't room for an inch of stupid film. It's all laughs or thrills.

Feature These Players: Harry Carey as Cheyenne.

Vesta Pegg as his opposite.

Molly Malone as the Princess Wykickie.

Stunt Suggestions: Get the drug stores and confectioners to feature a Honolulu cocktail, which can merely be a fixed-up pineapple soda. Use a card, "Try the new drink, the Honolulu cocktail. Then see the after effects in Wild Women at the (house and date). It's great—they're both great." If your state has not gone prohibition yet get the saloons to also feature the cocktail. Make a dry martini, fill the glasses not quite full and drop in carefully about half a pony of grena-

dine. Squeeze half a lime into the glass. It is to be drunk at a gulp, without stirring. Above the bar use a card, "Don't drink more than two Honolulu cocktails. If you want to know why, see Wild Women at (house and date)." For a lobby display offer matinee or evening admissions to all ladies who come in "Hawaiian evening dress."

Advertising Aids: One style each one, three and six-sheets. One sheet of star. Black and white lobby displays. Slide. Heralds. Player and scene cuts. Press book.

Released Feb. 25,

"THE INNER VOICE."

Pathe Presents Ivan Mozukin in One of the Famous Productions by the Russian Art Films Corporation.

Cast Not Given.

The Story: The criminal may seemingly escape the consequences of his crime, but inevitably the Inner Voice will bring home to him the burden of his deeds. Ivan Ermoloff, promising, popular with his student companions, and treasurer of their club, becomes enamored with gambling. He loses not alone his own funds, but the money of his companions entrusted to his care. In later life the taint still hangs over him, and he lets a little child die that the fortune may come to him, but the time arrives when the payment must be made. The Inner Voice speaks.

For the Program: Another of those wonderful examples of Russian art.

Don't say there is nothing new until you have seen Mozukin.

Advertising Phrases: The Inner Voice speaks in clarion tones.

Enjoy no false security. Your sins will find you out.

Feature This Player: Ivan Mozukin as the wrongdoer.

Stunt Suggestions: For window work get ideal child pictures, photographs or really good color prints, and use with a card, "In 'The Inner Voice' the hardened criminal condemns a little child to death that he may inherit his fortune, but the Inner Voice avenges the innocent. Don't miss this unique Russian Art Film at (house and date)." You can work up considerable interest among the literary societies for these Russian productions and make them a fad. For the lobby work with cards along the lines of, "You've seen and read a lot about the Russian Ballet, but what do you know about the Russian drama? It is more characteristic and interesting."

Advertising Aids: One one-sheet. Two three-sheets. One six and one 24-sheet. Lobby displays 11x14, both in sepia and colors. Also 22x28. Slide. Two one-column cuts. Campaign book.

Released February 17.

"LITTLE RED DECIDES."

Triangle Presents a Different Sort of Cowboy Story in the Five-Part Visualization of William McCoy's Clever Conceit.

Cast.

Little Red.....Barbara Connolly
Duck Sing.....Goro Kino
Col. Ferdinand Aliso.....Frederick Vroom
Tom Gilroy.....Jack Curtis
Two Pair Smith.....Walter Perry
Sour Milk.....Jean Hersholt
Parson Jones.....Frank MacQuarrie
Mrs. Jones.....Nellie Anderson
Miss Hanly.....Margaret Cullington
Widow Bolton.....Alice Davenport
Eliza Squires.....Maude Handforth
Little Doc.....Percy Challenger
Dr. Kirk.....George Pearce
Foreman.....Curley Baldwin
Miss Wattles.....Betty Pearce

Directed by Jack Conway.

The Story: The physician wrote a prescription that read, "One Mamma for Little Red, to be obtained at once," and there was not a wide choice of possible mammas near the Aliso ranch, but the boys cut cards, and each in turn did his best, but Red would still be motherless had he not made his own choice, and he did not get a mamma at that. A story that has all the breeziness of the West without depending upon shooting or riding for its charm.

For the Program: The story of a little boy with many foster fathers and no mamma.

The doctor ordered a mother, but Little Red knew better than that.

Advertising Phrases: Cut cards to decide matrimonial victim.

The cowmen were willing, but the old maids were shy.

Feature These Players: Barbara Connolly as Red.

Goro Kino as Duck Sing.

Frederick Vroom as the ranch owner.

Stunt Suggestions: Get out a throwaway headed, "Wanted a Mother. We want a mother for Little Red, for the Doc. says he must get one, pronto. No objection to old maid or widow, and she can take her pick of the boys, though there ain't much choice. Apply Aliso Ranch. Tom Gilroy, Two Pair Smith, Sour Milk, Committee." Do not add the house name or other details, and get out early enough to make talk before you begin your regular advertising for the attraction. Repeat on a lobby card a day or two before the showing, with the addition of " 'Little Red Decides.' (Date.)" If you can get a red headed child about five years old have a cowboy wheel him through the streets in a barrow with a banner, "I'm looking for a mother for Little Red. I'll marry the willing woman. For details see 'Little Red Decides' (house and date)."

Advertising Aids: One each one, three and six-sheets. Heralds in rotogravure. Lobby displays 11x14 and 22x28. Slides. Electros and mats. Press sheet.

Released February 24.

"MY WIFE."

The Empire All-Star Corporation Presents Ann Murdock in "My Wife," Another of the Famous Charles Frohman Stage Successes.

Cast.

Beatrice Hammond.....Ann Murdock
John Hammond.....Hubert Druce
Gerald Eversleigh.....Rex McDougall
Mrs. Hammond.....Amy Veness
Biggy Gore.....Ferdinand Gottschalk
Miriam Hawthorne.....Grace Carlyle
Ronald Farwell.....Jules Raucourt
Davies.....James Kearney

Directed by Dell Henderson.

The Story: Determined that her niece shall not die an old maid, Beatrice Hammond's aunt requires that Beatrice shall be married by the time she is eighteen if she is to receive the inheritance. She wants to marry Ronald Farwell, but Farwell is ordered to service in France. To save the fortune he coolly arranges that Beatrice shall marry her guardian, Gerald Eversleigh. When he comes back, Gerald will divorce her, and she will be left free to marry Ronald. But when Ronald does come home it is with a pretty French nurse, and he is not at all anxious to marry Beatrice—no more anxious than she is to marry him, so they let things stay as they are.

For the Program: A marriage of convenience that was too binding to be broken.

A Frohman star in a famous Frohman play.

Advertising Phrases: A zero wedding that got started for the tropics.

She said she loved another, but a woman never knows.

Feature These Players: Miss Murdock in the leading role.

Rex McDougall as her guardian-husband.

Jules Raucourt as the man who changed his mind.

Stunt Suggestions: If you think your clientele will stand for the rather broad suggestion, use the twin-bed four-poster suggestion of the press sheet, working with the furniture stores, but be careful in handling this. It is apt to be loaded. It would be better to use the stills for window work with some of the catch-lines supplied by the press sheet, or concentrating on the "When a Man's Married He Wants a Wife." For the lobby work up with orange blossoms and wedding bells.

Advertising Aids: One style each one, three and six-sheets. Unmounted banner. One, two and three-column cuts and mats. Half column and 4x4 cuts. Lobby displays 11x14 and 22x28. Slides. Press sheet.

Released Feb. 18.

"THE ROUGH LOVER."

Bluebird Presents Franklyn Farnum in An Amazing Melange of Mistaken Identities and Cross Purposes by C. A. Kenyon.

Cast.

Richard Bolton } "Breeze" Bolton } .....Franklyn Farnum
Helen .....Juanita Hansen
The Countess.....Catherine Henry
The Count.....Fred Montague
Richard's Aunt.....Martha Mattox

Directed by Joseph de Grasse.

The Story: Richard Bolton is a studious youth who is too timid to tell his love to Helen and who is terribly embarrassed at the fervid love-making of the Countess. In the first place, he doesn't love the Countess, and in the second her jealous and excitable husband has the bad taste to cut up rough. Helen rather despises him for his timidity and detests him for his inability to dispose of the Countess. Into this tangled tale comes "Breeze" Bolton, pugilistic white hope, and half-brother and double to Richard. He rather likes the Countess and is not in the least afraid of her husband, but his rough love-making is too much even for the Countess and he turns to Helen. That is when Richard finds his manhood and knocks her tormentor off a cliff as she sinks into his arms, and at last the puzzled company begins to understand what has seemed so inexplicable.

For the Program: A laggard in love, but a fiend at figures.

They were half-brothers, but wholly different.

Advertising Phrases: The cave-man stuff didn't make a hit for keeps.

One lover was too meek and the other too wild, but the meek one improved and knocked out the white hope.

Feature These Players: Franklyn Farnum in a dual role.

Juanita Hansen as Helen.

Catherine Henry as the Countess.

Stunt Suggestions: For a window display show text books with a set of used boxing gloves and the sign, "Which would you prefer for a lover, the man with the books or the man with the punch? You can judge better after you have seen The Rough Lover at (house and date). It's a Bluebird, with Franklyn Farnum)." For street work dress a man in rough trousers and shoes, but a frock coat and white shirt and tie, rimmed eyeglasses and a sporty cap. Put a boxing glove on one hand and a text book in the other. For a sign letter, "I'm what Helen and the Countess thought I must be, but really I'm two men, as you'll find when you see Franklyn Farnum in The Rough Lover at (house and date)." For the lobby get some of the ten-cent books on how to make love and how to write love letters. Show with some Greek and mathematical books and a card, "Richard Bolton knew all about Greek and higher mathematics, but he never had read the small books. He could have saved himself a lot of trouble if he had. Complete your own education in love-making by seeing The Rough Lover."

Advertising Aids: One style each one, three and six-sheets. Stock one sheet of star. Colored and black and white lobby displays. Heralds. Slides. Player and scene cuts. Press sheets.

Released Feb. 25.

"ONE MORE AMERICAN."

Jesse L. Lasky Presents the Distinguished Character Actor, George Beban, in Another Convincing Story of Italo-American Life "In the Bend."

Cast.

Lugi Riccardo.....George Beban
Maria, his wife.....Camille Ankewitch
Their daughter.....May Giracci
Lucia.....Helen Jerome Eddy
Bump Rundle.....Raymond Hatton
Sam Potts.....Jack Holt
Boss Regan.....H. B. Carpenter
Dr. Ross.....Hector Dion

Directed by William C. De Mille.

The Story: Lugi has come to America to make a home for his wife and little daughter. The marionette theater down in the populous Mulberry Bend district has made good and he sends for them to join him. Meantime he has opposed Regan, the ward boss, refusing to pay tribute and injuring his political strength, and Regan prevents him from getting his final citizenship papers. Regan also works through a party man, physician at Ellis Island, to have the wife and daughter turned back. Crazed, Lugi seeks to kill Regan, but Sam Potts, who has been gunning for the boss, gets the goods on him through Lugi, and one more American is added to the census.

For the Program: As faithful to life as a tour through Little Italy.

Home is where the heart is, and Lugi's heart was all American.

Advertising Phrases: Marionette showman defeats powerful political boss.

George Beban once more plays an Italian.

Feature These Players: Play up Beban in leading role.

Jack Holt, as the reporter.

H. B. Carpenter, as Boss Regan.

Stunt Suggestions: If you used the last stunt suggestion for Jules of the Strong Heart, in the issue for Jan. 26, repeat with the new title. With draperies you can improvise a marionette theater in a show window, using ordinary dolls with fine strings on their heads and limbs. Set a scene, and before the curtain use a card, "See Beban as the proprietor of the Marionette Theater in One More American, at (house and date). A novel glimpse behind the scenes of play and politics." For the lobby suspend a couple of dolls similiarly strung from the lobby dome and let the cashier or doorman give the strings a tug now and then to give motion to the manikins. Above or below use a card, "See Ricardo's wonderful marionettes in One More American. Now showing."

Advertising Aids: Two designs each one, three and six-sheets. Rotogravure. Photos, 8x10, 11x14 and 22x28. Ten cuts each on star and production, one to three columns wide. Advertising layout mats. Slides. Press book.

Released Feb. 25.

"REVENGE."

B. A. Rolfe Presents Edith Story in a Five-Part Arrangement of Edward Moffat's Novel, "Hearts Steadfast."

Cast.

Alva Leigh.....Edith Storey
Dick Randall.....Wheeler Oakman
"Tiger Lil".....Alberta Ballard
"Sudden" Duncan.....Ralph Lewis

Directed by Tod Browning.

The Story: Alva, coming to a mining camp to marry, finds her fiance murdered, and swears to be avenged. She stays on at the camp in the hope of finding some clue, and Dick Randall and Duncan, the proprietor of the dance hall, give her aid in her search. Both men love her, and Alva comes to care for Dick, but Duncan permits her to overhear a conversation that persuades her that Dick killed her fiance to gain full possession of their joint mining claim, and she punctures his canteens as Dick sets forth across Death Valley desert to record the claims. But Tiger Lil overhears Duncan propose marriage to Alva, and in a fit of jealousy she makes revelations that set all things clear. and Alva is just in time to save Dick from death.

For the Program: The story of one woman's love and another's jealousy.

The cultured girl of the east and the dance hall girl of the west were alike in their jealousy.

Advertising Phrases: Murderer pretends to hunt for self to gain woman's favor.

The girl of society and the girl of the slums are alike in their loves and hatreds.

Feature These Players: Edith Storey as Alva.

Wheeler Oakman as Dick.

Stunt Suggestions: For the lobby hang two canteens from a tripod with a drip pan beneath. Punch very small holes in each so that the water merely seeps through. See that they are properly replenished from time to time. For the card use: "Alva sent the man she loved into the desert with leaky canteens because she thought he had lied to her, but she learned her error in time to save him from the poisoned water the canteens contained. Just one of the many thrills in Revenge, Edith Storey's latest play (date)." For window work make the stills of the desert scenes the centres of cards reading, "Death Valley is the favorite location for western stories, but no production offers more thrills than are to be found in Revenge, the newest Edith Storey play at (house and date)." For street work use a roughly dressed man with two leaky canteens. On his back put a sign, "I know these canteens leak because I've seen Revenge. You see it at (house and date). Then you'll know why, too."

Advertising Aids: Two styles each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel for newspaper use. Slide. Heralds. Lobby sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts.

Released Feb. 25.

"RUGGLES OF RED GAP."

Essanay Presents Taylor Homes in the Delightful Comedy by Harry Leon Wilson Originally Appearing in the Saturday Evening Post.

Cast.

Ruggles .....Taylor Holmes
Cousin Egbert.....Frederick Burton
Hon. George.....Lawrence D'Orsay
The Widow Judson.....Virginia Valli
Kate Kenner.....Edna Phillips
Mrs. Effie.....Lillian Drew
Maw Pettingill.....Rose Mayo
Earl of Brinstead.....Charles Lane
Belknap Jackson.....Rod LaRocque
Mrs. Belknap Jackson.....Frances Conrad
Jeff Tuttle.....James F. Fulton

The Story: Harry Leon Wilson has written nothing more diverting than this story of the irreproachable English valet who is lost in a poker game to a rough-and-ready Westerner and taken to Red Gap ultimately to become its social mentor and chief caterer, and there is sheer delight in the story of how the Earl, brought over to save his younger brother from the vampirish clutches of Klondike Kate, makes the lady his Countess and once more stands Red Gap upon its somewhat dizzy head.

For the Program: Meet your book friends on the screen.

You've chuckled over the story; now laugh at the film.

Advertising Phrases: Flesh and blood instead of words, but it's the same good story.

An American in the making.

Feature These Players: Taylor Holmes as the valet who became a social arbiter.

Frederick Burton as Cousin Egbert.

Lawrence D'Orsay as the Honorable George.

Virginia Valli as the Widow Judson.

Stunt Suggestions: Get the local dealers to feature the book in their windows with a card for the attraction. Get a card up in the libraries, if possible. As far ahead as possible, give the call number of the book on your screen or in the program. Use plenty of window cards. Mount the 24-sheet on your street wagon. For an extra lobby display paste up a pair of poker hands, an ace-full and a bob-tailed straight and letter, "The Honorable George lost his valet in this game. Which hand did he hold? See Ruggles of Red Gap if you can't figure it out. Don't miss it, anyhow (date)."

Advertising Aids: One, three, six and 24-sheet posters in nine colors. Window cards in six colors. Lobby displays, 11x14 and 22x29. Black-and-white stills. Portrait photos. Mats. Two styles each one and two-column cuts. Announcement slides. Press book.

Released Feb. 25.

"THE SIGN INVISIBLE."

First National Presents Mitchell Lewis in a Drama of the Northland and a Man Who Lost His Faith in God Because His Skill Had Left Him.

Cast.

Lone Deer.....Mitchell Lewis
Dr. Robert Winston.....Victor Sutherland
Rev. Rene Mercier.....Wm. A. Williams
Lou Baribeau.....Edward F. Roseman
Pierre .....Ray Chamberlin
Chin Loo.....Wm. H. Cavanaugh
Bad Nose.....Jos. Heron
Monihan .....Phil Sanford
Jeanette Mercier.....Mabel Juline Scott
Winona .....Hedda Nova
Towanah .....Roy Midland
Mrs. Winston.....Mary Kennevan Carr

Directed by Edgar Lewis.

The Story: Dr. Winston loses his faith in God because his mother is permitted to die under his own scalpel. He seeks to lose himself in the Northwest and becomes a drink-sodden wreck in whom only the good priest and his daughter Jeanette, still have faith. Saving Jeanette from the attacks of Baribeau. the company agent, Lone Deer is hurt and his eyesight is affected. The priest begs the physician to perform the needed operation, but Winston is just getting over a spree and fears to use the knife. He pleads that he has abandoned God and has been abandoned in turn, but the priest points to his recent defense of the church from the lumber gang as the sign invisible of his restoration, and the success of the operation gives Winston back his self-respect and makes him once more a man.

For the Program: A story of the land of the best and the worst.

A famous production by the famous producer of The Barrier.

SPECIAL Roll Tickets

PRICES

Five Thousand..... $1.25
Ten Thousand 2.50
Fifteen Thousand..... 3.75
Twenty-five Thousand... 5.50
Fifty Thousand..... 7.50
One Hundred Thousand.. 10.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

National Ticket Co., Shamokin, Pa.

Advertising Phrases: Giant deeds and vital actions.

See the fights that are just a part of the story—they're great.

Feature These Players: Mitchell Lewis as the half-breed.

Mabel Juline Scott as Jeanette.

Victor Sutherland as Winston.

Stunt Suggestions: Use paper for window display or stills and the window card. It might be possible to interest ministers, and particularly Catholics in this story, which deals with a man brought back to the church. You might dress a corner of the lobby as a part of Baribeau's post store, with some display of goods and signs telling the exchange value of skins.

Advertising Aids: Two styles of one-sheets, one each three, six and 24-sheets. Window cards. Lobby displays, 8x10, 11x14 and 22x28. Real photos, 8x10, in sets of ten. Rotogravure heralds, 7x8. Three designs in slides. Cuts: five singles, three doubles, one three, one two full columns, one thumbnail. Press sheets.

Released Feb. 18.

Synopses of News Reels

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 11 (Feb. 2).

San Diego, Cal.—Overshadowed by the modern motor truck and powerful tank, the old-fashioned wagon-train still renders useful service. Subtitles: The pack mule continues to plod his weary way, as in the pioneer days of '47. This heavy-loaded train of 24 wagons makes a trip of 40 miles across rugged country.

On the Atlantic.—The S. S. Vaterland, renamed the "Leviathan," in Uncle Sam's service, which arrived safely at a foreign port on her maiden trip as an army transport. Subtitle: Once the pride of the German marine, she now defies U-boats to help Democracy's cause.

Cary, Ill.—Norway's thrilling sport at its best—famous skiers match their skill on the narrow runners at the annual tournament. Subtitles: Down the short incline—now the leap—then into space. Regnar Omtvedt holds the record with a jump of 203 feet.

Boston, England.—Back to "Blighty" at last—600 happy Tommies released from German prison camps in exchange return on a Dutch ship. Subtitles: No place like home, especially after a stay in a German camp. "Good by" to the kind-hearted Dutch nurses, who enlivened their homeward journey.

With the Stars and Stripes "Over There."—Official U. S. War Films: released by the Committee on Public Information through the American Red Cross. Subtitles: Motor trucks driven by daring Yankee chauffeurs are used to haul supplies and "eats" to Pershing's boys in the trenches. The medical corps uses the motor trucks to transport wounded. The motorcycle squad. Mechanics as well as fighters, Uncle Sam's boys keep everything in shape. Official war pictures of the activities of the U. S. Army in France will be shown regularly in the Hearst-Pathe News.

New York City.—Alas! The animal world is sad! Bill Snyder, keeper of the Central Park Zoo for 30 years, bids farewell to his old chums. Subtitles: "Hattie" is overcome with grief. He feeds his kids for the last time—and you can't get his goat.

Guatamala City, Guat.—First pictures of the volcanic eruption accompany the earthquake that nearly wiped out this large, prosperous city. Subtitles: The boiling, molten masses beneath the earth's surface bursts forth in fiery streams. The pall of disaster hangs over the countryside; many were killed and 80,000 made homeless.

Do Your Bit.—Use only victory bread so that our boys at the front may be maintained. It is a small thing they ask you as partial recompense for the much you ask of them.—U. S. Food Administration.

Camp Upton, N. Y.—Onward—ever onward—through winter snows or summer calms, march these gallant boys in camp, heading for "over there." Subtitles: Ex-Ambassador Gerard greets America's new envoys to Germany—2,000,000 strong!

"It's a long way to Berlin—but we'll get there!"

Message to Our Soldiers and Sailors.—The Government offers life insurance to all men in military and naval service. Subtitle: Men who were in the service prior to October 15, 1917, must apply for this insurance before February 12, 1916.

HEARST-PATHE NEWS NO. 13 (Feb. 9).

On the Atlantic.—The nation mourns the loss of 141 of her brave warriors when the transport Tuscania is torpedoed by U-boat near Ireland. Subtitles: Germany stakes her all on her sneaking demons of the deep. But America will not falter—her mighty men-of-war will clear the way.

Washington, D. C.—Thousands of soldiers and sailors are taking advantage of the Government insurance for war risks. Secretary McAdoo presenting the first certificate. Subtitles: This policy is backed by the world's strongest insurance company—the United States of America. Uncle Sam hopes to insure all men in service. Automatic typewriters preparing circular letters. The form letter is made on a stencil which controls the keys.

Los Angeles, Cal.—Increased demand for rabbit fur due to its use in lining aviators' helmets and vests, is a boon to local rabit farms. Subtitles: Exceptionally fine specimens. Sewing the prepared skins into the aviators' helmets.

London, England.—Tommy loves the din of battle; even as a convalescent at home he engages in vigorous combat, if only with snowball grenades. Subtitles: True to type—they take their punishment and come back for more. Fighting Pierrots, actors in active service, help to entertain their comrades. Sir Rufus Isaacs, Lord Reading, appointed by Britain as High Commissioner to United States.

In France.—Still neutral but precariously near the danger zone. Spain sends a mission to the French front to see war at first hand. Subtitles: At Pont-a-Mousson, saved from the wreckage of Teuton shells. They shall not pass—was the motto of these heroes at Verdun and they did not.

Memphis, Tenn.—Ruin and disaster lie in the wake of the severe weather. Scores of ships are wrecked by ice jam in the Mississippi. Subtitles: Steamers in the Ohio River are almost buried under the huge floes. The damage done to navigation this year by the weather has been the worst in decades.

With the Stars and Stripes "Over There."—Official U. S. war films. Released by the Committee on Public In-

EXHIBITORS SUPPLY CO., Inc.
Mallers Building, CHICAGO, ILL.
Exclusive Distributors
Simplex Machines
Illinois Indiana Wisconsin

TITLES
CLEAR, CLEAN AND BRILLIANT ON EASTMAN STOCK
Wording Perfectly Balanced With or Without Borders
ROTHACKER FILM MANUFACTURING CO.
1339-51 Diversey Parkway, Chicago, U S. A.

MOTIOGRAPH SERVICE
Pronounced by every user
THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.

SWAAB
Complete Picture Theatre Equipment
CARBONS ANDSUPPLIES
Dept. M., 1327 Vine Street, Philadelphia, Pa.

We lead; let those that can, follow.
DEVELOPING—PRINTING
TITLES—TINTING—TONING
MANUFACTURERS AND SPECIALISTS IN MOTION PICTURE PHOTOGRAPHY
GUNBY BROS., INC.
145 West 45th Street New York City

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan & Trust Bldg., Washington, D. C.

HE'S gone across—
YOU "come across"!
Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!
YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.
$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?
Every dollar sends four 45c packages of tobacco. Mail the money and coupon right now.
"OUR BOYS IN FRANCE TOBACCO FUND
19 West 44th Street, New York City
Depository: Irving National Bank, New York
"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.
Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York
GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)
I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.
I send you herewith ..... my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.
NAME.....
ADDRESS.....

POWER'S MACHINES
SUPPLIES AND PARTS
CARBONS TICKETS
LEONARD'S MOTOR GREASE
Quick Service Repairing by Experts
MOVING PICTURE MACHINE COMPANY
Binghamton, N. Y.

formation through the American Red Cross. Subtitles: Members of the Hoover commission inspect the American aviation headquarters "Somewhere in France." A "Bird" with new plumage joins the Allies' air flock. Inspecting an anti-aircraft gun. Only a year ago Pershing's Boys streamed across the sand dunes of Mexico, 'neath the tropical sun. Now they trudge with the same vigor over the snow covered hills of France, carrying their message to "Kaiser Bill." Official war pictures of the activities of the U. S. army in France, will be shown regularly in the Hearst-Pathe News.

Cartoon.—(Magazine section.)—American troops have taken their place on the firing line, and are now fighting side by side with their gallant Allies. Subtitle: A new shadow haunts Autocracy.

New York City.—Colonel Theodore Roosevelt, ex-President of the United States, who is critically ill after several operations.

HEARST-PATHE NEWS NO. 14 (Feb. 13).

Los Angeles, Cal.—Resta, De Palma, famous speed kings, look to your laurels the "Autoettes," are after you and they can go some too. Subtitles: Thrills galore when women rule the Ascot speedway. Mrs. C. H. Wolfelt, queen of the feminine dare-devils, is congratulated by Barney Oldfield.

New York City.—Expecting soon to be called into service, scores of young men study the latest "First Aid" methods at the Y. M. C. A. Subtitles: Using the pulmotor to resuscitate asphyxiated persons. Rescuing suffocated victims of a fire.

San Francisco, Cal.—Too young for Over There, but doing their bit Over Here, Boy Scouts launch a big drive for funds to widen their activities. Subtitles: With these boys—the citizens of tomorrow—the nation need not fear.

The Vosges Mountainn.—We hear much of brave soldiers, big guns, daring birdmen, but little do we know of the dumb heroes—the gods of war. Subtitles: The little canine warriors play a big part in every battle. In the thick of the struggle, midst the rain of shells, they dash about in search of wounded. The silent sentinels.

Yaphank, L. I.—Army units now in training get an idea of winter warfare. What a cantonment looks like under a deep blanket of snow. Subtitles: A straight eye even on slippery ice. Trenches must be built in winter as well as in summer. Scene at Camp Devens.

New York City.—Luckily no one is killed when a speedy express train runs into a crowded local on the "L" and telescoping the rear car. Subtitle: The express car is of steel, the local of wood—this is the result.

Daly City, Cal.—"Helping to build" the nation—women now tackle all tasks to fill the gap made by war in the country's industrial life. Subtitles: My, how these girls paint—not the way you might imagine. Quite handy at this job!

In Flanders.—Her land ravaged, her people enslaved, but Belgium's spirit still lives. General Petain pays a visit to King Albert. Subtitles: A handful of men, yet they bar the Teutons' advance like a wall of steel. Winter on the Yser dos not chill the spirit of the Allies.

Cartoon.—Progress.

Do your bit.—Observe Tuesday as a meatless day and one meatless meal every day. U. S. Food Administration.

CLUNE FILM PRODUCING CO.

Los Angeles, California

Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)

Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.

Available for state rights.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation

85 Shaftesbury Avenue, London, W.

Specimen on Application

Non-Breakable and Sanitary STEEL and CAST IRON

HIGH Quality

LOW Price

Opera Chairs

Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.

Grand Rapids, Mich. New York, 150 Fifth Ave.

PHOTO-GRAVURE PROGRAM

4 pages; size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.

New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons.

LARGE HANDCOLORED PICTURES

Size 22x28 inches. Every prominent player.....75c. each

FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35, framed.

THE SEMI-PHOTO POST CARDS, $3.00 per thousand, of over 600 players.

PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.

LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.

GRAVURE FOLDER, containing pictures of the prominent players, $10 per thousand.

SINGLE COLUMN CUTS of every prominent player, 50c. each.

KRAUS MFG. CO.

220 West 42nd Street, New York

12th Floor, Candler Building

Mutual Weekly.

ISSUE NO. 6 (Feb. 4).

Boston, Mass.—This city adopts modern methods in scraping the snow from the skating pond in Franklin Field. Subtitles: The old slow method. The up-to-date method.

Los Angeles, Cal.—Harry Lauder opens War Saving Stamp drive here. Christens auto donated to the cause "Ginger Special."

Washington, D. C.—Popular Government League serves a "trench" dinner to official Washington. Soldier fare pleases Congressmen and Army and Navy officers. Subtitles: The feed was prepared on a big tractor kitchen at the marine barracks. Secretary Daniels gets his rations, which averaged in cost 14 cents per person.

San Francisco, Cal.—Hooverizing the high schools. U. S. marines circulate food pledges to students for conversation that will help win the war.

Washington, D. C.—Major Augustus P. Gardner is buried with military honors. Former Congressman from Massachusetts rests in Arlington National Cemetery.

Somewhere in America.—Our Answer to the Hun's ruthless submarine warfare. First ship of Government fleet is finished in 60 days. Subtitles: The vessel is scarcely in the water when a new keel is laid for the next one. And there are more on the way ready to take the water.

San Pedro, Cal.—Australian liner brings 6,000 tons of wheat to America. Precious cargo is closely guarded from enemy plotters.

St. Louis, Mo.—The value of copper is great. A church steeple is wrecked for its precious metal.

Chicago, Ill. Old gloves will keep our fighters warm. Girls, don't throw away your old kid gloves, they make aviators' jackets windproof.

Somewhere in the Atlantic.—Japan is doing her bit. The Mikado's fleet is co-operating with the Allies in the fight against the Hun submarines.

Quebec, Canada.—New bridge links transcontinental routes. After long delays and costly disasters, new Quebec span is opened to traffic.

Somewhere in Italy.—General Diaz, Commander in Chief of the Italian Army, accompanied by Generals Fayolle and Duchesne, reviews the Alpine Chasseurs.

Brittany.—The starting of the fishing fleet.

The Capture of Jerusalem.—Col. Piepape, commanding the French forces under Gen. Allenby, enters the Holy City. Subtitle: At the entrance of the Holy City.

ISSUE NO. 7 (Feb. 11).

Washington, D. C.—White House shovel tagged in fuel saving drive. Save a shovelful of coal a day for Uncle Sam.

Sacramento, Cal.—Goodby electricity. Hello gasoline. New intururban car can travel at speed of 70 miles an hour and consumes only one gallon of gas to each 16 miles.

New York City.—The secrets of "The Great White Way" exposed. Four prominent press agents who make Broadway famous have collaborated and published a book which critics say is a gem of literature.

San Pedro, Cal.—Sardines by millions go to feed U. S. Allies. Canneries ship 10,000 to 15,000 cases daily.

New York City.—Camp Upton boys under fire of applause. City gets first look at National Army unit as they swing down Fifth avenue in perfect formation. Subtitle: Five months ago these boys were civilians—look at them to-day.

Oakland, Cal.—Full-rigged schooner "Plawan" is launched. Cargo is immediately loaded and vessel starts for Australia within a week.

Paris, France.—Joseph Caillaux on the left, who conspired with Bola Pasha to overthrow the French Government, is put

Great News

EVANS' DEVELOPING and PRINTING has kept pace with the rapid strides of the producer towards film perfection.

Now, more than ever, competition demands that you have the best of service—EVANS SERVICE, of course.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nicholas 3443-44

on trial for his life. Subtitle: Mme. Caillaux, who gained prominence a few years ago as the slayer of Gaston Calmette, editor of the Figaro.

Los Angeles, Cal.—Motion picture stars add $1,000 to Red Cross Fund. "Doug." Fairbanks staged Wildest Wild West show.

Somewhere in France.—Our boys are learning how to handle the big guns. With Pershing's men behind this heavy French artillery. Look out Mr. Kaiser.

Somewhere in Italy.—French and Italian troops are holding the Piave front; Subtitle: The Actual line of defense along the Piave.

Training war dogs at the front. Subtitles: Off for their daily exercise. The dogs will go unafraid through the thickest kind of shell fire and search for the wounded. "Soldiers of the line."

Universal Animated Weekly.

ISSUE NO. 9 (Jan. 30).

Some Bets Henrick Hudson Overlooked.—Henry's "Half Moon" could have made better time navigating the Hudson River if it had been equipped with wheels as are these rubber-tired "yachts" racing on the frozen water-way—Tarrytown, N. Y.

Pine Forests of California to Soothe Our Wounded Heroes.—Young America gathers balsam needles for the Red Cross to be made into sleep-inducing pillows to calm the shell shattered nerves of the boys in the trenches—Los Angeles, Cal.

British Women Don Khaki to Make War on the Hun.—Recruits of the Women's Auxiliary Army Corps (Tommy Waacs) reviewed before leaving for France for clerical work back of the fighting forces—London, England.

Old John Barleycorn Goes the Way of All Sinners.—Liquor smuggled into state by "wise guys," violating prohibition law, seized by police, who pour it into the "Sewer of Iniquity" via the Proverbial Gutter—Ashville, N. C.

Cow-Punchers Lasso Dollars for Red Cross.—"Dare-devil," death defying, dashing demonstration of dauntless, dexterous dallying with death," as circus press agents say—Los Angeles, Cal.

"Non-Skids" will Keep Soles from Slipping.—Any hardware store is a rescue mission. Twenty cents worth of chains make the non-skids. Yourself and your dignity is safe from upset—New York City.

Precious Black Diamonds Rare in Britain, Too.—"Carrying coals to Newcastle" no longer a joke in England, where vast wooded estates are being sacrificed to patriotism—Tunstall Wood, Suffolk, Eng.

Bombing Huns is a Pleasant Little Pastime.—"Tommy" and "Sammy" peeping over the practice trenches spot a German soldier in No Mans Land—At a Southern Training Camp.

Help the Fire Laddies Help Our Soldiers.—Firemen organized into knitting circles by Miss Warren of the Rainbow Division Welfare Association need wool to continue the good work for Pershing's boys. The public can help by sending them money or wool—New York City.

Cartoons by Hy Mayer.

ISSUE NO. 10 (Feb. 4).

"Liberty Boys of 1918" to Sound Kaiser's Doom.—New York sees forecast of autocracy's downfall as Fifth avenue resounds to the martial tread of the 308th Infantry, National Army, New York City.

Boy Scouts of America.—Appeal for Scout Masters to replace those who have joined the United States Army and Navy. There are 295,000 American boys who are doing efficient war work for Uncle Sam. Will you help them?

Out of the Skies on Skiis!—Dare-devil experts thrill thousands with hair-raising feats during fifty-mile gale at professional championship meet.—Cary, Ill.

Veteran Air Hero to Instruct American Fliers.—Lieutenant Joseph Stehlin, youthful American member of the famous Lafayette Escadrille, winner of the Cross of War, arrives to instruct our boys in aerial warfare.—An Atlantic port.

University Becomes Officers' Training Camp.—Santa Clara University is dedicated as a unit of Reserve Officers' Training Corps as cadets march in review.—Santa Clara, Cal.

"A Friend In Need....."

Ex-newspaperman, free lance and scenario writer, finishing a prison term, seeks the aid of a friendly hand in establishing himself in the scenario department of some leading producing company.

Thirty-five years of age, cultured, and ambitious. Several years' experience with leading dailies. Will be released on or about April 25th.

Anyone wishing to lend a helping hand, address communications to

NO. 4185
BOX 51
COMSTOCK, N. Y.

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

THE Automatic TICKET SELLING AND CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N.Y. CITY

MOTION PICTURE CAMERAS
BASS TESTED AND GUARANTEED
Motion Picture Cameras are the acme of good value. Whether you purchase a new Universal at a big saving or a used Universal at prices from $195 to $225, you are obtaining a camera of undoubted capabilities. USED MOTION PICTURE CAMERAS ALWAYS ON HAND
BASS CAMERA COMPANY
111 N. Dearborn St., CHICAGO, ILL.
M. P. CAMERA DEPT.

UNIVERSAL
Motion Picture Camera
more speed
better results,
at half the price.
Write for 6 new features.
Burke & James, Inc.
240 E. Ontario St., Chicago

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1908
THE FILM EXCHANGE
126 West 46th St., New York City

"Fast Steppers" Clash in Thrilling Ice Meet.—"All direct" paces a slippery mile on ice-covered race course, hanging up a new season's record for this exciting sport.—Mt. Clemens, Mich.

Steel Cars Save Many Lives in Wreck of Omaha Flyer.—Only four persons killed when train of eleven heavy Pullmans is hurled down 30-foot embankment into ditch.—Granger, Ill.

Speedy New York Lifts the Lid on "Pep" to Keep Warm.—The sky is the limit and speedometers are antique curiosities since the metropolis found a new way to beat the coal shortage.—New York City.

Modern Crusaders Drive Turks from Holy City.—Entrance of British troops into Jerusalem, where Christianity was born, marks the end of thirteen centuries of Mohammedan rule. (Official French War film.)

Japanese Aid U-Boat Hunt.—Sailors from the Mikado's battleships taking part in the war on the treacherous submarine in the Mediterranean, land at Port Said.

Italy's War Chief Reviews French Alpine Warriors.—Alpine Chausseurs, "Blue Devils" of France, pass before General Diaz, Italian Commander-in-Chief.—"Somewhere in Italy."

Cartoons by Hy Mayer.

ISSUE NO. 11 (Feb. 13).

Bobbing on the old bob-sled. It's an ill wind that blows no good, and the gale that blew up this Chicago storm brought joy to the hearts of these young folk—Chicago, Ill.

Heroes of Mons hailed as saviors of Britain. Survivors of England's "First Hundred Thousand," referred to by the Kaiser as "That contemptible little army," carry home folks by storm—London, England.

Uncle Sam's soldiers can now "walk on water." Private William Deneau, 108th U. S. Engineers, invents life saving suit weighing only one pound and easily adjusted to foil U-boats—Houston, Texas.

American sausage balloons to "Wurst" the Kaiser. Great stationary gas bags, used to draw a bead on the trench lines of the Huns, are being mastered by student artillery observers at an Army Balloon School—Somewhere in the U. S. A.

Insect enemy threatens cotton crop. Department of Agriculture experts inspect and order destroyed hundreds of acres in effort to overcome ravages of pink cotton boll worm—Webster, Tex.

Aviator narrowly escapes death in "nose dive." Amateur flyer trying out machine of his own invention at Pacific Coast port meets with disaster in the air.

Women rally to industrial army of defense. No bands play in their honor, but British women are helping to win the war just the same by taking places of men called to the colors—London, England.

Roaring salvos of giant guns send Yankee greetings to the Huns. American artillerymen work with the French veterans on huge "400's" somewhere in France. (Official French war film).

Cartoons by Hy Mayer.

RAMBLES 'ROUND FILMTOWN

WITH WALTER K. HILL

Is intended to become a department of general interest, NOT locally restricted. Exhibitors, Press Agents, Players, Directors—EVERYBODY—will find their contributions welcomed—and printed.

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

CAMERAMAN with complete Pathe outfit and two still cameras, studio work preferred. John Lyman, 145 West 43d St., N. Y. City.

AT LIBERTY expert cameraman, experienced in laboratory work. Will go anywhere. Harry Berger, 162 Elliot St., Newton, Upper Falls, Mass.

ARTIST and technical director several years' experience. Best of references. Address me for full particulars. Chas. K. Owen, 23 Union Ave., New Rochelle, N. Y.

THEATERS FOR SALE OR RENT.

MOVING PICTURE BUYERS see Lewis if you want a good paying movie. Any location in New York, Ohio, Pennsylvania, Rhode Island, etc. Newport, R. I., close to Newport News (where thousands of soldiers are in training); seating and standing capacity over six hundred, admission five, ten and fifteen cents, conducted entirely by hired help and profits according to weekly reports average ninety-five to one hundred dollars. Under personal management this theater should pay ten thousand annually. Price complete eight thousand, will consider offer and terms. Lewis, Movie Broker, 580 Ellicott Sq., Buffalo, N. Y.

EQUIPMENT FOR SALE.

FOR SALE Simplex picture machine complete less rheostat, motor drive. Only used a short time, looks like new. Guaranteed to be in perfect condition, $200. T. L. Campbell, Dewey, Okla.

3,000 OPERA CHAIRS, steel and cast frames, 75c. up. Serviceable goods guaranteed, cut prices on new chairs. Three asbestos booths. Send for list dropped patterns and save half. J. P. Redington, Scranton, Pa.

EXHIBITORS—OPERATORS — PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE, WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

MOVING picture machines, frames, motors, spot lamps, oil paintings, and other theater supplies, both new and second hand, at bargain prices. We need room for new stock, and therefore are offering some goods at extremely low prices. Send for bargain list. Erker Bros., 608 Olive St., St. Louis, Mo.

CAMERAS, ETC., FOR SALE.

FOR SALE—Williamson Camera, leather case and panoram and titling tripod. Two-inch Bausch & Lomb Zeiss Tessar Lens, with a speed of F:3.5, two 200-feet capacity magazines. Price, $100 for whole outfit. Shipped on approval if deposit is made in a bank. Apply H. R., care M. P. World, N. Y. City.

GET READY NOW————UNIVERSAL M. P. CAMERA, 2" CARL ZEISS TESSAR LENS F:3.5 $145.00————ACT PROMPTLY IF YON WANT THIS EXCEPTIONAL VALUE ————WRITE OR WIRE FOR OUR LATEST LIST OF USED AND NEW MOTION PICTURE CAMERAS, TRIPODS, LENSES AND ACCESSORIES. DAVID STERN COMPANY, IN BUSINESS SINCE 1885. 1027 R Madison St., Chicago, Ill.

FIVE RATTLING GOOD BARAGAINS FOR QUICK CLEARANCE.—400 ft. capacity Professional Photo Cines Motion Picture Camera, automatic dissolve and all adjustments. Complete outfit, including Tessar F:3.5 lens and tripod. Price $195.00. 1917 Model Universal, equal to new, fitted with Tessar F:3.5 lens, price $215.00. 200 ft. capacity U. S. Compact, Professional, regular and trick crank fitted with Tessar F:3.5 lens case and 2 extra magazines. Price complete $110.00. Universal Panoram and Tilting top tripod, condition like new, price $47.50. Northern Light, complete in case, condition like new. Price $45.00. You can depend on a Bass Bargain making good. BASS CAMERA COMPANY, Charles Bass., Pres., 109 N. Dearborn St., Motion Picture Dept.

FILMS WANTED.

WANT to buy serviceable print of the subject "Wizard of Oz." Feature Film Co., Inc., 50 West 7th St., St. Paul, Minn.

FILMS FOR SALE.

FOR SALE a unique negative of the Ainu, the aboriginals of Japan, showing their interesting culture, games, dances, etc., and the famous "Bear Festival." The film taken by Dr. G. Munro, the authority on the Ainu Ethnology, about 7,000 feet. Address Robert Munro, 206 S. San Pedro St., Los Angeles, Cal.

CONTENTS of moving picture supply house for sale, including features and single reels. S. H., care M. P. World, N. Y. City.

100 REELS of film, new condition, $2.50 each. Will sell not less than five, send money order for trial order. Mahmarian, 440 West 23d St., N. Y. City.

MISCELLANEOUS.

TOM BRET Titles and scenarios. Room 616, 220 West 42d St., N. Y. C. Phone Bryant 8149.

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED

CAMERA MEN SENT ANYWHERE

985 Market Street San Francisco, Cal.

It Is Our Aim

"To Serve the Entire Motion Picture Industry"

For This Reason We Enjoy the Confidence of Our Readers—and, For This Reason

You Should Subscribe for } THE MOVING PICTURE WORLD
You Should Advertise in }

HAVE YOU AND HAVE YOU

Ever stopped to consider why a splendid film subject is sometimes killed in projecting to the screen?

Ever stopped to consider why a poor film subject has many times been improved in projecting to the screen?

The answers are—the OPERATING EQUIPMENT and the SCREEN. Watch your screen results and the box results will take care of themselves. CONSULT

B. F. PORTER, 1482 Broadway (on the Square), at Times Square, New York

LABORATORIES and STUDIO

ERBOGRAPH COMPANY

LUDWIG G. B. ERB, President

Producers of

MOTION PICTURE FILMS

COMMERCIAL DEVELOPING and PRINTING

Telephone Audubon 3716

203 to 211 West 146th St., New York City

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

Compliments of the Season (One of the O. Henry Series—Two parts—Comedy-Drama).
The Moment of Victory (One of the O. Henry Series—Two parts—Comedy-Drama).
The Trimmed Lamp (One of the O. Henry Series—Two Parts—Comedy-Drama).
Schools and Schools (One of the O. Henry Series—Two Parts—Drama).
A Madison Square Arabian Night (One of the O. Henry Series—Two Parts—Drama).
The Rathskeller and the Rose (One of the O. Henry Series—Two Parts—Drama).

CHAPLIN COMEDIES.

Work (Two parts—Comedy).
A Woman (Two parts—Comedy).
The Tramp (Two Parts—Comedy).

ESSSANAY COMEDIES.

Next.
The Soup and Fish Ball.
A Tough Knight.
Our Little Nell.
Check Your Hat, Sir.
Wild Algy of Picadilly.

ESSANAY SCENICS.

Agricultural Opportunities in Western Canada.
Water Power of Eastern Canada (Scenic).
A Romance of Rails and Power (Scenic).
Grand Canyon of Arizona and Canyon de Chelly.

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Sixth Series.)

Out and In (Finn & Haddie).
The Inspector's Wife.
In Wrong (Finn & Haddie).
Anybody's Money.
Her Fatal Shot.
Marooned.
Sherman Was Right.
What Will Happen Next?
Which Was Lucky?

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.

The Lost Lie (Two parts—Drama).
Tad's Swimming Hole (Two Parts—Comedy-Drama).
Marrying Off Dad (Two Parts—Comedy-Drama).
The Preacher's Son (Two Parts—Comedy-Drama).
Thief or Angel? (Two Parts—Comedy-Drama).
The Accusing Toe (Two Parts—Comedy-Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Mod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF FEB. 3.

The Other Woman (Five Parts—Drama—Astra).
The Hidden Hand (Episode No. 11, "Trapped by Treachery"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 3, "The Catspaw"—Two Parts—Drama—Balboa).
The Lamb (One-reel Comedy—Rolin).
Picturesque Brittany, Huelgoat (Colored—Travel) and Bonnets of Brittany (Colored—Educational—Pathe Split Reel).
Katzenjammer Kids—Policy and Pie (Cartoon Comedy) and For Desert (Educational—International Split Reel).
Hearst-Pathe News No. 12 (Topical).
Hearst-Pathe News No. 13 (Topical).

RELEASES FOR WEEK OF FEB. 10.

Loaded Dice (Five Parts—Drama—Pathe).
The Hidden Hand (Episode No. 12, "The Eyes in the Wall"—Two Parts—Pathe).
The Price of Folly (Episode No. 4, "The Sin of Innocence"—Two Parts—Drama—Balboa).
Hello Teacher (One-reel Comedy—Rolin).
Argus Pictorial No. 7 (One-reel Educational—Argus Laboratories).
Rocamadour and The Valley of Lot, France (Colored—Travel), and The Horse in Action (The Analysis of Motion) (Educational—Pathe Split Reel).
Happy Hooligan—"All for the Ladies" (Cartoon-Comedy), and American Arms (Educational—International Split Reel).
Hearst-Pathe News No. 14 (Topical).
Hearst-Pathe News No. 15 (Topical).

RELEASES FOR WEEK OF FEB. 17.

The Inner Voice (Five Parts—Drama—Russian Art—Special).
The Hidden Hand (Episode No. 13, "The Jaws of the Tiger"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 5, "Sold for Gold"—Two Parts—Drama—Balboa).
Hit Him Again (One Reel—Comedy—Rolin).
Along the Riviera—Italy (Colored—Travel) and Watching the Flowers Bloom (Colored—Educational) (Pathe Split Reel).
Hearst-Pathe News No. 16 (Topical).
Hearst-Pathe News No. 17 (Topical).

RELEASES FOR WEEK OF FEB. 24.

The Naulahka (Six Parts—Drama—Astra).
The Hidden Hand (Episode No. 14—"The Unmasking"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 6—"In Poverty's Power"—Two Parts—Drama—Balboa).
Argus Pictorial No. 8 (One Reel—Educational—Argus Laboratories).
A One Night Stand (Two Parts—Comedy—Rolin).
Beat It (One Part—Comedy—Rolin).
Around Central Auvergne (Colored), The Verzere Valley, France (Travel), and Clermont-Ferrand, Central Auvergne, France (Travel) (Pathe Split Reel).
Katzenjammer Kids—"Burglars" (Cartoon Comedy) and Apple Blossom Land (Educational) (International Split Reel).
Hearst-Pathe News No. 18 (Topical).
Hearst-Pathe News No. 19 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Jan. 28—He Got His.
Feb. 11—Adam and Some Eves.
Feb. 25—Some Professor.

PARAMOUNT MACK SENNET COMEDIES

Dec. 30—Taming Target Center (Two parts).
Jan. 13—The Kitchen Lady (Two parts).
Jan. 27—His Hidden Purpose (Two parts).
Feb. 3—Watch Your Neighbor (Two parts).
Feb. 10—Sheriff Nell's Tussle (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Feb. 4—Flare-Up Sal (Five parts—Drama).
Feb. 4—Madame Jealousy (Five parts—Dr.).
Feb. 4—A Petticoat Pilot (Five parts—Dr.).
Feb. 11—The Thing We Love (Five parts—Dr.).
Feb. 18—The Keys of the Righteous (Five Parts—Drama).
Feb. 18—Hidden Pearls (Five Parts—Drama).
Feb. 25—One More American (Five Parts—Drama).
Mar. 4—Eve's Daughter (Five Parts—Dr.).
Mar. 4—Huck and Tom (Five Parts—Drama).

Artcraft Pictures.

Jan. 14—Wolves of the Rail (Five Parts—Dr.).
Jan. 21—Stella Maris (Five Parts—Drama).
Feb. 14—The Song of Songs (Five Parts—Dr.).
Feb. 18—Blue Blazes Rawden (Five Parts—Drama).
Feb. 25—Headin' South (Five Parts—Drama).
Mar. 11—Amarilly of Clothes-Line Alley (Five Parts—Drama).

PARAMOUNT SERIAL.

Jan. 14—Who Is Number One? (Episode No. 12—"The Show Down"—Two parts—Drama).
Jan. 21—Who Is Number One? (Episode No. 13—"Cornered"—Two parts—Drama).
Jan. 28—Who Is Number One? (Episode No. 14—"No Surrender"—Two parts—Drama).
Feb. 4—Who Is Number One? (Episode No. 15—"The Round Up"—Two parts—Drama).

PARAMOUNT-BURTON HOLMES.

Jan. 7—Sydney, the Antipodean Metropolis (Scenic).
Jan. 14—A Trip to the Jenolan Caves of Australia (Scenic).
Jan. 21—Melbourne the Magnificent (Scenic).
Jan. 28—Round About Melbourne (Scenic).
Feb. 4—Adelaide, Capital of South Australia (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Dec. 30—No. 100—Knit Your Bit; War Dogs; Bobby Bumps' Tank.
Jan. 6—No. 101—The New Art of Dress; Destructive Power of T. N. T.; Goodrich Dirt and Duke de Whatanob.
Jan. 12—No. 102—The Panama Canal; Evolution of the Dance; Flour from Potatoes.

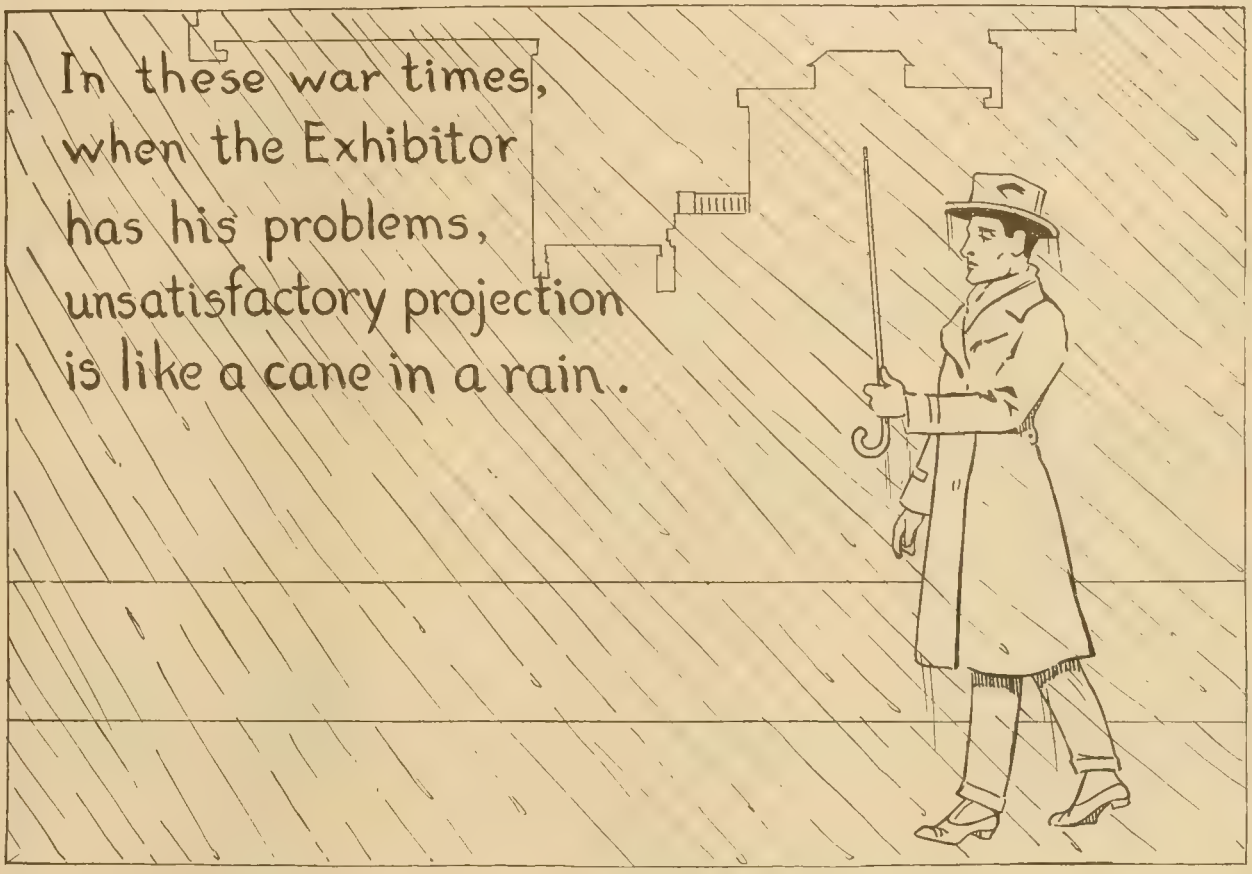
BENJAMIN CHAPIN'S PARAMOUNT SERIES.

"The Son of Democracy."

Feb. 11—My Mother (First Release—Two Parts).
Feb. 18—A Call to Arms (Second Release—Two Parts).
Feb. 25—My Father (Third Release—Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Simplex



THE climbing cost of living compels people to turn their money over before they spend it. Never before were they so discriminating: never so determined to make every coin count.

Under such conditions, you can't get their money unless you give a big money's worth. If you skimp on the very thing people pay you for—motion-picture projection—you're like a man with a cane in a rain.

Shrewd Theatre Men draw the crowds in war times as well as in times of peace with Simplex projection, because it's the biggest money's worth.

The Simplex Distributor helps the Exhibitor succeed. If you don't know him, we'll make you acquainted.

You can meet the most unfavorable conditions if you are properly equipped

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Jan. 30—Number 9 (Topical).
Feb. 6—Number 10 (Topical).
Feb. 13—Number 11 (Topical).
Feb. 20—Number 12 (Topical).
Feb. 27—Animated Weekly No. 13 (Topical)—02904.

L-KO.

Jan. 23—Ashcan Alley (Two parts—Comedy).
Jan. 30—Barberous Plots (Two parts—Com.).
Feb. 6—The Donkey Did It (Two Parts—Comedy).
Feb. 13—Pearls and Girls (Two Parts—Com.).
Feb. 20—Beaches and Peaches (Two Parts—Comedy-Drama).
Feb. 27—Ambrose, The Lion Hearted (Two Parts—Comedy)—02903.

NESTOR.

Jan. 21—Who's to Blame? (Comedy).
Jan. 28—Vamping the Vamp (Comedy).
Feb. 4—The Great Sea Scandal (Comedy).
Feb. 11—A Devil With the Wimmin (Com.).
Feb. 18—Ship, Oy, Oy (Comedy).
Feb. 25—Watch Your Step (Comedy)—02902.

SPECIAL PRODUCTION.

Jan. 14—Hell's Crater (Five parts—Drama).
Jan. 21—Madame Spy (Five parts—Drama).
Jan. 28—The Phantom Riders (Five parts—Drama).
Feb. 4—Painted Lips (Five Parts—Drama).
Feb. 11—New Love for Old (Five Parts—Dr.).
Feb. 18—The Flash of Fate (Five Parts—Drama).
Feb. 25—Wild Women (Five Parts—Dr.)—02901.

UNIVERSAL SCREEN MAGAZINE.

Jan. 19—Issue No. 54 (Educational).
Jan. 26—Issue No. 55 (Educational).
Feb. 2—Issue No. 56 (Educational).
Feb. 9—Issue No. 57 (Educational).
Feb. 16—Issue No. 58 (Educational).
Feb. 23—Issue No. 59 (Educational).
Mar. 2—Issue No. 60 (Educational)—02905.

UNIVERSAL SPECIAL FEATURE.

Feb. 9—The Mystery Ship (Episode No. 11, "The Line of Death"—Two Parts—Drama).
Feb. 9—The Bull's Eye (Episode No. 1, "First Blood"—Two Parts—Drama).
Feb. 9—Finley Nature Studies No. 4—"Birds of Crag and Cavern" and "Gems of the Adriatic" (Scenic Split Reel).
Feb. 16—The Mystery Ship (Episode No. 12—"The Rain of Fire"—Two Parts—Drama).
Feb. 16—The Bull's Eye (Episode No. 2—"The Fearless One"—Two Parts—Dr.).
Feb. 16—Finley Nature Studies No. 5—"The Salmon Fisheries of Columbia" and "Drum Dancers of Java" (Scenic Split Reel).
Feb. 23—The Mystery Ship (Episode No. 13—"The Underground House"—Two Parts—Drama).
Feb. 23—The Bull's Eye (Episode No. 3—"Desperate Odds"—Two Parts—Drama).
Feb. 23—Finley Nature Studies No. 6—"Mount Hood" and "The Garden Spot of the World" (Scenic Split Reel).
Mar. 2—The Mystery Ship (Episode No. 14—"The Masked Riders"—Two Parts—Drama)—02907.
Mar. 2—The Bull's Eye (Episode No. 4—"Still in the Ring"—Two Parts—Drama)—02908.
Mar. 2—Finley Nature Studies No. 7—"Rambles 256 with a Naturalist" and "Don't Be a Slacker" (Carton Comedy)—02909.

UNIVERSAL CURRENT EVENTS.

Jan. 5—Issue No. 34 (Topical).
Jan. 12—Issue No. 35 (Topical).
Jan. 19—Issue No. 36 (Topical).
Jan. 26—Issue No. 37 (Topical).
Feb. 2—Issue No. 38 (Topical).
Feb. 9—Issue No. 39 (Topical).
Feb. 16—Issue No. 40 (Topical).
Feb. 23—Issue No. 41 (Topical).
Mar. 2—Issue No. 42 (Topical)—02906.

Mutual Film Corp.

CUB.

Dec. 12—Jerry's Boarding House (Comedy).
Dec. 20—Jerry's Double Cross (Comedy).
Dec. 26—Jerry's Best Friend (Comedy).

MUTUAL WEEKLY.

Jan. 7—Number 2 (Topical).
Jan. 14—Number 3 (Topical).
Jan. 21—Number 4 (Topical).
Jan. 28—Issue No. 5 (Topical).
Feb. 4—Issues No. 6 (Topical).
Feb. 11—Issue No. 7 (Topical).
Feb. 18—Issue No. 8 (Topical)—8W1.
Feb. 25—Issue No. 9 (Topical)—9W1.

STRAND.

Jan. 1—Her Awful Fix (Comedy).
Jan. 8—A Peach and a Pill (Comedy).
Jan. 15—Burglars (Comedy).
Jan. 22—Their Little Kid (Comedy).
Jan. 29—Somebody's Widow (Comedy).
Feb. 5—Her Friend Brown (Comedy).
Feb. 12—Three Times and Out (Comedy).
Feb. 19—Miss Cinderella (Comedy)—8CST1.
Feb. 26—Up in the Air (Comedy)—CCST1.

MUTUAL SPECIALS.

Oct. 22—The Adventurer (Charlie Chaplin Picture No. 12—Two parts—Comedy).
Nov. 12—The Planter (Seven parts—Drama).

MUTUAL STAR PRODUCTION.

Jan. 7—Molly Go Get 'Em (American—Five parts—Drama).
Jan. 14—The Impostor (Frohman—Five parts—Drama).
Jan. 21—In Bad (American—Five parts—Dr.).
Jan. 28—Beauty and the Rogue (American—Five parts—Drama).
Feb. 4—Who Loved Him Best? (Goodrich—Five parts—Drama).
Feb. 11—Jilted Janet (American—Five Parts—Drama).
Feb. 18—My Wife (Frohman—Five Parts—Drama)—8FAM5.
Feb. 25—The Midnight Trail (American—Five Parts—Drama)—9FR5.

SIGNAL.

Dec. 26—The Lost Express (Episode No. 15—"The Return of the Lost Express"—Two Parts—Drama).

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Comedy-Drama).
Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy-Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy-Drama).
Jan. 28—Dodging a Million (Six parts—Comedy-Drama).
Feb. 10—Our Little Wife (Six parts—Comedy-Drama).
Feb. 24—The Beloved Traitor (Six Parts—Drama).
Mar. 10—The Floor Below (Six Parts—Drama).

GOLDWYN SPECIALS.

The Manx-Man (Seven parts—Drama).
For the Freedom of the World (Seven parts—Drama).

Metro Pictures Corporation.

METRO PICTURES CORP.

Jan. 7—Daybreak (Five parts—Drama).
Jan. 14—The Winding Trail (Rolfe—Five parts—Drama).
Jan. 21—The Eyes of Mystery (Rolfe—Five parts—Drama).
Jan. 28—Her Boy (Five parts—Drama).
Feb. 4—Under Suspicion (Five parts—Dr.).
Feb. 11—Broadway Bill (Yorke—Five parts—Drama).
Feb. 18—A Weaver of Dreams (Rolfe—Five Parts—Drama).
Feb. 25—Revenge (Rolfe—Five Parts—Dr.).
Mar. 4—The Shell Game (Five Parts—Drama).
Mar. 11—The Brass Check (Five Parts—Dr.).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).
Lest We Forget (Eight Parts—Drama).

METRO COMEDIES.

Dec. 31—Shadowing Henry (Drew).
Jan. 7—Their Mutual Motor (Drew).
Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).
Feb. 4—Help Wanted (Drew).
Feb. 11—The Bright Lights Dimmed (Drew).
Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Jan. 27—The Gun Woman (Five parts—Dr.).
Jan. 27—Her American Husband (Five parts—Drama).
Feb. 3—Limousine Life (Five parts—Drama).
Feb. 3—The Hopper (Five parts—Drama).
Feb. 10—Captain of His Soul (Five Parts—Drama).
Feb. 17—Keith of the Border (Five Parts—Dr.).
Feb. 17—From Two to Six (Five Parts—Dr.).
Feb. 24—Little Red Decides (Five Parts—Dr.).
Feb. 24—A Soul in Trust (Five Parts—Drama).
Mar. 3—An Heiress for a Day (Five Parts—Drama).
Mar. 3—Shoes that Danced (Five Parts—Dr.).

TRIANGLE KOMEDY.

Jan. 27—A Butler Bust-Up.
Jan. 27—Too Many Husbands.
Feb. 3—Airing Their Troubles.
Feb. 3—A Safe Disaster.
Feb. 10—His Nine Lives.
Feb. 10—A Game Gambler.
Feb. 17—Their Undercover Capers.
Feb. 17—A Full Dress Fizzle.
Feb. 24—A Coward's Courage.
Feb. 24—His Nimble Twist.
Mar. 3—A Discord in a Flat.
Mar. 3—His Hidden Shame.

KEYSTONE COMEDY.

Jan. 6—His Hidden Shame (Two parts).
Jan. 13—His Punctured Reputation (Two parts).
Jan. 20—Dimples and Dangers (Two parts).
Feb. 3—A Sea Serpent's Desire (Two parts).
Feb. 10—Wronged by Mistake (Two Parts).
Feb. 17—His Double Life (Two Parts).
Feb. 24—A Tell Tale Shirt (Two Parts).
Mar. 3—A Lady Killer's Doom (Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

YOUR PROJECTION Depends Entirely On THE CARBONS

SPEER ALTERNO CARBONS

For A. C. Work

and

SPEER HOLD-ARK CARBONS

For D. C. Work

HAVE PROVED THEIR WORTH AND VALUE

Write for descriptive folder; also the pamphlet showing operators' endorsements.

"The Carbons with a Guarantee"

SPEER CARBON COMPANY, St. Marys, Pa.

LIVE-WIRE FILM COMPANIES

who really intend to take the foreign market seriously, cultivate it as it merits, and reap the harvests from the seeds they can sow now—

CINE-MUNDIAL

Spanish Edition MOVING PICTURE WORLD

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE NEW YORK CITY

Send That Advertising Copy At Once!

TO DELAY LONGER—IS TO LOSE FURTHER

List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Jan. 28—A Mother's Sin (Five parts—Drama).
Feb. 4—The Other Man (Five Parts—Drama).
Feb. 11—The Woman Between Friends (Five Parts—Drama).
Feb. 18—The Wooing of Princess Pat (Five Parts—Drama).
Feb. 25—Cavanaugh of the Forest Rangers (Five Parts—Drama).

BIG V COMEDIES.

Jan. 21—Jumbles and Jokers.
Jan. 28—Guns and Greasers.
Feb. 4—Telephones and Troubles.
Feb. 11—Babes and Boobs.
Feb. 18—Courts and Convicts.
Feb. 25—Rooms and Rumors.
Mar. 4—Jumping Jacks and Jail Birds.

VITAGRAPH COMEDIES.

Jan. 7—A Little Ouija Work.
Jan. 14—Seeking an Oversoul.
Jan. 21—A Four Cornered Triangle.
Jan. 28—Their Anniversary Feast.
Feb. 4—Surprising Husband.
Feb. 11—Coals for the Fire.
Feb. 18—Sweets of the Sour.
Feb. 25—Their Godson.

VITAGRAPH SERIAL.

Vengeance and the Woman.
Jan. 14—Episode No. 4—"The Signaling Cipher" (Two parts—Drama).
Jan. 21—Episode No. 5—"The Plunge of Destruction" (Two parts—Drama).
Jan. 28—Episode No. 6—"The Lure of Hate" (Two parts—Drama).
Feb. 4—Episode No. 7 ("The Wolf Trap"—Two parts—Drama).
Feb. 11—Episode No. 8—"The Mountain of Devastation—(Two parts—Dr.).
Feb. 18—Episode No. 9—"Buried Alive" (Two Parts—Drama).
Feb. 25—Episode No. 10—"The Leap for Life"—(Two Parts—Drama).

FAVORITE FILM FEATURES.

Jan. 28—Children of the Feud (Two parts—Dr.) and Getting Up a Practice (One Reel Comedy).
Feb. 4—The Pirates (Two parts—Comedy) and The Wings of a Moth (One reel—Drama).
Feb. 11—The Sacrifice of Kathleen (Two Parts—Drama) and Art for a Heart (One Reel—Comedy).
Feb. 18—The Mischief Maker (Two Parts—Drama) and Sonny Jim in Search of a Mother (One Reel—Comedy).
Feb. 25—Old Reliable (Two Parts—Drama) and "Stenographer Troubles" (One Reel—Comedy).

Feature Releases

BLUEBIRD PHOTOPLAYS, INC.

Jan. 14—Face Value (Five parts—Drama).
Jan. 21—Broadway Love (Five parts).
Jan. 28—The Fighting Grin (Five parts).
Feb. 4—The Wife He Bought (Five parts—Drama).
Feb. 11—Hands Down (Five parts—Drama).
Feb. 18—Her Body in Bond (Five Parts—Dr.).
Feb. 25—The Rough Lover (Five Parts—Dr.).

BRIND EDUCATIONAL PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

On Trial.
Alimony.
Daughter of Destiny.
Empty Pockets.
Charlie Chaplin's Forthcoming Comedies.
The Sign Invisible.
The Light Within (Mme. Petrova's Second Picture).

FOX SPECIAL FEATURES.

Jan. 6—For Liberty (Five parts—Drama).
Jan. 13—Cupid's Round-Up (Five parts—Dr.).
Jan. 20—A Heart's Revenge (Five parts—Dr.).
Jan. 27—Treasure Island (Six parts) and Troublemakers (Seven parts) will be released on this day.
Feb. 3—The Heart of Romance (Five parts—Drama).
Feb. 10—Jack Spurlock, Prodigal (Five parts—Drama).
Feb. 17—The Moral Law (Five Parts—Drama).
Feb. 24—Six Shooter Andy (Five Parts—Comedy-Drama).
Mar. 3—The Girl With the Champagne Eyes (Five Parts—Drama).
Mar. 10—The Debt of Honor (Five Parts—Dr.).

FOX-LEHRMAN COMEDIES.

Jan. 20—Son of a Gun (Two parts).

FOX STANDARD PICTURES.

Jan. 20—Cheating the Public (Seven parts—Drama).
Feb. 3—The Forbidden Path (Six parts—Dr.).
Feb. 10—Les Miserables (Eight Parts—Dr.).
Feb. 24—American Buds (Seven Parts).

FOX SUNSHINE COMEDIES.

Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadows of Her Pest (Two parts).
Feb. 3—Hungry Lions in a Hospital.
Feb. 17—Are Married Policemen Safe?

W. W. HODKINSON CORP.

(Paralta Plays.)

Dec. 15—A Man's Man (Seven parts—Drama).
Jan. 1—Madam Who? (Seven parts—Dr.).
Jan. 15—His Robe of Honor (Seven parts—Dr.)
Feb. 15—The Turn of a Card (Seven Parts—Drama).
Mar. 1—Within the Cup (Seven Parts—Dr.).
Mar. 15—Humdrum Brown (Six Parts—Dr.).

JEWEL PRODUCTIONS, INC.

Come Through (Seven parts—Drama).
Pay Me (Five parts—Drama).
Sirens of the Sea (Six parts—Drama).
The Man Without a Country (Six parts—Dr.).
The Co-Respondent (Six parts—Drama).
The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).

GEORGE KLEINE SYSTEM.

Jan. 1—Uneasy Money (Essanay).
Jan. 10—Brown of Harvard (Selig).
Jan. 25—I, Mary MacLane (Essanay).
Feb. 11—The Unbeliever (Edison).
Feb. 25—Ruggles of Red Gap (Essanay).
Montgomery Flagg One Reel Comedies.
"Girls You Know" (Made by Edison).
Jan. 2—Screen Fan (1st release).
Jan. 16—The Bride (2d release).
Jan. 30—Superstitious Girl (3d release).
Feb. 13—The Artist's Model (4th release).
Feb. 27—The Matinee Girl (5th release).
March 13—The Spoiled Girl (6th release).

SELECT PICTURES.

Dec.—Shirley Kaye (Five Parts—Drama).
Dec.—The Honeymoon (Five Parts—Drama).
Jan.—The Marionettes (Five Parts—Drama).
Jan.—Ghosts of Yesterday (Six Parts—Drama).
Jan.—The Studio Girl (Five Parts—Drama).
Jan.—Woman and Wife (Five Parts—Drama).
March—The House of Glass (Five Parts—Dr.).
March—By Right of Purchase (Six Parts—Dr.).
March—The Shuttle (Five Parts—Drama).
March—The Knife (Five Parts—Drama).

Special Releases.

Over There (Six Parts—Drama).
The Lone Wolf (Five Parts—Drama).
The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

WHOLESOME FILMS CORPORATION.

His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Jan. 21—Beautiful Mrs. Reynolds (Five parts—Drama).
Jan. 28—Gates of Gladness (Five parts—Dr.)
Feb. 4—Divine Sacrifice (Five parts—Drama)
Feb. 11—Whims of Society (Five parts—Dr.).
Feb. 18—Broken Ties (Five parts—Drama).
Feb. 25—His Royal Highness (Five parts—Dr.).

U. S. EXHIBITORS' BOOKING CORP.

The Zeppelin's Last Raid.
Those Who Pay.
The Belgian (Sidney Olcott Players, Inc.).

State Right Releases

ADVANCED M. P. CORP.

1493 Broadway, New York.

The Woman Eternal (Seven Parts—Drama).

AMERICAN-JAPAN PICTURES CORP.

15 William Street, New York.

The Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 or 5,000 feet).

ARROW FILM CORPORATION.

Times Building, New York.

The Deemster.
The Eyes of the World.
Souls Redeemed.
Ramona.
Persuasive Peggy.
Weavers of Life.

BLUEBIRD PHOTOPLAYS, INC.

1600 Broadway, New York.

The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS, INC.

509 Fifth Ave., New York.

Fall of the Romanoffs (Eight parts).
Kismet.

JULES BURNSTEIN.

1457 Broadway, New York.

Shame.

CENTURY COMEDIES.

1600 Broadway, New York.

Neptune's Naughty Daughter (Two parts—Comedy).
Her Bareback Career (Two parts—Comedy).

CHRISTIE FILM CORP.

Los Angeles, Cal.

Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.

W. H. CLIFFORD PHOTOFILM CO.

17 West 44th Street, New York.

Denny from Ireland (First Release of the Shorty Hamilton Series—Five Parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five Parts).

COMMONWEALTH PICTURES CORP.

Chicago, Ill.

The Frozen Warning (Drama).

COSMOFOTOFILM, INC.

220 West 42d Street, New York.

I Believe (Seven Parts—Drama).

CREST PICTURES CORP.

Times Building, New York.

The Lust of the Ages.
A Grain of Dust.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Sure Fire Helps to Success

The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, the leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

These text books, six in number, have been written by men carefully selected for their proven knowledge of the subjects to be covered, being almost without exception veteran members of the MOVING PICTURE WORLD'S editorial staff; entirely without exception these men are at present actively engaged in the motion picture business—they are not dreamers or theorists.

Each text book has been written to provide real help to the individual who reads it—consistent with the unswerving policy of the MOVING PICTURE WORLD—a genuine "Dedication to Service."

Motion Picture Handbook

for Managers and Operators

By F. H. RICHARDSON

Third Edition

The most complete, exhaustive and instructive work ever published on the projection of moving pictures. Contains complete instruction with detail illustrations on all leading makes of American projection machines and practical information on wiring, lenses, carbon settings, screens, theatre equipment, etc., etc. 700 pages and over 300 illustrations, $4.00, postage paid.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

A real help and business builder for exhibitors, theatre managers and owners. It tells all about theatre advertising, type, printing and paper, house programs, lobby displays, newspaper advertising, posters, heralds, etc., etc. 300 pages. $2.00, postage paid. P. S.—Mr. Sargent conducts a weekly department in this same style in the **Moving Picture World**, which contains many up-to-date business-getting ideas.

Motion Picture Electricity

By J. H. HALLBERG

An up-to-date work on the electrical equipment of picture theatres by a practical electrical expert. Contains chapters on electricity, D.C. and A.C. current, resistance and resistance devices, electric service, wiring, lighting, etc. Also contains practical suggestions and all necessary reference tables on wire sizes and capacity, weights and measures, heat units, etc., etc. 260 pages, illustrated. $2.50, postage paid.

Modern Theatre Construction

By EDWARD BERNARD KINSILA

Our newest book is one that will fill a long-felt want to those contemplating the building of a theatre. This is a very complete and exhaustive work by an architect with many years of practical experience in theatre and studio construction. Fully illustrated, with considerable data as to requirements, construction cost, building laws, etc. $3.00, postage paid.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Third Edition

Complete instruction in photoplay writing, including study of plots, how to obtain and how to develop; writing the synopsis; studio requirements; script preparation and marketing; technical terms; examples of actual scripts in facsimile typewriting, etc. 400 pages. $3.00, postage paid.

Screencraft

or the Making of a Photoplay

By LOUIS REEVES HARRISON

A comprehensive and thought-provoking treatment of the subject in a series of chapters, similar to a university course of lectures, by a successful writer of photoplays. Also contains a complete working scenario and several sample pages of manuscript. 150 pages; illustrated. $2.00, postage paid.

Any of These Publications Sent Promptly Upon Application to

Chalmers Publishing Co.

Publishers of the MOVING PICTURE WORLD

516 FIFTH AVENUE, NEW YORK CITY

Schiller Building, Chicago, Ill. — Wright & Callender Bldg., Los Angeles, Cal.

Order from Nearest Office

M. P. HANDBOOK
MOTION PICTURE ELECTRICITY
PICTURE THEATRE ADVERTISING
MOD. THEAT. CONSTRUC.
TECH. OF PHOTOPLAY
SCREENCRAFT

(Check book or books desired)

Enclosed ..... Money Order will cover cost, as per prices in this adv.

Address.....

.....

.....

List of Current Film Release Dates

CRYSTAL PHOTOPLAYS CORP.
220 S. State Street, Chicago, Ill.
Mother Love and the Law (Drama).

EBONY FILM CORP.
Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

EPOCH FILM CORP.
Longacre Building, New York.
Birth of a Nation.
Intolerance.

EXHIBITORS' OPERATING CORP.
51 East 42d Street, New York.
The City of Purple Dreams.

EXPORT AND IMPORT FILM CO. INC.
729 Seventh Ave., New York.
Why the Bolsheviki.

FORT PITT FILM CORPORATION.
Lyceum Building, Pittsburgh, Pa.
The Italian Battlefront.
The Italian Stand on the Piave.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
The Fringe of Society (Seven Parts—Drama).
The Eagle's Eye (Episode No. 1—"The Hidden Death"—Two parts—Drama).
The Eagle's Eye (Episode No. 2—"The Naval Ball Conspiracy"—Two parts—Drama).
The Eagle's Eye (Episode No. 3—"The Plot Against the Fleet"—Two parts—Drama).

FRANCE FILMS, INC.
220 West 42d Street, New York.
The Natural Law (Seven Parts—Drama).

FRANCO-AMERICAN FILM CORP.
126 West 46th Street, New York.
Birth of Democracy.

FROHMAN AMUSEMENT CORP.
Times Building, New York.
God's Man.
My Own United States.

FRATERNITY FILMS, INC.
220 West 42d Street, New York.
Devil's Playground (Seven Parts—Drama).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Picture).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).
Crucible of Life (Drama).

GRAPHIC FILM CORP.
729 Seventh Avenue, New York.
Moral Suicide (Seven Parts—Drama).

FRANK G. HALL.
Times Square, New York.
Her Fighting Chance.

HARPER FILM CORP.
Times Building, New York.
Civilization.

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
(*The Following Are Keystone-Mack Sennett Comedies.*)
He Did and He Didn't.
The Other Man.
Bright Lights.
Bucking Society.
The Snow Cure.
The Village Scandal.
Saved by Wireless.
Fatty and the Broadway Stars.
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.

HIGH-CLASS FILM PRODUCTIONS.
1564 Broadway, New York.
The Struggle Everlasting (Seven Parts—Dr.).

LYMAN H. HOWE PICTURES CO.
Wilkes-Barre, Pa.
The U. S. Navy.

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
One Law for Both.
Babbling Tongues (Six Parts—Drama).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.
Two Men and a Woman.

JESTER COMEDY CO.
220 West 42d Street, New York.
(*Featuring Twede Dan.*)
February—The Recruit (Two Parts).
March—His Golden Romance (Two Parts).
April—All "Fur" Her (Two Parts).
May—The Wrong Flat (Two Parts).

FRANK A. KEENEY,
1493 Broadway, New York.
A Romance of the Underworld.

KLOTZ & SREIMER.
729 Seventh Avenue, New York.
Whither Thou Goest.

KING BEE FILMS CORP.
1476 Broadway, New York.
Jan. 1—The Slave (Two Parts—Comedy).
Jan. 15—The Stranger (Two Parts—Comedy).
Feb. 1—His Day Out (Two Parts—Comedy).
Feb. 15—The Rogue (Two Parts—Comedy).

JOSEPH H. LEE.
729 Seventh Avenue, New York.
Nov.—A Modern Lorelei.

MAYFAIR FILM CORP.
10 Wall Street, New York.
Persuasive Peggy (Drama).

MY FOUR YEARS IN GERMANY, INC.
601 Candler Bldg., New York.
My Four Years in Germany.

NATIONAL FILM CORP. OF AMERICA.
1604 Broadway, New York.
Tarzan of the Apes.

ORO PICTURES CORP.
729 Seventh Avenue, New York.
Who Knows? (Six Parts—Drama).
Loyalty (Drama).

OVERLAND FILM CO.
729 Seventh Avenue, New York.
The Russian Revolution.

PAN-AMERICAN FILM CORP.
Philadelphia, Pa.
Things People Should Know.

PATHE EXCHANGE, INC.
25 West 45th Street, New York.
To-Day (Seven Parts—Drama).
Mad Lover (Six Parts—Drama).

PHYSICAL CULTURE PHOTO PLAYS, INC.
Flatiron Building, New York.
Zongar (Drama).

PYRAMID COMEDIES.
220 West 42d Street, New York.
In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).

RENOWNED PICTURES CORP.
1600 Broadway, New York.
The Public Defender.
Naked Hands (Five Parts—Drama).
20,000 Leagues Under the Sea.

WILLIAM N. SELIG.
58 E. Washington Street, Chicago, Ill.
The Garden of Allah.
Beware of Strangers (Eight Parts—Drama).

FRANK J. SENG.
Times Building, New York.
Parentage (Drama).

S. & S. PHOTOPLAYS, INC.
1476 Broadway, New York.
Redemption (Six Parts—Drama).
Disillusioned.
Just a Woman.

ERNEST SHIPMAN ENTERPRISES.
17 West 44th Street, New York.
(See W. H. Clifford Photo Play Co.)

STATE RIGHT DISTRIBUTORS, INC.
Carmen of the Klondike (Seven Parts—Drama).

STERLING PICTURES CORPORATION.
729 Seventh Avenue, New York.
Peg o' the Sea (Six Parts—Drama).
A Mute Appeal (Five Parts—Drama).
The Lash of Destiny (Five Parts—Drama).
Her Good Name (Five Parts—Drama).
Rosie O'Grady (Five Parts—Drama).
The Cloud (Five Parts—Drama).
The God of Little Children (Five Parts—Dr.)
A Mother's Ordeal (Five Parts—Drama).
Pride and the Devil (Six Parts—Drama).
Miss Deception (Five Parts—Drama).
The Law That Failed (Five Parts—Drama).
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).
(*The Following Are Cartoon Comedies, Each 500 Feet in Length.*)
She Was a Dangerous Girl.
Zippy the Fireman.
Zippy in a Sanatorium.
Zippy Buys a Pet Pup.
Slick and Tricky.
Doctor Bunny's Zoo.
The Old Forty-Niner.
Mr. Coon.
Mose Is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.
Peg of the Sea (Drama).

SUBMARINE FILM CO.
1476 Broadway, New York.
The Submarine Eye.

TRIUMPH FILM CORP.
1476 Broadway, New York.
The Libertine.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.

VENUS FILMS.
218 West 42d Street, New York.
The Triumph of Venus.

WESTERN IMPORT FILM CO.
71 West 23d Street, New York.
Mickey (Seven Parts).

W. H. PRODUCTIONS.
71 West 23d Street, New York.
(*The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.*)
"The Two Gun Man," in "The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
The Two-Gun Man in The Bargain (Six parts—Drama).
The Bandit and the Preacher (Five parts—Drama).
The Hell Hound of Alaska (Five parts—Dr.).
(*The Following Are Two-Reel Hart Productions. Released in Order Listed.*)
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

"NEWMAN" BRASS FRAMES AND RAILS

Read What Josiah Pearce & Sons Say About Our Goods

Gentlemen:
Now that you have completed equipment in our new theatres here in New Orleans, and Houston, Texas, we want to take this means of expressing to you our appreciation of the manner in which we have done business with you, also as to the character of your goods. You have, without exception, filled our orders just as promptly as we could ever expect and probably quicker than we had anticipated, and the fact of your having supplied us with brass frames and various other equipment in our fifteen theatres is evidence that we are pleased with your goods, for they are the most attractive, durable and practical that we have as yet found.
We wish you good luck in the prosecution of your work.
Yours very truly,
JOSIAH PEARCE & SONS,
J. E. PEARCE. New Orleans, La.

The Newman Mfg. Co.

Write for our Latest Catalogue.
717-19 Sycamore St., Cincinnati, O.
68 W. Washington St., Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

Established 1882
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

THE CARBON THAT CHANGES A. C. TO D. C.

Noiseless operation, pure white light and a steady burning, has made the new National White A. C. Special Moving Picture Carbon the leader in the field.

It is absolutely unnecessary for you to invest a single cent in extra equipment to obtain excellent, low cost projection on alternating current.

A TRIAL ORDER WILL CONVINCE YOU

AMUSEMENT SUPPLY COMPANY

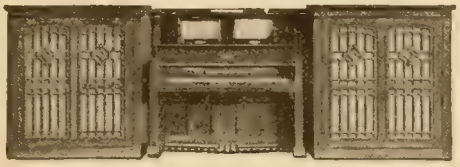
Largest Exclusive Dealers to the Moving Picture Trade
300-302 Mallers Bldg. 5 S. Wabash Avenue
Chicago, Illinois

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN

Cremona

Solo Theatre Orchestra-Organs



Solo Style M-3

The instrument with the human voices.
Unsurpassed for manual playing.
Plays all 88 note player rolls.
Continuous music.
Does not require an operator with our special 134-note reproducing solo roll.
Single or duplex music roll systems.
Instruments suitable for every theatre.

The Marquette Piano Co.

General Offices and Factory:
1608-24 South Canal Street, Chicago

SILVERTIP

The Standard Carbon for Direct Current Projection

The Silvertip projector carbon was designed to meet every requirement in the projection field. It is heavily plated, making it capable of carrying the heaviest current without harmful heating. It is of small diameter, thereby eliminating the disagreeable flicker due to the traveling of the arc. The light given by the arc is proclaimed to be the most satisfactory known.

These are a few of the good points of this direct current carbon which has successfully kept pace with the rapid advance of photo-play photography. Silvertips are giving satisfactory results everywhere, especially for the projection of the present day Art Films.

IMPORTANT: Silvertips are for Direct Current projection only

FOR ALTERNATING CURRENT PROJECTION

The White A. C. Special Carbon is particularly designed for alternating current projection in motion picture work. It gives an absolutely noiseless, pure white light that insures perfect definition.

An improvement which calls for absolutely no investment in the form of extra equipment, and makes possible perfect, low cost projection.

Write today for our booklets.

NATIONAL CARBON COMPANY, Inc.

CLEVELAND, OHIO

Uncle Sam Says: "Light Weight For Me"

66 Cushman Electric Power Plants for the U. S. Government

This picture shows 66 Cushman Outfits that were bought by the U. S. War Department for use at the various army posts.

CUSHMAN ELECTRIC PLANTS

Give Clear, Bright, Steady Pictures

They are extremely light weight and compact—4 H.P., 2 K.W. Outfit complete weighs only about 500 lbs.

Complete with all equipment—easy and ready to set up and run.

Throttle Governor, connected to Schebler Carburetor, assures clear, bright and steady pictures.

Write for free booklet and prices.

CUSHMAN MOTOR WORKS

938 North 21st Street, Lincoln, Neb.

WAR PRICES—Going Down

The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.

CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

PERFECTION IN PROJECTION **Gold King Screen**

10 Days' Trial

No. 1 Grade, 75c.; No. 2 Grade, 50c.—Stretchers included

Try before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

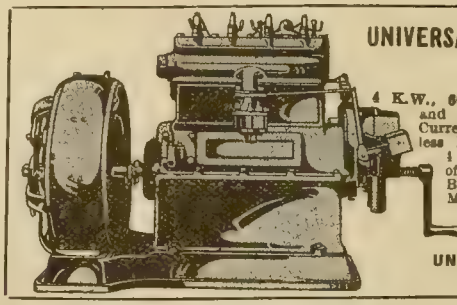
La Cinematografia Italiana ed Estera

Official Organ of the Italian Cinematograph Union

PUBLISHED ON THE 15th AND 30th OF EACH MONTH

Foreign Subscription: 20 francs. per annum

Editorial and Business Offices: Via Cumiana, 31, Turin, Italy



UNIVERSAL ELECTRIC GENERATOR SET

4 K.W., 60 or 110 Volt. Dependable and Efficient. Smooth, Direct Current, and consequent Flickerless Light. Direct connected to 4 Cylinder, 4 Cycle Engine of unquestioned reliability. By all odds the best for Moving or Permanent Picture work.

Write for Bulletin 26

UNIVERSAL MOTOR CO.
Oshkosh, Wis.

Previewing or Screening FILM

at your convenience with

The De Vry Portable M. P. Projector

Operates at the touch of a button.

Motor Drive—Size 17"x17"x7" Over all Weighs but Twenty Pounds Takes Standard Size Reels and Film

USED BY

Majestic Theatre, Detroit; Schade Theatre, Sandusky; Empire Theatre, Detroit, etc., and many film manufacturers and exchanges.

The DE VRY CORPORATION, 117 North Fifth Ave., Chicago, U.S.A.

The Leading Concern in China

WITH

Branches and correspondents all over the country.

Established for Over 10 Years

Dealers in new and second hand Films, Cameras, Projectors and Accessories

TAKING OF VIEWS
PRINTING AND DEVELOPING WORK

Offers and correspondence solicited by

The Far Eastern Cinema Exchange Co.
1a Jinkee Road, Shanghai, China

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs $4.80 less.

ONE YEAR.....$3.00
SIX MONTHS.....$1.50
See title page for rates Canada and Foreign

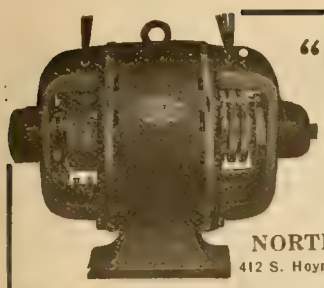
MOVING PICTURE WORLD
516 Fifth Avenue, New York

.....

.....

.....

Please fill in the name of your Theatre.....
Cut Out and Mail To-day—Now!



"MARTIN" ROTARY CONVERTER

FOR REAL SUN-LIT PICTURES

PERFECT REEL DISSOLVING

WRITE FOR FURTHER INFORMATION

NORTHWESTERN ELECTRIC CO.

412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street, W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.

Appointed by Agreement Dated 7/8/14 THE OFFICIAL ORGAN of THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York Phone—Chelsea 3227
425 Ashland Block, Chicago Phone—Randolph 2003

Addressing Multigraphing Printing Typewriting

Send For Our

New Theatre Catalog

Eighty full-page illustrations—many in colors—of theatres we have ornamented.

THE CRYSTAL THEATRE, CHICAGO
Schaefer Bros., Owners
Chicago's Largest One-Floor Auditorium

Our new catalog will give you many valuable ideas of theatre design and arrangement

Send Plans for Special Designs o

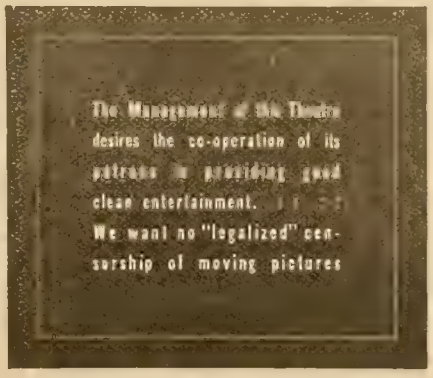
Ornamental Plaster Decorations

THE DECORATORS SUPPLY CO.
Archer Ave. and Leo St. CHICAGO, ILL.

Educate Your Audience to Help Fight Censorship

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.



We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now!
Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00

MOVING PICTURE WORLD
516 Fifth Avenue, New York City

COOL & VENTILATE BY TYPHOONS

1544 BWAY.. TYPHOON FAN COMPANY NEW YORK CITY

"WE NEVER DISAPPOINT"

TELEPHONE BRYANT 5576

CROMLOW FILM LABORATORIES INCORPORATED

220 WEST 42ND STREET NEW YORK

ALLAN A. LOWNES GEN. MGR.

EASTMAN FILM

The result of highest grade materials and painstaking manufacture is shown in the results on the screen.

Identifiable by the words "Eastman" and "Kodak" on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

TO REPLENISH YOUR BOX OFFICE BOOK

JESTER COMEDIES

PRESENTING

TWEDE-DAN

THE INTERNATIONAL MIRTH MAKER IN TWO-PART SUPER-COMEDIES, RELEASED MONTHLY

FEB.—"The Recruit" APR.—"All 'Fur' Her"

MAR.—"His Golden Romance" MAY—"The Wrong Flat"

Booked on the "Show You" Policy through the following exchanges:

For State of New York: Photo Drama Co. (Ben Title, rep.), 220 West 42d St., New York City, N. Y.
For Eastern Pennsylvania and Southern New Jersey: Masterpiece Film Attractions, 1225 Vine St., Philadelphia, Pa.
For Western Pennsylvania, Ohio, Indiana, Kentucky and West Virginia: United Business Association of Pennsylvania, Inc., 224 Columbia Bldg., Cleveland, O.
For State of Michigan: The Strand Features, 94 Griswold St., Detroit, Mich.
For Northern Illinois and Southern Wisconsin: Unity Photoplays Co., 207 S. Wabash Ave., Chicago, Ill.
For Minneapolis, Minnesota: Standard Film Exchange.
For Omaha, Nebraska: Standard Film Exchange.
For St. Louis, Missouri: Standard Film Exchange.
For Kansas City, Missouri: Standard Film Exchange.
For Northern Idaho, Oregon, Washington, Montana and Alaska: A. Rosenthal, Seattle, Washington.
For Colorado, New Mexico, Utah, Wyoming and Southern Idaho: Swanson-Nolan Supply Co., Denver, Colorado.
For California, Nevada, Arizona and Hawaiian Islands: The Western F. F. Co., 180 Golden Gate Ave., San Francisco, Cal.
For North and South Carolina, Georgia, Florida, Alabama and Tennessee: R. M. Savini, 63 Walton St., Atlanta, Ga.

A few territories still open. Call or write for terms.

JESTER COMEDY CO.
220 W. 42nd Street, N. Y.
Telephone: Bryant 7691

Gundlach
Projection Lenses

give clean cut definition with the utmost illumination. This is all that you can expect from perfect lenses. The universal use of these lenses is the best evidence of their superior quality. They are sold on approval by all dealers and furnished as the regular equipment with the best machines.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N.Y.

DU PONT AMERICAN INDUSTRIES

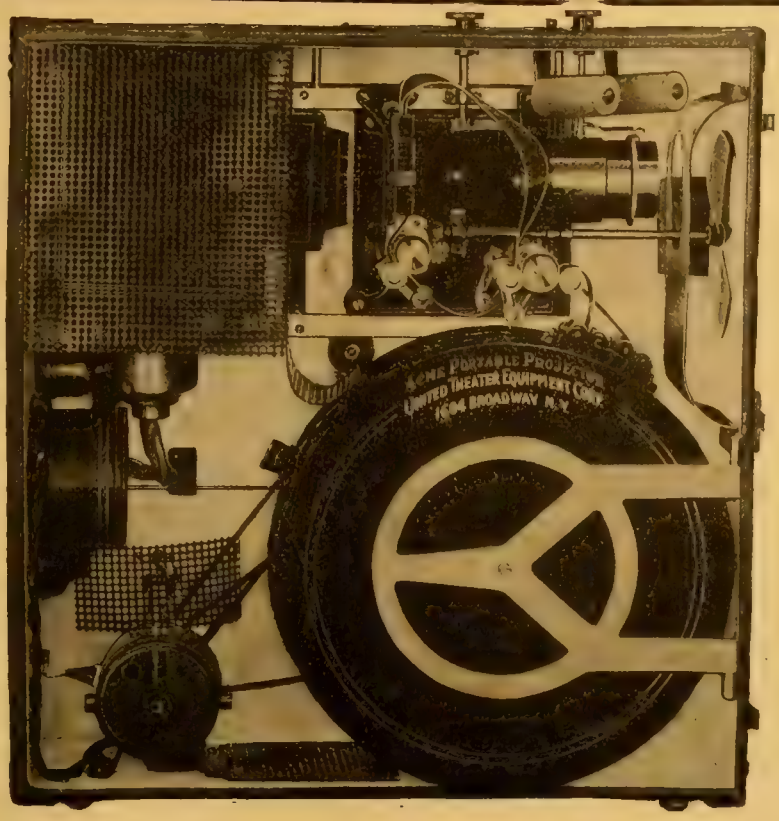
Seats That Stay Beautiful

Here is a theatre seat that will be beautiful after years of hard service because it is covered with Du Pont Fabrikoid, which does not wear shabby and is absolutely unaffected by water, grease, stains, dust or perspiration.

Du Pont Fabrikoid Co.
Wilmington, Del.
Canadian Factory and Office
New Toronto, Ont.

No. 248
Made by
Wisconsin Cabinet & Panel Co.
105 W. 40th St.
New York

DU PONT



PRESENTATION

of

MOVING PICTURES

calls for

Personal and Private

View of All Film

by the

Manager or Director

U. T. E.

ACME PORTABLE PROJECTOR

Does the Trick

Milwaukee, Wis., January 10th, 1918.

Mr. R. H. Fulton, United Theatre Equip. Corp.,
154 W. Lake St., Chicago, Ill.

My dear Mr. Fulton:

Received your letter of January 7th, in which you ask if I find advantage in having the small machine which enables me to review my pictures previous to showing same.

For your information, will say, that I consider this one of the biggest improvements I have made since I have been at the Merrill.

That by having this machine, it gives me a chance to review all the pictures during the day and does not necessitate my staying at the theatre after closing hours to screen any pictures.

By the arrangement I have I may screen one or two reels of the picture in the morning and finish same after dinner, which makes it very convenient, and I really do not see how any of the large theatres can possibly get along without a small projection machine and room of their own. By this arrangement it gives you plenty of time to make any changes you see necessary in your picture.

I would like very much for you to advise me what carbon you are handling and the price of same.

With best personal regards, I am,

Yours very truly,
MERRILL THEATRE,
(Signed) E. C. BOSTICK, Manager.

HS.

HALLBERG MOTOR GENERATORS

EDISON MAZDA "C" LAMPS
REGULAR AND PROJECTION TYPE

NATIONAL CARBONS
Give Brilliant, Steady Light

POWERS 6B
M. P. Machine
and
Genuine Powers
Repair Parts

VELVET GOLD FIBRE SCREEN
Is the Last Word in Projection Screens

ACME PORTABLE PROJECTOR
For the Director's Private Office

"EVERYTHING FOR THE M. P. THEATRE EXCEPT THE FILM"

BRANCH OFFICES:

New York, N. Y.—729 Seventh Ave.
Boston, Mass.—28 Piedmont St.
Philadelphia, Pa.—1233 Vine St.
Pittsburgh, Pa.—940 Penn Ave.
Cincinnati, O.—115 W. 7th St.
Detroit, Mich.—57 E. Elizabeth St.
Omaha, Neb.—13th and Harney Sts.
Minneapolis, Minn.—16 N. 7th St.
Cleveland, O.—Columbia Bldg.
Chicago, Ill.—154 W. Lake St.
Kansas City, Mo.—K. C. Machine & Supply Co., Inc., 813 Walnut St.

United Theatre Equipment Corporation

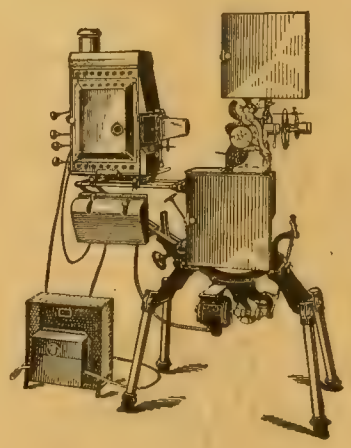
H. T. EDWARDS, Pres. J. H. HALLBERG, Vice-Pres.

Executive Offices: 1604 Broadway, New York

REMEMBER

It's the Man Behind the Gun

We're All Thinking of These Days



How About YOUR MAN, the Operator?

You demand results of him, but he cannot "produce" without the machine.

Give Him the Best—

A Power's Cameragraph—

If you expect the best of him.

Nicholas Power Company

Incorporated

Pioneers of Projection

90 GOLD STREET **NEW YORK, N. Y.**

POWER'S CAMERAGRAPH

• ASSURES •

PEERLESS PROJECTION

Vol. 35, No 10 March 9, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION NEW YORK

TRADE MARK ARTCRAFT PICTURES

Copyright 1917 by the Chalmers Publishing Company.

Chalmers Publishing Company 516 Fifth Ave. New York

"The Only Picture that Could stand Another Day"

Chas Pacini

"IT WAS ABSOLUTELY THE GREATEST DRAWING CARD I have ever run in my theatre.

IT SMASHED ALL MY HOUSE RECORDS. THE FIRST DAY was a little bigger than the second but not much difference.

THE HOUSE WAS PACKED AND STANDING OUT ALL DAY and I had to put on extra help.

IN THE EVENINGS IT TOOK THE AID OF TWO POLICEMEN to handle the crowds, which were lined up for nearly a block on each side of the theatre and way out in the street."

"THE PICTURE PLEASED MY PATRONS VERY MUCH, ALL DECLARING it good, clean and interesting. Lots of people didn't see it because they could not wait to get in.

BECAUSE OF THE LARGE NUMBER OF PEOPLE WHO WERE NOT ABLE to see this picture I have decided it could stand another day.

IT IS THE ONLY PICTURE THAT AFTER A TWO-DAY RUN I HAVE THOUGHT COULD STAND ANOTHER DAY.

YOU CAN JUDGE FROM THIS LETTER WHAT THE PICTURE DID FOR ME — AND I TRUST I WILL GET MORE LIKE IT."

(*Signed*)

Chas. Pacini Amusements

Kenosha, Wisconsin

The PRICE of a GOOD TIME

MILDRED HARRIS
in the
Lois Weber Production
that is sweeping the country

JEWEL PRODUCTIONS
Inc.
1600 Broadway
New York

CALLS "RUGGLES OF RED GAP" GREATEST PICTURE

E. C. Bostick, of The Merrill Theatre, Milwaukee, Wis., says: "'Ruggles of Red Gap,' with Taylor Holmes is, without doubt, one of the greatest pictures I ever saw. It is my opinion that this picture will be a bigger attraction than the Skinner pictures, which up to this time held the record for attendance at The Merrill."

NATIONAL BILLBOARD ADVERTISING

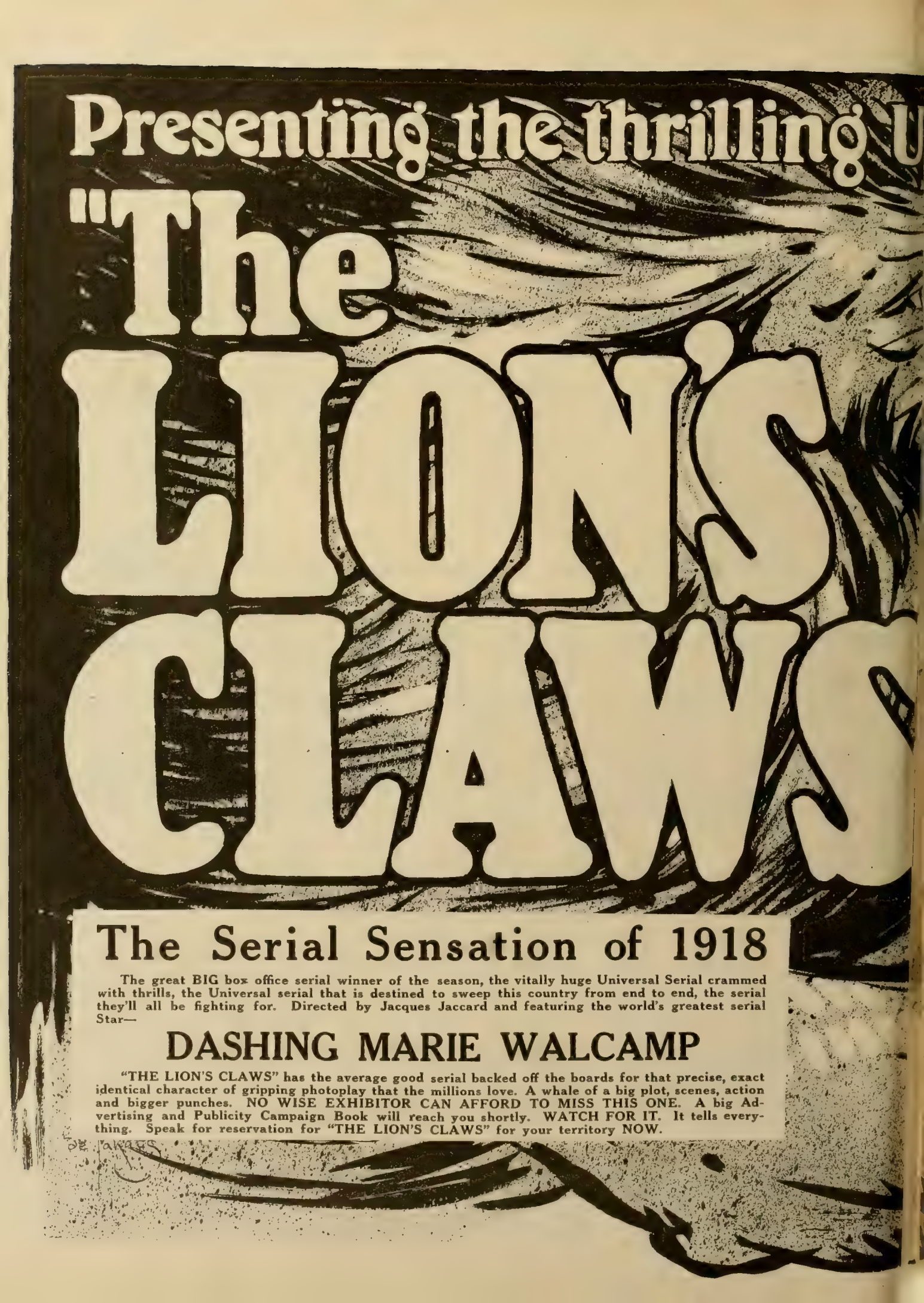
DISTRIBUTED BY GEORGE KLEINE SYSTEM THROUGHOUT THE UNITED STATES

GEORGE K. SPOOR PRESENTS

TAYLOR HOLMES IN "RUGGLES OF RED GAP"

AT ALL FIRST CLASS PICTURE THEATRES

ASK WHEN!



The Serial Sensation of 1918

The great BIG box office serial winner of the season, the vitally huge Universal Serial crammed with thrills, the Universal serial that is destined to sweep this country from end to end, the serial they'll all be fighting for. Directed by Jacques Jaccard and featuring the world's greatest serial Star—

DASHING MARIE WALCAMP

"THE LION'S CLAWS" has the average good serial backed off the boards for that precise, exact identical character of gripping photoplay that the millions love. A whale of a big plot, scenes, action and bigger punches. NO WISE EXHIBITOR CAN AFFORD TO MISS THIS ONE. A big Advertising and Publicity Campaign Book will reach you shortly. WATCH FOR IT. It tells everything. Speak for reservation for "THE LION'S CLAWS" for your territory NOW.

NIVERSAL Adventure Serial

UNIVERSAL FILM MFG. COMPANY

Largest Film Mfg. Co. in the Universe
CARL LAEMMLE, President
1600 BROADWAY, NEW YORK

Directed by *Elsie Jane Wilson.*

EVERYBODY loves Ella Hall—girlish sweet and adorable—and everybody knows the clean, bright, **satisfying** type of play in which they can always count on seeing her. That's why we say —Book this sunny, modern romance in which Love and Youth laugh at locksmiths and let your patrons laugh, weep, thrill and be thoroughly happy with them, and you happy, too, at the Box Office receipts.

Book thru your nearest Universal Exchange or communicate with the

UNIVERSAL FILM MFG. CO.

Largest Film Manufacturing Company in the Universe

CARL LAEMMLE, President

1600 BROADWAY, NEW YORK

Goldwyn Pictures

Goldwyn Announces The Turning Of The Tide

INCREASED business for Goldwyn Pictures from the great and unconquerable WEST—a sure sign of returning prosperity for the nation's exhibitors.

Increased businesss from the prosperous Ten Billion Dollar SOUTH; richer and wealthier than ever before in its history.

Increased business and bigger patronage from the recently-zero NORTH, just thawing out under the first sunshine after the worst winter ever recorded.

Bigger business than ever from all-powerful EAST—the financial heart of America with steadily mounting war profits coursing through its veins.

Goldwyn *business* is feeling and benefitting by these wonderfully changing conditions and the reason we *are* benefitting is that our productions throughout a desperate winter have kept thousands of our exhibitors "ahead of the game" in revenues; ahead of their competition in patronage; ahead of their rivals in quality product.

We definitely predict the most prosperous Spring and Summer exhibitors have had in several years and we can further insure this prosperity with Goldwyn productions made according to *the most skilful* box-office pattern.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

TWO TREMENDOUS GOLDWYN SUCCESSES

For February – March

POCKET-BOOK PICTURES—pictures with strength "on the door" of theatres; pictures with action, plot and humanity in them; but above everything pictures with *profit* in them. If they have Quality and Art in them, so much the better, but the profit-making essentials must come *first.*

These are the demands of every exhibitor in America today and Goldwyn, following up its string of profit-making pictures, is continuing to meet the exhibitor-demand with a consecutive series of remarkable productions which will cover the entire Spring and Summer. We are proud to submit for *the box-office verdict:*

MAE MARSH
IN
THE BELOVED TRAITOR
BY FRANK L. PACKARD

An emotional, melodramatic love story of action and romance—revealing the great dramatic power of one of the screen's biggest favorites. Released February 24.

MABEL NORMAND
IN
THE FLOOR BELOW
BY ELAINE STERNE

A bigger, faster and more thrilling romantic comedy-drama than her successful "Dodging A Million," which broke house-capacity records. Directed by Clarence Badger. Released March 10.

Consult the box-office charts of the trade press about every recent Goldwyn production and find these reports by exhibitors who played them: "Record for my house." "Big business at advanced prices." "Extra big business." "Weather awful—business great." "Drew tremendous business." "Turned hundreds away." "Two days to capacity." "22° below—S. R. O." All Goldwyn Pictures are drawing big business throughout America.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

A "THRILLER" AND A BIG "SENSATION"

For March — April

THINK what a sensation a melodramatic Madge Kennedy will be—the Madge Kennedy of the smile and the wonderful comedy eyes added to a new and still more remarkable Madge Kennedy in a rushing, mysterious, amazing drama that sets audiences aquiver. This is the big surprise picture we have made to keep your Spring business booming.

And to all of you who broke every house record with Mary Garden in "Thais"—think of the profits and the box-office prosperity that will be yours with another Mary Garden picture—more sensational, more daring than "Thais." Goldwyn is pleased to announce:

MADGE KENNEDY IN THE DANGER GAME

BY ROY SOMERVILLE

More than a "Feminine Raffles;" If you were not "in on the secret" you would call her "the most beautiful burglar in the world." Released March 24.

MARY GARDEN IN THE SPLENDID SINNER

BY KATE JORDAN

An amazing drama of a magnificent woman who sacrificed her honor but won redemption and became one of the world's martyrs. Directed by Edwin Carewe. Released April 7.

Already the world is demanding peace. When it comes America faces the greatest ten years of prosperity in its history. Every class will have an abundance of money. Labor will be better paid than ever before. Goldwyn is expending every ounce of its energy and effort to make for the nation's exhibitors productions that will be *insurance policies against the possibilities of poor business.*

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH *President* EDGAR SELWYN *Vice President*

16 East 42nd Street New York City

THIS BEAUTIFUL AMERICAN GIRL FOLLOWED HER HERO-HUSBAND TO AMERICA'S BATTLE LINE

Exhibitors Throughout North America Are Breaking All Existing House Capacity and Box-office Records with

Ira. M. Lowry's Tremendous Patriotic War Drama

For the FREEDOM of the WORLD

by Capt. Edwin Bower Hesser

A gigantic, spine-thrilling proof of the daring and bravery of the Nation's sons at war.

An epic of the loyalty and devotion of the Nation's wives and daughters.

A great, vivid and unparalleled production that makes every onlooker thrill with pride and love of country.

Featuring E. K. Lincoln, beautiful Barbara Castleton and Romaine Fielding.

Every exhibitor playing "For the Freedom of the World" has made a profit. 75% who have played it have booked "repeat dates."

Wire or write at once to your nearest Goldwyn branch office for prices and open dates.

Goldwyn
Distributing Corporation
16 East 42d Street New York City

Adolph Zukor presents

Maeterlinck's "THE BLUE BIRD"

Directed by Maurice Tourneur
Scenario by Charles Maigne

An ARTCRAFT Picture

Maeterlinck's

"THE BLUE BIRD"

A spectacle of Happiness, a pictorial adventure of beauty inconceivable; an endless image of beating hearts thrown upon the sun-screen of Heaven.

Released on Easter Sunday, March 31st.

A mighty, emotional drama that the public will hail as the most artistic photoplay yet produced.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

DOUGLAS FAIRBANKS

in

"Headin' South"

Story by Allan Dwan
Directed by Arthur Rosson under supervision of Allan Dwan
Photographed by Hugh McClung and Harry Thorp

An ARTCRAFT Picture

THE exhibitor who shows the Douglas Fairbanks pictures establishes his theatre as the finest in his territory.

"What's the best motion picture theatre in town?" strangers ask.

"The Blank, of course," always is everybody's answer. "They show Douglas Fairbanks."

Douglas Fairbanks pictures are staples of the highest type. The exhibitor who books Douglas Fairbanks gains prestige worth money. It is "good will" that gets recognition at the bank.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

Marguerite Clark

HER charm, her daintiness, her piquancy, have made Marguerite Clark one of the best-loved stars in motion pictures.

Hers is a name that draws the sort of patrons that make your theatre an institution of standing in the community.

Marguerite Clark has two splendid productions that soon will be ready for you:

"Prunella"

By Granville Barker and Laurence Housman. Scenario by Charles Maigne
Directed by Maurice Tourneur

and

"Rich Man, Poor Man"

From the novel by Maximilian Foster, Adapted by George Broadhurst, Directed by J. Searle Dawley

Each is

A Paramount Picture

If you are not showing Marguerite Clark's productions, your program is suffering from the lack of the stimulus that this dainty star gives.

Marguerite Clark's productions always are different in everything but quality. The quality is standard. The public knows that and you'll play to big business every time you show Marguerite Clark.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

A. H. WOODS presents his Broadway success

"THE GUILTY MAN"

By Ruth Helen Davis and Charles Klein
Irvin V. Willat, director ; supervision of

THOMAS H. INCE

A Sure-Fire Money Maker

"THE GUILTY MAN" contains every element necessary for box office success. It's a long-run picture, for it's the sort people talk about, the kind they send their friends to see. Look what the critics say:

Exciting story. Excellent atmosphere. Can safely be recommended.
—Moving Picture World

Strong drama with plenty of tense moments. Truly dramatic. Cleverly maintained suspense.
—Exhibitors' Trade Review

Direction commendable, sets realistic, photography all that could be desired.
—Motion Picture News

The success of "The Guilty Man" when it was presented on Broadway will undoubtedly be repeated in the screen version.
—Morning Telegraph

"THE GUILTY MAN" IS READY NOW! BOOK IT AT ONCE!

Released by

Paramount Pictures Corporation

Here's More Proof

YOU read in a recent advertisement of what Mr. H. R. Mason at Goldsboro, N. C., had to say about Triangle service.

Here's another letter which is also well worth reading. It was written by Mr. Herman J. Brown, President of the Brown's Amusement Enterprises at Boise, Idaho, the Company operating the Strand, Majestic, Isis and Comic Theatres at Boise, and the Majestic Theatre at Nampa, Idaho.

"Thinking it may interest you to know of our experience with Triangle Film, we are taking the liberty of writing you this.

"When your service lost certain of its most prominent stars, we were of the opinion that its value had been hurt, and cancelled. We then opened our Majestic Theater to a straight open market booking policy and secured a succession of high priced stars. With the inauguration of the 15-cent per reel 'graft,' we placed your service in our Isis Theater, one change a week, throwing out the product of one of the predatory grafting producers. We immediately realized after seeing your new film what a foolish mistake we had made in cancelling your service and hastened to book a second change, thus eliminating the product of another one of the skin-'em-alive boys. As an experiment we then lifted your 'One Shot Ross' into our Majestic Theater and were astonished to find that it outdrew the high-priced should be, but-is-not lady star, in one of our super-de-luxe feature company pictures which had been in that house on the same day the preceding week. We pleased our public and made good money on 'One Shot Ross'—we lost heavily on the lady star that had succeeded in sticking one of the producing companies with an enormous salary, but is unable to get the public into the theater. With this experience in mind we at once booked your service two changes a week into our handsome new thousand-seat theater in Nampa, Idaho, the Majestic, which we claim is the finest theater

TRIA

in a city of 10,000 or less in the United States. We opened this theater with a succession of states rights pictures. We played three of them at high prices—then came the first Triangle 'Fighting Back,' which outdrew the three big state right pictures and succeeded in getting what they failed to get, viz., hearty applause. Exhibitors near here tell us that some of the new Triangles have broken their house record for business. We are now moving Triangle service from the Isis Theater to the Majestic Theater in this city, the largest and best equipped motion picture theater in the state of Idaho, and they are going to stay there indefinitely.

"With best wishes for your continued success in delivering the exhibitor fine pictures at fair prices with clean methods and an absence of bludgeoning tactics of other exchanges, we are,

"Yours very truly,
"BROWN'S AMUSEMENT ENTERPRISES, Ltd.,
"Herman J. Brown (signed.)"

We want to repeat our recent statement. If the pictures you are running are not making money for you, if the service you are receiving is not prompt and satisfactory, if the business methods of the companies furnishing you pictures are not perfectly fair and square, let us suggest that you communicate with the nearest Triangle exchange and find out what Triangle has to offer you.

TRIANGLE DISTRIBUTING CORP.

1457 Broadway, New York

S. A. LYNCH, President **R. W. LYNCH, Vice-President**
FRED KENT, Treasurer **Y. F. FREEMAN, Gen. Mgr.**

TARZAN OF THE APES

WILL BE

DISTRIBUTED BY

FIRST NATIONAL EXHIBITORS CIRCUIT, INC.

RELEASE DATE

APRIL 2ND

BOOKINGS NOW BEING ARRANGED TO OPEN IN SIXTY PRINCIPAL CITIES IN AMERICA ON ABOVE DATE TO CO-INCIDE WITH WORLD-WIDE PUBLICITY CAMPAIGN BACKED BY 2000 NEWSPAPERS WHICH HAVE PUBLISHED THE STORY

60 PRINCIPAL CITIES IN AMERICA

WILL OPEN

APRIL 2ND

WITH THIS REMARKABLE PICTURE

RENTAL

OR

PERCENTAGE

ADDRESS NEAREST EXCHANGE

FIRST NATIONAL EXHIBITORS CIRCUIT, INC.

OR

NATIONAL FILM CORPORATION

OF AMERICA

1604 BROADWAY

NEW YORK CITY

7 PEOPLE OUT OF 8 IN YOUR CITY HAVE READ THE STORY AND AWAIT THE FILM

CIRCULATION OF THE STORY

1,700,000 BOOKS SOLD

6,000 NEWSPAPERS PUBLISHED IT SERIALLY OVER A PERIOD OF ONE YEAR.

PUBLISHED IN 14 LANGUAGES INCLUDING

ENGLISH - FRENCH
GERMAN - GREEK
AUSTRIAN - RUSSIAN
ITALIAN - HUNGARIAN
JAPANESE - TURKISH
SPANISH - PORTUGUESE
ETC.

Gale Henry and L-KO Beauty Girls

WITH every new roar of a release, L-KO Comedies jump a screaming mile ahead of all other fun-reels because they're topped by the speediest bunch of **high class comedians** ever banded together on the side of the happy grin:

Gale Henry **Hughie Mack** **Dave Morris**

—assisted, egged on and fascinatingly cutied by the cunningest little raft of romping ravishers that ever tried to steal you right out of your seat. Let the pretty L-KO ponies into your theatre and L-KO **Beauty**—L-KO **Brains** and L-KO high-speed **Direction** will build you a non-worry business that will let you laugh and grow fat.

Book thru your nearest Universal Exchange or communicate with the

UNIVERSAL FILM MANUFACTURING CO.

Largest Film Manufacturing Company in the Universe

CARL LAEMMLE, President

1600 BROADWAY, NEW YORK

L-KO

PATHÉ

MYSTERY!

Always in a Pearl White serial has there been an imagination-captivating mystery.
In "The Exploits of Elaine" it was the identity of "the Clutching Hand".
In "The Iron Claw" it was "who is the masked stranger?"
In "Pearl of the Army" it was the master spy;
In "The Fatal Ring" it centered around the ring itself.
In

THE HOUSE OF HATE

it is the "Hooded Terror," who is the most mysterious, the most dangerous and the most attention gripping of them all!

After seeing one or two episodes your patrons will be begging you to tell them who the man really is!
And from start to finish

PEARL WHITE

screendom's greatest attraction, and

ANTONIO MORENO

are the centre of a perfect whirlpool of mystery, suspense, action and thrilling deeds!

RELEASED MARCH 10th !!! BOOKING NOW !!!

PATHÉ

THRILLS!

Pearl White is celebrated the world over for daring deeds. As "Pathe's fearless, peerless Pearl" she is loved by the fans everywhere. The public expects thrills in a Pearl White serial

THE HOUSE OF HATE

is full of them!

"The Hooded Terror" is ever seeking to put her out of the way. She saves herself only by her daring, her cleverness and strength. So in every episode there are constant struggle, thrilling combat and breathless hazards.

As your audiences follow it week after week they will say: "This is the BEST serial

PEARL WHITE

ever starred in—the best that any company ever made!"

PATHÉ

CLASS!

Never have there been put into a serial such costly sets, such splendid effects, such careful and expert direction as have been given

THE HOUSE OF HATE

It has everything that distinguishes the highest quality features. It has "class." As a box-office attraction it is better than any feature for it insures fifteen week's big business. Each two reel episode will be the real feature of your program.

IT HAS THE STARS: IT HAS THE STORY: IT HAS THE DIRECTION AND IT HAS THE CAST.

IT IS NOW BOOKING

BURTON RICE

PATHÉ

STORY!

A successful serial must have a strong story—a fifteen week's long story, that at no point lets down in interest but always leaves audiences eager for more.

THE HOUSE OF HATE

has such a story.

It was written by the creator of the famous "Craig Kennedy" stories in the Cosmopolitan Magazine, Arthur B. Reeve, together with Chas. A. Logue. It has everything you have learned to expect in a Pearl White serial—and more. It was scenarioised by B. Millhauser, who wrote the scenarios for "The Fatal Ring." The direction is faultless. George B. Seitz wrote the scenarios for Miss White's earlier successes and directed "The Fatal Ring." He has given "The House of Hate" super-feature production. Astra produced it.

ASK THE MANAGER OF THE PATHÉ EXCHANGE SERVING YOU TO SHOW YOU OUR SPECIAL INFORMATION REEL. IT WILL DEMONSTRATE TO YOU WHY YOU OWE IT TO YOURSELF TO BOOK "The HOUSE of HATE"

SELECT SP PICTURES

A stage hit last season—
a screen sensation this!

Eugene Walter's wonderful play

"THE KNIFE"

in which Select Pictures presents

ALICE BRADY

directed by Robert G. Vignola
scenario by Charles Maigne

The picture, "The Knife," is one of the most remarkable dramas ever shown through the medium of the screen—its action swift, straight, direct—like the stab of a blade through the dark. "The Knife" is a photoplay triumph!

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

CUTTING YOUR FILM

Announcement and Explanation of Un

UNITED PICTURE THEATRES OF AMERICA, INC., has been chartered under the laws of New York to enable several thousand exhibitors in every section of the United States to own collectively and to distribute to its members pictures on which all members can and will make a profit. Through this organization which exhibitors themselves own and operate from top to bottom, we are bringing together our membership which will give a picture 4,000, 6,000 or 9,000 days of booking time and wipe out instantly the cost of selling, overhead distribution and print waste, which are the chief reasons for the high rentals you are now paying.

Every manufacturer or producer of pictures wishes to do this, wishes to save this money, wishes to free himself of the burden of distribution and salesmanship expense in a highly competitive industry. But every producer who has tried to do this has failed. Therefore, this revolutionary change, which every producer will welcome, has had to come from THE EXHIBITORS OF MOTION PICTURES.

That is why United Picture Theatres of America, Inc., has been organized. We, as exhibitors, do not want to pay the tremendous cost of maintaining thirteen selling organizations with a first-run product trying to sell only three available first-run prospects in Salt Lake City, or seventeen exchanges spending a fortune weekly in seeking the business of five first-run houses in Minneapolis. We are now doing this. None of the various producing firms are any more anxious to pay these costs than we are—but they cannot escape them. But WE can, and this means that this organization of exhibitors, because of its plans and purposes, is a friend and money-saving ally of all producers and one to be encouraged by every friend of the industry.

United Picture Theatres of America, Inc., is the exhibitors' own solution of the costly evil that every factor in the industry wishes to destroy. What we will do is this: We will agree on a star whose popularity and money-making powers are unquestioned. We will make certain in advance that the star and productions are big enough for the foremost theatres, and therefore for all other theatres. We will then say to the producer having this star: "Make us six or eight pictures annually with this star and we will pay you for each negative a price that will give you a liberal and yet fair profit." We will make our own prints, our own accessories and take care of the distribution of this and all of our other pictures to our members here and in foreign lands. We are free of salesmanship costs because we have an assured playing time of several thousand days guaranteed in advance by our members. There is today no profit in distribution. The United plan relieves producers of the unprofitable exchange investment and worry and at the same time gives them cash on completion of pictures and wider distribution of their picture than they now receive.

This collective buying is the principle of co-operation which dynamites selling expense out of existence. It accomplishes for the film exhibitor what the American Druggists Syndicate has achieved for its 22,000 druggist members. It has cut the purchase cost of drugs practically in half. It unites thousands of small buyers into one huge purchasing unit.

The druggists own 90% of all the stock of this company, so they are their own bankers and reap the bankers' dividends—the druggist members control the company, so all companies selling these druggists must give them fair treatment and fair prices. These druggist members are not only the bankers and customers of their own company, but they hire experts to run the A. D. S. for the equal benefit of all members. No drug manufacturer owns stock in the A. D. S., so all manufacturers are treated with equal fairness. When the A. D. S. members advertise and popularize a brand they derive

RENTALS IN HALF

ited Picture Theatres of America, Inc.

the benefit. Starting with $400 eleven years ago, the A. D. S. today has received from its druggist members $5,000,000 with which to carry on its business. In return for this money the company issued common stock, and so large have been the dividends that the stock has long sold above par and the A. D. S. has assets enough to buy back its $5,000,000 worth of stock issued and still have remaining assets worth probably $10,000,000, which is about the total value of the quick assets of all the film companies combined. Everyone has been benefited by the A. D. S. No one has been hurt by it. The A. D. S. has profited its members by the elimination of the waste of competition by co-operation. Ask the A. D. S. druggist in your community.

Applying the A. D. S. method of organization to the exhibitors' problem, United Picture Theatres of America, Inc., will instantly cut your rental price for a picture thirty to fifty per cent. below the price you are now paying and give you many of the very same pictures you are now playing.

Behind this organization, devoting their energies and capacities to creating this great new exhibitors' purchasing and distributing alliance, are the men whose names are undersigned, and who have heeded the urgent appeals of several thousand exhibitors to create this nation-wide organization and wipe out the ruinous waste incurred through separate buying.

The founders of this company have worked out a plan which many of the largest and best known exhibitors, practically all big producers in New York and many stars have pronounced to be unique and of great value to all branches of the industry. Within the next few weeks a United salesman—a high-class man whom you respect—will visit your community. He will thoroughly explain the United purposes, every detail of the plan, the method of incorporation and everything else. This is the exhibitors' company, and you are entitled to know. There are no insiders. There is nothing to conceal. The more you know about the United plan the stronger you will be for it.

In our next announcement we will tell you more about this revolutionary cost-saving plan, which will reestablish sanity and profit for all elements in the motion picture industry.

UNITED PICTURE THEATRES of America, Inc.

1600 BROADWAY, NEW YORK

LEE A. OCHS, President
C. R. SEELYE, Vice-President
LOUIS F. BLUMENTHAL, Treasurer
CHAS. M. ROSENTHAL, Secretary
MILTON M. GOLDSMITH, General Counsel

AN APPRECIATION OF FACTS
PICTURIZED IN
"THE EAGLE'S EYE"
BY
WILLIAM J. FLYNN
(RECENTLY RETIRED)
CHIEF of U.S. SECRET SERVICE

THE BILTMORE
NEW YORK
JOHN McE. BOWMAN
PRESIDENT

January 18th, 1918

Mr. W. J. Flynn,
New York City.

My dear Chief:

I have just returned from viewing your wonderful film, The Eagle Eye, and I am so much impressed with its power to do good that I must write you this line to congratulate you.

The episode connected with the Hotel Ansonia was particularly interesting to me on account of the hours of mental anguish we all went through before the navigating officers of our fleet were out of danger, and in viewing the picture I realize more than ever the strain you were under during that dreadful twenty-four hours.

Most pictures of this kind border on the melodramatic, but this has not one ounce in it but is really dramatic from beginning to end; and if at the end of the third episode, when you ask people in the audience if they are not going to help destroy German autocracy, I am much mistaken if the appeal does not bring the spectators from their seats into a loud declaration of loyalty for this great country in which they are living. I, personally, with the cold sober thought in my mind that it was only a picture, could hardly restrain from rising up and giving the answer the appeal called for.

It is extraordinarily well done, has the touch of authenticity behind it and will convey a wonderful message to the doubting ones, some of whom still believe we should be neutral.

Wishing you every success in the wonderful story you are putting before the public, believe me

Yours very sincerely,

John McE. Bowman.

A tremendous 20 episode serial of thrilling revelations of the Imperial German Government's spies and plots in American

"THE EAGLE'S EYE" DOES NOT PICTURE THE HORRORS OF THE WORLD WAR

Produced by

THE WHARTONS

With the Screen Favorites

KING BAGGOT *and* MARGUERITE SNOW

BOOK NOW THROUGH YOUR NEAREST FOURSQUARE EXCHANGE

Branches in Principal Cities

For further information address the Whartons' Publicity and Supply Dept., 1476 Broadway, New York.

RESOLUTION PASSED

AT

NATIONAL CONVENTION

OF THE

MOTION PICTURE EXHIBITORS LEAGUE OF AMERICA

AT CHICAGO, JULY, 1917

◆

MOVED by Mr. Eager of Nebraska and seconded by Mr. Hopp of Illinois:

RESOLVED, that the Motion Picture Exhibitors League of America, in convention assembled, offer to the President of the United States the freedom of the screen for the purpose of patriotic propaganda, and call upon the exhibitors throughout the country to give the widest publicity to such departments of the Federal Government as he may direct.

Certified Feb. 24-18
William Fox
No. 1918 United States Feb. 24th 1918
National Prosperity Bank
Pay to the order of Every Fox Exhibitor
Excess profit in unlimited 00/100 Dollars
Standard Pictures
$unlimited Safe Deposit Vault Fox Film Corporation

Here is a certified check for Fox Exhibitors who CONTRACT for STANDARD PICTURES

Two new ones-now released

WILLIAM FOX presents

WILLIAM FARNUM

in

Victor Hugo's Masterpiece-

LES MISERABLES

Staged by Frank Lloyd

A $250.000 PICTURE MADE IN AMERICA

TURNED THOUSANDS AWAY AT LYRIC THEATRE-42nd ST. and B'WAY. N.Y.

WILLIAM FOX presents

JANE and KATHERINE LEE

in

AMERICAN BUDS

Staged by Kenean Buel

A PATRIOTIC ROMANTIC DRAMA WITH AN ALL-STAR CAST OF GROWN-UPS

FOX FILM CORPORATION

Fox Special Features

ONE A WEEK
52 A YEAR

WILLIAM FOX *Presents*

Gladys BROCKWELL
in The DEVIL'S WHEEL

How a woman ruled the heart of the Paris Underworld.

By CHARLES KENYON – *Staged by* EDWARD LE SAINT

OTHER MARCH RELEASES

JEWEL CARMEN *in* THE GIRL WITH THE CHAMPAGNE EYES
PEGGY HYLAND *in* THE DEBT OF HONOR
VIRGINIA PEARSON *in* A DAUGHTER OF FRANCE
GEORGE WALSH *in* THE KID IS CLEVER

CONTRACT NOW

AT NEAREST FOX BRANCH

FOX FILM CORPORATION

Contract Now

William Fox *presents* Henry Lehrman's

Sunshine Comedies

Pretty Girls
Excruciating Comedians
Emotional Animals

Son of a Gun
Damaged – No Goods
Hungry Lions in a Hospital
Are Married Policemen Safe
His Smashing Career
Roaring Lions and Wedding Bells
A Milk-Fed Vamp
Shadows of Her Pest

Fox Film Corporation

ALL THE WORLD WILL ADORE-

MABEL NORMAND in "MICKEY"

TO BE RELEASED SOON

WORLD RIGHTS CONTROLLED BY
WESTERN IMPORT CO.
1010 BROKAW BLDG NEW YORK

MABEL NORMAND
IN
"MICKEY
A new creation

"THE LITTLE GIRL
YOU WILL NEVER FORGET"

B.A.ROLFE presents

The Incomparable

EDITH STOREY

IN

REVENGE

Adapted from Edward Moffats popular novel "Hearts Steadfast" and directed in 5 supreme acts by Tod Browning.

AN ALL STAR SERIES PRODUCTION *of* POWER *and* CHARM

RELEASED BY

METRO

FEBRUARY 25th

Trade-papers and Newspapers agree

Exhibitors Trade Review

A PHOTOPLAY that can run into the seven part class without ever once losing its interest, without failing through every reel to bring regular tears to the eyes of the audience, deserves to go down in screen history as a rara avis. Yet this is what has been accomplished in the case of "Revelation." Words can hardly describe the wonderful acting of Nazimova, her illimitable art, her sinuous grace, the marvel of her changeable moods. From the first she wins her audience, when in the French cabaret, a half naked dancer, the curves of her delicate body move the spectators in the wine tavern to a mad outbreak of enthusiasm.

Then later the love episode—the woman who found in the American artist the ideal of her sadly tarnished life, and finally awakening to the Magdalene horror of sin in its bald, brazen aspects, conquers the passions of the flesh and yields all else in a sublime devotion to The Christ, the image of The Virgin and hope for Divine forgiveness.

This is but a poor description of a play which deserves far more space than it can be given at present. One can only dwell upon a few instances of such telling power that they must be outlined, if only in brief. As a Parisian grisette, light of love, living but for the moment, despising the future, revelling in a glamorous atmosphere of wine, song and rose leafs cast under her white, twinkling feet, Joline, as portrayed by Nazimova, captures all hearts.

And right here is seen the insight of the true artiste. The ordinary actress, staged in such circumstances would inevitably spoil the climax by overdoing the part. Not so Nazimova! When the model of whom she is jealous appears, the artist's sweetheart approaches her with all due humbleness. Her wonderful eyes seem to express nothing but sympathy, up to the instant when they flame into a hell fury of rage, and she hurls herself upon the other woman like an avenging demon. After which, the revulsion of feeling, the passionate desire to atone, followed by the gift to her rival of her rings, and declaration of guilt to her lover.

A finer cast could not have been collected and George Baker has directed the play with such skill and careful attention to detail as to establish his right to be numbered with the most admirable craftsman of the silent drama.

The war views, depicting the "going over the top," and search among the wounded by the Red Cross contingent, are wonderful even in these days of numerous battle films

The lighting is superb and considered as a whole, "Revelation" offers to exhibitors one of the finest drawing cards from a box office standpoint that the screen has known in many a lor g day.

G. T. P.

Dramatic Mirror

"Nazimova possesses great drawing power, and in "Revelation" she has a role that should satisfy her many admirers."

N.Y. Tribune

"Right from the start, one of the most fascinating pictures"

N.Y. Sun

"Excellent"

N.Y. Globe

"Genius"

N.Y. World

"Uncommonly interesting"

N.Y. Journal of Commerce

NAZIMOVA PICTURE A REAL PHOTO PLAY

"REVELATION" AT LYRIC RANKS HIGH AMONG FILMS.

Metro Production Is One of the Best Ever Screened and the Work of the Star Is Superb—Settings Are Beautiful and Appropriate Photography Is Excellent and the Supporting Cast Adequate.

One of the most noted dramatic reviewers of New York came out of the Lyric Theatre late yesterday afternoon after the first presentation of the Metro picture, "Revelation," with Mme. Nazimova as the star, and said:

"I've been going to pictures for a long time, looking for what I consider a real photo play, and at last I've found one."

That is what "Revelation" is—a real photo play. It has a beautiful story, beautifully told and wonderfully well acted. Practically all the interest centers in the one character, Joline, played by Mme. Nazimova. There never has been, never can be any question as to the talent of this actress, and in the role of Joline, the vivid, picturesque little model of the Latin Quarter, who, through a miracle, finds her soul, Mme. Nazimova is suited as she seldom has been before. Her playing, whether as model, mistress, Madonna or nurse, is a triumph, one that she never has exceeded on the speaking stage.

"Revelation" is a truly great picture, one of the best ever screened.

N.Y. Morning Telegraph

Nazimova's work in "War Brides" showed her splendid adaptability as a screen artiste, but the part played more or less on one key only. In "Revelation" she runs the scale of emotions, and holds the sympathetic interest of the spectator throughout.

N.Y. Evening Mail

"Better than War Brides"

N.Y. Times

"Spectators showed their warm endorsement"

Evening Telegram

"Displayed heights of temperament never before equalled"

N.Y. Herald

"Established a new type of terrific temperament"

Opportunity

Do you know when opportunity knocks at your door? — Reports from all over the land show tremendous receipts at the box office through METRO's feature productions. They set a new high standard for cash return to the exhibitor and through them Metro proves its ability to make big successes. *Metro wants you to share in the clean-up.*

"LEST WE FORGET," with RITA JOLIVET, will make you big profits. It has exceptional advertising advantages, such as the sinking of the Lusitania, an international star and a tremendous spectacle. Just having finished its big run at the Lyric Theatre, New York at prices of 25¢-50¢ and $1.00

"*The* LEGION *of* DEATH, with EDITH STOREY, should be advertised as a tremendous drama of modern American and Russian high life, with women actually fighting in the trenches.

"*The* Slacker," with EMILY STEVENS, and "Draft 258," with MABEL TALIAFERRO, are already demonstrated box office successes of tremendous size. In order to reap the full benefit from these big features, advertise them well before you show them.

"BLUE JEANS," with VIOLA DANA, is one of the greatest attractions presented in motion pictures. It is an absolutely certain clean-up.

These features, together with the other big Metro productions which are about ready for release, make the motion picture business safe for the exhibitor.

M E T R O

The sinful entertainment

PAYDAY

A 5 Act Feature Novelty starring the

DREWS

PARALTA PLAYS

PICK OF THE PICTURES

The First Four Paralta Plays Now Booking

J. Warren Kerrigan *in*
"A Man's Man"
Written by Peter B. Kyne
Directed by Oscar Apfel

Bessie Barriscale *in*
"Madam Who?"
Written by Harold MacGrath
Directed by Reginald Baker

HENRY B. WALTHALL

Henry B. Walthall *in*
"His Robe of Honor"
Written by Ethel and James Dorrance
Directed by Rex Ingram

J. Warren Kerrigan *in*
"The Turn of a Card"
Written by Frederic Chapin
Directed by Oscar Apfel

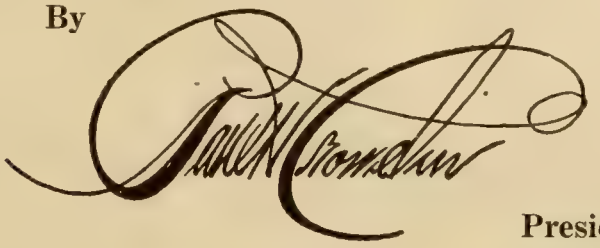
PARALTA PLAYS, Inc. No. 6 WEST 48th STREET NEW YORK CITY

DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

"A Desk and a Map of the World"

(Little Talks with Foreign Buyers—No. 2)

By



President

Inter-Ocean's success in selecting American Film for foreign buyers has tempted a number of people to go into "the exporting business." A DESK AND A MAP OF THE WORLD IS SUPPOSED TO BE GOOD ENOUGH TO CATER TO THE FOREIGN **FILM** BUYER'S WANTS. Oughtn't it be perfectly easy to be a successful "moving picture exporter"—the whole world is buying film, so why not good naturedly accommodate the whole world? What the Inter-Ocean's competitor forgets is that Inter-Ocean has made of film-selection-for-foreign-buyers a highly specialized business, that cannot be learned in a month or a year or by the installation of a shiny new desk; and that purchasers of American film for the foreign market are careful about their purchases to the point that they will ONLY deal with firms that know the FOREIGN market as completely as do **the buyers themselves.** It's a fact! It stands to reason that only a large exporting organization **that is 100 per cent. FILM exporting organization,** that devotes the brains of its entire well-trained force to the foreign **film** market, and the foreign **film** market only, CAN BE PERFECTLY EQUIPPED TO SELECT FILMS FOR THAT MARKET. The foreign buyer is accustomed to **100 per cent. market knowledge** at the place he buys his American film, and he knows that such knowledge can be only had by an organization that CONCENTRATES **ALL ITS ENERGIES** TO LEARN EXHIBITOR CONDITIONS IN **ALL COUNTRIES.** That organization is indisputably the

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

220 W. 42ND ST.
NEW YORK CITY.

"We Operate Everywhere"—Largest Distributors of Film in Foreign Fields

READY FOR WORLD SALE—52 World Films (Brady-Made) a year; featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell and June Elvidge; 24 Paralta Plays a year; featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall and Louise Gloam; the great features "Whither Thou Goest," "To-Day," "The Mad Lover," "Hunting Big Game in the Frozen North"; the surefire comedy brands, Vim, Black Diamond, Bingo, "Charley" (Mabel and Fatty) cartoons.

AMBASSADOR

JAMES W. GERARD'S

MY FOUR YEARS IN GERMANY

DIRECTED BY WILLIAM NIGH

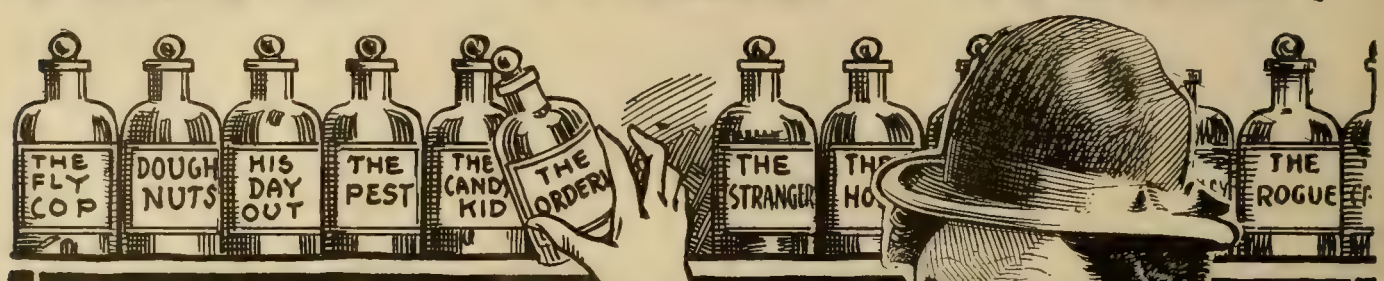
"It is because our people should be INFORMED, that I have consented that this photoplay be made. There are too many thinkers, writers and speakers in the United States. From now on we need the thinkers, the doers and the realists who alone can win this contest for democracy and permanent peace."

—JAMES W. GERARD.

For State Rights Apply to
My Four Years in Germany Inc.
601 CANDLER BLDG N.Y.

BOBBY VERNON
in
"The HOUSE that JACK BUILT"
Week of Feb 25
It's Bobby at his best
CHRISTIE COMEDIES
Shown in
BEST THEATRES EVERYWHERE
BOOK
THESE FAVORITES
THRU FOREMOST
INDEPENDENT EXCHANGES
CHRISTIE FILM CO
LOS ANGELES
BETTY COMPSON
and
"SMILING" BILLY MASON
in
"WHOSE WIFE?"
Week of Feb 18

WELL! WELL! WELL!



HERE'S A SPRING TONIC THAT WILL CURE THE BLUES INSTANTLY..

Billy West

KING-BEE COMEDIES

DIRECTION OF ARVID E GILSTROM

Served in Large Laugh-fuls Twice a Month

100% FUN

KING-BEE FILM CORPORATION

LOUIS BURNSTEIN
PRES & GENERAL MANAGER

L.L. HILLER
TREASURER

NAT. H. SPITZER
SALES MANAGER
LONGACRE BLDG NEW YORK

SOLE FOREIGN REPRESENTATIVE
J. FRANK BROCKLISS INC
729 SEVENTH AVE., NEW YORK CITY.

ER JR

MARY MILES MINTER
in "POWERS THAT PREY"

Produced by
AMERICAN FILM COMPANY, INC.

Available March 4 at
MUTUAL FILM EXCHANGES

Perfect Prints

The exchanges of the Mutual Film Corporation handle only films in perfect condition.

All subjects reaching a certain age are taken off the market at a definite date.

All prints showing wear are immediately replaced.

There are no old prints in the Mutual's exchanges.

Ancient pictures circulated on a "give-away" or "next to nothing" basis are as bad for your business as a second hand suit of clothes.

Mutual prints are always clean, crisp and clear. Keep a clean screen, use enough light and you will find every Mutual picture a good picture.

MUTUAL FILM CORPORATION
220 SOUTH STATE STREET
CHICAGO

Coming—

February 25	"THE MIDNIGHT TRAIL"	WILLIAM RUSSELL
March 4	"POWERS THAT PREY"	MARY MILES MINTER
March 11	"ANN'S FINISH"	MARGARITA FISCHER
March 18	"THE GIRL AND THE JUDGE"	OLIVE TELL
March 25	"A BIT OF JADE"	MARY MILES MINTER
April 1	"PRIMITIVE WOMAN"	MARGARITA FISCHER
April 8	"THE RICHEST GIRL"	ANN MURDOCK

MUTUAL PAYS
THE WAR-TAX

NINE THEATRES IN BRIDGEPORT, CONN. (Population, 102,054)

BOOKED "THE ZEPPELIN'S LAST RAID"

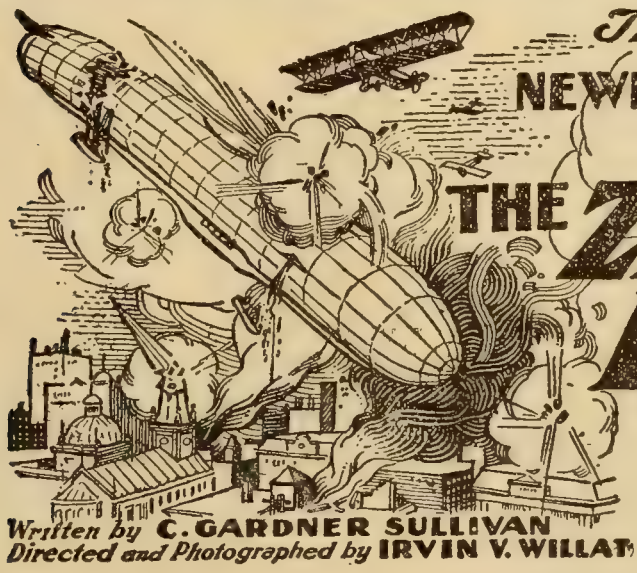
Proof-positive of tremendous box-office business

1st RUN	2nd RUN	3rd RUN	4th RUN	5th RUN	6th RUN	7th RUN	8th RUN	9th RUN
Poli's	West End	Strand	Hippodrome	Elite	American	South End	Barnum	Bostwick

A GOLD MINE IN EVERY NEIGHBORHOOD

新戲院

請看好畫



Thos. H. Ince's

NEWEST and GREATEST SPECTACLE

THE ZEPPELIN'S LAST RAID

Written by C. GARDNER SULLIVAN

Directed and Photographed by IRVIN V. WILLAT

本戲院准于今日及明日兩天(即二月四號五號)演空前未有之特別電畫名爲瀛船之末路蓋瀛船者德軍向恃之爲軍用品之要物不料邇來所製擊瀛船之炮敏捷非常遂使瀛船成爲無用之物此畫演出瀛船所建之功及其末路之情形能令閱者觀之如在戰場此畫之外尚有好畫兩齣合并施演諸君盍來觀乎

新戲院主人披露

VERDI THEATRE, SAN FRANCISCO

U. S. EXHIBITOR'S BOOKING CORPORATION

FRANK G. HALL, President

REPRESENTATIVES IN THE FOLLOWING EXCHANGES:

FOURSQUARE

NEW YORK.....729 Seventh Ave.
BUFFALO.....47 W. Swan St.
CHICAGO.....207 S. Wabash Ave.
DETROIT.....304 Jos. Mack Bldg.
DENVER.....1735 Welton St.
SEATTLE.....2014 Third Ave.
PITTSBURGH.....127 Fourth Ave.
LOS ANGELES.....514 W. 8th St.
PHILADELPHIA.....1325 Vine St.
CINCINNATI.....301 Strand Theatre Bldg.
ST. LOUIS.....301 Empress Theatre Bldg.
CLEVELAND.....310 Sloan Bldg.
WASHINGTON.....8 B St., Northwest
KANSAS CITY.....1120 Walnut St
SAN FRANCISCO.....191 Golden Gate Ave.
MINNEAPOLIS.....206 Film Exchange Bldg

SOUTHERN STATES FILM CO.

ATLANTA.....114 Walton St.
DALLAS.....1900 Commerce St.

GLOBE FEATURE FILM CO.

NEW ENGLAND.20 Winchester St., Boston, Mass.

SUPER-FEATURE FILM CO.

CANADA.....59-61 Victoria St., Toronto, Ont.

FRANK GERSTEN, Inc.

NEW JERSEY....220 W. 42nd St., New York City

FOREIGN RIGHTS: Robertson-Cole Co., 23rd Floor, Times Bldg., New York City

BRONCHO BILLY—REVIVIFIED

BRONCHO BILLY
(Reg. U. S. Pat. Off.)

Essanay yields to popular demand from showmen all over the country and announces an immediate weekly release of the world-famous single-reel Western

BRONCHO BILLY
(Reg. U. S. Pat. Off.)

subjects.

No other character ever enjoyed the phenomenal success that was afforded BRONCHO BILLY, the first exponent of the drama of the hills and plains, as well as the greatest. He appeared every week in a thrilling, Western picture for years, to the delight of millions of "fans." Every single reel BRONCHO BILLY has more action, story, plot, than the present-day five-reel features. The best of the famous BRONCHO BILLY pictures only will be offered. All re-edited and rebuilt.

HERE ARE THE FIRST TEN—BOOK THEM ALL

"Broncho Billy's Leap"
"Broncho Billy and the Rattler"
"Broncho Billy's Close Call"
"Broncho Billy and the Settler's Daughter"
"Broncho Billy's Indian Romance"
"Broncho Billy, A Friend In Need"
"Broncho Billy's Wild Ride"
"Broncho Billy's First Arrest"
"Broncho Billy and the Rustler's Child"
"Broncho Billy's Last Deed"

BETTER THAN EVER—ALL NEW PAPER

WONDERFUL PHOTOGRAPHIC BEAUTY

See Them Before Booking

Essanay

George Kleine System Distributors Everywhere—NOW

Perfection Pictures

GEORGE K. SPOOR presents

I, MARY MacLANE

in

"Men Who Have Made Love To Me"

Backed by National Billboard Advertising

Mae Tinee, in reviewing this picture in the Chicago Tribune, says:

"There is no doubt about its selling merit. Everybody will want to take a look at the lady who so thrills over cold boiled potatoes."

FEATURES THAT WILL FILL YOUR HOUSE

"SADIE GOES TO HEAVEN"
presenting Mary McAlister

"THE SMALL TOWN GUY"
presenting Taylor Holmes

"TWO BIT SEATS"
presenting Taylor Holmes

"THE FIBBERS"
presenting Bryant Washburn

"MEN OF THE DESERT"
presenting Jack Gardner

"EFFICIENCY EDGAR'S COURTSHIP"
presenting Taylor Holmes

"SKINNER'S BABY"
presenting Bryant Washburn

"THE RANGE BOSS"
presenting Jack Gardner

"THE DREAM DOLL"
Written and directed by Howard S. Moss

"GIFT O' GAB"
presenting Jack Gardner

"YOUNG MOTHER HUBBARD"
presenting Mary McAlister

"FOOLS FOR LUCK"
presenting Taylor Holmes

"PANTS"
presenting Mary McAlister

"OPEN PLACES"
presenting Jack Gardner

"THE GOLDEN IDIOT"
presenting Bryant Washburn

"THE MAN WHO WAS AFRAID"
presenting Bryant Washburn

Distributed by George Kleine System Throughout the United States

Perfection Pictures

COMING!

AMERICA'S FAMOUS PROTEAN ACTOR

EDMUND BREESE

IN HIS OWN SENSATIONAL PHOTO-ENIGMA

THE MASTER CROOK

WITH A POPULAR CAST OF 100
HEADED BY

ALMA HANLON

TERRITORIAL BUYERS:-
GET IN LINE!

HARRY RAVER
1402 BROADWAY N.Y.

Announcement Extraordinary

"The SERVANT in the HOUSE"

is now being filmed at
Culver City, Cal., by Triangle Film Corp.

Every possible
effort of Artistry
is being expend-
ed to make this
Production a
PHOTOPLAY
MASTERPIECE

More details soon

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

SESSUE HAYAKAWA

UNIQUE SCREEN ARTIST

WILL PRODUCE HIS OWN FEATURES

PICTURIZATIONS OF UNEXCELLED MERIT

Red Blooded Stories Teeming With Startling ORIGINALITY and CRASHING DRAMATIC ACTION

For Date and Manner of Release, Wire or Write

HAWORTH PICTURES CORP.

H. W. HELLMAN BLDG. LOS ANGELES, CAL.

EXHIBITORS EVERYWHERE

W. S. HART

THE BIG 4

DOUGLAS FAIRBANKS

NORMA TALMADGE

FRANK KEENAN

Are the stars you can depend upon in the list of Triangle features that S. A. Lynch Enterprises, Inc., announce have been sold for the following territories :

MASSACHUSETTS, CONNECTICUT, RHODE ISLAND, MAINE, NEW HAMPSHIRE and VERMONT, to Boston Photoplay Company, 195 Pleasant St., Boston, Mass.

EASTERN PENNSYLVANIA and SOUTHERN NEW JERSEY, to Masterpiece Film Attractions, 1225 Vine St., Philadelphia, Pa.

WESTERN PENNSYLVANIA and WEST VIRGINIA, to Quality Film Company, 404 Ferry St., Pittsburgh, Pa.

WASHINGTON, OREGON, IDAHO and MONTANA, to De Luxe Feature Film Company, 2014 Third Ave., Seattle, Wash.

DISTRICT OF COLUMBIA, MARYLAND, DELAWARE and VIRGINIA, to Superfeatures, Inc., Sidney B. Lust, 1209 E Street, N. W., Washington, D. C.

MISSOURI, KANSAS, IOWA, NEBRASKA, TEXAS, OKLAHOMA, ARKANSAS, GEORGIA, FLORIDA, ALABAMA, S. CAROLINA, N. CAROLINA, MISSISSIPPI, LOUISIANA and TENNESSEE, will be handled by the S. A. Lynch Enterprises, Inc., through the Triangle Exchanges, in the following cities: Atlanta, New Orleans, Dallas, St. Louis, Kansas City and Omaha.

Regarding Territories Not Closed as Yet, Apply for Detailed Information to

HILLER & WILK, Inc.,

1476 Broadway, New York

SELLING AGENTS FOR THE

S. A. LYNCH ENTERPRISES, INC.

Makes His Entrance for 1918

JESTER COMEDY COMPANY

Presents

TWEDE-DAN

Booked on the "Show You" Policy

Through the following Exchanges:

For State of New York and Northern New Jersey: Photo Drama Co. (Ben Title, Rep.), 220 W. 42d St., New York City, N. Y.

For Eastern Pennsylvania and Southern New Jersey: Masterpiece Film Attractions, 1225 Vine St., Philadelphia, Pa.

For Western Pennsylvania, Ohio, Indiana, Kentucky and West Virginia: United Business Association of Pennsylvania, Inc., 224 Columbia Bldg., Cleveland, O.

For State of Michigan: The Strand Features, 94 Griswold St., Detroit, Mich.

For Northern Illinois and Southern Wisconsin: Unity Photoplays Co., 207 S. Wabash Ave., Chicago, Ill.

For Minneapolis, Minn.: Standard Film Exchange

For Omaha, Neb.: Standard Film Exchange

For St. Louis, Mo.: Standard Film Exchange

For Kansas City, Mo.: Standard Film Exchange

For Northern Idaho, Washington, Oregon, Montana and Alaska: John Lannon, Greater Features, Seattle, Wash.

For Colorado, New Mexico, Wyoming, Utah and Southern Idaho: Swanson & Nolan Supply Co., Denver, Colo.

For California, Nevada, Arizona and Hawaiian Islands: Western F. F. Co., 180 Golden Gate Ave., San Francisco, Cal.

For North and South Carolina, Georgia, Florida, Alabama and Tennessee: R. M. Savini, 63 Walton St., Atlanta, Ga.

For Texas, Oklahoma and Arkansas: Foursquare Pictures, Inc., 1911½ Commerce St., Dallas, Tex.

For Louisiana and Mississippi: Foursquare Pictures, Inc., New Orleans, La.

For the New England States: B. D. Marson Attraction Co., 26 Piedmont St., Boston, Mass.

Foreign Representatives: Arrow Film Corp. (Shallenberger & Priest), Times Bldg., New York

In a battery of two part rapid fire super comedies.

FEB. "THE RECRUIT"
MAR. "HIS GOLDEN ROMANCE"
APR. "ALL 'FUR' HER"
MAY "THE WRONG FLAT"

A FEW TERRITORIES STILL OPEN

CALL OR WRITE FOR TERMS

Telephone, Bryant 7691

JESTER COMEDY COMPANY 220 W. 42ND ST. NEW YORK

COPYRIGHT 1918

Always At Your Service

You need the help of a trade paper in the conduct of your business. The one for which you should subscribe is the one with the most solidly established reputation for fair dealing in the industry of which you are a part.

Born with the moving picture industry.

Founded by a man with an unconquerable faith in the moving picture industry.

Dedicated to the unswerving policy of serving only the best interests of the industry.

Edited constantly with the purpose of providing in each and every number something of material benefit to the industry.

Playing no favorites—eager to praise but fearless to condemn.

Enjoying the confidence and esteem of every sincere interest in the industry.

Right—most of the time, and

Honest—always!

When you send a messenger to talk about your wares you want him to be a man whom every person will receive and listen to with confidence. Why not choose your advertising medium the same way?

Moving Picture World

AUSTRALASIAN FILMS, LTD.

Head Office: SYDNEY, AUSTRALIA

OWNERS OF SOLE RIGHTS TO TRIANGLE FILMS IN AUSTRALASIA

ANNOUNCEMENT

to BUYERS for, and OPERATORS in The Orient (except Japan)

Australasian Films, Ltd.

have purchased from

TRIANGLE FILM CORPORATION

and

WESTERN IMPORT COMPANY

Their SOLE and EXCLUSIVE RIGHTS for

TRIANGLE FILMS

FOR THE FOLLOWING TERRITORIES:
AUSTRALIA and NEW ZEALAND

INDIA and CEYLON	STRAITS SETTLEMENTS
DUTCH EAST INDIES	PHILIPPINE ISLANDS

HONGKONG, SHANGHAI, CHINA

and all such other parts of Asia (excluding Japan and Asiatic Russia) as are included in the general terms, "The Orient" or "The East."

AUSTRALASIAN FILMS, LTD.

Head Office: SYDNEY, AUSTRALIA

American Representative:
MILLARD JOHNSON
729 Seventh Avenue
New York City

London Representative:
ROLAND J. FISHER
166 Wardour Street
London

Eastern Representative for Australasian Films, Ltd.

E. R. GOURDEAU

Distributing Centers

JAVA SINGAPORE MANILA SHANGHAI

DISPOSAL OF TRIANGLE FILMS IN THE EAST

Confirmatory Letters from Triangle Film Corp. and Western Import Co.

TRIANGLE FILM CORPORATION
GENERAL OFFICES 1457 BROADWAY
NEW YORK

February 23, 1918.

To Australasian Films Ltd.,
729 Seventh Ave.,
New York City.

Dear Sirs:-

We beg to notify you that the contract between us giving you our exclusive franchise for Triangle Films in the Far East (excluding Japan and Asiatic Russia) and including British India, Dutch East Indies, Strait Settlements, Phillipine Islands, Hongkong, Shanghai, China, has been duly signed and executed.

We will afford you every protection and assistance in our power towards preventing the unauthorized use of Triangle Films in your new territory.

Yours truly

TRIANGLE FILM CORPORATION
By W. L. Chrisman
Secretary.

TELEPHONE 7280 BRYANT — C. E. AITKEN, President — CABLE ADDRESS WESFILM

WESTERN IMPORT COMPANY
INC.
1457 BROADWAY
Room 1006

NEW YORK, 23rd February 1918.

To Australasian Films Ltd.
729 Seventh Ave.,
New York City.

Dear Sirs:-

Please be advised that the Western Import Company had disposed of its rights to Triangle Films in British India, Dutch East Indies, Strait Settlements, Phillipine Islands, Hongkong, Shanghai, China and all other parts of the Orient (excluding Japan) to the Triangle Film Corporation, New York.

We therefore have pleasure in confirming the contract entered into between yourselves and the Triangle Film Company for the above territory.

Yours truly,
WESTERN IMPORT CO., INC.,
By H. Kraus
Treasurer

Warning Triangle Films are copyrighted, and the sole and exclusive distributing rights for the Orient (excluding Japan and Asiatic Russia) are vested in AUSTRALASIAN FILMS, LTD. The fullest legal proceedings will be instituted to protect rights in cases of infringement or unauthorized use in such territory.

TO CONTENTS

Ackerman & Harris Take Oakland Theater..1402
Advertising for Exhibitors.....1364
Advertising Aids for Busy Managers.....1412
Apfel Joins World Film.....1354
At Leading Picture Theaters.....1351
At Your Service.....1342

Birmingham Sunday Shows, Shuts Off....1351
Boston Fildom News.....1395

Carolina Exhibitors Meet Exchangemen...1346
"Cavanaugh of the Forest Rangers" (Vitagraph).....1408
Cheyenne, Battle Royal on in.....1359
Chicago News Letter.....1353
Coast Newspaper Sees a Light.....1358
Court Refuses Mutual an Injunction.....1359
Critical Reviews and Comments.....1408

De Luxe Opens Exchange in Portland, Ore..1403
Durning, Bernard.....1344

Eight-Hour Bill Up in Kentucky.....1344
Exhibitors Continue Reel Tax Fight.....1346
Exportation of Stolen Films, To Stop.....1351

Facts and Comments.....1339
Fairbanks Runs Rodeo in Bay City.....1351
Film Fires Mainly Due to Smoking.....1350
Footage Waste, Would Charge to Directors..1347
Foreign Trade News.....1362
Fox, William, Honored at Dinner.....1348

Goldwyn Journeys South of Equator.....1372
"Great Adventure, The" (Pathe).....1409
Grinding the Crank.....1357
Gulf States Film Trade News.....1400

"Heiress for a Day" (Triangle).....1410
"His Day Out" (King Bee).....1410
"His Generosity" (Metro-Drew).....1409
Howard-Wells Plan Broader Activities....1350
How It Is Done at the Strand.....1358

Indiana Branch of American Meets.....1346

Kansas City Film Trade News.....1399

List of Current Film Release Dates, 1420, 1422, 1424, 1426

Manhattan Exhibitors in Session.....1345
Manufacturers' Advance Notes.....1384
Motion Picture Educator.....1360
Motion Picture Exhibitor, The.....1345
Motion Picture Photography.....1371
Music for the Picture.....1373

Nashville Removes Operators' Renewal Tax..1398
News of Los Angeles and Vicinity.....1355
No Place for German Sympathizers.....1344

Oklahoma Convention, Sixth Annual.....1347
"Orderly, The" (King-Bee).....1410

Pathe Turns Over Factory to Uncle Sam..1358
Philadelphia League Meets.....1345
Photoplaywright, The.....1367
Pittsburgh, Three Managerial Changes....1396
Portland, Ore., De Luxe Opens Exchange..1403
Projection Department.....1368

Question of Sunday Opening.....1341

Rambles Round Filmtown.....1376
Readjustment of Standards.....1343
Reserve Shows for Pennsylvania Theaters..1404
"Revelation" (Metro).....1408
"Rogue, The" (King-Bee).....1410
"Rough Lover, The" (Bluebird).....1409
"Ruggles of Red Gap" (Essanay).....1408
Russell, William, Back on the Job.....1352

Shaw Making Pictures in South Africa....1352
"Shoes that Danced, The" (Triangle).....1410
Showmanship of D. W. Griffith, The.....1342
"Shuttle, The" (Select).....1410
Spokes from the Hub.....1375
"Spurs of Sybil, The" (World).....1409
State Rights Department.....1379
"Stranger, The" (King-Bee).....1410
Strand Tablet, The.....1350

Texas, Drouth Conditions Still Hold in....1401
Toronto Exchanges Charge for Closed Days..1397
Twin City Film Trade News.....1402

Visit to Rothapfel's Home Town.....1349

"Weaver of Dreams, The" (Metro).....1409
What's New?.....1340
Why Not Criticise Moving Pictures?.....1341
"Wild Women" (Universal).....1409

TO ADVERTISERS

CARBON & CARBON ACCESSORIES.
National Carbon Co.....1430
Speer Carbon Co.....1425

CHAIR & SEATING MFRS.
Steel Furniture Co.....1416

ELECTRICAL & MECH. EQUIPMENT.
Amusement Supply Co.....1425
Exhibitors' Supply Co.....1416
Fidelity Electric Co.....1416
Moving Picture Mch. Co.....1413
Porter, B. F.....1414
Swaab, Lewis M.....1416
Typhoon Fan Co.....1414
United Theater Equip. Corp.....1431

FILM EXCHANGES.
Caplon, M.....1413
Film Exchange, The.....1413

LENS MANUFACTURERS.
Bausch & Lomb Opt. Co.....1429

LOBBY DISPLAYS.
Kraus Mfg. Co.....1414

MFRS. OF INDUSTRIAL PICTURES.
Duhem M. P. Co.....1425
Erbograph Co.....1428
Evans Film Mfg. Co.....1413
Ford Optical Co.....1421
Gunby Bros.....1413
Kalem Co.....1430
Rothacker Film Mfg. Co.....1416
Sanborn Laboratories, Inc.....1427

MFRS. OF MOVING PICTURES.
Australasian Films, Ltd.....1336-37
Arrow Features Syndicate.....1406-07
Christie Film Co.....1325
Cleopatra Film Co.....1405
Clune Producing Co.....1413
Essanay Film Mfg. Co.....1295, 1328-29
Fox Film Corp.....1316-17-18
Goldwyn Pictures Corp.....1299, 1300-1-2
Haworth Picture Corp.....1332
Hiller & Wilk, Inc.....1333
Inter-Ocean Film Corp.....1323
Jester Comedy Co.....1334
Jewel Productions, Inc.....1294
King Bee Films Corp.....1326
Longacre Distrib. Corp.....1310
Metro Pictures Corp.....1319-20-21
Mutual Film Corp.....Colored Insert
My Four Years in Germany, Inc.....1324
National Film Corp.....1308-9
Paralta Plays, Inc.....1322
Paramount Pictures Corp., Colored Inserts (2), 1303-4-5
Pathe Exchange, Inc.....Colored Insert
Raver, Harry.....1330
Select Pictures Corp.....1311
"Servant in the House".....1331
Triangle Distrib. Corp.....1306-7
United Picture Theaters of America....1312-13
Universal Film Mfg. Co.....1296-97-98
U. S. Exhibitors' Corp.....1327
Western Import Co.....Colored Insert
Wharton Releasing Corp.....1314-15

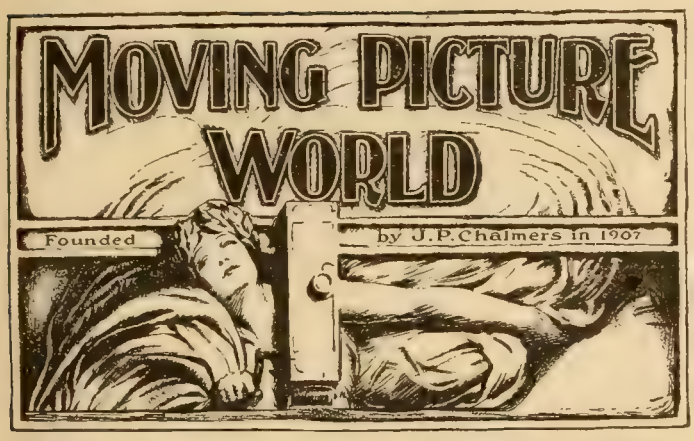
MISCELLANEOUS.
Anti-Censorship Slides.....1418
Automatic T. S. & C. R Co.....1416
Bioscope, The.....1414
Cinema, The.....1428
Cine Mundial.....1429
Classified Advertisements.....1421
Eastman Kodak Co.....1430
Franklin Import & Export Co.....1428
Grauman, Sid.....1425
La Cinematografia Italiana.....1425
Moore, Wm. N.....1415
M. P. Directory Co.....1425
M. P. World Circulation Coupon.....1428
National Lamp Works.....14190
National Ticket Co.....1413
No. 4185, Box 51.....1415
Osso, Oscar.....1428
Our-Boys-in-France Tobacco Fund.....1415
Rojas Randall & Co., Inc.....1427
Screencraft.....1425
Seidman, Sy.....1413
Tucker, George Loane.....1417

MOVING PICTURE CAMERAS.
Bass Camera Co.....1414
Burke & James, Inc.....1429

MUSIC & MUSICAL INSTRUMENTS.
American Photoplayer Co.....1415
Marquette Piano Co.....1427
Sinn, Clarence E.....1416

PROJECTION MACHINE MFRS.
Enterprise Opt. Mfg. Co.....1414
Power, Nicholas Co.....1432
Precision Mch. Co.....1423

PROJECTION SCREEN MFRS.
Gold King Screen Co.....1428



Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Managing Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, March 9, 1918

NOTICE TO THE TRADE

The Chalmers Publishing Company, publisher of Cine-Mundial, desires to advise the patrons of that publication and all persons connected with the trade that E. T. McGovern, formerly advertising solicitor for Cine-Mundial, is no longer connected with that paper in any capacity.

Facts and Comments

AS a matter of policy and in the interests of good showmanship the exhibitor who signs a contract to show a specified brand of pictures in his house to the exclusion of all others is making the greatest possible mistake of his career. This question is important and is one that is likely to confront exhibitors at any time, consequently it is the one question that should have their most careful consideration before action is taken. Let us give you some reasons:

Do you realize the full meaning of a contract to show a certain make of pictures exclusively in your house? It means just this: that you have leased your house to the manufacturer of the pictures for which you have contracted. Not only have you leased your house to him, but you have agreed to pay him a stipulated price in rentals for his pictures during the life of that contract, and that price will be "all the traffic will stand," for it will be the price for the exclusive right to that particular line of pictures. Pretty soft for the manufacturer, don't you think?

*

Just on a chance that this has not yet penetrated we will put it another way: Let us suppose that you want to lease your theater. The first question is the price of the lease—how much you are to get for it. Now, you are not in this business for fun; you want to make money out of your investment and the good-will you have established. In other words, you want that house and the business you have established to work for you, in which case your lease will read that "the party of the second part," which is the fellow who leases your house, "shall pay you a sufficient sum of money, keep the house in repair and turn it over to you in good condition at the expiration of the lease." That sounds like a business transaction, doesn't it? Any business man can understand it.

*

But how about this exclusive motion picture service lease? Do you do any of the things mentioned above? You do not. This is what you do: you take all the risk of business, pay all the overhead, make all the repairs, pay all the taxes and license fees and agree to run only such pictures as the manufacturer with whom you have made the lease gives you to run, and finally you pay the manufacturer a high rental for what he makes you believe is an inestimable privilege—the exclusive right to show his pictures only.

*

Now, have we made this plain? If you lease your house in the regular way you receive your monthly rental regularly and have no further responsibility. If you sign an exclusive contract you have, for all practical purposes, leased your house because you must show only the pictures contracted for and you still have all the responsibility and risk of operation. Also, as you know, you must pay a high rental for exclusive service.

*

Past events in the motion picture business show that no single producer or groups of producers have been able to dominate the business for any great length of time by reason of either monopolistic control or quality of product. The class of pictures or the stars which find favor with the public today may be entirely outclassed within a year from today. Nothing has ever been done that can not be and has not been improved upon. Players lose their vogue; methods of production change. Those who have followed the fortunes of the business for even so short a time as five years have seen many such changes. Who will say that present conditions will prevail five years from now—three years or even two years? Consequently how utterly ridiculous it would be to sign a contract with any single producing company for any length of time that would bind you to take that company's pictures to the exclusion of all others.

*

Again, under the present conditions, no one company can be said to control all the best pictures or all the best stars. Many companies are making good pictures—pic-

tures that stand in the first line of productions of the day. Can any enterprising exhibitor afford to close his doors against any good picture of whatever make and thus deprive his patrons from the pleasure of seeing it, or compel them to go elsewhere? To do so is to invite competition of the strongest kind.

*

The best policy of management and the best showmanship dictate that every exhibitor should develop his business in such a way that his house shall stand upon its own foundation; that it may be free to show the best pictures obtainable at any time no matter who the maker may be. By maintaining your freedom of action you continue to be a proprietor and manager. Otherwise you are no better than a janitor.

* * *

WE touched lightly in a recent issue upon the alleged refusal of a certain exhibitor of prominence to permit the serial production known as "The Eagle's Eye" to be booked for his houses upon the grounds that it might offend his German patrons. Lest there be other exhibitors of the same mind on this subject a few words regarding the proper attitude of all loyal and necessarily patriotic Americans may be timely. The United States is at war with Germany and Austria; it is not a game of pinochle or tenpins, but a life and death matter in which many thousand American soldiers —our sons, our brothers and the sons and brothers and husbands of the patrons of our picture shows—will give their lives for the maintenance of the liberty and freedom of thought and action which we enjoy; for the integrity of our homes and the honor of those we love.

*

We have seen several episodes of "The Eagle's Eye." The picture portrays in soul-stirring scenes the devilish plotting carried on in this country by the agents of Germany and Austria at a time when we were at peace with those countries, at a time when those agents were enjoying our hospitality under the guise of diplomatic representatives to a friendly nation. The incidents pictured are not imaginary, but are startling and horrid truths, gleaned from the experiences of the former Chief of the United States Secret Service Bureau, William J. Flynn, who was engaged in blocking the schemes of Von Bernstorf and his brood, and who has been given official permission to weave those experience into pictures so that the American people may be aroused and made to see the true state of affairs.

*

Now, as much as we may sympathize with our German friends, many of whom are loyal to the land of their adoption, we insist that this fight for freedom in which we have enlisted can have to do with them in but one way. That way is our way. It is our fight and they must either be for us or against us. If they are for us their feelings will not be hurt when we say and do things against their fatherland; if they are against us they will be safer in an internment camp.

*

There was a time in this world war when we told each other that it was best not to present pictures in our theaters that might offend our German friends. That day has passed. We have now before us just one big and all important task: We must win this war!!! To fight to win we must get mad (some purist will say "angry," but "mad" is the word), and the madder we get the better we will fight. The trouble just now is that too many millions of our people are not mad enough to fight. They have got to be maddened to the point that they will either get into the trenches or put their last dollar on our boys who are getting in. Pictures will be the greatest force in thus working all of us up to the proper fighting spirit and that will be the best picture which drives us farthest into the fight.

*

Pictures like "The Eagle's Eye" should be shown in every picture theater in this country. Not once, but a dozen times. It and others like it will help to win this war, and the time is not far distant when the exhibitor who refuses to show them to his patrons would better shut up shop.

*

Don't forget, either, that there is another Liberty Loan coming and that some sacrifice will have to be made to meet it when it comes. Get ready for it; prepare your patrons for it. Get all the war pictures you can and feed them out as frequently as you can. Turn loose the "Four Minute Men" in your house; have a "Liberty Loan" night at your house every week. Get your patrons fighting mad and we will win this war.

*

Men, there's an idea in that catch word "Liberty Loan Night." Do you get it? Try it! Put on a regular fighting program; get the best fighting "Four Minute Men" in your town. Turn your orchestras loose on the latest and best fighting music—all the patriotic stuff you know. Decorate your house with "Old Glory" and the pictures of the great men who have fought to keep her floating. Advertise it big in the newspapers. Promise to invest a liberal percentage of your excess profits for that night in Liberty Bonds or War Saving Stamps and keep your promise. Have War Saving Stamps on hand and sell them to your patrons—a quarter will star them and they will take a lot if you put the right kind of "pep" into your program. You have been talking a lot about "doing your bit." Here's your chance to make good. Who will be the first to head the Roll of Honor?

What's New?

By Sam Spedon.

THE newest things in the industry are the three recently proposed co-operative booking organizations: The Associated Theaters, Inc., of the Northwest; Producers-Exhibitors Affiliated and the United Picture Theaters of America, Inc.. All three are dependent upon the support and co-operation of the exhibitors, who are the essential factors of the plan. The Associated Theaters of the Northwest, Inc., has been completed and has already been announced that it will begin operating this month. The Producers-Exhibitors Affiliated is well under way. The plans of these two organizations have already been published in these columns and in the advertising pages of this issue of the World we print the propectus of the United Pictures Theaters of America, Inc.

All three are primarily for the elimination of waste in production and distribution for the reduction of film rentals to the exhibitors. Each one of the three claims it has the solution of economic distribution and equitable rentals, which statement awakens the attention and interest of the whole industry. If these claims are made good they certainly will revolutionize the industry.

The plans of each one of these organizations are practical, but experimental at this time. To put them in operation confidence in the promoters on the part of the exhibitors is necessary. Here is the hitch and question,

whether the necessary numbers of exhibitors will contribute to the test and take a chance to put them in operation. It may be that the promoters of the ideas involved are too far in advance of the industry and the exhibitors cannot grasp them and are waiting as we heard one exhibitor say to "let them try it on the dog."

To thoroughly understand the plans, it will be necessary to secure and study the prospectus of each organization. The first is under the management of Thomas Hamlin of Minneapolis, the second is represented by C. C. Pettijohn of New York and the third by C. R. Seelye and Lee A. Ochs of New York.

Why Not Criticise Moving Pictures?

By Robert C. McElravy.

WHY don't you criticise the movies? You know they need it! You know they are simply terrible, don't you? Yet you insist upon praising them most outrageously!"

Thus said an outspoken friend to the writer a few nights since.

"Well," we replied, "what is your particular grievance against moving pictures? Have you seen any recently? Most people who persist in criticising them have never seen more than two or three, all told."

"I saw one up on 125th street the other night that was rotten! I saw one at the Strand a few nights ago that was awful! I saw one at the Academy lately that was simply dreadful. I saw one at the Rialto last night that smelled to heaven——"

"Hold on, my friend," said the writer, "you'd better stop a minute and come up for air. It really can't be as bad as all that!"

"Yes, it is," he persisted. "They're all bad—no style, no art, no drama—nothing but pictures!"

Of course the conversation did not occur in just that way, but we have given the purport of it. By judicious probing and keeping accurate count on our fingers, we learned that our critical young friend had gone to see moving pictures no less than six times within a period of ten days. He is, without realizing it, what is technically known as a moving picture fan. He is fascinated and carried away by the silent drama, and his way of expressing appreciation is in the form of a general condemnation of every picture he sees. He is in the same boat with the baseball fan, who sits in the bleachers and yells: "Gee, isn't Schupp a piece of camembert today! He's getting worse every game!"

The attitude is not an exceptional one. It is one of human nature's humanest traits, that of denouncing roundly the thing that captivates one. We are reluctant about many things—paying board bills, going to the barber's, accepting heatless and wheatless days, cutting out smoking, giving up chocolates (if we happen to be the sort of person who eats them), and missing our copy of the morning paper. But the thing we all dislike more than anything else is to admit that something has interested us in spite of ourselves.

Which brings us up to the little story of the four elderly ladies who were once sitting in judgment on moving pictures.

They were members of the old Board of Censors, in the days when the censors took life and moving pictures a little more seriously than they do now; and it must be admitted in all fairness that they sometimes had to! In those days, when Mack Sennett was experimenting with his early Keystone comics, there were indeed moments when gentle ladies of the board sometimes got more thrills than they desired. That period has happily passed and Mr. Sennett, as well as other directors who have learned to tone down too riotous situations, will no doubt admit that controlled and restrained humor is after all the most successful humor.

The four elderly ladies were looking at a two-reel comic picture as it unfolded on the screen. There were slapstick and knockabout situations galore, all of an acceptable sort; it kept getting funnier and funnier, and the elderly ladies were sitting up straighter and straighter all the time.

Finally, one of them, unable to contain herself longer, leaned over and said to the others: "We might just as well laugh." So they all began laughing, and from that moment they could never see enough Keystone comics.

Now there really isn't very much of a point to this little story, or there is a great deal of point to it, just as it may strike the reader. It simply demonstrates another familiar attitude of mind toward moving pictures.

In the first instance, we have the case-hardened fan, the fellow who goes to moving pictures all the time. He tries to get more thrills than he has any right to expect, and he contemptuously dares the pictures to "do it again." Then we have the elderly ladies who were terrified with the thought that they were going to see something improper, and learned to rejoice and be glad when they found that, after all, moving pictures were only harmless amusement.

As a matter of fact, we should probably not go to see moving pictures with any special attitude of mind, other than the expectation of having an enjoyable and profitable time. We should learn to accept their failures, which are rapidly becoming less frequent, with the same indulgence we would accord an unsuccessful book or play; we should rejoice in their wonderful advancement, and tell our friends of the remarkable successes they achieve. In any event, the time has come when rightly disposed people are no longer looking down their noses at moving pictures simply because they are moving pictures.

To try to minimize screen plays by slighting their real value is of no avail. It is sometimes merely a pose on the part of people who pretend to do it in a serious way. Let us be careful that we are not caught in this attitude, most of all, for life has a sad way of picking up its heels, like the trick photographer at a circus, leaving us and our precious poses far behind.

We must learn to resist this very human tendency to cry down things of worth, simply because they come upon us unprepared. It is good for us to have our aplomb shaken a little at times, and we must bring ourselves to deal generously and kindly with innovations, however annoying they may at first appear. Let us all brush up our lorgnettes a little and see if we can't keep in closer touch with good things as they come along.

Question of Sunday Opening

By Sam Spedon.

AGAIN the opponents of Sunday opening are busy in many state legislatures throughout the country. We have been appealed to by many exhibitors for advice and opinions on this subject. They have asked us for literature concerning it. Such as we have we have given them. It is a very difficult matter to meet this question, as it affects each and every community differently. It requires a personal acquaintance with the conditions existing in each community to speak intelligently. We never give advice, but we are always willing to express our opinion.

In the First Place.

Here in New York and other states, a variety of conditions present themselves. In a great many smaller towns and cities the population comprises a majority of re-

ligious, "church going," "God fearing" people, who hold very closely to the straight and narrow paths of their forefathers and they are fearful to depart therefrom. When this class predominates and influences the politics of its community, it consequently influences its legislative representatives. In such a locality Sunday opening is up against a very hard proposition.

The Second Place.

In other places, where there are manufacturing and mining interests, we find a varied population, a majority of which go to church once on the Sabbath and have much idle time on their hands. In such a community we find the people, after a hard week's work, eager for entertainment and recreation, always ready to welcome the right kind of moving pictures and they would probably support their representatives in favor of Sunday shows.

Both Different.

We are frank to admit that in the first place Sunday opening seems almost impossible. To secure support from the legislators in such a community would depend largely upon the character of exhibitors in that section. They would have to be politic and tactful, just as good as the rest of the community, but persons of more liberal views and great discernment in the selection and showing of the character of pictures that would in no way offend their patrons or fellow townspeople. They would have to be men beyond reproach and good repute. Such exhibitors in time, understanding the people, will bring the pictures up to the people and the people up to the pictures. The second instance, in the manufacturing or large communities, while we believe the same principles and careful discernment in the showing of pictures should be followed by the exhibitors, there is a reason, a very strong one, why moving pictures should be shown on Sunday to give the people the right kind of entertainment and recreation. We all know that they will get the wrong kind if they cannot get the right and where they have nothing to do they will find plenty to help them do it.

A Fact and Solution.

We are now up against a stone wall, looking the fact squarely in the face, that the smaller places, towns and cities are largely in the majority and they govern the state legislators to a great extent. After considering this fact very carefully, it has been decided that the only way to meet the question of Sunday opening is through a bill appealing for local option and leaving it to each community to decide in open election what the will of the majority of the people may be on the subject. Under present conditions it seems to be the only solution of the subject.

At Your Service

By Sam Spedon.

ANY publication that is afraid to print the news because it might lose advertising is digging its own grave and writing its own obituary in advance. Such a publication is suffering with journalistic gangrene and mortification has already set in. Anyone that makes the assertion and aspersion that a bona fide trade journal is governed by such fear insults the whole industry. We believe that the publication of verified news is as welcome to the person or business about whom it is published as it is to those who read it and are not involved. The truth, without malice aforethought, is a corrective and matter of concern and benefit to the whole industry. A sincere and honest publication has nothing to fear and everything to gain by publishing it. A real publication will never make itself a gossip and scandal monger, but the statement of facts, confirmed and sponsored, is its bounden duty to its readers and the service demanded by them. We are glad to say that the old cry that the trade press was afraid to publish the exhibitors' side because it favored the producers, is becoming fainter and fainter. Our opinion of the exhibitor and producers is too big to accredit either with the insinuation that it holds the whip to chastise us or the sword of Damocles over our heads to destroy us.

News Co-operation.

We have correspondents and representatives in all parts of this country and abroad, but it is impossible for them to be everywhere at the same time. We can always get the news from the producers—their press agents are always on the job. It is different with the exhibitors; they are legion, therefore, we need their co-operation. The exhibitors are realizing what co-operation means, they need it, everybody needs it, we need it. When you hold a meeting and our representative doesn't, or can't reach you, get the secretary of your league to send in a copy of the minutes or a report of it. If anything is on your mind that you think the rest of the industry ought to know, anything you want to say or ask, send it along and we will give it the space it deserves or let you know the reason why.

The Showmanship of D. W. Griffith

By Edward Weitzel.

NOW three years old, "The Birth of a Nation" is still going strong. No other screen spectacle has equaled its success. While the Griffith picture was among the first of its class and derived the inherent advantage of novelty, the showmanship in its construction played one of the most important parts in the unique history of its public favor. Every device known to the "show world" was employed in its making. These were supplemented by the originality, deep artistic insight, and unbounded faith of the man who created the spectacle.

Possessed of a thorough working knowledge of the laws that have enabled the great *practical* dramatists and producers of the past to fashion the masterpieces of the stage—in other words, showmanship in its best sense—D. W. Griffith applied his knowledge to the special requirements of the screen. From his selection of a subject to the smallest detail of production his work will square with the best traditions of "Giving the public what it wants." His showmanship is ninety-five per cent. perfect, and that is why "The Birth of a Nation" has broken all screen records as a financial investment.

Such a result could not have been accomplished, of course, without—what many earnest but mistaken writers on the subject of the stage and the screen imagine is outside the province of showmanship—artistic merit. In point of fact, it is the cornerstone of every worthy achievement; showmanship being the skill that takes the gold and the precious stones of thought after they have been mined and supplies everyone connected with their journey from the raw material to the purchaser with the best tools and conditions to secure a wide market for the product.

Showmanship, when properly directed, becomes the "handmaiden of screen art." Highbrowed dilettanti are given to regarding it with lofty disdain. Others see in it a depraved panderer whose only object is sordid gain; a trafficker in the purity and charm of an art which it debases and sells to the common rabble. Being of human invention, it has its vices as well as its virtues, but the latter qualities far outnumber the former.

The wares of the great diamond merchants, art dealers

and silversmiths on Fifth avenue reveal showmanship of the highest order at every stage of their fabrication, and also in the manner in which they are offered for sale. Each article is so made that it pleases nearly every beholder. Its intrinsic worth is so presented to the public that none of its value is obscured, a result that requires the experience and skill called showmanship in the amusement business; and showmanship is the secret of the success of "The Birth of a Nation."

Commencing with his choice of a theme, D. W. Griffith gave proof of his showmanship when he selected "The Clansman." This story by Thomas Dixon had life and movement and dealt with strong passions. It also had picturesque features which lent themselves to the large effects that were absolutely necessary if the interest and broad sweep of dramatic action introduced by the Civil War episodes in the first part of the picture were to be maintained throughout the reconstruction period. The raids of the Klu Klux Klan were the principal effects of this nature.

The struggle between the North and the South is a heroic theme, and the director's choice of incidents carried out the assertions regarding his showmanship. Griffith left nothing to chance. He picked out "surefire" situations and bits of business and transferred them to the screen with a power of effect that made clear their fullest meaning. Keenly alive to the fact that the mother who came to plead with Abraham Lincoln for the life of her son was a familiar figure on the stage, he did not under-rate the vitality of the incident when presented by a new medium. It was the same with the situation of the two young chaps, one a Northerner, the other from the South, and still warm friends when the fortunes of war brought them face to face upon the battlefield, where they died in each other's arms. Griffith did not discard the incident because it came from behind the footlights and could also be found between the covers of a book. His showmanship told him it belonged in his picture because he had the right setting for it and could give it a treatment that would add novelty and a deeper poignancy to a well tried emotional bit.

And so it goes, all through the picture! There is no experimenting, no indication of that naive ignorance of the practical side of stage and screen production which makes the works of many famous writers such brilliant failures when they undertake to express their great thoughts in dramatic form. Action—abundant, expertly accelerated and vitally essential action—chains the attention through the two hours of the picture's telling; and the psychology of its showmanship is never at fault. Even the repetition of the rescue by the Klu Klux Klan does not anti-climax the finish, the force and novelty of the onrush of the fantastically clad horsemen carrying the interest at undiminished speed.

A word concerning the ethical effect of "The Birth of a Nation." Its importance to the advancement of the screen can hardly be overestimated; nor the skill with which it recreates two of the most momentous periods of our history. It also reveals another significant phase of our national life: A story written by an ardent Southerner and produced by another Southerner equally as anxious to tell the South's side of the Civil War and the reconstruction era that followed has been shown to millions of Northern people and has excited only their admiration and sympathy. The objection that has come from the Northern negro and certain portions of the white race has not been of sufficient volume to affect this condition in any material degree. The spirit of fair play thus brought to the surface is worth more than a passing thought.

Readjustments of Standards

By Louis Reevs Harrison.

THE entire system of producing moving pictures is founded on the idea of improvement, hence it is hardly too much to say that no reason exists for "playing down" among people who are not headed that way. The cultivation and training of the audience have been silently going on for many years, until that body has become more or less capable of judging screen plays, so much so that the keenest comments I have heard during the past year have come from playgoers who make no pretense of critical ability. They are simply "fans," steady patrons, who know all the artists by name and discuss merits and defects with the utmost freedom.

Without claiming superior intelligence for such persons, they go so often to the exhibitions that they begin to figure out values by effects upon themselves. They test the worth of what is shown on the screen by the sensations it arouses, or fails to arouse, in themselves. Asked why they do not like this or that seemingly superior product, they *can* tell, and there is an astonishing agreement among them on points of failure. The reviewer might be deeply impressed by the care and good taste displayed in treatment, but it is all lost on the "fan" if some apparently unimportant defect in logic kills his interest.

Children, as a rule, notice small inconsistencies, but the grown-up puts his finger unerringly upon any large disagreement between the idea of the play and the action. All go to be stirred, or thrilled, amused or moved, and all have come to recognize the difference between banal sentiment and the real thing. This collective consciousness of the audience is beginning to reject inanities and artificialities of the machine-made, studio-built piece. When pictures pall on the audience it is time to readjust standards.

We all get into the habit of thinking in ruts. The average mind is concerned chiefly with advantages to be secured for the individual in a day when really great achievement is the result of composite effort. No individual, however, is responsible for the whole picture under the present system. The producer is often overwhelmed with the multitude and variety of things demanding his attention, hence he tries to delegate matters of judgment to various departments and get at consensus of opinion. There he runs up against one or another ready-made standard by which all plays must be selected.

Despite all this, it is coming to be recognized more and more that there are no eternal principles to guide, no distinct dramatic values other than those which can be summed up and classified in what has already been done. Yet the greatest writers of other days were those least influenced by dogma. From Goethe to Bernard Shaw, the creative artists continually jarred the theorists. It is now almost fully realized that art is not didactic, not enslaved by rules, precepts and doctrines.

An interesting story, one that pleases, entertains or sets us thinking, is more or less a law unto itself. It has precedent over the criticism which analyzes and classifies it. Whether it protrays the result of complicated antecedent causes or starts with motives which lead up to results is not a matter of great consequence if it holds us in its thrall from beginning to end. We may dream our way through mystery or follow some panorama of entrancing experience—the concrete art seems to be to lead us up to some moment of absorbing interest capable of more than one development and threatening what we hope will not happen. The main point of structure is to

rightly place the crisis, or high climax nicely at some part of the finish.

It may be taken for granted without discussion that the producer wishes to give the exhibitor something which will satisfy the average audience. In going about it the producer may have to consider his contract with a certain high-priced and popular star. She also must be pleased. Screen failure means a great deal to her. The producer naturally searches for a story which will suit her ideas, and thus he takes the road to the left instead of that to the right. What he needs is a great play, in whose success she is bound to heavily participate, because she will inevitably be more representative to the audience than the dramatist.

By injecting her personality into the interpretation of a superior role under capable direction exactly the right combination is made to carry out the producer's initial purpose. While it is nearly always possible to rearrange development so as to broaden the star's opportunity, it is a wrong course to pursue to string out a series of ill-adjusted scenes merely for the sake of exploiting that star's personality. When she insists upon any such thing being done, she injures herself and all others concerned to an extent not easy to repair. From her should be won recognition that she is a vital element in a composite work.

As purely a matter of creative criticism, it is here suggested that the producer make known to star, director and author in conference that a unity of purpose and a harmony of action will best serve the individual interests of each and every factor in production. Here is a starting point for a readjustment of standards. The author naturally lays stress on the placing of his crisis and upon the arrangement of events leading up to the high point of audience interest, but he may learn much from both director and interpreter as to the most effective method of leading up to the climax of his story.

Just as in all lines of business where there is up-to-date organization, enthusiasm and initiative and unity of relation should be encouraged, not separated and repressed, as under many of the systems now existing in the studios. Individual ambition, the desire to run things, is to be expected, but it results in an autocratic, domineering and prejudiced attitude among those who should be brought to consider the common interest as superior to that of any one individual. A first move in the readjustment of standards might well be that headed toward harmony of effort.

Inasmuch as the tremendous outpouring of pictured stories, exceeding that of all other arts of expression combined, has created what might be called a "trained audience," at least a critical portion of the average audience, the sensible response is to give the right sort of answer to a more cultivated demand. Ultimately this influence will be felt in bringing added attendance to the exhibitions. No man is really working for the exhibitor's interest, and thus for the entire interest of moving pictures, who makes no effort toward measuring up to higher standards.

A readjustment of production may lead to many other happy results than that of making the business pay larger dividends. It may dispense with the poverty of ideas in the stories shown and substitute truth for error. It may do away with flashy display by temperamental personalities now afflicting us with their examples of egomania, and replace these with superior interpretation of what is interesting in human nature. With a finer agreement among the factors of production may come a deeper sympathy and higher respect from those on whom the future of moving pictures depends, the people.

No Place for German Sympathizers

Was the Biltmore on Washington's Birthday, when "The Eagle's Eye" Was Shown.

A PRIVATE showing of the first three episodes of the patriotic serial, "The Eagle's Eye," in the Grand Ball Room of the Hotel Biltmore, New York, on Washington's Birthday, demonstrated one thing very plainly—it was no place for German sympathizers. The ball room was packed, the attendance numbering around fifteen hundred, and the expose of the plotting of the Imperial German Government in America was received with every indication of approval.

Before the showing of the serial commenced Dr. William J. Hornaday, president of the American Defense Society, made a short address in which he took occasion to recall to his hearers the full extent of Germany's treachery in this country and her crimes against the laws of humanity. Dr. Hornaday did not mince his words, and if there were any friends of the Kaiser in the audience the speaker must have given them an unpleasant twenty minutes.

Dr. Hornaday gave "The Eagle's Eye" his hearty indorsement and pointed out the good that would result from showing a picture of this nature founded on facts furnished by William J. Flynn, the recently retired chief of the United States Secret Service, in as many of the cities and towns of this country as possible. It would, he said, help everyone to realize what a relentless foe Germany is, and to strengthen the determination to crush her power at any cost. Representatives from many patriotic societies were present, including the National Security League, American Flag Association, American Legion, Colonial Dames of America, Congress of States Society, George Washington Memorial Association, Guardians of American Liberty and Order of the Founders and Patriots of America.

The episodes shown have already been reviewed in the Moving Picture World. Produced by the Whartons, with King Baggot and Marguerite Snow at the head of the cast, the serial gives every promise of achieving marked success.

Eight Hour Bills Up in Kentucky

Three Measures Provide Penalties for Violation and Extra Rates for Overtime.

EMPLOYERS in general are watching with concern a series of bills which have been introduced before the legislature in an attempt to make Kentucky operate under an eight-hour working day. Two bills have been introduced into the House and one in the Senate. The principal of these bills is the Thornton Bill H. B. No. 18, referred to the Committee on Immigration and Labor, and later reported favorably and placed on the record.

All three bills provide for penalties for failure to comply with the law, and also provide extra wages for all overtime, under the House bill at the rate of one and one-third the regular pay, with a penalty of $100 for each infraction.

The Thornton Bill calls for 50 per cent. additional for all overtime. This bill is probably the most dangerous of the lot. The only exceptions to its provisions are domestic and agricultural pursuits.

CAPTAIN ROBERT WARWICK "OVER THERE."

Captain Robert Warwick, a graduate of the last Plattsburg training camp, is in France. A cable dispatch has been received from him, bearing the single word "Safe." Captain Warwick left the United States about the middle of January under instructions to report to General Pershing, by whom, it was understood, the player would be assigned to the intelligence bureau. Captain Warwick was in Washington just prior to his departure. In the lobby of one of the big hotels a well-known motion picture director remarked to a World man: "There's Captain Bob Warwick. I'll leave it to you if there is any more soldier-like figure among all the officers we have seen here tonight." And Arthur Ashley was right.

The many friends of Captain Warwick will be glad to hear of his safe arrival.

CAPTAIN CASTLE IN ANIMATED WEEKLY.

The last motion pictures taken of Captain Vernon Castle, the late popular dancer and British flier, were made by the Universal Film Manufacturing Company at one of the aviation training camps and are shown in the current issue of their Animated Weekly. A special print of these pictures will be presented to Mrs. Vernon Castle by the Universal Company.

The Motion Picture Exhibitor

Philadelphia League Meets

Consolidated with United Exhibitors' Association—League Officials Resign and Are Re-Elected.

THE Philadelphia Exhibitors' League of America held its regular meeting at its headquarters, 313 Vine street, on Tuesday afternoon, February 19. About sixty members were in attendance, including several members of the United Exhibitors' Association of Pennsylvania, New Jersey, Delaware and Maryland. The league's president, Judge J. O'Donnell, called the meeting to order and, after the reading of the minutes of the previous meeting, he stated that the main object of the meeting was to bring about the affiliation of the United Exhibitors' Association with the Philadelphia Exhibitors' League, the two bodies uniting.

The league had decided that as this was to be done, the only fair way to bring it about was for the present officers of the league to resign and have an election of new officers by the united organization. The secretary thereupon read the resignations, which were accepted, and the United Exhibitors' League, as the coalition was called, proceeded with the election of officers for the ensuing year. The name of Judge O'Donnell was placed in nomination for president, and he, with all the retiring officers of the league, were unanimously re-elected. Following are the officers: J. O'Donnell, president; S. B. Black, vice-president; J. G. Conway, 2nd vice-president; C. H. Goodwin, secretary; B. Schnidler, assistant secretary, and Harry Green, treasurer.

Judge O'Donnell made a stirring speech on harmony, cooperation and sticking together. Among other things, he said there was no need of antagonistic competition between members and requested that where this kind of competition existed between a member and a non-member, that the former endeavor to bring the latter into the fold. Edward J. O'Keefe, of Atlantic City, did not mince matters in speaking of the stand the United Exhibitors had taken against the Mastbaum interests in Philadelphia. He said Mastbaum had ruled the exhibitors with an iron hand and exacted tithes from them with a threat to drive them out of business if they did not accept his terms for rentals. In many cases he did control certain productions, which they were obliged to get from his exchanges.

At last the exhibitors and producers have woke up and he no longer controls the output, excepting Metro, and the exhibitors were able to get their films direct from other exchanges at a lower price, minus the 10% he demanded on their bookings. He also said that out of one hundred and fifty-two licensed exhibitors, the United Exhibitors' League had one hundred and nine as members.

All the officers elect were introduced to the members and each one made a few remarks, pledging their support to the league and its president. Sam Spedon, of the Moving Picture World, was introduced and made a brief address.

As the meeting was called for 1 P. M. coffee and light refreshments were served to insure beginning the order of business promptly at 2 o'clock.

WASHINGTON STATE JOINS TAX PROTEST.

The Washington Theater Managers' Association held its regular monthly meeting on February 5 at its headquarters in the Central building, Seattle, Washington. The only business outside of the regular routine was the action taken with reference to a communication from the North Carolina exhibitors' organization and also to a letter from the independent producers. The North Carolina association outlined its plans for protesting the admission tax and asked that the Washington exhibitors co-operate with them. This organization decided to do so by asking each of its members to send in a report of the effect of the tax to his congressman. In reply to the independent producers the secretary was instructed to write that the Washington exhibitors would co-operate with them in so far as they were able.

Manhattan Exhibitors In Session

Discuss a Number of Propositions, but Decide None—State League Meeting to Be Held March 5 and 6.

THE regular meeting of the Manhattan local exhibitors league was held at its rooms in New York City on Thursday afternoon, February 21. About thirty members were in attendance. Meeting called to order 3 P. M. The president, John Manheimer, said, after the roll call: "The primary object of this meeting is to meet Senator S. A. Cotillo of the Harlem district. Senator Cotillo had prepared a childrens' bill for introduction in the Senate and he has something to say about it and matters touching upon it." He had no sooner said this when he received a telephone message from the Senator saying he would be unable to attend. The chairman then explained that the Senator's bill was the one segregating children under twelve in seats set apart for them in theaters, under the chaperonage of a matron, to be paid a salary of twelve dollars a week. This bill does not meet with general approval owing to the matron's salary, which would probably be more than the income received from childrens' attendance in most houses. A motion made decided upon notifying delinquent members of their arrears and requesting them to pay up to still further strengthen the treasury of the league, which is free from debt and in very good shape.

During the discussion of outstanding accounts, collectable from the Madison Square Garden ball in 1916 and a reference to the per capita tax due the New York State league, it was announced that the State League would hold its annual convention in New York City, March 5 and 6.

The committee on new quarters for the league reported that the proposition of the Screen Club to rent part of their club house had not been accepted, but they were considering a location at 50th street and Broadway.

The committee to confer with Producers-Exhibitors Affiliated representatives reported that it had come to no decision, but the matter was still in abeyance. On motion a committee was appointed to confer with other local leagues on transportation, or delivery and collection of films. Chas. Waring, J. Hocheimer and Wm. Hilkemeier are the committee. It is to investigate the propositions submitted to the league on transportation.

Mr. Hilkemeier told of a resolution that had been offered in the Board of Aldermen to increase the license fee of all theaters operating under common show licenses from $25 to $500, according to seating capacity. Such a rule would reduce the seating capacity and necessitate alterations that would work a hardship upon the smaller exhibitors. It was decided to leave this matter to the executive committee to investigate and act upon, as it saw fit.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Convention of New York State Exhibitors, Hotel Astor, New York City.....March 5 and 6

Carolina Exhibitors Meet Exchangemen

Lay Foundation for Co-operative Booking Agency—Prominent Producers Represented.

REPRESENTATIVE exhibitors from all over North and South Carolina, in called convention at Greensboro, Tuesday, February 12, laid the foundation for the Carolina Co-operative Booking Agency, which, according to the outlines furnished the World representative, will embody features never before practiced by a community booking office.

Exchangemen representing the principal producing organizations doing business in the Carolinas are working hand in hand with the exhibitors of North and South Carolina toward the formation of the Carolina Co-operative Booking Agency, which will be built up along new and progressive lines in accord with a true analysis of the rights of the exchanges as weighed against the needs of the exhibitors making for a harmonious transacting of all business incident to the renting of films to the members of the booking organization. Mutual, Fox, Paramount, Universal, Pathe, Metro and other producers' representatives present at the meeting are as enthusiastic as are the exhibitors themselves over the prospect of a sincerely co-operative organization through which both exchanges and exhibitors will receive a square deal as administered by an executive body composed of some of the broadest-minded exhibitors in the territory.

Plans in detail have not yet been perfected, but it can be stated that the office will be in operation within the next sixty days, with headquarters in Charlotte, N. C. Tentative arrangements call for organization and incorporation within the next two weeks with a working capital of sufficient size to enable the office to give the required evidences of good faith to all exchanges with whom it will deal. Every member of the exchange who receives service through it will own one share of stock in the office for each theater under his control, this insuring an even distribution of controlling power, with no monopoly, except such as the larger owners of theater holdings are entitled to. From those present at the Greensboro meeting more than eighty shares were subscribed promptly, and a final organization meeting will be called to convene in Charlotte within the next ten days to perfect the organization and open the office.

Present at the Greensboro convention was Joseph A. Golden, secretary and treasurer of the Producers' and Exhibitors' Affiliated of New York, projecting his direct plan of distribution of the products of Herbert Brenon, Ralph Ince, Frohman Amusement Company, Rialto Pictures Company, the Lillian Walker Company and the Triumph Company, but his proposition was not closed for the circuit at that meeting, and will probably be acted upon at the Charlotte meeting.

Percy W. Wells, president of the North Carolina League, is enthusiastic over progress toward the formation of the booking office and states that during his investigation of systems in vogue in different so-called co-operative booking circuits he has not seen a plan which involves such adequate regard and specific attention to the rights of both producer and exhibitor as the plan which is being evolved for the Carolina office. Most of the agreements, says Mr. Wells, which the booking offices would try to put over on the exchanges are lopsided and take into consideration only the exhibitors' side, whereas, he contends, to make such an organization a permanent success, entirely different fundamental principles must be adopted which not only will enable the exhibitor to obtain a square deal, but will guarantee to the producers adequate income from their product so that it will not become necessary for them to serve such organizations at a loss and saddle an extra profit on outside exhibitors to break even. The exchange managers in this territory realize that the Carolina plan will enable them to transact their business, covering a wide territory, through a directoral board which is composed of broad-minded business men who will be willing and anxious to look at both sides of the question.

It is contemplated opening a supply house in Charlotte in connection with the booking office, a member of the league who conducts such an establishment in this territory having offered his entire plant to the organization at cost inventory.

CINCINNATI EXHIBITORS ELECT OFFICERS.

The annual election of the Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce was held recently at the League's quarters in the Chamber, with the following result: President, F. L. Emmert; first vice-president, A. G. Hestesheimer; second vice-president, J. A. Ackerman; treasurer, Otto Luedeking; sergeant-at-arms, Frank Willenborg; managing secretary, H. Serkowich. The new administration takes charge at once.

Indiana Branch of American Meets

Twenty-five Members Listen to Reports and Discuss Plans for Future Action.

MEMBERS of the Indiana branch of the American Exhibitors' Association met in Indianapolis Tuesday, February 19, and discussed the activities of the association for the year 1918. Although very disagreeable weather prevailed about twenty-five exhibitors from various parts of the state were present.

Frank J. Rembusch, of Shelbyville, Ind., president of the association, opened the meeting with a brief summary of the work done by the association during the past year, including the various phases of legislative work, and told of some of the things the association should do in 1918. Mr. Rembusch was followed by Ray Andrews, secretary, who gave a report of the financial condition of the association.

Following the reports by the president and secretary and a general discussion of the various questions affecting the exhibitors at this time a committee was appointed to arrange for a meeting on Tuesday, March 5, for the purpose of devising ways and means for the permanent advancement of the association. Much of the time was spent in discussions regarding co-operative booking between exhibitors, and those attending the meeting went on record as being in favor of the plan.

Mr. Rembusch pointed out what a great change had taken place in the industry, and added that in his opinion there never was a better time than the future for good prospects for the exhibitors. He said he thought the multiple programs offered will eventually cause the price of film service to come to reasonable figures again. Mr. Rembusch pointed out that it will not be long until the people of Indiana will be electing representatives to the state legislature, and he urged the exhibitors of the state to start immediately to try to pick out good candidates.

Exhibitors Continue Reel Tax Fight

Organized Theater Men of Alameda County, Cal., Place Case in Hands of Federal Officials.

THE organized exhibitors of Alameda County, Cal., are keeping up their fight against the reel tax imposed upon them by local film exchanges and their case has now been placed in the hands of Federal officials. A committee headed by Allen E. King has been busy for some time getting documentary evidence in shape, and this has been placed before Collector of Internal Revenue Justus H. Wardell, of San Francisco. The claim upon which the most emphasis is placed is that a tax of 15 cents a reel has been levied and collected on films made and released before Congress placed any tax on the footage of moving picture films. A large lot of receipted bills, showing this to be the case, has been gathered by the East Bay exhibitors, and the claim is made that about a dozen local film exchanges have been collecting this tax.

Upon the receipt of this evidence Collector of Internal Revenue Wardell sent notices to the film exchanges against which complaints had been filed, asking for a statement of their side of the matter. A meeting of film exchange managers was accordingly held and a committee of three, consisting of William J. Citron, of Fox; J. W. Allen, or Paramount, and Louis Reichart, of Metro, was appointed to call upon the Federal official. The latter has not intimated what action he will take in the matter.

OHIO EXHIBITORS FORM STATE RIGHT COMPANY.

Exhibitors of Cleveland and Northern Ohio have taken the first steps toward the formation of a company to exploit state right features. This action came following the two-day stay in Cleveland of C. C. Pettijohn, of the American Exhibitors' League, and Harry Rapf, film producer.

The exhibitors will organize a stock company and operate along the lines of the First National Exhibitors circuit, except that it is probable that they will give the actual distribution of their films to some independent exchange to handle on percentage.

Their plans call for one feature a week, the minimum price for the entire United States to be $25,000 and the maximum price $50,000. The Cleveland company, therefore, will be able to put its features out at from $1,800 to $3,000 each.

Nearly a half-dozen sessions were held during the week ended February 16, at which there were good attendances.

Sixth Annual Oklahoma Convention

American Exhibitors' Association in Convention Re-elects All Officers—Would Put Deposits in Liberty Bonds.

THE sixth annual convention of the motion picture exhibitors, now known as the Oklahoma Branch American Exhibitors Association, convened at the Lee Huckins hotel, Oklahoma City, February 5. Sixty-two exhibitors from various parts of the state were present, Oklahoma City, Muskogee and Tulsa being represented by 100 per cent. membership. The roll call of officers showed all to be present—A. B. Momand, Shawnee, president; S. H. Jones, Altus, vice-president; H. W. McCall, Oklahoma City, second vice-president; C. D. Jackson, Stillwater, treasurer, and L. W. Brophy, Muskogee, secretary.

The officers were re-elected for the coming year by acclamation. Representatives of the various film companies were present and made short talks at the open meeting. Hoyt Morrow, the representative of the First National Exhibitors Circuit, gave an interesting talk on its plan of manufacturing and distributing film.

Fourteen new members were admitted to membership. The convention went on record as being opposed to the deposit system and agreed to give preference to film companies that show a disposition to be fair.

The following resolution was unanimously adopted and a copy wired to Secretary of the Treasury McAdoo:

Be it Resolved, That the American Exhibitors' Association, Oklahoma State Branch, in convention assembled, do hereby give consent and authorize the United States Government to request that the film companies convert into Liberty bonds the vast amount of exhibitors' money now held by said film companies as advance deposits for film service, such bonds to be held by the film companies as security deposits on film service furnished to the exhibitors by the said film companies to the end that this money, which is now lying idle, may be used in the prosecution of the war. Oklahoma members of the association who are now receiving interest on advance deposits in excess of the rate paid on Liberty bonds agree to accept the reduction in interest to the amount paid on such bonds.

We further pledge our continued support of the Government in all war measures. Our screens are open to all patriotic movements and our theaters open to Four-Minute Men and other duly authorized speakers.

L. W. BROPHY, Secretary.

St. Louis Exhibitors Prospering

Biggest Business in Three Years Follows Cracking of Cold Wave and Lifting of Fuel Ban.

THE breaking of the cold wave in St. Louis ushered in an era of prosperity for the moving picture houses that is unparalleled by anything since the early days of 1915. Many other things contributed to the boom—the strike of 3,000 carmen was settled; the Fuel Administration lifted all bans and orders save the lightless Thursday and Sunday proviso, and snow which had covered the ground for more than eight weeks without a break disappeared.

Frank Tate, head of the Cella-Tate syndicate of more than fifteen houses, said the rush to the pictures was both unprecedented and unanticipated. Joseph Mogler, president of the Exhibitors' League, declared that every house in the city is reporting unusually brisk business.

D. M. Thomas of the Fox Company, Jack Weil of the World, and Manager William Sievers of the First National all declare that the distribution of films increased more than 33⅓ per cent. over the winter average.

Would Charge Footage Waste to Director

Head of Film Company Declares That Is the Remedy for What He Calls Incompetency.

By S. S. Hutchinson, President of American.

REDUCTION of output seems to be occupying manufacturers to some extent just now. Level-headed manufacturers have seen this crisis coming for over a year and have prepared for it. Every producer who has taken the precaution to look ahead and figure out the situation for himself has known that reduction was bound to come. No company can afford to work without profit and as the motion picture film is not usually an article which increases in value with the holding, it cannot pay to make too many just to shelve for a possible market.

For one thing, conservation in the use of the film proper is important. When you hear a director solemnly assuring you that he must waste thousands of feet of film in order to produce one picture, you may safely assume that he does not know how to make a picture and is puting up a bluff to conceal his ignorance. You might as well expect your architect, in figuring on lumber for a new house, to tell you that while only 50,000 feet of lumber will be used in the finished product, you must order 100,000 to allow for artistic temperament in the wastage.

If the producers charged up the wastage of film to the director the abuse would soon be remedied. A wastage of film is a tacit admission of incompetency on the part of the director—he admits that he has not once had a clear outline of his picture in his mind—he has been fishing for ideas all the time.

If we had a little more horse sense in the picture business to offset the artistic temperament that we seem to think is essential perhaps we would not find it necessary to hold so many useless conferences in large hotels to discuss the motion picture situation. We know what the situation is—any level-headed business man knows enough to retrench when retrenching is necessary.

The material used in the manufacture of films is necessary just now as a war product. Cotton and nitric acid are too valuable to be wasted at the artistic whim of a vague director who has to try out thousands of feet of film before he knows what he is doing. Such a criminal waste of valuable material should not be allowed in any studio at this time. The industry should voluntarily reduce production from a patriotic motive, if nothing else, and thereby release necessary war products.

There is no necessity for a waste of material at any time. If manufacturers would emply less time in arguing over nonessential details of the situation and put a business head to work ferreting out the leaks in the industry and cementing them up there would not only be a decided gain in finances but a higher standard for pictures.

Bernard J. Durning

Director of "Aliens" at Edison Studio Rose from the Ranks and Has Made Good.

BERNARD J. DURNING, director of the Edison new six-reel picture, "Aliens," starring Shirley Mason, has risen from the ranks of studio employment, instead of stepping from the theatric boards to the realm of the camera and the megaphone. He was brought up and educated in the Bronx, where he attended Fordham University. Upon leaving college he accepted a minor position with the Edison Company and worked for years mastering details.

Bernard J. Durning.

As assistant to Edwin S. Porter, the celebrated director who started Famous Players on the high-road to success, he acquired a most valuable experience. He was also a valued assistant of John Collins, then became production manager of the Edison studio and held that position for three years, whence he was promoted to director nearly a year ago.

The studio training has made Mr. Durning a master of technique, acquainted with every angle of the game. Instead of trusting to luck and other folks' knowledge, he is enabled to guide his subordinates intelligently and to suggest improved methods. As an instance, he invented and carried into execution an entirely new idea in the lighting of the night scenes in "Aliens." Some very fine silhouette effects were the result of painstaking labor and refusal to be daunted by obstacles.

On the art side Durning is a close student of costuming, pose, design, perspective, composition and harmony. In the actual direction of the players he subordinates everything else to dramatic values. Using the quietest methods, he interprets the story and gets them to live it. There is no blind "registering" of emotions, but a clear understanding of what is to be done and a careful upbuilding of climax. Those who have seen the portions of "Aliens" already assembled express the belief that its creator will take a deservedly prominent place in the ranks of the leading directors.

Col. Wm. Fox Honored at Dinner

Gold Ball Room of Astor Hotel the Scene of Brilliant Testimonial to Motion Picture Man.

MORE than a thousand men gathered in tne Gold Ball Room of the Astor Sunday evening, February 24, to do honor to William Fox. In the balconies were scores of handsomely gowned women who listened to the speeches, gazed upon their relatives and friends while the males dined and, later, joined in the dancing that followed an evening of feasting and speeches.

The purpose of the dinner, as announced, was the culmination of a desire on the part of motion picture and vaudeville magnates to do honor to Mr. Fox; but the ultimate outcome was shaped to acclaim largely his unselfish philanthropy and tireless activities as expressed in the great success Mr. Fox attained in the recent "drive" for funds in aid of Jewish charities. After conspicuous service in a "drive" for funds to give succor to Jews in beleagured Palestine, Mr. Fox, a few weeks ago, personally headed an intensive "drive" to get new members for the Federation of Jewish Philanthropic Societies.

How well Mr. Fox succeeded, as "Colonel" of the team which enrolled the greatest number, was told by men of prominence in the Jewish commercial and philanthropic field in glowing tributes to the guest of honor during the speeches that followed the dinner. Felix M. Warburg said that Mr. Fox's activities in Jewish charities dated from his boyhood, when he was himself an object of tender care by a Jewish institution while he was in a hospital. He resolved then to do his share for the unfortunate some day, and during his years of struggle to fortune he never forgot his resolution.

It was remarkable that none of the speechmakers made reference to Mr. Fox's achievements in the vaudeville field, while the dais raised above the ballroom floor, on the Broadway side of the room, was peopled by representative vaudeville magnates. The references to Mr. Fox's showmanship were all made applicable to his moving picture activities, while the only man on the dais who is strictly and exclusively concerned in moving pictures was Adolph Zukor. Of the thirty men scheduled to occupy the dais, to right and left of Toastmaster Wilton Lackaye, the following showmen have made moving pictures only a part, even though a prominent part, of their business activities: William A. Brady, Benjamin S. Moss, Sylvester Z. Poli, Lee Shubert, John J. Murdock, L. Lawrence Weber and Nicholas M. Schenck.

Arthur Brisbane sent, from Washington, a letter read by Joseph Johnson, which was, perforce, substituted for a speech by that brilliant journalist that the guests regretted could not be delivered. That part of Editor Brisbane's letter that referred to Mr. Fox's activities in the field of motion pictures is given as an index of a somewhat revised, if not entirely altered view, of the screen's opportunity for great usefulness. Mr. Brisbane wrote, in part:

"Better than the spoken word, infinitely better than the word written, the lifelike moving picture talks directly to the brain. Men have used the spoken and written word for a few centuries only. They have used their eyes as men for a quarter of a million years and for millions of years before that as animals.

"The eye tells the mind instantly. The eye sees an entire picture, and all sides of any truth, moral or scientific. To put good thoughts, noble actions, important truths, into pictures that move, is to prepare food for the human brain—and there is no more important work than that.

"Besides being educational, the moving picture offers the nation relaxation, at a time when it is needed, when the mind is tired and anxious. The moving picture in its power of instant presentation is as much of an advance upon the printing press, as was the printing press upon the illumined manuscript, and the old hieroglyphics. Mr. Fox is one of the few who have come through the rush and struggle of a new field of adventure with colors flying and success assured. Those who appreciate the importance of the work in which he is a leader honor modern progress when they honor him."

Diners who have become accustomed to theatrical feasts in New York expected a generous flow of sarcastic heralding from Rennold Wolf, who acted as "advance agent" for Mr. Fox in presenting witty side-lights, done in false colors, to illuminate the guest of honor's past. None were disappointed. Raymond Hitchcock made a particularly witty speech, and George M. Cohan mixed humor with sincere tribute.

Judge Victor J. Dowling approached nearer to real oratory than did any other speaker—if we may except the concluding remarks of the toastmaster. Mr. Lackaye was efficient in office as well as witty in his "asides," and in the end made a few remarks on the subject of patriotism that breathed the best instincts of loyalty to the cause of democracy. Judge Dowling concluded his speech with a graceful tribute to Mr. Fox and then presented a gold tablet, suitably inscribed, to commemorate the event as well as to bear lasting record of the showman's public service.

The diners rose to their feet when Mr. Fox was introduced; when Judge Dowling was presented, and again when the Judge, in referring to Jacob H. Schiff, paid tribute to the venerable leader of Jewish advancement in the United States. Mr. Schiff sat next to Judge Dowling, on the dais, and rose to acknowledge the applause that greeted the mark of courtesy. Three interludes of delightfully artistic accomplishment were provided by Signor Amato and Mme. Alda, of the Metropolitan Opera House, who each favored the diners with solos, enthusiastically encored, and also gave the duet from "Tales of Hoffman" as a final favor to the assemblage.

F. I. L. M. CLUB ENTERTAINS AT CLARIDGE.

On Saturday evening, February 23, the F. I. L. M. Club held a banquet and dance in the ballroom of the Hotel Claridge, New York City. A most delightful menu was served from nuts to coffee. During the serving of the meal several artists, furnished through the courtesy of the U. B. O., provided an entertaining program. Dancing began about 10 o'clock and continued until 1. Among those present were Mr. and Mrs. H. E. Friedman, Mr. and Mrs. E. M. Saunders, Mr. and Mrs. T. J. Connors, Mr. and Mrs. E. H. Wells, Miles T. Gibbons, Mr. and Mrs. W. E. Rayo, Arthur J. Silverman, Anna Uswold, John J. Daley, B. Woody, S. Zierler, Rose L. Lueedman, Francis Harowitz, Charles H. Moses, A. Starlight, Mr. and Mrs. H. F. Janis, Pearl E. Tucker, L. Zalondek, Mrs. Herbert F. Titlar, Sam Spedon, Robert H. Silverman, C. B. Price, J. M. Chadwick, Mr. Hammel and Joseph Klein. Everyone received an appropriate favor of modern headgear, scuttles of coal and balloons of all colors and sizes.

HELENA, MONT., TO HAVE $200,000 PICTURE HOUSE.

The new Marlow Theater, Helena, Mont., representing a $200,000 investment, is scheduled to open this month. The house will have a seating capacity of 1,300 and will embrace every conceivable convenience for the comfort of the patron. The playhouse will be one of the most beautiful picture theaters in the state, and will be devoted to motion pictures, vaudeville and road shows.

C. W. Eckhardt will manage the theater for the Ansonia Amusement Company of Butte, which has the lease on the house. Mr. Eckhardt has been connected with the Ansonia Amusement Company for a number of years, having managed the Orpheum and Princess theaters in Butte for this company.

VICTORY THEATER TO BE REBUILT.

Schwind Realty Company, Dayton, Ohio, owners of the Victory theater in that city, which was recently destroyed by fire, will rebuilt the house. Plans are now being drawn for the new structure. It is estimated that $100,000 will be spent on the new theater.

Regent Theater, Indianapolis, Ind.

Visit to Rothapfel's Home Town

By F. H. Richardson

Personally Conducted by the Motion Picture Impresario, a Party of Picture Folk See the Famous Home Theater

ON WEDNESDAY, February 20, it was the writer's privilege to witness the very remarkable home-coming of a very remarkable man. It was a thing well worth viewing because it illustrated the possibilities of a combination of pluck, stick-to-itiveness and real ability.

Ten years ago, in a very small theater in a very small town in the coal regions of Pennsylvania, a man, unknown to even local fame and entirely without capital or influential friends, started business as an exhibitor. A more unpromising surrounding or theater clienetele could hardly be imagined. The theater was up one flight of stairs at the rear of a plain, ordinary saloon, where beer was served to all at six schooners for a quarter, the embryo exhibitor graduating into that position from a job behind the aforesaid bar. The then none-too-clean, all-too-small little "theater" was all he had to start with.

But in addition was that intangible something we call vision. The man was a dreamer of dreams. He was an idealist, with the vigor of purpose necessary to accomplish his dreams against the sneers of an unbelieving world. That was a brief ten years ago. Today we find this man part owner and managing director of two of the leading silent drama theaters of the country, one of which probably occupies space on ground having higher monetary value per square foot than that of any other land occupied by a theater, dramatic or otherwise, in the entire world. I refer to Samuel Rothapfel of the Rialto and Rivoli theaters, of Broadway, New York City.

In considering the above it should be remembered that the writer is not one accustomed to handing out unearned bouquets. He has, in fact, rather vigorously opposed Mr. Rothapfel in certain matters in the past. Also he was one of the "unbelievers." Honest confession is good for the soul, and I am willing to make mine. Mr. Rothapfel has amply proved his case, and today stands in the mind of the writer as the leading and pioneer exponent of artistic presentation of the photoplay of this and—so far as I know—any other country. Ample proof of this is found in the fact that the Rialto theater has upon several occasions done the almost unbelievable total of, in round numbers, $21,000 in a single week, and, on the basis of "the proof of the pudding is in the eating," it must be considered that friend public would hand no manager that sum of money within seven days unless that manager was delivering the goods.

Kindly understand the foregoing is no mere verbal bouquet. The writer has, as before intimated, opposed Mr. Rothapfel in the past. He did so honestly and conscientiously; also he did so on what then appeared to be perfectly good grounds. Today the writer is thoroughly convinced that Samuel Rothapfel deserves his hearty support, as well as the support of every man who has the best interest of the silent drama at heart; therefore as an honest man he can do no less than say so. My compliments to Samuel Rothapfel! May it never again be my duty to oppose him in any particular, for to oppose the man who has actually accomplished such really wonderful results would indeed be unpleasant.

And now to my story. At the invitation of Mr. Rothapfel the following party journeyed to Scranton, Pa., on the date mentioned: Mr. Rothapfel, Mrs. Rothapfel, Florence Turner, Miss Valentine Grant, soon to be seen in the new superproduction, "The Belgian"; Lois Meredith, of the Vitagraph; Elinor Masters, of Bluebird fame; Mary Lawton, dramatic reader and actress of note; Sidney Olcott, director, who needs no introduction; Larry Trimble, director for the Hepworth Company and particularly for Miss Florence Turner; Fred Thompson, director, also requiring no introduction; Sheldon Lewis, of "Hidden Hand" fame; Phillip E. Bosen, assistant to Larry Trimble, and expert photographer; Pat O'Malley, who was with Sidney Olcott in Ireland and the East; Frederick Coburn, famous amateur photographer and expert cameraman, and F. H. Richardson, Moving Picture World. Clara Kimball Young, Virginia Pearson and Marguerite Clarke had expected to come, but weather conditions had thrown their work so far behind that it was found to be impossible.

At Scranton the station platform was a literal sea of humanity, through which a lane was only opened by strenuous methods. At the Strand theater Mr. Rothapfel introduced the various ones to an audience which filled literally every available square foot of space, including the lobby, and overflowed to the center of the street. Each one was accorded a hearty reception. Rothapfel himself was given an ovation lasting several minutes, Scranton being but a few miles from his old home—Forest City—and claiming share in him as the favored son of that section.

After a brief reception the party motored over roads varying from awful to terrible (ice and snow) through Carbondale, sixteen miles away, where the main street was lined with a mass of men, women and children, waiting for a glimpse of Rothapfel and his company, and on to Forest City, where is located the little theater in which he first blossomed forth as an exhibitor about nine years ago.

It is indeed a far cry from the "Home Theater" of Forest City to the Rialto and Rivoli of Broadway. To reach the former you scramble down a short hill from Main street, walk up a flight of stairs, pass through a "lobby" extending across the rear of the building and through swinging doors into the little theater, just at the right of the screen. The entrance, which also is the exit, and the only one, is not in the screen wall, but in the side wall at the right of the screen. The ceiling is twelve feet high at the screen end. The floor slopes upward toward the rear. The room is maybe fifty feet long by thirty wide. It is all the very most ordinary of the ordinary, yet we are told Mr. Rothapfel actually did create in these unpromising surroundings and with these almost impossible crude things something sufficiently out of the ordinary to attract at least local attention, and to encourage him to seek larger fields. And it is only after viewing the start, knowing the comparatively short lapse of time and the tremendous difficulties to be overcome and the reality of today, that one arrived at a competent understanding of the man Rothapfel and what he has accomplished.

I think every child and most of the grown-ups for many miles around were on the job to welcome the returned wanderer. Mr. Rothapfel's home-coming must have been highly gratifying. The whole landscape was smeared up with humanity, all intent on seeing the friend of other days and present hero of Broadway.

After a brief period for inspection and picture taking we were motored back to Carbondale, where was a combined welcome home for Rothapfel and Red Cross benefit ball, which packed the armory drill hall to standing capacity, some even draping themselves on the iron trusses supporting the roof. Rothapfel was again the center of attraction. He introduced the others to recurring waves of applause. From the Red Cross viewpoint the affair was one huge success. From Mr. Rothapfel's point of view it surely must have been the same.

And so we all went back to old Broadway next day, stepped back onto our various treadmills and again began the grind, but with another picture to add to that wonderful collection in the halls of memory, and with an added respect for the man Rothapfel and the work he has done.

WAR TRADE BOARD READY FOR APPLICATIONS.

Of interest to exporters of motion picture films is the announcement of the War Trade Board that it is now prepared to receive and consider applications for the export to Holland and Sweden, for domestic consumption, of motion picture films when in exchange, foot per foot, with films of similar manufacture.

Holland and Sweden have already concluded temporary agreements of a limited character with the United States, and it is in view of this fact that this step, in which Great Britain and France join, has been taken.

SCENARIO WRITERS JOIN WORLD FILM.

Rosalie Ashton and Beatrice Morse, collaborators on magazine and screen stories, have left Goldwyn and are now members of the scenario staff of the World Film Company. They are the authors of "The Undertow," "The Chastening," "The Brigadier-General," "Humility," "Rounding Off the Corners," "The Trail That Leads Nowhere," "My Little Sister," and others. They are now engaged on a story of the Orient for Montague Love.

Howard-Wells Plan Broader Activities

Louis Goodman Buys Into Company and Is Chosen General Manager.

LOUIS GOODMAN, prominent local attorney and newspaper man, becomes general manager of the large and constantly increasing theatrical activities of the Howard-Wells Amusement Company, with head offices in Wilmington, N. C., and has become financially interested in that corporation to the extent of a sizable figure.

James Howard and Percy W. Wells have conducted a theatrical business in Wilmington for the past twelve years, which had its inception in a small tent on North Front street and has been constantly enlarged until they now control all of the five theaters in Wilmington, operate a theater at Camp Greene, Charlotte, N. C., and are becoming largely interested in states rights productions for their territory. They are also launching a portable outfit with which it is planned to give one-night stand picture shows to small hamlets and villages throughout the state. It is planned to put out at least a dozen such touring "companies" at an early date.

Mr. Goodman, who assumes managerial reigns over these extensive holdings and projects, has had experience with a road attraction and also newspaper experience which will be valuable to him in his new position. The former Howard-Wells organization remains the same with Mr. Wells, president; Mr. Howard, secretary-treasurer; D. M. Bain, publicity and booking manager, and Carl B. Rehder, manager of screen and program advertising.

Strand Places Dedicatory Tablet

Patriotic Act of Twenty-two Employes in Joining the Service Commemorated in Bronze—Ceremonious Unveiling in Theater's Lobby.

ON MONDAY, February 18, in the lobby of the Strand Theater in New York City, was unveiled the bronze tablet dedicated to twenty-two of its former employees who volunteered their services in the United States Army. The full orchestra of the theater and about two hundred guests and spectators assembled in the lobby. The exercises were started by the orchestra, playing a prelude, after which Doctor Wilson, publicity manager of the theater, introduced Sam Spedon, of the Moving Picture World, who made the unveiling speech. Just before he withdrew the flag that covered the tablet he said: "This is a simple ceremony accorded by the management of this theater to a few patriotic employees, men from among the people who have served the management faithfully and are now serving our country. Here in the lobby of this theater, one of the many theaters of the people, we dedicate this tablet. May it and this theater long remain as a monument of the people, for the people."

The orchestra followed the unveiling with "The Star Spangled Banner." An address was made by the Rev. George Waring, chaplain at Governors Island, and a prayer was offered by the Rev. M. Blum, rabbi in the Police Department, which brought the ceremonies to a close.

Film Fires Mainly Due to Smoking

So Declares National Protective Association as Result of Investigation of 157 Cases.

SMOKING is the main cause of fires in motion picture exchanges and theaters, according to an investigation made by the National Fire Protection Association. This association has made a tabulation of 157 reported fires involving these and found that in 42 cases the conflagrations were due to causes common to all risks, but 67 were due to special hazards of the motion picture business.

Of the first named 22 of the fires were due to smoking and 12 to lighting. Of the last named, 13 fires were started by the ignition of films during the operation of the projection machine; 9 were caused by electrical troubles incident to the operation of the projection machines, and 7 fires were caused by other exposure of films to the arc light of the machine.

In its report the National association recommends that smoking should be absolutely prohibited in film exchanges and booths in all sections of the country; that lights in rooms where films are stored or handled should be protected by wire guards or vaporproof globes; that the use of fireproof valves should be insisted upon, and that employes should be informed as to the extreme combustibility of the films which they handle.

"FLOOR BELOW" LAID IN NEWSPAPER OFFICE.

In "The Floor Below," Goldwyn's next production starring Mabel Normand, a number of scenes are laid in a busy newspaper office. Types known to all newspaper workers are found there, and some unique characters as well. Mabel Normand herself plays a part entirely new to her. She is the copy girl, who trudges back and forth with the work of editors and typesetters. By turns she is a slave to duty and an ally to the spirit of mischief, adored by the men with whom she works when she is not causing them to swear at her for her pranks.

By far the most amusing character outside of Patricia O'Rourke (played by Miss Normand) is Stubbs, a grizzled veteran who is none other than Melva Morgan, who edits the woman's page. He answers questions of the lovelorn, suggests recipes for food conservation, advises mothers how to cope with growing girls and fulfills generally the exalted function of a feminine mentor. In reality he is gruff, very masculine and a misogynist. This fills Patricia O'Rourke with glee, as indeed it did Miss Normand when the photodrama was under way.

BEN BRODSKY RETURNS FROM ORIENT.

Ben Brodsky, well known through his long connection with moving picture enterprises in the Orient, arrived in San Francisco a few days ago from Japan with a wonderful collection of films made in that country by the Ben Brodsky Moving Picture Company. During the past year he has toured Japan with a company, covering about six thousand miles and touching the leading points of interest. Full cooperation was had from the management of the Imperial Japanese Railways. Mr. Brodsky will probably take the films to New York before returning to Japan.

Dedicating Tablet Erected in Strand Theater, New York, in Honor of Employees Now in the Army.

Fairbanks Runs Rodeo in Bay City

Rolls Up $35,000 for War Community Fund, Doubling Los Angeles Record—"Why Not?" He Asks.

DOUGLAS FAIRBANKS gave San Francisco a taste of pioneer days when he invaded the Coast metropolis at the head of a band of Indians, vaqueros and cowgirls, paraded Market street, stampeded a crowd to Ewing Field and thereby enriched the coffers of the War Community Fund to the extent of $35,000. Before coming here he received glowing reports from Mary Pickford as to the manner in which people might be expected to turn out, and in this was not disappointed, as the streets were jammed with humanity during the parade and Ewing Field was not

Douglas Fairbanks Riding Through Market Street.

able to accommodate all who desired to gain admittance. So great was the overflow that at the last minute a performance was planned for the following day and this likewise was a rousing success, even with but limited advertising. Before the rodeo Fairbanks whooped it up a little in the suburbs of the Greater San Francisco, appearing at the Auditorium Theater, Oakland, with Dustin Farnum, William H. Crane, George Primrose, Winifred Kingston, Edith Chapman and others of stage and screen fame, rolling up $2,000 for the fund.

The Fairbanks party was met on its arrival here by Mayor James Rolph, Jr., who also wears boots, rides wild horses, shoots glass balls and will be the next Governor if the professional politicians do not hogtie him. The introductions were effected while "Doug" was balancing himself on his hands on the hood of an automobile and kissing the stars on the American flag painted on it. Before his departure he expressed a desire to come back and stay longer; he lauded the climate as the most perfect he had ever seen and expressed astonishment that the city was not encircled with moving picture studios. He secured more than twice as much money here as he did at the Red Cross benefit event recently held at Los Angeles, but would say nothing about this other than "Why not?"

To Stop Exportation of Stolen Films

New Government Rule Requiring Examination Before Shipping Will Operate to Film Men's Advantage.

THE stealing, duping and pirating of motion picture productions, along with their subsequent exportation to other countries, have long been one of the troublesome problems of the film industry. The National Association of the Motion Picture Industry now believes that it has hit upon a certain means of eliminating this menace.

The United States government has just ruled that all films consigned to foreign countries must be submitted to examination 72 hours before sailing time. The announcement of the Collector of the Port of New York reads: "Any special article difficult of ready examination on the pier, such as concerns films, motion picture machines, phonograph records, musical instruments, etc., must be submitted for examination at room 123, Custom House, at least 72 hours before departure."

The National Association is arranging to furnish the Custom House authorities with official lists of all lost and stolen films and the proper concerns rightfully controlling them. All films submitted for exportation will be checked up by those lists and, of course, stolen, duped or pirated productions will be quickly detected. Thus the new government ruling, which, at first, might have been looked upon as a hardship, will prove of tremendous value to the whole industry.

Shuts Off Birmingham's Sunday Shows

Mayor of Alabama City Serves Notice on Exhibitors and They Move for Referendum.

MOVING picture theaters in Birmingham, Ala., will not be allowed by the city commission to operate on Sunday after April 14, according to an announcement by Dr. N. A. Barrett, president of the commission, at its meeting on Thursday, February 14. Petitions immediately were put in circulation by the theater men seeking a referendum on the proposal.

Theater managers must secure an election before April 14 unless they wish to close down on Sundays, according to an interpretation of the order issued Thursday morning by President Barrett, at the request of counsel for the moving picture men. Dr. Barrett said that unless the election was held by April 14, the theaters would be closed on April 21, and that the date set was the absolute limit. Mr. Coleman, a lawyer for the theater managers, thanked the commission for its stand and said that the show owners were entirely pleased with the situation. Petitions are now being circulated, and the picture men feel confident of winning the hard-fought battle.

The agitation was started in Birmingham over a year ago, resulting in permission for the shows to run for a certain length of time, to ascertain what objections could be found to Sunday operation. After a fight before the city authorities, it was decided to allow the shows to run until further complaint was made, which complaint was presented to the commission a few weeks ago by the Protestant Pastors' Association of Birmingham.

The city commission is required, under the five commissioner act, to submit any question to a vote of the people when petitioned to do so by 1,500 qualified voters of the city.

At Leading Picture Theaters

Programs for the Week of February 24 at New York's Motion Picture Houses.

THE STRAND.—Mae Marsh in a screen version of Frank L. Packard's novel, "The Beloved Traitor," was at the head of the Strand program the week of February 24. The actions shift from the fishing banks to the studios of New York's Bohemian art circles. Goldwyn made the picture. "The Man Eater," one of James Montgomery Flagg's "Girls You All Know" series, was the special feature. "Around Central Arverne, France," .nd the Topical Review were also shown.

THE RIALTO.—Billie Burke in "Eve's Daughter," a Paramount picture adapted from Alicia Ramsey's play of the same name, was the leading player at the Rialto. Lionel Atwell and Florence Flynn, of the original company, are in the cast. A scenic of Yellowstone Park, the Rialto Animated Magazine and a Drew comedy, "Before and After Taking," completed the picture program.

THE RIVOLI.—"The Sign Invisible," a "First National" attraction, produced by Edgar Lewis, with Mabel Julienne Scott in the principal role, was the picture feature at the Rivoli. A Paramount-Sennett comedy, "It Pays to Exercise"; a scenic and the Rivoli Animated Magazine were included in the program. The Rivoli Chorus, Greek Evans and pupils from the Luigi Albertieri Ballet School were the other features.

EIGHTY-FIRST STREET THEATER.—Olga Petrova in "The Light Within" the first half of the week. Dorothy Dalton in "Flare-Up Sal," the latter half.

BROADWAY.—"Tarzan of the Apes" is still standing 'em up at the Broadway.

. LYRIC.—"Revelation," featuring Mme. Nazimova.

IMPOSTOR ASKING WAR TAX.

Collector of Internal Revenue Charles V. Duffy of Newark, N. J., is in receipt of a warning from Commissioner Daniel C. Roper of Washington to the effect that impostors are representing themselves as revenue collectors and attempting to collect the war admission taxes from motion picture houses. Exhibitors should heed this warning, and pay no money to unauthorized persons.

Shaw Making Pictures in South Africa

Former Edison Producer Now Associated with Joe Fisher in Active Opposition to Trust.

ERNEST PALMER, representing the Harold Shaw Films Productions, of Capetown, South Africa, has arrived in New York again to familiarize himself with American conditions, after an absence of several years. His immediate purpose concerns showings, in this country, of

The Shaw Studios Near Capetown.

the productions now under way at the Shaw Studios, at Sea Point, on Table Bay, near Capetown. Mr. Palmer brings an interesting account of Mr. Shaw's activities and, in an interview with the World representative gave an excellent idea of manufacturing and exhibition conditions in that far-off land.

"The war restricted conditions more than ever in South Africa," said Mr. Palmer, "and this fact has given Mr. Shaw an opportunity to produce and distribute his productions to an advantage. Joseph Fisher, who is the biggest factor in opposition to the South African Film Trust, is interested with Mr. Shaw in producing features and will attend to the matter of exhibitions when productions are ready for release.

"It might be imagined that a producer would be handicapped by the lack of professional screen players in South Africa, but Mr. Shaw proposes to obviate that natural drawback by producing subjects that will lend themselves to native types and talents. His wife, Edna Flugrath, is his leading woman and will be supplied with roles that will give her the principal interest in the screened stories.

"Mr. Fisher has established himself as a successful independent exhibitor through his showmanship and reliability, and has become one of the most popular picture magnates in South Africa. He opposed the Trust by clean methods, and has arrangements whereby he places feature attractions in the town halls, community managed, in all of the principal cities. Town halls where Mr. Fisher shows films include Johannesburg, with a seating capacity of 2,700; Capetown, 1,600; Durban, 3,000; Kimberley, 750; Pretoria, 600; Port Elizabeth, 800; East London, 750; Maritzburg, 800, and Bloomfontein, 700."

Mr. Palmer declared that Mr. Shaw's studios will be equipped with every modern appliance, even though the start was made with only an abandoned carbarn. The building has been entirely reconstructed, and added to, that the equipment may be complete. It is ideally located in a suburb of Capetown, right on a trolley line. The grounds are provided by nature with a great variety of "locations," with Table Bay, and a broad stretch of beach in front, while Lion Head Mountain rises inland at only a little distance.

"When I left Capetown, Christmas Day," said Mr. Palmer, "the studio was nearing completion, and by this time Mr. Shaw's first production, 'The Rose of Rhodesia,' made in his new location, will be all completed and probably exhibited. Mr. Shaw is managing director and chief producer of the Shaw Films Productions, and his success may be indicated in his first South African picture, 'Winning a Continent,' which he made for the South African Film Trust, where it was locally shown, and then sent to America. It has been exhibited here under a different title.

"Mr. Shaw, like myself, is an American," continued Mr. Palmer, "but it has been some years since he directed for Edison and the Universal in this country. Going abroad he first went to England, where he created for the London Film Company 'The House of Temperley,' shown at your Strand here in New York, believed to be the first really great production made in England. While with the London Film Company Mr. Shaw displayed a genius for developing new talent, and in South Africa he will depend largely upon this aptitude for developing players in roles supporting Miss Flugrath. With him, as photographer, is Henry Howse, an English expert."

In the letter of introduction which Mr. Palmer brought to the World from Joseph Fisher, the writer said: "We have done an exceptional business in South Africa with the much-discussed film, 'Enlighten Thy Daughter,' after it was barred from exhibition in the Cape Province. This very fact greatly boomed the film in other parts of the country, with the result that hundreds were turned away at every exhibition. We are now touring 'The Submarine Eye' and 'Parentage,' both of which are drawing packed houses. 'Rasputin, the Black Monk,' our latest importation, seems destined to become another big moneymaker in our territory."

Readers of the World who seek first-hand information concerning the South African situation will receive courteous responses to letters addressed: Ernest Palmer, The Alcazar, Apartment 56, 215 Manhattan avenue, New York. His telephone number is Academy 1710.

William Russell Back on the Job

Stalwart Player Getting Ready for Production of "Adrienne Gascoyne," His First Independent Work.

WILLIAM RUSSELL, action star of the motion picture drama, athlete as well as film favorite, is at work on his first production with the new William Russell Productions organization at his studios in Southern California. Mr. Russell, who arrived on the coast from New York, only a week ago, jumped right into hard work on the first of his new productions, under the working title of "Adrienne Gascoyne." It is the name of the principal feminine character—a fascinating young woman, half buried in diamonds, who decides in the long run that kind hearts are more than tiaras, and true love more desirable than tainted millions.

William Russell.

The drama is based on a story of the same title written by William Hamilton Osborne, New York lawyer. While master in chancery of New Jersey Mr. Osborne wrote "The Red Mouse," a striking speaking stage success, dramatized as "The Prosecutor," and other plays and stories.

Mr. Osborne's story, "Adrienne Gascoyne," is one of the strongest he ever wrote. It deals with the efforts of a pair of South African crooks, Adrian Gascoyne and his wife, to win a fortune in America out of the old and exploded crucible scheme of making diamonds.

SOME AMUSEMENT COMPANY SUES MASTBAUM.

Stanley Mastbaum, the Stanley Booking Company, of which he is the head; the Metro Pictures Corporation of New York and the Metro Pictures Exchange of Pennsylvania are accused of forming an illegal combination in violation of the Sherman anti-trust act in a bill in equity in the United States District Court in Philadelphia by the Some Amusement Company of that city. The complaint charges the defendants with having formed a local "trust" and with using illegal methods and threats against exhibitors who refuse to enter into contracts with them. The court is asked to compel Mastbaum and the Stanley Company to relinquish their stock holdings in the Metro corporations. No date has been set for a hearing.

Chicago News Letter

By JAS. S. McQUADE

"Birth of a Race" Promoters Under Fire

Brokers Arrested for Non-Compliance with State Law Which Bars the Sale of Unlicensed Stock.

THE article in my Chicago letter of the issue of February 23 on the plan of selling stock for "The Birth of a Race" has since been followed by a brisk campaign in which all the dailies of the city have joined. Attorney-General Brundage, of Illinois, and his assistants have investigated the Birth of a Race Photoplay Corporation and ascertained that the organization had failed to take out the state license which permits the sale of its stock here. It also was found that a number of other stock selling organizations were violating the law known on the statute books as the "Blue Sky Law." Each of the violators will be prosecuted to the limit, the attorney-general states.

F. W. Sherwood, a broker who was caught in the act of selling stock of the Birth of a Race Photoplay Corporation, was arrested by the attorney-general's order on the charge of trading in unlicensed stock, and Giles P. Cory, of Giles P. Cory & Co., who has been a broker on La Salle street for seventeen years, was also arrested on a similar charge. Mr. Cory was immediately released on cash bail and awaits trial.

These arrests created a sensation among the purchasers of the stock of the Birth of a Race concern, and the attorney-general's quarters were besieged by telephone and personal calls. Gradually it developed that the printed matter distributed by the firms engaged in the sale of the Birth of a Race concern's stock bore the names of prominent men, national and local, who were represented as being personally interested in the big production. Among those listed were former President William H. Taft, Governor Frank O. Lowden, of Illinois, the Rev. Jenkin Lloyd Jones, Julius Rosenwald, and many others. When these men denied being connected with the enterprise, the stockholders became still more uneasy, but they quieted down considerably when it was learned that the big film, "The Birth of a Race," is already under way and that the cost of production had already been secured by the parent concern.

An investigation of the past record of F. W. Sherwood, who was arrested for selling unlicensed stock, served to throw discredit on the methods used by the stockbrokers who had charge of the sale. Under the name of F. W. Snook, Sherwood is said to have been convicted of embezzlement in Milwaukee, some time ago, and sentenced to Waupin penitentiary for two and a half years. Buyers of stock accuse Sherwood of having used his supposed Masonic connections to secure business. In answer to a telegram sent Waterloo (Wis.) chapter, Royal Arch Masons, the secretary replied that F. W. Snook was expelled December 20, 1916.

Developments during the past week revealed that the Birth of a Race Photoplay Corporation was organized under the laws of Delaware, July 12, 1916. The stock issue was 100,000 shares, each share having a par value of $10. The entire issue, with a value of $1,000,000, was turned over to Edwin L. Barker, the president, and his associates. Under the laws of Delaware there is no requirement to furnish a statement of the corporation's finances, not even to the stockholders.

In return, Mr. Barker gave the corporation the rights to the script of "The Birth of a Race," good-will, etc. He then turned back to the corporation 80,000 shares of the stock, to be sold to finance the production of the picture. Of the remaining 20,000 shares held by President Barker 9,500 were sold or given as bonuses to various persons who have served the corporation without monetary remuneration. The 10,500 shares then remaining have been tied up in trust arrangements, so that they cannot be sold to the detriment of the corporation.

Of the 80,000 shares set apart to finance the production 50,198 have been sold, realizing about $350,000, netting, after deducting the cost of overhead expenses, advertising, etc., $264,393. Of the latter amount $232,662 has been expended on the production of the picture, up to the present time.

The 30,000 shares remaining of the 80,000 have been sold and subscribed for, and upon them partial payments have been made to Giles P. Cory & Co., fiscal agents of the corporation, sufficient to supply enough money to complete the film, it is said, even if no further payments are made.

Orville W. Lee, secretary of the Birth of a Race Photoplay Corporation, furnished the foregoing financial data.

On page 1111, of this publication, issue of February 23, there appears an interview with William L. Sherrill, president of the Frohman Amusement Corporation, which is making the production of "The Birth of a Race." There it is stated that "Director Noble expects that an additional three or four months will be necessary to complete the production." This does not tally with statements made here by people connected with the concern, who have given out that only a few weeks are required for its completion.

Illinois Quota Considered Too High by State Committee.

The meeting of the organization commitee of Illinois exhibitors appointed at Fraternity Hall, Wednesday afternoon, February 13, to represent the state of Illinois on the direct-from-producer-to-exhibitor plan, was held Friday afternoon, February 15, in the quarters of the M. P. T. O. Association, in the Mallers building. All the seven members of the committee were present, and considerable discussion was centered on the plan of distribution, with the result that a sub-committee, comprising Louis H. Frank, of Chicago, and W. D. Burford, of Aurora, was appointed to get legal advice and report.

The quota of 188 names for the state of Illinois was considered too high by the committee, and after the question was thoroughly discussed, it was finally agreed that it be held over for still further discussion before a representative meeting of exhibitors from the entire state. This meeting will be called just as soon as a concrete plan has been decided upon by the organization committee.

Joe Hopp Badly Hurt.

Joseph Hopp, president of Chicago Local, M. P. E. L. of A., sustained severe injuries by being struck by a street car at the corner of Division and Dearborn Monday evening, February 18. Mr. Hopp was returning from a meeting of his lodge at Medinah Temple, and was waiting for a car at the time. An automobile ahead of the car caused the driver to bring it to a sudden stop and this made Mr. Hopp start back suddenly. He slipped and fell forward, the front of the car striking him on the nose. He was carried to a nearby drugstore, where he received first aid, and was then taken to the American Hospital. While doctors believe that he has not sustained any serious injuries, he is suffering much pain in the left side, which was badly bruised. He also sustained a deep gash on the nose. Mr. Hopp was able to bear removal to his home the night of the accident, and was again taken to the American Hospital Tuesday morning, where the doctors examined him and were still uncertain as to whether he had been hurt internally or not. Mr. Hopp's numerous friends in the city are thankful that his injuries are not more serious, and they await with the deepest interest his speedy recovery.

Kahn Organizes Emerald Exchange.

Albert L. Kahn, well known in film circles in this city, having been employed for seven years in various capacities at the Chicago branch of Universal, came in from Kansas City last week, where he now manages the Quality Film Exchange. Mr. Kahn recently organized an independent film exchange of his own in Kansas City, which will be known as the Emerald Film Exchange.

Asher Congratulates Spanuth.

H. A. Spanuth, president of the Commonwealth Pictures Corporation, this city, recently received a letter from Nathan Ascher, of the Ascher Brothers' big circuit, complimenting him on the great success of "The Frozen Warning," in which Charlotte, widely known for her daring and spectacular feats as an ice skater, appears in the leading role. "I consider it to be one of the best box office attractions of the season," wrote Mr. Ascher. "The fact that the Central Film Company is receiving an unusual number of bookings for this production and that it has been playing to capacity houses speaks for itself."

Matt Moore a Selig Leading Man.

Matt Moore, brother of the well-known photoplayers, Owen and Tome Moore, arrived in the city Sunday afternoon, February 17, from New York to join the Selig company now engaged in the production of "The Wild Goose Chase." Mr. Moore is playing the leading part, opposite Hazel Daly. The extreme cold spell of weather, which struck Chicago early last week, has proved ideal for the taking of the Greenland scenes in "The Wild Goose Chase." These scenes are being filmed on the shores of Lake Michigan, bordering the sand dunes of northern Indiana, where great fields of ice and banks of snow are piled up. High up on a mountainous ledge of ice is a large schooner, built especially for this scene, and which was burnt and blown up Wednesday, February 20, to correspond with the realism called for by the story. Over sixty pounds of dynamite were used for the explosion, which has been described by those who viewed it as an awesome spectacle. Harry Beaumont is directing this Selig feature, and Lucius C. Wheeler had charge of all the arrangements for the big scenes taken near the sand dunes.

MacHenry is Shifted to New York.

Joseph S. MacHenry, special representative of the Exhibitors' Herald of this city for some time past, left for New York Saturday, February 23, where he will fill the same position for that publication. Mr. MacHenry is an affable young man of courteous manners, who cannot fail to win favor in trade circles in the metropolis. He has the best wishes for success in his new field by a large following in the Windy City.

Two Weeks for "Unbeliever" at Majestic.

M. E. Smith, division manager of the George Kleine System, visited Detroit recently, where he found a growing demand for pictures of the Perfection brand. He tells me that he succeeded in arranging for bookings of the product in the exclusive Majestic theater, which is one of the finest and best conducted in the United States, under the management of Mr. McGee. "The Unbeliever," Edison's fine production, will have a run of two consecutive weeks there, with a third in prospect. George Spoor's special comedy features will also be given extended runs, and they should prove popular with the intelligent clientele of the Majestic.

HODKINSON TOURING THE WEST.

After an absence of several years W. W. Hodkinson arrived in Denver recently for the purpose of entering into negotiations with the exhibitors there to effect the "tie-in," which is an important part of Mr. Hodkinson's new method of distribution. He was met at the station by a great many of the foremost exhibitors of that part of the country, who, with several of the city officials, escorted him to the Brown Palace Hotel. There a banquet had been arranged in his honor.

Mr. Hodkinson spent only about twenty-four hours in Denver, and during that time he closed his first "tie-in." The territory affected by this arrangement includes Colorado, Wyoming, New Mexico and Utah, which will be known as Zone 15. Mr. Hodkinson left for San Francisco, where preliminary work has been done through the mail. Mr. Hodkinson expects to visit several exchange cities on his return east after his visit in California.

FILMS PUT TO EXCELLENT USE.

Motion pictures figured prominently at a Washington's Birthday luncheon at Rector's, with Secretary of State Hugo the guest of honor. It was announced that a campaign for "Safety First" on the public thoroughfares of New York State would be forwarded by moving pictures, to be shown in all cinemas, instructing both the public and the chauffeur in proper observance of the rules of the road.

Apfel Joins World Film

Long-Time Successful Producer Will Direct the Company Headed by Kitty Gordon.

OSCAR C. APFEL, director of J. Warren Kerrigan in "The Turn of a Card" and "A Man's Man," and also of William Farnum, Bessie Barriscale, Dustin Farnum, Thomas Ross, Leonore Ulrich, and other famous screen stars in some of their biggest successes, has signed a contract with the World Film Corporation and has been appointed director for Kitty Gordon. Mr. Apfel with Miss Gordon and a large company is leaving immediately for the South to take exteriors for a production which bears the working title of "Her Great Moment."

Oscar C. Apfel.

Mr. Apfel is one of the really big directors in the industry. He has been connected with motion pictures for many years. For seven years he has grown with the industry, watching the trend of pictures, building productions that appealed more and more powerfully to the film-going public. Now, in World Pictures, he expects to achieve the success of his career.

It is an interesting fact that Mr. Apfel was at one time in his career a "trooper." For forty-seven consecutive weeks he played one-night stands and he lives to tell the tale. He also was one of the bright lights in a musical comedy production, although unable to sing. Upon entering the picture business he first became a director for Edison. Then he was associated with Thomas A. Edison in experimental work on talking pictures. After this he was with Reliance and Majestic and then went to the Lasky Company, where he made all of their first pictures and inducted Cecile DeMille into the fundamentals of the art. After this he was with Morosco, Pallas and then Fox.

For the past few years Mr. Apfel has been on the coast, and declares that he is glad to be back East again.

FILMS FOR 10,000 TEACHERS.

Through an arrangement with Allen J. Feyl, editor of the Atlantic City Press and Evening Union, the Eskay Harris feature film, "Alice in Wonderland," featuring Viola Savoy, will be exhibited February 27 before a convention of 10,000 delegates to the National Educational Association at the Virginia theater, Atlantic City. Motion pictures will be one of the topics for discussion by the educators. "Alice in Wonderland" will also be shown during the convention at the Million-Dollar Pier.

HELP YOURSELF AND HELP YOUR COUNTRY.

Sing a song of Thrift Stamps,
Pocket full of dough;
Lend it to your country
And help the war fund grow.
When five years are over
The United States Government
Will give you back your capital,
Enriched by four per cent.
—W. S. S. COMMITTEE.

GARRETT BACK ON JOB.

The many friends of Sidney Garrett, president of J. Frank Brockliss, Inc., will be pleased to know that he is once more back in the office and on the job. He has been ill with pneumonia for the past month, but underwent a very quick recovery. During his illness business was conducted as usual under the management of H. A. Gillespie.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Players Are Heavy Taxpayers.

MORE than a million dollars will be paid in taxes this year by just a few of our local screen stars. Leading the list is Douglas Fairbanks, whose income tax and excess profits tax, together with other taxes levied by the Government, is alleged to be $450,000. Mary Pickford hands Uncle Sam her check for $230,000.

Charles Chaplin, based on 1917 income, pays the Government $100,000. This "small" figure, it is explained, is due to Chaplin being idle a number of months of last year, when he completed a contract in mid-year and then devoted his time to building his new studio at Hollywood.

William S. Hart, Roscoe Arbuckle and other players will contribute considerable amounts to Uncle Sam's war chest.

Gore Builds Theater at Camp Kearny.

A large motion picture theater—the Sunshine—is under construction at Camp Kearny, near San Diego, by Michael Gore, owner of Gore's circuit of theaters in Los Angeles. He is spending $25,000 in his plans to give the boys the best to be had in picturedom. Twice each week the Pantages and Hippodrome will put on the cream of the vaudeville acts.

The ventilation and seating are to be the last word in theater construction. The building will be completed in thirty days.

Theda Bara a Regimental Godmother.

The latest acquisition to the ranks of godmothers is Theda Bara. The 158th Infantry Regiment, now at Camp Kearny, has adopted Miss Bara as their godmother by unanimous vote.

Los Angeles Film Brevities.

Douglas Fairbanks will make a film trailer for Herbert Hoover. Upon his return from San Francisco, where he staged two wild west shows for the benefit of the National War Camp Community Fund, the Artcraft star received a telegram from Herbert Hoover, United States Food Administrator, requesting a film trailer for propaganda purposes, which Fairbanks has agreed to make for him.

* * *

John E. De Wolf and Herman Katz of New York, respectively chairman of the board of directors and treasurer of the Paralta Plays, Inc., are in town, and were conducted about the local plant by President Carl Anderson.

* * *

Colonel Charles E. Bray, assistant general manager of the Orpheum, arrived here February 14 to preside over the destinies of the local vaudeville house during Clarence Drown's convalescence. Colonel Bray will probably remain here about three months, and has just completed a tour of the entire Orpheum circuit in his official capacity of traveling auditor. M. Meyerfeld, Jr., of San Francisco, president of the Orpheum company, is also in Southern California for a few weeks.

* * *

Rex Ingraham, Paralta director, has enlisted in the royal flying corps. He left Los Angeles this week to join his company. Mr. Ingraham's last production with Paralta was "His Robe of Honor," with Henry Walthall.

* * *

D. W. Griffith has commissioned Carli D. Elinor, musical director at Miller's theater, to arrange the musical setting for his new war picture, now in production at the Fine Arts studios.

* * *

William Russell, recently of the American forces at Santa Barbara, was in Los Angeles Tuesday, February 12, en route home from New York.

* * *

In the service flag of the Christie Film Company, now boasting thirteen stars, Harry Ham will in all probability be the fourteenth. Henry Mayner is already "somewhere in France" in an aviation corps, and John Griffith is also overseas as an engineer. The remaining eleven—Horace Davey, Frank Schroeder, Joe Janecke, Mack Stengler, Ray Reeser, D. A. McLish, Jay Belasco, James Harrison, Arthur Munns, Robert Dwienberger and Wilbur Lockett—are in training camps, while Harry Ham has passed the physical examination and offered his services, and is now awaiting his appointment.

* * *

The accompanying picture presents the smiling visages of Tom Mix, the Fox cowboy star, and his new director,

Tom Mix and Director Lynn Reynolds at Fox Los Angeles Studios.

Lynn F. Reynolds, who are affiliated for the first time. Mr. Reynolds has made a name with the Bluebird and Triangle companies as a director.

* * *

Dorothy Phillips, her director, Allen Holubar, and the supporting cast have returned to Los Angeles from Bear Lake after an extended stay in the vicinity, necessitated by the taking of exteriors for Miss Phillips' Bluebird feature, being made under the working title of "The Girl Who Dared."

* * *

After seven months of preparation, including the drawing of two sets of plans by architect A. B. Rosenthal and an exhaustive canvass of the large cities of the country for the newest ideas in equipment, actual construction work has been begun on Miller's new theater on Main street, near Eighth. The enterprise will represent, when completed, an investment of about $500,000. It is undertaken by Colonel J. B. Lankershim for Fred and Roy Miller, who have made an enviable record as Los Angeles exhibitors by their successful management of Miller's and the Alhambra theaters and building up of a clinetele of large proportions and staple character. Harry Leonhardt, Pacific Coast representative of the Goldwyn Film Corporation, and associated with the Millers, for several weeks has been traveling through the East gathering ideas for use in the new house, which will be one of the finest in America devoted exclusively to music and pictures. It will be finished by September 1 next, and will, it is promised, be the last word in theater construction, with a specially built organ. The house will have a seating capacity of 2,500.

* * *

Monte M. Katterjohn, Paralta staff author, has made an especially interesting addition to the collection of photographs and other mementos which adorn the walls of his editorial sanctum at the Paralta studios in the form of a

business card: "Nicholas Lenine, Liberator of the People. We only await the day."

This was given to Mr. Katterjohn by the man who has become one of the leaders in the Bolsheviki government in Russia, and was given to the author in Santa Monica something over eighteen months ago. Lenine worked as an extra in a number of pictures released by Triangle.

* * *

Mrs. G. N. Wells, in charge of the wardrobe of Balboa, has received notice from the Government of the safe arrival in France of her brother, Earle C. Sims, of Company C, Twenty-first Engineers.

* * *

Enid Markey has deserted the screen for a short time, and has gone down to play ingenue leads in stock at San Diego.

* * *

At the Fox studios Tom Mix is now in the midst of the most exciting phases of the William Fox play of which he is the star. One of the interesting features of this play is that its scene is laid in Los Angeles. The hero finds some of the most thrilling details of his career in the places that actually surrounded him. Tom Mix has his favorite horse with him in this play, and it has a distinct part in the development of a clear and interesting plot. Virginia Forde is playing opposite Tom Mix. The director is Lynn Reynolds, who is a newcomer in the Fox forces.

* * *

Tsuru Aoki, in private life Mrs. Sessue Hayakawa, entertained recently at the Kinema Red Cross tearoom, attired in the rainment of her native land.

* * *

Billy Mason, while driving in a scene for a Christie comedy, and while doing no more interesting thing than shifting gears, broke two ribs, and is unable to work as a result. The story, "Betty's Adventure," has been discontinued until the leading man's recovery, and "Never Surprise Your Wife,' with Betty Compson and Harry Edwards in the leading roles, is now being produced.

* * *

Wheeler Oakman, Metro star and leading man for Edith Storey, has deserted the silent drama to join the armed forces of the United States. Oakman this week enlisted as a private in the artillery, and will soon depart for Camp Kearny.

* * *

Edgar Regan, a well-known London actor, and lately of the Community Players of Pasadena, has been engaged by D. W. Griffith to assist Chet Withey in direction of photoplays.

* * *

Mabel Hyde has joined the acting staff of Balboa. She is playing in Howard Mitchell's company. Miss Hyde is a Louisville girl.

* * *

Olive Thomas has again donned the make-up after a vacation of several weeks in the East, and is at work at the Triangle studios on "The Siren in the House," a five-reel comedy, directed by Jack Dillon.

FEINMAN RESIGNS FROM THE A. KAY COMPANY.

A. Feinman, who for the past year has been doing quite a little bit of publicity work for a number of state rights organizations, has severed his connections with the A. Kay Company with which concern he was last associated in the capacity of publicity and advertising manager. He is at present considering several offers, but has not as yet definitely made arrangements for his next connections.

Mr. Feinman is a young man who is desirous of making good along the lines of publicity and advertising. His connection with the motion picture business dates back to a period of over four years, at which time he was associated with the old firm of Warner's Features, Inc. Since then he has been affiliated with the World Film Corporation, Selznick Pictures, Unicorn Film Service, Exhibitors' Operating Corporation, George W. Lederer Filmotions, and most recently with Oro Pictures, Inc.

LAEMMLE TAKES SAN FRANCISCO'S BUFFALOES.

An across continent reprieve for the nine American buffalo, condemned to die by the park commissioners of San Francisco to save the city the expense of keeping them, left New York February 22 in the form of a telegram to Mayor Rolph of San Francisco from Carl Laemmle, president of Universal, offering to take the buffaloes, relieving the city of their keeping and providing them excellent care for the remainder of their lives at Universal City.

OPTIMISTIC REPORTS FROM OREGON.

F. A. Tipton, traveler for Select, was a visitor in Portland, Oregon, recently after an extended tour through the eastern part of the territory as far as Montana. He says the exhibitors of Idaho and Montana are enjoying the greatest prosperity in the history of the industry and reports new theaters building.

At Pocatello Caruthers & Archinbald are running the Orpheum and Olympia and are doing a fine business. Herman Brown, at Boise, is doing well with his theaters and also with his new house at Nampa, Idaho. At Twin Falls, Idaho, Bob Payse will open a new theater. S. J. Osika's new house at Burley is doing very well.

A new theater has been started at Roundup, Mont., which will be patterned after the Rialto at Butte except that it will be only half as large. An Oregon town that Mr. Tipton found was enjoying good business was Bend, where the Grand, L. C. Rudow, and the Liberty, Ward Coble, are doing finely.

Vaudeville is getting a stronger foothold in the territory, however, says Mr. Tipton. Pantages acts are arranging to play Boise, Twin Falls and Burley, Idaho.

The days are past when exhibitors depend on set programs, thinks Mr. Tipton. He reports the exhibitors paying extra money for the shows they want.

CUPID SLIDES FROM A CLOUD.

Winifred Allen, star of several Triangles, "made" the front pages of hundreds of newspapers February 20, when she flew from Massapequa, Long Island, to Governors Island, New York harbor, in Lawrence Sperry's airplane to become the bride of the birdman, a lieutenant in your Uncle Sam's naval service. Miss Allen has made her home at the Algonquin, and the interiors of her last Triangle, "From Two to Six," were photographed in that hotel. Mr. and Mrs. Sperry flew to their future residence in eighteen minutes, mostly at an altitude of 5,000 feet. The screen queen had made many trips with Lieutenant Sperry previous to the one on Tuesday, when he proposed to her, was accepted and made the trip to the clergyman without touching ground.

Tablet in Lobby Wall of Rivoli Theater, New York. Presented by Famous Players-Lasky Company.

Grinding the Crank

With Thornton Fisher

NOW Fatty Arbuckle has "went" and discovered a town called Ouchgosh or something like that. Roscoe's stealing old Chris Columbus's stuff.

* * *

CAMOUFLAGE

And last Thursday night the cashier of a movie theater discovered two phony nickels and a wooden dime somebody slipped through the cage.

* * *

And Joseph P. Dinkle discovered that one button on the rear of his dress suit was shy just as they were going to shoot.

* * *

And Harry, the studio genius, found a fly interred in his mince pie while eating his lunch in a restaurant across the street. Harry calls the manager and says, "I found a fly in the pie here. What are you going to do about it?"

"That's all right," replies the manager, "we won't charge you for it."

* * *

Jeanie MacPherson invited "Dug" Fairbanks and Spencer Chaplin (that being the middle name Charlie forgets to use) and a number of other guests to her home recently. Can you get a picture of a perfectly respectable custard pie being brought by the butler to the table? When that harmless young pie takes a slant at Charles Spencer can you imagine what goes through the brain of that pie? The same sensation a guy experiences who as he takes a swallow of coffee suddenly discovers that he has put salt instead of sugar into it.

The Fable of a Wise Guy.

(Apologies to George Ade.)

Once upon a time there was a nizzy who said to the lady who darned his socks and pressed his pants, "Any guy who can sign his monicker to a five-hundred bean check without suffering from palsey ought to be able to amputate a gunny sack full of jits from the natives of Paris, Kentucky, or Grand Rapids, Michigan, without pain."

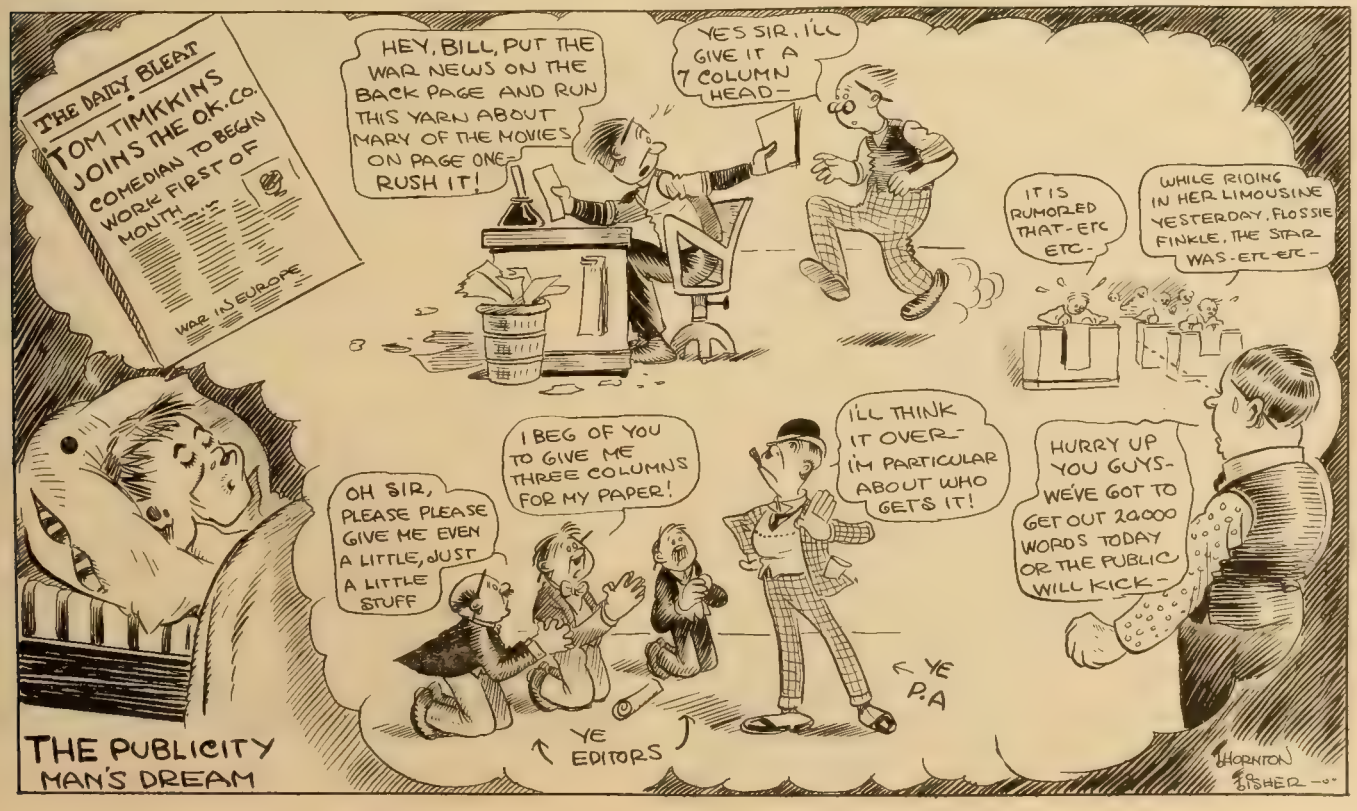
So next morning this walrus with the seventy-five centimeter cranium went down and extracted the rainy day fund and hocked three shares of Onion Specific. Two weeks later he elected himself Chief Gallywumpus of the Gee Whiz and Gosh Darned Film Co. A friend showed him the difference between a strip of film and a piece of scenery. So having grabbed this dope, he nominated himself for election in the "Who's Who in the Film Industry" and arranged with six trust companies to back up their auto trucks in front of his door every Saturday morning to collect a couple of million bones for a free ride to the depositories. Oh, this Napoleon was sum guy. So . . . one month later he was back at the plumbing business and lived happily ever after.

Moral—There's two every thirty seconds.

* * *

IF THE OPERATOR IN THE THEATRE RECEIVED A PORTION OF PUBLICITY.

Talk about our heatless, wheatless, meatless, and porklessdays. That wouldn't have a thing on a heroless picture. Just think of making pictures that would be heroineless, villainless, vampireless, loveless, automobileless, riding-habitless, Los Angel-less, dress-suitless, evening gownless, maidless, butterless or pieless. But we get a few of 'em entirely plotless.


THE DAILY BLEAT
TOM TIMKINS JOINS THE O.K. CO. COMEDIAN TO BEGIN WORK FIRST OF MONTH
WAR IN EUROPE
HEY, BILL, PUT THE WAR NEWS ON THE BACK PAGE AND RUN THIS YARN ABOUT MARY OF THE MOVIES ON PAGE ONE RUSH IT!
YES SIR, I'LL GIVE IT A 7 COLUMN HEAD-
IT IS RUMORED THAT-ETC ETC-
WHILE RIDING IN HER LIMOUSINE YESTERDAY, FLOSSIE FINKLE, THE STAR WAS-ETC-ETC-
OH SIR, PLEASE PLEASE GIVE ME EVEN A LITTLE, JUST A LITTLE STUFF
I BEG OF YOU TO GIVE ME THREE COLUMNS FOR MY PAPER!
I'LL THINK IT OVER- I'M PARTICULAR ABOUT WHO GETS IT!
HURRY UP YOU GUYS- WE'VE GOT TO GET OUT 20000 WORDS TODAY OR THE PUBLIC WILL KICK-
YE P.A
YE EDITORS
THE PUBLICITY MAN'S DREAM
THORNTON FISHER

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

THE importance of the news pictures in a motion picture entertainment is perhaps not fully realized by some exhibitors. This fact was brought to my attention particularly on a recent visit to a smaller theater in an outlying district of Manhattan when the pictures were thrown on the screen in every sense of the word.

A remark passed in the Strand theater by one of its steady patrons and reported to me by my head usher is an example of just how important a part the news pictures play, not merely as part of the evening's program, but as a genuine attraction. It was on conclusion of the news films that the patron remarked to his friend: "That's great! The news pictures are the chief reason why I patronize picture theaters." The evening in question presented one of the best bills the Strand has ever offered, and yet this patron stated that as far as he was concerned the news pictures were the chief attraction.

This expression was most gratifying. The pictorial news of the day was the main reason he went to picture theaters. By pleasing him we were satisfying a super-critical person in this particular part of our entertainment. Others in the audience, to whom the news pictures did not figure to such an extent, it is logical to believe, were therefore also pleased with them. Thus it was quite evident that the unusual time and care devoted to the gathering, selection, editing and presentation of these pictures by the Strand management were well worth the while.

Presenting a good news service means more than merely booking and throwing upon the screen the best pictures from the various news weeklies. The Strand secures Pathe, Universal, Bray and other services, but these pictures are just the foundation upon which we build, so to speak. In many cases the Strand management sends its own photographer to take scenes that tend to put over an original idea. For instance, when the cry of ice famine was first raised, I immediately dispatched a camera-man up to the base of the Hudson River, where ice-cutting was under way, only however, after I had tried to obtain films showing this work from other sources. Mayor Hylan issued an appeal for the storage of large quantities of ice. To further press this appeal, the Strand, which is always willing and eager to assist in all patriotic or other worthy causes, had these pictures of ice-cutting taken and with a few straight-from-the-shoulder sub-titles showed a pictorial appeal that was up-to-the-minute and at the same time giving publicity to this important cause. A shortage of ice in mid-summer will probably be worse than the coal famine and the Strand management felt itself duty-bound to help.

When pictures of the Camp Upton soldiers were received, showing the drafted men as they appeared five months after they entered the army, we did not stop at displaying this fine body of men on the screen as they appeared after this training. From our library we found out who issued the best pictures of the men as they appeared on the day they left for camp. Pictures of these men marching past the same spot on Fifth avenue, as that disclosed in the new pictures of the men, were secured. With a few powerful titles we tide up this two sets of pictures, bringing out the difference in the men and the values of camp training probably more effectively than could be done in any other way

Never in the history of the motion picture theater have news pictures meant so much to the public as to-day, when relatives and friends are all eager to see the kind of things to expect under present conditions for their beloved ones. Pictures of the soldiers "over there" give a more intimate knowledge to those who are so far away. Even scenics showing the kind of country evident in and about the places where our boys are bound for are of great interest, from this standpoint alone. In fact, any incident connected with the trouble of our country at this time is eagerly sought. It is only natural, therefore, that the news films are of greater import than ever before.

What I wish to bring out is that, with the receiving of the films from the News Weeklies, work on your news service only begins. In looking over these pictures the best should first be selected, then run off again, whereupon such ideas as above mentioned ought to be created and carried out. Assembling the pictures is an art in itself and should be given great attention. Variety in news and pictorial display should always be kept in mind. Sometimes, in order to bring out a certain idea, we even obtain a cutting from an old feature. Our news and scenics run on the average twenty minutes. The chief punches in the pictures are spread out with a strong one at the finish. Music is then studied out, whereupon the entire result is tried out, and very often some changes and improvements are even then made.

Pathe Turns Over Factory to Uncle Sam

Head of House, Acting on Suggestion of J. A. Berst, Places Full Equipment at Service of United States.

IT is announced by J. A. Berst, vice-president and general manager of Pathe Exchange, that Pathe in France has extended to the United States Government the full use of one of its factories, with every up-to-date appliance for the developing, printing, etc., of motion pictures and "still" photographs. This offer should render it unnecessary for the Government to build any structures for the work of the cinematographic division of the Signal Corps.

In a letter to Mr. Berst announcing the offer Charles Pathe says in part: "The American cinematographic service will have at its disposition the entire factory and our most complete and devoted co-operation. We are happy thus to give to you so quickly a favorable answer to the request which you have made of us. And we derive additional pleasure from the fact that we thus can aid in a most efficient manner the photographic and cinematographic service of our friends and allies, the Americans."

The many Americans who have visited the vast Pathe plants in France will remember their marvelous completeness and modernity, excelled by none other in the world. The plant is considered a model of its kind. In the various units are not only motion pictures made, developed and printed, but the raw stock and every kind of motion picture appliance, cameras, projection machines, etc., manufactured.

To Mr. J. A. Berst, it is understood, goes the credit for the suggestion which resulted in this new proof of the cordial feeling between France and the United States.

Coast Newspaper Sees a Light

Chronicle of San Francisco First Great Daily in That City Seriously to Review Pictures.

A NEW era in moving picture publicity has dawned in San Francisco, Cal., and it has remained for the San Francisco Chronicle to give this form of dramatic expression its rightful place in the news columns of the local press. In the issue of Monday, February 4, the Chronicle gave reviews of the photoplays at the California, Imperial and Portola theaters, each appearing under the signature of a capable critic. These criticisms were given as much space, as satisfactory a position and as careful consideration as the attractions of the legitimate stage reviewed that day. This is distinctly a noteworthy innovation since local dailies in the past have not considered moving pictures of sufficient importance to send a trained critic to view them and give them a signed review. The press agents of the various theaters have had to write their own criticisms and were permitted to give their offerings just as much or as little praise as they wished, regardless of whether they were good, bad, or indifferent.

The building of the California theater, which has no equal here, even among houses devoted to legitimate stage attractions, and its marked success as a home of moving pictures have also served to attract the attention of the local press and to impress it with the importance of the industry and the popularity of this form of amusement.

BLACKTON TALKING LIKE NATIVE SON.

"I shall never take another foot of film in the East," emphatically asserts J. Stuart Blackton. Talking with a friend the other day on the subject of motion picture production, Mr. Blackton, who has just completed "Wild Youth" for Paramount, and in a few weeks will begin work on "Missing," by Mrs. Humphry Ward, reiterated the statement with added emphasis.

"I required just twenty-one years of worry and expense to drive me to this conclusion," he said, "but you know, it's never too late to learn. I probably would have moved out West long ago if I had had any idea of the many advantages California possesses for the maker of screen entertainment. But when I heard all the wonderful eulogium of the state while I was busy turning out hundreds of films in the East, I though them simply the exaggerated ravings of super-enthuiastic 'boosters.' What a mistake!"

Battle Royal On in Cheyenne

Excitement Centers About New Atlas Theater, from Which Moore & Greaves' Watchman Is Ejected at Night.

EXCITING scenes occurred around the new Atlas theater in Cheyenne, Wyoming, on the night of February 5 when Walter J. Bradley and ex-Mayor Robert La Fountaine planned a coup and executed it in order to seize the theater, which they claimed was theirs by right of law, and ousted the night watchman of the Moore & Greaves Amusement Company, who had been placed in the theater to prevent just such an occurrence.

Since October 15, 1916, the Moore & Greaves Amusement Company of Denver has been running the New Atlas theater under a lease, the duration of which was for one year. At the expiration of the lease, according to the Moore & Greaves representatives, Walter Bradley, who was acting in behalf of his wife as administratrix for the Thomas Heaney estate, of which the New Atlas was a part, made a verbal agreement with the Moore & Greaves Amusement Company for the occupancy of the theater as long as they desired to hold the place.

The rent for the months of February and March up to April 15 this year was submitted to Messrs. Bradley and La Fountaine in December, 1917, who returned it, with a request that the occupants vacate at the end of the period for which the rent was paid. Bradley and La Fountaine claimed this date to be February 1, and the Moore & Greaves Amusement Company February 15. Upon this one point hinges much of the dispute.

During the early part of this year Walter J. Bradley and ex-Mayor La Fountaine and associates purchased from the Thomas Heaney estate the New Atlas and have made a statement that at that time they notified the Moore & Greaves Company they were owners and wished possession of the theater as soon as possible to secure it.

Moore & Greaves, who are building a theater in Cheyenne, which will have a seating capacity of 1,400, claim it is unjustly interfering with their business until their new theater is ready, and that they cannot vacate without losing thousands of dollars and giving up many signed contracts which they have in force.

Messrs. Bradley and La Fountaine claim they are entitled to their property and that the revenue which Moore & Greaves is paying is a small amount in comparison to what they can earn with the building themselves. Other smaller matters have increased the jealousies between the owners and the occupants, which has been brewing for some time.

The entrance to the New Atlas by the owners was carried out by the accidental or purposely leaving of the stage door unlocked, and possession was taken about 12:30 the night of February 5. At this point the night watchman was relieved of his gun and according to his story was forcibly ejected from the theater. Also the doors were securely barred and chained. Manager Todd, who was notified at once of the new occupants, was told upon his arrival at the theater that he was no longer manager of the house.

It was at this stage of the fight that Attorney John T. Bottom of Denver was brought into the case for Moore & Greaves, and after laying the case before United States District Judge J. A. Riner secured an injunction restraining Messrs. Bradley and La Fountaine from interfering with their business. The injunction was served by the United States marshal Thursday, February 11. The date for the argument of the case was set for February 15.

The injunction was secured from the United States Distrist Court for the reason that the Moore & Greaves Company is a non-resident corporation. Judge Riner allowed the injunction on a complaint that the building had been leased from Mrs. Mabel Bradley, as administratrix of the Thomas Heaney estate, and that she had never in word or deed given notice of any change in the ownership, also that she had never given notice of anything which would entitle her to eject the occupants from the property. The complaint further states that Walter J. Bradley had notified the occupants that he had purchased the property, but that any further evidence of his ownership was never given.

It is rumored in Cheyenne, although neither side will confirm the rumor, that the fight between Messrs. Bradley and La Fountaine and the Moore & Greaves Company is fostered in Denver by an old fight, which it is said exists between Harry T. Nolan of the Swanson-Nolan Film Company, and George Greaves of the Moore & Greaves Company.

The rumor reports that Mr. Nolan will lease the building upon the owners' possession and has offered a much higher price than is being paid for it at present.

Walter Bradley has stated, though, that he will manage the New Atlas himself when given possession by the courts. Mr. Bradley was for years manager of the Capitol Avenue theater in Cheyenne and has had large experience in theater management.

M. H. Todd, at present manager for the Moore & Greaves Company, will continue as manager of the New Atlas for his firm until an order from the courts ejecting him is served.

The policy under the Moore & Greaves Company has been vaudeville and feature picture plays. The last big picture booked before the possible intervention of the courts is "Intolerance," which was to be shown the 14th and 15th.

Court Refuses Mutual an Injunction

New York Supreme Court Decrees That Rights to Reprints Does Not Apply to Reissues.

JUSTICE WHITTAKER of the New York Supreme Court denied on Wednesday, February 6, the application of the Mutual Film Corporation through its attorneys, Turnbull & Bade, for an injunction in its action against the New York Motion Picture Corporation, the Keystone Film Company, Domino Motion Picture Corporation and Broncho Motion Picture Company, to restrain those corporations from reissuing through other companies than Mutual and from refusing to supply Mutual with reprints of Chaplin, Normand, Arbuckle, Conklin and Hart pictures, formerly released on the Mutual program.

Defendants through Arthur Butler Graham, their attorney, contended that the contract with Mutual did not give that company the right to reissues but to only the original releases and to reprints of those subjects, and the Court sustained that contention.

This case will affect many companies that have changed their releasing agencies or have engaged in recent years in state right distribution of pictures containing stars that have since become famous.

NAZIMOVA PICTURE AT PRIVATE SHOWING.

At the invitation of Madame Nazimova a considerable party gathered at the ball room of the Hotel des Artistes, 1 West 67th street, New York, on Saturday evening, February 16, to witness a private screening of "Revelation." Though the assemblage contained many enthusiastic friends of the charming star of the picture, the applause bestowed was of the most critical character, toned with genuine surprise, for the picture proved to be a real revelation of the wonderful versatility of Nazimova. Supper and dancing followed. Among those present were a number of Metro officials, Richard Rowland, Lieutenant Arthur James, Max Karger, George Baker, who directed, and Ray Smallwood, who photographed the picture; Captain Merrit Crawford, A. Capellani, Arthur Sawyer, Harry Lubin, Bert Ennis, Jack Medor, June Mathis, and, not to be overlooked, the Jacobs trio, Al., Harry and Sam. Madame Nazimova and her husband and leading man afterward entertained a number of the party in their apartments.

REGENT THEATER, INDIANAPOLIS, IND.

Jointly operating the Regent theater, Indianapolis, Ind., are the Indianapolis Amusement Company, Inc., and the Empress Amusement Company, Inc., both of Indianapolis. The responsibilities of president, vice-president and secretary-treasurer of both firms are shouldered by E. H. Bingham, H. E. Cohen and Ben D. Crose, respectively.

The Regent was opened on Thanksgiving Day, 1915, and is a 750-seat house. It is one of the most substantial and up-to-date theaters in the city, and charges an admission price of 10 cents. The lobby has been equipped with Newman display unit frames for posters, which aid considerably in the artistic arrangement of paper. These frames are produced by the Newman Manufacturing Company of Cincinnati.

BERT LYTELL SIGNS CONTRACT WITH METRO.

Bert Lytell, one of the more gifted of the younger generation of American dramatic players, has signed a long-term contract to star in Metro pictures. Mr. Lytell will confine himself entirely to motion picture work. He appeared three times on Broadway this season at the head of his own company. His most recent engagement was as co-star with Irene Fenwick in "Mary's Ankle."

Metro proposes to make Mr. Lytell's pictures a part of their All Star Series features.

With the exception of his appearance as the star in "The Lone Wolf," Mr. Lytell has never played before the camera.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

One Zoological Subject, Two Travel, One Mining and One Topical Subject.

Reviewed by Margaret I. MacDonald.

"Turtles of All Kinds" (Educational-Ditmars).

AN INSTRUCTIVE treatise on the turtle kind has been arranged for the Educational Films Corporation by Raymond L. Ditmars, and entitled "Turtles of All Kinds." The picture opens with specimens of the ordinary turtle which lives near the water and has webbed feet. Next comes the tortoise which lives altogether on land, and the Australian turtle which folds its neck sideways at moments of danger. Then there is the queer Matamata from the Amazon; and more interesting still, the American box turtle. The scoop-shelled tortoise of the African veldt is another remarkable variety which nature has provided with a scoop which protrudes from beneath the head, acting as a head rest or a scoop with which to dig a bed in the sand. The last variety exhibited in the picture is the large Galapagos tortoise. This variety sometimes weighs as much as 300 pounds and is able to carry a man's weight on its back. The egg of the Galapagos turtle is shown in the picture to be of spherical shape and about the size of a baseball. The actual hatching of a young turtle is also shown.

"Yellowstone and the Geysers" (Pathe).

A tinted half-reel, picturing many of the famous hot springs and geysers of the Yellowstone National Park. Of the latter many are mentioned by name, including the Riverside, Grotto, The Giantess, Old Faithful, Lone Star and others. An excellent view of the steaming Morris Basin is also shown.

"Bruxton—Devonshire, England" (Pathe).

A half-reel in tints which includes many beautiful views of Bruxton, the well-known resort of Devonshire, England, which lies a thousand feet above sea level. Chatsworth, the residence of the Duke of Devonshire is shown, as well as other fine estates. The small cottages with their thatched roofs are not neglected, and some fine garden scenes are shown.

"Eight Hundred Years of Coal!" (Universal).

An interesting and timely subject found in the 60th release of the Screen Magazine acquaints us with facts concerning the supply of coal to be found in the coal mines of West Virginia. The particular coal seam referred to is the Pocahontas, which is unusually wide and free from impurities. Here we see the actual mining of the coal with modern machinery, the loaded cars coming to the surface, the loading of the railroad trains for shipment to the sea, and the placing of the coal by means of chutes in the vessel's hold. The story of the coal industry of the present day is well told.

"Camouflage—What It Is and What It Does" (Paramount-Bray).

In the 108th issue of the Pictograph will be found an interesting explanation of the real meaning of the word "camouflage," its proper pronounciation, and illustrations of its practice. The fact that nature made use of camouflage before it was thought of by man is evidenced in the case of various animals, colored or marked in such manner as to make them appear at a distance a neutral part of the background against which they are seen. A lesson in concealment or "distortion camouflage" given in the picture and which relies on counter shading to defeat natural light conditions is interesting. Especially is this method employed to make an object lose its appearance of thickness. Methods of concealment and the reasons for using them, as demonstrated in the camouflaging of ships, are well illustrated in the picture. Diagramatical drawings lucidly describe the camouflage adopted by the Germans to conceal the loop-holes in the sand-bag trench breastworks, and that used by the French in retaliation. An interesting number.

Essanay Scenic Series

General Film Company Expresses Satisfaction with Success of Splendid Group of Educationals.

THE SERIES of one-reel Essanay scenics, the last of which has just been released, has proved to be one of the most successful groups of short-length program features in many months, according to the General Film Company, the distributors. These de luxe scenics have been unusually popular with the larger theaters of the country, due to the fact that the camera has caught some of the heretofore unphotographed wonders of nature and science in unexplored districts of North America. Eleven one-reel subjects, comprising a wide variety of scenic beauty spots, have been offered in the series.

"The Bay of Fundy" (Essanay Service).

In a number of subjects a human interest value has been obtained. For instance, in "Salmon Fishing in New Brunswick" the cameraman caught the antics of a notable group of writers—Jack Lait, Grantland Rice, William McGeehan and Maximilian Foster—on a vacation trip in one of the most beautiful of Canadian wilds. Another subject, "The Grand Canyon of Arizona and Canyon De Chelly" follows the trail of tourists through these two natural wonders of the southwest, and added charm was given "A Romance of Rails and Power" by a series of poses made by Virginia Valli, the Essanay leading actress. These poses, which exemplifies the spirit of modern power, were combined effectively with interesting views showing the progress made in electrifying the railroads of the country.

The subjects in the series released to date follow:

"Salmon Fishing in New Brunswick," "Lake Louise," "Banff National Park," "The Great Natural Industries of Canada," "Water Powers of Eastern Canada," "Water Powers of Western Canada," "Through Canada from Coast to Coast," "How Canada and the Farmer Co-operate in Grain Raising," "Agricultural Opportunities in Western Canada," "A Romance of Rails and Power," and "The Grand Canyon of Arizona and Canyon De Chelly."

E. W. Hammons Recovering

Vice-President of Educational Films Corporation of America Rapidly Convalescing After Successful Operation.

A COUPLE of weeks ago we learned with regret that E. W. Hammons, vice-president of the Educational Films Corporation of America, was forced to undergo an operation. For some time Mr. Hammons had been suffering from a refractory appendix and finally decided to have the pesky thing removed. This has been done and he is now on the road to rapid recovery. In fact we have not the slightest doubt that by the time this reaches our readers he will be again at his desk at 729 Seventh avenue.

Mr. Hammons is well known for his redoubtable energy and accomplishment of big things in the field of the educational picture. The Robert Bruce scenics, the Ditmars ani-

mal pictures as well as other educationals of like calibre have endeared the Educational Films Corporation to the theater public; and for the placing of these particular brands on the market under their present conditions of regular release he is largely responsible.

The Moving Picture World and its readers are sincere in wishing Mr. Hammons a rapid return to the best of health.

What Some People Say

Views Worth While Expressed At a Recent Discussion by Well-Trained Minds.

FOLLOWING a recent private review held under the auspices of the National Board of Review of a motion picture notable for its quality, an invitation was extended to those present to express their views regarding the trend motion picture production should take in order to attain greater excellence in the field of dramatic art. The audience was representative of New York City in composition and crowded the auditorium where the review was held. Some very interesting expressions of opinion were received.

One suggested that "there be simplicity in acting, not straining for effect; higher ideals in the subject matter of scenarios, clear, healthful moral tone—no off color undertone."

"Have more plays with plenty of good heart appeal, to stir sympathy and leave food for thought," another said. "They could be truer to art by being truer to human nature and real life. Comedy appeals, less vulgar and emotional appeals, less primitive. Intelligent audiences are asking for **less punch** and **more sincerity** in the moving picture."

"The aim of the motion picture should be to present life truly and not falsely," was the opinion of a third. "The motion picture is, I believe, capable of giving a larger sense of life through the right sort of emotional suggestions. It can teach the consequences of acts, and the subtitle (through the medium of **better** English) can be as powerful as the spoken word. More attention should be given to simplicity of stage setting. A person of taste should choose the wall paper, which is the worst offender."

A former member of the faculty of Columbia University, Department of English, was specific in his suggestions. He said:

"1. Conceive the picture **as a whole** before any work on it is begun.

"2. Let the fundamental controlling factor be art—not expense or the featuring of a star.

"3. Remember that this art **combines the pictorial and the dramatic.** Use more pictures for their beauty of scenery and atmospheric effect. This was well done in 'Ramona.' What makes the audience sigh with content is a particularly beautiful setting or background. In the theater, good scenery gets a hand before the actors do.

"4. Avoid the tendency to exploit classic themes such as Cleopatra or Thais because of the implication to the public that there will be risque scenes. There is nothing indecent in the classics, and there will not be in the motion picture if the director bears in mind that his lens should have as an ideal the purpose of being a revealer of new beauty and not of being the keyhole to a boudoir.

"5. Put perfection of form or beauty of face (mere prettiness) in the second place, and get **people who can act before the camera.**

"6. Avoid the rapidly growing list of motion picture conventions and hackneyed devices. They are due to lack of imagination or to a low intelligence on the part of the director."

He concluded:

"You cannot make a photoplay out of a novel by omitting the words, nor out of a play by omitting the acting, nor out of an opera by omitting the music. In each case the beauty of language, the development of action, and the harmony of music **must be replaced by and compensated for by pictorial representation,** which, **in its own way,** is as excellent as good literary style, fine acting, or perfect music."

A journalist expressed this view: "Photoplays founded on historical events, or facts or fancy of forgotten ages, meet with less favor than does a picture story concerning a subject in which the general American public is vitally interested—not necessarily the present world war or national problems, but more particularly picture fiction of simple present-day life. The more simple the picture and the more humane its appeal to the average layman, the more popular it is. As the legitimate stage has divorced forever the old type of 'blood and thunder' melodrama, so is the photoplay world educating the public to better appreciation of pretty but plain and plausible themes to the elimination of the 'murder and revenge' variety formerly so popular."

"The motion picture of today is the magazine story of yesterday," said a successful scenario writer. "But as the magazine story has steadily declined in popular favor, would it not be well for the producers to watch carefully to the end that their public may not grow weary as did the magazine readers? For do we not see displayed on the screen today the same repeated and monotonous plot so long worn threadbare in the magazines, i. e., the young American hero rescuing the heroine from the clutches of the villain? The moving picture public is evidently not yet weary of it, but would it not be well to branch into something better before the inevitable happens?

"While the motion picture is eminently suitable for the portrayal of physical action, it is equally suitable for the portrayal of **mental action.** So many producers rely almost wholly on physical action as to throw the picture into the dime novel class. Mental action is the real essential of a good play in the pictured drama as well as in the spoken drama. Too much action in motion pictures is just as bad as too much action in stage drama. It is the combination of different degrees of action **plus mental action** that makes the good picture play and has always made the good stage play. A consideration of this fact, I believe, would tend to greatly elevate picture plays."

Items of Interest.

The 61st release of the Universal Screen Magazine represents a straight drive for Uncle Sam. This issue is worthy of special mention for the reason that it deals entirely with subjects of industrial and agricultural interest such as are necessary for the people of our country to know something about at a moment when the conservation of food, the production of more and better quality of food with which to feed our men at the front, the rearing of a fine quality of horse flesh also for work in the big drive, and the preparation of steel which at the present unhappy period of history is "Democracy's Right Arm." The individual subjects contained in this number which is for release March 8 will be reviewed in another issue.

* * *

"The Unbeliever," a multiple-reel Edison picture based on the war novelette "The Three Things" by Mary Shipman Andrews, and produced in co-operation with the United States Marine Corps, at the U. S. M. C. Cantonment, Quantico, Va., will be found an excellent feature number for patriotic programs. The three things to which the title of the original story refers are, class pride, unbelief in God, and race prejudice.

* * *

The Strand Theater, New York City, exhibited educational numbers of unusual interest and value during the week of February 10. These were "The Rudiments of Flying" and "Our Southern Mountaineers" from the 107th issue of the Paramount-Bray Pictograph, and "The Horse in Action" from the Pathe series on "The Analysis of Motion."

* * *

The Rialto Theater, New York City, presented a couple of travel subjects of unusual interest from the Pathe Exchange, Inc., during the week of February 10. "The Forest of Fontainbleau," beautiful in scenic quality, was the first of a double number with "The Trianons" as the second. The latter recalls pages of French history through which walked the beautiful Marie Antoinette and other members of the monarchial decade of France.

JANE PUTS ONE OVER ON MOTHER.

Mrs. Irene Lee, mother of Jane and Katherine Lee, the William Fox "Baby Grand" film stars, was trying to impress upon Jane, aged five, the necessity of telling the truth at all times. Washington's Birthday was approaching.

"George Washington had difficulties enough for ten men" Mrs. Lee told Jane, "yet he never told a lie."

"Maybe thats' why he had so much trouble," piped Jane.

WHY NOT TRY A NUMBER ON THE SCREEN?

The "Fatty" Arbuckle Jazz band is doing well, thank you. With the airy Paramount comedian strumming the ukelele, Buster Keaton picking at the banjo and Al St. John "moaning" the saxaphone, the music is said to be like nothing ever heard before. All three are masters of their respective instruments, and Alice Lake supplies some of the dancing numbers, so that the program is really worth while.

Foreign Trade News

Trade Conditions Abroad

American Films Gaining in France Despite War, Says Cromelin.

"AN ODD war fact," stated President Paul H. Cromelin of the Inter-Ocean Film Corporation, "is that American films are breaking into the French markets, and also the Italian, in surprising volume. The brands we are handling for those countries show a better sale than before the war. I have before me on my desk the current report of our Paris office, which sells both France and Italy, and it is one to make anyone with faith in American film feel good. The increase in sale is too substantial not to be commented upon.

"I think Inter-Ocean's very experience in French and Italian sales is an item for fuel administrators and others to think over. The cinema theater is held to be a necessity in these war-torn lands, as the sales figures show, and the people insist on motion picture entertainment despite the pinching war conditions. And officialdom, which was first disposed to curtail amusements, now encourages these people to seek the cinema theater, for it lightens war worries, and that is a public service. Well placed officials told me during my trip abroad last year that without the diversion given by the cinemas the people could not have borne their war griefs.

"I am disposed to feel that the German revolt failed of fruition because that government had seen to it that the people had plenty of amusement. There is even a report that the motion picture shows have been subsidized by the State, but we shall not have the truth in the matter until the great struggle is over. Lloyd George voiced universal official sentiment when he stated: 'The people's entertainment must not suffer interference.' The motion picture today is necessary to the happiness and well-being of whole nations. Our own President recognized this to a greater degree than any other head of a nation. Inter-Ocean's British, French and Italian sales reports bear out the farsighted policy of both statesmen."

Foreign Film Business Under Control

President's Proclamation Will Hamper Exports of Motion Pictures—Licenses From War Trade Board Required.

THE importation and exportation of motion picture films have been placed under Federal control by two proclamations issued on February 15 by the President. This action has been expected for some time, since the shipping board, several weeks ago, gave warning that the movement of ocean freight would have to be curtailed so as to provide ships in which to transport men and their supplies to France.

These proclamations are the most sweeping yet promulgated. They prohibit the importation or exportation of "articles of any kind whatsoever" from or to any country with which we are not at war without proper license from the War Trade Board. Under this prohibition, the movement of motion picture films will be controlled by the Government, and it will be necessary first to secure license. The countries with which we are at war are included in the list of those to which license is necessary, but of course no licenses for transportation of anything to or from those nations are being issued.

In announcing the promulgation of the proclamations, the War Trade Board, under whose jurisdiction such matters come, issued a statement of explanation. The purpose and effect of these proclamation, which become effective February 16, it is explained, are to subject to control by license the entire foreign commerce of the United States.

BIDWELL & LARRAIN IN NEW YORK.

Bidwell & Larrain, one of the most important film concerns in Chile, arrived in New York a week ago. Their Chilean offices are located in Santiago, Antofagasta and La Serena. Besides operating an exchange they control twenty-seven theaters, most of them in Northern Chile. Both partners will remain in New York for a few months.

"Export and Import" Closes Big Deals

Important Sales Made for Argentina, South Africa, Uruguay, Paraguay, Chile, Scandinavia, Australia and Japan.

THE Export and Import Film Company, Inc., 729 Seventh avenue, New York, announces that despite the handicaps caused by the war it has in the past few weeks shipped a large quantity of films to foreign countries. This concern recently sold to the International Variety & Theatrical Agency for South Africa "The City of Purple Dreams" and "Brown of Harvard," produced by the Selig Polyscope Company, the output of which it controls for the various foreign markets; the Selig-Hoyt comedies, "Runaway Colt" and "A Bear Fact," and the "Tweedledum" comedies.

It also reports the following sales for Argentina, Uruguay, Paraguay and Chile: "City of Purple Dreams," "Brown of Harvard," "Garden of Allah" (Selig Polyscope), a series of ten two-reel Selig-Hoyt comedies, thirty other Selig subjects, "Painted Doll," "Her Sister's Rival" (Russian Art Films), and a series of thirteen "Tweedledum" comedies.

To Australia it has sold "Garden of Allah," "Brown of Harvard" and "The Crisis" (Selig productions), and "Man's Law."

The rights for Great Britain on "An Ocean Waif," "Tweedledum" comedies, "Man's Law," "Loyalty" and "Humility" were recently disposed of by this firm, as well as the Scandinavian rights on eleven five and six reel Metro productions.

Two of these pictures—"An Ocean Waif' and "Black Sheep"—were also sold for Japan.

Benjamin Blumenthal, president of the company, states that he is negotiating several other sales, which will be shortly announced.

THE FRENCH MARKET.

The Paris branch of the Vitagraph Company is about to release a photodrama in four parts, entitled "Pour la France," dealing with war conditions.

The Ivan Film Company seems to be well represented in France. Its productions, which are in demand, are being shown in many of the Paris and provincial theaters.

"Cine Journal," a well-known trade paper published in Paris, will shortly issue a directory of the French film industry. This should be a valuable book of reference for exporters interested in the French market and the colonial possessions of France.

The numerous serials and other pictures produced by Pathé Freres in their American studios find as much favor in France as in this country. Pearl White is one of the most popular stars on the other side of the Atlantic.

"Christus," the biblical drama produced by the Cines Company of Italy, which practically fell flat in this country, is being re-exhibited in France at the present time. Its success in Europe may be judged by the fact that the number of performances in France alone reached 3,000. This is the same picture barred by the authorities of several Mexican states on the ground that its religious theme might "pervert the morals of the people."

The Agence General Cinematographique of Paris controls the French rights on a number of Chaplin ("Charlot," they call him over there) comedies. We also notice that it releases some Bluebird subjects.

"Coach No. 13," a serial in eight episodes, produced about a year ago, has been very successful in Europe and South America.

The Inter-Ocean Film Corporation of New York has launched an aggressive advertising campaign in the French trade press through its Paris branch office. It seems to be

devoting particular attention to Paralta plays, which will be shortly released on that market.

Mundus Film Company, with headquarters in Paris and branch offices in Rome and London, acts as distributor in France for Metro pictures, Chaplin and Billy West comedies, and a number of multiple-reel features of American make. It is also the exclusive agent for Simplex projectors in this territory.

"Davy Crockett" (Pallas) has just been released in France by the Gaumont Company, distributor for the Famous Players-Lasky Corporation in France and her colonies, Switzerland, Belgium and Egypt.

Triangle pictures are released regularly on the French market through the Eclipse Company of Paris.

The Paris headquarters of the Pathe Company are about to release "Les Travailleurs de la Mer" ("Toilers of the Sea"), an adaptation of Victor Hugo's novel of the same name. M. A. Antoine furnished the script and directed the picture. After the rumpus caused by the octopus in "20,000 Leagues Under the Sea" it would be interesting to find out how Mr. Antoine tackled the same problem.

L. Aubert of Paris controls the rights on "Kip-Kin-Kop," a sensational serial produced by Armand Vay of the same city. The first and second episodes were released on January 25 and February 1, respectively. The actor who plays the lead in this serial resembles Maciste in build, and the scenario revolves around his abnormal strength.

It appears that exhibitors in France are also having trouble in obtaining musical scores at reasonable prices. A music publishing society has recently been formed in Paris for the purpose of furnishing exhibitors, at a low yearly rate, with specially arranged classic and modern music, on which no rights have to be paid.

Cinematographs Harry, with headquarters in Paris, is an old established concern recently reorganized. According to statements, it is doing business with a capital of 1,000,000 francs (about $200,000 in United States currency). It distributes films and supplies in the French market.

In honor of the American colony a gala exhibition of "Uncle Sam's Fleet" was given in Paris, at the "Colisee," on the 26th of last January. We notice in the announcement published by the French press that the show was authorized by the Secretary of the Navy, "Sir Daniel."

AMONG THE EXPORTERS.

Velasco & Puig, 145 West 45th street, New York, advise that their photographic and developing laboratory has been recently enlarged, and is now located in Brooklyn—37 Third avenue. This concern has handled the translation and printing of the titles for many of the American pictures shipped to Latin America.

O. F. Spahr, of the Enterprise Optical Manufacturing Company of Chicago, reports the shipment of fifteen Motiograph machines to Johannesburg, South Africa. On the same day a smaller shipment was made by this firm to Australia.

The First National Exhibitors' Circuit, Inc., 18 East 41st street, New York, starts its propaganda throughout the Spanish and Portuguese speaking markets in the March issue of Cine-Mundial. It would not be surprising if the "First National" became an international exhibitors' circuit within a short time.

The Western Import Company, Brokaw Building, New York, is offering the exclusive rights on Mabel Normand's "Mickey" for the different Latin-American markets, with the exception of Brazil.

The David Stern Company, 1027 Madison street, Chicago, has adopted a consistent selling policy in connection with its foreign trade. This firm has already placed several models of motion picture cameras in the Latin-American markets.

The Graphic Film Corporation, 729 Seventh avenue, New York, has just started its foreign campaign through the columns of Cine-Mundial. "Moral Suicide," the latest Abramson production, is its initial offering.

The J. Frank Brockliss office, at 729 Seventh avenue, New York, once again looks itself. Sidney Garrett, president and general manager of this corporation, returned to his desk last Saturday, February 16, somewhat thin, but nevertheless fully recovered from his severe spell of pneumonia, which confined him to the Knickerbocker Hospital almost three weeks and at one time required the constant services of three nurses. The recovery of Mr. Garrett and his return to the office are all the more pleasing to the trade, for at one time grave rumors were circulating on Broadway to the effect that his recovery was being despaired of. During Mr. Garrett's absence his first assistant, H. A. Gillespie, attended to the Brockliss business with the ease and effectivness characteristic of one of his abilities.

INQUIRIES FROM ABROAD.

The addresses of these firms may be obtained from Cine-Mundial, 516 Fifth avenue, New York. We do not assume responsibility as to the standing of the inquirers, and the usual precautions should be taken in all cases. All inquiries are received direct by the Moving Picture World and Cine-Mundial, the Spanish monthly edition of the Moving Picture World. Please mention number when writing:

1. A firm in Colombia is in the market for portable projection outfits for family use.
2. A man in Yurimaguas, Peru, wishes to get in touch with New York film exchanges. Wants to know renting terms. Will deposit necessary funds in Peru and London bank before placing order.
3. A firm in Brazil is in the market for films and moving picture supplies of every description. This firm covers northern and southern Brazil.
4. A man in Chuibdo, Choco, Colombia, is in the market for a projection machine with motor, screen, wires, 16-candle-power lamps and accessories.
5. A firm in Santo Domingo is in the market for a second-hand electric lighting set, from 8 to 10 kilowatts, run by gasoline engine. It is also interested in used theater chairs.
6. A man in Banes, Cuba, is in the market for a motion picture camera.
7. A man in Rosario, Argentina, is in the market for new and second-hand film.
8. A man in Caracas, Venezuela, is in the market for new and used film.

CRANDALL BUILDING BIG PICTURE THEATER.

Crandall's Metropolitan theater, covering approximately 10,000 square feet, is the largest and most handsome theater in Washington, D. C. The entrance is on F street, the lobby extending back thirty feet to a rotunda promenade leading directly to the auditorium proper of the theater, which, running at right angles, covers the remainder of the property to Tenth street. This affords an immense area on the first floor, the plans calling for twelve hundred seats of the orchestra level alone. Extending over half of this space is hung the cantilever balcony and mezzanine. Private boxes and loge seats will occupy the entire mezzanine, and the arrangement of the balcony is novel in that it consists of a series of rises, reached by a system of ornamental fireproof tunnels or promenades. The mezzanine floor will have a seating capacity of over three hundred, while the balcony will seat approximately seven hundred, giving the theater a total capacity of over twenty-two hundred. This makes the Metropolitan the largest theater in Washington.

The house is of fireproof construction throughout, and the general lines and architectural plan is of the Adams period. The front of the theater on F street is of Pompeian art brick with Tennessee lime stone trimmings. The interior decorations will be in rich tones of old rose and mediaeval ivory heightened with gold. Three semi-eliptical stages will be placed at the southwestern end of the building on Tenth street, and the screen will be entirely visible from every section of the theater. A thirty-piece orchestra will occupy a sunken Italian Garden just in front of the stage and separated from the orchestra floor by a long, low marble balustrade. The Metropolitan theater will be strictly a motion picture house conducted along the most exclusive and refined lines.

USING FILMS FOR TRAINING SOLDIERS.

Motion picture films are coming into greater use as agents for visual instruction of newly-drafted men. The Commissions on Training Camp Activities of the War and Navy Departments have secured films showing the relationship between boxing and bayoneting, as well as the methods of using the bayonet. These films are to be sent for exhibition to the various army and navy camps.

Advertising for Exhibitors

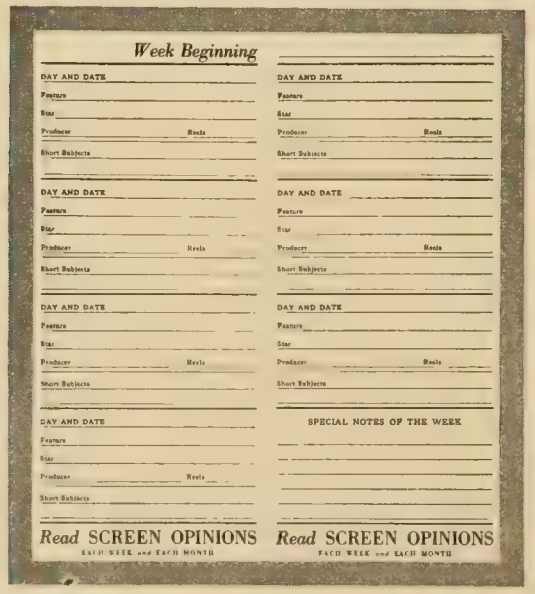
Conducted by EPES WINTHROP SARGENT

Up to the Audience.

A. L. MIDDLETON, of the Queen theater, De Queen, Ark., is trying a novel experiment. He issued a "Red letter" to his patrons. It is too long to be given here, but this is the gist of the idea: He ran with prices up to 20 cents in November, and kept a straight record of the receipts. He ran straight ten and fifteen in December and in January at ten cents. In each case the war tax is added. His proposition is that if he takes in as much money in January as he did in December and November, he will keep the price at ten cents, otherwise back comes the ten and fifteen-cent scale. As he puts it, for the sake of clearness, he would just as soon show to three ten-cent persons as two fifteen-cent patrons. He wants thirty cents and he does not care whether he gets it from two or three persons so long as he gets the money he needs to run the house with. He puts it up to his patrons to come more often at the lower scale, and adds that if it rains or turns cold, that is the very night that his regulars should make extra efforts to turn out. It will be an interesting experiment, but the trouble will be to keep the ten-centers hustling month after month. In a recent newspaper advertisement Mr. Middleton speaks of the Queen as "The small town house with the City Program." If you like that line, put it on your own house name. He sends in two paneled advertisements. One holds too much type, but the other is very well done. In using panels, care should be taken not to fill them completely. Isolate the statements with rule, but make it possible to read the type.

Cico Booking Books.

Cico Toodles' daddys, the Cahill-Igoe Co., offers to send free to any exhibitor one of their booking books, and to send him another when that is gone. Each book carries a week's spaces on a double page for eleven weeks, as shown in the cut, and the week can be started

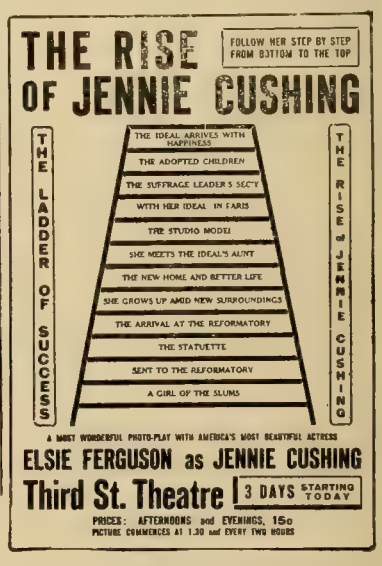


with any particular day on which the exhibitor does start his week instead of arbitrarily starting with Monday. The book is paper covered, 4x9 inches, and decidedly handy, while it should prove a good business getter for the various products of the Cahill-Igoe company.

Third Street's Newest.

C. D. Buss, of the Third Street, Easton Pa., explains his newest idea to follow the features contest. He calls it the Whosit? The essential feature is working in with a newspaper, which supplied a half-page space once a week at reduced price. It will be made up as a miniature newspaper and the cartoon will be some well-known local character. One man, an electrician, is often seen about town with electric fixtures under his arm. The cartoon will show a back view of him, and five prizes will be awarded the successful guessers. The scheme is not unlike the lantern-slide stunt suggested on page 57 of Picture Theater Advertising, and has the advantage over the photoplay star scheme of interesting all the readers of the paper, since the stunt is one appealing to all local people instead of merely to the local fans. Mr. Buss sends in a couple of advertisements for "The Rise of Jennie Cushing." One is copied from the trade-paper advertisements, and the other is the regular mat layout and supplied by the company. The all-type is three columns wide, but could have gone into the two-column

THIRD STREET THEATRE
A NATIONAL INSTITUTION
Monday Tuesday Wednesday
Adolph Zukor presents
ELSIE FERGUSON
IN
"The Rise of Jennie Cushing"
by Mary S. Watts Scenario by Charles Maigne
Directed by MAURICE TOURNEUR
An ARTCRAFT Picture
ELLIOTT DEXTER PLAYS OPPOSITE MISS FERGUSON.
Picture will commence at 1.30 and every two hours.
PRICES—Afternoons and Evenings 15c.


THE RISE OF JENNIE CUSHING
FOLLOW HER STEP BY STEP FROM BOTTOM TO THE TOP
THE LADDER OF SUCCESS
THE RISE of JENNIE CUSHING
THE IDEAL ARRIVES WITH HAPPINESS
THE ADOPTED CHILDREN
THE SUFFRAGE LEADER'S SECT
WITH HER IDEAL IN PARIS
THE STUDIO MODEL
SHE MEETS THE IDEAL'S AUNT
THE NEW HOME AND BETTER LIFE
SHE GROWS UP AMID NEW SURROUNDINGS
THE ARRIVAL AT THE REFORMATORY
THE STATUETTE
SENT TO THE REFORMATORY
A GIRL OF THE SLUMS
A MOST WONDERFUL PHOTO-PLAY WITH AMERICA'S MOST BEAUTIFUL ACTRESS
ELSIE FERGUSON as JENNIE CUSHING
Third St. Theatre
3 DAYS STARTING TODAY
PRICES: AFTERNOONS and EVENINGS, 15c
PICTURE COMMENCES AT 1.30 and EVERY TWO HOURS

measure, and we think it gives much more selling talk than the layout style. Cuts are good for attractors, but the average cut does not make business because it tells so little of the story, and it must be backed up by type talk if it is to return the cost of the space. It is not enough that it is a cut. It must be a selling cut.

Labor Saving.

The monthly program of the Scenic theater, Keene, N. H., is a bit too labor saving. Two pages are given to reprinted poems, both of them good, but nothing is good enough to replace chatty house talk in a program designed to sell amusement. The program proper takes up four pages of black-type names and titles. Using smaller type, the same thing would have gone into two pages with an equal display. It could be shown up even better in a single page of eight-point. It is extravagant to pay money for printing two pages that are not needed; as wasteful to pay composition and impression and paper costs on two other pages for poems having nothing to do with the case. It would be better to cut from a twelve to an eight, with some type talk about the house and coming shows, or give the extra four pages to the outside advertisers, after first giving them a program they will want to buy space in. Display is not a matter of eighteen or twenty-four-point black-face type. It is a matter of *relative* sizes and distinctness. It would be better to run the calendar in a page and then take the other three pages for a running story of the offerings, setting two columns to the page and using not larger than an eight-point.

Value Criticism.

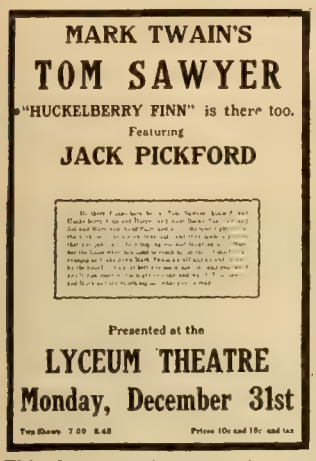
The Hardwicke Brothers, Clovis, N. M., write:

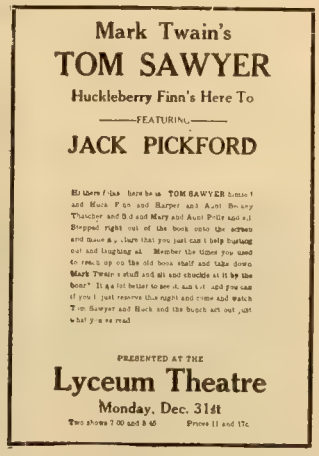
> We thank you for your frank criticism of our advertising matter in a recent number of the "World." We do not take any exception to it, in fact, we greatly appreciate it. Our experience in the past has mostly been purchased at high prices. When we can get for nothing another's experience, which he has paid for, we consider that we are lucky.
>
> Recalled to the writer's mind is a "scoop" put over on a circus. As a general rule they knock the bottom out of the show business in a small town. Some time ago when one was here a sign was painted. It was seven feet long on sign cloth. The reading: "OFFICIAL—There will be only one performance on the circus grounds this afternoon. There will be two full and complete shows at the Lyceum Theater —TONIGHT"—was such that it lead people to believe that there would be no circus that night. We got full benefit of all the advertising that the circus had spent to bring people into the town. Don't mean to say full benefit, but at least we got enough to get an excellent patronage.

It is a pleasure to get a letter like that. It is even more pleasant to get samples showing that they mean what they say. We suggested that their program suffered from poor spacing. The new program (unfortunately the colors will not reproduce) has the days divided by

neat dashes. It is a small thing, but it improves the appearance of the issue a hundred per cent., and appearance assuredly does have an influence in moulding opinion. This is not supposed to be a department of puffery. It is designed to HELP Exhibitors by pointing out errors and praising that which is good. It sets standards by which others may judge the work of their own printers and by means of which they can improve their own advertising.

The new advertising sent in is particularly interesting because they sent two papers of the same date and the advertisements are in pairs. Evidently they had no layout cut for the Mark Twain story and sent precisely the same copy to the two sheets. This is what they got:





This forms a nice study in type values. Both advertisements have their good and bad points. That on the left offers a slightly better top. Here the Tom Sawyer is in deeper line than the other, but it is condensed as compared with a normal letter on the right. But to offset this, each letter has been spaced, and this permits the suggestion of width as well as depth. It stands out better than extended letter of the same face, set solid, would have done. A better display is also gained for the following line. Evidently the printer took liberties with the copy to get a better looking line, but he did not impair its value. In both cases the "featuring" is given too large a face. A ten point would have been sufficient, for the word is non-essential and merely makes for smoothness. The solid matter is beter displayed on the right. To get an ornamental panel the other compositor has sacrificed legibility for ornamentation, and it is legibility that counts. The lower bank is better valued on the right. "Presented at the" is far less important than the name of the house, and the date need not be so large, as long as it is plain. Certainly it should not be of equal height with the house name, because the house is more important than the date. Get them interested in the show and tell them the house. The date will be looked for, so it should be large enough to be found without trouble, but it should not be displayed in letters as large as those used for the house name. Taken in all the right hand display is better than that on the left. It is more legible throughout and we like the use of upper and lower case as against the abuse of capitals shown on the left.

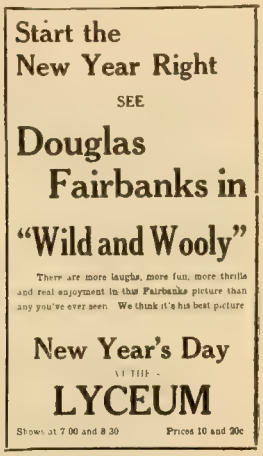
The next example gives two displays for "Barbary Sheep." Here the layout mats were used for both advertisements. One is two eights and the other two nines. Neither cut does much to tell the story. They

Just Another of those High Class Saturday Night
Entertainments
Mr. E. E. Tagader
will sing an Arabian love song in connection with
"Barbary Sheep"
Elsie Ferguson
The screen's most beautiful acquisition from the
legitimate stage, in
"BARBARY SHEEP"
From the Novel by Robert Hutchens
Presented at the
LYCEUM THEATRE
Saturday Night, December 29th
Three shows 6 45, 8 15, 9 45
Prices 10 and 20c and the tax

serve merely as attracters and do not perform this service very well. In the example on the left too much dependence has been placed upon the tiny lettering on the cut to get the selling point over. The type is given almost entirely to the local act. The "Come early Saturday night" is partly wasted because it does not connect well with the cut. The lower bank tells its story well, but the message for the film is almost wholly lost through the small hand lettering. The smaller example is better. The top gives a reason for coming Saturday night, because a local favorite will appear. The text below the cut tells something of the story of the film offering, even if the printer did get Hitchens' name wrong without being found out in time. Both advertisements are viciously bad in that the prices and showing times are played up at the expense of the house name. Standing orders should be given the compositors that the house name must be played up. The time table and prices could have gone in an eight point Roman just as well, and in a single line, at that, giving an additional twelve points to the house name.

The third pair shows a cut and type display for Douglas Fairbanks. There is a lot of waste matter in the cut layout. There is no particular reason why house managers should be required to boom Miss Loos or John Emerson. The type talk is much more snappy, and it would have paid to chisel out the cumbering names. The all-type ad-

HE HITS THE BULL'S EYE OF AMERICAN POPULARITY
DOUGLAS FAIRBANKS
in his latest sure fire hit—
"WILD AND WOOLLY"
By Anita Loos Directed by John Emerson
From story by H B Carpenter
He Was A Tenderfoot—Went Out West. Those Cowboys "Framed Up" on Him.
The manner in which he defeats them causes one roar right after another We can honestly say that you will like this "Fairbanks" better than any you have seen.
Presented
NEW YEAR'S DAY
at the LYCEUM


Start the
New Year Right
SEE
Douglas
Fairbanks in
"Wild and Wooly"
There are more laughs, more fun, more thrills and real enjoyment in this Fairbanks picture than any you've ever seen We think it's his best picture
New Year's Day
AT THE
LYCEUM
Shows at 7 00 and 8 30 Prices 10 and 20c

vertisement is not quite as snappy looking, but it is well set to display the proper lines and is the most intelligent piece of composition in the six examples. But the word "see" might be reduced to a ten point and the "in" following Fairbanks' name should have been similarly treated. It is never good practice to detract from the star's name with an "in" or "as" on the same line and in the same type. It could have gone in a six point between the title and the name of the star.

Here's a line from their program we like:

> That set of bells we play that makes such loud music is called a UNA-FON. When you hear it in the day time it means that there is a matinee. In the evening it signifies that there is something exceptional being shown; something that will please you. It is also played at the starting of the second show on Saturday night. If you'll remember this, you'll know what's goin' on.

Clovis, we gather, is one of those average towns with a one-street shopping center. When the bells strike up Saturday night the public knows that the second show is about to start. The Hardwicks send in a photograph of their invitation Christmas matinee with most of the kinds in town waiting for the doors to open. Those free matinees at Christmas time should be made a regular feature with every house, town or country.

Features Himself.

Harry Buckley, of the Kossuth, Brooklyn, sends in his program for comment. It is not a pretentious issue, but he makes it work well. The sheet is 5x6, a four-pager, with a special play for the big attraction of the week on the front page. The novelty of the program is the top box of the centre pages. This is headed, "Mr. Buckley says:—" and is used for special messages or to commend some special attraction. In the program at hand, for example, he mentions the hit certain players made at a recent showing and announces that they will shortly appear again in a play along similar lines. Mr. Buckley has hit upon a capital scheme. A box like that can be made a real business-maker if care is taken not to abuse the confidence of the patron.

Steve Stunts.

Steve Farrar sends in what looks to be like a new one for picture theaters, though the idea itself is not new. He had manila cards 11x14 printed up:

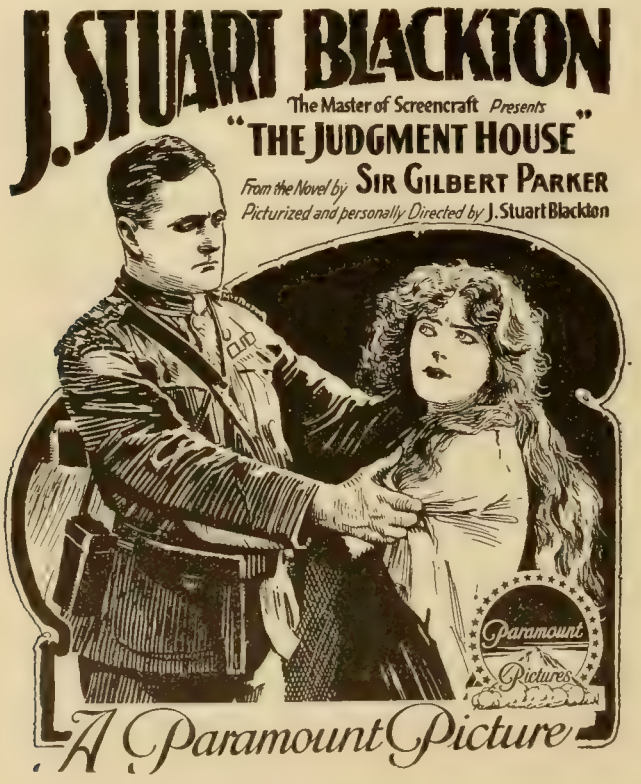
We close all day
XMAS
Going to the
Casino Xmas night to see
"The Law Decides"
Vitagraph special in 7 reels.

They were distributed to all the stores, doing away with the home-made sign and advertising Steve at the same time. As he points out, this is good for small town any holiday. It might also be adapted to

the "We close at —— o'clock on Saturdays" for the summer season. It made both talk and business. Steve got the paper to give him first column, first page for a third of a column argument that the men who keep the nation in good humor and optimistic are doing their bit. There are various pieces of copy along these lines. Steve offered his as news and got the front page. That's the real secret of press work. Get the editor to run it as news and the people will take it with much greater respect than when it appears as a paid advertisement, but it must be stuff that can properly class as news if it is to get through. And another manila card 7x11 gives a list of star features for a two month period with the announcement that he has contracted for the pick of the market. He makes a good strong brag about them, but he sticks to the truth, at that. The card is punched for a nail head and the top line reads "Hang me up." A bottom line adds: "Keep this list so that you will always know the date on which these pictures are to be shown." This is Steve's first look-in in several months, but evidently he is running true to form.

Free Advertising.

An Exhibitor who has been coming in to this department about as long and as often as anyone, wants to know why a company should send out a mat like that shown and expect the houses to use it. We


J. STUART BLACKTON
The Master of Screencraft Presents
"THE JUDGMENT HOUSE"
From the Novel by SIR GILBERT PARKER
Picturized and personally Directed by J. Stuart Blackton
Paramount Pictures
A Paramount Picture

don't know. It is bad enough to be expected to use the brand name at line rates, but here is a case, and it is by no means an unusual one, where the name of the producer completely overshadows the title of the attraction and is repeated in smaller type in the same bank, while two perfectly good stars, in whom the public is more apt to be interested, are not even hinted at. There seems to be a growing disposition to load down the advertising layouts with the name of everyone around the place from the director to the scrub woman. It is all wrong. There is but one thing the Exhibitor is interested in advertising, and that is the name of the star with the attraction in which the star appears. Nothng else matters unless it happens that the play is taken from a well known book by an established author, but even here the author is seldom as important as the star, and the book title should be used as the play title instead of being presented under an alias, as is so often the case. Here are ten agate lines, double column, announcing the producer, for which the Exhibitor must pay space rates if he desires to use a cut in his advertising. The only alternative is to crop and rout the cut, generally spoiling the display. If this advertisement were the exception it would not be worth while talking about, but it is becoming more and more the rule to load a layout with all sorts of truck, and the offense is not confined to any one producing company.

And the same letter tells that the Exhibitor sent to a service bureau the slide of another company, making the suggestion that such a slide, with some selling talk, would be an improvement upon the material supplied, and the service bureau cheerfully replied that the slide "did not have enough color." Can you beat it?

Worked With Schools.

The Triangle Publicity Department is sending out a story of how Michael Warshower, of the Penn theater, Brooklyn, worked with a neighborhood school in helping distress in that territory. The school children were given tickets good any time except after six o'clock on Friday, Saturday or Sunday. These they sold to their parents and friends, and half of the face value of the ticket was given to a relief fund for the needy of the neighborhood. More than $500 was realized by this means, and Mr. Warshower is repeating the experiment with another school. School teachers come more intimately in contact with the needy of their neighborhood than any other class of persons, and they can better appreciate the need for relief. Evidently Mr. Warshower knew this and capitalized his knowledge to make patronage and do real good at the same time. It is such things as this that make the picture house something more than a theater. Make your house a local institution, too.

For a Patriotic Subject.

Metro supplies the stills of a lobby display used by Charles Englebrecht, of the Regent, Arlington, N. J., for Draft 258. The photograph shows the detail of the essential feature. The floor was sanded, and a pot swung over an electric light fire. The entire lobby was draped in

the national colors, but not overdressed. The display did not cost much to get up, for most of it was borrowed, and the chief expense was for putting it up, yet it served as well as a much more elaborate display, because it was gotten up with taste.

Beat the Rest.

W. J. Hayes, of the Strand, Erie, Pa., claims the distinction of being the first manager to pay the Amusement Tax. He arranged with the collector to audit his books November 30th, and paid the check then instead of waiting until December 1. Then he got a quarter column press notice on the fact and was able to explain why he did not get three cents out of each five raised. As a news item it was more convincing than a page advertisement would have been, and the prepayment of the tax gave the space a real news value. That is real press work. Less than a quarter of the space was given to the payment of the tax, but it was read for the news and the reader kept on down to the bottom where he would not have read the mere announcement of taxation. Giving a real news twist to the story is the most certain way to gain attention.

Telling It.

"Who gets the war tax?" asks the Garfield, Chicago, and it answers its own questions with "YOU do, for it is spent to insure peace, protect your interests and end the war." That makes the opening of a reader on any program.

HELP FOR THEATRE MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK and a HAND BOOK. It tells all about advertising, printing and paper, how to run a house program, how to frame your newspaper advertisements, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Practical plans that have helped others and will help you.

By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building, Chicago, Ill.

Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT.

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully adressed and stamped envelope accompanies the letter, which should be addrssed to this department. Questions should be treated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Working in Captions.

SOME companies trust more to their leaders than they should, particularly in making comedies. It is only the other day that a member of the production force of one of the large companies announced that they were starting in to make comedies and explained, "We don't care so much about the action if the titles are good." In other words, they merely illustrate their leaders with action of a sort. This is done a great deal, but the brands cannot hold their own against the type of comedy in which spirited action is made better by pointed leaders. At the same time, since they are in demand, and the synopsis only is wanted, it is best to give the leaders in the synopsis. If you take the old story of the man who concludes that he is not wanted at a party after he has been thrown out three times, you write the action and the leader in the synopsis in somewhat this fashion:

> Jim makes a third try to enter the hall. At the door Bill meets him and remarks, "You're wearing out your shoes coming upstairs and the seat of your pants going down." He gives another heave and down Jim goes for the third time. As he comes through the swinging doors he lands flat on the sidewalk, gets up and starts for the door. He turns and shakes his head, remarking. "I'll be darned if I go in there again. They ain't cordial enough." He goes on up the street—&c.

Here you work in two leaders to a single run of action and the editor who handles the stuff is more apt to buy such a story than one with better action and newer idea but for which he or one of his staff must supply the titles. Of course if you can make the action funny, as well, you stand an even better chance, but with some markets the leader seems to be regarded as above the action.

That Synopsis Polisher.

(*Concluded from last week.*)

On the other hand nineteen needs no further elaboration. This is a single scene. The main incident is given. Any reconstructor can get a powerful scene from what is given. More is unnecessary.

Twenty-three calls for further elaboration. Legree is the second most important character. It should be told that he is the antithesis of Henry. It will pay to take the space for him.

> She is bought by Simon Legree. Legree is one of the most brutal slave owners of the South. He is a new type to Cassy. Henry and Gerald were polished men of fashion. Even in their excesses they were not without refinement. Stuart was of a different type, a home-keeping planter, but kind hearted and decent. Legree is little above the beasts, a coarst, sensualist, a brutal, merciless master, ill-dressed, unversed in the niceties of society and contemptuous of its tenets. He takes her to his plantation up the dreaded Red River.

Now we have a better idea of Legree and can understand what he means to Cassy who through all her vicissitudes has retained her niceties of thought. Knowing the man and the woman we can understand without elaborate explanation, their attitude toward each other. We can sense the situation and mentally supply the action for the scenes.

In twenty-six more explanation is needed. Without a better understanding of Tom and Lucy they might be a pair of slave sweethearts. It is not shown that Tom refuses to flog Lucy because he will not flog another and not because she is his sweetheart. It might even suggest itself that Cassy's interest in Tom is due to other causes than compassion. In this story Tom is but a minor character, but he figures prominently in one or two leading scenes and therefore he must be made real.

> An incident in the cotton fields serves her importantly at a later time. Lucy, one of the slaves, is exhausted. Tom, an aged negro, helps her by placing in her bag some of the cottton he himself has picked. Cassy warns him that he is likely to get into trouble through his kindly deed, but he persists. He is overseen by Sambo, Legree's negro slave-driver, who tells his master, and that night Legree declares Lucy's bag to be under weight and orders Tom to flog her. This Tom refuses to do and angrily Legree himself mercilessly flogs the negro, who persumes to read him a lesson in morality. That night the compassionate Cassy, who still has the run of the house, slips in to minister to Tom, etc.

Now we know more about Tom. The rest follows easily. A study of the script will show that paragraphs 28 to 41 contain about three-fifths of the whole story. All that has gone before is in preparation for this. All coming after is more or less in the nature of anti-climax. The story should preferably end with the ending of forty-one. This is the object of the story. When it is attained, the story is done. But to end here would eliminate the final union of Henry and Cassy. This need not, however, be wholly eliminated; indeed, through a rearrangement of the factors, the desire to rejoin Henry may be used to motivate the entire story.

To accomplish this end will be simple. Following twenty-five, reintroduce Henry into the story by having visiting planters tell Legree that they have heard that Henry bought his child and is looking for Cassy. They do not know that Cassy is near nor that she is the property of Legree. It is just the table talk of a couple of planters who have dropped in on business, but Cassy has noted the address, and now her aim is not merely escape, but escape to Henry. She withdraws what little complaisance she has shown Legree and it is this which leads to his sending her to the fields. All that follows bears upon her escape to Henry, and when, at the end of forty-one, we see Cassy and Emmeline leave the plantation, we do not have to ask if she will rejoin Henry. We know that she will and we know that he wants her. As they pass down the road the scene fades and the story is ended. The climax is reached. The rest is not told—it is foretold.

It will be seen that Mr. Harrison, once he warms to his plot, makes it real. But he does not, at the start, interest the reader. He is too busy with his facts to be interesting. It would be better to tell the facts first and then, with the full story in mind, write the introductory paragraph and clean-copy. Then he migth get:

> Raised as a white girl, to be sold into slavery on account of her quadroon mother, Cassy is sold into still worse slavery when the man she has learned to love is led into dissipation and loses his estate. She is sold to one of the lowest, most brutal slave drivers of the Red River district, but he cannot break her will and in the end she brings about his death through playing upon his superstitious fears, and at last finds peace and honor with the man she loves and the child she has borne him.

In all previous polished contests some sales have been reported as the result of the studies. We hope that in time some readers will be able to report that they have gotten ideas from "Uncle Tom's Cabin" that have proved available, but no sales can be hoped for until synopses are better written. Mr. Harrison's synopsis is by no means a sample of the average. He is far above the average.

Helped Along.

Authors are born and not made, but experience is a good incubator.

Both Ways.

Stories that are "dashed off" are apt to dash right back again.

Consolation.

If your stuff comes back in spite of its merits, you can at least feel that you've given the editor a moment's pleasure.

The Day.

The proper time to write war stories will be about twenty years from now. The present generation is living the war.

Deliberate.

Don't be in a hurry to sell. You cant' sell in a hurry.

Your Own Mote.

Before you declare a studio stole your story, stop and figure out where you got it from.

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.

Schiller Bldg., Chicago Wright and Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

T IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its ditor.

Important Notice.

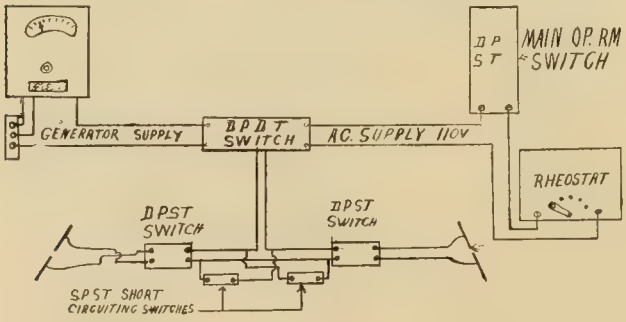
Owing to th mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat boklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Would Have to See It Work.

George H. Sullivan, Fall River, Mass., presents the following:

Enclosed find diagram of wiring of a new projection machine installation in Marcus Lowe's Savoy Theater, this city. It may help some reader of the department. I have, as you will see, placed a short-circuit switch on each machine. The



handles of these switches are joined by means of a small cable running through pulleys on the floor (suppose you cut a grove in the floor for the cable. Yes? No?—Ed.) so that it is impossible to close both switches at the same time, thus preventing possible blowing of fuses. This is exactly opposite to the G. E. blueprint, and I would like to have your comment on it. It works fine—better than any plan I have seen in all my experience. Would recommend it to all brother operators. There is now a report system in use here. Reports must be made out every month in regular theaters and it places a man on his metal to get a good report. (The brother said a blank was enclosed, but nothing doing. What kind of report is it? Presumably as to condition of equipment. If so, it will serve an excellent purpose.—Ed.) As you know, this state has a pretty stiff examination but they go to a school and get by the State House (if you mean they get by without adequate knowledge of both theoretical and practical projection, then there is something lacking, and very much lacking in the Boston examination regardless of how "stiff" it may be. I'd like a tintype of the school man who could get past the Vancouver examination.—Ed.) and get a card, then we get them and if a wire burns off on a job and friend manager has to give rain checks (wire checks would be better.—Ed.) because friend school man issued the bulletin: "Of course I can't run without wires," he raises an awful howl. And as a rule if these men succeed in getting into a union they stop right there, on the theory that the union will always get them decent wages anyhow. But this report card isn't going to allow him to stop "if" the manager is on the level. It has many good points which you will recognize. It will, I think, in time, be a big asset to our local as well as to our employers. You can reproduce the blank, explaining same, also diagram of series connected lamps, explaining same in your own language, which positively is understood by even the worst of the craft.

Now, how in gahena can I explain something I haven't seen. Shame upon you, Brother Sullivan, for hoping me all up and then failing to enclose friend blank. Get busy and send along the blankety blank blank. Glad to look it over and to publish if it is even half as valuable as you seem to think it is.

As to the connection, why I would have to handle it myself in order to make intelligent comment. That it will work is a cinch, and I cannot see why it won't work very well, except that two arcs in series are just a bit unstable. I think it would be best that you, yourself, explain to us the advantages you claim for the plan. My best to the Fall River men. May take a spin up through your neck of the woods next spring. I'm not promising but—maybe.

Reduction in Condenser Diameter.

Ralph W. Martin, Los Angeles, California, writes:

My Dear Richardson: I have just read in the department, issue of Oct. 6, optical dope by Chas. A. Young. Of course the whole matter as there presented is nothing new to the department, but the discussion is very thoroughly handled and clearly illustrated, the drawings in particular being very commendable. However, except in a few unimportant details there is not much to comment on theoretically, for the aperture lens idea in two other phases of possible application is already advanced to the stage of practical experiment. The gist of Brother Young's scheme can be summed up as suggested by your final remarks to the article, to wit: Can such a "sub condenser" be properly mounted without interfering too seriously with present gate construction? Referring also to Griffiths' article in issue of Sept. 29, the matter he treats of is admittedly a little off the path of present practical problems, but there are two items you mention in the final comments which, I believe, are worth further thought and study, viz.: First, the value and possibility of a corrected condenser. I have always believed in the value of a corrected condenser, as expressed in repeated convictions that spherical aberration wastes a considerable volume of the available light. As to it's possibility, the corrugated lens being exploited by the incandescent projection lamp development is worthy of study and experiment.

Second, concerning the further reduction of condenser breakage, I believe a present possible step in that direction could be made by endeavoring to have the arc lens reduced to 3½ inches diameter, thus greatly reducing the volume of glass; also allowing of a deeper meniscus form. There is only 3½ inches of the present arc lens utilized anyhow. An adapter could be made for the 3½ inch lens, so that no alterations in the regular mounts would be necessary.

I am not agreed with the tendency, lately observed (Sept. 1) to reduce the diameter of the condensers to anything as small as 2½ or 3 inches, advance the illuminant closer than 3 inches to the lens and thus shorten the Y distance. I don't believe this scheme will lead to any good until the light source can be made of very small area, and that is not yet. I will be glad to hear at the earliest of Lester Bowen's findings from his tests of the aperture lens I sent in.

Brother Bowen has made no report, except verbally, and that too indefinite to be of much value. He merely said it "certainly did increase the screen illumination." I am wondering just how far there might be value in condenser diameter reduction. This has never been very much experimented with, so far as I know, with the arc optical system. As condenser diameter is reduced the arc can be advanced, within limits, of course, Y distance shortened, and that without loss between aperture and objective. Exactly what the possible screen effect of a 2.5 or 3 inch diameter arc lens might be, with a sixty ampere d. c. arc, I do not know. But the ordinary practice in England is to use a 3½ inch diameter arc lens. As diameter is reduced the lens automatically becomes thinner and the danger of breakage from high temperature decreases; also it seems to me annealing possibilities increase. The Pathescope illuminates a six to seven foot picture quite well with a small incandescent or Nerst—don't remember which—because the lamp is right up against the condenser, the same being but two or two and one-half inches in diameter. It seems to me there are possibilities here, within limits, of course. Under all conditions I am inclined to doubt the advantage of a greater working condenser opening than 3½ inches. That idea has long been in the back of my mind, but up to now I have hesitated, fearing to yet further confuse what is an already pretty badly complicated problem.

Regular Plutocrats.

Richard A. Whitlock, Middletown, New York, sends four perfectly excellent dollars for a Handbook and says:

Own a Power's 5 and a few thousand feet of film. Learned to run a projector in a small town in Florida. Manager was a

friend of mine and allowed me access to the operating room. There were two operators (Umph!—Ed.). The Chief (Umph again! Ed.) ran a ten-cent store in daytime and operated at night for nine dollars a week. His assistant was allowed to get away with two real dollars every Saturday night, whether he earned them or not. The assistant was about fourteen years young. They would allow me to run the machines after a time. I never learned much but intend to increase my scant stock of projection lore now.

Probably nine dollars a week was not really quite so small as it seemed in the village where it was paid. Maybe friend exhibitor really had more of a struggle to pay it than the average city theater has to pay three times that sum, but it looks funny allee samee; also the two-dollar-a-week "assistant" is, I think, in a class all by his lonesome.

How Things Are Going.

M. M. Moon, Sherman, Texas, from whom we had not heard in quite some time, knocks at the front door with the following:

It is nearly four months since I let you know how things down here are progressing, therefore guess it is time I loosened up. All our regular men are working, and as luck had it we all missed the first draft call. But one or two relief men enlisted, which, of course, gave us some trouble for a time. We have just presented our new contracts to the managers. They call for $25 for six days, which the men should have had long ago, for I feel sure in saying there is no better bunch of operators anywhere than we have right here. I believe our managers realize this fact and will sign up without any controversy or "rag chewing." I feel that our Sherman theater managers are just as live and progressive as are our own men. The proof of this is their success in business. The non-progressive exhibitor soon falls by the wayside and drops down and out, just as does the square-head, non-progressive, lazy operator. It is the law.

My own boss, Mr. Batsell, has just purchased a new $6,500 photoplayer and had it installed in the theater. It helps some, of course, but it is two new projection machines we need more than anything else. He says the main reason why he has not purchased new projectors is that no one in Dallas handles the Simplex. (Huh; there is no law against buying in Fort Worth, or even direct from the manufacturer, is there? And Brother Moon certainly is entitled to new machines; also it is directly in your interest that they be installed without delay.—Ed.)

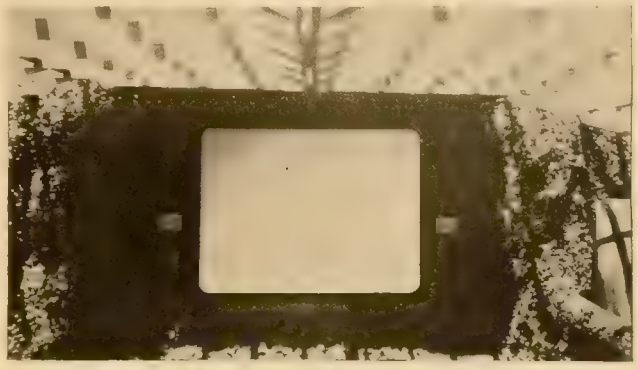
The main reason for my letter is to answer a question you asked. Question: Suppose we project a given subject at 60 feet per minute and then project the same subject, under precisely identical conditions, except that the speed be increased to 70, will or will not the screen brilliancy be the same in both cases? My opinion is that increased speed would have no effect upon screen brilliancy, but flicker would, of course, be reduced, and this might give an appearance of greater illumination. But this would merely be an optical illusion. Is your personal address still 22 East 17th street, New York City?

My personal address now is 1733 West Ninth street, Brooklyn, N. Y. You are approximately correct in your reply to the question. It has, however, just occurred to me that a minor equation enters into the matter. Insofar as the projection machine itself be concerned, it would pass exactly the same light percentage at any speed of projection. But the film itself cuts a certain amount of light, and since we are passing more film in a given time at 70 than at 60, would not the extra film act to reduce the light total? Strikes me it would, though maybe I'm wrong. My best to the Sherman men; also to friend cook and that perfectly w-o-n-d-e-r-f-u-l Moonlet.

An Exhibitor With Ideas.

J. O. Merchant, Alice, Texas, desires information, as follows:

Am a constant reader of the department and get valuable ideas from other exhibitors, as well as from our worthy editor. Have third edition of the Handbook; also Advertising for Exhibitors and Technique of the Photoplay. Find them all to be invaluable. But as you, Brother Richardson, have said in the department, there is a later and better method for matching up the optical system than the one in the Handbook, I am

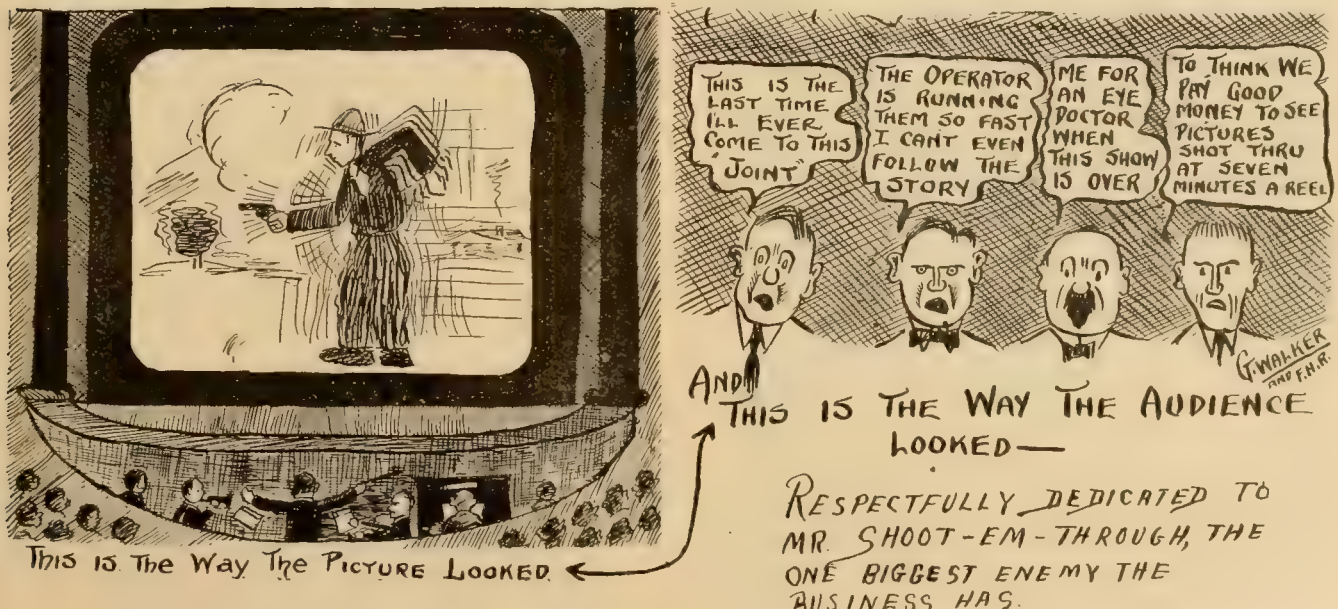


writing to find out what I need in my own individual case. Have a house 30 feet wide by 80 feet long (80 foot throw), equipped with Power's Six A, lens level with center of screen. Use 60 amperes 60 cycle a. c., through Ft. Wayne compensarc. Want new lenses throughout. Prefer meniscus bi-convex. Kindly supply necessary data so that I may make my purchase at once.

Referring to screens, will say that I have an airdome at Falfurrias. Last spring I built a plaster screen therein, according to Handbook instructions. Can truthfully say I get the prettiest picture I ever saw on an airdome screen. Enclose photo of screen, but was unable to get back far enough to show all the vines I have growing around as a frame. The vines run from the ground—there is no stage—to bottom of screen at an angle of 45 degrees. From edge of screen vines extend at same angle back six feet from screen, then turn square across to walls on each side, leaving an opening, also framed in vines, for fire-escape doors. You will note piano platform on right, with vines to top of balustrade at its front. Might add that I built the piano box myself, and after the hardest storm we can open the same and blow dust off the piano. If you want specifications for such a box will gladly supply them. The shadows you see in picture are from rafters. Was getting ready to roof the place in for winter use when photo was taken. Have lights of all colors, except red and yellow, strung on poultry netting under the vines. These lights are an imitation of fruits and flowers. It makes a very pretty effect. Can leave them on while picture runs, as they are low c. p., and they are partly hidden by vines, but usually cut 'em off. Lens system is wanted for picture about ten feet wide.

Makes me feel good to get a letter like this from an exhibitor who has brains and ideas; one who appreciates what we have been trying to do for him and is neither afraid or ashamed to say so.

The screen arrangement looks good to me. Must be very pretty indeed. Before publication I wrote, asking what kind of vines were


THIS IS THE LAST TIME I'LL EVER COME TO THIS JOINT
THE OPERATOR IS RUNNING THEM SO FAST I CAN'T EVEN FOLLOW THE STORY
ME FOR AN EYE DOCTOR WHEN THIS SHOW IS OVER
TO THINK WE PAY GOOD MONEY TO SEE PICTURES SHOT THRU AT SEVEN MINUTES A REEL
G. WALKER AND F.H.R.
THIS IS THE WAY THE PICTURE LOOKED
AND THIS IS THE WAY THE AUDIENCE LOOKED—
RESPECTFULLY DEDICATED TO MR. SHOOT-EM-THROUGH, THE ONE BIGGEST ENEMY THE BUSINESS HAS.

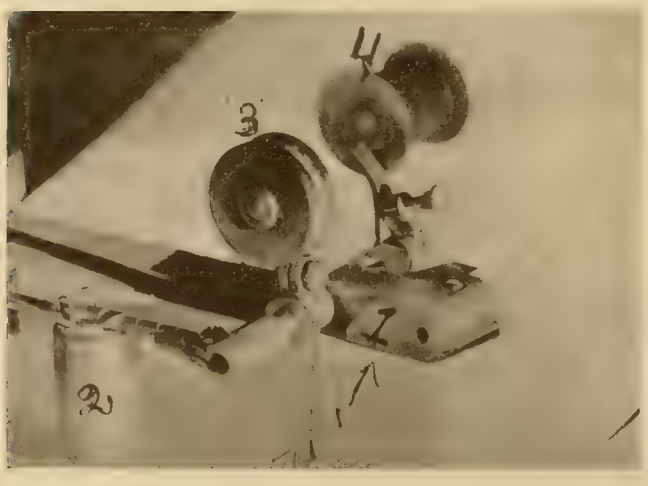
used and for information concerning the exit signs. The vines are a mixture of at least a dozen varieties, mostly alamo, honeysuckle (very fragrant), cypress and moon vines. The exit signs, which I was inclined to criticise from the photograph, are unlighted. They are simply white letters on green background. Neighbor Merchant says: "I depend upon the same people for patronage all the time. All of them are thoroughly well acquainted with the building and exit signs are really unnecessary except for purpose of complying with law.

As to the lens system, using 60 amperes a. c., referring to chart in March 17 issue, with meniscus bi-convex condensers you need either a 6½ meniscus and a 7½ bi-convex, with a little less than 21 inches from apex or front condenser to film, or else a 7½ meniscus and a 7½ bi-convex, with a little more than 21 inches. Better choose the first named, as you might not be able to get the necessary distance from condenser to film with second. Really high class projection lenses cannot be had at this time. The Marlux, Crown Optical Company, Rochester, New York, are well spoken of by operators. You will need about a 7½ E. F. lens, and that will mean a long back focus. Better get lenses not less than 2 inches in diameter. Tell dealer you want a projection lens not less than 2 inches in diameter, to give a ten foot picture at 80 feet. Be sure and get your condensing lenses as close together as you can without actual contact—say 1/32 to 1/16 of an inch apart. By all means send in full specifications of piano box, with sketches illustrating such parts as seem necessary.

Tension Control.

L. Z. Nighswonger, manager and owner Palm theater, St. Cloud, Florida, sends in subscription for a year and says:

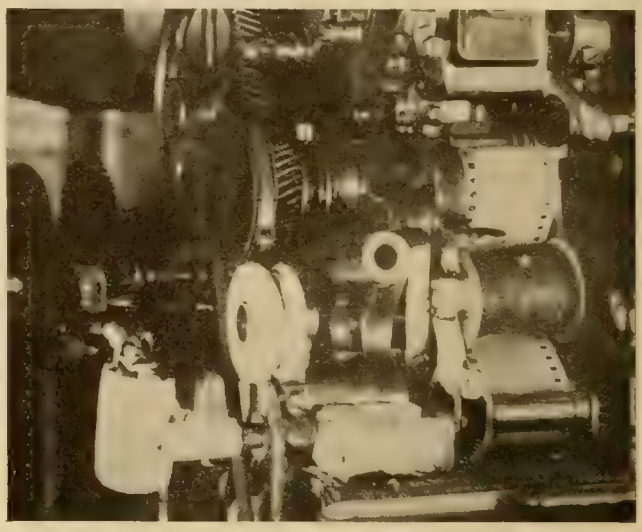
> As to the enclosed subscription, why it is just like a letter from home to read the World. I am enclosing photographs of a device I have evolved for the control of takeup tension on my Power's projector. Its operation is simple, but very effective. Roller 4, figure 1, rides on the film between the lower sprocket and magazine valve, as shown in figure 2, being held in with some pressure by weight 2, figure 1. The brackets which carry weight 2, pulley 4 and pulley 3 are all attached rigidly to a single spindle. Groved pulley 3 rides on the takeup drive belt, as shown in figure 2.
>
> It will readily be seen that by this arrangement any desired tension may be given to the takeup drive belt, merely by varying the position of weight 2, or by increasing or decreasing the amount of the weight. It will also be seen that when the takeup belt is given a tension to exert a given pull on the film, that pull must perforce remain the same throughout the run, since if it decreases then the weight will move down, since the film will no longer support roller 4, and this will lower pulley 3 and tighten the belt. I believe the operation will readily be understood from what I have said, when supplemented by examination of the photos. If you desire to examine the device I have an extra one which I will send on. Patent has been applied for and will cover the camera as well as the projector. Am preparing to place them on the market



> and will soon be able to supply those who wish to supplant their cumbersome friction takeup tension. Cost, ready for machine, will be ten dollars. The device is so made that it is attached merely by removing the two screws holding the lower fire trap, set the device in place and replace the screws. If you believe my invention will be valuable to the industry will be glad to have the matter given publicity through the department. If not, then chuck it in esteemed waste basket, and no harm is done. In closing: may the Moving Picture World enjoy that prosperity which is its just due. It is the best paper ever.

The operation of the device is self evident. Its chief point of doubt lies in the sharp bend the film makes over the lower magazine fire trap roller. If this roller failed to roll (and they sometime do that little stunt) it would very soon wear flat and there might be damage to the film. Also roller four ought to be countersunk in its center so that it will only ride on the film track—not the photograph (maybe it is, but it does not show in the photo). I hardly think it worth while to send so simple a device clear up here for examination. Send it to the Secretary of Local Union 321, I. A. T. S. E., Box 1234, Tampa, Fla., or to Secrtary Local Union 609, Box 200, Miami, Florida, with request that the union have it tried out by all operators running Power's machines, making report direct to me, with copy of same to you.

Many thanks for your kinds words concerning the department and



the paper in general. We have an ingrowing idea that it is fairly good, but, nevertheless, it is nice to have our readers endorse our view.

A Coon's Age.

E. E. Bair, Manager, Celina, Ohio, says:

> It has been a coon's age since I have written you. Since I last wrote I have been promoted, first from operator to manager of a theater, and now to manager of the combined theaters of the city; also I have excellent chances for still further advancement, and you know that is what we are all after. Needless to say I receive the Moving Picture World regularly, and never skip the department. Even though I no longer operate, I make it a point to keep always in advance of my projectionist in the matter of knowledge. This because projection is at least half the programme, and it has been mighty handy for my operators to be able to consult me in emergency. Have two new Simplex projectors and am putting on a 12-foot picture at 95 feet, which many are kind enough to say is the best they have seen. I consider it extremely important to maintain this high standard. There is a reason.

Am more than glad to hear of Friend Bair's advancement. Trust he will get still further. We wish for him all possible good things for the new year and hope he won't be so long writing next time. If all managers kept posted as Bair does they would be able to act intelligently in matters pertaining to the operating room.

New Catalogue.

The Victor Animatograph Company, Davenport, Iowa, hands us their new catalogue and revised price list of their equipment, including both the arc and incandescent light source. One device consists of a dissolving mazda lamp stereopticon, the first device of its kind on the market, so far as I know. From the catalogue illustrations it appears to be a serviceable and very compact piece of equipment. There is also a single, portable, mazda lamp stereopticon. Its retail price, including lens and lamp, is $37.50, whereas the dissolver sells for $85.00, both machines complete with current controlling apparatus. With the single machine may be had (extra charge) silveroid or muslin screen, electric arc lamp, acetylene burner and carrying case of either leather or leatherette. It looks to me like a very excellent portable stereopticon outfit at a medium price.

The Victor Animatograph projection machine was fully described in December 15 issue of the department. The above catalogue may be had by prospective customers for the asking, if they address the company, setting forth their needs—for what purpose the apparatus is to be used.

Projection Experience

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.
Buy It Today
$4 the Copy, Postpaid

MOTION PICTURE HANDBOOK
For Managers and Operators
By F. H. RICHARDSON
The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

MOVING PICTURE WORLD
Schiller Bldg. Chicago, Ill. | 516 Fifth Avenue New York City | Wright & Callender Bldg. Los Angeles, Cal.
To save time, order from nearest office.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

A New Compact Professional Camera.

George R. Stringham, of the Motion Picture Specialty Company, 607 West 43rd street, New York, has presented a new model of professional camera containing many features which are not usually found in the present professional models on the market.

In the first place the lens-hood does not project outside the camera, but by a new method of construction the mechanism and magazines form a perfect self contained lens-hood. As in most compact camera models the magazines are side by side, but separated by placing the lens and

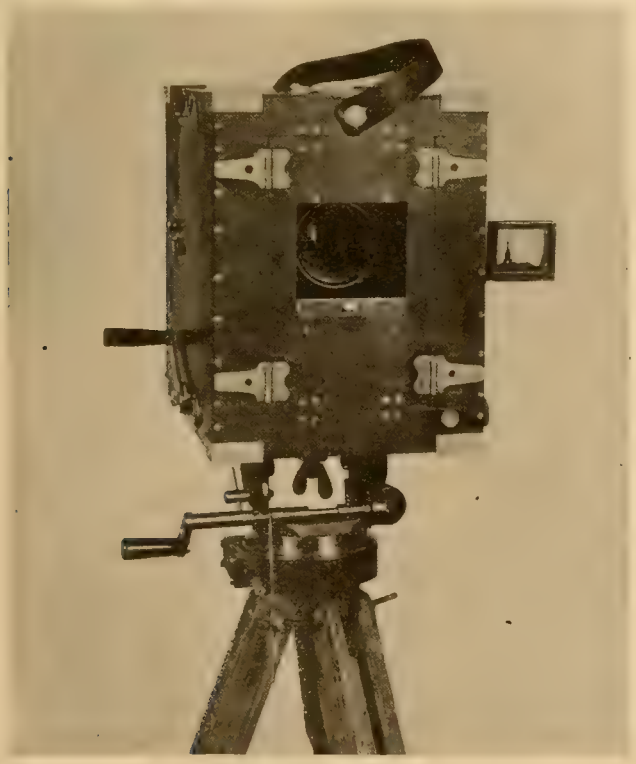


Illustration 1.

most of the mechanism, which is very compact, between the two magazines. This throws the aperture plate well to the rear of the camera, so that access to the gate is gained by opening the rear portion of the camera casing.

Figure Number One shows the camera set up ready for operation. It is practically rectangular in shape, with only such small protuberances as control buttons, etc., projecting beyond the plane surface of the camera. It is therefore easy to place in a case, and when once loaded is ready for operation as soon as it is secured to the camera-head.

The mechanism is integral and easily accessible without removing from the case by opening the side and rear doors.

Figure Number Two shows a rear view of the camera threaded with film, with the cover of the take-up retort removed to show its interior. The turning crank of the camera is situated in the center at the bottom of the right side, at the nearest possible point to the center of any possible movement of the tripod-head, thus minimizing any leverage which the turning of the crank would cause the camera to sway on its support.

The intermittent is a combination of crank movement which gives the claws a D shaped path, the flat side of the D being the downward movement of the claws. This movement is of such a ratio that it permits a shutter opening of fifty per cent., and at the same time it moves the film with a less amount of strain at the starting and stopping points,

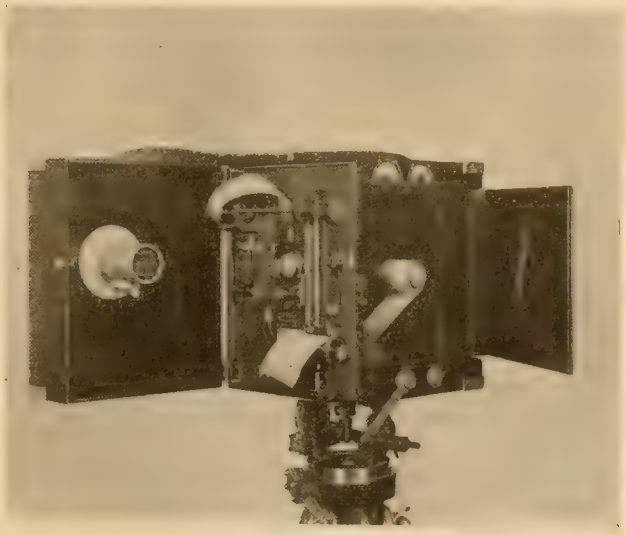


Illustration 2.

so that it is possible to take ultra speed pictures at as high a speed as one hundred pictures per second without tearing the film between perforations.

All of the bearings throughout are carefully made of bearing bronze, and the gears are of the worm-drive type with the hardened steel bearing against soft steel. Most of the bearings are made adjustable so that by the aid of a small screw driver any play or wear may be taken up by the cameraman at any time. In fact they resemble the jeweled bearing of a watch, with the added advantage that the bearings are adjustable. The entire mechanism runs so easily that the crank will

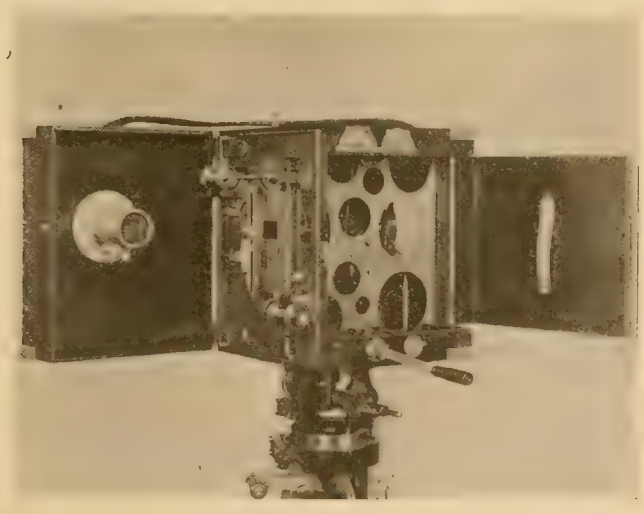


Illustration 3.

continue to revolve for several revolutions after removing the hand unless it is held in position.

The magazines are only a little thicker than the width of the film, being made from a thin sheet of fabric impregnated with Bakelite. This substance is remarkable for its durability and toughness. While inspecting this camera in the presence of Mr. Stringham, he took a piece of this substance, and, placing it upon an anvil, struck it a terrific blow with a ball-pein hammer, which left only an almost im-

*Copyright, 1918, by the Chalmers Publishing Co.

perceptible dent in the substance, whereas a piece of unhardened tool steel was deeply indented by a blow of the same force.

The camera case itself is also constructed of thicker sections of this same remarkably tough material. The magazines have no projections on the outside, and may therefore be stacked upon one another on a darkroom shelf when reloading, or carried in the retort case without any loss of space. The spool arbor, or spindle, has a bearing at both ends, and bears two sharp fins so that a roll of Eastman film may be loaded directly into the retort on the wooden spool which is supplied by the manufacturer; the sharp fins preventing the spool from turning upon the spindle. The two bearings at each end of the spindle retain it in a horizontal position, so that the film winds up evenly and smoothly without any tendency to buckle, as often happens in magazines which have only one spindle bearing which may have worn loose, thereby allowing the tension of the film to incline the shaft at a slight angle.

The valve openings of the magazines are velvet lined and tightly closed by a spring until the rear door of the camera is closed. Two catches worked by the closing of this door automatically open these valves and allow the film to pass freely in and out of the retorts without touching the lips of the valve.

The film-race is of highly polished steel, and touches the film on the edge over the perforations only, so that the picture bearing area of the ribbon is untouched by anything which might cause abrasion or scratches at any portion of its travel from the feed roll to the take-up.

The light-hood is a rectangular metal casing, fitting without play in race-ways held in the mechanism frame of the camera. It is moved backward and forward for focusing the lenses by a micrometer screw arrangeemnt, and has ample latitude for focus upon objects placed as close to the camera as it is possible to get them without cutting off the illumination. A small locket or a thumb nail may be focused to cover the entire aperture frame without recourse to supplementary or additional lenses. The use of lenses of different focal lengths is facilitated by special bayonet mounts which permit of the lens being securely fastened within the camera by thrusting it into place and giving it a quarter turn; each lens being so mounted that, when the lens-hood is racked back to the stopping point, the lens is in focus at infinity.

The image on the film may be examined by an erecting microscope which telescopes into a socket in the rear door, so that when the image is examined by pulling out the eye piece at the back it is seen right side up and magnified several times, the entire field of the frame being visible.

Mr. Stringham has completed a change in the design of his next model, so that in dim light or where extremely fine definition is required it will be possible to press a button which will slide the film in the gate to one side and substitute a piece of fine ground glass without opening the camera. By this method it will not be necessary to lose even an inch of film between scenes by opening the camera to insert a ground glass.

Interior masks next the aperture plate may be used, or exterior masks or iris diaphragm, or other effects may be easily attached to the lens-hood as may be desired.

The frame line is also easily adjustable, so that pictures taken with this camera may be matched with those of any other camera even though they do not conform to the standard frame line.

The film runs backward or forward with equal facility, an automatic clutch engaging or disengaging from the proper film boxes, thus allowing the feed roll to run freely, and the opposite magazine to instantly take up the exposed film.

A test made with the camera in which the crank was turned rapidly and then reversed as quickly as possible a dozen or more times failed to cause the slightest binding or any change in the size of the film loops.

The shutter-dissolve is automatic, and may be set for 2, 4, 6 or 8 feet, in addition to which hand-dissolves may be made of any desired length. Unlike most other automatic dissolves the shutter may be made to open or close from any desired shutter opening, so that a partial dissolve may be made, then a complete dissolve, or back to the wider opening, as may be desired.

Dials set flush in the camera case indicate the length of dissolve and the shutter opening without any previous calculation. In addition to these dials there are also a speed indicator and a footage counter which may be easily reset to zero.

For trick work the change from eight pictures a turn to one picture per turn may be made without stopping simply by pressing a button.

In addition to all of these improvements which are self-contained within the camera the designer said that he could add almost any other device required by any cameraman at a small additional cost. Indeed, the camera might almost be called a tailor-made one, as the limited facilities of the shop have so far only permitted these cameras to be made to order.

Government Still Listing Photographers.

The War Department is desirous of making a census of photographers in this country, with reference to their individual ability in the different lines of photographic work, and to this end have gotten out a blank form that is to be given as wide a distribution as possible. This blank requires, in addition to the usual name, address, date of birth, etc., information as to one's experience and proficiency in some twenty-seven different lines of photographic work, as well as one's familiarity with foreign languages and one's military, aviation and aviation photography experience, if any. While filling out this particular blank does not constitute an application for enlistment or service in the Photographic Division, it is of the same form as that to accompany application for enlistment in the Photographic Division of the Signal Corps; and, those desiring to enlist can obtain information necessary at any recruiting station. Copies of this census blank can be obtained by applying to the Photographic Division, Office Chief Signal Officer, War Department, Washington, D. C., or they may be secured from this office, where we have a supply on hand for distribution.

Some of the questions as to experience that must be answered on the census blanks are: Motion-picture operating, feature films; motion picture operating, news films; motion-picture developing; motion-picture printing; motion-picture toning, tinting, finishing; motion-picture assembling and cutting; motion-picture titling; motion-picture protection; motion-picture storage; still work, outdoor; still work, press photography; still work, commercial; still work, studio; still work, studio, laboratory; still work, newspaper laboratory; still work, commercial amateur finishing laboratory; color photography; enlarging; developing; printing and finishing; retouching; camera repairing or construction; foreign languages known; military experience, if any; experience in aviation photography, if any.

Manufacture of Sodas for Photographic Purposes.

One of the most interesting books which has come to our desk in some time is a 56-page exposition of the Solvay Process, distributed by the Solvay Process Company, of Syracuse, N. Y. This firm was incorporated in 1881, for the manufacture of soda in its various forms, and for dealing with the raw materials and by-products of such manufacture. In view of the extensive use of sodium salts in photographic processes, and their great importance to the science of photography, the volume takes an added interest. The Solvay process was originated in 1861 by two Belgians, Messrs. Ernest and Alfred Solvay, and was the outcome of extensive research to discover a means of producing soda ash commercially and efficiently at a lesser cost than was possible with the earlier LeBlanc process. The fine quality of the volume—published under the title "Solvay Alkali"—and the valuable information it contains will make it eagerly sought from the Technical Service Department of the Solvay Process Company.

Those interested in the chemistry of photography will read this booklet with much interest and find it worth preserving in their library.

Goldwyn Journeys South of Equator

Company Closes Negotiations for Distribution of Product in South Africa and South America.

FOLLOWING quickly upon the entry of Goldwyn Pictures into Australia comes the further announcement of the distribution of this brand in South Africa, Argentine Republic and Porto Rico. Negotiations have been closed for distribution in these lands through Arthur Ziehm, of Goldwyn's export department, and signalize the further extension of the company's activities in foreign territories.

Goldwyn Pictures are to be shown in all of Africa south of the equator in association with the African Film Trust, Ltd. This organization controls the South African territory, owning up-to-date theaters and representing many of the leading cinema producing organizations of the world in that field.

Contracts for distribution in the Argentine Republic, Uruguay and Paraguay have been signed with Messrs. Saenz & Gonzalez, a comparatively new but powerful organization in Argentina. This company has tremendous financial resources at its disposal and after long consideration closed with Goldwyn for its productions because of their peculiar fitness for the South American market.

In India, Burmah and Ceylon Oriental audiences will see the Goldwyn productions as a result of a contract just signed for exclusive distribution in this territory by K. D. & Brothers, the largest film concern in India.

Agencia General Cinematografica of San Juan, Porto Rico, has closed negotiations with Goldwyn for the distribution of all Goldwyn productions in Porto Rico, Venezuela and Santo Domingo.

Goldwyn's entry into two of the great European nations and in still other parts of the world is to be announced shortly.

In less than six months from the date of its first release in the theaters of North America, Goldwyn has girdled the globe and finds its productions being shown in virtually all civilized lands, with the natural exception of Germany and lands allied with the Germans in the world war.

Last week announcement was made that all Goldwyn productions would be released in Australia in association with J. C. Williams on Films, Ltd., the cinema branch of the great Williamson theatrical enterprises.

KINGSLEY WILL HEAD GENERAL IN CLEVELAND.

C. G. Kingsley has just been appointed manager of its Cleveland exchange by General Film Company. Mr. Kingsley is rated as a most successful exchange man. He served under the Fox banner in Boston, Indianapolis, Cincinnati and Detroit, and is thoroughly familiar with the Cleveland district. He also was connected with Paramount for a time. Previous to entering the film business Mr. Kingsley was advance man for a number of important theatrical productions, obtaining experience which made him an all-around showman.

Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column $1.00.

The Classification of Your Library.

MANY inquiries have been received requesting a hint or two as to the most feasible and practical method of classifying an orchestral library used for picture settings. We have made a careful study of this problem and submit the following plan, feeling that it may meet the urgent need of comprehensive cataloguing.

Mr. Herman Meyer, leader of the orchestra at the Adelphia theater, Broadway, New York, outlined his idea in a recent interview.

"I first lay out my music upon the shelves in piles, listed under the headings of Grand Opera (S), Comic Opera (A), Selections (N), Overtures (O), Ballets and Suites (B), Concert Waltzes (V), Marches (M), Popular (F), and Concert Numbers (C). Under the Popular are to be found One-Steps (P), Two-Steps (T), Fox Trots (G), Song Waltzes (L), while the Octavo size Concert numbers are separate and a letter (D) placed opposite them. The alphabetical letters in brackets are used for cataloguing purposes to save writing the complete wording. Each piece is numbered, and as I buy new music it is given the sequential number. For example, if I have 40 Grand Opera pieces, the new one will be marked (S-41); 254 Marches, the new one will be (M-255), and so on. These markings are placed upon the outer folders containing the music, and each pile is arranged according to its numerical rotation, starting from No. 1, which is at the bottom.

In conjunction with this I have catalogued alphabetically my entire library in three ways; first, according to composers; second, according to movements, and third, according to character. Under the name of each composer is listed his works, for example:

GREIG—At Home—C-168
A Dream—C-116
Anitra's Dance—N-14
Arabian Dance N-15
Morning—C-99
Etc.

"Cataloguing according to movements gives me at a glance any number required under a given tempo; for example:

ANDANTE—Andante—Mendelssohn—C-133
Arioso—Frey—C-259
Awakening of Spring—Bach—C-118
Berceuse—Danby C-12
Broken-hearted Sparrow—Bendix—C-67
Etc.

ANDANTINO—Astarte—Mildenberg—C-132
Au Matin—Godard—C-29
Beneath the Holly—Seredy—C-149
Consolation Liszt—C-13
Enchanted Hour—Mouton—C-89
Etc.

"All the movements receive the same treatment, and by looking in this book I get any number that may seem suitable, at a glance.

"In classifying them according to character, by which I mean Dramatics, Pathetics, Semi-pathetics, Light Hurrys, Large Hurrys, Agitatos, Intermezzos, etc., as well as Oriental, Japanese, Chinese, Russian, Spanish, etc., I compress into one book all the music required for 'atmosphere.' It is also listed according to the alphabet. Example:

DRAMATICS—Adagio Cantabile—Strauss—C-269
Aria—Schumann—C-154
Cavatina—Bohm—C-37
L'Arlesienne—Bizet—O-29
La Reine de Saba—Gounod—S-48
March Toryenna—Berlioz—M-1161

RUSSIAN—Chanson Triste—Tchaikowsky—N-46
Cosatschoque—Dargamisky—C-192
Gondoliera—Moskowski—C-184
Kamenoi Ostrow—Rubenstein—C-177
Kol Nedrei—Old Song—C-204
Moskouskiana—Moskowski—N-79

"Of course those numbers which in themselves are classified as waltzes, waltz lentos, marches, two-steps, one-steps and fox-trots, do not enter into this catalogue, because they are perfectly listed on the shelves. Moreover, I have them in a little loose leaf memorandum book, kept for the purpose of checking up my settings to avoid repetition.

"When I first broke into the game my house manager used to come down and complain about the repetition of a number which he thought I had played the previous week. He could not hum the number for me, but insisted that I had played it. I had no proof to the contrary, but was sure that he was in the wrong. Frequently, upon investigation, after getting him to tell me the particular scene, in which the mooted piece was played, I found that it was one very similar in character and melody.

"To preclude any argument on the subject I procured a loose leaf book and entered therein every selection I possessed, listing them according to the shelving plan. I then bought a rubber date stamp and, when my setting was made up, I stamped each piano part and the corresponding number in my book with the current date. In setting up my next picture, if I came upon a piano part marked a recent date, I discarded that piece and chose something else which had not been used. I have made a practice of never repeating a number in less than eight weks. My house manager cannot further complain because I have the proof to produce, if necessary. Of course, it means a large library to carry out this plan, but the results are well worthwhile, and from the leader's standpoint, peace of mind is large compensation in itself."

Music at the Rivoli.

For some reason we were disappointed in the music rendered during the week of February 11-18 at the Rivoli theater. Rothapfel, the genial director-general, has always been fastidious regarding his music, but, no doubt, his double duties somewhat hamper him. "Man cannot live by bread alone." No, he must get some sleep at least once a week.

Instead of the usual overture to open the program, Mr. Rothapfel offered a pair of dancers in an Esquimaux dance of aboriginal character. The idea was fine, in that it prepared the atmosphere for the scenic which followed; the lighting effects were exquisite, and the back drop, representing Artic ice-floes, was most realistic, but the dance proved amateurish and too modern to carry out the idea behind it. The absence of the overture was felt by the audience.

Miss Gladys Rice, soprano, resurrected the old favorite, "I Hear You Calling Me," which she rendered too slowly for proper interpretation. Her voice is sweet and pure, with remarkable enunciation, but lacks the warmth of feeling that must enter so largely into a song of this order.

"The Unbeliever," a feature of more than ordinary merit, received a wonderful setting. Opening with a fan-fare of trumpets and snare drums a picture of the U. S. Marines is thrown on the screen doing military drill, which draws forth much applause. During this drill the orchestra plays a snappy march, then as the picture proper fades in, "Semper Fidelis," a song dealing with the motto of the Marine Corps, is introduced. At the title, "Vive La Belgigue," the Belgian National Anthem is used, and gives a wonderful effect. When the German officer is shot by the Prussian conscript the first eight bars of the Prussian National Air gives a rousing climax. The use of "Semper Fidelis" as a THEME could not possibly be improved upon, because of its meaning, "Always Faithful." It not only signified the motto of the Marines in which the hero enlisted, but characterized his attitude to a nicety.

The Criterion Male Quartette, programmed as the Rialto Quartette, did not show to the best advantage. Although their number was beautifully accompanied there was a tendency to fall away from the pitch, and the ensemble work was careless.

Mr. Arthur Depew closed the show with the March from "Tannhauser." Mr. Depew's work is too well-known for its excellence to draw any comment, except that of the highest praise.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. "I have a fifteen-piece orchestra and conductor. Recently I visited New York and noticed the large orchestras all played overtures previous to the showing of the pictures, with all 'house lights on'—a very pretty effect. If I attempted this, do you think I have enough men in my orchestra to make a good showing? How would you dress them?"

A. You have sufficient in your orchestra to adequately handle any of the standard overtures and it would be well to fall in line with the up-to-date presentation of pictures. We would suggest that you have your orchestra dressed in Tuxedos at both afternoon and night performances.

* * *

Q. "I note cue sheets are available for 'The Two-Gun Man' in 'The Bargain.' Will the other Hart reissues have cue sheets too?"

A. We have been assured by the W. H. Productions, Inc., that they intend to have cue sheets on all their releases.

* * *

Q. "My orchestra is composed of saxaphone, piano, violin and flute. At times they sound quite empty and thin. What change would you suggest to improve my music?"

A. The saxaphone is out of place with the flute in such a small combination. Would advise using cello instead.

* * *

Q. "I have not paid the 'Music Tax' and don't intend to. I only use a pianist and she 'fakes' most of her stuff. Can the 'Society' make

any claim against me if she plays from memory any of the 'Society's' copyrighted numbers?"

A. Yes. If she plays from any of their selections over eight measures you are liable to prosecution. If you will refer to our lists in recent back issues you will find over five thousand selections from which to choose.

* * *

Q. "Where can I get a first-class leader capable of taking charge of about ten to fifteen men? I want one who knows something about fitting pictures."

A. If you will write further, telling us whether you desire "Union" or "Non-Union" leader, and what you are able to pay for same, we will be pleased to supply you without any agency charge.

* * *

Q. "I have piano, violin and drums in my house orchestra. When the violinist breaks a string, he buys a new one; when the drummer breaks a drum head, he gets a new one; but the pianist is always fussing about the piano being out of tune and his not willing to have it tuned. Who should pay—the pianist or the manager?"

A. It is the usual custom for the manufacturer of a piano to keep the instrument tuned for one year, after which, the duty devolves upon the house manager.

* * *

"Q. "My drummer and his wife (my pianist) have quarreled. She refuses to play with him, and when I suggested letting her out, he said he'd quit too. What would you do, fire 'em both, or just use piano?"

A. It is neither good judgment nor good business to hire a family to play in your orchestra. Would suggest firing both and hiring strangers.

* * *

Q. "My clarinet player is always off key. Is it the instrument at fault, or the man back of it?"

A. It could be both, but, in any instance, it is the player who should be held responsible.

* * *

We want the leaders to use this column. It is at your service. A personal reply is made to all questions.

Music Suggestion Synopsis.

CAST-OFF, THE (Foursquare—6 Reels).—Theme for heroine—Andante and Dramatic.

Suggest "Souvenir," Geehl; "Three Songs from Eliland," Fielitz, or "Visions," Tschaikowsky.

During the first reel two steps and light music can be used. Later a little Light Opera music will be necessary, developing gradually into the heavier stuff. In the last reel pathetic music will fill the bill. Close with the THEME, played softly. We cannot give any information regarding a possible cue sheet.

HEART OF ROMANCE, THE (Fox—5 Reels).—Theme for heroine and hero—Andante.

Suggest "Arioso," Frey; "Intermezzo," Whelply, or "Romance," Rubenstein.

A human story with little dramatic interest. Light numbers will predominate. Cue sheets can be obtained from Fox exchanges.

HIDDEN PEARLS, THE (Paramount—5 Reels).—Theme for the hero—Moderato and of Hawaiian Atmosphere.

Suggest "Aloha Oe," native song; "Admiration," Tepers, or "Luana Waltz," Rogers.

This is big stuff all through, and will be difficult to fit. The atmosphere must be held throughout, and as a consequence proper music must be used. The following list of selections may be helpful:

"Leo Idoles"—Valse Lento—Allier.
"Chanson Indine"—Andantino—Bemberg.
"An Indian Legend"—Andante—Baron.
"Kahola Honolulu"—March—Lake.
"Granada"—Two-Step—Jose Lou.
"Hawaiiana"—One-Step—Kaiulana.
"Mele Hula"—Dance—Tyers.
"Call of the Woods"—Moderato—Tyers.
"Maori"—Andante—Tyers.
"Lola's Dream"—Andantino—Tolani.

JACK SPURLOCK, PRODIGAL (Fox—5 Reels).—Theme for hero—Fox Trot.

Suggest "Bedouin Girl," Romberg; "Free and Easy," Berger, or "Hi Ho Hum," Isel.

This is a five-reel comedy requiring light music. Many One-Steps and Fox Trots are necessary. A Valse Lento can be used in reel three, and a light "Hurry" in reel five. Close with the THEME. Cue sheets can be obtained from the Fox exchanges.

JILTED JANET (American—5 Reels).—Theme for the heroine—Allegretto.

Suggest "Legend of a Rose," Reynard; "Musidora," Leigh, or "Serenade," Frommell.

The humorous phase of this picture stands out strongly, and should be treated with daintiness in keeping with Janet's personality. A couple of "Misteriosos," one light "Hurry," and a few Valse Lentos amid a number of Allegros and Intermezzos will play the picture. Cue sheets can be obtained from the Mutual exchanges.

KEYS OF THE RIGHTEOUS, THE (Paramount—5 Reels).—Theme for heroine—Allegretto.

Suggest "Coquette," Johnstone; "Serenade," Lange Miller, or "A Little Story," Lack.

Open with a Pastoral, followed by THEME. Light stuff and "Adagio Pathetique," by Godard, fill the first reel. The entire plot is semi-dramatic. Note the direct cue for "Evening Star," Wagner, in the second reel. One Agitato and one "Hurry" are needed to go with many Andantes, both dramatic and pathetic. Cue sheets can be obtained from the Paramount exchanges.

LES MISERABLES (Fox—9 Reels).—Theme for Jean Val Jean—Plaintive Andante.

Suggest "Serenade," Titt'l; "Souvenir," German, or "Visions," Tchaikowsky.

There are nine reels to this picture, and the leader will do well to see it, if possible, before attempting his musical setting. The first reel is intensely dramatic (note gunshots), closing with a Religioso. The second reel can be played throughout by the first movement of Schubert's "Unfinished Symphony." The third, fourth and fifth are also dramatic, with a couple of pathetic spots to fill in. The sixth and seventh lighten up a bit, while the last two reels abound in big stuff. Many overtures are necessary. Grand Operatic numbers can be used and many Dramatic Agitatos and "Hurrys." Cue sheets can be obtained from the Fox exchanges.

MORGAN'S RAIDERS (Bluebird—5 Reels).—Theme for heroine—Allegretto.

Suggest "Chanson Sans Parole," Tschaikowsky; "Love in Arcady," Wood, or "Moonlight Dance," Finck.

This is a civil war story abounding in patriotism. Choose Southern melodies such as "Dixie," "Battle Hymn of the Republic," "Tramp, Tramp, Tramp, the Boys Are Marching," etc.

MY WIFE (Mutual—5 Reels).—Theme for heroine—Allegretto.

Suggest "Capricious Annette," Borch; "Caressing Butterfly, Barthelmy, or "Idilio," Lack.

Light music will predominate in this picture—use melodious stuff. In the fourth reel there is a Pastoral, Dramatic Tension, and Agitato needed. Some pathetic stuff follows. Finish with the THEME. Cue sheets can be obtained from the Mutual exchanges.

OUR LITTLE WIFE (Goldwyn—5 Reels).—Theme for heroine—Moderato.

Suggest "Eleanor," Deppen; "La Coquette," Onivas; "Romance," Mericanto.

This picture is light, and must be treated with Intermezzos, Allegros and Allegrettos. Use dainty stuff. "La Boheme" selection will fit well for some scenes. Cue sheets can be obtained from the Goldwyn exchanges.

PETTICOAT PILOT, A (Paramount—5 Reels).—Theme—Adantino.

Suggest "Esperanza," Johnston; "Au Matin," Godard, or "Consolation," Liszt.

This is a story of Cape Cod life. It is a simple and human plot that requires like musical treatment. "Scotch Poem," MacDowell; "By the Sea," Faunot; "Barcarolle," Tchaikowsky; "A Norfolk Folk Tune," Wood, will fit. Note the need of a hymn at the end of the second reel. Cue sheets can be obtained from the Paramount exchanges.

GEORGE BALSDON'S GOOD SEND OFF.

Before starting on a six months' leave of absence, to serve in the Y. M. C. A.'s foreign department, George Balsdon, late manager of Vitagraph's exchange in the Mecca Building, was given substantial evidence of his popularity in the trade. Officers and executives of the Vitagraph presented him with a handsome gold watch and chain, and members of the F-I-L-M Club slipped upon his finger a solid gold Masonic ring to remember them by. Mr. Balsdon's knowledge of the picture game will serve well our boys in France, and he will come back to a job with the Vitagraph.

LEO F. LEVISON JOINS SELECT.

Leo F. Levison has been chosen by Select Pictures Corporation to become manager of the company's exchange in Pittsburgh, succeeding Harvey B. Day, who has resigned that post in order to go into business for himself. Mr. Levison entered upon his duties as branch manager February 19.

In the Pittsburgh territory there is not a more experienced man than Leo Levison, who has for some years been one of the most prominent exchange managers in Pittsburgh. In order to accept his present position Mr. Levison resigned as branch manager of Pathe in Pittsburgh. Prior to his connection with Pathe Mr. Levison was employed by other concerns, among them the World Film, over whose Pittsburgh branch he had charge during 1914 and 1915.

LEIGHTON OSMUN WRITING FOR METRO.

Leighton Graves Osmun, author of numerous motion picture successes, as well as novels and short stories, has joined the scenario department of Metro as a staff writer, and has made his first contribution, "Treasure," an original story brimful of action, in which Edith Storey, Metro star, will shortly be seen. Mr. Osmun is another of the well known authors won over to the screen and before being engaged by the Metro Pictures Corporation had established a reputation with the Famous Players-Lasky Company.

Besides writing "Treasure" as a vehicle for the talents of Edith Storey, Mr. Osmun assisted in the preparation of the continuity of "The Claim," in which Miss Storey has the stellar role. "The Claim," an elaborate Metro production, has been completed and is soon to be released.

Spokes from the Hub

By Marion Howard

MARY and Jack Pickford have scored heavily in their latest pictures—"Stella Maris" and "The Spirit of '17." Take the first named. Do you not call it distinctly high class? How on earth they made Mary up as Unity to look so unlike her real self is beyond us to fathom. So much has been written, all so favorably, that I can only say Amen. One thing was quite impressive, and it relates to a title—the name rather of the young director all by its lonesome, and why not! "Marshall A. Neilan" in big, bold type—splendid tribute, for he deserves this and more in giving us a flawless picture, and weren't the double exposures fine? Mary Pickford has proved herself not only versatile to a degree, but a little artist to her finger tips. What a corking villain-ess Miss Ankewich makes in her dope scenes. Conway Tearle held our sympathy all through and no other ending would have fit.

* * *

I'd put "The Spirit of '17" 'way up, because it has featured the old soldiers of '61 and the youth too young to enlist. Then the Boy Scouts show up well here. Dandy play for everyone to see about now. Jack Pickford and the grizzled vet, L. N. Wells, were some pair. Atmosphere fine, cast ditto, with Edythe Chapman as the lad's mother and Helen Jerome Eddy representing the uneasy miners' element. Those dear old G. A. R. men "marching forth to war" on spies caused gulps in the throats of the older ones present. One criticism I'd make, as it concerns Old Glory. Why was the flag (seen on its pole near the soldiers' home) allowed to be so faded and torn? We saw it lowered at sunset, but why its condition? Directors these days should look after this detail. Julia Ivers has made an excellent scenario from Judge Brown's story. Much could be eliminated, especially the wild auto ride of the slacker to the mine and his too sudden conversion. I have not seen a better impersonation of Grant than in the cut-back shown. Good, too, to get the Boy Scout pledge on the screen.

* * *

At last I can conscientiously enthuse a bit over Mme. Petrova, for whom Mrs. L. Case Russell has written a strong play in "A Daughter of Destiny," a pretentious picture, in which the star shines pre-eminent all through. There is a big plot, timely, too and shows up intrigue at its height. Thomas Holding caught the feminine fans, for he was certainly a good looker in princely togs, and to the end he was consistent. The court etiquette seemed true to life, according to what we read, and it reflects credit on Director George Irving. There were wonderful close-ups.

* * *

One scene got the house applause—West Point dress parade done for the prince when he visited America; another when the American ambassador, father of the star, entered the council chamber and announced the entrance of the United States into the war. Petrova's gowns were stunning, also in perfect keeping, and if this, her first picture under her own management, is any criterion we will not want to miss those to follow. I am anticipating seeing her in No. 2, "The Light Within," before many days.

* * *

In "The Other Man" we had a treat in the finished work of Harry Morey, Grace Darmond and other Vitagraph players. Play excellent and compelling. Story not so new and in other hands might not get over so well. Here we have degeneracy and regeneracy admirably presented. Florence Deshon was a dandy vampire whom you felt like hissing. Jessie Stevens is by all odds the handsomest and most motherly of all in her line on the screen. Her smile is fascinating.

* * *

Olive Thomas gave a fine performance in "Betty Takes a Hand" and made the best of it—in fact, saved the play, which had many familiar earmarks and told nothing new. Charlie Gunn, he of the expansive smile, was acceptable as the lover. Rarely do I see title errors in a Triangle picture, but just what good excuse had they for putting "Gardner" on the title in referring to the gardener?

* * *

Another "Jewel" of a play is "The Co-Respondent," splendidly directed by Ralph Ince, played by Elaine Hammerstein, Wilfred Lucas, George Anderson, and others of repute as screen players. What got many of us strong were the newspaper scenes—so accurate in all details. This is an excellent play running from small town to city life and goes way ahead of the stage version.

* * *

We are getting good repeats Sunday nights like "The Apple Tree Girl" with Shirley Mason, an Edison picture and rightly named "Perfection." If for no other reason the golf game will carry it and it was "some" game. As the little heroine said, "I don't know anything about golf," but some golf fiends across the aisle made many audible comments which led me to believe that it was O. K., and how they did applaud those drives! Miss Mason is evidently an expert on the links and showed great skill in winnning the international contest for supremacy.

* * *

I saw another Edison picture yesterday—"The Customary Two Weeks," a little preachment for young men about to adopt a business career, as it discloses proper square-deal methods how not to knock your competitor and how to persevere along honest lines. "The Closed Road" on the same program was new to me, and we are always glad to see House Peters. This is a criminological drama of mystery. Every clue and all mental traits of the characters have a bearing on the plot. Safe to repeat often.

* * *

A difficult part indeed is that of Alice Joyce in "Woman Between Friends," ably presented by the Vitagraph company and well directed by Tom Terriss, who inherits much native ability from his father, the lamented William Terriss of London. They have made a good screen version of the absorbing story by Robert W. Chambers. What a striking contract between Marc MacDermott and Robert Walker, who does not quite fill the bill somehow. Alice Joyce is ever a delight to the eye, and it was good to see Mother Maurice again. This ought to be a box-office success, as the plot is new and so well worked out.

* * *

"Wolves of the Rail" is a typical Hart picture, full of red blood and thrills—minus horseplay. Everyone likes "Bill" Hart over here, especially when he does the regeneration act. Melbourne MacDowell films well and made a dignified president of the railroad involved. He was human and dead game at the close.

* * *

The Whartons were fortunate to secure Florence Short for "The Eagle's Eye." Press agents dwell on the fact that she played Passion in "Experience," but of still greater interest is it that she plays Nancy Hanks so beautifully in the Lincoln picture, "The Son of Democracy."

* * *

What an interesting picture "The Studio Girl" is with the reliable Constance Talmadge well supported. Johnnie Hines was some boob, and the old ladies were good types of the small town "prunes and prisms" dames. Quite a laugh was created by the title "she never smiles on Sunday." Earle Fox was well cast in this comedy and rarely have I seen such attention to detail as shown in the interiors of the prim old New England sitting rooms. Charles Giblyn knows his biz sure. Will you ever forget the escape of the prospective bride, who hid herself in the auto robes while the owner sped toward home? Then the planting of her on a train headed for Broadway instead of Cliff Haven, her home, and of how she made herself "comfy" in the hero's studio. Splendid treatment here of a risque situation.

AUSTRALASIAN INCREASES TRIANGLE TERRITORY.

Millard Johnson, of Australasian Films, Limited, has closed a blanket contract with the Triangle Film Corporation whereby the productions of that company made up to and including December 31, 1917, will be distributed in the Orient, with the exception of Japan and Siberia. It means a marked increase in the Triangle activities of the Australasian, which heretofore has distributed the products of the former concern in Australia. The execution of the contract will be under the direction of E. R. Gourdeau, the Australasian agent, who has offices in Java, Singapore, Shanghai and Manila. It is understood the Australasian has an option on all productions of Triangle that may be issued subsequent to the beginning of this year.

GENERAL PROMOTES SIMRIL AT ATLANTA.

R. M. Simril, for a number of years a salesman with General Film Company, has just been appointed manager of the company's Atlanta office. He was at one time manager of the old General Jacksonville office, but more recently has been traveling out of the Atlanta office, of which he now assumes charge.

Rambles 'Round Filmtown

With WALTER K. HILL.

WITH the clear understanding that his occupancy of the post will not be his permanent location, Lee Kugel has taken charge of the publicity department of World-Pictures. While his theatrical interests would keep him sufficiently busy to absorb his voltage, Mr. Kugel is of the belief that his services to World-Pictures may best be expressed in the establishment of the department along Kugel lines and then leave the work in charge of his permanent successor. Therefore, in fullness of time, there will be a job ready for a publicist who looks upon film press-agenting in something of this general light:

1.—To write daily paper and trade paper material with the two different classes of readers in mind.

2.—To write always in the thought of helping exhibitors to sell tickets to the general public.

3.—To realize that a large film producing plant creates interesting NEWS every working day.

4.—To write and distribute this news in paragraphs and stories in such form as the press agent himself might print if he were holding down a newspaper desk.

5.—To remember that trade papers know news just as quickly as do the daily papers; but the two classes of papers use different kinds of news.

6.—To remember that motion picture makers are in the photograph business and to act accordingly; illustrating their printed story just as the film illustrates the scenario, with reasonable allowance for a broad comparison.

7.—To help fill the theaters with ticket-buyers and not fill the newspapers with words; roll-tickets and press clippings to synchronise.

The Rambler sat longer than the ethics might properly allow, listening to what Mr. Kugel had to say on the vitally important subject of publicity for films. He brought away more than this skeleton formula can indicate, in the appreciation of a hungry mind that absorbed manna from a fount of intelligent enlightenment.

* * *

Changes in Universal's Bluebird exchange give occupation elsewhere to Sam B. Kramer, the energetic young man who "put Bluebirds across" in the Greater New York district. His brother, Earl W., remains as office manager, with Sam Zierler assistant to General Manager E. M. Goldstein.

* * *

The traveling man who had his name tattooed on his arm to serve as identification when he wanted a check cashed has nothing on the Harlem youth who has been gaining admission to local theaters through a somewhat similar device. When the youth tried to pass the doorman at the Metropolitan Opera House he was trapped. The guardian of the Golden Horse Shoe, through long years of service, knows by sight everybody who is anybody in our town, including all the critics. When the young man moved the strap of his wrist-watch and disclosed the tatooed name "Eugene Kelcey Allen," he was turned over to the cops.

* * *

Affluence Item: E. K. Lincoln, who is in California making a feature picture with W. Christy Cabanne, is disclosed by T. E. Letendre as a very busy person. What, with megaphoning and compiling his income tax, Mr. Lincoln must acquaint himself with many state laws, for he has a farm in Pennsylvania, a studio in New Jersey, a residence in New York, kennels in Connecticut, an estate in Massachusetts, and a job in California.

George Loane Tucker has been styled, by Goldwyn's press staff, "the apostle of silence." Among other things, we are told that quiet self-possession is his chief reliance. No one has ever heard Mr. Tucker raise his voice. His suggestions and comments are made in low, even tones. The Goldwyn studios are more quiet than Fort Lee itself. It requires thought to direct pictures and noise kills thought. All conversation proceeds in whispers, "Props" wear rubber heels and the soft pedal is always on furniture moving.

Therefore, "The Silent Drama."

* * *

Jesse L. Lasky registers pleasure in announcing that Anita Loos and John Emerson will write and produce, in collaboration, a series of feature photoplays for Paramount Pictures, entitled "The John Emerson and Anita Loos Productions."

* * *

Victor Johnson, a well-known and efficient publicist, variously identified with General Film, Warner's Features and just lately as press agent for "Parentage," has kicked the old mimeograph into the corner and engaged himself in the business of street car advertising card promotion.

* * *

Beulah Land Is Discovered.

Beulah Livingston, personal representative for Mme. Olga Petrova, has removed from the Times building to the little green frame house, which used to be the home of Jenny Lind at 125 West Fortieth street. Miss Livingston has converted the house into studio-offices. Agnes Smith and Mrs. Allison Smith, well-known newspaper and magazine writers, will also make their office headquarters there.

* * *

Tom North "covered" the opening of the Showman's League club rooms as representative of the Pathe Sun. Many of the carnival men present said, one to the other: "I knew him when"—and then proceeded to tell a few things about the Gentry Pony and Dog Show, from Bloomington, Ind. In those days the Hendrick Hudson was only a rooming house.

* * *

Two Sides to a Triangle.

Among the admirable traits Alma Rubens displays is her fondness for children, a little girl next door to where the Triangle star lives in Los Angeles being her especial favorite. When showing the little girl some pictures the other day Miss Rubens came across one of Elijah about to start upon his historic journey in the fiery chariot. The child seemed to be especially impressed by the halo around Elijah's head, for she eagerly interrupted Miss Ruben's discussion of the picture to ejaculate: "Oh, look! What a funny place he has to carry his spare tire."

Wallace MacDonald, of Triangle, claims that the best ushers in the world are the girls at Clune's Auditorium, in Los Angeles. Recently MacDonald attended one of Harry Lauder's performances, carrying with him a nice dollar umbrella. After the entertainment he found himself in the street, minus said umbrella. Upon returning, with his troubles, to the head usher the obliging girl disappeared into the check room to quickly reappear with MacDonald's umbrella all done up in a nice silk cover with a new gold handle on it.

Congratulations to World Film.

Lee Dougherty, pioneer of film pioneers, has signed with World Pictures as film editor. "Doc" helped Biograph over the rough places in the early days by faithful and intelligent work, and among his many other services to filmdom picked David W. Griffith as a winner, and prevailed upon Biograph to give the then rising young director full scope for the development of his ability. His title of "Doc" came not alone from a contraction of his moniker, but because, Biographically speaking, he was the one who cut, switched, vamped, glued, trimmed, edited, pasted, sheared, and "doctored" the pictures as no one else even to this very day can so expertly do.

* * *

Harry I. Garson has secured Detroit rights to "Tarsan of the Apes" and will exploit the sensational attraction in theatrical style. He has leased a legitimate theater and will offer the show at advanced prices, advertising it along lines adopted by Harry Reichenbach in "putting it over" at the Broadway, New York, where "Tarzan" is still running and establishing records the while.

* * *

"What's in a Name?" $100.

Beverly Bruce is seeking a name under which to release her film productions. It must be short, easy to pronounce, and carry with it dignity and punch. She will pay one hundred dollars for the one she likes best. Uncle Sam delivers her mail at 159 West Sixty-fourth street, New York, U. S. A.

* * *

"The Wasp" will return Kitty Gordon to World Pictures, according to press announcement, and we quote: "Miss Gordon's preceding pictures were models of sartorial elegance, giving the star every opportunity for the display of her regal pulchritude."

New Name for Back.

* * *

Nazimova in "Revelation" at the Lyric is giving opportunity for W. C. Thompson to demonstrate his skill as a publicist. "Bill" has stood the Barnum & Bailey test since he left the Herald's city room years ago to initially exploit the Hippodrome for Thompson & Dundy, and qualifies for anything in the amusement game that printer's ink can serve—and that means everything.

* * *

Gus McCune, one time press agent for F. F. Proctor's enterprises, manager of the Fifth Avenue theater, and later a dabbler in the film game, is on the road to fortune via a new route. He is making bronze tablets for commemorative purposes and has twenty salesmen on the road, contracting with communities, large commercial firms, factory workers, fraternal societies, and other organizations to provide tablets for men who have joined the colors. And his factory cannot turn out the bronze slabs fast enough to fill the orders. Two of his tablets were lately placed on the lobby walls of the New York Strand and Rivoli.

* * *

Drawing Aside the Veil.

There he stood, in full bloom of splendid manhood, awaiting the tug of the string that should disclose to his surprised eyes the bronze that shall remain to do him honor so long as the Rivoli shall stand—and not change management. Rialto-Rivoli Rothapfel must have enjoyed his proud hour as he listened to the things that were rightfully and justly said in praise of his showmanship in putting the "pick" in motion pictures.

Before Rothapfel's day the public had no choice of spots and very little choice of pictures; but Rialto-Rivoli Rothapfel changed all that and honor is due him. He is sure to have further praise and find many laurels decorating his commercial and artistic brow. It was noticed that,

as he spoke, in response to Adolph Zukor's praise, that he faced North-west by North toward another corner of Broadway, at about Fifty-next street, or so, where there have long been signs on old buildings stating that it would be a Capital spot for a theater.

Speeches there were at the unveiling. Mr. Johnston's—snappy and dapper; Mr. Zukor's—sedate and well chosen; Mr. Rothapfel's—modest and discerning, and Hamish MacLauren, with the lovely words: "The guests are now invited to Churchill's, where luncheon awaits."

Praising the last mentioned speech John F. Flinn declared: "Sincere and right from the stomach." Jim Beecroft beat all of his trade paper rivals by speechmaking a toast to Mr. Rothapfel at the lunch table. Beecroft's was the only oration during the meal.

Pete Schmid, however, committed a nifty aside when he read the title page of a souvenir map of the War grounds served with the lunch. "Map of the Western Bottle Front," read Peter. Shortly after that Mr. Rothapfel committed himself to making Fritz Tidden his official mascotte for life, promising him a pass, engraved on silver, to all of his enterprises. With his palm crossed with silver, Mr. Tidden may now foretell the future of pictures he reviews with greater accuracy.

* * *

"Ohio Board Eliminates Surplus Lingerie."—Trade Paper Headline.

Those Censor Boards will yet be the ruination of the moving picture business.

* * *

He Is Discovered.

Charles Fuir, the well-known publicist and magazine writer from the film colony in Los Angeles, paid a flying trip to New York last week and was given a hearty welcome from the eastern motion picture people. Mr. Fuir was formerly identified with daily newspapers published on the western coast, and before returning to Los Angeles expressed his regret that he had failed to meet Charles Ulrich, the veteran newspaperman now identified with the Famous Players-Lasky organization, who was at one time a dramatic critic for various California papers.

"Mr. Ulrich was not in when I called at his office," said Mr. Fuir, "and I am sorry that my limited time in New York prevented meeting him as I would have greatly enjoyed reviving 'the old days' in dramatic journalism."

* * *

Viola's Love Has Strings to It.

During the rendition of the overture to "The Huguenots" at the Rivoli next week, William Eastes, one of the members of the orchestra, will play a "Viola D'Amour," a rare old instrument with seven strings, which is never seen in the orchestras of today.

* * *

James Montgomery Flagg's latest satire comedy of the "Girls You All Know" series is entitled "The Man Eater." Large audiences are expected to witness its showing at the Strand this week.

* * *

Song Hits in Photoplays, Inc., is a firm lately incorporated for the purpose of exploiting a new form of illustrated songs. Screen stars will be used to interpret the story in motion pictures as the singer proceeds with the song. Harry Cohen is general manager of the new enterprise, with his brother, Jack Cohen, editor of Universal's Current Events, right at his elbow to show him all the curves to the game of general managing.

* * *

L-Ko bouquets, made of vegetables, would make no comedy in Vienna where the florists now display them in their windows as the rarest of gracious tributes.

* * *

It does not appear that Count von Bernstorff will be the star of Mack Sennett's "An International Sneak."

Rambles 'Round Filmtown

When Prince Charles, the Tarzan ape who shakes hands with patrons at the Broadway theater, was arrested for wandering out of his dressing room and trying to enter the Knickerbocker Hotel, the chimp was presented with twenty packages of spearmint gum by Harry Reichenback. The story broke on the front page all over town.

* * *

Silence Saves Precious Life.

Two men in a contest to the death struggled on the verge of a dizzy cliff while Edith Storey, Metro star, was saved from a plunge of some 600 feet over a precipice into a rocky abyss. Although Miss Storey was acting out of her turn she became absorbed in the situation and edged closer and closer to the point she had unwittingly selected for her plunge to destruction.

Director Frank Reicher saw Miss Storey's peril. She had arrived within a scant yard of the edge of the declivity, the press agent declares, when Mr. Reicher put into operation his presence of mind. To speak sharply to his star would, undoubtedly, make her jump one way or the other. Should she jump inland, all would be well. To jump backward would spoil the Storey.

Silently Director Reicher gave the imperilled screen queen the signal to "hold the pose." Then he advanced to her, took her hand and led her back to a place of safety. Two days afterward Mr. Reicher motored out from Hollywood and showed his star what she had missed. "The Claim" is scheduled for release March 18.

* * *

Jerome Storm's friends in Filmtown have all become "I-told-you-so's" since the showing of his maiden effort as a director. Good things have been said of his work in directing Enid Bennett in the Ince-Paramount "Keys of the Righteous."

* * *

Arnold Daly surprised his audience at the second performance of "The Master," Wednesday evening, at the Hudson theatre, by appearing before the curtain at the end of the second act and announcing that he would retire permanently from the stage unless his present venture finds support at the hands of the public. Mr. Daly added that he might continue to produce plays, and that he also would teach acting, but that his own performances would be confined to the motion pictures.

"I have as much indifference and contempt for people who pays $40 a seat for feminine pulchritude and jazz band comedy," Mr. Daly added, "as they have for me."

Threat or Promise?

* * *

Darwin Karr, long and favorably known to the screen in Vitagraph and other presentations, has dropped make-up and is now employed as an executive on Vitagraph's business staff.

* * *

"Dough, pay, me" are the only notes in the only song Julius Singer sings, and to that dulcet music the King-Bees are kept humming in New York territory.

* * *

Lieut. Arthur James, director of Metro publicity, is depending heavily on Jack Meador for the heavy mimeographing these days. In company with Capt. Merrit Crawford, the soldier-publicist is spending every hour he can at Camp Upton, gathering points of information that will increase the skill of his machine gun company of the new Seventh Regiment.

* * *

"I am afraid 'Tarzan' will be a big moneymaker for exhibitors," says one of the critics who particularly poses as the personal friend, counselor and chaperone of the motion picture showman.

His Fears Will Be Realized.

Paul Gulick, Universal's publicist, has opportunity, for the first time, to mention Kenneth Harlan as Mae Murray's leading man in announcing that the actor has been called to the colors and is now in active training. Mr. Gulick also points to the fact that activities at Universal City have been, in a measure, increased through Director Ida Mae Park and the Mary MacLaren company going to work. Incidentally, Miss MacLaren is not to be confused with the screen queen who has had so many men make love to her that it took five reels to detail all of the incidents. Miss MacLaren, according to Mr. Gulick, is still in her "teens."

Good for Only One Reel.

* * *

The electric lights, at the Rivoli, next week will display "The Sign Invisible."

Saturday Night Excepted.

* * *

Last week's change in the Universal press department: Hal Hodes ascended to the Seventh Floor to manage the Jewel exchange while Harry Burman, the regular manager, took a railroad journey. Arthur Story wrote all the statements for this week's trade papers.

* * *

Declared to be one of "Ziegfeld's pulchritudinous pets," Sylvia Dey will appear with Billy Parsons in Capitol comedies. When she got her first peek at the mountains, on her way to Los Angeles, Sylvia (according to Harry Reichenbach) exclaimed:

"Oh, my. Isn't it wonderful. They've got their farms all rolled up ready to move."

* * *

Lillian Walker motored, driving her own car, to Sunnybrooke, her vacation farm, near Saratoga Springs, last week, returning prepared to begin work on the first of the Lillian Walker Productions, Feb. 25. The product of Miss Walker's artistic achievements will be distributed through the newly organized Producers' and Exhibitors' Affiliated. Mabel Frank, publicist for the popular screen queen, after giving the dimensions of Miss Walker's farm declared that in the latest stock-taking it was found that 300 chickens, several cows, a number of farm horses and an attractive kennel had recently been added to the place. War gardening at Sunnybrooke will begin early and Miss Walker, being now a voter, is receiving all sorts of seeds from her Congressman. This much has Womans Suffrage done for the screen.

* * *

Charles Sarver, erstwhile city editor of the Globe, has been signed by World Pictures as chief of the scenario department. He will conduct the department on entirely new lines, returning rejected stories with the same neatness and dispatch that will attend the forwarding of checks for accepted scripts. That will be new lines, indeed.

* * *

When Metro Mimeographs.

"Viola, dear," cooed a friend of Miss Dana's, "what on earth is the matter with you."

"That's it," replied Viola, "the matter is on earth, but the cause is on the sea."

Miss Dana's friend, who, by the way, is the daughter of a prominent Hollywood society leader, confessed that she was nonplussed, so to say. When urged to explain, even at the risk of utterly ruining a brace of perfectly gorgeous chocolate sundaes, Miss Dana vouchsafed as follows:

"It's my 'sea legs,' you see."

Lounge lizards, fringing like flies over the soda counter, moved closer in hope of both an earfull and an eye-ditto. When all were in range of the camera the rest of the thrilling story was told.

"You know, my dear, I'm a Metro star, and we have just returned from taking scenes on a ship that rolled and rocked for three horrid days off the Golden Gate," said Miss Dana. "That was three weeks

ago, and the reason I rocked and reeled so, coming in here from my Six-Reel Saxon, was because I'm not yet accustomed to walking on land."

"And," as though in after-thought, "I'm not the only one. Everybody in the cast has 'em. But the bow-legged ones have 'em the worst," said Miss Dana, as she turned to her sundae.

P. S. Exhibitors are welcome to use this when Metro's "Breakers Ahead" comes on schedule. Surely, it will sell some tickets.

* * *

Mae Murray, formerly of Broadway, New York, and now of Broadway, Los Angeles, has become a farmerette, on the word of Universal H. Hodes. She has planted her one-acre plot in Russian caviar, intending to throw the eggs she raises at Carl Lenine (which may not be his Christian name) and Bolsheviki Trotzky when they make their debut in pictures—taking it for granted that they surely will. The Rambler will always make room for paragraphs that help the exhibitor to present his films, with potent appeal.

* * *

Hyatt Daab Hits the Nail.

"Rarely in my experience," says Frederic Arnold Kummer, whose story, "The Belgian," Sidney Olcott lately picturized, "have I found authors who were satisfied with the way in which their works have been reproduced upon the screen. I have had pictures of mine produced from novels, plays or brief synopsis, in which I knew nothing whatever about what was being done, from the moment my original manuscript was delivered until I saw the final work on the screen, and I was quite positive that had I, as the author, been consulted as the work progressed, the final result would in many instances have been vastly better.

"This ought to be a self-evident proposition. The man or woman who creates a story must inevitably approach its screen use with a deeper and more intelligent interest than some one who may have been engaged for a few hundred dollars to put it, let us say, into continuity form."

Hit squarely upon its head, the nail sinks instantly to its full length. The Kummer complaint recalls objections other authors have made to the manner in which their works have been shed upon the screen. It is reported that William Shakespeare has never expressed an entirely satisfied opinion of any work from his pen that have been made into pictures.

When William Fox produced "Les Miserables" it was reported that Victor Hugo would raise an awful fuss about some details to which he might reasonably be expected to offer objections, Even so great an author as Maeterlinck may not have been consulted by Artcraft while "The Blue Bird" was being produced; Tolstoy, it is said, had no part in directing "The Resurrection" while Famous Players-Lasky were producing it, and Mark Twain's stories, such as have been pictured, have never been approached with that deeper and more intelligent interest the famous author might be expected to evidence.

Hy Daab is right. Only stories written by authors who can have access to the studios and assist in the direction should ever, under any circumstances, be produced.

* * *

The Personal Liberty League, which insists upon saving from the prohibition wreck its light wines and beers, might fancy, as a propaganda picture, Jewel Carmen in "The Girl With the Champagne Eyes."

* * *

History Busy Repeating.

Claude McQuillan opened the Lawler with "Empty Pockets" and hopes to register "Brewster's Millions" before it closes.—Rochester (Minn.) Correspondence The World.

Rambles 'Round Filmtown

Richard Rowland, president of Metro, will enact an important role in "Pay Day," the five-reel drama Mr. and Mrs. Drew will present in due course. It has been Mrs. Drew's desire to offer her ideas of dramatic construction, as a contrast to her abilities as a comedy scenaroist and "Pay Day" will be an expression of this commendable desire. The scenes in which President Rowland appears have already been photographed, his private office being used as the setting.

"Y" Certainly.

Fruitful was the paragraph in this department, last issue, referring to a shift in the Goldwyn Educational department. Here is the result:

"When Kenneth Macgowan went to the studio I succeeded him as director of publicity, and very recent inquiry convinces me that I am still on the pay roll—as such.

"Also let me call to your attention the fact that Goldwyn likes to have its name spelled with a 'y' and permit me to sign myself, Cordially, D. S. Perrin, Director of Publicity."

* * *

Screenings from the Screen Club.

That great noise in the vicinity of the Screen Club last Wednesday evening resulted from the good time that was had by all who responded to the following announcement mailed by Jack Harvey, chairman of the Entertainment committee, the outcome being 100 on the job:

On the evening of Wednesday, February 20, there will be a little party at the club house. Singularly enough, it will be Knocker's Night.

Later on there will be a Booster's Night, but, as some one remarked before Mr. Kipling did, "that is another story." It is assumed that in the membership there must be a goodly number in whose throats great knocks are generating, on whose chests weighty matters press.

On Wednesday all the bars will be taken down. Did we say all? Aye, all but one. Come on over and have some fun, because we are going to have it anyway, and you may as well be in on it.

There will be a novelty entertainment, there will be corncob pipes and tobacco at which you may rail—strange how the rail stuff does creep in—and the admission is nix.

The hour is any time before eight-thirty. All ropes and chains with which formerly it was customary to restrain screeners from departing homeward have been destroyed. So just explain this to your wife, will you? Thanks.

One of the World boys who was present assures The Rambler that the occasion proved to be a real party. According to the way it was laid out for me your most pessimistic reviewer of pictures cannot hold a hammer to the professional player or director when it comes to saying unkind things about a picture. Half a dozen subjects were screened for the entertainment of the boys, but not one of them contained anything much to praise, if one could judge by the remarks of the five-score seated on the parlor floor. A projector had been set up here through the courtesy of Treasurer Will C. Smith and of the Nicholas Power Company, of which concern Mr. Smith is general manager.

One of the first pictures shown was a four-year-old Universal, one in which Lee Moran officiated as Janitor. When the janitor in the cellar took hold of a big valve and started turning it to shut off the water some one yelled: "Hey, you're turning the wrong way!" The remark was greeted with a shout. That was the beginning of the knocks.

At 8.30 the party was in full swing in the grill room. A fourteen-cylinder piano-player with a caliope attachment aided and abetted by an acrobatic drummer, staged a rollicking accompaniment for a bunch of old and new songs. Roland Blaisdell as the result of a drawing was declared the "distinguished guest of honor" and was duly installed as king, after being garbed in a royal robe, topped with a crown and provided with a scepter. He was escorted to the great chair of state and armed with a big stick—of a size corresponding to that which the cartoonists put in the hands of T. R.—and which when placed in contact with the suspended steel yielded a mighty noise.

The first act of the king was resented by the Bolsheviki. In investing him President Joe Farnham had informed the king that he was the boss of the job, or in more elegant words to the same effect, and that he was to be disobeyed only at the price or dire punishment. With monarchical disregard of his subjects' feelings, the king ordered every one to have a drink. The smiles on the faces of the Bolsheviki faded into consternation as the order was qualified by the rough riding king, "at your own expense." The indignation was mitigated in a measure by the work of the entertainers, whose services were forthwith commanded. Messrs. Stover and De Lacy, the latter at the piano, gave "Gone Are the Days" with a rousing encore; Jim Lackaye and Dan Mason told stories.

The boys then filed upstairs behind the king. The first picture ostensibly did not meet the wishes of the gathering. There was a revolution and a successful one. There was a crowning following each picture attempted. Later downstairs there were more songs, a bite to eat and a bit of impromptu entertainment provided by Messrs. Lackaye and Mason, who again were called on for some of their noted stories.

The occasion was so thoroughly enjoyable that President Farnham has announced a "royal" dinner, with Screener Mario Majeroni as chef, for Saturday, March 1.

* * *

Posterity's Double Exposure.

World Pictures have on the payroll the sons of two famous actors of past decides whose names were household words at a time when there were not so many theaters to fill with attractions. Frank Mayo and Clay Clement are sons of illustrous fathers who must shoulder the responsibility of making good in perpetuating their honored names.

* * *

Trouble between the United States and Japan is sure to result if some curb is not devised for the restraint of publicists who create "letters" their stars have received from the land of flowers and (supposedly) mixed English. Three of such came in the World's share of last week's favors from local publicists. All have been forwarded to Secretary Lansing, at Washington, to put him on his guard. Violet Mersereau's publicist gets credit for attempting to further befog the issue between the United States and Sweden, using the same method of space stealing. Perversely the P. A.'s avoid sending letters from Spain that might be handed to Cine Mundial without making a translation necessary.

* * *

Publicist Ed. Rosenbaum, Jr., declares, "There is no break between pictures at the King-Bee studios, Hollywood. A picture that shows the funny Billy West in a sanitarium was finished one day at 12, noon, and at one o'clock he was in a pugilistic comedy that promises to be a knockout."

* * *

The work has proceeded with increased expediency this week, thanks to the interest several new contributors have evidenced. Again the invitation is extended: Slip the dope to

THE RAMBLER.

State Rights Department

Conducted by C. S. SEWELL

First National Gets Two Big Productions

Will Distribute "Tarzan of the Apes," Made by National Film Corporation, and "Fall of the Romanoffs," a Herbert Brenon Picture.

TWO important deals have just been completed, under the terms of which the First National Exhibitors' Circuit secured the distributing rights for United States and Canada to "Tarzan of the Apes," produced by the National Film Corporation, and the United States right to "The Fall of the Romanoffs," a Herbert Brenon production.

The arrangement covering "Tarzan of the Apes" does not constitute an outright sale of the picture, but is primarily a distribution agreement by which the First National exchanges control the bookings, the National Film Corporation aiding in the booking and exploitation. Under this arrangement any theater owner in the country can secure the picture in competition to even the franchise owner of the First National. That is, the booking of the picture is open, and can be secured for first, second or third run by any theater manager who sees the value of the picture to his house, and in order to get the picture himself the territorial representative of the First National Circuit will have to outbid the other.

"Tarzan of the Apes" has for the past four weeks been enjoying a successful run at the Broadway theater, New York City, at prices ranging up to $1.50 at night and one dollar for matinees, and the run in this house has been extended up to April 2, when the picture will be released throughout the country. It is said that in making this arrangement with the First National offers which combined would have amounted to more than three hundred thousand dollars were refused, as the present owners desire to continue their interest in the production.

It is proposed that on April 2 sixty prints will be shown in sixty of the principal cities for a run of one week or longer, and extensive exploitation with newspapers and booksellers will be arranged for this period, and immediately following the opening other prints will be furnished the smaller cities.

Exhibitors can secure this picture either on percentage or a flat rental for the opening periods, and exploitation and advertising will begin in each city as soon as the contract is closed. Harry Reichenbach at the National offices in New York will co-operate with the First National in designating the first run accounts.

"The Fall of the Romanoffs" was also shown for a successful Broadway run, and since that time more recent developments in the kaleidoscopic and stormy Russian situation have been added by the Iliador Pictures Corporation, bringing the story up to date. This production has already been shown over Loew's New York circuit, and the Canadian rights had been sold before the present deal was negotiated. The release date awaits the completion of a large number of prints on which the Rothacker plant is at present engaged, and will probably be set early in March.

"Moral Suicide" to Be Shown Soon.

"Moral Suicide," the forthcoming production of the Graphic Film Corporation, of which Ivan Abramson is president and director general, is described as a seven-reel drama in which the elements of love, devotion and faith meet and conquer passion, hate and greed after a daughter has been driven to the danger of despair by her father whom she greatly loves, a son brought to the bar of justice and compelled to battle for his life, and an honored name dragged in the mire of shame; and it is said to be full of effective characterization and human touches.

It is interpreted by an excellent cast headed by John Mason, who plays the part of Richard Covington, an old California millionaire, and includes Anne Luther as his daughter, Leah Baird as an adventuress who entagles Covington in her net. Jack McLean appears as Covington's son, Alan Hale as a New York gambler in league with the adventuress, and Claire Whitney, Sidney Mason and William Lampe are also cast in important parts.

"Moral Suicide" is now being assembled, and will be shown at an invitation performance in the near future; after which Mr. Abramson will begin work on a new picture which he has already written, and in which Marion Davies will appear in the principal role.

"Mickey" Now the Subject of a Song.

Arrangements have been made by Western Import Company with Daniels & Wilson, music publishers, to release a song called "Mickey," dedicated to Mabel Normand. The words, based upon the Mack Sennett feature, "Mickey," were written by Harry Williams, and the music by Neil Moret. The refrain will be used as the theme in the music score for the production, a trade showing of which will be given within the next few days in New York.

Few Sub-Titles in "The Master Crook."

It has been the endeavor of the producers of the "Master Crook" to eliminate as far as possible the use of subtitles, consequently not more than thirty are employed, all of which are spoken by the characters in the picture, in contrast to the average feature production which usually employs a much larger number. As a result it is claimed that inasmuch as this is a mystery story the mysterious element is deepened, and this innovation has the effect of allowing those who see the picture to invent their own explanation of the scenes, or in effect to construct their own subtitles.

Another novelty in this production is a scene in which Edmund Breese, the star, plays the part of himself as he appeared in the stage production, "The Master Mind." Still another scene shows the narrow escape of the detective as a taxicab is hurled over a cliff. This is said to be one of the most thrilling incidents of the production.

A full line of mystery posters has been prepared for use of exhibitors in connection with this picture.

Cast of "Bandit and the Preacher."

Besides William S. Hart the cast of "The Bandit and the Preacher" also includes the following well known players: Robert Edeson, who attained prominence on the stage, appears as the preacher. Rhea Mitchell, who has been featured in several productions, including "Whither Thou Goest," is the dance hall sweetheart of the bandit. Gladys Brockwell, who has been starred in several of the Fox Film Company's productions, is the vampire, while Hershall Mayall, who is well known for his work in several pictures, including "Civilization," appears in the "heavy" role.

President Burstein of King Bee and Entire Cast of "The Orderly" Enjoying a Sun Bath Between Scenes.

McElroy-Day Buys H. P. Wolfberg Pictures

New Concern Takes Over Office and Complete Stock, Including Five Feature Productions—Wolfberg to Continue Operating Under Old Name.

A NEW film concern known as the McElroy-Day Attractions has taken over the former business and film stock of the Harris P. Wolfberg Attraction, Lyceum building, Pittsburgh. Harvey B. Day, one of the best known managers in that section of the country, has resigned as head of the Pittsburgh branch of the Select Pictures to undertake the new project. He has formed a partnership with Mr. McElroy, a prominent film man of St. Louis, Mo. Mr. Day has assumed the active management of the exchange, which has established its main office in the former Wolfberg quarters in the Lyceum building.

Messrs. Day and McElroy are now offering the following feature productions heretofore handled by the Wolfberg Attractions: "The Mad Lover, "Today," "The Deemster," "The Crisis," and "Hate." Additional big subjects are to be acquired from time to time, it is announced, and systems will be introduced to make them most effective for the exhibitors. The success of the McElroy-Day Attractions seems to be assured under the management of Mr. Day, who is a pioneer in the exchange end of the film business, and a veteran showman.

Through his long connection with the trade, Mr. Day has a large following throughout Pennsylvania, West Virginia, Ohio, and Kentucky, the field of operations of the new exchange. He was one of the first to exploit big features in Pittsburgh, having booked "Quo Vadis" and other feature productions handled by George Kleine. He later became manager of the local Fox exchange, thence was transferred to the home office, and still later appointed district manager for the Eastern branches. Two years ago he resigned from the Fox organization to become personal representative of Stanley V. Mastbaum, of Philadelphia, where he remained more than a year.

Mr. Wolfberg has announced he will continue in the film business, and will open an exchange in Pittsburgh in the near future under the old name of the Harris P. Wolfberg Attractions. He has already acquired the rights for "The Eyes of the World" and "A Soul Redeemed," and negotiations are now under way for several other subjects to be exploited in the middle west, with Pittsburgh as headquarters. A plan to penetrate new fields in motion picture distributing is already well under way, and additions to sales force have been made.

Mr. Wolfberg recently lost the services of J. L. Ellman, publicity director, who has been called to the army. Edgar Wolfberg, brother of Harris, enlisted several months ago, and is now a member of the aviation corps now in training at a southwestern camp.

Mr. Wolfberg is optimistic concerning attendance during the spring and summer. He has been in close touch with the exhibitors, who state they look for rapidly increasing attendance, following the severe winter. Pittsburgh, he says, reports heavy business, while cities in western Pennsylvania and Ohio last week indicated large gains.

Service Bureau for Petrova Pictures.

Petrova Picture Company has established a special Service and Accessory Department for the benefit of exhibitors. In order that theater managers may obtain the greatest benefit from advertising each production, it has been decided to furnish an exploitation service covering individually each of the eight Petrova special features.

The new department will become effective in sufficient time to give the exhibitor aid for "The Life Mask," slated for release in March. Single and double matrices, together with electros, suitable for reproduction in newspapers or programs, and photographs, press sheets, etc., will be supplied. As a special aid a limited number of exclusive and beautiful photographic poses will be loaned to exhibitors as a lobby display during the Petrova presentation. Inasmuch as the supporting cast changes according to the requirements of each production, the Service Department will cover more particularly Madame Petrova herself, and Thomas Holding, who has been engaged to portray the leading male role in all of her pictures. This service is in addition to the accessories and advertising aids furnished by First National Exhibitors' Circuit.

Quick Sales on "Crucible of Life."

Following the private premiere given "The Crucible of Life," recently, several bids for the various territories were received by Arthur H. Sawyer and Herbert Lubin, who are sponsoring the film. The quick response by state right buyers is attributed to the result of an innovation accomplished by inviting all of the leading state right purchasers to attend the showing of "The Crucible of Life," given primarily for the benefit of the reviewing press. That the idea met with enthusiastic response is evidenced by the fact that several buyers made the trip to New York to witness the showing.

Messrs. Sawyer and Lubin announce that "The Crucible of Life" has been disposed of for Australia and New Zealand to Mr. George Meyer, prominent English dealer in feature films, who was present at the showing and dinner. In addition, arrangements has been made for the foreign distribution with J. Frank Brockliss, Inc., of New York. This contract was consummated by H. A. Gillespie, president of the Brockliss organization, who also witnessed the private premiere of "The Crucible of Life."

Messrs. Sawyer and Lubin are more than satisfied with the results achieved and have decided to pursue this method in the showing of all of their future productions.

No Interior Scenes in Hesser Picture.

An unusual feature of "The Triumph of Venus" is the fact that it has been filmed without the use of a single interior setting of any kind. The entire action takes place in the open air—as consistent with the action of the story, which is laid in the Greece of many thousand years ago, when gods and goddesses were supposed to often visit the earth and mingle with mortals. Many of the ancient deities are characters in the production—Jove, Juno, Mercury, Minerva, Hebe, Apollo, Mars, Diana, Cupid, Vulcan —while Venus, the goddess of love and beauty, is the keynote of the dramatic action.

Scenes on Mount Olympus, the abode of the gods, are varied by woodland settings on the Island of Milo—with nymphs sporting in the waves, the fiery abode of Vulcan beneath the earth, rushing torrents, in which swimming nymphs play—these are some of the scenes in this spectacular seven-reel production, which was written and directed by Edwin Bower Hesser and is controlled by the Victory Film Mfg. Co.

Regan Joins Jester as Assistant Director

"Tommy" Regan, who has been for several years in the motion picture business, acting as assistant director with Pathe, Mittenthal, Pokes & Jabs, and the World Film Company, has been engaged by the Jester Comedy Company as assistant director for their productions featuring Twede-Dan.

Lillian Walker in Government Film.

Lillian Walker is "doing her bit" for Uncle Sam by appearing in the Government motion pictures taken at Camp Upton by one of New York's own regiments, the 308th.

This film, intended for war propaganda, is made by the Government, and is to be shown at every cantonment, both here and abroad. It was exhibited for the first time at the Camp Upton Circus, February 12 and 13.

Miss Walker plays the part of a soldier's wife, and, with one other exception, is the only woman in the picture. A large number of soldiers of the 308th regiment, together with many of the officers, appears

Lillian Walker.

in this film, which shows in detail life at camp, and gives an idea of what it means to be a soldier in Uncle Sam's army. A little love story featuring Miss Walker is woven into the plot.

The latter gave her time and talent, considering it an honor to render service for her country.

Miss Walker's new company has a temporary office in the Longacre building, and work will shortly be begun on her first starring vehicle since the formation of the Lillian Walker Productions, which are to be released through the Producers and Exhibitors' Affiliated. At the present time she is "vacationing" at her farm, "Sunnybrook," Saratoga Springs, N. Y.

Society Girl in "Moral Suicide."

During his stay at Palm Beach, Fla., where he went to take the exterior scenes of "Moral Suicide," Ivan Abramson, president of the Graphic Film Corporation, met with one of the many accidents that frequently befall the photoplay director. One of the cast became seriously ill. In his dilemma Mr. Abramson turned his attention to the many young ladies wintering at Palm Beach in the hope of finding one with sufficient dramatic ability to relieve the situation.

After many trials he chanced upon Miss Helen Price, of Glascow, Mo. That his selection of Miss Price was a fortunate one was proven by the ease, grace, poise, and seeming experience, with which she played the role.

After Mr. Abramson had offered the young lady a contract, which she now has under consideration, he learned she is the great granddaughter of Sterling Price, a Major-General of the Confederate army and one time Governor of the State of Missouri. Mr. Abramson declares that in all his experience he has never before met anyone, without previous experience, who indicated the histrionic talent possessed by this young society girl.

Scene from "The Bride of Hate," a Keenan Reissue Handled by Hiller & Wilk for S. A. Lynch Enterprises.

Mystery in Petrova Play

Suspicion of Murder Cast on Three Principal Characters.

AN innovation in the type of film story in which Madame Olga Petrova has appeared during the past few months will mark the release of her third picture, "The Life Mask." Adapted for the screen by Mrs. L. Case Russell from a widely read novel by the anonymous author, it is a mystery drama of much originality. Through a peculiar chain of circumstances the guilt for the murder of a wealthy financier is thrown on all of the leading characters. The unraveling of the tangled skein only occurs at the very end of the picture.

The plot deals with an unwilling marriage forced upon Anita Courtland. Clay Woodruffe, her husband, is injured through a fall, and during his illness drives the young wife to the point of desperation through his brutal and inhuman treatment. One evening while sitting up with the patient Anita has a dreadful nightmare. When she awakens her husband is dead. Then follows a rapid chain of circumstances in which suspicion is cast upon herself, the nurse and three other inmates of the house.

W. H. Secures Barriscale Feature.

W. H. Productions Company announces it is about to release a series of feature productions with Bessie Barriscale, which will be handled on a state rights basis, and that complete advertising matter will be furnished covering each production, viz.: two styles of ones, threes and six-sheets, and a twenty-four-sheet stand, a lobby display composed of 8x10 photos and 11x14s, and a sixteen page campaign book.

"Accidental Honeymoon" on P. & E. A. Program.

Another addition has been made to the list of pictures published in our last issue, which will be released by the newly formed Producers' and Exhibitors' Affiliated on its direct sales plan. This is "The Accidental Honeymoon," a Harry Rapf production, written and directed by Leonce Perret.

Robert Warwick, who is now a captain in the United States Army, appears in the leading role, which is a continuation of the character in which he appeared in "The Mad Lover." The story also embodies several other characters which were seen in this production.

Arrow Announces Foreign Expansion

"Raffles" Sold for United Kingdom—"Weavers of Life" and "Souls Redeemed" for South America—Special Bureau Established for Latin Countries.

Arrow Film Corporation announces its foreign department had sold the United Kingdom rights of "Raffles, the Amateur Cracksman," in which John Barrymore is featured, for L. Lawrence Weber, and, according to W. E. Shallenberger, president of the Arrow organization, the film brought a record price.

The Arrow corporation also announces the sale of the South American rights of the two Edward Warren productions, "Souls Redeemed" and "Weavers of Life." The Indiana rights of these two films were also sold this week.

According to Mr. Shallenberger the disposal of "Raffles" is the first of a series of big foreign rights sales now being negotiated by Arrow. "We have been greatly widening our foreign service," said he, "but we have been doing it quietly and thoroughly. For months past we have had representatives traveling in all parts of the world studying film conditions and getting a first-hand knowledge of the exact requirements of the various markets. We have collected a vast amount of valuable data that has proven of immense value not only to us, but to the producers with whom we are associated as well.

"In line with our expansion in the foreign field we have established a special South American bureau, which will devote its energies exclusively to business in this field. We have been paying special attention to South American film conditions, and have just completed a fifteen months' research campaign there. Mr. Luis O. Tornero, who is widely known in film circles in the Southern Hemisphere, has been appointed special representative for the Arrow organization, and is now on his way back to Buenos Aires. He is to make another tour of the big film centers of South America, taking with him, among others, prints of the two big W. H. Clune productions, 'Ramona' and 'Eyes of the World'; the two Warren productions, 'Souls Redeemed,' and 'Weavers of Life'; three Arrow productions, 'The Woman's Law,' 'The Deemster,' and 'Right Off the Bat'; the Mayfair production, 'Persuasive Peggy,' and the two-reel comedies made by the Jester Comedy Corporation."

Modern Features Buys "Mother" for New York.

Under the terms of a deal just consummated, the Modern Feature Film Company, on which Charles H. Streimer is general manager, secures from the General Enterprises the New York City and state rights to "Mother," the six-part George Loane Tucker production featuring Elizabeth Risdon, who, at the present time, is appearing in the stellar role of "Seven Days' Leave" at the Park theater, New York.

General Enterprises announces that with this sale eighty-three per cent. of the territory for this picture has been disposed of, and that the following territory remains open: New Mexico, Colorado, Utah and Wyoming, eastern Pennsylvania, Washington, Maryland, Delaware and West Virginia, Georgia, Florida, Alabama, Tennessee, North and South Carolina.

Musical Setting for "Crucible of Life."

General Enterprises, Inc., has made arrangements, with William J. McKenna, noted song writer, who will furnish an original and appropriate musical setting for the "Crucible of Life," featuring Grace Darmond, Jack Sherrill and Frank O'Connor. McKenna has so devised the music cues that they may be used with equal ease by a small or large orchestra. Patriotic melodies, both old and new, have been cleverly introduced throughout.

In addition, arrangements have been entered into with the F. B. Haviland Publishing Company of New York, whereby they will provide all exhibitors showing "The Crucible of Life" with a full orchestration of "My Broken Rosary," which melody forms the dominant theme of the special music. It is claimed this is the first time that such an arrangement has been made for the benefit ofthe exhibitor.

Mr. McKenna is the author "Has Anybody Here Seen Kelly?" "Mandy Lee," and other song hits of the present generation. He also collaborated in writing the Metro serial, "The Great Secret," and has to his credit many successful vaudeville acts.

Whartons Use Novelty in Advertising.

The Whartons, who are producing Chief William J. Flynn's twenty episode story of the Imperial German Government's plotting and intrigue in this country under the title of "The Eagle's Eye," have issued a clever novelty as a method of advertising the picture. It is a device which apparently makes the flesh of a body disappear, leaving only the bones exposed.

Burstein Gathers Plates for Five Reeler.

Louis Burstein, president of the King-Bee Films Corp., in addition to bringing the latest King-Bee, "The Orderly," announces his purpose in coming to New York from his Hollywood studio was to attend a meeting of the Board of Directors of the King-Bee Films Corp., and to secure plates for the costumes that are to be made for the first King-Bee five-reeler, a de luxe comedy entitled "Old King Sol," featuring Billy West.

King Bee Changes Two Titles.

Two of the King-Bee comedies, "The Barber" and "The Prospector," have been changed to "His Day Out" and "The Stranger." The comedies are the same only the titles have been changed.

These comedies, starring Billy West, are the two latest two-reelers to be released by the King-Bee Films Corp.

Scene from "The Matrimaniac," one of the Forty-four Reissues Handled by Hiller & Wilk for S. A. Lynch Enterprises.

Only Newspaper Advertising for Serial

No Publicity to Be Carried in Magazines for "The Eagle's Eye"—First Episode Released February Twenty-seventh.

It is claimed that a definite determination of the value of a National advertising campaign in daily newspapers for a motion picture production will be possible when the final results are available on the nation-wide drive in behalf of "The Eagle's Eye."

In point of numbers the newspapers employed in this campaign is said to be the greatest that has ever been used to exploit a motion picture. Newspapers are being used exclusively. Other campaigns have usually been carried in both magazines and newspapers. As a consequence attempts to arrive at a fair conclusion of the worth of the space employed in the newspapers have been hampered by the claims of the magazines.

About half the space contracted for will be used before the first episode of "The Eagle's Eye" is released, and the remainder will be used in behalf of the following episodes.

The smallest contract which has been placed with any newspaper calls for 1,000 lines. In larger cities, and especially in those where the Foursquare exchange, which will do the distributing of the serial, has branch offices, the space used is greater. The text of the ads is based upon Chief Flynn's revelations of the activities of the German Government's spies. The copy is designed to take advantage of the publicity which has been given the German menace in this country, and the widespread knowledge of Chief Flynn's work as the head of the Secret Service.

Ample space has been given for a good display of individual advertisements, and the schedule of insertions has been arranged so that they will be co-incident with the showing of the episode to which they apply in the territory covered by the newspaper.

It is further contended that in previous campaigns the space has been used for the advertising of a certain brand of pictures, and that never has a National campaign of the magnitude been made for a single picture. In this instance there are none of these conflicting elements. Every line will be devoted exclusively to "The Eagle's Eye."

The first episode will be released during week of February 27, and the remaining nineteen will be released at weekly intervals.

Interwoven in the expose of the truth of the plot in which Count Von Bernstorff and his aides, Captain Franz Von Papen, Captain Karl Boy-Ed and Dr. Heinrich Albert, are shown is the beginning of the romance of Harrison Grant, the president of the Criminology Club, and Dixie Mason, the Secret Service operative.

King Baggot plays the part of Harrison Grant, and opposite him as Dixie Mason is Marguerite Snow. Count Von Bernstorff is impersonated by Bertram Marburg; Captain Von Papen by Paul Everton; Captain Boy-Ed by John Wade; Dr. Albert by Frederick Jones, and Franz Von Rintelin by Wellington Playter. Florence Short as Madame Augusta Stephen and William Bailey as Heinric Von Lertz complete the cast.

Work on Keeney Picture Progressing.

Considerable progress which has been made within the last fortnight on "A Romance of the Underworld," produced by the Frank A. Keeney Picture Corporation under the direction of James Kirkwood, includes the filming of four of the big episodes. One of the most dramtic is the courtroom scene, as the result of a murder trial is awaited. Another is the interior of a "dope den," with its Oriental luxury and languor, and its suggestion of morbid unreality.

Mr. Kirkwood also ushers his company into a cabaret palace, where there are scenes of wild revel, with a battle between two stars of the fistic arena. Then, too, there is a visit to the tombs and the Criminal Courts building. The interior scenes are now being filmed in the Biograph studios.

Pettijohn Brings Encouraging Reports.

C. C. Pettijohn, who has just returned from a tour of the Middle West in the interest of the Producers' and Exhibitors' Affiliated, reports that the direct sales plan of this organization met with the hearty aproval of the exhibitors, and that the last territory to be rounded up on this trip was western Pennsylvania, where the specified eighty-eight days was guaranteed.

Harry Rapf, who accompanied Pettijohn on the early part of the trip, returned several days ago, also with enthusiastic reports.

It is announced that during the six weeks since operations commenced, 1,885 days of the necessary 2,700 have been guaranteed by exhibitors in various states, and that within a short time the number of producers associated with this plan will be raised to ten, which has been fixed as the maximum.

Raver Has New Sales Scheme.

Harry Raver believes the present time of stress warrants a sharp reduction in profits all along the line, and states that in determining the price for which his newest production, "The Master Crook," with Edmund Breese, is to be sold, it will be based on the actual studio cost of production to which will be added a twenty per cent. profit.

In this connection, Mr. Raver further advises: "I shall be glad to show these figures to any buyer who wishes to examine them. Each territory will pay a percentage of the whole without any frills added. Positive prints will be supplied in any quantity at laboratory cost, as will the advertising accessories. I am satisfied with the twenty per cent. margin, and believe the man who buys territory for 'The Master Crook' should feel the same way about it, and not seek to hold the picture for high rentals, demanding an excessive profit just because I charged him a low price. I do not fear the loss of prestige or a depreciation of the quality because of the war-time price, for I know its stars will draw, and the picture itself will please to the point of playing return dates."

Jester Comedies to Enlarge Studio.

Jester Comedy Company has made arrangements for extensive alterations in their studio at Cliffside, N. J., and also for the building of an additional wing in order to increase the floor space of the interior studio.

At the present time the combined outdoor and indoor studio measures seven thousand five hundred square feet, and with the new addition it will raise these figures to twelve thousand five hundred square feet. The laboratory also will be enlarged, which will give it a capacity of two hundred thousand feet per week—just double of what it is now.

Buys King Bees for Japan.

David P. Howells, of 220 West 42d street, has just closed a deal with the King-Bee Corporation for the Billy West-King-Bee Comedies for the East Indies, Philippines, Dutch East Indies, and Japan.

Mr. Howells returned from a trip recently, and sold these comedies on a yearly contract to "K.-D. Brothers," who control fifty houses in Bombay, India, and Nikkatsu, of Tokio, Japan, who book several hundred theaters in the Orient.

Clara Williams in "Carmen of Klondike."

Clara Williams, who appears in the leading role in "Carmen of the Klondike," the Selexart picture, which is to be the first release of the State Right Distributors, is a Westerner, having been born in Seattle, Wash., where she remained until she was seven years old, when her family moved to Los Angeles. While she was attending school the manager of the Santa Barbara stock company admired her work in amateur theatricals, and offered her, her first professional engagement as "Lady Isabelle" in "East Lynne." After a season with this stock company, Miss Williams joined Richard Jose, with whom she

Clara Williams.

toured the country in "Don't Tell My Wife," after which she appeared in vaudeville, and, after one season, joined the Colonial stock company playing in Chicago and St. Paul. While with the stock company in St. Paul she appeared in "The Awakening" with such great success that she became the star in the road company of the same production.

Her screen debut was made as leading lady with William S. Hart in "The Bargain," after which she appeared with him in "Hell's Hinges." Miss Williams' first star vehicle on the screen was "The Criminal," a story written for her by C. Gardner Sullivan, and directed by Reginald Barker. In "The Paws of the Bear," another picture directed by Mr. Barker, Miss Williams co-starred with William Desmond, after which came a long list of starring vehicles as one of the Ince-Triangle players.

Sterling to Distribute "Natural Law."

As briefly announced in our last issue, the Sterling Pictures Corporation, with offices at 729 Seventh avenue, New York, has acquired the Canadian and United States right, with exception of Greater New York, to the France Films production, "The Natural Law."

This picture is founded on a play of the same title, produced by John Cort, which was successfully presented at the Republic theater, New York, and later shown throughout this country and Canada. Marguerite Courtot, Howard Hall, and George Larkin are the featured members of the cast, and the story deals with a girl artist who is loved by two men; one, a famous athlete typifies youth, the other a physician, a man of high ideals, typifies maturity. She heeds the call of youth, and encounters misfortune. The youth also suffers, but his suffering makes him a man.

In addition to this production the Sterling Pictures Corporation are also handling George Loane Tucker's pictures, "I Believe" and "The Hypocrites," based on Henry Arthur Jones' play of the same tile.

Sales of the Week.

Activities in State Right Market During the Past Seven Days.

ORO PICTURES CORPORATION announce the sale of the following territory for "Loyalty" and "Humility": Modern Feature Film Company, New York, for New York State and northern New Jersey; Boston Photoplay Company, for New England; Celebrated Players Film Company, Chicago, for Illinois, Indiana and Wisconsin; Abe Kaufman, Memphis, for the southern states; Philadelphia Ideal Film Exchange, for Pennsylvania and southern New Jersey; Superfilm Attractions, Washington, for Delaware, Maryland, and District of Columbia.

* * *

General Enterprises, Inc., have disposed of the rights to "Mother" to John F. Paine, Palace Hotel, San Francisco, for the states of Washington, Oregon, Idaho, Montana, California, Arizona and Nevada; also the rights to "The Warrior" for eastern Pennsylvania, Maryland, Delaware, Virginia and District of Columbia to the American Photoplay Co., 257 N. Twelfth street, Philadelphia; for California, Nevada and Arizona, to John F. Paine, San Francisco, and for Canada, to Regal Films, Ltd., 21 Adelaide street, Toronto.

* * *

The rights to the Jester comedies for northern New Jersey have been secured by the Photo Drama Co., 220 West Forty-second street, New York, which is in addition to the territory they already hold.

* * *

King-Bee Films Corporation advise that starting with The Stranger," the Fontenelle Feature Film Company will handle their future Billy West comedies for Iowa and Nebraska, and The Gardner Syndicate, 383 Chamber of Commerce Bldg., Buffalo, will control all the cities and towns in upper New York State with the exception of Albany and Troy, and all the cities and towns south of Albany and Troy touching the Hudson River. The first release handled by the Gardner Syndicate will be "The Slave."

* * *

The Superior Film Company, Philadelphia, have secured the rights to "The Crisis" and "A Modern Lorelei" for their territory.

* * *

Celebrated Players have secured the rights to the "Thirteenth Labor of Hercules" for Illinois, Indiana and Wisconsin.

Gerard Picture Will Be State Righted.

Arrangements are being made for the presentation of "My Four Years in Germany" in a theater on Broadway for an extended run, and special music of an elaborate nature is being composed for it.

Following this showing, it is announced that this production, which is based on Ambassador Gerard's book of the same title, will be distributed on a state rights basis. The final assembling, cutting and titling is in progress, and the picture will probably be ten reels in length when completed.

Ambassador Gerard has written a second volume of his experiences in Germany, entitled "Face to Face with Kaiserism," which is being published in New York, and will probably be run in installments in one of the leading newspapers.

Novel Test With "Zeppelin" Film.

America, called the "melting pot of the world," with its conglomeration of nationalities, affords an excellent field, according to Frank G. Hall, president of the U. S. Exhibitors' Booking Corporation, in which to gauge the value of a motion picture production for the foreign market.

If a distributor is desirous of finding whether a picture will interest people of the Latin-American countries he has only to screen his production in the southern section of California, or in Texas or Oklahoma. If he should want to know whether Orientals will like his subject he can show it to Chinese or Japanese in the settlements of San Francisco or, for that matter, in New York City.

"The Zeppelin's Last Raid," declared Mr. Hall, "has been sold in many foreign territories. We desired, however, to know how it would appeal to the peoples of the Orient, whether the Chinese and Japanese liked spectacular subjects or whether they preferred straight drama, like our 'Those Who Pay.'

"In order to obtain this information we booked 'The Zeppelin's Last Raid' in the Verdi theater in San Francisco, a theater conducted solely for Orientals. It gave us just the information we sought for. The production was a gratifying success and proved to us that spectacles embrace strong appeal for peoples of the Oriental nations."

Gardner's "Cleopatra" Sold for Canada.

Upon receipt of a wire from the Cleopatra Film Co., that the film was ready, Chas. H. Haystead, general manager of the Arrow Features Syndicate, Toronto, Canada, came to New York, looked at the film, and within a short time closed for the sole Canada rights. Four companies will be sent through the Dominion of Canada on tours over the Small and Walker circuits.

The delay in releasing this picture has been occasioned by adverse weather conditons, which prevented the making of many new outdoor scenes. Miss Gardner and her company completed their work last week, and the Cleopatra Film Company now announce the subject ready for shipment. Hundreds of enquiries are now being handled by an enlarged office force, and exploitation of the picture is now in full swing. An attractive line of pictorial matter has been designed for this film. The scenes, of course, offer exceptional opportunities, of which the artist has taken advantage.

The lithograph campaign was taxed to its utmost to secure the proper ink, owing to war conditions. Purple, being one of the most difficult colors to secure, was most in demand, for many of the scenes require a tinting that closely resembles the work of a celebrated artist. After weeks of careful experiment the chemical laboratories of Columbia University were able to produce a satisfactory purple ink.

Two Film Companies Move.

Increase of business and the necessity for securing additional office space caused two companies located in that haven of the motion picture business, the Godfrey Building, 729 Seventh avenue, to move to larger quarters in the same building, during the past week. Foursquare Pictures, of which M. H. Hoffman is president, moved from the seventh to the fifth floor; while the Graphic Film Corporation, of which Ivan Abramson is president, moved from the seventeenth to the seventh floor.

Detectives Used in Filming "Life Mask."

A novel procedure was pursued by Frank Crane, director of "The Life Mask." In order to assure the suspense throughout and maintain the mysterious element as to the proper character upon which to affix the guilt for the murder of Woodruffe Clay, ten of New York City's best detectives were called into consultation. The story of the "Life Mask" was gone over, and the expert advice and assistance of the operatives given on various technical points. The results achieved are said to have exceeded the expectations of all concerned.

Pioneer to Handle S. R. D. Features.

The Pioneer Film Corp., with offices at 130 West 46th street, New York City, will be the distributors through the New York territory for the productions of the State Right Distributors, Inc., who recently announced the Selexart picture, "Carmen of the Klondike" as their initial offering. The New York premiere of this production will take place at the Strand theater during the week of March 3.

The locale of the story is in Alaska during the period of the great gold rush, and sets forth the life of the gold seekers who penetrated the frozen North in search of fortune.

Another Moon Comedy Finished.

The latest Moon comedy, "An Eventful Night," contains many novel and highly amusing situations. It is a clean and wholesome picture, and can be billed as an antidote for melancholy. The theme is diverting in that its chief ingredients enbrace a caricature of the Kaiser, a cake of limburger, a pot of sauerkraut, some German-made frankfurters, and a policeman by the name of Wiggins around whose activities the story revolves. In executing an order which he has received from police headquarters to get the German spies operating in Dopeville, Wiggins falls a captive to the charms of a stunning girl, who shortly after meeting the officer hands him a doped cigarette. A few puffs put the policeman in the land of the unconscious. In dreamland he sees nobody but spies, and it is around this part of the comedy that the spectator is introduced to some original and humorous bits.

This comedy is two reels in length, and is released by the Sunshine Film, Inc., of 122 East Twenty-Third street, New York.

Quality Is Chaplin Aim

THE New York offices are in receipt of a lengthy telegram from T. L. Tally, the Los Angeles member of the First National Exhibitors' Circuit, who has been keeping in close touch with Charlie Chaplin's work on the first of his eight million-dollar-comedies to be released through First National exchanges. Mr. Tally has nothing but praise for the famous comedian's new plant and company. He states that the release date for the first production will be delayed about two weeks, the intention having been to complete the first negative about the end of February.

Syd Chaplin, who is his brother's first aid in all business matters, says that the great daily expense under which they now operate would have spurred them to the completion of the first picture before this time were it not for Charlie's determination to give the circuit a picture of real quality regardless of expense. "Since the world has placed such high value on his services, my brother is convinced that a new and higher type of comedy is expected and he has determined that it shall not be disappointed," Syd says.

Immediately on its completion the first "Signature Protected" release will be rushed to New York by messenger, who will drop the negative at the Rothacker plant in Chicago. After the circuit officers have seen the production the laboratory work will be rushed with all possible dispatch, as it is intended to release simultaneously throughout the United States and Canada.

Both Chaplin and the First National appreciate and sympathize with the exhibitors' eagerness to get going with the new comedies, but all concerned agree that the quality of the first is too important to justify jeopardizing it by too much haste.

Metro to Make "Pals First."

Metro announces the acquisition of "Pals First," which was seen on Broadway during the present year with Thomas Wise and William Courtenay in the leading roles, as a vehicle for Harold Lockwood, as a Metro All-Star Series picture. This is the second story by Francis Perry Elliott to be used as a play for Lockwood, the first being "Love Me for Myself Alone," which was released under the title "The Square Deceiver." Lee Wilson Dodd wrote the stage version of "Pals First" as a melodramatic comedy in a prologue and three acts.

Manufacturers' Advance Notes

Marie Walcamp Stars in "The Lions Claws"

Large Supporting Cast Will Be Used By Jacques Jaccard, Who Is the Author As Well as the Director of this Universal Serial.

THE next Universal serial, "The Lion's Claw," has been started by Jacques Jaccard, one of the most widely known of serial directors, whose last continued production, "The Red Ace," has gained popularity. Marie Walcamp, star of "The Red Ace" and "Liberty," will be the featured player. Miss Walcamp's supporting cast will include such capable players as Edwin August, Ray Hanford, Thomas Lingham, Nigel De Bruilliere, Harry Von Meter, and Rex De Roselli in principal roles, and parts of lesser prominence will be played by Gertrude Astor, Alfred Allen, Frank Lanning, Charles Brindley, Sam Polo, Leonard Clapham, Sam Appel, and others who have been identified with other Universal serials. The large collection of animals at the Universal Zoo will also have a prominent place in the production.

Jaccard, himself, is the author of the story. The locale of the play is the interior of Africa, much of the action taking place at the British military post on the Upper Nile. Nearly every setting, both interior and exterior, must be especially Santa Barbara. Langley has traveled extensively, and is an authority in matters of detail such as architecture, costumes, and customs of the lesser traveled places.

It will be necessary to build several African towns, and models of these have already been made in miniature to a proportionate scale, with not the least detail lacking.

So thoroughly has Jaccard planned the production that the stage settings which are to appear in the last episode were designed before the introductory scene of the first episode was filmed, and every costume, fixture, and "prop" required for the entire serial was arranged for.

Mack Wright is assistant director of the Jaccard serial company, and Milton Moore, who photographed the "Liberty" serial, is in charge of the cameda work on this production.

The first of the eighteen episodes of "The Lion's Claws" is scheduled for release April 1.

Members of New Universal Serial Company, "The Lion's Claws"; Marie Walcamp, Star; Jacques Jaccard, Director.

Second "Huck" Finn Coming, March 4.

The very spirit of youth and fun and American boyhood is found throughout the entire five reels of Jack Pickford's latest Paramount picture, "Huck and Tom," to be released March 4. This is the second of the Tom Sawyer pictures from Mark Twain's books, although each in itself is a complete release. Director William D. Taylor, a fervent admirer of the great American humorist, found that there was too much material to be contained in a mere five-reel photoplay, and has divided the subject matter into two productions.

Altogether the picture is fascinatingly interesting, and brings out some of Mr. Pickford's best work. The supporting cast, including Edythe Chapman, Robert Gordon, Clara Horton, Alice Marvin, George Hackathorne, and others, is especially well chosen.

Essanay Making Poker Comedy.

Such a novel idea for a short farce comedy was conceived by one of Essanay's scenario writers that George K. Spoor ordered production of it under the direction of Arthur Berthelet, director of "Men Who Have Made Love to Me," the Mary MacLane feature.

The picture is to be called "The Lie That Failed," and deals with the attempts of two hubbies to have an evening of poker against the opposition of their wives. Playing the leading roles in this picture are Robert Connes, the well known stage and screen star, and Virginia Valli.

Navy Pictures Please President Wilson

Prizma Pictures Entitled "Our Navy" Summoned for Exhibition at White House.

NAVY Night at the Press Club of Washington, D. C., which happened on Feb. 8, was made the occasion for the exhibition of the twelve-reel collection of views made by Prizma, Inc., presenting practically everything there is to know or see in connection with the American navy. The title of this series of views which recently had a run of several weeks at the 44th Street theater, New York City, is "Our Navy." Secretary Daniels was present at the showing and in an address delivered at the conclusion of the exhibition expressed his pleasure and gratification at having witnessed the most remarkable, realistic and life-like pictures of life in the navy that he had ever seen. A private showing was arranged for the White House on account of President Wilson's inability to be present at the Press Club exhibition. Several members of the Cabinet and their families viewed the pictures with the President, who was much pleased with the splendid and dignified manner in which the navy was presented on the screen.

New Title for Alice Brady Story.

It has been decided to call the production which Alice Brady is making for Select Pictures at the West Fifty-sixth street studios "The Bride's Revenge," this title replacing "Ruthless Russia," the working title by which the production has hitherto been known.

While "The Bride's Revenge," as a title may have a somewhat melodramatic flavor, the producers feel that it is peculiarly suited to the new Brady picture inasmuch as this story is a strong and gripping tale of love and adventure in modern Russia, just before that unhappy land was plunged into chaos by revolution and internal strife. The scenes are laid in Petrograd, and the spirit of unrest and mood of the moment is reflected in the byplay of incident and happening with which the picture abounds. "The Bride's Revenge" is in no sense of the word a war picture, a political picture, or a picture of the revolution. It is a love story, told against a background of high and colorful adventure, with many tense and gripping moments during the course of its five reels.

Minister's Son in Judge Brown Story.

Another intimate and amusing study of boy life is furnished in the latest Judge Brown Story, "The Preacher's Son," a General Film release. This is the sixth of the series of stories of youth, and it picturizes in a delightful fashion the amusing mix-up in which a minister's son finds himself. As in the case of the other Judge Brown stories, all of the members of the cast, with one or two exceptions, are boys drawn from real life. They fit the parts for which they were selected, and carry out the humor of the story in an admirable manner.

"Thief or Angel," another boy story, will be the following release in this series.

Pathe Announces First Bessie Love Picture

THE first picture in which Bessie Love figures as a Pathe star will be "The Great Adventure," a Pathe Play to be released on March 10 in five parts. It is adapted from Henry Kitchell Webster's

Bessie Love in "The Great Adventure" (Pathe).

well known book, "The Painted Scene." In it Miss Love gives a charming characterization in the kind of part in which she excels, that of a lovable young girl who, by her innocence and sweetness, dispenses sunshine upon those about her, and is an influence for good.

In the cast are such players as Chester Barnett, Donald Hall, Flora Finch, Florence Short, Walter Craven, and Jack Dunn. Several of these have appeared in Pathe pictures before. Chester Barnett only recently was leading man to Gladys Hulette in "Over the Hill"; Miss Finch was in the Gladys Hulette picture, "Prudence, the Pirate," and Mr. Dunn had a prominent part in the Pearl White serial, "The Iron Claw."

Miss Love appears to excellent advantage in "The Great Adventure." All who have ever seen her on the screen have been impressed with the rare charm and artless manner, which, united with her talent, have brought her within a few short months from a schoolgirl to the ranks of the real box office stars. Miss Love is a dispeller of gloom. She has arrived as a star of sunshine and sweetness. Her present subject shows her in such a role.

Gaumont No. 9 Full of News.

Fourteen different news subjects, all interestingly pictured, are shown in Gaumont-Mutual Weekly No. 9, which was released on Sunday, February 24. In keeping with the spirit of the times the great number of these subjects deal with matters pertaining to the great conflict.

The training of the American army has been rapid, but scientific, and has progressed so rapidly that no apology for our soldiers is necessary, even when comparing them with soldiers of other countries who have had a life-long training. Many of the pictures show that the boys are having an enjoyable time in camp. Other pictures show what is being done outside of the training camps in connection with the war. Women are taking the places of male laborers; the famous Bellevue unit of Red Cross nurses, ready to start for France; the pleasant lives led by the Germans who are so fortunate as to be interned in this country, and, of course, many news events not pertaining to the war.

Foreign subjects show the graves where rest the first American soldiers who fell on French soil; French soldiers in the trenches and on the fighting line, and a remarkable engineering feat which has made possible a drawbridge so nicely balanced that it can be operated by one man.

Triangle Films Stirring Rodeo.

One of the most thrilling rodeos ever seen in a Triangle "Western" was held for Roy Stewart's newest subject, "Faith Endurin'," which Cliff Smith directed. Scores of spectators were present to see the troupe of Triangle cowboys ride outlaw horses and mules at the ranch studio, Hartville. Buff Jones, of trick rope fame, especially engaged for the occasion, performed some unique rope spinning "stunts." Steve Rounds, Triangle cameraman, had a hairbreadth escape when a bucking broncho mounted by Billy Patton, one time Texas ranger and trick circus rider, headed straight for the camera. Rounds gamely held his post until the animal was within a single jump of him, then leaped to safety, carrying the camera. He had been "grinding" all the time, and is said to have secured some exceptional shots. Roy Stewart rides an outlaw mule, and does some fancy roping.

Sensational Story for Charles Ray.

Teeming with romance and replete with sensationalism, "The Family Skeleton" provides Charles Ray with a diversified role. The production was directed by Victor L. Schertzinger, and will be released under the Paramount trade mark on March 11. In the cast are Sylvia Bremer, Andrew Arbuckle, Billy Elmer, Otto Hoffman, and Jack Dyer.

Billie Burke Takes Florida Scenes.

Billie Burke has returned to New York after having spent two weeks in Florida taking exterior scenes in "Let's Get a Divorce," her latest picture for Paramount release. Locations were photographed in and about Miami and St. Augustine, and some exceptionally beautiful backgrounds were obtained. In the story Miss Burke is reared in a convent, and these scenes were filmed in the big convent at St. Augustine. The company was favored by splendid weather.

Famous Organist at Fotoplayer.

Gentlemen: It gives me pleasure to congratulate you upon the remarkable success and finished products of your organization.

I have had several opportunities re-

Clarence Eddy.

cently of examining not only your wonderfully clever, compact, and expressive Fotoplayers, which, by means of their double rolls, are so easily manipulated and quickly adapted to the exigencies of the moving pictures on the screen, but also of becoming acquainted with the colossal organ with its wonderful console and amazing array of stop-keys, etc., in the Tiovli theater, of this city, as well as the Robert-Morton type of "A Real Organ" in your San Francisco warerooms.

In all these instruments, I was impressed with the thoroughness and uniform excellence of workmanship, the unusual finish of every mechanical detail, the admirable promptness of manual and pedal actions, and the great individuality of voicing exhibited in every stop.

To say that you have kept pace with the wonderful artistic development of the photoplay is only to express one phase of your accomplishments.

Yours sincerely,
(Signed.) CLARENCE EDDY.

Barclay Finishing "All Stuck Up."

Don Barclay is nearing the completion of his second Essanay comedy, "All Stuck Up," in which the famous "Ziegfeld Follies" comedian plays the role of a paper hanger's assistant. His first comedy released on February 16 is called "Check Your Hat, Sir?" and the scenes are for the most part laid in a cafe.

Ivan Abramson, Anne Luther, Claire Whitney and Leah Baird, Members of the "Moral Suicide" Company at Palm Beach, Florida.

Mary Miles Minter Mutual Leader March 4

Will Be Seen in "Powers That Prey," a Will Ritchey Story Produced by Henry King—Screen Telegram Makes Its Bow.

MARY MILES MINTER, the optimist of the screen, will be seen in a comedy-drama vibrating with action and excitement in "Powers That Prey," released by Mutual March 4. The play, based on a story by Will M. Ritchey, was produced by the American under the direction of Henry King, and is a story of newspaper life involving the conflict of a scrupulous editor and an unscrupulous politician.

Scene from "Powers That Prey" (Mutual).

Miss Minter is cast in the role of Sylvia Grant, the pampered daughter of Burton Grant, editor of the Daily News, who is fighting the attempted stealing of a franchise by crooked politicians working in the interests of a railroad.

The inside workings of a newspaper plant are realistically shown, and the actual process of getting out a newspaper is tinctured with delightful comedy that relieves the tension. Included in the cast are Alan Forrest, who plays lead; Clarence Burton, Lucille Ward, Emma Kluge, and Harvey Clark.

The first issues of the Screen Telegram, the Mutual's twice-a-week news release, is scheduled for March 3 and March 6. The Screen Telegram supplants the Mutual Weekly, which has been for long the news reel of the Mutual.

Elaborate and comprehensive plans have been perfected for the gathering of real, live, up-to-the-minute and interesting news features. An extensive system of foreign camera correspondence has been arranged, which will serve war news from some new angles.

The last picture taken of Capt. Vernon Castle, who was killed at Fort Worth, Texas, February 14, in a heroic attempt to avert disaster to an approaching machine while teaching a cadet to fly, will be shown in the first issue of the Screen Telegram.

Billie Rhodes appears in a Strand comedy, "Waltzing Around," released March 5. Billie gets her chum's husband in bad when she volunteers to teach him how to step through the latest dances so that he can surprise his wife with his accomplishment at the next club dance. Believing he is philandering with another woman she trails him on several suspicious clues, and finally runs him to earth in her own parlor, where Billie is showing him the intricacies of the "Honolulu Wiggle."

Artcraft and Paramount Booked at Rothapfel Houses

With One Exception No Other Brand Will Be Shown at the Rialto and Rivoli Theaters Until April 3.

AT the Famous Players-Lasky Corporation headquarters in New York last week it was announced that, with one exception, the Rialto and Rivoli theaters have been booked solid with Paramount and Artcraft pictures up to April 8. Undoubtedly one of the most pretentious booking arrangements of its kind, it is readily felt that this deal involves the greatest array of stars for successive presentation ever consummated.

It a letter received by Adolph Zukor, president of the Famous Players-Lasky Corporation, from Managing Director S. L. Rothapfel, the latter expresses his feeling of entire security in making this arrangement and states that from past experience he knows it will mean excellent business at both houses.

Involving a period of fourteen consecutive weeks' bookings, both parties to the agreement have expressed satisfaction in the arrangement which will insure a high-class presentation on Broadway for these films as far as the producers are concerned, as well as big box-office attractions from the two theaters' standpoint.

"Woman and the Law" (Fox).

An actress who, before entering on her stage career, was known as one of the prettiest and best dressed women in Washington, will be seen when Peggy Hopkins shimmers on the screen in the R. A. Walsh Fox drama, "Woman and the Law." For several seasons she has been ranked among the star dancers of the musical stage. Her dancing in the Follies has brought her into prominence.

Norma Talmadge in Red Cross Drive.

Norma Talmadge, Select star, who is taking a rest at Palm Beach, enacted a new role the other day when she mounted a block and auctioned off a number of valuables to a crowd of several thousand persons.

The benefit, which was a single event in a carefully planned Red Cross drive, was held in the form of a garden party at the Joseph Riter place on the Lake trail, and was attended by many of the most prominent men and women in the country. Hundreds of trinkets had been sent in for the sale and Miss Talmadge shared honors as auctioneer with William Randolph Hearst, Mayor John F. Hylan of New York, and the Dolly sisters.

"By Right of Purchase," the star's latest picture, was completed two days before she left for the South, and now is being cut and titled.

"Up the Road with Sallie."

Constance Talmadge has completed the second Select Picture which she has been making in California, "Up the Road With Sallie," and is now ready to begin work on a new production.

"Up the Road With Sallie" is by Frances Sterrett, with the senario by Julia Crawford Ivers, and directed by William D. Taylor. It is one of those delightful stories with just enough adventure, romance and comedy mixed with bits of pathos to make an ideal evening's entertainment. As a story it was signally successful, and there is every reason to suppose that on the screen it will prove a highly attractive offering.

Norman Kerry supports Miss Talmadge. He is of the type that fits admirably into a part that necessitates dressiness, and on the screen he carries an air of distinction. Kate Toncray and Thomas Persse are the other members of the cast of principals.

Lockwood's "Landloper" Nearly Ready.

Metro's screen presentation of Holman Day's romantic story, "The Landloper," which is Harold Lockwood's next starring vehicle, is reaching the final stages in production under the direction of George Irving. All the interior scenes, as well as a large number of exteriors, have been filmed. With the completion of the Palm Beach episode, which is now in the making at the famous winter resort, the picture is finished in so far as work before the camera is concerned.

Universal "Shoots" 3,800 Marines.

The 3,800 United States Marines who were shot by one Universal camera in a living reproduction of the anchor and eagle emblem of our "Soldiers of the Sea" are shown as one of the interesting features of Universal Current Events No. 41.

Jack Conn, editor of the Universal Current Events, is particularly proud of this "shot" not alone for the patriotic appeal or interest, but in the fact that a special tower, 200 feet in height, had to be erected before the picture could be taken.

"House of Hate" Release Postponed to March 10.

An important announcement coming this week from Pathe carries the news that "The House of Hate," the new big Pearl White serial, with Antonio Moreno, will be released March 10 in accordance with requests received from exhibitors throughout the country, who find this date better suited to their booking requirements than March 3, for which the serial was originally set.

New Series of Jaxon Coming.

The sixth series of Jaxon comedies now drawing to a close has established a new attraction record for these General Film subjects. In view of the constantly increasing demand for comedy subjects of this character arrangements have been made for the release of a new series beginning early in March. "What Will Happen Next?" is the current Jaxon release, and the last of the present series will be "Which Was Lucky?"

Starke and Swanson Triangles Finished

The Former Will Be Seen in "Innocent's Progress" and the Latter in "Smoke," Both Soon to Be Released.

NOT a moment is being lost between pictures at the Triangle Culver City studios. Eight companies are at work on five and seven-reel features, while a ninth is producing a one-reel comedy which is said to offer something novel in the way of a laugh producer.

Pictures now in the editing department are "Innocent's Progress," with Pauline Starke and Jack Livingston, made under the direction of Frank Borzage, and "Smoke," a society drama directed by Jack Conway, in which Gloria Swanson and Edward Peil are seen in the leading roles, supported by a cast including Jack Richardson, Darrell Foss, George Hernandez and a bevy of Triangle-Keystone beauties.

With the completion of "Smoke," Conway immediately started work on "The Servant in the House," probably the most ambitious thing attempted under the new regime. Working with Conway is a carefully selected cast, including Jean Hersholt, Jack Curtis, Harvey Clarke, Claire Anderson, Zeneida Williams, Edward Peil and Anna Dodge.

William Desmond is featured in Director Frank Borzage's latest subject, "The Honorable Billy," which has just been started. Gloria Swanson will make her second appearance in Triangle drama as Desmond's leading woman. This story has an English setting and deals with life in exclusive London circles.

Olive Thomas has again donned the make-up after a vacation of several weeks in the East and is at work at the Triangle studios on "The Siren in the House," a five-reel comedy which Jack Dillon is directing. Again Miss Thomas has a new leading man in Wallace MacDonald. Others in the cast are William V. Mong, Claire McDowell, Ray Griffith and Lee Phelps.

The other picture which has just been started is a one-reel comedy, "Many Happy Returns," in which a young man's unhappy faculty of always selecting the wrong present for his wife is the basis of the plot. Jack Livingston, Jack Richardson, Lillian West and May Walters are in the cast.

Director Cliff Smith has finished the exteriors of his latest Roy Stewart-Triangle western thriller and is now doing the interiors at the Culver City studios. "Boss of the Lazy Y" is a screen adaptation of Charles Allen Seltzer's novel of the same name.

E. Mason Hopper has been working at one of the biggest ranches in southern California on "Another Foolish Virgin," from W. Carey Wonderley's story. Working with Hopper are Alma Rubens, Texas Guinan, Joseph Bennett, Lee Hill and Betty Pearce.

Mary Warren is again playing an important role under Director Gilbert P. Hamilton in "The Vortex." The cast numbers also Joe King, George Hernandez, Myrtle Rishell and R. P. Thomson.

Director Raymond Wells is putting the finishing touches to a drama of life in the Canadian Northwest wilderness, the working title of which is "The Law of the Great Northwest." Margery Wilson, who has the leading role, has the featured part and is supported by William V. Mong, William Dyer, Will Jeffries, Eugene Corey, Louis Durham and Pete Morrison and others.

parents, samples Bohemian life for herself. Several restaurant scenes were staged for this production under the direction of Jack Dillon. Jack Gilbert, well-known juvenile, who recently returned to the Triangle lot, is seen as leading man. Myrtle Rishell, a newcomer at Culver City, appears as Mrs. Mortimer Worthing. Eugene Corey is cast as a gunman in this feature, and on his actions hinge the plot for an exceptionally embarrassing situation for a pretty maid and a chauffeur, which lands the first in trouble and the latter in jail. George Pearce, Anna Dodge and Percy Challenger also have important roles.

Notes from the Fotoplayer.

M. J. Samuels, vice-president of the American Photo-Player Company, and directing head of that organization's headquarters in New York, is visiting the home office of San Francisco. Incidental to the record of war conditions and weather reports, Mr. Samuels has captured several orders for the Robert-Morton in New York State, and made two large Fotoplayer deals in Pennsylvania.

J. H. Merrill, American Photo-Player Company representative in the Rocky Mountain territory, has made sales for the Style No. 40 Fotoplayer during the past ten days in Wyoming and Montana.

The Kerhlein interests, which control the Kinema theater, Los Angeles, were so gratified with results of the Robert-Morton installed in their theater that they have duplicated their organ order for another Robert-Morton to be installed in their Kinema theater at Fresno, California.

Ann Little Back on Coast.

Ann Little, leading woman for Wallace Reid, who appeared with him in "Nan of Music Mountain" and "Rimrock Jones," and who is to be seen again in "Marcel Levignet," which is to be completed in the west, has arrived at the Lasky Hollywood studios. Donald Crisp, the director, is also back at the coast workshop, and filming of the Paramount production will be immediately resumed.

Changes Announced in Bluebird Releases

BLUEBIRD release date changes are announced by Universal for March and April as follows: March 18, "Brace Up," with Herbert Rawlinson, will be the release. The story is by Elmer Clifton, scenario by Waldermar Young, and the picture was produced by Elmer Clifton.

March 25, the release will be "The Wine Girl," featuring Carmel Myers with Kenneth Harlan. This is a Stuart Payton production, written by Harvey Gates.

"The Mollycoddle," featuring Franklyn Farnum with Juanita Hansen, is the title of the April release, a story by John McDermott, scenario by Eugene Lewis and Waldermar Young, and produced by Linn F. Reynolds.

"The Heart of the Desert," from the book by Honore Willie, and featuring Monroe Salisbury and Ruth Clifford, produced by Wilfred Lucas, is scheduled for release on April 8.

This list of Bluebird productions with their release dates supersedes previous announcements.

Lloyd Singles Proving Popular.

The change in policy by which Pathe is giving a one-reel Harold Lloyd comedy each week has proved to be popular. Exhibitors, who formerly complained that they found it difficult to arrange their programs to include them when they were being issued only every other week, have expressed themselves being pleased with the increased output. In consequence there has arisen an increased demand.

Myrtle Lind in First Lead.

In "Nancy Comes Home," Triangle March release, Myrtle Lind, formerly of the Triangle-Keystone beauty brigade, will appear for the first time in a five-reel feature. This society drama, which Robert F. Hill scenarioized from the story by B. D. Garber, shows Miss Lind as the vivacious Nancy, who, neglected by her

Motherhood Theme of Next Madge Evans Production

THE forthcoming World Picture release (March 18), "Wanted, a Mother," in which Madge Evans is starred with George MacQuarrie, is expected to record for this juvenile favorite of the screen a success as big as "The Volunteer," which lifted Madge Evans to a position of popularity. Those who see "Wanted, a Mother" will instantly recognize the experiences of a child surrounded by all the things that money can buy, who needs and should have a mother's love, a mother's care and a mother's training. In the cast are George MacQuarrie, Gerda Holmes, Alec Francis, Lionel Belmore, Tom Evans, Rosina Henley and Harry Bartlett. Harley Knoles directs.

Pretty Soft for Actors.

What Jack Curtis claims was the most perilous event of his career transpired during the filming of the Triangle picture, "The Hard Rock Breed," when he risked his good right hand for the sake of art. It is the scene where J. Barney Sherry is shown as a hard rock man and is swinging a ten-pound sledge hammer with Jack Curtis holding the drill for him.

Scene from "Wanted a Mother" (World).

Ned Finley Back in Old Stamping Ground

Is Busy on Twelve Three-Reel O'Garry Dramas to Be Issued Once a Month by General Film Company.

THE first of the Ned Finley Films, "The Return of O'Garry," a three-reel subject dealing with the new adventures of the popular Royal Mounted Canadian hero made famous by Ned Finley, will shortly be ready, according to General Film Company. This is a romantic adventure story of the great Northwest, which presents new thrills with the popular O'Garry atmosphere. The leading roles are played by Mr. Finley and Marion Henry. They are supported by a strong cast.

Probably twelve of these three-reel stories in which the famous Canadian Mounted police hero will be featured are to be produced in the studios located at Bat Cave, near Esmeralda, N. C., which abounds in scenery typical of the Northwest country. These O'Garry stories will be released once a month by General Film Company.

Scene from "The Return of O'Garry" (Finley).

Sills Supporting Miss Young.

It has been found necessary to make a change in the cast of "The Reason Why," which Clara Kimball Young and her company are preparing to film for Select Pictures. Milton B. Sills, not Conway Tearle, as previously announced, will be Miss Young's leading man.

Mr. Sills is an actor of established reputation both on the legitimate stage and on the screen. He appeared in "The Seven Sins" in support of Shirley Mason, also with Mrs. Vernon Castle in "Patria," and was featured in "The Honor System," the big Fox presentation of prison evils.

At the New Rochelle studio the first scenes are well under way. Robert G. Vignola is directing the piece, and the photography is being handled by Lewis J. Physioc.

Pirate Story Coming March 10.

Lovers of romance and colorful adventure should welcome the Triangle pirate play, "The Sea Panther," a dramatization of Kenneth B. Clarke's story. In this tale William Desmond as a swashbuckling buccaneer captures a pretty English girl (Mary Warren) bound for the American colonies, and dices and duels for her love and life. Much of the action of the play takes place about 1680, and the Triangle research department spent weeks poring over pirate lore in the quest for the "atmosphere" needed for this production. The historic old barkentine Fremont, veteran of more than a hundred motion pictures, will be seen sailing the waters of the Pacific with its piratical crew. Jack Richardson, Arthur Millett, Lillian Langdon, and Lee Hill are included in the cast of this seventeenth century costume play.

Jewel Carmen in Story of North.

The William Fox special feature release for March 3 will be Jewel Carmen in "The Girl with the Champagne Eyes." Most of the scenes are centered about trading posts of the Far North. In the supporting cast are Francis Carpenter, who played Jack in "Jack and the Beanstalk"; Gertie Messinger, the little maid in "Aladdin," also lands her charm to this picture, as do Carmen de Rue and Lloyd Perl.

L. C. Shumway plays opposite to Jewel Carmen. G. Raymond Nye is a capable villain. Others in the cast are Charles Elder, A. Padget, Charles Goreman and Eleanor Washington. The story and scenario are by Bernard McConville, and the play was staged by C. M. Franklin.

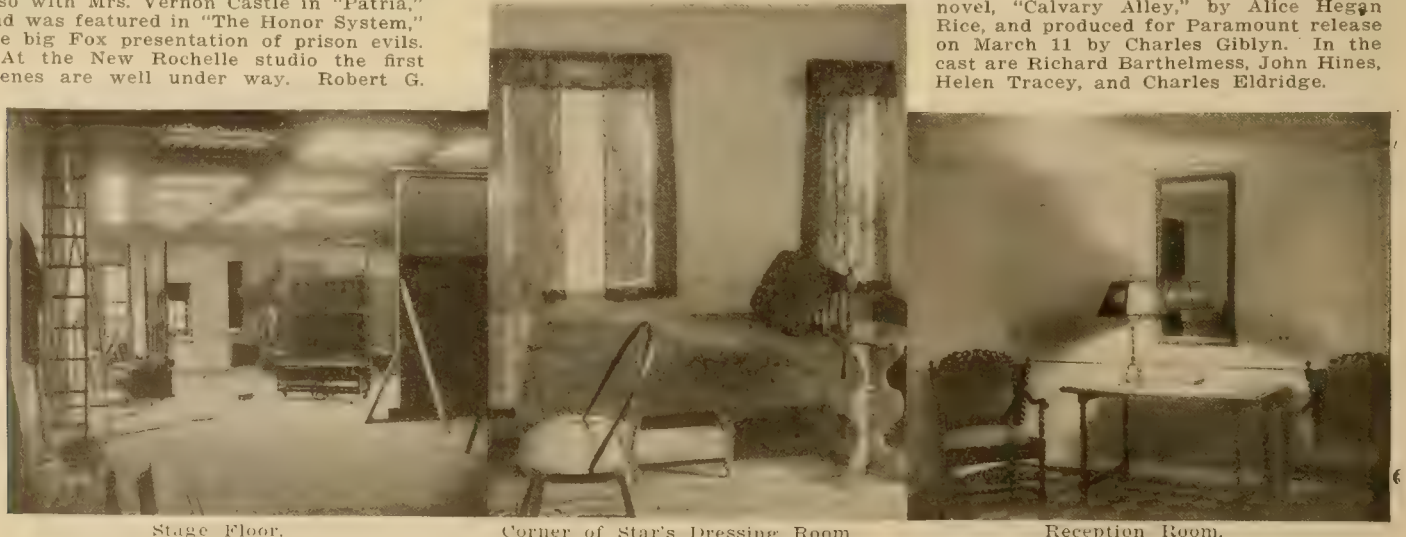
Duncan McRae in O. Henry.

O. Henry was at his best when he was able to depict the innermost every day emotions of real human beings. This is well demonstrated in "A Madison Square Arabian Night," a gripping, dramatic story of New York life just released by General Film Company. As is the case in so many of his stories there is a powerful last minute climax which carries a big-heart interest message. Duncan McRae, the well-known actor of the stage and the films; Patsy Deforrest, a favorite O. Henry girl; Miriam Miles and Joe Burke complete the capable cast which has interpreted this story.

The succeeding release in the O. Henry series will be "The Rathskeller and the Rose," featuring Adele DeGarde and Evart Overton.

Ann Pennington in Tomboy Role.

Theatergoers who have been accustomed to seeing Ann Pennington attired in gorgeous raiment and bedecked with jewels will find much to amuse them in the role she plays in "Sunshine Nan," in which the star is introduced as a "tomboy" of the slums. The story was adapted for the screen by Eve Unsell from the novel, "Calvary Alley," by Alice Hegan Rice, and produced for Paramount release on March 11 by Charles Giblyn. In the cast are Richard Barthelmess, John Hines, Helen Tracey, and Charles Eldridge.



Stage Floor. Corner of Star's Dressing Room. Reception Room.

Bacon-Backer Studios, 230 West Thirty-eighth Street, New York.

World Makes Changes in Scenario Room

Producing Company Will Give Consideration to New Writers as Well as Those Well Known.

IN the cause of increased efficiency, which will enable the World Film Corporation to give exhibitors better and better World Pictures at the minimum of cost, the World has recently made several radical changes in its scenario department and in the production end of the business.

The World scenario department, under the management of Charles Sarver, whose engagement was recently announced, will operate on the principle that the subject matter is 60 per cent. of screen success. In other words, the story is of vital importance in boosting the box office for the exhibitors, and it is for the very best stories obtainable that Mr. Sarver and his assistants are now diligently searching. While the name of the author means nothing to the World scenario department it is realized that established authors have achieved their position through successful work, and the leading authors will be got in touch with and their work purchased if found suitable for World filming. An instance of this occurred last week when two stories by Maravene Thompson, the famous novelist, were purchased in record-breaking time the morning after they were submitted. Likewise, the work of all new authors will be given consideration.

Essanay Opens Australian Office.

George K. Spoor is establishing new branch exchanges in many foreign countries. The new exchange furthest from the United States is the Essanay

Home of Essanay Distributing Organization, Sydney, Australia.

agency in Sydney, Australia, conducted by Clement Mason. This exchange handles not only all Essanay pictures, including scenics and comedies, but is booking the George K. Spoor Ultra features—"Uneasy Money," "Men Who Have Made Love to Me," and "Ruggles of Red Gap."

Mr. Mason sends a report to Mr. Spoor that his one-reel scenics are particularly popular in Australia, as the natives of that country show a keen interest in the scenery of North America. "Uneasy Money" is proving a profitable booking in Australia, the report also says, and Taylor Holmes has a host of admirers throughout the country. Essanay has also established a booking and distributing agency in Porto Rico.

Three Keystoners in Drama.

Ward Caulfield, of the Triangle-Keystone forces, has deserted comedy long enough to play a dramatic role in "Another Foolish Virgin," in which Alma Rubens and Texas Guinan are being featured. Another Triangle Keystoner who has recently left the funmakers for a serious part is Frank Bonn, well-known "heavy," who has been cast for an important role in "The Veil," the first dramatic production in which he has appeared since he left the speaking stage. Ray Griffith appears for the first time in a Triangle feature picture as one of Miss Thomas' supporting cast in "The Siren in the House."

Mix Features Please Exhibitors.

The announcement is made by the William Fox organization that the elevation to stardom of Tom Mix has pleased exhibitors and that there is a demand for the clean, wholesome plays that Mix is making. The first play that Mix made for Fox after his elevation was "Cupid's Round Up." This was followed by "Six-Shooter Andy."

Another Mix offering is now in the process of making in the west coast studios and will be one of the early April releases. Mix is working under the direction of Lynn Reynolds. In this play Mix takes the part of Tex Wilson, who has a ranch in New Mexico on the border and is supplying horses to the United States Government.

"There is action every minute in this new Mix play," says the Fox announcement. "The picture has not yet been titled. The story gives Mix unusual opportunities to display his daring horsemanship and other spectacular feats."

"The Risky Road" (Universal).

"The Risky Road" is the title decided upon by Universal for the Dorothy Phillips' production previously known as "Her Fling." It is from a story by Katharine Leiser Robbins, and was adapted and produced by Ida May Parks.

The work of producer, star and supporting company has proved exceptionally good, and the picture is to be released as a special production. Dorothy Phillips is supported in "The Risky Road" by William Stowell, George Chesebro, Edwin Cecil, Joseph Girard, Juanita Hansen, Claire De Brey, and Sally Starr.

Regular Fighter Plays Office Boy.

Ted Frenchie, "fighting boy of the movies," who appears frequently at the Vernon boxing shows, is a regular actor now. He played the part of J. Barney Sherry's office boy in the Triangle production, "The Veil," under the direction of Thomas N. Heffron.

"It Pays to Exercise" (Sennett).

The release date of the Paramount-Mack Sennett comedy, "It Pays to Exercise," has been changed from February 24 to March 10. This subject presents an all-star cast of comedians, including Chester Conklin, Alice Maison, Harry Booker, Eva Thatcher, and "Slim" Summerville.

The story is that of a salesman of sporting goods who is so thorough that he insists on demonstrating the apparatus he sells, with disastrous results. Chester Conklin plays the leading role of the salesman, and Summerville is the prospective victim who turns the tables by giving the exponent of athletics a good beating.

Their activities are later transferred to a dentist's office, where unique methods of torture are devised for each other by the feudists, and end in a court room, where the solem-visaged judge becomes embroiled in the melee. The luckless prisoners are saved from judicial wrath by an amusing incident, which convincingly persuades the judge to temper justice with mercy.

Scene from "It Pays to Exercise" (Paramount).

Mary Pickford Is Honored by Regiment

SIGNAL honors were paid to Mary Pickford recently when the star had the honorary title of colonel conferred upon her at a big military gathering held in San Diego, Cal., and reviewed the troops, this being the first time that a woman has reviewed United States soldiers. The day began with an announcement that Miss Pickford had adopted the entire 143rd Regiment Field Artillery of the Fortieth, or Sunshine Division, which is also known as the He-Men, and had given her regiment 1,200 Smileage Books in company with Major General F. S. Strong, as well as a handsome standard, with an appropriately engraved silver plate.

Colonel R. J. Faneuf, in an impressive speech, presented "Our Mary" with a silver loving cup from the regiment, and conferred upon her the title of honorary colonel.

With Colonel Faneuf, Lieutenant Colonel Fred Peterson, Captain Harold D. Ferguson, Major Loizeaux, and Lieutenant C. Fulweiler, her personal aid, Miss Pickford reviewed the troops mounted on Dolly Dimples, a magnificent thoroughbred mare, which, she was told, had been brought to San Diego for her personal use. After the review the player received the surprise of her life when she was formally made a present of the animal.

In the afternoon Miss Pickford blew the silver whistle, which started the football game between her regiment and the Grizzlies, as the 144th Field Artillery is known. It is needless to say that the artillerists put up a lively game with the new colonel watching.

In the evening the actress was the guest of honor at the regimental banquet and ball held at the Hotel Coronado, and led the grand march with Colonel Faneuf.

Five Stars Featured by Metro for March

METRO'S Eastern and Western studios will release four All-Star Series productions through the Metro exchanges during the month of March. Emmy Wehlen, Francis X. Bushman and Beverly Bayne, Edith Storey and Viola Dana in the order named, supported by all-star casts, are the quintet of players who will be seen in these pictures. The first two releases were produced at Metro's New York City studios, and the last two were staged at Hollywood. The list of pictures is diverse, including a society crook play, a comedy-drama, a Western drama, and a sea coast tale.

"The Shell Game," a fascinating society crook play starring Emmy Wehlen, is the first March release ready for showing on the 4th. George D. Baker, who directed this production, adapted the story from "Good Will and Almond Shells," written by Kenneth L. Roberts.

"The Brass Check," in which Francis X. Bushman and Beverly Bayne appear, is scheduled for release on March 11. This vehicle is a society crook play adapted by June Mathis from George Allan England's story. Will S. Davis directed it.

"The Claim," a picturization of Charles Kenyon and Frank Dare's Broadway success starring versatile Edith Storey, the third March release—underlined for the 18th—was directed by Frank Reicher. June Mathis and Leighton Osmun wrote the screen version.

"Breakers Ahead," with Viola Dana as the star, is the March 25 release. Charles J. Brabin and H. P. Keeler wrote this original story, and Barbin directed the production. In this colorful story of the Cape Cod sea coast, Miss Dana portrays Ruth Bowman from childhood to womanhood.

Nazimova's initial Metro photodrama, "Revelation," will be released under the Metro banner after its run at the Lyric theater in New York. This great picture presents the noted star as Jolino, an artists' model, whose reformation is brought about in an unusual maner. It is a screen version of Mabel Wagnalls' story, "A Rose Bush of a Thousand Years."

Universal Shows Lifesaving Under Fire.

The American Red Cross and the Universal have co-operated in the production of a special film of military first aid and lifesaving. Commodore W. E. Longfellow, head of the lifesaving corps of the Red Cross, personally directed and acted in the film, which was produced by the industrial department of the Universal. Commodore Longfellow is recognized as the leading authority on the subjects pictured in this film, which is being shown serially in the Universal Screen Magazine.

Among the many instructive scenes shown in this film are the recently developed methods of carrying the wounded without the aid of stretchers. Rescuers are seen going out in No Man's Land under fire, and bringing in the helpless men single-handed, without exposing either their injured comrades or themselves.

Pictograph Snaps the Polar Bears.

In the 108th release of the Paramount-Bray Pictograph, "the magazine on the screen," an organization known as "The Human Polar Bears" is shown taking their daily plunge in the Atlantic ocean. Clad in no more than the regulation bathing suit these men and women were caught by the Pictograph cameraman enjoying a swim off Brighton Beach among the grinding cakes of ice on one of the coldest days that has ever visited the Eastern shore. Tired by the buffeting of the waves they found rest stretched out on a convenient bit of ice that lay on the sand, and then, undisturbed by a forty-mile gale, romped about on the beach.

Also there are tricks shown in "Magic for Home Use." "Bobby Bumps at the Dentist" is an animated cartoon by Earl Hurd. Then there is an exposition of "Camouflage."

Arbuckle Taboos Pies—Except as Props.

No more pies, says Fatty Arbuckle, wherein he has a bone to pick with writers of New Year resolutions who all credit him with resolving to throw more of these articles of food than ever in 1918. Not only will he never again toss the pie, but he will not even dodge such missiles. He is off pies—for every purpose save that of food, and, perhaps, if he consumes the equivalent of what formerly went into "props," he'll get along.

Triangle Players Work in Quarry.

Realism in every detail was demanded by Director Raymond Wells in the production of "The Hard Rock Breed," new Triangle play soon to be released. This drama, adapted by George Elwood Jenks from Frederic Bechdolt's story, deals with the life of men who tunnel through huge mountains, and has as its theme the experiences of a city-bred boss with two factions of laborers. Triangle was fortunate in securing big quarries for the location work, and huge steam shovels are shown in action, as well as hydraulic drills boring into the sides of the mountain to make way for the charge of dynamite which later tears a vast portion of the mountain loose and gives the giant shovel its chance to load the rock on the cars. Several huge blasts were caught by the camera; one tearing away the whole side of a mountain. Jack Livingston, Jack Curtis, Margery Wilson, and J. Barney Sherry are seen in the leading roles.

Billie's Burke's Next Is "Eve's Daughter"

Billie Burke's next screen vehicle to be released under the Paramount trademark is "Eve's Daughter," based on Alicia Ramsey's play. The scenario, by Margaret Turnbull, was enacted before the camera under the direction of James Kirkwood, and treats with Irene Simpson-Bates, a girl surcharged with youth and spirit, who chafes at the galling restraint placed upon her by her wealthy father, from whom she inherits a stubborn will. He believes himself a chosen disciple of the Lord, and dictates the smallest details of the lives of his family. A strong vein of humor runs through the production, and Miss Burke dominates many laughable scenes as the headstrong Irene.

Scene from "The Beloved Traitor" (Goldwyn).

Paramount-Mack Sennett Comedies

"That Night!"

—you will pack your house— break your seats, injure your drag with the authorities for over crowding, and fill the old exchequer to the bursting point—

—because the PARAMOUNT-MACK SENNETT COMEDIES have been getting funnier and funnier, with each release until now, ***no one who ever saw one would willingly miss one.***

If you have been thinking—they are just ***"two reel comedies"***—do yourself justice by looking them over—***don't overlook them.***

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

Artcraft Pictures

Paramount-Mack Sennett Comedies

"THAT NIGHT"

with

"CHARLIE MURRAY"

Wayland Trask

and

Mary Thurman

produced under the personal direction of

MACK SENNETT

the man who has proven that laughs are most profitable.

Exploitation Campaign for "The Blue Bird"

Famous Players-Lasky Corporation to Reach Out for the Business of Small as Well as Large Communities—Much Advance Publicity.

WHAT may prove to be the most pretentious as well as distinctive exploitation campaign ever accorded a production of its kind has been arranged for Maeterlinck's "The Blue Bird," produced for the screen by the Famous Players-Lasky Corporation under the direction of Maurice Tourneur, and to be released as an Artcraft Easter Special, it was announced last week by Walter E. Greene, managing director in charge of the distribution department. The campaign will be of wide scope, intended to reach the motion picture public of every city and hamlet in the country. This decision was arrived at recently among the executives of Famous Players-Lasky following a private screening of the picture, at which it was unanimously declared a most striking example of the latest development of the motion picture art.

In outlining the plan of action effecting the exploitation of this production, Mr. Greene said: "The fame of Maeterlinck's masterpiece is international. Our campaign, therefore, will directly tie up with the popularity of this subject and treat in a dignified manner, with the wonderful thought so effectively portrayed in the famous Belgian poet's dramatic success, which in its transference to the screen offers, perhaps, the first genuine visualization of Maeterlinck's story. The stage never could do full justice to this subject, and with the almost boundless possibilities of the film art only such a real interpretation could be disclosed.

"One of the distinctive features of our campaign will be, what is conceded by experts, a most effective arrangement for reaching the public in a direct appeal, giving the exhibitor exceptional advance publicity. This drive will be conducted with the co-operation of the Hearst newspapers throughout the country. Through this channel a unique exploitation campaign has been perfected in behalf of the exhibitors showing 'The Blue Bird,' and which insures direct returns for these managers.

"Another feature of the campaign is evidenced in the distribution among exchanges, theaters, and public of a beautiful booklet of twelve pages plus an art cover of unusual attractiveness. This booklet will offer a standard entirely in keeping with that of the subject with which it deals, and will be part of a direct-by-mail advertising drive.

"Arrangements for advance publicity in newspapers all over the country presenting large feature displays are now under way, and figures now compiled indicate that in this particular field alone the results will afford an exploitation service to exhibitors that has never before been duplicated.

"An agreement with Dodd, Meade & Co. also has been planned whereby this company will publish a special motion picture edition of the book, 'The Blue Bird.' Stills from the Artcraft picture will be used as illustrations, and a general promotion plan of the novel throughout the entire country in conjunction with the showing of the film is now under way.

"A firm of big music publishers is cooperating with us on a plan of tying up its song, 'The Blue Bird,' with our photoplay. There will be a special supply of exceptional paper advertising and publicity material and accessories."

Many Close-Up in Kennedy Picture.

Though Madge Kennedy is given an opportunity in her forthcoming Goldwyn picture, "The Danger Game," to reveal herself to her new and rapidly growing public as a player of dramatic roles, this Roy Somerville subject is by no means a gloomy one or one in which the star's eyes and smile are obscured. Indeed, it is proposed to emphasize these attributes as never before, not only in the play proper, but in the introduction of the star.

The manner of introduction in Goldwyn plays is always effective and original, as, for instance, in "Our Little Wife," where a close-up revealed Miss Kennedy's hands patting the back of the husband she had just married. Now it is planned to exploit her eyes and smile in an equally telling way.

"The Danger Game" will open with a close-up of Miss Kennedy's eyes alone, closed. They will open gradually, and slowly reflect the thoughts of Clytie, the heroine of "The Danger Game," as they are shown in various moments during the play. Boredom, obedience, inspiration, concentration will be expressed in the Kennedy eyes as Clytie thinks of the boredom of her idle life in the society of her mother's elderly friends.

Toto Appears as Small Town Showman.

In "A One Night Stand," Pathe releases on Feb. 24 a Toto comedy which is considered to be even stronger than "The Movie Dummy." It shows the little comedian in an exceedingly busy role, that of manager, scene shifter, ticket taker, electrician, etc., of the "opry house" in a small town.

"Bud" Jamison, who formerly was the "heavy" in the "Luke" comedies; Clarine Seymour, Toto's new leading woman, and a number of other Rolin favorites figure in the cast. Hal Roach, general director of the Rolin, directed the comedy, which is in two parts.

Hearst-Pathe 16 Worth While.

In the Hearst-Pathe News No. 16, issued February 20, are some striking scenes dealing with a foreign country and incidents which are rarely seen in this country.

They depict the rush of the natives of Morocco to join the French army. The great picturesqueness of the scenery, the unusual costumes, the life and the action of these scenes make them of a kind to be remembered. Their importance may be judged from the fact that some 225 feet of the issue is devoted to them.

The previous number of the Hearst-Pathe News showed American soldiers of France wearing for the first time gas masks and undergoing training from French officers as to their use. These scenes are all the more interesting since recent newspaper dispatches refer to German gas attacks upon the sector held by the Americans.

No. 15 also showed the review of an entire division of the National army at Camp Gordon in the South. This is perhaps the first time that such a large number of soldiers of the new army have been caught by the camera in review. The "shots" are excellent and most impressive.

Jaxon Players Get a Scare.

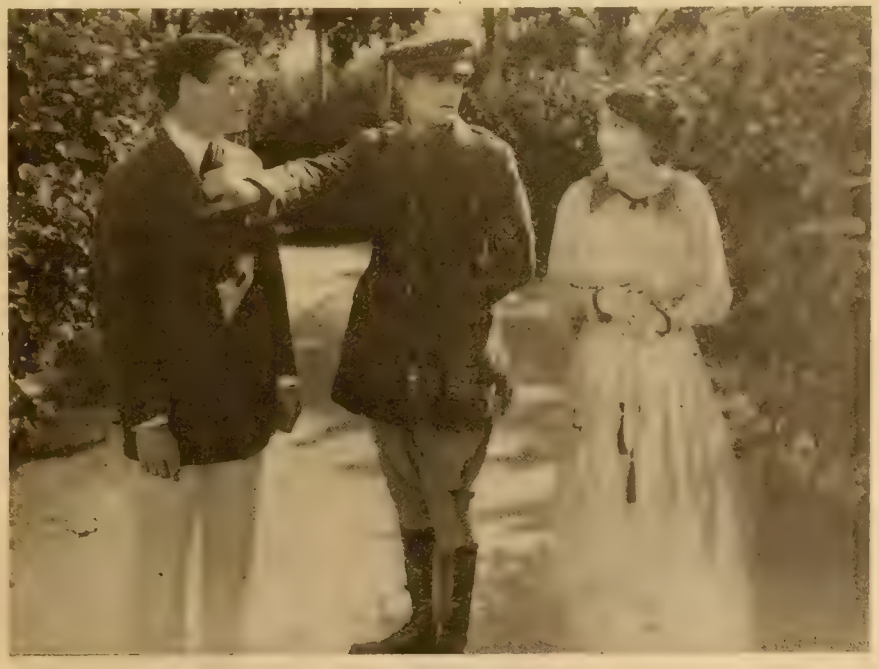
"A Daughter of Uncle Sam" is living up to its name as the thrill serial in production as well as pictorially, as the result of adventures encountered by Jane Vance and her company during the filming of the twelve episodes. The latest accident marking the work of completing the spy expose occurred a few days ago.

The scene was hundreds of feet below earth in a mine located not far from the Providence studios of the Jaxon Film Company. Just as the cameraman and the company of actors had begun the day's work in one of the lower levels of the mine a flood alarm signal warned the actors of approaching danger. Without waiting to learn the nature of the trouble the entire company rushed to the shaft landing and frantically signaled for the car to be rushed to the top of the earth. All escaped without injury.

Investigation revealed that one of the dams guarding the lower levels had given way under terrific pressure, allowing a steady stream of water to pour into the mine.

Roberts Has Role in "M'liss."

Theodore Roberts, Tully Marshall and many other well known players will be seen with Mary Pickford in "M'liss," her new Artcraft picture from the story by Bret Harte. The scenario is by Frances Marion, and Marshall Neilan is director, assisted by Al. Green. Walter Stradling is doing the photographic work on the film.



Scene from "The Life Mask" (Petrova).

With Good Weather Work Is Speeded Up In Fox Studios

WITH improved weather conditions there has been a speeding up of work in the making of William Fox pictures in the east coast studios. In the production which June Caprice is making in the Victor studios under the direction of Harry Millarde, "meatless days" play an important part. The plot hinges around a kiss in the dark and is said to be novel and to give Miss Caprice an excellent chance to display her coy lovemaking. Eventually June spurns wealth and falls in love with a handsome Government representative.

Scene from "Woman and the Law" (Fox).

Peggy Hyland has finished "The Debt of Honor." This is the first picture Miss Hyland has made for Fox. The play has a spy interest and war plot. R. A. Walsh expects shortly to finish "Woman and the Law" at the Biograph studios. This play is based on a recent sensational case in which a woman was acquitted of the charge of murdering her husband. Miriam Cooper returns to the screen in this production.

In the Biograph studios also, Jane and Katherine Lee have begun work on a new picture for Virginia Pearson titled "A Daughter of France."

In the west coast studios Jewel Carmen has completed a new picture which has a part of the underworld for its theme. Discouraged, a girl is about to kill herself when she is saved by a crook. She finally consents to marry the man who saved her life. She knows nothing of his character. Later, believing her convict husband killed, she marries the profligate son of wealthy parents. When her convict husband makes trouble for her he is killed and the way to happiness is open to her.

Under the direction of Edward Le Saint Gladys Brockwell is working on a picture, many of the scenes of which are laid in Paris. Paris Apaches and gamblers figure prominently. In the west also Tom Mix is making a new picture under the direction of Lynn Reynolds.

Universal and Ship Board to Co-Operate

Producing Company to Aid the Government in Accelerating National Interest in Important War Work.

EDWIN N. HURLEY, chairman of the United States Shipping Board and president of the Emergency Fleet Corporation, last week conferred with the heads of the Universal relative to the part that organization is to play in helping the Government obtain volunteers for shipbuilding.

Mr. Hurley's request for moving picture co-operation came as the result of his discovery, of the assistance which Universal is now rendering the Fuel Conservation Commission, the Red Cross, Bureau of Public Information, and other Government departmental organizations.

In line with its policy of working hand-in-hand with the Administration, the Universal has already mapped out a plan of action that has been officially approved by the chairman of the Shipping Board. More than this, under the supervision of Harry Levey, manager of the Industrial Department, the film company has prepared a series of films which show where and why men who possess a knowledge of the trades which enter into ship construction are needed.

Mr. Hurley passed upon these pictures prior to his return to Washington, and gave them his enthusiastic endorsement. Among the scenes presented for his inspection were several showing the reclamation of waterfront lands and their transformation into colossal plants for the building of ships for our navy and merchant marine, and the actual construction of vessels.

Views of yards in which work is lagging behind the schedules originally set are shown, and every effort is made to bring home to the minds of men seeing the pictures the importance of the Government having men in the shipbuilding end of the war's activities. The chairman of the United States Shipping Board has granted permission to Universal cameramen to film every phase of ship construction as the work progresses.

Sullivan Writes Story for Hart.

William S. Hart, the Thomas H. Ince star in Artcraft pictures, has just completed "The Tiger Man," his picture which follows "Blue Blazes Rawden." He will shortly begin work on a story by C. Gardner Sullivan.

"Mr. Sullivan," says Mr. Hart, "has big, splendid ideas back of all his pictures. To this I attribute much of the success of photodramas. They are not merely Western pictures, but in every instance there is some motive behind the story that has weight and depth and meaning that makes people think, and creates a profound impression. My authors are responsible for this part of it; it is up to me to put over their big idea in a big way. Mr. J. G. Hawks is another who has the big idea behind his word—indeed, I am more than pleased with their work—each gets wonderful results in his own individual way.

"Take any of my pictures, and if you think back you'll recall that one big idea was at the bottom, no matter how much action and color might be employed in the development. That's the real secret of success. The best actor on earth cannot succeed with stories that have no real weight. I am fortunate in having men like Sullivan and Hawks to write material for me. To this I couple my knowledge of conditions and character, and what I know of acting. Then we give it the finest production, technically and artistically, that can be given, and the public does the rest. But if the stories were not there the decision of the public would most likely be 'thumbs down'."

In "The Tiger Man," Hart has a new leading lady; namely, Jane Novak, the beautiful screen actress.

Universal to Feature War Savings.

War Savings Stamps cartoons will be included in the weekly releases of animated newspaper cartoons shown in the Universal Current Events. This announcement is in line with the policy of the Universal to co-operate with the Government in patriotic endeavor.

Among the War Savings Stamps cartoons soon to be released is the work of one of the country's most prominent cartoonists, Westerman, of the Ohio State Journal. The cartoon shows Uncle Sam as a school teacher instructing his class of youngsters. He is emphasizing the value of thrift through the purchase of the War Savings Stamps.

The Universal recently was fortunate enough to arrange for the showing of cartoons by C. R. Macauley, for many years cartoonist of the New York World, and these cartoons, through the Butterfield Syndicate and the Universal, will also include some striking conceits that will urge the purchase of War Savings Stamps.

Miss Dana Working on Kentucky Story.

A Kentucky story without the traditional feud basis is announced by Metro as the next screen vehicle for Viola Dana following her appearance in "Breakers Ahead." John H. Collins, who directed Miss Dana in "Blue Jeans" and many other of her great Metro successes, wrote the story for her new picture, the working title of which is "The Night Riders." Mr. Collins will direct the production of "The Night Riders" from a scenario prepared by Albert Shelby Le Vino.

"Breakers Ahead," in which Miss Dana was directed by Charles Brabin, has been completed at Metro's Hollywood studios, and is scheduled for an early release.

Olive Thomas in Seventh Triangle Picture

"Heiress for a Day" and "The Shoes That Danced" Are the Featured Plays of Week.

IN the new society drama, "Heiress For a Day," Olive Thomas is featured for the seventh time under Triangle colors. This play, from the story by Henry Albert Phillips, deals with fashionable New York life, and the adventures of a little manicurist who inherits millions. Many of the scenes are staged at the Ritz Hotel, the ballroom of that hostelry having been reproduced by the Triangle decorators. Joe King, a new leading man with Triangle, supports Miss Thomas, and the cast also includes Eugene Burr, Graham Pette, Lillian Langdon, Mary Warren, and Anna Dodge.

"The Shoes That Danced," second feature of the Triangle March 3 program, has been adapted from John A. Moroso's magazine story, and picturizes gang life on the fringe of the New York underworld as it flourished a half dozen years ago. Little Pauline Starke is the east-side heroine who dances all night under the eyes of a detective to save her sweetheart. Wallace MacDonald enacts "The Harmony Lad," a gangster because of environment, who is redeemed by the love of a good woman. As Mother Regan, Anna Dodge is such a type as Ned Harrigan knew. Lydia Yeamans Titus, of the famous Yeamans family, portrays Mother Carey. Dick Rosson is cast as Stumpy Darcy, and appears at a masquerade ball as Charlie Chaplin. The cast also includes Anne Kroman, Edward Brady, and William Dyer. Frank Borzage is credited with the direction of "The Shoes That Danced."

Scene from "The Shoes That Danced" (Triangle).

"A Lady Killer's Doom," the Keystone comedy released for the week of the 3rd, is a burlesque on the dangers and pitfalls waiting for the slacker (William Franey), picturing the final doom of the man who dodges his duty.

"A Discord in a Flat" and "His Hidden Shame" are Triangle one-reel Komedies also deleased for the week of the 3rd of March.

"Headin' South" Is Next Fairbanks.

Douglas Fairbanks' Artcraft picture following "A Modern Musketeer" is finished. It is "Headin' South," and discloses a thrilling tale of two borders, Mexican and Canadian, dealing with the capture of a notorious band of Mexicans who defy all laws and governmental warnings. The scenario is by Chief Director Allan Dwan, and is said to present an extremely unique plot containing a strong undercurrent of fascinating mystery which is expected to create wide comment from this standpoint alone.

"Headin' South" marks the entrance of Art Rosson as a director of Fairbanks pictures. Rosson is a pupil of Allan Dwan, who supervised his work in this photoplay.

A new leading woman appears in Catherine MacDonald. Miss MacDonald's recent appearance on the screen opposite Charles Ray won her considerable distinction, and the fact that she is a typical outdoor girl, having participated in several athletic tournaments, fits her well for her work with Fairbanks. Other important parts in the story are portrayed by Frank Campeau and James Mason. Hugh McClung and Harry Thorpe are responsible for the photography.

Those who believe in "seeing America first" will be more than satisfied with the beautiful scenery that makes "Headin' South" a most distinctive film.

Psychological Study in Beach Story.

The oft-evidenced fact that Rex Beach writes about real people, not puppets, has never been better illustrated than in his newest film story, "Heart of the Sunset," which has been made into a motion picture for distribution by Goldwyn as a Rex Beach special. From the hero and heroine to the lowliest "comedy relief" character there is not a figure who isn't a human being.

Perhaps the most striking example of the author's skill at character drawing is Dave Law, Texas ranger, gentleman by birth and rearing, hot-tempered, happy-go-lucky soldier of fortune, nimble of wit, dexterous, with a brance of 44's, and master at the game of love. College-bred, Dave Law so successfully hides this fact from the woman of his heart that she has promised to become his wife before she realizes he is not the crude fellow he pretends to be.

The character of Law presents an interesting psychological study. Utterly unafraid of anything that walks on two legs or four he becomes a trembling coward in the face of a situation he cannot hope to control—the belief that a Texas "killer" who died a maniac was his father. In the business of love he likewise presents paradoxical attributes. He is a bold, brave fellow made a gibbering idiot by the sorcery of a woman. Herbert Heyes plays Dave Law in the film.

Boy City Films Make Progress.

The halfway stage has been reached in the production of the fascinating Judge Brown stories being distributed by General Film Company. Ten of the twenty subjects which are being filmed at Los Angeles by the Boy City Film Company, of which Judge Willis Brown, noted children's advocate, is the head, have been completed. Plans are well advanced for the filming of the remaining stories in the series.

The stories being distributed or ready for distribution are: "Bud's Recruit," "Chocolate of the Gang," "The Lost Lie," "Tad's Swimming Hole," "The Preacher's Son," "Thief or Angel," "Marrying Off Dad," "The Accusing Toe," "Frank's Indorser" and "The City of Boys."

Universal Reissues a Baggot Comedy.

King Baggot returns to the Universal program in a one-reel comedy entitled "I'll Fix It," which he both wrote and produced. The picture will be released under the Nestor brand on March 18. Baggot has been seen in but few roles of a comedy nature. In the years he was a Universal star he appeared in about two hundred productions, the majority of which were strongly dramatic in theme.

"I'll Fix It" gives further evidence of this artist's versatility, and he portrays the role of the genial busybody who seeks to assist a lady in distress in a manner sure to please his admirers.

In the cast supporting King Baggot are Paul Porcasi, Virginia Dare, and Alice Mann.

Scene from "Up the Road with Sallie," Constance Talmadge and Norman Kerry (Select).

Showing Them How to Make Money

Louis Rosenbluh's Service and Co-operation System Is Calculated to Assist Exhibitors in Booking Pictures.

EXHIBITORS will bear out the statement that exchangemen the world over will tell how great and how much money their particular program will make. There is no record, as yet, of

Louis Rosenbluh.

the exchangemen prophesying their productions will flop, or just break even. Any and all pictures make money for the exhibitor is their version, and when the exhibitor reports to the contrary, the exchangemen generally says "impossible"—and forgets it.

Louis Rosenbluh, Standard Pictures department executive of the New York Branch of the Fox Film Corporation, didn't forget it. Mr. Rosenbluh has had long experience in the Greater New York territory, and has been for ten years in close personal touch with his exhibitors. He concluded there was a great deal in the exhibitor's complaints, and started to investigate. He reversed the usual procedure by beginning his investigation in his own office. First he found that exhibitors over-bought themselves, or more often were over-sold.

This condition was remedied by classifying theaters by location, seating capacity, and prices of admission. The result was instantaneous, and complaints fell off. However, he continued his investigation by looking over his advertising and poster departments' records, which showed exhibitors who contracted for attractions costing from $200 to $1,500 a week purchased from 80 cents to $15 worth of paper and advertising accessories. The exhibitor bought good money-making attractions and hid them from the public in their theaters—kept perfectly quiet about it—the extent of advertising was a one and three-sheet or two in front of the theater, and a few photos in the lobby. If the crowds came, he was satisfied; if they didn't come the exhibitor blamed the picture.

Mr. Rosenbluh started a campaign of education of the exhibitors. Every theater naturally has a clientele. Each zone should contribute a certain number of patrons to each house. To get these people in the house requires a systematic advertising campaign, consisting of mailing list, billboard advertising, and the local newspaper. After they come, the environments must be pleasant, clean, and the entertainment must be the best. The public is well educated to the better class of motion pictures, and it has been proven that fans will go any distance to see nationally advertised productions and stars. The individual manager can best build up and maintain his patronage by showing the best; then let the people in your neighborhood know that you are getting the very best for them, and you will get every dollar coming to you from your zone.

Today, the successful Standard Pictures exhibitors buy with each picture ten to fifty stands, several hundred one-sheets, three and sixes—an order for five hundred one-sheets is not unusual.

Mr. Rosenbluh installed in the New York exchange a new department of advertising and publicity for the exhibitor exclusively for this work. This department, by letter, keeps Mr. Rosenbluh in practically daily touch with the exhibitor. The exhibitor is notified in advance of coming new plays with advertising suggestions as to how to get the biggest results. Any exhibitor who books Standard pictures can have this expert advertising and publicity department to take entire charge of his shows. With the results in the past three months, each and every exhibitor who has taken advantage of Mr. Rosenbluh's order has put over his attraction and made money, as well as adding new patrons to his house. This co-operative and service system has worked successfully in every theater in the Bronx, New York, Brooklyn, New Jersey and New England, where applied.

Bessie Love Makes Her Pathe Debut Week of March 10

ESPECIAL interest attaches to Pathe's program for the week of March 10, since it marks the first appearance of Bessie Love in Pathe Plays and the release of the first episode of the big Pearl White serial, "The House of Hate," which will be launched then.

Dainty Miss Love stars in "The Great Adventure," by a well-known author, Henry Kitchell Webster, with scenario by Agnes C. Johnston. The production was made with a big cast, including Donald Hall, Chester Barnett, Florence Short, Flora Finch and John W. Dunn, one that is worthy of the story and star. The delightful comedy drama is of a popular type. The story deals with a little girl who forges her way to the top rung of the theatrical ladder through her innate sweetness, purity and ingenious initiative. Bessie Love has won a distinct place in the hearts of picture-goers.

Pearl White stars in the first episode in "The House of Hate," with Antonio Moreno, the episode being "The Hooded Terror." There seems to be no doubt that "The House of Hate" is the best Pathe serial yet, and advance bookings are pouring in. The punch in Episode 1 comes when the head of the House of Waldon is mysteriously murdered by a black-cowled stranger who has sworn an oath of hate against him and his only heir, a girl who through his death becomes owner of America's largest munitions factory—the Waldon War Works.

Ruth Roland appears in the eighth of "The Price of Folly" dramas entitled "Shifting Sands," with Frank Mayo. Does divorce solve marital troubles? That is the question added in this strong picture.

Harold Lloyd stars in a one-reel Rolin comedy entitled "Look Pleasant." There are many laughs in this corking good comedy.

"Our National Parks"—Mesa Verda Park and Rainier Park are shown in a striking split reel scenic.

International Cartoon and Educational split reel and Hearst-Pathe News No. 22 and No. 23 complete the week's program.

Ella Hall Heads Universal

For Week of March 11 "Beauty in Chains" Will Start Off Program.

THE Ella Hall production, "Beauty In Chains," in which Emory Johnson, Ruby Lafayette and Gretchen Lederer are featured with the little star, starts the ball a-rolling for Universal features in the week of March 11. "Beauty In Chains" is founded upon a Spanish novel written by B. Perez Galdos. The title of the original novel in Spanish was "Dona Perfecta," and this title was retained for the American editions in which the story ran. Elsie Jane Wilson produced the picture from a scenario by E. J. Clawson. The cast includes Winter Hall, Harry Holden, Maxfield Stanley and George MacDaniel.

The Nestor comedy for the week is entitled "I'll Fix It," a King Baggot reissue. In spite of the fact that Mr. Baggot played for more than five years with the Universal, this is the first time he has been released in the Nestor brand.

The L-Ko releases Mack Ambrose Swain in the third of his series of two-reel L-Ko Komedies. This week's is entitled "Ambrose and His Widow" and was directed by W. K. Fredericks.

Universal Animated Weekly No. 15 and Universal Current Events No. 44 are on the program as usual, as well as Issue No. 62 of the Universal Screen Magazine. In this number the Screen Magazine starts upon a serial departure in a news weekly. The present series is entitled "The Making of a Newspaper," and will contain three installments.

The Finley Nature picture for the week is "Geysers of the Yellowstone," and with it is incorporated a split-reel scenic entitled "Flowers of the Orient." These are real flowers, too, and not metaphorical figures of speech.

"The Mystery Ship" serial has reached "The Forced Marriage," its sixteenth episode, and has but two more to wind up its extremely exciting career on land and sea, while the Eddie Polo "Bull's Eye" serial has reached its sixth episode, which is entitled "On the Brink."

Interesting Theme for Walthall.

A phase of life which is little realized and which has seldom if ever comprised the basis of a dramatic production, is shown in Henry B. Walthall's second Paralta play, "Humdrum Brown," which has just been completed and which will soon be released by the W. W. Hodkinson Corporation.

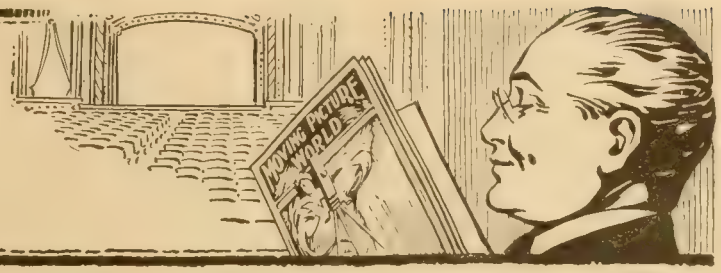
It is the discouraging feeling which brands the life of an ambitious, aspiring man who finds that there is nothing within the world in which he is living to feed the hunger of his ambition. Mr. Walthall, in the part of Humdrum, is but an ordinary plodding man whose opportunities are confined by domestic obligations to the narrow limits of an unprogressive, unproductive "small town." The story in a stirring, interesting manner, picturizes the struggle for freedom and success of a man bound to do a mediocre existence by chains of misfortune's making, which he is powerless to cast off. Mr. Walthall's work in this Paralta is declared to be excellent; he is ably supported in the principal feminine role by Mary Charleson.

"Humdrum Brown" was written especially for Mr. Walthall by H. B. Daniel, and the production of the drama was directed by Rex Ingram.

RAMBLES 'ROUND FILMTOWN.

Items of **general** as well as **local** interest are in demand.

Trade News Brevities



Boston Filmdom News of the Past Week

Changes in Local Distributing Offices and Staffs—Many Patriotic Benefits—Items About New England Exhibitors.

By Richard Davis Howe, 80 Summer Street, Boston, Mass.

Michael Alperin Gets Goldwyn Job.

BOSTON, MASS.—The Goldwyn office has taken on Michael Alperin to represent the company in New Hampshire and Vermont.

Frank J. Larkin Will Represent Universal.

Boston.—J. M. Mullin, manager of the Universal Boston exchange, has selected Frank J. Larkin to represent the company in Greater Boston as salesman. Mr. Mullin formerly covered western Massachusetts, Vermont and New Hampshire for the Globe Feature.

Manager Shay Closes Turner's Falls House.

Turner's Falls, Mass.—The Orpheum theater has been purchased from Lawler Brothers by F. J. Shay, owner of the Lyric theater. Mr. Shay promptly closed the Lyric and is running only the Orheum at this time. Mr. Shay's chain of theaters now includes Greenfield, Athol, Orange, Miller's Falls and Northfield in Massachusetts and Brattleboro, Vermont.

May Rebuild the Holyoke.

Holyoke, Mass.—The Holyoke theater, which was burned three years ago, may be reopened in the near future. Thomas Murray, owner of the house, has just adjusted the insurance due.

Frank Vennett Joins Kleine Staff.

Westerly, R. I.—Frank Vennett, former manager of Bliven's opera house, and a former salesman of the Grandum Film Company, has been classed as a "theatrical professor" for the National Army. He is in the fourth-class of the draft and it may be some time before he is called. In the meantime he has joined the salesman staff of the George Kleine film exchange in Boston. Mr. Vennett has been an active worker for the Liberty Loan and the Red Cross in Westerly.

Al Bliven Made Assistant.

Boston.—The K-E-S-E Boston exchange has taken on Al Bliven, former manager of the Olympic theater, in South Boston, and at one time manager of the Boston office of the General Film, as assistant manager.

Great Benefit at Providence's Strand.

Providence, R. I.—Prominent state, city and naval officials, including Governor R. Livingston Beeckman and Lieutenants Orson D. Munn and John E. Porter, from the Newport Training Station, attended the grand benefit moving picture performance and musical concert which was held in the Strand theater Sunday afternoon and evening, February 17, under the auspices of the New England Division of United States Official Government War Films.

Charles Williams, manager of the Strand theater, was generous enough to donate his house to the Division so that there would be no expense at that end. Every one of his employees volunteered their services for the entire day gratis.

Plymouth Theaters Donate Benefits.

Plymouth, Mass.—The local branch of the Women's Council of National Defense conducted very successful moving picture entertainments at the Plymouth and Princess theaters, in Plymouth, the entire program consisting of official war films secured from the New England Division of United States Official Government War Films.

First National Reorganizes Sales Forces.

Boston.—A reorganization of the sales force of the First National Exhibitors' circuit in Boston has been made by General Manager Harry G. Segal. The sales force now consists of Henry McNamee, Charles Messter, Samuel Applebaum and Meyer Gruber.

S. Steinfeldt with Boston Photoplay.

Boston.—General Manager Edward H. Golden of the Boston Photoplay company, has appointed Samuel Steinfeldt, former owner and manager of the Supreme Feature Film company, assistant manager of the Photoplay exchange. He fills the position made vacant by the retirement of Ellis Levenson, who has been accepted for the aviation section of the Signal Corps.

Two Orange Exhibitors Join.

Orange, Mass.—J. Bartholomew, owner of the Art theater, and J. W. Cook, who operates the Town Hall, have joined interests in their moving picture houses. Some of the best attractions will be booked for both houses and the patrons will profit by the joint arrangement.

George Sharron with Pathe.

Boston.—George Sharron has joined the Pathe exchange force. He will represent that film concern in western Massachusetts and Connecticut. He was formerly a sales representative of the Federal Feature Film Corporation of Boston.

Business Notes of Interest.

Boston.—The first showing of the Edison Super-Feature, "The Unbeliever," attracted a large gathering of New England exhibitors to the Globe theater on Friday morning, January 15.

Walpole.—Joseph Kelley, manager of the Hippodrome theater, has returned from Boston, where he visited the Kleine office and arranged with Manager Russell B. Clark for some of the company's latest productions for this territory.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Pine Tree State News Letter

By John P. Flanagan, Bangor, Me.

New Company Organized.

PORTLAND, ME.—Strand Amusement Company was organized on Feb. 14 at Portland, Me. Its capital stock is $500,000, of which $125,000 is common, $125,000 in profit sharing and $250,000 is preferred—paid in $30; par value $10; shares subscribed, 3. President, Wesley Paul, Saugus, Mass.; clerk and treasurer, Robert Payson, Cape Elizabeth; directors, Wesley Paul of Saugus, Mass.; Robert Payson of Cape Elizabeth, and L. K. Willard of Portland.

Maine Snows Crush Theater.

Dexter, Me.—The Grand theater building on Spring street, owned by Thomas J. Libby, was totally demolished Thursday noon, Feb. 14, when the roof, burdened by the enormous amount of heavy snow, collapsed, and carried with it the walls of the structure. The result was that the building was practically leveled to the ground and little remains except a huge pile of wrecked timbers and finish.

Newark News Letter

By Jacob Kalter, 25 Branford Pl., Newark, N. J.

Cranford Theater to Reopen.

CRANFORD, N. J.—The Cranford theater, under the management of W. L. Lesser, reopened Washington's Birthday. The theater had been closed for several months due to the inability of Mr. Lesser to secure water for the heating plant. The projection is in the care of Moe Coleman. Mr. Lesser is to be commended for his programs.

Bluebird Merges with Universal.

Newark, N. J.—In line with the National movement to cut down operating expenses the Bluebird office here has moved to the quarters occupied by the Universal Film, at 25 Branford place. George W. Carter, who is a former manager of the local Bluebird, is back at his old position. M. H. Goldstein remains as head of the Universal office. Jerome Kraker is in charge of the film and poster department.

Red Bank Theater Changes Hands.

Red Bank, N. J.—The Lyric theater, formerly under the management of W. A. Thompson, has been taken over by Wilbur Gardner. Pictures and vaudeville will be the policy.

Big Double Bill at Newark.

Newark.—The Newark theater, 195 Market street, has been presenting some excellent programs. Two especially good pictures were shown the first half of the week of February 18. These were Bessie Barriscale in "The Cast-Off," and Wallace Reid in "The Thing We Love." Both pictures were well received. John B. McNally is the managing director at the house.

New Newark Film Exchange.

Newark.—A new film exchange has been opened in the Strand Theater building, 120 Market street, by Ray Stone, of 42 Johnson avenue, Kearny, N. J. Mr. Stone has filed the S. & S. Film Company as the trade name of his exchange.

Notable Managerial Changes in Pittsburgh

Leo F. Levinson Now Heads Local Select Offices Succeeding Harvey B. Day, Now Connected with McIlroy and Day.

Pittsburgh News Service, 401 Fourth Ave., Pittsburgh, Pa.

PITTSBURGH, PA.—Leo F. Levison has resigned his position as manager of the Pathe exchange in this city to accept the management of the local branch of the Select Pictures, where he succeeds Harvey B. Day. Mr. Levison is a prominent figure in Pittsburgh film circles, and his appointment to head the Select organization here meets with much approval. He is one of the trio of pioneer distributors of big features in this territory, and, it may be noted in passing, that the change at the Select branch involves all three of these well-known film men. They are Sidney Abel, manager of exchanges for the Select; Mr. Day, the former manager, and Mr. Levison. No successor has been named as yet to succeed Mr. Levison at the Pathe exchange, but it is likely that the appointment will be made within the next few days by H. H. Buxbaum, special representative of Pathe, who is now in Pittsburgh.

Romanoff Film for First National Circuit

Pittsburgh.—James B. Clark has issued the important announcement that Herbert Brenon's notable film classic, "The Fall of the Romanoffs," has been secured for release through the exchange of the First National Exhibitors' Circuit, Westinghouse building, Pittsburgh. Exhibitors of this territory receive the above announcement with much interest.

F. I. L. M. Club Re-elects Officers.

Pittsburgh.—The F. I. L. M. Club, of Pittsburgh, held a banquet and annual election of officers on Tuesday evening, February 19, at the Fort Pitt hotel. Practically the entire membership was in attendance, and there was an enthusiastic discussion of the work of the past year. The F. I. L. M. Club has been instrumental in adjusting many differences between exhibitors and exchange men, and plans were adopted for furthering this co-operation to secure even greater harmony in the trade. All of the old officers of the organization were re-elected as follows: John McAleer, president; Al. W. Cross, secretary; John E. Davis, treasurer.

Universal Interests in One Office.

Pittsburgh.—A merger of the exchange of the Jewel Productions with the local Universal office, and the Independent Film exchange, Film Exchange building, 938 Penn avenue, is now under way, and will be completed by February 23. The transfer is being superintended by Harry M. Berman, sales manager of the Jewel.

Manager McAleer, of the Independent Film exchange, Pittsburgh, has added to his road staff J. M. Duskin, an experienced film man, formerly traveling representative of the Harris P. Wolfberg Attractions.

Schanks Brothers Building Theater.

Irvona, Pa.—An attractive new theater is being erected at Irvona, a suburb of Johnstown, Pa., by the firm of Schanks Brothers, prominent merchants of the latter place. The house is now well under way, and will be ready for opening in the early spring.

Carlton Theater Changes Hands.

Du Boise, Pa.—The handsome Carlton theater, Du Boise, Pa., has been purchased by Joseph Weist and James H. Weist, manager of the Gem theater, Punxsutawney, Pa., from W. H. Hampton. The new owners took charge of the Carlton on February 18.

Juaniata Theater to Be Bright.

Juniata, Pa.—The Juniata theater, Juniata, Pa., is to be reopened in the near future, according to the announcement of Manager Barber, who recently took charge of the house. The Juniata has been remodeled and handsomely improved throughout by the new owner.

Nathan Schaeffer with First National.

Pittsburgh.—Nathan Schaeffer, formerly of the Independent exchange, has joined the road staff of the First National Exhibitors' exchange in Pittsburgh.

Western Pennsylvania Business Notes.

Pittsburgh.—Manager C. C. McKibben, of the Pittsburgh office of the Goldwyn Pictures, reports that Goldwyn subjects are becoming great favorites in theaters of western Pennsylvania and West Virginia, the local exchange making an average of twenty-eight new contracts a week for the regular service.

Ralph T. Meyers, formerly of the Strand theater, East Liberty, and the Palace theater, Homestead, has become traveling representative out of the Pittsburgh branch of the Goldwyn Pictures.

Pittsburgh.—Manager Joseph Spero, of the Bell Film Service, 804 Peen avenue, Pittsburgh, has announced that the Bell exchange will act as the distributing agency for all releases of the United Business Association, of Pennsylvania, of which James Kajiafas is president.

News from Maritime Provinces

From Alice Fairweather Standard, St. John, N. B.

Bad Train Service Keeps Down Business.

ST. JOHN, N. B.—The train service, curtailed by storms and war conditions, has been causing exchange men much trouble. One manager told your correspondent that he was only counting on one booking a week, as it was impossible to depend upon the picture getting to the exhibitor in time and he would not run the risk of disappointing an exhibitor.

Commended for Live Publicity.

St. John, N. B.—In an editorial in the St. John Globe, the clever way in which F. G. Spencer advertised his showing of "Damaged Goods" was commented upon. The Globe stated that the publicity compared with the methods of P. T. Barnum. Mr. Spencer had the endorsement of twenty-eight clergymen and a large number of prominent citizens. Many of these letters were published in the papers and on several days large full page advertisements appeared containing the names of those commenting favorably upon the picture.

Maritime Film Trade Notes.

G. A. Margetts, of the Canadian Universal, expects to have four big Jewel productions in St. John, beginning the first week in March.

The Metro picture, "The Adopted Son," featuring Bushman and Bayne, was given a trade showing recently in St. John.

Thought Patriotic Shows Were Taxless

Cleveland Exhibitors Took It for Granted and Made No Charge for Tax, but Now They Are Sorry, for It Must Be Paid.

By M. A. Maloney, 218 Columbia Bldg., Cleveland.

CLEVELAND, OHIO.—About forty Cleveland theater managers are bewailing the results of their efforts to be patriotic, because of a misunderstanding on Tuesday, February 12, when benefit shows were given for the Women's Military Auxiliary of Camp Sherman, Ohio.

The reason is that the exhibitors took the word of the club women and didn't charge any war tax on that day. Now the internal revenue collector says the tax has to be charged as usual.

The benefit was handled, altogether in a bungling manner. The exhibitors who co-operated took things for granted as they believed the club women had acted with authority. Only one of two theaters charged the war tax and the next day they were criticised for having done so.

Collector Weiss says that several such benefits have been brought to his attention and in December he asked for a ruling on them. Under date of December 24, B. C. Keith, deputy commissioner at Washington, notified him that the internal revenue department has ruled that entertainments given for the benefit of men in training camps are taxable.

Poster Companies War Economy Agreement.

Cleveland—Owing to a shortage of lithograph paper, which seems to be getting more serious every week, an agreement has been made between the Poster Rental company and the Buckeye Poster company, both of Cleveland, whereby they will not duplicate stocks of mounted posters which they rent in Ohio.

For several years these two companies have been handling paper for the same film companies' pictures. By the new arrangement certain makes of pictures will be taken care of by the Poster Rental company and other makes of pictures will be looked after by the Buckeye Poster company.

Many exhibitors therefor will be able to get what they want, when they want it and not have to wait until a poster company buys the paper from the film exchange and has it mounted. The arrangement, it is said, will not affect the price of rentals for mounted posters.

Elmer Cox Wakes Up Every Morning.

Cleveland—Elmer Cox is one of the hustling salesmen for the United Theater Equipment Corp. branch of Cleveland. Mr.

Elmer Cox.

Cox has just installed a battery of Powers machines in the beautiful new Liberty theater, Youngstown, Ohio, just opened. In his work there he was guided by personal advice of F. H. Richardson of the Moving Picture World. The new Liberty has 2,000 seats.

Henry Hart Buys the Southern.

Columbus—Harry Hart, owner of the Colonial and Lyceum theaters, Columbus, Ohio, has taken over the Southern, a legitimate house in that city, and reopened it in February with "The Bargain."

Buffalo News Letter

By Joseph McGuire, 157 N. Elmwood St., Buffalo, N. Y.

Select Exchange in New Quarters.

BUFFALO, N. Y.—The Select Pictures Corporation is comfortably established in its new exchange at 176 Franklin street, Buffalo. C. R. Rogers is manager of the branch and Thomas Bandes has charge of the office. The Select quarters are in a new building, so that the surroundings are spic and span.

The visitor first enters the exhibitors' rest room, which is large and airy and embellished with oriental rugs, striking pictures of the Select stars. There is a bulletin board on which is posted information as to what exhibitors throughout the country are doing with the Select productions. Among the data shown last week was a half-page ad used by the Strand, Syracuse, to advertise Clara Kimball Young in "Magda." There was also a full-page newspaper story about Constance Talmadge. New Copy is constantly added to the board. Mr. Rogers believes in having late copies of The Moving Picture World and other trade papers on file for the benefit of the exhibitors. The rest room serves as a temporary business office for the exhibitors and is appreciated by them.

Manager Rogers' private office faces Franklin street. Here the new fittings pleasantly conform to the general appearance of the exchange. Back of the rest room is a large shipping and inspection room and on the floor above are the poster room and a modern film vault. There is a rear entrance to the exchange for all delivery purposes.

Manager Rogers is devoting part of his time to covering the city. Asked about conditions he gave a straight-from-the-shoulder reply: "Business is good." His road representatives are S. S. Webster and A. W. Moses. The Select exchange has the advantage of being centrally located in the heart of the downtown business section.

Benefit Performance on Last Fuelless Day.

Buffalo—Only three local theaters were allowed to give performances on the last "showless day."

Shea's theater was permitted to open on that day because it devoted the proceeds of its show to further the work of the thrift stamps and the war saving certificates. After the show Manager Carr of Shea's turned over a large amount to the Greater Buffalo Ad Club. The money will be used for newspaper advertising to further popularize the stamps.

The Academy and Regent theaters, both showing first-class pictures, were also allowed to give shows on the "closing day." The entire receipts of these houses went toward the smokes for soldiers' fund.

Four-Minute Men Reach 65,000 in Week.

Buffalo—In Buffalo theaters last week 65,000 persons listened to the four minute men, who are speaking for the war saving stamp movement. Thirteen speakers made seventy-two speeches in twenty theaters. One of the results was the receipt of many pairs of binoculars for use in the navy for detecting submarines. The speakers appeared at the following theaters and received fine attention: Academy, Regent, Star, Shea's, Majestic, Elmwood, Abbott, Maxine, Savoy, Fillmore, Variety, Lincoln, Garden, Gayety, Olympic, Lyric, Central Park, Premier, Victoria and Colonial.

Bison City Notes.

Buffalo—Harold B. Franklin, manager of Shea's Hippodrome, has been showing some big features lately. They include "The Son of Democracy" and "Intolerance."

Crystal Beach—This Lake Erie summer resort has a moving picture theater, which has a new general manager, M. J. McAlpine, who succeeds Henry S. Fisher, resigned. Mr. Fisher remains vice president and a director of the company.

Toronto Exchanges Charge for Closed Days

Exhibitors Get No Deduction for the Fuelless Days as Many War Expenses Now Fall Only on the Distributors—Other Association Announcements.

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Ont.

TORONTO, ONT.—Managers of exchanges in Toronto held a number of important conferences up to and including Saturday, February 16, regarding arrangements for payment on film service by exhibitors of Ontario for heatless Mondays, which were to start with Monday, February 18. It was finally decided that exhibitors must pay for the service which they would otherwise be using on the fuelless holidays. Several local exhibitors appeared before the exchange managers to protest against the decision, but they could not change the result. The exhibitors threatened to take the matter to the fuel controller's office in Ottawa until some bright-minded exchange man asked them if they were securing a remittance of rent from theater landlords for the idle days.

The exchange managers pointed out to exhibitors that the theater men had not yet been asked to foot the Canadian and American war taxes and other increased expenses of the past year or two, and that they should be willing to pay for service on the idle Mondays, in view of the fact that the Government had permitted the theaters to remain open on two days while all factories and offices had been closed. All the theaters did big business on these days and the receipts would make up for the losses through coming dark days for the theaters. It was also pointed out that it was unlikely that the Canadian authorities would compel the Canadian theaters to observe the full schedule of fuelless holidays during March because the fuelless days had already been abolished in the States.

Announcement has been made that Merrick R. Nutting is not the new secretary of the Toronto Exchange Managers' Association, as told in the last issue of Moving Picture World. Mr. Nutting accepted the position, but later declined appointment for business reasons. James Travis, local manager of the Mutual, will continue as secretary.

Toronto exchange managers are declaring that they have received a number of temporary cancellations of contracts because of disorganized train service. The service on a number of local lines was stopped altogether for a time and exhibitors in the out-of-the-way places could not get shipments at all.

The Exchange Managers' Association sent out a circular letter to all exhibitors in Ontario affected by the fuel controller's order, to advise them that they would be expected to pay for film service for all fuelless Mondays.

Church Tries to Put Crimp in Sunday Profits.

Montreal.—The Point St. Charles Baptist Church, Montreal, of which Rev. J. S. La Flair is pastor, made a frank attempt to compete with the moving picture theaters on Sunday, February 10, when a free moving picture entertainment was provided in the church "for those who would usually be at the movies." A large display advertisement, addressed "To the Movie Fan," was used on the moving picture pages of Montreal daily papers previous to the date of the "show" which replaced the usual service. There was vocal and instrumental music of a religious nature between reels.

Children Must Be with Guardians.

Toronto.—Immediately after the General Ministerial Association had decided at a conference held in Toronto on Thursday, February 14, that the law prohibiting the admission of children into moving picture theaters, except when accompanied by an adult, was a joke, the Toronto police department got very busy at a number of local houses. The manager of the Teck theater, Queen street east and Broadview avenue, was haled to court because children were found unattended in the theater. He was found guilty and fined $10 and costs. Police officials also warned other exhibitors that children must be found seated with parents or guardians with whom they entered a theater, otherwise they would be summoned. Manager Liscombe, of the Greenwood theater, was one of those warned. Mr. Liscombe declared that he might as well discontinue his matinee performance, because the children always wanted to sit down in front while their parents or guardians took seats in the back of the theater. It was impossible to compel the children to stay where they were put.

Music at Regent and Allen Theaters.

Toronto.—Increased effort is being made by the managers of both the Regent and Allen theaters, Toronto, to feature the musical programs which are being presented.

Blank forms were issued by the Regent theater to regular patrons for suggestions of selections for a popular overture, these suggestions being received up to March.

The Allen theater has also issued request selection sheets on which are listed no less than forty-five different numbers. Requested pieces will be played on Tuesdays or Thursdays of each week. Included in the list are four grand opera selections, five comic opera selections, three violin solos, ten violoncello solos, three piccolo or flute solos, four flute and clarinet duets and sixteen popular song selections. The four grand opera selections are La Tosca, Pagliacci, Madame Butterfly and Natoma. The three violin solos, which are played by Conductor Luigi Romanelli himself, are the Meditation from Thais, Caprice Vennois and Les Farfadets, Op. 12, No. 2.

A new request list to is be issued by the Allen theater each month. The lists are made up in the form of ballot papers with spaces for "X's" opposite the name of each member, and also a space for the word "Tuesday" or "Thursday."

Incidentally, the Regent manager, William Griffith Mitchell, announces that a scenario contest will shortly be conducted by the theater.

Teck Theater Equipment on Sale.

Toronto.—The City of Toronto has offered for sale the equipment and contents of the Teck theater, 1135 Yonge street, Toronto, over which there has been some litigation because the front of the theater was cut off by the construction of a subway under nearby railway tracks. The theater management entered a claim for damage before a board of arbitration, but the assessment commissioner has undertaken to sell all interior fittings, including a Simplex projection machine, opera chairs, generator, piano, exhaust fans, ticket appliances, electric fixtures, etc. Tenders for the various parcels of goods were received up to February 28.

Ben Bloom Visits Toronto.

Toronto.—Ben Bloom, Winnipeg branch manager of the Famous Players Film Service, Ltd., was a recent visitor in Toronto. Max Finkelstein, the Winnipeg moving picture legal light, also recently visited Ottawa and Toronto on matters affecting the theaters of Manitoba.

I. Soskin in Montreal.

Montreal—I. Soskin, general sales manager of the Famous Players Film Service in Canada, and his secretary are spending a couple of months in Montreal. This is in line with the firm's plan of studying carefully conditions as they exist with the exhibitor. He is accompanied by Mrs. Soskin and baby.

Nashville Removes Operators' Renewal Tax

City Commission Sets Aside the Yearly Tax of One Dollar on Renewal of Licenses for Operators in Picture Shows.

By J. L. Ray, care Nashville Banner, Nashville, Tenn.

NASHVILLE, TENN.—At a meeting of the city commission a few days ago it was decided to remove the $1 tax from the moving picture machine operators in this city, formerly required for renewing licenses, and the law governing this matter was accordingly revoked.

There has been more or less agitation on this question for some time, it having been held by the operators' union that the original tax required by each man for the privilege of operating a moving picture machine in the city of Nashville was sufficient to cover the tax. An old ruling provided $1 on the first of each year for renewal, and in 1917 an operator was arrested as a warning to some sixty-odd men to pay their tax.

Constant work on the part of the union representatives resulted in the yearly renewal license having been removed.

Big Run of "The Spy."

Booked by the Knickerbocker theater originally for Monday and Tuesday, "The Spy," William Fox's recent war story, required two more days to satisfy the crowds which insisted on seeing the picture. Local press comments gave the picture a good name, and, coupled with the street advertising by people who had seen the show, many additional admissions were recorded. No advance was made in the price, which is 15 cents, at the Knickerbocker.

Carson Bradford Back.

Nashville.—Carson Bradford, manager of the Strand theater, and one of the south's most popular exhibitors, has returned to his post of duty, after having enjoyed a three-weeks' visit at his beautiful home in Lake Weir, Fla. Mr. Bradford put in most of his time hunting and fishing, but did not fail to take in the moving picture shows whenever he got a chance.

During his absence, J. H. Bradford, Carson's father, supervised the operation of the Strand, which continued its usual high-class program of Metro and Vitagraph subjects. On the way back Mr. Bradford stopped over in Atlanta and Chattanooga to look over the film situation in those two cities.

Memphis Speakers Reach Thousands.

Memphis.—Approximately 42,300 persons in Memphis moving picture and vaudeville theaters heard four-minute men during the week of February 11. The effectiveness of the appeal is shown by their success in obtaining hundreds of lenses for photographic use in the American navy and aviation service. Talks were made at the Orpheum, Loew's Lyceum, Lyric, Majestic theaters Nos. 1, 2 and 3, Queen, Beauty, Empire, Princess, American and Rialto.

Cincinnati News Letter

By Kenneth C. Crain, 307 First Nat. Bank Bldg., Cincinnati, O.

New Palace Building Resumed.

CINCINNATI, O.—The coming of mild weather has done more than enabled the moving-picture houses to furnish heat to their patrons. It has given the contractors on the new Palace theater building on SIXTH street a chance to resume operations, much to the relief of the interests backing the company and the theater, as it appeared for a time that it would be a long time before work could be started and that the plans to rush construction through the summer, in order to finish the building before the 1918-1919 season is too far advanced, might fall through. The site has been cleared and excavation work is now going on, with every indication that there will be no further interruption from the weather.

Exchanges Will Help Distribute Camp Picture.

Cincinnati, O.—Local exchange men will cooperate heartily in distributing the great film made at Camp Sherman, "The Remaking of a Nation," showing in full detail the training of the men of the National Army. The film is now said to be the finest moving-picture production dealing with the training of the Army that has yet been made. The picture has already been exhibited in the Northern part of Ohio and will be taken care of in the southern end of the state with the aid of the exchange men of Cincinnati.

Youngstown Exhibitors Show Broad Mindedness.

Youngstown, O.—Full local support to the special performance, showing camp training pictures under the auspices of the Military Training Camp Association, by special permission, on Tuesday, was assured by the hearty cooperation of the following theaters other than the Dome, where the exhibition was held: Liberty theater, C. W. Deibel, manager; Feiber & Shea Amusement Co., L. B. Cool, general manager; Hippodrome theater, John R. Elliott, manager; Bijou theater, Robbins Bros., managers; Rex theater, Robbins Bros., managers; Strand theater, Max Schagrin, manager. This fine spirit, indicating complete absence of any desire to prevent a competing house from being open for a worthy object, when others were closed, made the best of impressions on the public, and helped materially in centering interest on the camp pictures.

New Liberty Theater Opens.

Youngstown, O.—The new Liberty theater, Youngstown's recently-completed moving-picture house, which cost $300,000 and seats 1,800 people, was opened a short time ago, under the management of C. W. Deibel, with the Artcraft production, "A Model Musketeer," featuring Douglas Fairbanks, as the principal attraction. The house is of fireproof construction throughout, with a beautiful interior. A large orchestra furnishes music.

Dayton News Letter.

By P. J. G., Dayton Correspondent.

Gus Chifos Managing Middletown Interests.

DAYTON, O.—Among the visitors registered in Dayton last week was Gus Chifos (he with the broad smile), who called on the Moving Picture World representative and spoke of Middletown in a glowing way. The picture business is not slumping in "The City of Millionaires." Until about three weeks ago Theodore Chifos had but one Middletown theater (the Grand) playing Artcraft, Select, Paramount and Fox Standard pictures. The Majestic theater was then taken by the Chifos interests and opened with Fox Special features, one of the recent successes being Theda Bara in "Du Barry." Gus Chifos is now managing both houses with the assistance of the more mature Theodore, who is rapidly entering the magnate class. Teddy is pleased with the success of his Middletown venture and the work done by his brother in managing the two houses. When asked about the merger of Greek exhibitors in Ohio Gus Chifos stated he did not believe the report as published in several papers.

Alhambra Books Metro.

Dayton.—The Alhambra theater, Dayton, is now playing Metro pictures for the first time in many months. Metro is taking quite a hold in Dayton, in fact more houses are using the service at the present time than ever before (if the writer remembers right). The work of L. C. Pollack of the Metro office is showing up fine.

Clay Brehm Called for Examination.

Dayton.—One of Dayton's most popular managers, Clay E. Brehm, who formerly managed the New York office of the World Film Company, has been called for examination by the Cincinnati draft board. Clay was in Cincinnati last week and offered himself for examination.

Ideal at Dayton Books World.

Dayton.—Starting with last Sunday the Ideal here was the first-run house in Dayton for the World program. Ethel Clayton, in "The Fringe of Society," was the initial attraction, which played to good business for the entire engagement. Business is holding up fine at the Ideal. This house also plays the Pathe program first-run in Dayton, which also seems to register strong with local fans.

"Intolerance" Opens at the Columbia.

Dayton.—D. W. Griffith's spectacle, "Intolerance," opened at the Columbia theater, in Dayton, Sunday, Feb. 17, to one of the largest houses on record at this theater. This fact was not gleaned from the newspapers, but is taken from actual experience.

W. W. Hofferbert Promoted.

Dayton.—W. W. Hofferbert, who for several years has served as operator at the Apollo theater, is to act as assistant to Theodore Chifos in the management of the four theaters he now controls in Dayton and Middletown, Ohio. Mr. Chifos is kept constantly on the jump between here and Middletown, thus making it imperative that some one other than he watch over his Dayton interests while absent.

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Monmouth City Council Will Censor Film.

MONMOUTH, ILL.—Monmouth is to have a sort of local censorship under the supervision of a moving picture inspection committee, consisting of five members of the city council, who will be appointed by the mayor. It apparently is not the aim to inspect all films shown in the city. Whenever an exhibitor has doubts as to the propriety of a film he shall notify the city clerk, who, in turn, will tell the inspection committee to view the subject. A majority of the board will decide the fate of the picture. No fees are charged for inspection, violations being a penalty of not less than $25 nor more than $200 for each day the picture is shown.

Theater Notes and Changes in Illinois.

Winchester, Ill.—The remodeled Lyric theater was reopened by Faul & Overton with "Les Miserables."

Litchfield, Ill.—The Lyric theater, which has been dark since New Year's day, has been reopened by George Loen and Lester James.

E. St. Louis, Ill.—The loss of one day's business each week has been given as the reason for no longer paying war tax by Redmon's Majestic theater. Patrons must now bring their pennies.

Springfield, Ill.—Secretary of State Emmerson has issued a certificate of incorporation to the Amusement Exhibition Co. of Chicago; capital, $1,000; incorpor-

ators: Henry V. McGurren, Paul Heinze and Thomas F. Graham.

Villa Grove, Ill.—Miss J. A. Stewart & Co. is the unusual name of the firm which has leased the Lyric theater. Miss Stewart is a violinist of ability and expects to feature the musical program at the Lyric.

Stonington, Ill.—W. E. Moore, editor of a local paper, has purchased the Gem theater from G. E. Roadman, who has gone into the real estate business.

Indiana Trade Letter

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

Mayor of Indianapolis Censors Film.

INDIANAPOLIS, IND.—Mayor Charles W. Jewett, of Indianapolis, attended a performance of the photoplay "Cleopatra," as portrayed by Theda Bara, at the Circle theater last Monday night and decided that certain scenes in the picture should be eliminated in order to make the film decent for presentation to the public. The scenes which the mayor requested the management to delete were referred to by him as "purely sensual."

Mayor Jewett went to view the picture after a complaint had been made to him by members of the Indianapolis Church Federation.

"Certain situations in the picture were overemphasized," said Mr. Jewett. "With those eliminated the extreme sensuousness of the picture is taken away. From a historic and histrionic viewpoint the picture is a wonderful production, and for lovers of ancient history it portrays a most realistic character of Cleopatra. The parts eliminated were features that I felt were over emphasized."

"Mr. McCormick was very courteous," said Mayor Jewett, "and appeared to be only too glad to co-operate with me in censoring the picture."

January Business at Crumps Good.

Columbus, Ind.—In spite of the fact that below zero weather prevailed in Columbus during the greater part of January the tax paid by Crumps theater for the month was $272.85, with means that 27,285 people attended the photoplay house during that month. The tax paid for November was $242, and for December, usually one of the best months in the year, the tax only amounted to $187.81. The total for the three months is $702.98.

Manager C. E. Rogers believes the increase in attendance was due to the fact that he had raised the quality of the pictures without raising the price of admission.

Some picture of unusual importance have been booked for the near future, and they will be shown in Columbus at the regular rate. Among those coming soon are Theda Bara in "Cleopatra," Annette Kellerman in "A Daughter of the Gods," and William Farnum in "When a Man Sees Red."

Gives Theater Free for Mass Meeting.

Bloomington, Ind.—The free use of the Harris-Grand theater in this city was given by Robert Harris, manager, Allen Railboat, federal fuel administrator for Monroe county, for the big mass meeting Saturday. It has been Mr. Harris's policy for the last several months to give his theater free for all patriotic meetings, and by doing so he has made many friends.

Pick-Ups from Indiana.

Fort Wayne.—The Grand Opera House here was sold last week by Jesse First, of Grover Hill, O., to Charles Westrick, of Roanoke, Ind.

Elkhart.—Friends of William Ormsby, formerly manager of the Orpheum theater here and the Jefferson theater at Goshen, have received letters from him stating that he is not acting in motion pictures in Minneapolis, Minn.

Indianapolis.—A new Fotoplayer has just been installed in the Mecca theater, Massachusetts avenue and Noble street.

Kansas City Film Trade News Letter

Kleine Office Again Exhibiting on Percentage Basis in Kansas City—Goldwyn Prepares a Hospitable Welcome—Changes and Other Notes.

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

KANSAS CITY, MO.—The Kansas City Kleine office has resumed the role of exhibitor again after several weeks' absence from its house, the Garden theater here. Several weeks ago "I, Mary MacLane" ran for three days, when the picture was "pulled off" by the local censor office. The week was finished with "Uneasy Money." Beginning the week of February 17, this theater put on the following pictures for a week each, on a percentage basis, between the owner of the lease on the theater and the exchange: "Quo Vadis," "Ruggles of Red Gap," "Brown of Harvard."

Mother of C. S. Edwards, Jr., Dies.

Kansas City.—C. S. Edwards, Jr., manager of the Kansas City Pathe office, recently suffered the death of his mother. Mrs. Edwards, besides being the mother of one of the oldest film office managers in point of service in Kansas City, is also the wife of one of the oldest film men in Kansas City. Many people from film offices in Kansas City attended the funeral.

Leo Levy Will Travel Missouri.

Kansas City.—Leo Levy, formerly a salesman for the Universal at St. Louis, Missouri, has been put on the Missouri territory of the company. He replaces Edward Walsh, who resigned recently.

W. E. Brennan Enlists in Navy.

Kansas City.—W. E. Brennan, salesman for the Mutual out of Kansas City, has enlisted in the navy. He left for Richmond, Indiana, February 15.

Goldwyn Invites Exhibitors.

Kansas City.—The Kansas City Goldwyn office, Manager Richard Robertson, announces that for 15 days, beginning March 1, that office wlil be "at home" for the exhibitors in this territory, and each exhibitor has received a personal invitation to come to Kansas City to be the guest of Goldwyn during that period. The office of the exchange will be decorated for the occasion, refreshments will be served, and it is possible that an orchestra will be engaged for the showing of the pictures.

Mrs. Roth Leaves Jewel Office.

Kansas City.—Mrs. Jack Roth, assistant to Manager Milton Feld of the Kansas City Jewel office, has resigned her position with that company. Her husband is manager of Frank Newman's Regent theater here.

New Theaters and Changes in Middle West.

Hiawatha, Kan.—E. A. VanBoran, proprietor of the Victoria theater, has purchased the Sixth Street theater from Roy Sweetland. Mr. VanBoran will conduct both show houses.

Colony, Kan.—Preston Bowen recently bought Jud Jones' interest in their picture show and will now have complete charge of the business.

Wichita, Kan.—The name of the Colonial theater, which has recently changed hands, has been changed to the new Regent. The place has been entirely renovated and remodeled.

Little Rock, Ark.—The Southern Trust Company has received an inquiry from Chicago parties wanting to lease for a term of years a theater building to be erected on a suitable site. They want the building to seat not less than 2,000 and to be modern and fireproof in every way.

Little Rock, Ark.—The Liberty theater on Fourteenth street will be formally opened to the public in the near future.

Amarillo, Tex.—J. Ray and C. B. Johnson have bought the Grand theater from C. T. Oliver.

St. James, Mo.—The picture show here will be reopened immediately.

Eufaula, Okla.—John Wilson, who has had the management of the Princess theater, has left for Okemah, where he owns a show. C. O. White is now manager of the Princess.

Snyder, Okla.—The Gem theater is under the new management of J. X. C. Plow, who bought it from C. H. Roberts.

Henryetta, Okla.—M. G. Reynolds, proprietor of the Yale theater of this city, has closed a deal for the Majestic in Dewar.

Norman, Okla.—Messrs. Robert Seawell and Bert Lawton have taken charge of the Liberty theater, having leased it from William Ward.

Prairie State News Letter

By F. H. Madison, 623 S. Wabash Ave., Chicago, Ill.

Dakota Theater Notes.

JAMESTOWN, N. D.—Sunday pictures are not approved in Jamestown, even though they are United States war pictures, and shown for the benefit of the Red Cross. Manager Leen offered the use of the Ruby theater and orchestra to the state Council of Defense, but protests were made and the show was called off.

Grand Forks, N. D.—Patriotic war pictures under the auspices of the state Council of Defense at the Grand theater on Sundays, have met with such approval that the organization has made arrangements for Thursday shows, and during February these performances have been given at the Royal theater and in March they will be at the Fotoplay theater. The four o'clock shows on Thursdays will be free to school children of the city.

Minot, N. D.—Wider use of war pictures in the moving picture theaters of North Dakota, was urged at a meeting of the Town Criers' club, by F. O. Hellstrom, of Bismarck. He declared that this plan will inform the people what the government is doing for its soldiers.

Aberdeen, S. D.—The McCarthy theater company of Aberdeen, has been incorporated with capital stock of $100,000, to operate moving picture shows here and at Watertown. The incorporators are J. J. McCarthy, E. T. McCarthy and W. T. McCarthy.

Fargo, N. D.—The Liberty theater, formerly Savoy, which underwent a course of re-modeling beginning the middle of December, has re-opened with W. C. Clavier, as manager. The new house will be easily located by a seven foot Statue of Liberty, with flaming torch, and the word Liberty in electric lights. Matinee admission will be five and ten cents, and evening prices will be ten and fifteen cents.

Lemmon, S. D.—Ray Scott has purchased the interest of A. N. Clark, in the Star theater.

Canton, S. D.—Proprietor Thorson, of the Empress theater has engaged Reynders & Crapp for the management of that house.

La Moure, N. D.—E. W. Ellison has sold his interest in the Rex theater to B. W. Heed, who is now sole owner.

Among Nebraska Exhibitors.

McCook, Neb.—C. W. Martin has sold his interest in the Strand theater.

Lincoln, Neb.—Manager Cinberg has made a reduction in his admission prices. The night patrons of the Magnet theater hereafter will pay ten cents, and the matinee-goers will be charged only five cents.

West Point, Neb.—The Ideal theater has been sold to Harry Plattner.

Film Trade Notes from the Gulf States

New Orleans Mecca Theater Burns and Is Rebuilding—Lafayette Theater Brightens with Films—Two New Exchanges—Other Notes.

By N. E. Thatcher, 3801 Canal Street, New Orleans, La.

NEW ORLEANS, LA.—Fire of unknown origin recently destroyed the Mecca theater, in one of the exclusive residence districts in the city, and recently opened under the management of Frank R. Heiderich, Jr., who, for years, has been connected with the Lyceum theater in St. Charles street. After having been thoroughly remodeled to the extent of making the theater, which was the old Tracedora, a new one, the Mecca had been running only about six weeks. In that time a remarkably fine business had been secured, and the people of the neighborhood regarded the burning of the structure as a personal calamity. Manager Heiderich carried $2,000 insurance, but this is sufficient to cover but a small portion of his loss. The day after the fire Mr. Heiderich had contractors on the ground and arrangements were at once made for the building of a much handsomer and more commodious theater.

K. A. Bugbee Opens Independent Exchange.

New Orleans, La.—Karl A. Bugbee, former manager of the Southern Metro exchange, has opened an independent office at 342 Baronne street, and his quarters are fitted up in sumptuous style. He already has built up a large business on the Billy West comedies and he is preparing to handle some of the best independent feature releases. In view of the very pronounced disposition of the exhibitors to turn to independent features, Manager Bugbee has every confidence that he will build up a lucrative business.

New Life for Lafayette Theater.

New Orleans, La.—The Lafayette, one of the most pretentious and well-equipped theaters in the city, but which, on account of the shift in the amusement center, has had a precarious existence during the past several months, has been taken over by Messrs. Perrin and Davis, and it is to be operated as a popular motion picture theater. About a year ago the Saenger Amusement Company leased the theater for use, pending the opening of the magnificent new Strand. Recently the house has been dark, until a few weeks ago "Maciste" was shown for a week with reasonable success. Mr. Perrin, a prosperous real estate operator, is convinced that the theater can be made to pay, and Mr. Davis is a manager of wide experience, having made a pronounced success of the Magic theater, one of the largest suburban houses in the city. Arrangements are now being made for regular service.

Select Office Opens on Poydras Street.

New Orleans, La.—The Select Pictures Corporation has opened an exchange here in charge of J. D. Taylor. Business of the company for this section will hereafter be transacted at 716 Poydras street. It had been announced that the Select service was to have a place in the regular program of the new Liberty theater, but Manager Boehringer became impatient at delays and decided to use other releases.

A. J. Xydias Adds Another Link.

Meridian, Miss.—A. J. Xydias, one of the most successful of the Mississippi exhibitors, having built up large patronages for the Lomo and the Gem theaters at Hattiesburg, Miss., was a visitor in New Orleans two weeks ago to make preliminary arrangements for the opening of a new theater at Meridian, Miss, to be the second link in a chain of houses which he contemplates establishing in the larger cities of the state. At present there is but one motion picture theater in operation in Meridian, and Manager Xydias believes there is a very profitable field waiting an experienced showman in that city. The population of Meridian is about 20,000 and, making allowance for the colored population, it would appear to be a very good field for at least two good motion picture houses.

"Nation" Film at Popular Prices.

New Orleans, La.—Josiah Pearce and Sons have arranged for the first showing of "The Birth of a Nation" at popular prices in New Orleans, and the big production began an indefinite showing at the Tudor theater on February 24. An extensive preliminary advertising campaign was put on, and the resulting business was very apparent.

St. Louis News Letter

By Mary Moore, 6035 Kingsbury Block, St. Louis, Mo.

Manager Ansell Is Trying Super-Features at Five Cents.

ST. LOUIS, MO.—What exhibitors have claimed to be the "impossible" is being attempted by Manager Ansell of the Variety theater, in the downtown district. He has reconstructed his theater and will show "super-features" at the flat rate of five cents. As a matter of fact the "five-cent house" has almost disappeared in St. Louis, and Ansell's venture is being watched with interest. He has contracted for some costly pictures with some of the larger film offices here.

William Sievers Will Distribute First National Films.

St. Louis.—William Sievers has resigned as secretary-treasurer of the New Grand Central Theater Company to become active manager of the Grand Central Film Company, resident agency of the First National Exhibitors' Circuit. William R. Karstetter has been appointed to succeed Sievers in the New Grand Central Theater Co.

Joseph Walsh Becomes Exhibitor.

St. Louis.—Joseph Walsh, familiarly known as "Joe," who, for years was treasurer of the Standard theater in St. Louis and probably one of the best known theater men in this city, has taken over the Chippewa, Broadway and Chippewa, as his first venture into the moving picture field.

St. Louis Business Jottings.

St. Louis.—E. L. Hammerstein has succeeded J. L. Lurain as traveling representative of the Standard Film Corporation here. Hammerstein was formerly a branch manager at Cairo, Ill.

Every film office in St. Louis donated a feature picture during the week for the benefit of the St. Louis Maternity Hospital benefit, which is booked to continue from March 8 to March 17. Manager Weil of the World office engineered the soliciting of the films.

I. N. Shurtleff, formerly district manager for the Pathe, and now general manager for the Hodkinson Enterprises, is in St. Louis in the interest of Paralta features. M. J. Cummings, representing the New York office of the General Film, is also here on Paralta business, as a special representative.

Iowa News Letter

By J. L. Shipley, 615 Locust Street, Des Moines, Ia.

Changes in A. H. Blank Sales Forces.

DES MOINES, IA.—Several changes in the sales force of the A. H. Blank Enterprises are announced. J. C. Collins, who handled "The Melting Pot" and Clara Kimball Young service for more than two years, returns to Iowa as a salesman. Mr. Collins has been with General and Kleine in Indianapolis for the past year. He is well known in Iowa. Harry Weinberg, who has been acting as representative in Nebraska, has been given western Iowa territory in addition. Fred Martin has returned to Kansas in the Blank interests.

Friedman & Cohan Take Another Theater.

Council Bluffs, Ia.—Friedman & Cohan, who operate the Hippodrome theater at Keokuk, announce the purchase of the Nicholas theater at Council Bluffs. H. H. Friedman was in Des Moines last week arranging for service for both houses. Mr. Friedman for the present will look after the Council Bluffs house while Mr. Cohan will hold the reins at Keokuk. Nothing but high-class features are shown at either theater.

Manager Jones's Novel Ideas.

Marshalltown, Ia.—J. Jolly Jones, manager of the Strand theater, Marshalltown, was in Des Moines arranging for service and talking things over with owner A. H. Blank. Mr. Jones recently held an Old Soldiers' Night at the Strand, a feature of the evening being a fiddlers' contest between several of the veterans. He also held a red-headed women's matinee during his run of "Empty Pockets," and states that the titian-haired femininity in Marshalltown accepted his invitation.

Strand at Cedar Rapids Making Money.

Cedar Rapids, Ia.—Manager A. G. Stolte of the Strand, Cedar Rapids, visited Des Moines exchanges during the past week. Mr. Stolte contemplates the redecoration of his theater in the early spring. He has just completed his first year as manager of the Strand and has turned it into one of the biggest moneymakers in the middle West through his wisdom in the selection of his programs, attention to detail and his live-wire advertising.

"Doc" Jones Assisting at the Royal.

Ds Moines, Ia.—"Doc" Jones, formerly operator at Ruben and Finklestein's New Grand, Minneapolis, and prior to that connected with the Ringling shows for several seasons, is acting as assistant manager to George Venteicher of the Royal theater, Carroll. "Doc," true to his circus training, bills the country round Carroll like a white-top attraction for the big features and is invaluable to Mr. Venticher.

Abe Frankle Will Manage Rialto.

Des Moines, Ia.—Abe Frankle, general manager of the Casino, Majestic and new Rialto at Des Moines, announces that Eller Metzger, present manager of the Casino, will be house manager of the new Rialto when it opens this spring. This promotion is well merited by Mr. Metzger.

Pick Up Notes of Special Interest.

Des Moines.—Charles Yeretsky, who is interested in several Iowa motion picture theaters, has been spending a few weeks in New York taking in the sights of Broadway and giving the Eastern studios the once over.

Des Moines.—Manager S. A. Baker of the Kansas City Hoffman Foursquare office, was a recent Des Moines visitor. Mr. Baker reports business booming with his concern.

Clinton, Ia.—Norman Samish, manager of the A-Muse-U and Family theaters at Clinton, was a Des Moines visitor last week, shopping at the local exchanges.

Des Moines.—Abe Frankle, of the Ca-

sino, gave, in conjunction with the Des Moines Register and Tribune, a special Old Soldiers' morning matinee during the run of "The Crisis" at that theater. Nearly two hundred veterans assembled at G. A. R. headquarters and marched to the tune of fife and drum to the theater.

Omaha, Neb.—Charlie Manfrey, manager of the Omaha Fox office, stopped in Des Moines two days on a swing around the Iowa territory. He was accompanied by Mr. Walsh, his Iowa representative.

Des Moines.—The A. H. Blank Enterprises held a trade showing of their new productions, "One Law for Both" and "Sins of Ambition," and the result was immediate bookings in several of the larger cities of these two productions. Manager Van Dyke of the Royal will show both subjects first-run in Des Moines.

Cedar Rapids.—Manager Stanley Mayer, of the Yale Photoplay, held trade showings of "Who Is Your Neighbor?" in Cedar Rapids, Waterloo, Clinton and Davenport last week and several nice contracts resulted.

Des Moines.—Joe Disalvo, proprietor of the U. and I. theater, in the heart of the Italian district in south Des Moines, has inaugurated the policy of big features three days a week and states that, even with increased admission prices, the new plan is working out to his entire satisfaction. The house formerly showed five reels at five cents admission.

Des Moines.—Serials continue to boom in Iowa. Manager Lederman of Laemmle states that "The Bull's Eye" is booking like wild-fire, and Manager Sheridan of Pathe is reaping a harvest with "The Hidden Hand."

North Carolina News Letter

By D. M. Bain, Wilmington, N. C.

Exhibitors in Charlotte Are Not Fortunate.

CHARLOTTE, NORTH CAROLINA—All motion picture theaters in the city are now "enjoying" their third consecutive week of rest, the original closing order promulgated two weeks ago on account of the spinal meningitis epidemic, having been extended for an additional seven days. Reports are to the effect that several cass still exist in the city, and managers are wondering whether or not the ban will be lifted at the expiration of the third week. The closing of the theaters is working a great hardship not only upon the managers but upon the Charlotte exchanges, who are losing their most valuable first run houses on its account. Greenville, Spartanburg and Columbia, South Carolina, it is reported, have been reopened at the expiration of the first two-week period, but Union, South Carolina, is the latest place to be closed.

Fuel Mondays Have Ceased.

Wilmington, N. C.—Monday crowds in North Carolina theaters were greatly diminished last week, upon the annulment of Fuel Administrator Garfield's famous closing order in the South, and managers were uncertain whether they were pleased or displeased at the latest turn of affairs. From everywhere came reports of capacity business in the theaters on the three Mondays that the industrial life of the east was at a standstill, more than double ordinary business being the rule everywhere. Reports received from principal theaters of the state this week are to the effect that both Monday's and Tuesday's business did not equal the Monday receipts of the three previous weeks.

Screens Good Publicity for Church.

Wilmington, N. C.—The use of the motion picture theater screens to advertise the regular Sunday services of the First Baptist Church here has been taken advantage of by Rev. John Jeter Hurt, the pastor, who has executed a regular form contract for the use of all the motion picture theaters to obtain publicity for his church, the largest in the city.

Drouth Conditions Still Hold in Texas

There Have Been 181 Amusement Places Closed in Four Months—Two More Theaters Succumb—Hopeful Signs Are Not Wanting.

By Douglas Hawley, The Times-Herald, Dallas, Tex.

DALLAS, TEX.—Drouth in the drouth section of Texas has resulted in the closing of at least two more theaters during the week ending February 16, but there's a brighter side to the picture. During that same week a new theater opened at Corsicana, and a magnificent pipe organ was dedicated in a magnificent theater at El Paso.

M. L. Levine's $50,000 Ideal theater is the new Corsicana house. The new organ was dedicated in the Alhambra theater, El Paso, to the accompaniment of Alice Brady in the feature film, "Jane Eyre." The Ideal at Corsicana has a hundred-foot lobby, into which attractive shops open. It has a thousand seats and a roof garden as well. The latter is fitted for summer showing of films, and there is a dancing floor. The big new organ can be operated either from the roof garden or the theater proper. Mr. Levine is running pictures continuously, and the house, with its ample stage, is equipped for theatrical attractions as well.

How Drouth Has Affected Theaters.

Theaters at Cleveland and Ratcliffe, Tex., were closed during the week, because of the continued drouth, but a theater at Slayton, also in the drouth country, was reopened for shows at least two days a week. Within the last four months, according to figures compiled by a local branch manager, the drouth has resulted in the closing of 181 places. Some of these, however, have since reopened on the "two-a-week plan" and are managing to at least pay expenses until drouth relief comes.

Some rains have fallen during the past week, and in the sections where they are needed. The border country has had some excellent showers, and the hope is that the drouth will ere long be a memory only. Farmers are busy in the more favored sections of the state with spring plowing actively in process, and indications are for a record-breaking planting—which means potential prosperity.

Will Open Exhibitors' Service Assn. Offices.

Dallas.—E. T. Peter, well known film man who has recently been exploiting "Redemption" in southwestern territory, is inaugurating the Exhibitors' Service Association, with headquarters at Dallas. Offices will be opened at once, and a statement of plans is to be made later, as details of organization are completed.

Sol Harris Recuperating at Hot Springs.

Little Rock, Ark.—Sol Harris, manager Gem Amusement Company, is at Hot Springs for recuperation. Every member of Mr. Harris' family has had some touch of illness during the last winter, he being the last one to fall by the wayside. "I'm going to stay at the Springs till I get 'right'," was the way he put it.

Manager W. P. Florence with the Colors.

Stamps, Ark.—W. P. Florence, manager Brown theater, Stamps, Ark., has joined the army. His brother is operating the theater.

Changes in Vitagraph Staff.

Dallas.—F. E. Garner, formerly Dallas manager for the General, has joined the Vitagraph sales force with Arkansas and Oklahoma territory. J. P. Leuning, formerly with Vitagraph at New Orleans, has come to southwest Texas territory, headquarters at San Antonio.

Important Jottings from Here and There

Galveston, Tex.—M. Frankel has opened the Crystal vaudeville theater here with musical comedy and pictures.

Marshall, Tex.—D. W. Powell is now sole owner of the Grand theater here, having purchased the interest formerly owned by R. Moore, who has entered the automobile business.

Stephenville, Tex.—The Majestic theater here is still closed on account of the prevalence of smallpox. Manager C. B. Caver says he's somewhat like Micawber, only he knows exactly what he wants to turn up, and that's old s. p. to turn its toes up to the spring sunshine and quit operations.

Farmersville, Tex.—When he gets the call for service, D. C. Carnes, manager Princess theater, will be ready as a finished wireless operator. Mr. Carnes has recently returned from Detroit, where he took a full wireless course, in the effort to prove more valuable to Uncle Sam when the time came.

Austin, Tex.—A charter has been granted the Specialty Film Company, Dallas; capital stock, $5,000; incorporators: W. G. Underwood and L. G. Baxley, Dallas, and Wm. Politzer, San Antonio. The gentlemen named have already incorporated the Matinee Film Company. The new organization is for the purpose of handling features not coming under the plans of the original corporation.

La Mesa, Tex.—Jimmie Garrett of the Majestic theater may be "somewhere" en route to France by this time. James has answered the call and is on his way. Partner Rolls is operating the Majestic full time.

Beaumont, Tex.—The Frohman production, "God's Man," featuring H. B. Warner, "made good" from every standpoint, at the Tivoli theater here, according to Manager J. C. Clemons. "It's one of the best productions I've seen," is Mr. Clemons' verdict.

MORE KANSAS CITY NOTES.

By Kansas City News Service.

Hawkeye, Ia.—Messrs. Serg & Burkhart have reopened the Cozy theater with motion pictures.

Thompson, Ia.—Arthur M. Larson, Elmer Larson and Albert Erickson have sold the Princess theater to I. O. Florence and H. Bartlett.

Newton, Ia.—J. C. Starnes has bought the Lyric theater from Larsch & Heki.

Peshtigo, Wis.—Ben Anderson has leased the Star theater and will show motion pictures.

Canton, S. D.—Messrs. Reynders and Crapp have been secured as the new managers of the Empress theater by Mr. Thorson, the owner.

Fargo, N. D.—The Savoy theater is to be reopened under the name of the Liberty theater.

Rochester, Minn.—Claude McQuillen will take over the Lawler theater and present moving pictures.

Kansas City.—The General Film Company announces that the second J. Warren Kerrigan picture, "The Turn of a Card," was received by the local office on February 12.

Aaron Jones, of the firm of Jones, Linik, & Schaefer, Chicago exhibitors, and Nathan Ascher, of Ascher Brothers, Chicago, both of whom are district managers for Goldwyn, visited at the Kansas City Goldwyn office, February 11.

Hunter Bennett, general representative of the United States Exhibitors' Booking Corporation, was a visitor at the local office of the company this week, conferring with B. S. Lucas, Kansas City manager.

Ackerman & Harris Take Oakland Theater

The Macdonough Theater Added to the Hippodrome Circuit—House Has Been Leased for a Long Term and Will Be Rebuilt.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Ackerman & Harris, who control the Hippodrome circuit of theaters, which includes more than twenty combination vaudeville and moving picture houses on the Pacific Coast, and which is growing at a rapid rate, have secured a lease on the Macdonough theater, the oldest and one of the largest playhouses in the suburban city of Oakland. The lease is for a long term of years and the agreement provides that the building shall be modernized, the changes to be virtually the rebuilding of the structure.

The entrance to the theater will be changed from Fourteenth street to Broadway, inclines will take the place of stairways, and there will be a large lobby, restrooms and all modern conveniences. The improvements will cost in the neighborhood of $200,000 and work on these will be commenced at an early date. Sam Harris, general manager of the circuit, states that when the work is completed Oakland will be given exactly the same shows that are offered at the San Francisco Hippodrome. The deal does not concern the present house at Oakland called the Hippodrome, which is conducted by other parties. When the remodeled theater is reopened it will be known as the Palace theater.

Martin Johnson Back from South Seas.

San Francisco—Martin Johnson, and his intrepid wife, reached port a short time ago on the steamer Moana from the South Sea Islands, where they spent a year securing moving pictures of cannibals and tribes visited by but few people. On the recent trip he discovered a tribe of pigmies and visited islands where he was without protection. The pictures will be taken to New York to be shown to scientists.

"Cleopatra" to Run Three Weeks.

San Francisco—The first week of the engagement of "Cleopatra" at the Cort theater has been so successful that it has been decided to show this production for three weeks instead of two, as originally planned. This is the first time in many months that a moving picture has been shown in a theater usually given over to stage attractions.

New Manager for Alhambra.

San Francisco—Robert Drady, who has had charge of the Casino theater since its opening, has been made manager of the Alhambra theater, succeeding Al Nathan, who will return to Los Angeles. Mr. Drady was born and raised here.

House Organ Being Published.

San Francisco—Manager Lester J. Fountain, of the Casino theater, has commenced the publication of the Casino Weekly. The management in the opening announcement promises to entertain suggestions made by its patrons as to how the shows can be improved and what kinds of moving pictures are most liked.

Triangle Head Visits San Francisco.

San Francisco—S. A. Lynch, head of the Triangle Distributing Corporation, who is on the Coast, was a recent visitor here, spending several days conferring with local manager Ben F. Simpson.

San Francisco Notes.

Wallace Reid and Donald Crisp were recent visitors, coming here to spend a few days.

The Ideal Film exchange has been incorporated with a capital stock of $5,000 by E. W. Fowler, Joseph Cella and M. A. Nathan.

The Park theater, formerly known as the Halcyon, has been sold to James de H. Curtis, of Sydney, Australia.

Morris Fleckles, of the New York office of the Universal, is here on a tour of the Western exchanges.

"The Planter" has been booked for a full week's run at the Kinema theater, Oakland, which is an unusually long time for a moving picture to be shown there.

Among the visitors of the week have been J. Van Sant, Jr., Eureka; I. D. Stanford, of the Lyric theater, Chico; Frank Besely, of Brown's Opera House, Salinas; N. L. Watton, of Sacramento and Stockton; Arthur Fukuda, of the Universal theater, Hanford; Ed Stark, of the Opal theater, Hollister; John Daly, Chico, and J. J. Wood, of Redding.

Walter Preddey has disposed of a mazda lamp outfit to Alfred Smith, of the Rex theater, Lakeview, Ore.

The New York theater at Twenty-fourth and Bryant streets has been reopened by Matthews & McDowell and considerable new equipment has been installed.

E. C. Gainsborg, of the local Foursquare office, has been called to New York, owing to the serious illness of his mother.

The Cory theater on Union street has been sold to Sam Dusenberry by R. A. Cory.

Word has been received from France telling of the safe arrival there of Byington Ford, of the Animated Cartoon Film Corporation. It was feared for a time that he might have been on the ill-fated Tuscania.

The Casino theater has hung a service flag in the lobby containing nine stars.

Northern California Briefs.

Hanford, Cal.—The T. & D. theater is now being conducted under the management of Claude L. Langley, who will soon open a new house at Taft.

Watsonville, Cal.—J. A. Miller is now in charge of the T. & D. theater, A. M. Miller having been transferred to San Jose.

Healdsburg, Cal.—Francis Hartman has sold the M. & M. theater to H. G. Tucker.

Winters, Cal.—E. W. McIntyre has purchased the Winters theater from W. A. Rattenbury.

Orland, Cal.—W. R. Claman has taken over the theater at Anderson and is planning to conduct one during the summer at Cottonwood, Cal.

Oakland, Cal.—The Clement theater on San Pablo avenue has been taken over by L. Wilson.

Oakland, Cal.—The Home theater at Thirteenth avenue and East Fourteenth street, conducted by P. H. Doll, has been closed and the equipment taken out.

Twin City Film Trade News of the Week

Changes Among the Distributing Offices of Minneapolis—Pithy Items About the Doings of the Trade—Among Exhibitors and Theaters.

By John L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

MINNEAPOLIS, MINN.—H. J. Robert has been appointed Pathe branch manager here by A. S. Abeles, special representative from New York. Mr. Roberts, formerly sales manager for Fox and an exhibitor in Washington State previously, comes to Minneapolis seemingly with all the qualifications, and he should have no difficulty in making a whooping success of the local branch office. Mr. Abeles will return to New York within a week.

J. A. Kent Gets Appointment from Supreme.

Minneapolis.—J. A. Kent has been appointed manager of a Milwaukee branch office of the Supreme Feature Film, Minneapolis. Hart, Fairbanks, Talmadge and Keenan releases have been secured for distribution throughout Wisconsin, according to Mr. Kent.

Ralph Bradford Promoted.

Minneapolis.—Ralph Bradford, who opened the local Goldwyn exchange and has held down the managerial berth very efficiently since, is due to go to Chicago Saturday next to assume the management of the Triangle exchange there. According to the film fathers Mr. Bradford is to be succeeded by none other than Richard C. Fox, former Artcraft manager and Vitagraph, Elliott-Sherman and Paramount salesman here. Mr. Fox will return to Minneapolis after several months at the Chicago Artcraft exchange. Another change in the Goldwyn roster is to take place shortly. Daniel O. Hoye, auditor, is contemplating a trip to California, where he will enter a new field. H. S. Lavner, publicity representative from New York, has spent a week at the local exchange.

Good Proof of Hart Popularity.

Minneapolis.—The W. H. Productions, marketing its two-reel Hart pictures through the local Standard exchange, has begun vigorous warfare on a certain Minneapolis exchange which recently announced that it would distribute Hart two-reelers said to be identical to the W. H. pictures. The W. H. people have offered to give $1,000 to any charitable organization providing "the certain exchange" can prove that its Hart two-reelers are "the original."

Pithy Items About Filmdom.

Minneapolis.—Manager Benjamin Judell of the Benj. Judell, Inc., exchange, became the proud parent of a boy on Sunday, February 17, according to reports. Ben states that the baby is as husky as Bill Russell and that every effort will be made to keep the youthful Judell from entering the film business.

Dan Michalove, former Minneapolis Triangle manager and more recently manager for the three-cornered program's Chicago office, has been appointed a special representative for his firm and is spending several days in Minneapolis previous to going to New York, his future headquarters.

E. R. Pearson, manager of the Universal Film Service, is in Minneapolis assisting Branch Manager H. J. Fitzgerald in getting the First National exchange started off.

Winfield R. Sheahan, general manager for the Fox Film Corporation, accompanied by W. H. McKinney, of the Chicago office, spent two days with Manager Eddie A. Westcott of the local Fox exchange recently.

Manager Louis H. Coen of the Metro exchange staged a special showing of "The Legion of Death" at the Strand theater, Minneapolis, February 12.

A special showing of "The Light Within," Mme. Petrova's second First National Exhibitors' Circuit film, was staged at the New Garden theater, Minneapolis, February 18.

Earle C. Sly, camera and laboratory man for the Lochren Film Service, Minneapolis, will leave for Camp Dodge, Iowa, shortly, having been certified for National Army service. Mr. Sly hopes to work his way into the Government's cinematograph division.

Charles E. Bell of the Raths-Seavolt Film Mfg. Co., St. Paul, has been appointed Northwest representative for Mutual's new weekly news reel.

Earle Perkins, Fargo branch manager

for the Supreme exchange, has returned to Minneapolis for a staff meeting. Mr. Perkins reports improved business conditions throughout Dakota.

What the Exhibitors Are Doing.

Minneapolis.—Benjamin Chapin's first cycle feature, "Son of Democracy," made a tremendous hit at the New Garrick theater, Minneapolis, the week beginning February 17.

Manager Claude McQuillan of the Lawler theate, Rochester, Minn., staged a special matinee on Tuesday, February 12, for the benefit of the local Red Cross. "The Wife He Bought" was the feature offered, and Edna Goodrich, Mutual star, a visitor at Rochester, appeared at the benefit in person. A. L. Kahler and James Kellar assisted Manager McQuillan with the arrangements.

Among the out-of-town exhibitors visiting Minneapolis exchanges recently were: Oliver Whaley, Elko, Bemidji, Minn.; John Gievert, Grand, Rochester, Minn.; C. J. Uptegraft, Princess, Sioux Falls, S. D.; Clara Albright, Princess, St. Cloud, Minn.; Mrs. H. B. Starkey, Opera House, Le Seuer, Minn.; L. J. Roesner, Colonial, Winona, Minn.; H. A. Rolbiecki, Strand, Winona, Minn.; E. J. Conboy, Opera House, Lisbon, N. D.; Thomas Furniss, Rex, Duluth, Minn.; Manager Abrahamson, Zelda, Duluth, Minn.; James Stimson, Ideal, South St. Paul, Minn.; C. J. Waterbury, Chippewa, Chippewa Falls, Wis.; Frank Nemec, St. Cloud, Minn.; W. J. Crosby, Dreamland, Willmar, Minn.; Fred Bolls, Majestic, Stillwater, Minn.; Anton Gilles, Grand, Breckenridge, Minn.; E. G. Anderson, Princess, Aberdeen, S. D., and W. J. Rezac, Lyric, Virginia, Minn.

Seattle News Letter

By J. S. Anderson, East Seattle, Wash.

Chain Telephone Calls Bring Crowd.

SEATTLE, WASH.—W. H. Smythe, manager of the Strand theater, has introduced a very effective way of assuring a special show of a good send-off. A day or two before opening a week's run of "Parentage," on February 9, he started a series of chain telephone calls, which resulted in a big crowd waiting for the doors to open on the morning of the initial performance, and the advertising that first crowd gave the show has helped to make the entire week's run a big success.

Splendid Preparation for Second Run Film.

Seattle.—The Colonial theater has been trying a form of presentation unusually elaborate for a second-run theater. "The Garden of Allah," a recently featured production, is especially well suited for elaborate presentation, and E. G. Berg, the manager, took advantage of the setting and atmosphere of the story to plan interesting touches that make the theater fit the atmosphere of the story. The lobby was decorated with pictures of the desert stretching all the way across the front, and palms added to the realism. The cashier and the ushers were dressed in the costume of Arabian girls. The house was permeated with Oriental incense, and a special musical program added to the general atmosphere of the lonely desert.

Seattle Metro Now Under Harry Lustig.

Seattle.—The Seattle Metro office is now under the direct management of Harry Lustig, special representative, who, from now on, will make this his western headquarters.

Two New Fox Roadmen Appointed.

Seattle.—Two new road men have been engaged for the northwest territory by A. W. Eden, Fox manager. These are K. L. Burk and Karl W. Heitler, and will offer Standard pictures on the blanket form contract. This manner of booking pictures is proving very popular.

De Luxe Opens Exchange in Portland, Ore.

Rose City Seen as Vantage Point in Film Distribution—A Full-Fledged Exchange Will Be at Service of Local Theaters.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, OREGON.—The De Luxe Feature Film Company, the biggest state rights concern in the Pacific Northwest, has finally seen the light and will establish an exchange in Portland. The office will be at the location of the old Pathe exchange at Ninth and Burnside and the room is being fitted up in fine shape.

Louis Rosenberg will have chargee of the new office with the title of manager. He will have a full force of assistants, including a booker, shipper, poster man and a corps of stenographers.

The De Luxe Company is handling the Hart and Fairbanks reissues, the Hart pictures distributed through the W. H. Productions, and the reissues of the Keenans and Talmadges, also "The Whip," "The Garden of Allah" and the coming state righter, "Carmen of the Klondike."

Mike Rosenberg is the general manager of the De Luxe Company. He was in Portland for a few days arranging the lease of the new quarters and expressed himself as very well satisfied with the business conditions and possibilities here. The De Luxe Company was located in Portland a year or so ago, moving to Seattle when the scramble for Seattle headquarters took place.

Harry Hunter Gets Married.

Portland—It leaked out the other day that Harry Hunter, the genial road man for Paramount, had entered the benedict class. His wife is the former Miss Mabel Vaughan, star of "The Fashion Shop," a New York musical revue, and before going on the stage, a model in Lady Duff Gordon's establishment. Mrs. Hunter is an Oregon girl and her proud husband maintains that she is the prettiest girl that ever struck Portland.

The Strand Gets the Money.

Portland—"Wave after wave and over the top!" is the way assistant manager Lacey of the Strand expresses the business at this popular showhouse of late. This photoville house has acquired a lot of "pep," and is a big factor in the Portland show business.

Reissues Are Successful.

Portland—E. J. Myrick, of the Liberty and Columbia theaters, reports that the Hart reissues which have been running at the Columbia are doing exceptionally well. The first of these, "The Bargain," was a record breaker for Hart attractions, which are very popular in Portland.

M. G. Winstock with "Parentage."

Portland—"Parentage," the state rights picture which played at the Majestic during the week of February 15, was brought to Portland under the direction of Melvin G. Winstock, former theater manager here, who is now connected with the Schlaifer interests in Seattle. The picture was exploited by a special advertising campaign planned by Chas. E. Couche, Majestic publicity expert.

Another Fifteen-Cent Recruit.

Portland—The Crystal theater, Mrs. Hudson manager, is the latest suburban house to go to fifteen cents, part of the time anyway. Most of the representative suburban theaters have now gone to fifteen cents for several nights a week if not for every night and there seems no reason why fifteen cents should not be the prevalent price soon.

With Oregon Road Men.

Portland—Ed. I. Hudson, traveller for Goldwyn, was a recent caller and reported a good trip into the Eastern territory.

Verne Schubach, with Universal, who usually makes the Eastern territory, has been assigned to cover Southern Oregon. Sol Baum, manager for Bluebirds, has gone to Seattle to some missionary work in that vicinity.

Joe Baum, salesman for Universal, has taken charge of the big poster department of the Portland office for the purpose of systematizing it.

Cheyenne Trade News Letter

By John C. Fleming, Box 273, Cheyenne, Wyo., with the Wyoming Tribune.

Rushing New Theater.

CHEYENNE, WYO.—Work is being rushed on the new Moore and Greaves theater, which will be the largest picture play and vaudeville house in Wyoming. Immediately upon the decision of the court, which ousted them from possession of the Atlas theatre here, Messrs. Moore and Greaves issued orders to the contractor to rush the new building to completion as rapidly as possible. It is now anticipated that the new house will open about April first or fifteenth. Mild weather in Cheyenne has made it possible for this theater to be built during the winter months.

Green River Theater Sold.

Green River, Wyo.—The Rex theater here has been sold by Mr. and Mrs. Chapman to Charles G. Johnson and W. E. Brown. The Rex will run pictures under the new management.

Sidney Theater Sold.

Sidney, Neb.—Mr. Charles McCreery has disposed of the U. S. A. theater to O. W. Brewer, the deal having been made last week. Mr. McCreery visited Cheyenne and other Wyoming points in search of a future location.

Another Theater for Glenrock.

Glenrock, Wyo.—Work has begun on the excavation for the second theater in Glenrock. Glenrock has one of the largest and wealthiest communities in Wyoming surrounding it and the success of this second theater, which will be running in another month, is a foregone conclusion. Glenrock is situated in the heart of the Big Muddy Oil field, the second largest in the state.

Returns to California.

Cheyenne, Wyo.—Carl Ray, principal owner of the Amuse theater, has returned to his home in Los Angeles. Mr. Ray arranged for the booking of many big pictures before he left Cheyenne. He expects to return to attend to business matters in May.

TO EXHIBITORS.

If you are doing something new and interesting at your theater let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

Baltimore News Letter.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Maryland Censors Ban "Song of Songs."

THE Parkway theater, 3-9 West North avenue, is one of the most select theaters in Baltimore. One has but to visit it once to realize this fact. And Bernard Depkin, Jr., the supervising manager of the Parkway Theater Company interests, is a most discriminating man when it comes to being particular about screening pictures for his clientele. All this we know from personal experience. Therefore it is stated because of the fact that Paramount's "Song of Songs," with Elsie Ferguson, has been banned from being shown in Maryland, according to the report, and for this reason Mr. Depkin was obliged to replace this feature, which was booked to be shown at the Parkway during the first three days of the week, beginning February 18, with another production of the same producing company.

Nat Glasser Returns from South.

Baltimore.—Nat Glasser, the popular representative of the Select Pictures, covering the Baltimore territory, returned last week from a trip through North Carolina and was very enthusiastic in his report of business conditions in that district.

Liberty Theater Opens at Camp Meade.

The Liberty theater, at Camp Meade, was opened Monday night, February 18, the attraction being "The Princess Pat." Mrs. Newton D. Baker, wife of the Secretary of War, sang with great feeling the stirring, patriotic song, "Uncle Sam." The words were flashed on the screen and the soldiers, numbering three thousand, joined in.

The Liberty theater has a seating capacity of about 2,600 with standing room for about 400. C. M. Barton is the manager, and it is understood that Sunday shows will be in vogue.

Children's Matinees at Schanze's.

Baltimore.—On Saturday, February 23, a new policy was inaugurated at Schanze's theater, Pennsylvania avenue, at North, by Dr. F. W. Schanze, the proprietor, in arranging for special morning matinees for children. On each Saturday morning at 10.30 a. m. a special program will be arranged. At the first performance Madge Evans, in "The Little Duchess," was the feature.

Baltimore Personal Notes.

Guy L. Wonders, manager of the Wilson theater, and vice-president of the American Exhibitors' Association, was on the committee which made a special Smileage book drive at the St. Valentine's dance at the Elk's hall on Thursday night, February 14.

Lou-Tellegen was lavishly entertained while in Baltimore during the week of February 25 at the Peabody Art Galleries, and later addressed the Vagabond Players.

Guy Brandt, who was one of the most popular film men in Baltimore and acted for some time as representative for the K-E-S-E, left civilian ranks some time ago to become a member of Uncle Sam's fighting forces at Camp Meade. He is now a corporal in his company.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Reserve Shows for Pennsylvania Theaters

Philadelphia Triangle Office Has Set Aside Emergency Shows—Will Be at Certain Specified Theaters—Available for Any Manager.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—W. J. Hagerty, manager of the local Triangle office, just returned from a trip through the territory and found express conditions deplorable. As a means of protection for the exhibitors Mr. Hagerty arranged a circuit of shows so exhibitors would not be disappointed in case the express companies failed to make deliveries on time. These emergency films have been left in the care of certain exhibitors so that any exhibitor in the circuit may, upon the non-arrival of his pictures, use them, it being immaterial whether he books with the Triangle or any other exchange. All the exhibitors visited up the state were extremely jubilant over the new order allowing them to reopen on Tuesdays, thereby assuring them of a much brighter future.

W. D. Neilds Will Run Two Scranton Theaters.

Scranton.—W. D. Neilds, formerly manager of the Victoria theater, in Baltimore, arrived here last week to take charge of the New Majestic and Mt. Carmel theaters. Both houses are showing pictures in conjunction with vaudeville.

Fox "Les Miserables" Goes Big.

Philadelphia.—General Manager F. W. Buhler, of the Central Market Street Amusement Company, is greatly elated over the tremendous success following the presentation of Victor Hugo's "Les Miserables," the Fox production, now entering its second week at the Victoria theater. Upon several occasions the attendance has been so great that hundreds failed to gain admission.

Will Show New War Films.

Philadelphia.—Motion pictures of the American troops in Europe, owned by and loaned for the occasion by Barclay H. Warburton, will be shown for the first time in Philadelphia at a patriotic entertainment to be held Wednesday, Feb. 20, at the Lu Lu temple, in aid of the Allies' forces.

Jack Delmar Will Supervise the Rivoli.

Philadelphia.—Jack Delmar has been appointed as supervising manager of the Rivoli theater by the Stanley Company.

A. S. Kirkpatrick a Pleased Visitor.

Philadelphia.—A. S. Kirkpatrick, sales manager of the Mutual home office, visited the local branch exchange and was greatly pleased with the reports on increased business in general. Jerome Safron and George Ross report that they have closed with the majority of the leading theaters throughout their Pennsylvania territory for the popular Mutual Screen Telegram.

Robert Vandergrift Found Dead.

Philadelphia.—Robert Vandergrift, a well known film salesman of this city, was found dead in his apartments on last Monday. The case is reported to be a mysterious affair, which is expected to be cleared up soon.

Brad. P. Jones Becomes Benedict.

Philadelphia.—Following the promotion of William Carter from treasurer to the manager of the Stanley theater, announcement is made of the marriage of Brad. P. Jones, his assistant, which took place on Sunday, Feb. 17. A romance which started last November between Mr. Jones and Miss Marie E. Cox, organist of the Great Northern theater, turned out happily for the bridegroom, who is now being congratulated by his friends.

"House of Hate" Announced.

Philadelphia.—Pathe announces that the serial "The House of Hate," is being eagerly sought after here, and especially so because of the fact of the reappearance of the favorite star, Pearl White, who will be supported by Antonio Moreno.

Lightless Nights Continue.

Philadelphia.—Lightless nights, six nights a week, are to continue indefinitely in this city, by order of the fuel committee, although the order for the Tuesday closing of the theaters has been rescinded.

Capital City News Letter

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

S. J. Mayer Becomes Pathe Manager.

WASHINGTON, D. C.—A reorganiaztion of the executive force of the local Pathe office has just been completed. S. J. Mayer, who has for some time been serving as an assistant to D. F. O'Donnell, manager of the exchange, has succeeded Mr. O'Donnell in that position, while the Baltimore branch, formerly in charge of Frank J. Spurrier, will be under the management of a Mr. Ruckert, formerly with the Newark office of the Goldwyn corporation.

Mr. Mayer, who has been in Washington about five months as booker and assistant to Mr. O'Donnell, has been in the business about eight years, starting in with Pierce & Scheck, of Baltimore. When that concern was secured by the General Film Company, he came to Washington to work in the local branch, of which he soon became manager. After being connected, succesively, with the Mutual, the General again, the Universal, World and Vitagraph, he joined Pathe and came to the local office.

Other changes in the office include the promotion of Robert Folliard to the position of booker, and that of Joseph Kushner to assistant booker. H. A. Dixon, branch cashier, is succeeded by M. A. Zama, formerly in the Philadelphia office, and Frank Kinney, assistant cashier in New York, will become cashier of the Baltimore branch.

Getting Permits to Repair Theaters.

Washington, D. C.—At the building inspector's office it looks very much as though spring has actually arrived, for permits are being issued by that office to the theater men to do their usual spring cleaning and repairing. One of these permits goes to Tom Moore for the Garden theater, involving additional renovation to the extent of $200. Marcus Notes gets two permits, one to repair the Empress, the other to remodel the building at 318 Ninth Street, Northwest, for use as a theater. This new project involves an initial expenditure of $11,000. Plans for the new theater are being prepared by Frank G. Pierson. The contractor is D. E. Nicol.

Tom Moore Takes a Holiday.

Washington.—Tom Moore, owner of the Moore string of theaters in this city, with Mrs. Moore and a party of friends will spend a few weeks in Florida.

NOW READY

THE NEW

HELEN GARDNER

CLEOPATRA

THE STORY MAJESTIC, MAJESTICALLY TOLD OF THE NOBILITIES OF A GREAT WOMAN IN CONTRAST TO THE DISTORTED NOTIONS, COMMON ENOUGH, OF HER WICKEDNESS. UNQUESTIONABLY CHARITY WILL COVER SUCH FAULTS AS MARRED HER GLORY SO LONG AS HUMAN HEARTS LOVE OTHER HUMAN HEARTS, AND SYMPATHY'S PERFUME SWEETENS LIFE.

Revived! Amplified and Augmented!

New Ensembles of Thousands of Men, Women, Animals

Direction CHAS. L. GASKILL

Entire New Line of Paper, Cuts, Press Matter

Ready for IMMEDIATE Shipment

Write
Wire or
Long Distance

CLEOPATRA FILM COMPANY

722 Longacre Building, New York

CANADIAN

HELEN

HAVE BEE
ARROW FEATURE
CHAS. H. HAYSTEA
100 Kin
Toron
A

"EYES OF THE WORLD

CLEOP

T
CANADIAN

''After carefully viewing all the curren
State right offerings, I closed with the
Cleopatra Film Co., Long Acre Bldg., N. Y.
''Helen Gardner in Cleopatra impresse
me as being a tremendously pleasing pic-
ture; it's wholesome, big in conception,
with ensembles that are amazing. We
have the facilities to exploit the bigges
picture, in the biggest way, but they

RIGHTS FOR
GARDNER

URCHASED BY
YNDICATE
ENERAL MANAGER
reet, W.
anada
oking

and "RAMONA"

A TRA

HE
ANAGERS
ust be real features like Helen Gardner
n Cleopatra.''

Chas. H. Hayptead

General Manager

Critical Reviews and Comments

Upon Current Productions

"REVELATION."

Nazimova in Seven-Part Metro Production Discloses Superb Art and Carries Appealing Story to Triumphant Finish.

Reviewed by Edward Weitzel.

ALL those who witnessed Nazimova in the screen version of "War Brides" are aware of the intensity of feeling at her command. It remained for "Revelation" to show the range and perfect control of her art. The seven-part photoplay adapted from Mabel Wagnalls' novel, "A Rosebush of a Thousand Years," and produced by Metro Pictures Corporation, is a fine vehicle for the display of this ardent Russian woman's electric acting. The story has romance, ideality, beauty of thought and dramatic strength. It suffers an unnecessary slacking up of its action, near the close, by the retention of a superfluous portion of the printed story, but most of the picture is of so high an order of merit and is acted with such superb art by the star that it outranks ninety per cent. of representative screen products.

"Revelation" is the story of Joline, an artists' model, who is first shown in a Paris cabaret of the Latin Quarter, dressed as a Bacchante, performing a mad dance, while an unknown American artist makes a furtive sketch of her. The girl offers to pose for him and the resultant picture brings the artist fame and wealth. Joline goes to live with him and deserts her former lover, an Apache named Duclos. The theme is one of suffering and the redemption of a woman's soul. A beautiful legend concerning a rosebush in a monastery garden and the Madonna brings about Joline's reformation. The repentant girl gives her all for the benefit of others, and leaves the artist and her life of gayety and ease. After the breaking out of the war the artist enlists in the army of France, and the two meet again. Joline finds him wounded and unconscious on the battlefield and has him borne to the old monastery, now a hospital, to which she is attached as a Red Cross nurse. The aged prior, who knows her history and understands how complete has been her expiation, helps her to nurse her lover back to health, and unites them in marriage.

The many telling incidents and subtle sidelights that help to give clearness and interest to the story are introduced with uncommon skill. An exception is the pursuit of Joline by the Count after she leaves the artist. Had this been eliminated and Duclos' final scenes been built up, the balance and grip of the plot would have been practically flawless. The first four parts are almost unique in the steadiness of their hold and the diversity and fascination put into a simple story made fine and forceful by its truth to life. As director of the picture George D. Baker's share in such a result is an important one. He has accomplished his task with sympathy and complete appreciation of its artistic needs. Maxwell Karger is credited with having personally supervised the production.

As to Nazimova, a new and brilliant screen star has arisen. Since the making of her first picture she has mastered every detail of photoplay technic. Her own force of character and intellectual equipment have already carried her far in the spoken drama, and she takes her rightful place among the leaders of the silent stage before "Revelation" comes to the end of the first reel. The quick temper, reckless spirit, elfish love of mischief and warm heart of this volatile girl of the studios are indicated with surprising ease and firmness. Disguised as an impudent young porter, she wears the clothing and the manners of the character with a saucy air that convulses the beholder. A moment later, garbed as the Holy Mother, she checks the laugh instantly and excites only profound reverence. She is shown, half mad with jealousy, trying to tear to pieces a model who has come to pose as the Madonna in her place; but the light that looks out of the eyes beneath her nurse's cap is that of a woman who has found her soul through sacrifice and bitter pain. She laughs and weeps, smiles and pouts, sins and suffers, as might the real Joline, and gives refreshing proof that the mission of an actress, even on the screen, is to act—not to pose.

Excellent impersonations are offered by Charles Bryan as Paul Granville, Frank Currier as the Prior, Syn de Conde as Duclos, Bigelow Cooper as the Count, and John Martin as Fra Augustine. Eugene Borden, Philip Sanford, True James, Dave Turner, Fred Radcliffe, A. C. Hadley and Hazel Washburn are also to be commended.

The atmosphere of the Latin Quarter, the monastery and the battlefields of France are reproduced with a perfection of illusion that makes them live again on the screen. Ray Smallwood was the photographer.

IN THIS ISSUE.

The Great Adventurer (Pathe).
His Generosity (Metro-Drew).
Revelation (Metro Special).
The Spurs of Sybil (World).
Cavanaugh of The Forest Rangers (Vitagraph).
Ruggles of Red Gap (Essanay).
The Rough Lover (Bluebird).
Wild Women (Universal).
The Weaver of Dreams (Metro).
Four King Bees, The Rogue, The Orderly, His Day Out, The Stranger, The Shoes That Danced (Triangle).
Heiress for a Day (Triangle).
The Shuttle (Select).

"CAVANAUGH OF THE FOREST RANGERS."

Vitagraph Blue Ribbon Feature Founded on a Hamlin Garland Novel Has Good Material in Badly Constructed Plot.

Reviewed by Edward Weitzel.

IT is easy to understand that an entertainingly written novel is a tempting bait for a scenario editor in search of new material. Such a find, however, often proves as difficult to land as a four-foot pike without the use of a net. "Cavanaugh of the Forest Rangers," a five-part Vitagraph Blue Ribbon Feature, released February 25, is such a novel. At least, the Vitagraph scenario department and Director William Wolbert have not succeeded in making a well constructed photoplay out of it. The story has good dramatic situations and interesting characters, but the screen version is a patchwork of odds and ends of plot stitched together in anything but a skillful manner. Director Wolbert seemed more intent on securing a good supply of beautiful "long shots" than in turning out a closely knit bit of drama. Fine locations are desirable; so are fine china and damask at a feast; but it is the contents of the dishes that fill the material needs of the guests, and it is the well prepared human interest that satisfies the mental appetite of the screen fan.

Cavanaugh is a forest ranger, who tries to keep the peace between the cattlemen and the sheep herders at the time the government commenced to restrict the number of cattle on a certain amount of grazing land. The daughter of one of the cattlemen, now an outlaw, returns from being educated in the East, and meets the ranger. The two fall in love and Cavanaugh has plenty of chances to protect her from the rough characters of the district. He also befriends her father, and that misguided man expiates his sins by nursing a smallpox victim and dying of the disease himself.

The cast is efficient. Alfred Whitman as Cavanaugh, Nell Shipman as Virginia Whetherford, Otto Lederer as Ed Whetherford and Laura Winston as his wife head the list. Other members of the cast are R. Bradbury, Rex Downs, Joe Rickson, Hal Wilson, and Mrs. Hattie Buskirk.

"RUGGLES OF RED GAP."

Essanay Offers Holmes and Brilliant Cast in Breezy Seven-Part Comedy.

Reviewed by James S. McQuade.

IF every one who views "Ruggles of Red Gap" will be as well pleased and in as happy mood as I was at the close then Essanay, Taylor Holmes, and his able support will all become so enthused that they will immediately start on another venture that may prove to be still better. And it must be understood that Director L. C. Windom and the adapter of Harry Leon Wilson's story, Charles J. McGuirk, are also included in the list of those to whom praise is due.

Mr. Wilson's story offers so many fine types—both men and women, although the men have much the best of it—that the strength of the comedy is greatly intensified; besides, the strongly contrasted environments of gay Paris and Red Gap, of Arizona, increase the opportunities for mirthful situations.

Ruggles (Taylor Holmes) is the English valet of the Hon. George Vane-Basingwell (Lawrence D'Orsay), brother to the Earl of Brimstead (Charles Lane). The Hon. George is inclined to gamble, and ekes out an existence on a quarterly allowance paid him by the earl. As the comedy opens we find him in apartments in Paris with Ruggles, his devoted slave.

The Hon. George meets Senator Floud (Ferdinand Munier), of Red Gap, his wife (Lillian Drew), and Cousin Egbert (Frederick Burton); the Senator's brother, an irreclaimable American in matters sartorial, who prefers the store clothes of Red Gap to any that Paris can offer, and who never can take his seat at table without first straddling the chair. Senator Floud, who would rather play draw-poker than eat, induces the Hon. George to try his luck, with the result that he loses not only his money, but his trusted Ruggles as well; that worthy having been staked as a bet in the final game on the suggestion of the Senator, who knew that his wife had set her heart on securing the

valet's services so that he might redeem Cousin Egbert from his plebeian tastes. Soon afterward the Flouds leave Paris for Red Gap, where the story is chiefly laid, with the despondent Ruggles among their effects. And here I leave the continuation of the story to the screen.

Taylor Holmes and Frederick Burton are the great mirth-producers of the comedy. The types which they represent are in such striking contrast and they are so cleverly sustained that the spectator is always getting double measure when they are brought into close quarters. The quiet, sustained flow of the Ruggles action appeals to the more subtle conception of comedy, while the Cousin Egbert type is all on the surface, and is caught in a flash.

Lawrence D'Orsay's Hon. George is a fine characterization, immaculate in detail. Virginia Valli as the Widow Judson, whom Ruggles makes his own, for better, for worse, realizes all the possibilities of the character. Edna Phillips Holmes (Mrs. Taylor Holmes) makes a dashing Kate Kenner, the leader of the Bohemian set in Red Gap, who wins the heart and title of the Earl of Brinstead, much to the chagrin of the Hon. George, who had selected her for himself. And, by the way, the Earl of Brinsted finds in Charles Lane a fitting double. Mrs. Effie Floud, Senator Floud, and Marie Pettingill, Mrs. Floud's mother, are ably impersonated, respectively, by Lillian Drew, Ferdinand Munier, and Rose Mayo.

The release will be made through the George Kleine System sometime around March 1.

"HIS GENEROSITY."

Metro-Drew Comedy in Which the Male Lead Camouflages Tight-Wad Propensities.

Reviewed by Margaret I. MacDonald.

AN AMUSING situation combined with the best of direction and the inimitable Sidney Drews usually brings about good effects. "His Generosity" is no exception to the rule, but we have to confess that no one but Sidney Drew could get away with as meagre a situation as presented in this comedy and bring home as many laughs. It is a case of the comedian winning, and not the comedy.

Henry Mason was a tightwad—so named by his better half. And so disgusted was she with his repeated refusals to obey the formalities of the tipping system that when she is invited to accompany him on a business trip to New York she refuses. A bright idea strikes Henry, which is the reason for his fearless declaration that if she will only consent he will squander a million quarters. The trip is taken and Polly is delighted with the change that has come over Henry, who has become abnormally generous with his tips. The illusion is dispelled, however, and Henry is forever disgraced when, on his return home, the cabby gives away the secret of the distribution of a number of German coins which Henry had taken the opportunity to get rid of.

"THE GREAT ADVENTURE."

Five-Reel Pathe Play, from Story by Henry Kitchell Webster, Features Bessie Love in Leading Role.

Reviewed by Robert C. McElravy.

THIS feature offering tells the perennial story of the young girl who comes to the city to win fame on the stage. But it is trimmed up with new frills and gives some interesting and lifelike glimpses of affairs behind the footlights and in the wings.

Bessie Love appears as "Rags," the country girl with theatrical aspirations. In this instance she does not dare the city alone, but her aunt, very interestingly portrayed by Flora Finch, accompanies her. The aunt has faith in Rags' aspirations, and risks the money she has saved up for "funeral expenses" in the exploit.

The plot is slight in structure, and contains little that is novel. Much of the interest is found in the engaging personality of Rags. She first meets Billy Blake, a chorus man, with whom she immediately falls in love. This part is assumed by Chester Barnett. Billy hears her story, and advises her to hold up a stage manager for whom he is working. Rags takes his advice literally, and appears before the manager with a pistol, demanding that he give her employment. This highly improbable scene carries with sufficient humor to get it over. Various other scenes also have an enjoyable spice of comedy.

In the course of the story, Rags substitutes for the leading lady and makes good. The male star, an actor named Sheen, admires her, and tries to win her. But Rags sticks to her first lover, Billy. The latter rescues her from drowning at the beach after Sheen has proven himself helpless.

"WILD WOMEN."

Harry Carey Appears in Five-Reel Universal Feature, a Cowboy Yarn of Amusing Type.

Reviewed by Robert C. McElravy.

ANOTHER "Cheyenne" Harry number featuring Harry Carey in his most popular role. The story this time is an imaginative invention not strictly original, but carried out in an enjoyable way. The hero is surrounded by a bunch of cowboy friends, all ready for any sort of adventure. Their chief adventure in this subject occurs in Harry's bibulous dream, but the boys are all in it, and the "wild" women also, though the latter are not wild enough to be alarming.

The tale commences on the Circle-L ranch, where Harry gets a bid to take part in a forthcoming rodeo. He insists on taking his friends along, and they all leave the ranch much to the disgust of the boss. Harry takes part in the events, which include steer roping, and wins considerable prize money.

Following the rodeo he takes the boys out for a party at a Hawaiian cabaret. They indulge too freely, and, after watching the Hawaiian dancers for a time, all fall asleep. Harry's dream is pictured. In this they are shanghaied by a lumber schooner and put to scrubbing decks by the captain and his mate. A mutiny takes place, the ship takes fire, and they float on a raft to a native isle. Here the queen takes a fancy to Harry, but he prefers her daughter. Just as he thinks he has won her he wakes up.

Others in the cast are Vester Pegg, Martha Mattox, Molly Malone, and E. Van Beaver. The story was written by George Hively, and produced by Jack Ford.

"THE WEAVER OF DREAMS."

Viola Dana's Delineation of Jilted Girl Makes Metro Picture Noteworthy.

Reviewed by Hanford C. Judson.

ONE powerful situation in the hands of a competent player like Viola Dana saves many a picture from the trivialities and inconsistencies that otherwise would have trampled it into the commonplace. The recent Metro production, "The Weaver of Dreams," made by B. A. Rolfe, and with Viola Dana in the leading role, is a picturization of Myrtle Reed's novel of the same title. This authoress possesses a sentimentality that goes most popularly in a book, but that needs careful handling to be wholly acceptable in a picture where everything is seen at once, as it were, and vividly where the contrasts are real and sharp, and where what goes before most decidedly affects what follows.

The picture makes an excellent offering. Viola Dana's presentation of the central character, a girl worthy of soul who is jilted by her fiance for a bit of pink and white nothing, will win sincerest commendation. It is praiseworthy indeed, but the plot has its weaknesses, and when dealing with romance one ought to be particularly careful in the small things. Viola finds a pretty pair of silk stockings on her porch one morning, and tells Margery (Mildred Davis) about them. "Oh, yes they are mine," say the bit of pink and white, "Martin (Russell Simpson) and I were shopping, and we left them there by mistake." She fails to ask Viola for them; one thinks they were left there with a malign purpose. Viola begins to think something is wrong. Soon she sees, and knows it. Then there's a dropped letter, and because a dog picks it up and takes it to Viola doesn't make it more convincing. A dog is a present fad in pictures, and ought to go out. Then some of the subtitles, especially the one in which Viola confides to Margery's uncle all her most intimate poetic dreams, hurts. She tells him about the "little voices around the fireplace" and that sort of thing. There are girls who would do that, but it is just a little out of taste.

This uncle is a cripple, and never leaves the house. He is mourning a broken love. Viola, in the picture, has an aunt, a delicately pretty old lady who is cynical, and has for her motto that all men are faithless. Her life has been embittered. Once she had been in a train wreck and had fallen in love with the man pinned down near her, and he had never come for her again. She didn't know his name. At the picture's close we find that these two are the lovers of the train, and find each other. Now this love story is provocative of mirth in the frivolous on their way home from the show.

"THE ROUGH LOVER."

Five-Reel Bluebird Offering of Farcical Type Provides Franklyn Farnum with Dual Role.

Reviewed by Robert C. McElravy.

THIS light, farcical subject is a little out of the ordinary run of Bluebird subjects. Franklyn Farnum is cast in a double role, one that of a mild-mannered student, and the other that of a prizefighter. The identity of these very different characters becomes mixed, and a number of amusing situations result. The scenes give opportunity for some good examples of double exposure photography.

Mr. Farnum has no great demands made upon him in either of the roles he assumes, but he succeeds in differentiating them so well that there is never any confusion in the minds of the observer as to which character he is watching. He appears first as Richard, who has but two passions in life; one, his desire to master calculus, and the other to win the love of Helen. The girl returns his love, but wishes he were less fond of study.

The scenes occur on a beach, and Richard is suddenly made the object of attention by a countess with nothing to occupy her mind but an uninteresting, though jealous, husband. She pursues Richard, who tries to avoid her in every way. Finally he dives into the water, and pretends to have been drowned. At this moment, "Breeze" Bolton, his double, turns up. The countess gets after Breeze, who is challenged to fight a duel by the count. Richard again appears just as the duel is being arranged, and is forced into it. His mother, thinking he is dead, is holding spiritual seances, at one of which the prizefighter appears. The situations are complicated in the usual farcical manner, and will undoubtedly please lovers of this sort of entertainment very much.

Juanita Hansen is attractive in the role of Helen; others in the cast are Catherine Henry, Fred Montagu, and Martha Mattox.

"THE SPURS OF SYBIL."

Alice Brady in Five-Part World Feature Directed by Travers Vale Is Heroine of Mildly Interesting Story.

Reviewed by Edward Weitzel.

LOUISE WINTER is the author of "The Spurs of Sybil," a five-part World picture directed by Travers Vale, in which Alice Brady acts an adventurous young woman of wealth, who starts out to earn her own living for one year. Ar-

riving in New York, she engages a room at an expensive hotel and then attempts to find a situation before the hundred dollars in her pocketbook is all spent. She is soon reduced to a backroom in a cheap boarding house and would have fared badly but for a lucky accident that brought her to the notice of a good looking young doctor, who falls in love with her at first sight.

Sybil does not collect any formidable looking spurs during her adventures, but attracts the attention of a pair of rogues—one a worthless young rounder, the other a handsome vampire of middle age, who directs a fashionable gambling hell, and is in danger of meeting the fate so often reserved for heroines of the poor but virtuous brand. The doctor is always around when needed, however, and is rewarded by discovering that the girl he has fallen in love with is not a beautiful but wicked young crook whom he must reform, but a perfectly innocent girl of excellent family and ample fortune.

There is more mildly interesting incident than stirring dramatic action in "The Spurs of Sybil," but it is free of all objectionable features and has its place among the staple products of the screen.

Alice Brady fills every demand made upon her by the character of Sybil, and is well supported by John Bowers as Dr. Ross Alger, John Davidson as Paul Berwick, Iseth Munro as Mrs. Alva Penfield, Justine Cutting as Aunt Annabelle, Eugenie Woodward as Oleander Berwick, Herbert Barrington as a detective, and Richard Clarke as the doctor's assistant. Photographed by Max Schneider.

"THE SHUTTLE."

Constance Talmadge in Select Screen Version of Burnett Novel Is as Attractive as Ever.

Reviewed by Edward Weitzel.

SO skilled a writer as Mrs. Frances Hodgson Burnett is always interesting, but "The Shuttle" is not her best piece of fiction, and the screen version, made by Margaret Turnbull and Harvey Thew, is not an improvement on the original. It offers, however, an opportunity for Constance Talmadge to play an engaging type of American girl who gets the better of a particularly offensive specimen of the English nobility. The "bounder" has married the sister of Bettina Vanderpoel for mercenary reason, and made her life a torment by his brutality and neglect. The Vanderpoels are very wealthy, and Bettina, suppecting all is not well with her sister, goes to England to visit her. She finds Lady Mount Dunstan living in terror of her husband, and the ancestral estate crumbling to ruin. Bettina puts sufficient American dollars into immediate circulation to start thorough repairs, and her brother-in-law rewards her by trying to destroy her reputation.

Another run-down-at-the-heel English nobleman lives next door to Mount Dunstan, but is of an entirely different stamp. He falls in love with Bettina, but will not tell her so for fear of being taken for a fortune hunter. An epidemic among the poor people of the locality shows Bettina what a fine fellow Sir Nigel is, and, being an American girl and accustomed to having her own way, she sees to it that her wealth does not stand in the path of another international marriage. The story is not an easy one to picturize, and the character of an American typewriter salesman seems lugged in, although found in the book. Rollin Sturgeon has succeeded reasonably well in preserving an English atmosphere to the scenes, and a competent cast do justice to their several roles.

Little Miss Talmagde is quite as charming as ever, and plays Bettina with the same delicate but careful art that distinguishes all her screen impersonations. The supporting company are cast as follows: Rosalie Vanderpoel, Edith Johnson; Reuben Vanderpoel, E. B. Tilton; Mrs. Vanderpoel, Helen Dunbar; Sir Nigel Anstruthers, George McDaniel; Lord Mount Dunstan, Albert Roscoe; Penzance, Thomas Persse; Ughtred Anstruthers, Edward Peil; G. Selden, Casson Ferguson.

FOUR KING BEES.

Billy West Is Featured in "The Rogue," "The Orderly," "His Day Out" and "The Stranger" — Good Slap-Stick Comedies with Many Laughs.

Reviewed by C. S. Sewell.

BILLY WEST in the four latest King Bee comedies, each two reels in length, fully sustains the reputation gained in his earlier productions. Probably the best of the lot is "The Orderly," although "The Rogue" runs it a close second. All abound in slapstick comedy situations and contain a number of laughs. Others in the cast include Babe Hardy, Beatrice Joy, Ethel Burton, Leo White and Rosemary Theby.

In "The Orderly" the action takes place in a sanitarium, and Billy is cast as a disorderly orderly. He indulges in such pranks as putting a bulldog in a patient's bed in place of a hot water bottle; scrubbing the floor by attaching brushes to his feet; placing ice in another patient's bed to reduce his temperature, and giving still another patient a foot bath under somewhat embarrassing circumstances.

"The Rogue" starts out with Billy breaking dishes. He then wanders into the street, is run over by an automobile operated by a pretty girl who takes him to her home, where he lands in soft. Father throws him out of the window, but later in a thief chase he lands back in the house and unwittingly is instrumental in landing the thieves and is acclaimed as a hero.

Billy in "His Day Out" is cast as "A Loose Nut" who has escaped from an asylum. In following a pretty girl he lands in a barber shop and has some amusing experiences with the customers, including the shaving of a tramp by means af a vacuum cleaner, and when he refuses to pay Billy reverses the machine and puts the whispers back on the tramp's face. He also trims the mustaches of all the customers to look like his own, which aids him in escaping detection at the barbers' ball.

In "The Stranger" Billy arrives in the desert in time to rescue beauty in distress from the hands of two bad men. He goes into the mining town, pawns his donkey to buy food, has an amusing experience with hot tamale and chili con carne; gets into the pawnshop again, secures his donkey and again rescues the girl from the hands of the villain, Babe Hardy, whom he subdues after a comic fight, and finally becomes a resident of the town.

There is much rough and tumble comedy in all of these pictures which should bring many laughs, and in "The Rogue" there is some particularly good comedy work with a white mouse.

HIGH-MARK TRIANGLES.

"The Shoes That Danced," Featuring Pauline Starke, and "Heiress for a Day," with Olive Thomas.

Reviewed by Edward Weitzel.

ADAPTED from a magazine story by John A. Morosco, "The Shoes That Danced" is a five-part Triangle production that tells a truthful and absorbing tale of life in New York's lower west side. Picturized by Jack Cunningham, and photographed by Pliny Horne, the photoplay has been ably directed by Frank Borzage, and the cast contains no weak spots. Pauline Starke as Rhoda Regan again gives conclusive proof that she is one of the most artistic and dependable young actresses the screen has. She presents a figure that is instantly recognized, and not one false stroke mars her work. The true-hearted little shopgirl who sticks to the man she loves through thick and thin and forces him to give up his position as a gang leader and turn honest becomes wonderfully human and appealing as impersonated by Pauline Starke. The young woman has personality, fine emotional powers, and is absolutely without mannerisms or any indications of self-consciousness.

Gang life in New York has long been an interesting topic in fact and in fiction. In "The Shoes That Danced" the murder of the leader of the Hudson Dusters by the captain of the Cherry Hill gang starts a police hunt that involves the Harmony Boy in the crime, and he is only saved from a "frame-up" by the devotion of his sweetheart, who dances nearly all night with another man at a masquerade in order to throw the police off the trail. The situations have the force of real drama, and make the picture a high-mark production.

Wallace McDonald as the Harmony Lad contributes a clever study of a familiar type, and acts with much quiet force. Dick Rosson as Stumpy Darcey, Anna Dodge as Mrs. Regan, Lydia Yeamans Titus as Mother Carey, Edward Brady as Wedge Rarker, and William Dyer as Hogan are the remaining players in the excellent cast.

"Heiress for a Day."

Olive Thomas does what is, perhaps, the best work of her screen career in "Heiress For a Day," a five-part Triangle comedy written by Henry Albert Phillips, scenario by Robert F. Hill, and directed by Jack Dillion. The story is the not unusual one of the young girl who is led to suppose that she has been left a large fortune, and who, after "basking in the smiles of society" and running head over heels in debt, discovers she is penniless. In this case, however, the author has not been hard hearted, but provides his heroine with a wealthy husband and a fortune of her own before the end of the last reel. The theme has been so brightly handled and is so full of neat and amusing bits of business that it furnishes good, healthy amusement all through the picture.

Assisting Olive Thomas are Joe King as Jack Standring, Eugene Burr as Spindthrift, Graham Pette as Old Hodges, Lillian Langdon as Mrs. Standring, Mary Warren as Grace Antrim, and Anna Dodge as Mrs. Rockland. Steve Norton was the photographer.

COMMENTS ON UNIVERSAL PICTURES.

A FLYER IN FOLLY (L-KO), March 6.—A very funny two-reel comic, featuring Gale Henry and Hughie Mack. They appear as a married couple, whose dream of true love is upset by an intrusive gas man and other flirtatious individuals. Trick photography is employed in a laughable way several times and a number of the situations are unusually good.

THE SWING OF DEATH (Universal Special), March 9.—Episode No. 5 of "The Bullseye." This instalment is full of eventful action. North inflicts a slight wound on Cody with a gun shot, and later kills the ranch owner, Clayton. Sweeney's gang rustles both sheep and cattle, bringing on fresh warfare between the opposing plainsmen. Eddie Polo, as Cody, makes a daring swing from one cliff to another on a rope tied to a tree. The instalment is a strong one.

MYSTERY SHIP, No. 15 (Universal Special), March 9.—This instalment adds much to the already very strong interest in this novel serial. The action centers about the secret "camouflage" formula stolen from the Mystery Man. Jack is tortured by the spies to obtain information about the formula. Later Gaston and Betty are drugged at a reception and the girl kidnapped by Russell, her former fiance. The title of this episode is "The House of Trickery."

(Continuation of Comments on Universal Productions on page 1412.)

Comments

Bluebird Photoplays, Inc.

THE ROUGH LOVER, Feb. 25.—A five-reel subject, in which Franklyn Farnum plays a dual role. He appears first as a mild-mannered student and later as a prize fighter. The two characters get their identities mixed. The situations are of a farcical sort and are amusing in a light, enjoyable way. Reviewed at length elsewhere.

Christie Film Company.

MUM'S THE WORD (Christie Comedy).—There is a novel farce situation in this film that makes it a good offering. Bobby can sing, and it gives him an advantage with the girls, especially with a particular one even over the rich rival. Bobby is unlucky at poker and will play so he gets deeply in debt and risks his voice for twenty-four hours against a $500 bill. He loses and cannot speak till the time is up. Then the rich rival makes hay, but difficulties ensue and Bobby is up in time to get the girl after all.

THE NIGHT OF HIS LIFE (Christie Comedy).—Youthful bridegroom to be is given a party by his friends the evening before the marriage and he looks for about ten too many minutes on the wine when it is red. Complications ensue that make a lively farce. The liveliness, the personality of the players are the assets of the film. Its story will bear criticism; but it is not displeasing.

IN THE DARK (Christie Comedy).—A farce film that is lively and is played by pleasing actors of which Bobby Vernon and Ethel Lynn hold the leading parts. It will serve as an acceptable offering. It will be liked by most even if it is not remembered a few hours after the show. Anyway, these Christie Comedies take one's mind off all kinds of work-a-day worries.

CIRCUMSTANTIAL EVIDENCE (Christie Comedy).—Two or three well used situations are put together in a new way in this farce to make a reasonably interesting and amusing picture. We have the wife's brother, of whose presence she dare not tell hubby, and we have the overheard plot to poison "him," which hubby thinks refers to the man of the house who is potentially worth his insurance and which really refers to the ending of a play the wife is writing.

Fox Film Corporation.

ARE MARRIED POLICEMEN SAFE? (Sunshine), Feb. 17.—A rough and tumble comedy which the audience at the Strand theater, New York, seemed to enjoy. The story of the comedy seemed to hinge around the love affairs of a couple of married policemen who tried to marry other wives and were foiled in the attempt with the appliance of much horse play. Some original business has been inserted in this comedy along with much that is old, and, considerable that is unrefined.

Greater Vitagraph, Inc.

CAVANAUGH OF THE FOREST RANGERS, Feb. 25.—A Vitagraph Blue Ribbon Feature, this five-part picture is from a novel by Hamlin Garland and was directed by William Wolbert. The material is all right, but it is not well put together. Alfred Whitman and Nell Shipman have the leading parts. A longer review is printed on another page of this issue.

THE CAVERN OF HORROR, March 4.—The eleventh episode of "Vengeance—and the Woman" shows the escape of the hero and his wife from the cavern and ends with a series of explosions that toss human beings about in the air in the most reckless manner. Lovers of melodrama will be delighted with the stirring events shown in the number.

George Kleine System.

RUGGLES OF REDGAP (Essanay), March 1.—This production can be highly commended as a most enjoyable comedy. It is in seven parts. Taylor Holmes, Frederick Burton, Lawrence D'Orsay, Virginia Valli and other capable players are in the cast. A detailed review appears on another page.

Metro Pictures Corporation.

THE WEAVER OF DREAMS (Metro), Feb. 18.—A five-reel picture made by B. A. Rolfe and with Viola Dana in the role of a young lover jilted in the midst of her poetic dreams and left to fight her disappointment alone. Her sincere work in the character is the big thing in the film, and it is an excellent offering on account of it. She gives a beautifully delineated picture of human tragedy. The plot and direction, including one or two of the subtitles, are not without the blemish of awkwardness; but these are more than redeemed by the leading woman's splendid acting. See elsewhere in this issue for a longer notice.

HIS GENEROSITY (Drew), Feb. 25.—An amusing comedy with the Sidney Drews featured. Henry Mason, the husband in the story, puts one over on his wife when in a seemingly generous mood he tips lavishly in a New York hotel with a number of souvenir German coins. A full review will be found elsewhere.

REVELATION (Metro).—One of the strongest pictures yet produced, this seven-part version of a novel by Mabel Wagnalls offers Nazimova, the celebrated Russian actress, a part in which she shows the regeneration of a woman's soul with remarkable power. It is gripping from start to finish and filled with laughter and tears. A fine production. A longer review is printed on another page of this issue.

UNDER SUSPICION (Feb. 4).—Francis X. Bushman and Beverly Bayne are featured in this five-reel picture. It is a newspaper-crook-society drama adapted from a story, "The Woolworth Diamonds," and is not as interesting as some of the other pictures in which these stars have appeared. Reviewed at length in last week's issue.

"BROADWAY BILL" (Metro), Feb. 11.—A Harold Lockwood picture in five reels telling a sentimental story for young people mostly. It is a good, well made offering whose chief special merit is that it will more than probably please all the sentimentally inclined, of whom they are no lack. For a longer notice see another page of this issue.

AFTER HENRY (Metro-Drew), Feb. 18.—The title of this Drew comedy refers to the pride that Henry feels in having a portion of the rising generation named after him. He insists upon making each of the babies an expensive present, until his wife interferes. A friend caps the climax by naming her baby girl Henriette. Produced and acted in the effective Drew manner.

Mutual Film Corporation.

MY WIFE (Frohman), Feb. 18.—A five-part adaptation of a formerly successful Frohman play. Ann Murdock plays the stellar role with fine effect. In fact, she is very charming in the part of the young heiress who marries her guardian with the stipulation that she is divorced on the return of her real lover from the war. A full review of this picture will be found elsewhere.

THREE TIMES AND OUT (Strand, Feb. 12).—A prettily staged comedy featuring Billie Rhodes. The story of the comedy hinges around curing a young lady of flirting. This young woman loved to tease her sweetheart, leaving him repeatedly to flirt with other young men. Finally one evening at a ball when she has lured three admirers into asking to escort her home, her sweetheart puts a damper on her fun by enlightening the young men to the extent that she is left at the close of the evening to go home by herself. Very pretty and entertaining.

MISS CINDERELLA (Strand) Feb. 19.—A pleasing comedy featuring Miss Billie Rhodes. In it a young woman believing that a young man with whom she is in love desires to marry her for her money rents a room and poses as a poor seamstress while he is on a visit to her father. The young man, who has never seen the girl, makes good in the matter of befriending what he believes to be a poor girl.

Paramount Film Corporation.

WHO IS NUMBER ONE? No. 15 (Paramount), Feb. 4.—The final episode of "Who Is Number One?" gives a satisfactory and thrilling finish to a serial that has sustained interest. In this number Camille Arnot hearing of the attempted murder of Graham Hale by Raine realizes that for years she has listened to the lies of an unscrupulous man, and decides to return to her husband, Graham Hale. The secret of the story uncovered reveals the identity of "No. One" in the person of Aimee, the daughter of Graham Hale and Camille Arnot, who has been stationed in her father's house by her mother for vengeful purposes.

SOME PROFESSOR (Klever), Feb. 25.—A Victor Moore comedy in which he goes to a school for girls as a demonstrator of chattering calisthenics. Some amusing things happen between the professor and a young man who to be near his sweetheart in the school disguises as a female and secures the position of massaging the floors.

ONE MORE AMERICAN, Feb. 25.—George Beban, as the Italian proprietor of a Marionette theater on the lower East Side, New York, has a congenial role in this five-part Paramount picture produced by Jesse L. Lasky. The story is full of laughter and tears. It was reviewed at length on page 1269 of last week's issue.

IT PAYS TO EXERCISE (Mack Sennett), March 10.—A screamingly funny farce comedy featuring Chester Conklin. The scene of the story is laid to a large extent in theater at which a heavy weight demonstrates the health-giving effects of a certain gymnastic appliance. A full review will be found elsewhere.

MY FIRST (Paramount).—Another installment of the Benjamin Chapin "The Son of Democracy" series, this two-part picture shows Lincoln as a boy organizing a juvenile court and defending a colored lad who is charged with stealing a chicken. The number is full of humor and illustrates the Great President's early love of justice.

A PRESIDENT'S ANSWER (Paramount).—In this number of "The Son of Democracy" series Lincoln is shown saving the life of a young chap who had enlisted in the Confederate Army and had been captured and brought to Washington, where he had killed a guard. The boy was the son of an aged minister, an old friend of Lincoln's mother, and the President could not find it in his heart to let the father's plea for mercy go unheeded.

Pathe Exchange, Inc.

IN POVERTY'S POWER (Pathe), Feb. 24.—Episode No. 6 of "The Price of Folly" series. Ruth Roland and Frank Mayo appear as a brother and sister, who find themselves suddenly cast upon the world after losing a mining property in Mexico. They come to a city on the Pacific coast and, through a series of misadventures, both land in jail. There is but little plot to this number, though it will pass as a pretty accurate view of real life, buttered side down.

THE UNMASKING (Pathe), Feb. 24.—Episode No. 14 of "The Hidden Hand." There is an interesting twist in this number, which occurs in the last reel. Dr. Scarley has just taken the will away from Doris, when "The Hidden Hand" enters and takes the will from him. This development may surprise observers who have considered Dr. Scarley and "The Hidden Hand" as one and the same person, unless a confederate has been employed in these particular scenes.

DADDY'S GIRL (Pathe), March 3.—A five-reel subject, by John W. Grey and M. Ramirez Torres, featuring Baby Marie Osborne and a cast which includes many other children as well as grown-ups. She plays the daughter of a young couple who suddenly come into wealth. The father tries the fast life, but the child leads him back to his home again. This has a good juvenile interest, and many natural, homelike touches. The "Kid" show makes perhaps the strongest feature. The plot, while rather slight, is consistently developed.

A GASOLINE WEDDING (Pathe-Rolin). March 3.—A comedy number, featuring Harold Lloyd. He breaks into love affairs of the Marquis de Much Chees, with his usual nonchalance, and carries the girl away in his car. This is not as strong as previous numbers, but is amusing in a characteristic way.

YELLOWSTONE — THE GEYSERS (Pathe), March 3.—One of the most interesting of the "Our National Parks" series. This pictures, in tints, the hot springs and geysers of the famous national playground. Many of the geysers are named and may be easily recognized by persons who have visited the park. A half-reel.

BUXTON — DEVONSHIRE, ENGLAND (Pathe), March 3.—On same reel with above. This is also in tints and gives a series of enjoyable views in the vicinity named in the title. Chassworth, residence of the Duke of Devonshire, is pictured; also quaint cottages and gardens.

THE GREAT ADVANTAGE (Pathe Play).—A five-reel number, adapted from a story by Henry Kitchell Webster. Bessie Love is featured as "Rags," a girl who comes with her aunt to the city to win fame on the stage. The plot is light and not particularly strong, though the picture has good entertainment value in its side-lights on theatrical affairs. The glimpses behind the wings are very interesting. Reviewed at length elsewhere.

Triangle Film Corporation.

HEIRESS FOR A DAY, March 3.—Olive Thomas is featured in this bright five-reel comedy-drama, written by Henry Albert Phillips. It is full of humorous incidents and has a pleasing love story. A longer review is printed on another page of this issue.

SHOES THAT DANCED, March 3.—Pauline Starke heads the cast of this five-part picture, which tells an interesting story of East Side life in New York and is excellently acted and produced. A longer review is printed on another page of this issue.

Universal Film Mfg. Corporation.

CURRENT EVENTS, No. 41 (Universal), Feb. 16.—Boy Scouts cutting timber for Uncle Sam in New Jersey, San Francisco celebration of new tunnel route, work of the food-saving army, Colonel Roosevelt recovering from operation, war side-lights, and newspaper cartoons, are leading features of this number.

WILD WOMEN (Universal Special), Feb. 25.—A five-reel offering, featuring Harry Carey in his familiar role of "Cheyenne" Harry. He wins some prize money at a rodeo and he and his friends celebrate after the event. Harry has a dream in which they all visit an island populated by natives, among whom are the "wild women." This is an amusing yarn, with entertaining imaginative touches. Reviewed at length elsewhere.

Advertising Aids for Busy Managers

IN THIS ISSUE

Amarilly of Clothes-Line Alley (Artcraft).
Daddy's Girl (Pathe).
Eve's Daughter (Paramount).
The Girl in the Dark (Bluebird).
The Girl With the Champagne Eyes (Fox).
An Heiress for a Day (Triangle).
Huck and Tom (Paramount).
The Midnight Trail (Mutual).
The Naulahka (Pathe).
Nobody's Wife (Universal).
The Shell Game (Metro).
The Shoes That Danced (Triangle).
The Song of the Soul (Vitagraph).
The Turn of a Card (Paralta).

"AMARILLY OF CLOTHES-LINE ALLEY."

Adolph Zukor Presents Mary Pickford in a Story of Real Life in the Avenues and the Alleys and the Events That Followed An Attempt to Mix the Two.

Cast.

Amarilly.....Mary Pickford
Terry McGowan.....Wm. Scott
Gordon Phillips.....Norman Kerry
Mrs. Stuyvesant Phillips...Ida Waterman
Colette King.....Margaret Landis
Mrs. Jenkins.....Kate Price
Bosco McCarty.....Thomas H. Wilson
Johnny Walker.....Fred Goodwins
Father Riordan.....Herbert Standing

The Story: Amarilly lived happily enough in Clothes-Line Alley, and her story would have been simple had she not rescued a society man who gets knocked out on a slumming trip to the Midway, where Amarilly and Terry are employed. She nurses him back to health, and he shows an interest in her that causes a quarrel between herself and Terry. But Terry is made of the stuff the Alley appreciates, and the beauties of the social world are lost to Amarilly. When Terry is made the innocent victim of a tong war going after the Chinese noodles, Amarilly craves. She decides right then and there. She will be Amarilly of the Alley to the end.

For the Program: A vivid picture of San Francisco's Chinatown and the slums.

Another Pickford with a unique setting.

Advertising Phrases: It took half the police force of San Francisco to help the director get the street scenes.

She tried society, but it didn't make good with her.

Feature These Players: Miss Pickford in the title role.

William Scott as Terry.

Norman Kerry as Philips.

Stunt Suggestions: Fill two bottles, one with oil and the other with water. Label the former "Society," and the latter "The Alley." Attach to a card reading "Amarilly of Clothes-Line Alley (Mary Pickford's new play), to be seen at (house and date) knew that oil and water would not mix, so she stuck to water—and Terry was on the water wagon, too." Grocers can display package noodles with "Our noodles are as good as the Chinese and cost less. It nearly cost Terry his life to get some for Amarilly of Clothes-Line Alley (Mary Pickford's new play) at (house and date). See how it happened, then buy your noodles here." For the lobby play up the star and the stills, with a suggestion of Chinese decorations, if desired. In the press work dwell upon the fact that the crowds were so dense that traffic had to be stopped before the picture could be made in San Francisco's Chinatown.

Advertising Aids: Two designs each one, three and six-sheets. One 24-sheet. Rotogravure. Photos, 8x10, 11x14 and 22x29. Ten cuts each on star and production. Advertising layout mats. Slides. Press book.

Released March 11.

"HEIRESS FOR A DAY."

Triangle Presents Olive Thomas in a Dashing Little Story of an Heiress Who Expected a Million and Was Bequeathed a Thousand.

Cast.

Helen Thurston.....Olive Thomas
Jack Standring.....Joe King
Spendthrift .....Eugene Burr
Old Hodges.....Graham Pette
Mrs. Standring.....Lillian Langdon
Grace Antrim..... .....Mary Warren
Mrs. Rockland.....Anna Dodge

Directed by Jack Dillon.

The Story: Helen Thurston, a hotel manicurist, loves Jack Standring, one of her patrons and the most sought after bachelor in the swagger set. She cannot hope to win his attention, but she learns that her grandfather has died, leaving her millions. She is pestered with offers of unlimited credit, and she sets out to conquer society, but overplays and loses Standring's interest. But when it is discovered that she has been left but a thousand dollars, the remainder of the

RESPOND TO THIS

If you would have your DEVELOPING and PRINTING done in the most expert manner, have EVANS do it for you.

We have one of the most modernly equipped plants in the world for doing this particular line of work, employ the most skilled operators in every department, and all work is safeguarded in the most careful manner to assure you of the best possible results.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nicholas 3443-44

estate going to a distant cousin, the creditors threaten her with arrest. It is then that Standring is attracted to her and they elope. Back from the honeymoon, they find that the cousin has failed to comply with the terms of the will and the money reverts to the new Mrs. Standring.

For the Program: A saucy little story of New York's social set.

Poverty won what money could not buy.

Advertising Phrases: Hotel manicurist wins the catch of the town.

Poverty was a blessing very much in disguise.

Feature These Players: Olive Thomas as Helen.

Joe King as Standring.

Stunt Suggestions: Get the stores to make a display of manicure sets with a card and some stills, the card to read: "She polished them up so carefully that now she is a member of his fam-i-lee. Who? Why Helen Thurston, the hotel manicurist who became Heiress For a Day. See the play at (house and date)." Offer a fairly good manicure set as a prize for the best essay on "What I would do were I heiress for a day." For lobby work, if the weather permits, set up a free manicure. You'll find enough facetious young men to supply the material.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

Released March. 3.

"THE GIRL IN THE DARK."

Bluebird Presents Carmel Myers in a Screen Realization of Charles Edmund Walk's Novel, The Green Seal.

Cast.

Brice Ferris.....Ashton Dearholt
Lois Fox.....Carmel Myers
Ming .....Frank Tokanga
Lao Wing.....Frank Deschon
Strang .....Harry Carter
Struber .....Alfred Allen
Sally .....Betty Schade

Directed by Stuart Paton.

The Story: The strange tale of a green seal, stolen in Thibet, hidden upon the neck of a white child and abandoned, to become in later years the storm centre of a whirlpool of crime and Chinese cunning. The story fairly leaps from one sensation to another until, in the end, the mystery is cleared and the leading characters live happily ever after.

For the Program: Mystery on mystery to a startling end.

Stolen fetish costs lives, but brings happiness.

Advertising Phrases: An intimate picture of the Chinese tongs.

Crowded with action to the brim.

Feature These Players: Carmel Myers as Lois.

Ashton Dearholt as Ferris.

Frank Deschon as the leader of the tong.

Stunt Suggestion: It is simple to make pear-shaped green seals out of modeling clay or of sealing wax softened in hot water and modeled with the fingers. Use these on window cards reading, "Would you kill anyone for a silly little seal like this? Yet a seal like this, stolen from Thibet, cost many lives in The Girl in the Park. If you love adventure, mystery, action, by all means see this clever Bluebird at (house and date)." If you can get any Chinese weapons, use these on the cards to heighten the suggestion. For the lobby have one of the seals displayed on a pad so arranged that when the seal is lifted an alarm bell will ring. Letter as on the window card and watch for victims. Many persons will pick up the seal to examine. If you can get a Chinese dress, tog out a man and arm him with a huge knife. On his back tack this sign, "I must get the green seal. It will be at the (house) tonight in The Girl in the Park, if I do not get it first."

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Player cuts in three sizes. Scene cuts, one and two columns. Heralds. Press sheet.

Released March 4.

CAMERAMEN!

WANTED

Good negative of physical culture, sporting and athletic events. Wire or write what you have or can get.

SY SEIDMAN

Physical Culture Photoplays

949 Broadway, New York.

CLUNE FILM PRODUCING CO.

Los Angeles, California

Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)

Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.

Available for state rights.

We lead; let those that can, follow.

DEVELOPING—PRINTING
TITLES—TINTING—TONING

MANUFACTURERS AND SPECIALISTS IN MOTION PICTURE PHOTOGRAPHY

GUNBY BROS., INC.

145 West 45th Street New York City

FILMS FOR SALE

Singles and two-reelers in good condition at low prices. Write for list. M. CAPLON

210 N. Calvert St., Baltimore, Md.

FOR SALE

Second-hand Motiograph

Used one month; a bargain

1917 model; price, $150.00

Also distributors of Richardson's M. P. Handbook, Hallberg's M. P. Electricity, Oil, Cement, Condensers and Parts

Moving Picture Machine Company

Binghamton, N. Y.

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.

Established 1908

THE FILM EXCHANGE

126 West 46th St., New York City

"THE GIRL WITH THE CHAMPAGNE EYES."

William Fox Presents Jewel Carmen in Bernard McConville's Strange Tale of a Girl Thief and An Honest Man in Unusual Partnership.

Cast.

Nellie Proctor.....Jewel Carmen
James Blair.....L. C. Shumway
Milligan .....Charles Edler
McKenzie .....G. Raymond Nye
Matt .....Charles Gorman

Directed by C. M. Franklin.

The Story: Nellie was not quite quick enough in the getaway, and when the victim missed his wallet and demanded a search, she slipped it into the pocket of James Blair. But Nellie appeals to Milligan to help Blair escape the horrors of convict life, and Blair gets him away. They have to flee the police, and in Alaska they form a strange trio, the girl-thief, the honest man and the old criminal, but in the end the young folks find love and search anew for happiness.

For the Program: A woman's theft brings about an odd fellowship.

Jewel Carmen gets a man into jail and out again.

Advertising Phrases: She could steal—or worse—so she stole.

A whirligig of chance and crime.

Feature These Players: Jewel Carmen as the girl pickpocket.

L. C. Shumway as her innocent victim.

Stunt Suggestions: Use window cards printed or lettered, "Is it wrong to steal from a cheating gambler? If you cannot decide see The Girl with the Champagne Eyes (house and date) and find out what she did." For a trick lobby display hang a coat against a frame with a wallet sticking out of the side pocket. Through the cloth connect up with an electric bell so that the slightest pull upon the wallet will cause the bell to ring. Letter the card, "Beware of Pickpockets. Jim Blair didn't, and see what happened to him in The Girl with the Champagne

SPECIAL Roll Tickets

PRICES

Five Thousand..... $1.25
Ten Thousand 2.50
Fifteen Thousand..... 3.75
Twenty-five Thousand... 5.50
Fifty Thousand..... 7.50
One Hundred Thousand.. 10.00

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

National Ticket Co., Shamokin, Pa.

HAVE YOU
AND
HAVE YOU

Ever stopped to consider why a splendid film subject is sometimes killed in projecting to the screen?

Ever stopped to consider why a poor film subject has many times been improved in projecting to the screen?

The answers are—the OPERATING EQUIPMENT and the SCREEN. Watch your screen results and the box results will take care of themselves. CONSULT

B. F. PORTER, 1482 Broadway (on the Square), at Times Square, New York

Eyes (date)." You will be surprised to see how many persons will tug at the wallet, causing the bell to ring. Any bell hanger can show you how to make the connection.

Advertising Aids: Two styles each one, three and six-sheets. Lobby displays, 8x10, 11x14 and 22x28. Slide. Mats. Press book.

Released March 3.

"DADDY'S GIRL."

Pathe Presents the Charming Child Star, Baby Marie Osborne, in the Story of a Little Girl Who Saved Her Daddy From the "Other Woman."

Cast.

Marie Standlaw.....Baby Marie Osborne
Her Mother.....Marion Warner
Her Father.....Louis J. Cody
Mildred Montrose.....Katherine McLaren
William Nordly.....Herbert Standing

Directed by William Bertram.

The Story: Marie's daddy is well educated and well connected, but he is visionary and lazy. He comes into a handsome legacy, buys an interest in the business and goes in for enjoyment. His quiet little wife prefers to stay home with the baby, and they drift further and further apart. Standlaw becomes involved with a rather fast young widow, but Marie has won her heart, though she did not know her to be Standlaw's child, and it is Marie who reunites her parents.

For the Program: The cleverest kiddie in a charming little play.

Love for the child was greater than greed.

Advertising Phrases: See Baby Osborne's Kid Circus with her darky assistant.

Went in for "high" life, but the baby brought him back.

Feature This Player: Concentrate on the child.

Stunt Suggestions: Unless you can work out a kid circus, the story does not lend itself to stunts. Play up the one-sheets.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet and one 24-sheet. Lobby displays, 11x14, both sepia and in colors, and 22x28. Slide. One-column cuts. Campaign book.

Released March 3.

"EVE'S DAUGHTER."

Adolph Zukor Presents Billie Burke in the Story of a Poverty-Stricken Millionairess Who Finds Real Happiness When Her Money Is Gone.

Cast.

Irene Simpson Bates.....Billie Burke
John Norton.....Thomas Meighan
Courtenay Urquhart.....Lionel Atwill
Martin Simpson-Bates,
William Riley Hatch
Victoria Vanning.....Florence Flynn
Mrs. Simpson-Bates.....Harriet Ross
Edith Simpson-Bates.....Lucile Carney
Kate Simpson-Bates.....Mary Navaro
Rev. James Sunningdale.....Henry Lee

The Story: Though Martin Simpson-Bates is a millionaire, he subjects his family to actual want. When he dies they rejoice in the thought that they are free, at last, but the will proves that he has left each but $15,000. Irene decides to spend her money in having a good time for once in her life and becomes a social butterfly, but the money soon goes and only the steadfast love of her old admirer saves her from the bitter aftermath.

For the Program: A dainty play for the star of daintiness.

The poverty of the greedy rich.

Advertising Phrases: Sought to crowd life's happiness into a few brief weeks.

Was willing to pay the piper in order to dance.

Feature These Players: Billie Burke as Irene.

Thomas Meighan as Norton.

Lionel Atwill as Urquhart.

Stunt Suggestions: If you have any portraits of the star, use these for window work with such cards as "Her millionaire father left her $15,000 and she spent it all on one good time in Eve's Daughter (house and date)." If you have no portraits, use stills. Vary the wording on the signs, but hold to the same idea of the girl who wanted one good time. For a variant attach a five dollar bill and a penny to a card reading "Every time Martin Simpson-Bates made (bill here) he spent a (penny here) upon his family. Do you wonder they were glad when he died? But even in death he fooled them. See Eve's Daughter, with dainty Billie Burke (house and date)." For the lobby display a large money bag (one from the bank, if possible), with the mouth tied to a streamer of crepe and the card, "Even in death Martin Simpson-Bates made his family taste the pangs of poverty. Billie Burke, in Eve's Daughter, found a way to fool him (date)."

Advertising Aids: Two designs each one, three and six-sheet posters. One 24-sheet. Rotogravure. Lobby displays, 8x10, 11x14 and 22x28. Scene and portrait cuts one to three columns wide. Slides. Advertising layout mats. Press book.

Released March 4.

"HUCK AND TOM."

Jesse L. Lasky Presents Jack Pickford in the Further Adventures of Tom Sawyer and Huck Finn as Related By Mark Twain.

Cast.

Tom Sawyer.....Jack Pickford
Sid .....George Hackathorne
Mary .....Alice Marvin
Aunt Polly.....Edythe Chapman
Becky Thatcher.....Clara Horton
Widow Douglas.....Helen Gillmore
Huck Finn.....Robert Gordon
Joe Harper.....Antrom Short
Muff Potter.....Tom Bates
Mrs. Judge Thatcher.....Jane Keckley
Injun Joe.....Frank Lanning
Judge Thatcher.....John Burton

Directed by William D. Taylor.

The Story: Another story of the adventures of Tom Sawyer and Huck Finn, complete in itself. This story tells how Tom and his companions went to the village graveyard at night to charm away their warts with the aid of a dead cat

MOTIOGRAPH SERVICE
Pronounced by every user
THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.

MOTION PICTURE CAMERAS
BASS TESTED AND GUARANTEED Motion Picture Cameras are the acme of good value. Whether you purchase a new Universal at a big saving or a used Universal at prices from $195 to $225, you are obtaining a camera of undoubted capabilities. USED MOTION PICTURE CAMERAS ALWAYS ON HAND
BASS CAMERA COMPANY
111 N. Dearborn St., CHICAGO, ILL.
M. P. CAMERA DEPT.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

PHOTO-GRAVURE PROGRAM
4 pages; size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.

New Colored Catalogue Now Ready

The Photogravure program is a real souvenir and will bring you more patrons.

LARGE HANDCOLORED PICTURES
Size 22x28 inches. Every prominent player.....75c. each
FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35, framed.
THE SEMI-PHOTO POST CARDS, $3.00 per thousand, of over 600 players.
PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.
LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.
GRAVURE FOLDER, containing pictures of the prominent players, $10 per thousand.
SINGLE COLUMN CUTS of every prominent player, 50c. each.
KRAUS MFG. CO.
220 West 42nd Street, New York
12th Floor, Candler Building

COOL & VENTILATE BY TYPHOONS
1544 BWAY.. TYPHOON FAN COMPANY NEW YORK CITY

and were witnesses of the murder of the body snatcher by Injun Joe, who places the blame upon Muff Potter, who is saved by Tom's testimony. It also tells of the further experiences of Tom and Huck with Joe, ending with their discovery of the buried treasure.

For the Program: Another delightful page from Mark Twain.

An epic of boyhood days.

Advertising Phrases: Don't take your warts to the cemetery.

An unexpected treat—another Tom Sawyer.

Feature These Players: Jack Pickford as Tom.

Robert Gordon as Huck.

Alice Marvin as Mary.

Stunt Suggestions: Advertise for a cure for warts. If you use the newspaper do not give any name or address, but merely advertise, "Wanted a good cure for warts. See details——," and name the second day following. Then with the same catch-line add: "Tom Sawyer had a charm that needed a graveyard and a dead cat. Do you know anything just as good and not so strenuous. Send it to us. Five tickets for the best charm, four for the next best and three for the third best, good for Huck and Tom, showing at the (house and date) in which the dead cat cure is used. Entries close——." Name a date about five days before the showing. Display the answers in the lobby, advertising the display, or arrange with the newspaper to print them. Nearly everyone has a pet "charm" for warts. All will be interested. You may be able to arrange with some live-wire physician to treat warts electrically in your lobby at a stated time. As the average wart requires more than one treatment, he will seen the advantages of the proposition.

Advertising Aids: Two styles each one, three and six-sheets. Lobby displays, 8x10, 11x14 and 22x28. Eight by ten photos of star. Ten cuts and mats each for star and production, one to three columns wide. Advertising layout mats. Press book.

Released March 4.

"THE MIDNIGHT TRAIL."

American Presents William Russell in a Five-Part Comedy Drama of An Amateur Detective, An Expert Thief and a Girl Worth While.

Cast.

Jack Woodford.....William Russell
Alice Moreland.....Francelia Billington
Rev. Robert Moreland.....Sydney Deane
Harry Moreland.....Jerome Sheler
Harvey Faxon.....Carl Stockdale
Benjamin Thurston.....Edward Jobson
Jasper Stride.....Harvey Clark
W. H. Irons.....Clarence Burton
Marie .....Helen Howard
Jim Morton.....Alfred Ferguson

Directed by Edward Sloman.

The Story: Jack Woodford, a young millionaire, knows the Sherlock Holmes stories backward. When he sees Alice Moreland at his lawyer's office and learns that she seeks some jewels stolen from her father, Jack gets the card of a real detective and introduces himself into the Moreland home. He is startled to find that Alice, herself, takes valuables from the safe, and returns them to the rector. The latter's private secretary denounces him as an impostor and the real detective is called in, but before he goes Jack solves the mystery and takes a heavy fee.

For the Program: A comedy of crooks and cross purposes.

It took a clubman to catch a thief.

Advertising Phrases: Millionaire detective wins his first and last case.

He worked for love and was repaid with love.

Feature These Players: William Russell as Jack.

Francelia Billington as Alice.

Stunt Suggestions: Get your book stores to show the Conan Doyle stories and use a card and a still, the card to read: "Jack Woodford studied to be a detective with Conan Doyle, and you will see in The Midnight Trail, at (house and date) that he made it pay. Buy some books and start studying today. Perhaps **you** can win as rich a reward." For street work have a well-dressed young man go down the street passing out cards reading: "W. H. Irons, Private Detective. See all about me at the (house and date)." The latter line should run at the bottom of the card, the others in the centre.

Advertising Aids: One design each one, three and six-sheets. Unmounted banner. One, two and three-column cuts and mats. Half-column cut. Cut, 4x4 inches. Lobby displays, 11x14 and 22x28. Slides, Press sheet.

Released February 25.

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan & Trust Bldg., Washington, D. C.

"A Friend In Need....."

Ex-newspaperman, free lance and scenario writer, finishing a prison term, seeks the aid of a friendly hand in establishing himself in the scenario department of some leading producing company.

Thirty-five years of age, cultured, and ambitious. Several years' experience with leading dailies. Will be released on or about April 25th.

Anyone wishing to lend a helping hand, address communications to

NO. 4185
BOX 51
COMSTOCK, N. Y.

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FU ND
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our Boys in France tobacco."
—THEODORE ROOSEVELT.
Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ..... my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....
ADDRESS.....

"THE NAULAHKA."

Pathe Presents Antonio Moreno and Doraldina in a Six-Part Screen Interpretation of the Famous Story by Rudyard Kipling and Wolcott Balestier.

Cast.

Nicholas Tarvin.....Antonio Moreno
Kate Sheriff.....Helen Chadwick
Pres. Mutrie.....J. H. Gilmour
Maharajah .....Warner Oland
Sitahbai ..... Doraldina
Neglected mother.....Mary Alden

Directed by George Fitzmaurice.

The Story: A quaint mingling of the west and east, a story that started in the rivalry between two small western towns, fighting for the new railroad that became connected with the destinies of an Eastern princeling, and the efforts of a gypsy queen to depose the rightful heir. It is one of the best known of the Kipling stories, presented with an unusual cast.

For the Program: The literary production of the season.

A spectacle without superior.

Advertising Phrases: A dream of splendor in massy magnitude.

Kipling's imagination plus pictureland's vast resources.

Feature These Players: Antonio Moreno as the young Westerner.

Doraldina, a dancer who has been a cabaret success in New York the past couple of seasons.

Stunt Suggestions: Get extra sets of lobby displays for window work and use them widely. They will work better than any special stunt. Get the book stores to display the Kipling books and work the library for a card. For street work use a wagon with the 24-sheet, or men dressed as East Indians carrying one-sheets, or lettered cards. For the lobby use a few drapes and burn incense. Make a drive for the literary clubs.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color. Also 22x28. Slide. Campaign book. Cuts.

Released February 24.

"NOBODY'S WIFE."

Universal Presents Louise Lovely in a Swift Moving Story of a Northwest Mounted Policeman Who Got His Man and a Wife to Boot.

Cast.

Jack Darling.....Hart Hoxie
Sheriff Carew.....Alfred Allen
Dancing Pete.....Betty Schade
Hope Ross.....Louise Lovely
Tom Smythe.....A. C. Kenyon
His wife.....Grace McLean

Directed by E. Le Saint.

The Story: Jack Darling, of the Mounted, is told to get Alec Young, wanted for murder. His only clue is that "Dancing Pete" is his girl, and Pete has been located in Nugget. Dressed as a miner, Jack goes to Nugget, and mistaking the house, comes to the home of the Smyths, where he finds Hope, their sister, whom he supposes to be the mother of the child he

sees. He goes to the Wigwam for milk for the child and runs into Pete, who becomes infatuated with him. The sheriff offers such strong objection that Jack realizes that he has found Allen. After a lively campaign he arrests him, then he comes back to find that Hope is nobody's wife, and he rectifies that mistake, as well.

For the Program: True love took a crooked course, but came to placid waters.

Nobody's wife was somebody's darling.

Advertising Phrases: Found long-sought murderer was sheriff of mining camp.

Got his man on six-year-old charge—and a wife into the bargin.

Feature These Players: Louise Lovely as Hope.

Hart Hoxie as the policeman.

Betty Schade as the dancing girl.

Stunt Suggestions: Tie a baby's nursing bottle to a card and letter below, "The Northwest Mounted Policeman was looking for a murderer and he found a baby and an empty bottle, but he got his man and he got a wife, too, in Nobody's Wife—a Louise Lovely production at (house and date)." Have a man in boots and rough clothes go through the streets with an empty nursing bottle. On his back letter a sign, "I'm looking for milk for the child of Nobody's Wife. Look us up at the (house) tonight." Put a cradle in the lobby with a wax doll and announce it as the child of Nobody's Wife.

Advertising Aids: One design each one, three and six-sheets. One sheet of star. Black and white lobby displays. Slide. Player cuts. Heralds. Press book.

Released March 4.

"THE SHELL GAME."

Metro Presents Emmy Whelen in a Five-Part Dramatization of the Saturday Evening Post Story, Good Will and Almond Shells by Kenneth L. Roberts.

Cast.

Alice Sheldon.....Emmy Whelen
Lawrence Gray.....Henry Kolker
Silk Wilkins.....Joseph Kilgour
Mrs. Wentworth.....Fanny Cogan
Landlady .....Ricca Allen

Directed by George D. Baker.

The Story: Silk Wilkins is a professional confidence man, but when it comes to matching wits with Lawrence Gray, who is not even an amateur at the work, he runs a poor third in a field of two. His pet theory is that everyone is weakly sentimental around Christmas time and more apt to respond to the bait. He intrudes upon Gray at his table in the hotel restaurant, learns the harrowing story of his lost wife and little daughter, and decides to restore to him the daughter. He finds one in a disappointed music student who is turning on the gas and adroitly reunites the supposed father and daughter, but in the end Gray makes it plain he has merely been enjoying Silk's rather bungling work, and the check he gets is for finding Gray a wife instead of the daughter he never had.

For the Program: A confidence man who lost confidence in himself.

A shell game in which no one seemed to lose.

Advertising Phrases: Silk knew the shell game but not shells.

Not all millionaires are come-ons. This one wasn't.

Feature These Players: Emmy Whelen as the little musical student who sought to end it all with gas.

Joseph Kilgour as the bungling confidence man.

Henry Kolker as the millionaire who fooled the confidence man.

Stunt Suggestions: Get some Valencia and some California almonds or any almonds of two shapes of shell. Put a few of each in an ornamental dish or silver tray for each window with card reading: "Silk Wilkins thought he was a clever swindler, but he didn't know the difference between the Spanish and the California almonds. His intended victim did, and he had a lot of fun with Silk over the stupid blunder. See The Shell Game at (house and date) and enjoy a really diverting story with an exceptionally good cast. It is a Saturday Evening Post story." Candy stores and grocers can hook up their almond specialties. Vary with the three walnut shells and a card, "This was the old shell game. The game Silk Wilkins played in The Shell Game at (house and date) was newer, but he didn't realize that a millionaire is not always a fool. One of those plays really worth seeing."

Advertising Aids: Two designs each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel for newspaper use. Slide. Herald. Lobby sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts.

Released March 4.

"THE SHOES THAT DANCED."

Triangle Presents a Screen Version of John A. Moroso's Short Story Success of the Same Title.

Cast.

Rhoda Regan.....Pauline Starke
Mrs. Regan.....Anna Dodge
Mother Carey.....Lydia Yeamand Titus
Harmony Lad.....Wallace MacDonald
Stumpy Darcy.....Dick Rosson
Mamie Conlon.....Anne Kroman
Wedge Barker.....Edward Brady
Hogan .....William Dyer

Directed by Frank Borzage.

The Story: One of the best of John A. Moroso's intimate stories of the intimate life of the New Yorkers of the East Side has made a play of unusual interest. Rhoda Regan is a salesgirl, and her sweetheart is the Harmony Lad, a clean-cut young chap who runs with the gang merely because he is popular. A gang murder one night frightens Rhoda and she makes the Harmony Lad promise to run straight. He gets a chance for a vaudeville tryout and is engaged, but the police want him to locate Stumpy Darcy, the gang leader. Rhoda maneuvers to save her sweetheart from the interrogation that will mean the ruin of his vaudeville career and they leave the gang forever.

For the Program: A page from real life. New York's seamy side told by a man who knows his facts.

Advertising Phrases: New York's "gunmen" as they really are.

The shoes that danced brought death to a killer.

Feature These Players: Pauline Starke as Rhoda.

Wallace MacDonald as the Harmony Lad.

Dick Rosson as Stumpy.

Stunt Suggestions: Hook up the shoe sellers with displays of dancing shoes and a card, "The Shoes that Danced were a size too small, but the aching feet were forgotten in the aching heart of the dancer, for she was dancing to save her sweetheart from arrest. With these shoes you may wear the proper size and still have a shapely foot. See the play at (house and date)." For a lobby display you can rig up a black box with a pair of shoes attached by black threads to an eccentric axle run by a small motor and they will appear to be dancing without human agency. Place an appropriate sign in front. For a special stunt offer a pair of small dancing shoes to the person they most perfectly fit. These should be displayed in a store window. The dealer will make you a price on the shoes in return for the people you bring to his store.

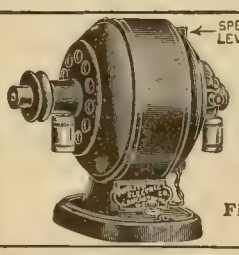
Advertising Aids: One design each one, three and six-sheets. Special process art herald. Lobby displays, 11x14 and 22x28. Slides. Electros and mats. Photos. Triangle Magazine. Press sheet.

Released March 3.

Senior and Largest Manufacturer of Industrial Moving Pictures in the world
PHOTOPLAYS MADE TO ORDER
Rothacker Film Mfg. Co.
1339-51 Diversey Parkway Chicago, U. S. A.

EXHIBITORS SUPPLY CO., Inc.
Mallers Building, CHICAGO, ILL.
Exclusive Distributors
Simplex Machines
Illinois Indiana Wisconsin

SWAAB
1327 Vine St., Philadelphia, Pa.
Exclusive Distributor
Simplex Machines
Pennsylvania, New Jersey, Delaware, Maryland



Moving Picture Machine Motor
$16.00
Alternating or Direct current complete with variable speed lever. Immediate delivery.
Fidelity Electric Co.
Lancaster, Pa.

Non-Breakable and Sanitary STEEL
HIGH Quality
LOW Price
and CAST IRON

Opera Chairs
Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.
STEEL FURNITURE CO.
Grand Rapids, Mich. New York, 150 Fifth Ave.

WAR PRICES—Going Down
The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.
CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

The Automatic Ticket Selling and Cash Register Co.
MANUFACTURERS OF
AUTOMATIC TICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

I am leaving the Goldwyn Pictures Corporation after completing my revision of and additions to the Mable Normand picture "Joan of Plattsburg"

George Loane Tucker

"THE TURN OF A CARD."

Paralta Presents J. Warren Kerrigan in the Story of a Man Who Won a Fortune in the West and a Wife in the East.

Cast.

Jimmy Montgomery Farrell, J. Warren Kerrigan
Cynthia Burdette.....Lois Wilson
Eddie Barrett.....Eugene Pallettte
"Ace High" Burdette...David M. Hartford
William Phelps.....William Conklin
Millie Jarvis.....Eleanor Crowe
Mr. Jarvis.....Roy Laidlaw
"Curio" Johnson.....Clifford Alexander
Slavin .....Albert J. Cody
John Hays Carlton.....Wallace Worsley
Finnegan .....Frank Clark

Directed by Oscar Apfel.

The Story: Picking up some rich oil properties in the West, Jimmy Farrell is induced to enter a game of chance with a well known gambler. He not only wins a large fortune, but the gambler's "shack" on Long Island. Coming East to dispose of his oil wells, Jimmy finds the shack one of the handsomest estates in a colony of millionaires, but he does not take immediate possession, for the gambler's daughter is in possession and she has not yet learned of her father's loss. He serves as her chauffeur, but in time the situation rights itself.

For the Program: A play of admirably sustained suspense.
The turn of the card showed the queen of hearts.

Advertising Phrases: Forced into a fortune.
He was lucky at cards and lucky in love as well.

Feature These Players: Mr. Kerrigan as Jimmy.
Lois Wilson as the gambler's daughter.

Stunt Suggestions: Place a pack of playing cards at the foot of a card lettered, "The turn of a card might have cost him his fortune. Instead he won the gambler's money and his beautiful summer home. In the end he won the gambler's daughter, but not on The Turn of a Card. See J. Warren Kerrigan in his second big Paralta production at (house and date). It will keep you guessing. It will keep you entertained." Decorate the lobby with playing cards. Place a pack of cards on a table, each having a brief "fortune" written on it. Use a card, "Jimmy Farrell won a house, a fortune and a wife on The Turn of a Card. Turn the cards and see what your fortune is."

Advertising Aids: Two designs each one and three-sheets. One six-sheet. Thumbnail and one to three-column cuts in electro or mats. Press book.
Released Feb. 15.

"THE SONG OF THE SOUL."

Vitagraph Presents Alice Joyce in the Five-Part Blue Ribbon Feature by Shannon Fife Telling of a Woman's Regained Happiness.

Cast.

Ann Fenton.....Alice Joyce
Fenton .....Percy Standing
Dr. Evans.....Walter McGrail
Olsen .....Bernard Siegel
Butch .....Barney Randall
Ruth .....Edith Reeves
Billy .....Stephen Carr

Directed by Tom Terriss.

The Story: Young, innocent, confiding, it is a shock to Ann Fenton to learn that her supposed husband is not a business man, but a gambler, and that her marriage is bigamous. The child is taken from her by a Helping Hand Society and apprenticed to a brutal farmer. She is left upon her own resources. Seven years later Fenton again crosses her path, but she finds happiness in honorable marriage while her betrayer is taken away to face a murder charge, and the Song of the Soul now rises in full, pure tones from the breast of the happy wife and mother.
For the Program: An unwise marriage that led eventually to happiness.
The song of the soul is the song of clean love.
Advertising Phrases: Young bride is shocked to find her husband a gambler and a bigamist.
Sent child into slavery because his father was a bigamist.
Feature These Players: Alice Joyce as Ann.
Percy Standing as the gambler.
Walter McGrail as the doctor.
Stunt Suggestions: The story does not suggest easy stunts. Work with the window cards. Have small throwaway cards printed up, "Learn to sing The Song of the Soul. It brings success and happiness. You can learn it at (house and date). Alice Joyce will teach you." Decorate the lobby frame of stills with cards and chips and use a card, "She thought her husband was a business man until the police told her he was a gambler and a bigamist."
Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slide. Plan book. Press sheet.
Released March 4.

Synopses of News Reels

MUTUAL WEEKLY.

ISSUE NO. 8 (Feb. 18).

Chicago, Ill.—Hands up! Buy a War Savings Stamp.

San Francisco, Cal.—A crack troop of Uncle Sam's cavalry in action. True to tradition, cavalry regiments distinguished themselves in the recent drive of Col. Byng at Cambrai.

Cincinnati, O.—Ice jams and flood conditions cause havoc along the Ohio river. Steamers and barges carried away when ice breaks.

San Francisco, Cal.—"Parlez vous Francais?" Y. M. C. A. instructors are teaching our boys the French language.

Boston, Mass.—Fighting the coal shortage. Hotel guests start wood sawing class. Subtitle: At New Orleans scrap wood is given to children of the poor.

Yountsville, Cal.—Heroes of other wars closely follow events in the great war of today. "We would fight again if Wilson wants us," say the old veterans. Subtitle: The arrival of The Bulletin is the big event of the day.

Brockton, Mass.—A municipal fish pond. Workless Mondays bring out shoe operatives to angle for pickerel.

San Francisco, Cal.—Twin Peaks tunnel is open to traffic. Mayor Rolph acts as motorman on first official run of city-owned car line.

Junction City, Kansas.—School children exert power to secure new school building. They win $100,000 from city fathers.

El Monte, Cal.—From farmer to consumer in two hours. What Uncle Sam can do if he wants to.

Off the Irish Coast.—U-boat sinks steamship "Tuscania" loaded with American troops. Nearly all saved on account of calm sea and nearness to land.

The war in Morocco. Regiments of engineers are building roads to connect eastern and western Morocco. Subtitle: Gen. Lyantey, resident general, reviews the troops.

RAMBLES 'ROUND FILMTOWN

WITH WALTER K. HILL

Is intended to become a department of general interest, NOT locally restricted. Exhibitors, Press Agents, Players, Directors—EVERYBODY—will find their contributions welcomed—and printed.

Educate Your Audience to Help Fight Censorship

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.

The Management of this Theatre
desires the co-operation of its
patrons in providing good
clean entertainment.
We want no "legalized" censorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

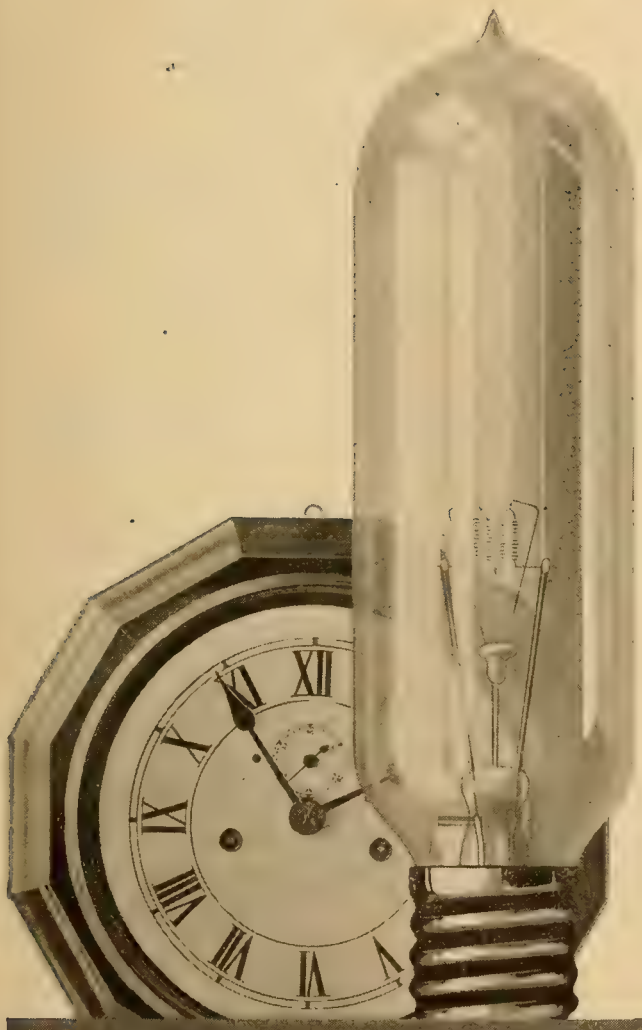
You Ought to Be Showing Them Now! Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00

MOVING PICTURE WORLD
516 Fifth Avenue, New York City

No Adjustments—Save Time

Nothing to Watch but the Film



You know what it means in the booth to have "*no adjustments*" to make—an end to all the fussing and regulating of sputtering carbons! It means an operator with time to watch the film. It means a reasonable booth temperature and other conditions right, so the operator can operate!

NATIONAL MAZDA projector lamps not only require no attention after they are once focused, but they *do away with flickering light.* They improve the pictures! They dispense with the breaking of carbon-jaws and lenses.

And they save current!

They save TWO-THIRDS of the current. They effect so great an economy that within a few months they entirely repay the cost of rebuilding your apparatus. Exhibitors who want to save trouble—who want to please their audiences with better pictures—or who want to make more net profit—will get in touch at once with their nearest supply house—or Nela Specialties Division, National Lamp Works of General Electric Co., 104 Nela Park, Cleveland, Ohio.

NATIONAL MAZDA

THE WAY TO BETTER LIGHT

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Moment of Victory (One of the O. Henry Series—Two parts—Comedy-Drama).
The Trimmed Lamp (One of the O. Henry Series—Two Parts—Comedy-Drama).
Schools and Schools (One of the O. Henry Series—Two Parts—Drama).
A Madison Square Arabian Night (One of the O. Henry Series—Two Parts—Drama).
The Rathskeller and the Rose (One of the O. Henry Series—Two Parts—Drama).
By Injunction (One of the O. Henry Series—Two Parts—Drama).
The Song and the Sergeant (One of the O. Henry Series—Two Parts—Drama).

CHAPLIN COMEDIES.

Work (Two parts—Comedy).
A Woman (Two parts—Comedy).
The Tramp (Two Parts—Comedy).

ESSSANAY COMEDIES.

Next.
The Soup and Fish Ball.
A Tough Knight.
Our Little Nell.
Check Your Hat, Sir.
Wild Algy of Picadilly.
All Stuck Up.
The Lie That Failed.
The Jazbo Sheriff.
The Lunch Grabber.

ESSANAY SCENICS.

Agricultural Opportunities in Western Canada.
Water Power of Eastern Canada (Scenic).
A Romance of Rails and Power (Scenic).
Grand Canyon of Arizona and Canyon de Chelly.

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Sixth Series.)

Anybody's Money.
Her Fatal Shot.
Marooned.
Sherman Was Right.
What Will Happen Next?
Which Was Lucky?

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.

(All Two-Part Comedy-Dramas.)

The Lost Lie.
Tad's Swimming Hole.
Marrying Off Dad.
The Preacher's Son.
Thief or Angel?
The Accusing Toe.
Black and White.
The Rebellion.
Frank's Endorser.
City of Boys.

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Mod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF FEB. 10.

Loaded Dice (Five Parts—Drama—Pathe).
The Hidden Hand (Episode No. 12, "The Eyes in the Wall"—Two Parts—Pathe).
The Price of Folly (Episode No. 4, "The Sin of Innocence"—Two Parts—Drama—Balboa).
Hello Teacher (One-reel Comedy—Rolin).
Argus Pictorial No. 7 (One-reel Educational—Argus Laboratories).
Rocamadour and The Valley of Lot, France (Colored—Travel), and The Horse in Action (The Analysis of Motion) (Educational—Pathe Split Reel).
Happy Hooligan—"All for the Ladies" (Cartoon-Comedy), and American Arms (Educational—International Split Reel).
Hearst-Pathe News No. 14 (Topical).
Hearst-Pathe News No. 15 (Topical).

RELEASES FOR WEEK OF FEB. 17.

The Inner Voice (Five Parts—Drama—Russian Art—Special).
The Hidden Hand (Episode No. 13, "The Jaws of the Tiger"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 5, "Sold for Gold"—Two Parts—Drama—Balboa).
Hit Him Again (One Reel—Comedy—Rolin).
Along the Riviera—Italy (Colored—Travel) and Watching the Flowers Bloom (Colored—Educational) (Pathe Split Reel).
Hearst-Pathe News No. 16 (Topical).
Hearst-Pathe News No. 17 (Topical).

RELEASES FOR WEEK OF FEB. 24.

The Naulahka (Six Parts—Drama—Astra).
The Hidden Hand (Episode No. 14—"The Unmasking"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 6—"In Poverty's Power"—Two Parts—Drama—Balboa).
Argus Pictorial No. 8 (One Reel—Educational—Argus Laboratories).
A One Night Stand (Two Parts—Comedy—Rolin).
Beat It (One Part—Comedy—Rolin).
Around Central Auvergne (Colored), The Verzere Valley, France (Travel), and Clermont-Ferrand, Central Auvergne, France (Travel) (Pathe Split Reel).
Katzenjammer Kids—"Burglars" (Cartoon Comedy) and Apple Blossom Land (Educational) (International Split Reel).
Hearst-Pathe News No. 18 (Topical).
Hearst-Pathe News No. 19 (Topical).

RELEASES FOR WEEK OF MARCH 3.

Daddy's Girl (Five Parts—Comedy-Drama—Diando).
The Hidden Hand (Episode No. 15—"The Girl of the Prophecy"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 7—"The Rebound"—Two Parts—Drama—Balboa).
A Gasoline Wedding (One Reel—Comedy-Rolin).
Our National Parks (colored)—Yellowstone Park—The Geysers (Travel) and Buxton (colored)—Derbyshire, England (Travel) (Pathe Split Reel).
International—Cartoon and Educational Split Reel.
Hearst-Pathe News No. 20 (Topical).
Hearst-Pathe News No. 21 Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 15—Nearly a Baker.
Nov. 12—A Society Scrimmage.

KLEVER KOMEDY.

Jan. 28—He Got His.
Feb. 11—Adam and Some Eves.
Feb. 25—Some Professor.

PARAMOUNT MACK SENNET COMEDIES

Dec. 30—Taming Target Center (Two parts).
Jan. 13—The Kitchen Lady (Two parts).
Jan. 27—His Hidden Purpose (Two parts).
Feb. 3—Watch Your Neighbor (Two parts).
Feb. 10—Sheriff Nell's Tussle (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Feb. 4—A Petticoat Pilot (Five parts—Dr.).
Feb. 11—The Thing We Love (Five parts—Dr.).
Feb. 18—The Keys of the Righteous (Five Parts—Drama).
Feb. 18—Hidden Pearls (Five Parts—Drama).
Feb. 25—One More American (Five Parts—Drama).
Mar. 4—Eve's Daughter (Five Parts—Dr.).
Mar. 4—Huck and Tom (Five Parts—Drama).
Mar. 11—The Family Skeleton (Five Parts—Drama).
Mar. 11—Sunshine Nan (Five Parts—Drama).

Artcraft Pictures.

Jan. 14—Wolves of the Rail (Five Parts—Dr.).
Jan. 21—Stella Maris (Five Parts—Drama).
Feb. 14—The Song of Songs (Five Parts—Dr.).
Feb. 18—Blue Blazes Rawden (Five Parts—Drama).
Feb. 25—Headin' South (Five Parts—Drama).
Mar. 11—Amarilly of Clothes-Line Alley (Five Parts—Drama).

PARAMOUNT SERIAL.

Jan. 14—Who Is Number One? (Episode No. 12—"The Show Down"—Two parts—Drama).
Jan. 21—Who Is Number One? (Episode No. 13—"Cornered"—Two parts—Drama).
Jan. 28—Who Is Number One? (Episode No. 14—"No Surrender"—Two parts—Drama).
Feb. 4—Who Is Number One? (Episode No. 15—"The Round Up"—Two parts—Drama).

PARAMOUNT-BURTON HOLMES.

Jan. 7—Sydney, the Antipodean Metropolis (Scenic).
Jan. 14—A Trip to the Jenolan Caves of Australia (Scenic).
Jan. 21—Melbourne the Magnificent (Scenic).
Jan. 28—Round About Melbourne (Scenic).
Feb. 4—Adelaide, Capital of South Australia (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Dec. 30—No. 100—Knit Your Bit; War Dogs; Bobby Bumps' Tank.
Jan. 6—No. 101—The New Art of Dress; Destructive Power of T. N. T.; Goodrich Dirt and Duke de Whatanob.
Jan. 12—No. 102—The Panama Canal; Evolution of the Dance; Flour from Potatoes.

BENJAMIN CHAPIN'S PARAMOUNT SERIES.

"The Son of Democracy."

Feb. 11—My Mother (First Release—Two Parts).
Feb. 18—A Call to Arms (Second Release—Two Parts).
Feb. 25—My Father (Third Release—Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

MARRIED—Exempt from draft expert film man, thoroughly experienced with camera, chemist and laboratory work for nine years. F. N., care M. P. World, N. Y. City.

HELP WANTED.

EXPERIENCED moving picture operator, who can take exterior and interior views; also one able to take views with panoramic camera. Work is in connection with the building of a large industrial plant and will probably be steady for more than a year. Will also consider leasing the outfit if same is owned by operator. Experienced, care M. P. World, N. Y. City.

THEATERS FOR SALE OR RENT.

FOR RENT—Only movie, opposite P. O., town 2,000. Seats 250. Live wire wanted. Box 261, Mt. Carroll, Ill.

EQUIPMENT WANTED.

WANTED—To buy mounted or unmounted lithographs on all General & Mutual releases. Send lists immediately. Edwards, 119 East 23d St., N. Y. City.

EQUIPMENT FOR SALE.

LATEST model Power's double dissolving stereopticon fully equipped. Brand new, no rust on nickel. Bargain. Carl Gilbert, Sioux City, Ia.

FOR SALE—About 300 motion picture seats. Inquire Herman Ellis, Perth Amboy, N. J.

3,000 OPERA CHAIRS, steel and cast frames, 75c. up. Serviceable goods guaranteed, cut prices on new chairs. Three absestos booths. Send for list dropped patterns and save half. J. P. Redington, Scranton, Pa.

EXHIBITORS—OPERATORS — PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE, WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

CAMERAS, ETC., FOR SALE.

FOR SALE—Williamson Camera, leather case and panoram and tilting tripod. Two-inch Bausch & Lomb Zeiss Tessar Lens, with a speed of F:3.5, two 200-feet capacity magazines. Price, $100 for whole outfit. Shipped on approval if deposit is made in a bank. Apply H. R., care M. P. World, N. Y. City.

GET READY NOW————UNIVERSAL M. P. CAMERA, 2" CARL ZEISS TESSAR LENS F:3.5 $145.00————ACT PROMPTLY IF YOU WANT THIS EXCEPTIONAL VALUE ————WRITE OR WIRE FOR OUR LATEST LIST OF USED AND NEW MOTION PICTURE CAMERAS, TRIPODS, LENSES AND ACCESORIES. DAVID STERN COMPANY, IN BUSINESS SINCE 1885. 1027-R Madison St., Chicago, Ill.

FIVE RATTLING GOOD BARGAINS FOR QUICK CLEARANCE.—400 ft. capacity Professional Photo Cines Motion Picture Camera, automatic dissolve and all adjustments. Complete outfit, including Tessar F:3.5 lens and tripod. Price $195.00. 1917 Model Universal, equal to new, fitted with Tessar F:3.5 lens, price $215.00. 200 ft. capacity U. S. Compact, Professional, regular and trick crank fitted with Tessar F:3.5 lens case and 2 extra magazines. Price complete $110.00. Universal Panoram and Tilting top tripod, condition like new, price $47.50. Northern Light, complete in case, condition like new. Price $45.00. You can depend on a Bass Bargain making good. BASS CAMERA COMPANY, Charles Bass., Pres., 109 N. Dearborn St., Chicago, Ill., Motion Picture Dept.

FILMS FOR SALE.

FOR SALE——A unique negative of the Ainu, the aboriginals of Japan, showing their interesting culture, games, dances, etc., and the famous "Bear Festival." The film taken by Dr. G. Munro, the authority on the Ainu Ethnology, about 7,000 feet. Address Robert Munro, 206 S. San Pedro St., Los Angeles, Cal.

KEYSTONE comedies, excellent condition, $15 each, and other features. Apollo Feature Film Co., 145 West 45th St., N. Y. City.

300 REELS for sale, 2, 3, 4, 5 and 6 reel features. Masterpiece Film Attractions, 1225 Vine St., Philadelphia, Pa.

FOR SALE—Good opportunity for Film Exchange—18 reels every week of features and single reels, together with paper, photographs and slides. Write Matthew Teplitz, 940 Penn Ave., Pittsburgh, Pa.

FOR SALE—Battle of Waterloo, 5 reels, with one, three, six, nine and strips to make up 24 sheets, a big money maker, price $150 complete with paper. Will ship on receipt of $15 deposit. Specialty Film Co., 938 Penn Ave., Pittsburgh, Pa.

MISCELLANEOUS.

TOM BRET Titles and scenarios. Room 616, 220 West 42d St., N. Y. C. Phone Bryant 8149.

BOUND VOLUMES OF THE MOVING PICTURE WORLD

You Need Them in Your Business!

Each issue of THE MOVING PICTURE WORLD represents the fruit of studied effort on the part of experts to provide just what the average reader of trade publications in the moving picture field can use to best advantage in his business.

Since this is true, the bound volumes of THE MOVING PICTURE WORLD, each comprising the complete issues printed during a period of three months, take immediate standing as

The Reliable Reference Book of the Trade ***The Record of Moving Picture History in the Making***

NOW READY—VOL. 33.—JULY TO SEPTEMBER, 1917

WE HAVE AT YOUR DISPOSAL

Bound Volumes for the years 1912, 1913, 1914, 1915 and 1916. Four volumes each year. Shipped as per your instructions at $1.50 per volume—transportation charges additional.

INVEST $34.50

and have at your hand for ready reference every issue of THE MOVING PICTURE WORLD which has been printed since January 1, 1912. These issues are in bound volume form, and are invaluable to the wide-awake moving picture man.

CHALMERS PUBLISHING CO., 516 Fifth Ave., New York City

With our experience and laboratory equipment, assures you motion picture film developing, printing and the making of titles best that can be secured.

Reasons Why

Are photographers by profession since 1881.

Developing and printing motion picture film since 1908.

Have dust proof laboratory especially fitted for this work.

Complete stock fresh chemicals and Eastman's motion picture negative and positive film on hand at all times.

Bring or mail us your next motion picture developing order to convince you of our worth and promptness.

DEVELOPING MOTION PICTURE FILM 1c PER FOOT

FORD'S 1029 16th St., Denver, Colo.

MAIL ORDERS PROMPTLY ATTENDED TO

List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Jan. 30—Number 9 (Topical).
Feb. 6—Number 10 (Topical).
Feb. 13—Number 11 (Topical).
Feb. 20—Number 12 (Topical).
Feb. 27—Number 13 (Topical)—02904.
Mar. 6—Number 14 (Topical)—02913.

L-KO.

Jan. 23—Ashcan Alley (Two parts—Comedy).
Jan. 30—Barberous Plots (Two parts—Com.).
Feb. 6—The Donkey Did It (Two Parts—Comedy).
Feb. 13—Pearls and Girls (Two Parts—Com.).
Feb. 20—Beaches and Peaches (Two Parts—Comedy-Drama).
Feb. 27—Ambrose, The Lion Hearted (Two Parts—Comedy)—02903.
Mar. 6—A Flyer in Folly (Two Parts—Comedy)—02912.

NESTOR.

Jan. 21—Who's to Blame? (Comedy).
Jan. 28—Vamping the Vamp (Comedy).
Feb. 4—The Great Sea Scandal (Comedy).
Feb. 11—A Devil With the Wimmin (Com.).
Feb. 18—Ship, Oy, Oy (Comedy).
Feb. 25—Watch Your Step (Comedy)—02902.
Mar. 4—At Sword's Point (Comedy)—02910.

UNIVERSAL PRODUCTION.

Jan. 21—Madame Spy (Five parts—Drama).
Jan. 28—The Phantom Riders (Five parts—Drama).
Feb. 4—Painted Lips (Five Parts—Drama).
Feb. 11—New Love for Old (Five Parts—Dr.).
Feb. 18—The Flash of Fate (Five Parts—Drama).
Feb. 25—Wild Women (Five Parts—Dr.)—02901.
Mar. 4—Nobody's Wife (Five Parts—Drama)—02910.

UNIVERSAL SCREEN MAGAZINE.

Feb. 2—Issue No. 56 (Educational).
Feb. 9—Issue No. 57 (Educational).
Feb. 16—Issue No. 58 (Educational).
Feb. 23—Issue No. 59 (Educational).
Mar. 2—Issue No. 60 (Educational)—02905.
Mar. 9—Issue No. 61 (Educational)—02914.

UNIVERSAL SPECIAL FEATURE.

Feb. 16—The Mystery Ship (Episode No. 12—"The Rain of Fire"—Two Parts—Drama).
Feb. 16—The Bull's Eye (Episode No. 2—"The Fearless One"—Two Parts—Dr.).
Feb. 16—Finley Nature Studies No. 5—"The Salmon Fisheries of Columbia" and "Drum Dancers of Java" (Scenic Split Reel).
Feb. 23—The Mystery Ship (Episode No. 13—"The Underground House"—Two Parts—Drama).
Feb. 23—The Bull's Eye (Episode No. 3—"Desperate Odds"—Two Parts—Drama).
Feb. 23—Finley Nature Studies No. 6—"Mount Hood" and "The Garden Spot of the World" (Scenic Split Reel).
Mar. 2—The Mystery Ship (Episode No. 14—"The Masked Riders"—Two Parts—Drama)—02907.
Mar. 2—The Bull's Eye (Episode No. 4—"Still in the Ring"—Two Parts—Drama)—02908.
Mar. 2—Finley Nature Studies No. 7—"Rambles with a Naturalist" and "Don't Be a Slacker" (Carton Comedy)—02909.
Mar. 9—The Mystery Ship (Episode No. 15—"The House of Trickery"—Two Parts—Drama)—02916.
Mar. 9—The Bull's Eye (Episode No. 5—"The Swing of Death"—Two Parts—Drama)—02917.
Mar. 9—Finley Nature Studies No. 8—"The Indian Fisherman" and "The Grandeur of Switzerland" (Scenic)—02918.

UNIVERSAL CURRENT EVENTS.

Jan. 19—Issue No. 36 (Topical).
Jan. 26—Issue No. 37 (Topical).
Feb. 2—Issue No. 38 (Topical).
Feb. 9—Issue No. 39 (Topical).
Feb. 16—Issue No. 40 (Topical).
Feb. 23—Issue No. 41 (Topical).
Mar. 2—Issue No. 42 (Topical)—02906.
Mar. 9—Issue No. 43 (Topical)—02918.

Mutual Film Corp.

CUB.

Dec. 12—Jerry's Boarding House (Comedy).
Dec. 20—Jerry's Double Cross (Comedy).
Dec. 26—Jerry's Best Friend (Comedy).

MUTUAL WEEKLY.

Jan. 7—Number 2 (Topical).
Jan. 14—Number 3 (Topical).
Jan. 21—Number 4 (Topical).
Jan. 28—Issue No. 5 (Topical).
Feb. 4—Issues No. 6 (Topical).
Feb. 11—Issue No. 7 (Topical).
Feb. 18—Issue No. 8 (Topical)—8W1.
Feb. 25—Issue No. 9 (Topical)—9W1.

STRAND.

Jan. 1—Her Awful Fix (Comedy).
Jan. 8—A Peach and a Pill (Comedy).
Jan. 15—Burglars (Comedy).
Jan. 22—Their Little Kid (Comedy).
Jan. 29—Somebody's Widow (Comedy).
Feb. 5—Her Friend Brown (Comedy).
Feb. 12—Three Times and Out (Comedy).
Feb. 19—Miss Cinderella (Comedy)—8CST1.
Feb. 26—Up in the Air (Comedy)—CCST1.
Mar. 5—Waltzing Around (Comedy)—10CST-1.

MUTUAL STAR PRODUCTION.

Jan. 7—Molly Go Get 'Em (American—Five parts—Drama).
Jan. 14—The Impostor (Frohman—Five parts—Drama).
Jan. 21—In Bad (American—Five parts—Dr.).
Jan. 28—Beauty and the Rogue (American—Five parts—Drama).
Feb. 4—Who Loved Him Best? (Goodrich—Five parts—Drama).
Feb. 11—Jilted Janet (American—Five Parts—Drama).
Feb. 18—My Wife (Frohman—Five Parts—Drama)—8FAM5.
Feb. 25—The Midnight Trail (American—Five Parts—Drama)—9FR5.
Mar. 4—Powers That Prey (American—Five Parts—Drama)—10-FM-5.

MUTUAL.

Mar. 3—Screen Telegram (Topical)—1-T-1.
Mar. 6—Screen Telegram (Topical)—2-T-1.
Mar. 10—Screen Telegram (Topical)—3-T-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Oct. 21—The Spreading Dawn (Six parts—Drama).
Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Comedy-Drama).
Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy-Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy-Drama).
Jan. 28—Dodging a Million (Six parts—Comedy-Drama).
Feb. 10—Our Little Wife (Six parts—Comedy-Drama).
Feb. 24—The Beloved Traitor (Six Parts—Drama).
Mar. 10—The Floor Below (Six Parts—Drama).

GOLDWYN SPECIALS.

The Manx-Man (Seven parts—Drama).
For the Freedom of the World (Seven parts—Drama).

Metro Pictures Corporation.

METRO PICTURES CORP.

Jan. 14—The Winding Trail (Rolfe—Five parts—Drama).
Jan. 21—The Eyes of Mystery (Rolfe—Five parts—Drama).
Jan. 28—Her Boy (Five parts—Drama).
Feb. 4—Under Suspicion (Five parts—Dr.).
Feb. 11—Broadway Bill (Yorke—Five parts—Drama).
Feb. 18—A Weaver of Dreams (Rolfe—Five Parts—Drama).
Feb. 25—Revenge (Rolfe—Five Parts—Dr.).
Mar. 4—The Shell Game (Five Parts—Drama).
Mar. 11—The Brass Check (Five Parts—Dr.).
Mar. 18—The Claim (Rolfe—Five Parts—Dr.).

METRO SPECIALS.

Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).
Lest We Forget (Eight Parts—Drama).

METRO COMEDIES.

Dec. 31—Shadowing Henry (Drew).
Jan. 7—Their Mutual Motor (Drew).
Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).
Feb. 4—Help Wanted (Drew).
Feb. 11—The Bright Lights Dimmed (Drew).
Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).
Mar. 18—Special Today (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Feb. 3—Limousine Life (Five parts—Drama).
Feb. 3—The Hopper (Five parts—Drama).
Feb. 10—Captain of His Soul (Five Parts—Drama).
Feb. 17—From Two to Six (Five Parts—Dr.).
Feb. 17—Keith of the Border (Five Parts—Dr.).
Feb. 24—Little Red Decides (Five Parts—Dr.).
Feb. 24—A Soul in Trust (Five Parts—Drama).
Mar. 3—An Heiress for a Day (Five Parts—Drama).
Mar. 3—Shoes that Danced (Five Parts—Dr.).
Mar. 10—The Hard Rock Breed (Five Parts—Drama).
Mar. 10—The Sea Panther (Five Parts—Dr.).

TRIANGLE KOMEDY.

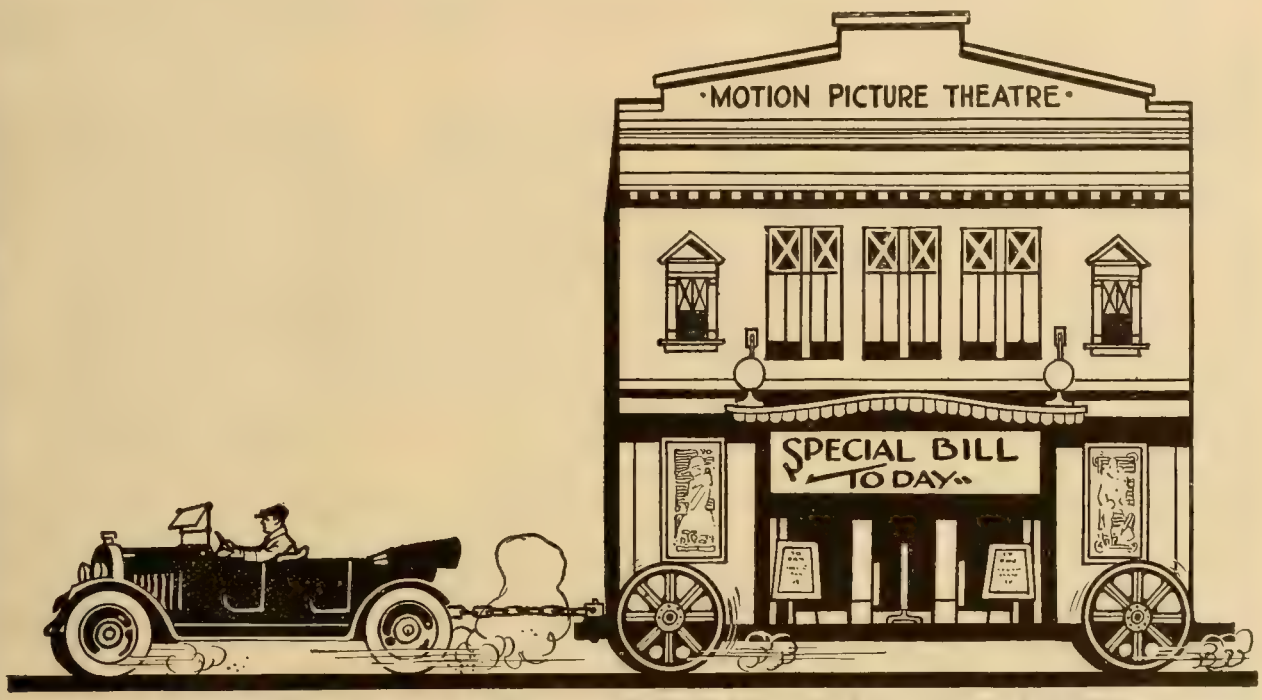
Jan. 27—Too Many Husbands.
Feb. 3—Airing Their Troubles.
Feb. 3—A Safe Disaster.
Feb. 10—His Nine Lives.
Feb. 10—A Game Gambler.
Feb. 17—Their Undercover Capers.
Feb. 17—A Full Dress Fizzle.
Feb. 24—A Coward's Courage.
Feb. 24—His Nimble Twist.
Mar. 3—A Discord in a Flat.
Mar. 3—His Hidden Shame.
Mar. 10—Wives and Worries.
Mar. 10—She Didn't Do It.

KEYSTONE COMEDY.

Jan. 13—His Punctured Reputation (Two parts).
Jan. 20—Dimples and Dangers (Two parts).
Feb. 3—A Sea Serpent's Desire (Two parts).
Feb. 10—Wronged by Mistake (Two Parts).
Feb. 17—His Double Life (Two Parts).
Feb. 24—A Tell Tale Shirt (Two Parts).
Mar. 3—A Lady Killer's Doom (Two Parts).
Mar. 10—Did She Do Wrong? (Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Simplex



IF YOUR HOUSE WERE ON WHEELS YOU COULD GET A NEW AUDIENCE EVERY DAY

But—it is NOT!

Consequently, it's up to you to put on a show that makes **repeaters.**

Good subjects alone won't do that. Imperfect projection will shake the drawing power out of the best pictures.

So don't go half-way. Don't be like the restaurant man who served excellent food in dirty dishes.

He wondered why people didn't come back.

Now apply that to your own business and serve your good pictures the Simplex way.

The House with the eye-delighting Simplex-projected pictures needs no wheels

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Feb. 4—The Other Man (Five Parts—Drama).
Feb. 11—The Woman Between Friends (Five Parts—Drama).
Feb. 18—The Wooing of Princess Pat (Five Parts—Drama).
Feb. 25—Cavanaugh of the Forest Rangers (Five Parts—Drama).
Mar. 4—The Song of the Soul (Five Parts—Drama).

BIG V COMEDIES.

Jan. 28—Guns and Greasers.
Feb. 4—Telephones and Troubles.
Feb. 11—Babes and Boobs.
Feb. 18—Courts and Convicts.
Feb. 25—Rooms and Rumors.
Mar. 4—Jumping Jacks and Jail Birds.
Mar. 11—Meddlers and Moonshiners.

VITAGRAPH COMEDIES.

Jan. 7—A Little Ouija Work.
Jan. 14—Seeking an Oversoul.
Jan. 21—A Four Cornered Triangle.
Jan. 28—Their Anniversary Feast.
Feb. 4—Surprising Husband.
Feb. 11—Coals for the Fire.
Feb. 18—Sweets of the Sour.
Feb. 25—Their Godson.

VITAGRAPH SERIAL.

Vengeance and the Woman.

Jan. 21—Episode No. 5—"The Plunge of Destruction" (Two parts—Drama).
Jan. 28—Episode No. 6—"The Lure of Hate" (Two parts—Drama).
Feb. 4—Episode No. 7 ("The Wolf Trap"—Two parts—Drama).
Feb. 11—Episode No. 8—"The Mountain of Devastation—(Two parts—Dr.).
Feb. 18—Episode No. 9—"Buried Alive" (Two Parts—Drama).
Feb. 25—Episode No. 10—"The Leap for Life"—(Two Parts—Drama).
Mar. 4—Episode No. 11—The Cavern of Terror—(Two Parts—Drama).

FAVORITE FILM FEATURES.

Feb. 4—The Pirates (Two parts—Comedy) and The Wings of a Moth (One reel—Drama).
Feb. 11—The Sacrifice of Kathleen (Two Parts—Drama) and Art for a Heart (One Reel—Comedy).
Feb. 18—The Mischief Maker (Two Parts—Drama) and Sonny Jim in Search of a Mother (One Reel—Comedy).
Feb. 25—Old Reliable (Two Parts—Drama) and "Stenographer Troubles" (One Reel—Comedy).
Mar. 4 An Officer and a Gentleman (Two Parts — Drama) and "Unlucky Louis" (One Reel Comedy).

Feature Releases

BLUEBIRD PHOTOPLAYS, INC.

Jan. 14—Face Value (Five parts—Drama).
Jan. 21—Broadway Love (Five parts).
Jan. 28—The Fighting Grin (Five parts).
Feb. 4—The Wife He Bought (Five parts—Drama).
Feb. 11—Hands Down (Five parts—Drama).
Feb. 18—Her Body in Bond (Five Parts—Dr.).
Feb. 25—The Rough Lover (Five Parts—Dr.).

BRIND EDUCATIONAL PICTURES.

All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 467 feet).
My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

On Trial.
Alimony.
Daughter of Destiny.
Empty Pockets.
Charlie Chaplin's Forthcoming Comedies.
The Sign Invisible.
The Light Within (Mme. Petrova's Second Picture).

FOX SPECIAL FEATURES.

Jan. 20—A Heart's Revenge (Five parts—Dr.).
Jan. 27—Treasure Island (Six parts) and Troublemakers (Seven parts) will be released on this day.
Feb. 3—The Heart of Romance (Five parts—Drama).
Feb. 10—Jack Spurlock, Prodigal (Five parts—Drama).
Feb. 17—The Moral Law (Five Parts—Drama).
Feb. 24—Six Shooter Andy (Five Parts—Comedy-Drama).
Mar. 3—The Girl With the Champagne Eyes (Five Parts—Drama).
Mar. 10—The Debt of Honor (Five Parts—Dr.).
Mar. 17—Woman and the Law (Five Parts—Drama).

FOX-LEHRMAN COMEDIES.

Jan. 20—Son of a Gun (Two parts).

FOX STANDARD PICTURES.

Jan. 20—Cheating the Public (Seven parts—Drama).
Feb. 3—The Forbidden Path (Six parts—Dr.).
Feb. 10—Les Miserables (Eight Parts—Dr.).
Feb. 24—American Buds (Seven Parts).

FOX SUNSHINE COMEDIES.

Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadows of Her Pest (Two parts).
Feb. 3—Hungry Lions in a Hospital.
Feb. 17—Are Married Policemen Safe?

W. W. HODKINSON CORP.

(Paralta Plays.)

Dec. 15—A Man's Man (Seven parts—Drama).
Jan. 1—Madam Who? (Seven parts—Dr.).
Jan. 15—His Robe of Honor (Seven parts—Dr.)
Feb. 15—The Turn of a Card (Seven Parts—Drama).
Mar. 1—Within the Cup (Seven Parts—Dr.).
Mar. 15—Humdrum Brown (Six Parts—Dr.).

JEWEL PRODUCTIONS, INC.

Come Through (Seven parts—Drama).
Pay Me (Five parts—Drama).
Sirens of the Sea (Six parts—Drama).
The Man Without a Country (Six parts—Dr.).
The Co-Respondent (Six parts—Drama).
The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).

GEORGE KLEINE SYSTEM.

Jan. 1—Uneasy Money (Essanay).
Jan. 10—Brown of Harvard (Selig).
Jan. 25—I, Mary MacLane (Essanay).
Feb. 11—The Unbeliever (Edison).
Feb. 25—Ruggles of Red Gap (Essanay).
Montgomery Flagg One Reel Comedies.
"Girls You Know" (Made by Edison).
Jan. 2—Screen Fan (1st release).
Jan. 16—The Bride (2d release).
Jan. 30—Superstitious Girl (3d release).
Feb. 13—The Artist's Model (4th release).
Feb. 27—The Matinee Girl (5th release).
March 13—The Spoiled Girl (6th release).

SELECT PICTURES.

Dec.—Shirley Kaye (Five Parts—Drama).
Dec.—The Honeymoon (Five Parts—Drama).
Jan.—The Marionettes (Five Parts—Drama).
Jan.—Ghosts of Yesterday (Six Parts—Drama).
Jan.—The Studio Girl (Five Parts—Drama).
Jan.—Woman and Wife (Five Parts—Drama).
March—The House of Glass (Five Parts—Dr.).
March—By Right of Purchase (Six Parts—Dr.).
March—The Shuttle (Five Parts—Drama).
March—The Knife (Five Parts—Drama).

Special Releases.

Over There (Six Parts—Drama).
The Lone Wolf (Five Parts—Drama).
The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

WHOLESOME FILMS CORPORATION.

His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Jan. 28—Gates of Gladness (Five parts—Dr.).
Feb. 4—Divine Sacrifice (Five parts—Drama)
Feb. 11—Whims of Society (Five parts—Dr.).
Feb. 18—Broken Ties (Five parts—Drama).
Feb. 25—His Royal Highness (Five parts—Dr.).
Mar. 4—Spurs of Sybil (Five Parts—Drama).
Mar. 11—The Wasp (Five Parts—Drama).

U. S. EXHIBITORS' BOOKING CORP.

The Zeppelin's Last Raid.
Those Who Pay.
The Belgian (Sidney Olcott Players, Inc.).

State Right Releases

ADVANCED M. P. CORP.

1493 Broadway, New York.

The Woman Eternal (Seven Parts—Drama).

AMERICAN-JAPAN PICTURES CORP.

15 William Street, New York.

The Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 or 5,000 feet).

ARROW FILM CORPORATION.

Times Building, New York.

The Deemster.
The Eyes of the World.
Souls Redeemed.
Ramona.
Persuasive Peggy.
Weavers of Life.

BLUEBIRD PHOTOPLAYS, INC.

1600 Broadway, New York.

The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

BRENON PRODUCTIONS, INC.

509 Fifth Ave., New York.

Fall of the Romanoffs (Eight parts).
Kismet.

JULES BURNSTEIN.

1457 Broadway, New York.

Shame.

CENTURY COMEDIES.

1600 Broadway, New York.

Neptune's Naughty Daughter (Two parts—Comedy).
Her Bareback Career (Two parts—Comedy).

CHRISTIE FILM CORP.

Los Angeles, Cal.

Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.

W. H. CLIFFORD PHOTOFILM CO.

17 West 44th Street, New York.

Denny from Ireland (First Release of the Shorty Hamilton Series—Five Parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five Parts).

COMMONWEALTH PICTURES CORP.

Chicago, Ill.

The Frozen Warning (Drama).

COSMOFOTOFILM, INC.

220 West 42d Street, New York.

I Believe (Seven Parts—Drama).

CREST PICTURES CORP.

Times Building, New York.

The Lust of the Ages.
A Grain of Dust.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

La Cinematografia Italiana ed Estera
Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs. per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE

985 Market Street San Francisco, Cal.

A Dependable Mailing List Service
Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74
MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York Phone—Chelsea 3227
425 Ashland Block, Chicago Phone—Randolph 2003
Addressing Multigraphing Printing Typewriting

Advertise Your Business
By the quality of your Projection
Nothing is as good as the Best, and the Best can only be obtained by an up-to-date machine.
We will take in your old machine on part payment on a New Machine on the MONTHLY PAYMENT PLAN.
WRITE TODAY FOR PARTICULARS AND CATALOG
AMUSEMENT SUPPLY COMPANY
Largest Exclusive Dealers to the Moving Picture Trade
300-302 Mallers Bldg. 5 S. Wabash Avenue
Chicago, Illinois
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

SCREENCRAFT
By Louis Reeves Harrison
Our latest publication on the subject of Photoplay Writing. A thought-provoking, comprehensive treatment of the subject, with a sample working scenario.
$2.00 per Copy Postpaid
MOVING PICTURE WORLD
516 Fifth Avenue, New York
Schiller Bldg., Chicago, Ill. Order from Nearest Office Wright & Callender Bldg., Los Angeles, Cal.

WANTED AT ONCE
one or two pair imported lenses, size 3¼, short focal lens for motion picture machine. Please write immediately full particulars and price.
ADDRESS:
SID GRAUMAN
c/o Grauman's Theatre,
Broadway, at Third Street
LOS ANGELES, CALIFORNIA

PROJECTION THAT PROJECTS
Speer Alterno Carbons
for A. C. Work
and
Speer Hold-Ark Carbons
for D. C. Work
Have Proved Their Worth and Value
Write for descriptive folder, also the pamphlet showing operators' endorsements.
Full Information Supplied by Your Dealer.
"The Carbons with a Guarantee"
Manufactured by
SPEER CARBON COMPANY
ST. MARYS, PA.

List of Current Film Release Dates

CRYSTAL PHOTOPLAYS CORP.
220 S. State Street, Chicago, Ill.
Mother Love and the Law (Drama).

EBONY FILM CORP.
Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

EPOCH FILM CORP.
Longacre Building, New York.
Birth of a Nation.
Intolerance.

EXHIBITORS' OPERATING CORP.
51 East 42d Street, New York.
The City of Purple Dreams.

EXPORT AND IMPORT FILM CO. INC.
729 Seventh Ave., New York.
Why the Bolsheviki.

FORT PITT FILM CORPORATION.
Lyceum Building, Pittsburgh, Pa.
The Italian Battlefront.
The Italian Stand on the Piave.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
The Fringe of Society (Seven Parts—Drama).
The Eagle's Eye (Episode No. 1—"The Hidden Death"—Two parts—Drama).
The Eagle's Eye (Episode No. 2—"The Naval Ball Conspiracy"—Two parts—Drama).
The Eagle's Eye (Episode No. 3—"The Plot Against the Fleet"—Two parts—Drama).

FRANCE FILMS, INC.
220 West 42d Street, New York.
The Natural Law (Seven Parts—Drama).

FRANCO-AMERICAN FILM CORP.
126 West 46th Street, New York.
Birth of Democracy.

FROHMAN AMUSEMENT CORP.
Times Building, New York.
God's Man.
My Own United States.

FRATERNITY FILMS, INC.
220 West 42d Street, New York.
Devil's Playground (Seven Parts—Drama).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Picture).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).
Crucible of Life (Drama).

GRAPHIC FILM CORP.
729 Seventh Avenue, New York.
Moral Suicide (Seven Parts—Drama).

FRANK G. HALL.
Times Square, New York.
Her Fighting Chance.

HARPER FILM CORP.
Times Building, New York.
Civilization.

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
(*The Following Are Keystone-Mack Sennett Comedies.*)
He Did and He Didn't.
The Other Man.
Bright Lights.
Bucking Society.
The Snow Cure.
The Village Scandal.
Saved by Wireless.
Fatty and the Broadway Stars.
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.

HIGH-CLASS FILM PRODUCTIONS.
1564 Broadway, New York.
The Struggle Everlasting (Seven Parts—Dr.).

LYMAN H. HOWE PICTURES CO.
Wilkes-Barre, Pa.
The U. S. Navy.

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
One Law for Both.
Babbling Tongues (Six Parts—Drama).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.
Two Men and a Woman.

JESTER COMEDY CO.
220 West 42d Street, New York.
(*Featuring Twede Dan.*)
February—The Recruit (Two Parts).
March—His Golden Romance (Two Parts).
April—All "Fur" Her (Two Parts).
May—The Wrong Flat (Two Parts).

FRANK A. KEENEY,
1493 Broadway, New York.
A Romance of the Underworld.

KLOTZ & SREIMER.
729 Seventh Avenue, New York.
Whither Thou Goest.

KING BEE FILMS CORP.
1476 Broadway, New York.
Jan. 1—The Slave (Two Parts—Comedy).
Jan. 15—The Stranger (Two Parts—Comedy).
Feb. 1—His Day Out (Two Parts—Comedy).
Feb. 15—The Rogue (Two Parts—Comedy).

JOSEPH H. LEE.
729 Seventh Avenue, New York.
Nov.—A Modern Lorelei.

MAYFAIR FILM CORP.
10 Wall Street, New York.
Persuasive Peggy (Drama).

MY FOUR YEARS IN GERMANY, INC.
601 Candler Bldg., New York.
My Four Years in Germany.

NATIONAL FILM CORP. OF AMERICA.
1604 Broadway, New York.
Tarzan of the Apes.

ORO PICTURES CORP.
729 Seventh Avenue, New York.
Who Knows? (Six Parts—Drama).
Loyalty (Drama).

OVERLAND FILM CO.
729 Seventh Avenue, New York.
The Russian Revolution.

PAN-AMERICAN FILM CORP.
Philadelphia, Pa.
Things People Should Know.

PATHE EXCHANGE, INC.
25 West 45th Street, New York.
To-Day (Seven Parts—Drama).
Mad Lover (Six Parts—Drama).

PHYSICAL CULTURE PHOTO PLAYS, INC.
Flatiron Building, New York.
Zongar (Drama).

PYRAMID COMEDIES.
220 West 42d Street, New York.
In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).

RENOWNED PICTURES CORP.
1600 Broadway, New York.
The Public Defender.
Naked Hands (Five Parts—Drama).
20,000 Leagues Under the Sea.

WILLIAM N. SELIG.
58 E. Washington Street, Chicago, Ill.
The Garden of Allah.
Beware of Strangers (Eight Parts—Drama).

FRANK J. SENG.
Times Building, New York.
Parentage (Drama).

S. & S. PHOTOPLAYS, INC.
1476 Broadway, New York.
Redemption (Six Parts—Drama).
Disillusioned.
Just a Woman.

ERNEST SHIPMAN ENTERPRISES.
17 West 44th Street, New York.
(See W. H. Clifford Photo Play Co.)

STATE RIGHT DISTRIBUTORS, INC.
Carmen of the Klondike (Seven Parts—Drama).

STERLING PICTURES CORPORATION.
729 Seventh Avenue, New York.
Peg o' the Sea (Six Parts—Drama).
A Mute Appeal (Five Parts—Drama).
The Lash of Destiny (Five Parts—Drama).
Her Good Name (Five Parts—Drama).
Rosie O'Grady (Five Parts—Drama).
The Cloud (Five Parts—Drama).
The God of Little Children (Five Parts—Dr.)
A Mother's Ordeal (Five Parts—Drama).
Pride and the Devil (Six Parts—Drama).
Miss Deception (Five Parts—Drama).
The Law That Failed (Five Parts—Drama).
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).
(*The Following Are Cartoon Comedies, Each 500 Feet in Length.*)
She Was a Dangerous Girl.
Zippy the Fireman.
Zippy in a Sanatorium.
Zippy Buys a Pet Pup.
Slick and Tricky.
Doctor Bunny's Zoo.
The Old Forty-Niner.
Mr. Coon.
Mose Is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.
Peg of the Sea (Drama).

SUBMARINE FILM CO.
1476 Broadway, New York.
The Submarine Eye.

TRIUMPH FILM CORP.
1476 Broadway, New York.
The Libertine.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.

VENUS FILMS.
218 West 42d Street, New York.
The Triumph of Venus.

WESTERN IMPORT FILM CO.
71 West 23d Street, New York.
Mickey (Seven Parts).

W. H. PRODUCTIONS.
71 West 23d Street, New York.
(*The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.*)
"The Two Gun Man," in "The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
The Two-Gun Man in The Bargain (Six parts—Drama).
The Bandit and the Preacher (Five parts—Drama).
The Hell Hound of Alaska (Five parts—Dr.).
(*The Following Are Two-Reel Hart Productions. Released in Order Listed.*)
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Foreign Buyers

This old and well established concern, wishing to extend facilities to the foreign buyers in their relations with American Film Producers, has recently opened a special department for the purchasing and exporting of Moving Picture Films. Through this special department it will be possible for you, on a very reasonable basis, to purchase your films and other articles in the moving picture line to much better advantage than could be done directly by yourself.

For this very complete service, backed by our thorough knowledge of American conditions, you pay us only a commission.

Saving Owing to the fact that our purchases are very large, we can give to you the benefit of the lowest prices. We are holding out no profit for ourselves on the purchase prices, whatever we save is for our customers.

Satisfaction Our main object is to satisfy our customers in every possible way, not only to be able to save money for him, but to buy the best the market affords; and keep him posted regularly as to what is going on in the film industry as regards new productions.

Shipments In connection with the film department you will also have the advantages of our well operated shipping department, thus you are assured of the careful and proper handling of all goods, which means for you Prompt Delivery.

Confidence You will deal with a concern with unquestionable financial standing.

REFERENCES:

National City Bank, New York City
Royal Bank of Canada, New York City
Mechanics & Metals National Bank, New York City
State Street Trust Co., Boston, Mass., U. S. A.

ROJAS RANDALL & CO., Inc.
No. 26 Beaver Street, New York City

Cremona

Solo TheatreOrchestra-Organs

Solo Style M-3

The instrument with the human voices.
Unsurpassed for manual playing.
Plays all 88 note player rolls.
Continuous music.
Does not require an operator with our special 134-note reproducing solo roll.
Single or duplex music roll systems.
Instruments suitable for every theatre.

TheMarquettePianoCo.
General Offices and Factory:
1608-24 South Canal Street, Chicago

SANBORN

Commercial
Motion Picture Laboratories
CULVER CITY, CAL,

Best in the World

In addition to having the largest and most completely equipped laboratory on the coast, we now have the exclusive use of the marvelous Handschiegl Color Process which is installed in our plant.

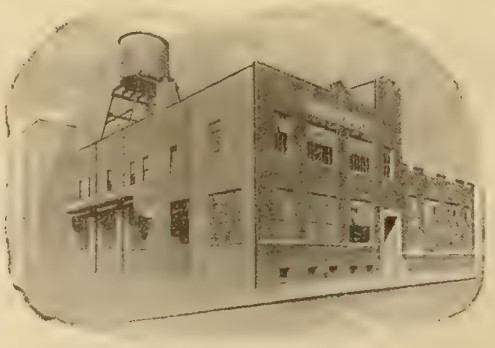
A demonstration of this color work will convince any producer that no really large production is complete without it.

By this process we place from one to four colors in the film, lightening up different parts of the sets in the color required.

The effect on the screen is truly startling.

Inasmuch as our capacity in this class of work is limited, it will pay you to get in touch with us immediately.

Address
Sanborn Laboratories, Inc.
Culver City,
Los Angeles, Cal.



LABORATORIES and STUDIO

ERBOGRAPH COMPANY

LUDWIG G. B. ERB, President

Producers of

MOTION PICTURE FILMS

COMMERCIAL DEVELOPING and PRINTING

Telephone Audubon 3716

203 to 211 West 146th St., New York City

ANNOUNCEMENT

To Whom It May Concern

OSCAR OSSO sole agent for the

SOCIETY OF FRENCH PLAYWRIGHTS AND COMPOSERS,

is also appointed sole agent for the

SOCIETY OF FRENCH AUTHORS, COMPOSERS AND PUBLISHERS OF MUSIC

No public performance of French dramatic and musical work may be given without his consent, and all royalties due for same are to be paid to said OSCAR OSSO, who is the SOLE DULY AUTHORIZED REPRESENTATIVE of the following societies:

Société des Auteurs et Compositeurs Dramatiques, 12 Rue Henner, Paris, France.

Société des Auteurs, Compositeurs et Editeurs de Musique, 10 Rue Chaptal, Paris, France.

OSCAR OSSO

1457 Broadway, New York

PERFECTION IN PROJECTION **Gold King Screen**

10 Days' Trial

No. 1 Grade, 75c.; No. 2 Grade, 50c.—Stretchers included

Try before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street, W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

Yearly Rate—Postpaid, Weekly, $7.25

Sample copy and advertising rates on request.

Appointed by Agreement Dated 7/8/14 THE OFFICIAL ORGAN of THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

Emergol

METOL'S RIVAL

THE PERFECT FILM DEVELOPER

WRITE

Franklin Import and Export Co. (INC.)

220 BROADWAY NEW YORK

The Moving Picture World Issue You Miss---

May Be the Most Valuable of the Year in Its Direct Application to Your Business

Moral: Don't Miss Any---Subscribe!

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs $4.80 less.

ONE YEAR.....$3.00

SIX MONTHS.....$1.50

See title page for rates Canada and Foreign

MOVING PICTURE WORLD

516 Fifth Avenue, New York

.....

.....

.....

Please fill in the name of your Theatre.....

Cut Out and Mail To-day—Now!

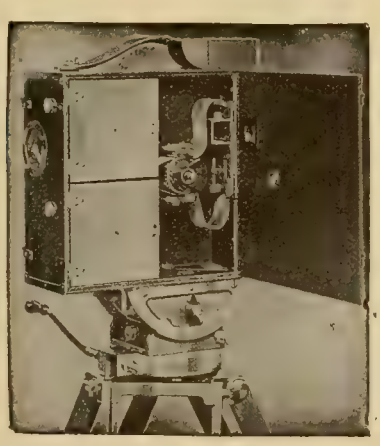
BIG ADVANCE IN M. P. PHOTOGRAPHY

Six great scientific improvements make the Universal Motion Picture Camera the choice of expert cameramen everywhere. Wonder-value at less than half standard motion picture camera prices! You want it.

UNIVERSAL MOTION PICTURE CAMERA

See how it increases your speed, improves framing, film transmission, focusing, eliminates static, etc. New automatic dissolve ready.

WRITE FOR CATALOG



Burke & James, Inc.
240 East Ontario St.
Chicago

Makers of Rexo M. P. Film

One Hundred Per Cent. Projection

Your patrons will be quick to notice and to appreciate the sharper, clearer pictures thrown on the screen by

Bausch and Lomb Projection Lenses

Give them a comfortable theatre and good pictures, then complete your service by giving them the best projection available—and there'll be no doubt about returns.

Write us about your present equipment, and ask for free booklet on Projection Lenses.

Bausch & Lomb Optical Co.
566 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

Leading American Makers of Photographic and Ophthalmic Lenses, Projection Lanterns (Balopticons), Microscopes, Stereo-Prism Binoculars and other High-Grade Optical Products.

LIVE-WIRE FILM COMPANIES

who really intend to take the foreign market seriously, cultivate it as it merits, and reap the harvests from the seeds they can sow now—

CINE-MUNDIAL

Spanish Edition MOVING PICTURE WORLD

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE NEW YORK CITY

Send That Advertising Copy At Once!

TO DELAY LONGER—IS TO LOSE FURTHER

"Kalem Will Do My Laboratory Work Hereafter!"

Every day, producers for whom we have done printing, developing, etc., pay us an enthusiastic tribute like the following:

"Am more than pleased with prints you made from my last negative. Kalem for me in the future."

H. J. BINNEY,
Florida Fun Films,
Jacksonville, Fla.

Our splendidly equipped laboratory, conducted by experts, is at your service to furnish the standard of excellence famous for TEN YEARS.

Furthermore--and equally important to you--we invariably make deliveries on the hour specified.

Let us show you what Real Laboratory Service is.

KALEM COMPANY
235 W. 23rd Street New York City

The film that first made motion pictures practical is easily identifiable by the words

"EASTMAN"
AND
"KODAK"

on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Conservation and Economy in Alternating Current Projection

The trend of times has produced the watchwords—conservation and economy. To the wide-awake exhibitor and operator these watchwords suggest the use of

WHITE A. C. SPECIAL CARBONS

These carbons improve the quality of the light, give a perfectly steady light, reduce the power costs, and reduce to a minimum the eye fatigue of the audience. The change from the old A. C. carbons to the White A. C. Specials requires no change in equipment, no extra wiring and no addition or replacement of lamp house, lenses, or screens.

FOR DIRECT CURRENT PROJECTION

Obtain the maximum economy by trimming your lamp with the

SILVERTIP NEGATIVE CARBON

The National-Silvertip combination is built for any strength of current used in projection.

Write now for money-saving information.

NATIONAL CARBON COMPANY, Inc.

Cleveland, Ohio

A NEW INSTALLATION STUNT!

For HALLBERG MOTOR-GENERATOR

R. F. Dennis

Chief Operator of the Crescent Theatre, Ithaca, N. Y., suspends his Hallberg Motor Generator on Steel Cables!

Ithaca, N. Y., Feb. 16th, 1918.

United Theatre Equipment Corporation,
1604 Broadway, New York City.
(Attention Mr. Hibbard)

Dear Sir:

I am sending you a picture of a portion of my booth, as I promised to do when you were here a long time ago. It was impossible to get it all in the picture, but perhaps I got the part that interests you most.

I wish to call your attention to the unusual way of placing the Hallberg Motor Generator. The reason for hanging it up in this way was because the floor of the booth was not built solid enough for it. By hanging it up, we have done away with all noise and vibration. I also wish to say that the Hallberg Motor Generator sure is a fine working machine, absolutely no trouble, and there every minute.

Yours very truly,

(Signed) R. F. DENNIS,
Chief Operator, Star and Crescent Theatres.

Consult Us NOW About Improving Your Installation

We are Exclusive Distributors of the BETTER M. P. Equipments and Supplies

EDISON MAZDA "C" LAMPS
REGULAR AND PROJECTION TYPE

NATIONAL CARBONS
Give Brilliant, Steady Light

POWERS 6B
M. P. Machine
and
Genuine Powers
Repair Parts

VELVET GOLD FIBRE SCREEN
Is the Last Word in Projection Screens

ACME PORTABLE PROJECTOR
For the Director's Private Office

"EVERYTHING FOR THE M. P. THEATRE EXCEPT THE FILM"

BRANCH OFFICES:

New York, N. Y.—729 Seventh Ave.
Boston, Mass.—28 Piedmont St.
Philadelphia, Pa.—1233 Vine St.
Pittsburgh, Pa.—940 Penn Ave.
Cincinnati, O.—115 W. 7th St.
Detroit, Mich.—57 E. Elizabeth St.
Omaha, Neb.—13th and Harney Sts.
Minneapolis, Minn.—16 N. 7th St.
Cleveland, O.—Columbia Bldg.
Chicago, Ill.—154 W. Lake St.
Kansas City, Mo.—K. C. Machine & Supply Co., Inc., 813 Walnut St.

United Theatre Equipment Corporation

H. T. EDWARDS, Pres. J. H. HALLBERG, Vice-Pres.

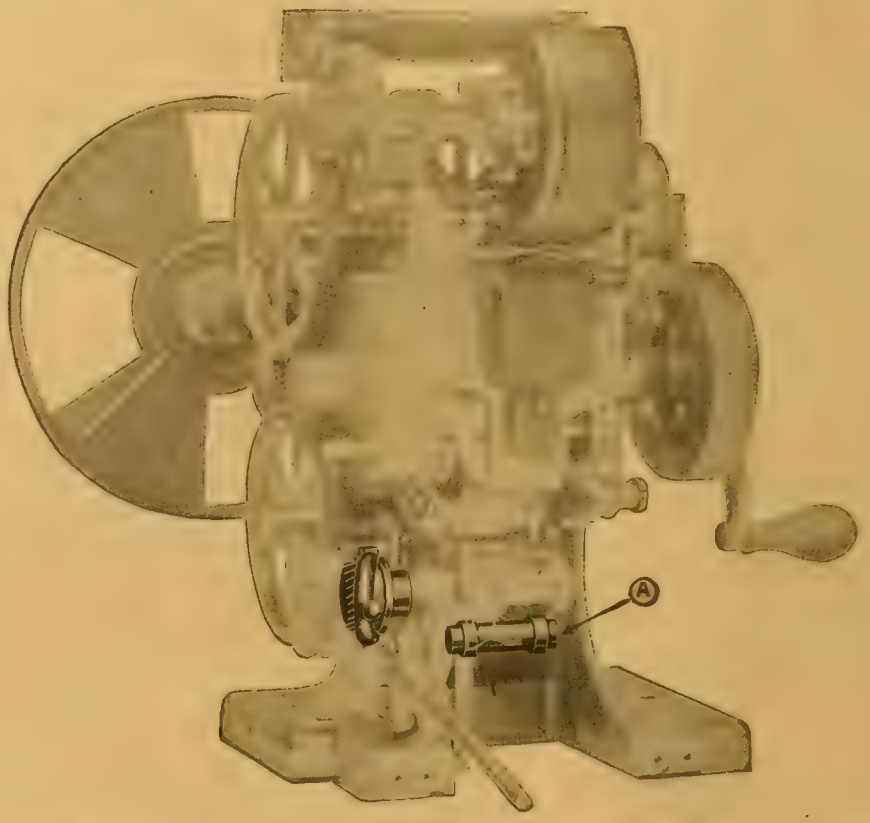
Executive Offices: 1604 Broadway, New York

Largest Moving Picture Equipment House in the World

The Loop Setter

An Exclusive Feature of

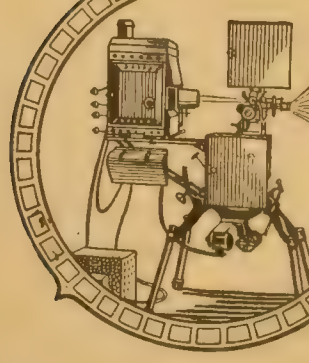
POWER'S CAMERAGRAPH



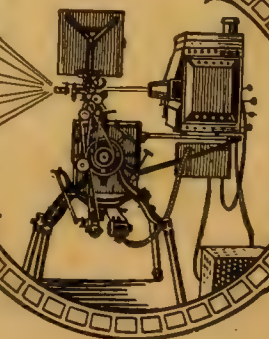
By means of this simple and effective device, the lower loop is always automatically maintained; thus eliminating one of the most annoying troubles in motion picture projection.

This is only one of its many individual features which give this projector the pre-eminent position it holds in the motion picture industry.

A catalogue will give detailed information.



NICHOLAS POWER COMPANY
INCORPORATED
PIONEERS OF PROJECTION
90 GOLD ST. NEW YORK



Vol. 35, No 11 March 16, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Copyright 1917 by The Chalmers Publishing Company.

Chalmers Publishing Company 516 Fifth Ave. New York

The Coming Jewel

"The DOCTOR and the WOMAN"

a Lois Weber Production

An Intimate Disclosure of Life as We Live it.

Reserve Now

Jewel Productions inc.
1600 Broadway N.Y.

CALLS "RUGGLES OF RED GAP" A SCREAM

The Exhibitor's Trade Review says: "The story and dramatization of 'Ruggles of Red Gap' were a scream. The acting of Taylor Holmes and Frederick Burton alone is worth going to see, but there are other things which make the picture unusual. The scenes in the Grand Canyon are wonderful and the photography very superior."

NATIONAL BILLBOARD ADVERTISING

DISTRIBUTED BY GEORGE KLEINE SYSTEM THROUGHOUT THE UNITED STATES

GEORGE K. SPOOR PRESENTS

TAYLOR HOLMES IN RUGGLES OF RED GAP

AT ALL FIRST CLASS PICTURE THEATRES

ASK WHEN!

An invitation to—

H. A. Aitken, of Triangle
J. A. Berst, of Pathe
Wm. A. Brady, President of the National Association of the Motion Picture Industry
William Fox
Ricord Gradwell, of the World Film
Samuel Goldfish, of the Goldwyn
D. W. Griffith
S. S. Hutchinson, of the American
Tom Ince
Lee Ochs, President of the Moving Picture Exhibitors' League of America
Richard A. Rowland, of the Metro
W. N. Selig
Mack Sennett
Albert E. Smith, of the Greater Vitagraph
George K. Spoor, of Essanay
and last but not least
Adolph Zukor

The Universal Film Manufacturing Company invites all of the producers named above (as well as other producers too numerous to mention) to CLOSE THEIR STUDIOS AND MAKE ALL OF THEIR PICTURES AT UNIVERSAL CITY, CALIFORNIA.

. . . .

This we regard as the most practical step toward eliminating waste and duplication and thus bringing down the cost (and therefore the renting price) of all moving pictures produced in this country.

. . . .

Universal City is acknowledged to be not only the largest but the best equipped studio in the world. It can easily be made to accommodate ALL OF THE PRODUCING COMPANIES IN THE UNITED STATES.

. . . .

Its equipment is the finest that can be had. It represents the investment of vast fortunes in cash as well as years of study, experimenting and improving—all with a view to making the best possible pictures at the slightest possible cost.

. . . .

It is ready for you to use immediately. Simply close your own studios, send your producing staff to Universal City and START MAKING PICTURES WITHOUT THE LOSS OF AN HOUR OF TIME; and without having to divert your mind from producing to the worries attendant upon running the mechanical end of the studio business.

. . . .

Several suggestions have been made by various men in the trade as to the best method of effecting needed economies in picture making. Some have suggested mergers, but there are so many obstacles in the way of satisfactory mergers that much time will be lost before any merging can be done on such a scale as to help the whole trade.

. . . .

Under our plan, as suggested above, the economies can be made effective IMMEDIATELY. The closing of the large and small studios represented by the above list of names would so reduce the cost of picture producing that all producers taking part in the movement could IMMEDIATELY turn part of their savings over to the exhibitors in the form of *lower rental prices*,

Universal City contains EVERYTHING you can possibly need to make the finest pictures in the history of the trade. It is complete. It is convenient. It is far too large for the needs of any single concern. If, by chance, it should need more artificial lighting equipment than it has at present, we could remove the lights from your own closed studios and transfer them to your stages at Universal City. The same idea could be applied to props, scenery, electrical equipment and so on, although the equipment already on hand is vast.

. . . . .

We invite every producer to give this the most serious thought. We ask each and every one to realize what a boon such a move would be to the whole trade, provided enough of you take advantage of the offer.

. . . . .

We invite Mr. William A. Brady, as president of the National Association of the Moving Picture Industry, to use his good offices to bring about this tremendous good for the whole industry.

. . . . .

We invite Mr. Lee Ochs, as president of the Moving Picture Exhibitors' League of America, to use his good offices to help accomplish this almost limitless economy by which THE EXHIBITORS WOULD BENEFIT DIRECTLY. In no other practical manner that we know of can he do so much to HELP THE EXHIBITORS AT A CRITICAL TIME IN THEIR AFFAIRS.

. . . . .

We are ready to arrange the most reasonable rates for the rental of space and facilities at Universal City—and naturally the more producing companies the more reasonable the rates.

. . . . .

War conditions have caused all producers to give more serious thought to their producing costs than they have ever done in past years. A year ago we do not believe such an invitation as this would have met with favor; but now WE BELIEVE IT TO BE THE MOST LOGICAL, THE MOST NATURAL AND THE MOST PRACTICAL SOLUTION OF THE BIG PROBLEM THAT CONFRONTS THE WHOLE TRADE.

. . . . .

If we have seemed selfishly to reserve the great benefits of Universal City to ourselves in the past, it was only because we have never felt that the time for real co-operation was ripe until now.

. . . . .

Those of you who have suffered from annoying restrictions placed upon studios, either in New Jersey, New York or the city of Hollywood, California, may be pleased to know that there are no such restrictions in Universal City where we are virtually "a law unto ourselves."

UNIVERSAL FILM MANUFACTURING COMPANY
Carl Laemmle, President, 1600 Broadway, New York
"The largest film manufacturing concern in the universe"

—close your studios and make all your pictures in Universal City

a hit!

in a thousand theatres

Eddie Polo

and **Vivian Reed** in

the Universal's

big serial smash

The Bull's Eye

playing capacity everywhere.

how about you?

Book thru your nearest Universal Exchange, or communicate with the

UNIVERSAL FILM MN'FG. CO.

Largest Film Mn'f'g Co. in the Universe

CARL LAEMMLE, President

1600 BROADWAY, NEW YORK

8 to 1

By the overwhelming odds of 8 news scenes to 1

The Universal News Weeklies beat all other news weeklies on the market put together, at Rothapfel's beautiful Rivoli Theatre this week. All the salesman's talk in the wide world falls flat alongside of an accomplishment like this. What does it mean to you Mr. Exhibitor? Simply means that in the largest and finest New York theatre, the Universal News Weekly subjects always take the lead.

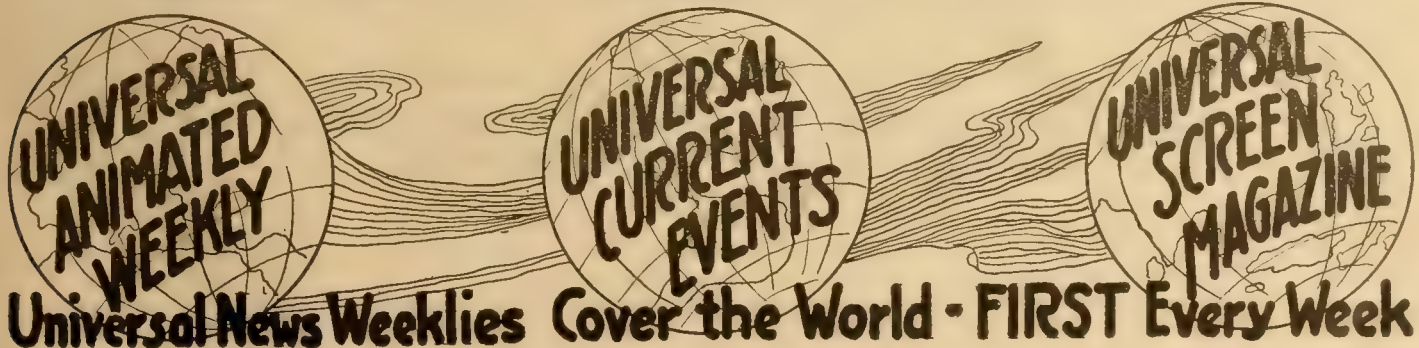
Manager Rothapfel buys all the news weeklies issued every week from all the film concerns producing these news weeklies each week. He picks only the best subjects, assembles them and projects them under his own News Reel—"The Topical Review." Rothapfel Picked 8 of the Universal subjects to 1 of ALL THE OTHERS COMBINED. The only subject we did not show was a funeral, which we had but did not use because The Universal News Weeklies do not show funeral processions.

Two weeks ago the Universal's wonderful Liquid Fire pictures set the whole trade talking. Nothing like them ever has been shown.

Week before last the Universal's marvelous X-Ray pictures amazed the country. Every week we score a beat. If you want these scoops—if you want the biggest picture news of the whole world, as picked by the greatest Theatre expert in America—do as Rothapfel does—use Universal Animated Weekly-Screen Magazine and Current Events—every week and be the first with the BIG news of the world in your house.

Book thru your nearest Universal Exchange or communicate with the

UNIVERSAL FILM MFG. CO. Largest Film Mfg. Co. in the World CARL LAEMMLE, Pres. 1600 BROADWAY, NEW YORK



Universal News Weeklies Cover the World - FIRST Every Week

TRIANGLE

To think

—while you still have the God-given privilege—

Brains, backbone and money must be hitched to the pen that dictates the policy of successful motion picture concerns these "hot" times.

This is an age of split second watches.

When fast manufactured munitions and gigantic guns grow out of date before they even get to the firing line,—

When war is costing the world almost a million a minute in cash and "NO MAN'S LAND" is making all other battle grounds look like faintly remembered "pikers,"—

When American business takes a holiday every week just to add another million tons of coal to the choking of the intolerable Hun,—

When General Pershing's daily report is being read by Secretary Baker and the war department in Washington almost before the ink is dry on the original document in France,—

When General Sherman's everlasting epigram is coming home with new force and meaning at every tick of the clock,—

When wheatless days, lightless nights and common sense are asking every patriotic American to KILL WASTE—to STOP THE LEAKAGE,—

TRIANGLE

—why don't you hitch your check writing arm to your brain?

Quit flirting with the Sheriff and his FOR SALE sign if you expect that theatre of yours to feed and clothe the wife and baby during the rest of the year 1918.

Triangle dollars are spent so efficiently that they get right through to your screen 99% strong.

We've cut the corners, but we've saved the meat for you. There isn't a ten thousand dollar a week star on our pay-roll. Our department heads and managers are business men with a product that was designed as systematically as ever Ford built an automobile.

Triangle days may not be the largest box office days in your town, but at the end of the month your Triangle contract will help you pay back some of the money you gambled away with other pictures.

We expect to make more pictures of high quality and box office value in 1918 than all the rest of them put together—the Triangle machine is oiled, steam is up—are you ready to ride?

There's a Triangle Exchange just at the other end of your telephone—*and we pay the war tax.*

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH - - - - President
R. W. LYNCH - - Vice President
FRED KENT - - - - Treasurer
Y. F. FREEMAN General Manager

BLUEBIRD PHOTOPLAYS
PRESENT
CARMEL MYERS
HEROINE OF THAT SMASHING SUCCESS "MY UNMARRIED WIFE" IN STUART PAYTON'S FASCINATING PRODUCTION.
"The WINE GIRL"
A PHOTOPLAY THAT IS JUST AS INTOXICATING AS IT SOUNDS.
BOOK THRU YOUR LOCAL BLUEBIRD EXCHANGE
BLUEBIRD PHOTOPLAYS INC.
1600 BROADWAY NEW YORK

At the zenith of artistic and box-office value

PETROVA PICTURES

"DAUGHTER OF DESTINY"

Ask the men who have shown it

"THE LIGHT WITHIN"

Watch the box-office reports

"THE LIFE MASK"

(A·MARCH·RELEASE)

"Who killed Woodruffe Clay?"

PETROVA PICTURE COMPANY

Frederick L. Collins, Pres.

Exchanges of FIRST NATIONAL EXHIBITORS' CIRCUIT

A Release We're Proud of and a money-maker!

FIRST NATIONAL EXHIBITORS CIRCUIT

A "First National" Attraction

Lone Deer's great fight

Lone Deer Protects Jeanette

Lone Deer's life hangs by a thread

Mitchell Lewis in

"THE SIGN INVISIBLE"

An Edgar Lewis Production

Packed Rothapfel's Rivoli for a Week and delighted everyone

ANOTHER BIG MONEY-MAKER!

Herbert Brenon's Masterpiece

The Fall of the ROMANOFFS

"Tremendous subject, well handled — has unforgetable characters and incidents; holds interest throughout."—Wid's.

"Among the many excellences to be found in 'The Fall of the Romanoffs' Herbert Brenon's eight part picture novel based on the Russian revolution, one attribute stands out in bold relief—the swift onrush of events."—Edward Weitzel in Moving Picture World.

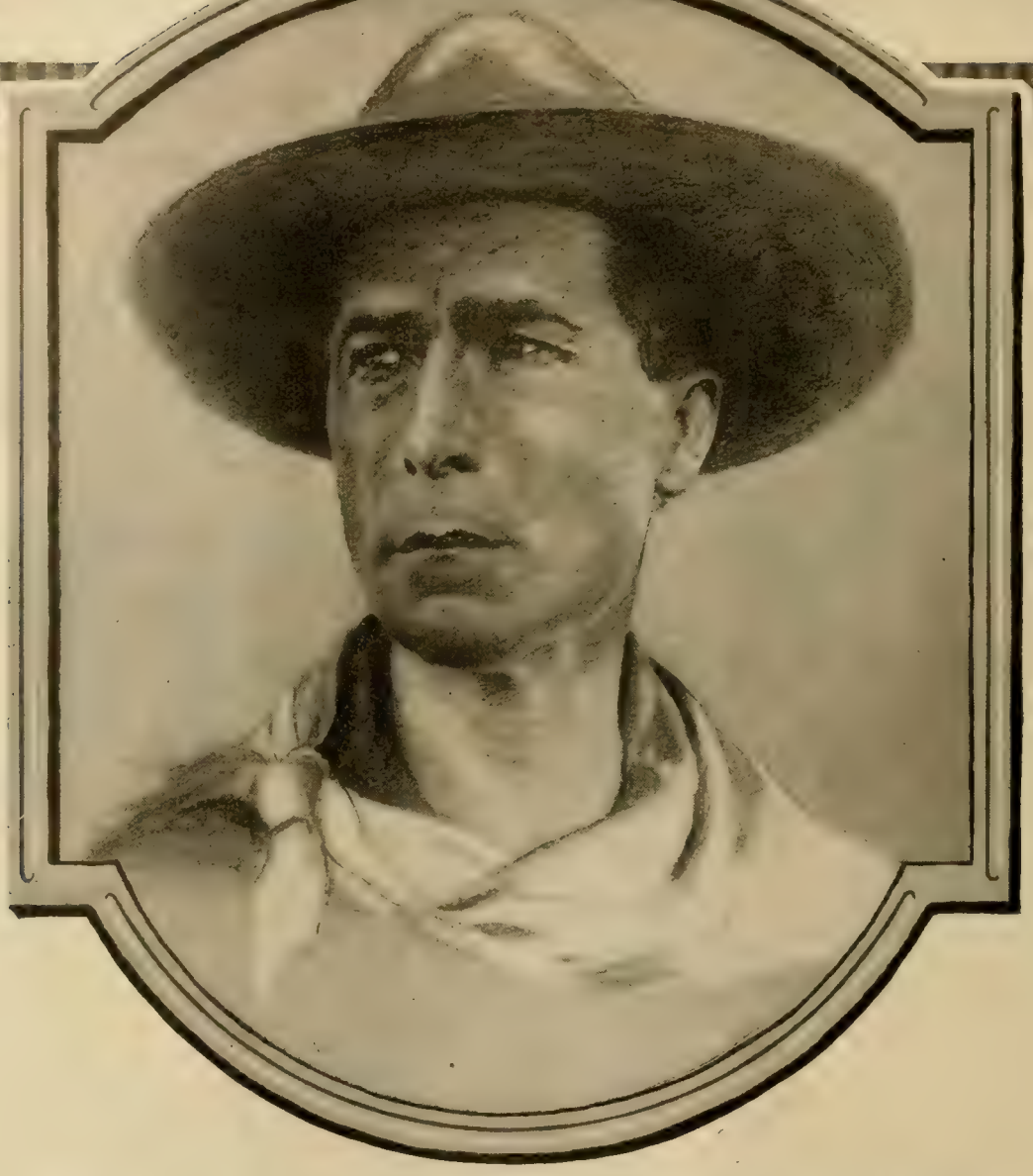
"Truth is not often so dramatic as fiction, but in this story of the most remarkable by-product of the war, all the essential historic and histrionic elements were present, awaiting only the skilled hand of a producer like Mr. Brenon to fuse them into the most impressive pictorial form."—New York Sun.

"King of the movies."—Rev. Thomas B. Gregory in New York American.

NOW a "First National" Attraction

Notice That We're Getting the Big Ones!

Good Enough for the "First National"--Good Enough for You



WILLIAM S. HART

in

"BLUE BLAZES RAWDEN"

By J. G. Hawks. Directed by William S. Hart. Photographed by Joe August. Supervision of

THOMAS H. INCE

An ARTCRAFT Picture

WILLIAM S. HART is a boss-lumberjack in "Blue Blazes Rawden"—a tough customer who kills bears with his hands.

This Thomas H. Ince star is a 100 per cent. box office attraction.

William S. Hart pictures always are inspiring. They make folks breathe deeper.

You ought to show William S. Hart at your theatre. The price is right. Your profits are assured.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

MARY PICKFORD

in

"AMARILLY OF CLOTHESLINE ALLEY"

By Belle K. Maniates. Scenario by Frances Marion
Directed by Marshall Neilan

An ARTCRAFT Picture

THE most wonderful thing about Mary Pickford is that each of her pictures has some new element in it that makes her million of admirers pronounce every release to be "the best that Mary Pickford ever made."

Mary Pickford's art and her drawing power are limitless.

The price of her productions is so scaled that every theatre can show Mary Pickford—at a profit.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

ADOLPH ZUKOR
Presents

BILLIE BURKE

(By arrangement with F. Ziegfeld, Jr.)
in

"EVE'S DAUGHTER"

By Alicia Ramsey. Scenario by Margaret Turnbull. Directed by James Kirkwood

A Paramount Picture

BILLIE BURKE will crowd your theatre as she crowds the Rialto in New York.

The critics say of "Eve's Daughter":

New York World—"Miss Burke seems to be duplicating in the movies the popularity she enjoyed for some time on the regular stage."

New York Herald—"One of the best roles Miss Burke has had on the screen. She played it skilfully in a charming ingenue manner."

New York Tribune—"Miss Burke has a thousand fresh charms with which to intrigue one's fancy. We love her and always feel a grateful thrill when we are allowed to gaze on her."

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L LASKY *Vice Pres* CECIL B DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

ELSIE FERGUSON

in

"The Song of Songs"

By Edward Sheldon. Scenario by Charles Maigne. Directed by Joseph Kaufman

An ARTCRAFT Picture

"H. U.," in the New York Tribune, says:

"How Elsie Ferguson does tug at one's heartstrings. You find yourself sitting on the edge of your chair and following her every movement. There is something about Miss Ferguson's personality which makes you feel as though you yourself were playing the part. You live it with her and so we say without fear of contradiction 'there is no greater artist on the screen today.' Someone said that Miss Ferguson filled a long felt want, but we should hardly express it so, for you can't miss what you never had, and Miss Ferguson is creative. But if we should be deprived of her now—well, it is simply unthinkable."

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

Goldwyn Pictures

JHK

John H. Kunsky, Michigan's Biggest Exhibitor, Says:

"I HAVE just seen one of the best motion pictures made within the past twelve months—exactly the kind of production that will bring the public back to the theatres—the kind of production I like to present in *my own* theatres.

"And I have just seen a wonderful star resume her important place among the few great personalities of the screen. The star and story to which I give my hearty approval are combined in the

Goldwyn
presentation of

Mabel Normand
in
THE FLOOR BELOW

by Elaine Sterne

Directed by Clarence Badger

This great Michigan showman of keen vision and big fortune plays Goldwyn productions *in his ten Detroit theatres,* headed by the splendid Madison Theatre. 4,000 other exhibitors throughout the United States also profit by playing our powerful attractions regularly in *their* theatres.

"The Floor Below" is released everywhere March 10.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

WHO bid the highest for a kiss from this little "bad girl" who was being reformed?

WHAT did his society sweetheart do when she saw this?

WHY did this lovable girl steal a watch and run for shelter in a mission?

Here are but a few questions of the many that point to the mystery, the romance, the jealousy and the comedy-drama plot surrounding

Mabel Normand

in

Her Second Triumphant Goldwyn Production

THE FLOOR BELOW

A dramatic, pathetic and beautiful Mabel Normand—a story of love and laughter—and with the solution of the mystery saved for the last minute.

GOLDWYN PICTURES CORPORATION

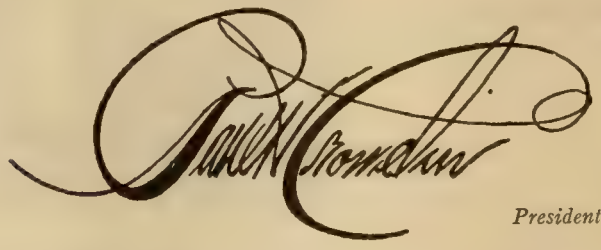
SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Little Talks with Foreign Buyers, No. 3

Shipping Conditions in War-Time

By



President

A 1917 factor in Inter-Ocean's success has been its keen knowledge of the varying shipping conditions caused by the Great War. Our energies and methods have been on a war-time basis! All sorts of shipping "switches" occurred last year, but—due to our intensive watch—we ANTICIPATED ALL OF THEM. Our customers reaped the spectacular benefit! **They** received **their** American films, altho competitors suffered all sorts of disappointment. Small wonder these buyers have become our warmest boosters. They swear by the Inter-Ocean system that guarantees satisfaction under any and all conditions, even those of war-time. They swear by Inter-Ocean's market knowledge —the knowledge that tells us what sort of productions that theatres the **world** over are MAKING MONEY WITH. These films are selected by us from the following list of material, which we **exclusively** represent in the foreign market.

52 ***World Films*** *(Brady-Made) a year; featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell and June Elvidge; 24* ***Paralta Plays*** *a year; featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall and Louise Glaum; the great features* ***"Whither Thou Goest," "To-day," "Mad Lover," "Hunting Big Game in the Frozen North," "The 13th Labor of Hurcules;"*** *the surefire comedy brands,* ***Vim, Black Diamond, Bingo, "Charley"*** *(Mabel and Fatty) cartoons.*

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

220 W. 42ND ST.
NEW YORK CITY

"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields

PRODUCING
"THE IRON BEAST" By Monte M. Katterjohn
"THE SNAPDRAGON"—By Horace Hazeltine

LOUISE GLAUM PRODUCTIONS CORPORATION
PARALTA PLAYS, INC.
6 West 48th Street, New York City

IT is easy enough to criticise.
An empire can be wiped out over night
by criticism.—
But of what avail is
Bolsheviki destruction?
The thing to do is to build up
a solid foundation, stone for stone,
while you tear down the old useless shell.
At the same time, let us be sure
that "business goes on as usual"
while the changes are being accomplished.

(signed) Wm. W. Hodkinson.

"Hodkinson Service"

PROGRESS — INTEGRITY — PERMANENCE
in the Motion Picture Industry

The First Four Paralta Plays

J. Warren Kerrigan *in*
"A Man's Man"

Henry B. Walthall *in*
"His Robe of Honor"

Bessie Barriscale *in*
"Madam Who?"

J. Warren Kerrigan *in*
"The Turn of a Card"

"HODKINSON SERVICE"
at all General Film Exchanges

These and all other Paralta Plays are not to be obtained anywhere else.

W. W. Hodkinson Corporation

527 Fifth Avenue, New York City

PARALTA PLAYS

PICK OF THE PICTURES

An Early Release

The First

PARALTA—GLAUM—PLAY

starring

Louise Glaum

in

"An Alien Enemy"

by

Monte M. Katterjohn

directed by WALLACE WORSLEY

"AN ALIEN ENEMY"
is copyrighted, 1918
by Paralta Plays, Inc.
Under the Title
"Intelligence"

PARALTA PLAYS, Inc.

No. 6 WEST 48th STREET NEW YORK CITY

DISTRIBUTED THROUGH

"HODKINSON SERVICE"

AT ALL GENERAL FILM EXCHANGES

A Selexart Production

"Carmen of the Klondike"

Conceived and Written
by
MONTE M. KATTERJOHN

Directed by
REGINALD BARKER

! A Tremendous Sensation !

An epic
of snow-bound Alaska;—
where men measure
their brute strength
for the possession
of mother Earth's treasure;—
where they think with fists
hard as steel,
and love
with the hearts of children !

Featuring
CLARA WILLIAMS

Playing at Strand Theatre
NEW YORK CITY
Week of March Fourth

STATE RIGHTS DISTRIBUTORS, Incorporated
418 LONGACRE BUILDING NEW YORK CITY

PATHÉ

BESSIE LOVE

is presented in her first picture as a Pathé star

The GREAT ADVENTURE

adapted from Henry Kitchell Webster's novel "The Painted Scene."

"The Great Adventure" is the fourth of the big new Pathé Plays to be released. In "Innocent", Pathé gave you Fannie Ward in a tense, wonderfully produced drama, hailed everywhere as Miss Ward's best picture; In "Loaded Dice" you had Frank Keenan in a marvellous character study of the unusual sort; In "The Naulahka" were Antonio Moreno and Doraldina in a Kipling play which grips the eye and amazes with its beauty; In "The Great Adventure" is bonnie little Bessie Love in a charming, light and sunshiny comedy-drama. Thus Pathé Plays are giving to you not only the highest *quality* but *variety* as well, and at

A REASONABLE PRICE

Ask the nearest Pathé exchange today to screen for you these

PATHÉ PLAYS

Then you ll have to admit to yourself in all frankness that they are *the four best features ever released in succession on any program!*

MR. EXHIBITOR!

We have told you the full and truthful story of the new Pathé serial

"THE HOUSE OF HATE"

We have called your attention to the extraordinary box office value of

PEARL WHITE

We have shown that the phenomenal success of her past serials should be exceeded by this, since it has a better story, written by the man who wrote "The Exploits of Elaine;" better production, with the most costly feature sets; better direction, by the man who directed "The Fatal Ring" and who wrote the scenarios of all three of her greatest serial successes; and a better leading man, for she has been given a star who is one of the most popular in the business—

ANTONIO MORENO

And we have said: All the facts demonstrate that beyond doubt this is

GREATEST PEARL WHITE SERIAL!

NOW IT IS YOUR MOVE!

The mere announcement of a new and bigger Pearl White serial has been followed by a raft of bookings from exhibitors who have "cleaned up" on her in the past and KNOW that she, in a Pathé serial, is the BIGGEST of all box office attractions.

The release date, March 10th, is near at hand. If you want the best business-getter of 1918 you must act quickly. Ask the nearest Pathé exchange to screen for you the special information reel—the first episodes. ANY exhibitor who sees them will recognize the one best bet in pictures today.

"THE HOUSE OF HATE"

Produced by ASTRA
Directed by GEO. B. SEITZ
Written by ARTHUR B. REEVE and CHAS. A. LOGUE . .
Scenarios by B. MILLHAUSER

"IN RESPONSE TO THE DEMAND IT HAS BEEN DECIDED TO RELEASE: TWO TWO-REEL TOTO: COMEDIES EACH MONTH BEGINNING APRIL 14th

NOW READY "A ONE NIGHT STAND". COMING: "FARE PLEASE".

SELECT SP PICTURES

ALICE BRADY

the brilliant star of
Eugene Walter's drama

"THE KNIFE"

scenario by Charles Maigne
directed by Robert G. Vignola

"Alice Brady does the best work of her screen experience."
—*Moving Picture World*

"Alice Brady does the best work of her long career in this role."
—*The Dramatic Mirror*

"Alice Brady does by far the best work of her screen career."
—*Morning Telegraph*

"Alice Brady, in the heroine role, must be marked as having scored the greatest hit of her career."
—*Exhibitors' Trade Review*

"Alice Brady in 'The Knife' has added another superb characterization to her collection of triumphs."
—*Exhibitors' Herald*

A Stage Hit Last Season--
A Screen Sensation This!

Distributed by SELECT PICTURES CORPORATION
729 Seventh Avenue New York City

MY FOUR YEARS IN GERMANY, Inc.

ANNOUNCE

The First Showing of the Most
Vital Production of the Year

AMBASSADOR

JAMES W. GERARD'S

"MY FOUR YEARS IN GERMANY"

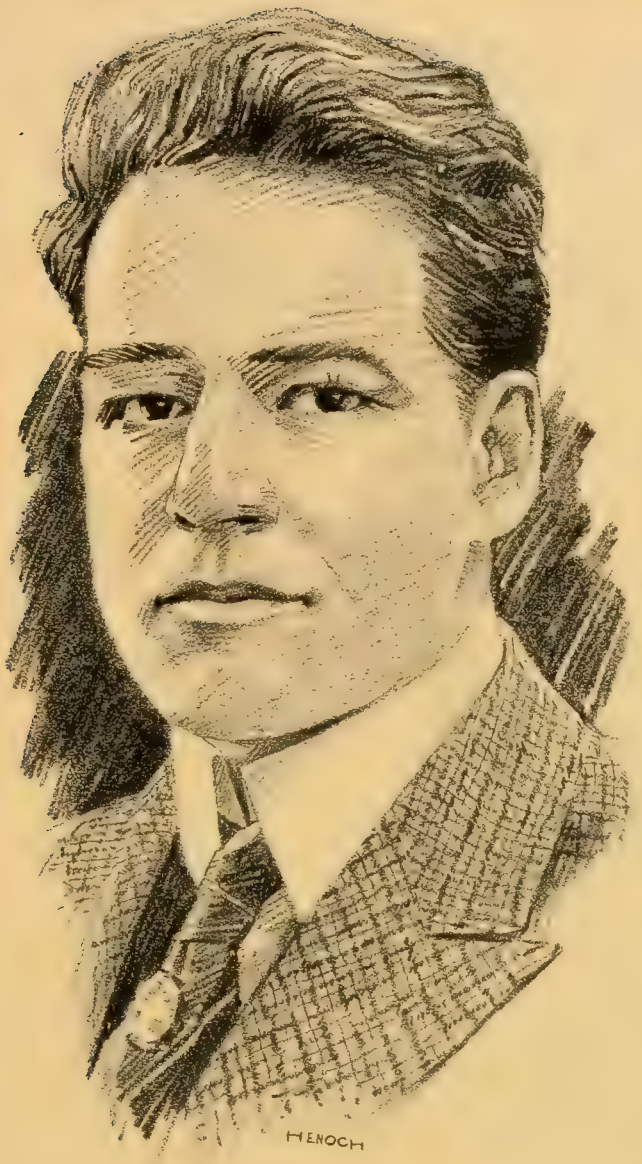
Beginning March 10th, Twice Daily
for an Indefinite Engagement

AT THE

KNICKERBOCKER THEATRE
NEW YORK

Directed by WILLIAM NIGH

Adapted for the screen by CHAS. A. LOGUE



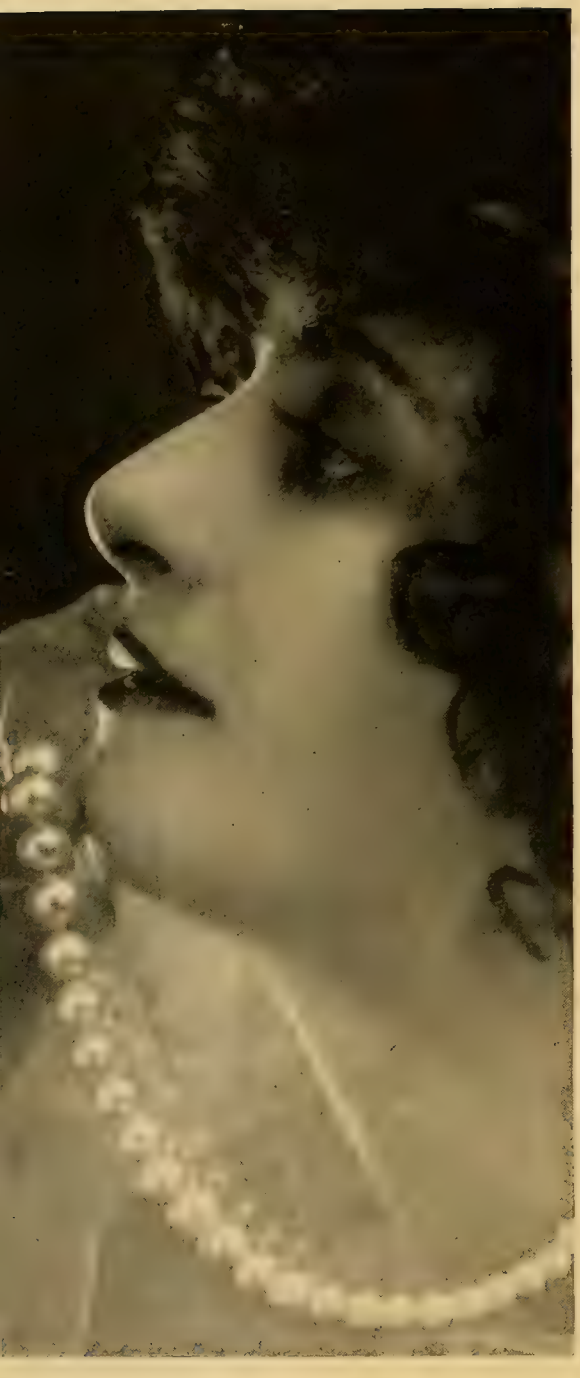
Mr. William Russell

Announces

The organization of WILLIAM RUSSELL PRODUCTIONS for the picturization of a series of special feature dramas of quality and magnitude and—

A contract for the distribution of these productions through the exchanges of the MUTUAL FILM CORPORATION.

WILLIAM RUSSELL
PRODUCTIONS
6411 Hollywood Blvd Los Angeles California



The exquisite

MARGARITA FISCHER

in "Ann's Finish"

The story of a man in a girl's
room and what happened

Produced by AMERICAN FILM COMPANY, INC.

Available March 11 at MUTUAL FILM EXCHANGES

JEWEL CARMEN *in*
The Girl *with the* Champagne Eyes

FOX SPECIAL FEATURES

One a week
52 - a year

PEGGY HYLAND *in*
The Debt *of* Honor

March Releases

GLADYS BROCKWELL
in
The Devil's Wheel

VIRGINIA PEARSON
in
A Daughter of France

GEORGE WALSH *in*
The Kid is Clever

Contract Now

FOX FILM CORPORATION

STANDARD PICTURES
At prices within the
CONTRACT NOW

WILLIAM FARNUM
IN
Victor Hugo's Master-drama
LES MISERABLES
A William Farnum Deluxe Production
Directed by Frank Lloyd

THEDA BARA
IN
THE FORBIDDEN PATH
A Theda Bara Super-production
Directed by J. Gordon Edwards

FOX FILM

THAT CAN BE BOOKED NOW
reach of all exhibitors
AT ANY BRANCH

CHEATING *The* PUBLIC

ALL STAR CAST

The most thrilling cinemelodrama
of modern times
Directed by Richard Stanton

Jane and Katherine LEE
IN
AMERICAN BUDS

A patriotic drama with an all star
cast of grown-ups
Directed by Kenean Buel

CORPORATION

THE WHARTONS PRESENT AMERICA'S SERIAL SUPREME

"THE EAG

The Story of the Imperial German

By WILLIAM J. FLYNN recently retired

The Public Wants to See It

Despite the fact that New York was in the grip of one of the worst blizzards of this winter; that 10,000 soldiers from Camp Upton were parading Fifth Avenue less than a block away; that every theatre in the city was given a special holiday matinee, more than 1,600 people crowded into a room which was prepared for 1,000. More than 1,200 eager guests permit them to enter the ballroom of the Hotel Biltmore, where there was an unadvertised showing of the first three episodes of

"THE EAGLE'S EYE"

The Public Will Know Where to See It

More newspapers have been given contracts for space in which to advertise it, and the theatres booking it, than have ever been used in exploiting any serial. More helps to exhibitors in gaining their local publicity at little, or no cost, have been prepared for it than for any other serial. The importance of the subject, the authenticity of it, the general public interest in it, all advertise

"THE EAGLE'S EYE"

BOOK THROUGH FOURSQUARE

ATLANTA, GA.,
73 Walton Street

BOSTON, MASS.,
16 Piedmont Street

BUFFALO, N. Y.,
47 W Swan Street.

CINCINNATI, OHIO,
301 Strand Theatre Bldg.

CLEVELAND, OHIO,
312 Sloan Bldg

CHICAGO, ILL.
207 S. Wabash Avenue.

DALLAS, TEX.,
1911 Commerce Street.

DENVER, COLO.,
1735 Walton St.

DETROIT, MICH.,
304 Joseph Mack Bldg.

KANSAS CITY, MO.,
1120 Walnut Street.

LOS ANGELES, CAL.,
514 W. 8th Street.

With KING BAGGOT and

The Favorite Stars of

"THE EAG

LE'S EYE"

Government's Spies and Plots in America

CHIEF OF U. S. SECRET SERVICE

ANY OF THESE EXCHANGES

MINNEAPOLIS, MINN.,
6 N. Fourth Street.

NEW YORK, N Y.,
729 Seventh Avenue

PHILADELPHIA, PA.,
1325 Vine Street

PITTSBURGH, PA.,
127 Fourth Avenue

SEATTLE, WASH.,
2014 W. 8th Street.

SAN FRANCISCO, CAL.,
191 Golden Gate Avenue.

ST. LOUIS, MO.,
301 Empress Theatre Bldg.

ST. JOHN, N. F.,
87 Union Street.

TORONTO, CAN.,
163 Yonge Street.

MONTREAL, CAN.,
8 McGill College Avenue.

The Public Should See It

It is the only authentic revelation of the activities of the vast spy-army of the Imperial German Government in America. It is based upon actual facts furnished by the greatest authority on the subject, William J. Flynn, recently retired Chief of the United States Secret Service. Twenty reasons why this country is at war with Imperial Germany—one vital reason exposed in each episode—makes this the most damning indictment against the Kaiser that has ever been prepared for the public, as shown in

"THE EAGLE'S EYE"

Help the Public to See It

The exhibitor is the man to whom the public must look for the opportunity to see it. Aside from the importance of the subject its picture value sets a new pace for serials. The situations are thrilling. The romantic interest is sustained and exciting. The acting is superb. The impersonations are marvelous. Further, it is timely, topical and patriotic in its appeal. The public want to see it. The public should see it Satisfy and gratify your patrons by booking

"THE EAGLE'S EYE"

MARGUERITE SNOW

Motion Picture Patrons

LE'S EYE"

AMERICA'S SERIAL SUPREME PRODUCED BY THE WHARTONS

WORLD PICTURES BRADY-MADE

WORLD-PICTURES
present
Kitty
GORDON
IN
"The Wasp"
Story by WILLARD MACK
Directed by LIONEL BELMORE

MABEL NORMAND in "MICKEY"
MACK SENNETT'S MASTERPIECE!
TO BE RELEASED SOON
WORLD RIGHTS CONTROLLED BY
WESTERN IMPORT Co.
1010 BROKAW BUILDING
NEW YORK
"THE LITTLE GIRL YOU WILL NEVER FORGET"

The Motion Picture Industry has undergone many changes during its lifetime. But from the very first **one name** has been a synonym not only of **enterprise** but of **stability** —a name known in every quarter of the globe - - -

Gaumont

GAUMONT

Pictorial News Service. As necessary as the daily paper. **Gaumont News Service** covers the world. It is comparable only to the Associated Press dispatches of the newspapers.

A better plan of distribution soon will enable every theater to show

The News Reel of Real News

Gaumont

Gaumont Co.

PARIS FLUSHING, N. Y. LONDON

WATCH

FOR

Hayakawa Productions

Made by

MOST UNIQUE OF ALL SCREEN STARS

SON OF JAPAN

NOW HEADING HIS OWN COMPANY

For Release and Other Particulars, Write or Wire

Hayworth Pictures Corp.

H. W. Hellman Bldg. Los Angeles, Cal.

The key to success is cooperation

United Picture Theatres of America, Inc.

Asks YOU—THE EXHIBITORS

to get rid of the staggering expenses and ruinous waste that threaten to strangle the industry.

THE time has come for plain words. Unless this plan of concerted operations be adopted, the business of motion picture exhibition faces the direst and blackest disaster in the history of commercial amusements. War caused practically all the producers and 25 per cent. of the picture theatres of England and of France to close. Expenses must be cut—middlemen eliminated—exhibitors' rentals reduced—cash paid producers so they will dare make bigger and better pictures—all this can be accomplished—but only by exhibitor co-operative buying.

The Old Way

1. Overproduction and consequent waste of negative and positive.
2. Useless competition of distributors' exchanges.
3. Millions wasted in home office overhead.
4. Big salaries to stars who are not stars.
5. Charging what the traffic will bear, meaning UNLIMITED PROFITS.
6. Contracts hog-tying the exhibitor, thus rendering him helpless.
7. Anarchy and haphazard profiteering.

The New Way

1. Production only at exhibitor demand.
2. No costly exchanges—merely inexpensive service depots.
3. Overhead cut down to a tiny fraction of film cost.
4. Careful selection of stars of proved drawing power.
5. Charging only the CERTIFIED COST plus a reasonable percentage for producer's profit.
6. Easy agreements, in the framing of which the exhibitor-stockholder has a share.
7. Helpful, friendly co-operation and profit-sharing between producer and exhibitor.

Eliminating the waste of competition

Motion Picture Proprietors of the Nation

Now Is the Time to Assert Your Collective Buying Power

Study carefully the differences between the present out-dated distributing system and the new way which we outline.

THE most trusted leaders of exhibitor-activity and exhibitor-organization are concerted in this plan. Do not be fooled by words and names. Co-operation cannot proceed from the producers or distributors—that has been tried and failed. The only true and economical co-operation is among yourselves—in the exercise of your united buying power.

We are in this campaign with good will to all and malice toward none. Producers will experience the benefit of the plan because the enormous waste due to the present hurried and mechanical manufacture and the present uneven, unscientific and unsatisfactory method of distribution will be eliminated. The producer will always find an excellent market for his standardized product with us, a product that will be distributed in all sections of the country with equal thoroughness, and the prompt payment for which will enable the producer to do away with financial worries and the making of pictures by the clock or the calendar.

Fill out and mail the blank to-day, and we will explain in detail how you can enroll in this great, nation-wide movement.

UNITED PICTURE THEATRES OF AMERICA, INC.

1600 Broadway, New York

United Picture Theatres of America, Inc.
Dept. W, 1600 Broadway, New York

Gentlemen:

Please advise me of the detailed plans of your organization, methods of enrollment, and participation by individual exhibitors in its savings and benefits.

Name .....

Theatre .....

City and State .....

BRONCHO BILLY—REVIVIFIED

BRONCHO BILLY
(Reg. U. S. Pat. Off.)

Essanay yields to popular demand from showmen all over the country and announces an immediate weekly release of the world-famous single-reel Western

BRONCHO BILLY
(Reg. U. S. Pat. Off.)

subjects.

No other character ever enjoyed the phenomenal success that was afforded BRONCHO BILLY, the first exponent of the drama of the hills and plains, as well as the greatest. He appeared every week in a thrilling, Western picture for years, to the delight of millions of "fans." Every single reel BRONCHO BILLY has more action, story, plot, than the present-day five-reel features. The best of the famous BRONCHO BILLY pictures only will be offered. All re-edited and rebuilt.

HERE ARE THE FIRST TEN—BOOK THEM ALL

"Broncho Billy's Leap"
"Broncho Billy and the Rattler"
"Broncho Billy's Close Call"
"Broncho Billy and the Settler's Daughter"
"Broncho Billy's Indian Romance"
"Broncho Billy, A Friend In Need"
"Broncho Billy's Wild Ride"
"Broncho Billy's First Arrest"
"Broncho Billy and the Rustler's Child"
"Broncho Billy's Last Deed"

BETTER THAN EVER—ALL NEW PAPER

WONDERFUL PHOTOGRAPHIC BEAUTY

See Them Before Booking

Essanay

George Kleine System Distributors Everywhere—NOW

Perfection Pictures

GENERAL FILM COMPANY

CHARLIE CHAPLIN

NOW APPEARING
IN HIS GREATEST COMEDY

"THE TRAMP"

New Essanay-Chaplin Print
Every Month

"A WOMAN"—"WORK"—"IN THE PARK"—
"BY THE SEA"—"A JITNEY ELOPEMENT"
—"THE CHAMPION"

ESSANAY COMEDIES

Will Keep Your Patrons
Roaring With Laughter

"THE LIE THAT FAILED"
"ALL STUCK UP"
"WILD ALGY OF PICCADILLY"
"CHECK YOUR HAT, SIR?"
"OUR LITTLE NELL"
"A TOUGH KNIGHT"

ONE EACH WEEK

presented by

GEORGE K. SPOOR

Essanay
1333 Argyle Street, Chicago

Distributed Exclusively by
General Film Company
25 West 44th Street, New York City

GENERAL FILM COMPANY

JUDGE BROWN STORIES

Wallis Brennan and Boy City Kids in "Bud's Recruit"

A Refreshment for Jaded Screen Audiences

"To dignify youth and youth achievement, to make work and goodness of heart attractive, to instil patriotism in the boy of this day, mean but to delight both youth and manhood and to grow prosperity.

"The money maker in the motion picture business will be the man who plays his business to ALL, not a half nor a still smaller percentage, of the people."—Judge Willis Brown.

"BUD'S RECRUIT"
(A Patriotic Masterpiece)

"CHOCOLATE OF THE GANG"
(A colored lad's comic trials)

"THE LOST LIE"
(Two boys with an elusive myth)

"TAD'S SWIMMING HOLE"
(How a forlorn outsider bested the gang)

"MARRYING OFF DAD"
(A lad's struggle to get the right stepmother)

"THE PREACHER'S SON"
(A much abused type's triumphant coup)

"THIEF OR ANGEL"
(A story of the city streets)

"THE ACCUSING TOE"
(A cruel taskmaster's downfall)

Two-Reel Comedy-Dramas, Produced by

BOY CITY FILM CORPORATION

Culver City, Cal.

Distributed Exclusively by General Film Company
25 W. 44th St., New York City

GENERAL FILM COMPANY

"The Rathskeller and the Rose"

By O. HENRY

ARTHUR DONALDSON, ADELE DE GARDE and EVART OVERTON

An O. Henry story, in which a gay, shallow, cynical Broadway Success beauty heard the call of the old home village by proxy—and answered it.

Another of those human, compelling pictures that save your program.

Some Current O. Henry Gems:

"THE MOMENT OF VICTORY"
W. L. Rogers and Chet Ryan

"SCHOOLS AND SCHOOLS"
Jean Paige and Chas. Hutchison

"THE TRIMMED LAMP"
Mildred Manning and Alice Terry

"A MADISON SQUARE ARABIAN NIGHT"
Duncan McRae and Patsy Deforrest

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

General Film Company does not impose the 15c charge on any of its releases.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

TO CONTENTS

Advertising for Exhibitors.....1505
Advertising Aids for Exhibitors.....1561
"Ann's Finish" (American).....1558
As They Happen.....1477
At Leading Picture Theaters.....1496

"Beggar Woman, The" (Pathe).....1556
"Beloved Traitor, The" (Goldwyn).....1555
"Before and After Taking" (Metro).....1558
Boston, World Pictures Opens New Office in..1545
Bradford is Triangle's Chicago Man.....1489
Broader League in Southern Ohio.....1486
"Broncho Billy's Leap" (Essanay).....1557
Buffalo Has Fewer Lightless Nights.....1546

California Exhibitors Choose Officers.....1484
Canada Ready for Federal Censorship.....1488
Cardinal Wins Infringement Verdict.....1480
Carewe Returns to Metro.....1523
Carlos, Fox Right Hand Man.....1516
Chicago News Letter.....1495
Cleveland Trade Letter.....1547
Consolidation in South, Another.....1523
Co-operative Plan Up in North Carolina....1486
Critcal Reviews and Comments.....1555

Dallas Exchanges (Two) Burned.....1550
De Bray, Alexander.....1527
Defining Modern Drama.....1476

Erecting Model Studio at Minnehaha Park..1489
"Eve's Daughter" (Paramount).....1555

Facts and Comments.....1475
"Family Skeleton, The" (Paramount).....1558
Foreign Trade News.....1499

Getting a Line on the Public.....1524
"Girl in the Dark, The" (Bluebird).....1556
Goldwyn Rents Two Additional Plants.....1524
Goldwyn Announces Foreign Alliances.....1516
Government Film Shows Army Training...1488
Great Government Plant Needs Theater....1515
Greene Says Business Clouds Are Passing..1487

"Hard Rock Breed, The" (Triangle).....1556
Hatrick to Film World-War Fighters.....1491
"Headin' South" (Artcraft).....1557
Hoffman, Milton E., Studio Manager.....1487
"House of Glass, The" (Select).....1555
How It Is Done at the Strand.....1501
"Huck and Tom" (Paramount).....1558
"Hungry Eyes" (Bluebird).....1557

Kansas City Trade Letter.....1550
Keeping Your Ear to the Ground.....1479
Kentucky Sabbatarians Growing Cautious..1524

Laemmle Celebrates Twelfth Anniversary..1526
League Holds Regular Meeting in Boston...1484
Liberty Loan Picture Completed.....1491
Louisville Has Chance to See Good Boxing..1548

Malitz Appeal for Lower Bail Refused.....1480
Manitoba Amusement Tax in Effect.....1486
Manufacturers' Advance Notes.....1533
"Man Eater" (Edison).....1558
"Marrying Off Dad" (Judge Brown Story)...1558
Maryland Exhibitors Discuss Child Bill....1485
Mayo, Margaret, Out of Goldwyn Position..1487
Metro Director Marries Actress.....1515
Michigan Fuel Restrictions Lightened.....1549
"Midnight Trail, The" (American).....1555
Minneapolis Film Managers Honor Bradford.....1551
Motion Picture Educator.....1502
Motion Picture Exhibitor, The.....1484
Motion Picture Photography.....1512
Murillo, Mary, Script Writer Extraordinary..1525
Music for the Picture.....1513
Mutual Elects Board of Directors.....1483

New Company Outlines Working Plans....1496
New Concern Elects Officers.....1489
New Jersey (East) Hold Dances.....1545
News of Los Angeles and Vicinity.....1497
"Nobody's Wife" (Universal).....1556
Northern Ohio Exhibitors Happy.....1523
Now for the Liberty Loan Night.....1481

Oakman, Wheeler, Enlists as Private.....1501
Operators Arrested for Arson.....1523

Pacific Coast Theaters Faces Raise in Price for Power.....1552
Parcel Post Decision Aids Film Trade.....1491
Pathe Prepares Mass of Exhibition Aids...1490
Pettijohn Reports.....1527
Photoplaywright, The.....1508
Picture Theaters Projected.....1543
Pitsburgh Promised Five New Theaters....1554
Powers Talks to Advertising Men.....1516
Projection Department.....1509
Prominent Film Men from South America..1518
Protest on Children Patron Law.....1485

Rambles Round Filmtown.....1492
"Revenge" (Metro).....1559
Romance and Realism.....1479
Rothapfel Protests Against Drew's Exit....1525

St. Louis Theaters, Many Sales of.....1515
Santa Barbara to Be Russell's Home.....1487
Screen Star in Unique Role.....1515
"Sign Invisible, The" (First National).....1555
"Song of the Soul" (Vitagraph).....1557
"Soul in Trust, A" (Triangle).....1556
Spokane's Clemmer Celebrates Birthday....1553
State Rights Department.....1528
Sunday Closers Fail in Chillicothe.....1484
Sunday Shows in Albama, Fighting for....1486

"Tad's Swimming Hole" (Judge Brown Story).....1558
Titan Expects to Produce in April.....1489
"Trimmed Lamp, The" (Broadway Star Feature).....1558
Triumph of Venus (Victory Film).....1556

"Wasp, The" (World).....1557
Welch Asked to Visit Soldiers.....1496
Why Is a Continuity Writer.....1478
World Pictures Opens Boston Office.....1545

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.
Speer Carbon Co.....1575

CHAIR & SEATING MFRS.
Steel Furniture Co.....1563

ELECTRICAL & MECH. EQUIPMENT.
Amusement Supply Co.....1577
Exhibitors' Supply Co.....1566
Moving Picture Mch. Co.....1564
Northwestern Electric Co.....1576
Porter, B. F.....1576
Swaab, Lewis M.....1566
Typhoon Fan Co.....1566
United Theater Equip. Corp.....1579
Universal Motor Co.....1576
Westinghouse Elec. & Mfg. Co.....1573

FILM EXCHANGES.
Film Exchange, The.....1566

LENS MANUFACTURERS.
Goerz, C. P., American Opt. Co.....1577
Gundlach Manhattan Opt. Co.....1575

LOBBY DISPLAYS.
Kraus Mfg. Co.....1566
Newman Mfg. Co.....1564

MFRS. OF INDUSTRIAL PICTURES.
Cromlow Film Laboratories.....1564
Duhem M. P. Co.....1576
Erbograph Co.....1577
Evans Film Mfg. Co.....1576
Ford Optical Co.....1567
Gunby Bros.....1564
Rothacker Film Mfg. Co.....1566

MISCELLANEOUS.
Automatic T. S. & C. R. Co.....1563
Bioscope, The.....1564
Cine-Mundial.....1573
Cinema, The.....1576
Eastman Kodak Co.....1577
Far Eastern Cinema Exchange Co.....1577
LaCinematografia Italiana.....1563
Moore, Wm. N.....1564
Moving Picture World.....1578
M. P. Directory Co.....1576
M. P. World Circulation Coupon.....1576
M. P. World Publication.....1571
National Ticket Co.....1565
No. 4185, Box 51.....1563
Our-Boys-in-France Tobacco Fund.....1565
Society of M. P. Engineers.....1575

MOVING PICTURE CAMERAS.
Bass Camera Co.....1564
Burke & James, Inc.....1565
Classified Advertisements.....1567

MUSIC & MUSICAL INSTRUMENTS.
American Photoplayer Co.....1566
Marquette Piano Co.....1575
Sinn, Clarence E.....1564

PROJECTION MACHINE MFRS.
De Vry Corp., The.....1576
Enterprise Opt. Mfg. Co.....1566
Power, Nicholas, Co.....1580
Precision Mch. Co.....1569

PROJECTION SCREEN MFRS.
Gold King Screen Co.....1563

MFRS. OF MOVING PICTURES.
Bluebird Photoplays.....1442
Boy City Film Co.....1472
Broadway Star Features.....1473
Clune Producing Co.....1563
Essanay Film Mfg. Co.....1435, 1470-71
First Natl. Exhibitors' Circuit.....1443
Fox Film Corp.....1459-60-61
Gaumont Company.....1466
Goldwyn Pictures Corp.....1448-49
Haworth Pictures Corp.....1467
Inter-Ocean Film Corp.....1450
Jewel Productions, Inc.....1434
Mutual Film Corp.....Colored Insert
My Four Years in Germany, Inc.....1458
Paralta Plays, Inc.....Colored Insert, 1451-52
Paramount Pictures Corp.....1444-45-46-47
Pathe Exchange, Inc., The.....1453-54-55-56
Petrova Picture Co.....Colored Insert
Select Pictures Corp.....1437
State Rights Distributors, Inc.....1452
Triangle Distributing Corp.....1440-41
United Picture Theaters of America.....1468-69
Universal Film Mfg. Co.....1436-37-38-39
Western Import Co.....1465
Wharton Releasing Corp.....1462-63
World Film Corp.....1464

MOVING PICTURE WORLD
Founded by J. P. Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Managing Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, March 16, 1918

NOTICE TO THE TRADE

The Chalmers Publishing Company, publisher of Cine-Mundial, desires to advise the patrons of that publication and all persons connected with the trade that E. T. McGovern, formerly advertising solicitor for Cine-Mundial, is no longer connected with that paper in any capacity.

Facts and Comments

WHEN we suggested last week that exhibitors could find a way to aid in the prosecution of the great battle for democracy now being waged by our country by holding a "Liberty Bond Night" at their theaters we did not anticipate that the idea would be so warmly received by the trade as is now indicated. We learn, further, that already plans are being formulated by a committee of the National Association of the Motion Picture Industry, of which Adolph Zukor is the chairman, to provide slides, posters, and other material to be used by the theaters, plans for the distribution of which will be made public presently now that the date of the next Liberty Loan is announced. A large number of subjects are also being assembled by the Government, which will be distributed gratis to help raise the loan. It will be seen that an abundance of material will be at hand for "Liberty Loan" programs, so that picture theater managers will have every opportunity to demonstrate their patriotism.

*

The point we want to emphasize is this: This is an exhibitors' movement; this is the time that the exhibitor comes in for his proper share of the honor and distinction of giving aid to the Government in its time of need. Heretofore others have claimed the credit of all that has been done by the motion picture trade in support of war measures. This is the opportunity of the exhibitor to show what he can do. The MOVING PICTURE WORLD believes that he will improve that opportunity to the last man. Now let's prove it. Representatives of the MOVING PICTURE WORLD will call upon as many exhibitors as possible within the next few weeks to urge them to hold a "Liberty Loan Night" in their houses, and the Roll of Honor will be started as soon as the returns begin to come in. Do not wait to be solicited; send in your consent to co-operate at once. The date of the third loan has been announced to begin April 6. You have until then to make your plans. Let everybody get busy.

* * *

AS a result of the dissatisfaction among exhibitors with present trade conditions and methods there has sprung up several schemes which have for their purpose the elimination of a large percentage of the cost of service of the various items supplied to picture theaters, especially pictures. It is a new movement in the trade, and is receiving some attention because the promoters promise that their plans will save money for the exhibitor. The purpose of these proposed organizations is commendatory, but before exhibitors sign up with any of them or pay real money for the stock that is to be offered for sale they should give those plans careful scrutiny. Ask yourselves a few questions; namely, are the men behind the scheme strong enough to put it over; have they anything to sell besides promises, and, if so, can those promises be performed?

*

Without singling out any one of these several plans suppose we consider the broad question of co-operation and the elimination of the expense of distribution as applied to the picture amusement business. The general principles of co-operation in commercial lines are pretty generally understood. There we have a standardized commodity sold to established retail houses by a central distributing company, which is able to save in costs to the retailer by reason of buying in large quantities and the elimination of the middle-man's profit. In such cases the commodity dealt in is fairly uniform in quality, and is a necessity. Then, again, the retailer who is served in a commercial co-operative project is established in his community and has a definite business of providing his patrons with the things they need—things they must have. When such elements as these enter into a co-operative proposition the plan is as simple as one, two, three, and the benefits are manifest.

*

The amusement field does not offer so simple a problem for co-operation for the reason that the elements are not stable in character. The product or commodity is not

a necessity of life, it is not of uniform quality or unvarying in supply, and must change as the tastes of the public change. The theater to which the product is sold also lacks stability. Thus far in the motion picture game we have seen many changes in ownership and character of houses, as well as in the character and desires of their patrons. Altogether the combination does not provide a firm foundation for a plan of co-operation.

*

Probably the greatest opposing force to any plan of co-operation between producers and exhibitors of motion pictures will be the producers and the exhibitors themselves. On the one hand the producer will oppose it first, because he already has his plan of distribution in which he has invested large sums of money. This investment would be a dead loss if he were to turn his product over to some other distributing organization, as would necessarily be the case if the co-operative plans we have heard about are to live up to their promises. When one realizes that there is something more than $15,000,000 invested in film exchanges there would be about fifteen million reasons why the plans are not feasible, insofar as the producers who operate exchanges are concerned. It is only a few weeks ago that a plan to bring five of the largest producers together in a common distributing project failed of completion because a common agreement could not be reached. It may be possible that outside interests can bring the same factors together in a co-operative plan, but the same objections would have to be overcome.

*

On the part of the exhibitor there is the constantly varying demand for this or that subject. The exhibitor is never entirely satisfied with the subjects offered to him by any one producer, and, as a rule, demands freedom of action in the selection of his program. Under such conditions it will be extremely difficult for any co-operative distributing organization that does not control the entire output to satisfy the demands of the exhibitor.

*

Taken all in all it appears to us that any co-operative plan along the lines of those already proposed must of necessity be compelled to operate with a very limited product, and will not be able to secure the pictures that have the vogue at the present time. There is one certainty, should the promoters of any one plan succeed in securing the co-operation of any single one of the greater producers it will not be able to secure any of the others, and thus it will become a mere adjunct to the company which favors its plan.

*

The Moving Picture World offers these observations for the guidance of its patrons with the additional advice that they "look before they leap." We are not going to condemn any of the plans that have been brought to our notice. All have their good qualities, and will succeed, possibly, if they can be put over right. Likewise all have their defects, and may not be as fine or as foolproof as they will be painted by an enthusiastic promoter. So look them over carefully, and do a little thinking for yourself.

* * *

WHEN Manager Rothapfel wrote to President R A. Rowland, of Metro, protesting against the withdrawal of the Drews from the screen he sounded a note that will bring hearty response from exhibitors and photoplay goers everywhere. Mr. and Mrs. Drew have given us a distinct brand of entertainment—wholesome in the best sense, and all the more so because it is human. The Drews have portrayed the well-to-do couple of today, making no attempt to conceal the shortcomings of the head of the house in his associations with his intimates. Perhaps Mr. Drew has not shown us a husband who would be accepted as a model by the more straitlaced, but he has given us a most lifelike counterpart of the men we meet every day—of the men who have the faults of their virtues maybe, but of sham and humbug a thing apart. Mrs. Drew is a splendid example of the American wife, one whose hands may be full at times keeping track of a spouse who will get tangled up with the boys, but who nevertheless is sure that she owns a mate who has got just a shade the best of it on any other man she knows. May the Drews return to us and remain on the screen for many years to come.

Defining "Modern Drama"

By Louis Reeves Harrison.

THERE is no change in drama so far as it stirs man's feelings and stimulates his thought, but he has grown, and it must grow with him. All the old primeval emotions are his today, but he has become acquainted with the control of emotion by intelligence and power of will, and it was inevitable that his mental advancement should strongly affect stories concerning his nature and destiny. The drama still portrays the spirit of man, whether in his suffernig or in his lighter moods, but the tremendous reconstruction going on in his own character through constant enlightenment could not do other than reshape dramatic content.

It is an easy matter to say that we are very much the same as people in the dark ages, but a clean-minded, wholesome and vigorous man of today has only to come in close touch with ignorance and brutality to appreciate the vast difference made by the civilizing influences of education. Only a little common sense is needed to perceive that whatever we are and aspire to be must communicate itself to what is conceived to be a storied phase of our lives. Then there is nothing eternally changeless in our methods of living, as clearly evidenced in recent transformations, and those going on in our political and social existence.

It may be plausibly maintained that we should abide by the traditions of drama. Stout-hearted old farmers, good men and true, stood out bravely for awhile against automatic seeders, reapers and twinebinders. So we find men of earnest conviction standing out against replacement of the idea that serious drama means the attempt on the part of individual will to transgress some unrelenting law of nature, or of society, in which the man who commits an error is bound to suffer the consequences.

Our aches and pains might forever vanish if we understood the laws of nature. As for those of man, he has been trying to make them for two thousand years, and he is still at it. They are merely adjustments to human action or intended to influence it rightly, but a very large part of them act as obstacles, rather than as incentives, to progress. The idea of liberty for which we are fighting means that the natural play of social forces shall be unimpeded by arbitrary force. We are right up against an autocratic attempt to suppress freedom of thought, an evil force of dogmatic control arrayed against allied enlightenment.

Keeping between the oceans which bound our country east and west, we are aware that mandatory laws are constantly being enacted which are sometimes successfully enforced. If they were always contributory to our common benefit we should have no reason to rebel against them, but they too often compel us to do useless things, or they forbid us to do harmless things which

we might greatly enjoy. Then we are aware that a very large proportion of them are enacted at the dictate of pecuniary interest. The mere existence of any human law is no proof of value.

We know the value of "Oedipus," "Othello" and "Wallenstein," if we know anything at all about the drama. The principle involved in all great classics is more or less the same. It can be used if necessary to keep away from the meaning of immediate experience, but not to compel or suppress what is vital to the impassioned soul of our times. To show profound admiration for the finest classics is one thing, to anchor in their waters quite another. We may still love to kneel before the altars of other days and seek rest in their twilight influence, but we may better enjoy the blue sky infinity of outdoor today.

"Modern drama" exacts nothing, but it recognizes that each individual acts in harmony with a very complicated character, made into one or another unique compound by the initiative of hereditary impulse and the influences of environment from earliest childhood. "Modern drama" has less to do with hero and heroine than with mortals. No longer are we impossbily good, no longer irretrievably bad. It is the story of our inmost souls, of our foibles, of our weaknesses, of our self-struggles, of all we deem worth considering in the world each one of us makes for himself. We venture into a field beyond our strength and come back defeated, perhaps to find opportunity was knocking at the back door while we were looking for it at the front, perhaps to discover compensation for lost effort in the unexpected.

There may be a law of retribution—there often seems to be—but it is not to be grasped and used by mortal hands as yet. It is as intangible as the laws which govern the varied movements of planets throughout the universe. "Modern drama" does not attempt its rigid enforcement, but deals with what we know of ourselves, of our conditions, of what is to be enjoyed, of what endured. It seeks to portray some fragment of what life is, with a basic truth of some kind on which to build an absorbing romance.

So far as the structure is concerned, no one need hesitate to rearrange the order of actual experience to suit the need of sustained interest. There must always be considered that state of uncertainty in the audience mind, accompanied more or less by anxiety as to the outcome of events in the story, but that is a matter of technique. Whatever that technique involves, from a large grasp of some vital subject to concentration upon the needs and deeds of one character, it is merely a matter of manipulation.

"Manipulation," or whatever the artistic arrangement may be called, has its own methods, principles and varied forms. It is of value to the extent that it is responsive to the end in view and to the "vision of life" creative genius attempts. That of today almost instinctively rejects the devices of tradition. The application of ancient artifice to modern situations is worse than futile—it is very often destructive. It leads into the useless and strangles the effective. Therein lies the weakness of many modern novels, quite as well as those of other days.

The effect of modern drama on an audience may only be that of diversion from weary commonplace. It may relax, or it may stimulate, but its effect upon the spirit of those in front is the more powerful that they are not sitting at the feet of ancient wisdom. The author does not advise human beings who strive and suffer. He does not intrude his personality upon the illusion at all. The idea is not to uphold some supposed immutable law, like that of retribution. You need not think—it is enough that you feel. If you are unaffected, the play is a failure.

It is not a question of realism and romance. Realism may be merely offensive, a pale attempt at the plausible, while romance may arouse a fascinating sense of mystery, lead us completely away from humdrum experience into the spell of a strange bit of life we are viewing. As much as we have been told about that dominant influence, love, it is still unmasked. In us, all around us, it remains an unsolved mystery, a strange whispering from the Infinite. It is so with modern drama. It powerfully affects us, yet it seems beyond analysis. We cannot force its shape to our wills. It affects us most deeply when some spirit derived from our best selves enters to make it beautiful.

As They Happen

By Sam Spedon.

WHEREVER we go we hear the same old, old story. Every organization proclaims it. The few who have the interest of the industry at heart are obliged to take the burdens of the many on their shoulders, while the majority proceed in the even tenure of their ways, hoping to enjoy the fruits of the labor of the few. The boys at the front and the slackers at home are often quoted as a parallel. We are told that the shirkers not only fail to give their services, but they fail to contribute their mite to aid those who are fighting their legislative and other battles to save them from annihilation and bankruptcy. They talk co-operation like a preacher and practice it like a human incubator of the hookworm.

Consistency, Thou Art a Jewel.

Here is a funny one: A bill for state censorship was before one of the state legislatures, with a fair chance of becoming a law. Two or three exhibitors thought they would take time by the forelock and apply for a job on the board of censors. While it would be an excellent idea to have any capable exhibitor as a member of a board of censors, it would be wise to wait until it became a law, before applying for a berth on it. Such premature action looks like an endorsement of legalized state censorship and favoring its adoption, against the wishes and interests of the whole country.

Any member of the industry who carries "safety first" to such a point, comes under suspicion and is liable to internment. If we were to take the will for the deed, he might be adjudged a traitor and shot at sunrise. Fortunately the bill did not become a law and their ambitions were nil.

A "Crazy Theater" Manager of the Right Sort.

This man has the qualifications of a real manager. Listen to what he says:

"Your letter to the 'Crazy Theater,' Mineral Wells, Texas, has reached myself, the present owner of this theater, the twelfth owner during the past few years. I know I am going to stick because I love the business. I am giving the people here a regular show, which you know is bound to succeed. Am passing the first year in the business and the hard bumps have been smoothed over, at least it is coming much easier now than six months ago."

This statement embodies all the essentials for success. He loves the business; he is a sticker; he gives the people a regular show and he knows he is going to succeed. These three declarations show enthusiasm in what he is doing, which is another big factor that means success and a real showman. This man displays a spirit that makes good and builds up the business and will establish the business and industry on a firm basis. Such a spirit is contagious and infuses others with a like spirit and interest in the man who possesses it. Where eleven fail such a man succeeds. Wish we had more like this "Crazy Theater" manager.

There Are Others.

By such communications as this, we are convinced that

there is a general movement among the exhibitors to keep up with the progress of the industry. Be that as it may, here is a live one who evidently watches the trend of things and is not going to leave anything undone to win patronage—not if he knows it. In other words, he's a live wire and isn't going to be found wanting. Here is what he says:

"We are decorating and remodeling the theater now and when completed I can safely say that the Pastime theater will be one of the finest little theaters devoted to motion pictures in the Loop, as we realize the moving picture industry from manufacture to exhibitor will mean the survival of the fittest and we are going to be classed among the fittest."

Keeping Up with the Pictures.

The pictures have made the industry, the pictures have made the stars, the pictures have made the theaters what they are today and are setting the standard for what the theaters must be. No matter how small the house of the silent drama, it must be the setting for the pictures. If the theater is cold and cheerless the picture will be a frost. If the entrance is uninviting and unattractive, the picture will suffer by comparison and fail to draw. If the music is out of tune with the picture, there will be discord. Instead of pleasing your patrons it will spoil the picture and their pleasure. Even the manager and attendants must keep up with the picture. Don't take our word for it, ask the best and most successful showmen in the business.

When we had poor pictures, we had poor theaters. Everybody in the industry, everything in the industry has got to keep up with the pictures. You wouldn't hang a beautiful oil painting, a masterpiece with a gold frame on it in a shack and expect people to appreciate it; it would make them laugh at its surroundings. The pictures have shot ahead so fast it has required some hustling to keep up with them. Many have fallen by the wayside and there are more to follow. The producer of any old kind of a picture is a thing of the past and he wonders why.

Why Is a Continuity Writer?

By Edward Weitzel.

THE moving picture is a great educator, and in nothing is this more clearly shown than in its ability to teach the value of its own product. This frank self-revelation is the chief cause of its rapid improvement in technic during the last three years. There is no way of covering up a weak situation or a bad bit of construction on the screen. The banalities of both are heightened and intensified to the same degree that strong and convincing reflections of life are made the more impressive. The unnecessary incident is also revealed for the awkward intruder it is, and all attempts at padding are shown to be nothing but padding. With such a fierce light beating on his work it is easy to understand why the scenario writer is continually striving to build his stories more compactly and with firmer dramatic force. Continuity, however, is a technical point that still admits of improvement.

In the early days most continuity writers employed what may be termed the "words of one syllable" method. Some of them still cling to this method. The development of their plots is like that of a child's story book: "Do you see the cow? It is a red cow. It has four legs; one on each corner." These industrious but misguided toilers evidently labor under the impression that all persons have seven-year-old intellects or that the more mature mind does not attend the screen theaters. They are, apparently, not aware that it requires but little cleverness to take the outline of a plot and tell every incident that happens to the characters in a given time; that the trick is to pick out those events that will best bridge over the wide gaps in an unbroken narrative that add nothing to the force and clearness of the theme.

Construction is a question of selection and, although a play is like an argument—no good unless it convinces the other fellow—it is always as well to give this same "other fellow" credit for a fair amount of perception. Also, that he is willing to take a large number of things for granted, provided he can find no flaw in the material shown him.

Pictures have been released that contained continuity of this description: Word is brought to the villain of the story that the heroine he imprisoned has escaped. The spectator is aware of this fact and has followed her flight from the moment she outwitted her captor and got away, yet the continuity insists upon showing the enraged villain pursuing the lady and searching anxiously in places where the spectator knows she *isn't*. Such a method may do for the novelist, who is not restricted as to time and may meander along at will. But it is the business of the dramatist to make drama; and a photoplay should move with sufficient speed to keep ahead of the spectator's ability to anticipate.

Up to the present there has been no highbrow screen drama, intended to appeal to a few cultured mortals whose tastes run to the sordidly realistic or the unusually erudite. But all good drama contains the same essential elements—simplicity of theme, progressive action and constant growth of interest. These rudiments cannot be present if the continuity writer insists on leaving nothing to the imagination and the director attempts to stimulate interest by introducing an oversupply of "long shots" whose only merit is pictorial beauty. A continuity writer who speaks, in a recent article, of what he terms "direct action continuity," and says "I want to tell my stories in fewer episodes, and without the multiplicity of photographic transgressions which render many photoplays so utterly mechanical," is on the right track.

However great the dissension on other questions appertaining to the photoplay, there is one point upon which every practical mind in the art—or industry—is agreed: The story is the real foundation of a picture's success. They also know that the public will pay any price for what it considers is novel—and that the strictly "original" story is not to be had. Fortunately, this condition is not beyond repair. While the demand for story material makes it obligatory that the screen avail itself of every source of supply and utilize the novel, the stage play, and newly prepared stories on well tried subjects, there will be no cry against worn out material so long as the screen dramatist, director and the members of the cast have the skill to create a new interest in an old theme.

The one remedy for the dearth of original plots is a newer and better technic in telling the old. The sum of human experience is the same in all ages. It is only necessary to follow the changes in outward appearances and take advantage of the latest discoveries in art expression as it relates to the screen.

At the present time there are on exhibition in New York two examples of drama which substantiate the claim just made. One drama is a spoken play; the other is a product of the silent stage. Both are noteworthy specimens of their respective schools of mimetic art. And both owe their success to the same causes: The quickening into new interest of old material by the magic of the playwright and the acting of the star and the supporting company. It is safe to maintain that not one of the spectators at either entertainment will ever give a thought

as to how often the theme has been used before. They will witness lessons in nobility of soul that will drive everything else from their minds, for the time being, and leave the knowledge that they have seen something very much worth while.

Romance and Realism

By Robert C. McElravy.

WHO Will Rescue Cody?

The above question is flying across the moving picture screen at the end of each two-reel installment of a new serial called "The Bull's Eye." And a very interesting serial it is, being filled with tense, exciting situations of the red-blooded type, mirrored forth in sharp, clear photography which very frequently catches in the back ground much of the panoramic splendor of the Western plains.

Some women of the Board of Review have expressed at times considerable agitation at the end of installments as to whether anybody would be able to rescue Cody, suggesting that perhaps he had at last got into a predicament from which no human being could rescue him. The blasé critics, however, and the secretary of the board, are inclined from past experience to regard the situation with more complacency. They have no doubt in the world that Cody will be rescued, whether he is hanging by his eyelids over the edge of a cliff, or is sitting bound and gagged over a keg of powder, to which is attached a lighted three-minute fuse. Someone or other is bound to rescue Cody, and if everyone fails, at the last second he will contrive to rescue himself! For the Cody of this serial is portrayed by no less a person than Eddie Polo, who has perhaps survived as many ticklish situations as any other screen performer.

Eddie Polo and other players of his intrepid type, both men and women, among whom may be mentioned Marie Walcamp, who played with him in another serial called "Liberty," succeed very frequently in accomplishing the seemingly impossible. They risk their lives gladly in efforts to provide new thrills for screen patrons. There was a time indeed when conscientious critics felt impelled to inveigh against this reckless disregard of life and limb, but it was of no avail. It seemed to be on the cards that moving picture players should do these daring things for the entertainment of the public, and they have carried them out with a fearlessness that shames criticism. They have made the improbable probable; they have turned romance into realism.

What is romance with which we think adventure fiction may be safely classified anyway? Is it nothing but realism walking about in a long coat and a high hat, lurking behind a smiling camouflage of fiction which is after all fact? Is romance really a true picture of life as well as the sterner form of writing?

There used to be an old warfare between these schools of fiction. The romanticists contended that they were entitled to first credit because they dressed the hard facts of life up in pleasant attire; the realists contended that they came first because they did not hesitate to expose the bones and sinews of life as they went along.

It begins to look as though the two are identical at bottom, and that the moving pictures have proved it. Certainly the adept scenario writer seems to have no hesitation as he digs out the salient features of either school of fiction. However high-flung the improbabilities of the romantic writers may be, he will find some way of getting convincingly upon the screen. He has at his disposal trained screen performers who will carry out his bidding at almost any risk. It would be practically impossible, for instance, to pick up a wilder or more unlikely story for screen purposes than Edgar Rice Burroughs' "Tarzan of the Apes," and yet it has been transferred to the screen today, and the general verdict seems to be that it lacks nothing in conviction.

What are you going to do about it? You say, as you read a story, that this thing or that thing is impossible, that it could never have happened in real life. Yet when you visit the moving picture theater you see the thing itself happening, through the agency of real human beings. You see Eddie Polo swinging from the top of one cliff to another by a lariat attached to a tree in the middle of the canyon; you see young Tarzan clambering through the tree tops among the apes, both real and assumed, with an assurance that goes far to support the familiar Darwin theory. In what way is your romance distinguished from realism?

It has been the custom in past years to deplore the character of our robust western tales, as they appear in Adventure, The Popular, The All-Story and other publications devoted to this vigorous and enjoyable type of fiction. It has been said frequently that fiction cowboys are an unreal lot, that real cowboys never went about doing the highly-colored stunts attributed to them by the authors of these wild and woolly yarns. Perhaps they didn't, as they probably had other work of more importance to do, but we liked to read about it and to believe that these things were true. And now the moving pictures come along and prove that if these very interesting things never happened, they at least might have happened.

The answer to the old controversy seems to be that romance has its basis in real life as well as realism; that it must be just as firmly, if not as visibly, anchored in plausibility as the latter.

Keeping Your Ear to the Ground

By Sam Spedon.

WITHOUT multiplicity of words we give you as briefly as possible the result of our observations of present business conditions and the prevailing thoughts among those engaged in the industry.

Legislation Uppermost.

The introduction of bills on censorship, Sunday opening and the exclusion of children from theaters unaccompanied by parents and guardians are uppermost in the minds of the exhibitors.

In New Jersey the state censor bill, similar to Virginia, has been tabled in the House by a vote of 28 for and 32 against. In Maryland the repeal of the State Board of Censors is still under discussion and the exhibitors are to be given a hearing this week, also a hearing on the bill excluding children under 14 years of age from theaters if unaccompanied by parents or guardians. This is looked upon as a move to offset the attempt to repeal state censorship.

The board of censors has become so firmly established in Maryland as an essential part of political patronage that it looks like a Herculean task to displace it, although no effort will be spared to accomplish its abolishment. In Maryland there is talk by the legitimate theater of introducing a bill favoring Sunday opening. Many exhibitors in the state are well satisfied with a day of rest each week while others favor Sunday opening. The people in the larger cities, especially the manufacturing communities would welcome it. The bill excluding children, unaccompanied, from the theaters is something new to Maryland and it is the first time the question has ever been raised.

Virginia and Alabama.

In Virginia the exhibitors are leaving no stone un-

turned to defeat the state censor bill and from latest reports there is every reason to hope that it will be so modified that it will not be as drastic as it first appeared and there is yet a possibility that it will be defeated. A great many of the films shown in Virginia are censored in Maryland, which should be sufficient endorsement for Virginia. The Maryland censorship saves Virginia an extra tax on its exhibitors, but is deprives Virginia of political patronage at the expense of the exhibitors. All state boards of censors are unnecessary when the films are passed by the "National Board of Review." There isn't any political patronage in the "National Board of Review." It's a voluntary body. In Alabama the exhibitors and the people want Sunday opening, but their wish is opposed by the less liberal-minded, who have introduced a bill to make it illegal, and so it goes all along the line.

New York.

The convention of the New York State branch of the National Exhibitors' League of America was held at the Hotel Astor, New York City, on March 5 and 6 to discuss New York State legislation, touching upon and appertaining to motion pictures. The principal question debated was Sunday opening and we promise to give you a full report of the proceedings as participated in by the National League officers and heads of the "National Association of the M. P. I." who were in attendance, as well as the views of the exhibitors themselves. We may not tell you all they said, but we will let you know in a general way. O, yes; other subjects were dealt upon, but the main question, law and legislation, received much attention.

Other Current Matters.

Production and distribution are full of promise, which always follows in the natural course of events. The topics most discussed are those which concern the elimination of waste and equalization of cost to exhibitors, as set forth in direct plans between producers and exhibitors and co-operative booking. Another matter of rumor, which has been interpreted as a threat, is the five years' contract for the booking of certain products which is also interpreted as a domination or monopoly of the industry. We believe there is no such animal and if there is such a one being created, it will die in its infancy, unless the exhibitors are like the Bolsheviki leaders, willing to sell their liberty for comouflaged bait that conceals an inextricable book. All these matters are under process of consideration and development, some probable, some possible, but they all have a direct bearing on the future of the industry. Therefore, it is well to keep them in mind; to keep ourselves posted and prepared to meet them.

Malitz's Appeal for Lower Bail Refused

Federal Judge Chatfield Recommends District Attorney to Consider Advisability of Interning Film Men.

FEDERAL Judge Chatfield, in New York, on February 28, refused to reduce the bail of $20,000 jointly fixed in the cases of Felix Malitz, president of the American Correspondence Film Company of 2 Rector street, Manhattan, and his secretary, Gustave Engler, who are indicted for attempting to take contraband goods abroad for use by the Germans. The court, after hearing sensational charges concerning the alleged German propaganda activity of the accused pair, recommended that United States Attorney France consider the advisability of interning both men.

According to the investigation made by the Neutrality Squad, in charge of Lieutenant George Busby, both Malitz and Engler appear to be dangerous aliens. Since the outbreak of the war they have been, to outward appearance, peaceable and "neutral." Before the war the record showed them affiliated with the most notorious of the German propagandists.

Malitz is an officer of the Second Company, Fusileer Regiment of Prince Heinrich of Prussia, and reported every year at the cantonment at Mainz, Germany, until the summer of 1913, when he came to this country. Engler served with the Heavy Artillery, Thirteenth Corps, of the German army. Both are highly intelligent.

Cardinal Wins Infringement Verdict

District Court Awards Decree in Suit Over Copyright of "Joan the Woman."

THE Cardinal Film Corporation was awarded a decree in the United States District Court recently by Judge Augustus N. Hand against Fred Beck, Louis Weiss, Leo Singer and others adjudging the defendants guilty of infringement of copyright in connection with the photoplay entitled "Joan the Woman."

The defendants contended that under Section 62 of the copyright law the rights of the plaintiff company to exclusive commercial use of the photoplay were nullified by reason of the fact that there had been no publication prior to the date on which copies of the photoplay were deposited with the Librarian of Congress.

"Section 62 of the copyright law, which provides that the date of publication in the case of a work, of which copies are reproduced for sale or distribution, shall be held to be the earliest date when copies of the first authorized edition were placed on sale, sold or publicly distributed by the proprietor of the copyright, or under his authority, was an enactment to fix the date from which the copyright term should begin to run and not a general definition of what constituted publication," Judge Hand decided.

The film company also lodged a complaint against the individual defendants named with the United States District Attorney's office and they were indicted on a charge of violating the criminal law in pirating films owned by the plaintiff. The indictments are still pending.

TO REGULATE ATTENDANCE OF CHILDREN.

An amendment to the Penal Law regulating the children's attendance at moving picture theaters unattended was introduced in the New York State Senate on February 12, 1918, by Senator S. A. Cotillo of New York City and referred to the Committee on Codes. The amendment provides as follows:

"The penal law is hereby amended by inserting therein, after section four hundred and eighty-four, a new section, to be section four hundred and eighty-four-a, to read as follows:

"No. 484a. Permitting children to attend moving picture houses in certain cities during certain hours unattended. The provisions of subdivision one of section four hundred and eighty of this chapter shall not apply in cities of the first class having a population of one million or more, to children under the age of sixteen years unaccompanied by their parents or guardians admitted to a moving or motion picture performance on any day of the week between the hours of three and six in the afternoon, provided a suitable separate part of the building or structure in which such performance is held, is set apart for their exclusive use and a female attendant is in charge of such separate part of such building and structure during such hours. Such attendant shall be furnished by the bureau of licenses of such cities and the expense thereof, which shall not exceed twelve dollars per week, shall be paid by the owner or proprietor of such moving or motion picture performance.

"No. 2 This act shall take effect immediately."

BIG W. H. PRODUCTIONS-SELECT DEAL.

As the result of practically an all-night session, a big deal has been consummated between Louis J. Selznick of Select Pictures, and H. Winick of W. H. Productions, by which the latter concern secures the exclusive rights to all of the Select Pictures for a number of foreign countries. Further details will be announced later; however, the total amount involved is said to run into seven figures, while the deposit which has been put up, runs into six figures.

VIRGINIA CENSOR BILL PASSES SENATE.

The motion picture censorship bill drawn by the Rev. James Cannon passed the Virginia State Senate March 1 by unanimous vote and will now be presented to the House before the day of adjournment on March 7. The Virginia exhibitors who have succeeded in securing some amendments from the Senate still have small hope for ultimate victory. There is a possibility that Governor Davis will veto the bill.

Now For "Liberty Loan Night"

April 6, the First Anniversary of Our Entrance Into the War, Will Witness the Opening of the Third Liberty Loan Campaign—Producers and Exhibitors Indorse World's Suggestion for Concerted Trade Action.

APRIL 6, 1917, has already been entered upon the record of this United States as a never-to-be-forgotten date in the annals of our country. It was upon that date that we, as a Nation, entered upon the greatest and most cruel war that the World has ever known, and with the most noble purpose—the saving of the World for democracy and from the evils and oppression of Teutonic autocracy and militarism. Since that date we have raised many billions of dollars and have trained, armed and equipped many thousands of fighting men—the flower of the youth and manhood of our country, many of whom are now on the fighting line striving and dying to maintain the principles that have been enunciated by us.

Our task in this war is a great one and one that cannot fail, because it is right, but before we shall prevail, more billions will have been spent and thousands of our sons and brothers will have laid down their lives on the battlefields.

Those who have gone to the trenches and to man our ships are giving their all—their lives—more than that no man can give to his country. To those of us who are to keep the home fires burning remains the task of supplying the sinews of war; we must raise the money required to feed, clothe and arm our boys "over there."

Already we have answered the summons to that task in a manner that has challenged the admiration of our Allies, but more and still more will be required before this big job is finished. This brings us to the subject of the Third Liberty Loan, the date of which has been announced by Secretary of the Treasury McAdoo as April 6—the first anniversary of the Declaration of War against Germany.

In making the announcement Secretary McAdoo said:

"April 6 will forever be a consecrated day in American history, and it seems peculiarly appropriate that the opening of the second year of our participation in this war for the honor and rights of America and the freedom of the world should be celebrated with a nation-wide drive for another Liberty Loan.

"The campaign should begin with great demonstrations of patriotism in every city, town, and hamlet in the country that will truly express the spirit of aroused America. On this date every American should pledge anew to his Government the full measure of his resources and resolve to make every required sacrifice in the same fervent spirit that impels our gallant sons in the trenches of France and on the waters of the Atlantic to shed their blood in America's sacred cause."

What Prominent Film Men Say

Speaking to the exhibitors of the United States the Moving Picture World asks: What are you going to do?

It has been suggested in the editorial columns of the World that exhibitors show their loyalty by holding a "Liberty Loan Night" in their theaters during the campaign, giving programs calculated to arouse the patriotism of their patrons. Since that suggestion was made various men in the trade who could be quickly reached have been sounded on the proposition and their indorsements are printed herewith. Because of the position of Adolph Zukor as chairman of the special committee of the N. A. M. P. I., appointed to co-operate with the Secretary of the Treasury in collecting material to be used in picture theaters to further this loan, his letter heads the list. Mr. Zukor writes:

Whole-Hearted Indorsement by Zukor.

New York City, February 28, 1918.
Editor, Moving Picture World,
New York, N. Y.

Dear Sir—Permit me to indorse whole-heartedly and congratulate you on the plan of a Liberty Loan Night in every motion picture theatre in the United States, outlined in your issue of March 9th, in your editorial columns. As chairman of the Committee of the National Association of the Motion Picture Industry, appointed to co-operate with the Treasury Department, such a suggestion meets with my unqualified approval, and the article referred to has been sent to Washington for information

On the occasions of the First and Second Liberty Loan Campaigns, as well as the War Savings Stamps Campaigns, Secretary McAdoo found opportunity to express his appreciation of the co-operative efforts of the motion picture industry. He and his assistants have found the industry ready and willing to aid in every possible manner.

Plans for an extensive motion picture campaign in connection with the Third Liberty Loan drive have been approved by the Treasury Department and the details of which will be announced coincident with the announcement of the date and details of the Third Liberty Loan.

Suffice it to say that in the Third Liberty Loan

Campaign the exhibitors of the country will be called upon again by our Government to aid in the great patriotic work. The manner in which they have supported these endeavors in the past is an indication that the suggestion of the Moving Picture World will be received with enthusiasm.

Sincerely yours,
ADOLPH ZUKOR, President.

We are encouraged by the hopeful words of Mr. Zukor and, from other information learn that much labor and care has been given to the preparation and selection of material which will be available for "Liberty Loan Night" programs.

What the Universal Will Do.

Heartily indorsing the editorial request contained in last week's issue of the Moving Picture World, to the effect that exhibitors give the forthcoming Liberty Loan drive their fullest co-operation, Carl Laemmle, president of the Universal Film Manufacturing Company, has written this publication of his organization's intention to throw its entire weight back of the World plea.

Letters have already gone forward to all exchange managers from Universal's home office, directing them to exert every effort to get exhibitors to give a "Liberty Loan Night." Showmen who express their desire to be of special assistance will be put in touch with the "Four Minute Men" organization and so given an opportunity to help win the war.

Orders have also been issued to the advertising department that the slogan, "Are you Giving a Night for the Liberty Loan?" be inserted in the trade paper advertising placed by Universal. This will be varied by such slogans as "What Are YOU Doing to Help the Liberty Loan?" "How great a part is YOUR theater playing in the Liberty Loan Drive?" etc.

Universal's screen publications—the Animated Weekly, Current Events and the Screen Magazine—will contain Liberty Loan propaganda each week throughout the duration of the drive and for a period just previous to its commencement. These releases played important roles in the first and second Liberty Loan campaigns. Mr. Laemmle wrote as follows:

The Universal Film Manufacturing Company is proud to indorse your patriotic request to exhibitors on behalf of the forthcoming Liberty Loan drive. More than this, the organization I represent desires you to know that we propose to do everything in our power to help bring your request to the attention of every showman in the country.

Universal exchange managers have already received letters directing them to give your campaign their heartiest co-operation. They have been requested to sound every exhibitor coming into their offices on the "Give a Night for the Liberty Loan" idea. There isn't the slightest doubt in my mind but that many picture theatre men will not be content with merely this one little contribution towards the country-wide effort to help win the war, and our representatives have therefore been instructed to put these patriotic exhibitors in touch with the "Four Minute Men" organization so that those showmen who seldom visit the exchange centers, but who have been reached by the World's request, may be personally followed up.

I know that you will be glad to learn that the Universal Advertising Department has been instructed to insert the following slogans in all our trade paper advertising: "Are You Giving a Night for the Liberty Loan?" "What Are YOU Doing for the Liberty Loan?" "How Great a Part is YOUR Theater Playing in the Liberty Loan Drive?" These, and such other slogans as may occur to us, will be run in rotation.

As has been the case in the two previous Liberty Loan drives, the Universal Animated Weekly, Screen Magazine and Current Events will carry Liberty Loan propaganda throughout the drive. In fact, we are about ready to shoot out pre-campaign material.

Universal can be counted upon to do everything possible to make the third Liberty Loan an overwhelming success.

Confirming the foregoing Mr. Laemmle writes this:

New York, March 1, 1918.

Editor Moving Picture World.

Dear Sir—I want to congratulate the Moving Picture World for what is without doubt the clearest exposition of the long time contract evil that has yet yet been published.

The second paragraph of your "Facts and Comments" editorial is a gem, and I have requested the Universal advertising department to follow up in conjunction with the sales organization the movement you have initiated.

More power to the World's good right arm.

Cordially yours,
UNIVERSAL FILM MANUFACTURING COMPANY.
Carl Laemmle, President.

The Moving Picture World is particularly grateful for the practical manner in which the Universal proposes to take hold of the plan. Such co-operation will go far toward interesting the exhibitors of the country and to make the big idea go through.

Congratulations From Rowland of Metro.

I congratulate the Moving Picture World upon its timely and patriotic suggestion for a Liberty Loan Night at the motion picture theaters every week. A great many plans have been suggested, and those who made the suggestions were undoubtedly moved by the most patriotic motives, but the World's plan is not only patriotic, it is practical.

The idea that consideration should be given to German feelings in the presentation of motion pictures finds an answer in the fact that we are at war with Germany, and that persons who are offended by pictures which would offend Germany identify themselves as belonging to the other side. By this I do not mean offensive pictures, but pictures which are patriotic pictures. Offensive pictures should be more distasteful to Americans than to Germans or to German sympathizers.

Motion picture theaters have already responded with gratifying enthusiasm to the suggestions made to them by the Red Cross, the Food Administration and the Treasury Department in the Liberty Loan drive, but these responses have been more or less scattered, and it has seemed up to now to be impossible to get theaters to agree on a concerted plan. The Moving Picture World's suggestion that one night a week be devoted to enthusing the people by the use of patriotic pictures, patriotic music and patriotic decorations in behalf of any of the activities of the war, more particularly in crystalizing enthusiasm to a white heat in favor of our side of the contest is admirable in all its phases.

It is a pleasure to again extend congratulations and best wishes to the World for its fine idea.

RICHARD A. ROWLAND.

Goldwyn Says: "Of Tremendous Value."

I am immensely interested in the suggestion made by the Editor of the Moving Picture World that the motion picture theaters of America still further aid their Government in the successful prosecution of the war by holding a special Liberty Loan Night. Both the exhibitors and the producers are a unit in their loyalty to their country and the Administration which is directing the energies of our people. I feel that a special Liberty Loan Night—observed on the same date across the continent, if possible—will be of tremendous value to our Government. This involves, of course, as the Moving Picture World points out, the decoration of all theaters with our flag, a complete program of patriotic music, the liberal use of the newspapers, which already are bending their every energy to give wholesale exploitation to the selling of our national bond issues and our War Savings and Thrift stamps. I feel that great enthusiasm will be created and that the percentage of gross receipts devoted by exhibitors to the purchase of either Liberty Loan bonds, War Savings or Thrift stamps will amount to an enormous aggregate.

F. B. WARREN,
Vice-President Goldwyn Distributing Corporation.

Exhibitors Respond Early.

At a meeting of the Executive Committee of the Manhattan local of the Motion Picture Exhibitors' League on Friday, March 1, Sam Spedon, special representative of the Moving Picture World, addressed the members on the World's plan to promote, in co-operation with the exhibitors, setting aside a special Liberty Loan Night or nights at their theaters during the next Liberty Loan drive to be made throughout the United States. The idea met with instant approval and enthusiasm.

David Weinstock voiced the views of the rest of the mem-

bers by stating he thought in this way the support and co-operation which the exhibitors tendered the Government would be given greater emphasis.

Sydney S. Cohen said: "The World's plan would be a recorded evidence of the exhibitors' loyalty and patriotism in standing ready at all times to give to the Government the use of their screens and the privileges of their theater in promoting its work for the good and welfare of the people."

On motion made by John Manheimer, seconded by A. J. Wolf, and unanimously carried, the following resolution was adopted:

That we, the Executive Committee, recommend to the organization the plan suggested by the Moving Picture World, to support the Government in this next Liberty Loan drive, by setting aside a special night for that purpose.

The names of Executive Committee are: Sydney S. Cohen, Empire theater, 161st street and Westchester avenue, chairman; John Manheimer, Times theater, 42d street and Eighth avenue; Chas. O'Reilly, 68th Street Playhouse, 1164 Third avenue; Sol Coleman, Coleman theater, 745 Westchester avenue; David Weinstock, City Hall theater, 33 Park R w; Sidney Ascher, Wonderland theater, 2952 Third avenue; Gus Koenigswald, Sunset theater, 4705 Fifth avenue; Isaac Hartstall, Bunny theater, 314 Flatbush avenue, Brooklyn; C. R. Martineau, Hanover theater, 571 Fulton street; A. J. Wolf, Adelphi theater, Broadway and 89th street.

Manager Edel of the Strand Heads Exhibitors.

Heading the list of Exhibitors who have individually indorsed the Moving Picture World plan to boost the Liberty Loan is Harold Edel, managing director of the Strand theater, New York. Mr. Edel recites the activities of the Strand organization in behalf of the second Liberty Loan and intimates that he expects to carry out, if possible, a more strenuous campaign for the third loan. There is lots of encouragement in his letter which follows:

Editor Moving Picture World:

Dear Sir—The editorial in the Moving Picture World of March 9, calling the exhibitors' attention to the advent of another Liberty Loan, is a patriotic suggestion which is both timely and highly commendable.

During the two previous Liberty Loan drives, we endeavored in every possible way to further the movement. In the large Strand theater advertisements were embodied the line: "Buy a Liberty Bond." Appeals were flashed on our screen, and some of the best known ladies and gentlemen in the country addressed the audiences every afternoon and evening. The Strand theater program was largely composed of patriotic features and music of the kind that inspired and aroused patriotism.

It goes without saying that the Strand theater will be in the lead in the new Liberty Loan drive, as was the case formerly. I have given the matter a great deal of thought, and it is my desire, if possible, to conduct an even greater Liberty Loan propaganda this time.

I purpose to obtain as much new patriotic film material as possible. The musical program will be American throughout. The soloists will render rousing songs, the orchestra play inspiring music, and speakers of national fame will deliver stirring speeches. In addition to these features, the Strand program will contain a wellworded appeal.

I should like and hope to be able to do a great deal more than what I have stated above. I will use every means at my command and every suggestion from my staff or others, that will help to create a desire to buy Liberty Bonds. Where we cannot sell Bonds we will sell War Savings Stamps. If any visitor to the Strand theater, during the Liberty Loan drive fails to do his bit, we will not be to blame, I can assure you.

I may say in conclusion that the employees of the Strand theater answered the call to buy Liberty Bonds in splendid style on the two previous occasions. In many instances the owners of the Strand purchased the bonds for the employees and allowed them to make weekly payments for same. The Mitchel H. Mark Realty Corporation, owners and operators of the Strand, also bought a tidy amount of bonds on each previous occasion, and undoubtedly will do so again.

HAROLD EDEL,
Managing Director, Strand Theater.

Splendid Idea, Says Landau.

In presenting the World's plan to W. A. Landau, proprietor of the Heights theater, 150 Wadsworth avenue, New York City, Mr. Landau said: "It's a splendid idea and I shall be glad to cooperate with the Government in holding a Liberty Loan Night at my theater.

Let Us Have Your Indorsement.

As it will be impossible to interview personally many of the picture theater managers, we hope that all who are interested in the plan—and that should mean everyone—will write a brief letter stating their intention to get into the fight. This is the time to show your colors and to do what little you can to help our boys "over there."

Next week we will tell you of the material that has been assembled for "Liberty Loan" programs and where to get it. We are advised that there will be lots of pictures and slides for the purpose. The Committee on Public Information informs us that it has a catalogue of a thousand slides which will be available. This is in addition to many reels of motion pictures which have been made for this especial purpose.

Don't forget that this is an obligation that every exhibitor owes to himself and to his country. Come through with the strongest effort that you ever made.

Mutual Elects Board of Directors

Five New Financier Members Are Included in the List—Freuler Continues President.

THE Mutual Film Corporation announces from the office of John R. Freuler, president, in Chicago, the election of a new board of directors including five new financier members, representing and connected with several of the larger banking and investment houses of the middle west. The new Mutual directors include:

Charles Henry Bosworth, former president of the People's Trust and Savings Bank and former chairman of the board of directors and federal reserve agent of the Federal Reserve Bank of Chicago; William Tabor Abbott, lawyer and banker, vice-president of the Central Trust Company of Chicago; Walter Field McLellan, assistant federal reserve agent and secretary of the Federal Reserve Bank of Chicago; Isaac Compton Elston, Jr., investment broker, of 39 South La Salle street, largely interested in utility concerns, and Warren Gorrell, investment securities, 208 South La Salle street.

The new board of directors includes also James M. Sheldon, long associated with film enterprises, including the Randolph Film Corporation and the Empire All Star Corporation, of which he is president.

The other members of the board are John R. Freuler, president; Samuel S. Hutchinson, president of the American Film Company, Inc.; John F. Cuneo, P. H. Davis, George W. Hall, J. W. Smith, banker of Fargo, N. D.; Dr. Wilbert Shallenberger, F. E. Kahn of New York and Crawford Livingston of New York.

"The board election represents a move for the strengthening of the Mutual's directorate, enabling us to further the execution of our firmly established policies of film distribution on a businesslike and effective basis," said President Freuler.

SEYMOUR SCHULBERG HAS A SISTER.

Master Seymour Wilson Schulberg is receiving the congratulations of his friends. So are his father and mother, Mr. and Mrs. Benjamin Schulberg. The staff of the Moving Picture World extend theirs, too.

You see, Master Seymour has a sister. Sonya Gladys Schulberg reached New York on February 20, tipping the scales at seven pounds. Her first utterance was an emphatic demand to see the latest Fairbanks and Hart pictures, remarking incidentally she always was strong for the real western stuff.

Latest reports are that Mrs. Schulberg and Sonya are doing splendidly.

HERMAN RIFKIN BUYS NEW ENGLAND RIGHTS.

Robert Priest, of the Arrow Film Corporation, announces that Herman Rifkin, the well-known exchangeman of Boston, has purchased the rights for New England of "Today" and "The Mad Lover." These are the subjects produced by Harry Rapf, purchased by Pathe, and being marketed on the state rights basis. Mr. Rifkin will have an important announcement to make shortly regarding his acquisitions that will be of interest to New England exhibitors.

The Motion Picture Exhibitor

League Holds Regular Meeting in Boston

Asks Relief from Fuel Restrictions—Admit Non-Members Working on Exposition—Other Matters Discussed.

THE most important matters to come up at the regular business meeting of the Massachusetts and Rhode Island branches of the Motion Picture Exhibitors' League, at their Boston headquarters, were a plea to the Fuel Administration to have the 10 p. m. closing order for moving picture theaters canceled and an endorsement, on motion of Samuel Grant, that non-members of the League, who are doing special work in connection with the National Exposition, to be held in Boston this summer, be made special members of the League.

Jacob Lourie, manager of the Beacon theater, one of Boston's best downtown houses, voiced the sentiment that the ten o'clock closing order had outlived its purpose. President Michael J. Lyden appointed a committee of three to see Mr. Storrow, the Fuel Administrator. This committee included the president, Jacob Lourie, Stanley Sumner and Mr. Harris.

Samuel Grant, who is director of the coming National Exposition, asked the privilege of addressing the League in regard to allowing certain moving picture men, who at present are not handling films or film exchanges, to attend League meetings during the period that they are connected with the film exposition. He pointed out that he was not particular as to whether he be allowed a voice at such meetings, but was anxious to be present in order to get a line on what is taking place in the League. He said that for several months he would have a number of workers associated with him in handling the exposition and was anxious that these men also be familiar with League workings.

At the suggestion of President Lyden a motion was carried that such men as Mr. Grant desired be given the privilege of attending the regular League meetings. A special committee was appointed by the president to report at the next meeting with regard to the question of dues for such members. This committee includes Stanley Sumner, Harry I. Wasserman and Frank J. Howard.

President Lyden brought before the meeting the question of paying regular dues. He favored an amendment to the article in the League constitution calling for the payment of at least half a year's dues as an initiation fee. He said there was some doubt as to a member's right to take the floor in debate if he was in arrears in his dues. The matter was referred to the executive committee, and will be taken up at the next meeting.

A grievance committee, comprising three members, was formed. The committee consists of Ernest H. Horstmann, Jacob Lourie and President Michael J. Lyden.

Edward R. Gregory brought up the matter of paying the secretary for the work in connection with his office. The matter was left to a committee to report at the next meeting.

The appointing of a committee to wait upon the mayor of Boston relative to the reduction of the Sunday license fee for the Boston theaters, which was increased during the regime of James M. Curley, was discussed. President Lyden voiced the opinion that the exhibitors did not have a "ghost of a show" of securing a reduction of the present fee. It was voted to lay the matter upon the table for the present.

Those at the meeting included President Lyden, of the Dorchester theater; Harry I. Wasserman, Roxbury; Jacob Lourie, Beacon; Secretary Cornell, Hyde Park; Treasurer Gillman, Dorchester; Edward R. Gregory, Dorchester; Elmer R. Daniels, Lynn; Abraham Montague, East Boston; William Dowling, East Boston; Charles Ross, Boston; Harry Aiken, Boston; Samuel Grant, Boston; Nathan N. Gordon, Olympia; Mrs. Marcella Ayer, Boston; Stanley Sumner, Boston; Charles Hogdon, Middleboro; George A. Giles, Framingham; Charles Mailley, Brighton, and Charles Harris, Boston.

The largely attended meeting gave evidence of the great interest Boston exhibitors are taking in the mutual benefit of organization.

Sunday Closers Fail in Chillicothe

Ohio Ministers Unsuccessfully Appeal to Mayor and Military Authorities to Shut Theaters Near Cantonment.

CINCINNATI exhibitors, as well as film men, have been keenly interested in the detailed reports received from Chillicothe, where Camp Sherman, the cantonment of the Ohio National Army troops, is located, regarding the question of Sunday closing of theaters and other places of amusement. It will be recalled that it was at Chillicothe a year or so ago that the "blue stocking" element secured a legal decision construing an old Sunday closing statute remaining on the Ohio laws, and had the satisfaction of having a court ruling to the effect that the law was in effect and that it must be enforced. In spite of this decision, however, moving picture houses, as well as other theaters, have generally operated all over Ohio, including Chillicothe itself, since the army camp was located there; and it is only recently that the Chillicothe Ministerial Association, which originally started the trouble, has again endeavored to have the picture shows there closed, this time taking the ground that the shows were bad for the morals of the soldiers.

The force of this argument was somewhat weakened by the emphatic declaration of a Chillicothe minister, himself a member of the Ministerial Association, to the effect that he had attended picture shows in the town for three years and had yet to see a single picture which would not pass a committee on morals.

The fight continued, however, under the leadership of Rev. H. A. Straub of Ada, the walking delegate, so to speak, of the Lord's Day Association, who insists on the literal enforcement of the law. Dr. Straub endeavored to keep the Chillicothe Ministerial Association in the right, but struck a snag in the attitude of the mayor, who said that if the army authorities had no objection to this form of amusement for the soldiers on Sunday he would take no steps to close the theaters.

As General Frederick Perkins, commanding the cantonment, stated that he saw no reason why the soldiers should be deprived of an innocent means of entertainment on Sunday, being supported in this view by his provost marshal, there seems to be no immediate danger of Sunday closing in Chillicothe.

California Exhibitors Choose Officers

Alameda County Exhibitors' League Holds Annual Meeting in Oakland—Discuss Tax and Hold Election.

THE annual meeting of the Alameda County Exhibitors' League was held in the headquarters of the organization, in the St. Mark's Hotel, Oakland, Cal., on February 21. President H. L. Beach presided, and the roll call brought out the fact that all of the officers and most of the members were present. Secretary-Treasurer Will F. Krahn read the annual financial report, which showed that the organization was in a healthy shape financially.

A. E. King, chairman of the committee having the reel tax question in hand, outlined the work that had been done, and stated that all the data asked by Government officials, including bills and receipts, had been furnished, and that film exchange managers had been asked to appear and state their side of the case to the authorities. An early decision in the matter was believed to be possible.

The music tax question was discussed, but it developed that no one in this district was being called upon to pay royalties. The matter of joining the national organization was also touched upon, but no decision on this was reached, although President Beach expressed the opinion that there would doubtless be a need in the near future for more concerted action on the part of exhibitors than ever before.

The election of officers resulted as follows: President, H. L. Beach; vice-president, J. Hellman; secretary-treasurer, Will F. Krahn; directors, W. S. Smith, A. E. King, E. W. Scott, Emil Kehrlein and W H. Warnock. Following the gathering a luncheon was held.

Maryland Exhibitors Discuss Child Bill

Members of Woman's Civic League Confer With Baltimore Showmen Concerning Proposed Parent Measure

A SPECIAL meeting of the Maryland Exhibitors' League was held at the headquarters, 210 West Lexington street, on February 26. The object of the meeting was to plan what action would be taken by the exhibitors of Maryland to avert the passing of the bill introduced in the House at Annapolis by Representative League of Baltimore City which provides that no children under twelve years of age be admitted to moving picture theaters unless accompanied by a parent or legal guardian.

Frank Hornig, president of the league, presided and introduced Mrs. Robert Burton, chairman of the educational committee of the Woman's Civic League of Baltimore, and Mrs. W. R. C. Wood, executive secretary of the Civic League. Mrs. Burton is also chairman of the moving picture committee of the Civic League.

Mrs. Wood said she thought the Exhibitors' League of Maryland and the Woman's Civic League should really get together on the matter of children's matinees. "We have two thousand members from all sections of the city," she said, "and we all realize that there is good constructive work in good moving pictures." One of the ideas of the Civic League is that a theatre in each section of the city should run a Saturday morning matinee for children, and if the pictures which are to be shown at these performances could be guaranteed by the exhibitors the Civic League would recommend the pictures and she thought that this would carry weight. It is one of the purposes of the Civic League that godmothers, as they call them, be appointed in each section, who should be permitted to see that the condition of the theaters as to the ventilation and the subjects of the shows are all right and then recommend them to the other members of the league so that their children may be sent to these theaters.

Thomas D. Goldberg, manager of the Walbrook theater, objected to this suggestion, as it might reflect on the exhibitors to have these women inspect their theaters, as the theaters are already under the supervision of the police, the health department and the Grand Jury.

President Hornig then invited the Civic League, through the two members present, to come out with the exhibitors on the League bill which, if passed, might keep many children from attending the moving pictures and to attend the hearing with the exhibitors at Annapolis.

Mrs. Burton then suggested that the exhibitors have special moving pictures for their Saturday morning matinees, or any morning matinees for children.

Mr. Pacy said that it was necessary to go to Annapolis and speak against the League bill. J. J. Hartlove, manager of the Crescent theater, said he had seen Representative League and had asked him why he had introduced the bill into the House, and Mr. League said that he was not in favor of it.

"There is absolutely no need of the League bill," said Mr. Schlichter, "not only because we have censorship at the present time in Baltimore, but because we also have police laws which protect the public, and in reality if the bill is passed, the Civic League will be hurt as well as the exhibitors."

Mr. Schlichter then suggested that the exhibitors in all parts of Baltimore should talk to the clientele of their theaters as to just how detrimental this bill would prove. This, he said, he has been doing with the people at his theater. To the others I would suggest that they get slides made and show them on the screen to let the people know how detrimental this bill would be to their interests," he said, "and it would not be a bad idea to give the name of the legislators in each district and ask the people to send letters to them, opposing this bill. Explain to your patrons that it would affect their pocketbooks, for when this is explained to them it does a lot of good."

Thomas D. Goldberg then made a motion that a committee be appointed to find out how the Civic League stands on the matter as to the bill introduced by Representative League at Annapolis. This motion was finally approved, and President Hornig then appointed E. C. Sandell of the Lord Calvert theater, and J. J. Hartlove of the Crescent theater, on this committee.

Sam Spedon, of the Moving Picture World, who was present at the meeting, explained to the women of the Civic League how the same kind of a bill had been introduced in New York and how it had acted all right for a while, but lately the Board of Aldermen in that city had introduced an ordinance that no children be admitted to moving pictures unless such a theater was provided with a matron, at a salary of $12. He pointed out that the exhibitor would have to admit 240 children before the $12 would be made up.

With regard to the suggestion of the women from the Civic League relative to the godmothers in each section inspecting the theaters, Mr. Spedon suggested that the women be requested to come and look over the theater at any time they saw fit. Mr. Spedon declared that exhibitors were careful as to the shows they screened.

E. C. Sandell suggested that one reason why the Women's Civic League should oppose censorship and join hands with the exhibitors in their fight to repeal the censorship law in Maryland was that when it is wiped out the New York films can come into Maryland, and the programs of Mr. McQuire, which they think so much of, can then be easily shown in Baltimore.

A committee was appointed by President Hornig, which will devote time to investigating the best way to fight the League bill. Those appointed on this committee were Frank Durkee, Thomas D. Goldberg and J. Louis Rome.

Relative to the hearing on February 27, at Annapolis, for the opponents of the repealing of the Censor Law, this hearing was postponed until Wednesday, March 6.

Those who were present at the meeting included W. E. Stumpf, Louis Schlichter, E. C. Sandell, Frank H. Durkee, Milton Caplan, J. A. Winkle, G. H. A. Stroevel, B. Rosenbauer, Geo. R. Osborne, Star at Westminster, J. J. Hartlove, C. V. Eyer, W. M. Ginsberg, E. Schuck, W. A. Albers, M. T. Eser, C. W. Pacey, Louis A. DeHoff, T. D. Goldberg, F. A. Hornig, Eugene B. McCurdy, J. Louis Rome, A. C. Frey, Palace and Lyric of Frostburg and Grand of Eckhart, Md., and H. S. Trimble.

Protest on Children Patron Law

Toronto Exhibitors Send Deputation to Provincial Treasurer —Get Promise to Consider Change.

FOLLOWING the conviction of W. J. Holstein, proprietor of the Teck theater, 700 Queen street East, Toronto, by Magistrate Kingsford on the charge of permitting unaccompanied children under fifteen years of age to attend a performance at the theater some thirty exhibitors of Toronto waited upon T. W. McGarry, provincial treasurer, at the Parliament buildings, Toronto, on February 23.

The deputation asked for an amendment to the law covering the admission of children to a theater so that any adult over twenty-one years of age could take children to the show and that children under fifteen years of age could attend performances unattended by adults on holidays and on any weekday afternoon.

The recent conviction was cited as an instance of injustice possible under prevailing regulations. Mr. Holstein had been fined $20 and costs because he had permitted a man to bring three children into his theater and had not insisted that the children remain seated with the adult. The children went to the front seats, while the man took a place near the back. Magistrate Kingsford, in convicting the manager, had ruled that all children must be under the supervision of an adult the whole time that they are in a theater.

The deputation declared that such a regulation was impossible, and several exhibitors declared that they might as well abolish their matinee performances altogether.

Mr. McGarry was inclined to the belief that such a case would constitute a technical error only, and promised to consider a measure that would cover the point.

PLAN BIG MOVIE CARNIVAL IN SEATTLE.

Representatives from the Northwest Film Board of Trade met with the Seattle exhibitors belonging to the Washington Theater Managers' Association on February 20 to discuss plans for a big movie carnival. Although no definite plans have been announced the instigators of this idea promise that if it is accomplished at all it will be the biggest affair of its kind ever held in the West.

Fighting for Sunday Shows in Alabama

Birmingham Voters Petition for Referendum—Activities on Both Sides in Other Cities—Blue Laws Unpopular.

STIMULATED perhaps by the fact that the Sunday moving picture fight is in full sway in Birmingham, religious leaders in other Alabama cities and towns recently have been stirring up a continual turmoil regarding the antiquated Sunday "blue laws." The enforcement of these old statutes appears to have practically died out in a number of the Alabama towns, including Albany, Decatur and others. For a while even drug stores and newsstands were not permitted to open, and the past few Sundays have seen a return to the old order of things. With the masses the "blue laws" are unpopular in the extreme in Alabama. The Pastors' Union of Decatur resurrected the old laws some weeks ago, and have made a number of strong attempts to have the statutes enforced.

Petitions asking the Birmingham city commission to allow moving picture theaters on Sunday are being circulated, and over 1,000 names of prominent merchants, business and professional men of Birmingham at this writing have signed their names to the papers. When a sufficient number are procured the names will be presented to the city commission.

Only 1,500 signatures are required under the five-commissioner act to submit any question to a vote of the people, providing each of the signatures are qualified voters. Indications point to many thousands of signatures being attached to the petitions, thirty of which have been prepared.

The petitions will be refused by the city commission, and will then be turned over to the election commission to be checked, and if the required number is confirmed a referendum election will be called to settle the question of Sunday moving pictures. It is understood the Pastors' Union, which has been agitating the Sunday closing question, will continue its active fight toward closing the Birmingham moving picture houses on Sunday.

Co-operative Plan Up in North Carolina

League Will Meet on March 11—Committee Has Data Necessary for Action.

SECRETARY H. B. WARNER and President P. W. Wells have called the third monthly meeting of the North Carolina Exhibitors' League, to convene at the Selwyn Hotel, Charlotte, N. C., on Monday, March 11, at 10 a. m., this being a meeting at which final details of the co-operative booking office, to be opened in the near future, will be completed and all working plans set into operation.

Complete working details, contracts and data have been accumulated by the committee in charge, to be submitted to the board of directors at this meeting for final and full action so that the office can be opened without further delay to handle all film service from all exchanges for its members. A manager and assistant manager for the office will also be appointed at this meeting to maintain the head offices of the booking corporation at Charlotte, N. C., and a charter will be applied for at once, which will allow the office the privilege of buying, leasing and selling, also producing, motion pictures and conducting such other business as is usually conducted in connection with a film exchange, including the handling of a large supply depot at Charlotte, also upon a co-operative basis.

Representatives of Famous Players-Lasky, Select and Fox exchanges doing business in North Carolina have notified prominent exhibitors that they have positive instructions from their head offices not to recognize any co-operative or affiliated booking offices in their territory, and as the working plans for the North Carolina office are aimed to compel members to play no service except that which is booked through the office it is very likely that many film representatives will attend the Charlotte meeting.

Broader League in Southern Ohio

Plan Amalgamation of Miami Valley Exhibitors' League with All Nearby Organizations.

AN important announcement was made in Dayton by Al. Kinzeller, secretary of the Miami Valley Exhibitors' League, of the proposed merger of all southern Ohio exhibitors in one organization, which would include all towns from Lima on the north to Hamilton on the south. This is a large territory, and if the arrangements are perfected it will no doubt make the Miami Valley Exhibitors' League one of the largest.

The move will include many small towns, which, according to Mr. Kinzeller, are as important as the larger cities. Some of the more important towns included in the new move are Springfield, Hamilton, Lima, Celina, Piqua, Bellefountaine, Urbana, Middletown, Franklin, Miamisburg and Covington.

The new organization will work for closer co-operation among the several exhibitors. The central office will be in Dayton. A committee will be appointed to visit every town and city of importance in the new territory to explain the plan fully to all new members. All the details are not completed as yet, but the plan in rough is worked out.

Manitoba Amusement Tax in Effect

Beginning March 1 Patrons Will Pay from 1 to 25 Cents on Tickets Costing from 5 Cents to $2.50.

WORD has been received in Toronto that the amusement tax act went into force in Manitoba on March 1. This provides for a graduated scale of taxes, from one cent to twenty-five cents, on tickets from 5 cents to $2.50.

The first collection of the tax will be made on April 1, it is announced. The tax will be collected by means of stamps, which will be sold to exhibitors by the government monthly. The administration of the act has been placed in the hands of J. H. Willoughby, formerly chairman of the Manitoba Board of Censors, who has been succeeded in that position by T. A. D. Bevington. Walter Deering, formerly of the staff of the Walker theater, Winnipeg, has been appointed to administer various details of the act in Winnipeg under the supervision of Mr. Willoughby.

CENSORSHIP BEATEN IN NEW JERSEY.

A bill introduced by Assemblyman Roberts of Burlington County, N. J., to create a board of censorship of three members, each to receive $2,500 annually, which, with other necessary expenditures, was to be paid by a tax upon the picture men, was defeated in the Assembly last week.

Minorty Leader Simpson spoke against the bill, declaring it to be an interference with the rights of the individual. Mr. Simpson pointed out that New Jersey, next to California, was the largest moving picture State in the country. He said that the imposition of an additional tax on the producers was unjust and unfair, in view of the fact that they are now paying so many taxes.

Mr. Roberts alone spoke for the bill, saying it was a moral necessity. He was recorded in the negative so that he might be able to recall the bill at a later time.

Screeners Enthuse Over Rare Singing

Wilfred Glenn Stirs Film Men Gathered at Italian Dinner —Collectors Keith and Eisner Talk of Income Tax.

THERE were some surprises for the members of the Screen Club gathered at their clubrooms on the evening of Saturday, March 2, for an Italian dinner. Chief among these was the singing of Wilfred Glenn, who by competent authorities is credited with the possession of one of the finest basso profundo voices in America. Any one of the hundred men present at Screener Mario Majeroni's feast of rare spaghetti, of curry and rice and of chops will swear to the truth of the statement. Mr. Glenn aroused high enthusiasm by his singing of "On the Road to Mandalay." Then came the Drinking Song. At its finish every man was on his feet and cheering. The same scene was repeated at the conclusion also of "Simon the Cellarer." Mr. Glenn was accompanied by Arthur Leonard, organist of the Central Methodist Church of Yonkers. Mr. Leonard also officiated for Jack Harvey, chairman of the entertainment committee, who was called on to sing "For You Alone" and "Mother Machree," which he did in his usual finished manner. Fred Smythe, too, sang finely and Dan Mason told stories phrased in his inimitable dialect.

At the end of the dinner President Joe Farnham related experiences of seven months in the war zone, reminiscences of journeys from Verdun to the sea. The president introduced Henry P. Keith, collector of internal revenue for Long Island, who described some of the outstanding features of the income tax. Mr. Keith was followed by Mark Eisner, who collects for Uncle Sam from Fourteenth street, Manhattan, to Albany. Mr. Eisner spoke briefly and then invited his fellow-diners to ask questions on mooted points —and they did.

The occasion was declared to rank high in the list of Screen Club affairs. Chef Majeroni and his competent assistants were the recipients of hearty praise for their culinary accomplishments—which were executed in rather cramped quarters at that.

Greene Says Business Clouds Are Passing

Famous Players' Official Reviews Conditions and Points Out Why the Picture Is Looking Up.

ACCORDING to Walter E. Greene, managing director of the Famous Players-Lasky Corporation in charge of the Distribution Department, the darkest clouds have now rolled by as far as exhibitors are concerned, for business generally throughout the country is now moving forward with an added impetus and the breaking up of a severe winter has already evidenced a much brighter view than has been disclosed since the beginning of the new year.

"The passing of 'heatless days' and the abnormally cold weather which has gripped the country throughout the entire winter has already brought about a reaction," says Mr. Greene, "and the rapidity with which business has increased after being relieved of the deterrent factors is added proof of its rock-ribbed foundation and its resiliency.

"The next few months promise to be the banner season as compared with similar periods in the past. The more reassuring view of the crisis in Europe, the successful landing of countless American troops, as announced by the Secretary of War, as well as the loosening up of railroad congestion and the recision of embargoes in connection with the advent of milder weather, will benefit the entire world of amusements and the motion picture in particular.

"The maintenance of a high price for wheat and the prediction that it will be increased slightly, as well as the unprecedented demand for farm products, are spelling prosperity for the agricultural districts.

"In the manufacturing field everything is being speeded up and factories are attempting to work twenty-four hours a day. For every hour that has been lost in the past few months two will be made up in the near future. There is no problem of unemployment, but rather a shortage of men, and the wage scale is the highest the country has ever known.

"There is no scarcity of money, and the limitations of food and clothing are patriotic ones. Conservation of food is asked by the government in order that our soldiers may be fed and our allies assisted. This means that every pound of foodstuffs will find a ready sale at good prices.

"The public has been requested to refrain from extravagance in clothing in order to divert the material for the making of garments for our soldiers. Manufacturing industries are asked to decrease their outputs of regular products so that the metals can be used for war purposes.

"All these economies are the result of the bullish conditions so vast that the general mind has not yet fully grasped them. The country is experiencing underproduction, notwithstanding that all its vast resources are being called upon. Thus, while unprecedented prosperity in dollars and cents exists, the public is asked not to eat unnecessarily or clothe itself extravagantly.

"This means a boon for moving pictures, for it has been clearly established for centuries that amusement is essential to the well being of the human race, and the photoplay is the favorite entertainment. Under the strain of the war and forced industrial conditions, the motion picture is the safety valve for an overwrought people, who can conserve their health and happiness with its pleasant and diverting entertainment.

"As the industrial lines are bounding forward in renewed and increasing activities, so will the motion picture become enlarged in the new order of things, and it is up to the exhibitor to brighten up his house, increase his advertising and wear his best smile to welcome the multitudes that will come to his house in search of amusement."

Santa Barbara to be Russell's Home

New Producer's Pictures Will Be Made at American Studios, Where He Has Been for Three Years.

ALL pictures to be made by the William Russell Productions will be done at the American Film Company Studios at Santa Barbara. The technical work will be done at the laboratories of the American at Chicago.

"Mr. Russell's most brilliant screen successes were made in the American Film studio, under our direction," said President Hutchinson, "and it was natural that after a thorough investigation into the merits of different locations and studios he should wish to have his new pictures made under the same highly desirable conditions. He feels that with the unusual equipment and facilities of the American the William Russell Productions are starting out under auspicious surroundings.

"We will doubtless also contract to supply an American director for the direction of Mr. Russell's new pictures. Stephen Fox, who will write exclusively for Mr. Russell and for the American, is now at work on a novel idea for a comedy-drama for Mr. Russell, in which some surprising climaxes will be shown, affording opportunity to picturize the vivid Russell personality."

Margaret Mayo Out of Goldwyn Position

Well-Known Playwright Resigns as Scenario Head to Put on Musical Farce.

MARGARET MAYO has resigned as head of the scenario department of the Goldwyn Pictures Corporation. Before severing her connection in that capacity, however, she was instrumental in bringing to the department Elizabeth Jordan, late of Harper's, and Harry Durant, formerly of the Famous Players, it being her theory that the greatest success in the selection and creation of screen stories is to be obtained through a combination of the masculine and feminine point of view.

Miss Mayo counts the year she devoted exclusively to picture work as the most strenuous of her life. Upon her devolved the task of organizing the scenario department of the big film corporation. She is leaving in order to have more time to devote to the forthcoming production of "Rock-a-Bye-Baby," a musical play which has been adapted from her farce, "Baby Mine," and which Selwyn & Company are to produce this spring.

Miss Mayo, however, is by no means severing all connection with motion picture work. At the present moment she is doing considerable in the preparation of three new stories for special feature propaganda pictures, with which she expects actively to associate herself as soon as "Rock-a-Bye-Baby" is safely launched.

Milton E. Hoffman, Studio Manager

WITH the increasing activities at the studios of the Famous Players-Lasky Corporation in Hollywood, Cal., where the western productions of Paramount and Artcraft pictures are being made, the position of studio manager has become of prime importance. Milton E. Hoffman occupies this important post, which carries with it the care of five hundred employees. To gain an idea of the multitudinous duties required of Mr. Hoffman, it is necessary to know the routine which is followed.

Milton E. Hoffman.

The story is forwarded from the New York office to Frank E. Woods, head of the scenario department in the west, to be read. If it meets with his approval and seems adapted to some one star, he and Mr. Hoffman arrange when work shall start on the production, and a director is assigned to the work. Mr. Woods then puts a continuity writer on the story, and after it is completed copies are given to the departmental heads. After the scenes have all been taken, Mr. Woods, the director and Mr. Hoffman get together and decide on the cutting, the titles, etc.

The possibilities of hitches in the course of production are innumerable, and many things do happen, regardless of how well oiled the machinery is kept. When these difficulties come up the studio manager is very much in demand, and it is his business to be the "fixer" for the organization.

Arriving at his desk early in the morning, Hoffman disposes of the mass of letters and telegrams and telephone calls and makes a round of the studio, and confers with the chiefs. His travel through the studio is usually stopped every ten feet by some one with a query, but he goes through the day unruffled. He has systematized his organization so as to obtain a maximum of efficiency with a minimum of friction, but no man regards him as a "boss"—he is and prefers to be considered "one of the boys."

Government Films Show Army Training

Every Phase of Uncle Sam's Preparation for War Reflected in One and Two Reel Pictures, Officially Produced.

TWENTY reels of official war films were shown to a representative of the Moving Picture World in Miles' Theaterette the other day through the courtesy of Walter A. Niebuhr, who for some time has been in New York organizing local operations for the Division of Films of the Committee on Public Information. All of these subjects were made under United States Government supervision, with members of the new National Army or recruits in the naval branch of the service performing their drills and various tasks exactly as required in these times of war.

Nine different subjects were thrown upon the screen, representing less than half of the output that has already been made. Every day the Division of Films is working on other subjects, and so will the task of reflecting war activities go forward until the day of victory.

Here are the subjects, all ready for distribution, many of them having been publicly exhibited in different parts of the country. The exact titles are not in all cases given, but a general idea is conveyed in the following descriptions:

1. 1917 Recruit—Maneuvers and training of America's great Liberty Army.

2. Gas and Fire—Maneuvers of Engineers, showing the use of gas and fire in war.

3. Soldiers of the Sea—Marines in action on sea and land.

4. Spirit of 1917—Showing an attack of the Jackies on the Sammies at Lake Bluff.

5. Submarine—Showing types of submarine used by navy and life and maneuvers on dreadnoughts.

6. Messengers of Mercy—Two-real feature, showing the training of doctors in their effort to receive commissions in the army. Actual scenes of what they have to go through on the battleground.

7. Torpedo—Depicting the loading of torpedoes; torpedo boats in action; firing of torpedoes and "wake of death."

8. Ready for the Fight—Maneuvers of the cavalry.

9. Ships for Uncle Sam—A two-reel feature, depicting scenes of the actual building and making of warships and vessels.

No adequate description of the impressions conveyed by these displays can be given short of a detailed reference to each subject that want of space prohibits. Every foot of film will serve as an inspiration to patriotism and bring a flush of pride to the cheek of every true American who shall behold them. Every subject is complete in its single reel, while "Messengers of Mercy" and "Ships for Uncle Sam" requires two reels to tell their inspiring story.

In viewing twenty reels at one session every branch of training, every style of drilling and battle practice, and every service to which the manhood of America is devoting itself is reflected in splendid photography. Nobody is "acting"; every individual in each subject is working at his appointed task, active in actual drill or practice. The evidence of splendid discipline and alertness in training is shown in every move men and officers make in proceeding with their work.

With proper and patriotic co-operation from exhibitors the Government will have in these and other pictures, still to be released, an assistance in co-ordinating its forces and an aid to awakening patriotism that will be an inestimable benefit in hastening peace through victory over the Hun. The exhibitor who does not arrange for regular and consecutive showings of these and all other pictures the Government will place at his service is neglecting a work that will bring to him an individual credit far greater than any other use to which he may put his theater.

The pictures will not disturb any other arrangement the exhibitor or exchange manager may have made. They do not conflict with anything else that may be shown upon the screen, because they are different from any news weekly or any other pictures that were ever run through a projecting machine. They are Uncle Sam's pictorial history of what he has done, is doing and will do to make it possible for exhibitors and the rest of us to run business—in future, as we have in the past—as freemen and not as serfs in a vassal state.

When it comes time to put on a "Liberty Loan Night" in your theater these Government pictures will be just the ticket; just the thing to use as an adjunct to a regular or prearranged entertainment. The Government is ready with the films, offering them freely to showmen who have enterprise enough to ask for them.

Canada Ready for Federal Censorship

Max Finklestein Says He Finds Sentiment in West Favorable—Authorities Seek Knowledge of Problems.

ACCORDING to Max Finkelstein, the Winnipeg "film lawyer," national censorship of moving pictures in Canada is nearer to a reality than most exhibitors imagine. While in Toronto recently he declared that three of the four Western provinces were ready to pass up the censorship of films providing the work was taken over by the Federal Government and providing they were permitted to secure new revenue to replace censorship fees. He had taken it upon himself to interview various officials in the Canadian West and had obtained favorable answers from them after he had explained the many disadvantages of provincial censorships. He believed that if one leader of the industry in the Canadian East undertook the same missionary work he would find the same official feeling, thus making practically the whole country ready to adopt measures for Federal censoring. The matter is receiving the thoughtful consideration of Toronto exchange managers.

Mr. Finkelstein, visiting Ottawa on official business, found that Federal officials knew practically nothing about the adverse conditions under which films are now being marketed in the Dominion on account of varying opinions on the part of many provincial censor boards. This is where exchange managers and exhibitors have been making a big mistake, he declared. They should be laying this grievance before members of the Federal Government at every opportunity.

Mr. Finkelstein expressed his willingness to represent both exchange and theater interests of the West in a big movement for national censorship in Canada. Ontario and Quebec should each have one man to co-operate with him in organizing a campaign. Mr. Finkelstein enjoys the distinction of representing both the exchange and theater interests in a legal way in Manitoba. He acts for both sides of the house, as it were, and there are numerous occasions when he can act as an arbitrator in disputes over booking contracts, prices and other details of the business. The result is that the internal affairs of the film business in Manitoba are running smoothly.

Censorship Fees in Saskatchewan.

In Saskatchewan the government has discovered several ways of increasing its revenue from the moving picture business through the censoring of films. Not only has the Saskatchewan Censor Board, which consists of one man, been authorized to collect a fee of $1 a reel for the censoring of all usual films, but a fee is also charged for the examination of advertisement films. For advertising films of less than 100 feet in length a charge of 50c. is made; a fee of $1 is charged for advertising films of 100 to 500 feet and $2 is the censor fee from advertising films of from 500 to 1,000 feet. The owners of advertisement films are also required to pay a license fee of $5 per annum.

The government has also decided to charge 15 cents each for the censoring of slides, while the censor board is authorized to impose a fee of $5 a reel for censoring the films of "itinerant or special feature exhibitors." Any owner or lessee traveling with a special feature or features not belonging to any film exchange licensed in Saskatchewan is required to pay a special license fee of $50. A qualified projection machine operator, non-resident in Saskatchewan, traveling with a film road show, must obtain a license from the provincial secretary. This license is good for two months and costs $2. The operator must show proof that he is a qualified man.

These regulations are entirely distinct from the rules providing for the payment of annual fees by all theaters and exchanges, etc., permanently located within the province. The theater license cost from $50 to $250 a year, while film exchanges must pay an annual fee of $200. Every operator in the province is required to pay $10 a year and apprentices pay $5 for the six months that they are learning to become operators.

"THE HIDDEN HAND" GOES TO THE WORLD.

Through arrangements concluded by the export and trading department of the Pathe organization, "The Hidden Hand," the serial starring Doris Kenyon, Sheldon Lewis, Arline Pretty and Mahlon Hamilton will be shown throughout the world.

Contracts have been closed for the presentation of this picture throughout the Far East, China, Singapore, Strait Settlements, India, Philippines, East Indies, Japan, Australasia, Mexico, West Indies, Brazil, Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia and the other South American republics, England and its colonies, France, Italy, Spain, the Scandinavian countries—Sweden, Denmark and Norway.

Erecting Model Studio at Minnehaha Park

Plant of Washington Motion Picture Corporation Nearing Completion—Tyrone Power to Be Star of First Production—Location Affords Picturesque Scenes.

RESIDENTS of Spokane, Washington, and the surrounding towns are looking forward with much interest to production of the first big moving picture to be made at the plant of the Washington Motion Picture Corporation in Minnehaha Park, in which Tyrone Power is to be starred. Construction work is to be completed about April 10. C. J. Ward, general manager of the company, announces that shortly following the completion of construction work the equipment will be installed and laboratories will be fitted for the production work. Speaking in a general way of the details Mr. Ward said:

"In April we shall have a modern and efficient plant in Spokane, ready to begin the production of photoplays. With the completion of our stages our corporation will have one of the most convenient studios to work in to be found anywhere in the industry. The administration building has on the first floor the general offices of the company for the general manager, secretary, director of productions, continuity editor, auditing and bookkeeping. There is a large reception lobby for callers, with a drinking fountain, fireplace and comfortable chairs. In the basement of the building will be a heating plant, supplying the entire group of buildings. The second floor of this building will be taken up entirely by the dressing rooms. A covered passageway is to allow the performers to go from their dressing rooms to the stages, a great convenience at all times, and particularly during stormy weather.

"Our mechanical buildings will contain, on the first floor, the laboratory, consisting of special rooms for developing, drying, printing, cutting and assembling films. There is a room for chemicals and a separate department for still photography, also a projecting room, which will have a reinforced concrete film vault. Space is provided on this floor for a restaurant for the employees and visitors. On the second floor of this building is a department for the cameramen, the office of the technical director and the stage manager, wardrobe and costume department. Here also is the property room, cabinet shop and a spacious dressing hall for extra people.

"Under construction is another building, 60 by 100 feet, with a 32-foot ceiling, which will contain (in the front) the scenic artist's room. The larger part will be utilized for the indoor stage. Directly in front of the mechanical building will be the outdoor stage, 60 by 80 feet in size. In the rear of the group of buildings we shall erect a garage to take care of the company's autos."

The plant is located near the Spokane River, and there will be no difficulty in getting even the most thrilling mountain or precipice scenes near at hand.

Titan Expects to Produce in April

New Spokane Company Will Be Under the General Management of Frank Montgomery.

THE Titan Feature Photoplay Company has disposed of its 50,000 shares of stock at 50 cents a share and is now selling the 50,000 shares of the 75-cent stock, all having a par value of $1 a share and being common stock, according to the statement of J. Don Alexander, president of the company.

A. Anderson, Jr., has been appointed superintendent of the company and has moved to what has been named Titan City, on the bluffs and prairie in the southwest section of the city, where the Titan has established headquarters for its producing work.

C. L. Mayo, a director and the underwriter of the company, also of the Allied Film Company, a company which will make educational films to be released by the Titan company, gave a dinner at Davenport's, February 20, for the officers of the two companies.

Mr. Mayo announces that Frank Montgomery has been engaged as general manager of the Titan company and that he will direct the productions, which the company expects to have started in April.

KENNETH HODKINSON RECOVERS.

Kenneth Hodkinson, son of W. W. Hodkinson, who has been actively connected in an executive capacity with his father for a number of years, is recovering from a slight attack of appendicitis. Mr. Hodkinson was taken ill shortly after his father started on his western trip and it was thought at that time that an operation would be necessary. He has recovered sufficiently to be at his office, however, and his physicians believe him to be out of danger.

New Concern Elects Officers

W. L. Sherrill Chosen President of the Producers and Exhibitors-Affiliated.

AT a meeting held February 25 the officers of the Producers and Exhibitors-Affiliated were elected by the eight independent producers, who plan to market their pictures from manufacturer to exhibitor direct. They are as follows:

William L. Sherrill, president; L. Lawrence Weber, vice-president; Joseph A. Golden, secretary and treasurer; I. E. Chadwick, Lester Park, L. Lawrence Weber and C. C. Pettijohn, executive committee.

These officials, with the exception of C. C. Pettijohn, who is the general manager, are the producers who form the company. William L. Sherrill is president of the Frohman Amusement Corporation, Mr. Golden of Triumph, Mr. Weber of L. Lawrence Weber Photodramas, Mr. Park of Lillian Walker Productions, and I. E. Chadwick of Rialto Pictures Corporation. The remaining producers who have joined the plan are Herbert Brenon, Harry Rapf and Shubert, Hammerstein and Ince. The plan adopted by these independent producers is to eliminate exchanges by having a committee of exhibitors arrange their own bookings in each state and also to share in the profits of each picture. It contemplates the release of one picture a week.

Bradford Is Triangle's Chicago Man

RALPH BRADFORD, of Minneapolis, returns to Chicago this week to take charge of the Triangle offices, in the Mallers Building. Mr. Bradford is one of the best known exchange managers in this section and was manager of the Chicago exchange of the Mutual for two years until he went to Minneapolis and opened up the Triangle exchange there.

After successfully conducting the Triangle offices in Minneapolis for eighteen months, Mr. Bradford was selected to open the Goldwyn exchange in Minneapolis, and only resigned last week to accept the alluring Triangle offer in Chicago.

Ralph Bradford.

While the exhibitors in the Chicago territory will welcome him back with open arms, the Northwest exhibitors have suffered a distinct loss, and very much regret to see Ralph Bradford leave their territory.

Manager Bradford is a clean cut, fair-minded, energetic film exchange manager and with a host of friends among the exhibitors will assuredly make a tremendous success of Triangle in the Chicago territory. He was born in Bremen, Ohio, in 1885; is a high school and business college graduate, and received his early film training by business associations with C. J. Hite and R. C. Seery.

DERHAM HAS EXCITING TRIP.

J. A. Derham, controller for Select Pictures Corporation, has returned from a visit to several of the branches of that company and reports a very satisfactory financial system in operation throughout. "Business is picking up all along the line," says Mr. Derham, "and Select's exchange managers are seeing to it that we get our full share. Otherwise, I certainly did have a most exciting trip. On two occasions the train just preceding mine was wrecked completely. At Niles City, Neb., we were held up six hours while the wrecking crew cleared the tracks of a derailed train; and on the Missouri, Kansas and Texas the engine of the train before mine ran off the tracks, killing the engineer and the fireman, but none of the passengers. My lucky star was surely with me on this trip."

Pathe Prepares Mass of Exhibitor Aids

"The House of Hate" Serial Will Go Before Public with Advertising Campaign of Great Originality to Focus Attention.

NOT counting a few serials that have failed to live completely up to expectations, Pathe is preparing to release its eighteenth chapter-film that carries prospects of being a "hit"—"The House of Hate," ready for general distribution starting March 10. There have been campaigns of advertising behind other serials, many times and oft, but the claims for the new Pathe offering, that the means to wide publicity for "The House of Hate" will be radical in novelty and efficiency, are easily allowable.

The World representative listened to Tarleton Winchester's presentation of the Pathe plans and was shown numerous examples of the advertising material; campaign books, press sheets, wall and window work, publicity novelties and details of newspaper publicity were presented by the Pathe serial publicity manager with the resulting conviction that Pathe means business—for the exhibitor. If the managers who book "The House of Hate" will use with intelligence and energy the means to profitable ends that Pathe will provide, the new Pearl White story will be "continued-in-our-next" by showmen, greatly to the advantage of all concerned.

"Having the story, the star, the director, the supporting company and the proper sequence of 'punch' episodes," said Mr. Winchester, "we have prepared aids to the exhibitor that will supply him with the means to embrace his money-making opportunity. Mr. Berst has told us to go ahead and make the most of our ingenuity for establishing a record on 'The House of Hate,' and we are going after some hard records to outdistance."

The basic details of the new serial include Pearl White, star of many Pathe chapter stories; Antonio Moreno, her featured support; production by Astra Film Corporation; direction by George Seitz, who wrote "The Iron Claw" and directed "The Fatal Ring," and a series of episodes that are intended to build up to an exciting conclusion for each issue and a punch to combine all the thrills in the final outcome. Charles Logue and Arthur B. Reeves wrote the story, which Bertram Millhauser scenarioized.

Exhibitors who are within travel distance of Pathe exchanges have the opportunity of witnessing a "sales reel" embodying some of the "punches" before they sign contract; showmen who cannot see this reel will be expected to bank on the serial reputation of Pathe for their assurance of an attraction to draw the crowds. Speaking in round figures of the cash popularity of Pearl White the Pathe announcements state that the public in this country alone has paid twenty-five million dollars to see her in "The Perils of Pauline," "The Exploits of Elaine," the two other "Elaine" serials; "The Iron Claw," "Pearl of the Army" and "The Fatal Ring." That's a lot of money, even when counted in these days of war billions.

Showmen will have observed how extensively the trade paper advertising campaign on "The House of Hate" has been carried forward. Burton Rice, an artist who has established a reputation in the specific line of film art work, has been furnishing striking designs for two-color inserts in The World. These inserts preceded a flow of advance work mailed to exhibitors which has already begun and will continue for weeks hereafter.

The first piece of mail matter was effectively designed with Pearl White shown on the front cover and "The Hooded Terror" on the back. This "mystery fellow," by the way, has been intrusted with the work of holding together the strands of the plot and he will be "played up" in all advertising that will bear an illustration. From the text and cuts that this advance advertising contained showmen could gain a good idea of what is coming their way.

Campaign books have been issued in two parts—covering the first and last half of the serial. Part one contains advertising and press work, applying to each of the seven first chapters. "How to Put It Over" is also detailed in the first section of the publicity book, and suggestions have been carefully worked out to aid, in a common sense way, the exploitation of the attraction. Newspaper cuts, mats and special stories are stacked up in tiers at Pathe's waiting to be released. Program aids, cuts, and "stunts" galore will be among the helps Pathe will supply to exhibitors.

Rather novel is the idea for "throw aways," designed in illustrated herald form to whet the appetites of the fans who shall gaze upon the striking cuts and be enticed by the "punch" paragraphs that tell about "The House of Mystery." The back of this four-page herald is blank and Pathe has advanced an idea which will give the exhibitor his heralds free and a possible profit. There is room for local advertisers to share Page 4 and still give the theater lots of room for announcements.

Novelty that will also engage attention is a paper house, sent to exhibitors in "knocked-down" form. When unfolded this paper house is arranged to hang with an electric light globe within, its transparent sides showing Pearl White's picture and the "Masked Terror." The low price will give exhibitors a chance to supply merchants and shopkeepers with this attractive effect. There will be lithographs and special art work for posting, and a series of newspaper stories written especially for the different class of dailies to which they will be sent.

Pathe's advertising and press forces seem to have been taking advantage of the lightless nights by burning the candle of industry, and have kept themselves warm on Garfield Mondays by hustling ahead the aids that have been prepared for exhibitors.

N. A. M. P. I. LAUNCHES MEMBERSHIP DRIVE.

Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, is launching a vigorous drive for new members. Paralta is the first company to be brought in by the new campaign for support, Carl Anderson, president of Paralta, having wired an acceptance from Los Angeles.

The association now includes eighty-two producing companies, thus representing 90 per cent. of the film manufacturers of the country. It is equally representative of the other branches of the industry, and it is the purpose to bring the association up to the 100 per cent. mark within the next thirty days.

"The call of patriotism," says Mr. Elliott, in outlining his membership drive, "alone should bring the few companies which are affiliated into the association, which includes the producing, distributing, exhibiting and equipment making divisions of the business. The National Association is doing vital war-time work. The organization helped to swing over the two Liberty Loans, and is proving a vital aid to Food Administrator Hoover. It is also doing its bit in behalf of the war saving stamp drive. President Wilson, through the National Association, has officially recognized the tremendous value of the film and screen in war time for carrying Government messages to the people.

"With the third Liberty Loan about to be launched," continues Mr. Elliott, "the National Association should be able to put the weight of the whole industry behind its efforts to aid the Government win the war."

"At this critical time our organization should include every important company connected in any way with the motion picture industry. Aside from the patriotic need of joining the national body in order to help Uncle Sam in a united way it is now absolutely necessary as a protective measure. Various factions in Maryland, New Jersey, Virginia and other states are taking advantage of the war to inaugurate movements tending towards censorship and closing the picture theaters on Sunday. The industry, to successfully combat these evils, must present an absolutely united front. One person can do little alone, but with every one in the motion picture business working together it will be impossible for any one to take advantage of haphazard war-time legislation.

"The motion picture must follow the lead of Uncle Sam and unite every branch in order to win the fight for film democracy; to defeat any autocracy which demands that the entertainment of the masses be censored or that theaters be closed on one day out of seven."

WORKING FOR FIFTEEN AND TWO CENT COINS.

The National Association of the Motion Picture Industry has renewed its campaign for a fifteen-cent coin. The American Newspaper Publishers' Association is now agitating for the issuing of a two-cent coin, and it is not improbable that the national motion picture and newspaper organizations will co-operate in their respective efforts. Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, is in communication with the executive officials of the American Newspaper Publishers Association with a view towards an active co-operation in this respect.

The recent advance in price of practically all newspapers of the country to two cents is the cause of the publishers' drive for the new coin as a convenience to the public. The Government has produced a two-cent piece in the past and a return to this coin would really be a reissue.

Liberty Loan Picture Is Completed

"The Spirit of the Red Cross" to Be Shown in all Motion Picture Theaters During Weeks of Third Patriotic War Fund Drive.

THE company of players who went South with Jack Eaton to produce the special Red Cross film have returned to New York after completing their exteriors at New Orleans and at Camp Shelby. The scenario by James Montgomery Flagg called for scenes in a French city that could only be truthfully portrayed in the French quarters of New Orleans. The War Department's co-operation enabled Mr. Eaton to have the regular army troops from Jackson Barracks, Mississippi, for his French city scenes in New Orleans. With Mr. Eaton were Mr. Sniffen of the Third War Fund Publicity Committee, and Mr. and Mrs. James Montgomery Flagg. The rest of the party included Ray McKee, who plays the part of Sam Prescott, an American private in France; Peggy Adams, the American Red Cross Nurse; Saul Harrison, director; George Lane, cameraman, and Harry Grippe, an assistant to Mr. Harrison.

From New Orleans the party went to Camp Shelby at Hattiesburg, Miss., where 40,000 men, formerly the National guardsmen of Indiana, Kentucky and West Virginia, are in training. They produced trench warfare scenes here, and by the use of dynamite and large quantities of T. N. T., secured realistic effects, blowing up whole lines of trenches.

The interiors of the picture have been completed at the Biograph Studio in New York, which included some private home sets, a true portrayal of a Red Cross Canteen in France, and interiors of front line dugouts.

Mr. Flagg in his own inimitable way has sketched some truly artistic pictorial titles which will put this single-reel love and patriotic story in a distinctive "Feature Class."

This reel will be booked in all theaters free, and the means of distribution will be announced at an early date.

Hatrick to Photograph World-War Fighters

International Film Service Official to Represent George Creel on American Battlefields.

EDGAR B. HATRICK, a pioneer in the news reel field, will sail for France in a few days to make motion pictures of the European battlefields for the Committee of Public Information and the American Red Cross. Mr. Hatrick's mission is a most important one. He acts as a special representative of George Creel, director of the Bureau of Information, and carries with him credentials from Secretary of War Baker and a score of other heads of departments of the administration.

Edgar B. Hatrick.

Mr. Hatrick is secretary of the International Film Service Company and in charge of the news reel, educational, cartoon and still photograph departments. He has been given a six months' leave of absence by William Randolph Hearst in order to do this work for the Government. He will be accompanied abroad by C. J. Hubbell, who will act as his cameraman. Mr. Hubbell was personally selected by Mr. Hatrick because of his long and varied experience in news cinematography all over the world.

More than one hundred of Mr. Hatrick's associates in the Hearst organization tendered him a dinner on Tuesday night, February 26. The occasion was a complete surprise to Mr. Hatrick, he having been detained at the offices of the International by C. F. Zittel, the general manager, until the dining room was filled by his friends. He was then hurried to Reisenweber's by Mr. Zittel on the pretext of an important conference with several Government officials. The lights in the dining room were turned out as he stepped from the elevator. He was led to the middle of the floor, and when the lights were again turned on he found himself in the center of the dining room with friends on all sides. C. F. Zittel acted as toastmaster. All of the speakers eulogized Mr. Hatrick, but any touch of seriousness was eliminated by Mr. Zittel. Mr. Hatrick was presented with a solid gold watch, suitably engraved; while Mr. Hubbell was given a fountain pen.

Mr. Hatrick was born in Mauch Chunk, Pa., and is not ashamed of the fact that he began life as a street car conductor. Coming to New York he secured a position as a newspaper reporter, and nine years ago entered the Hearst organization as a member of the Hearst News Service. When the Hearst Syndicate was formed he was placed at the head of its photograph department, and made such a success of it that he induced Mr. Hearst to permit him to make moving pictures of news events. They were successful from the start, and were the forerunner of the great news reel of today.

Mr. Hatrick was editor of the Hearst-Selig News Pictorial for two years and general manager of the Hearst-Vitagraph News Pictorial. When the Hearst-International News Pictorial was organized he was made its general manager, and continued in that capacity until 1917, when the Hearst-International News Pictorial was consolidated with the Pathe Weekly under the name of the Hearst-Pathe News. Mr. Hatrick then took charge of gathering the motion pictures of the world's news for the Hearst-Pathe News Reel, continuing in that position and as secretary of the International until called upon to serve his country.

Parcel Post Decision Aids Film Trade

Exchanges and Exhibitors Will Be Enabled to Save Large Sums on Transportation.

THE order of Postmaster-General Burleson increasing the allowable weights of parcel post packages, effective March 15, will be of great value to the motion picture industry, as the present limitation on weight has tended to reduce the volume of business which otherwise would have been diverted from the express companies to the parcel post.

The new order of the department will permit film shipments in the first or second zones for delivery in the first, second or third zones to be as heavy as seventy pounds, where they are now restricted to fifty pounds. The weight limit for all other zones will be increased from twenty to fifty pounds. The film exchanges are utilizing the parcel post for shipments in the first and second zones in the eastern territory, while in the West they extend into the third and fourth zone, so that the industry will be materially benefited through this course, as both exchanges and exhibitors would thereby effect a saving in transportation charges aggregating hundreds of dollars daily.

The Transportation Committee of the National Association of the Motion Picture Industry, at a meeting held a year ago, went on record in favor of increasing the parcel post weight limitations for film shipments, and the order just issued at Washington is believed to be based upon the committee's recommendations, which were filed with the Post Office Department at that time. The Transportation Committee was instrumental in securing the order admitting film shipments to the parcel post.

SULLIVAN IS MUTUAL'S NEW YORK MANAGER.

M. J. Sullivan, formerly efficiency director and more recently manager of production of the National Biscuit Company, has been appointed manager of the New York office of the Mutual Film Corporation, having assumed charge of his new office on February 18. Since last March Mr. Sullivan has been visiting all branch offices of the corporation in the United States and Canada as a special salesman. During this period Mr. Sullivan met many of the leading exhibitors of the country and learned at first hand what their requirements are under the changed conditions imposed by the war.

EMINENT ORGANIST MANIPULATES PHOTOPLAYER.

Clarence Eddy, the celebrated California organist, whose series of concerts at the Panama-Pacific International Exposition in 1915 was a feature of that event from a musical standpoint, has been spending considerable time of late at the headquarters of the American Photoplayer Company on Film Row, San Francisco, practicing on the large pipe organ installed there, as well as manipulating the Fotoplayers. After examining these instruments carefully he declared that the musical instrument builders had kept pace with the wonderful artistic development of the photoplay.

Rambles 'Round Filmtown

With WALTER K. HILL.

IT'S a shame that Cleopatra had not lived to read this praise of her from the press department of the Cleopatra Film Co., said all in one sentence, with only the period at the end to stop the flow:

"Helen Gardner in her tremendous portrayal of Cleopatra impresses one with the fact that the great Egyptian Queen had lived the life of lives and through it all has shown that the womanly instinct is a soul creature, that despite her failings the nobility of this woman is a generic type and as such finds its application in every degree of society; that the world here, there and everywhere—in the frigid or torrid zone where the handiwork of man has become a masterpiece, or where civilization is yet in its embryo state, woman and her great heart of hearts predominate; from days primeval through the channels of time the heart will throb in sympathy for woman because she is mother."

* * *

There would, however, be bitter with the sweet, if Cleo's social secretary pasted in her scrap book the following remarks, made by Rev. John A. McClorey, in a recent Sunday sermon he delivered from the pulpit of the Jesuit Church, Detroit, Mich. "Varnished lewdness" was the description Father McClorey applied to the film version of Cleopatra's vampirings.

"Cleopatra was a woman of the streets, who happened to be a queen. Her story is one of varnished lewdness. Lasciviousness personified is spelled by the name Cleopatra.

"What a shame for a Christian city that the sewer of Egypt should be stirred up by the golden wand of pictorial art, not to nauseate but to please the nostrils of Christians! What a disgrace for us to turn back from the purity of Christ's morals to the pagan orgies from which Christ recovered us!

"'It is art,' you say. The more the pity that art should be debauched, that a silken garment should cover the leprosy!

"It has been urged that this story of the vampire will teach men to avoid vampires. The play itself, to judge by its advertisements, is a vampire, sucking the blood of innocence from the veins of youth.

"You might as well place your baby's hand in fire to show him that fire burns, as to show men alluring vice to teach them not to be vicious. The harm is already done in the teaching."

* * *

Comes, then, the press agent of Theda Bara, to express that lady's views on the general subject of vamping. List to what the P. A. would have Theda say:

"Theda Bara, who has been called the 'greatest portrayer of vampire roles on the screen,' stoutly denies the assumption that men who yield readily to the lure of women are weak. 'On the contrary,' says Miss Bara, 'the very tendency may be taken as a sign of vitality. Love holds them in its tentacles like some momentary madness; it endows them with tremendous strength for good or evil. They will snatch an empire or cast away a throne at the behest of her they love. No task is too great, no sacrifice too immense to offer as tribute to their divinity of the moment.'"

* * *

Concerning Metro Specials.

"Lest We Forget" we'll say it now: It would be a "Revelation" if "The Slacker" had been "Draft 258" disguised in "Blue Jeans" and enlisted in "The Legion of Death."

"To appear natural on the screen you have to act more or less artificially," says June Caprice, the William Fox star. "If you act natural you will be accused of artificiality."

And There You Are.

* * *

All records for reading, acceptance and payment for a moving picture script have been broken by World Pictures, who, on Thursday afternoon, February 14, received from Mrs. Maravene Thompson two scripts. Friday morning at 10 o'clock they had been read, accepted and payment made therefor.

* * *

King Baggot, Jr., unlikely as it may seem, is declared to have seen his father for the first time upon the screen, at the recent showing of "The Eagle's Eye" at the Strand.

King, Jr., is an ardent motion picture fan and has exhibited marked dislikes for certain characters. Anxious to gain the praise which he thought he would receive from his only son, King put the question to him:

"Tell me how you liked your dady when you saw him in the picture?"

"I like Charlie Chaplin better," was the very frank reply.

King Sent the Boy to School.

* * *

"Perfectly delighted," an admirer of Wallace MacDonald would be, according to her own tell, if he would send her an entire reel of himself as a souvenir; and "perfectly disappointed" she will be, says the Triangle mimeograph.

* * *

Texas Guinan Coming East.

Miss Texas Guinan is on her way East from the Triangle Culver City studios. this being her third trip since she joined the Triangle forces a few months ago. Since her return from her last visit, when she spent Christmas with her parents, Miss Guinan has been working with E. Mason Hopper in the society drama, "Another Foolish Virgin." She played the role of Olga Grey.

* * *

Thomas Bedding, press agent for "My Four Years in Germany," believes that the Gerard picture will serve as a complete exterminator of pro-Germanism. More power to it!

* * *

"'Hand Picked' Cast to Appear in Support of Madame Olga Petrova in 'The Mask of Life'" is a Bert Ennis headline we like immensely. But who's the picker?

* * *

Everybody's Doing It.

The Paul Smith Pictures Company, a corporation organized by the Rev. Paul Smith of San Francisco, to attack vice through motion pictures, was recently granted a permit by the State Corporation Commissioners to sell 50,000 shares of its capital stock.

* * *

Ethel Has the Right Idea.

Five lonesome soldier boys away down in lonely Camp Doniphan, Fort Sill, Okla., have been made happy by Ethel Clayton, who was attracted to them by their appeal in a daily newspaper for someone to cheer them with letters. Miss Clayton has sent each a personally autographed photograph and will write them a letter each week. Not deeming it proper to become "godmother" to soldiers on account of the misuse of this term, Miss Clayton would rather befriend individual soldiers and know the boys she tries so hard to cheer more intimately, even though they are thousands of miles away.

Help Yourself and Help Your Country.

Sing of a song of Thrift Stamps,
Sixteen in a row,
Take them to an agent,
Add fourteen cents or so;
Change them for a War Stamp,
And for your loyalty
You'll get a crisp $5 bill in 1923.

* * *

Beverly Bruce Registers Twice.

Spring is here! The very same spring that the poets write about in the dead of winter! No, we didn't see hamadryads or pixies frolicking on the Central Park green, but her publicist saw Beverly Bruce on the thoroughfare that is paved with broken hearts, wearing a cute little bonnet the color of a baby's thumb!

Also: Beverly Bruce is quite a linguist. She can speak English—not the American of New York, nor the British of London, but **English,** the Great Unspoken—French, Italian and Japanese. She can also speak German, but won't.

* * *

Send June Your Orders.

June Elvidge, of World Pictures, at present working in the production of "Without Paying the Price," is acting as a commissionaire for a number of French soldiers occupying a trench sector near Pt. Miehel, selling for them metal flowers made from shell fragments. The sums that Miss Elvidge realizes from these goes to purchase comforts for their wives and children.

* * *

Giving Marguerite Her Say.

Daniel Frohman was recently quoted as saying that the influx of stage stars to the screen had made motion pictures what they are today—meaning, of course, that these stars had "elevated" the screen plays. Marguerite Snow, who hopes to duplicate her success of "The Million Dollar Mystery" in "The Eagle's Eye" wants it known that she greatly differs in openion with Mr. Frohman.

"Stage stars have not brought anything to pictures," says pretty Peggie. "They left ordinary salaries on the stage to claim a false superiority of ability in pictures, and demand exorbitant salaries. Producers have only been complaining of hard times since the advent of so-called stage stars in pictures, only since they have had to contend with these high salaries.

"Mary Pickford, Ethel Clayton, Mabel Normand, Clara Kimball Young, Pearl White, Alice Joyce, Anita Stewart, Norma Talmadge, and many others of the paying and money-making stars of today are, essentially, players devolped within the industry and are better drawing cards than the average stage recruit. Too many producers today buy books of famous authors, select stars to appear in them, regardless of their qualifications to portray the book-heroine, with the result a picture unlike the book story, the star improperly cast, and a production disappointing to those who, having read the book, wanted to see it portrayed as they had themselves visualized it.

"Producers made money when real screen stars appeared in original stories. They will again when they return to that regime. Picture fans want to see picture stars and not stage stars on the screen. As much money is now spent for a single story or for a single star in a picture, as it formerly cost to produce an entire production. Stars are entitled to salaries commensurate with their box-office value, but I believe that a stage star is worth no more in pictures that she is on the stage."

* * *

Myles Lasker, who worked behind a chrysanthemum on several theatrical trade papers, appeared on Broadway last week clad in the uniform of the Royal Flying Squadron. Lasker was too heavy for admission to the company of United States aviators, and promptly volunteered for the Royal Flying Squadron. He went to Toronto for training and has been home on his final leave before sailing.

Side Lights on a "Greeter's" Life.

There is a club in New York called "The Greeters," so named because its members stand behind hotel desks in glad array to greet the coming and speed the parting guest. J. A. Murphy, who wrote the expressive name of "Adam Sowerguy" into the language of theatricals, is not a member of the local "Greeters," although his service "behind the desk" makes him eligible. Besides having been an author, vaudeville actor, scenarioist and screen actor, Mr. Murphy has been a director, having produced for the defunct Flamingo Film Co., put "Eight Bells" into state rights shape, and worked in various studios.

Between these jobs Mr. Murphy clerked in a fashionable Chicago hotel. There he learned that the radiantly dressed "Greeters," from here and there, are so underpaid that they must dress on donations—the pick-ups and left-behinds of the departed guests. At a time when the clerks saw winter approaching with countenance set and frosty the clerks in Murphy's Chicago hotel had printed and posted in every room the following notice:

TO OUR GUESTS.

Owing to the extreme difficulty our room clerks have encountered in obtaining clothing of quality suited to the positions they occupy, we urgently request departing guests to leave such male apparel at the office as they can conveniently spare. The size of garments is immaterial as our room clerks are of such widely divergent types as to make practically any sizes acceptable.

Coats and vests are of more importance than trousers as our clerks are seldom visible below the waist line and can stand watch in their B. V. D.'s. Plans for raising the counter to mask in short vests are now under consideration. Thanking you in advance for any donations you feel inclined to make and assuring you that any clothing that can not be worn by the management will be promptly presented to the clerks, we remain, Yours receptively, The Management.

Later on another sign appear. Winter had arrived and snow was riding in on the shoulders of the guests when this notice went up on doors or walls of the guest rooms:

TO OUR GUESTS.

The room clerks announce with pleasure that their appeal to the guests for surplus clothing has met with prompt and generous response. Two Palm Beach suits and eleven straw hats have been contributed since November 1.

Among the minor donations are two golf sticks, three gloves, one green parasol and one rubber boot. Number 905 left two suits of cotton underwear. The cylinder heads are blown out of the pants, but otherwise the garments are in perfect condition. The red vest left in 952 can be used to repairs the trousers.

Special metion is due Mrs. Collie Shepherd for leaving a bag of dog biscuits for the night clerk. Through the influence of Sergt. Duffy, at Fort Priff, the clerks have arranged to borrow an army tent, and if permission to erect and occupy same on some vacant lot can be obtained, enough room rent can be saved in about six weeks to buy overcoats.

If this is not deemed expedient by the management, the clerks propose to have fire places painted in the rear of the Palm Beach suits and dispense with overcoats. It may be a mild winter anyhow. Yours warmly, The Clerks.

* * *

Next to changing titles the favorite sport of moving picture producers seems to be changing release dates.

Rambles 'Round Filmtown

Bungalow Life Shocks Visitors.

Billie Rhodes, twinkle-toed screen comedienne, buys every new thing that comes on the market, whether she has any particular use for it or not. Miss Rhodes says she invests in these new-fangled contraptions to encourage enterprise, but whatever the reason, his latest departure of the Mutual-Strand star in the line of house equipment drove her seven guests to the street with shocking speed.

Some clever agent convinced Miss Billie that electric-heater mattresses would be nice for the beds in her ten-room bungalow at Los Angeles. The nights are so chilly out there. Two weeks later every bed in the house was wired and Miss Billie had seven week-end guests. She didn't say a word to them about electric mattresses, but waited until all were snugly between sheets before turning on the switch.

Screams of dismay were followed by a general exodus of men and women, shockingly clad, making for the open lawn. Miss Rhodes' guests were panic-stricken, and no wonder. She had plugged in the wrong switch and the motor pump current, strong enough to register twenty horsepower, had gone tearing into the beds.

* * *

While Marjorie Rambeau's admirers in New York will be denied the pleasure of seeing her on the stage for many weeks, her art will go on uninterrupted through the medium of the screen. Miss Rambeau, while skating at a local rink, fell and suffered a compound fracture of her right hand underpinning, February 26.

* * *

Ringling Bros. Start 1918 Press Work.

Chicago, Feb. 27.—Bluebirds—twenty of 'em—tried to camouflage Old Man Winter here to-day. They lined up on a fence and chorused "springtime" till they were nearly frozen.

Faithfulness and Industry Rewarded.

Here is presented a correct likeness of the oldest man in Julius Stern's service at L-Ko studios, Hollywood, Cal. The subject of this laudatory sketch entered Mr. Stern's employ as office boy when the L-Ko studios were first opened. He has, by industry and attentiveness to duty, worked himself up to a position of trust in Mr. Stern's employ, a recognition thereof being established in this publication of his portrait. He's the most popular man in Hollywood.

The Gangrene of Gambling.

Most men who occasionally "take a chance" content their passion for gambling by sticking to one style of endeavor—be it cards, dice or other symptoms of vice. But not so the fine hero who is ruined in the early reels of a screen drama. Behold him, either in stills or lithos. Usually he sits at a roulette table, before him on the green are dice, cards, coins for matching, poker chips, dice cups, and cubes of sugar, upon which he may bet that flies will or will not light, according to house rules. Racing cards hang on the wall behind him; there are slot machines everywhere, and if it is a real "movie club," as seen on the screen, he may bet on boxing matches or foot races. And with all these opportunities for plunging, the point of the piece usually hinges on the prosaic act of cutting the cards with a packful of deuces and treys. Old General Public will, some day, revolt and make 'em play at least one game of "stud" with a fifty-two card deck—and make the gamblers count 'em in close-ups.

* * *

Burton Rice and Raymond Cavanaugh have incorporated as Rice-Cavanaugh, Inc., enlarged their offices and increased their staff.

* * *

When Jack Curtis, of Triangle, bought rice to throw at a bridal pair and then changed his mind, taking the grain home to be made into pudding, he set an example for the groom of the occasion, who made the tops of the old shoes thrown in his direction into a street coat for the bride and burned the soles for fuel.

* * *

Harvey Pearson, a brother of Virginia Pearson, the William Fox star, who has been in the United States Marine Corps for more than a year, has arrived safely overseas.

* * *

A. Feinman, the young publicist who has been helping the printer squander his supply of ink for the past year, has resigned as publicity and advertising manager of the A. Kay Company. When the Rambler interviewed the Feinman party and questioned the latter as to his future connections, Mr. Feinman replied that he was undecided. It is rumored, however, that Mr. Feinman may enter the newspaper field.

* * *

When Brady Speaks He Says Something.

Closing down the motion picture industry in the United States for ninety days was advocated by William A. Brady in a recent interview with a reporter for the Detroit Free Press. Among a lot of other things Mr. Brady said:

"In the scramble to get rich quick in the picture game just about every subject has been hashed over and revamped and given a fresh gown and shoeshine until the market is inundated with good and bad and puerile and asinine and artistic."

* * *

Panic Hits Mange Cure Market.

"Smiling Bill" Parsons, originator of and central figure in the new Capitol Comedies, the first of which is soon to be released by the Goldwyn Distributing Corporation, is asking his fellow bald-heads throughout the country to join him in a series of hairless holidays for the benefit of Uncle Sam's war savings campaign. Like all great schemes, "Smiling Bill's" plan is simple, though he admits it calls for more than a modicum of sacrifice. Briefly, here it is:

Let every member of the bald-pated brotherhood deny himself the luxury of hair tonic from this day on. Let him shake his head firmly when the barber suggests "a few drops of this, sir; that spot's getting bigger all the time" and quietly transfer from his trousers pocket to the one reserved for Thrift Stamp cash the quarter or half dollar the barber is playing for. Let him turn his back and

march resolutely out when the druggist springs a bottle of something new, no matter how tempting the label, no matter how persuasive the "guarantee."

"Though you can't get a man who has forgotten where to stop washing his face to admit it," observed Bill, "there is enough money wasted on hopeless hair tonics in a year to equip a transport load of troops and set them down on the firing line in France. I have been using hair growers for years, but I haven't been fooling myself. It seems to be sort of a superstition that a bald-headed man ought forever to be doctoring his dome with something, and as long as there wasn't a whole lot to save the money for the practice didn't do a great deal of harm.

"Now it's different. Twenty-five or fifty cents for the barber means one or two Thrift Stamps. Five dollars for two bottles of sweet smelling something means a War Savings Stamp. I shall be glad to hear from brother bald-heads that they see the sense of my argument."

* * *

Edward Saunders, manager of Metro's local exchange, spent last week visiting Metro's New York State exchanges, making sure to attend the dedication of Poughkeepsie's new Stratford picture palace which opened with Metro's "Red, White and Blue Blood."

* * *

Florence Short must own the only bearskin coat that ever appeared publicly in Ithaca, N. Y. This conclusion arrives simultaneously with perusal of a bit of publicity sent out by the Wharton Releasing Co., to wit:

"Miss Short was approaching through a snow bank. The Italian janitor of the Wharton studios became frightened. Miss Short calmed the excited foreigner by placing her hand on his shoulder and exclaiming:

" 'Listen, Tony,' said the Mme. Augusta Stephen, of 'The Eagle's Eye' serial, 'You shouldn't have made that mistake. See, not even my face is bare.' "

Silently fell the snow upon Ithaca and elsewhere.

Barefaced Space Stealing.

* * *

Strictly Personal.

Lewis Burstein visited the Brooklyn automobile show and came away in a Velie sedan he bought right off the floor.

C. H. Bristol, advertising and publicity manager for Triangle, has cut down his commutation trips to Philadelphia by four trips a week.

George Du Bois Proctor has joined the scenario staff at World Pictures.

* * *

What has become of the cords of long bread, the million bottles of wine and the mattress of poverty pawned in pictures of old to buy more red liquor for the French husband?

* * *

Some terrible things happen on John Semler's mimeograph.

This is No. 1 (regards to Jerry Beatty): When Twede-Dan dove into a snowbank near the Jester studios over on the Jersey side he did not come up. The snow was not sufficiently buoyant to float the comedian instanter. "They found Twede-Dan in a 'semi-unconscious' condition," writes Mr. Semler, after the laugh-smith had been dug out of the mimeograph ink.

Here's another: All of the heavy woolen wraps, overcoats, sweaters, and warming apparel the players had hung in their lockers at Jester studios mysteriously, simultaneously and abruptly disappeared. The entire local police force was called in for consultation. When he could not solve the mystery, Nilde Babette, the leading lady, eased matters a bit by stating that she had shipped them to your Uncle Sam's soldier to keep them warm.

There is no reason in the world why Jester comedies should fail. With "Bill" Steiner owning them and John Semler press-agenting success is assured.

Rambles 'Round Filmtown

Do Your Own Imagining.

"I have never 'doubled' in my screen experience," said Dorothy Dalton, the Thomas H. Ince star in Paramounts, during a recent interview with the publicity departments word multiplier. "I don't want to start it now. I do not think a star should permit this to be done, for somehow it is certain to be found out sooner or later, and she will suffer in consequence. And imagine the awkwardness of having some one compliment you on your thrilling feat and know that the praise was undeserved."

* * *

Their "Rolls Worse" Stolen.

The 1917 "Flivver" owned by the Bee-Hive exchange, which was used to visit the various exhibitors showing the Billy West King-Bee comedies, was recently stolen, and no trace of it has been found. Julius Singer is not very much worried, as the car was insured against both fire and burglary.

* * *

M. S. Houston, superintendent of the laboratories at the Triangle Culver City studios, has resigned his post and left for New York, where he will attend the school of military cinematography at the University of Columbia.

* * *

The Well-Oiled Mimeograph.

"Fighting" Dick Stanton, the Fox publicist calls him, and this is how he phrases his challenge to the space stealers: "In our profession it is a continual battle and fight to be consistent, artistic and human. In dealing with fiction care must always be exercised to accomplish your effectiveness without concealing the sense of truth in the drama, and while we are learning every day, I find the greatest asset a writer and director has at his command is life itself, and what is stranger, more beautiful, mysterious and at time appalling than Nature and the sense of being?"

* * *

After cutting "The House of Glass" Emile Chautard took a brief rest. It was a big job of glass-cutting, 'tis said.

The exhibitor who makes a "lobby flash" by decorating with clusters of prunes will have the wrong conception of "Prunella."

Douglas Fairbanks is "Headin' South" about seven months ahead of the circuses. He thus gets away from "opposition fights" and "box brigade" wars.

Colonel Mary Pickford wired her congratulations to Colonel William Fox on the occasion of his recent complimentary dinner.

* * *

One-Sixth Dozen, Assorted.

The Ben Schulberg infants now number two, Mrs. Schulberg on February 25 having presented her husband with a baby girl who came to play with their little son in one of New York's happiest homes.

* * *

Should Get the Money.

Montagu Love's newest picture is "The Cross Bearer," the release date of which has been changed from March 24 to April 1, because of the fact that Cardinal Mercier is the central character and a large number of Catholic organizations prevailed upon World Pictures to make it a post-Lenten release. This picture has the endorsement of King Albert of Belgium.

* * *

Too Good to Be True.

"To produce pictures of the kind we are making," says Manager Burstein of the King-Bee Studios, "we take a story with some scope for comedy situations, call in our scenario staff and our comedians, sit at the 'round table,' with Billy West presiding, and in no time have a script that is ready to start 'shooting.' "

Back-Numbering Theda and Doug.

An opportunity of entering that enchanted land of the cinema where scintillate the familiar stars whose names and personality draw the dimes from the pockets of "movie fans" has come to two young Milwaukee people. For many months the fortunate two—Erma Hanrahan and Clarence Hanson—have been possessed of a generous share of good looks and a burning enthusiasm to enter the field of promise. The chance to satisfy their ambition came with dainty Hazel Daley, who picked them from the hundreds of pretty girls and dashing youths who sought the opening offered by the Selig company to the most promising young man and young woman in Milwaukee of flashing before the admiring gaze of fans throughout the country.—Milwaukee (Wis.) Sentinel.

* * *

Rupert Julian, one of Universal City's prize directors, reached Broadway the last day of February, and stayed to see the old street once more ablaze with lights. With him came Elliott J. Clawson, who has done many scenarios for Rupert Julian Bluebirds.

* * *

Bert Ennis Gets It Over.

A novel opportunity has been presented to Madame Olga Petrova to "do her bit" in helping to "cheer up" the American soldiers now fighting in France. This chance to aid the cause has been made possible through the efforts of Marion Howard Brazier, a prominent society girl of Boston, Mass. Shortly after the first contingent of American soldiers arrived in France, Miss Brazier conceived the idea of making up "comfort books," containing photographs, personalities and unusual information relative to the stars of screen and stage. These interesting little volumes have been sent to the wounded American boys in the various Red Cross hospitals on the other side. In aid of this worthy movement, Madame Petrova has contributed many special photographic poses of herself, together with personally written stories destined to amuse and entertain the wounded soldier lads.

* * *

Hence the Soda Fountain Rush.

Helen Chadwick has been asked to pose for a series of style photographs by a prominent New York tailor planning an extensive advertising campaign in the spring. These models are also to be worn by Miss Chadwick in her photoplays, the advertising to call attention to her frocks in the various pictures she will appear in during the next few months. This is a novelty not yet attempted in pictures, and should bear watching. Miss Chadwick was an artists's model prior to joining Pathe, and many advertising novelties for a popular 5-cent soda fountain drink were posed for by Miss Chadwick.

* * *

Of tremendous import has become the row about "luminous-paint-for-lightless-nights"; it has created scandal and disturbance in two cities. Both Chicago and New York have awaited the following statement from Terry Mutual Ramsaye, issued from the author's personal mimeograph:

" 'The light that lies in Luminous Paint
Is rare and rich, elusive and quaint.
But the light that lies is dark and brown
'Fore the lies that light when Terry's in town.' "

Mr. Ramsaye goes on, more temperately, to say: "It is an axiom of fate that the servants of silence (he wrote it 'science') shall be martyrs. I love to be a martyr on page one."

Terry and Teddy—Synonymous.

* * *

We should be delighted to do a "mail order" business in making this department of interest to the craft everywhere. There are no geographical limits. Mail from anywhere will reach THE RAMBLER.

Chicago News Letter

By JAS. S. McQUADE

"The Eagle's Eye"

The First Episode Passes Chicago Censor Board Without a Cut and Is Given a White Permit.

WILLIAM J. FLYNN, at one time chief of the United States secret service and now brought prominently into the public eye by writing the story of the serial "The Eagle's Eye," which is being produced by the Whartons, arrived in the city Sunday, February 25.

The following day Mr. Flynn, accompanied by F. J. Flaherty, manager of the Chicago office of Foursquare Pictures, Inc., took the first filmed episode of the serial to the City Hall, where it was viewed by the Chicago censor board and given a white permit, without a single cut being made.

Monday evening, Mr. Flaherty gave a dinner at the Illinois Athletic Club, in honor of Mr. Flynn, to which the representatives of the daily and trade press were invited. About fifteen were present.

At the dinner Mr. Flynn explained how he was led to conceive and write the story of "The Eagle's Eye" serial, which was afterwards adapted for camera use by Courtney Ryley Cooper. One of the objects of writing the serial, Mr. Flynn explained, was that he desired to show why America entered the European war.

Mr. Flynn left the city Monday night for St. Louis, in the interests of the serial, and will afterwards visit in succession Indianapolis, Cincinnati, Pittsburgh and Philadelphia, after which he will return to New York.

Manager F. J. Flaherty, of the Chicago Foursquare exchange, 207 S. Wabash avenue, has announced that the first episode of "The Eagle's Eye" will be released Saturday, March 2, through Foursquare exchanges, and afterwards, one episode a week, for a period of twenty weeks.

King Baggot takes the part of Harrison Grant, president of the Criminology Club, which, in the story, has been organized to run down the hundreds of spies set to work in the United States by the German government; and Marguerite Snow appears as Dixie Mason, the heroine of the story, who is employed by the United States secret service.

Where Is Ludwig Kovacs?

He Recently Disappeared from Chicago with Four Big Features Belonging to Leading Producing Companies.

ONE Ludwig Kovacs, who until recently operated the Lawndale theater, 3677 Grand avenue, this city, has disappeared. Before disappearing, however, he failed to return certain films belonging to the Famous Players-Lasky Corporation, the Mutual Film Corporation, Celebrated Players and the Fox Film Corporation, which he had received from February 11 to February 16. Following is a list of the films and the dates on which Ludwig received them from the companies mentioned:

"The Dummy" (Famous Players), starring Jack Pickford, February 13; "Motherhood" (Mutual), featuring Marjory Rambeau, February 11; "The Whirl of Life" (Celebrated Players), with Mr. and Mrs. Vernon Castle, February 14; "The New York Peacock" (Fox), February 13. Kovacs mailed the Chicago office of the Fox Film Corporation a fake check in payment of the rental.

It is believed that Kovacs is in New York at the time of writing (February 27), and it is believed that he will soon be in the grasp of the law. In the meantime everyone in the renting and exhibiting business should be on the lookout for anything unusual in the handling of any films with the foregoing titles—or their stories, in case the titles have been changed.

Any information concerning these films should be communicated immediately to the nearest exchange office (in any part of the country) of any of the companies mentioned.

Illinois Committee of Producers-Exhibitors Meets.

The meeting of the Illinois state committee of Producers-Exhibitors Affiliated, which had been set for February 18, was postponed until the following Monday, on account of Joseph Hopp's accident. It was held at the headquarters of Chicago Local, M. P. E. L. of A., Masonic Temple, and the entire committee was present. Joseph Hopp was called to the chair and Louis H. Frank was appointed acting secretary.

The main subject of discussion was the proposition made by the producers concerned regarding the leasing of one film a week in the Illinois zone. After much thrashing of the matter it was finally decided to devote all efforts for the immediate present, to the thorough organization of the quota in the Illinois zone, the number being left open for the final adjustment. The quota was not determined at this meeting for the reason that the committee deems it best to go slow, so that the number finally decided upon shall be the result of the most careful and mature deliberations. Adjournment was then made, and the date of the next meeting will be subject to the call of the chairman.

"Tarzan" Goes to Chicago in April.

Aaron J. Jones, of Jones, Linick & Schaefer, announced recently that "Tarzan of the Apes," the American rights for which have been purchased by the First National Exhibitors' Circuit, will be released in this territory during April. Mr. Jones also announces that "The Fall of the Romanoffs," Herbert J. Brenon's well-known feature, will be given its first Chicago presentation at the Orpheum theater during the week of March 18.

Miss Mabel Dines Chicagoans.

Mabel Condon, who is well remembered in Chicago film circles as an important member of the staff of Motography some years ago, made a brief stop-over in the city February 26, when she gave an informal luncheon at the Congress hotel to Edna Earle, who accompanied her to the Coast, and to members of the press. As is well known, Miss Condon has established herself most successfully in Los Angeles in connection with publicity service for photoplayers and in bringing them in connection with producers who require their services.

Beatty Goes to Coast to Recuperate.

Edward Thomas Beatty, president of Chicago Local, M. P. T. O. Association, left recently for Los Angeles, where he will spend several months in regaining his health, which has been impaired by recent illness. Mr. Beatty owns the Linden theater at Sixty-third and Halsted streets.

Film Saleswoman Getting the Contracts.

I. L. Lesserman, general sales manager of Universal, this city, recently engaged Miss Alice Mankus as the Wisconsin representative of Jewel productions. Although Miss Mankus had no experience in booking films, it is said that she has sent in a bulky number of contracts, which have caused Mr. Lesserman's eyes to bulge. Who knows but that this novel success of Miss Mankus may lead to the employment of film saleswomen by other organizations? Why not?

"Antony and Cleopatra" Revived.

After a most successful revival of "Quo Vadis?" in Chicago, which has lasted several weeks, George Kleine has brought back "Antony and Cleopatra," another of the famous classics owned by him. I was present at the premiere of this fine subject at the Chicago theater, Wabash avenue and Eighth street, about four years ago, and can recall the great reception given it. The first week of its revival is now under way at the Bandbox theater, where it opened February 25. Manager A. K. Brown informs me it is showing to crowded houses from 11 o'clock A. M. until 11 P. M., daily, at 25 cents for all seats, including the war tax.

Joe Hopp Out Again, Not Seriously Hurt.

The trade generally will be glad to learn that Joseph Hopp, president of Chicago Local, M. P. E. L. of A., who sustained painful injuries Monday night, February 18, from a passing

street car, was able to be out and attend to business Monday, February 25. He was not internally injured as was at first supposed.

Miss Fischer Has a Birthday.

February 12 last was Margarita Fischer's birthday, and it was becomingly celebrated by the staff of the American Film Company's studios at Santa Barbara, when a surprise party was given the popular comedienne and her mother. Dinner was served at the Hotel Rincon, about fifteen miles from Santa Barbara.

Sergeant Gibson Again a Neighbor.

Sergeant Gibson, of the United States Signal Corps, formerly one of the assistant superintendents of the Rothacker Film Manufacturing Company, was recently assigned to that plant for special service. Sergeant Gibson will personally oversee the production of the moving pictures being made by the Government under the direction of Captain O. O. Ellis, who is now located at Fort Sill, Okla.

Seibels Pushing "Food Will Win the War."

"Food Will Win the War," a food conservation picture produced by the Rothacker Film Manufacturing Company, is now being circulated throughout the country under the personal direction of W. T. Seibels, who is clearing through the Universal exchanges.

McMillen Demonstrating the Projectoscope.

Arthur McMillen, representing the interests of the American Projectoscope, left Chicago recently on a tour in the interests of that machine and will visit Detroit, Toledo, Cleveland, Buffalo, New York, Philadelphia, Atlantic City and Washington. In each of these cities he will give demonstrations of the projectoscope, in conformance with requests received for several months past.

Niles Welch Asked to Visit Soldiers

THE movement to provide good soldier entertainment progresses briskly and President Rowland of the Metro recognizes it by donating "Her Boy" to Camp Upton on March 12, but the chaps at Yaphank say they must have Niles Welch, too. Several hundred of the "Nationals" have joined in a round robin and petition, which was transmitted to President Rowland by the Y. M. C. A. exhibitor-secretary.

Niles Welch.

Mr. Rowland promptly asked Mr. Welch to appear, as requested, and the latter says he certainly will if his picture making engagements permit of his being within 100 miles of New York on March 12. Welch co-starred with Effie Shannon in "Her Boy," and the principal scenes were made at Camp Joseph E. Johnston, near Jacksonville, with the soldiers taking part. The record of his recent film activity includes the co-starring with Effie Shannon in "Her Boy," with Zena Keefe in "Shame," with Grace Darmond in "The Gulf Between," and in support as leading man of Mae March, Norma Talmadge, Kitty Gordon, Ethel Barrymore, Marguerite Clark, Ann Murdock, Mary Miles Minter, Violet Mersereau and Pearl White.

On February 27 Welch signed a contract to be co-starred in a new play by the Harry McRae Webster Productions, Inc., opposite Mabel Juliene Scott of "The Barrier" and "Sign Invisible" fame. The title of the new piece is "Reclaimed," the scenes are laid in Mexico and the United States, and the author is Richard F. Carroll, the veteran dramatic and film writer. Mr. Welch plays the role of a young American who falls in love with a Mexican girl, the latter being portrayed by Miss Scott. Production started on March 4 at the Hudson Studio under the active direction of Mr. Webster. The new Welch-Scott picture, on its completion, will be released on a State Rights basis.

New Company Outlines Working Plans

United Picture Theaters of America, Inc., Tells of Its Aims in Co-operative Effort.

THE United Picture Theaters of America, Inc., has now completed its headquarters organization and has moved into the fifth floor of the Mecca Building, where it has embarked on a campaign of lining up motion picture exhibitors to buy film co-operatively. All the department heads have been secured, thirty branch managers will get to work between March 4 and March 11, and the sales forces will be out on the road by March 18. As soon as alterations now making in the offices are completed exhibitors will be invited to a housewarming and opening reception. A feature of the plan is to make the exhibitor member easy and comfortable on his visits to book films; to give him desk room and writing material and a big assembly hall holding 150 where he can discuss current problems.

The head of United Pictures is Lee A. Ochs, president of the National League, and the treasurer is Louis F. Blumenthal, with Charles M. Rosenthal as secretary and Milton M. Goldsmith as general counsel. C. R. Seelye is general manager. Mr. Seelye announces his intention of leaving New York on March 6 on a nation-wide tour in the course of which he will organize distributing branches. Three days later President Ochs will begin his visits to the more important cities, where he will address exhibitors in public meetings.

As outlined by the organizers, the method of the United Picture Theaters of America, Inc., is to divide the cost of film negative pro rata among as large a proportion of the exhibitor forces of the United States as it may be possible to align. Exhibitors are to be graded into five classes, according to first and second runs, etc., money earning capacity and the like. The first grade will pay one tenth of 1 per cent. of the cost of the negative. Each lower grade will pay proportionately less till a unit in the last grade pays only one one-hundredth of 1 per cent. of negative cost. If any profit on these transactions remain to the United Picture Theaters, it is paid back to the individual picture theater proprietors who are stockholders in the general enterprise.

At Leading Picture Theaters

Programs for the Week of March 3 at New York's Principal Motion Picture Houses.

THE RIVOLI.—Mark Twain's celebrated Tom Sawyer and Huckleberry Finn were introduced on the screen at the Rivoli for the week beginning Sunday, March 3, in a Paramount picture called "Huck and Tom," with Jack Pickford as Tom. The Rivoli Animated Pictorial, a scenic and Mr. and Mrs. Sidney Drew in "His Strength of Mind," were also shown.

THE STRAND.—"Carmen of the Klondike," a story of Alaska during the gold rush, was featured at the Strand, Clara Williams having the title role. The picture is full of melodramatic situations. "Turtles of all Lands," James Montgomery Flagg's "The Matinee Girl," and the Strand Topical Review complete the list of screen attractions.

THE RIALTO.—George Beban in "One More American," written by William De Mille, headed the list of screen favorites at the Rialto. The picture presents several novel features. Camille Ankewich and Helen Eddy have the principal female roles. The second installment of the Yellowstone Park pictures, the Rialto Animated Magazine and the Paramount-Mack Sennett comedy called "Sheriff Nell's Tussle" completed the screen portion of the entertainment.

EIGHTY-FIRST STREET THEATER.—"The Eagle's Eye" serial, the first half of the week; also J. Warren Kerrigan in "The Turn of a Card." Tom Moore and Hazel Daly in "Brown of Harvard" the latter half.

BROADWAY.—"Tarzan of the Apes" is still playing to crowded houses at the Broadway theater.

LYRIC.—"Woman and the Law," a William Fox picture produced by R. A. Walsh, is being shown at the Lyric.

SELZNICK STARTS SELECT CONFERENCES.

Lewis J. Selznick held at the offices of the Select Pictures Corporation February 27 the first of a series of conferences of executive heads which he has inaugurated. These will be held twice a week, and are for the purpose of bringing together the men directing the activities of Select.

At the meeting on Wednesday brief talks were made to the executive force by President Selznick and General Manager Arthur S. Kane. A genuine spirit of co-operation was manifested by all the officers and plans were made for the advancement of various enterprises.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Haworth Pictures Signs Hayakawa

New Film Enterprise to Star Noted Japanese Actor in Large Feature Productions.

AS a surprise to the local rialto comes the news that another motion picture star will soon head his own producing organization. In this case it is Sessue Hayakawa, the talented Japanese actor.

The Haworth Pictures Corporation has been organized to exploit the new Hayakawa features, the production of which will be started April 1, at the termination of Mr. Hayakawa's present contract.

Sessue Hayakawa.

Realizing that in their star they have an individuality that is entirely distinctive, this company will lay great stress upon individuality as applied to stories, directorship and other assets of a successful producing organization. Through his work with the Lasky company Hayakawa has become known throughout the globe. In the two years of his affiliation with that concern he has appeared in many features which have proven box office magnets, probably the most notable of them being "The Cheat."

Prior to his connection with the Lasky company Mr. Hayakawa was starred by Thomas H. Ince. The first large production Mr. Ince made that featured Hayakawa was "The Wrath of the Gods." The drawing power of this feature was so potent that the owners recently reissued it on the states right market.

Unlimited capital, it is announced, has been placed at Mr. Hayakawa's disposal, and studio arrangements already have been made which insure every facility for the production of the class of photodramas which are to be filmed.

Leading in the support of the star will be an actress who has won honors in the world of the cinema. Capable players will round out the company.

According to the present plans the stories will be the best obtainable, and from them the company will make not more than eight features a year.

"I am proud, indeed, to head my own company, and I wish you would tell your readers that I am going to do my best to go 'over the top' in making productions that will appeal to the patrons of the houses where the great photoplay art is displayed," said Mr. Hayakawa when seen at the offices of the Haworth company. "I want to make pictures that will be of a lasting character. I do not care to say very much at this time. Please wait for results. These, I am confident, will be perfectly satisfactory."

The headquarters of the Haworth Pictures Corporation are in the H. W. Hellman Building, Los Angeles.

Official Makes Trip to Los Angeles

Representative of British War Office Comes Seven Thousand Miles to See Griffith's War Picture.

W. E. BURLOCK of London, representing the Cinematograph committee of the British war office, has made a flying trip to Los Angeles. Mr. Burlock traveled 7,000 miles and spent three weeks on boat and train to witness a pre-view of the war picture which David Wark Griffith filmed on the western front in France. The picture was prepared at the request and with the co-operation of the British and French war offices for use in progaganda work.

So eager were the members of the committee to learn the success which had attended Mr. Griffith's work, with the unprecedented opportunities given him to photograph actual warfare, that Mr. Burlock was specially sent to Los Angeles to see the completed picture. After he had sat three hours in Mr. Griffith's projection room Mr. Burlock made reservations for the return journey and left for home the next day.

When asked his opinion of the new picture, about which Mr. Griffith has maintained secrecy, Mr. Burlock said: "When this picture is shown I believe it will be conceded that Mr. Griffith has done more than any other one person to impress upon the people the horrors of war, its drama and its tragedy. I believe this picture will arouse a universal protest against war, and spur the people on to win this war that there may be no more.

"I don't suppose it is well known, but it is true that the British war office was more than anxious to have Mr. Griffith make this picture than he was to undertake the gigantic task. The members of the war office attending to propaganda work were determined to commission Mr. Griffith to make an epic of this war drama.

"Lord Beaverbrook, the head of the propaganda movement, met Mr. Griffith and suggested the effort. It was not until Mr. Griffith realized how much such a picture meant to the government and the cause of humanity that he consented. He immediately canceled the reservation on the boat on which he intended to return home the following day and went to work."

"Salome" to be Elaborate Production

At the William Fox western studios Theda Bara's latest super-production, "Salome," is well on its way. Under the supervision of Director J. Gordon Edwards an elaborate set has been built, which is an exact replica of the streets of old Jerusalem, including the famous Jaffa Gate and the great palace of Herod.

As in "Cleopatra," no expense is being spared to make "Salome" one of the greatest feature pictures. Miss Bara has given her personal attention to the costuming of the character.

The Fox star has leased the home of Captain Miner, at 659 West Adams street. The Miner home is one of the show places of Los Angeles and adjoins Chester Place, its grounds merging into the residential park.

Bert Bracken to Direct "Jazz" Restaurant

Bert Bracken, motion picture director, is not contented to plod along with a script and megaphone as his only utensils with which to earn a living. He is going to open a cafe. If the Board of Police Commissioners will permit there's going to be dancing in the evenings, too.

The management of the new restaurant feels that wine is not essential to prompt the dance, and believes that a real good Jazz orchestra can do the work equally as well. While the spirits in liquid form will therefore be conspicuous by their absence the spirit of good fellowship and good cheer will make up for the former.

Bracken has severed his connections with the Fox Film Corporation, with whom he has been for some time.

While Bracken is heavily interested in this new proposition he will not assume the actual management of the place. He will continue as a producer. The new cafe is to be called the Cafe de Luxe, and will be situated in the ground floor of the Black Building, Fourth and Hill.

Beban Now Heads His Own Company

As mentioned in this department week before last, George Beban, the noted Italian character actor, has embarked upon a new motion picture enterprise, which will be entirely his own. He will be featured at the head of an organization over which he will have control. Mr. Beban and his busi-

ness manager, George Stout, who was formerly with Mack Sennett in the same capacity, is at present engaging the personnel of the supporting company.

Sarah Kearnan, well-known character woman, has been signed, as has also Bob White, whose last camera appearance was in "Lost in Transit." Little Bob, while famous in his own right, is also noted for being the young son of Mr. Beban.

It has been decided that the trade-mark for the productions will feature the slogan, "The plays that make the dimples to catch the tears," and the first two stories to be made by the new organization will carry the titles of "High and Dry" and "The Master of the Pound."

Monte M. Katterjohn has been engaged by Mr. Beban to supply his first stories.

Diando to Produce Serial for Pathe.

W. A. S. Douglas, president of the Diando Film Corporation, with studios in Glendale, returned from New York this week with a contract in his pocket for the production of a fifteen-episode serial for Pathe, the working title of which will be "The Wolf-Faced Man."

The author of this serial is Mr. Douglas, and the story is the culmination of a month's conference and labor with the committee in the Pathe general offices in New York. When Douglas left the coast in January he took east with him the scenario of a serial he expected to have accepted and tentative plans for its making. The story was rejected. Mr. Douglas then submitted eighteen different books for the basis of a serial story only to have his suggestions met with the same fate as his original manuscript. Undaunted he then started working on the story to be known in its production "The Wolf-Faced Man," and it was unanimously accepted by the committee.

It is a western story, but different from the usual run of these pictures; inasmuch as it will not be a modern story, with a plot and setting of years ago, but will depict life as it was in the sixties.

The director will be Stuart Paton. The leading man will be George Larkin. The preliminary studio work on this serial will begin at once.

Caulfield Takes Over Sennett Theater.

A theatrical deal of considerable importance has been consummated by which Harry P. Caulfield, the present lessee of the Garrick theater, on Broadway, near 8th street, takes over the Sennett theater, one of the prominent downtown houses, at Broadway and 9th. Mr. Caulfield will now control two large theaters in the same block. The new house will be rechristened "The Riviera."

The house will open under the new management on March 3 with Olive Thomas in "Heiress for a Day." Triangle productions will be featured. The Sennett comedies, which have been a feature of the house, will be removed to the Grauman theater.

Los Angeles Film Brevities.

Douglas Fairbanks last week became "Big Brother" to the boys of the 157th Infantry, stationed at Camp Kearney in California. He was asked in a telegram from Colonel Patrick Hannock to accept this post of honor, due to the fact that all these boys come from Colorado, which is Fairbanks' home state. Immediately after his acceptance Fairbanks mailed the boys batches of smileage coupons and enough smoking material to keep them going for some time. He also promised to keep them well supplied with literature, and if you have any interesting books you would like to donate to the cause send them to Fairbanks.

* * *

Stirring scenes were witnessed at the Paralta studios in Hollywood Sunday, this week, when several hundred members of the California National Guard worked for the entire day in a series of episodes laid in a French village, and forming a part of Louise Glaum's first picture, "The Iron Beast," which marks this talented player's initial appearance as a Paralta star. In addition to the large body of soldiers, the company was fortunate in securing the services of the military band from Fort McArthur, at San Pedro.

* * *

Jack Halstead, assistant manager of the Paramount exchange, has joined the ranks of the benedicts, and was married on Saturday, February 16, to Miss Margaret Graham, the charming cashier of the Garrick theater.

* * *

H. Seelig, former newspaper man and magazine writer, has been added to the Triangle scenario staff, and is specializing on two-reel comedies. During his career as a newspaper man Seelig encountered many experiences rich with comedy and human interest, and expects to whip this material into scenario form.

* * *

With ratification by the United States Senate of the American-British conscription treaty notices to appear for physical examination will be mailed two thousand British and Canadian subjects now residing in Los Angeles city and county. The treaty may have a telling effect upon the ranks of moving picture actors in Los Angeles. It is estimated that at least two hundred subjects of Great Britain are in the moving picture business here.

* * *

Several members of the Triangle playing forces aided in making the recent Red Cross benefit at Santa Monica a success, both financially and otherwise. Those from the Culver City studios on the program were J. Barney Sherry and Frank Borzage, who gave "The Littlest Girl"; William H. Curran, in a monologue, and Wallace MacDonald, who contributed tenor solos.

* * *

A film has been produced by Al Christie, with the members of the Hollywood Business Men's Club as actors. The picture, which was shown at the theaters of Hollywood, is not to be allowed to remain a local institution. It will be run at different cities throughout California for the purpose of arousing enthusiasm among the merchants and professional men to further the establishment of commercial clubs in their cities.

* * *

Pasadena may soon have another large and elaborate motion picture theater. B. O. Kendall, head of the firm of bankers and brokers of that name, is planning to build an up-to-date motion picture house at East Holly street and North Raymond avenue, on the site of the old Park Hotel, partially destroyed by a series of fires, and will face the Library Park. Mr. Kendall states that the plans are only tentatively considered, but that he would build either a modern hotel, to be conducted on the European plan, or a theater. There was room in Pasadena for another good theater, he said, for at present the theaters are crowded nightly. Personally he favored the theater, and said that the drawings were at present in the hands of the architects.

* * *

Miss Theda Bara appeared in person at the Clune's Auditorium, where "Cleopatra" is having a sensational run. She was given a tremendous ovation. It was Miss Bara's first personal appearance on any stage in the West.

* * *

Having finished his latest Paramount comedy production, "The Bell Boy," at the Balboa studios, Roscoe Arbuckle is vacationing in San Francisco, where he is greeting many old friends.

* * *

Constant and continued production has compelled Ted Sloman, of the American Film Company, to take a complete rest. During his absence Henry King will direct Mary Miles Minter for one picture.

* * *

Douglas Jarmuth, proprietor of the Strand theater at San Bernardino, has at last convinced the War Department that a slight defect of a finger of his left hand should not bar him from fighting in the air. Telegraphic instructions were received to enlist Jarmuth just as the army surgeons in Los Angeles were refusing him at the finish of his fifth examination. Jarmuth served three weeks in the aviation school at Berkeley and was honorably discharged when the finger defect was found. He appealed to Washington and haunted military offices until the order came to permit him to enlist. He turned his theater over to a manager, and leaves within a few days for a training camp.

* * *

Jay Belasco, who before entering the army was leading man with Christie Comedies, is in Los Angeles after spending several months at one of the training camps, from which he has received his honorable discharge. Valvular heart trouble is the reason given by examining physicians for their refusal of Mr. Belasco for active service

GEORGETOWN (KY.) THEATER GETS SUNDAY FINE.

As a result of the recent decision of the Court of Appeals in upholding the Sunday closing law in connection with the cases against the Capital theater, of Frankfort, Ky., appealed from the Franklin Circuit Court, a number of similar fines will probably be imposed shortly. One of the first of these was at Georgetown recently, when the Circuit Court fined the Georgetown Amusement Company $25 each on two counts for operating a picture theater on the Sabbath. Ten other charges of like nature against this house were filed away.

Foreign Trade News

Conducted by F. G. ORTEGA.

American Carbons Sell Well Abroad

How the Inter-Ocean Film Company Is Putting the Speer Product Across in Foreign Markets.

PAUL H. CROMELIN, president of the Inter-Ocean Film Corporation, tells with pride of the sales his concern has made in foreign lands with the Speer carbons, an American product. Last week witnessed a shipment of 20,000 of these carbons to Argentina and the closing of Spain and Portugal for a minimum of 250,000 a year. South Africa received 50,000 recently, India 32,000, Peru and Chile 20,000, Uruguay and Paraguay 5,000, England 50,000, and France 30,000.

This branch of Inter-Ocean work is in charge of E. H. Kaufman, office manager of the company, who oddly enough handled the Edison Phonograph as a competitor of president Cromelin when the latter was general representative for the Columbia Phonograph Company. Mr. Kaufman is a moving picture pioneer, dating back to 1896, when he represented the Edison Company on the road with their moving picture machines, motors, batteries and films.

"Edison in those days," says Mr. Kaufman, "manufactured mainly scenics, in lengths of a few hundred feet. Those were sold to the exchanges at $7 each, and they resold them for $7.50, netting the exchange 50c. on the transaction. When I think of the profits that are turned over daily by the big exchanges of the country now, that 50c. net seems amusing."

Speer carbons were unknown to the foreign market when Mr. Kaufman took up their sale for the Inter-Ocean. In his first year of handling, 1917, over one million were exported. That the three million mark will be reached in 1918 is now the indication. This is a triumph not only for the Inter-Ocean, but for America, as American carbons were practically unknown in foreign lands prior to the last year.

South America Takes More Features

The Export and Import Captures Argentina with Selig Ammunition.

AS ONE of its victories for the past week, the Export and Import Film Company, Inc., announces the sale of twenty-five five and six reel features, including "The Carpet from Bagdad," "The Millionaire Baby" and "The Rosary," for Argentine, Uruguay, Paraguay and Chile. It has also sold for this territory the "Selig World Library" and "Selig Athletic Series."

This sale, following closely upon the heels of several others, proves that the Export and Import Film Company has taken its place as one of the chief film exporters of America.

Ben Blumenthal, president of this concern, reports that he is about to send a representative to South America for the purpose of determining the exact needs of this market in the film line. He states that it has always been the policy of his company to keep in personal touch with its customers, as only in this way can the exporter know the individual needs of each and every territory. "The resulting understanding between our customers and ourselves," says Mr. Blumenthal, "amply repays us, for in no other business is it as essential to success that the exporter and buyer come into personal contact."

Mr. Blumenthal states further that he is making active preparations for an aggressive campaign in European film centers after the close of the war, as he believes that for the next few years America will be called upon to supply the greater part of the demand for films in Europe.

News from Foreign Markets.

Bidwell & Larraine, South American exhibitors and renters, have arranged with the Nicholas Power Company for the exclusive agency of its projection machines in Chile. We understand that one of the bases of the contract called for a substantial initial order.

Empresa de Teatros y Cinemas, Ltd., of Valparaiso, Chile, is an old-established exchange operating on the South American Pacific Coast. Its stock, according to published statements, amounts to 9,000,000 feet of film. This concern has branches in Antofagasta, Iquique, Tacna, Arica, Chillan and Punta Arenas, and it is claimed that it releases an average of 40,000 metres (about 120,000 feet) of film per month—the daily change of program is the rule throughout Chile. Empresa de Teatros y Cinemas, Ltd., also acts as local distributor for Fox pictures.

* * *

"Manon Lescaut," a six-reel feature with Lina Cavalieri, and "The Yellow Menace" (serial), are being exploited in Chile by Jose Perinetti, of Valparaiso.

* * *

"Jimmy Dale or the Grey Seal" (serial) made its first appearance in the theaters of Santiago, Chile, at the end of January last.

* * *

"A Daughter of the Gods," the Fox production with Anette Kellermann, was recently released on the Chilean market.

* * *

Max Glucksmann, the well-known South American buyer, leaves no stone unturned in his search for serials. Besides buying as many pictures of this nature in the American market as he can possibly get, we notice that he is running a half-page advertisement in many of the Italian and French trade journals for the same purpose.

* * *

The Guarin Ibero-American Corporation, of Madrid and Barcelona, is handling for Spain and Portugal all the pictures and supplies controlled by the Inter-Ocean Film Corporation, of New York.

* * *

Rumors circulating in the South American trade press seem to indicate that the North American Film Service Corporation and the Cinematografica Sud-Americana are about to sever their connection and will operate in the future as separate exchanges. The "Sud-Americana" is an old exchange doing business in Argentina, Uruguay and Chile and at the present time handles the output of the Universal and several European companies. The "North American" is a New York corporation distributing Metro and other American brands of pictures on an exclusive basis in the South American markets.

* * *

"The Red Circle," a Pathe serial, is being exhibited at this time in Colombia. This is one of the few southern republics where American pictures have not yet been introduced on a large scale. The market is practically controlled by a local Italian house, with offices in Bogota, Barranquilla and Panama, and the business is still in a very primitive state. New York dealers in second-hand film have made some shipments to Colombia, but no American manufacturer, as far as we know, has yet sold a single picture in this territory on a direct basis. That Colombia will be a productive market as soon as conditions change is proven by the fact that a used copy of "The Million Dollar Mystery" netted its owner a profit of $5,000 gold in Bogota alone.

Among the Exporters.

Chester Beecroft, 501 Fifth avenue, New York, is about to start an aggressive campaign for foreign business. We understand that he will devote particular attention to the Latin-American markets.

* * *

D. W. Russell, 729 Seventh avenue, New York, who controls the foreign rights on "Modern Lorelei," has sold this picture for exploitation in Australia and the Far East to David P. Howells.

* * *

J. M. de Aragon, manager of the Film Department of Rojas, Randall & Company, Inc., 26 Beaver street, New

York, advises that he has appointed agents in Mexico and Cuba.

* * *

"Is Cine-Mundial covering Brazil?" asks a New York film man who has just joined the ranks of the exporters.

It is. Our international edition has an agent and correspondent for the north of Brazil and another for the south. It publishes a special department, written in Portuguese by Portuguese journalists, dealing with trade conditions in this country, Brazil and Portugal. Cine-Mundial not only goes to every Brazilian exhibitor and renter, but it is also sold to the public by the news vendors in many of the large towns. Sixty-nine subscriptions from Brazil reached our office on February 23, together with 15 from Buenos Aires. The next working day, Monday, February 25, an order for 100 subscriptions came from Merida, Yuc., Mexico. And all these subscribers send the money in advance. As far as subscriptions are concerned, Cine-Mundial's record cannot be beaten by any export paper published in the United States—in fact, it can be stated that it is one of the few magazines published in this country that Spanish and Portuguese speaking people are willing to pay for.

* * *

Here is a good rule for all exporters to follow: Cities and territories should never be judged by size or population. Examples: there are two blocks in Buenos Aires with more motion picture theaters than in any single Central American republic; Chillan, Chile, with 54,000 inhabitants, supports only one moving picture house running twice a week, while Antofagasta, also in Chile, but a little further north, with a population of 40,000, supports nine moving picture houses running daily.

* * *

The National Association of the Motion Picture Industry believes that it has found an effective way of eliminating the duping, pirating and stealing of film that has been going on in the export market. The following announcement has been made by the Collector of the Port of New York, Byron R. Newton: "Any special article difficult of ready examination on the pier, such as cameras, films, motion picture machines, phonograph records, musical instruments, etc., must be submitted for examination at room 123, Custom House, at least seventy-two hours before departure." The National Association is arranging to furnish the Custom House authorities with official lists of all lost or stolen films and the concerns rightfully controlling them. All films submitted for exportation will be checked up by these lists and stolen productions quickly detected. If there is no way of getting around this new regulation, and an effective means has been found at last of putting a stop to the illegal transactions with foreign countries, the American manufacturers and distributors will be saved annually many thousands of dollars.

* * *

R. G. Craering, of New York, and Mr. Keal, of Washington, acting in combination with G. I. Fabbri, of Torino, Italy, and backed by the "colossal American Trusts, Standard Oil Co. and Iron Co.," are about to launch a world-wide motion picture syndicate, whatever that is, according to an announcement published in a prominent Italian tradespaper. Does anybody know Messrs. Craering and Keal around these parts?

Inquiries from Abroad.

The addresses of these firms may be obtained from Cine-Mundial, 516 Fifth avenue, New York. We do not assume responsibility as to the standing of the inquirers, and the usual precautions should be taken in all cases. All inquiries are received direct by the Moving Picture World and Cine-Mundial, the Spanish monthly edition of the Moving Picture World. Please mention number when writing:

12. A firm in Colombia is in the market for portable projection outfits for family use.
13. A man in Yurimaguas, Peru, wishes to get in touch with New York film exchanges. Wants to know renting terms. Will deposit necessary funds in Peru and London bank before placing order.
14. A firm in Brazil is in the market for films and moving picture supplies of every description. This firm covers northern and southern Brazil.
15. A man in Chuibdo, Choco, Colombia, is in the market for a projection machine with motor, screen, wires, 16-candle-power lamps and accessories.
16. A firm in Santo Domingo is in the market for a second-hand electric lighting set, from 8 to 10 kilowatts, run by gasoline engine. It is also interested in used theater chairs.
17. A man in Banes, Cuba, is in the market for a motion picture camera.
18. A man in Rosario, Argentina, is in the market for new and second-hand film.
19. A man in Caracas, Venezuela, is in the market for new and used film.
20. A man in Santiago de Cuba is in the market for theatrical equipment.
21. A firm in Brazil is in the market for motion picture outfits, machines, etc.

Australian Notes.

Sydney, Australia, January 22, 1918.

J. C. WILLIAMSON FILMS, LTD., have secured sole rights to the Goldwyn productions, and they will be released in the near future. Trade shows of the initial subjects, "Polly of the Circus" and "Baby Mine," have been held in the chief cities of the Commonwealth, and have everywhere been given very satisfactory press notices. J. C. Williamson, Ltd., will screen all subjects at its own theaters before releasing them to suburban and country showmen.

This firm is at present exploiting "Parentage" in this country, and this picture is doing good business at the Sydney Theater Royal during the present week. Several other films will be screened at this theater by the same management before the Goldwyn subjects are introduced.

* * *

The lease held by Union Theaters, Ltd., of the Lyceum Theater (Sydney) expired this week, and will be taken over by Hoyts Prop, Ltd., early next month. The Lyceum is without doubt the most historic picture theater in this city; on its change from a "legit" house some ten years ago it screened many of the early Australian productions which were in their day easily as good as any produced. Several of these films ran for considerable periods, some enjoying seasons of six and eight weeks. When the management became incorporated with Union Theaters, Ltd., a few years ago it was changed to a "continuous" show, and later was chosen to be the official "Triangle" house. Triangles have been given their first Australian run at the Lyceum since the initial presentation right to date, and they are now to be transferred to the Strand theater, starting with the big seven reeler, "Because of a Woman." Under the new management Paramount pictures will be screened at the Lyceum.

* * *

Several prosecutions have taken place during the last few weeks under the Amusement Tax Act, and a number of picture showmen have been fined amounts up to £50 each for failing to give returns of the number of taxable tickets issued.

* * *

Feature Films, Ltd., distributors of the Paramount Service announce that the first of the Mack Sennett-Paramount comedies will be released here during the first week of February, the subject chosen being "A Pullman Bride." Showmen and the public are looking forward to them, as there are very few really go d brands of comedies on the market.

* * *

Claude Phillips, who has been in charge of the publicity department of the Progressive-Mutual Film Service in Sydney for some time past, leaves that firm to go "on his own" this month. He is changing from publicity manager to film salesman, and will handle several big features for the whole of Australia. It is also his intention to negotiate for the rights of several big American productions, and his experience and ability should insure his success in his new venture.

* * *

"His Convict Bride" and "A Coo-ee from Home" are the two local releases of the month, and are both very good productions. The former, made under the supervision of John F. Gavin, was formerly known as "For the Term of Her Natural Life." It has been well and carefully produced, being historically correct as to costumes and settings.

"A Coo-ee from Home" is a modern drama, and incidentally the longest picture yet made in Australia, running into eight parts. It is a good picture, and while it has not any great amount of dramatic situations does not at any time drag, running smoothly to a satisfactory climax. Charles Woods, a pioneer in the film business here, was the producer.

* * *

Humbert Pugliese a prominent Sydney exhibitor, has decided to enter the producing line, and will market several feature productions during the present year. Arrangements

have been made with Henry B. Fletcher for the motion picture rights to his stories "The Waybacks," which is enjoying a most successful run throughout Australia as a spoken play. The productions to follow include the comedy-drama "Judy o'Trot" and a filmization of the play "Struck Oil." He has a representative in America, sent from Australia, and has a first-hand knowledge of Australian requirements. Two productions already to hand are "Ignorance" and "The Tigress."

* * *

The Fox Film Corporation have inaugurated weekly trade screenings of all releases. Admission is by card, and quite a crowd go along each Wednesday morning to view the picture.

THOMAS S. IMRIE.

Wheeler Oakman Enlists as Private

WHEELER OAKMAN, leading man for Edith Storey, Metro's athletic star, is now wearing khaki and undergoing training at Camp Kearney, San Diego, for a part in the world war "over there." Mr. Oakman enlisted as a private in the regular army last week, after completing his work in "The Claim," a new Metro production featuring Miss Storey. Mr. Oakman comes of a long line of fighters. He is a second cousin of the late General Wheeler ("Fighting Joe"), after whom he was named. His father fought on the northern side in the Civil War and he has a brother, Chester Oakman, a graduate of Annapolis, who is now in command of a United States destroyer convoying American army transports through the submarine zone.

Wheeler Oakman.

With almost a perfect rating Mr. Oakman passed the rigid physical test for entrance into the army. He was immediately passed and wired to the Metro studios in Hollywood that everything was O. K. and that he had begun his training for active participation in the war.

The Metro actor asked to be assigned to the artillery and was placed in that branch of service. In order to enlist he gave up a long term contract with Metro, and his departure necessitated a quick change in the cast of "Treasure," Miss Storey's next picture, in which he was to have had the male lead. Mr. Oakman, who is twenty-seven years old and an athlete, fell within the provisions of the selective draft law, but if he had chosen to wait his turn, would not have been called to the colors for several months at least, and perhaps not for a year.

METRO GETS ANOTHER ALICIA RAMSEY PLAY.

Alicia Ramsey, the author of "Eve's Daughter," playing at the Rialto the week of February 24-March 2, has sold another script to Metro. This story was played under the name of "Bridge" with Effie Shannon and Herbert Kelsey in the leading roles. At present it has a tentative title only. May Allison is playing the part filled by Effie Shannon, and Joseph Kilgour has Herbert Kelsey's former role.

Rudolph de Cordova, Alicia Ramsey's husband, is working with her in the preparation of a number of scripts and they will devote a great deal of attention to screen stories in the immediate future.

STAGE WOMEN SHOW "THE CORSICAN."

Jefferson Seligman has offered the Stage Woman's War Relief the use of a moving picture called "The Corsican." The film is of particular interest, as it shows the life of Napoleon, the fighting of the Old Guard, Battle of Waterloo and Duke of Wellington with his English troops. So numerous are the entertainments being given for the soldiers and sailors by the Stage Women's War Relief, the picture will be kept in constant use.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

A PATRIOTIC film recently presented at the Strand, disclosing a series of pictures offering present-day celebrities involved in the conduct of the war together with others of former periods, as well as scenes of historical events having to do with the liberty and democracy of our country, aroused wide laudatory mention by both press and public. The many inquiries as to where this film could be obtained, from exhibitors and others in the trade, seem to warrant a detailed account of "how it was done" in these columns. Various persons appeared to be surprised when I informed them that this was a "home-made" attraction and yet this is exactly what it was.

The film opened with a picture of a waving American flag over which the following title was thrown: "Liberty and Democracy March on Arm in Arm—Always Forward—and Forever." A view of a beautiful sunrise then appeared, presenting an appropriate prelude to the birth of democracy of which Washington was the father. This was brought out in a title followed by a picture of the statue of George Washington in front of the Treasury Building. The figure of Washington dissolved into a living likeness of the first President making an address which was quoted in the next title. Then appeared night pictures of Washington crossing the Delaware, followed in order and punctuated by suitable titles, by pictures of Abraham Lincoln in front of the White House, McKinley, King Albert of Belgium, President Poincare of France, ex-Czar Nicholas of Russia, King Peter of Serbia, King Ferdinand of Roumania, King Emanuel of Italy, Lloyd George of England, Lord Northcliffe of England, Secretary of the Treasury McAdoo, Daniels, Baker, Roosevelt and President Wilson. Then came the title "And when the sun sets on this struggle for our common cause the world will be ever safe for democracy," followed by sunset pictures of the same scene used at the opening and closing with the Statue of Liberty.

Fitting titles tying one scene up with another brought continuous applause and when the pictures of the famous people and incidents appeared there were stormy ovations, presenting on the whole one of the most enthusiastically received pictures ever shown at the Strand. As one reviewer said, the picture received more applause for each foot than any of its length ever made.

Now as to "how it was done." Pictures of the Washington statue were especially filmed for us, as were those of the living figure making the speech. The scene of Washington crossing the Delaware was taken from an old Edison picture released a long time ago and now forgotten. Pictures of Lincoln were obtained from Paramount's Ben Chapin films, "The Son of Democracy." For McKinley I was stumped momentarily. No films were available, so we photographed a still of the former President using an animated flag as a background. Through courtesy of Pathe Weekly I was able to present films, released during the past few years, of various other celebrities and from the Democratic National Campaign Committee I obtained pictures of President Wilson, McAdoo, Daniels and Baker. Requiring on the whole very little expense, but considerable thought and energy in getting the desired films and working them together into a smoothly moving feature, this offering presents another example of what can be done in the way of showing something the other fellow cannot get, at least until after the idea is used by you. I have a list of the titles, music and other data on this film which I shall be glad to give gratis to readers of the World on application.

CARLYLE BLACKWELL RENEWS WORLD CONTRACT

Carlyle Blackwell after recovering from his recent indisposition has renewed his contract with the World Film Corporation for an extended period of time and will shortly be co-starred with Evelyn Greeley in a new production, of which Dell Henderson is the director. This will signalize the coming to World Film of Mr. Henderson, who will direct Miss Greeley and Mr. Blackwell in a series of features.

MISS JUSTICE ACTIVE IN WAR RELIEF.

Maibelle Heikes Justice has gone to Washington for a short stay in the interest of her war relief work. Aside from her regular photodramatic writing Miss Justice has for several months been giving all her available time to war activities, especially in the National Army.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

TO THE READERS OF THIS DEPARTMENT.

IT IS the wish of the Moving Picture World to serve the highest possible interests of the Educational moving picture. For this purpose it desires to come into intimate touch with ALL the readers of the Moving Picture Educator—the educational department of the World.

TO EVERY READER—Will you kindly write to the Moving Picture World expressing yourself as interested in the educational department, no matter in how small a degree. Please say if you are connected with a School or Church, Institution, College or Y. M. C. A. or any other organization. If a moving picture exhibitor alike interested, this means you also. If you have a large interest kindly express it, commend or criticize as you desire; state its help or its lack. If it supplies any need, say how you can be further aided in any way. We do not ask you to be brief, write as extensively as you desire. We want to know you and your desires, and to ask you to help us to make the EDUCATOR a reality in deed as in word.

Write at once: The Moving Picture Educator, Moving Picture World, 516 Fifth avenue, New York.

Interesting Educationals

Two Travel Subjects, Two Industrial, Two Topical, and One Agricultural.

Reviewed by Margaret I. MacDonald.

"Rainier Park" (Pathe).

THE Pathe series entitled "Our National Parks" has given general satisfaction. The entertaining manner in which the beautiful views photographed in these national beauty spots have been presented on the screen has made the series a success wherever shown. The views obtained of Rainier Park, one of the most beautiful spots in America, are exceptionally fine, and cover all the typical Tatoosh Range, Timberline Lane and Skyline Trail. This picture covers in the neighborhood of 500 feet of film and is on the same reel with "Mesa Verde Park."

"Mesa Verde Park" (Pathe).

The pictures of Mesa Verde Park obtained by the Pathe Exchange, Inc., present what are perhaps the clearest set of views yet shown of the celebrated Cliff Dwellers' habitations. Groups of homes high up in the cliffs are visited by a party of tourists; and in the course of their journey through the dwelling places of this ancient tribe the council room, Cliff Palace, Peabody House and other special locations are designated.

"Democracy's Right Arm" (Universal).

In the Screen Magazine No. 61 will be found a fine illustration of how steel is made. In it we see pig iron made by smelting iron ore, coke and limestone, using hot air as a blast. Then there is the flushing of the slag or refuse of the smelting process and the casting of pig iron in sand beds. The blowing of impurities from the hot metal by a cold air process, the pouring of molten steel into ingot moulds, and the stripping of the moulds are also among the details shown. The moulds are placed in soaking pits to secure uniform temperature, and, after cooling, the ingots are rolled into slabs, which are finally while still hot rerolled into skelp for the manufacture of pipe. This picture is entered in the Screen Magazine by courtesy of the Agriculture and Immigration Department of the State of West Virginia.

"Oyster Industry on Chesapeake Bay" (Universal).

In the 61st issue of the Screen Magazine will be found an interesting exhibition of the harvesting of oysters on the Chesapeake Bay. In the picture we see the fishermen reaching down into the water with tongs or long steel rods with clamps on the end and gathering them by the hundreds into their boats. Pumps are used to clear the boats of water. The sorting and opening for canning are shown, and also some of the $10,000 worth of pearls found in oysters near Baltimore during a short season.

"In the Moonshine Country" (Paramount-Bray).

Hidden from the outside world in the rugged mountains of Northern Georgia and Kentucky live the famous American "moonshiners," whose mode of living has remained unchanged for five generations. These mountaineers are pictured in the 109th release of the Paramount-Bray Pictograph. The rugged nature of their surroundings and the stony soil make it extremely difficult for them to derive more than a scant livelihood as farmers. As a consequence they have resorted to other means to supply their needs. By nature lawless, they have turned to the making of "moonshine" whiskey and this they sell to the nearby settlers. Added contributions to their coffers are derived through hunting and fishing without respect for the game laws. No more picturesque country exists than that in which the mountaineers live.

And as a picturization of a quaint race the subject is most interestingly presented.

"The Horse Drive Is On!" (Universal.)

A splendid inspiration for those interested in the breeding of the horse, which is now in great demand for farming and the various purposes brought out by the war, will be found in the Screen Magazine No. 61. The film is introduced as an official film of the United States Department of Agriculture and shows some fine types of horse flesh, including heavy Percheron brood mares, saddle horses, draft horses, hunters and ponies.

"'King' Hog Is Hoover's Best Bet" (Universal).

The Universal Screen Magazine No. 61 contains an excellent bit of film illustrative of the hog industry, which is now being encouraged and pursued for the purpose of replenishing the larders of our European allies as well as for the benefit of our own men preparing for the front. The picture shows the sanitary care of hogs and hog raising on a large scale. Attention is drawn to the proper ventilation of pens and the careful disinfecting of the animals for the destruction of disease germs and the prevention of vermin.

Evolution as Seen by Ditmars

Educational Films Corporation of America Releases Unusual Subject Touching Lightly the Supposed Origin of Man.

ONE of the unusual things in educational filmdom at the present time is the release by the Educational Films Corporation of a film depicting the different stages of evolution commencing with the period of fire suggesting the molten night and vast clouds of smoke enveloping the lifeless earth. Queer forms of plant life suggest the beginning of the earth's vegetation, and the reptile is introduced as the first form of animal life, followed by the giant diplodocus to which this form of life evolved some three million years ago. The tortoise of today is said to be the only form of life directly traceable to the diplodocus. Then came the mammal forms of which we have fossil proof. The hyrax, a small hare-like animal, exists today as the only remains of the primal form from which the hippopotamus sprang; and in a skeleton head of the hyrax tusks resembling those of the hippopotamus are plainly visible. The pygmy hippopotamus is also shown in the picture and also a fine specimen of the hippo proper. The anthropoid ape is introduced as proof of the origin of prehistoric man and is followed by the orang and the gibbon, which walks erect and bears a most uncanny resemblance to the human form.

The subject is entertainingly presented and is not without its moments of comedy.

Motion Picture Advertising

The Growth and Progress of the Picturized Appeal Discussed and Exemplified at a Dinner of League of Advertising Women.

IT IS a good thing for people with common interests to get together once in a while for the purpose of discussing the best methods of promoting those interests; and it was with a great deal of pleasure, not to say benefit, that the writer attended such a discussion following a dinner given at the New York Advertising Club, 47 East 25th street, New York City, on the evening of Tuesday, February 19, by the League of Advertising Women.

The speakers who on this occasion discussed motion picture advertising were Alexander Black, LL.D., Ph.D., of Newspaper Feature Service, and otherwise known as the "father of the pictureplay," scheduled to exploit the philosophy of Motion Picture Advertising; M. A. Dow, "Safety First" expert of the New York Central Lines, on the value of your selling message delivered through the medium of the motion picture; Harry Levey of the Universal Film Manufacturing Company on theatrical films and their distribution; and Dr. W. E. J. Kirk, in charge of the Baby Welfare Department of Borden's, on the distribution of industrial films.

During the evening four different methods of "getting the message over" via the motion picture were presented. To the spectators these illustrations of varying ideas, all valuable in their way, were intensely interesting. We realized then if never before that that branch of the motion picture industry known most commonly as the industrial end has developed to its present stage as an advertising medium after careful study on the part of those who have had it in hand. By comparison one with another the most effective methods of presentation have taken shape.

The first of the pictures shown was not an industrial film, but demonstrated a method of advertising rules of "safety first." This picture was entitled "The Rule of Reason," and is used by the New York Central Railroad in educating its employees to careful methods of carrying on their everyday work. It was effective for the purpose for which it was intended, but rather long for commercial purposes. The method employed in impressing on its audience the various "safety first" truths which it contained involved a slender story with which each lesson in carefulness was linked.

The second film illustrated dairy work as practised at the Borden farms and manufactory. This was interesting in detail and more commercial than the first; but it, too, lacked that brevity and terseness of quality necessary for the best success as a propaganda or advertising film.

The third method presented was that of employing the film magazine. This allows of the combining of the propaganda film with several other subjects of current or entertainment values, thus making it a part of the general entertainment without encountering the difficulties of depending solely on its own interesting qualities to get a share in public appreciation. One can readily see what an excellent medium this must be for the industrial advertiser.

Fourth and last to be shown was a film made by a firm recently launched in the field—the Films of Business Corporation, of which Camilla Donworth, chairman of the evening, is president. The title of the film is "One Department of a Great Industry." It covered but one reel of film and in that reel it illustrated clearly with the employment of many closeups and cleverly worded subtitles not only each important step in the manufacture of spaghetti, but the planting and harvesting of the wheat from which its main ingredient, wheat flour, is obtained. In the picturing of this branch of an industry not an inch of film was wasted, and the result is that the spectator is not only enlightened on the given subject, but he is also entertained. We have seen nothing in the way of a purely advertising film that more surely demonstrates its possibilities. M. I. MacD.

Unique Method of Advertising

Ford Motor Company Extends Free Distribution of Educational Films to European Countries.

SOME time ago we carried an article on the manufacture of educational films by the Ford Motor Company which gave particulars concerning the development of a branch of the moving picture industry which has been welded into the makeup of one of the largest manufacturing concerns in the country. The following excerpt from a letter recently received from A. B. Jewett, of the photographic department of the Ford Motor Company may, however, be of interest to our readers in partial consideration of the immensity of the educational field and the work that is being carried on through various sources:

With one or two exceptions, and these indirectly, our film is handled entirely through our own branches in the following cities: Atlanta, Buffalo, Cincinnati, Cleveland, Columbus, Denver, Detroit, Fargo, Indianapolis, Kansas City, Los Angeles, Louisville, Memphis, Milwaukee, Minneapolis, Oklahoma City, Omaha, Salt Lake City, San Francisco, Seattle, Spokane, St. Louis, Washington, Cambridge (Mass.), Charlotte, Dallas, Des Moines, Houston, Long Island City, Philadelphia, Pittsburgh, Portland, San Antonio, Scranton, Elmer Auto Co., Hartford, Conn., and Dutee Wilcox Flint at Providence, R. I.

These branches act as exchanges and through them our films are distributed to between five and six thousand theaters each week and to audiences of between five and six million people. We have been designated by the Committee on Public Information—The Honorable George Creel, Chairman, Washington, D. C.—to supply the Government, through his committee, with certain of our films for circulation in foreign countries, translated into the language of those countries, for the purpose of informing our foreign neighbors of America, as she really exists today. To this end we have already supplied the Committee on Public Information with something over 350,000 feet of film, complimentary from the Ford Motor Company. We have just completed and begun the circulation of a film—"The Making of a Man-o-Warsman." This is an educational subject in six reels accurately portraying the life in the naval training stations, showing in detail how Uncle Sam prepares his sailor men for life aboard the fighting ships. This film will be used extensively abroad and will be circulated extensively in this country, as a sufficient means for off-setting propaganda of a vicious type that would insinuate that our naval training camps are not everything that they should be.

The "Ford Educational Weekly" does not include specific advertising. We carry our name on each title, as follows: "Produced and Loaned by the Ford Motor Company." And it is our firm belief that if we have assisted in establishing in the minds of the people sufficient comfort, courage and satisfaction together with an educational program, we have gone a long way toward perpetuating that mental attitude which is necessary for good business.

In addition to our weekly release, which, by the way, has been 110 copies per week, we have a film of the Ford Factory which describes in detail the methods in vogue here among our 40,000 men; a picture of the Ford English School which shows in detail how we teach the foreign born employee to read, write and speak the English language; and pictures dealing with Safety First through which we educate our workingmen in the application of caution.

In an interview with W. B. Young, the New York representative of the Ford moving picture interests, we discovered that a large amount of "Ford" energy is now being put into the manufacture of a patriotic series of which "The Making of a Man-o-Warsman" is the third. Previous numbers are "Training Officers for Our National Army" and "The Eyes of the Allies." The latter has to do with the aerial division of the army.

Mr. Young also states that the manufacture of the educational moving picture has been a hobby with Mr. Ford. It has therefore been made to serve a purpose of educational enlightenment as well as forming a unique advertising medium. There are at present employed in the photographic department of the Ford Motor Company some forty persons, not including cameramen, who are busy in all parts of the country.

Liberty and Democracy

Strand Screen Demonstration of Patriotism and Procession of Nations as They Entered World War Met With Enthusiasm.

THE patriotic pulse of the people so easily sounded at the present time, while the world struggle for liberty and democracy continues, marked time to the patriotic demonstration screened at the Strand theater during the week of February 17. Manager Harold Edel is to be congratulated on the origination of a clever idea. The passing in procession of the nations and their leaders as they entered the world war, subtitled in splendid and democratic language, drew storms of applause from audiences which visited the Strand during that week. At the particular performance through which the writer sat, however, there was one exception which was greeted with a sullen silence that spoke louder than the loudest applause in the interests of the cause at stake. This was when the unfortunate Czar Nicholas appeared on the screen in review of his soldiers; not a sound—not even a hiss greeted the weak-willed monarch who witnessed with approval the betrayal of his people.

It is a question whether or not a psychological error was made in the presentation of our own government and its able executive. Instead of placing President Wilson first, as was expected, different prominent members of the government were first introduced, leading up to a final climax, in which the President with the encomiums that are his due appeared on the screen. The effect that was originally intended was apparently secured, judging from the storms of applause which greeted the President's introduction to the audience.

Other features of the program and which were incorporated in the Strand Topical Review were "Camouflage" from the 108th release of the Paramount-Bray Pictograph, and

views photographed with General Pershing and his boys in France, including instruction in the use of the gas mask. This latter we are told is given in an underground room filled with stifling vapor. The making of Liberty loaves from the Hearst-Pathe News was also interesting.

Liquid Fire Filmed

Remarkable Pictures of the Applying of Deadliest Weapon as Taught Our Boys in France.

ONE of the most remarkable pictures exhibited in some time will be found in the 42nd issue of Universal Current Events. It shows us the use of liquid fire applied by our American boys in France under instructions from French veterans. To those of us who have never witnessed such an exhibition the picture is a revelation; it visualizes for us one of the most deadly if not the most deadly of the present war's weapons used first by the Germans. The picture shows the advance of the men each armed with a small tank attached by what appears to be a hose to the source of the liquid fire. At a given point the men halt, fall in line and instantaneously put into execution the liquid fire projectors, when great tongues of withering flame dart forth on their way to the enemy. These pictures belong to the U. S. Official War Films, and were secured some time ago by the Universal Film Manufacturing Company.

MacFadden Plans Anew

Physical Culturist Revamps Scheme for Manufacture and Distribution of Films on His Favorite Subject.

BEGINNING with the sixth number soon to be issued, Bernarr Macfadden announces that he will enlarge the scope and size of his Physical Culture Screen Magazine. Each number will be a complete 1000-foot reel published monthly—as soon as present facilities are added to, fortnightly. The magazine will not be on a programme, but will be issued by territorial rights, so that the independent exchanges (which need short subjects) can handle it.

Mr. Macfadden's plans include everything of interest in the big outdoors and athletics generally. Champion athletes will be shown their training tasks, doings at soldier camps will be recorded, women's activities illustrated, and much practical information about food and health will be picturized. In addition to the "takes" of its own expert camera staff, Physical Culture Photo Plays is in the market for any good negative of the above character. The concern may be reached by wire or letter at 949 Broadway, New York, where all communications will be promptly answered.

I. S. Seidman, who has been long connected with educational film work and also of the Western Newspaper Union staff, is in active charge of the publication. He will give special attention to the reporting of athletic events, and the titles will be written by an expert in the Macfadden office who is thoroughly acquainted with the popular requirements of concise information as to sports, dress, hygiene, health and diet.

Items of Interest.

One of the most entertaining of the Finley Nature studies that are being released by the Universal Film Manufacturing Company is entitled "Bears of the Yellowstone." Children as well as adults would be delighted with it, especially where a couple of cubs are photographed at play. They have an interesting bout—a real childhood fight, good natured, but energetic. This is the third of the Finley pictures. It was released Feb. 2 and covers a half reel of film. On the other half are some fine views photographed in Lapland presenting probably the best pictures of a herd of deer in motion that has ever been filmed. This latter is entitled "The Long Trail."

* * *

Prof. M. C. Terrell, county superintendent of education for Alamance county, North Carolina, is perfecting arrangements for the presentation of a regular schedule of motion picture shows in all the schools in this county, and each of the school buildings will be equipped with a complete motion picture projecting equipment, films being rented and routed throughout the county in much the same manner as is practiced with theaters through co-operative booking offices.

Motion pictures in the high schools all over North Carolina have been in operation for some time, the Tileston High School, at Wilmington, North Carolina, having been completely equipped through the aid of the Howard-Wells Amusement Company, more than a year ago. The potentiality of the motion picture as a method of education is being rapidly and earnestly considered by the state educational heads, and while, to a certain extent, the presentation of regular motion picture shows in schools furnishes a kind of opposition to the local theaters, the managers are ready and willing to aid them in every way possible, since it marks the gradual acceptance of the screen as a powerful medium for good and is rapidly overcoming the old prejudices against the theaters in some sections.

* * *

The Hon. H. W. Adams, Mayor of Beloit, Wis., and Rev. James Boyd Coxe, Rector of Trinity Episcopal Church, St. Louis, have just been elected members of the National Advisory Commitee of the National Board of Review of Motion Pictures. Mayor Adams has shown a very intelligent interest in the subject of regulation of motion pictures. Soon after entering office he invited the proprietors of the motion picture houses to meet him for a conference on the subject of regulation. At this conference he told them of the city's desire to cooperate with them in placing their business upon a basis that would deserve public confidence and respect, and added that it was the city's intention that only acceptable pictures should be shown. The Mayor requested the exhibitors to inform him of any picture about which they had any doubt as to the desirability of exhibiting in Beloit. "We found," said Mayor Adams in describing this plan, "that they were all willing to cooperate, and thus voluntary censorship was established."

The Rev. Dr. Coxe is one of the leading clergymen in St. Louis and has shown great interest in the subject of motion pictures.

* * *

The Gaumont-Mutual Weekly No. 9 shows us, among other things, that our fighting boys are having quite an enjoyable time at camp. Other pictures show what is being done outside of the training camps in connection with the war—women who are taking the place of male laborers; the famous Bellevue unit of Red Cross nurses, ready to start for France; and the pleasant lives led by the Germans who are so fortunate as to be interned in this country. Foreign subjects include the graves where rest the first American soldiers who fell on French soil; French soldiers in the trenches and on the fighting line; and a remarkable engineering feat which has made possible a drawbridge so nicely balanced that it can be operated by one man.

* * *

According to an announcement from Foursquare Pictures, Foursquare Exchange managers of the middle west are experiencing gratifying progress in selling merchandise on a basis of quality. The Chicago, Cleveland, Cincinnati, Pittsburg and Kansas City branches are beginning to attract exhibitors who want subjects of short footage which have that much desired element—quality.

The Bruce scenics and the Ditmars animal pictures are finding a steadily expanding market in these districts. Managers Flaherty, Erdmann, Lux, Bronstetter and Baker report to the home Foursquare Pictures office that these pictures—the product of the Educational Film Corporation—have finally gotten to be regarded as features, despite their brief length.

PARAMOUNT WITHDRAWS GERMAN SCENICS.

A notification to exchanges issued by General Manager of Distribution Al Lichtman, of the Famous Players-Lasky Corporation, orders the withdrawal of various German scenics from the Paramount-Burton Holmes Travelogues, in view of present conditions involving that country.

PROCTOR TO WRITE FOR WORLD FILM.

George Du Bois Proctor has joined the scenario staff of the World Film Corporation and will begin work at once. Mr. Proctor was born in Danvers, Mass., and educated at Andover and at Yale. His screen successes include "The Yellow Jacket," "The Maternal Spark," "Each of His Kind," "Those Without Sin" and "The Captain of His Soul."

MIGNON ANDERSON WITH EDITH STOREY.

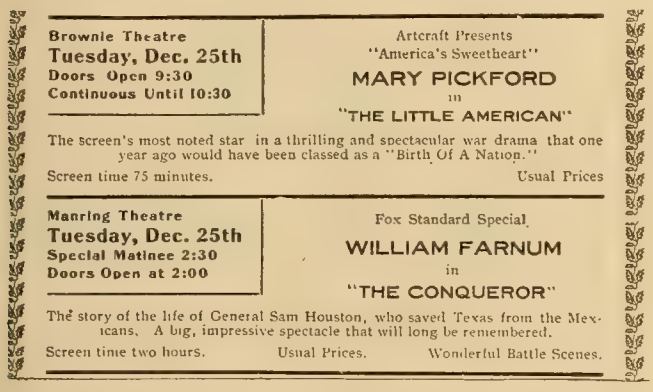
Mignon Anderson is appearing with Edith Storey in the coming Metro All-Star Series production, "The Claim." Miss Anderson is cast as Kate MacDonald in this Western drama with Miss Storey. She is best remembered for her career as a star in Thanhouser pictures, when she earned the title of "the dare-devil ingenue."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Side Dating.

THE Brownie and Manring theaters, Middleboro, Ky., offer a new stunt in side-dating. Instead of using the full margin for the date, or setting in a separate panel, the panel is formed in part of the cut-off and side. Anything that gives especial prominence to the date


Brownie Theatre
Tuesday, Dec. 25th
Doors Open 9:30
Continuous Until 10:30
Artcraft Presents
"America's Sweetheart"
MARY PICKFORD
in
"THE LITTLE AMERICAN"
The screen's most noted star in a thrilling and spectacular war drama that one year ago would have been classed as a "Birth Of A Nation."
Screen time 75 minutes.
Usual Prices
Manring Theatre
Tuesday, Dec. 25th
Special Matinee 2:30
Doors Open at 2:00
Fox Standard Special
WILLIAM FARNUM
in
"THE CONQUEROR"
The story of the life of General Sam Houston, who saved Texas from the Mexicans. A big, impressive spectacle that will long be remembered.
Screen time two hours.
Usual Prices.
Wonderful Battle Scenes.

without detracting from the film title is to be advised, and the paneled date seems to give about the best results as a rule, the next best device being to underline the date with one-point rule and set off to the left, flush with or extending into the margin. The two houses used a special holly design for their Christmas border and some stock cut material to surround Bill Hart in a decorative front page.

Program Stuff.

The Photogram, of the Star, Bellingham, Washington, puts an old question very neatly. Mr. Arnold makes a special point of his efforts to please his patrons, and in a recent issue he gives this:

> Having a picture that everybody likes sure makes the job of running a theater a lot more fun. But it's something rarely done; every week there are some people who tell us that "the comedy was fine, but I don't care about the feature at all." If it weren't for the people who tell us—that same week—that, "that was some program—one of the best features you've had," we don't know what we'd do.
>
> You can get us to admit, though, that we like this job of trying to please hundreds of different kinds of preferences in pictures. And right here we want to say again that if you would just get the habit of applauding—like audiences at the picture plays in New York and other cities do—we might come nearer pleasing you every time. When an exhibitor hears applause for a picture, and can measure that applause against the applause received by other pictures; and when he learns just what sort of situations bring out the heartiest evidences of approval from his own audiences, he can be much more sure of what you will or will not like best. Naturally we are keen to get for you those pictures which you are most apt to like.

Run this in your own program and keep after it if for no other reason than the moral effect applause possesses. If a grouch hears a picture applauded, he is more apt to think that he himself likes the picture. Give life to your house by coaxing your patrons to applaud.

With Decker's Compliments.

For his Christmas souvenir Charles W. Decker, of the Majestic, Grand Junction, Colorado, sent out a hanger calendar with a really good example of color printing from a painting by Moran, a letter and a complimentary. We particularly like the letter. The first paragraph asks the recipient to accept the calendar with the compliments of the house and to use the pass. The second paragraph adds that the pass is an appreciation of former patronage or a hope that the stranger will come and see what the Majestic shows are like. The third paragraph reads:

> Please make use of the enclosed complimentary ticket, the only thing it will cost you is two cents war tax, and this we must collect by law—the two cents we pay to the government to help win the war. Of course two cents is only a trifle, but at the end of the month they grow into dollars. During the month of November the Majestic paid the government $365.61 war tax, so you can readily see that every time you visit the Majestic your Uncle Samuel gets your aid to help lick the Kaiser.

That is nicely put. The pass undoubtedly will reach many persons who are staying away because of the tax. They will pay the tax once, if that is all they have to pay, and once the ice is broken, they will come back again. Meantime Mr. Decker drives home the fact that the tax is a patriotic duty and not an imposition. The paragraph works from many angles and is worthy of imitation. Mr. Decker has done better than usual.

Follow With Stills.

George Moore, of the Orpheum, Chicago, one of the "Loop" houses, places his faith in stills to really get the money for the house that must cater to the passer by. First he wants a known star, then he wants the star in some interesting stills. The cut shows the front of the house dressed for Mary Miles Minter, in Beauty and the Rogue. The Banner he uses to draw people from across the street, for he believes that the Minter name can do this, but once he gets them across he looks to the stills to bring them up to the box office. There is good logic in this. Save in the case of the ardent fans most persons want to know that the play is interesting. They must be attracted by something that is done in the play. There must be the unconscious "I'd like to see that," to win the day. We believe that the cuts of the girl used for The Auction Block sold far more seats than did the name of the author. It was something concrete, something definite, upon which desire could be fastened. Play up your lobby displays. Get double sets and use some of them in the windows.

For Next Year.

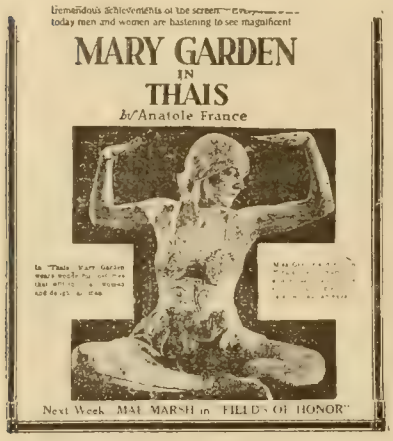
Harry M. Bird, of the Dreamland Amusement Company, Maryville, Tenn., sends in an idea for a lobby display that brought him big business this year and which may bring your own house business next year if you remember to put the idea in the Christmas file now. He decorated the lobby with crepe streamers and bells, with holly and mistletoe and for a center piece he used a Christmas tree decorated with cut-outs of the stars on his holiday week bill. The cut suggests the manner of display. It did not cost much to get up, but it was in

the spirit of the season and made more talk than almost anything in the way of an elaborate display could have done. The decoration of the tree may be more elaborate, if desired, but it will be found that the ornaments, if too lavishly employed, will detract from the display of the cut-outs. If you have not already a file for seasonable ideas, start in with this and build up. The scheme has been suggested in the

department numerous times. In its simplest form it is merely a few large envelopes marked "Christmas," "Thanksgiving," and with other observed days. Try it for a year and you'll never be without one again.

Bad Advertising.

Two exceptional examples of more than merely bad advertising happen to come in by the same mail. One is from Los Angeles and the other from Cleveland. We reproduce the lower portion of the advertisement of Jimquin's Rialto theater, Los Angeles. The top shows an actual cut of Mary Garden, costumed as Thais, and the text runs into the announcement shown at the top of the part reproduced. The nearly nude performer shown at the bottom of the space is not Miss Garden,, nor does she wear a costume suggestive of those worn by Thais. She has no responsible part in the picture and does not appear in the cast. She was picked out, apparently, for her nudity, and for her undressed condition alone. It is not definitely stated to be a picture of Miss Garden, but one of the inserts reads: "In Thais Mary Garden wears wonderful costumes that will thrill all women and delight all men," and across is another that says: "Miss Garden's dance in Thais is remarkable and sensational. She is the vital, daring, electric star without an equal." Both of these banks seem to be applicable to the person in the photograph and undoubtedly it is intended to create the impression that the cut shows Miss Garden in a costume worn during a sensational dance. This is not Miss Garden and this is not the dance she does, and we think that for once Jimquin has let something get by him of which he would not approve himself on sober second thought. Undoubtedly many persons will come expecting to see Miss Garden in this state of undress and will resent the fake. It got the money for this attraction, but it may have cost the house friends worth more than the slight gain. The second example is from the Standard theatre, Cleveland. Here there is no attempt to profit by false pretenses, but it is a splendid example of advertising stupidity. This is a four elevens in the Sunday issue, and it is the entire advertisement. That is what makes it so stupid. With a variety of attractive stills of scenes from the play to select from the advertising agent picks out a bunch of chorus girls who are nothing more than atmosphere. They are not characteristic of the picture, they have nothing in particular to do with the Price of a Good Time. They are just one of the flashes from a cabaret scene, and yet with a story that is gripping, human, appealing, the advertiser makes appeal with a bunch of chorus girls that evidently were taken from Billy Watson's Beef Trust. In the entire advertisement, which cost money to prepare and to display, there is not a line of argument, not a word of description, and as though to help along the bottom lines read


today men and women are hastening to see magnificent
MARY GARDEN
IN
THAIS
by Anatole France
Next Week MAE MARSH in "FIELDS OF HONOR"

THE PRICE OF A GOOD TIME.
No advance in prices.

and that does not appear to be a bit of intentional humor, either. What's the use of paying extra money for a better than usual play if it is advertised like a Keystone bathing girl comedy? These two advertisements, from their respective angles, are about as poor as we have seen.

Some Oddities.

Several oddities are noted on the opening program of the Theater Wilbert, Plaquemine, La., operated by Lionel Delacroix. The house opened in February with a free day, but Mr. Delacroix sent Christmas greetings to all prospective patrons, as we recorded at the time. Some of the house rules read rather oddly. For example, rule two reads that patrons in shirt sleeves must sit in the balcony, and another rule runs to the effect that full price must be paid after the box office closes with no guarantee that the full performance will be seen. The box office is closed when the last full show starts. Monday and Friday the lower floor is twenty cents, and the balcony twenty and fifteen. The negro gallery is ten and fifteen cents. The house has a rest room which is open daily from ten o'clock on, though the performance does not begin until three o'clock. In the meantime the service is free and doubtless makes many friends. Every Friday night there is a dance, following the performance, from ten until half past twelve, for which no extra charge is made.

Two Colors.

The Star theater, Weiser, Idaho, took a half page for The Slacker and got it in two colors. The advertisement was not elaborate, but it was well built, and not too much red ink was used. Only the house

Friday and Saturday
STAR THEATRE
January 25 & 26
SATURDAY MATINEE
The Mighty Drama of the day and hour
Not all the fighting can be done by those who go to war
SHOWS
SATURDAY MATINEE
The Play That Makes Patriots
Is the man next door a coward at heart?
PRICES
THE SLACKER
Starring that magnificent actress EMILY STEVENS in a superb cast for a patriotic picture
The Play That Will Thrill The Spine Of The Nation

name, the title and the words "shows" and "prices" were in red, along with the border. The rest was all in black. It shows up well and arouses curiosity, which is the main point. This is the first red ink run we have seen in some months. We used to get a lot of them. They make a good flash about once a year.

A Monthly Folder.

A. A. Lionais sends in some house programs he issues for the Home theater, Everett, Mass. He uses an eight page, railroad style folder, with four weeks on one side, a page to a week in double columns, the house title on the front, a star portrait on the back and a bank advertisement on what would be the double middle were it stitched. They are not badly done, but they are not well done by any manner of means. We show the second issue. The third differs only in that the name of the star or the serial is in display with the title in Roman. There is nothing eye-inviting about the display. If you want very much to know about the attractions, you can find out the titles, but that is all you can ascertain. The printer opens up the lines with mathematical nicety, as he has been taught to do. He uses the specified type faces. More than that he does not attempt. It is nothing to worry his young life. A straight calendar would be better than this, and that would allow two or perhaps even three pages for chat of the coming attractions. Patrons could learn something of the plays to come; would have their interest aroused. As it stands there is not a single line in the six pages the house takes to interest in a single film. Even the star cut which decorates the back page is general and not connected up with a story of any particular date. The house program is one of the best forms of advertising, but to be of value, it must be informative and interesting.

From a Pioneer.

John C. Green, of the Temple, Galt, Ontario, is one of the real pioneers of the screen. In sending in some recent stuff he writes:

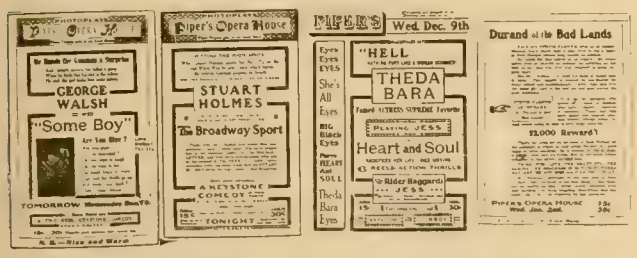
> Herewith I enclose some samples of newspaper ads and press dope I use six days a week, 52 weeks every year. What do you think of this kind of newspaper work in a small town of 13,000 where it's possible to give only one performance a night and a matinee only on Saturday or holidays. Takes nerve, don't you think, but my policy for 33 years in the show business is that you have to toot your horn if you want to sell clams (or pictures) and some of the muchly inflated stars are such clams that it makes selling them very hard.

Mr. Green does not merely advertise, he blows his horn, not too loudly, but sufficiently to make an impression. He uses mostly three-column widths and drops twelve inches or more. One advertisement for The Little Princess is oddly built. The top is two 9½ and below that is a four-fours. The latter does not appear as a part of the other advertisement but is a special paneled card appealing to mothers to send their children to see the play. This was for the day before opening, and the showing date got three thirteens. Another paper carries a full page the day before showing. That is going pretty strong for a thirteen-thousand-town or any other place. Mr. Green gets 15 and 25 cents instead of the usual 10 and 15, but he gives a show that is worth a quarter; late releases and the best subjects. Mr. Green has been playing the game for a third of a century and he has found out that if you have something to sell, the way to get rid of it is to advertise and keep on advertising. It may take nerve to increase your advertising in the face of falling business, but it is the surest way to bring it back if you have something to advertise that is worth while. But advertising is not merely buying space. It is making the right use of it.

Dan Knows the Answer.

Dan Conncrs, of Piper's Opera House, Virginia City, Nev., one of the most historic houses in the west, gives the whole snap away in a note that covers some recent samples. He writes:

These ads are eccentric, but when there are two shows loading up a little daily paper with the story of a play and two-



column cuts and doing it every day, I switched into "crazy" advertising for a change. They get tired of reading the same old "Story of the Play," and anyhow I believe that telling the story of a play is an injury to business unless it happens to be something out of the beaten path.

There are several large chunks of wisdom in that letter. Be different, to be observed is one of the fundamental rules of advertising, and in most cases telling the story of a film is as detrimental, as Mr. Connors says. Let them hope for the best, anyway. These reproductions will run too small to give the text, but the layout might prove useful to other exhibitors. That on the right is decidedly good, and none of them are as "crazy" as Mr. Connor seems to think them.

Anonymous.

Someone sends in a page from Sioux Falls, S. D., and writes:

I own and operate one of the theaters on this sheet that I am enclosing to you and want an expression as to which display is the best from the advertising standpoint. Our local paper gets up this page every Saturday evening for the theaters and I want to get all that I can out of it, with suggestions from one who knows.

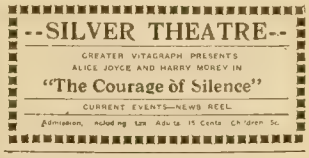
The advertisement for Thais is the best. This is not alone because the cut serves as an attractor, but because the cut requires a certain amount of white space. The rest of the type display is in consonance with this layout and does not crowd the space. The questions, taken

from the press book, pique curiosity, though some of them are so framed as to suggest that Miss Garden in a combination of Theda Bara and Little Egypt. Even at that, it is probably selling argument. From a typographical point of view, the Jewel comes second, but as advertising it is not so good as that for the Princess. It takes it for granted that Taylor Holmes has already been sold. All that is necessary is to announce him. On the other hand, while the Princess does not catch the eye as quickly, the combination of Ingersoll's name and "I Believe" will tend to rouse curiosity and the reader will go ahead to see what connection there is. Both advertisements are too formal; too much of the straight line stuff. The Strand tries to tell too much. It should have taken more space for Miss Young and merely have announced the underlines. All should have gone in eight point. This is a Saturday issue and the first of the underlines does not come until Wednesday. Get them in to see Shirley Kaye and on Tuesday announce Daybreak. It would be better to drop the underlines entirely. The prices are made too conspicuous. The Olympia should have told a little more about its attraction. Here is another case of supposing that Farnum can sell himself. There may be a few who might be coaxed in if they had some hint as to the style of the play. One of the advertising phrases could have been picked up from Advertising Aids. For selling value the Jewel, Olympia and Colonial (small advertisement), rank in that order, but pretty close together. With the exception of the Colonial's large advertisement, none of them is well displayed because the compositors seem to have made no efforts, possibly because the Exhibitors take so little interest.

Meeting Opposition.

Here are three advertisements from the Sentinel, Waterville, Maine, the Monday before the new opposition opened. The three were all in the two outside columns, with the City Opera House on top, but they have been cut apart for convenience in reproduction. It will be seen that the Silver keeps on with the same two twos and a bare announcement of the title. The City Opera House takes more space, two sevens against sixes for the Haines, but beyond adding the cut, the announcement is just as dead as ever. Later the Haines came out for four eights announcing The Whip and three acts of vaudeville, working on what used to be known as the Poli scheme, presenting the feature in the middle of the show and the rest of the stuff both before and after so that the person who was there at half past six could see the entire bill by a quarter past nine, while it was possible to come at eight and still see the complete performance. Neither of the old time houses

City Opera House
MONDAY, FEBRUARY 4
Pauline Frederick
—IN—
"Mrs. Dane's Defense"
PRICES—Matinee, Children 10c, Adults 15c. Night, Children 10c, Adults 15c. Reserved seats 20c. In these prices the new war tax is included.



made the attempt to present something a little better than usual. No effort was given toward a better constructed advertisement. They just bared the neck. In time probably much of the old patronage will drift bask to the pioneer houses, for the new house seems to be atrociously designed from what we could see of the ironwork last fall, but the old houses could have helped a little by getting a jump on.

HELP FOR THEATRE MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK and a HAND BOOK. It tells all about advertising, printing and paper, how to run a house program, how to frame your newspaper advertisements, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Practical plans that have helped others and will help you.

By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building, Chicago, Ill. Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT.

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully adressed and stamped envelope accompanies the letter, which should be addrssed to this department. Questions should be treated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Not Good Argument.

SOMEONE, evidently a rather young man, wastes three cents upon an anonymous letter that calls us a prevaricator in fewer letters than that. The burden of his song is that we said the market was opening up, and so he sent a story to every company and they all came back, and therefore he knows us to be a person in whom the truth is not. He is reminded that we also wrote that the market was not open to the boobs. His argument is unsound.

Make an Analysis.

W. H. Harrison, Jr., author of the winning "Uncle Tom" synopsis, sends in an analysis of Technique of the Photoplay made for his own use. It is to be regretted that we cannot give the study in full, but that regret is tempered by the thought that it will do you far more good if you make your own analysis. Mr. Harrison uses the form familiar to the college student, but we would suggest that addition of the paragraph numbers might help, and would also recommend that related matter from other chapters be brought over. To make an analysis of Chapter XX, for example. An analysis might look something like this:

CHOICE OF PLOT. XX.

1. Drama is more easily written than good comedy and should be first attempted unless one's forte is comedy.
2. The good plot

Should be capable of being produced without unique expense through the avoidance of an undue number of scenes or scenes costly to produce.

5. Should have a small cast of principals, no matter how many extra people may be employed. Five or six characters should carry the burden of the story.
6. Should avoid two widely separated locales as the arctic regions and the tropics, though two countries can be made without much trouble if the scenes in one country are confined to interiors.
7. Should have as few time jumps as possible. The ideal plot is continuous in action.
8. Should be able to pass the various censorships (see Censorship).
9. Should avoid the unclean incident.
10. Should preferably end happily, but the facts should not be distorted to bring about this happy ending.
13. Should have few complications of sub-plot.
14. Should not give offense to any race, creed, sect, political party, society or propaganda.
15. Should not ridicule personal deformities or mental defects.
17. Should be simple and direct.

By going over the entire book, leaving room on the first draft for additions from other chapters, and then making a fair copy, the student will become possessed of a book even more valuable than Technique since this analysis represents his own understanding of the original work and is presented for ready reference in a form most easily consulted.

And remember that even though you are now concentrating upon the synopsis only, your proficiency in plotting will, eventually, give you a studio opening, if you desire it, provided you can do continuity work. It is absurd to argue that since continuities are no longer purchased it is not necessary to study the full technique of photoplay. You must know technique in order to be able to write the proper sort of synopsis, and you must understand continuity if you want to progress further. Studio authorities are still on the watch for good staff men, and mostly they are picked from those who have shown ability to write good plots. Keep studying.

Beware Press Agents.

Sometimes it is not easy to distinguish between the bona fide requests for scripts and the press agent's talk. Sometimes one runs into the other. Lately the establishment of a new script department was announced. The picture of the new editor was run and much was said about his plans and intentions, but some weeks later we asked about the new office and found that nothing had been done beyond reading. It had been the intention of the company to inaugurate a new dispensation. The press agent elaborated somewhat upon the plans and gave out the announcement. Then some internal policies cropped up that halted progress, and not a single story has been purchased. Meantime a number of authors are loudly declaiming that they have been stung. Perhaps they have, from their own point of view, but they were in too much of a hurry to get up to the counter. The early bird may get all the worms, but the hasty author sometimes merely wastes his stamps. Take it easy when you see stuff like this, and the more glowing the announcement, the more cautious you should be, for the greater the profusion of adjectives the more likelihood that the press agent and not the editor is the real instigator. As a matter of fact most of this stuff is not written for the author but is intended to impress the exhibitor with the idea that the stories offered by this particular company are going to be out of the ordinary. The chances are that if there is a real demand and a real editor, the editor knows how to get stories without hanging up three-sheets.

Essentials.

Many of those who sent in "Uncle Tom" synopses were careful to explain that they had left out Eliza crossing the ice to make it easier for the director. One writer explained that he did this, because he was told to in Technique of the Photoplay, but wanted to know just how far he could go. As an example he pointed out that he could use a dog to good advantage in a play, and it was merely required that the dog should run through a scene. "All that is necessary," he cheerfully explained, "is to have some one hold the dog and let him go when his master, on the other side of the scene, whistles for him." That was all, but we have seen 400 feet of stock wasted merely trying to get a dog to jump off a sofa and run off at his master's call. The best rule is to keep the action as simple as possible and not to fuss it up with a lot of frills. But if a dog, and only a dog, will serve, then write in the dog by all means and pray that it will find some director who can and will get the trained dog. The main thing to learn is whether the difficult stunt is an essential or merely an elaboration of a story. This is something you will acquire only through study and practice.

Won't Take Carbons.

The trouble one correspondent had with some new paper might interest others. He sent on a sample with the complaint that while it gave him a good first copy, he could not get even one satisfactory carbon. He bought it from the printer at a reduced price as a job lot. The trouble is that the paper is not intended for typewriting but for printing. It has a calendared surface that will take the ink from the ribbon, but the carbon can get no grip on the shiny coat. The paper should be kept for first sheets and a cheap news paper used for carbons, if the printer will cut it. The best carbon sheets have a dead finish. You can pick up a lot of jobs from the printing houses if you know how to go after them, but test out the paper before you buy it, and avoid, if possible, paper with too glossy a finish.

Don't Do It.

Two years ago a certain author pestered us for the name of a good selling agent, and we told him there was no such thing. The other day he sent in a couple of ounces of correspondence between himself and an agent and wanted us to weep with him. Probably he is angry because we refused, but we cannot waste sympathy upon those who reject our advice and then get stung. Please do not follow this author's example, and please do not write in and ask us for the name of an agent or request information as to the standing of any agency. If you read the paper you know what we think. If you are not a careful reader we cannot spare the time to correct your oversight. You are welcome to advice about photoplay writing, but you must learn to sell for yourself, for that is something no one can teach you.

Be General.

Don't bother to write a story for Bill Hart. Too many others are in the job. Write a story that might suit Hart and sell it to someone else.

Change Over.

We are fed up on war. Write a couple of romances.

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.

Schiller Bldg., Chicago Wright and Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Automatic Regulator for Mazda Lamp.

Our old friend, J. H. Hallberg, Consulting Engineer for the United Theater Equipment Corporation, is the inventor of about as clever a piece of simple electrical apparatus as it has fallen to the lot of this editor to view to date; also the invention of Friend Hallberg, when taken in connection with another regulator which he has designed for d. c. Mazda lamp voltage regulation, marks a long step towards making the tungsten filament (Mazda) lamp a practical thing for projection purposes. Used in conjunction with these instruments the lamps should, I think, last their full 100 hours of life.

In a recent article I set forth my belief that the Mazda would never be a commercial success for the projection of motion pictures until some commercially practical plan for the very close regulation of amperage through the filament be found, because an overload of even so much as one ampere for any considerable time is very bad for the filament and an overload of as much as two amperes for two or three minutes materially shortens the life of the lamp. Remembering that lamps cost $7 each, the importance of having them last their full 100 hours of estimated life is seen.

Well, the inventions of Mr. Hallberg do exactly that thing. Fluctuations of amperage flow is due to fluctuations in line voltage, and friend Hallberg's inventions automatically regulate the voltage so closely that current flow is held constant at a maximum variation of .5 of an ampere up or down.

First we will consider the a. c. apparatus, leaving the d. c. regulator for a future article. The a. c. apparatus is extremely simple. It consists of a small transformer of the three-leg, closed core type. Its secondary coil is stationary and is connected directly to the lamp. The primary coil, however, when in operation, literally floats in the magnetic field. This coil is so arranged that when installing a new lamp or machine the operator may raise or lower it mechanically to a point where the desired amperage at the lamp is obtained. Having done this his further task consists, insofar as the device is concerned, in letting it severely alone, since once the desired amperage (voltage) is established, the primary coil becomes entirely independent of the mechanical adjustment and floats free in the magnetic field, thus regulating the voltage (hence the amperage flow) automatically. Should that big motor in the next building shut down suddenly, and the line voltage, as a consequence, rise (precisely this does happen all too often in practice), the primary coil instantly, and with uncanny precision, moves up just the fraction of an inch and sits there like a cat at a mouse hole, waiting for that motor to start again. Meanwhile the lamp filament has felt no change, or a change too slight to be appreciable, and all is well

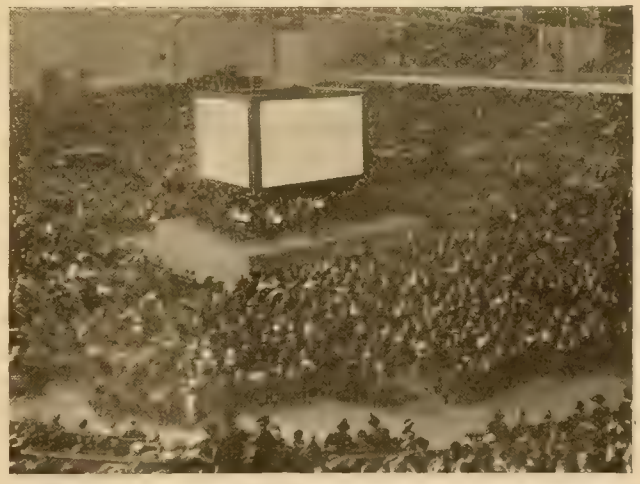
But this is only a beginning of the work of this instrument, because once having set the device to supply the proper amperage from a given line voltage to a 600 watt lamp, one may substitute a 750 watt lamp without making any change in the mechanical adjustment of the device, which automatically supplies precisely the required additional ten amperes; moreover the device gives even closer regulation with the big lamp than when the smaller one is in place. This surely is plenty for one little, simple transformer to do, but Brother Hallberg has proceeded further, and by the mere changing of a wire connection the instrument may be used for either 110 or 220 volt supply.

Certainly the foregoing ought to be amply sufficient, but there are still one or two minor points of excellence in the apparatus. First: it is constructed in two units, viz.: the transformer itself, which may be substituted for the economizer, compensarc, inductor or rheostat in use with the arc lamp, without any change in the operating room wiring, and the ammeter, which is attached to the back of the lamphouse by means of a swinging arm, so that the operator may set it in position to be seen from any point at the right or back of the operating room.

I desire to compliment Mr. Hallberg on this piece of apparatus. It is a clever piece of work. I have watched it in operation and it certainly does look to me like the real thing in voltage regulation for Mazda lamps operating in a. c. supply.

Unique Screen Arrangement.

The accompanying illustration shows the unique screen arrangement used recently in Kansas City at an exhibition given by the Kansas City Star in some large auditorium. The screen is four-sided, and on each side is a projection machine. Two of the booths (booth is the correct term in this case) may be seen in the picture. There were two more. Eight Power's projectors were used. Notice the orchestra directly under the screens. It is my understanding that four prints of the same subjects were run simultaneously, so that the entire audience



saw the same thing at the same time. The audience ran into the tens of thousands. It was a unique, and I am told, a successful undertaking. The operator who sent the photograph was anything else but a good writer and I was unable to decipher his name or more than a few parts of sentences of his letter.

Light Trouble.

From an operator in the far west comes the following:

> Have your handbook and read the department with interest. Would like to call your attention to a problem we have encountered in connection with a new 6B projector.
>
> Some time ago we purchased a Power's 6B projector, installing it alongside our old 6A. These machines operate under precisely the same conditions. The old machine continues to give the same clear, bright picture, having good detail, while the new machine gives a picture which is dull, poor of detail and at times the screen center is so dark that one can hardly read the titles. The new machine takes current through the same inductor used for the 6A. Test shows no appreciable voltage difference as between the two arcs. We get 35 amperes and 33 volts at the arc of both lamps. We have changed the condensing lenses from one machine to the other without result; also carbons. Set of carbons same in both machines. But it is all the same result, viz., large dark spot in center of screen and dull picture, with poor detail from 6B and clear, bright, sharp picture from old 6A. No amount of adjusting will remove the dark spot in center of screen. Have placed the light source, condensers and objective all in same relationship, one machine with the other; also have experimented with other relationships, but always with the same result. As nearly as I can figure it out the trouble lies in the lamphouse, as the light does not seem to condense properly and we never get the same brilliancy at the spot with the 6B as with the old machine. Will await your reply with interest.

Your data is very clear. I am of the opinion your trouble lies largely in the condenser. In fact if your statements are all correct it can lie nowhere else. Try this: See to it that both lamps have same angle from perpendicular. In other words, give 6B lamp same

angle 6A has. Use same make and size of carbon in both lamps. Let them both burn same crater. Get best screen result you can with both machines. Then set condenser of old machine same distance from film that new one is, change objective lenses and change condenser lenses, SPACING THEM (THE CONDENSER LENSES) SAME DISTANCE APART ON 6B THAT THEY WERE ON 6A and see if you don't get same result. I think you will, barring possible difference in revolving shutters, which might cause cutting of greater percentage of light on one machine than on other. There is absolutely no reason why there should be any difference in results at the spot as between the two machines if lamps have same angle, carbons are same and have same set, condenser lenses have same focal length, ARE SPACED SAME DISTANCE APART and of same quality and if condenser is same distance from film. If the test I have suggested fails to put you on the right track, let me know and I will undertake the contract of setting you right, but I think there can be no doubt that it lies in (A) Difference in focal length of condenser lenses. (B) Difference in distance condenser lenses are spaced apart. (C) Difference in lamp angle. (D) Difference in distance between condenser and film or maybe a combination of them all.

Film Damage.

Albert Wm. Hornby, Haileybury, Ontario, is in trouble, as follows:

> Enclosed find sample of film which I am accused of damaging. What I want is your opinion as to the true cause of the injury. Yesterday the inspector was here and claims the Simplex machines I am running were not to blame. My own view is that the film was deliberately cut with a knife. Look carefully and at the very beginning of the cut you will see a slight impression as where a knife blade was pressed before the cutting. Certain it is the film was not off the sprockets, else there would be marks on its surface. The exchange tells me there were 300 feet like this. I ran the film through three times and had no trouble. I will swear it left my hands in good condition.

This is a very peculiar specimen of film damage. I am unable to pass an intelligent opinion. Under a very powerful microscope I can discover no evidence of cutting. I would promptly pronounce the splitting as due to dye impurity (it is tinted film) but the stock seems tough, pliable, and in good condition. Certain it is, however, there has been terrific abuse of the film in some projector, because many of the sprocket holes are badly damaged, mostly on the down side (as film is in machines), but this is again complicated by the fact that a few of the holes are damaged on the opposite side. I'm sorry, friend Hornby, but I am unable to decide what did the damage. The sprocket holes were in part injured by one of two things, or maybe a combination of both, viz.: very, very heavy tension at the gate or else badly hooked intermittent sprocket teeth. There is still a third chance, viz.: that an upper reel stuck and pulled so hard that the upper sprocket injured the sprocket hole edges. Hooked upper sprocket teeth would help cause damage in such a case as this, but the splitting could be caused by nothing of this kind, so, after all, I am stuck. In one or two places it certainly does look as though only a knife was used, but friend microscope makes it look otherwise. I'm stuck.

New Screen.

Roy M. Herold, Elgin, Illinois, sends in sample of screen with the following explanation:

> Some time since, I wrote concerning a screen I am preparing to place on the market. You replied requesting sample, which I am now sending. One-half the sample is bright finish and the other dull. Several local theater managers are enthusiastic over the demonstration of the screen and all prefer the bright surface; however, they all suggest that the dull finish might be better for old films, as everything shows up very plainly on the bright screen. About five years ago the inventor put several of these screens on the market, but he was no promoter, hence failed. Have written his old customers, and some are strong in its praise, while others say it was good, but so bright that the reflection gave trouble where there were light scenes. I claim that a great deal of current may be saved by using a bright screen and turning the lights lower. Kindly do not mention this in print until I have a more perfect sample to submit.

The sample shows all it is necessary for me to see, friend Herold. I have looked at hundreds of screen samples during the past few years, and can tell you pretty well what any given surface will do, unless it be something entirely new, merely by looking at it. In the first place, *do you realize that the screen presents almost as difficult an optical problem as does the optical train of the projector itself?* Men like Frank Rembusch and the late J. H. Genter, who have made screens for years, studied the screen problem deeply, expending many thousands of dollars in experiment, still are not at all sure that they have the problem finally solved. A screen which might have been excellent five years ago may be far behind the times now. You seem to have the idea that but one or two things are involved, whereas there are many. The sample you submit has, at least, one point of superior excellence, viz.: its heavy, substantial supporting medium. The coating is very similar to that of dozens of samples that I have examined and presents absolutely nothing unusual. The bright surface would have, at least to some extent, both diffused and semi-reflection; also, it would undoubtedly have that bug-a-boo of screen men—fade-away, and I am afraid it would have it to such an extent as would bar it from all high-class theaters, except very narrow ones. Another thing; have you investigated the staying qualities of the surface? Some screens which give excellent results while new, either dull or discolor very quickly. The surface, to succeed, must be easily cleaned and must stand without perceptible change or dulling for at least three years. Your dull surface seems to be just a good dull surface, but its lasting qualities and its "cleanability" are something which only extended use could determine. A screen which will remain bright for years in Arizona's dry air may blacken quickly in New York.

Summing up: It is evident to me that you are entering an already very much overcrowded market, at about the worst possible time, with a new and comparatively untried product, and without any extensive knowledge of the business. I could, of course, easily say things which would please you and which would not be exactly untrue. You would go ahead, probably the Moving Picture World would get a bunch of advertising from you, and to that extent all would be well. BUT WOULD THAT BE HONEST? Well, maybe, from some folks' viewpoint, but this particular editor is not in that kind of business; also, the paper he represents is not in that kind of business. My advice to you is: DON'T ENTER THE SCREEN MARKET NOW! It is war-time. Theaters are struggling along under a to-the-limit load. Many are closing, and those remaining are, as a rule, only purchasing those things which are absolutely necessary. If you desire to enter the market, do so on a *strictly local basis* until times again become normal, from the theater standpoint; meanwhile, STUDY THE SCREEN PROBLEM FROM ALL ANGLES. It is not so simple as you seem to think. Now, friend Herold, do not feel hurt or angry. I have not written this because it is a pleasure, but because it is my DUTY. Remember that the one who tells you an unpleasant TRUTH is usually your best friend after all. By all means go ahead if you think best, but in one year from today examine your bank balance and tell me who it was gave you good advice.

Pettifogging Practice.

From Cananea, Sonora, Mexico, comes a complaint which is fully justified, provided the facts are as set forth by the operator. This thing of an exchange manager forcing operators to do his film inspection and repair work gratis is nothing less than an outrage. It borders on pettifogging practice. It is an attempt on the part of the exchange manager to lessen his overhead expense at the expense of the operator, thus helping himself make a record by deliberately compelling the operator to work for him for nothing. That is precisely what it amounts to in practice. The General Film company does not approve of such methods unless there has been radical change in its policy right lately, and I do not believe there has. The letter is as follows:

> Am sending partial copy of correspondence received from General Film company, 738 South Olive street, Los Angeles, California. Their service is consistently in imperfect condition, but they sent us one subject, "His Moral Code," in such terrible shape that I was forced to put in two and one-half hours inspecting and repairing the films before they could be run through the machines with safety. I sent them a bill for $2.50 for labor performed and, in return, am informed that "it is the operators' job to repair the films!" I very well know film inspectors do not get one dollar an hour, but I am not a film inspector, nor do I want the job. Here is their reply to my letter demanding pay for actual time put in inspecting and repairing, at the rate of one dollar per hour:
>
> "We are just in receipt of yours of Dec. 25, '17, calling attention to the bad physical condition of our feature, entitled "His Moral Code," and while it will not be possible to reimburse you for the inspecting of this particular subject (Why not, please?—Ed.), we nevertheless wish to assure you that your attention to the matter (2½ hours of attention!—Ed.) is greatly appreciated. However, it is a part of an operators' duty, as he should be sufficiently interested in the success of his employer to see that every reel is in the best possible physical condition before it goes on the screen, thereby preventing any possibility of an accident occurring during the show. We are not suggesting this as a regular practice, or anything of that nature, but wish to point out the fact that there will be times, occasionally, when we are forced to ship films on very short notice, which prevents their receiving proper inspection before leaving our office. This is particularly true of the Mexican shipments. Again assuring you that your courtesy and consideration in this matter has been greatly appreciated, and with best wishes for a prosperous new year, we are, Very truly yours, General Film Company."
>
> To this I replied:
>
> General Film Company, 738 S. Olive Street, Los Angeles, California. Gentlemen: Am in receipt of yours of Jan. 3 and must again request that you remit the sum of $2.50 due me for services rendered to YOU in the repairing of your film. I agree with you that the operator should be much interested in his employers' business and success, but that has nothing to do with his being interested in reducing overhead expenses of the film exchange by doing its film inspection and repairing for nothing. The operator is paid to project pictures, not to act as film exchange inspector! Our manager (and all other theater managers) pays for films in good physical condition, and you know that as well as do I. * * * If my price don't suit you, why just remember that I did not ask for the job and did not want it.

This operator had written the Los Angeles exchange quite some time previously, telling them their films were reaching the theater in very bad condition and warning the exchange that unless it was stopped his charge for inspecting and repairing them would be $1 per hour. This charge is high, yes, but as he says, he did not ask for the job and warned them of the price. Therefore the exchange has no kick coming. The letter of the exchange manager to the operator springs the old, moth-eaten, run-down-at-the-heel, frayed and frazzled line of bull with which we are by now all quite well acquainted. If you had not the opportunity for inspection you saved just that much in inspectors' wages. Did you not, Mr. Exchange Manager? Well, then, the very least you could have done would have been to have sent the operator whatever the saving was. Isn't that a fact? Didn't do it, Mr. Make-An-Honest-Penny, did you? Instead you wrote the operator (after he had put in a bill. Didn't even bother to write him until then, be it noted) a nice soft-soapy letter, telling him how he should love his employer so well that he would be almost tickled to death to do YOUR work for nothing. Fine! Finer!! Finest!!! Do your film inspectors love you so extremely well that they rush down every

day, do your film inspecting and refuse pay for it? You, Mr. Exchange Manager, say the films go out in poor condition only occasionally, or words to that effect. But the operator tells a very different tale. When, on these "few occasions" the films go out in bad condition, I suppose you are so much interested in the success of your customer's business that you notify him of the condition of the films and make a rebate of your charge, don't you? You play strong on the operator's loyalty to and interest in the theater manager or exhibitor. How about your loyalty to and interest in him, huh? I'm asking questions, Mr. Los Angeles Exchange Manager. Suppose you get right up on your hind feet and answer? And remember, when you do it, that I'm past master in the art of analyzing answers made up of gentleman cow.

As I said in the first place, I do not believe the General Film Company agrees with your method of doing business. I know they certainly did not a short time ago, and I do not believe they have changed. I am getting real tired of the type of exchange manager who, while insisting that loyalty to the employers' interests should oblige the operator to do his, the exchange manager's, work gratis, is perfectly willing to collect from the exhibitor full price for films not in the condition the exhibitors' contract presumes them to be. Talk to this type of exchange manager about making a suitable reduction in price of service when service is shipped in other than the physical condition it should be, and he would pretty nearly have hydrophobia; but he calmly says to the operator receiving his stuff, "be loyal to your employer and do a lot of work for me gratis, so that my junk can be used, and I may collect full price therefor."

Worth Investigation. Sounds Reasonable.

Edward Hitchcock, Plainsville, Ohio, says:

> Have always had more or less doubt as to what a perfectly balanced shutter should be, so when I wrote, setting forth the plan described in the issue of Feb. 9, I used in designing the shutter I am at present using, I perhaps did not make the matter as clear as I might. My idea is to make the main blade just wide enough to avoid travel ghost under the local condition, in my case 75 degrees, and the opening on either side of the main blade 60 degrees, each interrupter blade 60 degrees and the remaining opening whatever it would be, in my case 45 degrees, but dependent in each individual case upon the necessary main blade width. This seems to be to be better than making the three openings and interrupters of equal width (It is not, if the local condition be such that they can be of equal width and still avoid travel ghost?—Ed.). I got the idea from the experiments set forth, and the shutter shown in Dec. 15 issue, the experiments being made at the Simplex factory. Of course my own shutter is not proportioned the same as is the one there shown, for the very simple reason that I did not require such a wide main blade. Would not a shutter made after this fashion fit in most places?

I am inclined to believe it would. I may be in error, but it seems to me you have dug out the underlying idea contained in the shutter shown in Dec. 15 issue, and have advanced a proposition which is of value. I would suggest that operators try out this plan. The real test would be as follows. With a given light value at the arc, try the present shutter *without any film in the machine*. Observe at exactly what speed flicker entirely disappears. Then construct a paste-board shutter blade, as per brother Hitchcock's plan, and **make the same test.** If flicker disappears at lower speed with the new shutter than with the old, then the new one is best. You might then proceed a step further and compare percentages of light cut by the two shutters. Please report results to this department.

Non-Intermittent Projection.

Recently the editor gave up valuable time to witness the demonstration of another non-intermitfent movement projector. The demonstration was not a success. The projection of an image from a steadily moving film is a tremendously delicate proceeding. It requires the superimposing of two photographs, both in motion, at a point usually not less than fifty and often one hundred feet distant, and it must be done so accurately that definition will remain unimpaired. To the practical operator it is given to know something of the extreme difficulty of such a performance. Very many schemes have been tried, but up to this time none have succeeded. The inventor of the machine in question insists that while the demonstration was not successful, he has the problem solved. As to that, I shall believe when I see a commercially perfect picture projected, and not before.

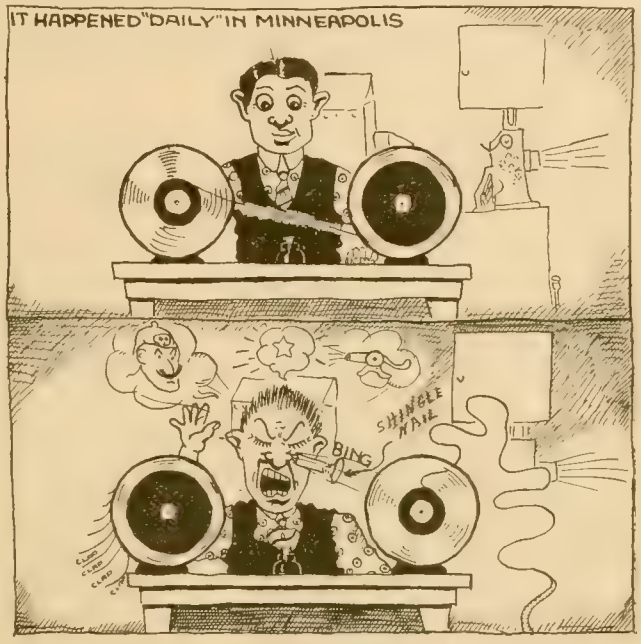
Feaster Non-Rewind.

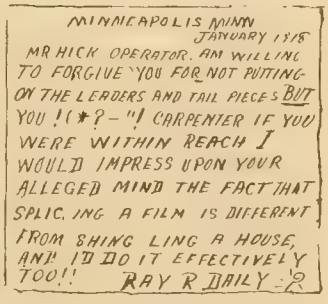
By the way, what has become of the Feaster non-rewind? It is a shame if through poor business management such a really valuable adjunct to the industry has been allowed to die. The Feaster was one of the inventions to which this department could and did give its unqualified and enthusiastic endorsement. Unfortunately, however, those in charge tried to market it at three or four times what it should have sold for. Very naturally they failed. I firmly believe that particular device could be made and sold at a good profit for not to exceed seventy-five dollars for two and maybe for as little as twenty-five dollars each; or at least that was my opinion at that time. It perhaps could not be done now. Be that as it may, however, the device was of genuine value. It really did do away with rewinding, except once at the beginning of a new show. The Feaster is illustrated and described in the handbook, page 318. I would like to know who has the matter in hand at this time.

From Minneapolis.

F. S. Rogers, Minneapolis, Minn., sends in a cartoon, and says:

> Inclosed find cartoon illustrative of an accident which happened to one of our men here recently. It shows that Brother Daily "got the point"! Conditions as pertaining to the business here in Minneapolis are pretty good all around. I heard your lecture when you were here, and felt I was about as poor an operator as could well be found when you got through pointing out my faults and weak spots. I am now studying hard. Have the latest edition of the Handbook, and it won't accumulate cobwebs from disuse. Next time you visit us I intend being able to answer at least some of the questions you propound instead of sitting like a bump on a log, inwardly blushing for my ignorance. Have been working as an operator for five years, and find that I have not even made a good start toward perfecting myself in my chosen calling. With the help of your Handbook, the projection department, and hard study, however, I intend to go to the top.




MINNEAPOLIS MINN
JANUARY 1918
MR HICK OPERATOR. AM WILLING TO FORGIVE YOU FOR NOT PUTTING ON THE LEADERS AND TAIL PIECES BUT YOU !(*?-"! CARPENTER IF YOU WERE WITHIN REACH I WOULD IMPRESS UPON YOUR ALLEGED MIND THE FACT THAT SPLICING A FILM IS DIFFERENT FROM SHING LING A HOUSE, AND I'D DO IT EFFECTIVELY TOO!! RAY R DAILY -12

Good! That's the dope, Brother Rogers. It is a cold blooded fact that mighty few things really worth while can be had in this vale of sorrow without hard work. When the time comes that operators in general get into your frame of mind, and start digging for real knowledge, then will projection be respected as a profession. I see Brother Daily "got the point" of the shingle nail all right. I wonder if he also "got the point" (which I tried to impress upon all of you) that rapid rewinding is bad. It is always bad for the film. This time it seems to have been bad for his nose. But, of course, the presence of the nail in the film was an outrage on the film. If it had only been Daily's nose that suffered I would be tempted to say, "Good! Served him right for rewinding at racehorse speed." But his nose only got injured once, whereas the film gets damaged every time it is shot through a rewinder at excessive speed. My compliments to friend Rogers. Any time I can aid you just say the word.

Projection Experience

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today

$4 the Copy, Postpaid

MOTION PICTURE HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

MOVING PICTURE WORLD

Schiller Bldg. Chicago, Ill. | 516 Fifth Avenue New York City | Wright & Callender Bldg. Los Angeles, Cal.

To save time, order from nearest office.

Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

The Speed of a Lens.

THE speed of a lens depends upon the amount of light it passes and is measured by the ratio of its effective aperture to the focal length, for instance, a lens with the speed of F.4 has an aperture or diameter of glass surface length equal to ¼ of its focal length. The larger the aperture in proportion to the focus the greater the speed, Great speed can only be had at the sacrifice of other qualities, such as depth of focus, covering power and angle of view.

Inasmuch as the focus of a lens increases when focusing nearby objects, whereas the diameter of the effective opening remains the same, it follows that at short distances lenses work at less speed than which they are listed for. For instance, when copying in natural size, a lens listed at F.8 operates only at a speed of F.16 requiring four times the exposure of an effective opening of F.8.

Covering Power.

Covering power is the ability to evenly illuminate and define an image over its entire circle illumination.

Depth of Field.

This is also termed depth of focus and expresses the range within which a lens will reproduce near and distant objects sufficiently sharp upon a negative. Theoretically a lens can only image sharply upon a negative object lying in one plane in front of a lens. When objects are found at different distances which appear sharp, it is because the eye is unable to discover the slight unsharpness. The depth of field depends upon the relation between the focal length and the opening of the aperture increases of two lenses of the same speed but of unequal focal length, the one of the shorter focal length will have the greater depth. Of two lenses of equal focal length but different speeds, the slower one will have the greater depth, but if both are stopped down to the same aperture, the depth will be equal.

Table of Depth of Focus.

(For 50 mm. or 2-inch lens figured for circle of confusion of 1/500 of an inch. Table calculated by M. W. Hall.)

Stop.	Foreground.	Point of focus.	Farpoint.
F.3.5	10	12¾	18
	12	16	24
	14	20	34
	16	24	48
	18	28	68
	24	48	Inf.
F.4	10	13	19
	12	17	29
	14	22	46
	16	26	68
	18	31	136
	21	42	Inf.
F.4.5	10	14	22
	12	17	30
	14	22	52
	16	28	102
	19	38	Inf.
F.5.6	6	7½	9
	8	11	18
	10	15½	37
	12	21	84
	14	28	Inf.
F.8	6	8½	14
	8	13	34
	9	16	67
	10	19	200
	10½	21	Inf.
F.11	5	7½	15
	6	10	30
	7½	15	Inf.

*Copyright, 1918, by the Chalmers Publishing Co.

The Rate of Fixation.

The subject of fixation is one which has probably received less scientific attention than the other processes of photography and, as for that, is one also to which the practical worker gives least attention. A developed film is left to work out its own salvation, with no fear or trembling by the photographer as to the possibility of uncertainty of result.

Hypo, we must say, is an agent which works well without much supervision. But fixation is really deserving of more attention than it usually gets, and we are glad to note the publication in the pages of our contemporary, American Photography, of an interesting and useful paper, "On the Rate of Fixation," by A. W. Warwick, where the author calls attention to the fact that a constant fraction of silver bromide is dissolved by the fixing bath at every moment of time, so that if this fraction be known, we may calculate the progress of fixation in a determined time. Mr. Warwick employs a 20 per cent. bath of hypo at a temperature of 65 per cent., and finds the fraction is one-half every two minutes. That is, at the end of every two minutes one-half is left, and at four minutes, one-quarter; until at the end of twelve minutes (twice the time necessary to clear the plate) only 1-64 of the original amount remains in the film.

Mr. Warwick considers that the question of temperature might be practically ignored and that 65 per cent. Fahr. is normal, the usual temperature used in fixation, but our experiences lead us to think that in practice this "normal" is not generally followed. There is considerable indifference among workers as to the temperature of the fixing bath, and there must be a variation dependent upon temperature.

A bath of 40 per cent. strength is the most rapid in action. A weaker bath, or one stronger, does not work as effectively, as we know from practice. The explanation of the tardiness of a concentrated hypo bath, given by the author, is that the molecular union between the hypo salt and the water of solution acts in retarding the ability of the hypo for taking up the silver salt. This might be the case, no doubt, in saturated solution of hypo, but not in the usually used strength of solution. When the hypo is too concentrated, it crystallizes upon the surface of the film and hence makes the fixing solution really too weak in hypo content for fixation. We really have a very weak solution in our bath. It has been found that softened gelatine absorbs weak hypo solution, but gives up its water to a strong solution, hence in the film the water is abstracted and but little of the hypo appropriated from the strong solution.

Spots on Film Caused by Aluminum Dust.

Dark spots on a sample of motion picture film submitted to the Kodak Research Laboratory showed a central dark nucleus surrounded by a white incrustation (visible on the surface by reflected light) which in turn was surrounded by a ring of fog, with or without a tail. In some cases the tail was very pronounced and was generally about ¼ inch long. From the behavior of the incrustation towards acids the presence of aluminum was suspected; and it was found possible to duplicate the spots by allowing freshly scraped aluminum filings to fall onto a piece of moistened film; after allowing this to stand for a short time the film was developed, fixed, washed and dried in the regular way. It seemed most probable that the dust particles had access to the film in the camera, and on examining a number of motion picture cameras, particles of aluminum dust were found inside them. The importance of keeping the camera free from such dust is therefore apparent.

A Handy Exposure Record.

While a trifle late in appearing, the 1918 "Welcome" Photographic Record and Diary maintains the standard set for it long ago. The new edition is brought right up-to-the-minute and completely rewritten.

We note that only plates and papers manufactured in the United States, Great Britain or other of the allied countries are given in the list of plate speeds.

The little mechanical calculator fixed to the back cover really does tell the correct exposure by one turn of one scale, and that alone is worth the fifty cents for which the book is sold.

American Annual of Photography.

Naturally, the war has interfered considerably with photography, and the restrictions imposed hampered the work of pictoralists. Nevertheless, we get as usual the American Annual of Photography with no perceptible falling-off in the interesting matter of previous issues, not subject to the same impediments. Of course, we miss the papers from foreign contributors, but the American writers present subject-matter of pertinent interest and particular value. The Annual contains also its usual excellent illustrations.

American Annual of Photography for 1918. Price, paper, $1.25; cloth, $1.75. George Murphy, Inc., sales agents, 57 East Ninth street, New York, N. Y.

Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column $1.00.

Demand the Best in Cue Sheets.

TO-DAY nearly every producer of any consequence is giving musical service to his exhibitors in the form of cue sheets. Once in a while specially written score is provided and duly appreciated, but in views of the many releases and the result "Eleventh Hour" rush to get them out cue sheets have proved more feasible. The day will come and is fast approaching when no feature picture will be released without a score to further portray the gamut of emotions in the silent drama.

With few exceptions the producers do not understand music sufficiently to pass criticism. They procure a musician whom they believe, through hearsay or good repute, to be the man most capable of taking care of this most important branch of present day film service, and turn the entire work over to him without supervision. Some have been most fortunate in their selection, and the benefits derived are shown by added box office receipts to the exhibitor and increased bookings to the exchange. Others less fortunate have continued to give inadequately a service which they believed to be the best, but which actually proved to be a travesty of the picture rather than a portrayal. Moreover, some recognized musicians have essayed this work, and like the proverbial "new broom" swept clean at the start only to slump into a well beaten rut, as their new born enthusiasm waned. Consequently we find their cue sheets pretty much the same for every picture they review. Same numbers, same variety, same manner of handling cues, same quantity, and same quality throughout.

There is a strong tendency on the part of exhibitors to refrain from being classed "a knocker"—this is a laudable stand. Since he has to "kick" and fight for almost everything pertaining to his picture theater before he gets it, and, as yet, music does not take precedence over Advertising, Publicity, Lighting, Ventilation, Projection, etc., he feels that he can blame the leader, and let it go at that.

This is gravely unjust to the leader, and equally unfair to the producer. Besides, it does not show a brotherly spirit toward your neighbor, who may be a sufferer also. The leader must perforce continue to use the badly suggested music, the producer is kept in ignorance regarding the service for which he is paying, your fellow exhibitor continues to suffer, while the person responsible for the trouble blissfully draws his stipend for careless and slovenly work. Producers will welcome a "kick," and be more than pleased if you can constructively criticize the cue sheets. Ask your leader what suggestions he has to offer, and embody these in your letter. You will be surprised at the quick results obtained, for the producer of to-day has his ear to the ground, and is really anxious to adjust and correct reasonable "kicks."

A few of the flagrant faults of cue sheets might be mentioned and prove a guide to you in your judgment. In the first place, where you find one that suggests music almost exclusively from one publishing house you can gamble that the writer is either subsidized, or is, possibly, only familiar with that particular brand of music. No single publisher has a library comprehensive enough to fill the demands of the picture industry. The smaller the library, the more frequent will be the repetition of numbers. Certain publishing houses are issuing cue sheets of their own, with the object of obtaining a lucrative avenue of sales. This is bound to have a baleful influence upon the cue sheet, and becomes a means to an end without accomplishing its mission. The suggested numbers will not be selected for their suitability, but for pushing the sales of their own publications.

No good cue sheet should contain more than two or three so-called "photoplay numbers." If these are used to any degree of frequency they become monotonous and meaningless. There are occasions where they are absolutely essential, and fit the scene beautifully, especially dramatic tension stuff of which there is little to be obtained elsewhere. But when these "Photoplay Series" are forced into every situation their true value is lost, and it is made most difficult for an up-to-date leader to substitute something that will fit.

Many writers of cue sheets have their "pet" numbers, which are the "old stand-bys" found in every musical suggestion sheet. There is no gainsaying the fact that in the majority of cases these are real live selections, but, becaues of too frequent use, die a natural death. Beware of "pet" music, and caution your leader lest he, too, take it into his bosom and nurse it as his "pet." You can be assured that it will find little favor with the audience if they play it every week.

Suggested numbers must be in the atmosphere of the picture. If it be Oriental, and only three Oriental numbers are found in the cue sheet, there is something wrong with the brain of the compiler. At the same time it is just as erroneous to quote Oriental music for atmosphere that has nothing of the Orient in it. When a number is mis-suggested it becomes evident that one of two things has occurred, either the writer did not see the scene and his assistant misguided him, or he has never heard the number in question, and is judging it by the tempo or the name. Yet once in a while one finds a number such as "An Indian Legend," Baron, which in very name signifies the Orient, suggested for a placid scene laid in "dear old England—Bah, Jove!" A case of this kind is beyond comprehension.

Too many numbers spoil a musical setting; contrawise, too few. When this happens the orchestra leader is hard put to it to add sufficient music to obviate the repetition of each number. Of the two faults, the former contains the lesser evil.

Cue sheets that repeat more than one number (as the THEME) are neither practical or feasible in small combinations. Cue sheets are specifically intended to benefit the smaller exhibitor, and thus one containing two, three, four, five or more numbers which are repeated is defeating its own purpose. In some cases where the compiler is a practical musician and takes thought for the "turns" a selection can be repeated. For example, No. 16 is "Ave Maria," Gounod, then the THEME is played as No. 17. Now, because the Gounod number is open in front of them the players would have no difficulty in repeating it as No. 18. If desirable, the picture can be closed with the opening selection, as it simply means one "turn" back to the beginning. Thus No. 1 can be repeated as No. 38, the last number.

There are no tricks or professional secrets in the preparing of cue sheets. It requires brains, a wide knowledge of musical literature, a deductive mind, and a keen insight to the practical needs of the average exhibitor. These are the attributes and qualifications which the producer believes he is buying. If they are not represented in the service he is providing for you tell him about it, and there will be no question about his attitude in the matter.

Nazimova Music at the Lyric.

"Revelation," a superb photoplay now running at the Lyric, contains some wonderful opportunities for good music, and Mr. George Rubinstein, who set the music, has not allowed all of them to slip by. He has many beautiful selections most appropriately fitted, but we cannot understand why he opens the picture with a Spanish number as the location is in France and the scene, a cafe The natural supposition would prevail in the minds of the audience that they were about to view a picture holding Spanish atmosphere Just as the prelude or overture to an opera is indicative of what is to follow so should the first selection be symbolic of the anticipated atmosphere As the music continued through the dance we guessed that it pertained thereto but even that predication was wrong for it happened to be a Grecian Classic and could not possibly be mistaken for a Spanish fandango

Three minutes of studio scene showing Nazimova posing as "Salome" with no "Salome" music thereto; monks in the cloister and no religious music; the salutation of Napoleon and nothing patriotic; the American flag discovered and saluted by the heroine and again nothing to indicate it in the music; all these can be forgiven as oversights or lack of time and because of the fact that there was no attempt at synchrony it would be most difficult to catch these details. But when a title indicating a lapse of time is disregarded, and the same selection continued into the next scene, when change of location occurs and the music changeth not; when a hurry is played where the scene obviously requires a pathetic, one loses this sense of forgiveness, and prefers to err humanly rather than be divine. This music could not, with the greatest possible stretch of imagination, be classed as a score. It is a good musical setting with all the limitations of such. For a theater charging $1.00 per seat as its top price it is shamefully inadequate.

Two themes are necessary, an Allegretto for the heroine and a Moderato for the American hero.

Suggest.—Allegretto, "Chiffonette," by Atherton, or "The Legend of a Rose," by Reynard.
Moderato, "The Land of Dreams," by Driffil, or "Canzonetta," by D'Ambrosia.

You will need bright French stuff for the first five reels, intermezzos, light waltzes and serenades. Note the fight in the studio between the model and Nazimova. This is short, but requires big dramatic treatment. Would suggest "Prelude" from "Romeo and Juliet," by Gounod. For the monks and cloister scenes would suggest "Kamenoi Ostrow," by Rubinstein, while pastorale music is needed during her flight from her former lover. Little dramatic music is necessary throughout the entire picture, but toward the end we are shown a little fighting "at the front," with its attendant dying and suffering soldiers. Hospital scenes also will require pathetics, and the picture should close triumphantly, as the hero and heroine are married at the monastery after she has been decorated with the medal for her bravery. Excerpts from "La Boheme," by Puccini, will fit the studio scenes, and don't forget "Salome" for the posing scene. This picture deserves the best possible musical setting, as it truly is a big feature in every way. Get a viewing before the first performance if possible in order to properly present it.

Music at the Strand.

During the week commencing February 24, Mr. Edel, the genial managing director, provided a musical program that in many respects excelled anything we have heard in some time. The overture alone was well worth price of admission. Mr. Spireccu, wielding the baton for this number—"Scheherazade," by Rimsky-Korsakov—wielded it well. The entire suite was not given, but lost nothing in the cutting because of its beautiful interpretation and wonderful rendition. The Strand Symphony Orchestra merits much praise for even essaying such a work, aside from delivering it in such a facile manner.

Opening the Topical Review we disliked to hear "Onward Christian Soldiers" played with such a fast tempo. It was almost "Jiggy" and took away the inherent dignity of this beautiful march.

Miss Mabel Beddoe sang "The Pipes of Gordan's Men," a song written for and suitable to a baritone. Needless to say it stirred little patriotic fervor. Then followed the scenic. Mr. Carl Eduoarde never fails to make his music interesting in the scenics, and this was no exception. A duet for French horn and flute was rendered smoothly and effectively. The big fault was its brevity. Why not have the organist pick it up and finish it with the picture?

The second movement of McDowell's "D Minor Concerto" for piano and orchestra was well played by Mr. Daniel Wolfe. He showed marked technique and, for a first performance, acquitted himself admirably.

Herbert Waterous, the well-known basso, demonstrated that he has lost nothing of that beautiful velvety quality of tone that has made him a favorite for so many years. Especially was it noticeable in his rendition of "Annie Laurie." "Invictus," by Huhn, his first number, had all the necessary "fire," while the interpretation and enunciation left nothing to be desired.

Musical Suggestion Synopsis.

BANDIT AND THE PREACHER, THE (W. H. Productions, Inc.—Five Reels)—Theme A for the Bandit—Dramatic; theme B for the Preacher—Religioso. Suggest for the Bandit "Romance"—Frommel; and for the Preacher, "Love Song"—Fleigler, or "Intermezzo"—Bizet.

This is a typical Western drama of the truly Hart variety. You will need many dramatic numbers, lots of "hurrys" and agitatos, a couple of pathetics, and one amoroso. Cut sheets can be obtained from the W. H. Productions, Inc.

BROADWAY BILL (Yorke Metro—Five Reels)—Theme for the Hero—Moderato. Suggest "Elysian Dreams"—Rinland; "Legend"—Friml, or "Martinique"—Lorraine.

This picture is chock full of love scenes. You will require many sentimental ballads. Note the fist fight in the camp, the rescue of the little boy, and provide for these a hurry and agitato, respectively. You will also need a few Pastorale numbers to portray the atmosphere of the great woods. Cue sheets can be obtained from the Metro exchange.

CAVANAUGH OF THE FOREST RANGERS (Blue Ribbon—Five Reels)—Theme for the Hero—Allegretto. Suggest "Canzonetta"—D'Ambrosio; "Idilio"—Lack, or "Intermezzo"—Granados.

Pastorale music in quantities will be needed. Some Western stuff, a few one-steps and fox trots, a couple of pathetics and three hurrys. These, with a filling of bright intermezzos, will play the picture. Cut sheets can be obtained from the Vitagraph exchange.

DADDY'S GIRL (Gold Rooster—Five Reels)—Theme for Baby Osborne—Andante. Suggest "Pleading"—Wood; "Heart's Desire"—Losey, or "Lullaby"—Foley.

Play "Konigskinder" opera and choose the balance of setting with a view to light stuff. There is room for a fox trot in the cabaret scene, and "A Day with the Circus"—Lampe, will just suit the miniature circus stunts. Cue sheets can be obtained from the Pathe exchanges.

FLASH OF FATE, THE (Universal—Five Reels)—Theme for Hero—Andante. Suggest "Dialogue"—Meyer Helmund; "Elysium"—Speaks, or "A Little Song"—Erdody.

This is pure melodrama. Many "hurrys" and agitatos are needed. Music typical of the "submerged tenth" will fit beautifully. Cue sheets can be obtained from the Universal exchange.

FORBIDDEN PATH, THE (Fox—Six Reels)—Theme for Nelly—Andante. Suggest "Astarte"—Mildenberg; "Salut D'Amour"—Elgar; "Melodie"—Lederer.

Note organ solo in the first reel when girl plays, followed by Andante music in the second. You will need a fox-trot in the fourth and piano solo in the fifth. The balance of the picture is made up of big situations requiring very heavy music. Cut sheets can be obtained from the Fox exchange.

HER ROYAL HIGHNESS (World—Five Reels)—Theme for the Hero—Moderato. Suggest "Land of Dreams"—Duffil; "Melodie"—Friml, or "Serenade"—Schubert.

Opens with Harvard stuff—use college melodies. French atmosphere follows, requiring a big agitato for the fight in the cafe. An Apache dance can also be used in this part. The remaining footage is taken up with Royalty stuff. "Pomp and Circumstance," by Elgar, would be appropriate, followed by light music. Cue sheet can be obtained from the World exchange.

IT PAYS TO EXERCISE (Paramount Comedy—Two Reels)—No theme.

This is a comedy requiring light opera selections, potpourri stuff and the usual one-steps, two-steps and fox trots. No cue sheet available.

LITTLE RED DECIDES (Triangle—Five Reels)—Theme for Boy—Andantino. Suggest "Serenade"—Jeffery; "Tendre Aveu"—Schutt, or "Yesterlove"—Borch.

Dainty stuff is required here with a touch of Western flavor. Some pathetic numbers are needed, and light music will play the picture. Cue sheets can be obtained from the Triangle exchange.

MIDNIGHT TRAIL, THE (Mutual—Five Reels)—Theme—Allegretto. Suggest "Legend of a Rose"—Reynard; "Mignonette"—Friml, or "Idilio"—Lack.

The opening requires a misterioso and dramatic tension. Then fox-trots, one-steps, etc., for almost a reel. There are few dramatic situations, but note the sleep-walking episode and fit it with weird music. Cue sheets can be obtained from the Mutual exchange.

MORAL LAW, THE (Fox—Five Reels)—Theme for Hero—Andante. Suggest "Don Jose Aria" from Carmen"; or "Carmena"—Wilson.

Picture begins very Spanish, but light through the first reel. Misteriosos, dramatics and agitatos are required for the second and third, with a "hurry" and galop thrown in for good measure. The fourth part lightens up a bit, requiring serenades and intermezzos, and in the fifth you will need dramatic music entirely. Note the wedding scene and use "Lohengrin"; close with the theme. Cue sheets can be obtained from the Fox exchange.

ONE MORE AMERICAN (Paramount—Five Reels)—Theme for Hero—Andantino and Italian. Suggest "Maria Mari"—di Capua; "O Sole Mio"—di Capua.

The flavor of this music should be largely Italian, mostly light in character. There are some dramatic bits in the second and fourth reels. Have "The Dance of the Marionettes" handy for theater scene. Cue sheet can be obtained from Paramount exchange.

POWERS THAT PREY (Mutual—Five Reels)—Theme for Heroine—Allegretto. Suggest "Babillage"—de Castillo; "Dance of the Moths"—Weidt, or "Caressing Butterfly"—Bartholmy.

This picture has many big moments requiring heavy stuff. You will require many numbers on the romance style, a few agitatos, two big "hurrys" and a strong pathetic. The remainder of the picture requires "trippy" music. Cue sheets can be obtained from the Mutual exchange.

REVELATION (Metro—Seven Reels)—See "Music for 'Revelation'" elsewhere in this department.

RUGGLES OF RED GAP (Essanay—Seven Reels)—Theme A for Holmes—Moderato; theme B for Kate Kenner—Andantino. Suggest for Holmes, "Will You Remember?"—Romberg, or "You're in Love"—Friml; while for Kate Kenner, "The Vampire'—Levy, or "Extase D'Amour"—Roze.

The picture opens in England, turns to Paris and then comes to western America for its atmosphere. Note these locations and play music suitable to the occasion. Light stuff will play the entire production. There are no dramatic situations. Use one-steps, fox-trots, light opera, waltzes and intermezzos. Cue sheets can be obtained from the Perfection Pictures exchange.

SPURS OF SYBIL, THE (World—Five Reels)—Theme for Heroine—Moderato and dainty. Suggest "Bowl of Pansies"—Reynard; "Canzonetta"—Nicode, or "Chiffonette"—Atherton.

There is little drama shown in this feature. It can be played with light music throughout. Cue sheet can be obtained from the World exchange.

UNBELIEVER, THE (Edison—Eight Reels)—Theme for Hero—Moderato. Suggest "Semper Fidelis"—Webb; "At Sunset"—Breuer, or "Cavtina"—Bohm.

This is a war picture of very human interest. Opening with a pastoral religioso, it proceeds to moderato. A pathetic occurs in the first reel when the old German servitor received the news of the death of his son. Marches follow when the marines are drilling. Battle agitatos follow with a misterioso and allegretto in rotation. Dramatic music at the cue, "In the sector," followed by the Belgian National Hymn at T, "Vive la Belgigue." Next you will need more battle stuff, some pathetic music, and at the cue T, "Remember Herr Lieutenant," the Prussian National Air. The remainder of the picture requires dramatic and pathetic stuff. Close with the theme. Cue sheets can be obtained from the Perfection Pictures exchange.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. In preparing my setting for the pictures, following the suggestions offered in the cue sheets, I find it necessary to bring my orchestra to a full stop before going into the next number, which makes the music sound punk in spots, especially when the scene calls for only a minute or minute and a half of any one special number. What would you suggest to overcome this?

A. There is no way of overcoming the sudden stops if you are forced to use cue sheets, but with a little forethought you so gauge the tempo of the number that you can end at a cadence and the change will be less noticeable from the standpoint of the audience.

Q. I am a leader of a small orchestra in a small town. Frequently, some of the natives who have gone to New York and returned come to me and ask me to play "Jazz," or to "Jazz" some of the "Rags." I don't know exactly what they mean. Maybe you can help me.

A. Recently in the restaurants of the East, a new combination of instruments have been used to play dance music. An orchestra, comprising piano, violin or clarinet, cornet, trombone or saxophone and drums, blares out ragtime music and goes under the name of "a jazz band." This instrumentation is not effective for pictures and would drive your patrons away if attempted.

Q. What do you think of the idea of playing selections throughout a reel? Take, for instance, "The Fortune Teller"; this selection provides a number of movements and some very popular numbers, such as The Gypsy Love Song. I find the patrons of this theater rather like the selections from the light operas, although the music is not always appropriate to the picture.

A. Many of the best theaters follow this idea in the fitting of light comedies, or comedy dramas, and find it meets with much success. Do not try it for the feature.

Screen Star in Unique Role

Miss Valentine Grant Does Missionary Work Among Uncle Sam's Wounded Soldiers and Prisoners.

MISS VIRGINIA GRANT, associated with Sidney Olcott Films, has a serious side to her nature of which her friends know but little. It was by accident the writer learned the facts and drew from his unsuspecting victim material for a story of more than passing interest.

We had been down Pennsylvania way as the guests of Mr. Rothapfel. The trip had been quite strenuous, and our host was lost in the land of dreams, Florence Turner slept the sleep of innocence, and Sidney Olcott had tied himself in a double bowknot on a seat. The rest of the party were draped around the car in various positions, lost to the world and its troubles, so that only Miss Grant and myself were left to keep watch and ward over the destinies of nations. A chance remark in course of conversation set me boring for "story" oil, with the following result:

Miss Grant works hard, as is proved by her screen renditions, but between times she has literally become the Little Mother to the hundreds of Uncle Sam's military prisoners who are confined in the round building on Governors Island, opposite Battery Park, and to the inmates of the military hospital, also on Governors Island.

Miss Grant first became interested in Uncle Sam's boys on Governors Island while studying for grand opera, which line of artistic endeavor she was following zealously and with excellent chances for success when Sidney Olcott enticed her away to the screen. Her stories of the deadly loneliness of the ancient round building, with its hundreds of unfortunates confined so near the Great White Way that the reflection of its lights upon the sky may be seen at night through the narrow, barred windows in the weather-beaten walls, yet so utterly out of the reach of its inmates that it might as well be at the antipodes, can but make one realize how beloved by the unfortunates will be that one who brings to them a bit of cheer from the outer world and breaks for them the deadly monotony.

Miss Grant has spent many days in the old prison and in the hospital of Governors Island. In fact, she is still a regular weekly visitor at the hospital. She has interested others, and has on many occasions induced artists to go over to the prison and hospital and give entertainments to the inmates; also she has secured for them, or has been instrumental in securing for them, high-class motion pictures. She is known to the prisoners and to the hospital inmates as Little Mother, and is today the only woman who can, in these war times, secure admission to the federal prison on demands and get interview with any individual prisoner.

F. H. R.

Great Government Plant Needs Theater

New City of Cauffiel, Near Nashville, Tenn., Will Soon House 40,000 Workers in Great Factories.

THE town of Cauffiel, at Hadley's Bend, twelve miles from Nashville, Tenn., has been established, and building work has begun in an active manner. The new town springs up as a result of the Government's great powder plant there, and thousands of workers with their families will be housed in the neighborhood.

Recent reports from Washington indicate that it is now the plan of the Government also to locate acid and dye plants on the Government property, and options on approximately 1,000 acres have been secured in addition to the 2,500 already bought. The stupendous figures of $250,000,000 have been unofficially quoted by representatives of the Government in Washington as being the total amount of the appropriation for the combined Government plants. Under the new arrangement approximately 40,000 out-of-town workers will be brought into the Nashville district.

While at first it was planned to house all the men in Nashville, the facilities in this city were soon found to be inadequate, and the new town was established.

Nashville theaters are feeling the benefits of the influx of powder plant employees, who journey to Nashville each night by the thousands, by railroad and interurban, on the way to their various homes here, in addition to a large number living at the Bend and coming to the city for recreation and amusement. At first it was thought that no business enterprises would be permitted near the powder mills, but recent developments permit of theaters being run at the Bend. In fact, it is especially urged that adequate amusement features be provided.

Moving picture men are planning to put at least two shows on the grounds within a short time, with a possibility of more.

Many Sales of St. Louis Theaters

Spring Cleaning and the Draft Responsible for Changes of Ownership of Amusement Enterprises.

SPRING housecleaning and the draft has resulted in a number of theater sales, transfers and closings in the last week in St. Louis, with many more still to be made in the near future. Three of the largest houses in the city have been affected by the draft, their managers and owners being young men who have been most successful in exhibiting here, but who are now either with or on their way to join the American forces.

Christopher Zotos, who operates one of the largest and most successful of the downtown houses, created quite a stir during the week when he offered the Broadway for sale. Inquirers were told that Mr. Zotos was ordered to camp, being in the last contingent of the first quota from this city. There was a rush of prospective buyers for the house, and it will probably go to Dr. Fred Demko, who already owns the Shenandoah theater, but who is said to have resolved to open a string of new houses.

The Peerless theater, 1900 Broadway, is also having a dubious existence temporarily through the draft call of Manager L. M. Martin, who found it necessary to make a hurried disposition of his house.

Manager Spiros Slouris of the Pageant theater is in uniform and about to get into actual service. The Pageant is one of the largest west end houses, and is being managed temporarily by Mr. Slouris' brother, who already has two theaters to look after.

Henry James has bought the Comet Picture House from the Zimmerman-Pohlman interests, owners also of the Mutoscope. The Pohlman-Zimmerman company is said to be dickering for two new theaters in a new section of the city. They have built up neighborhoods around their houses in the last fifteen years, having been among the pioneer exhibitors of the city. Edward Pohlman is secretary of the Exhibitors' League.

Metro Director Marries Actress

David Belasco Gives Away Bride, Mrs. Mildred Dean—Harry L. Franklin Is the Bridegroom.

HARRY L. FRANKLIN, one of the directing staff of Metro Pictures Corporation, was married to Mrs. Mildred Dean February 27, at the home of Mr. and Mrs. Edwin Carewe, New York City. David Belasco gave the bride in marriage. Mrs. Dean was the widow of the late W. J. Dean, who was Mr. Belasco's stage manager for many years.

Mr. Carewe, a prominent Metro director with whom Mr. Franklin has long been associated, was the bridegroom's best man. The ceremony was performed by the Rev. Dr. Tintner. Mr. and Mrs. Carewe were hosts at a wedding dinner of ten covers, the other guests being Maxwell Karger, Metro's studio supervisor, and Mrs. Karger, Finis Fox, Mr. Carewe's associate director, and Mrs. Fox, Mrs. Walton Bradford and Miss Lillian West. Mr. Belasco and Miss Louise Galloway were obliged to leave early.

After the dinner the guests attended the performance at the Belasco theater, where the bride is playing in "Polly With a Past." Later Mr. and Mrs. Karger were hosts at a supper-dance at the Claridge, at which other guests joined the party.

ABEL BACK AT SELECT HEADQUARTERS.

Sydney E. Abel, executive office representative for Select, has just wound up a three months' tour of the principal branches of that company. Mr. Abel reports general conditions are not only assuming a normal state, but in many localities are even better than they have been for some months.

"Those exhibitors," says he, "who have anticipated for the future and are conducting their theaters on a scale proportionate with the great growth of the film industry are not complaining or crying poverty. They are sawing wood and taking advantage of every opportunity. They show the best pictures purchasable and charge an admission price commensurate with the value and quality of such productions."

PROJECTION ASSOCIATION ELECTS OFFICERS.

The National Projection Association, of the Bronx, New York, has elected the following officers for the coming year: Frank S. Pircher, president; Morris J. Rotten, vice president; Edmond McR. Benkeim, recording and corresponding secretary; Harry Levine and Marcus Rattiner, trustees; Frank Pezzello, sergeant-at-arms. The association is in healthy condition and is very active.

Goldwyn Announces Foreign Alliances

John Olsen & Co. to Distribute Its Product in Sweden, Norway and Denmark.

GOLDWYN has lost no time in arranging the distribution of Goldwyn Pictures in all of the world's habitable places. During the week distribution contracts have been signed with John Olsen & Co., the great cinema firm of Scandinavia, for the releasing of Goldwyn Pictures in Sweden, Norway and Denmark. The Olsen organization has its headquarters in Copenhagen, dominating the northern European lands.

Similar contracts are about to be signed with other large organizations for the distribution of Goldwyn Pictures in Italy, Spain and France. In its present state Russia's disorganization has brought the film industry to a standstill in that country. Until the end of the war Goldwyn's only open spots will be the lands of the Teutonic allies and Russia.

Distribution contracts have also been signed with the Cooperative Film Corporation of New York for the releasing of its productions in Chile, Bolivia, Peru and Ecuador. This organization controls a number of the leading and largest theaters in those four South American countries. These contracts were signed through Arthur Ziehm, of Goldwyn's export department.

That Goldwyn is becoming increasingly active in reaching out for the world markets, as well as for the expansion of its North American business, is indicated by the fact that within three weeks it has announced the consummation of plans for releasing its productions in Australia, through J. C. Williamson Films, Ltd.; in New Zealand and Tasmania, through the New Zealand Picture Supplies, Ltd.; in South Africa, through the all-important South African Film Trust; for India and Burmah, through K. D. & Brothers; for Argentine Republic and Uruguay, through Messrs. Saenz & Gonzalez; for Porto Rico and San Domingo, through Agencia General Cinematografica.

Carlos, Fox Right Hand Man

EVERY captain of industry has a right-hand man—a substitute for himself—upon whom he leans in time of stress and upon whom he absolutely depends to lighten his own labors. Abraham Carlos has been that man for William Fox. "Personal representative" is the modest title bestowed upon Mr. Carlos, who has followed the fortunes of his chief through all his motion picture vicissitudes and successes.

Mr. Carlos became identified with William Fox when the latter first interested himself in the motion picture industry. This was back in 1908 during the days "down in Fourteenth Street," when Mr. Fox was at the head of the Greater New York Film Exchange.

Abraham Carlos.

All through the long legal fight waged by William Fox against the General Film Company, Mr. Carlos worked with his chief. When Mr. Fox and his associates organized the Box Office Attractions Company and began the making of pictures Carlos continued with his chief. Here Mr. Carlos demonstrated his remarkable ability as an organizer. The present Fox Film Corporation was evolved from the old Box Office Attraction Company.

Mr. Carlos occupies a unique position. Time and again he has demonstrated his ability not only to supervise the production of pictures but to get out and sell them after they are made. Mr. Carlos was intrusted by Mr. Fox with the supervision of the making of "A Daughter of the Gods" with Annette Kellermann, in Jamaica, and it was upon his reports that William Fox, the controller of the bank roll, had to depend.

Mr. Fox commissioned Mr. Carlos as his personal representative to go to Hollywood and there plan and build a complete studio plant. This was early in 1916. He completed the task and then took entire charge of production.

Early this year Mr. Carlos returned to New York, where he is engaged in further strengthening the sales organization of the Fox Film Corporation.

Powers Talks to Advertising Men

Association Pledges Support to War Camp Committee—J. C. Graham Talks of English Methods.

THE spirit with which the motion picture industry is taking hold of the opportunity to do its "bit" in connection with the entertainment of the American soldiers in the training camps was illustrated at a meeting of the American Motion Picture Advertisers, held at Keen's Chop House on Thursday, February 21. Patrick A. Powers, chairman of the War Camp Motion Picture Committee of the industry, which has been invited by Raymond B. Fosdick, chairman of the Army and Navy Training Camps Commissions, to co-operate with it in providing pictures for the camps through the various agencies engaged in furnishing entertainment for the soldiers and sailors, was present upon invitation, and described in a general way the plan whereby the industry is to share in putting the nation's fighting forces "over the top" in a winning mood. Co-operation of all to this end was the message which Mr. Powers gave to the advertisers' association, which passed a resolution pledging its aid.

J. C. Graham, London representative of the Famous Players-Lasky Company, described motion picture conditions in western Europe. He said that the British army cantonments had been supplied with motion pictures through army officers familiar with motion pictures appointed to take charge of the work of distribution.

GERARD PICTURE AT KNICKERBOCKER THEATER.

Sunday, March 10, will mark the opening of "My Four Years in Germany" at the Knickerbocker theater, New York. This production, approximately ten reels in length, is based upon Ambassador Gerard's book of the same title, and it is announced that, should his health permit, as he is now convalescent, he may be present at the initial performance. A number of guests prominent in military, naval, and civil life have also been invited.

Scene from "My Four Years in Germany"

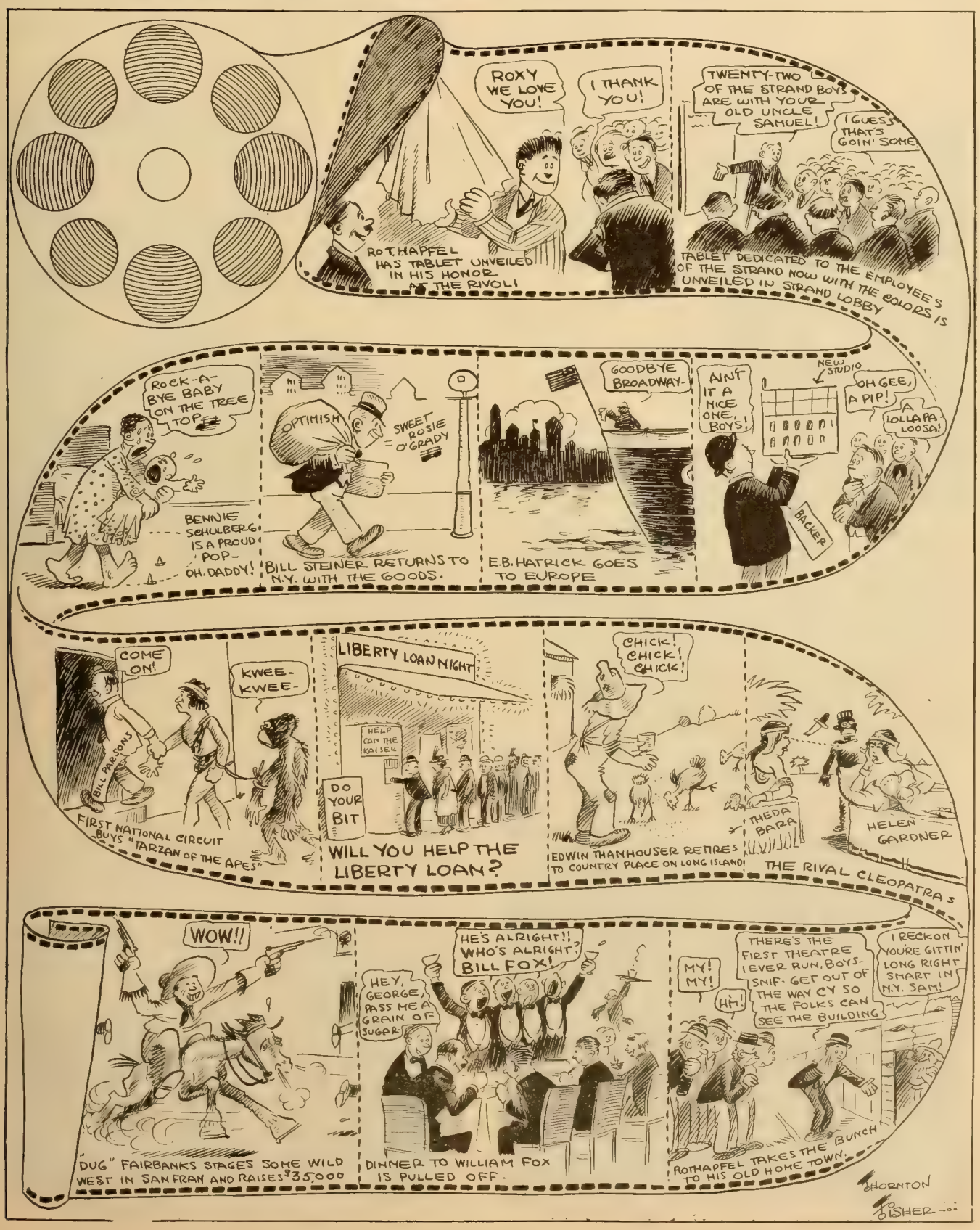
A large orchestra will interpret special music, which has been written for this picture by Hugo Reisenfeld, Musical Director of the Rialto and Rivoli theaters.

The adaptation of "My Four Years in Germany" for the screen was made by Charles A. Logue, and William Nigh directed the production.

DANIEL FROHMAN STILL WITH FAMOUS PLAYERS.

On Sunday, February 24, a New York newspaper was misled into stating that Daniel Frohman had ceased his connection with the Famous Players Film Company. The company states this is an error. Mr. Frohman is not only the vice-president and managing director of that company, but he is also a director in the Famous Players-Lasky corporation. It is only his duties at the studio in the executive department that have ceased.

MOVING PICTURE WORLD NEWS REEL for FEBRUARY


ROXY WE LOVE YOU!
I THANK YOU!
ROT. HAPFEL HAS TABLET UNVEILED IN HIS HONOR— THE RIVOLI
TWENTY-TWO OF THE STRAND BOYS ARE WITH YOUR OLD UNCLE SAMUEL!
I GUESS THAT'S GOIN' SOME
TABLET DEDICATED TO THE EMPLOYEES OF THE STRAND NOW WITH THE COLORS IS UNVEILED IN STRAND LOBBY
ROCK-A-BYE BABY ON THE TREE TOP
BENNIE SCHULBERG IS A PROUD POP— OH, DADDY!
OPTIMISM
SWEET ROSIE O'GRADY
BILL STEINER RETURNS TO N.Y. WITH THE GOODS.
GOODBYE BROADWAY-
E.B. HATRICK GOES TO EUROPE
AIN'T IT A NICE ONE, BOYS!
NEW STUDIO
OH GEE, A PIP!
A LOLLAPA LOOSA!
BACKER
COME ON!
KWEE-KWEE-
BILL PARSONS
FIRST NATIONAL CIRCUIT BUYS "TARZAN OF THE APES"
LIBERTY LOAN NIGHT
HELP CAN THE KAISER
DO YOUR BIT
WILL YOU HELP THE LIBERTY LOAN?
CHICK! CHICK! CHICK!
EDWIN THANHOUSER RETIRES TO COUNTRY PLACE ON LONG ISLAND!
THEDA BARA
HELEN GARDNER
THE RIVAL CLEOPATRAS
WOW!!
"DUG" FAIRBANKS STAGES SOME WILD WEST IN SAN FRAN AND RAISES $35,000
HEY, GEORGE, PASS ME A GRAIN OF SUGAR
HES ALRIGHT!! WHO'S ALRIGHT? BILL FOX!
DINNER TO WILLIAM FOX IS PULLED OFF.
MY! MY!
HM!
THERE'S THE FIRST THEATRE I EVER RUN, BOYS— SNIF— GET OUT OF THE WAY CY SO THE FOLKS CAN SEE THE BUILDING
I RECKON YOU'RE GITTIN' LONG RIGHT SMART IN N.Y. SAM!
ROTHAPFEL TAKES THE BUNCH TO HIS OLD HOME TOWN.
THORNTON FISHER

Prominent Film Men From South America

By F. G. Ortega

Bidwell & Larrain, of Chile, Arrive in New York to Establish Film and Equipment Connections

WILLIAM BIDWELL and Luis Larrain, of the firm of Bidwell & Larrain, exhibitors and renters operating in Chile, arrived in New York on February 7 and, after calling at the office of Cine-Mundial—the routine adopted during the past two years by all South American buyers visiting this city—were ready for business.

William Bidwell.

"The object of our trip," said Mr. Bidwell to a representative of our Spanish edition, "is to study the moving picture business in general with a view to introducing in our country the best photoplays and the most modern projection machinery and theatrical equipment manufactured in the United States.

"The motion picture business in Chile is in a rather undeveloped stage. The public has not yet come to regard the screen as a high class medium of entertainment. It is looked upon as a simple pastime, and the moving picture theaters are patronized by the public as places in which to idle away a few hours. The principal cause of this, in my opinion, is the ruinous competition prevailing among the South American exporters, that has brought about, as a consequence, the daily change of program and the necessity of buying cheap film in large quantities. Even at the present time, 70% of the film exhibited in Chile is of very poor quality and the stories are selected with an utter disregard for the customs and tastes of our theater-going public.

"When I was in South America, I used to blame the local importers and their agents here and in Europe for this condition, but I can see now that in this matter they have had their hands tied to a great extent. We have only been here a few days, but my partner and I have already realized that there is a lack of practical export knowledge among many manufacturers. Some of the prices asked can only be explained on this assumption. There are producers here who will quote the same price on Chile as on Argentina, without taking into consideration that Buenos Aires alone has more theaters than all Chile put together and the prevailing admission prices in Argentina are 50% higher than in Chile. Take the case of "Civilization" as an example. The lowest admission price charged in Argentina was the equivalent of 22 cents, while it was shown in Chile at 13 cents.

"Our firm has been established since 1910 and we control and own over twenty-seven theaters in Chile. Owing to the unsettled conditions brought about by the war, the high price of films, the difficulties in getting steamers to carry cargoes of this nature even when paying exorbitant freight rates, and the other causes which I have mentioned, theatrical, the moving picture business in general in Chile is just now passing an acute crisis.

Luis Larrain.

"The production of films in Chile on a large scale is practically impossible for various reasons, the first and foremost being that screen players of ability cannot be procured there. Our company has produced two pictures. 'The Agony of Aranco' and 'The Steel Man,' of about 9,000 feet each, which were very successful throughout the republic.

"We also have a studio and laboratory capable of turning out from five to six thousand feet per day.

"We have brought with us 1,000 feet of negative showing the principal buildings of Santiago, riding exercises by officers of the Chilean army and other interesting views.

"And, finally, you can say for us that our aim is to establish sound business relations direct with the sources of supply. That is what we are here for and it will not be our fault if we fail."

Mr. Bidwell expected to leave for Chile about the end of February. Mr. Larrain, his partner and a retired captain of the Chilean army, will remain in New York for six months more, as he has a government commission to fulfill in relation to the use of moving pictures for educational purposes.

Stage of the Chile Film Co., Santiago, Chile.

Scene from "The Agony of Aranco."

Among the Picture Theaters

Oswald & Rantz's Rialto Opened

New House at Bremerton Begins Its Career Auspiciously—Seattle Film Men Present—Reception and Supper Held After Show.

THE biggest event in Northwest motion picturedom since the opening of the Coliseum theater in Seattle two years ago took place in Bremerton on the evening of February 6, when Oswald & Rantz opened their new Rialto theater. The Rialto has been under construction for about a year, but the labor shortage has made earlier completion impossible. During that time motion picture men of the Northwest have followed the building of the new house with much interest.

A U. S. Navy Yard is located at Bremerton, which is directly across Puget Sound from Seattle. Eugene Oswald and Jack Rantz have operated the Dream theater there for several years. They have been considering building a new house for some time, and when the naval authorities decided last year to use the Bremerton yard as a naval base and to expend a large amount in improving it, the town began to boom so that they decided to build immediately and to build well enough for the future. The new house seats nearly 1,000 and was built at a cost of $50,000.

The Rialto is constructed of brick covered on the exterior with stucco in natural color. On the facade above the broad marquee are three wide niches in each of which is painted a life size peacock. The interior walls are buff with simple borders of gold, but the furnishings and decorations carry out the color scheme of red and green. The furniture, the carpets, the stage curtain and the draperies at the entrance to the auditorium are red velvet. About half way down the auditorium on each side is a pair of blind French doors curtained in red silk, and again on each side of the stage above a real door is another pair of French doors curtained in green silk. The tiny fountains on each side of the stage are lighted by red and green lights, and one row of the indirect lights stretching across the center of the house throws a red and green glow over the auditorium when the other lights are dimmed. The boxes are in front of the balcony. They are roomy and are furnished with white chairs upholstered in cretonne of a futurist design in green and red. The same color scheme is carried out in the women's retiring room.

As soon as a definite time for opening the Rialto could be determined upon invitations were sent to the managers of the film exchanges and the leading theaters in Seattle to attend the opening and a reception and supper to be given by the managers. Those who accepted the invitation were C. F. Hill, Goldwyn manager; H. G. Rosenbaum, Artcraft-Paramount manager, and Mrs. Rosenbaum; Jas. M. Tally, Vitagraph manager, and Mrs. Tally; F. L. Steffy, Kleine manager; Eugene Levy, manager of the Orpheum theater; Messrs. M. and A. Rosenberg, manager and secretary, respectively, of the De Luxe Feature Film Company; John R. Meldrum, Universal manager; S. P. Peck, representing the Exhibitors' Film Exchange; Jack Lannon, of Greater Features; and J. S. Anderson, the Moving Picture World correspondent.

The Seattle delegation arrived in Bremerton at six o'clock and went directly to the Rialto, where the program was scheduled to begin at six-thirty. The house was already packed when they arrived, and a big crowd was waiting on the sidewalk. The audience was entertained by music from the fine pipe organ until time for the curtain to rise. Just before this was done, however, a display of the different lighting effects was given. All the lighting is indirect, and some beautiful effects may be obtained by turning some of the lights off, and turning others on, by the use of the colored lights, and by the use of the "dimmers" on the stage.

When the curtain parted four large floral horseshoes were disclosed upon the stage. The largest of these was composed of red carnations and daffodils, tied with a broad red ribbon across the center, upon which was painted in gilt the word "Success." This was presented by the Northwest Film Board of Trade.

The first thing shown upon the screen were the words, "To you, people of Bremerton, who have made the building of this theater possible, the Rialto is dedicated. (Signed) Oswald and Rantz."

The program consisted of two Artcraft-Paramount releases, Mary Pickford in "Stella Maris," and Fatty Arbuckle in "Out West." The audiences were very enthusiastic, and showed their approval at the end of each picture by prolonged applause. They also greeted the announcements of the coming features, the first being Mabel Normand in "Dodging a Million." The program will be changed three times a week. There were three shows during the evening, and the house was packed at each performance. Most of the Seattle people spent the time between the first show and ten-thirty, the time when they were to assemble for the reception, at the Dream, Oswald and Rantz's other house. The program there consisted of a Triangle comedy entitled "Blood and Thunder" and Emily Stevens in "Daybreak."

At ten-thirty the Seattle delegation gathered in the foyer of the Rialto and, with Mr. and Mrs. Oswald and Mr. Rantz, proceeded to the Alexandria Cafe, where the reception and supper were held.

Liberty Theater, Fresno, Cal.

Theodore Keech Managing Fresno's Newest Picture House. Seats 2,000 and Is Equipped with American Fotoplayer.

PRETENTIOUS motion picture houses are coming into existence all over the country more rapidly now than in the past. This condition has been brought about by the increasing stability of the industry, the production of better subjects and by the advent into the exhibiting end of men with brains and money who are quick to realize the vast possibilities in a motion picture house constructed along

View of Mezzanine Floor, Liberty Theater, Fresno, Cal., Showing Floral Pieces Received on Opening Day.

the most advanced lines. This encouraging outlook is not confined to big cities only, but to the smaller ones, and the small towns, too.

To the list of smaller cities boasting of handsome and commendable picture houses can be included that of Fresno, Cal., where there was opened recently the Liberty theater. The Liberty is situated on Van Ness Boulevard, near Tulare street, a most advantageous location, and is under the capable direction of Theodore Keech, a man of long and varied experience in the amusement line. The new accession to Fresno's number of picture houses has a seating capacity of 2,000, and the owners were most prodigal in the expenditure of money in order that the clientele of the Liberty would have all the comforts and conveniences that modern ingenuity can devise. The theater has been constructed of

iron, steel, and concrete; and wood has been used as sparingly as possible.

The interior embellishments were left in the hands of the company of decorators that had the beautifying of the New California theatre, San Francisco, in charge, and were given full sway. The result is that the auditorium of the Liberty is a thing of beauty. All chairs were supplied by the Wisconsin Seating Company, and a reasonable amount of space has been left between the rows, which permits of easy ingress or egress. In the back of the orchestra floor is situated the up-to-date projection room, a part of whose modern equipment are two Simplex machines, three dissolvers, and a spot and flood light. Bousch & Lomb lenses are used, and the length of the throw is 135 feet. An American Fotoplayer, made especially for the Liberty theater by the American Photo Player Company and which cost $30,000, provides the music. This instrument is presided over by a man who has mastered the art of playing to the pictures. The Moving Picture World is pleased to record in its pages this account of the Liberty theater, as it is a worthy asset to the industry as a whole.

Visiting Detroit's Madison Theater

Kunsky's Newest Picture House Contains Many Startling Innovations for the Theatergoer.

By Harry R. Guest.

IT HAS been my pleasure to visit John H. Kunsky's Madison theater of Detroit, a picture playhouse that is a worthy asset to the industry. The Madison has been open just a year—to be exact, one year March 6. The opening was one of the important pieces of motion picture news in 1917. The lavish hand of a prodigal theatrical magnate, who spent more than half a million dollars to build the theater he had dreamed of for years, had created ripples of anticipation among motion picture men all over the country, and the opening of the Madison became an event of national interest.

The theater is now under the management of Thomas D. Moule, who couples Mr. Kunsky's idealistic wishes with his own practical ideas. Mr. Moule is one of those conscientious, alert managers, ever on the watch for something new in management and motion picture presentation. He is never

View of Interior of Madison Theater, Detroit, Mich.

satisfied. The thing must be done better. The Madison must excel. If it is a theater man calling upon Mr. Moule, he will ask him to criticise.

The Madison theater is in the new heart of growing Detroit, a statement that will be readily understood by those familiar with the dynamic city. It faces Grand Circus park, around which has sprung up in the last five years, mammoth hotels, office buildings, and high-class merchandising houses. In the midst of this development stands the Madison theater, flashing its invitation to seekers of the best in amusement (when the Fuel Administration allows the use of its $10,000 electric signs and decorative effects) far up Woodward avenue, the main thoroughfare of the city.

I found Mr. Moule in his office, situated in the lobby, where every person who enters the theater passes his door. "There's a reason for this, too," explained Mr. Moule. "I like to keep close to the public." He was busy at his desk when I entered, "making plans," he explained, "for our anniversary week. Mr. Kunsky wants to show appreciation of the people's patronage by giving them a wonderful week of surprises."

After a brief chat I asked permission to enter the theater alone, wander about at pleasure and sit where I pleased so that I might get my own impressions.

The moment you enter the Madison theater you feel "management." It permeates the atmosphere, beams from the faces of the octaroon young women who act as ushers, vibrates from the mammoth organ and bellows from the tympany and big drums.

The decorative scheme is from the Italian Renaissance. Tapestry panels cover the walls, and a color scheme of green, gold and old ivory is carried out in every bit of the decoration.

One of the striking features is the promenade, just under the balcony, known as the "mezzanine well," where patrons may sit in beautiful chairs, amid luxurious surroundings and listen to the music of the great organ carried to this place through mysterious passages. Expensive paintings adorn the walls, magnificent lamps light secluded corners where patrons sit and dream away an hour waiting for their friends. Dainty writing tables are provided for those who wish to make use of them, and the latest magazines and periodicals are there for those who care to read. Those who enter the theater when the feature picture is on, often walk to the beautiful mezzanine well, to while away the time until the starting of the next performance. Here is the luxury of a millionaire's home, furnished with refinement and faultless taste, thrown open to the use of the public.

The stage setting was a revelation to me. Instead of paper flowers, tinsel, cardboard and painted canvas—I found a solid cement cyclorama, built to represent the terrace of an ancient castle. When the picture screen is raised from view, this cyclorama is beautiful with wonderful light effects, that change as the spectator watches it, giving the sensations of sunrise in the mountains, or a gorgeous sunset at sea, a beautiful moonlight evening, or a cold, dreary day in January, or the warmth of a torrid summer. Into this atmosphere of wonder, and surrounded by this ever-changing scheme of mystifying color, step the singers or entertainers on the program; and when they bow and exit the light gradually and artistically fades, the first announcement of the feature picture falls on the solid wall at the back of the stage, and the picture screen, slowly lowered into place seems to fit itself to the first frame of the picture.

The Madison has an orchestra of twenty-three pieces, under the direction of Warde Johnstone. Much of the Madisons' reputation is built upon music. The overture is one of the features of the program, and every selection played during the showing of the weekly news picture, the feature or the comedy, is fitted to the scenes.

John H. Kunsky controls ten of Detroit's popular photoplay theaters, and the Madison is his special pride. It represents the culmination of a long experience in giving the public value received for the price of admission. It represents the result of close study of the public's desires. It represents the pinnacle of a wise exhibitor's successful career.

When I made my way out of the theater I met Mr. Kunsky standing with Mr. Moule. They were listening for suggestions from the people—the unbiased criticisms of picture patrons fresh from the minds of those who had just been entertained.

"What do you think of our theater?" Mr. Kunsky asked me.

"The Madison theater is beauty, order, service, art, music, brains and careful management—all devoted to providing moderate-priced entertainment for a discriminating public."

TO BUILD $50,000 THEATER AT TACOMA.

A building permit for the erection of a $50,000 theater building at South Ninth and Market streets, Tacoma, Wash., was taken out recently by John S. Baker and H. F. Moore. The permit states that the building will be 90x120, with the entrance on South Ninth street. It is estimated that the building, which was started last month, will be completed in about five months.

WORK ON FRIEDMAN'S THEATER PROGRESSING.

Work on the new theater that Arthur Friedman is building in Racine, Wis., is going along steadily and rapidly, despite the stormy weather experienced in that section of the country recently. Mr. Friedman hopes to have the new structure open for business in the early spring. The Palace theater, Monument Square, Racine, is under the direction of Mr. Friedman.

ACQUIRE THEATER CONTROL.

The Forest City Investment Company, Cleveland, Ohio, has leased to Morris Friedman and R. M. Gordon the Strand theater at the corner of Superior avenue, N. E., and E. 89th street, that city. The lease is for a period of six years at a rental of $24,000 per year.

Allston Theater, Allston, Mass.

Lyman C. Fisher, An Experienced Picture Man, Takes Over the Allston—Also Buys Out Interest of His Partners in Newton Opera House.

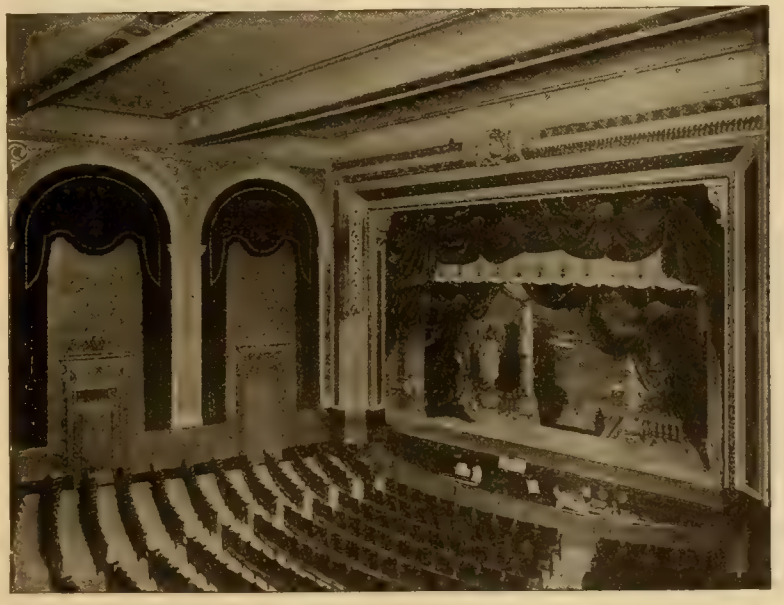
ON December 24, 1917, Lyman C. Fisher, of the Newton Opera House, Newton, Mass., took possession of the Allston theater in Brighton avenue, Allston, Mass. Allston comprises a part of the best residential section of Boston. Mr. Fisher's new acquisition is one of the finest motion picture theaters in New England, and caters to a patronage of discriminating people. Years of experience in the amusement line has been the means of providing Mr. Fisher with a knowledge of what constitutes quality entertainment, and he is bringing this knowledge into play in running the Allston and his other house. In this respect he has booked the entire output of the selective star series productions of the Famous Players-Lasky Corporation. Negotiations for these pictures were recently closed with the Famous Players Film Company of New England with offices at 8 Shawmut street, Boston.

Lyman C. Fisher.

Mr. Fisher is an optimist in the show business; and an analyst as well. Those who have followed his career say that his success is due to the careful study and observation of the public and the shaping of his policies to suit the taste of the majority. Eight years ago when Mr. Fisher and his then business associates built the Newton Opera House at Newton it meant the inauguration in that community of the best entertainment obtainable. "The best is the cheapest in the long run," says Mr. Fisher, and that initial policy has been adhered to up to the present day.

Sometime ago Mr. Fisher acquired the interest of his partners in the opera house, and that theater is now being conducted by him alone. Both the Allston and the Newton opera house are conducted along lines of exclusiveness and refinement. Auspicious circumstances attended the dedication of the Allston theater. A well-worked out advertising campaign whereby the opening of the new house was widely heralded resulted in exceedingly heavy attendance, and many were turned away at each performance. It was a marked tribute to Mr. Fisher's eminence as an exhibitor of the first water, and augurs well for a long and prosperous career for the Allston.

As to the comparative merits of a mixed program of vaudeville and pictures, and straight pictures, Mr. Fisher has pronounced ideas gained from his experience, and his answer is the discarding of vaudeville from all programs of both the Allston and the Newton Opera House. The accompanying illustration showing a view of a section of the interior of the Allston gives a good idea of its spaciousness.



Interior View of Allston Theater, Allston, Mass.

Alhambra Theater, Indianapolis, Ind.

Central Company Remodels One of Its Houses—Lobby Is Equipped with Newman's Unit Poster Frames—Structure Now Seats 1,200.

SO THAT its Alhambra theater in Indianapolis would be more complete and up to date, the Central Amusement Company, of 113 North Illinois street, that city, had that house entirely overhauled and remodeled. The work was completed in August, 1917. The width of the auditorium has been enlarged, fifteen feet being added to the original width of thirty feet, making the auditorium now measure forty-five feet. This addition resulted in increased seating capacity, and the Alhambra is now able to accommodate comfortably 1,200 persons. The chairs were furnished by the American Seating Company and are upholstered in leather. A spacious and beautiful mezzanine floor has been built in, and this section of the Alhambra has been equipped with beautiful

Alhambra Theater, Indianapolis, Ind.

paintings and comfortable settees and lounges for those patrons who come in during a show and who desire to wait for the starting of the next one and for those who want to wait within the theater for their friends.

The balcony is a large one, and from every seat here as well as in the orchestra and the boxes, which line the auditorium on each side, an unobstructed view of the screen can be had. The boxes have accommodation for sixty persons. In the basement, where can be found the women's parlor and the men's smoking room, is located the private projection room of the manager, where he carefully views each picture on the program before it is shown to his patrons. Simplex machines are used. Music, which forms so important a part of picture entertainment, is rendered by an orchestra of ten pieces and a big organ. It is said that the Alhambra has one of the largest organs in use in picture theaters in the city. By means of the excellent ventilation system the air in the house is changed every two minutes. The unit poster frames made by the Newman Manufacturing Company of Cincinnati is used by the management of the Alhambra, and they find it a great help in arranging the posters in the most conspicuous yet artistic positions. The Central Amusement Company also own and operate the Lyric and Isis theaters in Indianapolis. B. V. Barton is president of the company; Charles M. Olson, vice-president and treasurer, and J. M. Barton, secretary. As a result of the overhauling, the Alhambra has been doing an increased business, and among its clientele are many who do not live in the immediate vicinity of the theater. It has gained the reputation of being a picture house where the best in entertainment is dispensed.

Theater Wilbert, Plaquemine, La.

A. Wilbert's Sons Open Pretentious Photoplay House in City of 15,000 Population—Structure Cost Over $100,000—Fitted Out With Every Appliance Necessary to Comfort and Pleasure.

IT is not often that a city of 15,000 with a potential amusement population of a little over 10,000 can boast of as magnificent a theater as has recently been opened in Plaquemine, La., as a monument to the public spirited enterprise of A. Wilbert's Sons, extensive lumber operators. The house has been named Theater Wilbert and it is a most pretentious institution. Nothing in the way of expense has been spared in the erection of this theater, and over $100,000 had been expended before the doors were ready for opening. It is finished in the best modern style throughout and no appliance that will contribute to the pleasure or comfort of

Theater Wilbert, Plaquemine, La.

the patrons has been omitted. The building is as substantial as expert workmen could make it, and no second class material was used in the construction. The structure is of brick and is equivalent to three stories in height. The opening of the theater was an event in the history of the little city that will not soon be forgotten. The theater was opened for inspection at 10 o'clock on Sunday, February 3,

Interior of Theater Wilbert, Plaquemine, La.

for the first time, and at 1 o'clock the formal dedicatory exercises commenced with musical selections by the Dixie orchestra of Baton Rouge, followed by addresses by prominent citizens. J. Warren Kerrigan in the Paralta release, "A Man's Man," was the initial production shown, and after the picture presentation at 10 p. m. dancing was indulged in by the public. Despite most disagreeable weather over 4,000 persons attended the opening ceremonies. The Messrs. Wilbert are justly proud of having erected the finest general theater in the South for a city of the size of Plaquemine, and they selected "Pro Bono Publico" as the motto for the house.

Lionel Delacroix, an experienced manager, has leased the theater for a term of years and will devote it to motion pictures during the present season, but will later introduce road attractions under the Klaw and Erlanger management. Few theaters are better equipped for the showing of all kinds of attractions. The theater has a seating capacity of 1,300. The stage is 52 feet wide by 40 feet deep and 51 feet high. The proscenium is 32 feet wide by 30 feet in height. The motion picture equipment consists of an independent electrical plant; two 6-B Power's motor-driven machines with a throw of 122, projecting a picture 17 by 21 feet. An $8,000 Fotoplayer and a large symphony orchestra provide for the musical entertainment. Paramount-Artcraft, Goldwyn, Fox, World and Metro will furnish the program service of pictures.

Ashley Miller

ASHLEY MILLER, who is now a feature producer with the Vitagraph Company, is one of the small band of young pioneer directors who began the upbuilding of a great industry before many of its now prominent figures had come into view.

After a stage career of fifteen years in support of Walker Whiteside, Otis Skinner, Henrietta Crosman, Anna Held, and in stock companies east and west, Mr. Miller became a member of the famous old Biograph company, where under D. W. Griffith, he learned the rudiments of the newest of the arts.

Ashley Miller.

Having written and produced several successful stage plays he soon began to build scenarios for Mr. Griffith's use, and later, through this department of the work, was engaged by Thomas A. Edison to produce his own works exclusively for this company.

This connection lasted over seven years, and during it Mr. Miller originated many customs and effects now in general use in the business; brought from the stage to the screen several prominent and now successful artists and created a number of best sellers in filmdom. He also made the first European trip with a company, under Edison's standard.

After leaving this studio he directed Arnold Daly for some months, and made a series of detective features for Pathe release. This was followed by an engagement with the Lasky-Famous Players company to adapt and produce a special feature, starring Maurice and Florence Walton, the dancers.

Seven months ago Mr. Miller joined the Vitagraph forces, and for this company has so far produced entirely adaptations from the works of prominent authors. He has, however, been at work for nearly two years on the story and scenario of a big super-feature which he expects to produce on an elaborate scale the coming summer. He is also a contributor to popular magazine fiction and to mental science literature. His booklet "You," a primer of this cult, is one of its successful department store sellers.

Mr. Miller is a believer in the mission of the photoplay among the nations of the world as an influence toward better understanding and sympathy between races, nations and creeds.

Operators Arrested for Arson

Three Members of Indianapolis Local No. 194 in Trouble on Account of Fire at Annex Theater.

THREE motion picture machine operators, members of the Indianapolis Union No. 194, were arrested by the police February 19, and at this writing are being held pending an investigation of a fire at the Annex theater, 118 South Illinois street, Indianapolis, on February 14, in which they are alleged to have been involved. The men are Wilbur West, Charles Hoffman and Arthur McLoskey. West was employed as an operator at the Circle theater, and the two others were employed at the Crystal theater.

The arrest followed an investigation asked for by George G. Swain, manager and owner of the theater.

Claude Worley, special investigator for the Marion County grand jury, said the back door leading into the place had been broken open. The screen was slashed several times, he added, with a sharp knife. The inquiry tended to show that the intruders had then gone upstairs into the operating room, where they unscrewed parts of the motion picture machine and partly wrecked it. They are said to have removed part of the film, which they set on fire, the flames spreading rapidly to other parts of the building. The interior of the theater was wrecked by the fire and practically destroyed.

Mr. Worley said he learned from a reliable source that West and McLoskey had threatened to burn the Annex and the Royal theaters, both of which are said to have refused to recognize the union. Several days previously the manager of the Royal theater complained to the police that his patrons had been driven out by some foul smelling potion that he thought was probably scattered inside the place by union sympathizers. Mr. Worley charged that West, one of the operators now under arrest, was seen to leave the Royal at about the time this trouble occurred.

The management of the Royal contends that inasmuch as the work at the theater is done by the owners there is no need of employing a union operator, and added that they have an agreement with the local union to this effect. Members of the local union say they know of no such an agreement.

McLoskey and West were questioned at police headquarters, and are said to have told conflicting stories regarding their whereabouts just before the fire in the Annex occurred. They denied knowing anything about the fire. Worley and the detectives say they learned that Hoffman and West were among the spectators at the fire.

Swain, the owner of the Annex, has experienced considerable trouble with the operators' union because of his refusal to recognize it, and at one time an effort was made to boycott the place by distributing cards, declaring that the theater was unfair because it did not employ union men. Recently Swain is said to have settled his troubles with the union by signing a contract with them. Later, it is said, some of the union operators refused to work for him, and the trouble broke out anew.

The men under arrest, are at this writing, held under $2,500 bonds pending an investigation by the grand jury.

Northern Ohio Exhibitors Happy

Spurt in Business Noticed Since February First—Weather One of Biggest Factors.

EVIDENTLY a miracle has happened in Northern Ohio for the exhibitors thereabouts are experiencing some wonderful business. A few months ago they had faces so long and dreary looking that one would almost think they had lost their minds. Today there is a smile on those same faces that looks as though it would never come off.

Since February 1 there has been a big spurt forward in business. Large and small houses have had the same experience. This is due principally to the weather and only illustrates once more that the weather is the biggest factor in the show business. Cleveland has experienced some wretched weather and lots of it, which has hurt business. Many exhibitors thought the war tax and kindred war activities had put the business on the bum.

In the smaller towns there is great activity among the exhibitors and the number of them visiting Cleveland within the last two weeks has almost doubled, which is another sure indication of a return of prosperity. One small town exhibitor said to the writer the other day: "In November and December the patrons of my place would come up to the ticket window with pennies and nickels. Now they come with dollars and five-dollar bills."

Another Consolidation in the South

Craver Amusement Captures Business in Greensboro, N. C. Isis Theater a Part of Chain.

BY the purchase of the Isis theater from W. D. McAdoo, R. D. Craver, president of the Craver Amusement Enterprises, with head offices at Charlotte, N. C., comes into control of the entire theatrical situation in Greensboro with the exception of the Municipal theater, in which he also has an interest as part owner, and will conduct the four local theaters as a link in his extensive chain of theatrical properties throughout North and South Carolina and Virginia.

The Craver Enterprises some weeks ago took over the Bijou theater in Greensboro, owned by G. W. Pryor for many years, and with the Piedmont, which they built five years ago, and a controlling interest in the Municipal (legitimate) house, adds another city to the many in the South which are becoming dominated by one management. Among these cities are Norfolk, Richmond, Chattanooga, Nashville, Jacksonville, Wilmington and Asheville, in each of which cities one corporation operates all of the theatrical properties.

Mr. Craver some weeks ago launched a corporation with a capital of $100,000 to handle the theaters on his circuit, and is rapidly acquiring properties throughout the South, being represented in Charlotte, Durham, Columbia, Winston-Salem, Lynchburg and Greensboro. F. A. Abbott is the company's general secretary. Mr. Craver has been interested in the theatrical interests of the state for fifteen years, and for several years was manager of the Charlotte Universal exchange.

Carewe Returns to Me

EDWIN CAREWE, director of a long list of Metro's most successful pictures, returns to the firm's directorial staff to guide Bert Lytell in his initial All-Star Series picture under the parrot trade-mark. The Metro director returns "home," after producing a feature picture starring Mary Garden.

Just previous to making the Garden production he directed Francis X. Bushman and Beverly Bayne in "The Voice of Conscience," written by his brother, Finis Fox. Among his other Metro productions have been "The Barricade," "The Sunbeam," "The Dawn of Love," and "God's Half Acre," with Mabel Taliaferro; "Destiny; or, The Soul of a Woman," and "The House of Tears" with Emily Stevens; "The Final Judgment" and "Her Greatest Power" with Ethel Barrymore; "The Trail of a Shadow" with Emmy Wehlen, and "Their Compact" with Francis X. Bushman and Beverly Bayne.

Edwin Carewe.

Carewe obtains his screen results by means of direct methods. His slogan is "simplicity." He believes in the combined appeal of the emotions and the intelligence, and never directs a picture in which both of these elements are not to be found in almost equal proportions. His most representative work has been for Metro, although his screen debut was made with the Lubin Company.

Before identifying himself with motion picture work he had valuable experience on the speaking stage. He toured the country in leading parts with such stars as Otis Skinner, Nat Goodwin, Laurette Taylor, Kitty Gordon, and Chauncey Olcott. He comes of mixed New England and Indian stock, being a quarter-blood Chickasaw Indian, regularly receiving compensation from the Government for the sale of lands inherited from his maternal grandmother, the daughter of Chief Tabuscabano of the Chickasaws. "Big Chief" Carewe himself spent his childhood among the tepees of the Indians, and says he owes his robust health to the outdoor life of the red man.

Kentucky Sabbatarians Growing Captious

Fear Legislature May Permit Theaters to Open Sundays—Exhibitors Trust to Good Sense at Capital.

THE churchmen in Kentucky are beginning to start a fight against the enactment of the Sunday amendment which would permit moving picture theaters in cities of the first three classes to operate on the Sabbath. The clergymen were rather slow in finding out that the bill was before the legislature, but the ministerial organizations as usual have been busy since that time.

The ministers of Paducah, Ky., are among the hottest on this subject. These men for several years have prevented shows from operating in that city, and have been generally opposed to any form of amusement on Sunday, even baseball and harmless amusements of all kinds. The congregation of the Kentucky Avenue Presbyterian Church recently adopted resolutions at a special mass meeting, protesting against the measure, and copies of this have been mailed to ministers in Louisville, Lexington, Frankfort and other cities, asking the ministers to use their influence with their Senators and Representatives in an attempt to kill the bill. However, it is believed the members of the general assembly will carefully weigh the matter before taking action, and the exhibitors feel fairly confident that results will be satisfactory.

Getting a Line on the Public

Device Suggested by a Detroiter to Ascertain What Pictures Make the Greatest Hit With the Audience.

A RESIDENT of Detroit, Denis H. O'Meara, has favored us with a suggestion for a theater lobby voting device for determining just what pictures appeal most strongly to the tastes of the patrons.

As will be seen by referring to Mr. O'Meara's drawing, here reproduced, the device consists of a bulletin board upon which appear the titles of the pictures shown at each performance. To the left of each title is a push button and to the right an automatic counter.

Figure 2 shows the interior mechanism of the proposed device. All that the patron needs do after attending a performance is to punch the button opposite the title of the picture which he or she liked best and the automatic counter will keep score.

Naturally the picture with the most punch will get the most punches and score highest. It might not be a bad idea to add another set of punch buttons to indicate disapproval and thereby reduce the tendency of the audience to cuss the management after a particularly rotten program.

Goldwyn Rents Two Additional Plants

Increases Fort Lee Facilities by Taking on Norma Talmadge and West End Studios.

OWING to many production difficulties due in large measure to conservation of current affecting its Fort Lee Studio, Goldwyn has rented two additional plants, completely equipped. These are the Norma Talmadge studio in West Forty-eighth street and the West End Studio in 125th street.

With three modern studios at its disposal, Goldwyn distributed its companies in a way to accomplish the greatest amount of work in the shortest space of time, one star leaving a studio to make way for another; the settings best suited to one studio being built there until the star could be accommodated elsewhere.

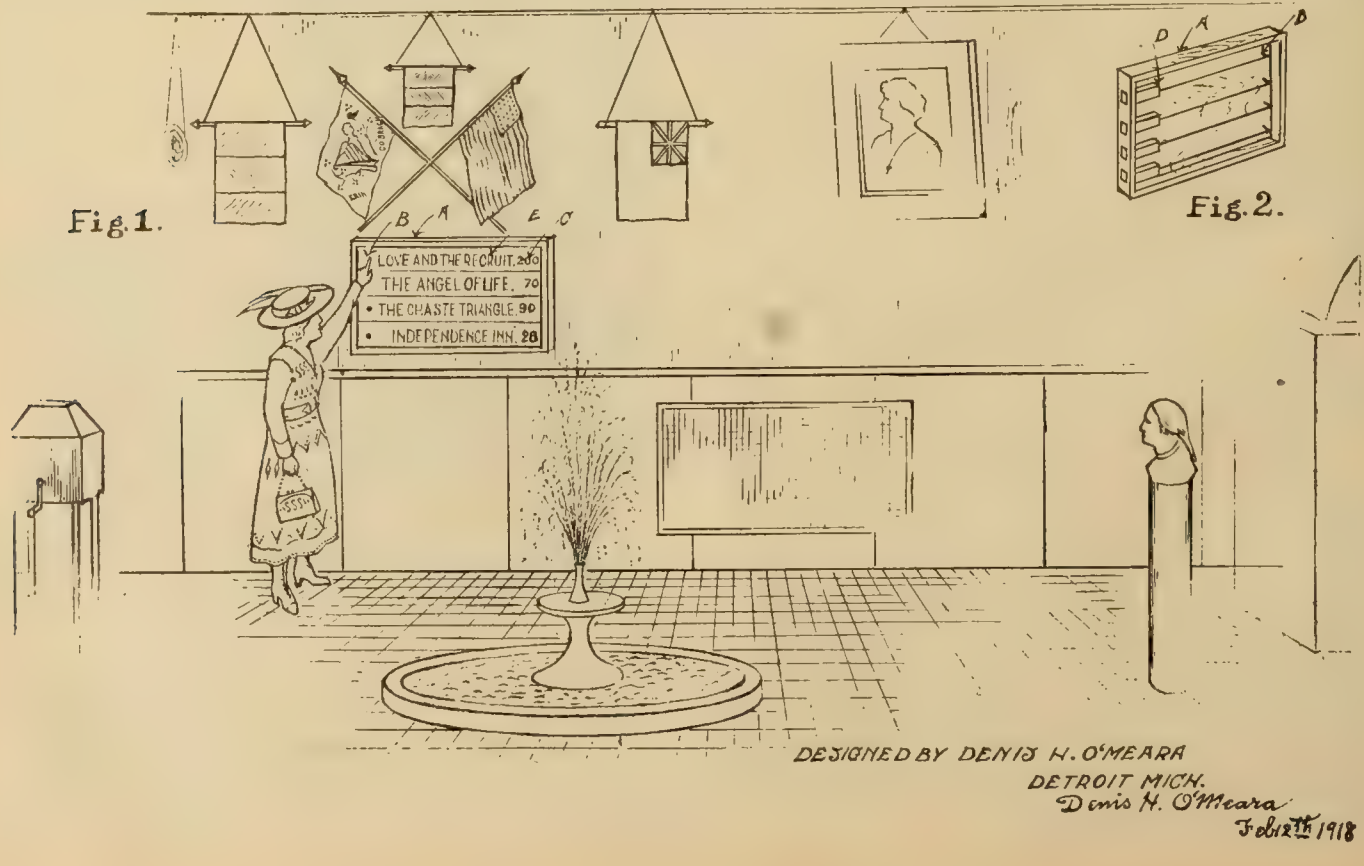
In this manner Madge Kennedy could act intimate scenes at the 125th street studio while a large set was being built at Fort Lee for the Italian restaurant which plays a prominent part in "The Danger Game." Mabel Normand at the Fort Lee Studios occupied herself with the charity bazaar in "The Floor Below" while other work was being planned for her at the Norma Talmadge studio.

PAULEY TREASURER OF HODKINSON CORPORATION.

Raymond W. Pauley, who was treasurer of the Paramount Pictures Corporation during the time that W. W. Hodkinson was the president of that corporation, is again actively connected with Mr. Hodkinson as the treasurer of the W. W. Hodkinson Corporation. Before the forming of Paramount Mr. Pauley distributed the productions of Famous Players in the Pennsylvania and southern New Jersey territory. When Paramount was organized Mr. Pauley was made treasurer and held that office until Mr. Hodkinson tendered his resignation, later going with Mr. Hodkinson to Triangle.

CANADIAN CENSOR APPROVES JAXON SERIAL.

The official stamp of approval of two governments has now been given "A Daughter of Uncle Sam," the Jaxon serial, reports General Film Company. A few weeks ago the United States censor's office witnessed a run-off of the first few episodes of the serial and passed it with the department's approval. The Canadian chief press censor, Colonel Ernest J. Chambers, of Ottawa, has gone a step further and broken an office record by issuing a letter highly recommending the General's spy serial.



Rothapfel Protests Against Drews' Exit

In Letter to Metro the Manager Insists Screen Cannot Afford to Lose Their Delightful Brand of Humor.

THE announced intention of Mr. and Mrs. Sidney Drew, Metro's champion fun-makers, to retire from the screen and devote their time and talents to the spoken drama has called forth a storm of protest from "fans" and exhibitors all over the country. One of the most vigorous expressions has come from S. L. Rothapfel, manager of the Rialto and the Rivoli, New York City. By his businesslike statement appeal and marshaling of the facts Mr. Rothapfel becomes the spokesman for the progressive and constructive men in the industry. Mr. Rothapfel's letter to President Richard A. Rowland speaks for itself:

"In writing you this letter I grant you permission to give it all the publicity you think it deserves. It concerns the Drews in their well known characters of Henry and his spouse, Polly. I hope their intention to presently retire from the screen will never materialize.

"I want to make an appeal to those first class theaters which have the interests of the motion picture industry at heart to send in such a flood of protest to these artists that they will renounce their intention of going on the speaking stage. I consider that they are among the very foremost exponents of the quiet, refined, uplifting type of comedy which is so desirable during this war period.

"This is the first time I have ever made any request of exhibitors. I urge them to try their hardest to bring the Drews back to the fold. I ask them to investigate the worthiness of the Drew comedies, to book them if they have not already done so. They will reap great rewards, for these pictures are some of the best business getters and business creators on the market today.

"Indeed, I cannot conceive how any intelligent exhibitor can pass these up at a time when comedy material in good taste is so scarce and so desirable. Drew comedies do not create roaring laughter like Chaplin and Mack Sennett comedies, but rather they get under the skin, they produce a homey, intimate feeling that wins its way into the heart of the audience. Exhibitors may easily be deceived and think the audiences are not enjoying the picture because they are not tearing up their seats with hilarious laughter, but I want to say that I have received more favorable comment on these one-reel features than on any other comedy of similar nature I have ever run.

"Mr. and Mrs. Drew do not know of this letter, and probably will not be aware of it until it is printed. I have no axe to grind. They owe me nothing; I owe them nothing, except the advantage I have derived through the showing of their fine work. And I am indeed grateful to them for this, for they have given us a really effective form of screen entertainment—pictures that are intensely human and intimate, clean, truthful, deliciously humorous, and altogether in good taste. Their loss to the industry would be an incalculable misfortune. They must be made to stay. I shall use all my influence to have them forego their intention of leaving the screen. Anything further you can suggest, I shall be happy to do."

DOMINION THEATERS JOIN FIRST NATIONAL.

Announcement was made in Vancouver recently that the Dominion Theater interests had joined the First National Exhibitors' Circuit, Ltd., of Canada. This adds three more theaters to the chain, the Dominion theater of Vancouver, the Dominion theater at Victoria and the Dominion theater at Nanaimo, B. C. It is also announced that the Broadway theater of Vancouver, the Edison theater of Westminster, B. C., and the Bijou theater and the Gaiety of Winnipeg are recent additions to the circuit. This makes approximately twenty theaters in the combination which touches practically every city and town of importance in Manitoba, Saskatchewan, Alberta and British Columbia. It is by far the strongest circuit as well as the most complete which has ever been formed in Western Canada, and the entrance of Victoria and Nanaimo cities completes its farthest Western connection for feature distribution.

"VOICE ON THE WIRE" GOES TO JAPAN.

"The Voice on the Wire," the Ben Wilson-Neva Gerber Universal serial produced by Stuart Paton, has reached Japan, where it has scored an instantaneous success and promises to be shown in all the leading motion picture theaters of the "Land of the Rising Sun."

Mary Murillo, Script Writer Extraordinary

OF THE meteoric flights to fame and fortune which have marked the careers of many present day leaders in the motion picture profession's various branches, the rise of Mary Murillo from obscurity to her present prominence in the field of scenario builders, offers a remarkable example. Credited with innumerable of the photoplay successes of the past few seasons, the versatility and originality displayed by this brilliant writer is perhaps best exemplified by the super Fox production, "Cheating the Public," which proved a sensation during a recent engagement at the Lyric Theater, New York. The girl who helped to bring to the screen "Jack and the Beanstalk," "Babes in the Wood" and other delightful fairy picture tales now entertaining millions of fans, Miss Murillo is also responsible for many of the starring vehicles, both original and adaptations, in which have appeared such brilliant artists as William Farnum, Robert Mantell, Theda Bara, Virginia Pearson, Valeska Suratt, Katherine and Jane Lee, Robert Warwick, Edna Mayo, Norma Talmadge, Emily Stevens, Ethel Barrymore, Harold Lockwood and other luminaries of the picture play art.

Mary Murillo.

Born in Ireland and educated at the Sacred Heart Convent in Roehampton, outside of London, Miss Murillo early evinced a natural bent toward literature and the drama. It is a note of unique interest that her entrance into the theatrical world came via an engagement as chorus girl in the musical comedy "Havana." In order to give full scope to her latent talents as a writer she forsook the footlights. Beginning as a writer of slap-stick comedy films, recognition was quickly awarded the young author through the acceptance of her first story by Lois Weber and Philip Smalley. Encouraged by this small success she produced further scenarios of a comedy nature, all of which were immediately taken by the Universal Film Manufacturing Company. Miss Murillo's natural talents, however, inclined strongly toward the drama. Her initial photoplay of this character was accepted by Edgar Lewis and her ability to vividly portray the realities and human weaknesses of life attracted the attention of D. W. Griffith.

Miss Murillo has at present in course of production a play intended for the stage dealing with a theme of poignant interest to all humanity. It is understood that already two or three leading Broadway managers have made tentative bids for the presentation of this drama.

MICHIGAN EXHIBITORS WANT HEADQUARTERS.

The A. E. A. of Michigan is casting around for permanent Detroit offices, and it has been suggested that a clubroom be established somewhere near the film building. King Perry, secretary of the organization, has several buildings in view.

Detroit is slowly but surely preparing for the coming convention of the American Exhibitors' Association, which will hold its national conference in Detroit early in July.

The A. E. A. of Michigan expects to raise the initiation fee early in March. King Perry, secretary, is making it known emphatically to exhibitors that each one owes it to himself and to the industry to be a member and help carry on the work of the organization. He is getting excellent results.

PATHE TO HAVE TWO TOTO COMEDIES A MONTH.

Beginning April 14 Pathe will release two Toto comedies a month instead of one, as heretofore. Vice-President and General Manager J. A. Berst has decided upon this step because the success of the two Totos already released shows that one comedy a month will not near satisfy the demand.

Laemmle Celebrates Twelfth Anniversary

"Bob" Cochrane, Manufacturer's Long-Time Associate, Talks of Rise of the Universal Chief

CARL LAEMMLE, president and director-general of the Universal Film Manufacturing Company, celebrated last week the twelfth anniversary of his entrance into the moving picture field. As one of the few pioneers who are still figures in the trade the event is bound to be of interest to the industry.

Whenever the history of the birth and growth of the motion picture comes to be written the twelve years that have passed since Mr. Laemmle opened his little nickelodeon in Chicago will loom large. His activities have left their impress on every stage of progress, and his influence has been for sane, sensible advancement.

Carl Laemmle.

A biographer would find in Carl Laemmle's career all the elements that enter into a romance. An immigrant boy, who had to overcome the handicap that came as the result of his inability to speak English, he nevertheless succeeded to the extent where he presently had no difficulty in obtaining positions that carried fair salaries with them. In his effort to locate the field to his liking the boy worked in drug, department, jewelry and clothing stores, drifting from New York to Chicago; from Chicago to Oshkosh. He even tried his hand at bookkeeping in the Chicago stockyards and as a farm hand on the western wheat fields before he finally stumbled into the moving picture business.

The one man who probably knows more about Mr. Laemmle in a business way than any other living individual is Robert H. Cochrane. As vice-president of Universal Mr. Cochrane has been associated with Mr. Laemmle almost from the day the latter went into the film business.

"There are thousands of men with brains," said Mr. Cochrane in the coure of a conversation, "but there are fewer men who have the nerve to back up their brains. I know of one such man in the moving picture industry, and his name is Carle Laemmle.

"I probably known Mr. Laemmle more intimately in a business way than any man living today. I am prejudiced in his favor, but not so prejudiced that I cannot see his weaknesses as well as his strong points. I know why some like him and why other men hate him. I know furthermore that even the men who do hate him cannot despise him.

"Only a handful of years ago Laemmle was nobody in the moving picture business. That he should in so short a space of time rise to the top of the heap; that he should do it honestly and accomplish it without losing his head is something to marvel at. There are mighty few parallels in the business world.

"Mr. Laemmle started modestly in the moving picture business; so modestly that it was laughable. His original capital was a few hundred dollars and a full supply of nerve. Many of the men who were the giants of the trade when he edged his way into the business have dropped from view, but this nerve, coupled with the characteristic Laemmle determination to succeed, has enabled him to survive and to leave his indelible imprint upon this industry's progress.

"To me," continued Mr. Cochrane, "Laemmle is at once the shrewdest man and the easiest mark in moving picturedom. I could tell you of a dozen instances where he closed deals immensely to the advantage of our company, only to turn around after the deal had been made and pay more than the price stipulated simply because he thought the other fellow hadnt' got all that was coming to him. Now, how many men do you know of who are so shrewd and yet so easy as that?

"I could tell you scores of instances, each showing the fight he has had to make against crookedness, dishonesty, double-dealing and plain thievery; how he has forgiven wrongdoer after wrongdoer, in spite of the fact that they sought to ruin him, either financially or in reputation.

"Physically, Mr. Laemmle is a small man. I don't suppose he is much over five feet in height, although the pictures in his advertising convey the impression to those who don't know him that he is tall and athletic in build. This is the only misrepresentation he has ever been guilty of, and then it was the camera's fault.

"When he came to me years ago, with a proposition to help finance a moving pictuer exchange, I laughed. Moving pictures did not interest me at that time. I didn't see much of a future for them. Look back over the years and remember how little interest they held for you. So I laughed.

Brains Were Backed Up with Nerve.

"Nor was I alone. Others laughed him off also. Friends tried to talk him out of wasting his time and the little capital he had. But they made the same mistake that I did regarding his capital. They did not know that his few hundred dollars were backed with brains, and that the brains in turn were backed up with plenty of nerve.

"So he flung his few hundreds of dollars on the table in one single bet, but it was the kind of bet that is no gamble to a man with brains. You see, he bet on himself and not on another man's game. He bet that he could originate a better plan of serving theaters with moving picture films than was then in vogue. He won and the stakes were comparatively fat.

"His next move was to build a factory and manufacture films. Months ahead of all others he saw the necessity of fighting the film trust, which at that time had the industry by the throat, with quality and fair treatment as weapons.

"The trust promptly notified him that if he dared to build a factory within the United States or Canada, his then prosperous exchange business would be ruined overnight. It was no idle threat at that time. Theirs was the power then to make good—and Laemmle knew it. Lawyers told him 'Yes,' and lawyers told him 'No,' but his native shrewdness stood him in good stead and bade him fortify his exchange business before giving battle.

"Thereupon—and I don't think this inside dope has been told before—Laemmle set about negotiating with European manufacturers to furnish him with their very best films, so that could afford to drop the product of the American manufacturers who formed the combine. Hardly were these negotiations opened when Laemmle learned that another company was working along similar lines to supply the American market with foreign makes of films.

"This was exactly what he wanted, so he dropped his own deal and made arrangements with the other important company to furnish him with the sinews of war for his exchange while the factory was in course of construction.

"Mr. Laemmle of today is still the Laemmle of those old days. One of his strongest characteristics is his intense eagerness to tackle in a two-fisted way anything that threatens the welfare of the industry. Eight years ago it was the trust, today it is the overpaid star.

"He has attacked this evil with all his oldtime vigor and, inasmuch as he has never been beaten, it's perfectly safe to bet that the industry is presently going to join him in his fight. After two years of constant hammering upon 'The play's the thing' idea, he has actually brought the majority of producers to view it his way, eye to eye.

"In other words," concluded Mr. Cochrane, "Mr. Laemmle has made every problem that has ever confronted the moving picture industry a matter of personal interest. It has never occurred to him that competitors would also derive benefit as the result of his efforts. Enough for him the thought that here was an opportunity to take a crack at something that deserved to be cracked.

"An instance of this broadmindedness is his invitation to producers everywhere to make use of Universal City and so cut down their own overhead expenses. If you are at all familiar with producing expenses you will realize that the saving this makes possible is enormous."

Pettijohn Reports

Says That the Producers & Exhibitors Affiliated Plan Has Been Well Received.

C. C. PETTIJOHN, general manager of the Producers & Exhibitors Affiliated, has given a statement to the eight Independent Producers who have formed the direct booking plan. His report gives in detail an account of all proceedings, the territories which have been acquired and the exact progress up to date. His statement in substance is as follows:

Already fourteen states have been organized and are ready for distribution, contracts in twenty-one states are being completed, and fifteen are being canvassed and the direct sales proposition presented to them. Mr. Pettijohn also reported that it will require at least from thirty to sixty days before the exhibitors will be sufficiently organized to handle their own distribution.

Mr. Pettijohn further believes that before these units are completed a meeting should be called which will include from 20 to 25 representative exhibitors from over the country to meet the original exhibitors' committee and independent producers, so that they can co-operate and iron out the permanent contract of the Producers & Exhibitors Affiliated.

Suggestions that will work to the mutual advantage of both producer and exhibitor have been received from exhibitors throughout the country, and have been recommended for insertion into the permanent contract. Among those who have offered suggestions are Messrs. Black, Maine; Herrington, Pittsburgh; Hamlin, Minnesota; Herman Brown, Boise, Idaho; Frank and Hopp, Chicago; Lustig, Cleveland; Rembusch, Indianapolis; Craver, N. C., and Crandall, Washington. Their suggestions and recommendations on what these contracts should finally provide were gone over at a meeting on Feb. 27, 1918, by Harry Crandall, Louis L. Levine, and C. C. Pettijohn.

Alexander Debray

AMONG the noted French artists who have recently come to this country is the French author and dramatic writer, Alexander Debray, producer of many comedies presented in the theaters of Paris. His biggest successes were "Mariage Libre" interpreted by Antoine; "L'Enfant Gate," by Mlle. Berangere and "Madame Bluff," which has been interpreted by Mme. Augustine Leriche, the most famous comedy artiste in Paris.

Mr. Debray is one of the few authors in France who has a practical training in the technique of motion picture production. His wide experience in that art with the knowledge of stagecraft generally has given him a unique position among author-producers. According to his views the scenario writer who is not familiar with technique may, by chance, produce one or two good scenarios, while the rest of his product will prove incomplete and, as is well known, an incomplete scenario can give but very poor results. He believes that is one of the reasons why one sees so many motion pictures which meet with total failure.

Alexander Debray.

Mr. Debray finds that the general public, which was at the beginning of this marvelous invention so easy to satisfy, has become more and more hard to please. That condition supplies the reason why it is necessary to give it, without delay, entire satisfaction if its interest in pictures is to be maintained.

To attain this end, he asserts, we must begin at the bottom—the foundation—which is the scenario and to follow that up with proper supervision of that scenario by the author as is the procedure in the production of all stage plays. Mr. Debray contends that it is the author alone who can best be depended upon to interpret the scenario which he has written, for the reason that he is the only one who knows the correct meaning of the story. The day that the author will consent to learn the technique of pictures and practice it will enable him to write correctly, and the day producers will make instead of lose money.

PHOTOGRAPHING NEW YORK'S PARADE.

Historic Fifth avenue, in New York City, has witnessed thousands of parades, but the parade on February 22 of 10,000 of the draft army was unusual in many ways. An almost blinding snow storm made the parade additionally picturesque.

Editor Pell Mitchell, of the Gaumont News Weekly, realized that this unusual, history-making event should be

photographed and preserved. Therefore, while his cameramen "shot" the parade from various points a tripod, towering above the heads of the marchers and onlookers, was constructed and set up at the intersection of 40th street and Fifth avenue, in front of the public library and directly opposite the reviewing stand.

Strand Employees Hold Beefsteak Dinner

Threescore Gather After the Show—Doc Wilson Makes Recitation to Accompaniment of Slow Music.

EMPLOYES of the Strand, one of New York's leading motion picture houses, held a most enjoyable affair, a "beefsteak dinner," on Saturday night, March 2, at 216 West Fiftieth street. The festivities did not commence until nearly midnight, as the duties of nearly every one present necessitated remaining at the theater until after 11.

Plenty of juicy beefsteak served on crisp toast and large quantities of exhilarating and palatable malt liquid were provided, and rapidly disappeared before the onslaughts of the sixty or more who were on hand.

Doc Wilson, the genial director of publicity, officiated as master of ceremonies and added to his laurels by proving himself to be an accomplished elocutionist. His recitation to the accompaniment of Signor Spirescu, director of the Strand Symphony Orchestra, was touching indeed.

Much of the comedy in keeping with the occasion was furnished by the extemporaneous sallies of Joe Browne, one of the Strand "props," who is a natural comedian. Incidentally Mr. Browne was featured in the decoration of the dining hall, an artistic poster, billing him as "Cho Burrowne," and showing him in Hawaiian costume with a necklace of frankfurters, occupying a prominent place. Dan Casey and Felix Adler, well known vaudeville performers, also kept the crowd in roars of laughter with new jokes and songs.

All departments of the theater were represented—executive, treasury, ushers, stage, etc., including a number from the orchestra headed by Carl Edouard, the musical director.

PLAN EXTENSIVE IMPROVEMENTS AT PALACE.

Extensive plans have been outlined by Manager E. M. Henle of the Palace theater, Muscatine, Ia., for a number of improvements to be made on his picture house during the early spring months. The first big improvement will be the addition to the seating capacity of approximately one hundred and twenty-five more seats.

Then will follow the installation of one of the largest and latest Seeburg instruments and a new motion picture machine. When the new projector is in the Palace will have a battery of three projecting machines. Paralta pictures, it is also announced, will be added to the program.

State Rights Department

Conducted by C. S. SEWELL

Frank Keeney Secures Pathe's Bronx Studio

Up-to-Date and Well Equipped Plant to Be Used for Catherine Calvert Pictures—Second Production to Be Started Soon.

THE Frank A. Keeney cast, which has been producing "A Romance of the Underworld," was transferred last week from the Biograph studios, where all the interiors had been made up to that time, to the Pathe studio, at Park avenue and 134th street, which has just been leased in the name of the Frank A. Keeney Distributing Corporation, recently organized to market the Keeney pictures.

Henceforth the studio will be known as the Keeney studio. It was built originally as a dance hall, then remodeled into a studio by Eugene Sanger. After he had occupied it for a time it was taken over by the Pathe company, which has used it in making serials and Frank Keenan features. Recently a new and thoroughly up-to-date lighting equipment was installed by the Edison company at a cost of more than $15,000.

The studio is one of the best equipped for all around work of any which is devoted to the exclusive use of a single company in the Eastern territory. Its facilities are ample for the making of all kinds of scenery, properties, and equipment.

As soon as "A Romance of the Underworld" is completed, Director Kirkwood will begin the production of "Marriage," by Guy Bolton, co-author of "Oh! Boy!" "Oh! Lady! Lady!!" and other stage successes of the stage. In which Catherine Calvert will also be starred.

"A Romance of the Underworld," which is now complete so far as the camera work is concerned, will be a six-reeler, unfolding a story of human interest, with episodes that will give it a distinct punch.

Novel Advertising Stunts for "Raffles."

All-Star Feature Distributors have instituted a novel advertising campaign for the initial showing of "Raffles" in San Francisco. During the showing of this picture a man identifying himself as "Raffles" will appear in several well known stores, which will incorporate in their newspaper advertising the statement that he will be in the store at a certain hour. The management of the Strand theater will pay $10.00 to any person who can identify this man, providing said person places his hand on the man's shoulders and says, "You are 'Raffles, the Amateur Cracksman,' appearing at the Strand theater this week." Said person, however, must prevent "Raffles" from making a get-a-way to a machine waiting outside bearing the wording, "'Raffles, the Amateur Cracksman,' appearing at the Strand theater this week, is inside. Catch him and you will obtain $10.00."

Additional prizes are also offered by some of the San Francisco stores. For instance, a merchandise store offers a $10.00 waist, a gentleman's furnishing store offers a suit of clothes if Raffles is captured in their place of business, and a jewelry store announces they have insured their window against theft by "Raffles."

Congested street corners will bear banners reading, "Raffles has just passed this corner," or "Raffles will pass this corner at two o'clock," etc. To assist in identifying this party, the Strand is carrying slides showing his eyes, ears, nose, and mouth.

If everything goes over as anticipated the same plan will be carried out in Los Angeles and throughout the larger towns in that territory.

Hiller & Wilk are the selling agents for this production, made by the L. Lawrence Weber Photo Dramas, Inc., featuring John Barrymore.

First National to Have "Tarzan" Week.

AT the offices of the First National Exhibitors' Circuit many applications have been received for "Tarzan of the Apes," the release date of which is announced as April 2, which week has been designated by the circuit throughout America as "Tarzan" week.

"Tarzan of the Apes" continues playing to large audiences at the Broadway theater, and the engagement has been extended for another two weeks.

This week, with lightless nights stopped and the great electric signs again being used, the National Film Corporation, in conjunction with First National Exhibitors, arranged for the huge talking sign at Broadway and Forty-seventh street, and each first-run house in the country is getting a number of flashes, which read thus:

"'Tarzan of the Apes' at Bridgeport, April 2. 'Tarzan of the Apes' at Philadelphia, April 2," and so on taking in turn each house that has booked the picture thus far. This has been arranged because of the large number of letters received at the Broadway theater from different parts of the country asking what date the picture will come to their cities.

Through A. L. Burt & Co., publishers of the reissued books, arrangements have been completed for the decoration of drug, book, and stationery store windows in various sections of the country, while a large number of newspapers will republish one of the Tarzan stories previous to the release date.

Unusual Publicity for Gerard Picture.

Unusual publicity is being enjoyed by "My Four Years in Germany," dealing with Ambassador Gerard's experience in that country. In the first place his book of the same title has had a very large sale, then it has run serially in a number of prominent newspapers. Now, Mr. Gerard's sequal entitled "Face to Face With Kaiserism" is appearing in the New York American and other daily papers. A souvenir volume containing the story, many still photographs of the principal scenes, a photograph of Ambassador Gerard, and a foreword by him has been prepared; and, in addition, for the use of exhibitors there is a large variety of paper ranging in size up to twenty-four sheets; heralds, slides, cuts, and publicity readers in abundance. This should all prove a valuable asset in the exploitation of this picture, which will probably be in ten reels, and issued on a state rights basis.

Sketch of Olga Petrova

OLGA PETROVA, star of the productions now being made under the auspices of her own organization, was born in Warsaw, Poland, of English and Polish parents. Following the usual custom of the country, the present famous screen star was married at the age of fourteen to Boris Petronowitch. Her present name is a derivation of this Polish cognomen. Her married life was a brief one, being terminated at the age of sixteen by her husband's death. shortly afterwards she visited Brussels, Paris and London. For two years she

Olga Petrova

studied music in Paris, becoming an accomplished pianist, and at the same time developing her naturally beautiful soprano voice.

Proceeding to London, Madame Petrova found the road to success long and hard, and became successively song writer, journalist, and performer in the London music halls. Later she came to America and, following a special engagement at the Folies Bergere, entered vaudeville, afterwards starring in "Panthea," "The Tiger Woman" and "The Exile." She then entered motion pictures via the Metro organization, appearing in a number of productions. Leaving Metro she joined the Lasky Company, and subsequently formed her own producing company, early in 1917.

In private life she is the wife of Dr. John D. Stewart, a well known surgeon, and owns a beautiful estate on Long Island where she indulges in her love of books, music and painting. She is also an author, having contributed fiction articles and magazine stories to American publications, and at present is conducting the Petrova School of Expression in a magazine.

Following her initial production, "Daughter of Destiny," released through the branches of The First National Exhibitors' Circuit, Madame Petrova has starred in "The Light Within" and "The Life Mask," and expects to make five other productions during the present year.

Twede-Dan

Fourth Jester Shows Famous Theater.

The fourth Jester comedy reelase entitled "The Wrong Flat," featuring Twede-Dan, which is nearing completion, is a story that reflects the old days of stagedom. One of the important scenes will be enacted in a replica of the old Tony Pasters, which has been built for the purpose. The situations surrounding the story also demands the use of some of the old-time performers, and some of the popular favorites of days gone by will appear in this picture.

"Life Mask," Mystery or Melodrama.

In producing "The Life Mask," the Petrova Picture Company arranged to film the various scenes so as to leave the spectator in doubt of the out-come until the very end of the picture. It was later discovered, however, that it would be possible to either make an out-and-out mystery, or film the story as a straight melodrama with considerable suspense. It has therefore been decided to leave it to the exhibitor as to whether this picture shall be either of these types. It is claimed that this has been accomplished by means of a prologue of a little less than one hundred feet in length, in which the leading characters are introduced and suspicion pointed at each by means of appropriate subtitles.

By eliminating the prologue a society melodrama without the element of mystery is produced. If, however, exhibitors desire to attract the attention of their patrons to the probable solution this can be effected by use of the prologue in connection with the picture.

In furtherance of this idea special aids are being prepared by the newly formed Petrova service bureau which, it is said, will be of valuable assistance to exhibitors in exploiting this picture.

Boosts Song Together with Picture.

Based on the Western Import Company's feature picture of the same title starring Mabel Normand, the song, "Mickey," will be exploited by the publishers, Daniels & Wilson, Inc., on an elaborate scale. In fact the campaign will be tied up with the national campaign on the picture. A syndicate of 5 and 10-cent stores and several department stores throughout the country have agreed to give the song a full window display in order to secure the maximum returns which would accrue from the co-operative advertising with this picture, and a number of prominent vaudevilleans are taking up this number as part of their repetoire.

Prominent Theater Men Indorse "Mickey"

Al. Woods, Well-Known Producer, and Alfred Arons, of Klaw and Erlanger, Extol Mabel Normand Production.

THE prominent play producer, Al. Woods, after viewing a private screening of "Mickey," states in part as follows: "'Mickey' is what I call a real, big picture. It is vivid and appealing, and the characters are real and human. There are charming bits of comedy in it, and there are places where the story trembles very close to the brink of tears. I would like to have the opportunity of making a play of it some day. Miss Normand as the quaint little mountain girl is wonderful. The action of the play is off the ordinary run of picture plays, and what impressed me a great deal was the fact that there is no padding."

This picture was also viewed by Alfred E. Arons, general manager of Klaw & Erlanger's theaters, who says, "'Mickey' is the greatest commercial proposition I have ever seen in the amusement field. Outside of its commercial value it is a wonderful, artistic and interesting picture. It possesses every quality that could be put in a photoplay, and its preparation shows infinite care and study. Mabel Normand as 'Mickey' clearly shows her versatility and supremacy as an actress. The story has a number of big punches; in fact, I was impressed by four big climaxes. It is marvelous how the humor, the pathos, the mystery, and the sensationalism have been woven into one remarkable photoplay. It will surely have a universal appeal."

More Productions for Magnet.

The Magnet Film Exchange, which recently acquired the New York rights to W. H. Productions Company's feature, William S. Hart as "The Two-Gun Man" in "The Bargain," has also secured the rights to William S. Hart in "The Bandit and the Preacher" and "The Hell Hound of Alaska," and the twenty-eight Mack Sennett-Keystone Comedies.

The series of Keystone comedies will be released soon, the first entitled "A Small Town Bully," starring Mabel Normand, Mack Sennett, Roscoe Arbuckle, and Owen Moore.

In this comedy, Mabel assumes the role of the new teacher in a country school, and the difficulties in addition to her duties as a teacher are increased by the misbehavior of her pupils, Mack Sennett and his enemy, Roscoe Arbuckle. Mack is the bully of the school.

"Fatty" Arbuckle takes vengeance on a smaller boy, and throws him into the river. Realizing what he has done he jumps in to save him, and both are rescued by Mabel.

Not knowing that her sweetheart (Owen Moore) is waiting in another room she hangs her wet clothing out of a window. The bully attempts to cast a bad light upon her reputation, and she is about to be discharged, but is saved by the arrival of the mother of the boy whose life she saved when everything is explained to the satisfaction of all concerned.

Keystone Censors Object to "Zongar."

The Pennsylvania State Board of Censors has ordered nine changes in the Physical Culture Photoplays feature, "Zongar," including scenes showing the struggle between the hero and the villain, the struggle between the villain and the girl he is abducting, the gag in the mouth of the heroine, close-up of a man after being mauled in a fight, and two subtitles; one, "The Wages of Sin," and the other, a reference by a sculptor to his model's figure being superior to that of Venus.

Bernarr Macfadden, head of the company producing this picture, has protested against these eliminations, contending that Zongar is a physical preparedness drama standing side by side with the efforts of the United States to win the war on account of the large proportion of young men rejected as defective by army physicians. He also calls attention to the fact that the National Board of Review in New York passed this picture without eliminations, and requests that the picture be reconsidered in the light of a patriotic drama.

G. E. Feature Shown for Government.

General Enterprises, Inc., is in receipt of a request from the Bureau of Public Information at Washington, D. C., asking for a private showing of "The Crucible of Life," and arranged for this exhibition to take place on Thursday of this week. This picture visualizes many of the important phases of the present conflict, contains many battle scenes, and touches also upon the work of the German spy system in America. It was adapted from the famous stage melodrama, "Fairfax."

Messrs. Sawyer and Lubin have also arranged with Tom Moore, one of the leading exhibitors of Washington, to give a special screening of "The Crucible of Life" for members of some of the important war committees now working at the Capitol.

The patriotic atmosphere of this production has been worked out in an extensive line of lithographs, including an attractive twenty-four sheet, which has been prepared for the exploitation of this feature.

Jacob Wildberg Joins Foursquare.

One of the latest newcomers in the motion picture field is Jacob Wildberg, a capitalist and manufacturer, who will retain his interests in other concerns, but has become a large stockholder in Foursquare pictures, and will, in future, be actively identified with that organization as treasurer. Mr. Wildberg becomes associated with "Foursquare" through George Backer, who is a friend and business colleague of many years' standing. He is a financial expert, and with his broad experience in merchandising methods should prove a valuable acquisition to this organization, which has been very successful in the motion picture field and now has its own exchanges in all parts of the country.

Nilde Babette in Jester Comedies.

Church Worker Praises "The Belgian"

Sister O'Kavanaugh, Representative of Cardinal Mercier, Extols Olcott Picture—British War Correspondent Also Compliments Producer.

Sister Mary Ignatius O'Kavanaugh, prominent church worker of Belgium, and special representative of Cardinal Mercier for relief work in this country, was the guest of honor at a special presentation of Sydney Olcott's production, "The Belgian," given for charitable purposes in Cleveland under the joint auspices of Sydney Olcott and the U. S. Exhibitors' Booking Corporation, by which the picture is being distributed.

Sister Mary was stationed in a little border town in Belgium when the Germans invaded the kingdom, and lived through the bombardment of Liege. During the attack on that city she several times risked death while ministering to wounded Belgian soldiers. It was the scenes of the invasion depicted in "The Belgian" that impressed Sister Mary and impelled her to send Mr. Olcott the following letter:

"I want to tell you how keenly I enjoyed the privilege of seeing a private screening of your photoplay, 'The Belgian.' It certainly is a wonderful presentation of many things I witnessed in that unfortunate country during the first four months of the war. The devastating onward sweep of the German hordes; the pitiful caravans of villagers fleeing from their burning homes with what they could save of their little belongings; the valiant stand of the priests striving vainly to protect their flocks; indeed the general aspect of the whole thing, as well as the physical type of the people, are truly Belgian. The tiny little landscape shown three or four times right up at the top of the screen is a gem. The quiet wheat fields, the picturesque old windmill, the delicate church spire showing against the evening sky are typically Belgian. The charm and peacefulness of this rural scene contrast sadly with the tale that unfolds below. Yet, no nerve-racking horrors are depicted; the author shows true art in the way he leaves to the fancy of the spectator many fearful scenes which he merely suggests. The psychological side seems to be equally good. I wonder was it only a lucky hit or did the author intend to portray in the quiet heroine of that little Jeanne the sublime heights to which this war has raised the soul of the Belgian women? Whichever it be, the whole thing makes a very beautiful picture, and I thank you sincerely for having given me an opportunity to see it."

Several weeks ago Mr. Olcott also received a leter from Frederic Hume Paulton, a noted British war correspondent, in which he, too, complimented the director upon the accuracy of detail with which he converted the scenes of the invasion of Belgium to the screen.

Cast of "The Life Mask" (Petrova).

A strong cast will appear with Olga Petrova in "The Life Mask," soon to be released through the exchanges of the First National Exhibitors' Circuit. Appearing opposite the Polish star is Thomas Holding, in the character of Capt. Hugh Shannon. Second in importance is the character of Woodruffe Clay, whose death forms the mystery elements of the picture. For this part Wyndham Standing, who has appeared in support of many Famous Players', World and Lasky stars, was engaged. A note of sentimental interest is given to the production by the appearance of Lucille LaVerne in the role of Sarah Harden. Miss LaVerne is a character artiste who has played with many celebrated stage stars of the past two generations, such as Harrigan and Hart, Thomas Jefferson and others. Christine Mayo, remembered for her ability in several Ivan productions, is also seen in a congenial role, calling for the display of "vampire" tendencies.

The balance of the cast included Matilda Brundage, Edith Hinckle, Gene Burnell, E. J. Burnes, and five natives of Spain, selected to lend the proper atmosphere to certain scenes presumably laid in that sunny country. The picture has been directed by Frank Crane, photographed by Messrs. Lane and Harris.

"The Golden Hope" for Anna Case.

Miss Anna Case, the prima donna, is enjoying a week's rest at Atlantic City after a successful concert tour of the larger cities in the South and West. She is scheduled to appear in Chicago, Milwaukee, Boston, and Philadelphia, and will return to New York during the month of March to begin work on her first feature picture under the personal direction of Julius Steger. What is said to be an exceptionally strong story entitled "The Golden Hope," which combines the atmosphere of the West with the modern social life of New York, has been secured by Mr. Joseph M. Schenck for the screen debut of Miss Case.

Al Woods Extols John Barrymore.

In the March issue of a prominent magazine, Al. Woods, the theatrical producer, in discussing conditions of the theater, has the following to say with regard to John Barrymore, who is the star in the L. Lawrence Weber Photo Dramas, Inc., photoplay, "Raffles, the Amateur Cracksman," for which Hiller & Wilk, Inc., are selling agents:

"The greatest actor in America today is John Barrymore, and yet he only began to take his work seriously about two years ago, when I asked him to play the leading dramatic role in 'Kick In.' Up to that time he had just walked through his roles without effort. He had put no real work into his job. 'But I can't play a dramatic role,' Barrymore protested in my office, when I showed him his part. I'm a comedian.' 'Forget it,' I advised him. 'With your wonderful ability you can play anything. It's about time you settled down and did something series. 'The Fortune Hunter' and other light things are all very well, but here is your chance to show what you can do with an emotional role.

"On the opening night of 'Kick In' it was funny to see the faces of the critics and the audience. Here was a new Barrymore, a man with emotional strength, an actor who carried conviction, one whose admirable work wanted to make you tear off the roof of the theater. And in 'Justice' his work as that half-crazed, prosecuted London clerk was a revelation. And by his acting in 'Peter Ibbetson' he is confirming the opinion that he is destined to become one of the great actors of the world."

Activities of General Enterprises, Inc.

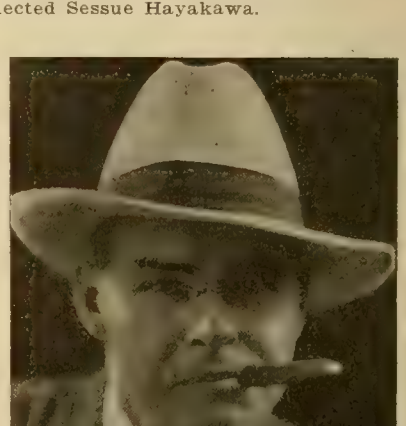
A deal was consummated this week between General Enterprises, Inc., and the Federal Film Company, of Boston, which gives to the latter concern the entire New England rights to "The Liar," a six-part society melodrama starring Jane Gail and Stanley Walpole, directed by William H. Haddock. Following close upon this sale negotiations for the disposition of their seven-part feature, "Mother," were closed with the Regal Films, Ltd., of Toronto, Canada. This organization also controls the entire Canadian territory for "The Warrior."

General Enterprises also report that the Westcott Film Corporation, of Minneapolis, have requested a third print of "The Warrior," as has the Jordan-Brewster Film Corporation, of Seattle, Wash.

Reginald Barker

REGINALD BARKER, director of "Carmen of the Klondike," the Selexart production, which will be the initial release of the State Rights Distributors, is the man who produced the first William S. Hart features, "On the Night Stage" and "The Bargain."

Mr. Barker also had much to do with the rapid rise of Sessue Hayakawa. "The Typhoon" was one of the Japanese actor's first successes. Previous to this time it had been the policy of the motion picture men to use Caucasian actors in Japanese parts. Barker, however, decided it would be better to use Japanese actors, and selected Sessue Hayakawa.



Reginald Barker

Reginald Barker was born in Winnipeg, Canada, in 1886. His mother died when he was two years of age, and he was sent to Scotland, where he lived until he was eight years old. From Scotland he went to England to meet his father, who took him to America. They settled in California. Young Barker decided upon a stage career after seeing Charles Dalton in "The Sign of the Cross." This was when he was nine years old. At fifteen years he wrote, produced and played the leading part in a play called "Granna Uile," which was shown in Los Angeles. At eighteen he became leading man, and played in various stock companies. After that he was associated with Robert Hilliard in the production of one of the first and most prominent of the "vampire" plays, "A Fool There Was."

About five years ago, Barker, then at the height of his success as a stage director, decided that the motion picture field offered a better opportunity. Having no knowledge of motion picture direction he found it almost impossible to obtain a position as director. It was only when he offered to work for Thomas H. Ince for nothing that he got the opportunity desired. Four weeks after he arrived at Inceville he was on the payroll, and soon began turning out the successes which have much to do with the reputation built up by that studio. Starting with "On the Night Stage" he followed with "The Typhoon," "The Coward," "The Iron Strain," "War's Women," "The Criminal," and "Golden Rule Kate." Barker makes good pictures quickly, and at a minimum expense. "Carmen of the Klondike" is perhaps the most expensive picture he ever made, and is said to be his masterpiece.

Billy a Novel Fiend in "The Messenger."

"The Messenger" is the name of the next Billy West comedy now in the making. It is an original story in which Billy West appears as a "Novel" fiend messenger boy.

Claire Whitney

MISS CLAIRE WHITNEY, who plays the part of Lucy Daniels in the Graphic Film Corporation's forthcoming release of Ivan Abramson's latest photodrama, "Moral Suicide," has been long known to exhibitors and motion picture patrons. Gaining her experience in the hard and thorough school of the

Claire Whitney

stock company, Miss Whitney enjoyed a successful career upon the legitimate and vaudeville stage. However, she soon deserted the stage to enter the motion picture field, where she has since remained.

Miss Whitney has won an enviable reputation as the associate of such well known actors as Charles Richman, Edmund Breese, Robert Edeson, and William Farnum, and has been starred in several photoplays.

As Lucy Daniels, Miss Whitney's part is said to be full of pathos and comedy, which she has handled so humanly and delicately that it will be considered the crowning effort of her career.

Steiner Claims a Record with Jesters.

William Steiner ("Big Bill") claims a record by having disposed of the entire territory of the United States for his Jester comedies, with exception of District of columbia, in exactly twenty-one days, and states two days would have been cut off of this time had it not been for adverse weather conditions.

During this period, Mr. Steiner not only disposed of his productions, but found time to call on many large exhibitors and screen the Jester comedies for them with satisfactory results.

Gainsborg Returns to Pacific Coast.

Euardo C. Gainsborg, manager of the San Francisco exchange of Foursquare Pictures, was called to New York recently because of illness in his family. The crisis passed, he has return to his post.

Mr. Gainsborg is in charge of the entire Coast business of the Foursquare organization, supervising the Seattle and Los Angeles offices. Before entering the motion picture business he was well known as a civil engineer.

New Releases for King-Bee.

The March 15 release of the King-Bee Films Corp. starring Billy West is entitled "The Scholar." From advance reports this comedy promises to contain a little knowledge that you never learned in school.

On April 1, King-Bee will release "The Messenger." It is now being made at the Hollywood studio of the King-Bee Films Corp.

Ebenstein Makes Trip for "Sterling System"

Will Visit Exchanges in All Parts of Country—Plan Under Which This Company Operates.

THE manager of sales of Sterling Pictures Corporation, H. R. Ebenstein, has left for a ten weeks' trip covering all exchange centers, during which time he expects to place with first class exchangemen throughout the country the productions handled by this company under what is known as the "Sterling System."

This system combines a certain arrangement between the manufacturer, the Sterling Pictures Corporation, and the independent exchange. It does not necessarily mean the sale of feature rights, neither does it mean the direct percentage arrangement under which some features have been released. Realizing that the manufacturer needs cash in order to continue manufacturing productions, and likewise realizing that the independent exchange cannot continue laying out cash covering high production cost and big profit to the manufacturer the Sterling Pictures Corporation says it has stepped in as a middle factor, whereby a happy medium is struck, and both the manufacturer and local distributor are able to operate successfully.

It is not the intention of the Sterling Pictures Corporation to confine its operations to the distributing of features only upon the "Sterling System." It will likewise handle other features on the basis of an outright territory sale. At the present time it has found a demand for releases under the "Star Series" plan. In addition to the Alma Hanlon series and the Jean Sothern series, consisting of six productions each, it has a series of three features, each starring Anna Q. Nilsson, and four starring Catherine Calvert. The company likewise has taken over the George Loane Tucker production, "I Believe," and acquired from the France Films, Inc., "The Natural Law," featuring Marguerite Courtot, and expects to close this week for another big production.

It is announced as the policy of the Sterling Pictures Corporation to offer its exchanges not only a consistent output, but the nature of their organization demands that it continue to supply affiliated exchanges at periodical intervals, and that the plan is to build and create the value of "Sterling System" upon the commercial value of the production—not on the production cost.

"Mother" Booked for Loew Circuits.

Following the announcement made last week by Arthur H. Sawyer and Herbert Lubin that the New York City and state rights to their production, "Mother," had been acquired by the Modern Feature Film Company, Charles H. Striemer stated on Monday that the picture had been booked by the Marcus Loew Circuit, first showing to be on Thursday, March 14 at the New York theater.

In order to lend the proper exploitation to the picture, Mr. Striemer has arranged to distribute several thousand copies of a recent issue of the Ladies' World containing a complete novelized version of the story. In addition the film will be extensively advertised by means of several twenty-four-sheet stands. Following the New York theater screening of "Mother" the feature will appear in the various other houses which make up the Loew Circuit, giving it an extensive run in New York and Brooklyn.

Wharton Studios Well Guarded.

There is no munition plant in the United States which is more closely guarded than the Wharton studios, at Ithaca, N. Y., where "The Eagle's Eye," the twenty-episode serial expose of the Imperial German Government's plotting in America, is being produced.

Desperate efforts are still being made by German propagandists to foster any feelings of sympathy which may remain in this country toward the Kaiser and his advisers. Public showing of "The Eagle's Eye," it is hoped, will make futile any such propaganda. So the guard was organized for the studios to prevent any attempts at interference with the Whartons and their work of production.

The selection of the guards was carefully made. To prevent any accident of the studio through carelessness every one entering the studios must first show his pass. This ruling not only applies to all lesser employees, but to the principals and executives as well.

"His Golden Romance" Second Jester.

In "His Golden Romance," March release of the Jester comedies, Twede-Dan is seen in the character of a nondescript. He meets a beautiful girl who is also down and out like himself, and they form a compact that when they are both working and prosperous they will get married.

They separate, and in quest for a position, Twede-Dan sees two tramps rob a woman. He comes to the rescue, and restores the stolen purse. She falls in love with Twede-Dan, takes him to a tailoring establishment, and has him made to look human. A banquet is given in honor of the engagement, but Twede-Dan disgraces himself by his clumsiness and mannerisms, resulting in his being thrown out of the house, where he again meets his first love, who spurns him.

Netter Purchases Two Productions.

Leon D. Netter, of the Masterpiece Film Attractions, Cleveland, Ohio, did not return empty-handed to his Cleveland office after his five-day visit to New York to attend a meeting of Directors of State Right Distributors, Inc., as he secured the rights to Col. William N. Selig's latest productions, "The City of Purple Dreams" and "Who Shall Take My Life," which he will exploit in Ohio and Kentucky through his Cleveland and Cincinnati exchanges.

Billy West Boosts "Liberty Bread."

Arvid Gillstrom, director, and Billy West, star of King-Bees, have arranged a comedy bit that can also be used to advertise "Liberty Bread" to the patrons that see the Billy West comedies. In the opening scene of his newest picture the comedian is placed in a bread box. He has his knitting in hand when the baker arrives with the "Liberty Bread," and Billy has his breakfast. The situation is said to be humorous, as well as showing the patriotic feeling that helped to frame it.

"Moral Suicide" a Problem Picture.

"Moral Suicide," Graphic Film Corporation's latest photoplay, is nearing completion, and will soon be released. It deals with an important problem of life today, and intermingled with its serious scenes are many comedy situations.

John Mason plays the part of Richard Covington, an elderly millionaire stock broker and social leader of California, who searches for the years that have fled, and succumbs to the allurements of a woman with a tarnished past. His actions cost him shame, loss of prestige, money, lifelong friends and subsequent estrangement between himself and his daughter, who, unable to save him and unwilling longer to witness the demoralization of his soul, leaves home, and the placing of his son's life in jeopardy for a crime prompted by the actions of his step-mother.

Sales of the Week

Activities in State Right Market During Past Seven Days.

IVAN Film Productions have disposed of the rights to 'One Law for Both," "Sins of Ambition," and "Married in Name Only" for France and Switzerland to Joseph Monat, Paris, France, and the rights to "Sins of Ambition" and "One Law For Both" for eastern Pennsylvania to the Peerless Feature Film Co., Philadelphia.

* * *

General Enterprises announce the sale of rights to "The Liar" for New England to the Federal Feature Film Co., Boston, and Canadian rights for "Mother" to the Regal Films, Ltd., Toronto, Canada.

* * *

Rights to the following productions for eastern Pennsylvania and New Jersey have been secured by the Keystone Distributing Corp., 1134 Vine street, Philadelphia: "The Cold Deck," "To-Day," "The Mad Lover," and "Wrath of the Gods."

* * *

Modern Feature Film Co. has disposed of the rights to New York State, west of Utica, to the United Film Service, 86 Exchange street, Buffalo, of which Fred B. Murphy is president and general manager, for the following features: "The Birth of Democracy," "Mother," Loyalty," "The Modern Lorelei," and "Eko Knows."

* * *

Rights to "The Whip" for the states of Texas, Oklahoma, Arkansas, Louisiana, and Mississippi are now held by the True Film Company, 1911½ Commerce street, Dallas, Texas. Conflicting information in list published in our issue of February 2 is in error.

* * *

Magnet Film Exchange, New York, have acquired the New York rights to the W. H. Production's Hart features, "The Bandit and the Preacher" and "The Hell Hound of Alaska"; also twenty-eight Mack Sennett Keystone comedies.

* * *

Leon D. Netter, of Masterpiece Film Attractions, Cleveland, has secured the rights to the Selig productions, "The City of Purple Dreams" and "Who Will Take My Life," for Ohio and Kentucky.

Backs Public Defender Movement.

Simultaneous with the release of Harry Raver's picture, "The Public Defender," which is being marketed by Renowned Pictures Corp., the New York World is running a series of "Public Defender" articles, one each week, encouraging legislation for the creation of such an office in each city and state where the "Public Defender" does not now hold such an office.

The articles are written by prominent judges, lawyers, and laymen, and are circulated through a syndicate of newspapers of which the World is the head, and are published in the form of two-column stories, with portraits of the writers.

Frank Keenan, Robert Edeson, and Alma Hanlon are the featured players in "The Public Defender."

Valuable Dog Used in "Master Crooks."

In one of the scenes of "The Master Crook," the Harry Raver production starring Edmund Breese, a prize St. Bernard dog belonging to Jacob Ruppert, the baseball magnate, is used. This dog, said to be worth $10,000, is used to distract the attention of the detectives in a scene, where the Master Crook attempts to poison one of them. In another scene with Alma Hanlon, who is cast in one of the principal roles in this production, this prize canine is also in evidence.

"Satan's Pawn," Barriscale Feature.

The first Barriscale feature to be distributed by the W. H. Productions Company on the state rights market will be entitled "Satan's Pawn." It was produced by Thomas H. Ince, and is based on a play by Francis Molnar.

Co-starring with Miss Barriscale is Edward Connelley, well known for the past two decades on the stage, having appeared in prominent roles in "Marse Covington," George Ade's only serious production; also in "Everywoman" and "A Good Little Devil." He has also appeared in pictures, creating the role of "Rasputin" in "The Fall of the Romanoffs."

Among the remainder of the cast is Clara Williams, well known to photoplay audiences for her work in several productions, including "The Italian," "The Bargain," and recently in "Carmen of the Klondike." Rhea Mitchell and J. Barney Sherry also appear in prominent roles.

One scene which is said to be especially powerful is a picturization of Dante's Inferno, in which a multitude of lost souls is seen vainly struggling to escape torture.

Sennett Talks on Changes

Continual Revision of Methods Necessary for Success, Says Producer.

MACK SENNETT, producer of "Mickey," starring Mabel Normand, which is controlled by the Western Import Company, states in the following article, that turmoil is necessary for continued success in filmdom.

"There is no form of American industry which experiences such rapid and sensational changes as the motion picture business. It is my impression that much of this extraordinary development is due to the fact that the producers have never had a chance to get into a rut. The business is too new to have developed much of a rut.

"I often hear producers sigh for the day when the picture business finds itself and settles down.

"For my part I dread that day. When it settles down it is likely to sink.

"The salvation of the picture business has been that the workers in its ranks have been vigorous young men who came into the screen business from other professions. Each brought youth and enthusiasm; each one also brought special knowledge.

"The motion picture studio has been the great melting pot of new ideas. Absolute wonders of photography have been accomplished. In fact, photography has virtually been removed from the realms of art. It has been standardized into a routine.

"The conduct of a studio is coming to a danger point where it will be easy to slip into ruts. As a matter of necessity the future development of the movies will have to be along somewhat more standardized lines.

"The first sprint is over; the picture business is now settled down to a long grind. Those who allow themselves to settle down with it into the rut will find the going very hard.

"As Henry Bergsen, the noted French philosopher, says, 'life is the process of changing. And when you stop changing you die and decay.' I do not regard a single rule or institution of the studio as permanent. There isn't a day that I don't change things around in some way.

"Sometimes these changes are made in parts of the machinery that are apparently in good working order. I believe in making changes sometimes just for the sake of the changes. Just to keep things moving; to keep anybody from taking root.

"The man who recommended that well enough should be let alone didn't know much about modern business competition. If you let well enough alone, presently you find your customers slid over to some other fellow who did not have such complacent ideas. The most deadly thing in the world of business—especially in the motion picture business—is to tell yourself that everything is at last as it should be. When you get to the place where you feel that you can rest satisfied with the results, you can be pretty sure that at least one part of the establishment is dreadfully out of kilter and that is yourself.

"I believe in progressiveness, and the greatest example I can refer to is 'Mickey,' which, to my mind, will set a standard in photoplay producing that will require a lot of far-sighted thinking to surpass."

Bernarr Macfadden

BERNARR MACFADDEN, author of the five-reel production, "Zongar," and president of Physical Culture Photo-Plays, Inc., was born in Missouri about fifty years ago. At the age of fifteen he began the system of athletic exercises that converted him from a delicate boy to a veritable young Samson.

After attaining some success in the Middle West as a wrestler and athletic

Bernarr Macfadden.

teacher he came to New York in 1893 to seek his fortune. A prominent newspaper was giving a benefit performance for charity, and published a challenge that the champion, Hugh Leonard, would meet all comers. Macfadden accepted, and made such a good showing that he was in demand for other events. He later made four tours of England and several of this country lecturing on how to get strong and healthy, and how to stay so, following his lecture by illustrations of practical exercises, wrestling, etc.

In 1898 he established the Physical Culture Magazine. He learned to wield the pen forcefully, and, as an author, his encyclopedia course has been purchased by thousands of athletic fans. He preaches business and personal efficiency as necessary to success, and feels that the presentation of pictures like "Zongar" will help young men to prepare for the great tasks ahead of this country in the present war by rousing the active, fighting "never-say-die" spirit and encouraging them to become mentally, morally and physically fit.

Personally, Bernarr Macfadden is a concrete example of preparedness. His mobile features and lithe active frame suggest more a man of thirty-five than of fifty. His family consists of a wife and six sturdy little girls. His home is located at Douglaston, L. I., where a number of the scenes and thrilling stunts shown in "Zongar" were photographed, and he personally directed each scene of this production.

In addition to his other activities he is author of the Physical Culture Screen Magazine released monthly through General Film Company, and also operates a chain of physical culture restaurants.

Manufacturers' Advance Notes

Essanay to Reissue Broncho Billys and Snakesvilles

GEORGE K. SPOOR announces the immediate weekly release of the Essanay "Broncho Billy" pictures of the hills and plains. Thus will come back to the screen a favorite of many picture-goers who have not forgotten the "good bad man" that thrilled and stirred in other days.

Mr. Spoor is now engaged in selecting the best of the great series of Broncho Billy one-reelers, and anounces the titles of the first ten. They are "Broncho Billy's Leap," "Broncho Billy and the Rattler," "Broncho Billy's Close Call," "Broncho Billy and the Settler's Daughter," "Broncho Billy's Indian Romance," "Broncho Billy, a Friend in Need," "Broncho Billy's Wild Ride," "Broncho Billy's First Arrest," "Broncho Billy and the Rustler's Child," and "Broncho Billy's Last Deed."

Mr. Spoor has anticipated a great demand, and plenty of new prints have been prepared to meet it. The pictures have been carefully re-edited and equipped with new subtitles. Not only is the film itself to be all new, but the paper and accessory advertising paper is all newly designed and printed.

These first ten Broncho Billy pictures represent some of the best photographic work, and are full of vivid action and possess heart interest and the spell of the West.

"There is suspense in these pictures," said Mr. Spoor, "a very important element of the melodrama and drama of the hills and plains. There is romance in most cases afforded by the work of Marguerite Clayton in support of Broncho Billy, and there is a simplicity of story that gives the pictures each a 'punch'—a smash at the end."

Mr. Spoor states that bookings are already coming in. Exhibitors may book the Broncho Billy films through the George Kleine System, and are invited to inspect each picture before they book it.

Coincident with the foregoing announcement comes another to the effect that Essanay will also put out new prints of their well known "Snakeville comedies," which ran in harness with the Broncho Billy films.

"Snakeville comedies," it will doubtless be remembered, afford a thrilling laughable phase of Western fun, featuring the inimitable "Slippery Slim" and "Sophie Clutts."

They are one-reelers, and will be released one a week through the General Film Company.

Accident Suggests Title

Name of "Lion's Claws" Follows Unexpected Happening in Universal Serial.

An attack by one of the lions upon Marie Walcamp while working in the first episode of "The Lion's Claws," the new Universal adventure serial, announced for release April 1, resulted in the actress receiving a scar she will carry for life, but it provided a new idea for a number of scenes and incidents in the plot to Director Jacques Jaccard and led to the change of title to "The Lion's Claws," instead of "The Moon Girl," the first title announced.

While the entire story was written by Mr. Jaccard, who is the author as well as the director of the serial, before work started on the big continued chapter picture, the accident in the first episode provided an inspiration that the director felt had greater possibilities than the original story and he immediately capitalized it.

"The Lion's Claws" will consist of eighteen episodes, the first to be released April 1.

Double Utility of Advertising Folder.

Picture exploitation and advertising service to the exhibitor are combined in a double-page folder, 28 by 12 inches, which the Triangle Distributing Corporation has just issued in connection with "A Soul in Trust," the new seven-reel feature for February, which is furnished, at no extra cost, to exhibitors. Each month one of these folders on the current seven-reel feature is sent to exhibitors. The outside pages give a brief description of the picture and a talk on the Triangle policy of co-operation with exhibitors, as well as suggestions for promoting the picture. The inside of the folder forms a poster, with seven artistically arranged illustrations of the principals, Belle Bennett, J. Barney Sherry and Darrell Foss, together with a general announcement to the public. The exhibitor is requested to use this colored poster as a lobby display for the promotion of the picture.

Change in Judge Brown Releases.

"Thief or Angel," a juvenile comedy-drama with a clever touch of heart interest, is the current Judge Brown story on the General Film program. This is an intimate and highly entertaining story of young people in a city neighborhood in which it differs from foregoing Judge Brown stories which had a rural background. Ruth Hampton plays the heroine, and Judge Brown has gathered a capable cast for her support. Ernest Butterworth, who plays the leading boy role, is also featured.

Judge Brown has announced a slight change in the order of the March and April releases. Following "Thief or Angel" the Judge Brown stories will be in the following order: "The Accusing Toe," "Rebellion," "A Boy Built City," "I'm a Man." The latter subject is an intensely patriotic story which, it is promised, will excel even "Bud's Recruit," the initial release, in entertainment value.

Screen Telegram Makes Debut.

Capt. Vernon Castle, noted dancer and hero of the British flying corps, staging his last flight before sacrificing his life to save that of a fellow aviator, is graphically portrayed in the initial release of the Mutual Film Corporation's Screen Telegram of March 3.

At virtually the same hour the correspondent of the Screen Telegram was shipping the pictures to Chicago Captain Castle fell to his death.

While all Chicago was suffering for want of sugar a fast freight train was wrecked near Congress Park, Ill., scattering enough of the precious sweet along the railroad tracks to supply a cup of coffee for every resident of the city.

Exclusive pictures of the wreck are shown in the Telegram, in addition to scenes of the farewell celebration in honor of soldiers enlisted in Chicago for service with the British army; activities of a huge Government shipbuilding foundry on the Pacific coast; official French war films, showing American soldiers playing the role of Santa Claus to French war orphans at Noyon and St. Maixent; former President William Howard Taft refereeing a boxing bout between Jackies at the Great Lakes Training station; "Doug" Fairbanks staging a rodea at Ewing Field in California for the benefit of the war camp community fund, and several others.

Scene from "The Life Mask" (First National).

Goldwyn Advances "The Splendid Sinner" Two Weeks

MARY GARDEN'S second Goldwyn production, "The Splendid Sinner," will be released throughout North America on March 24, instead of on April 7, as was first announced. This sudden change of plan by the Goldwyn organization, which brings another big production into theaters everywhere, is due to Samuel Goldfish's desire to increase exhibitor prosperity.

Scene from "The Floor Below" (Goldwyn).

From every section comes information of the most authentic sort that patronage conditions are showing improvement, and the Goldwyn determination to release the Garden subject earlier will aid in bringing the crowds back to the theaters of the country.

"When business shows a widespread inclination or tendency to improve," says Mr. Goldfish in explanation, "the greatest help a producing organization can give its exhibitor patrons is to release productions of great drawing power. In 'Thais' Miss Garden lifted business to record levels, and since 'The Splendid Sinner,' in my opinion, is twice as powerful as 'Thais,' I expect to see landslide business wherever this new production is played. I have a very fair indication of the pleasure and gratification that will be manifested by exhibitors in a thing that has happened here in New York. I had told one or two exhibitors of our intention to bring forward the release date of Miss Garden's second picture, and they at once contracted for a showing of double the time usually given to a single picture in their houses."

This alteration of the Goldwyn releasing schedule brings, as first announced, Mabel Normand back before the public in her second Goldwyn release, "The Floor Below," by Elaine Sterne, on March 10. John H. Kunsky, the Michigan exhibitor, who saw this production a few days ago at the Goldwyn studios in Fort Lee, proclaimed it as one of the best productions he has seen in months.

Miss Garden, in "The Splendid Sinner," follows the Mabel Normand picture, on March 24, and then, two weeks later, comes the most unusual production in which Madge Kennedy has appeared since she made her screen debut for Goldwyn. This is "The Danger Game," and one will properly infer from the title that the story is melodramatic. It is being directed by Harry Pollard.

Marguerite Clark Working on "Rich Man, Poor Man"

THE title of the play on which Marguerite Clark has begun production at the Fifty-sixth street studio, is "Rich Man, Poor Man," in which she has a strictly dramatic role. The story was written by Maximilian Foster and published as a magazine serial. It was later issued in book form, and a large number of editions have been printed. George Broadhurst dramatized "Rich Man, Poor Man," and presented it at the Forty-eighth street theater, New York, where it remained for a long run, and several companies have taken the piece on tour.

Pauline Frederick has finished "The Resurrection." The final scenes were taken in the settings of the big prison yard as the condemned prisoners are on the eve of their departure for Siberia. The handling of this production for Paramount release is said to reflect credit upon Director Edward Jose and his assistant, Daniel Pennell. Count Leo Tolstoi's novel was intended to show the contrast between the rich and the poor in Russia, and the cast includes varied types.

Billie Burke is still working on the interiors of her new Paramount picture, "Let's Get a Divorce," the photoplay written for her by Anita Loos and John Emerson. Beautiful backgrounds were secured in Florida for the exterior scenes, and these are being matched with gorgeous interiors. Miss Burke has personally assisted in the selection of the settings and furniture, and as the young bride in the story, with a trousseau of extraordinarily pretty clothes, the general ensemble of the picture will be beautiful and artistic. Director Charles Giblyn, who has charge of the productions, predicts that Miss Burke's work in this photoplay will cause favorable comment. The story is a comedy drama.

Activities at the Ince Studios.

The Thomas H. Ince studio is now working well ahead of its Paramount release schedule of Charles Ray, Enid Bennett and Dorothy Dalton productions. Charles Ray's next Paramount release is "The Family Skeleton," a particular appropriate vehicle for the popular young actor staged under the direction of Victor Schertzinger, supervised by Mr. Ince. This film will be released March 11 and was completed over two months ago. The next Ray picture, "His Own Home Town," which it is expected will be released in April, is also finished.

Enid Bennett, whose first Paramount picture, "The Keys of the Righteous," was just released, will next appear in "Naughty, Naughty!" a story by C. Gardner Sullivan, directed by Jerome Storm under the supervision of Mr. Ince. This photoplay, which will be released on March 25, is also now ready, and her next film, a circus subject, will soon be finished, bringing her work several months in advance of release.

Dorothy Dalton's next Paramount offering, "Love Me," to be released on March 18, was finished over a month ago, and "Tyrant Fear," her following picture, to be released in April, is also completed.

"Up the Road with Sallie" (Select).

"Up the Road with Sallie," in which Constance Talmadge is presented by Lewis J. Selznick, marks her return to smart comedy drama. The scenario has been written by Julia Crawford Ivers from the book of the same name by Frances Sterrett, and tells the story of a lovable, wilful heiress who has been left five thousand dollars with the injunction that she see how well she can spend it. Her quest of a unique method of expenditure leads her into numerous complications, which she finally untangles to her own satisfaction and that of her audience.

As Sallie Waters, Miss Talmadge comes into a rare opportunity for the display of her comedy gifts. She is supported by Norman Kerry and a capable staff, including Kate Toncray and Thomas Persse. The direction of the picture has been in the hands of William D. Taylor, and Frank E. Garbutt was official photographer. "Up the Road with Sallie" is now going through the finishing touches and will be ready for Select distribution shortly.

Four Chapin Releases in March.

Four features of the Ben Chapin series, "The Son of Democracy," released under the Paramount trademark, will be offered during the month of March. A tremendous demand has been created for this series, and exhibitors everywhere announce big business. A company official stated last week that the returns have exceeded all anticipations for this subject, and every branch office has gone beyond the estimated bookings.

The big publicity campaign conducted by the Famous Players-Lasky Corporation covering this series included national magazines and daily newspapers.

Great diversity is shown in the subjects. Several are unique comedies, others are melodramatic, with thrills, fights and fast action, while some are filled with genuine pathos.

"My First Jury" is released March 4; "Tender Memories," March 11; "A President's Answer," March 18; "My Native State," March 25.

General Releases "By Injunction."

"By Injunction," an O. Henry story of the West with a big heart interest punch, is the Broadway Star Feature release through General Film this week. Patricia Palmer, Chet Ryan, and W. L. Rodgers, the popular trio who have appeared in many of the Western O. Henry pictures, are the featured players.

Buck Lumsden, Price Purcell, Panchita, and Trinidad Sloan, favorite O. Henry characters, are revived in this attractive two-reel drama. The central feature of the breezy story is the effort of Buck to give the kids of Yellowhammer a treat.

"The Song and the Sergeant," one of O. Henry's intimate heart interest stories of stage life, is the next release.

Blackton Leases Brooklyn Studio.

Convinced that California is better adapted for general production work than the East, J. Stuart Blackton has leased his Brooklyn studio and will confine his activities to the land of sunshine and flowers in making pictures for Paramount release.

What Mutual Offers March 11

Margarita Fischer in "Ann's Finish," Two Screen Telegrams and a Comedy.

MUTUAL announces another Margarita Fischer production for the week of March 11. It is titled "Ann's Finish," and was produced by the American under the direction of Lloyd Ingraham. The scenario was written by Elizabeth Mahoney from a story by Beatrice Van, and is a comedy-drama in which the elements of mystery and effervescent comedy alternate. In the cast are Jack Mower, Adelaide Elliott, David Howard, John Gough, Robert Klein and Perry Banks.

The second week of issues of the Screen Telegram, released March 13 and 17, will cover happenings of interest in the United States and Europe. The organization of the Screen Telegram correspondents embraces every state and territory on the continent, as well as foreign correspondents in the war zone, and its system of news-gathering is the most comprehensive ever attempted in a news weekly.

Billie Rhodes will appear in a Strand comedy released March 12. "Finishing Mary" is the title of this one-reel comedy, in which Billie gets in "dutch" with the school by giving a pickle-party in her room and inviting a bunch of young men to partake of the festivities. She redeems herself by capturing a second-story man who has hid under the bed, and is made the model student by the principal.

Good Support for Bessie Love.

In the cast surrounding little Bessie Love in her first Pathe Play, "The Great Adventure," are several players who are well known to photoplay fans, and who have appeared in previous Pathe pictures. Among them are Flora Finch, who was very popular in Vitagraph comedies several years ago, and who has had prominent parts within recent months in several Pathe features, among them "Prudence, the Pirate," with Gladys Hulette. Chester Barnett, who plays opposite Miss Love, only recently was to be seen as Miss Hulette's leading man in "Over the Hill." Donald Hall, who plays the "heavy" in "The Great Adventure," was Miss King's leading man in "The On-the-Square Girl," a Gold Rooster play which has scored a pronounced success. John Dunn, who has the stage manager's part, played "John Golden" in the Pearl White serial, "The Iron Claw."

"A Doll's House" for Miss Ferguson.

At the Fort Lee studios of the Famous Players-Lasky Corporation Elsie Ferguson has begun the production of "A Doll's House" for Artcraft release, and will again appear in a role of emotional intensity. This Ibsen play has been recognized as a classic of the drama, and has been very popular in both America and Europe. It had its premier in 1889 at the Novelty theater, London, and its success led to its presentation in all the principal cities of Europe. It was produced in New York in 1889 by the Mansfield company of players, and during its successful run at this house five companies were launched which played throughout the country and Canada. In 1901 Mrs. Fiske selected this play as a starring vehicle for herself at the Manhattan theater, where she gave an elaborate presentation with practically an all-star cast.

Strong Barriscale Coming.

Something new in the way of emotion, a human sentiment which has never before been appreciated from the standpoint of dramatic value, will be introduced to the inarticulate drama in the Paralta play, "Within the Cup," starring Bessie Barriscale, which will be released shortly through the W. W. Hodkinson Corporation.

"Within the Cup" was written by Monte M. Katterjohn and directed by Raymond B. West. It is considered one of the best Paralta Plays which has yet been presented, and from a standpoint of elaborateness it is remarkable. There is but one exterior setting in the entire production, which is seven reels in length.

Five New Jaxon Comedies.

The sixth series of Jaxon comedies concludes this week with the release of "Which Was Lucky?" a one-reel subject dealing with the weird adventures of two trouble finders. General Film now releases a new series of Jaxon comedies consisting of five subjects, "The Official Maneuver," "What Occurred on the Beach," "An All Fool's Day Affair," "Beating Him To It," and "Forced Into Matrimony."

Lees Journey to Savannah.

For the purpose of taking exteriors the Fox "Baby Grands," Jane and Katherine Lee, with Director Kenean Buell, have gone to Savannah, Ga. The knowledge of their presence in the state spread, and it seemed every exhibitor in the Southeast either telephoned, telegraphed, or came in person for the purpose of securing the little players for a personal appearance at his theater.

"The Debt of Honor" (Fox).

The William Fox Special Feature release for the week of March 10 is "The Debt of Honor," the first production Peggy Hyland has made for Fox. The spy element enters strongly into this picture. Supporting Miss Hyland are Irving Cummings, Frank Goldsmith, Hazel Adams, and Eric Mayne. The story is by Eve Unsell, the direction by O. A. C. Lund, and the photography by Joe Ruttenberg. Many of the scenes in "The Debt of Honor" were taken at New Orleans.

Burton Holmes Travels in China.

The 108th release of the Paramount-Burton Holes Travel pictures on March 4, contains one of the most interesting incidents of Burton Holmes' travels experienced in China last summer when that country sent her first 100,000 men to the front. The Chinese Labor Corps is a splendid body of men, the pick of the young manhood of northern China, uniformed and drilled by British officers, and have been sent to build and dig in France and Flanders.

The next release also will be an exceptional subject, being a cruise from Vancouver to Alaska, and is the beginning of an interesting series of travels into the land of Gold and the Midnight Sun.

Desmond and Mary Warren in Triangle Pirate Picture

TWO Saturday Evening Post stories appear on the Triangle March 10 schedule. In the romantic costume play of the days of Captain Kidd, "The Sea Panther," scenarioized from Kenneth B. Clarke's story of the same title, William Desmond is featured as the Beau Brummel of a bloody pirate crew, supported by Mary Warren in her first role as leading woman. The seventeenth century "atmosphere" has been faithfully reproduced, the Triangle research department having spent weeks securing authentic data for the production. Rare colored prints were secured as models from which to fashion the costumes, and the famous Clara Morris wardrobe was also utilized. As the script called for every variety of natural setting, many of the beauty spots of California were screened by Director Thomas N. Heffron. The historic old barkentine, "Fremont," was used for the water scenes. William Desmond, as Paul Le Marsan, is thought to have staged the greatest stage fight of his career in this production, and defeats Lee Hill in a duel to the death. Mary Warren is Molly Tarplay, whom Le Marsan captures and forces to share his home in the Bahamas. Jack Richardson, who plays the part of Will Kip, blundering mate of the pirate ship, offers a striking contrast to Le Marsan, his fastidious superior.

Realism in every detail was demanded by Director Raymond Wells in the filming of "The Hard Rock Breed," first release for the week of March 10, which George Elwood Jenks adapted from Frederic Bechdolt's story. The stone quarries at Colton, Cal., were screened for this production, which deals with the life of the men who tunnel through huge mountains in their efforts to advance civilization. Steam shovels and hydraulic drills are seen in action, and a huge blast, in which the entire side of a mountain is torn loose, was caught by the cameraman. The demand for types was supplied by the Colton Company, who allowed more than a score of their employees to mingle with the Triangle players.

A terrific battle in which more than forty men participate is a feature of this picture, which teems with red-blooded encounters. The story has as its theme the experiences of Jack Richardson, city-bred aristocrat, who comes from the East as boss, and tells how the love of Sheila Dolan (Margery Wilson), daughter of the quarries, helps him to "make good." J. Barney Sherry and Jack Curtis are two typical "hard rock" men. The cast includes Marion Skinner, Lee Phelps, George Chase, Louis Durham, Thornton Edwards and Aaron Edwards.

An industrious criminal plays his own game so crookedly that he "double-crosses" himself into his own villainous web in Keystone's latest comedy, "Did She Do Wrong?" Harry Gribbon is the crook and Claire Anderson is the siren who lures him to new deeds of pillage.

"She Didn't Do It" and "Wives and Worries" are Triangle one-reel Komedies released for the week of March 10.

Scene from "The Sea Panther" (Triangle).

Farnum Finishes "Rough and Ready" and Goes to Coast

WILLIAM FARNUM has completed "Rough and Ready," his de luxe production for William Fox, and is now preparing to return to California. He will begin work on a new vehicle of great dramatic power shortly after his arrival on the West Coast.

Mr. Farnum's most recent film was directed by Richard Stanton in the Fox studios and at Port Henry, N. Y., in the Adirondacks. The story is one of the East and West, and is interpreted by a large supporting company. Mr. Farnum appears in the role of a man who seeks the solace of the snowy trail to escape thoughts of the past.

Scene from "Rough and Ready" (Fox).

During his stay in New York the star has made three photoplays, "The Heart of a Lion," "Les Miserables," and "Rough and Ready" in the order named. It was in December, 1915, that William Fox sent his first company of photoplayers to the Pacific Coast. William Farnum headed that group. He remained in California until April, 1917, and made a dozen productions during that period.

Mr. Farnum came back to the Eastern studios to work under the direction of Frank Lloyd. The star took a brief vacation on his estate at Sag Harbor, L. I., and then started on "The Heart of a Lion." This picture was an adaptation of Ralph Connor's novel, "The Doctor." In the preparation of "Les Miserables," Mr. Farnum and Mr. Lloyd were engaged for seven months. As the Jean Valjean of this masterpiece, Mr. Farnum scored the triumph of his life.

Mr. Farnum has made in all twenty-one productions for William Fox. "Rough and Ready" will be released as a Standard Picture on March 24.

Madge Kennedy in "The Danger Game" Has Serious Role

NO sooner does a film player score a success in parts of a certain kind than he or she begins to burn with an ambition to do something different. Any number of emotional heroines hanker to skim through light comedies, and everyone knows that comedians yearn to play Hamlet or Macbeth. So it is with Madge Kennedy, star in Goldwyn Pictures. Recently she confessed to a sympathetic interviewer that she would hazard her all on a production of Charlotte Corday, though, with characteristic sanity, the piquant comedienne added that no one would take her seriously if she did get the chance to be Marat's slayer.

Yet by holding to the thought of doing something different, of being a heroine of another sort, the life of "Baby Mine" and "Nearly Married" is getting nearer to the serious side of feminine character. It is happening in "The Danger Game," her Goldwyn production now under way.

No longer is Madge Kennedy the girl who gets herself into scrapes, then depends on her eyes and her smile to extricate her and to put her right with a suspicious young husband. No longer is she the skittish young person who is guilty of the wildest indiscretions, who skates on the thinnest ice without, however, really compromising herself beyond reinstatement. Always Madge Kennedy's mistakes have been social ones, the carelessness of the young girl who flirts with a married man or the bride who is too kind to a rejected suitor. In "Our Little Wife" her misdemeanors were calculated to shock circumspect dowagers and not the public in general. Primarily, Madge Kennedy is a society actress, and her departures from convention are necessarily regulated by the standards prevailing in society, not the world in general.

For this reason "The Danger Game" is giving in her no end of satisfaction, and will equally satisfy her public when the production is exhibited. Madge Kennedy is placed in a "society" environment.

Eugenie Forde in Rhodes Comedies.

Eugenie Forde, well-known character actress of the screen, is supporting clever Miss Billie Rhodes in one-reel Strand-Mutual comedies. Miss Forde's stage career includes engagements with William Faversham, Chauncey Olcott, Blanche Walsh and George Munroe. She has appeared in scores of well-known motion picture productions. Her recent appearances have been in Mutual pictures, playing "mother roles" with Jackie Saunders and Mary Miles Minter. Her debut in Strand comedies is made in "Finishing Mary," a rollicking boarding school playlet.

"Breakers Ahead" Completed.

Quaint New England types abound in "Breakers Ahead," Viola Dana's newest screen vehicle in the Metro program. The picture, in five reels, has been completed at Metro's western studios. It was directed by Charles Brabin, who collaborated with H. P. Koeler in the composition of the original story.

In the strong cast Clifford Bruce plays opposite the star in the role of Eric Pixley, a rugged young mariner. Russell Simpson has a virile character part as Captain Scudd, and others in the cast are Eugene Palletto, Sydney Deane, Mabel Van Buren, T. H. Gowland, Lorena Foster and Helen Jerome Eddy, the latter loaned by Lasky.

The burning of a ship at sea is one of the spectacular effects in "Breakers Ahead," which was photographed by John Arnold and Robert Kurrle.

De Mille Assembling Big Artcraft.

Cecil B. DeMille is assembling the negative of "The Whispering Chorus," the special Artcraft picture produced by him. It was adapted by Jeanie Macpherson from the story by Perley Poore Sheehan. It has been produced by Mr. DeMille as a super-attraction, and no individual is being starred, although Raymond Hatton, Kathlyn Williams and Elliott Dexter are prominent in the cast. Novel lighting and color effects, similar to those which caused considerable comment in "The Devil Stone," have been applied to this new subject on a large scale.

The next Cecil B. DeMille special production will be an adaptation by Jeanie Macpherson of "Old Wives for New," a story by David Graham Phillips dealing with the divorce question.

A system has been inaugurated whereby Miss Macpherson and William C. DeMille will alternate in writing scenarios for these special productions.

Fox Busy at Biograph Studio.

William Fox activities in the Biograph studios, New York City, have given that picturemaking building a busy appearance. R. A. Walsh's drama, "Woman and the Law," with the sets which have been constructed lately for the prison scenes, the lavish sets which Director Stanton had put up for scenes in "Rough and Ready," and several sets which have been prepared to facilitate the completion of the as yet unnamed vehicle of Jane and Katherine Lee, crowded the studio to its capacity.

Jaxon Serial Is Finished.

The entire gamut of German spy activities in the United States is run in "A Daughter of Uncle Sam," the Jaxon patriotic serial being reelased by General. Each of the twelve episodes presents one or more phases of the attempts of enemy agents to hamper America's participation in the war. The innovation of condensing the action usually found in a two-reel episode into a single-reel chapter is popular, according to reports from exhibitors.

The twelfth episode, which has just been completed, ends the story with a smashing climax showing the complete breakdown of the Hun spy system in the United States. There is also a big heart interest touch.

Don Barclay Makes Faces.

The gentleman reclining in the chair might be called "two-faced," but he is entirely at the mercy of Don Barclay, Essanay's new comedian and member of the "Ziegfeld Follies." Mr. Barclay, who

is quite a good cartoonist as well as a comedian, is here shown doing a bit of "business" for a forthcoming comedy, painting a face on the bald pate of the man in the chair.

Children Stars in "The Blue Bird."

Tula Belle, aged eight, and Robin Macdougall, ten years old, two talented children of the screen world, are intrusted with the chief parts in Maeterlinck's masterpiece, "The Blue Bird," produced by Maurice Tourneur for Artcraft release. Never was the Belgian poet's great message of happiness more appropriate than during the present war period, and that the producers' selection for these two characters were well made will be conceded by everyone who sees the pretentious cinema to be released on Easter Day.

Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, in charge of productions, in bringing out the importance of these children in conveying Maeterlinck's ideals in "The Blue Bird," said: "Tula Belle and Robin Macdougall make the famous poet's great thoughts clear to those of their own age as well as older people. With them the audience will journey through scene after scene of symbolical magnificence. Through the magic of the Fairy Berylune they will witness the soul of all things become visible. The cat and the dog, gifted with speech; milk, transformed to a beautiful feminine figure; sugar, in grotesque shape, and light, personified by a lovely girl radiantly costumed. These and many others are made more realistic through the work of the youngsters, as directed by Mr. Tourneur."

Fairbanks to Don Dinner Jacket.

After "Headin' South," the Douglas Fairbanks production just released under the Artcraft trade-mark, comes a photoplay presenting marked contrast from the recent films in which the exponent of the smile appears. In his next Artcraft picture, the title of which has not yet been decided upon, acrobatic Douglas appears in a dinner jacket in place of chaps and flannel shirt. Instead of leaping onto a swinging chandelier or bucking "bronc," he plays pretty love scenes with a charming young girl. Supervising Director Allan Dwan is responsible for this new subject, which was suggested by Ernest Butterworth, and actual production has already commenced.

Scene from "The Landloper" (Metro).

Metro Puts On a Regular Parade in "The Landloper"

OVER five hundred extra people were employed in the big parade scenes for Harold Lockwood's forthcoming Metro release, "The Landloper," the story of which is based on Holman Day's novel of the same name. This action was photographed on one of the downtown streets of Jacksonville, Fla., and drew an immense crowd which watched the spectacle with interest.

The parade scenes secured are to be used in that portion of the story where Walker Farr (Harold Lockwood) marshals his forces and marches them through the city streets to lodge a protest to the mayor of the town against a renewal of the water supply franchise to Colonel Dodd, the head of the syndicate which has controlled the privilege in the past, and which, by furnishing impure water, has caused disease and death throughout the city.

The parade had the same aspect as a pre-election political demonstration, as many of the marchers carried banners which bore inscriptions attacking Colonel Dodd. Two cameras, trained upon the procession from different angles, recorded the action. The resulting effect will form striking screen incidents.

"The Landloper" will be released in five reels. George Irving, who recently joined the Harold Lockwood Company to alternate with Fred J. Balshofer in directing Yorke-Metro productions, is staging the picture.

Russian Art Film Leads Pathe for Week of March 17

PATHE'S program for March 17 is headed by a five-reel Russian Art Film starring Ivan Mozukin and Mme. Lesienko and the second episode of the new Pearl White serial, "The House of Hate," as well as Toto in another of his amusing comedies.

"The Beggar Woman" is the title of the feature. It is one of the most remarkable dramas yet released on the Russian Art Drama program, and features Mme. Lesienko as a songbird whose golden notes chime over Petrograd. The literary lion of Russia who writes in verse of youth and love is played by Ivan Mozukin.

"The Tiger's Eye" is the title of the second episode of "The House of Hate." The punch in this episode comes when the Hooded Terror late at night emerges from a secret passageway and goes to the safe. He innocently sets off a flashlight, which exposes a plate in a small camera in the head of a tiger rug.

"Fare, Please," is the name of Toto's two-reel Rolin comedy. The famous little comedian plays the part of a street-car conductor. Toto is at his best in this comedy, and he sparkles with originality from start to finish. He has made a mark as a screen comedian.

Harold Lloyd stars in "Here Come the Girls," a one-reel comedy produced by Rolin. This is one of those snappy Lloyd comedies that gets the spectator from the very start.

A split-reel travel and educational is made up of picturesque France (the Cauterets), Pathe colored, and "Children's Dances"; also Pathe colored, and made with the famous ultra rapid camera.

There are an International Cartoon and Educational split-reel and Hearst-Pathe News No. 24 and No. 25 on this program.

Real Fight in "Woman and the Law."

As a melodramatic feature in "Woman and the Law," the new picture he is making for William Fox, Director R. A. Walsh is proud of the fight that takes place between the husband and the secretary to the wife's father.

"I want this real," said Mr. Walsh. "To get the reel punch we must have a few real punches in it."

And they went to it. There can be no question that they were mindful of his instructions. First a chair went whirling to destruction against the wall, then a table crashed into a state where it was gone beyond repair. The participants got so warmed up that Mr. Walsh had to stop it, call for arnica and send the cast home for the day.

Thompson to Support Doris Kenyon.

Doris Kenyon's leading man in "The Street of Seven Stars," the Mary Roberts Rinehart story, which will be the initial offering of De Luxe Pictures, Inc., will be Hugh Thompson.

Mr. Thompson has signed a contract to appear in Miss Kenyon's company. He is now working as leading man in a picture in which Virginia Pearson is the star, his other most recent screen appearances having been with Theda Bara, Annette Kellermann, and Edna Goodrich. Mr. Thompson is a native of St. Louis, where he appeared for several years as a stock actor on the legitimate stage. He is an all-round athlete. He holds the unique record of having won forty-eight out of fifty-two games pitched in one season.

"Some Professor" (Klever).

Klever Pictures, Inc., released on February 25, Victor Moore in the latest Klever Komedy, "Some Professor," written by Robert James and directed by Harry Jackson. The scenes of this comedy are all laid in pretty seminary grounds, with a bevy of pretty seminary girls, which adds lots of "pep" to the fast comedy action. Moore is supported by D. L. Don, Emma Littlefield, Charlotte Gray and Harry Foy.

HEARST-PATHE SHOWS SCENES OF SOLDIERS.

The Hearst-Pathe News No. 18 is distinctly military in tone. Two of the most striking subjects treated are those which show Americans of the National Army of Camp Devens and Camp Upton, and those which depict a review of the French Colonials on a wide plain in France. Companion scenes show the drafted men from Yaphank in their big parade down Fifth avenue, New York.

The French scenes are stirring, showing as they do many thousands of veterans heavily armed marching in review on a plain so wide that it disappears in the horizon. A close-up is given of one hero who bears upon his chest several rows of medals as a testimonial of his valor.

Scene from "Stolen Orders."

Brady Using Great Balloon in His "Stolen Orders"

FOR several weeks Atlantic City has been in a state of excitement unusual even for that hectic seaside metropolis. Rumors of unusual happenings at the Longport end of the island, of a balloon securely anchored in a carefully camouflaged hangar somewhere on the deserted dunes, and of a sudden flight to sea have been rife.

Visitors who ventured to the end of Longport, a desolate point jutting out into the ocean, found it fenced off and a guard on hand to enforce the frequent "No Admittance" signs. All they could see was a building, a solidly built wooden affair 150 feet long and 60 high. It was odd that it should be there, but the fact that it was camouflaged so as to make its presence from any distance unnoticed made it more so.

Inside that hangar was a balloon, 100 feet long and 30 feet high, and into which was being forced 25,000 cubic feet of hydrogen gas. What the onlookers outside the fence did not know was that this balloon is to play a prominent part in the filming of "Stolen Orders," the big feature based on the huge Drury Lane melodrama, "Sealed Orders," which William A. Brady is making with a cast that includes Kitty Gordon, Carlyle Blackwell, Montagu Love, June Elvidge, Madge Evans and George McQuarrie. "Stolen Orders" will be the first of Mr. Brady's spectacular feature productions, recently announced. As "Sealed Orders," when produced at Drury Lane and later here at the Manhattan opera house, was replete with action and possessed unusual pictorial values, the screen version promises many unique and highly interesting features.

Universal Creating Advance Interest in "Bull's Eye"

EDDIE POLO, in the current Universal big Western serial, "The Bull's Eye," is proving a recruiting officer for a large army of juvenile and embryo writers who may later invade the industry.

"What Did Eddie Polo Say?" is the title of a contest conducted by the Universal Film Manufacturing Company to create interest in the serial among boys and girls sixteen years of age and under throughout the United States and Canada, and the contest, which is conducted by means of advance heralds distributed in advance of the showing of the serial, has well proved its value in creating advance interest and providing "The Bull's Eye" with a number of juvenile friends who anxiously watch for its arrival.

The contest is for the youngsters to supply missing words in given titles for certain specified scenes in each episode.

The different conceptions, the diversified thoughts of different minds viewing the same scene is most interestingly shown in the answers that are being received by the Univsal Company.

Hundreds of answers are being received daily in this contest, which will close on June 1, and every state in the Union is already well represented.

Scene from "The Bull's Eye" (Universal).

Change in Title of Glaum Picture.

Announcement has just been made of a change in the title of the Paralta play in which Miss Louise Glaum will soon make her debut as a star at the head of her own company. The picture which has been advertised as "Intelligence" will be released through the W. W. Hodkinson Corporation under the new title, "The Iron Beast."

Miss Glaum is now hard at work at the Paralta studios in California on this production. Both exhibitors and the public are manifesting unusual interest in it, as it will take Miss Glaum from the vampire character to which her screen work has been confined and present her for the first time in the broad and unlimited scope of a true and versatile dramatic actress.

Fifth Barriscale Paralta Ready.

At the Paralta studios in California, "Maid o' the Storm" has been completed. It was staged under the direction of Raymond B. West. Both the play and the screen version of the story are from the pens of J. Grubb Alexander and Fred Myton, who collaborated in writing it.

In this picture Miss Barriscale undergoes a striking transformation in costume and character. The story opens with her as a castaway on the coast of Scotland and at the climax she is the premiere danseuse of the London Opera Company. The production gives Miss Barriscale an opportunity to display a wardrobe more varying than in any of her previous Paralta productions, at first appearing as an airy sprite waif, becoming later a handsomely gowned star of the opera.

Long Runs of Goldwyns at Quinn's

As indicative of the enthusiasm with which "Dodging a Million," Mabel Normand's first Goldwyn picture, is being received, Goldwyn cites the fact that J. A. Quinn, Los Angeles showman, has just finished a two-weeks' run of this George Loane Tucker picturization of the story of the modiste's dresser who became an heiress. Business in the first week at his Rialto theater was huge, but in the second was even better. Capacity was the rule.

The approval thus expressed follows on the heels of another unusual engagement —a three-weeks' run of Mr. Tucker's picturization of Edward Childs Carpenter's "The Cinderella Man," with Mae Marsh as the star. Goldwyn believes that few if any two-program pictures can boast of five weeks at a metropolitan theater.

Metro Stages Game of Baccarat.

For the first time in an American motion picture production, baccarat, the great French gambling game, is vividly shown in the Metro All-Star Series picture, "Social Hypocrites." May Allison is the star of this picturization of Alicia Ramsey's popular Broadway play, "Bridge." It was adapted for the screen by June Mathis and Albert Capellani and directed by the noted Frenchman. As no baccarat table could be secured in America the Metro technical staff built an exact duplicate of the kind used in the big casinos at Monte Carlo and other gambling French palaces. The table was 12 feet 6 inches long and 44 inches wide, and marked off in accordance with the rules of the game. All the accoutrements of the table were provided.

To Co-operate on Plays

Metro and Nazimova's Manager Get Together on the Star's Plans.

A CO-OPERATIVE program has been arranged between Arthur Hopkins, the theatrical manager, and Metro Pictures Corporation in regard to the plans of Mme. Nazimova in the same way that Metro has already co-operated with the Charles Frohman estate in regard to

Nazimova.

Ethel Barrymore and with the firm of Oliver Morosco in regard to the yearly program of Emily Stevens. When Mme. Nazimova opens at the Plymouth theater, March 11, in Ibsen's "The Wild Duck" three Metro stars will be playing Broadway engagements simultaneously.

At the Metro studio the star's respite from screen work will be utilized in the selection of a new list of photodramas, work upon which will be begun as soon as Nazimova finishes her starring engagement in the Ibsen plays under the Hopkins management. This follows the policy already established in the case of Miss Barrymore, now playing in repertoire at the Empire theater, and Miss Stevens, who is appearing in "Madonna of the Future" at the Broadhurst.

Metro's scenario department is busily employed in reading a large accumulation of manuscripts submitted with Mme. Nazimova's requirements in mind. Two photoplays have practically been decided upon; one, the picturization of a famous novel, the other a screen version of a celebrated play by a French author. Maxwell Karger, studio supervisor, has directed that Mme. Nazimova be provided with a wide range of parts which will do justice to her amazing versatility.

The Hopkins forces have further co-operated with Metro in the choice of a cast for Nazimova's Ibsen repertoire. Several of those engaged have appeared in the star's support in her Metro pictures and in other Metro productions. Among these are Dodson Mitchell, Edward J. Connelly, and Lyster Chambers. That stage and screen can be mutually helpful instead of detrimental to each other is the working plan on which such progressive managements as Metro, Hopkins, Frohman, and Morosco proceed.

Beatrice Van Author of "Jilted Janet."

"Jilted Janet," the clever comedy-drama in which Margarita Fischer has made a signal success, was written by Beatrice Van, who is the author of several of the Fischer pictures, among them "Molly Go Get 'Em." Elizabeth Mahoney wrote the continuity for both of these comedy dramas.

Scene from "From Caterpillar to Butterfly" (General Film).

Bud Duncan in New Comedies for Release by General

IN a very short time General Film will begin releasing a series of one-reel comedies featuring "Bud" Duncan, formerly of the well known Ham and Bud comedies, and Dot Farley, one of the comediennes of the screen. These subjects will be released once a week as Clover comedies. They are being produced by the National Film Corporation, O. D. Woodward, president, at its studios in Denver. The first subject to be released will be "From Caterpillar to Butterfly," an amusing story of domestic life. Other subjects in the series will be announced. The inimitable antics of the diminutive "Bud" will be the feature of these new laughmakers.

The National Film Corporation will also begin production of a series of two-reel Western dramas for release every other week through the General Film exchanges.

Margarita Fischer's "Ann's Finish" a School Story

MARGARITA FISCHER, whose sprightly comedy-dramas, made by the American Film Company at Santa Barbara, have made her a drawing card, has scored another success in her new picture, "Ann's Finish." It is the story of an impulsive, romantic girl with too much money and her adventures at a girl's finishing school. Ann is not nearly finished when the term is up; but the school is, what with her adventures with burglars and kidnappers and mythical husbands who were supposed to have been drowned at sea, but who turned up quite lively and dismayed Ann considerably.

Jack Mower plays opposite Miss Fischer, and others in the cast are David Howard, John Gough, Robert Klein and Perry Banks. "Ann's Finish" is released through all the Mutual exchanges on March 11. Miss Fischer has some specially fetching gowns for this play and makes a most demure little widow in her smart mourning outfit.

Scene from "Ann's Finish" (Mutual).

Glass Studios Enable Triangle to Work Despite Rain

THE recent rainstorm which deluged Southern California didn't impede progress at Culver City, for, with most of the exteriors of current productions "shot," the producing companies continued their work, without interruption, in the five glass studios. During the past week four feature pictures have been completed and as many new stories put under production, with carefully selected casts. There are now eight companies engaged with their respective features and comedies.

A romance of the Canadian Northwest, a "western thriller," two society dramas and a one-reel comedy comprise the pictures now in the editing department. "The Law of the Great Northwest," by Ralph Westfall, former member of the Canadian Northwest Mounted Police, features Margery Wilson. William V. Mong, Eugene Corey, Louis Durham, Will Jeffries and William Dyer are also cast in this production, which Raymond Wells directed.

Roy Stewart's latest vehicle is "Boss of the Lazy Y," a screen adaptation of Charles Alden Seltzer's novel of the same title, which was made under the direction of Cliff Smith. Josie Sedgwick, Walt Whitman, William Ellingford, Aaron Edwards, Graham Pette and five-year-old Frankie Lee are included in the supporting cast.

"Another Foolish Virgin," from W. Carey Wonderley's story of the same name, a drama of life in Greenwich Village, featuring Alma Reubens as an unsophisticated song writer of the Bohemian set, was directed by E. Mason Hopper. Texas Guinan, Joe Bennett and Lee Hill have leading roles.

"The Vortex," new society drama, combines romance and mystery, and numbers in the supporting cast Joe King, last seen with Olive Thomas in "Heiress for a Day"; Mary Warren, who was featured in "The Sea Panther" with William Desmond; Wilbur Higbie, Eugene Burr, George Hernandez, Myrtle Rishell and R. P. Thompson. Gilbert P. Hamilton is credited with the direction.

Jack Livingston, Jack Richardon, Lillian West, Mae Walters and Ruth Langton appear in the one-reel comedy, "Many Happy Returns," which H. Edwards directed.

Following the release of John A. Moroso's play, "The Shoes That Danced," a new drama by the same author has been secured by Triangle. "In the Spring" is a mystery story of the New York Police force, showing life in the Italian underworld. Joe King is cast as a police inspector, who falls in love with Margery Wilson, whom he believes is a reformed crook. Under the direction of Raymond Wells this play is well under way, and includes in the supporting cast Francis McDonald and Aaron Edwards.

E. Mason Hopper has begun work on a screen drama written by Lillian Ducey, the working title of which is "Heritage." In the cast are Jack Richardson, Irene Hunt, Darrell Foss, Wilbur Higbee, Walter Whitman, Walter Perry, twelve-year-old Burwell Hamrick and little Frankie Lee. "Heritage" is a transcontinental drama.

A new comedy, "First Aid," on which Herman Raymaker is handling the megaphone, features Billy Franey, and includes in the supporting cast Maud Wayne, Diana Carrillo, Myrtle Reeves and Burwell Hamrick. There are various bathing scenes in this new fun-maker, and Miss Carrillo will be called upon to dive into one of the canals at Venice, despite wintry winds.

Director Jack Dillon is well under way on "The Siren in the House," a five-reel comedy with Olive Thomas in the title role, as the alluring siren. William V. Mong, Claire McDowell, Ray Griffith and Lee Phelps are also cast in this production.

With William Desmond in the title role, Director Frank Borzage is well under way on "The Honorable Billy," an English drama which combines humor and pathos. As Desmond's leading woman, Gloria Swanson has her second role in Triangle feature plays.

Director Thomas N. Heffron expects to finish within a week "The Veil," a political drama in which J. Barney Sherry is seen as a politician of the Tammany Hall type, whose policies are dominated by his sympathies rather than any pronounced convictions. Others in the cast tre Edwin Brady, Dora Rodgers, Frank Bonn and Mary Mersch.

Triangle is showing increased activities and enterprise on behalf of exhibitors.

Mary Garden's New Release Carries Cavell Touch

EDITH CAVELL'S brutual execution by the Germans at the beginning of the war shocked and angered the whole world. The story of the heroic English nurse and her perfunctory trial has been printed in every language, even subjects of the Central Powers deploring the injustice of Von Bissing's order which sent Miss Cavell to her death. Monuments have been erected to her in England and on the Continent, and in the little village of Beausoleil, just above Monte Carlo, on Mont Agel, a street bears her name. The blue sign bears the quaint legend, "Rue Miss Cavell."

Mary Garden, who knows her war history as few of us do, was responsible for this honor being paid the memory of the nurse. A frequent visitor to Monaco, she knows the surrounding country well, and had no difficulty in persuading the mayor of Beausoleil to put the matter before the local council.

Now Miss Garden has further opportunity to immortalize the memory of Edith Cavell—and in motion pictures. It happens in "The Splendid Sinner," Mary Garden's second Goldwyn picture, to be released April 7.

In this production Miss Garden as a Red Cross nurse finds herself enmeshed in German intrigue and espionage after the manner made famous in the Cavell case. She attempts to aid a wounded soldier, and is detected by German officers, brought before the council, and given a trial equally as unfair as Miss Cavell's. The conclusion of the drama is poignant in the extreme, and Miss Garden's ability is given adequate expression. "The Splendid Sinner" promises to greatly augment Miss Garden's popularity.

Dorothy Dalton in Coming Triangle.

"The Unfaithful," a two-reel picture scheduled by Triangle for March 31 release, features Dorothy Dalton, and was directed by Charles Miller, under the supervision of Thomas H. Ince. The play, written by Lambert Hillyer, is dramatic in incident and plot. John Karge (Robert McKim), a successful novelist, wishes to portray a situation of domestic infidelity, and finds he cannot, having known only happy married life. His wife (Dorothy Dalton) risks life and honor to aid him in his literary dilemma, and her well-meant efforts nearly culminate in a grave tragedy. Included in the supporting cast are Charles Gunn and Charlotte Vermont.

Changes Title of "Ruthless Russia."

Another change of name has been decided on in regard to Alice Brady's latest Select productions, which has been going forward under the working title of "Ruthless Russia." The new title will be "At the Mercy of Men," and has been embodied in all orders advertising the picture.

"Love Me" Is Dorothy Dalton's Next.

In "Love Me," her Paramount picture, to be released next month, Dorothy Dalton is supported by a strong cast of players, with Jack Holt playing opposite her. William Conklin has the role of a polished villain, a man of the world type, to which he may be expected to do full justice. Dorcas Matthews is a weak girl in the story, too fond of petting and easily led into dangerous paths.

Melbourne MacDowell plays the part of a wealthy Philadelphia, and Elinore Hancock and Robert McKim each have good roles.

Harry Carey Leads Universal.

Harry Carey again leads off the list of Universal pictures for the week of March 18, in the Harry Carey production entitled "Thieves' Gold," a vivid Western of the type in which Harry Carey has excelled for the last three years. "Thieves' Gold," under the title of "Back to the Right Trail," was a story written by Frederick R. Bechdolt. George Hively put it into scenario form, and it was produced by Jack Ford. Molly Malone and Vesta Pegg support the star, and there is the usual troupe of real cowboys.

The Nestor comedy for the week presents a former Universal star in quite an unaccustomed character. The star is King Baggot, who for five years was one of the leading figures in Universal features, and the title of the Nestor comedy in which he appears is "I'll Fix It." The picture was filmed last fall, and is not a re-issue, as some of the announcements had it. It is a new picture, and is the first of a number of comedies which King Baggot started in upon just prior to the making of a serial in which he is now being released.

"Cooks and Crooks," the two-reel L-Ko comedy, appearing on Wednesday, March 20, brings Gale Henry, the former Joker comedy star; Hughie Mack and Dave Morris. The story has a Mexican locale.

Screen Magazine No. 63 presents a continuation of the series started in last week's Screen Magazine under the heading, "The Making of a Newspaper." In this installment the editor of the magazine shows how a munition plant explosion is written by the reporter, turned into type on the linotype machines, cast into molds for the cylinder press and run off on the huge presses which grind out the daily papers of the United States. There are also other features.

Animated Weekly No. 16 and Current Events No. 45 contain all of the news which can be communicated to a motion picture camera.

The Universal serial, "The Mystery Ship," is in its seventeenth episode, which is entitled "The Deadly Torpedo." This popular serial, with Ben Wilson and Neva Gerber, is in its final stages, and has but one more chapter in which to wind up its exciting and adventurous career.

The Eddie Polo serial, "The Bull's Eye," is already fairly started, and is in its seventh episode, which is entitled "Wild Riding."

There is also a Finley Nature split-reel subject entitled "Where Rolls the Oregon," with which is combined the Educational split-reel "The Mosquito."

Exhibitors who are using Universal service will thus be well provided for in forthcoming distributions.

Norma Talmadge Returns from Vacation.

Norma Talmadge and her husband, Joseph M. Schenck, are due in New York from Palm Beach, where they have spent a four-weeks vacation. Mr. Schenck's business associate, Julius Steger, has purchased from the Mark-Well Publishing Company the motion picture rights to the well-known novel, "The Ashes of My Heart," by Edith Blinn, in the picturized version of which Norma Talmadge will subsequently appear for Select.

Strong Cast for "Social Hypocrites."

Truth, Vice and Modesty meet in "Social Hypocrites," May Allison's first vehicle as an individual star on the Metro program. In the screen play adapted from Alicia Ramsay's drama, "Bridge," by Albert Capellani and June Mathis, and directed by the noted Frenchman, there will be seen Marie Wainwright, who played Truth in the stage miracle play, "Everywoman"; Stella Hammerstein, who played Vice, and the star herself, who was cast as Modesty in that production. These talented women have not met in the same production since that time.

By a strange coincidence, although all three have appeared in a wide range of parts since the run of "Everywoman," their roles in "Social Hypocrites" are strikingly similar to those in which they were seen in the Savage production. In the screen play Miss Allison has the winsome role of Leonore Fielding.

In "Social Hypocrites" director Capellani has assembled a true Capellani cast, which includes Ethel Winthrop, Henry Kolker, Joseph Kilgour, Frank Currier, Stephen Grattan and Maggie Breyer, in addition to those already mentioned.

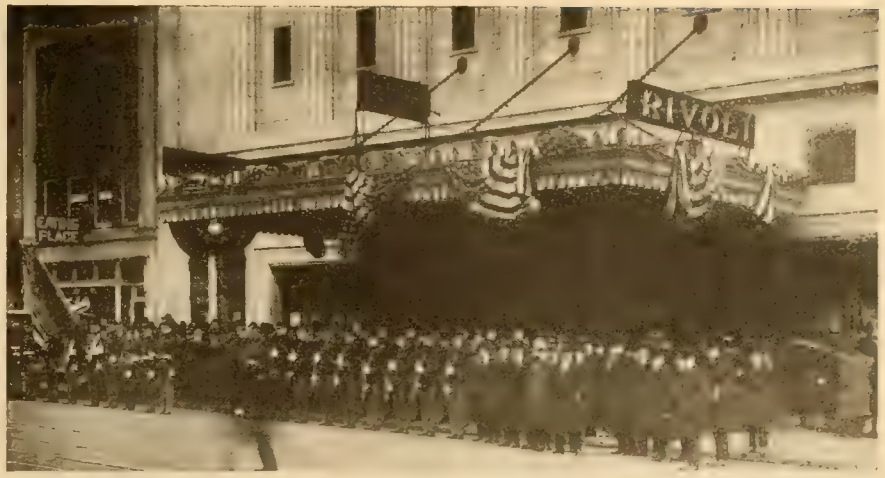
"The Red, Red Heart" (Bluebird).

The Bluebird Board of Judges, the body which passes upon every production issued by that company and determines the releasing titles, has decided upon the name of "The Red, Red Heart" for the feature completed under the temporary title, "Heart of the Desert." It was under the latter title that the story, written by Honore Willsie, appeared in book form. The work of adapting it for the screen was intrusted to Bess Meredyth and the direction to Wilfred Lucas.

Produced upon the great Majove desert, "The Red, Red Heart" is easily one of the most picturesque and scenically beautiful features released by Bluebird in months. Aside from the fact that it affords Ruth Clifford a sympathetic role, the picture also allows Monroe Salisbury to resume his favorite type—that of the Indian.

It will be remembered that Salisbury's first appearance as a Bluebird artist was in the characterization of the half-breed in "The Savage." The finished performance he gave to that devil-may-care individual promptly established him as one of Bluebird's assets and elevated him to the position as co-star with Miss Clifford.

"The Red, Red Heart" will be released April 8. The supporting cast includes Val Paul, Gretchen Lederer, Allen Sears and Monte Blue.



United States Marines in "The Unbeliever" at Rothapfel's Rivoli.

Soldiers of the Sea Aid in Showing "The Unbeliever"

WHEN the Rivoli, New York City, presented Edison's "The Unbeliever," distributed by George Kleine System, the United States Marine Corps furnished a detachment for each performance. The picture was taken with the aid of an entire regiment of marines, which is at present in France. Mr. Rothapfel preceded the presentation of the picture with a scene showing a marine on sentry duty. This was followed by marine corps buglers in addition to his orchestra in playing "Semper Fidelis." The house was elaborately decorated for the occasion.

Liquid Fire in Current Events.

A film of remarkable interest is that showing liquid fire as presented in Universal Curren Events No. 42. These pictures are exclusive with this news reel and show, for the first time, the use of this hellish invention as a weapon of war. Originally devised as a method of surprise attack by the Huns, liquid fire, as shown by the Universal release, has been improved upon by our Allies and made even more deadly. The picture was made by the military cameraman, under the supervision of the United States Government, and although issued as official war film by the Committee on Public Information though the American Red Cross, it will be shown only in Universal Current Events No. 42.

Belle Bennett, Too, Adopts Some Boys.

Belle Bennett has "adopted" the boys at the West Coast submarine base at San Pedro, and now one thousand stalwart youths who have signed up with Uncle Sam are hailing her as "Little Mother." The honor was bestowed upon Miss Bennett on a recent morning when, as the guest of Captain Pounstone, commander of the base, she reviewed the sailors. After the boys had gone through their manoeuvers, Captain Pounstone presented the actress to the uniformed men. He told them that she, having a husband in military service, was thoroughly in sympathy with them. The ceremony of installing Miss Bennett as the "Little Mother" of the base followed. At a midnight performance of "Ashes of Hope," which was presented at a San Pedro theater for the enlisted men, Miss Bennett, who was featured in the picture, announced that she would present her library and also many volumes which had belonged to her father to her "adopted" boys, as well as an electric Victrola and 150 records.

"Hungry Eyes" (Bluebird).

"Hungry Eyes," the Bluebird production featuring Ruth Clifford and Monroe Salisbury, has been set for release the week of March 11. This picture was originally known as "His Wife from Arizona."

It is a typical Julian production in that this Bluebird director has turned out a feature which has for its locale the West of former days.

Monroe Salisbury deserts his characterization of "Lo the poor Indian" in "Hungry Eyes," portraying instead the part of a cowpuncher. Miss Clifford appears opposite him in the role of Mary Jane Appleton, his sweetheart. The feature also sees the return to the screen of Rupert Julian in his favorite character—that of the somewhat Quixotic John Silver.

The cast of "Hungry Eyes" also contains Gretchen Lederer, W. H. Bainbridge, A. H. Barros, Arthur Tavares, George McDaniel and Rita Pickering.

William Desmond Plays Dual Role.

In "The Marriage Bubble," forthcoming Triangle picture, William Desmond portrays a dual role, being cast as Marty Conrad, a Montana millionaire, and Peter Trenholm, dissipated son of an aristocratic but financially embarrassed family. This society comedy has been adapted from the story by W. Carey Wonderley, and was directed by Walter Edwards, under the supervision of Thomas H. Ince. Anna Luther, Maude George and Florence Dagmar have important roles.

World Film Makes a Big Slash at Studio Wastage

IN continuance of its policy of giving the World exhibitors the greatest possible value for their money the World Film Corporation has organized its studio accordingly. Wastage has been cut out wherever possible, and, instead of crediting these gains to the profit side of the ledger, all the gains are being put right back into the pictures themselves.

One of the first steps in the studio organization has been the establishment of a central purchasing department through which the material for all the various productions will be secured. In this way all overlapping purchases are eliminated and better prices are secured.

An estimate bureau has also been installed. All the money needed will be spent where needed—no part of any film is to be skimped in the slightest degree.

All stock companies at the World studio have been dispensed with. The actors will be hired by the picture. There will be no actors on the pay roll while idle.

The closest sort of co-operation between directors and stars has been arranged for. This means that both must approve of a story before work is started on it and know definitely just what they hope to accomplish and how they are going to do it. The technical men and location men will with the directors and stars all participate in a conference with Charles Sarver, the scenario head, before starting a new film.

One of the big causes of wasted time and money at studios has been due to a lack of knowledge on the part of some one in authority of all the props and essentials necessary for the filming of a scene. World Pictures has arranged to eliminate all this. Before starting a production the director, studio manager and technical man confer and make a list of absolutely everything needed for each scene. Each actor is given a list of the clothes he or she is to wear in the play and the numbers of the scenes in which the various costumes are to be worn. These lists are checked up each evening with the actors.

Jokes About Marriage.

Philip J. Hurn, of the Triangle scenario staff, received this telegram from a friend: "Just heard you were married. Congratulations." To this Hurn replied: "Report untrue. Have no intentions of getting married." By return wire came this: "Congratulations."

Reorganization of World's Production Department

MY recent meeting with Lee Doughterty, film editor par excellence," said William Smart, technical director of World Pictures, "who has again become an associate of mine, recalls my former days at the old Biograph studio on Fourteenth street. From my experienc of nine years with the Biograph, I became strongly imbued with the belief that the manufacture of the motion picture could be standardized, as every other commercial product has been. This, of course, is heresy, but the admission by several large film corporations of the precarious condition existant, is striking confirmation of my statement.

"The technical department of the World studio has been reorganized on the principle of producing the most effective pictures with the smallest outlay and in the shortest time compatible with our ideals of box office winners. From the time that the O. K. has been placed upon a scenario by the editor and handed to the technical director, the technical department is in entire charge of preparing the sets for the director of the picture. This novel division of responsibility permits the director to concentrate upon the story, continuity, acting and any special effects which he wishes to incorporate. Not only does it enable both of us to accomplish more but saves the interminable hair pulling by an overworked man. The various heads of the departments, such as the costumer, scupltor, electrician, scene painter, interior decorator, confer with me upon the requirements of their respective branches. A date is named for the shooting of each scene and these several heads are empowered with the responsibility of having their respective assignments prepared on time. In other words, there is not any diffusion of authority, but each one is acquainted with his work.

"The technical work of the studio is part and parcel of the inner wheels and is wholly lifted from the realm of the spectacular. Consequently it has been passed by as one of the minor elements of production whereas in truth it is the pivot. Without suitable sets, proper furniture, appropriate arrangement of interiors, and the fourscore other accessories of the work, no director or actor with a story of surpassing merit could succeed in creating a picture saleable in the Congo.

" It has taken me some years to realize my ambitions. Facilities of the World studios have been placed at my disposal for the experimenting and installation of some ideas which a year ago seemed chimerical. Today, however, they have been received in a most receptive attitude. This change is a sign of health, of a realization that the motion picture producer has not reached the stage in which he can take the high-and-mighty know-it-all manner toward the misguided mortal possessing differing opinions."

Chaplin Working Day and Night on Initial Picture

CHARLIE CHAPLIN will shortly be flickering along on the screen again with the presentation of his initial First National Exhibitors' Circuit production, the title of which is "A Dog's Life." The famous comedian is now thundering down the home-stretch of his story, working day and night on what he claims will be the greatest comedy ever turned out by him.

Chaplin is carrying out the same policy with his present contribution to the film world as he has in the past, that of not making public the slightest nature of his story until the subject is well on its way to the exhibitors.

Of the story it may be said that it is of a nature entirely different from anything the star has heretofore attempted, and not alone will his comedy antics provoke outbursts of joy, but he has also added touches of pathos similar to those evidenced in "Easy Street" and "The Vagabond."

Several new faces will be seen in the forthcoming picture, as well as the ever welcome features of Edna Purviance. Fred Starr shoulders the character that usually fell tp the late Eric Campbell, and Zasu Pitts, the little artist who won many admirers with her portrayal of the sympathetic slave in Mary Pickford's "Little Princess," will be new to Chaplin followers.

Close to one hundred players have been used in the making of the picture, and the greater part of the action takes place in interior "sets," affording the star tremendous scope for unique comedy situations.

Following the first release it is planned to issue a Chaplin subject on an average of about every six weeks until the eight comedies, as contracted for, will have been released.

Wide Variety in Paramount Short Subjects for March

THE Paramount short releases for March include a varied assortment of subjects, with comedies, travel pictures, war incidents and four installments of the Benjamin Chapin series. Among the laughmakers are two Mack Sennett comedies, "Sheriff Nell's Tussle," released March 11, and "Those Athletic Girls," released March 25. Arbuckle contributes "The Bell Boy" on March 18.

The Burton Holmes Travelogues take the audiences from China to Alaska, with "On the Way to the Front with the Chinese Labor Corps," March 4; "The Alaska Cruise," March 11; "A Summer Day in Skaguay," March 18, and "Over the White Pass," March 25.

Fifteen separate subjects in the four releases of the Paramount-Bray make it truly "the magazine on the screen." They include "In the Moonshine Country," "Stage Women's War Relief," "Magic for Home Use," and a cartoon, "Pinkerton Pup's Portrait," released March 4. The release of March 11 includes "War and the Motorcycle," "Hawaii and Her Natives," and a cartoon by Wallace Carlson. In the March 18 release are presented "Rose Culture," "Uncle Sam's Coin Factory," "Physical Culture Terpischore," and a cartoon, "Hornets of the Sea," showing the workings of a submarine and its torpedoes, by J. F. Leventhal.

On March 25 the subjects are "Lumbering for Wartime," "Hawaiians and Their Strange Customs," "Women in the World of Work" (showing unique interior decorating), and a cartoon, "Bobby Dumps," by Earl Hurd.

GENERAL FILM TAKES "SHAME."
Will Distribute the Seven-Part Drama Produced by John Noble.

General Film has taken over the distribution of "Shame," John W. Noble's seven-reel drama of life. All United States rights, with the exception of New York City, are included in this deal, and an energetic sales campaign will be launched immediately by General Film. The success scored by this production in New York City gives promise that it will be one of the notable moneymakers in the feature class this year.

"Shame" is a powerful story of the world's unjust condemnation of a girl whose motives were of the best. Zena Keefe is the star, and Niles Welch her leading man. Miss Keefe plays the part of an innocent victim of circumstances in the prologue. She reappears as a girl of another generation, the picture unfolds a strikingly effective train of adventures, mirroring faithfully a graphic ordeal full of tears and smiles, ending with justice done the heroine. The theme involves the attitude of society toward the innocent children of no name.

"Shame" is perhaps the masterpiece of Director Noble, who produced such features as "Romeo and Juliet," "The High Road," and "The Awakening of Helena Ritchie." A wide range of advertising aids is available.

Ten Sweaters Weekly Is Triangle Output.

The knitting circle at the Triangle Coast studios, which includes most every girl in the playing forces, is co-operating with the Red Cross to aid the soldier boys in keeping warm. The weekly output averages ten sweaters, six pairs of socks and as many mufflers. Several of the girls are now mastering the intricacies of helmets.

Exhibitors Like "The Grand Passion."

Advance reports that have reached Bluebird exchanges tell of the favorable impression made upon the exhibitors who have during the last week given "The Grand Passion" its initial bookings. Dorothy Phillips is the featured star in this production, which has just been released as a Bluebird Special. The story is an adaptation of Thomas Addison's stirring romance, "The Boss of Powderville," which attracted considerable attention when published in a magazine.

The cast includes William Stowell, Jack Mulhall, Lon Chaney and Evelyn Selbie.

Scene from "The Brass Check" (Metro).

Five Special Fox Features.

FIVE special features are scheduled for release by William Fox during the month of March. On the 3rd the release is Jewel Carmen in "The Girl With the Champagne Eyes." In this production Miss Carmen takes the part of a girl pickpocket. She sends an innocent man to jail, repents, earns his forgiveness, and finally reforms and marries him.

March 10 the release is Peggy Hyland in "The Debt of Honor. This is the first picture Miss Hyland has made for Fox. It has a spy interest and a timely war plot, says the announcement from the Fox offices.

March 17 the release is Gladys Brockwell in "The Devil's Wheel." Many of the scenes in this production are laid in Paris, and the story revolves around a system evolved by a Marquis to beat the roulette wheel. The daughter of the Marquis is played by Miss Brockwell, who is made the heroine of a band of Paris Apaches.

Virginia Pearson in "A Daughter of France" is the release for March 24. As the title would indicate it is a war play. The scenes are laid along the battle front, and Miss Pearson plays the part of a French girl who is attacked by invading soldiers.

The release for March 31 is George Walsh in "The Kid Is Clever." This, it is said, will be one of the best pictures George Walsh has made. Announcement from the Fox offices is to the effect that it is full of sparkling comedy and surprise situations.

Scene from "The Family Skeleton" (Paramount).

Ray Coming March 11.

The next appearance of Charles Ray in a Paramount picture is an interesting study in mental suggestion released March 11 under the title of "The Family Skeleton." As Billy Bates, a young man who inherits a large fortune through the death of his father, the subject presents great dramatic possibilities in addition to the sensational and humorous features.

"The Family Skeleton" teaches a striking lesson in will power, in harmony with the ideas of modern thinkers and writers on psychology and demonstrates that bad habits are merely little ruts in which we travel, and if we can be shaken to another path we will forget them in the different environments. The production was directed by Victor I. Schertzinger under the personal supervision of Thomas H. Ince.

Mutt and Jeff Move to New Quarters in the Fox House

MUTT and Jeff—that is, the Mutt and Jeff of the films—have moved. The famous comedians of the animated cartoons have forsaken the parental roof, and through the formal process of legal adoption have become members of the large and growing family of William Fox.

This change of home was made during the present week, with the consent and assistance of Bud Fisher, the comedians' creator. Their first appearance under the new guardianship will take place March 24, and there will be subsequent appearances to the extent of about 500 linear feet once each week. Bookings will be handled exclusively through the Fox offices throughout the world.

Bud Fisher.

Under the new arrangement, Mutt and Jeff not only will have a new home, but a greatly extended field of activity. As newspaper cartoons they are known from one end of the country to the other, appearing regularly in the New York World, and being so widely syndicated that there is scarcely an important town in the country in which they are not published. They were introduced to the screen more than two years ago under the auspices of a corporation promoted by Bud Fisher, and since that time they have firmly established themselves as screen stars. Now they are to have the benefit of a larger distributing organization—become a regular feature of the William Fox output along with Standard Pictures, Fox Special Features, and Fox-Lehrman Sunshine Comedies.

A half reel of clean comedy with a hearty laugh for every click of the projector's ratchets is the promise made by the Fox management. There will be no change in the plan of release or the general style of the pictures, according to Mr. Fox, and assurance is given that there will be no delays in service in consequence of the new arrangement.

"When Mr. Fox contracted with Bud Fisher," according to Winfield R. Sheehan, general manager of the Fox Film Corporation, "he paid a premium as an additional inducement to Mr. Fisher to make Mutt and Jeff cartoons greater and funnier than ever before.

"This is not like a new proposition with a mass of detail work to be done. We are taking over the releasing of the animated cartoons from the point where the Bud Fisher Films Corporation leaves off. The productions, therefore, are for immediate release, and our branch offices are prepared now to furnish all details. Announcement of the subjects and their order of release will be made within the next week.

"The atmosphere of war is expected to be reflected in the pictures in the near future. Mr. Fisher, who until recently was a lieutenant in the United States Army, and who now is a captain in the British Army, will be in France within a comparatively short time. He has made all necessary arrangements for continuing his art work while abroad, and we naturally expect that what he does while abroad will be strong of the flavor of trench life and conditions in the immediate vicinity of the front."

Mr. Fisher's offices in New York City, it is understood, will be continued indefinitely.

Pathe Active at Paralta Studios.

PATHE activities at the Paralta studio at Los Angeles continue at high speed, with the force augmented by the arrival of Fannie Ward and George Fitzmaurice, who have gone west for the production of Sir William Young's famous play, "A Japanese Nightingale."

Frank Keenen is at work under the direction of Ernest C. Warde in Gilson Willets' adaptation of Sir Henry Irving's success, "The Bells."

Bessie Love has started on the production of a charming story by William Addison Lathrop, the working title of which is "A Little Sister of Everybody." George Fisher, who for some time past has been leading man for Bessie Barriscale, has been chosen as leading man for Miss Love in this picture.

Bryant Washburn has started work with Director William Worthington on a highly exciting mystery story of the Southwest, in which he appears in a series of adventures which clothe him in evening dress, smart afternoon attire, the garb of a Mexican poen, a cowboy's outfit and other unconventional costumes, donned for the purpose of rescuing the lady in the case from a distressing situation, in which she finds herself in the clutches of a Mexican gun runner. Rhea Mitchell has been engaged as the leading woman in this picture. George Fields has been engaged to play the "heavy" part in this Bryant Washburn-Pathe play.

PICTURE THEATERS PROJECTED.

PHOENIX, ARIZ.—George D. Mullen has reopened the Arizona theater.

ANDERSON, CAL.—W. R. Claman has leased Home theater from C. G. Hainline.

HIGHLAND PARK, CAL.—J. L. Renwell has taken over Sunbeam moving picture theater.

LONG BEACH, CAL.—Robert H. Poole has resigned as manager of Langhin theater.

LONG BEACH, CAL.—Long Beach Bath House Amusement Company has sold

Columbia theater to Otis Hogt, manager of Liberty theater.

MONROVIA, CAL.—Ruth S. Cassil, who recently took possession of Colonial theater, having purchased business of J. L. Yost, plans to erect a 600-seat theater.

SAN DIEGO, CAL.—New Liberty theater, with seating capacity for 1,500 persons, has opened at Camp Kearney.

SAN FRANCISCO, CAL.—Strand theater has been taken over by M. L. Markowitz.

WILMINGTON, CAL.—Crystal theater has been leased by Del Hammer from A. Calme.

CHICAGO, ILL.—Oliver C. Hammond has plans by Albert Anis to convert South Side Turner Hall, at 3143-47 South State street, into a moving picture theater, with seating capacity for 1,800. The improvements will cost $50,000.

VILLA GROVE, ILL.—Company headed by Miss J. A. Stewart has leased Lyric theater. Preparations are being made for its reopening.

WINCHESTER, ILL.—Lyric theater has been reopened by Fohl & Overton.

FRANKFORT, IND.—John L. Meredith has purchased Star theater from James L. Sheetz.

TERRE HAUTE, IND.—Byron W. Brentlinger, assistant manager of Orpheum theater at Fort Wayne, has been engaged to manage new Terre Haute theater.

ALBIA, IA.—J. E. Benton has purchased King theater from Harvey Porter.

ANSGAR, IA.—Opera house has been taken over by Lewis Moe.

CLARINDA, IA.—John Waller, who formerly operated Lyric theater, has purchased the Swan moving picture house.

HAWKEYE, IA.—Sorg & Burkhart have reopened Cozy theater.

MUSCATINE, IA.—Extensive improvements will be made to Palace theater and seating capacity increased.

NEWTON, IA.—Lemon & Heki have sold Lyric theater to J. C. Stanes.

PANORA, IA.—Frank Richards has purchased Royal theater.

THOMPSON, IA.—J. O. Florence and H. Bartlett have purchased Princess theater from Arthur M. Larson, Elmer Larson and Albert Erickson.

UNION, IA.—An interest in Electric theater has been purchased by W. H. Rowen.

WHAT CHEER, IA.—Eureka moving picture theater has been purchased by Oskaloosa interests, who plan to remodel building.

WICHITA, KAN.—Colonial theater, at 117 North Market street, has been purchased from J. C. Mackay estate by O. K. Mason and Frank Krehbiel. Building will be remodeled and reopened under management of Mr. Mason.

NEWBURYPORT, MASS.—Newburyport Amusement Company has purchased Premier theater.

SPRINGFIELD, MASS.—New Broadway theater, with seating capacity for 2,500, has opened.

CADILLAC, MICH.—New Lyric theater has opened.

DETROIT, MICH.—Duplex theater is to reopen soon.

DUNDEE, MICH.—George Bunce has taken over Electric theater.

FLINT, MICH.—Steve N. Willett succeeds Walter Jacobson as manager of Garden theater.

GRAND RAPIDS, MICH.—Clarence L. Dean succeeds Harry A. Koler as manager of Empress theater.

HAMTRAMCK, MICH.—J. G. Kastler & Co., 524 Chamber of Commerce Building, Detroit, is preparing plans for a two-story theater and store building, 72 by 118 feet, to be erected by company in process of organization, to cost $85,000.

SAULT STE MARIE, MICH.—Site has been purchased adjoining Murray Hill building upon which to erect vaudeville and moving picture theater with seating capacity for 1,500.

MOUNTAIN LAKE, MINN.—E. S. Beynon & Son have purchased Empress theater from I. A. Kalb.

SPRINGFIELD, MINN. — Herman Bloemke has purchased Grand theater from G. C. Stoner.

BATTLE CREEK, MICH.—F. K. Berry has plans by E. W. Bump, 603 Post Building, for three-story theater, store and office building, 66 by 200 feet, to cost $100,000.

LITCHFIELD, MINN. — Unique theater has been leased by David T. Hobson of Minneapolis.

ROCHESTER, MINN. — Lawler theater has been taken over by Claude McQuillan.

ST. LOUIS, MO.—O. J. Keehmer, 3500 Palm avenue, is preparing plans for one-story moving picture theater, 45 by 110 feet, to cost $20,000.

MALTA, MONT.—Dr. George W. Clay has purchased interest of Lyman Bernis in Orpheum theater and will conduct it jointly with John Survant.

WIBAUX, MONT.—W. S. Freeman has disposed of his interest in Bijou theater to Cowes & Manning, proprietors of Gem theater.

DAKOTA CITY, NEB.—Isadore Adam will dispose of his moving picture business here.

FRIEND, NEB.—R. A. Gavin has closed San Carlo theater.

NIOBRARA, NEB.—W. W. Ashbaugh plans to open moving picture theater.

McCOOK, NEB.—C. W. Martin has disposed of his interest in Strand theater.

WEST POINT, NEB.—Ideal theater has been purchased by Harry Plattner.

DEMING, NEW MEXICO.—William Menhennet, of Mesa, Ariz., has plans by Lescher & Kibbey, of Phoenix, for a one-story moving picture theater, 50 by 140 feet, to cost $12,500.

GALLUP, NEW MEXICO.—R. & M. Amusement Company, operating moving picture house here, has been incorporated with capital of $2,000, by Domenic Rollie, Florence Rollie and Fred McCoy.

PORTALES, NEW MEXICO.—Cosy theater is now under joint management of R. H. Adams and L. S. Kirby.

SANTA FE, NEW MEXICO.—James Provas, manager Pastime theater at Albuquerque, has taken over lease on Paris theater here.

WINSTON-SALEM, N. C. — Piedmont Amusement Company has leased new auditorium, and will conduct it under management of O. A. Savin.

BEACH, N. D.—W. S. Freeman has disposed of Bijou theater to Cowel & Manning, of Wibaux.

FAIRMOUNT, N. D.—Paul Thompson plans to open moving picture house here in near future.

FARGO, N. D.—Liberty theater will open with moving pictures under management of W. C. Clavier.

HAZEN, N. D.—R. L. Stephens has purchased Flota Pla theater from G. N. Freer.

LA MOURE, N. D.—B. W. Heed has purchased interest of E. W. Ellison in Rex theater, and is now sole owner.

WINDSOR, N. D.—Moving picture theater has been opened here by Miller & Thimmesch.

DERRY, N. H.—Scenic theater recently reopened by D. Casey has been leased by Alden G. Kelley.

MANCHESTER, N. H.—Delbert Smith has disposed of his interest in Empire theater to Earl C. Thompson.

MANCHESTER, N. H.—T. Pariseau has secured entire control of Eagle theater building at Elm and Bridge streets, formerly owned by a stock company composed of Hertel Pariseau, P. K. Brown and J. Edward Charbonneau.

SEASIDE PARK, N. J.—Lorraine is name of new moving picture theater nearing completion for A. C. Lewis.

WATERTOWN, N. Y.—Lyric theater will be rebuilt and reopened.

WRIGHTSTOWN, N. J.—Army and Liberty theaters will soon be opened at Camp Dix. Liberty will be operated under direction of amusement committee of War Department Commission on Training Camp Activities.

DUNKIRK, N. Y.—New Palace theater at 87 East 3d street has opened.

OSSINING, N. Y.—David Fuhry has purchased Temple theater from G. D. Vandervoort.

CLEVELAND, O.—John Reinhardt has leased Chaplin theater at 7518 Woodland avenue, S. E. Seating capacity will be increased to 600.

CLEVELAND, O.—Joseph H. Erben has leased from Mary E. Cowan the moving picture theater on Wade Park avenue, N. E.

DAYTON, O.—Victoria theater, owned by Schwind Realty Company, recently destroyed by fire, will be rebuilt. Plans are by Scheneck & Williams, Mutual Bank building, and is estimated to cost $100,000.

GENEVA, O.—H. B. Gregory has plans by C. V. Martin, Haskell block, for remodeling moving picture theater, to cost $6,000.

CLINTON, OKLA.—Bloom & Catlon have purchased Duffield interest in Liberty theater.

CORDELL, OKLA.—Arthur Winters, of Cherokee, has purchased A-Muse-U theater from Charles Mahone.

DURANT, OKLA. — Bungalow and Colonial theaters have been purchased by Liberty Theater Co.

KINGFISHER, OKLA.—Temple theater has been reopened by J. L. Carr.

LAWTON, OKLA.—Barnett D. Seinberg, of New York, plans to erect moving picture theater on south side of C avenue, between Second and Third streets.

MIAMI, OKLA.—New Grand theater, 10 S. Main street, has opened under management of George H. Merriam.

NORMAN, OKLA.—Liberty theater has been leased by Robert Seawell and Bert Lawton from William Ward.

ROCKY, OKLA.—Sam and Dalton Harper succeed J. M. Hill in management of Electric theater.

RUSH SPRINGS, OKLA.—Electric theater has been purchased by Joe Foreman.

SENTINEL, OKLA.—R. O. Dewing has taken over management of Electric theater.

SNYDER, OKLA.—J. C. Plew has purchased Gem theater from C. A. Roberts.

BETHLEHEM, PA.—Extensive improvements are being made to Orpheum theater.

BRACKENRIDGE, PA.—Luna theater has been purchased by William Berkowitz.

LILLY, PA.—Happy Hour theater has been purchased by Illig Brothers of Ebensburg.

MT. CARMEL, PA.—Arcade theater has been leased by George J. and John Higgins.

PHILADELPHIA, PA.—Alexander Chambly has contract to erect one-story theater, 78 by 129 feet, at Broad and Lombard streets, for Dunbar Amusement Company.

PHILADELPHIA, PA.—Empire theater, Broad and Fairmount avenues, of late years devoted to vaudeville and moving pictures, has been conveyed to trustees of Salvation Army.

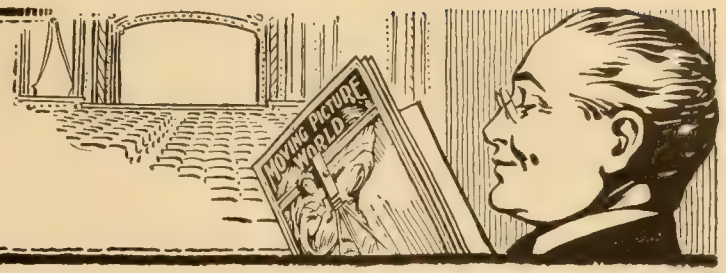
PUNXSUTAWNEY, PA. — James M. Weist has purchased Gem theater from W. S. Dinsmore. New owner plans to build an extension to rear of building.

SCHUYLKILL, PA.—Jacob Danbert and J. Rettinger have disposed of their interest in Euclid theater to Clayton Eiler and G. Potts of Pottsville.

SHAMOKIN, PA.—New Victoria theater has opened under management of L. J. Chamberlain.

SHAMOKIN, PA.—George Triebly has resigned as manager of Majestic theater.

Trade News Brevities



World Pictures Opens New Boston Office

Carlyle Blackwell and General Officers of the Company Arrive for Ceremonious House Warming at Exchange—Crowds Attend.

By Richard D. Howe, 80 Sumner Street, Boston, Mass.

BOSTON, MASS.—The opening and dedication of the beautiful new exchange building erected by World Pictures to house its Boston branch occurred on February 28 and, judging from the crowds, it seemed as though all Boston had turned out to assist in the auspicious event.

Carlyle Blackwell, the famous World star, who, with World officials, came to Boston to assist in the ceremonies, was the center of a huge crowd from the time of his arrival. He was met at the station by a delegation of film fans and exhibitors who presented him with a gigantic floral offering. He was escorted to the exchange building by the orchestra of the Park theater, and at the exchange held an informal reception.

Ricord Gradwell, vice-president and general manager of World Pictures, who headed the delegation of World officials, was more than pleased at the expressions of appreciation of World pictures by New England exhibitors.

Lancaster Theater's First Anniversary.

The Lancaster theater, one of Boston's leading neighborhood picture houses, celebrated its first anniversary recently. Manager Charles Ross, who has had charge of the theater since its opening, arranged some beautiful decorations for the interior and exterior of the theater during anniversary week. He ran special shows and put on a special children's performance in the forenoon of one of the days last week, which was very successful.

Lessening of Fuel Restrictions Pleases.

New England moving picture houses have resumed their usual business schedules with the exception of the early closing house at night. The removal of the heatless Monday edict and the restoration of Tuesday as a regular theater day has brought great satisfaction and added receipts into the treasuries of New England theaters.

Expectations are that the volume of business this spring will be exceedingly pleasing to exhibitors throughout all New England. It has been a hard winter and people will want amusement.

Emery Theater Books Fox Film.

Providence, R. I.—The Fox Film program has been booked by the Emery Brothers for the Emery theater. They have dropped the services of two other film companies.

Maritime Provinces News.

By Alice Fairweather, "Standard," St. John, N. B.

Vincent McCabe Visits St. John.

ST. JOHN, N. B.—Visiting the Fox exchange, where J. Lieberman always has some items of interesting news, I learned that the new Fox Canadian general manager, Vincent McCabe, was recently in St. John for a few days. Mr. McCabe has been in Toronto and Montreal, and now is looking over conditions in the Maritime Provinces. He expects that some of the Standard productions will be in St. John shortly for trade showings—"The Honor System," "When a Man Sees Red," "The Conqueror," and "The Daughter of the Gods." Sunshine comedies are to be here soon as well.

Fox pictures which have been favorites here lately are "The Two Little Imps," shown recently at the Star theater, and "The Yankee Way," at the Gem theater.

Donald McCrae Weds.

Donald McCrae has gone to Boston, and is to be married there. When he returns he will go to Campbellton to take up new duties as manager of the theaters at that place and at Dalhousie. He purchased these houses from W. Dimmock, of Campbellton.

Maritime Trade Notes.

The Palace theater, Sydney, C. B., started with the Fox service last coming week.

E. R. Lynn, of the Casino, Sydney, is in Boston. While he is away his interests in Sydney are being looked after by A. K. Mundee, of St. John.

T. Cooper, general auditor of the General Film Company, has been in St. John closing up the office of that company in the city.

The manager of the Regal theater, St. John, tells me that he has had a great many features and special pictures lately.

A trade showing of "The Lust of the Ages" was held at the Unique theater this week, and "Thais."

"The Lust of the Ages" will be seen at the Academy of Music, Halifax, at Sydney, St. Stephen, Wolfville, N. S., and Glace Bay, C. B.

"The Deemster" and "The Warrior" are both back in this territory for a second running, and are being booked up well.

The first Paralta picture was screened here recently, "A Man's Man."

"Madame Who" is to be here shortly.

Harry E. Lewis has joined the Pathe art forces to continue the handicraft that first attracted attention when he was with International, and later with Paramount.

Pine Tree State Letter

From J. P. Flanagan, Bangor, Me.

New Booker for Bangor General.

BANGOR, ME.—The local General Film office has a new booker in the person of Helen F. Barry, of Worcester, Mass. This recent acquisition makes the staff complete, and, as Mnaager Tinker would say, "100 per cent. efficient."

W. H. O'Brien Visits Bangor.

W. H. O'Brien, Maine representative for the Fox Film Corporation, was a recent business visitor in Bangor.

East New Jersey Operators' Unions Dance

Local Unions of Newark and Jersey City Hold Annual Frolics—Souvenir Programs in Newark Has Stars for Soldier-Members

By Jacob Kalter, 25 Branford Place, Newark, N. J.

NEWARK, N. J.—The annual ball of Moving Picture Machine Operators' Union, Local 244, was held February 20, at Kreuger's Auditorium. The committee in charge of arrangements consisted of Henry Debus, Robert Kellett, Henry Herdegen, James Corbett, Joseph Valentine, Leonard Wolven, Morris Heslowitz, Vincent Schauler, Harry Gold, Jack Walsh. Leonard Wolven was floor manager, assisted by James E. Young, Robert Kellett, and Herman R. Metz. The reception committee was composed of Miss Rose E. Tapley, Reginald Cooper, William Uessler, William Totton, Fred Young, Gus Benner, Fred Michaels.

The souvenir program contained a page with three stars on it in honor of the boys "over there." The boys are Dave McCracken, Joseph Jennings, and Arthur Whelpley.

A large delegation of representatives of the Simplex Machines was in attendance at the ball. Among those from the Precision Machine Company were Sam Kaplan, president of Local 306; Rudolph C. Kneuer, Dave Narcey, Arthur Duron, Lawrence Johnson, and Charles B. Wilson. They arrived in a body from New York.

The affair was a great success both socially and financially.

Atlantic Controls Ditmars-Bruce Films.

The Atlantic Film Company, with offices in the Leavitt building, Newark, N. J., 126 West 46th street, New York, now controls the Raymond L. Ditmars and Robert A. Bruce scenic pictures in this territory. The same concern also owns the McClure picture, "Mother," made by George Loane Tucker. These pictures, especially the educationals, are fast gaining popularity in this section.

May Added to Civilization.

Ira May has joined the Civilization Film Corporation, Strand Theater building, Newark, N. J., as sales representative. He is now covering southern New Jersey.

Now Called "The Price."

By order of the police authorities of Newark, N. J., the title of the Lois Weber production featuring Mildred Harris has been changed from the "Price of a Good Time" to "The Price."

Hudson County Union Dances.

Jersey City.—The fourth annual dance of the Moving Picture Operators' Union, Local 384, was held February 27 at Grand View Hall, and was largely attended by exhibitors, exchange men, and others interested in the trade.

Matawan Amusement Company.

Matawan, N. J.—The Matawan Co., Inc., has been incorporated for the purpose of operating theaters. Jacob R. Lefferts is listed as statutory agent. The concern is capitalized at $25,000. The incorporators are George W. Parker, August Kettner, Jr., and Clifford N. Hulsart.

Buffalo Less Hindered by Lightless Nights

Fuel Administration Lets Up on Display Lights of Theaters—Only Two Nights a Week Left Dark—Other Notes.

By Joseph A. McGuire, 157 North Elmwood Street, Buffalo, N. Y.

BUFFALO, N. Y.—Buffalo exhibitors have been informed by local Fuel Administrator Elliott C. McDougall that the lightless night order has been modified. Under the latest ruling lights will be permitted every night except Thursdays and Sundays. On the remaining five nights the theaters will be allowed to burn their display lights one-half hour after sunset and continue them until one-half hour after the opening.

F. I. L. M. Club Appoints Transportation Committee.

The Buffalo F. I. L. M. club has appointed this transportation committee: Messrs. Taylor, Hopkins and Allan. As representatives of the club they will confer with the express companies to arrange, if possible, for better shipping service.

S. R. Banks at Head of Buffalo Metro.

S. R. Banks has been appointed manager of the Metro, Buffalo. He was formerly connected with the Goldwyn exchange in this city, and at one time was in the law division of the Paramount in New York. Mr. Banks is contemplating a trip through all the small towns in western New York.

"We shall heartily co-operate with all the exhibitors," said Mr. Banks. "All our films will be in good condition when sent out and they will be shipped so as to reach the exhibitor in time for the matinee performances."

E. M. Saunders, vice-president and general manager of the Metro, was a Buffalo visitor. Other Metro callers were Mr. Griswold, Savoy theater, Syracuse, and Mr. Roe, Turn Hall, Syracuse. Morris Fitzer, road representative, is campaigning on "Blue Jeans" and other Metro productions for the Buffalo office.

New Theater Planned for Niagara Falls.

Plans have been filed for a new moving picture theater at Niagara Falls. The house will be opposite the Elite theater and will seat 500. The owner is J. F. McDonald.

Manager Green Out in His Territory.

Louis Green, Buffalo manager of Perfection Pictures, is covering Rochester and Syracuse, concentrating on "Ruggles of Red Gap." In his absence J. V. Allan is in charge of the local office. O. A. Seigal has joined the Perfection staff as salesman. D. H. Bergh, personal representative of George Kleine, was a Buffalo visitor. It is reported that Mr. Kleine's reissue of "Quo Vadis" is going over big in the Buffalo territory.

Systematize Communities' War Giving.

Franklinville, N. Y.—Exhibitors and film devotees of Franklinville, N. Y., have been overrun with charity solicitors, but now a new plan will bring relief in that town. At a mass meeting to organize the community on a systematic basis of giving for all war charities, an organization to be known as the Franklinville War Chest has been formed. No member will be allowed to pledge less than fifty cents a month, and those who pledge this amount, or more, will be guaranteed immunity from all forms of solicitation of the kind mentioned.

G. H. Christoffers Plans Long Trip.

G. H. Christoffers, manager and secretary of the United Film Service, 86 Exchange street, Buffalo, is planning a trip through the state. He is releasing "The Public Defender," "Parentage," "Birth of Democracy," and other features.

"We are getting some big state rights features of guaranteed box-office value," said Mr. Christoffers. "This is the only independent exchange in western New York. An exhibitor can book one of our features or book them all. We will not force him to book bad ones to get good ones, and we will help him to make money. 'The exhibitor first and fair prices' is our mottor."

Fred B. Murphy, president and general manager of the United Film, recently visited Mr. Christoffers. As one film man remarked, "Mr. Murphy was sailing on the top wave, with his old-time smile." Another called was Dr. C. A. Willatt, producer of the Technicolor production, "The Gulf Between," showing at the Majestic theater, Buffalo. With Dr. Willatt was J. E. Francke, manager of the film. "The Gulf Between," reproduced in nature's own colors, drew capacity business here.

Two Theaters Darken.

The Globe moving picture theater, Buffalo, has been closed. A "For Rent" sign appears in front of the Rialto theater, this city.

Interesting Buffalo Jottings.

"Washington Crossing the Delaware," a familiar picture, was greeted with marked applause at every performance during a recent week at Shea's Hippodrome, Buffalo. The picture was made in silhouette and splendidly colored. The inscription read: "Washington stopped at nothing to achieve victory. War Savings Stamps mean victory and prosperity."

Harry Marsey has taken over the Arcadia moving picture theater, Buffalo. Matt Whitman, representing Mr. Marsey, is booking for the Allendale and the Arcadia, this city.

E. C. Winegar, manager of the Central Park moving picture theater, Buffalo, conducted a farewell party at his playhouse on a recent Monday night for the benefit of the 114 drafted men of the twelfth division just before their departure to the military camps.

The affair was under the auspices of the Fourteenth Precinct Police Reserves Association and the Twelfth Division Relief Association.

Then men were presented with useful gifts made by the women of the community. These consisted of sweaters, helmets, scarfs, tobacco, comfort kits, and other essentials. Besides the presentation, Mr. Winegar gave a high-class show for the young men. He is an enthusiastic worker for the benefit of the boys who have joined the colors. Is it any wonder that such a manager has a solid backing in his community?

Toronto News Letter

By W. M. Gladish, 1263 Gerrard Street East, Toronto, Ont.

Theaters Find Mondays and Tuesdays Dull.

TORONTO, ONT.—A considerable number of exhibitors have been conducting matinee performances on Tuesdays in an effort to make up for loss of business on heatless Mondays. Several Toronto exhibitors operated their houses continuously from 2 P. M. to 11 P. M. on Tuesday, February 26—the first time that they had ever presented a continuous performance during the afternoon and evening of one day. The general report was that the special Tuesday shows had not proved profitable and might be discontinued. There is also a general feeling that the Monday holidays for the theaters will be quickly terminated.

Exchange managers in Toronto declare that quite a number of exhibitors are refusing to book special attractions or new serials for the first two or three days of a week on account of the loss of business on Mondays. This means that there are quite a few open Monday and Tuesday dates for serials during the next twelve to fifteen weeks. Thus the heatless holidays are affecting business some time ahead. This is a detail which the exchange managers had not taken into consideration.

New Princess Theater Has Escalator.

Montreal.—The new escalator at the New Princess theater, Montreal, is now in operation. It is ninety-three feet in height, and is intended to carry patrons to the top gallery without trouble or inconvenience. An electric ticket selling device is operated in connection with the escalator in order to facilitate matters further. The moving stairway will accommodate eighty-five people comfortably at one time. The people are required to use the ordinary staircases when leaving the theater.

Reserve Seats at Lyric Theater.

Hamilton.—The management of the Lyric theater, Hamilton, Ontario, has adopted the policy of reserving the majority of all seats on the ground floor, as well as those of the boxes, for every evening performance and Saturday matinees. Only the boxes are reserved for matinees. The usual program each week consists of a five or six reel feature, Pathe's Weekly and vaudeville.

Francais Theater Changes Policy.

Montreal.—The manager of the Francais theater, Montreal, has decided to change his film programmes twice each week, new programmes being presented on Sundays and Thursdays. The first features to be shown after the adoption of the new policy were the Triangle release, "Ashes of Hope," and Pathe's, "The Other Woman." Other pictures included the first episode of the new Universal serial, "The Bull's Eye," and the Pathe News during the first half of the week and a two-reel comedy, with the Pathe Gazette, during the second half of the week. The new Chaplin releases have been secured for the Francais, this theater getting first run of the Chaplins for Montreal's East End.

The Francais gives matinees daily and two performances each evening. Afternoon prices are 10c. and 15c.; night prices range from 10c. to 25c.

Ontario Notes of Interest.

The Arrow Features Syndicate, 100 King street West, Toronto, has been organized to handle the Canadian rights for several special productions, including W. H. Clune's "The Eyes of the World" and "Ramona." The company also offers to sell the Canadian rights to "Persuasive Peggy," "Souls Redeemed," "Weavers of Life" and "Right Off the Bat." The head of the new syndicate is Mr. Charles Haystead, who recently took "The Fall of the Romanoffs" over the road for the Regal Films, Ltd. He is acting as the general manager.

Lindsay.—Manager Roenigh of the Academy theater, Lindsay, Ontario, is paying $1,000 for the installation of a new electrical system throughout his theater.

Chatham.—The several moving picture theaters in Chatham, Ontario, have been compelled to close their doors for two weeks by the local medical health officer as a precaution against the spread of smallpox, several cases of which were discovered in February. The schools were also closed during this period.

Kingston.—At the request of the local fuel controller the moving picture theaters of Kingston, Ontario, agreed to close on Tuesdays as well as Mondays for several weeks in order to help relieve the local coal situation. Later the theater managers submitted a proposition whereby they would close the theaters on alternate nights, providing that they would be permitted to hold their usual performances on every Saturday. No decision has been announced regarding the latter proposal.

Call on Exchange to Decide

Who Holds the Contracts Is Question Before Managers of the Masonic.

By D. M. Bain, Wilmington, N. C.

NEW BERN, N. C.—A small sensation was sprung in New Bern last week when it became known that F. M. Hahn, one of the managers of the new Masonic theater, a moving picture house backed by the Masonic fraternity of the city, had entertained seriously a proposition from Messrs. Lovick and Taylor to pool the interests of the Masonic with their two theaters, the Athens and Star.

Lovick and Taylor for years enjoyed the entire theatrical patronage of New Bern until a civic movement headed by the Masonic lodge and aiming to secure better pictures and better presentation opened the Masonic theater on January 1 of this year. Backed by the support of the Masonic lodge, the theater enjoyed unprecedented prosperity, booking the entire Paramount and Artcraft output.

When the committee of Masons who constitute a board of managers for the Masonic very readily declined the proposition, Mr. Hahn immediately resigned as manager and announced that when he left the Masonic he would carry with him the contract for the Paramount and Artcraft service, stating that the contract was made to him personally and not to the Masonic theater. This assertion caused immediate consternation among the board of managers of the Masonic, as they were under the impression that all contracts for service should have been made in the name of the Masonic lodge or the Masonic theater, and that they should have the privilege of retaining the service. It was asserted that it was the plan of the amalgamation to close the Masonic except for an occasional legitimate attraction, which would have left the Lovick and Taylor organization still in control of the situation. It was also reported that Mr. Hahn was to be connected with the management of the theaters at a much greater salary that the Masons were paying him, as a consideration for transferring to them the Paramount and Artcraft franchise for the city.

Immediately after the conference, the Masonic management wired the Famous Players-Lasky exchange at Washington to send a representative to settle the matter, and Harry Randall, traveling man in that territory for Famous Players-Lasky, arrived in New Bern Tuesday, February 26.

O. A. Kaffer, formerly assistant to Mr. Hahn, will be active manager of the Masonic in the future, it is announced, and has announced his attention of retaining the Paramount-Artcraft service for the Masonic theater.

H. J. Lovick, when seen by the representative, declined to make any statement upon the present status of the wrange.

IN CLEVELAND.

Masterpiece Takes Larger Quarters.

Cleveland—On account of the increased business picked up recently and the addition of many new features, the Masterpiece Film Attractions has moved to larger quarters in the Sincere building, Cleveland, which is directly opposite its former offices.

In making this move, Leon D. Netter, one of the owners of the Masterpiece, also announced the establishment of a Cincinnati branch in the Strand theater building.

The Masterpiece started in Cleveland about ten months ago, handling state rights features and exploiting them a la road show style. This company has been very successful to date and only recently purchased several big features starring William S. Hart.

The Allen Film corporation, which had offices with the Masterpiece, also moved with that company.

Film Trade News of Week in Cleveland

New Theaters in Cleveland and Akron—"Song of Songs" Passes Ohio Board—Business and Personal Notes—Theater Changes.

By M. A. Malaney, 218 Columbia Bldg., Cleveland, O.

CLEVELAND, O.—Cleveland is to have a big new theater, but not for photoplays.

This house will be built downtown, and will be the home of Klaw & Erlanger Attractions. It will be a successor to the Opera House, where legitimate shows have held forth for many years.

The new theater will be built on Euclid avenue, between the Square and East 14th street. It will open the fore part of 1920, when the present lease of the Opera House runs out. It is understood the Opera House property will not be available for theatrical purposes after that time.

New Theater Building in Akron.

Akron.—Akron is to have a large, new theater to be called the Hippodrome. With it will be combined a spacious arcade for stores. The work of building the structure has already commenced. The location is at 182 South Main street. There will be about 2,000 seats.

The company promoting the venture is selling stock at $10 per share to the public. It is using advertisements in newspapers of Akron and Cleveland offering this stock.

"Song of Songs" Passes in Ohio.

After several weeks, during which they reconsidered their action, the Ohio censors have issued a certificate of approval of Elsie Ferguson's latest picture, "The Song of Songs."

But it was necessary to make many changes before the censors passed it. These were chiefly in the titles, only two or three scenes being eliminated.

Morris Safier Weds Rose Selznick.

Washington's Birthday was celebrated in a novel way by Morris Safier and Rose Selznick, employees of the Cleveland Triangle office, when they went to the East 55th Street Temple and were married. It was a real film romance, as Mr. Safier met Miss Selznick only about a year ago when he came to Cleveland from Pittsburgh.

Miss Selznick is a sister of Lewis J. Selznick. Morris says he had to work harder to sign up Rose than he ever did to sign up an exhibitor, and that this contract is not a yearly one, but a non-cancellation contract.

Sam Morris, district manager for Select, was best man. The couple left for a wedding trip to Chicago, and upon their return will live at Hotel Winton.

Alice Brady to Come to the Stillman.

Manager Jack Kuhn, of Loew's Stillman theater, Cleveland, has announced that Alice Brady will be seen in person at his theater in the near future. Miss Brady is contemplating a tour of the country, and the Loew houses in Ohio have been placed on her list of visits.

John Murray Is Better.

Warren.—John Murray, owner of the Opera House, Warren, Ohio, while still confined to his home, is recovering from a severe bronchial illness.

Eastern Ohio Jottings.

Cleveland.—The Milo theater, on Miles avenue, Cleveland, has been sold by Flahaven and Palmer to J. V. Wolcott. Mr. Wolcott now owns three theaters, the Princess, downtown; the Iris, on West 25th street, and the Milo.

Dover.—E. A. Stephan has purchased the Weber theater, Dover, Ohio, and will continue to operate it as a first class theater.

Cleveland.—R. J. Fitzgerald, for some time auditor for the Victor Film Company, Cleveland, resigned March 1 to accept a position as baliff in the Court of Appeals.

"The Whip" is being exploited in Ohio by J. Frank Hatch, the Newark, N. J., film man. He has an office at 804 Penn avenue, Pittsburgh, where bookings are arranged and shipments made.

Two Mansfield Theaters Combine.

Mansfield.—Within the last year or so there have been a great many combinations in Ohio cities, but none is of any more importance than that of the arrangement between the Majestic and Grand theaters, Mansfield, Ohio.

These two houses are now under the management of William A. Partello, who, as he says himself, is side-tracking junk or cheap pictures and putting in the best. He runs many specials like "Intolerance," "The Whip," "Blue Jeans," and is doing well with them. Billy also uses Metro, Fox, Goldwyn, Artcraft, and other well known brands.

Cincinnati News Letter

By Kenneth C. Crain, 307 1st Nat. Bk., Cincinnati, O.

McMahan Out of Forest Theater.

CINCINNATI, O.—Isaac McMahan, of the firm of exhibitors and film men, has announced the disposal to Charles Schaengold and F. Jos. Lamping of his interest in the Forest theater, the handsome Avondale house in which he has owned a share for several years. Among the reasons which caused McMahan to make the sale were his increasing work in other direction, notably in his personal management of the new Gifts theater.

"Alimony" Released by First National Circuit.

The first release of the recently organized First National Exhibitors' Circuit seen in Cincinnati was "Alimony," which formed the principal feature in a recent bill at the Family. The picture has many strong drawing points, and proved a good attraction, coupled with the first of the series of Cincinnati military pictures recently announced. This initial military film shows the work of the home guards during the Ohio River floods, and some of the ice scenes could pass for those taken in the Arctic regions.

Fire in Youngstown Theater Booth.

Youngstown.—The Roma theater, on East Federal street, was recently endangered when friction ignited a film which was being run. The blaze destroyed everything in the operating booth, including nine reels of film. Andrew Masel, the operator, was painfully burned about the head and hands in his efforts to put out the fire. The fire department was called out, and prevented the fire from spreading to other parts of the house.

Had G. A. R. Men as Guests.

Youngstown.—Manager Joseph Trunk, of the Dome theater, who never overlooked an opportunity to do a graceful and kindly act, or to prove that the Dome is a progressive house, presented "The Spirit of '17" recently, and invited the members of the local G. A. R. post to attend a performance as his guests. The old soldiers turned out at the designated performance in full force, and greatly enjoyed the picture.

Rural Exhibitors in Kentucky Prosper.

Cincinnati, O—McMahon & Jackson say that of the attractions which they control in Ohio, bookings are being continued without interruption. One of the firm's salesmen returned from a trip through the southern end of the state with $14,000 worth of business. Country exhibitors without exception are doing a splendid business, according to Mr. McMahon, and are eager for up-to-date attractions which promise to interest their patrons.

Louisville Has Chance to See Good Boxing

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY. Citizens of Louisville who haven't seen a boxing match for fifteen or twenty years, or since the days that the old Avenue, Hopkins and other theaters staged some interesting matches, are now managing to see some classy bouts, which cannot be interfered with by the police or other authorities, as Uncle Sam is sponsoring these matches, which are either between soldiers or civilian boxing directors of soldiers at Camp Taylor, in the Liberty theater. Five hundred seats were offered to the public last week, and were quickly grabbed. Park McFarland, the famous ring artist, who has been boxing instructor at the camp, has taught the men a lot about the game, and in such a large number of men there are always to be found a few good boxers. McFarland also boxed a few rounds. These matches will be held every week, it is understood.

The Walnut theater has been handling excellent business this past week in connection with the showing of Dave Griffith's new spectacle, "Intolerance," which has been prescribed a success by Louisville picture fans. This picture has been pulling so well, partly due to excellent weather and good advertising, that the house may hold the film over for a second week's showing.

High winds on February 25 caused a lot of wreckage from a nearby building to fall on the glass canopy of the Keith theater at Louisville, resulting in a shower of glass, and scaring a number of patrons just as the house was crowding for the evening show. No one was hurt.

New Albany, Ind.—The Kerrigan theater recently arranged for a special band concert given by the boys from the Forty-Fifth Regiment at Camp Taylor, Louisville. The proceeds of the concert were turned over to the war camp community fund.

LaCenter, Ky.—The old Globe theater has been sold by George Wolf to Aubrey Sale, who will convert the building into a store for general merchandise, resulting in LaCenter losing her only picture theater.

Ada Meade Theater Changes Hands.

Lexington, Ky.—The Ada Meade theater of Lexington, Ky., which has been operated as a picture theater, vaudeville house, etc., has been sold by T. C. Fuller, of Lexington, to W. M. James, of Columbus, O., who also operates the Broadway theater at Columbus. Possession of the playhouse was given immediately, and it has been announced that pictures will be run every Sunday and during the rest of the week vaudeville at fifteen, twenty-five and thirty-five cents. The force at Lexington will include Howard Feigley, formerly manager of the Keith house at Columbus; Walter Neal, stage manager; Jess Williams, ticket seller, and Walter H. Scribner, orchestra director.

New Association of Theater Managers.

A new theatrical association has been formed in Louisville by the operators of stage attraction theaters, who will probably work hand and glove with the local photoplay association, composed of the picture exhibitors. The new organization is the Theatrical Managers' Association of Louisville. The new organization replaces the old Louisville Managers' Protective Association. The officers elected were: President, Carl Rettick; vice-president, William Woolfolk; secretary-treasurer, Harry J. Martin.

Continue As Exhibitors to Fill Contracts

Mt. Sterling, Ky.—Judy & Gay, formerly of the Paramount theater, who, upon the expiration of a lease on the building in January, decided to withdraw from the field, have started the Liberty theater. The firm had every intention of withdrawing, but later found that contracts for pictures were still effective and that the firm would be held to the contracts. The other houses were either booked on service contracts or unwilling to pay for such high-priced service, and the concern has been forced to go back into the picture business to run out contracts for Paramount and Artcraft pictures. It was announced that the new theater would operate three nights out of each week—on Mondays, Fridays and Saturdays, opening on February 16 with Marguerite Clark in "The Seven Swans." The firm has placed the admission price at ten cents, including the war tax, and will run two matinee shows each of the three days.

Short Notes from Kentucky.

The Bell Amusement Co., capital $500, has been incorporated by Stephen Bell, A. Gaddie and George Marshall.

"The Birth of a Nation," which was recently shown for the second time in Louisville, is now making a second tour of the state and was recently shown at the Garrick theater, Madisonville, Ky.

Winchester, Ky.—The Queen theater is a thing of the past, and is now being remodeled into a store room.

Maysville, Ky.—The merchants of Maysville have been giving a series of free shows at the Washington theater in the afternoon, every merchant issuing free tickets with cash sales.

Louisville.—The wiring was recently overhauled and other necessary improvements made at the Rex theater, which was slightly damaged a few weeks ago when fire broke out in the basement. The house lost very little time.

St. Louis Letter

By Mary Moore, 6035 Kingsbury Block, St. Louis, Mo.

Francis J. Fegan Truly on the Job.

ST. LOUIS, MO.—"Barney" Fegan is the "live wire" of Film Row in St. Louis. If there is anything going on he knows about it. He has recently told of several important changes in film offices, even before the changes have taken place. When it comes to co-operative efforts, he is the general mover of all progressive plans in the distributors' circle, and while he is doing all this he has during the last year and a half successfully raised the standard of the Standard Film Company in St. Louis. Fegan is a capable manager and an all-around likeable chap. Much of his success is said to be due to his remarkable nose for news—he is always on the job before the thing happens, which is an admitted achievement in this field of keen rivalry. The strange thing about Barney—as everyone knows him—is that his real name is Francis J. Fegan and not Barney. Not more than twenty people of his wide circle of acquaintances know that this is his real name.

Francis J. Fegan

Notes of the Trade in St. Louis.

Joe Blume, who went to Kansas City with Sid Baker to join the Foursquare forces in that city, has returned to town and has lined up with the Goldwyn office under Manager Bush.

Maurice Stahl has left the General Film offices and as yet has not been connected up yith any other company.

Henry Sanders, one of the leading exhibitors of Cape Girardeau, took enough time from business last week to come to St. Louis and spend six actual 8-hour days in selecting programs for his houses for the coming months. William Sohm, secretary and manager of the Belasco theater in Quincy, spent four days in St. Louis doing likewise. Both attended the meeting of the Exhibitors' League Friday.

Leo Levy, formerly of St. Louis and more recently of Kansas City, this week returned to his home and is said to be ready to sign up with the Paramount company, under Manager McKean.

S. J. Hankin, head of the Central Film of this city, is the only distributor here who deals directly with a foreign field through a personally arranged and directed exchange. He has a large clientele in Mexico and South America.

St. Charles, a suburb of St. Louis, has started something new. Rev. Fred A. Henry, pastor of the Fifth Street Methodist Church of that town, announces that on Sunday nights during Lent and probably during the future—(it all depends on the congregation) he will have a motion picture outfit at the church with a real operator and screen.

Prairie State News Letter

By Frank H. Madison, 623 South Wabash Ave., Chicago.

Theater Changes in Nebraska.

SUPERIOR, NEB.—Mrs. Doer has sold the Empress theater to E. C. Preston, proprietor of the Sterling.

Kearney.—Manager Saup, of the opera house, has installed moving picture equipment, and will play features which are too big for a house of small seating capacity to handle. The first feature booked was Theda Bara in "Cleopatra."

Omaha.—J. E. Kirk, who has been connected with various film companies in Omaha, has purchased the Grand theater at Sixteenth and Locust streets from J. W. Rachman.

Omaha.—Manager Jensen turned the Hamilton theater over for a benefit performance for St. Andrew's church.

Dakota Theater Notes.

Sioux Falls, S. D.—The return engagement of "Civilization" was played at the Olympia, where it ran three days.

Grand Forks, N. D.—After a controversy which attracted considerable attention it was decided that war pictures would not be shown in Grand Forks on Sundays even though under the auspices of the North Dakota Council of Defense. The Grand Forks Home Loyalty League, which had charge of the Grand theater for these Sunday shows, defended the pictures, and indicated a willingness to let the matter be carried into the courts. However, the State Council of Defense interposed an objection, and it was decided not to continue the fight.

Dayton News Letter

By P. J. G., Dayton Correspondent.

Rudolph Knoepfle, Fox Salesman, Popular.

DAYTON, O.—In order to be successful in Dayton a film salesman needs only get on a friendly basis with a number of exhibitors. After this is accomplished the rest is comparatively easy, for many contracts are signed at the league rooms here, and the writer has seen many changes take place there in regards to service. One salesman who has met with approval, according to the secretary of the Miami Valley Exhibitors' League, is one R. Knoepfle, who, when in Dayton recently, signed many new contracts, among them being the Elite, the Alhambra, and the Mecca, for Fox-Standard Pictures and Sunshine comedies. Many other houses contracted for the Fox program.

Snappy Dayton Pick-Ups.

The Woods theater in Dayton has booked several new programs, among them being Pathe, Fox, Paralta, and World Film.

Things that never happen. Al. Kinzeler, at the Elite, without several impromtu slides for Sunday exhibition in apology for poor express service.

Gus Kinzeler is no longer with the Kleine System. His resignation became effective two weeks ago.

Paul Kreiger has left Foursquare. R. H. Haines is now handling U. S. Exhibitors office as well as Foursquare.

Haven't seen Harry Shaw, of Mutual, for some time. It's time to report in Dayton, Harry.

George Davis flitted amongst us Daytonians recently on a stop-over from several northern Ohio towns.

The inseparable pair, Al Espy and E. Banker, are to play Fox pictures. Espy, at the Mirror, is using them now.

Robert Hirsch reports good business at the Old Glory.

"The Bar Sinister" at the Orpheum in Dayton went over very well.

The Ideal theater in Dayton is doing a good business, the house being a money-maker seven days a week, so claims John Siefert.

The East Majestic theater, Dayton, is open again, with John Siefert out. John is devoting all his time to the Ideal.

While in Dayton, J. A. Conant booked the "Wild Girl," with Eva Tanguay, for showing at the Alhambra theater.

Metro pictures continue at the Alhambra, this house is soon to present Fox Standard pictures and Sunshine comedies.

Elmer Rauh, who is stationed at Camp Sherman, Ohio, with the U. S. Army, was home for a few days recently. The Rauh estate owns the Auditorium theater here, at one time Dayton's most beautiful theater, which will be rebuilt soon.

Work on the new Dayton theater is progressing rapidly, but at the time of writing no definite date had been set for the opening.

Dayton will step up a notch or two with the opening of the Auditorium and the new Dayton theater.

IN DETROIT.

Business Notes.

Phil Charnas, now manager of the Majestic theater in Findlay, Ohio, was a recent Detroit visitor.

The Woodward Theater Co. will soon open a new theater on Woodward avenue, near Henry street, Detroit. It will seat about 350 and be for photoplays exclusively. The Woodward Theater Co. now operates the Grand Circus, Rosebud, La Salle, Comique and Woodward theaters. This will make their sixth theater in Detroit. The policy of the new house will be daily change.

Lloyd Simpson, who formerly operated theaters in Saginaw, is now salesman in Michigan for the Vitagraph Co.

Fuel Restrictions Lifted in Michigan

Exhibitors Feel Encouraged Over Prospects of Spring Business Now the Weather Has Grown Favorable—Still Have Two Lightless Nights.

By Jacob Smith, 710 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—Michigan exhibitors from now on have every reason to be optimistic and encouraged. The state fuel administrator has finally lifted all restrictions on theaters and business places permitting them to resume their former opening and closing hours. All he asks now is that theaters and business firms continue to observe lightless nights on Thursdays and Sundays in order to save electric current. This the theaters are perfectly willing to do. At the same time the announcement was declared removing all restrictions, the state fuel administrator urged every theater, household and business place to stock up their bins with coal during the summer so that there would be no recurrence of the crisis through which Michigan has passed. Michigan exhibitors will surely heed his advice so that next winter will see no theaters closed for want of fuel.

On top of the lifting of the ban by the state fuel administrator has come a big rise in the temperature and for the past two weeks the weather around Detroit has been more like spring. This has permitted people to get out into the air and has resulted in big increases in the attendance at the theaters. Theaters of every kind, large and small, downtown and in the outskirts, report a big increase in trade for the past two weeks.

The best indication that business is improving is the encouraging reports of the film exchanges and the supply houses. Not a film exchange manager is pessimistic—on the other hand, they all report a jump in the gross sales for each of the past two weeks, while L. J. Gardiner, manager of the United Theater Equipment Co., says that February is the best month the company has ever had in the way of sales of Power's machines and other new equipment handled by the U. T. E.

It shows that exhibitors are preparing for spring.

There is nothing new to report as yet relative to the manufacturer direct to exhibitor plan of booking as outlined by C. C. Pettijohn when he was in Detroit recently to talk before the A. E. A. of Michigan. A committee is still considering the plan from all angles, but has not yet made its complete report to the association. There is no doubt, however, that a circuit of theaters will be formed, and that the plan will be given a thorough tryout. Its ultimate and permanent success is a matter of conjecture. However, any plan that looks meritorious is worthy of a trial. "You never can tell till you try" is a true adage.

M. H. Starr Will Run Knickerbocker Theater.

M. Harlann Starr, recently salesman for Pathe, and former manager of the Madison, Washington and Empire theaters covering a period of five years, has taken full charge of the management and booking of the Knickerbocker theater, Detroit. Doc Owens, his predecessor, goes over to the Coliseum, an enterprise controlled by the same concern operating the theater.

Universal to Reopen Branch in Grand Rapids.

Grand Rapids.—The Universal Film Co. has decided to reopen a small distributing office in Grand Rapids. There will be kept on hand at all times a number of short subjects and features to take care of western Michigan exhibitors in emergency cases and to prevent there being any dark houses through non-arrival of film from other points. R. A. Von der Goltz, who has been with the Universal for some time, will hereafter make his headquarters in Grand Rapids.

Lloyd Hammond Will Conduct Reaper Theater.

Monroe.—Lloyd Hammond, for the past two years city salesman in Detroit for Mutual, has resigned to operate the Reaper theater in Monroe, Mich. J. Cairns, who formerly operated the Amo theater in Detroit, succeeds Mr. Hammond as city salesman.

George W. Weeks with Famous Players.

George W. Weeks, former manager of the Detroit Universal and recent manager for Hoffman Foursquare in Detroit, has been appointed city salesman in Detroit for Famous Players-Lasky Corporation, and is already on the job.

J. E. Flynn Assumes Charge.

J. E. Flynn has arrived as manager of the Detroit office of Goldwyn and is now in charge, succeeding A. I. Shapiro, who has gone to New York to enlist.

Charles Darrell Will Manage Alhambra.

Charles Darrell, former advertising manager of the house organ of the John H. Kunsky theaters, Detroit, has been appointed manager of the Alhambra theater, Woodward and Kenilworth theaters, Detroit, which is operated by Mr. Kunsky.

J. F. Ryder Takes Managerial Post.

John E. Ryder, for the past year city salesman in Detroit for Famous Players-Lasky, has resigned to become acting general manager of the State Film Co., in which he is heavily interested financially.

Change of Policy at the Liberty.

The Liberty theater, Detroit, which has been operating on a policy of showing all features a full week since it opened, has changed its policy to two changes a week, and will book open. The first week under the new policy two Vitagraph features were shown.

Boy Born to G. W. Trendle.

George W. Trendle, general manager of the John H. Kunsky enterprises, Detroit, is now a proud father. A baby boy weighing nine pounds arrived on Washington's birthday. The funny thing is that Mr. Trendle himself was born on the fourth of July. Congratulations.

Michigan Pick-Ups Worth Noting.

The Madison theater, Detroit, the largest and newest of the Kunsky theaters, celebrated its first anniversary the week of March 3. A Vitagraph feature, "The Woman Between Friends," starring Alice Joyce, was the principal attractions.

Dave Mundstuk, of the Strand Features, Detroit, has purchased the Michigan rights to the Triangle-Keystone-Mack Sennett comedies, sixteen in all. He will release them one every two weeks. It was previously reported that Harry I. Garson had purchased these comedies, which was in error.

W. H. Rudolph, publicity manager for the Clara Kimball Young Co., New York City, has been spending the past week in New York handling the special publicity and advertising matter in connection with "Parentage" at the Drury Lane theater.

Tom Faland, manager of the Orpheum and Regent theaters, Detroit, announces a new policy for each theater. The Orpheum downtown will play eight acts of vaudeville and no pictures, while the Regent uptown will play six acts and feature pictures. The features are to be first-run only.

The Standard Film Service, Detroit, has a lady selling film, and she is proving very successful. We refer to Miss Maud Selden who formerly did special work for the same company in northern Ohio.

Two Dallas Exchanges Burn Out Together

Select and Standard Offices Suffer from Fire—Several Prints Are Destroyed—No Lives Are Lost.

By Douglas Hawley, The Times-Herald, Dallas, Tex.

DALLAS, TEX.—The Select Pictures Corporation and the Standard Film Company, Dallas, suffered loss by fire on Feb. 22, when a film ignited. The fire marshal's report is that a young woman—or two of them—engaged in examinations over an electric light, had wrapped a piece of paper about the light globe. The heat set the paper afire and the film caught from that. Eight brand new prints of Selznick, Brady, Talmadge and Clara Kimball Young future releases were destroyed. That some one wasn't injured was a miracle.

Manager C. C. Ezell, of the Select Corporation, has established temporary quarters next door to the damaged building, and new prints of the destroyed films were immediately ordered. N. F. Wertheimer owned the building and conducted the Standard concern, occupying the second floor portion. Wertheimer's loss in the building is put at $12,000. The loss in film may be estimated when the titles are considered and the statement is made that a number of older pictures also went up in smoke.

Kyle Theater at Beaumont Burns.

Beaumont, Tex.—Fire here on the morning of Feb. 21 gutted the Kyle theater building, a five-story structure in the heart of the city. The theater was under lease to E. H. Hulsey, but no moving picture films were concerned. The Elks and Neches clubs, located in the structure, sustained heavy losses.

Harry Thomas Makes Trip.

Orange, Tex.—Harry Thomas of the Airdome theater at Orange, has returned from a several-days' trip with Mrs. Thomas, spent in Dallas and North Texas. He reports a cordial welcome from the exchange men in the distributing center and that the "missus" had a good time in the big shops. Mr. Thomas is one of the best liked exhibitors in the state, and is always given a warm welcome by the exchange managers. The Airdome is doing a big business, particularly as a result of the establishment at Orange of a big shipbuilding yard. The theater building is being remodeled and made more attractive.

Dallas Trade Notes and Personals.

The week ending Feb. 23 came mighty near being a Goldwyn week in Dallas, with two big features running the full week at leading local houses. "Thais" was a crowd-getter at The Old Mill, and "Freedom of the World" brought almost a record attendance at the Queen

Jack Abrams, representing "Birth of a Nation" and "Intolerance," is in high glee. The two big pictures are going fine in Texas at the moment. They have been booked by a number of well known exhibitors who have visited Dallas.

Harry Barr of the People's theater, Beaumont, and H. A. Holten of the Port Arthur Amusement Company, Port Arthur, Tex., called on Dallas recently and booked new features. They each report south Texas in good shape, some rains having fallen, but more needed to make things just right.

P. C. Levy, of the Hippodrome and Strand theaters, Fort Worth, may soon be "over there" in the capacity of an interpreter or whatever other assignment he is given by the military authorities. Mr. Levy has been placed in the select service class under the draft, although he is just out of the age limit. He is a native born Frenchman. Ed. Phillips of the Egypt theater, Fort Worth, was another recent Dallas visitor.

Cleburne, Tex.—Miss Anna Clements of this place has sold The Best theater here to A. Price, who is now operating the amusement place. Miss Clements has conducted The Best theater for the last several years. Mr. Price is also well known in Cleburne.

Abilene, Tex.—Mrs. M. L. Payne is opening a moving picture house at this place, a new building now being under course of construction, which she will occupy. Mrs. Payne formerly conducted theaters at Colorado and Sweetwater and is well known to Texas exhibitors and exchange men.

Des Moines News Letter

By J. S. Shipley, 615 Locust St., Des Moines, Ia.

Al. Lichtman Visits.

DES MOINES, IA.—Al. Lichtman, general manager of Artcraft-Paramount, and A. D. Flintom, district manager, visited the local branch of the Kansas City Feature Film Company, distributors of these programs in the Iowa field, last week. Mr. Lichtman stated that conditions generally as he has found them on the trip from New York are most encouraging, and that he looks for brisk business in all quarters.

New Faces at Yale Photoplay Office.

Manager Stanley J. Mayer, of the Yale Photoplay Company, Des Moines, announces several additions to his working force. Lafe Clark has been promoted to the position of assistant manager. W. A. Cisco, formerly an exhibitor in Clinton, Iowa, and recently on the road for Bluebird, has been added to the sales force. Mr. Mayer is conducting a big spring drive on "The Whip."

Exhibitor-Soldier Writes from France.

Manager L. A. Sheridan, of the Pathe office, is in receipt of a letter from his brother-in-law, Lieutenant E. S. Guignon, with the U. S. Field Artillery in France. Mr. Guignon formerly operated a string of theaters in Idaho and Montana. The uncensored portion of his letter indicates that he is enjoying soldiering.

Jack Bilz Now Pathe Road Man.

Jack Bilz, former shipper in the Des Moines, Ia., Pathe office, has been promoted to road man, and started out on his initial trip.

Sam Goldflam Gets New Territory.

Sam Goldflam has been transferred to northern Iowa territory by the A. H. Blank Enterprises.

C. W. Champlin Gets House at Greene.

Greene, Ia.—The Crystal theater at Greene, Ia., has been taken over by C. W. Champlin, and after being remodeled will open with big features.

Smallpox Closes Osage Theater.

Osage, Ia.—Owing to an epidemic of smallpox all theaters in Osago, Ia., are closed, and will remain dark indefinitely. Three theaters are affected.

Hamlin & Barrett Dissolve.

Knoxville, Ia.—Hamlin & Barrett, who formerly operated motion pictures at Corydon and Allerton, have dissolved partnership, Mr. Hamlin retaining the houses at these towns, and Mr. Barrett taking over the Grand at Knoxville.

Iowa Business Notes.

Visiting exhibitors in the various Des Moines exchanges in the recent past included J. K. Black, of the Majestic, Fort Dodge; J. A. Newton, of the Lyric, Redfield; George Flack, of the City, Dickens, Iowa; Ed. McCray, of the Lyric, Oskaloosa.

First run of Pathe plays has been contracted for by the Casino theater in Des Moines, and it is understood that these pictures will be shown at the new Rialto when that house opens.

Harry Graham, manager of the Minneapolis Kleine office, accompanied by C. R. Micheal, Iowa representative for that office, spent several days in Des Moines recently. First run of "Brown of Harvard," "Ruggles of Red Gap," and other features was booked locally. Mr. Graham is much pleased with the change of policy, whereby the Kleine office distributes big pictures only, and states that business is on the jump.

I. Ruben, of Ruben and Finkelstein, owners of twelve downtown theaters in Minneapolis and St. Paul, was a Des Moines visitor recently. Mr. Ruben operated the first motion picture theater in Des Moines, the Lyric, and cleaned up a neat fortune in the picture business before entering upon the larger field in the Twin Cities. He called on many Des Moines friends while in the city.

R. S. Ballantyne, formerly manager of the Des Moines branch of Mutual, which was recently consolidated with the Omaha office, was a Des Moines visitor a few days ago.

Film Trade Jottings from Kansas City

Universal, Jewel and Bluebird Exchanges Now Under Manager H. W. Talbot—Other Changes in Local Offices—Midwest Exhibitors' Notes.

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

KANSAS CITY, MO.—The Bluebird and Jewel offices are now under the same roof with the Universal, at 214 East Twelfth street, Kansas City, Mo.

Milton Feld, who managed the Jewel office, is now sales manager for the combined office. He was practically the first manager of Jewel Productions, Inc. George Bowles, who managed the Bluebird office, has been working in the advertising department of the Kansas City Star and Times since the making of the change, February 18.

H. W. Talbott is manager for the entire output of the office, and has as his sales force F. Fladler, C. A. Jones, Frank Cass, Harry Young and Joseph Fox. The publicity for the Bluebird, Jewel, and Universal productions will be handled through the assistant manager, L. B. Douglas.

O. H. Bandy Will Manage New Theater.

O. A. Bandy, formerly city salesman for the Kansas City Pathe office, and later Oklahoma traveling salesman for the Select Picture Corporation, has been selected to manage the New Isis theater now under construction. It wil be opened about April 1.

L. C. McElroy Will Cover Missouri.

L. C. McElroy has been added to the sales force of the Kansas City office of the Select Pictures Corporation. He was formerly a salesman for the Triangle, and will have Missouri as his territory.

Robert Thompson Gets Goldwyn Job.

The Kansas City Goldwyn offices announce that Charles Gregory, for several months a shipping clerk of the Kansas City office, has been succeeded by Robert Thompson, formerly with the World and Kleine offices here.

J. D. Thatcher Has New Territory.

J. D. Thatcher, film salesman of Kansas City and Des Moines, has been made Oklahoma and Kansas representative of the Kansas City General Film office to succeed E. Reynolds, now with Mutual. While in Kansas City, Mr. Thatcher worked for Triangle, and in Des Moines he worked for Universal. He is the organizer of the old Kansas City Screen

Club, and was the guiding force of Kansas City's Movie Ball.

Changes in Kansas City Mutual.

E. Reynolds, formerly a salesman for the local Triangle office and for the Kansas City General office, has been added to the sales force of the Kansas City Mutual. Ira F. Mantzke, manager of the office, announces also that William Parsons, formerly traveling salesman out of the Kansas City office, will work northern Missouri and northern Kansas for Mutual. Mr. Reynolds will travel in southern Missouri and southern Kansas. Both are old men in the Kansas City film business, and should prove valuable men for the Mutual.

Manager Ira. F. Mantzke reports that during the week of February 18 his office was favored with visits from 122 exhibitors. This fact is all the more remarkable when it is considered that Mr. Mantzke did nothing out of the ordinary to entertain them. They merely "dropped in" to look over the new pictures, meet the new manager, and to be generally sociable. One of the visitors, not one of the 122, was L. V. Calvert, formerly manager of the New Gary theater, Minneapolis. Mr. Calvert and the Mutual manager were at one time roommates in Minneapolis. Mr. Calvert is now in the regular army, and is stationed at Fort Leavenworth.

Visitors and Business Jottings.

B. A. Lucas, manager of the Kansas City office of the United States Exhibitors' Booking Corporation, returned February 23 from a ten-day trip through central Kansas. He left the same day for a two weeks' trip through central Iowa.

S. J. Baker, manager of the Hoffman interests here, left February 23 for a trip to Omaha, Nebraska, where he spent a week.

Harry Genet, New York Pathe representative, was a visitor in the Kansas City office of the company February 23. He was on his way from Denver, Colorado, to Dallas, Texas.

The Kansas City Metro office announces that the exchange is having a remarkable business on the four big pictures, Nazimova in "Revelation," Viola Dana in "Blue Jeans," Edith Storey in "The Legion of Death," and Rita Jolivet in "Lest We Forget."

Theater Notes from Middle West.

Sterling, Colo.—Secretary Gandy, of the Chamber of Commerce, Sterling, Colo., has received word from J. S. King, president of the Laramie Amusement Company, to the effect that Mr. King had disposed of interests in Laramie and other points of Wyoming, and that he was looking forward to returning to Sterling in April to complete arrangements for the erection and maintenance of a first class theater in this city.

Moberly, Mo.—The Princess theater has been temporarily closed, but will be opened in the near future under new management.

Grant City, Mo.—The Gem theater has again changed hands, the lease having been purchased by Messrs. Ira Martin and Sayle Robertson.

Lamar, Mo.—E. E. Wagner announces that the Bijou theater will be open only four nights weekly until he removes to the Airdome, which he recently purchased. Mr. Wagner will completely remodel the Airdome theater.

Kansas City, Mo.—The lease of the Grand theater will be taken over by J. K. Sherlock.

Superior, Neb.—E. C. Preston, proprietor of the Sterling theater, has bought the Empress theater from Mrs. Doer.

Allen, Neb.—The Rex theater has been sold to E. Kepford and R. C. Brownell.

Hiawatha, Kan.—Roy Sweetland has sold the Sixth Street theater to Mr. Van Doran.

Blue Rapids, Kan.—Mr. O. E. Reed has bought the motion picture theater of W. L. Sherrill.

Colony, Kan.—Preston Browne recently bought the interest of J. Jones in the picture theater, and is now sole proprietor.

Minneapolis Film Managers Honor Bradford

Dinner Tendered Local Exchange Manager Who Has Accepted Management of the Chicago Triangle Office.

By John L. Johnston, 719 Hennepin Ave nue, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Film managers tendered Ralph E. Bradford, who has left the local Goldwyn to become manager of Chicago Triangle, a farewell banquet at the Hotel Radisson on Saturday, February 23, and the affair was attended by representatives of almost every exchange in the city. In making the opening short speech of the evening Toastmaster Hamlin had the following to say about Mr. Bradford:

"It is with sincere regret that the film colony of Minneapolis is forced to give you up. The gentlemen here assembled might talk for hours in expressing their sorrow at your leaving. For the sake of brevity let me state in behalf of those present that we are sure you will be as successful in the Chicago field as you were locally, for though, in your modest way, you might not have realized it your very name spells success." Mr. Hamlin then added: "R. stand for reliability, resourcefulness and respect; E. for efficiency, exaction and earnestness; Brad, a small nail, straight, pointed and serviceable. Once it has gone its way it serves as a connecting link and holds fast. Ford is a millionaire. Fully believing Mr. R. E. Bradford all that his name implies, it is our hope that by his 'Brad-like' methods he will become a millionaire like Ford." Numerous speeches, eulogizing Mr. Bradford and his work here, followed. Following the banquet several local film magnates gamboled on the green (carpet). This party broke up about midnight, we are informed.

Among those present were: Thomas J. Hamlin, toastmaster, and Charles G. Gates, Associated Theaters exchange; Harry J. Rathner, Select; E. A. Westcott and E. S. Flynn, Fox; E. R. Pearson, Universal-First National; S. N. Robinson and Newton Davis, Bluebird; C. L. Peavey, Paramount; Dan Michalove and Jack Corbett, Triangle; Ralph Bradford, R. C. Fox and Messrs. Hoye, Nathanson, Hoffman, Reisman and Blotcky, Goldwyn; Charles Stombaugh, Standard; Lee A. Horn, Supreme; J. F. Cubberley, Artcraft; Dan Donnelan, Mutual; Tom Kress, Pathe; W. A. Lochren and F. D. Fox, Lochren; James A. Keough, New Lyric theater; T. Walker, Walker Transfer Co.; R. J. Holmgren, Phil Ryan and Harold Mortensen of Amusements.

E. S. Flynn Heads Minneapolis Fox.

Immediately after it was learned that Richard C. Fox was to succeed Ralph E. Bradford as manager of the local Goldwyn exchange another change in exchange managers was announced. E. S. Flynn, who deserves a good deal of credit for making Fatty Arbuckle and the Paramount-Sennett comedies popular in this territory, has been appointed manager of the local Fox exchange to succeed Edward A. Westcott. Mr. Westcott has not announced his future plans, but it is expected that he will return to the independent film exploitation field.

Minneapolis Brief Notes.

Manager Charles G. Branham of the Strand, Minneapolis, states that all existing Sunday records at his theater were broken February 24, when "The Price of a Good Time" began its run at his theater.

Julius Johnson, New Garrick manager, has contracted with several operatic singers for their appearance at four performances daily for an indefinite period.

Manager Dan Donnelan of the Mutual exchange paid his respects to several western Wisconsin visitors, leaving "Governor" G. W. Malone at his desk during his absence.

Lee Horn of the Supreme exchange returned to Minneapolis after a road trip through Iowa and Southern Minnesota. While away Lee visited all of the larger towns, including Ida Grove.

Dan Michalove, recently appointed district manager for the Triangle Distributing Company, spent several days here last week visiting Manager Corbett of the Minneapolis exchange previous to going to Chicago with Ralph Bradford.

Wichita, Kan.—Wichita is to have a picture and vaudeville house to cost $100,000. The incorporators of the new company, which will erect the house, are W. D. Joohems, Charles C. McCollister, J. H. Cooper, and Edwin D. McKeever.

Funston, Kan.—The Kansas-Funston Theater Company chartered with a capital of $30,000 by B. H. Kingsberry, of Sioux City, Ia.; M. W. Jincks, Army City, Kan., and Morgan Wallace, Army City, Kan.

Wichita, Kan.—Extensive improvements have been completed on the Regent motion picture theater. Among the improvements are a new glass front, a tiled lobby floor, and new lighting system.

Aberdeen, S. D.—Articles of incorporation have been filed for the McCarthy theater of this city. Capital stock of the company is $100,000.

Gilman City, Ia.—J. C. Starnes has bought the Lyric theater of Leman & Heki.

Sioux City, Ia.—Jacob E. Schlank has sold the Princess theater to J. S. Shertley, of Seattle, Wash.

Clinton, Okla.—L. B. Bloom has sold his interest in the Liberty theater to Mrs. Charles Duffield, who will conduct the business hereafter.

Eufaula, Okla.—C. O. White is the new manager of the Princess theater.

Weatherford, Okla.—Geo. Remund has bought the Bungalow theater.

Waco, Tex.—Plans have been made by A. L. Mitchell and A. H. Simon for the erection of a large airdome on Washington street, near the corner of 6th street. The expenditure will be approximately $6,000. Work on the theater will begin shortly.

El Paso, Tex.—Work on a new theater on West Commercie street in Juarez (Mexico) is being rushed, and it is promised that the new theater will be opened March 5. The theater is being erected by Comacho, De Leon & Company, and J. G. Comacho will manage the house. The building is constructed of adobe and cement, and is costing approximately $6,000. It will have a seating capacity of 600, and the interior of the theater is said to be as handsome as that of up-to-date houses in El Paso.

Indianapolis News Letter

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

Union City Theater Closes Temporarily.

UNION CITY, IND.—Provided it is not sold in the meantime the Victory theater here will remain closed in a few weeks, according to an announcement made recently by H. G. Rosenbush, who, with his two sons, Carl and Russell, have operated the theater for the past two years. Mr. Rosenbush said Russel is in the army and Carl is expecting to be called into the service at any time. He said that without the assistance of his boys he would be unable to operate the house. The Victory has been one of the most popular amusement places in Union City.

Patriotic Navy Film in Evansville.

Evansville, Ind.—Patrons of motion picture houses in Evansville can see the patriotic war film, "The Making of a Man o' War." The films of these pictures have been assigned to be run in the Evansville theaters from February 18 until March 30.

Theaters Face Higher Rates for Power

Northern California Film Board of Directors Holds Special Meeting to Investigate Proposed Change of Rates for Electricity.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—An increase in electric power and lighting rates will be made in San Francisco and vicinity if the petition of the public service corporations serving this field is given favorable consideration. Since a twenty per cent. increase is planned this matter is of direct interest to exhibitors and already action is being taken in an effort to prevent the advance. A special meeting of the board of directors of the United Motion Picture Industry of Northern California was held recently to investigate the proposed change in rates and to take steps to protect the moving picture industry in any way possible. The gathering was attended by Eugene Roth, of the California and Portola theaters; J. A. Partington, of the Imperial theater; Howard J. Sheehan, of the Rialto theater; Herman Wobber, manager of the Progressive Motion Picture Co.; Louis Reichert, manager of the local Metro branch, and M. J. Cohen, manager of the George Kleine system.

The reasons given by the power companies for asking for an advance in rates range from the higher costs of labor to the greatly increased cost of fuel oil, which is more than double the former price. Much of the power used in this state is generated from water power in the mountains, but the season has been an exceptionally dry one and there is but little snow to furnish the usual flow of water, necessitating the use of fuel oil.

Novel Features at California Theaters.

The California theater, San Francisco, is offering a succession of attractions other than its program of pictures and these are of such high order that many who formerly took but little interest in screen productions have become regular patrons. The California theater company orchestra, under the direction of William McKinney, has been increased to thirty instrumentalists. The great organ is not being neglected, and this is now being presided over by Edward Benedict, organist of the Strand theater of Detroit, who was brought to the Coast for a limited engagement. During the first week of his engagement special lighting effects were made a feature of the stage decorations during the concert period. An immense fixture containing thousands of pieces of crystal glass was suspended over the center of the stage and colored lights within this, which changed at intervals, made a most charming effect. The week before a noted singer rendered a select program, while before this classic dances were presented by a company that had formerly been on the Orpheum circuit.

Kinema to Feature "The Planter."

Oakland, Cal.—"The Planter" will shortly be offered at the Kinema theater, and this has received more preliminary attention than any other production booked for presentation here in a long time. The first gun in the publicity campaign was fired at the Ad-masque Ball held at the municipal auditorium, when ten beautiful young ladies trained by Mrs. Herman Whitaker, wife of the author of "The Planter," made their appearance on the floor. Letters on their costumes made the name of the production, while when they turned in their exercises the name of the theater appeared. Mr. Kehrlein, of the Kinema theater, has arranged a writer's night, an ad club night, a chamber of commerce night, and similar events during the week this picture will be shown.

The Kinema theaters at Oakland, Fresno and Los Angeles are setting a pace for publicity work that is attracting wide attention. A feature of the newspaper advertising of late has been the use of original drawings and color work, entirely new in this field, besides being real works of art. An innovation at the Oakland house is the inauguration of a policy of holding midnight matinees each Saturady night, to which a uniform admission charge of 15 cents is made. The thoughtfulness of the management for the comfort of patrons at this theater is illustrated by the arrangements that have been made for them in case of rain. Should a sudden shower come up a slide is thrown on the screen, advising the audience of this and offering rain checks to those who might wish to cover their autos, or umbrellas to those who might be without protection of this kind. A stock of the latter is kept on hand and no charge is made for the use of them, merely a deposit being requested to insure their return.

"Birth" Crowds Jewel Theater.

All former records for attendance at the Jewel theater, San Francisco, have been broken by the two-weeks' engagement of "Birth." This was shown the first week to women only, but during the next week men were admitted to the upper section of the house.

New Exchange for Film Row.

The Ideal Film exchange, San Francisco, recently incorporated with a capital stock of $5,000 by E. W. Fowler, formerly of the California Film exchange, and associates, will shortly open for business on Golden Gate avenue, having secured quarters in the heart of Film Row. Theater supplies will be handled in addition to films.

Al Star Buys "Birth."

The All Star Feature Distributors, San Francisco, has purchased the California, Arizona, Nevada and Hawaiian rights to "Birth," and has already closed a large number of bookings. This concern has also secured the Rex Beach animal pictures and has commenced a campaign on "Carmen of the Klondyke," which Sol. L. Lesser describes as being a second "Spoilers."

Sheehan & Lurie Secure War Film.

Sheehan & Lurie, of the Rialto theater, San Francisco, have secured the rights in this territory to the Pathe production, "The German Curse in Russia," and, after showing this for a week at the Rialto theater, will present it at other places on a percentage basis.

W. W. Hodkinson Visits San Francisco.

W. W. Hodkinson, of the corporation bearing his name, arrived in San Francisco recently to look over the local field and confer with Manager Harry Schmidt, of the local branch of the General Film Company.

May Exhibitors in Town.

The second annual Pacific Auto Show at San Francisco has attracted thousands to this city during the past week, and included among the visitors have been many exhibitors. Among these have been Ed Stark, Hollister, Cal.; A. A. Richards, Lodi, Cal.; Frank Atkins, Marysville, Cal.; Hurst Bros., Reno, Nev.; J. Knowles, Sonora, Cal.; C. N. Williams and Emil Kehrlein, Fresno, Cal.; W. S. Wester, Woodland, Cal.; Bob Davis, Stockton, Cal.; J. W. DiStasio, Sacramento, Cal.; Frank Salisbury, Visalia, Cal., and Gus Johnson, Newman, Cal.

San Francisco Notes.

The Minerva Motion Picture Company has applied for dissolution.

The Western Feature Film Company has been incorporated with a capital stock of $25,000 by Abe Markowitz, Isabel Davis and W. Williams.

Ed Watson, formerly with the local Triangle exchange, is now booker for the Fox Film, and Chales I. Luntz has gone on the road for the latter concern, having filled the position of booker for some time.

Fred Dahnken, Jr., president of the Turner & Dahnken circuit, has returned from an Eastern trip, having cut short his stay in New York.

E. C. Jensen, Western division manager for the World Film, is making a trip to Seattle and the Northwest.

Robert McNeil, of the Panama theater, with William Bailey, has purchased the Lyceum theater and this has been consolidated with the Mission theater, formerly conducted by A. Eby.

Northern California Briefs.

Menlo Park, Cal.—A Liberty theater with a seating capacity of about 1,000 is to be erected at Camp Fremont.

Visalia, Cal.—Frank Salisbury, formerly of Kansas City, is now manager of the Theater Visalia.

Pacific Grove, Cal.—C. B. Clark has made improvements in the Iris theater, including an inclined floor, the installations of new seats and the remodeling of the foyer.

Stockton, Cal.—"The Man Without a Country" was recently shown for three days at the Yosemite theater, which has a seating capacity of 1,400, but a morning matinee was necessary on Saturday to accommodate the school children who were urged by the school superintendent to attend.

Corning, Cal.—Fleming & Rogers will shortly open the Star theater with a Mutual program, the opening attraction to be the "Game of Wits."

Portland News Letter

By Abraham Nelson, 601 Journal Building, Portland, Ore.

Cold Weather Hurts Theaters.

PORTLAND, ORE.—More cold weather has affected the theater business, particularly that of the suburban houses. The downtown shows experienced a small falling off of business, but in the suburbs the patronage was nearly nil.

"Van" Makes War Pictures.

W. A. Van Scoy, cameraman for Pathe in Portland, Ore., has been busy making films of the Government activities in the spruce forests of Oregon. Films showing the spruce as it is rived for airplane use and its fashioning in the big cut-up plant at Vancouver, Wash., have been photographed. Lieutenant Cutts, of the service, is engaged in showing the Government films to the loggers in the timber.

Portland, Ore., Man Receives Recognition

C. E. Couche, Portland, Ore., advertising expert, has received orders from the Eastern offices of the Fox Film to send the plates of all the advertising used in connection with "Cleopatra" to the New York office to be used in the campaigns exploiting the superfeature in the East. Mr. Couche's work has been recognized as among the best in the country in the display line.

New House in Petersburg, Alaska.

Portland received some Alaska business recently. C. W. Scarborough, of Petersburg, Alaska, wired to W. A. Stone, of the Service Film Company, for a complete outfit of equipment to open a show house at that place.

J. C. Stille An Expert on Cut-Outs.

J. C. Stille, manager of the People's Amusement, Portland, Ore., sprung a cut-out on Portland exhibitors that was a big surprise. It was a picture of Bill Hart standing alongside his horse, and he set it in the lobby of the Star theater where

people coming up Washington street could see it, with the result that "Satan's Man," a two-reel reissue, did good business at the company's theater.

Pete Sabo Moves.

The Portland Moving Picture Machine Company, Pete Sabo, proprietor, has moved from its quarters on Washington street to the Strand theater building on the corner of West Park and Stark streets, pleasanter and larger quarters. He will carry a big stock of machine parts and will have a large basement storeroom for carbons and supplies.

With the Road Men.

C. O. Hawxhurst, representing the Desert Film Company, Salt Lake, was in Portland in the interests of "Who's Your Neighbor?" and "The Eyes of the World," placing the latter attraction at the Star. Mr. Hawxhurst stopped over in Portland en route to Seattle.

R. C. Montgomery, representative for Select, has been sojourning in Portland, calling on the city exhibitors. He reports that business around the town has never been better.

Ben Rosenberg, who is taking care of publicity for Metro on the West Coast, was a recent visitor in Portland and reports renewed Metro activities in the territory with Harry Lustig, Western representative, in charge at the Seattle office.

C. E. Waite, branch manager for General in Portland, is doing his own road work until another road man is selected. He made a trip into Bend recently.

Ted Johnson, traveller for Mutual, spends less time in Portland than most of the road men. However, he came in for a few hours recently and told of a successful three-weeks' trip into eastern Oregon. Mr. Johnson reports that the Liberty, Emmett, Idaho, C. D. Buckman, owner, is doing an exceptional business and that the Huree theater at Caldwell, Ida., has installed a new organ.

Vancouver News Letter.

By James M. Maxwell, 2770 Tenth Ave. West, Vancouver, B. C.

Manager Nelson Is Summoned.

VANCOUVER, B. C.—The affairs of the Dominion Film Corporation, a company formed some time ago to produce pictures in this Province, seem at a standstill stage. J. Arthur Nelson, managing director of this firm, was summoned to appear at the police court in answer to a charge of false pretences in connection with the alleged failure to repay a woman the balance of $800 which she says she invested. The case has not yet been decided.

The municipality of West Burnaby agreed to grant eleven and a half acres of land to this company for the purpose of establishing a film city on certain conditions, and the grant was to take the form of a bonus of $28,000, which was the purchase price of the property. The film company, it is understood, failed to pay the $300 trusteeship fees, and the deal did not go through. No local film or theater men were interested in the matter.

Many United States Stamps Mailed to Canada.

It might be pointed out that the Canadian exhibitors receive many self-addressed envelopes from firms in the United States, and that these invariably have American stamps on them to pay the return postage. As these stamps cannot be used in Canada they are wasted. They also have the effect of making the recipient feel that the sender was very casual in the matter of locating him.

H. Seelig, former newspaperman and magazine writer, has been added to the Triangle scenario staff and is specializing on two-reel comedies. During his career as a journalist Seelig encountered many experiences rich with comedy and human interest and expects to whip this material into scenario shape.

Spokane's Clemmer Celebrates Birthday

Opened Three Years Ago, Theater Has Shown Over Seventy Million Feet of Film and Entertained More Than a Quarter of a Million Children.

By S. Clark Patchin, E. 1811 Eleventh Ave., Spokane, Wash.

SPOKANE, WASH.—Three years ago the Clemmer theater, Spokane, opened its doors to the public (February 22, 1915) with Mary Pickford in "Mistress Nell." The anniversary was observed with special programs the week of February 17, 1918. The Clemmer management presented several unusual things, the Goldwyn production, "The Auction Block"; a new organist, Wendell O'Day, and duets and solos by Marie Scammell Lewis and Lawrence L. Lewis. Capacity crowds greeted them during the afternoons, and during the late afternoon and all evening the vestibule and foyer were crowded with people waiting for seats.

By way of historical review a few statistics were flashed on the screen showing that the Clemmer in three years has entertained 252,000 children—it was a leader in the special children's show movement—has shown 70,080,000 feet of film, and has used 45,000 inches of newspaper advertising space in heralding its attractions.

The Clemmer has been under the same management since it opened. It has shown the Famous Players, Lasky and Morosco productions regularly, as well as the big special features that promised merit worthy of exploitation at the Clemmer. In this number were "The Birth of a Nation," "Civilization," "The Battle Cry of Peace," "The Barrier," "Joan the Woman," "The Woman That God Forgot," "The Eternal City," and "The Manx-Man."

The Clemmer has shown exclusively all the productions of Mary Pickford, Marguerite Clark, Pauline Fredericks, Geraldine Farrar, Vivian Martin, Wallace Reid, George Beban, "Fatty" Arbuckle, Ann Pennington, and Harry Lloyd. The Clemmer recently contracted for the Goldwyn pictures, which are pleasing large audiences at the Clemmer weekly.

Spokane Expects Other Producers.

Moving picture producers in California are turning their eyes to the Northwest as the field of future production, according to C. E. Stilwell, president of the Stilwell Theaters Company, which operates the Casino, Class A, Rex and Unique theaters in Spokane. Mr. Stilwell has returned from Los Angeles, where he spent six weeks mostly in the moving picture studios there.

"We went into the possibilities of the Northwest as a producing center," said Mr. Stilwell. "The Southern producers tell me that light conditions in the Spokane country are the best in the United States outside of California.

"If the first pictures made in Spokane are successful from the photographic point of view other producers are bound to come here."

New Houses and Changes in Washington.

Tacoma. — An amusement company headed by H. T. Moore, for several years manager of the Colonial theater, is building a new motion picture theater at the corner of Market and 9th streets. It will be finished about the first of May. It will be named the Rialto and will seat 1,600.

American Lake.—C. M. Thall, manager for Cassady and McKee, an amusement company of Tacoma, is booking the biggest productions obtainable for the Liberty theater, at Camp Lewis. The motion pictures are being used when road shows are not available. "Intolerance" was shown there last week by special request of the commanding officer of the encampment.

Seattle.—D. Geddes, owner and manager of Ye College playhouse, a motion picture theater in the University district, who bought the Greenlake theater two months ago, has sold the latter to Messrs. Lackaye and McFall.

Seattle.—Miss M. Studebaker, for several years manager of the Dream theater, a First avenue house, will close this theater soon and will open another in the same block.

Seattle.—J. A. Reid is to be manager of a new motion picture theater that is being built on First avenue. It will have a seating capacity of 400.

Tacoma.—L. A. Drinkwine, manager of the Palace theater, returned this week from an extended pleasure trip in California.

Seattle Exchange Notes.

M. Rosenberg, president of the De Luxe Feature Film Company, announces that he will shortly open a branch office in Portland. Al. Rosenberg, secretary of the company, will have charge of this office until the hospital unit which he has joined is called to the front.

The Greater Features Company has bought the 28 reissues of the Mack Sennett comedies.

W. H. Code, owner of the Code theater, Nome, Alaska, who is spending the winter in Seattle, has bought the Rex Beach adventure pictures for distribution in the Pacific Northwest and in Alaska. These pictures will be handled from 218 Seneca street.

Sol Baum, Northwest manager for Bluebird, is spending several weeks in the Seattle Bluebird office.

A. H. McMillan, Spokane representative for Vitagraph, is visiting at the Seattle office for a few days this week.

R. D. Olmstead, road representative for Vitagraph, has just returned from a thorough combing of the Grays Harbor territory in Washington.

A. W. Eden, Northwest Fox manager, reports that he now has eight men on the road in his territory.

Two New Alaska Houses.

Cordova, Alaska.—Capt. A. E. Lathrop, owner of several motion picture theaters in Southeastern Alaska, is building two new houses, one at Cordova and one at Seward. Each of these houses will be called The Empress. The Cordova house will seat about 900, the Seward house about 1,000. The cost of the Cordova house will be about $85,000. It will be equipped with a unit Kimball organ.

THEATER CHANGES IN WISCONSIN.

By Frank H. Madison, 623 South Wabash Ave., Chicago.

MILWAUKEE, WIS.—"The Son of Democracy," shown at the Alhambra theater, has received the approval of leading Milwaukee citizens. Subscribers are writing to the communication columns of their favorite newspaper commending the film.

West Bend.—C. Davis & Son, of Miles, Iowa, have leased the Mermac theater from Otto Weber, the owner.

Sheboygan.—Fairyland theater has been leased by William Dietrich.

Janesville.—Double troubles hit Janesville exhibitors. In addition to the customary shortage of fuel, small-pox was prevalent, and the city authorities thought it an ideal time to suspend all public gatherings for a week.

Leonce Perret, author and director of "The Million Dollar Dollys," in which the Dolly Sisters will make their joint motion picture debut, is also author and director of "The Accidental Honeymoon," the last picture made by Capt. Robert Warwick prior to his enlistment in the services of the U. S. A. This last picture will be released shortly on the state rights plan by Harry Rapf.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Harry P. Moorhead a "Y" Secretary.

BALTIMORE, MD.—Harry P. Moorehead, who for so long a time managed the Clover theater, 414 East Baltimore street, now under management of Milton Caplan, has now become a Y. M. C. A. secretary and is located at Camp Meade. A school has just been opened at the military camp for moving picture operators. Mr. Moorehead has full charge. Any of Uncle Sam's boys who wish to become moving picture operators may receive training in this line while they are at the camp.

Lee Shubert Buys Colonial Theater.

The Colonial theater, 317-19 North Eutaw street, Baltimore, for a long time known as Blaney's, was sold at public auction on Thursday, February 21, to Lee Shubert, the well known New York theatrical producer, for $15,000. According to reports, Mr. Shubert bought the playhouse in order that his financial interest in it might be protected.

DeHoff Again Aids a Good Cause.

L. A. DeHoff, managing supervisor of the New theater, who also has charge of the picture bookings for the Garden theater just across the street, certainly knows how to collect the sheckels for good causes. On Sunday night, February 24, he arranged a very attractive program for a benefit to aid the local branches of the Salvation Army to collect their allotment of $25,000, which will go toward making up the $1,000,000 national war service fund. As a feature for the occasion, "Salvation Nell" was obtained by Mr. DeHoff. The amount obtained by collection was $300.

Anderson Aids Good Cause.

The Grand theater in Highlandtown, Md., is under the management of Charles S. Anderson, one of the most courteous men in the film circles of Baltimore. Sunday, February 24, he arranged a patriotic meeting in his theater under the auspices of the Highlandtown branch of the Y. W. C. A. to arouse the interest of the people in the community to a realization that this branch is for their use.

Management at Garden Theater Changes.

The management of the Garden theater, Lexington street and Park avenue, Baltimore, has now changed again, and E. Milton Krogman has become the manager of this popular vaudeville house.

Censor Board Vacancy Filled.

Governor Harrington has appointed Clarendon I. T. Gould to fill the position on the Maryland State Board of Censors made vacant by the expiration of term of service of W. P. Stone. Republican influence from Dorchester County has evidently had weight.

MICHIGAN THEATER JOTTINGS.

By Frank H. Madison.

Ithaca, Mich.—E. L. Struble has purchased the Genesta theater. His schedule for the rest of the winter calls for shows on Wednesdays, Thursdays and Saturdays, with Saturday matinees.

Calumet, Mich.—John D. Cuddihy has taken a three-year renewal on the lease of the Calumet theater, at $3,000 a year, an increase of $500 a year over his previous rental.

Dundee, Mich.—The Electric theater is now under the management of George Bunce, who will operate it with a five and ten-cent admission.

Flint, Mich.—Walter Jacobson has resigned as manager of the Garden theater, to devote his time to selling a carbon holder for motion picture projectors, which he patented. He is succeeded by Steve N. Willett. Howard O. Pierce, manager of the Majestic theater, and who has charge of the publicity of the Majestic, Garden, and Palace, will supervise the house.

Pittsburgh Promised Fine New Theater

Building of Former East Liberty Post Office to Be Rebuilt for Housing a Picture Show—W. W. Robinson Behind Company.

By Pittsburgh News Service, 405 Fourth Ave., Pittsburgh, Pa.

PITTSBURGH, PA.—A new theater project is being launched here for the remodeling of the former East Liberty Post Office building at Penn and Frankstown avenues, Pittsburgh, into a handsome photoplay house. The structure measures 35 by 200 feet, and the seating capacity of the theater will be about 1,200. The enterprise is being promoted by W. W. Robinson, Fulton building, and a company is in the process of formation, a large amount of the stock having been already subscribed for. Plans for the theater are under way, and it is announced that work will be started on the building as soon as the removal of the post office to its new location has been completed. Indications are that the house will be ready for opening in July or August.

The East Liberty section of Pittsburgh already has a large number of modern picture theaters, and its importance as the high class exhibiting center of the city will be increased materially by the addition of another big house. Within two squares of the projected theater are the Liberty, seating 1,500; the Cameraphone, seating 1,000; the Regent, seating 1,000; the Alhambra, seating 750, and the Rex, seating 350.

G. R. Ainsworth Will Manage New Exchange.

Guy R. Ainsworth, formerly a mainstay of the Pittsburgh exchange of the Select Pictures, and a well-known local film man, has joined the newly organized McElroy-Day Attractions, Lyceum building, and has been appointed manager of the Pittsburgh office. Mr. Ainsworth was Harvey B. Day's right-hand man when the latter was manager of the Select, and with Mr. Day's establishment of the new concern was chosen to head the organization here. Beside the home office in this city the McElroy-Day Attractions has branch exchanges in Cleveland and Cincinnati, with Mr. Day as general manager.

"Daughter of Gods" Fills the Liberty.

The Liberty theater, Penn and Shady avenues, Pittsburgh, the largest of the Rowland & Clark chain of theaters, played "A Daughter of the Gods" the entire week of February 25 to capacity business. The latest Douglas Fairbanks production, "Headin' South," will be the attraction at the Liberty the entire week of March 4.

Philadelphia News Letter.

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

Guy S. Burley Assumes Rivoli Management.

PHILADELPHIA, PA.—Guy S. Burley, who has recently assumed management of the Rivoli theater, has been in the show business for many years and is thoroughly versed in supplying high-class entertainment for the public. Mr. Burley conducted a film exchange in Newark, N. J., and also has managed several road shows. Carl Miller, the manager prior to Mr. Burley, resigned a short time ago to enter the real estate field.

Colored Man Couldn't Reach Management.

A decision was recently handed down by the courts regarding the refusing of admittance to colored people. At the direction of Judge Gorman, in the criminal branch of the Municipal Court, a jury acquitted F. W. Buhler and W. Goldberg, manager and director, respectively, of the Victoria theater, of "refusing to admit to a theater on account of race and color" a certain colored gentleman. In directing the verdict of acquittal, Judge Gorman said it had not been shown the defendant had refused anyone admission to the theater, but it was the act of one of their agents. In a criminal proceeding, Judge Gormon said, they could not be held responsible for the acts of an agent, unless it was shown that the agent acted under their direction. Such testimony was not present in the Commonwealth's case.

George Ames Takes Pathe Managership.

Announcement that H. M. Osborne, manager of the Pathe exchange, was transferred from Philadelphia to the Washington branch, and that George Ames, the manager of the local Goldwyn exchange, had resigned to go with Pathe, has attracted considerable attention here. Mr. Osborne, after three years of excellent service, leaves with the best wishes of his fellow employees and the local exhibitors. Mr. Ames is being congratulated upon his recent change and is assuming the management of the Pathe with his usual marked enthusiasm and with cheerful prospects ahead. O. H. Bower succeeded Mr. Ames as manager for the Goldwyn.

A. L. Widner Visits.

A. L. Widner, manager of the Vitagraph branch in Washington, recently visited Philadelphia. Mr. Widner was accompanied by D. E. Allen, who reported that they had just closed a substantial contract for the first showing of Vitagraph pictures at the Garden theater in Baltimore.

Theodore Jelenk Building.

Wilmington, Del.—Theodore Jelenk, a progressive exhibitor who recently sold out his interests in the Victoria theater, has completed plans for the erection of his new theater, which will cost in the neighborhood of $45,000. The theater will contain 1,200 seats, will be constructed of hollow tile and brick, having an arched front which will lead into a spacious lobby. Mr. Jelenk will start building about March 25, and expects to have the theater completed the early part of July.

Philadelphia Metro Makes Good.

Robert Lynch, manager of the Philadelphia Metro exchange, has made a creditable showing. After checking up the bookings on the "Slacker," the Metro office finds that this picture has played in 315 theaters out of possibly 500 in eastern Pennsylvania and southern Jersey. On one occasion the manager of the Allegheny theater laid two of his regular three-day-run features on the shelf in order to present "Draft No. 258" for a week's run. "Blue Jeans," another Metro production, was shown at the Victoria theater for an entire week and played to capacity business.

Abraham Max May Build Theater.

It is reported that the old market house at 1524 to 1536 South street, Philadelphia, is soon to be torn down to clear the site for a large moving picture theater. Abraham Max, of Camden, part owner of the Keystone theater, Tenth and South, recently purchased the property. His plans are to build one of the most attractive picture theaters in the southern section of the city. The lot is 96 by 140 feet and will be entirely taken up by the new improvement.

A Big Operating Room.

Joseph Jorden, operator at the Palace theater, 1214 Market street, Philadelphia, is equipped with one of the largest projection rooms in the city. The room is 20 by 40 feet and has a ceiling 30 feet high. Two motor-driven Simplex machines are operated by Mr. Jorden and his assistant, who are members of the Local No. 307, I. A. T. S. E.

Critical Reviews and Comments

Upon Current Productions

"THE HOUSE OF GLASS."

Careful Plotmaking and Artistic Direction and Acting Mark Select Picture.

Reviewed by Hanford C. Judson.

THE recent Select picture, "The House of Glass," in which Clara Kimball Young has the central role, rejoices in an ably constructed plot, and with the playing of the leading woman and her company, under the direction of Emile Chautard, it is a particularly acceptable melodrama. Written for the screen by Charles E. Whittaker from Max Marcin's play, the care with which the heroine has been protected—while we watch the action at least—from weaknesses and foolish acts that lessen the average, normal spectator's sympathy for many a heroine, pleasantly distinguishes it from much melodramatic production of the day on both stage and screen. It tells a simple, honest story that is clear and understandable. The heroine's emotions and her fate become things that deeply concern the spectator.

The villain of the plot is the relentless police system. The girl is entirely innocent. She had fallen in love with a man whom she thinks a chauffeur. He is a thief. He tells her he has fallen heir to much money and presents her with gems. The police track him to her room and she is also arrested as an accomplice and sent to prison. They let her out on parole. Her innocence and this half-freedom make her despair and she jumps her parole and goes to the West, where she falls in love with a real man and marries him. She is seemingly all right so long as she doesn't return to New York. Her husband gets an appointment as general manager of the greatest railroad in the country and she has to go to the metropolis with him. She fears the daylight and the streets and suffers greatly. In the fifth reel the secret service man finds her. She decides bravely to face the music and forbids her husband to sacrifice his principles to help her. A way is found out, of course. It is a well written, artistically acted, ably staged and beautifully photographed picture.

"THE SIGN INVISIBLE."

First National Exhibitor's Circuit Presents Mitchell Lewis in the Story of a Converted Skeptic.

Reviewed by Louis Reeves Harrison.

THE Sign Invisible" deals with two skeptics, one a young doctor who has lost all faith in the fundamental principles of the Christian religion through the failure of prayer at the death of his mother; the other, a genial half-breed, Lone Deer, who has become imbued with the same disposition because his mother, a white woman, was discarded by her own people for marrying a red man. These two are brought together in a rude environment of the "North Woods" through an unfriendly clash at a barroom and into more friendly relations when the young doctor saves the half-breed's life by an operation. Both see the hand of God in the latter and become converted. Important factors in this conversion are an old clergyman and his spirited young daughter. The latter makes every effort to convert the young doctor, whose skepticism has turned him into a common drunkard, and she decides to guide his career forever after at the end.

Mitchell Lewis is easily the star, his personality strong and forceful, but attention is entirely fastened on the young doctor at first for reasons known only to the playwright and director, a perilous fault of construction, diverting interest, as it does, from the main character. As shown at the Strand theater, the impression made was that prayer when answered proves there is a God. Whether or not the audience desired to have it proved that there is a God by any such means was not manifested.

The House of Glass (Select).
The Sign Invisible (First National).
Eve's Daughter (Paramount).
The Midnight Trail (American).
The Beloved Traitor (Goldwyn).
The Triumph of Venus (Victor Film Mfg. Co.).
The Beggar Woman (Pathe).
The Girl in the Dark (Bluebird).
Nobody's Wife (Universal).
A Soul in Trust (Triangle).
The Hard Rock Breed (Triangle).
The Wasp (World).
The Song of the Soul (Vitagraph).
Headin' South (Artcraft).
Hungry Eyes (Bluebird).
Broncho Billy's Leap (Essanay).
The Trimmed Lamp (Broadway Star Feature).
Marrying Off Dad (Judge Brown Story).
Revenge (Metro).
Ann's Finish (American).
Before and After Taking (Metro Drew).
Man Eater (Edison).
The Family Skelton (Parámount).
Huck & Tom (Paramount).
Tad's Swimming Hole (Judge Brown Story).

"EVE'S DAUGHTER."

Paramount Presents Billie Burke in a Drama of Individual Revolt by Margaret Turnbull.

Reviewed by Louis Reeves Harrison.

EVE'S Daughter" has a vital theme in that the subject is one which rises up in each new generation, and it is usually born in the rebellious bosom of youth at the beginning of a struggle against the depressing influences of a narrow environment. Billie Burke impersonates with girlish grace the daughter of a wealthy and puritanical miser, whose contemptible treatment of his family stirs rebellion in her proud young heart. At his death she inherits a comparatively small fortune and, in reaction, decides to "live her own life." This is the resolve of many an unsophisticated young lady who has but a hazy idea of what "life" means, and the miser's daughter is no exception to the rule. She drifts away from an earnest and manly suitor because his attempts to regulate her career mean restriction and remind her of her father. Still drifting she falls under the spell of an ardent adorer less scrupulous and finds herself in a hotel suite with him, where he has registered as man and wife.

Already badly compromised, the girl owes her rescue to some chance information about the ardent one's past and the determined ingenuity of her earnest suitor combined, to whom she turns in the end. The point made by the picture as presented at the Rialto was that revolt in the cases of young ladies who wish to "live their own lives" is usually futile unless they possess a strength of character sufficient to protect them from what is fatally false in that life. Besides the charming interpretation of Billie Burke, the work of Lionel Atwell as Courtenay Urquhart and of Thomas Meighan as John Norton is deserving of high praise.

"THE MIDNIGHT TRAIL."

William Russell in Five-Part American Production Gives Pleasing Performance.

Reviewed by Margaret I. MacDonald.

VIEWED in the light of the comedy-drama, "The Midnight Trail" is exceptionally entertaining. The picture, which is in five parts, was produced for the American Film Company by Edward Sloman and is consistent in action and well staged. William Russell, with Harvey Clark assisting the comedy of the situation as valet, is pleasing. His work is spontaneous, and the character that he portrays is well suited to his talents. Francelia Billington plays the feminine role in her usual charming manner.

The story of the play centers about the desire of a young millionaire to do detective work. Needless to say he is considerable of a sport and gets his name in the newspapers in connection with the aftermath of an automobile race in which he drives the winning car. By accident he happens in the office of a friend at the head of a detective bureau when a clergyman and his pretty daughter, from whom jewels have been stolen, enter to engage the services of a detective. He loses no time in getting himself appointed to the job, and so keen is his ambition that he goes so far as to impersonate a well-known detective supposed to be on the case.

It develops that through the discovery of the young millionaire the young woman herself is the thief, going to the vault and removing the jewels to another place while she sleeps. A fine vein of suspense is maintained throughout, and as the story reaches its climax, it wins for itself an unstinted amount of admiration.

"THE BELOVED TRAITOR."

Goldwyn Presents Mae Marsh and E. K. Lincoln in an Attractive Story of True-Hearted Devotion.

Reviewed by Louis Reeves Harrison.

THE Beloved Traitor" will win with almost any audience, just as it did when admirably presented at the Strand, though it is not strengthened by either its title or its preliminary symbolism, forecasting the conclusion. It is otherwise capably handled, especially in a storm scene, with which it opens. The story wins because it successfully contrasts the true love of a simple-hearted girl in a character-making environment, with the false pretenses of love among the sheltered ones of so-called "good society," especially those spoiled by luxury and parental indulgence. The point goes over that superior home training fails of its purpose when it replaces the natural affections of a woman's heart with seeming selfishness. This purpose is not preached, but it is felt.

Mae Marsh and E. K. Lincoln make a very impressive team as an orphan girl and a young fisherman in a narrow and picturesque environment. The young man develops a genius for sculpture and is taken away by a patron of the arts to

New York for study and wider opportunity. He there becomes a traitor to his first love, but her face is his inspiration, appearing in his work, and he is reunited to her when his illusions vanish. Lincoln and Miss Marsh are strongly supported by Hedda Hopper, George Fawcett, J. A. Furey and others, and they are delightfully contrasted in appearance and style, a contrast which gives visual vigor to both. On their fine interpretation and a direct simplicity of purpose the story's value rests, but that seems to be enough to carry the picture to a warm place in the great big audience heart.

"THE TRIUMPH OF VENUS."

Mythological Spectacle Written and Directed by Edwin Bower Hesser Has Moments of Beauty.

Reviewed by Edward Weitzel.

BETTY LEE is the featured player in "The Triumph of Venus," a six-part mythological spectacle, written and directed by Edwin Bower Hesser and produced by the Victor Film Manufacturing Company. The picture has moments of beauty. There are other moments when it is not beautiful, caused by the lack of proper atmosphere and the extremely earthly characteristics of the male dwellers on Mount Olympus, Venus, Diana, Hebe and Juno; also Jove, Mars, Vulcan, Mercury and Apollo are seen in the flesh. The goddesses are very well impersonated when the mortal nature of their impersonators is taken into consideration. But the gods—Ye gods, but they are a sorry crew! No wonder they lost their jobs!

The best features of "The Triumph of Venus" are the swimming scenes, when the nymphs dispense with bathing suits and plunge into a picturesque stream. Some of the long shots are very attractive. There is also a series of scenes where an unconscious man rolls and slids down a stream that tumbles over rocks and falls and then drifts out to sea that will be greatly admired. Next to the gods themselves the biggest drawback to the picture is its story and the manner of its direction. The Mount Olympus scenes are amusingly inadequate, and the only touches of poetry to the whole affair are occasional pictorial bits.

Betty Lee possesses considerable of the grace and beauty of the Goddess of Love, and Phyllis Beveridge looks and acts Diana with equal success. Grace Hamel as Nea and little Bonnie Marie as Cupid create pleasing impressions, and William Sherwood and Hassan Mussalli are excellent as a sculptor and a fisher youth. The picture has been carefully edited, and the nude figures are kept far enough in the background to avoid the slightest offense.

"THE BEGGAR WOMAN."

Pathe Releases Russian Art Subject, Featuring I. I. Mozukin and Mme. Lesienko in Tragic Story.

Reviewed by Robert C. McElravy.

ONCE more the Russian Art Films must be given credit for a very capable presentation of a tragic story. "The Beggar Woman," perhaps, illustrates as well as anything they have done the power that may be brought out by simple, direct development of a plot that is more unusual in its main conception than in any of its complications. There are, in fact, but few complications; the story is clear-cut, and even slight in this respect. But the development foreshadows impending tragedy, and there is a certain valuable suspense at all times.

The story is uncompromising in its method of dealing with the hard and repellent facts of life. It first brings before the observer Mary Mar, a prima donna just stepping into fame, and Sergius, an already famous poet. The poet hears the prima donna sing, and at once succumbs to her charms. He meets her, and soon declares his love. The prima donna, recognizing a declaration of true love, where she was accustomed to hearing mere flattery, gives her heart to Sergius. In the course of time they are happily married.

The prima donna does much charitable work, and is taken ill after a visit to a certain poor family. She develops smallpox, and there are exciting scenes as the doctor orders numerous guests from the sumptuous premises. The stricken wife orders Sergius to leave also against his wishes. When next he sees her, after her recovery, she has lost both her voice and beauty. Sergius is overcome with repulsion, and subsequently dies; the wife lives to roam the streets as a beggar woman.

Such a story would be impossible with ordinary delineation. In the hands of Mozukin and Mme. Lesienko it fares a much better fate. Mozukin is polished and efficient in his character work as usual, and Mme. Lesienko gets some rarely pathetic effects in her portrayal of the unfortunate wife. As a whole the production is unusual and effective.

"THE GIRL IN THE DARK."

Carmel Myers Featured in Five-Reel Bluebird, Adapted from Walk Novel.

Reviewed by Robert C. McElravy.

SUSTAINED suspense in the opening situations gives this five-reel offering an immediate appeal. The plot is one of mystery, and though the general effect is rather slight for a subject of this length it is after all very entertaining and ingeniously put together. The adapter, A. G. Kenyon, and the director, Stuart Paton, must be given credit for some splendid atmospheric effects and a consistent development of the story even though it slackens a trifle in the fourth reel. The close brings the production up again with renewed interest.

Carmel Myers is attractive as Lois Fox, the girl who appears outside a country house on a wild, stormy night. Brice Ferris, owner of the house and hero of the story, portrayed by Ashton Dearholt, hears a sudden scream from the girl. He dashes outside just in time to rescue the girl from a group of Chinamen. He carries the fainting girl into the house assisted by his Chinese servant, Ming. The latter sees a peculiarly marked seal ring on the girl's finger, and attempts to steal it, but Ferris oversees this, and casts his servant out of the house.

It is soon apparent, as the story proceeds, that the Chinamen have designs upon the girl, and the plot is further complicated by the arrival of a stranger named Strang, who is also in search of her. In spite of all efforts to look out for her safety the girl is abducted and taken to the Chinese quarters. Later, by the combined efforts of the hero, Strang, and the police, she is rescued, and the story of the seal ring is related by Strang, who is in reality the uncle of the girl.

Others in the cast are Alfred Allen, Betty Schade, Frank Tokanaga, and Frank Deschon.

"NOBODY'S WIFE."

Five-Reel Universal Tells Story of North Woods—Louise Lovely and Hart Hoxie Featured.

Reviewed by Robert C. McElravy.

THIS five-reel subject offers a plot that is developed in a somewhat desultory way, which robs it of any particular suspense, but at the same time keeps it from being so obvious as many stories of the kind turn out to be. Hart Hoxie, a robust type of hero, with a wide smile and ready courage, is cast as Jack Darling of the Northwest Mounted Police. Louise Lovely appears as Hope Ross, a girl upon whom the hero chances in a mountain cabin, with a young baby in her care.

The hero, who has been sent out to capture an outlaw, blunders into the cabin, and mistakes Hope for a girl known as Dancing Pete. He aproaches her rudely enough, but finding out his mistake, and that she has a child in her care he changes his attitude quickly. He thinks she is married, and the mother of the child.

Later the hero comes upon Dancing Pete, and complicates matters for himself by arousing the jealousy of her lover, the sheriff. The latter shoots at Jack from ambush, and inflicts a flesh wound upon his arm. Certain of these situations might have been pictured with greater conviction. The story is handled quite amateurishly at times, though it manages to hold the interest in spite of this.

Jack later in the story holds up a barroom and puts himself in the role of a villain for a time. But he does this in order to get a line on the sheriff, who is in reality the outlaw Jack is after, and had committed murder six years before. His ruse is successful, and he exposes the sheriff, and the latter is killed after seeking to get revenge upon Hope. The latter, it develops, is unmarried, and falls in love with the hero. The action in the latter part of the story is better than at the beginning.

Alfred Allen, Betty Schade, A. G. Kenyon, and Grace McLean are also in the cast.

"A SOUL IN TRUST."

Seven-Part Triangle Released on Regular Program; Also "The Hard Rock Breed," a Story of the West.

Reviewed by Edward Weitzel.

"A Soul in Trust."

CATHERINE CARR is responsible for the story of "A Soul in Trust," a seven-part Triangle picture released on the regular program. The plot has many a twist and turn to it before it reaches the big situation, but most of the ground covered is fairly plausible, and there is real force and pathos in the final scene. A wealthy young Virginian, married to a Southern belle, has an affair with a mountain girl, and she becomes a mother. The man is thrown from his horse and fatally injured. Before he dies he tells his wife of the child, and asks her to get possession of it and give the boy the right bringing up. This is accomplished. Twenty years later the boy, now known as Dabney Carter, thinks that he has every right to the name. He has been carefully reared by his father's wife, and has repaid her in every way. Mrs. Carter loves him as an own son, and her one fear is that he will learn the secret of his birth.

Young Carter is employed as secretary to Senator Franklyn. A meeting with the young man's mother leads to the Senator's falling in love with her. In the meantime Dabney's real mother has become an adventuress, and attempts to blackmail Franklyn. This brings her in contact with her son. She tries to use him as an instrument to separate the Senator and Mrs. Carter by telling Dabney that Senator Franklyn had betrayed her and parted her from her child. The boy's foster-mother recognizes the adventuress, and appeals to her better nature. Realizing that she can only cause the boy pain and humiliation if he learns the truth his mother goes out of his life forever.

"A Soul in Trust" has been capably directed by G. P. Hamilton, and was photographed by Tom Buckingham. The excellent cast is headed by Belle Bennett as Mrs. Carter, Darrell Foss as the elder Carter, Lillian West as Nan Barker, Grover Franke as Dabney Carter, J. Barney Sherry as Senator Franklyn, Lee Hill as Jason Meredith, Lizzie Davis as Mammy Judy, and William Dyer as George Barker complete the list.

"The Hard Rock Breed."

Horny handed sons of toil and the human vultures that prey on them mix it up in several lively fights during the

progress of "The Hard Rock Breed," a five-part Triangle production that follows a familiar form of screen story. Its author is Frederic Bechdolt. G. F. Jenks made the scenario, Raymond Wells was the director, and the picture was photographed by Pliny Horne.

Bill Naughton, the owner of a railroad construction company, sends his son out West to take charge of one of his contracts. Young Naughton is in a fair way to be ruined by too much gay life in New York, but develops unexpected grit and character when he arrives at Snowslide and finds that he must deal with a crooked superintendent and a plot to frighten him off the job. The boy's father was a hard rock man himself once, and began with a drill and a pick. His son starts right in to use his fists when necessary, and soon lets everyone know that he is the boss.

Shiela Dolan is the daughter of the foreman, and the father was once the elder Naughton's partner. Dolan is a good man, except for one fault—getting drunk. Shiela and young Naughton fall in love with each other, and the boy wins Dolan's promise to stop drinking by beating him in a fair fight. There is the usual attempt to kill the hero by a premature blast.

The locations are realistic, and the cast works with a will. Jack Livingston plays Donald Naughton, and Margery Wilson is the Shiela Dolan. The other members are Jack Curtis, J. Barney Sherry, Marion Skinner, Lee Phelps, George Chase, Louis Durham, Thornton Edwards, and Aaron Edwards.

"THE WASP."

Kitty Gordon as Youthful Heroine of Five-Act Photoplay Written by Willard Mack.

Reviewed by Edward Weitzel.

A GERMAN secret agent puts the dramatic zest in "The Wasp," a five-part World picture, written by Willard Mack, and starring Kitty Gordon, who plays a youthful heroine surprisingly well for a lady whose seventeen-year-old daughter supported her mother in a previous screen drama. As Grace Culver the English actress has the role of a sharp-tongued young woman, whose outspoken opinions have earned her the name of "The Wasp." Her father has made a fortune in the canning business, and Brazsos, a secret agent in the employment of the German government, starts a strike in the factory. He then digs a tunnel under it and plans to blow it up, and is only prevented by Grace and by Harry Cortland, a famous Yale football player, who has fallen in love with Miss Culver and obtains a situation as her chauffeur so as to be near her. The two are captured by Brazsos and imprisoned in the cellar of the factory the night it is to be destroyed.

Grace had offended her father by refusing to marry Kane Putnam, the son of the factory owner's old chum, and had started off on a long automobile trip with the new chauffeur and her maid. After their adventure at the factory, and she learns his real name, the two are married that very night, and when Grace returns home she brings a husband with her.

The plot covers a good deal of ground, and was not made from one of Willard Mack's stage plays. Its lighter scenes are the best, although the melodramatic situations have considerable thrill. An original bit of business is after the explosion in the tunnel. A party of soldiers dig down to where Grace and Cortland are imprisoned and drag them above ground again. Lionel Belmore directed the picture.

As usual Kitty Gordon wears a choice assortment of gowns, and looks especially neat in riding togs. Rockcliffe Fellows as Harry Cortland, Lionel Belmore as Brazsos and Victor Kennard as Kane Putnam are the leading members of a competent supporting cast, which also includes Charles Gerry, Sandee Burbank, William Calhoun, Edward Rosemond, Edward Burns and Hazel Washburn.

"THE SONG OF THE SOUL."

Five-Part Vitagraph Blue Ribbon Feature with Alice Joyce Is Full of Misfit Psychology.

Reviewed by Edward Weitzel.

SHANNON FIFE has been writing moving picture scenarios for several years, and "The Song of the Soul," a five-part Vitagraph Blue Ribbon Feature, is credited to him. The story might have been made interesting, but it is filled with misfit psychology. Its characters are repeatedly doing something that is contrary to common sense, and the spectator is asked to respect a heroine who tries to build her happiness upon a lie. She is weak to a pitiful degree, and shows such a want of spirit and judgment all through the drama that she is in danger of losing the sympathy of the beholder.

Ann Fenton, who believes her supposed husband is an honorable man, discovers that he is a bigamist and the proprietor of a gambling house, and is left with an infant son to face the world alone. Here commences the series of it-didn't happenings. Her child is taken away from her and she is driven out of the small place where she has been living. Seven years later she returns to the village as the teacher of the school, and finds that her boy is being starved and beaten by a brutal farmer. Her disguise is penetrated and she is again told to leave. Before she goes she sees the farmer whipping the boy. She seizes the whip and lashes the brute, but goes away and leaves her son behind.

Later on a manly young doctor asks her to be his wife, and she marries him without telling him her past history. She then keeps up her deceit by asking his permission to adopt a boy whose guardian will release him for five hundred dollars. The doctor agrees. The boy is no sooner at home than his father turns up and tries to blackmail the woman he had betrayed. The doctor owns the house where his step-son's father runs his gambling hell, and the physician has threatened to have him ejected. The doctor's wife is told that she must prevent this or her secret will be given to her husband. While she is trembling with apprehension the doctor walks in, knocks the blackguard down, sees the police cart him off on a murder charge, and informs his wife that he has just been told her story and it will make no difference with his love for her. Of course not!—being a right-minded chap, but a very unobserving one—for a doctor.

The picture is well acted. Alice Joyce makes all that is possible out of the badly drawn character of Ann Fenton. Percy Standing, Walter McGrail, Bernard Siegal, Barney Randall, Edith Reeves and Stephen Carr give her capable support. Tom Terriss directed the production.

"HEADIN' SOUTH."

Douglas Fairbanks in Artcraft Picture by Allan Dwan Takes Part in an Exciting Man Hunt.

Reviewed by Edward Weitzel.

THE latest Artcraft picture, "Headin' South," is a lively melodrama with Douglas Fairbanks comedy trimmings. His mission in the story is a serious one, but he accomplishes it with his usual display of joyful zest in living and doing the impossible, and the laughs are never separated by long stretches of dramatic intensity. "Headin' South" is the name assumed by an officer of the Canadian Mounted Police, who trails a murderer from the Far North down through California and into Mexico. The fugitive is known as "Spanish Joe," and, once south of the Rio Grande, he puts himself at the head of a band of Mexican outlaws and starts to raid on both sides of the border.

"Headin' South" pretends to be an outlaw himself, and becomes a member of the band. The estate of a wealthy Mexican family is captured by the marauders and made their headquarters. "Spanish" Joe is attracted by the beautiful daughter of the house, and the Canadian officer has to use his wits to prevent the girl and the other women of the household from being ill-treated before the arrival of a company of Texas Rangers. He is successful, of course, and is rewarded with the love of the beautiful Spanish maiden.

"Headin' South" has no side issues, and contains sufficient real interest in its serious moments to keep a tight hold on the attention of the spectator. It is not the biggest laughing hit of the Fairbanks series, but is always entertaining, and will cause many a grin and chuckle. The star does his work in the regulation Fairbanks fashion, and everyone knows what that means.

The production is a fine one. Directed by Arthur Rosson under the supervision of Allan Dwan, and photographed by Hugh McClug and Harry Thorp it presents a number of picturesque views of the Land of the Snows, and the Mexican scenes are equally impressive and true to life. The rides of the bandits and the Texas Rangers are full of thrills.

Frank Campeau as "Spanish" Joe keeps up his reputation for superior excellence in the line of "badmen." Catherine MacDonald looks the Mexican beauty, and James Madison is effective as aid to "Headin' South."

"HUNGRY EYES."

Monroe Salisbury and Ruth Clifford Appear in Five-Reel Bluebird Story with Western Setting.

Reviewed by Robert C. McElravy.

MONROE SALISBURY as Dale Revenal is provided with a characterization that suits him admirably in this story. He is cast as a mild-mannered Southerner of the "Virginian" type, good tempered as a rule, and easy with the ladies, but a devil when roused. He is introduced to the observers as a reformed horse thief in this number just arrived at a ranch with a letter of introduction to the owner. He is made welcome, and the opening scenes picture him fighting his way into good standing with the boys.

The hero also falls in love with Mary Jane, the ranch owner's daughter. The girl's father is about to cast her into the arms of a neighbor named Jack Nelda, a man much older than the girl, and as bad a man at heart as the hero is by reputation. Mary Jane finally pleads with Revenal to save her from Nelda, and in the course of the story he does so. Incidentally he proves himself a man by meeting Nelda and his hired assassin in a barroom face to face, when they are planning to kill him.

The story depends more upon the interest evoked by the characters than by any particular novelty of plot. Rupert Julian contributes an entertaining bit in his portrayal of John Silver, bringing out the rough, kindly humor of the individual. Ruth Clifford is appealing as Mary Jane. Other roles are taken by Gretchen Lederer, A. H. Barros, W. H. Bainbridge, Arthur Tavares, and George McDaniel. The story runs a little too strongly to close-ups, but is otherwise very well directed.

"BRONCHO BILLY'S LEAP."

George Kleine Releases First of Broncho Billy Reissues—Has Real Old-Time Western Quality.

Reviewed by Robert C. McElravy.

PRIMITIVE strength and simplicity of plot are the striking features of this first reissue of the "Broncho Billy" subjects. It would not be at all surprising if the public would again extend this old-time favorite a cordial welcome. There is a certain genuineness and vitality

in these rugged plot conceptions, free from any great complications as they are, which renders them appealing.

In this number Broncho Billy is lying in wait under his blanket until the stage comes along. He is prepared to hold it up and make his getaway. But when the stage appears he sees that the horses are running away, with no one on the box but the daughter of the stage driver, who is making a vain effort to stop them. Billy mounts his bronco and dashes in pursuit, eventually rescuing the girl. He wins a kiss, and rides away happily even though he missed making a financial haul.

Just a trifle of a plot, but really well put over, and leaves the observer with a grin almost as broad as Billy's own. G. M. Anderson will, of course, be remembered in this role; also Carl Stockdale and Marguerite Clayton, who play the stage driver and his daughter.

The settings are good, the photography clear and attractive, and the film has been refurnished in the matter of headings and titles.

"THE FAMILY SKELETON."

Charles Ray Appears in Thomas Ince Five-Part Paramount Picture Badly Hampered by Its Scenario.

Reviewed by Edward Weitzel.

CERTAIN phases of human existence are not only without interest, but are positively irritating. The story of "The Family Skeleton," written by Bert Lennon, comes under this head. Produced by Thomas H. Ince, with Charles Ray in the principal role, even the combination of these well tried moving picture experts has failed to endow the work with the qualities that win favor for creations of fiction. The trouble starts with the theme itself, the spectator being puzzled whether to take it seriously or regard it as a poor attempt at a joke. Either way it offers nothing entertaining.

The heir to several millions is informed on his twenty-fifth birthday that he is in great danger of filling a drunkard's grave, his father having been cursed with an insatiable craving for strong drink. The young chap at once starts to put himself to the test, and is saved by a scheme invented by his chorus girl sweetheart. Believing that she is to be abducted by an old admirer, an ex-prize-fighter, the millionaire pulls himself together and effects her rescue after knocking out Mr. "Spider" Doyle, the gentleman who carried her off.

An otherwise respectable young man engaged in stupefying himself with liquor for nearly the entire length of a five-part picture is neither an edifying nor an amusing spectacle. Even the buoyant and engaging personality of Charles Ray is not equal to the task of lighting up the gloom.

"THE MAN EATER."

One of Flagg Series, "Girls You Know," Portraying Humorously the Character of the Flirt.

Reviewed by Margaret I. MacDonald.

ONE of the latest numbers of the "Girls You Know" series by James Montgomery Flagg, which is being made by the Edison Company for the Kleine program. This one presents humorously the character of the girl who is never contented with a "latest" conquest, but pursues relentlessly her bombardment on the hearts of men, adding by each lucky catch one more scalp to her collection.

Peggy Adams plays the role of the fascinating feminine who, after bidding her soldier lover a fond farewell, turns again quickly to the beloved pursuit of man eating. Invited to be one of a gay picnic party she not only is successful in winning the admiration of the unmarried and much engaged young men of the party, but fastens her talons on the only married member. A conspiracy worked up by the women while the men go swimming, in which they hire a farmhand to be caught by the young woman in a game of blind man's bluff, only goes to prove how little faith can be placed in the best laid plans of mice and women. The young woman in a fit of fright rushes frantically to the stream where the men are swimming, and is soon the center of masculine attraction again.

"ANN'S FINISH."

Mutual Comedy-Drama, Entertaining in Quality, Features Marguerita Fischer.

Reviewed by Margaret I. MacDonald.

THE amount of enjoyment to be derived from viewing the Mutual-American five-part production, "Ann's Finish," depends largely on the audience before which it is shown. Marguerita Fischer does more than ordinarily well in portraying the character of the petted daughter of a lumber king who attends a certain boarding school for the purpose of putting the finishing touches to her scant supply of education. If one were to attempt an analysis of the story from the point of consistency considerable might be said. The production appears in the form of a comedy-drama, and has been well staged by Lloyd Ingraham.

As the story runs the daughter of a lumber king attending a different boarding school for the fifth or sixth time gets into considerable trouble through the fact that a young man posing as a burglar enters her room by the window while she sleeps. Discovering the supposed burglar, who afterward turns out to be a novelist looking for realism for a story, she is prompted by the kindness of her heart and the pleadings of the man to conceal him when the matron of the school appears on the scene, and upon his being detected she complicates matters by saying that he is her husband.

The end of the story discloses the fact that the young man is also the son of rich parents, and a lie promises to become a reality in the anticipated marriage of the pair.

"BEFORE AND AFTER TAKING."

Metro-Drew Comedy Reverts to Marriage of Henry Minor and Discloses Buried Hopes.

Reviewed by Margaret I. MacDonald.

AN amusing theme forms the basis of that number of the Metro-Drew comedies entitled "Before and After Taking." The story was suggested by Bertie Badger Moyer, and is consistently funny. The Drews are entertaining as usual, bringing to the comedy a reality without which there would be little left.

In this number Henry Minor, whose domestic fortunes we have followed in other numbers, is brought back to that period of his life immediately prior to his marriage, when he not only dreamed but boasted of the obedience to his will which was to be exemplified in his future wife, and of the things he would will that she should not do. The story then jumps ahead to the end of the honeymoon, when Henry makes known his wishes, when Polly weeps a bit, and finally ends up by doing just as she pleases to the disgust and discomfiture of Henry. The production will be enjoyed by the majority of audiences on account of its thoroughly human sentiments.

"HUCK AND TOM"

Five-Part Lasky Story From "Tom Sawyer" Features Jack Pickford.

Reviewed by Edward Weitzel.

GIVEN its full title this five-part screen version of Mark Twain's famous book of boy life is known as "Huck and Tom"; or, "The Further Adventures of Tom Sawyer." The incidents in the picture are among the most interesting in the story, and the author's wonderful sympathy with everything connected with boys of all ages and his knowledge of the habits and customs in a Missouri River town before the Civil War are brought out in complete detail in the Jesse L. Lasky production. The picture opens with the visit of Tom and Huck to the graveyard at midnight in search of a wart cure, where they are the terrified beholders of the murder committed by Injun Joe. The scenes of the two boys pledging each other to silence, and of Tom's telling everything in the courtroom when the half-breed tries to swear the crime on Muff Potter are next shown, followed by illustrations of Tom's conduct when he finds himself a hero.

The picnic to the cave; Tom and Becky; the central figures of more excitement when they do not return with the party; the search; Tom's care of Becky, and his fright when he discovers the presence of Injun Joe in the cave with them; the rescue, and the death of the murderer at the door which stood between him and freedom are the other incidents that fill out the latter half of the story, and bring it to a dramatic close.

Jack Pickford hardly looks a fourteen-year-old boy, but plays the part so naturally and makes Tom so like the character as Mark Twain drew him that everything else is forgotten. Robert Gordon fits the part of Huck admirably, and Edythe Chapman as Aunt Polly, Clara Horton as Becky Thatcher, Helen Gillmore as Widow Douglas, Frank Lanning as Injun Joe, and Tom Bates as Muff Potter are of real value to the cast. Julia Crawford Ivers arranged the scenario, William D. Taylor directed it, and Homer Scott was the photographer.

GENERAL FILM PROGRAM.

"The Trimmed Lamp," An O. Henry Story, and Two Judge Brown Offerings, "Marrying Off Dad" and "Tad's Swimming Hole."

Reviewed by C. S. Sewell.

"The Trimmed Lamp."

AN interesting O. Henry in the Broadway Star Feature series is "The Trimmed Lamp," in which Mildred Manning, Alice Terry, and Elma Peterson appear in the principal roles. There is an unexpected development in the story, as the position of the two leading female characters is practically reversed before the end of the story is reached. Nan (Alice Terry) is a shop girl with high ideas, and always looking for a millionaire. Lou (Mildred Manning), her chum, is a laundry worker, not caring much for show or style, and satisfied with her lover, a man in her own station. After Nan finds her millionaire, and is insulted, she changes her views. In the meantime, Lou, who has met the same man, disappears; and in the end we find Nan contented and getting ready to marry Lou's former sweetheart, while Lou, who, for the sake of pretty clothes and luxuries, has gone with a millionaire without this formality, is shown as bitterly disappointed with life. The picture follows quite closely the written story, but lacks some of the fine touches of some of the previous productions of this author's works.

"Marrying Off Dad."

Two motherless boys unable to get out and play like the other youngsters, as they must keep house for their father, are the leading characters in this Judge Brown offering. They play hookey from school, and are taken to court. The judge, hearing their story, tells them to go out and find a housekeeper, which they proceed to do. The result is that the whole family is so pleased with her that they succeed in marrying her off to their father, after working up a scheme to make him jealous of the man next door. There are a number of bits of boyhood pyschology, and the production is interesting and interpreted by a satisfactory cast, including Wallis Brennan and Ernest Thompson as the two boys, Sadie Clayton as the housekeeper, and Ruth Hampton as the girl next door who helps the boys with their scheme.

"Tad's Swimming Hole."

In this Judge Brown story grown-ups will be carried back to the days of their childhood, and the scenes are very realistic, as a number of boys are shown en-

joying themselves at the old swimming hole in the bend of the creek, and they are shown disporting themselves on the bank and in the water minus bathing suits; clad only in nature's garb. Tad and Mark, two urchins, are not members of the swimming hole gang. Mark, by showing he can do stunts, becomes a regular member, but forgets poor Tad, and helps the gang drive him away. Later, Tad, while stealing a swim all by himself, rescues the daughter of the owner of the surrounding land, and as a reward is given title to the swimming pool. In the meantime the boys are arrested by the former owner, and in court it looks as if it will go hard with them, when Tad rushes in, proves to the judge that he is the owner, and returns good for evil by declaring that he gave the gang permission to swim. Earnest Butterworth appears as Tad, Guy Hayman as Mark, and Ruth Hampton as the girl Tad rescues. This is an interesting offering, with several good human touches.

"REVENGE."

Edith Story Featured in Effective Five-Reel Metro Dealing with a Western Mining Camp.

Reviewed by C. S. Sewell.

IN "Revenge," the five-reel Metro feature released February 25, based on Edward Moffatt's novel, "Hearts Steadfast," Edith Story is seen to advantage, and opportunity is afforded her for good work. The story is interesting, and the construction is better than in her first Metro production, "The Eyes of Mystery." There are several effective scenes, especially where the star indulges in reckless riding down steep hillsides and over embankments to reach her lover in time to save his life. There is also a well balanced supporting cast.

Alva Leigh goes to the Western mining town of Magnet to marry her fiance, Donald Jaffray, arriving in time to find that he has been murdered. She swears vengeance, and Duncan, the dance hall owner, contrives to throw suspicion on Jaffray's partner, Dick Randall. It later develops that Jaffray was unworthy of her love, and that Duncan is the murderer. In the meantime, in order to get rid of Randall, Duncan poisons the water in Randall's canteen, which he will need in crossing the desert. Alva, not knowing this, cuts a hole in the canteen so that the water will drip out. "Tiger Lil," in a fit of jealousy, tells Alva that Duncan is the murderer. Alva then realizes that Randall has borne the suspicion in order to shield Jaffray's memory, and that she loves Randall. So, mounting a horse, she dashes to his rescue, arrives in time, and, after expanations, all ends satisfacorily. "Tiger Lil" returns to the dance hall, and, in a quarrel, shoots Duncan.

Edith Story appears as Alva, and her handling of the part is excellent. The same can be said of Wheeler Oakman as Randall, Ralph Lewis as Duncan, and Alberta Ballard as "Tiger Lil." The production is well directed by Tod Browning, and starts with an effective scene where the stage coach catches fire. At the Claremont theater, on Broadway and 135th street, New York, this picture was applauded after its presentation, and the star's work in the rescue scenes was well received.

Comments

General Film Company.

WILD ALGY OF PICCADILLY (Essanay).—A burlesque comedy in which Arthur Bates appears as a London tenderfoot in a mining camp. He finally disguises as a highwayman, holds up the crowd and pummels the ringleaders, particularly one whom he discovers to be his long lost father, who deserted his mother twenty years before. About on the average with other comedies of this brand. Contains a few laughs and amusing situations.

THE TRIMMED LAMP (Broadway Star Features).—A two-reel O. Henry story, with Mildred Manning, Alice Terry and Elmer Peterson in the leading roles. An interesting production, but lacking some of the fine touches of some of the previous numbers. Reviewed elsewhere in this issue.

MARRYING OFF DAD.—An interesting Judge Brown story dealing with two boys whose mother is dead. They play hookey, are arrested, and on advice from the judge get a housekeeper. Pa falls in love with her to the satisfaction of all concerned. Reviewed elsewhere in this issue.

Bluebird Photoplays, Inc.

HUNGRY EYES (Bluebird).—A five-reel subject, featuring Monroe Salisbury and Ruth Clifford. The former plays the part of a reformed young Southerner in the West. The character is one very well suited to him and will please his admirers. The story itself is interesting, if not very novel in plot. Reviewed at length elsewhere.

THE GIRL IN THE DARK (Bluebird).—An enjoyable mystery subject, in five reels, featuring Carmel Myers. The opening situations are full of suspense and take immediate hold on the interest. The story has a rather slower gait in the third and fourth reels, but the mystery is well protected and the final reel brings up the interest again in a satisfactory way. Reviewed at length elsewhere.

Century Comedies.

SHE DID HER BIT (Century Comedy), Dec. 30.—A two-reel comic, featuring Alice Howell as a blacksmith's daughter. She falls in love with a "city feller" and bursts into high society after marrying him. The action is of the burlesque, knockabout type. Not much plot, but some of the incidents are laughable.

OH, BABY (Century Comedy), Feb. 14.—Some extremely laughable occurrences take place in this very acceptable burlesque number, which features Alice Howell. She appears as Minnie Grabit, just released from prison. She poses as a Salvation Army girl long enough to collect loose change, later becomes a nurse and finally a servant girl. The incidents are of the knockabout sort, and the eccentric characterizations are funny. A good subject of the type.

Famous Players-Lasky Corp.

SHERIFF NELL'S TUSSLE (Paramount-Sennett).—Polly Moran as Sheriff Nell brings out the promise made by the title of this two-part comedy and shows that she can keep pace with the comic daredevils of the screen. Supported by Ben Turpin, William Armstrong, Gonda Durand and Al McKinnon, Nell rides and shoots with her old reckless abandon and succeeds in circumventing a slick safe cracker who tries to throw the sheriff off the scent by entertaining her and the rest of the town at a slight-of-hand performance. Nell gets wise and shows the crook a few tricks herself.

"HEADIN' SOUTH" (Artcraft), Feb. 25.—Douglas Fairbanks is the main-spring of this five-part picture, which tells a melodramatic story with the usual Fairbanks trimmings. The star takes the part of a member of the Canadian Mounted Police, engaged in running down a man. A longer review is printed on another page of this issue.

EVE'S DAUGHTER, March 4.—The story of a young girl who decided to live her own life and came near spoiling it by drifting into evil influences, with Billie Burke very charming as the lead.

HUCK AND TOM (Lasky), March 4.—This five-part story from the celebrated Mark Twain "Tom Sawyer" book has the same charm as the other pictures made from the work. Jack Pickford and the cast are true to the originals, and the production is full of fine local color. This number completes the series. A longer review is printed on another page of this issue.

THE FAMILY SKELETON (Thomas H. Ince), March 11.—Charles Ray is the star of this five-part picture. He plays the part of a wealthy young chap who is afraid he has inherited a craving for drink and the story shows his fight to conquer the weakness. A longer review is printed on another page of this issue.

First National Exhibitors' Circuit.

THE SIGN INVISIBLE (First National).—A story of the North Woods intended to prove the efficacy of prayer as a sign of the invisible God. Mitchell Lewis a capable lead.

Goldwyn Pictures Corp.

THE BELOVED TRAITOR, March 10.—A warmly sympathetic story of simple-hearted, true love, with some sensational scenes and Mae Marsh in the leading role. Won favor at the Strand.

Greater Vitagraph, Inc.

THE DESPERATE CHANCE, March 11.—Number Twelve of the "Vengeance and the Woman" serial is filled with excitement. Tons of rocks are showered on helpless human beings by the explosions set off by the villains, and several of the victims are dug out alive. For the doing of the seemingly impossible this serial, directed by William Duncan, is making a new record.

THE SONG OF THE SOUL, March 4.—Five-part Blue Ribbon feature, this picture has an unconvincing story written by Shannon Fife. Alice Joyce and the rest of the cast give a good account of themselves. A longer review is printed on another page of this issue.

King-Bee Films Corp.

THE ORDERLY.—Billy West appears as a disorderly orderly in a sanitarium, and indulges in a number of pranks with the patients, resulting in several laughs. Reviewed at length on page 1410 of last issue.

THE ROGUE.—In this number Billy West is run over by an automobile and is taken home by a pretty girl. Later he unwittingly effects the capture of two thieves and is acclaimed a hero. A good comedy number, with some particularly good scenes in which a white mouse is used. Reviewed in last issue.

HIS DAY OUT.—Billy West is seen in the character of an escaped lunatic in this number. It is full of slapstick, and has some good comedy situations in a barber shop. Reviewed at length in last issue.

THE STRANGER.—The opening scene shows Billy West rescuing beauty in distress from the hands of two western bad men. There are some good laughs in this picture, especially a comedy fight with the sheriff and scenes in a restaurant where he tastes hot tamale. A donkey is also introduced to good effect. Reviewed on page 1410 of last issue.

George Kleine System.

BRONCHO BILLY'S LEAP (Kleine-Essanay).—The first reissue of the one-reel Broncho Billy stories, featuring G. M. Anderson in his familiar characterization. The plot is simple, but the action is rapid and pleasing; the settings are also of the real West. Reviewed at greater length elsewhere.

PERU (Kleine-Lincoln & Parker).—A splendidly pictured and comprehensive scenic. This gives a fine idea of the South American country, with its rugged coasts, live, progressive cities, and interesting people. The animals are also shown, including camels, llamas and vicunas. The number has been carefully planned and constructed.

THE MATINEE GIRL (Kleine-Edison).—Another bright and snappy number in the James Montgomery Flagg series of "Girls You Know." Isabel Lamon plays the girl in this case. She falls in love with a matinee idol, but finds to her sorrow that he is already married. A simple plot, handled in a smart and effective way.

Metro Pictures Corp.

REVENGE, Feb. 25.—Edith Storey is featured in this five-reel production, in which she does good work. It is an interesting story of a mining camp, in which she learns to love the man she wrongly believes to be the murderer of her sweetheart. The supporting cast, including Wheeler Oakman, Alberta Ballard and Ralph Lewis, is excellent. Reviewed on another page of this issue.

BEFORE AND AFTER TAKING (Drew), March 4.—In the Metro-Drew comedy, "Before and After Taking," we revert to the marriage of Henry Minor and learn that his ideas of what his wife should be and her ideas of what she would be differed somewhat. The story of the picture, which was suggested by Bertie Badger Moyer, contains a good situation which is made the most of. A full review appears elsewhere.

Mutual Film Corp.

THE MIDNIGHT TRAIL (American), Feb. 25.—A William Russell feature of pleasing quality directed by Edward Sloman. The production, which is reviewed on another page of this magazine, treats of the story of a young millionaire whose ambition lay in a desire to become a detective. The picture takes the form of a comedy-drama and is very entertaining.

UP IN THE AIR (Strand), Feb. 26.—A Billie Rhodes picture in which an aeroplane figures largely. It is the old story of the father opposing a match between his daughter and her lover, and the final overthrow of the interferer by Cupid. In this instance the man to whom her father would marry her is lured into making love to her chum, and when a double wedding is about to be performed a man and a couple of children enter posing as husband and children of the chum. Fairly entertaining.

SCREEN TELEGRAM NO. 1 (Mutual), March 3.—The first issue of the Screen Telegram, which is taking the place of the news weekly known as the Mutual Weekly, contains interesting material. Among the items which it contains are a train load of food wrecked in Illinois, classic dancers at the home of Ruth St. Denis, in California, children of France receiving Christmas presents at the hands of Red Cross nurses, and students at Berkeley and California universities training for the big fight.

Pathe Exchange, Inc.

THE REBOUND (Pathe), March 3.—The seventh number of "The Price of Folly" series, in two reels. Ruth Roland appears as a girl artist, who comes to the city to pursue her calling. The scenes in the art school provide an interesting variation for this type of story. The girl is made the victim of a fake wedding, but afterward discovers the truth and meets with real happiness. This is one of the most entertaining subjects of this series, and has considerable plot novelty.

THE GIRL OF THE PROPHECY (Pathe), March 3.—This is the final episode of "The Hidden Hand" and brings this serial to an interesting conclusion. There is a surprise for many observers who may have thought they knew the identity of the "Hidden Hand." We assumed early in the serial that a certain character was doubling in this role and one other, but the denouement did not have it so. Jack rescues Doris for the last time in this number, and the "Hidden Hand" comes to his death. The solution of the girl of the prophecy makes a good feature. The serial has been a very entertaining one of the melodramatic type.

JACKIE'S CLOTHES (Pathe-International), March 10.—A half-reel subject, picturing the work of a military clothing establishment at Charleston Navy Yard. Here suits for naval recruits are turned out by wholesale. The process is gone into thoroughly and is very informing as pictured.

SPIRITS (Pathe), March 10.—A half-reel animated drawing, shown with above. This shows the entertaining Katzenjammer Kids in some new tricks they play upon the Captain. His efforts to hold spiritualistic converse with the supposedly dead dog are amusing.

THE HOODED TERROR (Pathe), March 10.—Episode No. 1, in three reels, of the new serial, "The House of Hate." This gets a very interesting start, the chief incidents all occurring in the home of a munitions man named Winthrop Waldon. Pearl White appears as Waldon's daughter, whom he desires to marry to a cousin, Haynes Waldon, in order to perpetuate the family name. Winthrop Waldon is murdered in the last reel of this first instalment, and a strong mystery is at once established, as there are any number of people who might be guilty of the crime.

RANIER PARK (Pathe), March 10.—Another scenic number in the series called "Our National Parks." This half-reel shows Reflection Lake, Skyline Trail, Paradise Inn, Mt. Ranier and other special points of interest in this famous locality.

MESA VERDA PARK (Pathe), March 10.—On same reel with above. This gives some exceptionally interesting views of Cliff Palace and other homes of the Cliff Dwellers, which are justly described as the best preserved ruins in America. A splendid idea is given of these historic and peculiar dwelling places.

LOOK PLEASANT, PLEASE (Rolin-Pathe), March 10.—A comic subject, with numerous laughable moments. Harold Lloys appears as a debonair grocer's clerk, who acquires a photographer's studio and has fun taking pictures of various customers. The action is amusing throughout. Harry Pollard and Bebe Daniels also appear.

Select Pictures Corp.

THE SHUTTLE (Select).—Lewis J. Selznick presents Constance Talmadge in a five-part screen version of the novel by Mrs. Frances Hodgson Burnett. The story is about an American girl who goes to England and rescues her sister from a brutal nobleman who married her for her money. The star is as charming as ever. A longer review is printed on another page of this issue.

THE HOUSE OF GLASS (Select).—A five-reel Clara Kimball Young picture clearly written, artistically acted and directed and beautifully photographed. We recommend it as a particularly well-made melodrama that will grace the screen of any theater. For a longer notice see another page of this issue.

Triangle Film Corp.

THE HARD ROCK BREED (Triangle), March 10.—Jack Livingston and Margery Wilson are the leading players in this five-part picture, with scenes laid at a western railroad construction camp. There are several lively fights during the action. It is reviewed at length on another page of this issue.

A SOUL IN TRUST (Triangle).—This seven-part feature on the regular program was written by Catherine Carr and contains a strong plot. Belle Bennett heads the cast. A longer review is printed on another page of this issue.

Universal Film Mfg. Company.

CURRENT EVENTS NO. 42 (Universal), Feb. 23.—A diversified number, picturing the effects of a volcanic disturbance in New Zealand, march of U. S. Army troops in New York, caring for homeless French babies, and other subjects of interest. Cartoons from leading newspapers are the closing feature, as usual.

ANIMATED WEEKLY, NO. 13 (Universal), Feb. 27.—Training stunts at Camp Logan, Texas, Uncle Sam's coaling stations, food shortage in Cuba, shipbuilding activities, and numerous other subjects are treated in this number, which closes with Hy Mayer cartoons.

NOBODY'S WIFE (Universal), March 4.—A five-reel subject, featuring Louise Lovely and Hart Hoxie. The scenes are laid in the Northwest, the hero being a member of the Mounted Police and the girl a pretty young woman of the woods. The continuity of the plot is not very strong, but there is some novelty in the story itself. It makes an offering of average strength. Reviewed at length elsewhere.

AMBROSE AND THE WIDOW (L-Ko), March 13.—A two-reel comic, featuring Mack Swain as Ambrose. He has a series of rather amusing adventures at the beginning and finally weds a woman who desires to get rid of him. She asks a friend to put a bomb under Ambrose, but he escapes death. There is no great amount of plot in this; it is rather a series of amusing small incidents of a knockabout sort.

THE MYSTERY SHIP, NO. 16 (Universal Special), March 16.—This instalment contains no "big" scene, but consists of a number of entertaining personal adventures of the various characters. Betty, after being rescued once from Russell, again falls into his clutches, but Gaston is soon on the trail. Le Gage is blown up in an explosion and killed. Jack Fay escapes from his captors, after a hand-to-hand fight.

ON THE BRINK (Universal Special), March 16.—Episode No. 6 of "The Bullseye." This opens with the hand-to-hand struggle between Cody and Sweeney on a cliff. Cody falls over the edge, but is uninjured. Sweeney is captured and about to be hanged when Cora intervenes and saves him. The instalment closes with Cora again a captive, on the eve of her father's funeral. A characteristic number, which continues the story interest.

Victor Film Company.

THE TRIUMPH OF VENUS (Victor Film Co.).—Betty Lee has the title role in this six-part spectacle written and directed by Edwin Bower Hesser. It has moments of beauty but its artistic sins are many. A longer review is printed on another page of this issue.

World Pictures.

THE SPURS OF SYBIL (World), March 4.—Alice Brady plays an adventurous young woman in this five-part screen story who gives up a life of luxury and tries earning her own living for a year. She gains a lot of experience and a husband before the end of the time. A fairly entertaining story, well played and produced. It is reviewed at length on another page of this issue.

THE WASP (World), March 11.—Kitty Gordon is featured in this five-part story written by Willard Mack. The English actress plays a society young woman who gets mixed up with a strike at her father's factory. Melodrama and romance are about equally divided in the plot. A longer review is printed on another page of this issue.

In the department "Advertising Aids for Busy Managers" can be found much valuable inforamtion for wide-awake exhibitors.

Read It Every Week.

Advertising Aids for Busy Managers

IN THIS ISSUE.

Beauty in Chains (Universal).
The Brass Check (Metro).
The Debt of Honor (Fox).
The Desired Woman (Vitagraph).
Daddy's Girl (Pathe).
The Family Skeleton (Paramount).
The Great Adventure (Pathe).
Hungry Eyes (Bluebird).
The Hard Rock Breed (Triangle).
Powers That Prey (American).
The Sea Panther (Triangle).
Sunshine Nan (Paramount).

"THE BRASS CHECK."

Metro Presents Francis X. Bushman and Beverly Bayne in a Five-Part Screen Arrangement of George Allan England's Story in the All-Story Weekly.

Cast.

Richard Trevor.....Francis X. Bushman
Edith Everett.....Beverly Bayne
Wellington Dix.....Augustus Phillips
Silas Trevor.....Frank Currier
Norma Glanor.....Ollie Cooper
Cornelius Everett....Rudolph De Cordova
Henry Everett.....Frank Joyner
Peter Glanor.....Robert Williamson

Directed by William S. Davis.

The Story: Henry Everett has perfected a process for making synthetic rubber, but when he approaches the rubber trust they cause him to be placed in an insane asylum when he will not sacrifice his invention for the pittance they offer. Richard Trevor leaves home because he does not fancy the somewhat ugly heiress his father has selected for him. He finds a letter and a brass check, and for the sake of adventure he claims the bag the check represents. The letter is from Edith to a detective, planning to get Henry from the asylum. Richard takes the place of the detective, and he not only secures Henry's freedom, but the acceptance of his terms and an interest in the firm through the simple expedient of shutting the trust into a cell with a real lunatic.

For the Program: The brass check was for a suitcase and a wife.

Locked the rubber trust heads in an insane asylum to win.

Advertising Phrases: The cellmate of the rubber trust heads thought he was the Kaiser. He must have been crazy.

Bushman and Bayne in a story of spirited action.

Feature These Players: Mr. Bushman as the resourceful Trevor.

Miss Bayne as Edith.

Stunt Suggestions: Tack a common claim check to the top of a card, and from it run one ribbon to a picture of Miss Bayne and another to an old suit case. Letter, "The suit case was what the brass check called for, but what it really brought was a wife. You may have read the story of 'The Brass Check' in the All-Story. Anyhow you'll want to see Bushman and Bayne in its realization at (house and date)." Send up ten toy balloons each with a brass check good for a pair of seats at any matinee performance. For the lobby try to borrow a lot of brass checks to be used as festoons, or you can build them up on the lines of the Chinese glass bells, and get a sound as well as sight attractor. Make liberal use of the portraits of the stars.

Advertising Aids: Two designs each one, three and six-sheets. Lobby sheet. Press sheet. Filler sheet. Ten minute novel for newspaper work. Slide. Herald. Lobby displays 8x10, 11x14 and 22x28. Cuts.

Released March 11.

"BEAUTY IN CHAINS."

Universal Presents Ella Hall in a Charming Screen Version of B. Perez Caldos' Novel of Spanish Life, Donna Perfecta.

Cast.

Pepe Rey Don Jose.....Emory Johnson
Dona Perfecta.....Ruby La Fayette
Rosarito.....Ella Hall
Don Cayetano.....Winter Hall
Jacinto.....Maxfield Stanley
Licurgo.....Harry M. Holden
Caballuco.....George E. McDaniel
Juana Troya.....Gretchen Lederer
Lieut. Pinzon.....William Hakeem

Produced by Elsie Jane Wilson.

The Story: The story of a little Spanish town queened over by Dona Perfecta. Her right hand man is the notary Cayetano, who hopes to marry his son to Rosarito, the Dona's granddaughter. But Rosarito has been betrothed to Pepe Rey, and Pepe writes that he is going to visit this fair cousin who is some day to be his bride. He has all of the city man's contempt for the village, and this gains for him the dislike of all save Rosarito, but as long as she is loyal, Pepe cares not for the others, and he wins his heart's desire in as gallant a fashion as any cabalero ancestor of old.

For the Program: A familiar tale of persistent love in a strange setting.

The man from Madrid knew just what to do.

Advertising Phrases: Seething love in Sunny Spain.

Got the best of his prospective grandmother-in-law.

Feature These Players: Ella Hall as Rosarito.

Emory Johnson as Pepe.

Ruby La Fayette as the scheming old grandmother.

Stunt Suggestions: As the locale of the play is in Spain dress your ticket seller in a mantilla and get such other Spanish color into the lobby as you can. The red and yellow will work up very nicely for window work, and in the newspaper advertising lay stress upon the fact that the play is different from the innumerable stories of the Mexican border; a difference well worth seeing.

Advertising Aids: One design each one, three and six-sheets. One sheet of star. Black and white lobby displays. Slide. Heralds. Press book.

Released March 11.

"THE GREAT ADVENTURE."

Pathe Presents Bessie Love in a Story of the Stage Adapted by Agnes Johnson from Henry Kitchell Webster's Story of the Same Title.

Cast.

"Rags" .....Bessie Love
Her Aunt.....Flora Finch
Mr. Sheen.....Donald Hall
Billy Blake.....Chester Barnett
Hazel Lee.....Florence Short

The Story: Ragna Jansen, known affectionately as "Rags," creates such a favorable impression at high school commencement that her friends declare she is destined to win fame on the stage. "Rags" is willing to believe this, for it matches with her secret estimates and ambitions. She goes to the great city, chaperoned by her prim and proper aunt. In the rooming house where they lodge, "Rags" makes the acquaintance of Billy Blake, a chorus man, who encourages her when trips to the various theatrical offices have brought disappointment to the ambitious country girl. Billy gives her the name of the manager of the show he is in, telling her the only way to approach him is to "hold him up." This advice "Rags" accepts literally, climbs the fire escape and passes a window opening into the manager's office, and at the point of a pistol demands that the showman shall give her employment. This unusual introduction leads to "Rags" securing a small role, and her personal accomplishments lead rapidly to advancement. Opportunity comes for "Rags" to substitute for the star, and the understudy proves her merit by outshining her principal. Sheen, the manager, is captivated, and the struggles of the girl against attentions that her charms and talents induce her manager to proffer constitute exciting episodes that lead to a satisfactory termination of the story.

For the Program: Secrets of the Stage Disclosed.

Intimate Pictures of Life Behind the Scenes.

From Country Girl to Stage Star.

Advertising Phrases: Her Name in Electric Lights.

Winning Her Way to Stage Glory.

Life on the Stage Shown on the Screen.

Feature This Player: Bessie Love, irresistibly charming in sparkling comedy drama.

Stunt Suggestions: It is hard to suggest any stunt that specifically applies to the story. For a general advertising idea, even the smallest village has boys who can walk on stilts. With trousers elongated to cover the stilts a grotesque and conspicuous figure, carrying a sign, would attract attention. Letter the sign: "This is a great adventure. See Bessie Love in The Great Adventure at (name of theatre)." You should fill your lobby with the pictures Pathe furnishes of cute and pretty Bessie Love. If there is an amateur dramatic society in your town try to interest them in this story of a country girl who won fame as a Broadway star. Don't forget that most girl graduates believe they were born to play Rosalind and Juliet for Belasco.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Lobby displays, 11x14, both in sepia and colors; also 22x28. Slide. Two one-column cuts. Campaign book.

Released March 10.

"POWERS THAT PREY."

Mutual Presents "Powers That Prey," a Mary Miles Minter Comedy Drama, Produced by the American Film Co., Starring Miss Minter.

Cast.

Sylvia Grant.....Mary Miles Minter
Frank Summers.....Alan Forrest
Burton Grant.....Harvey Clarke
Jarvis M'Vey.....Clarence Burton
Mrs. Brackett.....Lucille Ward
Mrs. Sharon.....Emma Kluge
George Lake.....Perry Banks
Bobs .....Robert Miller

Directed by Henry King.

The Story: Sylvia Grant is suddenly called home from boarding school because of a conspiracy among grafting politicians to wreck her father's newspaper property and drive him out of town. Editor Grant

decides to leave town for a time and delegate authority to an editor, in order to carry out certain policies. Sylvia is told by her father to go home and stay so that a member of the family may be on the ground, but she decides to take charge of the paper in her father's absence, and drive the crooks out of town. In this matter she has the co-operation of a clever city editor, Frank Summers. Her methods are so revolutionary that she wins the fight by sheer audacity, without knowing that she has come within an ace of wrecking the newspaper property.

For the Program: Vivid Picture of Newspaper Fight on Bossism.

What the Girl Editor Printed Brought Chills to Snobs of Society.

The Power of the Press in a Woman's Hands.

Advertising Phrases: What Newspapers Ought to Print.

Where Angels Fear to Tread.

How a Girl Cleaned Up a Town.

Girl Drives Political Bosses to Cover.

Feature This Player: Mary Miles Minter, dainty queen of the screen; pretty and charming, she entrances and delights with youthful beauty.

Stunt Suggestions: Your local newspapers might allow you to clip the tops of various newspaper front pages. Paste these headings on strips of cloth, wide enough to hold them all firmly. Arranged in perpendicular strips, the lobby would be uniquely ornamented in a way to attract attention. You can get co-operative ideas from your local newspapers, because this feature expounds the "Power of the Press" in convincing fashion. Street advertising stunts are hard to devise.

Released March 4.

"HUNGRY EYES."

Bluebird Presents Ruth Clifford and Monroe Salisbury in a Story of a Black Sheep Who Was Not as Black as He Painted Himself—and the Black Washed Off.

Cast.

John Silver.....Rupert Julian
Dale Revenal.....Monroe Salisbury
Mary Jane Appleton.....Ruth Clifford
Dudley Appleton.....W. H. Bainbridge
Jack Nelda.....A. H. Barros
Scotty .....Arthur Tavares
Bessie Dupont.....Gretchen Lederer
Pinto .....George McDaniel
Nellie .....Rita Pickering

Directed by Rupert Julian.

The Story: Dale Revenal comes to the Appleton ranch with a letter from John Silver, introducing him as the black sheep of his family, just out of jail for horse-stealing, but still a man worth while. Appleton puts him to work. Appleton's daughter, Mary Jane, falls in love with him, though he seeks to avoid her. Nelda, owner of an adjoining ranch, seeks Mary's hand, and tries to dispose of his rival by declaring that he has a wife in Yuma. Dale promptly admits the wife as the best way of killing Mary's love, but even this does not seem to work and Nelda plans a more elaborate frame-up that ends in Dale's justification and his own defeat after a series of shooting scrapes.

For the Program: A black sheep who was white within.

A story of love where life is ever young.

Advertising Phrases: Even a wife in Yuma could not shake Mary Jane's love.

Said he was a bad man, but he didn't act like one.

Feature These Players: Ruth Clifford as Mary Jane.

Monroe Salisbury as Dale.

Stunt Suggestions: On large sheets of white or light paper write in large script Dave's letter of introduction, "Dale Revenal, the same who hands you this, is my friend. He is the black sheep of his family. Just finished serving a sentence at Yuma for horse-stealing. Give him a chance. John Silver." Below attach a card reading "What followed the presentation of this letter can be seen in Hungry Eyes at (house and date). A Bluebird." The letter can also be used as the basis for a newspaper advertisement.

Advertising Aids: One design each one, three and six sheets. Stock one sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two columns wide. Press book.

Released March 11.

"SUNSHINE NAN."

The Famous Players-Lasky Presents Ann Pennington in An Adaptation of Calvary Alley by Alice Hegan Rice, Author of Mrs. Wiggs of the Cabbage Patch, Etc.

Cast.

Nance Molloy.....Ann Pennington
McPherson Clark....Richard Barthelmess
Dan Lewis.....John Hines
Mrs. Snawdor.....Helen Tracey
Mr. Snawdor.....Charles Eldridge

Directed by Charles Giblyn.

The Story: Calvary Alley has taken its place with Mrs. Wiggs of the Cabbage Patch and Lovey Mary. Nan, the "alley rat," leader of the gang in their fights against the cathedral choir boys, does not regard it as luck when she is sent to the reform school for attempting to straighten out one of the matrimonal scrambles of the alley, but it sends her out a competent stenographer, and she gets a position in the Clark shoe factory, where she discovers the son of the owner planning to steal the invention of her pal, Dan. There is a dramatic rescue as young Clark steps into the machinery and, with the royalties Dan gets from his invention, Nan cleans up the Alley and makes it a place for homes instead of hovels.

For the Program: A worthy companion to Mrs. Rice's other stage, film and fiction successes.

A charming classic of the slums.

Advertising Phrases: Nearly kills young millionaire protecting sweetheart's patent.

Reform school proves turning point in life of girl gangster.

Feature These Players: Ann Pennington as Nan.

John Hines as Dan.

Richard Barthelmess as Clark.

Stunt Suggestions: Arrange for displays of all of Mrs. Rice's books with a card reading: "Ever notice that every one of Alice Hegan Rice's stories has been a success on stage and screen as well as between covers? Calvary Alley is the latest, and under the title of Sunshine Nan can be seen at (house and date) with Ann Pennington as the little Alley Rat." Get a card in the library and approach the literary clubs. For a street wagon use the sign: "Mrs. Wiggs of the Cabbage Patch. Lovey Mary. And now Sunshine Nan (Calvary Alley) with Ann Pennington and a Paramount cast (house and date). You can't afford to miss this one."

Advertising Aids: Two designs each one, three and six-sheets. Rotogravure. Photos, 8x10, 11x14 and 22x28. Ten cuts each on star and production, one to three columns wide. Advertising layout mats. Slides. Press book.

Released March 11.

"THE DESIRED WOMAN."

Vitagraph Presents Harry Morey and Florence Deshon in the Story of a Worshiper of Mammon Who Finds Peace Only After He Has Lost His All.

Cast.

Richard Mostyn.....Harry Morey
Irene Mitchell.....Florence Deshon
Dolly Drake.....Jean Paige
Jarvis Saunders.....Charles Hutchinson
Jeff Henderson.....William Cameron
Marie Winship.....Eulalie Jensen
Andy Buckton.....Harold Forshay
Little Dick.....Aida Horton

Directed by Paul Scardon.

The Story: Richard Mostyn cleans up a hundred thousand dollars on a get-rich-quick swindle and goes to the country to recuperate. There he meets Dolly Drake and falls in love. He goes back to town to close out his affairs and return to her, but the old life has too strong an appeal. He stays on and marries Irene Mitchell, of his own set. Some time later the day of reckoning comes. His creditors close in upon him, his wife elopes, and his little boy, the one thing he truly loves, dies under the surgeon's knife. Broken in purse and spirit, he goes to Dolly, only to find that she loved the man she thought he was instead of the man he is. Yet this last stroke brings him resignation and he finds peace at last.

For the Program: Man puts love last; to woman it is first and last.

Success is the most costly thing in the world. It demands all and gives nothing in return.

Advertising Phrases: Loses wife, child and money in a single day, yet finds peace with itinerant preacher.

Swindling broker meets his deserts at last.

Feature These Players: Harry Morey as the stock broker.

Florence Deshon as the girl who marries him, then elopes.

Stunt Suggestions: Letter cards in large letters, "Don't buy Liberty Bonds," and add in much smaller lettering, "if you can get 50 to 100 per cent. on your investment elsewhere. But be sure it's a safe investment and not like Richard Mostyn's scheme in The Desired Woman. He swindled hundreds with his glittering promises, but his sins found him out at last. See the play at (house and date)." With a line like that you can get almost everyone to read. In the lobby offer one free admission for every hundred dollars' worth of wildcat stock presented at the box office. Make the sign large and emphatic and hook up with Mostyn.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released March 11.

"THE HARD ROCK BREED."

Triangle Presents a Story of Hard Rocks and Hard Knocks in the Battle of Life, By Frederic Recholdt. Scenario by G. E. Jenks.

Cast.

Donald Naughton.....Jack Livingston
Shiela Dolan.....Margery Wilson
Lynch Dolan.....Jack Curtis
Bill Naughton.....J. Barney Sherry
Mother Kelly.....Marion Skinner
Jim Smith.....Lee Phelps
Bunny Case.....George Chase
Mike Carney.....Louis Durham
Greek Louis.....Thornton Edwards
Shea .....Aaron Edwards

The Story: Shiela Dolan and Donald Naughton were born on the same day, twenty-five years before the play begins. Their fathers were foremen on construction work, but Naughton has progressed, through thrift and energy, to a position of wealth, while Dolan has contented himself with "booze" and consequent poverty. Naughton's son, Don, is started on the same road, his future further blighted by a tendency to snobbishness. Naughton, now a contractor, sends Don to another job, as foreman, to take the place of Carney, who is a crook as well as keeper of the Gem saloon, where he sells rum to his men and thereby secures a monarchial sway over them. His henchmen and partner is Greek Louis. Don assumes a snobbish attitude toward his men and thereby centers their dislike upon himself. Carney and Greek Louis plan to undermine young Naughton and get the job for drunken Dolan. They import anarchists and I. W. W.'s, create an intolerable condition, and then Naughton's real manhood, inherited from his hardy father, asserts itself. Shiela Dolan has absorbed the prevailing dislike for Don, and Smith, the company engineer, who loves her, is manly enough to take Naughton's part, in the conviction that whiskey drinking has smothered Don's real disposition. Out of the conflict comes the complete reformation of Don, and the birth of an abiding

love between Don and Shiela that works the complete transformation of the elder Dolan and brings the sum total of happiness for all.

For the Program: Out of Hard Knocks on Hard Rocks Comes Happiness.
John Barleycorn Licked in a Stand-up Fight by True Love.
When Real Love Enters the Heart an Appetite for Whiskey Can Be Cured.

Advertising Phrases: Through Life's Hard Knock Dan Cupid Gained a Victory.
How a Strong Man Weakly Fighting "Booze" Became a Giant at the Call of True Love.
The Right Kind of Love and Any Kind of Whiskey Won't Mix.

Advertising Stunts: Statistics prove the picture show theater has been the saloon's greatest enemy. With that in mind, there is opportunity for appealing to everybody but saloonkeepers. Two men might wander the street strongly contrasted in apparel. Let the shabby and unkempt man have a sign on his back, "I'm a Hard Liquor and Hard Rock Man. See me at the (name of the theater) in The Hard Rock Breed. The neatly dressed, extremely prosperous man might bear the sign: "I'm a Real Hard Rock Man, because 'Booze' Never Licked Me. See me at the (name of theater) in The Hard Rock Breed." If nature has left any suitable stones in your neighborhood it would attract attention if a big rock were hauled through the streets on a wagon while men beat with hollow, wooden sledges upon its surface. Banner the wagon: "See the Hard Rock Breed" at (name oftheater). Rows of empty bottles strung across the lobby might carry the banner: "The Hard Rock Breed emptied thousands of these bottles before Dan Cupid put the lid on."

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Slides. Lobby displays, 11x14 and 22x28. Electros and mats. Photos. Triangle magazine. Press sheet.
Released March 10.

"THE SEA PANTHER."

Triangle Presents a Tale of the Salty Sea. Story by Kenneth B. Clark, Recalling the Buccaneers and Freebooters of Early Days.

Cast.

Paul Le Marsan.....William Desmond
Molly Tarpley.....Mary Warren
Will Kip.....Jack Richardson
Captain Saunders.....Arthur Millet
Esther .....Lillian Langdon
Braga .....Lee Hill

The Story: Paul Le Marsan, gentlemanly freebooter, whose piratical exploits have gained for him the name of "The Sea Panther," captures the British ship, Lady Devon, aboard which is Molly Tarpley, en route to join her uncle, proprietary governor of the Carolinas. Le Marsan falls in love with his prize captive and with his sword cows members of his crew who seek to lay hands on her. All the captives are taken to the pirate town of Cayo del Muerto in the Bahamas. Le Marsan takes Molly under his protection and she is forced to share his home with him. She is overwhelmed by the barbaric splendor of the house which is filled with loot of the Spanish galleons, but she steels herself against the love which is being fanned for her bold and romantic captor. Le Marsan is true to his promise to protect her as long as she is under his care. He proves his devotion to her by fighting with swords a death battle when Barga, a fellow pirate captain, seeks to win the girl from him. Finally, realizing that he cannot have the girl's love, but determined to fulfil his promise to her, Le Marsan takes the girl back to the captive ship. The vessel is headed for the Carolinas, but has not gone far when Le Marsan and his band are overcome by the captain and crew who have been smuggled aboard. During the night Molly invades the captain's room and steals the key to the irons and liberates Le Marsan. Then she helps him prepare a rope and watches him lower himself over the side of the ship and row away to freedom.

For the Program: Love is the Loot of This Spanish Galleon.
Romance of the Sea When Pirates Said Might was Right.
Love Steals the Key and Liberates Its Prisoner.

Advertising Phrases: Cupid Makes Captain Kidd a Piker.
Love Dulls the Pirate's Sword and Rules the Foaming Wave.

Stunt Suggestions: For exhibitors along the seaboard on both coasts this feature should lend itself readily to ideas that will couple it with maritime life. Inland it will be hard to devise stunts for a feature that applies strictly to early-day piracy. Old prints of pirate crafts, pictures of buccaneers and engravings of like nature might be borrowed for lobby display. Advertise for these old prints in your local paper, and when they are loaned have a neatly painted card display the name of the accommodating friend and give a brief description of the picture. Special prizes for the rarest print might be offered. If you worked hard enough on the idea, you would probably assemble a collection that, in itself, would be interesting and instructive—besides affording good publicity, with a special story in your newspaper describing the collection.

Advertising Aids: One each one, three and six-sheets. Heralds in rotogravure. Lobby displays, 11x14 and 22x28. Slides. Electros and mats. Press sheet.
Released March 10.

"THE FAMILY SKELETON."

Thomas H. Ince Presents Charles Ray in a Diverting Story of a Young Millionaire's Struggle Against An Imaginary Curse of Drink.

Cast.

Billy Bates.....Charles Ray
Poppy Drayton.....Sylvia Bremer
Dr. Griggs.....Andrew Arbuckle
"Spider" Doyle.....Billy Elmer
Billy's valet.....Otto Hoffman
Wheeler .....Jack Dyer
Directed by Victor L. Schertzinger.

The Story: Bates inherits his father's millions and thinks he has also inherited his father's capacious thirst. Just to prove that he hasn't he drinks until his nerves are frayed. Poppy Drayton, leader of the famous "Beauty Chorus," decides that something must be done to check Billy in his self-styled losing fight, so she plans an abduction that startles Billy into his normal self again and very nearly proves the ruination of the young prize-fighter hired for the heavy part.

For the Program: The curse of drink is an awful thing to have when you haven't got it.
Drank because he thought he must.

Advertising Phrases: Thought he was a dipsomaniac when he was only a "nut."
Willard could not put up such a fight as Ray and Elmer.

Feature These Players: Charles Ray as the supposed victim of drink.
Sylvia Bremmer as Poppy.
Billy Elmer as Spider.

Stunt Suggestions: If you can get some of those little papier mache skeletons, fasten

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights.

THE AUTOMATIC TICKET SELLING and CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

Non-Breakable and Sanitary STEEL and **LOW Price CAST IRON** **HIGH Quality**

Opera Chairs
Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.
STEEL FURNITURE CO.
Grand Rapids, Mich. New York, 150 Fifth Ave.

"A Friend In Need....."

Ex-newspaperman, free lance and scenario writer, finishing a prison term, seeks the aid of a friendly hand in establishing himself in the scenario department of some leading producing company.

Thirty-five years of age, cultured, and ambitious. Several years' experience with leading dailies. Will be released on or about April 25th.

Anyone wishing to lend a helping hand, address communications to

NO. 4185
BOX 51
COMSTOCK, N. Y.

EXHIBITORS

Read our Department "Advertising Aids for Exhibitors"—It will help you in billing your Feature Picture.

PERFECTION IN PROJECTION **Gold King Screen**
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.—Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

La Cinematografia Italiana ed Estera
Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs. per annum
Editorial and Business Offices: **Via Cumiana, 31, Turin, Italy**

them to whiskey bottles and use a card: "He thought the Family Skeleton was a thirst, but it wasn't, though it took a knowing chorus girl to keep Billy Bates from drinking himself to death. See Charles Ray in The Family Skeleton at (house and date). It has one of those zippy Ray fights." If you cannot get the skeletons drape the bottles as ghosts. For street work have two men get into an argument noisy enough to attract a crowd. When the crowd is large enough let them strip off their coats and show on their backs, "If you want to see a fight, go to the (house) tonight and see Charles Ray lick Spider Doyle in The Fmaily Skeleton." The coats are resumed, after an interval, and the performance is repeated further along the street. Decorate the lobby with whiskey bottles if you can get them.

Advertising Aids: Two designs each one, three and six-sheets. Rotogravure. Photos, 8x10, 11x14 and 22x28. Ten cuts each of star and play, one to three columns wide. Advertising layout mats. Slides. Press book.

Released March 11.

"THE DEBT OF HONOR."

William Fox Presents Peggy Hyland, the Delightful English Star, in a Story of War Times and Spy Secrets.

Cast.

Honor.....Peggy Hyland
Chester Holbrooke.....Irving Cummings
Frank Schiller.....Frank Goldsmith
Irma Middleton.....Hazel Adams
Stanley Middleton.....Eric Mayne

Directed by O. A. C. Lund.

The Story: Honor is adopted from an orphan asylum by Senator and Mrs. Middleton, and grows into a lovely girl. War comes, and the Senator is engrossed in business. He does not notice the growth of an affair between his wife and Frank Schiller until one night he sees their figures in an embrace, silhouetted against the window shade. Irma, to shield herself, declares Honor to be the woman, and she keeps silent rather than tell Middleton the truth. The affair progresses, and Irma and Schiller are killed in his home in a spy raid, it having been proven that she is giving Schiller information as to the movements of the transports. Honor and Chester marry, and in turn "adopt" the broken-hearted Middleton.

For the Program: An intimate picture of the Washington of today.

Orphan girl adopts man who first adopted her.

Advertising Phrases: Adopted daughter proves of finer fibre than her foster-mother.

Slain as spy in husband's presence.

Feature These Players: Peggy Hyland, who is making her debut with Fox.

Irving Cummings as Chester.

Frank Goldsmith as the spy.

Stunt Suggestions: In the window of novelty shops introduce a sign reading, "Almost anything in this window could be used to transmit a message from one spy to another. How many ways can **you** figure out? For a good suggestion see The Debt of Honor at (house and date). Peggy Hyland's debut with Fox." For other window cards get a deck of Angels or similar fancy backs and touch out with colored ink some of the dots. Letter: "These cards have marked backs, not to enable cheating, but to let one German spy communicate with others. Look closely and you'll see how it is done. For other ways of communicating see The Debt of Honor at (house and date)."

Advertising Aids: Two designs each one, three and six-sheets. Lobby displays, 8x10, 11x14 and 22x28. Press sheet. Newspaper mats free.

Released March 10.

We lead; let those that can, follow.
DEVELOPING—PRINTING
TITLES—TINTING—TONING
MANUFACTURERS AND SPECIALISTS IN MOTION PICTURE PHOTOGRAPHY
GUNBY BROS., INC.
145 West 45th Street New York City

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan & Trust Bldg., Washington, D. C.

FOR SALE
Second-hand Motiograph
Used one month; a bargain
1917 model; price, $150.00
Also distributors of Richardson's M. P. Handbook, Hallberg's M. P. Electricity, Oil, Cement, Condensers and Parts
Moving Picture Machine Company
Binghamton, N. Y.

MOTION PICTURE CAMERAS
BASS TESTED AND GUARANTEED Motion Picture Cameras are the acme of good value. Whether you purchase a new Universal at a big saving or a used Universal at prices from $195 to $225, you are obtaining a camera of undoubted capabilities. USED MOTION PICTURE CAMERAS ALWAYS ON HAND
BASS CAMERA COMPANY
111 N. Dearborn St., CHICAGO, ILL.
M. P. CAMERA DEPT.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

WAR PRICES—Going Down
The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.
CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

Synopses of News Reels

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 41 (Feb. 16).

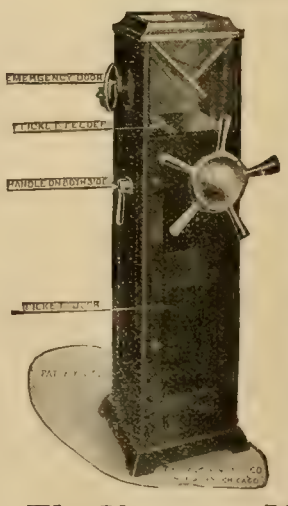
"Cut a Cord of Wood for Uncle Sam."—Boy Scouts of America cut down trees in nation-wide movement to aid fuel administration overcome coal shortage.—Fort Lee, N. J.

San Francisco Celebrates Opening of Tunnel Route.—Mayor Rolph drives first cart through new Twin Peaks bore connecting heart of city with residential section.—San Francisco, Cal.

Sailors Learn Cooking from $10,000 Specialist.—The United States Navy needs 2,000 cooks, and if you enlist now you may have a chance to learn the art from the Hotel Biltmore Chef.—New York City.

Enlist in Uncle Sam's Food Army.—If you can't fight you can join the civilian army of food savers, so that those who are fighting may be plentifully supplied. Observe the Food Administration's meatless, wheatless, and sugar-saving days. Don't Hoard Food! Don't Waste It!

Ex-President Rallies from Severe Operation.—Colonel Roosevelt receives messages of good cheer from Kings, Statesmen, Senators, Generals, Prize-Fighters, Clergymen, and Cowboys.—New York City.

"NEWMAN"
Ticket Chopper


Safeguard against having your tickets used over again and resold. Circumstances sometimes cause many men to yield to temptation. Newman's ticket choppers positively chop and positively insure you against any collusion between ticket seller and ticket taker. The most practical and most attractive choppers made. Write in for 1918 Catalog of Ticket Choppers, Brass Frames and Rails.
The Newman Mfg. Co.
ESTABLISHED 1882
717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

400,000,000 Cigarettes for Our Boys in France.—Thirty carloads of tobacco bought by the Government to cheer Pershing's lads in khaki start on the long journey "Over There."—Durham, N. C.

Students Leave Yale to Help Make History.—Wealthy youths who deserted Old Eli for the United States Marine Corps leave for the Paris Island Training Station.—New York City.

Official U. S. War Film—'Soldies of the Sea" Can Play as Well as Fight.—Uncle Sam's Marines mix fun with the serious business of learning the art of modern trench warfare.—Somewhere in the U. S. A.

Cartoons from the World's Greatest Newspapers.

ISSUE NO. 42 (Feb. 23).

In the Smoking Crater of an Erupting Volcano.—Remarkable views of a volcanic disturbance showing the crater before and during eruption procured at great risk by daring cameraman.—The Ruahine Mountain Range, New Zealand.

Tears and Cheers Greet National Army Troops in Great "Victory March."—With stalwart, soldierly bearing the boys of the Metropolitan Division, many of whom left for camp round-shouldered and flat-chested, prove the wonders of a few months training.—New York City.

Uncle Sam Plays Santa to Baby Victims of War.—French "kiddies" orphaned and homeless, sacrificed on the altar of Prussian war lust, are the Christmas guests of American troops.—"Somewhere in France." (Official French War Film.)

Fighting for Freedom in France. (Official U. S. War Film.)—Liquid fire, the most hellish invention of the great war, is turned by the Allies against the barbarous Huns, who first used it in "civilized" war fare to the sickening horror of the entire world. (Released by the Committee On Public Information through the American Red Cross.)

Cartoons from the World's Greatest Newspapers.

Mutual Weekly.

ISSUE NO. 9 (Feb. 25).

Chicago, Ill.—12,000 See Brick Larson Win Silver Skates Derby.

Daily City, Cal.—Has a Mere Man Anything On These Women? They construct their own Red Cross headquarters from cellar to garret.

Ascot Park, Cal.—Woman Speed Marvel Sets World Record. Women triumph in another man's game.

New York City.—Famous Bellevue Unit of War Nurses Are Ready to Start for France.

San Francisco, Cal.—Wild West Show Nets $50,000 for Soldiers and Sailors Amusement Fund. "Doug" Fairbanks and other movie stars paek Ewing Field with 35,000 spectators.

Camp Upton, N. Y.—Huge Auditorium Dedicated. Assistant Secretary of War Bendict Crowell and Major Biddle officiate.

Mare Island, Cal.—The Marines Are Full of Pep. The Kaiser will have a nightmare when these boys go for Fritz like they go after a push-ball.

Mare Island, Cal.—Camp Singing Helps Soldier On His Way. The boys are taught popular songs to relieve the monotony of long marches "Over There."

San Francisco, Cal.—"The Mother of the Army" Entertains Her Boys. Madame Schumann-Heink sings for 8,000 soldiers at U. S. Presidio.

Somewhere in France.—French Troops Capture Famous "Hindenburg Line." They find deep underground cement rooms and trenches skillfully masked.

A One Man Bridge.—Military engineers construct a span so nicely balanced that one man can operate it with ease.

Gloucester City, N. J.—Interned Germans Taken to Southern Camps. Armed guards on duty as officers and seamen from German liners are transferred to Hot Springs, N. C.

Here Rest the First Soldiers of the Republic of the United States Fallen On French Soil for the Cause of Justice and for Liberty.—November 5, 1917.

Somewhere in France.—General Pulpeyroux reviews the 3rd Division of Colonial Infantry. Subtitle: A brave among the braves.

MUTUAL.

Screen Telegram No. 1 (March 3).

Captain Vernon Castle, the British flier who plunged to his death in Texas, posed for Screen Telegram just before his fatal flight at Fort Worth. These pictures show Captain Castle in the last successful flight he ever made.

Wealthy girls from the homes of the smart set, unable to go abroad in winter weather, disport themselves at picturesque Denishawn, near Los Angeles, Cal., where they are shown in classic dances, swimming and having a good time generally.

Official French war pictures show an American officers' training camp at St. Maixent, near Noyon, France, with hundreds of young American soldiers managing a Christmas celebration for the suffering French children—trained nurses assisting.

At Houston, Tex., there is a device that catches large bundles of express packages from fast trains in motion and delivers express for fast trains in similar manner. It is being tried out at Houston to save fuel and power by eliminating stops.

At Berkeley, Cal., on ground adjoining the University of California, fighting aviators of the American army are receiving their final training. Sixty officers a week are graduated from this school.

William Howard Taft, former president of the United States, attends a boxing show at Great Lakes Naval Training Station near Chicago.

Douglas Fairbanks stages big "rodeo" in aid of War Camp Community Fund. Cattle roping and broncho busting pictures, with Fairbanks doing most of the hard work.

Canadian Recruiting Mission, Chicago, gives send-off party to new recruits. Sergt. R. I. De Velliers, formerly of Boer army, cuts effigy of Kaiser to ribbons with thirty-foot ox whip.

Steel plates for American Ships. Sensational scenes in American foundries where work is being carried on twenty-four hours a day to furnish the ships that mean victory.

Train wreck at Congress Park, Ill., dumps forty tons of sugar into ditch with 100 tons of coal.

"The American Army" standing at salute, urges Nation to use victory bread in order that we may have more wheat to send to the men who are fighting on European soil.

Universal Animated Weekly.

ISSUE NO. 12 (Feb. 20).

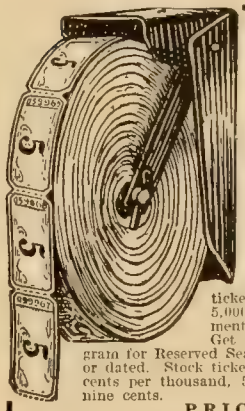
Father Knickerbocker Helps Poor "Kiddies" Keep Warm.—Wood gathered by Mayor's Committee is cut and distributed to the unfortunate to tide them over the coal shortage.—New York City.

Vernon Castle, Idol of Broadway, Dies for King and Country.—Originator of modern dancing, a captain in the British Flying Corps, is killed by a collision in the air while acting as an instructor to Canadian cadet aviators.—Benbrook Field, Tex.

Earthquake Wreckage Like German "Kultur."—Hundreds of persons killed, many injured, and millions of dollars in damage done when succession of earthquakes lay Guatemalan Capital in ruins.—Guatemala City.

Young America Will Be Ready When Called to Arms.—Boys in all parts of the country too young for military service are following the example of these California lads and organizing rifle clubs.—Los Angeles, Cal.

Gift of a Dreadnought Is Made to Great Britain.—New Zealand presents great battleship of that name to mother country, with best wishes for "speedy victory in the war."—Auckland, New Zealand.



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

PRICES

Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
Twenty-five Thousand	5.50
Fifty Thousand	7.50
One Hundred Thousand	10.00

National Ticket Co., Shamokin, Pa.

UNIVERSAL

Motion Picture Camera

more speed better results, at half the price.

Write for 6 new features.

Burke & James, Inc.

240 E. Ontario St., Chicago

HE'S gone across— YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND

19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our Boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
The American Red Cross	Gertrude Atherton
Cardinal Gibbons	Theodore Roosevelt
	Alton B. Parker
	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....

ADDRESS.....

Pay Your Income Tax NOW! It Is a Patriotic Duty!—By filing your income tax return immediately you will help the Government and, indirectly, the boys "Over There."

King Winter Fails to Block Anti-U-Boat Campaign.—Dynamite is resorted to when ice threatens to prevent launching of merchant ships badly needed in the Allied War on the murderous submarine.—Toronto, Canada.

African Tribesmen Battle for World Freedom Under Tri-Color.—White-robed Moroccan Cavalry and Algerian Infantry leave for France to take their places in the human dam holding back the tidal-wave of the Huns.—Somewhere in Morocco. (Official French War Film.)

Cartoons by Hy Mayer.

ISSUE NO. 13 (Feb. 27).

Making Muscles of Iron and Hearts of Steel.—Rough games of school days are revived to harden boys in training for nerve-trying service in the trenches in France.—Camp Logan, Tex.

Where Our Bull Dogs of the Seas Get Their Fuel.—Many of Uncle Sam's torpedo boats engaged in hunting the merciless submarines burn oil, which is found superior to coal, and effective in creating smoke screens.—Westlake, La.

Cuba Feels Pinch of World Food Shortage.—America's gallant little ally finds the bread line necessary for the first time since the war for freedom against Spain.—Havana, Cuba.

American Women Eager to Aid Brothers in Khaki.—Women respond to the call for volunteers to be drilled in readiness for service behind the fighting lines in France.—New York City.

King of Spain Is a Crack Shot With the Rifle.—Alfonso, most popular of monarchs, demonstrates his skill before Royal Family at Annual Pigeon-Shoot.—Madrid, Spain.

War Nurses Pray for Victory Before Leaving for France.—St. Paul's Chapel, where George Washington worshiped in some of the darkest days of the Revolution, is scene of divine services in behalf of world freedom.—New York City.

"Build a Bridge of Ships to France," Says Pershing.—Old Glory is unfurled over the largest shipbuilding plant in the world, where 29,000 employees are rushing the ways to accommodate 100 ships at one time.—Hog Island, Philadelphia.

A Hero of the Marne.—His name will live in the history of France!—On the sacred soil of his own beloved land, General Grosettik, who played a gallant part in the great battle which saved Paris from the Huns, finds his last resting place.—Paris, France.

Several Hundred Pounds of Ex-President Is Fight "Fan."—William H. Taft on a visit to Great Lakes Naval Training Station displays interest in boxing bout staged for his benefit.—Chicago, Ill.

New York Society "Goes to the Bow-Wows."—These are "dog days" in the metropolis, where the "Four Hundred" of Dogdom repose on silken cushions in the "Annual Show."—New York City.

Cartoons by Hy Mayer.

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 15 (Feb. 16).

Camp Gordon, Ga.—The entire 82d Division, ready and equipped for service, takes part in one of the largest parades of National Army troops. These boys are the contribution of Florida, Alabama, and Georgia—the pride of the Sunny South.

San Francisco, Cal.—Ho! This way to the Big Show! Cowboys, cowgirls, and the rest of the wild and wooly band, all out for a thrilling rodeo.

Los Angeles, Cal.—Behind the scenes in a modern bakery making Liberty Bread. Automatic dough-mixers rival milady's elbow gymnastics. Ninety thousand Liberty Loaves are baked every day.

Camp Logan, Texas.—Teutons penetrating the lines set by the "Prairie" Division Engineers will feed it—they are expert in wire entanglements.

Washington, D. C.—Lord Reading, High Commissioner and special envoy of Great Britain to the United States, arrives at his new post.

Miami, Fla.—One of the spots where Worry takes flight and Gaiety reigns supreme—society in large numbers visit this famous resort.

With the Stars and Stripes "Over There."—(Official U. S. War Films. Released by the Committee On Public Information through the American Red Cross.)

Cartoon.—The Heritage.

HEARST-PATHE NEWS NO. 16 (Feb. 20).

San Pedro, Cal.—This country is proud of the fine record of its navy, and the Jackies in training are determined to keep up this record.

Poughkeepsie, N. Y.—Fire invades the sacred precincts of education, destroying the main building of Vassar College, and routing 400 girls.

Palm Beach, Fla.—While their friends up North are playing with Jack Frost society's little folk here enjoy their spring-time games.

In Africa.—The hand of war has circled the globe—every continent is within its grasp. Even roaming tribes of picturesque Morocco are now soldiers of Liberty.

Gloucester, N. J.—Two hundred enemy seamen taken from the German ships seized at this port are removed to an internment camp.

Washington, D. C.—All is not quiet along the Potomac, when the ice flows in the historic river begin to melt with the warm weather. The waters reach their highest level since 1889, inundating the surrounding districts.

New York City.—Armored cars are part of the equipment of the N. Y. Guard, formed to preserve order here while the militia is over there.

Mare Island, Cal.—It is not all drill, drill with the rookie marines, for Uncle Sam gives ample opportunity to practice the "manly" arts. These vigorous sports help to develop their muscles and agility.

Cartoon.—The Threatening Storm.

SWAAB
SIMPLEX MACHINE
Distributor
PENNSYLVANIA, NEW JERSEY, DELAWARE, MARYLAND
1327 VINE STREET, PHILADELPHIA, PA.
Repairing and All Supplies

TITLES
CLEAR, CLEAN AND BRILLIANT ON EASTMAN STOCK
Wording Perfectly Balanced With or Without Borders
ROTHACKER FILM MANUFACTURING CO.
1339-51 Diversey Parkway, Chicago, U. S. A.

MOTIOGRAPH SERVICE
Pronounced by every user
THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

EXHIBITORS SUPPLY CO., Inc.
Mallers Building, CHICAGO, ILL.
Exclusive Distributors
Simplex Machines
Illinois Indiana Wisconsin

PHOTO-GRAVURE PROGRAM
4 pages; size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.
New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons.
LARGE HANDCOLORED PICTURES
Size 22x28 inches. Every prominent player.....75c. each
FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35, framed.
THE SEMI-PHOTO POST CARDS, $3.00 per thousand, of over 600 players.
PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.
LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.
GRAVURE FOLDER, containing pictures of the prominent players, $10 per thousand.
SINGLE COLUMN CUTS of every prominent player, 50c. each.
KRAUS MFG. CO.
220 West 42nd Street, New York
12th Floor, Candler Building

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1908
THE FILM EXCHANGE
126 West 46th St., New York City

In Our Department "Advertising Aids for Exhibitors" the Busy Manager Will Find a Mine of Practicable Stunts to Help Him Play Up the Feature of His Show. Use the Department Every Week.

COOL & VENTILATE BY TYPHOONS
1544 BWAY.. TYPHOON FAN COMPANY NEW YORK CITY

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

ARTIST—High-grade man, at present with one of America's leading photoplay houses, desires change of position. Thoroughly capable of executing original and attractive lobby posters and high-grade newspaper design. The kind that draw patronage. Address E. A., care M. P. World, N. Y. City.

ORGANIST, exceptional education, ability, experience, desires change of location. Immense library. Good organ and salary essential. Address Musician, care M. P. World, N. Y. City.

THEATERS FOR SALE OR RENT.

FOR SALE—Moving picture theater, 700 seats, in best location in city of 130,000. Latest equipment, including $5,000 organ; running under same management for 10 years. Will give trial. Inquire Box 1430, Paterson, N. J.

EQUIPMENT FOR SALE.

FOR SALE—About 300 motion picture seats. Inquire Herman Ellis, Perth Amboy, N. J.

3,000 OPERA CHAIRS, steel and cast frames, 75c. up. Serviceable goods guaranteed, cut prices on new chairs. Three asbestos booths. Send for list dropped patterns and save half. J. P. Redington, Scranton, Pa.

CONTENTS of moving picture supply house for sale, including features and single reels. S. H., care M. P. World, N. Y. City.

NEW Westinghouse Cooper-Hewitt mercury rectifier, 110 A. C. volts—30 D. C. amps.; $150 takes it. Vosatko Bros., Uvalde, Tex.

EDISON Home Kinetoscope, Edison Home Transformer. Cheap. Chris Lyngard, 110 8th St., Hoboken, N. J.

EXHIBITORS—OPERATORS — PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERFLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

CAMERAS, ETC., FOR SALE.

FIVE RATTLING GOOD BARGAINS FOR QUICK CLEARANCE.—400 ft. capacity Professional Photo Cines Motion Picture Camera, automatic dissolve and all adjustments. Complete outfit, including Tessar F:3.5 lens and tripod. Price $195.00. 1917 Model Universal, equal to new, fitted with Tessar F:3.5 lens, price $215.00. 200 ft. capacity U. S. Compact, Professional regular and trick crank fitted with Tessar F:3.5 lens case and 2 extra magazines. Price complete $110.00. Universal Panoram and Tilting top tripod, condition like new, price $47.50. Northern Light, complete in case, condition like new, price $45.00. You can depend on a Bass Bargain making good. BASS CAMERA COMPANY, Charles Bass, Pres., 109 N. Dearborn St., Chicago, Ill., Motion Picture Dept.

GET READY NOW————200-FT. ERNEMANN MODEL A, M. P. CAMERA; F:3.5 ERNON LENS; REGULAR AND TRICK CRANK; WITH TRIPOD, $95———— ACT PROMPTLY IF YOU WANT THIS EXCEPTIONAL VALUE————WRITE OR WIRE FOR OUR LATEST LIST OF USED AND NEW MOTION PICTURE CAMERAS, TRIPODS, LENSES AND ACCESSORIES. DAVID STERN CO., IN BUSINESS SINCE 1885, 1025R Madison St., Chicago, Ill.

FILMS WANTED.

CAMERAMEN—Wanted good negative of physical culture, sporting and athletic events. Wire or write what you have or can get. Sy Seidman, Physical Culture Photoplays, 949 Broadway, N. Y. City.

WE BUY and sell films of every description in quantities. Sampliner Advertising Co., Inc 729 Seventh Ave., N. Y. City.

FILMS FOR SALE.

300 REELS for sale, 2, 3, 4, 5 and 6-reel features. Masterpiece Film Attractions, 1225 Vine St., Philadelphia, Pa.

MISCELLANEOUS.

TOM BRET Titles and scenarios. Room 616, 220 West 42d St., N. Y. C. Phone Bryant 8149.

With our experience and laboratory equipment, assures you motion picture film developing, printing and the making of titles best that can be secured.

Reasons Why

Are photographers by profession since 1881.

Developing and printing motion picture film since 1908.

Have dust proof laboratory especially fitted for this work.

Complete stock fresh chemicals and Eastman's motion picture negative and positive film on hand at all times.

Bring or mail us your next motion picture developing order to convince you of our worth and promptness.

DEVELOPING MOTION PICTURE FILM 1c PER FOOT

FORD'S 1029 16th St., Denver, Colo.

MAIL ORDERS PROMPTLY ATTENDED TO

BOUND VOLUMES OF THE MOVING PICTURE WORLD

You Need Them in Your Business!

Each issue of THE MOVING PICTURE WORLD represents the fruit of studied effort on the part of experts to provide just what the average reader of trade publications in the moving picture field can use to best advantage in his business.

Since this is true, the bound volumes of THE MOVING PICTURE WORLD, each comprising the complete issues printed during a period of three months, take immediate standing as

The Reliable Reference Book of the Trade ***The Record of Moving Picture History in the Making***

NOW READY—VOL. 33.—JULY TO SEPTEMBER, 1917

WE HAVE AT YOUR DISPOSAL

Bound Volumes for the years 1912, 1913, 1914, 1915 and 1916. Four volumes each year. Shipped as per your instructions at $1.50 per volume—transportation charges additional.

INVEST $34.50

and have at your hand for ready reference every issue of THE MOVING PICTURE WORLD which has been printed since January 1, 1912. These issues are in bound volume form, and are invaluable to the wide-awake moving picture man.

CHALMERS PUBLISHING CO., 516 Fifth Ave., New York City

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Moment of Victory (One of the O. Henry Series—Two parts—Comedy-Drama).
The Trimmed Lamp (One of the O. Henry Series—Two Parts—Comedy-Drama).
Schools and Schools (One of the O. Henry Series—Two Parts—Drama).
A Madison Square Arabian Night (One of the O. Henry Series—Two Parts—Drama).
The Rathskeller and the Rose (One of the O. Henry Series—Two Parts—Drama).
By Injunction (One of the O. Henry Series—Two Parts—Drama).
The Song and the Sergeant (One of the O. Henry Series—Two Parts—Drama).

CHAPLIN COMEDIES.

Work (Two parts—Comedy).
A Woman (Two parts—Comedy).
The Tramp (Two Parts—Comedy).

ESSSANAY COMEDIES.

Nex'
The Soup and Fish Ball.
A Tough Knight.
Our Little Nell.
Check Your Hat, Sir.
Wild Algy of Picadilly.
All Stuck Up.
The Lie That Failed.
The Jazbo Sheriff.
The Lunch Grabber.

ESSANAY SCENICS.

Agricultural Opportunities in Western Canada.
Water Power of Eastern Canada (Scenic).
A Romance of Rails and Power (Scenic).
Grand Canyon of Arizona and Canyon de Chelly.

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Seventh Series.)

The Unofficial Maneuver.
What Occurred on the Beach.
An All Fools' Day Affair.
Beating Him to It.
Forced Into Matrimony.

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.

(All Two-Part Comedy-Dramas.)

Marrying Off Dad.
The Preacher's Son.
Thief or Angel?
The Accusing Toe.
Black and White.
The Rebellion.
Frank's Endorser.
City of Boys.
A Boy Built City.
I'm a Man.

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Mod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF FEB. 17.

The Inner Voice (Five Parts—Drama—Russian Art—Special).
The Hidden Hand (Episode No. 13, "The Jaws of the Tiger"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 5, "Sold for Gold"—Two Parts—Drama—Balboa).
Hit Him Again (One Reel—Comedy—Rolin).
Along the Riviera—Italy (Colored—Travel) and Watching the Flowers Bloom (Colored—Educational) (Pathe Split Reel).
Hearst-Pathe News No. 16 (Topical).
Hearst-Pathe News No. 17 (Topical).

RELEASES FOR WEEK OF FEB. 24.

The Naulahka (Six Parts—Drama—Astra).
The Hidden Hand (Episode No. 14—"The Unmasking"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 6—"In Poverty's Power"—Two Parts—Drama—Balboa).
Argus Pictorial No. 8 (One Reel—Educational—Argus Laboratories).
A One Night Stand (Two Parts—Comedy—Rolin).
Beat It (One Part—Comedy—Rolin).
Around Central Auvergne (Colored), The Verzere Valley, France (Travel), and Clermont-Ferrand, Central Auvergne, France (Travel) (Pathe Split Reel).
Katzenjammer Kids—"Burglars" (Cartoon Comedy) and Apple Blossom Land (Educational) (International Split Reel).
Hearst-Pathe News No. 18 (Topical).
Hearst-Pathe News No. 19 (Topical).

RELEASES FOR WEEK OF MARCH 3.

Daddy's Girl (Five Parts—Comedy-Drama—Diando).
The Hidden Hand (Episode No. 15—"The Girl of the Prophecy"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 7—"The Rebound"—Two Parts—Drama—Balboa).
A Gasoline Wedding (One Reel—Comedy-Rolin).
Our National Parks (colored)—Yellowstone Park—The Geysers (Travel) and Buxton (colored)—Derbyshire, England (Travel) (Pathe Split Reel).
Katzenjammer Kids—Too Many Cooks (Cartoon Comedy), and A Temporary City (Educational)—International Split Reel.
Hearst-Pathe News No. 20 (Topical).
Hearst-Pathe News No. 21 Topical).

RELEASES FOR WEEK OF MARCH 10.

The Great Adventure (Five Parts—Comedy-Drama—Pathe).
The House of Hate (Episode No. 1—"The Hooded Terror"—Three Parts—Drama—Pathe-Astra).
The Price of Folly—(Episode No. 8—"Shifting Sands"—Two Parts—Drama-Astra).
Look Pleasant Please—(One Part—Comedy—Rolin).
Our National Parks—Rainier Park—Mesa Verda Park (One Reel—Travel—Pathe).
Katzenjammer Kids—Spirits (Cartoon) and Jackie's Clothes (Educational)—(International Split Reel).
Hearst-Pathe News No. 22 (Topical).
Hearst-Pathe News No. 23 (Topical).

Paramount Pictures Corp.

KLEVER KOMEDY.

Jan. 28—He Got His.
Feb. 11—Adam and Some Eves.
Feb. 25—Some Professor.

PARAMOUNT MACK SENNET COMEDIES

Dec. 30—Taming Target Center (Two parts).
Jan. 13—The Kitchen Lady (Two parts).
Jan. 27—His Hidden Purpose (Two parts).
Feb. 3—Watch Your Neighbor (Two parts).
Feb. 10—Sheriff Nell's Tussle (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Oct. 29—Fatty at Coney Island.
Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Feb. 4—A Petticoat Pilot (Five parts—Dr.).
Feb. 11—The Thing We Love (Five parts—Dr.).
Feb. 18—The Keys of the Righteous (Five Parts—Drama).
Feb. 18—Hidden Pearls (Five Parts—Drama).
Feb. 25—One More American (Five Parts—Drama).
Mar. 4—Eve's Daughter (Five Parts—Dr.).
Mar. 4—Huck and Tom (Five Parts—Drama).
Mar. 11—The Family Skeleton (Five Parts—Drama).
Mar. 11—Sunshine Nan (Five Parts—Drama).
Mar. 18—Prunella (Five Parts—Drama).
Mar. 18—Wild Youth (Five Parts—Drama).
Mar. 18—Love Me (Five Parts—Drama).

Artcraft Pictures.

Jan. 14—Wolves of the Rail (Five Parts—Dr.).
Jan. 21—Stella Maris (Five Parts—Drama).
Feb. 14—The Song of Songs (Five Parts—Dr.).
Feb. 18—Blue Blazes Rawden (Five Parts—Drama).
Feb. 25—Headin' South (Five Parts—Drama).
Mar. 11—Amarilly of Clothes-Line Alley (Five Parts—Drama).

PARAMOUNT SERIAL.

Jan. 14—Who Is Number One? (Episode No. 12—"The Show Down"—Two parts—Drama).
Jan. 21—Who Is Number One? (Episode No. 13—"Cornered"—Two parts—Drama).
Jan. 28—Who Is Number One? (Episode No. 14—"No Surrender"—Two parts—Drama).
Feb. 4—Who Is Number One? (Episode No. 15—"The Round Up"—Two parts—Drama).

PARAMOUNT-BURTON HOLMES.

Jan. 7—Sydney, the Antipodean Metropolis (Scenic).
Jan. 14—A Trip to the Jenolan Caves of Australia (Scenic).
Jan. 21—Melbourne the Magnificent (Scenic).
Jan. 28—Round About Melbourne (Scenic).
Feb. 4—Adelaide, Capital of South Australia (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Dec. 30—No. 100—Knit Your Bit; War Dogs; Bobby Bumps' Tank.
Jan. 6—No. 101—The New Art of Dress; Destructive Power of T. N. T.; Goodrich Dirt and Duke de Whatanob.
Jan. 12—No. 102—The Panama Canal; Evolution of the Dance; Flour from Potatoes.

BENJAMIN CHAPIN'S PARAMOUNT SERIES.

"The Son of Democracy."

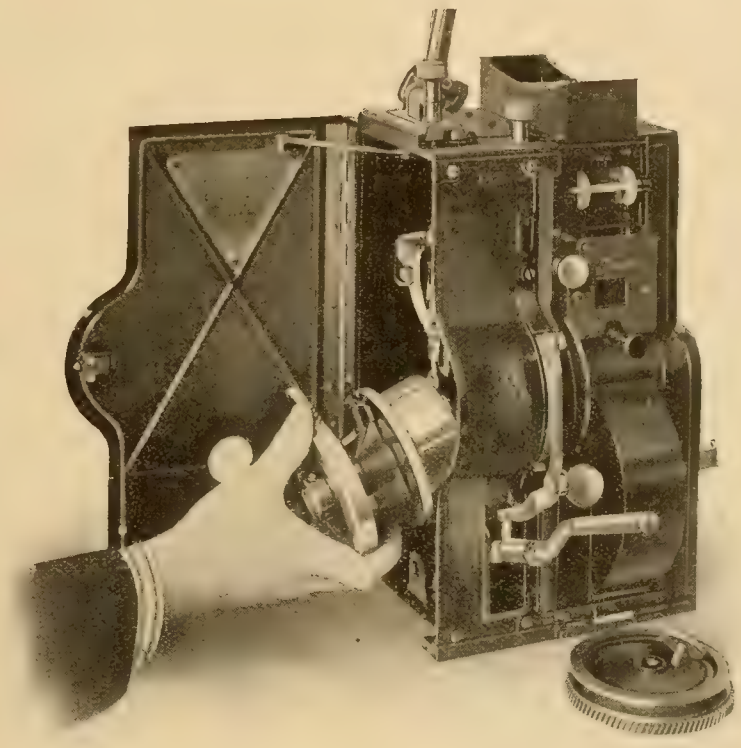
Feb. 11—My Mother (First Release—Two Parts).
Feb. 18—A Call to Arms (Second Release—Two Parts).
Feb. 25—My Father (Third Release—Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Simplex

Quick Accessibility

The Oil Chamber, which contains the complete Intermittent Movement, and carries the Register Sprocket, can be taken out and replaced in about one minute with no tools except a screw-driver.



Now, we don't claim that the Simplex needs no attention, but we do claim:

(1) that it is less likely to go wrong;

(2) that although its vital parts are enclosed, away from dirt and danger of injury, they are as accessible as if they were out in the open;

(3) that this is one reason for the permanence of its perfect projection, and

(4) that these claims are substantiated by the almost universal acceptance of the Simplex, despite vigorous, and often unfair, competition.

We could only show a "still" here. Wouldn't you like a demonstration?

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Feb. 6—Number 10 (Topical).
Feb. 13—Number 11 (Topical).
Feb. 20—Number 12 (Topical).
Feb. 27—Number 13 (Topical)—02904.
Mar. 6—Number 14 (Topical)—02913.
Mar. 13—Number 15 (Topical)—02922.

L-KO.

Feb. 6—The Donkey Did It (Two Parts—Comedy).
Feb. 13—Pearls and Girls (Two Parts—Com.).
Feb. 20—Beaches and Peaches (Two Parts—Comedy-Drama).
Feb. 27—Ambrose, The Lion Hearted (Two Parts—Comedy)—02903.
Mar. 6—A Flyer in Folly (Two Parts—Comedy)—02912.
Mar. 13—Ambrose and His Widow (Two Parts—Comedy)—02921.

NESTOR.

Jan. 28—Vamping the Vamp (Comedy).
Feb. 4—The Great Sea Scandal (Comedy).
Feb. 11—A Devil With the Wimmin (Com.).
Feb. 18—Ship, Oy, Oy (Comedy).
Feb. 25—Watch Your Step (Comedy)—02902.
Mar. 4—At Sword's Point (Comedy)—02910.
Mar. 11—I'll Fix It (Comedy)—02920.

UNIVERSAL PRODUCTION.

Jan. 21—Madame Spy (Five parts—Drama).
Jan. 28—The Phantom Riders (Five parts—Drama).
Feb. 4—Painted Lips (Five Parts—Drama).
Feb. 11—New Love for Old (Five Parts—Dr.).
Feb. 18—The Flash of Fate (Five Parts—Drama).
Feb. 25—Wild Women (Five Parts—Dr.)—02901.
Mar. 4—Nobody's Wife (Five Parts—Drama)—02910.
Mar. 11—Beauty in Chains (Five Parts—Dr.)—02919.

UNIVERSAL SCREEN MAGAZINE.

Feb. 9—Issue No. 57 (Educational).
Feb. 16—Issue No. 58 (Educational).
Feb. 23—Issue No. 59 (Educational).
Mar. 2—Issue No. 60 (Educational)—02905.
Mar. 9—Issue No. 61 (Educational)—02914.
Mar. 16—Issue No. 62 (Educational)—02923.

UNIVERSAL SPECIAL FEATURE.

Feb. 23—The Bull's Eye (Episode No. 3—"Desperate Odds"—Two Parts—Drama).
Feb. 23—Finley Nature Studies No. 6—"Mount Hood" and "The Garden Spot of the World" (Scenic Split Reel).
Mar. 2—The Mystery Ship (Episode No. 14—"The Masked Riders"—Two Parts—Drama)—02907.
Mar. 2—The Bull's Eye (Episode No. 4—"Still in the Ring"—Two Parts—Drama)—02908.
Mar. 2—Finley Nature Studies No. 7—"Rambles with a Naturalist" and "Don't Be a Slacker" (Carton Comedy)—02909.
Mar. 9—The Mystery Ship (Episode No. 15—"The House of Trickery"—Two Parts—Drama)—02916.
Mar. 9—The Bull's Eye (Episode No. 5—"The Swing of Death"—Two Parts—Drama)—02917.
Mar. 9—Finley Nature Studies No. 8—"The Indian Fisherman" and "The Grandeur of Switzerland" (Scenic)—02918.
Mar. 16—The Mystery Ship (Episode No. 16—"The Forced Marriage"—Two Parts—Drama)—02925.
Mar. 16—The Bull's Eye (Episode No. 6—"On the Brink"—Two Parts—Drama)—02926.
Mar. 16—Finley Nature Studes No. 8—"The Geysers of Yellowstone Park" and "Flower of the Orient" (Scenic Split Reel)—02927.

UNIVERSAL CURRENT EVENTS.

Jan. 26—Issue No. 37 (Topical).
Feb. 2—Issue No. 38 (Topical).
Feb. 9—Issue No. 39 (Topical).
Feb. 16—Issue No. 40 (Topical).
Feb. 23—Issue No. 41 (Topical).
Mar. 2—Issue No. 42 (Topical)—02906.
Mar. 9—Issue No. 43 (Topical)—02918.
Mar. 16—Issue No. 44 Topical)—02924.

Mutual Film Corp.

MUTUAL WEEKLY.

Jan. 7—Number 2 (Topical).
Jan. 14—Number 3 (Topical).
Jan. 21—Number 4 (Topical).
Jan. 28—Issue No. 5 (Topical).
Feb. 4—Issues No. 6 (Topical).
Feb. 11—Issue No. 7 (Topical).
Feb. 18—Issue No. 8 (Topical)—8W1.
Feb. 25—Issue No. 9 (Topical)—9W1.

STRAND.

Jan. 1—Her Awful Fix (Comedy).
Jan. 8—A Peach and a Pill (Comedy).
Jan. 15—Burglars (Comedy).
Jan. 22—Their Little Kid (Comedy).
Jan. 29—Somebody's Widow (Comedy).
Feb. 5—Her Friend Brown (Comedy).
Feb. 12—Three Times and Out (Comedy).
Feb. 19—Miss Cinderella (Comedy)—8CST1.
Feb. 26—Up in the Air (Comedy)—CCST1.
Mar. 5—Waltzing Around (Comedy)—10CST-1.
Mar. 12—Finishing Mary (Comedy)—11CST-1.

MUTUAL STAR PRODUCTION.

Jan. 7—Molly Go Get 'Em (American—Five parts—Drama).
Jan. 14—The Impostor (Frohman—Five parts—Drama).
Jan. 21—In Bad (American—Five parts—Dr.).
Jan. 28—Beauty and the Rogue (American—Five parts—Drama).
Feb. 4—Who Loved Him Best? (Goodrich—Five parts—Drama).
Feb. 11—Jilted Janet (American—Five Parts—Drama).
Feb. 18—My Wife (Frohman—Five Parts—Drama)—8FAM5.
Feb. 25—The Midnight Trail (American—Five Parts—Drama)—9FR5.
Mar. 4—Powers That Prey (American—Five Parts—Drama)—10-FM-5.
Mar. 11—Ann's Finish (American—Five Parts—Drama)—11-F-F-5.

MUTUAL.

Mar. 3—Screen Telegram (Topical)—1-T-1.
Mar. 6—Screen Telegram (Topical)—2-T-1.
Mar. 10—Screen Telegram (Topical)—3-T-1.
Mar. 13—Screen Telegram (Topical)—4T1.
Mar. 15—Screen Telegram (Topical)—5T1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Comedy-Drama).
Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy-Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy-Drama).
Jan. 28—Dodging a Million (Six parts—Comedy-Drama).
Feb. 10—Our Little Wife (Six parts—Comedy-Drama).
Feb. 24—The Beloved Traitor (Six Parts—Drama).
Mar. 10—The Floor Below (Six Parts—Drama).
Mar. 24—The Danger Game (Six Parts—Dr.).

GOLDWYN SPECIALS.

The Manx-Man (Seven parts—Drama).
For the Freedom of the World (Seven parts—Drama).

Metro Pictures Corporation.

METRO PICTURES CORP.

Jan. 21—The Eyes of Mystery (Rolfe—Five parts—Drama).
Jan. 28—Her Boy (Five parts—Drama).
Feb. 4—Under Suspicion (Five parts—Dr.).
Feb. 11—Broadway Bill (Yorke—Five parts—Drama).
Feb. 18—A Weaver of Dreams (Rolfe—Five Parts—Drama).
Feb. 25—Revenge (Rolfe—Five Parts—Dr.).
Mar. 4—The Shell Game (Five Parts—Drama).
Mar. 11—The Brass Check (Five Parts—Dr.).
Mar. 18—The Claim (Rolfe—Five Parts—Dr.).
Mar. 25—Breakers Ahead (Rolfe—Five Parts—Drama).

METRO SPECIALS.

Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).
Lest We Forget (Eight Parts—Drama).

METRO COMEDIES.

Dec. 31—Shadowing Henry (Drew).
Jan. 7—Their Mutual Motor (Drew).
Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).
Feb. 4—Help Wanted (Drew).
Feb. 11—The Bright Lights Dimmed (Drew).
Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).
Mar. 18—Special Today (Drew).
Mar. 25—When a Man's Married (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Feb. 10—Captain of His Soul (Five Parts—Drama).
Feb. 17—From Two to Six (Five Parts—Dr.).
Feb. 17—Keith of the Border (Five Parts—Dr.).
Feb. 24—Little Red Decides (Five Parts—Dr.).
Feb. 24—A Soul in Trust (Five Parts—Drama).
Mar. 3—An Heiress for a Day (Five Parts—Drama).
Mar. 3—Shoes that Danced (Five Parts—Dr.).
Mar. 10—The Hard Rock Breed (Five Parts—Drama).
Mar. 10—The Sea Panther (Five Parts—Dr.).
Mar. 17—Faith Endurin' (Five Parts—Drama).
Mar. 17—The Answer (Seven Parts—Drama).

TRIANGLE KOMEDY.

Feb. 10—His Nine Lives.
Feb. 10—A Game Gambler.
Feb. 17—Their Undercover Capers.
Feb. 17—A Full Dress Fizzle.
Feb. 24—A Coward's Courage.
Feb. 24—His Nimble Twist.
Mar. 3—A Discord in a Flat.
Mar. 3—His Hidden Shame.
Mar. 10—Wives and Worries.
Mar. 10—She Didn't Do It.
Mar. 17—A Social Shock Absorber.
Mar. 17—Caught With the Goods.

KEYSTONE COMEDY.

Jan. 20—Dimples and Dangers (Two parts).
Feb. 3—A Sea Serpent's Desire (Two parts).
Feb. 10—Wronged by Mistake (Two Parts).
Feb. 17—His Double Life (Two Parts).
Feb. 24—A Tell Tale Shirt (Two Parts).
Mar. 3—A Lady Killer's Doom (Two Parts).
Mar. 10—Did She Do Wrong? (Two Parts).
Mar. 17—Mud (Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Sure Fire Helps to Success

The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, the leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

These text books, six in number, have been written by men carefully selected for their proven knowledge of the subjects to be covered, being almost without exception veteran members of the MOVING PICTURE WORLD'S editorial staff; entirely without exception these men are at present actively engaged in the motion picture business—they are not dreamers or theorists.

Each text book has been written to provide real help to the individual who reads it—consistent with the unswerving policy of the MOVING PICTURE WORLD—a genuine "Dedication to Service."

Motion Picture Handbook

for Managers and Operators

By F. H. RICHARDSON

Third Edition

The most complete, exhaustive and instructive work ever published on the projection of moving pictures. Contains complete instruction with detail illustrations on all leading makes of American projection machines and practical information on wiring, lenses, carbon settings, screens, theatre equipment, etc., etc. 700 pages and over 300 illustrations, $4.00, postage paid.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

A real help and business builder for exhibitors, theatre managers and owners. It tells all about theatre advertising, type, printing and paper, house programs, lobby displays, newspaper advertising, posters, heralds, etc., etc. 300 pages. $2.00, postage paid. P. S.—Mr. Sargent conducts a weekly department in this same style in the Moving Picture World, which contains many up-to-date business-getting ideas.

Motion Picture Electricity

By J. H. HALLBERG

An up-to-date work on the electrical equipment of picture theatres by a practical electrical expert. Contains chapters on electricity, D.C. and A.C. current, resistance and resistance devices, electric service, wiring, lighting, etc. Also contains practical suggestions and all necessary reference tables on wire sizes and capacity, weights and measures, heat units, etc., etc. 260 pages, illustrated. $2.50, postage paid.

Modern Theatre Construction

By EDWARD BERNARD KINSILA

Our newest book is one that will fill a long-felt want to those contemplating the building of a theatre. This is a very complete and exhaustive work by an architect with many years of practical experience in theatre and studio construction. Fully illustrated, with considerable data as to requirements, construction cost, building laws, etc. $3.00, postage paid.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Third Edition

Complete instruction in photoplay writing, including study of plots, how to obtain and how to develop; writing the synopsis; studio requirements; script preparation and marketing; technical terms; examples of actual scripts in facsimile typewriting, etc. 400 pages. $3.00, postage paid.

Screencraft

or the Making of a Photoplay

By LOUIS REEVES HARRISON

A comprehensive and thought-provoking treatment of the subject in a series of chapters, similar to a university course of lectures, by a successful writer of photoplays. Also contains a complete working scenario and several sample pages of manuscript. 150 pages; illustrated. $2.00, postage paid.

Any of These Publications Sent Promptly Upon Application to

Chalmers Publishing Co.

Publishers of the MOVING PICTURE WORLD

516 FIFTH AVENUE, NEW YORK CITY

Schiller Building
Chicago, Ill.

Wright & Callender Bldg.
Los Angeles, Cal.

Order from Nearest Office

M. P. HANDBOOK
MOTION PICTURE ELECTRICITY
PICTURE THEATRE ADVERTISING
MOD. THEAT. CONSTRUC.
TECH. OF PHOTOPLAY
SCREENCRAFT

(Check book or books desired)

Enclosed ..... Money Order will cover cost as per prices in this adv.

Address.....

.....

.....

List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Feb. 18—The Wooing of Princess Pat (Five Parts—Drama).
Feb. 25—Cavanaugh of the Forest Rangers (Five Parts—Drama).
Mar. 4—The Song of the Soul (Five Parts—Drama).
Mar. 11—The Desired Woman (Five Parts—Drama).
Mar. 18—An American Live Wire (Five Parts—Drama).

BIG V COMEDIES.

Feb. 18—Courts and Convicts.
Feb. 25—Rooms and Rumors.
Mar. 4—Jumping Jacks and Jail Birds.
Mar. 11—Meddlers and Moonshiners.
Mar. 18—Tramps and Traitors.

VITAGRAPH COMEDIES.

Jan. 7—A Little Ouija Work.
Jan. 14—Seeking an Oversoul.
Jan. 21—A Four Cornered Triangle.
Jan. 28—Their Anniversary Feast.
Feb. 4—Surprising Husband.
Feb. 11—Coals for the Fire.
Feb. 18—Sweets of the Sour.
Feb. 25—Their Godson.

VITAGRAPH SERIAL.

Vengeance and the Woman.

Jan. 28—Episode No. 6—"The Lure of Hate" (Two parts—Drama).
Feb. 4—Episode No. 7 ("The Wolf Trap"—Two parts—Drama).
Feb. 11—Episode No. 8—"The Mountain of Devastation—(Two parts—Dr.).
Feb. 18—Episode No. 9—"Buried Alive" (Two Parts—Drama).
Feb. 25—Episode No. 10—"The Leap for Life"—(Two Parts—Drama).
Mar. 4—Episode No. 11—The Cavern of Terror—(Two Parts—Drama).
Mar. 11—Episode 12—The Desperate Chance—(Two Parts—Drama).

FAVORITE FILM FEATURES.

Feb. 18—The Mischief Maker (Two Parts—Drama) and Sonny Jim in Search of a Mother (One Reel—Comedy).
Feb. 25—Old Reliable (Two Parts—Drama) and "Stenographer Troubles" (One Reel—Comedy).
Mar. 4—An Officer and a Gentleman (Two Parts — Drama) and "Unlucky Louis" (One Reel Comedy).

Feature Releases

BLUEBIRD PHOTOPLAYS, INC.

Jan. 14—Face Value (Five parts—Drama).
Jan. 21—Broadway Love (Five parts).
Jan. 28—The Fighting Grin (Five parts).
Feb. 4—The Wife He Bought (Five parts—Drama).
Feb. 11—Hands Down (Five parts—Drama).
Feb. 18—Her Body in Bond (Five Parts—Dr.).
Feb. 25—The Rough Lover (Five Parts—Dr.).
Mar. 4—The Girl in the Dark (Five Parts—Drama).
Mar. 11—Hungry Eyes (Five Parts—Drama).

BRIND EDUCATIONAL PICTURES.

My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 782 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

DREW COMEDIES.

Mar. 11—Their First Quarrel.
Mar. 18—A Telegraphic Tangle.

EDUCATIONAL FILMS CORPORATION.

Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Daughter of Destiny.
Empty Pockets.
Charlie Chaplin's Forthcoming Comedies.
The Sign Invisible.
The Light Within (Mme. Petrova's Second Picture).
Tarzan of the Apes (National Film Corp.).
Fall of the Romanoffs (Brenon Productions, Inc.—Eight Parts).

FOX SPECIAL FEATURES.

Jan. 20—A Heart's Revenge (Five parts—Dr.).
Jan. 27—Treasure Island (Six parts) and Troublemakers (Seven parts) will be released on this day.
Feb. 3—The Heart of Romance (Five parts—Drama).
Feb. 10—Jack Spurlock, Prodigal (Five parts—Drama).
Feb. 17—The Moral Law (Five Parts—Drama).
Feb. 24—Six Shooter Andy (Five Parts—Comedy-Drama).
Mar. 3—The Girl With the Champagne Eyes (Five Parts—Drama).
Mar. 10—The Debt of Honor (Five Parts—Dr.).
Mar. 17—The Devil's Wheel (Five Parts—Dr.).

FOX-LEHRMAN COMEDIES.

Jan. 20—Son of a Gun (Two parts).

FOX STANDARD PICTURES.

Jan. 20—Cheating the Public (Seven parts—Drama).
Feb. 3—The Forbidden Path (Six parts—Dr.).
Feb. 10—Les Miserables (Eight Parts—Dr.).
Feb. 24—American Buds (Seven Parts).

FOX SUNSHINE COMEDIES.

Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadows of Her Past (Two parts).
Feb. 3—Hungry Lions in a Hospital.
Feb. 17—Are Married Policemen Safe?

W. W. HODKINSON CORP.

(Paralta Plays.)

Dec. 15—A Man's Man (Seven parts—Drama).
Jan. 1—Madam Who? (Seven parts—Dr.).
Jan. 15—His Robe of Honor (Seven parts—Dr.).
Feb. 15—The Turn of a Card (Seven Parts—Drama).
Mar. 1—Within the Cup (Seven Parts—Dr.).
Mar. 15—Humdrum Brown (Six Parts—Dr.).

JEWEL PRODUCTIONS, INC.

Come Through (Seven parts—Drama).
Pay Me (Five parts—Drama).
Sirens of the Sea (Six parts—Drama).
The Man Without a Country (Six parts—Dr.).
The Co-Respondent (Six parts—Drama).
The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).

GEORGE KLEINE SYSTEM.

Jan. 1—Uneasy Money (Essanay).
Jan. 10—Brown of Harvard (Selig).
Jan. 25—I, Mary MacLane (Essanay).
Feb. 11—The Unbeliever (Edison).
Feb. 25—Ruggles of Red Gap (Essanay).
Montgomery Flagg One Reel Comedies.
"Girls You Know" (Made by Edison).
Jan. 2—Screen Fan (1st release).
Jan. 16—The Bride (2d release).
Jan. 30—Superstitious Girl (3d release).
Feb. 13—The Artist's Model (4th release).
Feb. 27—The Matinee Girl (5th release).
March 13—The Spoiled Girl (6th release).

SELECT PICTURES.

Dec.—Shirley Kaye (Five Parts—Drama).
Dec.—The Honeymoon (Five Parts—Drama).
Jan.—The Marionettes (Five Parts—Drama).
Jan.—Ghosts of Yesterday (Six Parts—Drama).
Jan.—The Studio Girl (Five Parts—Drama).
Jan.—Woman and Wife (Five Parts—Drama).
March—The House of Glass (Five Parts—Dr.).
March—By Right of Purchase (Six Parts—Dr.).
March—The Shuttle (Five Parts—Drama).
March—The Knife (Five Parts—Drama).

Special Releases.

Over There (Six Parts—Drama).
The Lone Wolf (Five Parts—Drama).
The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

WHOLESOME FILMS CORPORATION.

His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Jan. 28—Gates of Gladness (Five parts—Dr.).
Feb. 4—Divine Sacrifice (Five parts—Drama).
Feb. 11—Whims of Society (Five parts—Dr.).
Feb. 18—Broken Ties (Five parts—Drama).
Feb. 25—His Royal Highness (Five parts—Dr.).
Mar. 4—Spurs of Sybil (Five Parts—Drama).
Mar. 11—The Wasp (Five Parts—Drama).
Mar. 18—Wanted, A Mother (Five Parts—Dr.).

U. S. EXHIBITORS' BOOKING CORP.

The Zeppelin's Last Raid.
Those Who Pay.
The Belgian (Sidney Olcott Players, Inc.).

State Right Releases

ADVANCED M. P. CORP.

1493 Broadway, New York.

The Woman Eternal (Seven Parts—Drama).

AMERICAN-JAPAN PICTURES CORP.

15 William Street, New York.

The Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 or 5,000 feet).

ARROW FILM CORPORATION.

Times Building, New York.

The Deemster.
The Eyes of the World.
Souls Redeemed.
Ramona.
Persuasive Peggy.
Weavers of Life.
To-Day (Seven Parts—Drama—Pathe).
Mad Lover (Six Parts—Drama—Pathe).

BLUEBIRD PHOTOPLAYS, INC.

1600 Broadway, New York.

The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

JULES BURNSTEIN.

1457 Broadway, New York.

Shame.

CENTURY COMEDIES.

1600 Broadway, New York.

Neptune's Naughty Daughter (Two parts—Comedy).
Her Bareback Career (Two parts—Comedy).

CHRISTIE FILM CORP.

Los Angeles, Cal.

Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.
Mum's the Word.
The Night of His Life.
In the Dark.
Circumstantial Evidence.

W. H. CLIFFORD PHOTOFILM CO.

17 West 44th Street, New York.

Denny from Ireland (First Release of the Shorty Hamilton Series—Five Parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five Parts).

COMMONWEALTH PICTURES CORP.

Chicago, Ill.

The Frozen Warning (Drama).

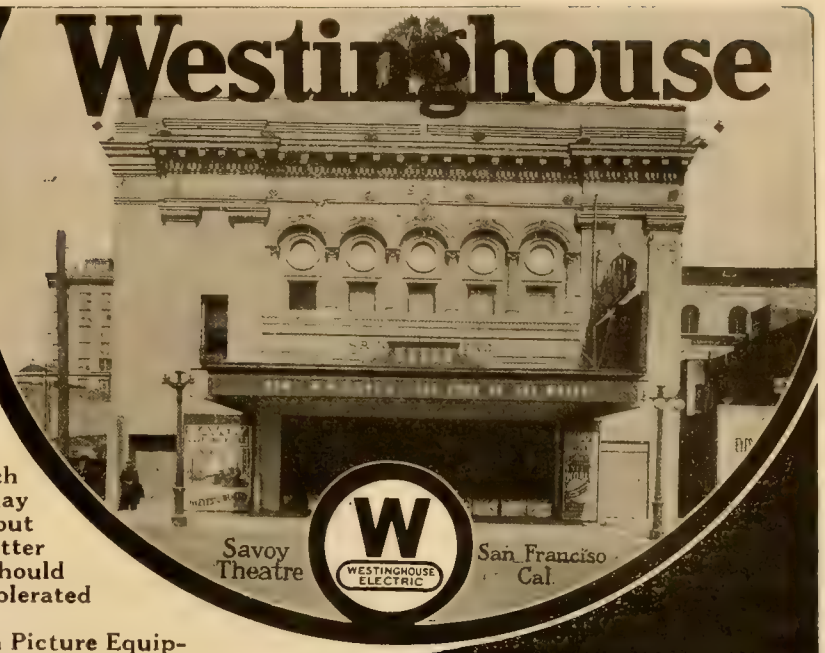
CREST PICTURES CORP.

Times Building, New York.

The Lust of the Ages.
A Grain of Dust.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Good Westinghouse Projection



THE community in which you are located, dictates the extent to which architectural display may be carried; but the flutter and sputter of poor projection should not, and need not be tolerated in any locality.

Westinghouse Motion Picture Equipment takes the flutter out of projection. Pictures are clear and definition perfect.

Good projection increases receipts. It is a patronage builder.

Westinghouse Electric and Mfg. Co.
East Pittsburgh, Pa.

Your export market
must be taken

seriously
if you care to count yourself a film man of

efficiency
It cannot be claimed to have been given sober

cultivation
until you have made consistent and regular efforts to establish buying connections with the most accessible nations of the present period, namely—

South and Central America, Spain, Portugal, etc.

(In all, 120,000,000 population)

In order to accomplish this

Your first requisite is

CINE-MUNDIAL

Spanish Edition MOVING PICTURE WORLD
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York City

List of Current Film Release Dates

CRYSTAL PHOTOPLAYS CORP.
220 S. State Street, Chicago, Ill.
Mother Love and the Law (Drama).

EBONY FILM CORP.
Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

EPOCH FILM CORP.
Longacre Building, New York.
Birth of a Nation.
Intolerance.

EXHIBITORS' OPERATING CORP.
51 East 42d Street, New York.
The City of Purple Dreams.

EXPORT AND IMPORT FILM CO. INC.
729 Seventh Ave., New York.
Why the Bolsheviki.

FORT PITT FILM CORPORATION.
Lyceum Building, Pittsburgh, Pa.
The Italian Battlefront.
The Italian Stand on the Piave.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
The Fringe of Society (Seven Parts—Drama).
The Eagle's Eye (Episode No. 1—"The Hidden Death"—Two parts—Drama).
The Eagle's Eye (Episode No. 2—"The Naval Ball Conspiracy"—Two parts—Drama).
The Eagle's Eye (Episode No. 3—"The Plot Against the Fleet"—Two parts—Drama).
The Cast Off (Thomas H. Ince Production).

FRANCO-AMERICAN FILM CORP.
126 West 46th Street, New York.
Birth of Democracy.

FROHMAN AMUSEMENT CORP.
Times Building, New York.
God's Man.
My Own United States.

FRATERNITY FILMS, INC.
220 West 42d Street, New York.
Devil's Playground (Seven Parts—Drama).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Picture).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).
Crucible of Life (Drama).

GRAPHIC FILM CORP.
729 Seventh Avenue, New York.
Moral Suicide (Seven Parts—Drama).

FRANK G. HALL.
Times Square, New York.
Her Fighting Chance.

HARPER FILM CORP.
Times Building, New York.
Civilization.

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
(The Following Are Keystone-Mack Sennett Comedies.)
He Did and He Didn't.
The Other Man.
Bright Lights.
Bucking Society.
The Snow Cure.
The Village Scandal.
Saved by Wireless.
Fatty and the Broadway Stars.
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.
The Following Are Frank Keenan Productions.
The Coward.
Stepping Stones.
The Phantom.
Honor Thy Name.
The Following Are Norma Talmadge Productions.
The Missing Link.
Martha's Vindication.
Children in the House.
Going Straight.
The Following Are Wm. S. Hart Productions.
The Disciple.
Between Men.
Hell's Hinges.
The Aryan.
The Primal Lure.
The Following Are Douglas Fairbanks Productions.
The Lamb.
Double Trouble.
His Picture in the Papers.
The Habit of Happiness.
The Good Bad Man.

HIGH-CLASS FILM PRODUCTIONS.
1564 Broadway, New York.
The Struggle Everlasting (Seven Parts—Dr.).

LYMAN H. HOWE PICTURES CO.
Wilkes-Barre, Pa.
The U. S. Navy.

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
One Law for Both.
Babbling Tongues (Six Parts—Drama).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.
Two Men and a Woman.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Twede Dan.)
February—The Recruit (Two Parts).
March—His Golden Romance (Two Parts).
April—All "Fur" Her (Two Parts).
May—The Wrong Flat (Two Parts).

FRANK A. KEENEY,
1493 Broadway, New York.
A Romance of the Underworld.

KLOTZ & SREIMER.
729 Seventh Avenue, New York.
Whither Thou Goest.

KING BEE FILMS CORP.
1476 Broadway, New York.
Jan. 1—The Slave (Two Parts—Comedy).
Jan. 15—The Stranger (Two Parts—Comedy).
Feb. 1—His Day Out (Two Parts—Comedy).
Feb. 15—The Rogue (Two Parts—Comedy).

JOSEPH H. LEE.
729 Seventh Avenue, New York.
Nov.—A Modern Lorelei.

MY FOUR YEARS IN GERMANY, INC.
601 Candler Bldg., New York.
My Four Years in Germany.

ORO PICTURES CORP.
729 Seventh Avenue, New York.
Who Knows? (Six Parts—Drama).
Loyalty (Drama).

OVERLAND FILM CO.
729 Seventh Avenue, New York.
The Russian Revolution.

PAN-AMERICAN FILM CORP.
Philadelphia, Pa.
Things People Should Know.

PATHE EXCHANGE, INC.
25 West 45th Street, New York.
To-Day (Seven Parts—Drama).
Mad Lover (Six Parts—Drama).

PHYSICAL CULTURE PHOTO PLAYS, INC.
Flatiron Building, New York.
Zongar (Drama).

PYRAMID COMEDIES.
220 West 42d Street, New York.
In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

RENOWNED PICTURES CORP.
1600 Broadway, New York.
The Public Defender.
Naked Hands (Five Parts—Drama).
20,000 Leagues Under the Sea.

WILLIAM N. SELIG.
58 E. Washington Street, Chicago, Ill.
The Garden of Allah.
Beware of Strangers (Eight Parts—Drama).

FRANK J. SENG.
Times Building, New York.
Parentage (Drama).

S. & S. PHOTOPLAYS, INC.
1476 Broadway, New York.
Redemption (Six Parts—Drama).
Just a Woman.

ERNEST SHIPMAN ENTERPRISES.
17 West 44th Street, New York.
(See W. H. Clifford Photo Play Co.)

STATE RIGHT DISTRIBUTORS, INC.
Carmen of the Klondike (Seven Parts—Drama).

STERLING PICTURES CORPORATION.
729 Seventh Avenue, New York.
Peg o' the Sea (Six Parts—Drama).
A Mute Appeal (Five Parts—Drama).
The Lash of Destiny (Five Parts—Drama).
Her Good Name (Five Parts—Drama).
Rosie O'Grady (Five Parts—Drama).
The Cloud (Five Parts—Drama).
The God of Little Children (Five Parts—Dr.)
A Mother's Ordeal (Five Parts—Drama).
Pride and the Devil (Six Parts—Drama).
Miss Deception (Five Parts—Drama).
The Law That Failed (Five Parts—Drama).
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).
(The Following Are Cartoon Comedies, Each 500 Feet in Length.)
She Was a Dangerous Girl.
Zippy the Fireman.
Zippy in a Sanatorium.
Zippy Buys a Pet Pup.
Slick and Tricky.
Doctor Bunny's Zoo.
The Old Forty-Niner.
Mr. Coon.
Mose Is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.
Peg of the Sea (Drama).
I Believe (Cosmofotofilm—Seven Parts—Dr.).
Hypocrites (George Loane Tucker).
The Natural Law (France Films).

SUBMARINE FILM CO.
1476 Broadway, New York.
The Submarine Eye.

TRIUMPH FILM CORP.
1476 Broadway, New York.
The Libertine.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.

VICTORY FILMS MFG. CO.
218 West 42d Street, New York.
The Triumph of Venus.

WESTERN IMPORT FILM CO.
71 West 23d Street, New York.
Mickey (Seven Parts).

W. H. PRODUCTIONS.
71 West 23d Street, New York.
(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
"The Two Gun Man," in "The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
The Two-Gun Man in The Bargain (Six parts—Drama).
The Bandit and the Preacher (Five parts—Drama).
The Hell Hound of Alaska (Five parts—Dr.).
(The Following Are Two-Reel Hart Productions. Released in Order Listed.)
Dakota Dan..
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

STANDARDS
ADOPTED BY THE
SOCIETY OF
MOTION PICTURE
ENGINEERS

FIRST EDITION

MAIN OFFICE:
712 ELEVENTH STREET, N. W.
WASHINGTON, D. C.

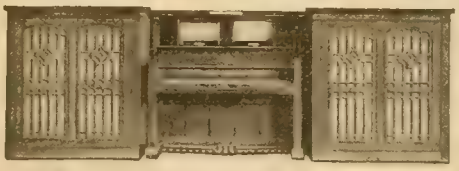
PRICE, 10c. EACH
$1.00 A DOZEN

THE MOST IMPORTANT PUBLICATION
OF
1917

It should be in the hands of every individual interested in our industry. Send 10 cents to-day.

C. F. JENKINS, Pres.,
712—11th St., N. W., Washington, D. C.

Cremona
Solo TheatreOrchestra-Organs



Solo Style M-3

The instrument with the human voices.
Unsurpassed for manual playing.
Plays all 88 note player rolls.
Continuous music.
Does not require an operator with our special 134-note reproducing solo roll.
Single or duplex music roll systems.
Instruments suitable for every theatre.

The Marquette Piano Co.
General Offices and Factory:
1608-24 South Canal Street, Chicago

SPEER
THE CARBON WITH
A REPUTATION

SPEER ALTERNO CARBONS
for A.C. Work
AND
SPEER HOLD-ARK CARBONS
for D.C. Work

Have Proved Their Worth and Value

Write for descriptive folder, also the pamphlet showing operators' endorsements

Full Information Supplied By Your Dealer
"The Carbons with a Guarantee"

MANUFACTURED BY
SPEER CARBON COMPANY
ST. MARYS, PA.

Gundlach
Projection Lenses

give clean cut definition with the utmost illumination. This is all that you can expect from perfect lenses. The universal use of these lenses is the best evidence of their superior quality. They are sold on approval by all dealers and furnished as the regular equipment with the best machines.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N.Y.

HAVE YOU
AND
HAVE YOU

Ever stopped to consider why a splendid film subject is sometimes killed in projecting to the screen?

Ever stopped to consider why a poor film subject has many times been improved in projecting to the screen?

The answers are—the OPERATING EQUIPMENT and the SCREEN. Watch your screen results and the box results will take care of themselves. CONSULT

B. F. PORTER, 1482 Broadway (on the Square), at Times Square, New York

DO IT NOW

Investigate what it means to you to entrust your DEVELOPING and PRINTING to EVANS.

We are certain that no one can or does turn out a better quality of work than EVANS.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nicholas 3443-44

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street, W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.

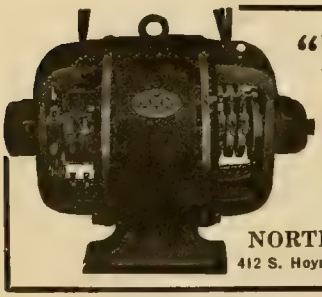
Appointed by Agreement Dated 7/8/14 THE OFFICIAL ORGAN of THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED

CAMERA MEN SENT ANYWHERE

985 Market Street **San Francisco, Cal.**



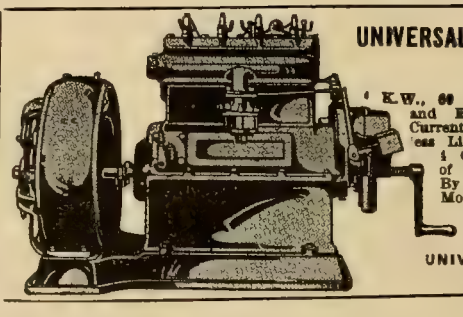
"MARTIN" ROTARY CONVERTER

FOR REAL SUN-LIT PICTURES

PERFECT REEL DISSOLVING

WRITE FOR FURTHER INFORMATION

NORTHWESTERN ELECTRIC CO.
412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York



UNIVERSAL ELECTRIC GENERATOR SET

4 K.W., 60 or 110 Volt. Dependable and Efficient. Smooth, Direct Current, and consequent Flickerless Light. Direct connected to 4 Cylinder, 4 Cycle Engine of unquestioned reliability. By all odds the best for Moving or Permanent Picture work.

Write for Buhetin 28.

UNIVERSAL MOTOR CO.
Oshkosh, Wis.

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York Phone—Chelsea 3227
425 Ashland Block, Chicago Phone—Randolph 2003

Addressing Multigraphing Printing Typewriting

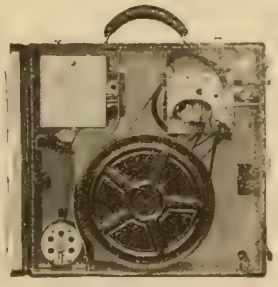
Wanted

Experienced Successful Exchange Manager

One of the largest motion picture concerns in the industry requires the services of an experienced Exchange Manager with a successful record. No "has beens" or "camouflagers" will be considered. We want a man who has delivered the goods and who wishes to better his position and salary. Apply at once with full details of your record.

Address

EXCHANGE MANAGER
c/o Moving Picture World
516 5th Ave., New York City



Motor Drive—17"x17"x7"—Weighs but Twenty Pounds—Takes Standard Size Reels and Film

The De Vry Stood the Acid Test

The Ford Motor Company writes:

"We would be glad to go on record, and have any prospective customer write us at any time, when we would be glad to advise them of the very satisfactory service that the De Vry Portable M. P. Projectors are giving us.

"They are successful, and we have had no trouble with them whatever.

"FORD MOTOR COMPANY, M. P. Dept."
Ford Uses Fifty-One De Vry's.

THE DE VRY CORPORATION, 117 North Fifth Ave., Chicago, U. S. A.

GOERZ KINO HYPAR F:3.5

No ambitious camera-man can afford to take chances when he photographs an expensive production. The GOERZ KINO HYPAR was made for results—and it gets them. It is made in 1⅝, 2, 2⅜ and 3 inch focus and can now be fitted to every standard equipment on the market. Used in connection with GOERZ MICROMETER MOUNTS and VIGNETTING DEVICES it is unsurpassed. Our latest catalog and information will interest you—write or call.

C. P. Goerz American Optical Company
318 East 34th Street, New York City

ARE YOU PROGRESSIVE?

We have a number of Rebuilt Machines as good as new, in fact, could be sold as new, but we would rather sell them for what they are.

We guarantee them to be in A-1 adjustment—all worn parts have been replaced by new parts.

SEND FOR LIST TODAY

AMUSEMENT SUPPLY CO.
Largest Exclusive Dealers to the Moving Picture Trade
300-302 Mallers Building 5 South Wabash Avenue
CHICAGO, ILLINOIS

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN

The film that first made motion pictures practical is easily identifiable by the words

"EASTMAN"
AND
"KODAK"

on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

IF YOU ARE LOOKING FOR SOMETHING

Guaranteed and sold under an advertised trade mark, you will find it in the market place of the film industry,

THE MOVING PICTURE WORLD

THE PAPER GUARANTEEING THE LARGEST AND MOST DIRECT CIRCULATION.

Advertising Rates Upon Request.

The Leading Concern in China

WITH
Branches and correspondents all over the country.
Established for Over 10 Years

Dealers in new and second hand Films, Cameras, Projectors and Accessories

TAKING OF VIEWS
PRINTING AND DEVELOPING WORK

Offers and correspondence solicited by

The Far Eastern Cinema Exchange Co.
1a Jinkee Road, Shanghai, China

LABORATORIES and STUDIO

ERBOGRAPH COMPANY

LUDWIG G. B. ERB, President

Producers of
MOTION PICTURE FILMS

COMMERCIAL DEVELOPING and PRINTING

Telephone Audubon 3716

203 to 211 West 146th St., New York City

YOU SHOULD REMEMBER

When you send a messenger to talk about your wares you want him to be a man whom every person will receive and listen to with confidence. Why not choose your advertising medium the same way?

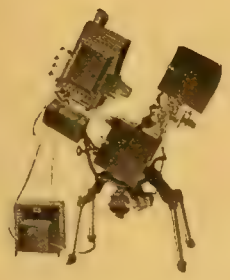
Also

You need the help of a trade paper in the conduct of your business. The one for which you should subscribe is the one with the most solidly established reputation for fair dealing in the industry of which you are a part.

MOVING PICTURE WORLD

United Theatre Equipment Corporation

High Grade Moving Picture Equipments and Supplies



POWERS 6B
M. P. Machine
and
Genuine Powers
Repairs Parts

EDISON MAZDA "C" LAMPS
REGULAR AND PROJECTION TYPE

NATIONAL CARBONS
Give Briliant, Steady Light

NOVELTY SLIDES
Are Up to the Minute and Beautiful to Look At

SERVICE COURTESY
U-T-E
CORPORATION
EFFICIENCY

-UTE-

SERVICE
BEGINS WITH THE
PLANS FOR YOUR
THEATRE AND
NEVER STOPS!

HALLBERG
Motor Generators
Transformers
Regulators for Mazda
Projector Lamps

VELVET GOLD FIBRE SCREEN
Is the Last Word in Projection Screens

ACME PORTABLE PROJECTOR
For the Director's Private Office

Fulco Specialties—P. T. E. Condensers—U. T. E. Film Cement, etc.

WE KNOW HOW TO EQUIP M. P. THEATRES AND
WE DO NOT EXPERIMENT AT YOUR EXPENSE

"EVERYTHING FOR THE M. P. THEATRE EXCEPT THE FILM"

BRANCH OFFICES:

New York, N. Y.—729 Seventh Ave.
Boston, Mass.—28 Piedmont St.
Philadelphia, Pa.—1233 Vine St.
Pittsburgh, Pa.—940 Penn Ave.
Cincinnati, O.—115 W. 7th St.
Detroit, Mich.—57 E. Elizabeth St.
Omaha, Neb.—13th and Harney Sts.
Minneapolis, Minn.—16 N. 7th St.
Cleveland, O.—Columbia Bldg.
Chicago, Ill.—154 W. Lake St.
Kansas City, Mo.—K. C. Machine & Supply Co., Inc., 813 Walnut St.

United Theatre Equipment Corporation

H. T. EDWARDS, Pres. J. H. HALLBERG, Vice-Pres.

Executive Offices: 1604 Broadway, New York

Largest Moving Picture Equipment House in the World

RESULTS

In the Booth

A satisfied operator equipped to "produce"

On the Screen

Clear, steady pictures; Every detail sharply defined

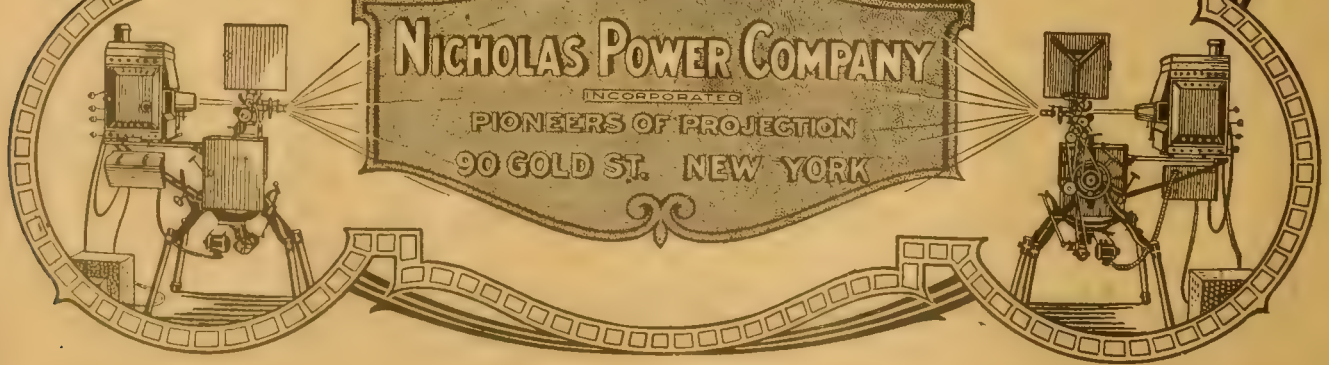
Out in Front

A delighted audience THAT COMES BACK

In the Box Office

Substantial cash returns for every performance

With Power's Cameragraph



Vol. 35, No. 12 March 23, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION NEW YORK

TRADE MARK ARTCRAFT PICTURES

Chalmers Publishing Company 516 Fifth Ave. New York

JEWEL
PRODUCTIONS Inc.
1600 B'WAY N.Y.

Mildred Harris
in that marvelous
Lois Weber Production
which is 1918's biggest moneygetter

"The PRICE of a GOOD TIME"

GEORGE K. SPOOR
presents
A GREAT PICTURE
ASK WHEN
TAYLOR HOLMES in
A PAIR OF SIXES
DISTRIBUTED BY THE GEORGE KLEINE SYSTEM .
George K. Spoor Says:
This is the greatest picture in which the famous comedian, Taylor Holmes, has appeared. He is supported by an all star cast, including Maude Eburne and Alice Mann. I am convinced it is the best farce comedy yet screened. It's a *show*. If you are a showman you will please your patrons by booking this picture. Arrange your dates *NOW!*
Essanay
Perfection Pictures

Three Producers Have Accepted Our Invitation To Use Universal City

And there's room enough for all the rest!

Since our double-page advertisement appeared last week, urging film-producers to eliminate waste by closing their studios and making all their pictures in Universal City, we have arranged with three concerns to do that very thing. The Astra company starts with one producing unit this week, then adds two more later in the month. The George Beban company has also made arrangements to use the Universal City studios. And a new concern, not yet named, has also closed a deal with us for stage space and equipment.

. . . .

This is the first step toward THE ONLY PRACTICAL SOLUTION of the great expense problem. It means an economy THAT IS BOUND TO BENEFIT THE WHOLE INDUSTRY, including everybody from the exhibitor to the producer.

. . . .

We again urge other producers to put aside all pride of studio ownership and look at this proposition from the cold blooded, business standpoint of SAVING the dollars that are now wasted in heavy individual overhead. **Even if you can't rent your studio to some one else for other purposes than studio work,** it will still pay you to CLOSE IT TIGHT AS A DRUM, pay the rent or taxes and insurance and STILL SAVE A TREMENDOUS SUM OF MONEY.

. . . . .

Universal City has EVERYTHING you need; in fact, you can make most of your pictures right there, without even leaving the city limits to get the kind of scenery or background you want!

. . . .

It's ready. And we're quoting reasonable terms. The only profit we seek to make out of this plan is a reduction of our own overhead—which is just as good as profit. And in the end it will enable you to make and sell pictures for less money without sacrificing a penny's worth of quality. Communicate with

. . . .

(In the east)—Carl Laemmle, President, 1600 Broadway, N. Y.
(In the west)—Wm. Sistrom, Bus. Mgr., Universal City, Cal.

UNIVERSAL FILM MANUFACTURING CO.

—close your studios and make all your pictures in Universal City

"The Girl who wouldn't quit"

A Picturization of that Great Story "The Quest of Joan" - from the Pen of James Oliver Curwood, America's most Versatile Writer of big Fiction Successes

LOUISE LOVELY PRODUCTION

Book thru your nearest Universal Exchange or Universal Film Mfg. Co.
Carl Laemmle, President ~ 1600 Broadway ~ New York

Coming with a Roar!
"The LION'S

Coming with a Roar.—The biggest serial thriller of the year with

the biggest serial Star in pictures--MARIE WALCAMP--

reckless, daring, fearless MARIE WALCAMP--brilliant Star of "THE RED ACE" and "LIBERTY" that packed thousands of theatres all over the world. WATCH and WAIT for the big new Advertising and Publicity Campaign book. You'll get your copy shortly. It tells everything. Also be sure to see the photographic album at your exchange which contains actual punch scenes from the serial. Also arrange to have your exchange screen the first three episodes. Wire now for reservation. A word to the wise is sufficient.

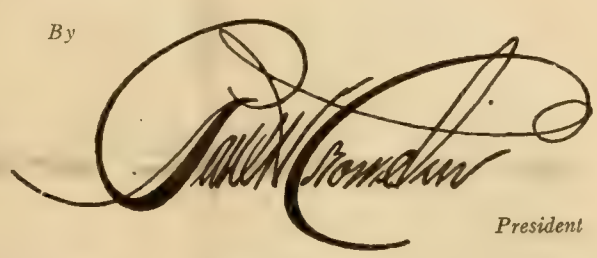
Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MN'FG. CO., Largest Film Mn'fg. Co. in the Universe, CARL LAEMMLE, President, 1600 BROADWAY, NEW YORK

Help Yourself!
Help Yourself to more money every week by booking, boosting and playing L-KO Comedies. Help your country by keeping your patrons happy, amused and pleased. England —France—Italy and Allied Countries have learned the lesson of laughter to soften the cruel lash of war. Give your people comedies. L-KO's are your best bet. Book them thru *any* Universal Exchange.
UNIVERSAL FILM MN'FG. CO., Largest Film Mn'fg. Co. in the Universe, CARL LAEMMLE, President, 1600 BROADWAY, NEW YORK.
L-KO

"Little Talks with Foreign Buyers" No. 4

"Inter-Ocean Foresight"

By



President

IF YOU never knew that foresight was a vital element in Inter-Ocean's dealings with its foreign customers, let us disillusion you right now. We give satisfaction because we put ourselves in the customer's place. We picture ourselves standing in the shipping office in HIS town while the clerk takes a look at the shipments that have come in that morning, and finally announces: "Something for you, Mr. Film Man!" Is the film in perfect condition, through perfect packing by the shipping department of the American exporter? Are sufficient posters included in the shipment? Will there be invoice trouble, or has the shipper properly attended to *that*, too? The result is that our customers receive fine treatment and complete satisfaction and "stick to Inter-Ocean!" Another result is that the *best advertising* Inter-Ocean can get comes from the people who have dealt with us, and who write us in warm appreciation of our work:

COLONIAL FILM EXCHANGE
PORT-OF-SPAIN, TRINIDAD

Cable address
"Rosenthal"
"Trinidad

We are highly satisfied with the film, its condition and your foresight in sending posters and the proper invoice for custom's purposes. We appreciate this all the more since it is so seldom that American film handlers ship films to foreign parts in the proper way that you do.

Yours very truly,
COLONIAL FILM EXCHANGE

G.-.Rosenthal

READY FOR THE FOREIGN BUYER

52 ***World Films*** *(Brady-Made) a year; featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell, and June Elvidge; 24* ***Paralta Plays*** *a year; featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall, and Louise Glaum; the great features* ***"Whither Thou Goest," "To-day," "Mad Lover," "Hunting Big Game in the Frozen North," "The 13th Labor of Hercules,"*** *the sure fire comedy brands,* ***Vim, Black Diamond, Bingo, "Charlie"*** *(Mabel and Fatty) cartoons.*

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN, PRES. & GEN'L MGR. — 220 W. 42nd ST. NEW YORK CITY

"We Operate Everywhere"—Largest Distributors in Foreign Fields.

A Knockout For Exhibitors

"A Knock-out" for Exhibitors—"Song-Hits-In-Photoplay"—the biggest addition to an Exhibitor's show

that the film industry has seen in the last five years. A whale of a winner. A whirlwind success—already in New York in such big Houses as—Proctor's 5th Ave., Keith's Harlem Opera House, all of Pantages and Poli Theatres. Running in these houses now for over a full year. A smashing success at The Strand, New York's largest Moving Picture Theatre. Moving pictures tied up to the great big popular song hits of the day—with Nationally known Moving Picture Stars.

Such National song sensations now ready

in "Song-Hits-In-Photoplay" as "Over There," featuring Franklyn Farnum and beautiful Juanita Hansen—"Mason Dixon Line," featuring Monroe Salisbury and Ruth Clifford—"Meet Me at the Station," featuring Ben Wilson and Neva Gerber—"I Don't Wanna Get Well," featuring popular Eddie Lyons and Lee Moran—"San Domingo," featuring Carmel Myers—finest thing you ever saw—"Bluebird," featuring fascinating Dorothy Phillips and William Stowell—"Baby's Prayer at Twilight," featuring beloved little Zoe Rae—all

SONG HITS IN PHOTOPLAY INC.
MOTION PICTURES OF POPULAR SONGS EXHIBITED TO MILLIONS DAILY

To be released one a week. Here—then—at

a cost that every house, large and small, can secure, is a series of "Song-Hits-In-Photo-Play" that is going to sweep the country like wild fire. TERRITORIAL RIGHTS NOW SELLING for all parts of the world. A clean-up for territorial Buyers. First come, first served. More Big song hits to be filmed as fast as they come out. Audiences go wild over these picture song hits. Write, long-distance 'phone, or WIRE. Biggest opportunity for territory buyers presented in years. WIRE N O W.

SONG-HITS-IN-PHOTOPLAY, Inc.

1600 Broadway, New York

Adolph Zukor presents

Maeterlinck's "THE BLUE BIRD"

Directed by Maurice Tourneur.
Scenario by Charles Maigne

An ARTCRAFT Picture

Maeterlinck's "THE BLUE BIRD"

An ARTCRAFT Picture

A mighty spectacle of Happiness ✯ Released on Easter Sunday March 31st

A FEW OF THE THINGS IN THE PLAY

The Soul of Fire.
The Soul of Water.
The Soul of Milk.
The Soul of Sugar.
The Soul of Light.
The Soul of Bread.
The Palace of Berylune.
The Palace of Night.
The Grotto of the Ghosts.
The Cave of the Sicknesses.
The Pit of the Terrible Wars.
The Million Blue Birds.
The Forest of Night.
The Graveyard of the Happy Dead.
The Fog of Forgetfulness.
The Palace of Happiness.
The Banquet Hall of the Luxuries.
The Cave of Miseries.
The Luxury of Being Rich.
The Luxury of Satisfied Vanity.
The Cathedral of Happiness.
The Destruction of the Banquet Hall.
The Happiness of Being Well.
The Happiness of Pure Air.
The Happiness of the Blue Sky.
The Happiness of the Forest.
The Happiness of Sunny Hours.
The Happiness of Spring.
The Happiness of the Rain.
The Happiness of Innocent Thoughts.
The Joy of Being Just.
The Joy of Being Good.
The Joy of Fame.
The Joy of Thinking.
The Peerless Joy of Maternal Love.
The Kingdom of the Future.
Fat Laughter, who is Irresistible.
Beautiful Memory Land.
The Happiness of Loving One's Parents.
The Dance of the Stars and of the Perfumes in the Garden of Dawn.
The Transformation of the Home of the Happy Dead.
The Luxury of Sleeping More Than Necessary.
The Great Galley Loaded with Children.
Father Time Who Opens the Gates for the Children to be Born.
The Rich Children's Christmas Party.
The Myriad of Mothers Meeting the Ship as it Sails Out of the Sunrise.
The Luxury of Drinking when You are not Thirsty and Eating when You are not Hungry.
The immense Halls of the Azure Palace, the Home of the Unborn Children.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

MARGUERITE CLARK

in

"Rich Man, Poor Man"

From the novel by Maximilian Foster, adapted by George Broadhurst. Directed by J. Searle Dawley

A Paramount Picture

HER charm, her daintiness, her piquancy, have made Marguerite Clark one of the best-loved stars in motion pictures. Hers is a name that draws worth-while patrons and makes their patronage permanent. Marguerite Clark's productions have a distinction all their own. Every one of them is good for a long run.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

Paramount-Mack Sennett Comedies

"SHERIFF NELL'S TUSSLE"

with Polly Moran, Ben Turpin and Billy Armstrong

Book one and you'll book them all!

PARAMOUNT-MACK SENNETT Comedies are added features that bring business. Everybody knows that Mack Sennett always is six jumps ahead of the other laugh-makers, and the sign "Paramount-Mack Sennett Comedy" in front of your theatre means "S. R. O." The quality of your short reels often gives you the balance of power over your competitor. Remember that! Try a Paramount-Mack Sennett Comedy this week.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

READY SOON!

Frank A Keeney

WILL SHORTLY PRESENT THE
BIG BOX OFFICE ATTRACTION

The Lady Beautiful of the Screen

Catherine Calvert

AND AN ALL STAR CAST INCLUDING
EUGENE O'BRIEN, DAVID POWELL,
EDWIN FORSBERG AND SYBIL CARMEN

IN

PAUL ARMSTRONG'S
GREAT SENSATIONAL DRAMA OF NEW YORK LIFE

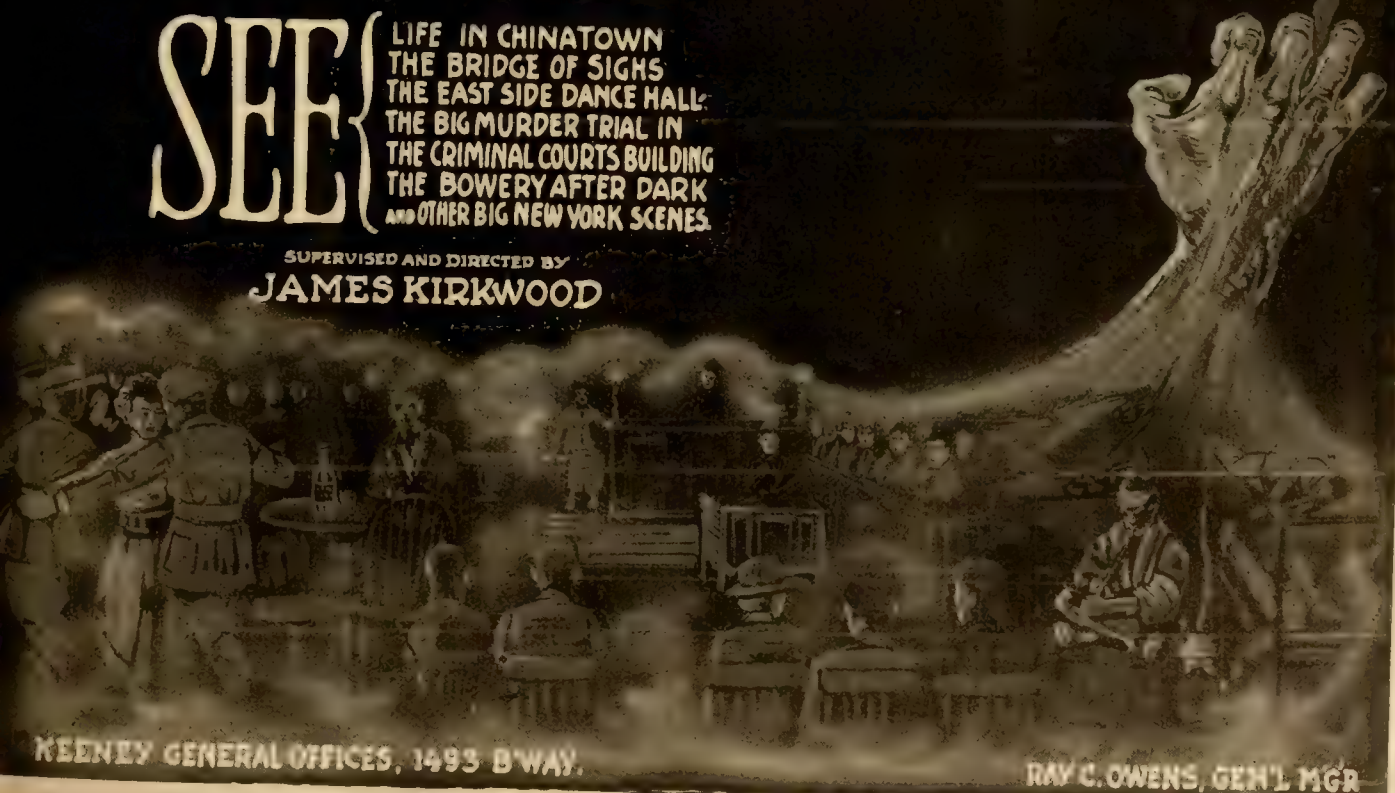
A ROMANCE OF THE UNDERWORLD

IN SIX PARTS

SEE

LIFE IN CHINATOWN
THE BRIDGE OF SIGHS
THE EAST SIDE DANCE HALL
THE BIG MURDER TRIAL IN
THE CRIMINAL COURTS BUILDING
THE BOWERY AFTER DARK
AND OTHER BIG NEW YORK SCENES

SUPERVISED AND DIRECTED BY
JAMES KIRKWOOD



KEENEY GENERAL OFFICES, 1493 B'WAY.

RAY C. OWENS, GEN'L MGR.

cash in!

The Legion *of* Death with Edith Storey is a tremendous drama of modern American and Russian life. —*The Russian situation* makes it the attraction of the hour.

Blue Jeans with Viola Dana is a super success production of inevitable drawing power.

Lest We Forget with Rita Jolivet, now playing to capacity business in first run theatres, is your opportunity for big money.

Revelation with Nazimova has been unanimously acclaimed as the "*Production of the year*"

The Slacker with Emily Stevens

Draft 258 with Mabel Taliaferro

Two demonstrated box office successes

Coming —

The novelty of novelties — PAYDAY
A sinful feature with Mr. & Mrs. Sidney Drew

The big exhibitors every where are cashing in on these tremendous METRO *attractions*

Don't wait for your competitor to beat you to them

METRO

A new big success following their recent triumphs

FRANCIS X. BUSHMAN and BEVERLY BAYNE

in George Allan England's

The BRASS CHECK

by June Mathis as adapted from the famous All Story Weekly novel and directed by William S. Davis in Five fast moving acts.

An all Star Series Production released March 11th by

METRO

MAXWELL KARGER, *Manager of Production*

The Motion Picture Industry has undergone many changes during its lifetime. But from the very first **one name** has been a synonym not only of **enterprise** but of **stability** —a name known in every quarter of the globe - - -

Gaumont

GAUMONT

Pictorial News Service. As necessary as the daily paper. **Gaumont News Service** covers the world. It is comparable only to the Associated Press dispatches of the newspapers.

A better plan of distribution soon will enable every theater to show

The News Reel of Real News

Gaumont

Gaumont Co.

PARIS FLUSHING, N. Y. LONDON

OLIVE TELL *in*

"The GIRL and the JUDGE"

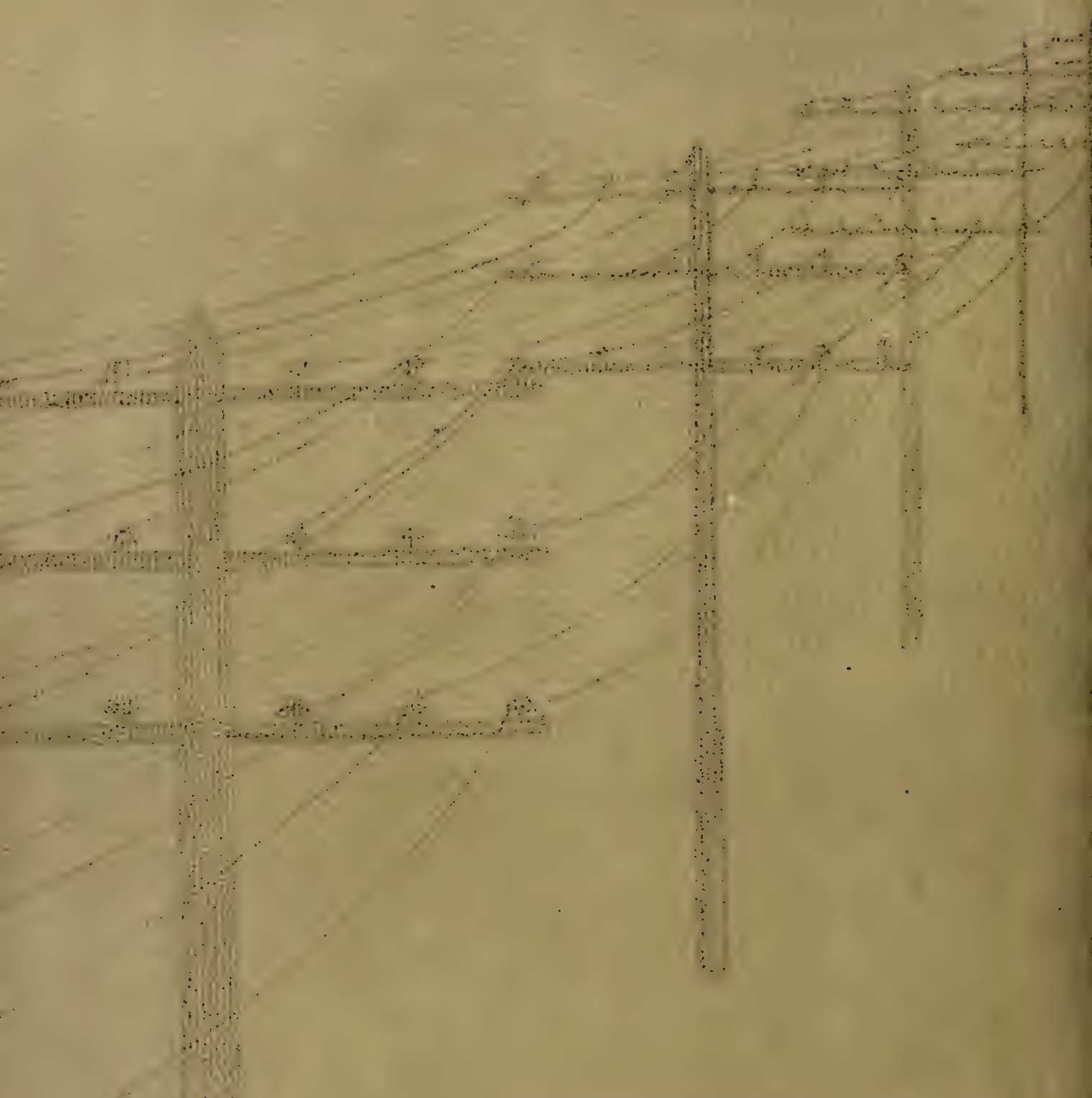
Stately, gracious beauty of the Broadway stage-supported by Mr. David Powell

A FROHMAN STAR IN A FROHMAN PLAY

His sweetheart a prisoner at the bar of his court

Produced by
EMPIRE ALL STAR CORPORATION

Available March 18 at
MUTUAL FILM EXCHANGES



SCREEN TELEGRAM

A twice-a-week news reel of quality —

ALL OFFICIAL FOREIGN AND WAR FILM SOURCES

Available at all Mutual Exchanges

Mutual pays the war tax

Goldwyn Pictures

Something Still Finer for Mr. Franklin and Shea's Hippodrome.

HAROLD B. FRANKLIN, the brilliant Managing Director of Shea's Hippodrome, Buffalo, writes Goldwyn to say

"It was our extreme pleasure to play Mabel Normand in 'Dodging A Million' at Shea's Hippodrome and I wish to tell you how pleased we were with the production.

"The combination of magnetic Mabel and the unusual story delighted our patrons. This kind of production distinctly shows how far the motion picture has advanced in the last few years. We cannot help commend the Goldwyn productions for their artistic standards and box office value."

Goldwyn takes pleasure in telling this able Manager and the highly successful Mr. Shea of a Mabel Normand picture even bigger and finer than "Dodging A Million"; more laughable, more human, more appealing and thrilling—one that will play to even bigger attendance at Shea's Hippodrome and thousands of other theatres. This next production offers

MABEL NORMAND
in
The Floor Below

by Elaine Sterne
Directed by Clarence Badger

A romantic melodrama of action and laughter. Released in leading theatres throughout the world March 10.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

Goldwyn Pictures

A Second Sensational Mary Garden Production —*Bigger* Than "Thais."

A MAGNIFICENT emotional drama of *today;* in the spirit of today; in the gowns of today.

A star who is daring, thrilling, stormy and volcanic.

A beautiful, wonderful woman driven to *the limit of desperation.* Sacrificing her honor. Stripping herself of her wealth for the man she loves. Placing herself in the grip of an enemy of all humanity.

And *then*—a heart-stirring redemption with the final reward of martyrdom.

Only when your audiences have seen this overwhelming drama will they realize the marvel of

MARY GARDEN *in* The Splendid Sinner

by Kate Jordan
Directed by Edwin Carewe

Released everywhere on March 24—to bring the public flocking into your theatres. A lavish special production released to all Goldwyn *contract customers* at their regular rental prices.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

Goldwyn Pictures

Here's the Box-Office Angle That No One Can Fail To See!

OUR THOUSANDS of exhibitors played Mary Garden in her Goldwyn and golden "Thais" with a profit for their houses.

Mary Garden came up to all expectations and and promises. She disappointed no one. Everybody knew her. Everybody was eager to see her. The public swamped the box-offices to gaze upon one of the world's greatest women.

House records were smashed everywhere. So tremendous is her drawing power that she conquered zero weather, snowed under all competing pictures booked against her and she wiped out the losses of Garfield Mondays by bringing turn-away patronage on other days.

Goldwyn goes publicly on record that "The Splendid Sinner" is a many times greater story and production than "Thais."

Any exhibitor can figure in a minute how wonderfully THIS Mary Garden production will help his house, thereby launching his season of Spring-time prosperity.

Wire the nearest Goldwyn office *instantly* about a contract.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

REX BEACH PICTURES

REX BEACH'S *Screen Classic of the Great Southwest*

HEART of the SUNSET

Directed by Frank Powell

Now Ready for Immediate Release

THE greatest romantic melodrama ever made in an American setting; filled to the brim with love interest, adventure and acts of heroic daring. Bigger and more thrilling than "The Spoilers," or "The Barrier," and more breath-taking than "The Auction Block."

OFFERED to exhibitors everywhere for their immediate profit under individual contract as a single attraction, and not rented in connection with any other productions. Goldwyn knows that this great seven-reel production will outdraw any previous Rex Beach Picture.

Telegraph at once for information and prices to the nearest Goldwyn office. This Rex Beach production is available only through the offices of the

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street New York City

REX BEACH PICTURES

Do You Know the Thrilling Story of
HEART OF THE SUNSET

DO YOU KNOW of beautiful Alaire Austin, ranchwoman and heroine of the Border, who was loved by Dave Law of the Texas Rangers and by crafty General Longorio, the Mexican leader, and who could never forgive her own dissolute husband?

Do you remember when Texas was on tenterhooks over war with Mexico, when the bluejackets swarmed into Vera Cruz backed by the guns of Uncle Sam's fleet, when the rebel raiders "shot up" American towns along the Rio Grande?

Would you like to know what is the most terrible death in the world, as conceived by General Longorio? Do you remember the time when even the Church and its revered priests were not safe from insult and attack at the hands of the maurauding Mexican bands?

Would you like to see how a vain and ambitious man decides between taking a beautiful woman or the Presidency of his country? All of these things contribute to the red-blooded, stand-your-ground-and-shoot action of "*the picture of a thousand thrills.*" "Heart of the Sunset" is ready for *immediate release.*

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street New York City

William Fox
presents
R.A.WALSH'S
drama

WOMAN AND THE LAW

Staged by
R.A.WALSH

Based on the sensational Jack De Saulles case - the most interesting domestic tragedy ever known in New York

The wife who killed her husband
because the law deprived her of her child

"WOMAN AND THE LAW"

STANDARD PICTURES

Turning thousands away at the
LYRIC THEATRE
Broadway & 42 St
New York

Released to exhibitors Sunday March 17

BOOK NOW AT ANY BRANCH

The gay Broadway woman who wrecked a home which resulted in a great American tragedy

FOX FILM CORPORATION

MUTT AND JEFF UNITE WITH FOX

BUD FISHER'S
famous animated cartoons-

First Release March 24
THE DECOY
500 feet of sure-fire fun
issued weekly

CONTRACT AND DETAILS AWAIT YOU NOW
at all Fox branch offices

NOW is the time to sell laughs
FOX FILM CORPORATION

Coming
William Fox
presents
VIRGINIA
PEARSON
in
A DAUGHTER
OF FRANCE
FOX SPECIAL FEATURES
ONE A WEEK
52 A YEAR
WILLIAM FOX PRESENTS
GEORGE WALSH
IN
The KID IS CLEVER
Coming
William Fox
presents
JUNE
CAPRICE
in
A CAMOUFLAGE
KISS
Coming
William Fox
presents
JEWEL
CARMEN
in
THE BRIDE
OF FEAR
FOX FILM CORPORATION

SELECT SP PICTURES

ALICE BRADY

A great star in her greatest hit—

Eugene Walter's wonderful play

"THE KNIFE"

Scenario by CHARLES MAIGNE Directed by ROBERT G. VIGNOLA

Alice Brady has made many fine pictures, but "The Knife" is her supreme achievement on the screen. It is a picture to be banked on—and one to be remembered!

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

SELECT SP PICTURES

"It is Clara Kimball Young's triumph!"
—*Motion Picture News.*

CLARA KIMBALL YOUNG

AND HER OWN COMPANY
present the renowned stage success

"THE HOUSE OF GLASS"

by MAX MARCIN
Scenario by Charles E. Whittaker
directed by EMILE CHAUTARD

Distributed by
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City

PARALTA PLAYS

PICK OF THE PICTURES

Mr. ALAN DALE is America's profoundest critic.

He sees and reviews all kinds and makes of pictures.

Writing in Picture Play Magazine of April, Mr. ALAN DALE says:

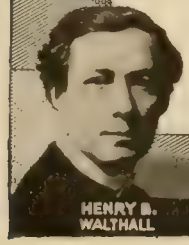
"There is a certain quality about the Paralta pictures—and I don't know that I can exactly analyze it—that seems to bring the screen close to the spoken drama. The attention to detail, the explicit photography, and careful selection of casts make these pictures, to my mind exceedingly valuable."

The Public reads Picture Play.
The Public has unbounded confidence in Mr. ALAN DALE'S opinion.
He ***knows*** what the Public wants.
Now, YOU satisfy the Public!

PARALTA PLAYS, Inc.

Six West Forty-eighth Street

New York City



DISTRIBUTED THROUGH

"HODKINSON SERVICE"

AT ALL GENERAL FILM EXCHANGES

A Selexart Production

"Carmen of the Klondike"

Conceived and Written
by
MONTE M. KATTERJOHN

Directed by
REGINALD BARKER

WID'S *says:*

"Big attraction for all audiences and all theatres; ought to be S. R. O. for you."

"This is the second 'Flame of the Yukon' you have been looking for."

"'Carmen of the Klondike' is all there with the big punch. It is made of the stuff that photographs, and it has been given one of the most magnificent productions ever registered on celluloid. It is a real super-production, so don't be afraid to make claims for it. It will justify any statement within reason."

Featuring
CLARA WILLIAMS

WID'S Knows Pictures—

and here is a statement easily within reason:

A Tremendous Sensation !

Record-breaking week at
STRAND THEATRE, New York City

STATE RIGHT DISTRIBUTORS, Incorporated
418 Longacre Building, New York City

These Are Pleasant Days

An air of congeniality hovers over Triangle these days.

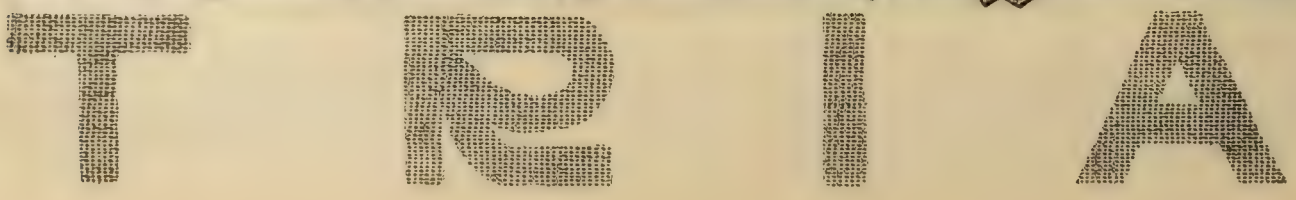
Exhibitors come and go, talk of the Triangle pictures that have made their mark in filmdom, discuss new methods of increasing business and meet in a spirit of mutual co-operation and helpfulness which has contributed not a little to the success of the large Triangle family.

Enthusiastic letters of commendation for Triangle's policy have been coming in. Exhibitors enjoy sitting down and writing a word of satisfaction over the fact that Triangle is dealing with them on a fair and square basis; that Triangle has borne the burden of the reel tax, that the pictures are right and register so profitably at the box office.

The visits of Triangle salesmen at various theatres are pleasantly spent. The welcome of the exhibitor is a genuine one. He likes to sit down and discuss pictures and policies with the Triangle man. Business has lost its sterner side and has become mutually pleasant and profitable on both sides of the fence.

The crowning fact of it all is that Triangle pictures and Triangle policies have been proving profitable to exhibitors.

The fallacy that a picture must have a hundred thousand dollar or a five hundred thousand dollar star has been very thor-



oughly exploded. Too many stories have left Triangle and proven theatre fillers of the first order to permit this false theory to stand. Exhibitors have found that it isn't necessary to pay such enormous, forbidding prices for films that there is nothing left on the profit side of the ledger.

Were Triangle a company owned by Triangle exhibitors and run co-operatively by them according to their own ideas—proven practical by the box office test—it could not meet the demands of exhibitors more perfectly, more successfully or more profitably.

Triangle business is increasing every day. Exchange managers write bright, cheery letters with great regularity, filled with the spirit of optimism and usually enclosing contracts. A quiet spirit of enthusiasm runs through the whole great Triangle organization. There is not much noise, bluster or making of great claims. But "still waters run deep."

These are pleasant days.

Do you not think it might be profitable for you to become a member of the great Triangle family?

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH - - President
R. W. LYNCH, Vice-President
FRED KENT - - Treasurer
Y. F. FREEMAN - Gen. Mgr.

N G L E

THE FRANCIS FORD FILMS INC

BERLIN VIA AMERICA

BY

ELSIE VAN NAME

A STORY OF LOVE, INTRIGUE, LOYALTY AND PATRIOTISM

READY FOR RELEASE TO STATE RIGHT BUYERS ABOUT APRIL 1ST.

EDNA EMERSON

FRANCIS FORD

THE FRANCIS FORD PRODUCING CO., INC 1476 BROADWAY, N.Y.

MAX GLUCKSMANN of Buenos Aires, Argentina

herewith announces to the motion picture trade through his New York representative, Jacobo Glucksmann, that he has purchased the exclusive rights for Argentina, Chile, Peru, Uruguay, Paraguay and Bolivia to all the Triangle Film Corporation forthcoming releases for 1918 and 1919, as well as the following Triangle productions already on the domestic market.

WM. S. HART PRODUCTIONS

	Reels
The Disciple	5
Hell's Hinges	5
The Apostle of Vengeance	5
Captive God	5
The Dawn Maker	5
The Return of Draw Egan	5
The Devil's Double	5
Truthful Tulliver	5
The Gun Fighter	5
The Square Deal Man	5
Wolf Lowry	5

DOUGLAS FAIRBANKS PRODUCTIONS

	Reels
Double Trouble	5
Mystery of the Leaping Fish	2
Flirting with Fate	5
Halfbreed	5
The Matrimaniac	5

N. TALMADGE PRODUCTIONS

	Reels
Martha's Vindication	5
The Devil's Needle	5
The Solcal Secretary	5
Microscope Mystery	5

MAE MARSH PRODUCTIONS

	Reels
Hoodoo Ann	5
A Wild Girl of the Sierras	5
The Little Liar	5
The Wharf Rat	5

DOROTHY GISH PRODUCTIONS

	Reels
Atta Boy's Last Race	5
Gretchen, the Greenhorn	5
The Little Yank	5
Stagestruck	5

LILLIAN GISH PRODUCTIONS

	Reels
Diana of the Follies	5
The Children Pay	5
The House Built Upon Sands	5

DOROTHY DALTON PRODUCTIONS

	Reels
The Jungle Child	5
The Female of the Species	5

	Reels
Chicken Casey	5
Back of the Man	5
Ten of Diamonds	5

BESSIE BARISCALE PRODUCTIONS

	Reels
Plain Jane	5
Corner in Colleens	5
The Snarl	5
Babs O' the Blue Ridge	5
A Hater of Men	5

Other Standard Triangle Productions Contracted For

Title	Star	Reels
The Corner	Mack & Fawcett	5
The Price of Power	Orrin Johnson	5
Acquitted	Wilfred Lucas	5
Waifs	Jane Grey	5
Sunshine Dad	De Wolf Hopper	5
Moonshiner	Al St. John	2
Mr. Goode, Samaritan	De Wolf Hopper	5
The Market of Vain Desire	H. B. Warner	5
Casey at the Bat	De Wolf Hopper	5
Poor Papa	De Wolf Hopper	2
Laundry Liz	Fay Tincher	2
Stranded	De Wolf Hopper	5
The Girl and the Mummy	De Wolf Hopper	2
Puppets	De Wolf Hopper	2
His Lying Heart	Ford Sterling	2
Pillars of Society	Henry Walthall	5
The French Milliner	Fay Tincher	2
His Busted Trust	Slim Summerville	2
Calico Vampire	Fay Tincher	2
Haystacks and Steeples	G. Swanson & Vernon	2
The Lady Drummer	Fay Tincher	2
The Rummy	W. Lucas and Starke	5
The Old Folks at Home	Sir Herbert Tree	5
Safety First Ambrose	Mack Swain	2
The Vagabond Prince	H. B. Warner	5
The Honorable Algy	Ray, W. H. & M. Thomp	5
The Criminal	Desmond and C. Williams	5
Three of Many	Clara Williams	5
Noble Fraud		1
Honest Thieves		1
Grab Bag Bride		1
Jim Bludso	Wilfred Lucas	5
Male Governess		1
Road Agent		1
Girl of the Timberclaims	C. Talmadge	5
Won by a Foot		1
His Deadly Undertaking		1
The Bad Boy	Robert Harron	5
The Telephone Belle		1
When Hearts Collide		1
A Bachelor's Finish		1
Done in Oil		1
Betsy's Burglar	C. Talmadge	5
Her Cave Man		1
Film Exposure		1
A Love Sublime	W. Lucas	5
Self-Made Hero		1
Hobbled Hearts		1
Blood Will Tell	W. Desmond	5
A Winning Loser		1
A Woman's Awakening	Seena Owen	5
Her Candy Kid		1
A Tuner of Notes		1
A Finished Product		1
Innocent Sinners		1
A Sweetheart of the Doomed	Louise Glaum	5
The Bookworm Turns		1
An Old Fash'd Young Man	Robert Harron	5
Her Birthday Knight		1
Her Finishing Touch		1
Petticoat Perils		1
His Parlor Zoo		1
Skirt Strategy		1
The Pinch Hitter	Chas. Ray	5
A Dog's Own Tale		1
Might and the Man	Elmo Lincoln	5
A Dishonest Burglar		1
His Criminal Career		1
The Man Who Made Good	W. Allem	5
The Laundry Clean Up		1
Souls Triumphant	W. Lucas	5
The Camera Cure		1
Twin Troubles		1
His Social Rise		1
The Millionaire Vagrant	Chas. Ray	5
Love and Fish		1
American, That's All	J. Devereaux	5
The Girl and the Ring		1
Perils of a Bakery		1
Borrowed Plumage		5
Wooden Shoes		5

BESSIE LOVE PRODUCTIONS

Sister of Six		5
Heiress at Coffee Dan's		5
Nina, the Flower Girl		5
Cheerful Givers		5
The Sawdust Ring		5
Wee Lady Betty		5
The Little Reformer		5

FRANK KEENAN PRODUCTIONS

Jim Grimsby's Boy		5
The Sin Ye Do		5
Bride of Hate		5
The Crab		5

ENID BENNETT PRODUCTIONS

The Princess of the Dark		5
The Little Brother		5
The Girl Glory		5
The Mother Instinct		5
They're Off		5

Title	Star	Reels
Wheels and Woe		1
Love or Justice	Louise Glaum	5
His Marriage Failure		1
The Clodhopper	Chas. Ray	5
Weak Moments		1
Paws of the Bear	Wm. Desmond	5
Speedy Finish		1
Madcap Madge	Olive Thomas	5
His Bitter Fate		1
Dad's Downfall		1
Janitor's Vengeance		1
Her Excellency, the Governor	W. Lucas and Ed. Miller	5
Aired in Court		1
A Strange Transgressor	L. Glaum	5
His Thankless Job		1
Time Locks and Diamonds	Wm. Desmond	5
Toy of Fate		1
His Sudden Rival		1
The House of Scandal		1
Sudden Jim	Chas. Ray	5
An Innocent Villain		1
In Slumberland	Salter and Stone	5
Sole Mates		1
His Widow's Might		1
The Food Gamblers	Lucas and Millar	5
His Perfect Day		1
An Even Break	Olive Thomas	5
A Matrimonial Accident		1
Master of His Home	Wm. Desmond	5
His Cool Nerve		1
His Fatal Move		1
Golden Rule Kate	Louise Glaum	5
A Hotel Disgrace		1
A Domestic Deception		1
His Hidden Talent		1
A Love Case		1
Grafters	Devereaux and Lehr	5
Her Donkey Love		1
A Fallen Star		1
Idolaters	Louise Glaum	5
His Foot-Hill Folly		1
Haunted House	Winifred Allen	5
A Dark Room Secret		1
A Warm Reception		1
Mountain Dew	Margery Wilson	5
His Baby Doll		1
Flying Colors	Wm. Desmond	5
His Unconscious Conscience		1
Bond of Fear	Belle Bennett	5
His Taking Ways		1
Devil Dodger	Roy Stewart	5
Her Fickle Fortune		1
Broadway Arizona	Olive Thomas	5
His Saving Grace		1
The Tar Heel Warrior	Walt Whitman	5
Caught in the End		1
Ashes of Hope	Belle Bennett	5
Half and Half		1
Phantom Husband	Ruth Stonehouse	5
All at Sea		1
One Shot Ross	Roy Stewart	5
Their Love Lesson		1
Wild Sumac	Margery Wilson	5
A Prairie Heiress		1
Firefly of Tough Luck	Alma Reuben	5
His Busy Day		1
Cassidy	Dick Rosson	5
A Modern Sherlock		1
The Man Hater	Winifred Allen	5
Their Husband		1
Stainless Barrier	Texas Guinan	5
Somebody's Wife		1
Fighting Back	Wm. Desmond	5
A Hero's Fall		1
Up or Down	Geo. Hernandez	5
An Interrupted Honeymoon		1
The Medicine Man	Roy Stewart	5
A Boomerang Frame Up		1
Indiscreet Corrine	Olive Thomas	5
His Household Butterfly		1
A Case at Law	Dick Rosson	5
War and Matrimony		1
Fuel of Life	Belle Bennett	5
An Innocent Vampire		1
The Regenerates	Whitman and Reuben	5
A False Alarm		1
For Valour	Winifred Allen	5
A Tough Turkeytrot		1
The Sudden Gentlemen	Wm. Desmond	5
An Officer's Mess		1
The Ship of Doom	Claire McDowell	5
Sauce for the Goose		1
Fanatics	J. Barney Sherry	5
Their Straying Feet		1
The Learnin' of Jim Benton	Roy Stewart	5
When War Meant Peace		1
Because of a Woman	Belle Bennett	7
His Bad Policy		1
The Maternal Spark	Irene Hunt	5
A Discordant Note		1
Without Honor	Margery Wilson	5
A Counterfeit Scent		1
Until They Get Me	Pauline Starke	5
A Birthday Blunder		1
The Gown of Destiny	Alma Reuben	5
In Wrong Right		1
Framing Framers	Charles Gunn	5
His Double Flivver		1

TWO-REEL KEYSTONE COMEDIES

Title	Star	Reels
Her Fame and Shame	Murray and Fazenda	2
Pinched in the Finish	Sterling and Thurman	2
Her Nature Dance	Shade and Arnold	2
Teddy at the Throttle	Vernon and Swanson	2
Secrets of a Beauty Parlor	Fay and Dunn	2
A Maiden's Trust	Sterling and Davenport	2
His Naughty Thought	Polly Moran and Swain	2
Her Torpedoed Love	Trask, Booker, Fazenda	2
A Royal Rogue	Armstrong and Hansen	2
Oriental Love	Ora Carew	2
Cactus Nell	Moran, Trask and Rogers	2
Betrayal of Maggie	Murray, Fazenda	2
Skidding Hearts	Ora Carew	2
A Dog Catcher's Love	Cavender, Pearce	2
Whose Baby	Hansen and Milliken	2
Dangers of a Bride	Swanson and Vernon	2
A Clever Dummy	All Star Cast	2
She Needed a Doctor	All Star Cast	2
Thirst	Swain and Teare	2
His Uncle Dudley	Booker and Moran	2
Lost a Cook	Mack Swain	2
Pawnbroker's Heart	Conklin and Pearce	2
Two Crooks	Provost and Gribbon	2
Shanghaied Jonah	Armstrong and Wayne	2
His Precious Life	Murray and Fazenda	2
Hula Hula Land	Armstrong and Wayne	2
The Late Lamented	Binns and Thurman	2
The Sultan's Wife	Vernon and Swanson	2
His Crooked Career	Schade and Anderson	2
Pearls and Perils	Rogers and McCoy	2
A Hindu Hoodoo	Wayne and Fuller	2
His Disguised Passion	Anderson and Rogers	2
Haunted by Himself	Binns and Wayne	2
False to the Finish	Lind and Marton	2
Her Busted Debut	Fuller and Wayne	2
Won by a Fowl	Schade and Anderson	2
An Iceman's Bride	Rogers and Gribbon	2
The Grave Undertaking	Binns and Wayne	2
A Sanitarium Scandal	McGuire and Pearce	2
Afraid to Be False	Sims and Wayne	2
Blood and Thunder	Griffith and Carter	2
Stars and Bars	Sterling and Gribbon	2
Maggie's First False Step	C. Murray and Fazenda	2
Dodging His Doom	Conklin and Woodward	2

MAX GLUCKSMANN,

Headquarters in the United States
110 WEST 40TH ST., NEW YORK
JACOBO GLUCKSMANN, Manager

W H Y ?

Why have the largest newspapers syndicates and the greatest national magazines sent their agents to the offices of the producers for weeks, reversing completely the usual method of asking to be paid for printing the story of a picture, by striving hard to outbid one another for the novelization of

"THE EAGLE'S EYE"

Why are the largest theatres in every section of the country, after years of adherence to the idea that a serial could not compete on the same program with their big feature bookings, now tearing down that wall of prejudice and giving the big feature position on their billings to

"THE EAGLE'S EYE"

Why are exhibitors, large and small, exceeding any sums they have ever invested in promoting their bookings in their individual appropriations for local advertising and publicity for

"THE EAGLE'S EYE"

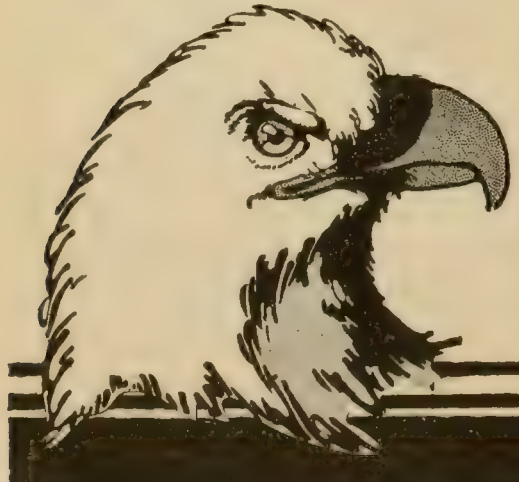
These are a but a few of many reasons why

'THE EAG

By WILLIAM

Chief of the U. S.

Produced by THE WHARTONS with the popular



APPLY FOR BOOKINGS TO

ATLANTA, GA.,
73 Walton Street.

BOSTON, MASS.,
16 Piedmont Street.

BUFFALO, N. Y.,
47 W. Swan Street.

CINCINNATI, OHIO,
301 Strand Theatre Bldg.

CLEVELAND, OHIO,
312 Sloan Bldg.

CHICAGO, ILL.
207 S. Wabash Avenue.

For further information address THE WHARTONS

BECAUSE!

Because the editors realize, from their years of experience in recognizing news values, that the facts furnished by Chief William J. Flynn surpass anything else available for national interest, and that they can find no other subject, no other authority, that will command attention given facts so startlingly portrayed in

"THE EAGLE'S EYE"

Because these hundreds of big exhibitors realize that no other production of any description can compare, in all of the big vital qualities that are requisite to the interest and entertainment of their patrons, with the marvelous story that Chief Flynn has given to the screen. And so, for the first time, they are booking a serial

"THE EAGLE'S EYE"

Because they know that it is a certain success, possessing all the known elements of past successes of any description, and many more, distinctively its own. New precedents have come into being with America's Serial Supreme

"THE EAGLE'S EYE"

YOU—why every practical exhibitor will book

LE'S EYE'

J. FLYNN (RECENTLY RETIRED)

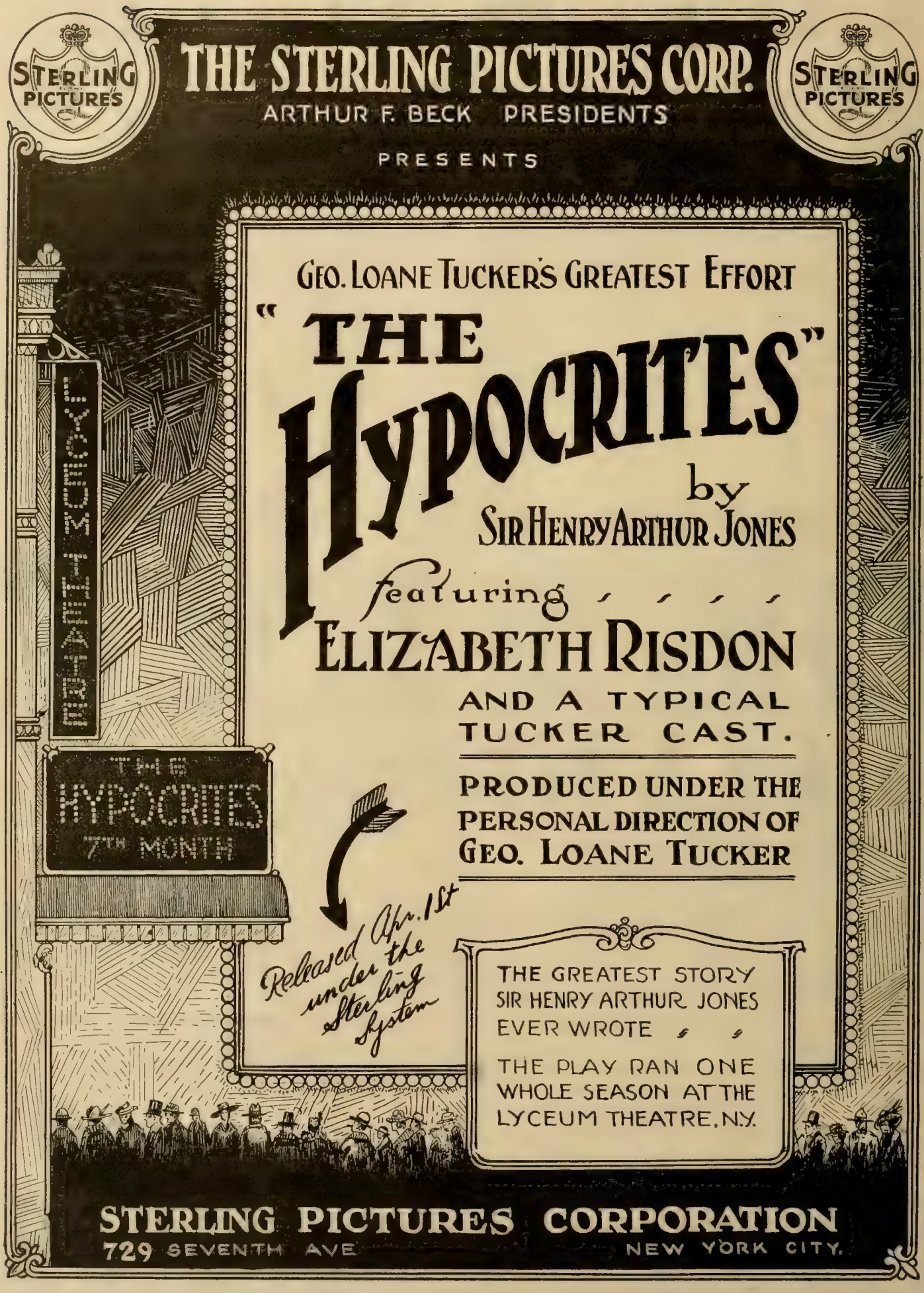
SECRET SERVICE

stars KING BAGGOTT and MARGUERITE SNOW

YOUR NEAREST FOURSQUARE EXCHANGE

DALLAS, TEX., 1911½ Commerce Street.	KANSAS CITY, MO., 1120 Walnut Street.	NEW YORK, N. Y., 729 Seventh Avenue.	SEATTLE, WASH., 2014 Third Ave.
DENVER, COLO., 1735 Welton St.	LOS ANGELES, CAL., 514 W. 8th Street.	PHILADELPHIA, PA., 1325 Vine Street.	SAN FRANCISCO, CAL., 191 Golden Gate Avenue.
DETROIT, MICH., 304 Joseph Mack Bldg.	MINNEAPOLIS, MINN., 16 N. Fourth Street.	PITTSBURGH, PA., 127 Fourth Avenue.	ST. LOUIS, MO., 301 Empress Theatre Bldg.

PUBLICITY AND SUPPLY DEPARTMENT, 1476 BROADWAY, NEW YORK CITY


STERLING PICTURES
THE STERLING PICTURES CORP.
ARTHUR F. BECK PRESIDENTS
PRESENTS
STERLING PICTURES
GEO. LOANE TUCKER'S GREATEST EFFORT
"THE HYPOCRITES"
by
SIR HENRY ARTHUR JONES
featuring
ELIZABETH RISDON
AND A TYPICAL TUCKER CAST.
PRODUCED UNDER THE PERSONAL DIRECTION OF GEO. LOANE TUCKER
LYCEUM THEATRE
THE HYPOCRITES
7TH MONTH
Released Apr. 1st under the Sterling System
THE GREATEST STORY SIR HENRY ARTHUR JONES EVER WROTE
THE PLAY RAN ONE WHOLE SEASON AT THE LYCEUM THEATRE, N.Y.
STERLING PICTURES CORPORATION
729 SEVENTH AVE NEW YORK CITY.

BIG STATE RIGHTS PICTURES

Demanded by Exhibitors
Make Independent Distributors

Herman Rifkin of the Eastern Film Co., Boston, operating throughout New England bought

TO-DAY Starring FLORENCE REED

and

THE MAD LOVER Starring ROBERT WARWICK and ELAINE HAMMERSTEIN

To Meet the

OVERWHELMING DEMAND

FOR

BIG BOX OFFICE ATTRACTIONS

THESE SUCCESSFUL INDEPENDENT BUYERS ALSO PURCHASED THESE TWO SPLENDID FEATURES:

Nathan Hirsh, Pioneer Film Corp.—New York State.

Sol Lesser, All Star Features—California, Arizona, Nevada.

Doll-Van Film Corp.—Illinois, Indiana, Southern Wisconsin.

Harris P. Wolfberg Attractions—Ohio, West Virginia, Western Pennsylvania.

Frank Gersten—New Jersey, Eastern Pennsylvania.

Exhibitors Film Exchange—Delaware, Maryland, District of Columbia, Virginia, North Carolina.

Isaac A. Rosenthal—Washington, Oregon, Idaho, Montana, Colorado, Utah, Wyoming, New Mexico, Alaska.

Col. Fred Levy, Big Feature Rights Corp.—Kentucky, Tennessee.

ONLY FIVE GROUPS OF STATES OPEN

WIRE, WRITE OR CALL

ARROW FILM CORP., TIMES BLDG., NEW YORK

Exclusive Sales Agents for

PATHÉ EXCHANGE, Inc.

UNITED PICTURE THEATRES OF AMERICA

Exhibitor Cooperative Buying Is Wholesale Buying

Why buy at retail when you can secure wholesale price with

The United Picture Theatres of America, Inc.

If you have only two or three days to offer, you pay the maximum prices and are compelled to accept any terms or conditions that may be imposed. If you have a circuit of 30 or 40 days, your terms are better and the prices are lower.

BUT—

When you as a member of a national cooperative organization buy **nationally,** you are then part of a unit that controls 2,000, 3,000 or 4,000 booking days, and your purchasing power in the market is increased several thousand fold.

Isn't it obvious that **you can cut the price of film 30 to 50 per cent.,** at the same time obtaining favorable terms, checking waste and extravagance, and thereby enabling the producer to make you **better** pictures?

That is in a nutshell the United Picture Theatres plan. Write us for details today.

United Picture Theatres of America, Inc.
1600 Broadway, New York City

UNITED PICTURE THEATRES OF AMERICA

Cooperation Has Proved a Practical Success

Ask any person who belongs to a cooperative movement whether it has benefited him or not.

The United Picture Theatres of America, Inc.

Does not offer an untried plan, but applies to films nationally the methods of cooperative societies.

Local exhibitor circuits all over the United States are demonstrating that **cooperation works.** In Great Britain the circuit is the standard, and the lone, unattached house the exception.

Vaudeville, drama and burlesque long ago learned the lesson that in concerted action there is strength. The U. B. O. house, the Klaw & Erlanger house, the "burlesque wheel" theatre derive advantages from union that they could never attain separately.

Just as they have eliminated waste, obtained uniform excellence of production and the utmost price-economies, so can you. EXHIBITORS OF AMERICA, SAVE YOUR BUSINESS FROM DISASTER AND PLACE IT PERMANENTLY ON A PROFIT-MAKING BASIS BY UNITING IN A NATIONAL COOPERATIVE ORGANIZATION WHICH YOU YOURSELVES WILL CONTROL. Write today.

United Picture Theatres of America, Inc.
1600 Broadway, New York City

We're For You!

THE MOVING PICTURE WORLD is edited with a singleness of purpose, namely, the greatest good for the greatest number in the moving picture industry. It is part and parcel of the industry—was born with it—and understands thoroughly that its past and present success has been dependent upon the sincerity with which it served the industry and that its future will also be measured by the solid progress of the industry.

This realization is your best guarantee that the MOVING PICTURE WORLD will always be "for you"—and if it's "for you" you owe it to yourself and to the industry to be "for" it.

There are scores and hundreds of exhibitors, and moving picture business men in general, who have, for years, shaped their business policies with the aid of the MOVING PICTURE WORLD. Its editorials have crystalized the best thought of the industry and have pointed the way to success. Its news columns have constantly been filled with matter of a helpful nature—information of use to every individual in the motion picture industry in the daily conduct of his affairs. Many a subscriber has testified that a single issue of the MOVING PICTURE WORLD has proved of ten times the value of a whole year's subscription to the paper. The advertising pages of the MOVING PICTURE WORLD, in addition to selling the product of the manufacturers, provide an interesting weekly bulletin of up-to-the-minute happenings in the industry.

If you're taking the moving picture industry seriously—and you must if you hope to succeed—you need scarcely be told that it is good business for you to support the trade paper that is constantly working for your best interests.

MOVING PICTURE WORLD
516 FIFTH AVENUE NEW YORK CITY

SUBSCRIPTION RATES

Domestic $3.00 Canada $3.50 Foreign $4.00

ADVERTISING RATES ON APPLICATION

HARRY RAVER
ANNOUNCES
THE FAMOUS JEKYLL-HYDE OF SILENT DRAMA
EDMUND BREESE
IN HIS OWN HIGH TENSION MYSTERY-TALE
THE MASTER CROOK

WITH AMERICA'S MAGNETIC STAR
ALMA HANLON
AND A SUPERLATIVE SUPPORTING COMPANY

A PRODUCTION TEEMING WITH ROMANCE, ADVENTURE, THRILLS, SURPRISES, HEART-THROBS AND A SUCCESSION OF STARTLING CLIMAXES IN A STORY THAT MOVES WITH LIGHTNING-LIKE RAPIDITY

BUYERS, GET IN LINE! IT'S HARVEST TIME!

ADDRESS IN THE FIRST INSTANCE HARRY RAVER 1402 BROADWAY NEW YORK

GEORGE K. SPOOR presents

I, Mary MacLane

IN

"MEN WHO HAVE MADE LOVE TO ME"

Played to full houses at the Band Box Theatre, Chicago, two weeks, and other first-class theatres everywhere. Don't miss out on this exceptional show, of a woman's six loves.

Taylor Holmes

IN

"RUGGLES OF RED GAP"

and

"UNEASY MONEY"

High-grade theatres throughout the United States have been playing these two great features to capacity houses. If you have not already played them, ask for a showing at once.

Essanay

GEORGE KLEINE SYSTEM

Distributors

Perfection Pictures

BRONCHO BILLY

(Reg. U. S. Pat. Off.)

The Most Popular Film Hero

REVIVIFIED!

In the world famous dramas of the hills and plains. Single reels that carry a strong punch and thrilling action.

PHOTOGRAPHY—NEW PROCESS—1000% BETTER

BOOK ONE EACH WEEK

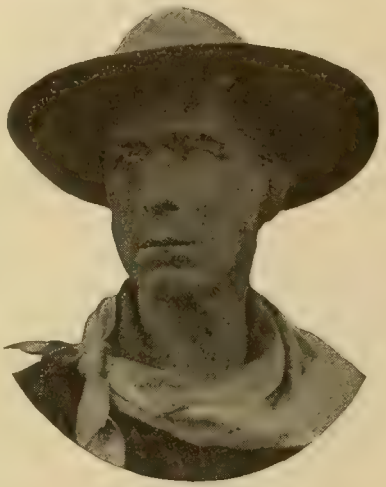
Broncho Billy's Leap
Broncho Billy and the Rattler
Broncho Billy's Close Call
Broncho Billy and the Settler's Daughter
Broncho Billy's Indian Romance
Broncho Billy, A Friend In Need
Broncho Billy's Wild Ride
Booncho Billy's First Arrest
Broncho Billy and the Rustler's Child
Broncho Billy's Last Deed

ESSANAY

George Kleine System, Distributor

Perfection Pictures

EXHIBITORS EVERYWHERE



W. S. HART

THE BIG 4

DOUGLAS FAIRBANKS

NORMA TALMADGE

FRANK KEENAN

Are the stars you can depend upon in the list of Triangle features that S. A. Lynch Enterprises, Inc., announce have been sold for the following territories:

MASSACHUSETTS, CONNECTICUT, RHODE ISLAND, MAINE, NEW HAMPSHIRE and VERMONT, to Boston Photoplay Company, 195 Pleasant Street, Boston, Mass.

EASTERN PENNSYLVANIA and SOUTHERN NEW JERSEY, to Masterpiece Film Attractions, 1225 Vine Street, Philadelphia, Pa.

WESTERN PENNSYLVANIA and WEST VIRGINIA, to Quality Film Company, 404 Ferry Street, Pittsburgh, Pa.

WASHINGTON, OREGON, IDAHO and MONTANA, to De Luxe Feature Film Company, 2014 Third Avenue, Seattle, Wash.

DISTRICT OF COLUMBIA, MARYLAND, DELAWARE and VIRGINIA, to Superfeatures, Inc., Sidney B. Lust, 1209 E Street, N. W., Washington, D. C.

MINNESOTA, NORTH and SOUTH DAKOTA and WISCONSIN, to Friedman Film Corp., Film Exchange Building, Minneapolis, Minn.

CALIFORNIA, ARIZONA and NEVADA, to Sunset Film Corporation, Julius L. Lazarus, Pres., San Francisco and Los Angeles, Calif.

ILLINOIS and INDIANA (Talmadge and Keenan Re-Issues), to Central Film Corporation, 110 South State Street, Chicago, Ill.

MISSOURI, KANSAS, IOWA, NEBRASKA, TEXAS, OKLAHOMA, ARKANSAS, GEORGIA, FLORIDA, ALABAMA, S. CAROLINA, N. CAROLINA, MISSISSIPPI, LOUISIANA and TENNESSEE, will be handled by the S. A. Lynch Enterprises, Inc., through the Triangle Exchanges, in the following cities: Atlanta, New Orleans, Dallas, St. Louis, Kansas City and Omaha.

Regarding Territories Not Closed as Yet, Apply for Detailed Information to

HILLER & WILK, Inc.

1475 Broadway, New York

Selling Agents for the S. A. LYNCH ENTERPRISES, Inc.

GENERAL FILM COMPANY

"SHAME"

John W. Noble's
Timely Social Photodrama

With

Zena Keefe

A Powerful Arraignment of the World's Harshness Toward Innocent Victims of Circumstance.

A HEART STORY!

Founded upon conditions that present a common problem.

FULL OF CLIMAXES, APPEAL, SUSPENSEFUL ACTION

A splendid star in a fine production under brilliant and sympathetic direction

Produced by

DUPLEX FILMS, Inc.

Available at exchanges of General Film Company in the United States, and General Film Company, Ltd., in Canada.

General Film Company does not impose the 15c. charge on any of its releases

TO CONTENTS

Advertising Aids for Exhibitors.....1707
Advertising for Exhibitors.....1653
"American Buds" (Fox).....1701
"Amarilly of Clothesline Alley" (Artcraft)..1703
Among the Picture Theaters.....1644
At Leading Picture Theaters.....1644

Baker at Work in Los Angeles.....1638
"Beauty in Chains" (Universal).....1704
Berst, A. J., Resigns from Pathe.....1642
"Brace Up" (Bluebird).....1701
Buffalo Exhibitors Making Special Effort...1700

Canadian Fuel Controllers Discriminate....1694
Capital Film Incorporate in Indiana.....1647
Censorship Advocates Have Their Say.....1632
Cheaper Ticket Tax is Increased.....1666
Chicago News Letter.....1643
Clare Making "Go" of Hippodrome.....1647
Critical Reviews and Comments.....1701
Cronk, How He Got the Children.....1652
Cutting Film to Suit Local Needs.....1673

"Debit of Honor, The" (Fox).....1703
Deitrich Leases Plimpton Studio.....1666
De Mille's New Picture is Praised.....1669
"Desired Woman, The" (Vitagraph).....1702
Detroit Trade News of Week.....1695
"Devil's Wheel, The" (Fox).....1703

Exchangemen Plan for Coming Convention..1638
Exhibitor at Fault for Ruinous Overhead..1668

Facts and Comments.....1629
"Fare, Please" (Pathe).....1704
Film Club of New York Elects.....1634
First National Chiefs in Town.....1640
First National Exchange Equipped.....1669
Foreign Trade News.....1670
"Floor Below, The" (Goldwyn).....1703
Foreign Deal, An Important.....1646
French Profiteer Contributed to Pictures...1676
Freuler Retiring Older Prints.....1666

Grand, The, of Pittsburgh Opened.....1635
Great Stories Untold.....1630
Grinding the Crank.....1672

Hand, Stanley W., Honored in Cincinnati..1694
Harbin Has Three Picture Theaters.....1673
Hodkinson Names Roth as a Co-Partner...1641
How It Is Done at the Strand.....1648

Interpret Songs by Acting the Story.....1669
Is "Life" Deceased?.....1632

"Kaiser, The," Comes to the Broadway....1635
"Kaiser, The" (Renowned).....1704
Kansas City Theater Opens with Free Shows.....1697

"Let's Go" (Rolin-Pathe).....1704
Liberty Loan Night Is a Fact.....1633
Lima Theaters Face Sunday Closing.....1639
Linder, Max, Coming Back to Us.....1640
Lorrimore Creates Executive Staff.....1647

"Madison Square Arabian Night, A" (Broadway Star Feature).....1705
"Marriage Bubble, The" (Triangle).....1702
Maryland, My Maryland, Where Art Thou?..1640
"Matinee Girl, The" (Edison).....1704
Metro Makes Picture for Army Use.....1652
Metro Reaching Out on West Coast.....1669
Manufacturers' Advance Notes.....1682
Mastbaum, Stanley, Dies Suddenly.....1641
Minister Sounds Call for Sunday Pictures..1667
Moss to Build New Theater on Heights.....1639
Motion Picture Educator.....1650
Motion Picture Exhibitor, The.....1636
Motion Picture Photography.....1660
Music for the Picture.....1661
"My Four Years in Germany" Approved....1635

National Educational Association Meets....1652
News of Los Angeles and Vicinity.....1645
New England Trade News of Week.....1693

New Hampshire League Meets in Boston...1637
New York State League Convention.....1636

Oregon, Picture Theaters Again Brighten in..1699

Pettijohn and Levine Issue Statement.....1642
Photoplaywright.....1695
Picture Theaters Projected.....1692
"Preacher's Son, The" (Judge Brown Story).1705
Projection Department.....1657

Rambles 'Round Filmtown.....1663, 1664, 1665
Rothapfel Resigns One Job.....1676

San Francisco Exhibitors Prosper.....1698
"Schools and Schools" (Broadway Star Feature).....1705
"Sea Panther, The" (Triangle).....1702
Seeleye Goes West to Visit Trade.....1638
"Shell Game, The" (Metro).....1704
Simplicity and Sincerity.....1631
"Special To-Day" (Metro-Drew).....1705
Spokes from the Hub.....1649
State Rights Department.....1677
"Sunshine Nan" (Paramount).....1702
Sunday Case Goes Over to March 20.....1647
Sunday Shows, Campaign on in New York for.....1639

"Tarzan of the Apes," Many Sales on.....1666
Texas Shows, Spread of Smallpox Menaces..1696
Thinks Sunday Closing a Good Thing.....1673
Thomas, Olive.....1642
"Those Athletic Girls" (Paramount).....1703
Ticket Bill Up in Bay State Legislature....1666

"Unfaithful" (Triangle).....1702
Universal Organizes Secret Service Corps..1676

"Wanted—A Mother" (World).....1701
"Within the Cup" (Paralta).....1702
Women Managers Make Good in Texas.....1648
"Women and the Law" (Fox).....1701

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.
National Carbon Co.....1721
Speer Carbon Co.....1724

CHAIR & SEATING MFRS.
Steel Furniture Co.....1712

ELECTRICAL & MECH. EQUIPMENT.
Amusement Supply Co.....1725
Exhibitors' Supply Co.....1712
Fidelity Electric Co.....1711
Moving Picture Mch. Co.....1711
Porter, B. F.....1711
Swaab, Lewis M.....1714
Typhoon Fan Co.....1712
United Theater Equip. Corp.....1728

FILM EXCHANGES.
Film Exchange, The.....1710

LENS MANUFACTURERS.
Bausch & Lomb. Opt. Co.....1724

LOBBY DISPLAYS.
Kraus Mfg. Co.....1711

MFRS. OF INDUSTRIAL PICTURES.
Duhem M. P. Co.....1723
Erbograph Co.....1723
Evans Film Mfg. Co.....1710
Ford Optical Co.....1715
Gunby Bros.....1710
Rothacker Film Mfg. Co.....1712

MFRS. OF MOVING PICTURES.
Arrow Film Corp.....1619
Clune Producing Co.....1711
Essanay Film Mfg. Co.....1583-1624-25
Fordart Films, Inc.....1614
Fox Film Corp.....1604-07
Frank Keeney.....1595
Gaumont Co.....1598
General Film Co.....1627
Glucksmann, Max.....1615
Goldwyn Pictures Corp.....1599-1600-03
Haworth Pictures Corp.....1712
Hiller & Wilk, Inc.....1626
Inter-Ocean Film Corp.....1589
Jester Comedy Co.....1719
Jewel Productions, Inc.....1582
Metro Pictures Corp.....1596-97
Mutual Film Corp.....Colored Insert
Paralta Plays, Inc.....1610
Paramount Pictures Corp..Colored Insert, 1591-94
Raver, Harry.....1623
Select Pictures Corp.....1608-09
Song Hits in Photoplay, Inc.....1590
State Rights Distributors, Inc.....1611
Sterling Pictures Corp.....1618
Triangle Distrib. Corp.....1612-13
United Picture Theaters Corp. of A.....1620-21
Universal Film Mfg. Co.....1584-88
Wharton Releasing Corp.....1616-17

MISCELLANEOUS.
Anti-Censorship Slides.....1723
Automatic T. S. & C. R. Co.....1712
Bioscope, The.....1711
Robinson, F. H.....1710
Cinema, The.....1723
Cine-Mundial.....1717
Classified Advertisements.....1715
Eastman Kodak Co.....1723
Franklin Import & Export Co.....1725
Hamilton Mfg. Co.....1721
Holcomb & Hoke Mfg. Co.....1719
La Cinematografia Italiana.....1723
Moore, Wm. N.....1714
M. P. Directory Co.....1725
M. P. World Publications.....1726
M. P. World Circulation Coupon.....1725
National Ticket Co.....1712
Our-Boys-in-France Tobacco Fund.....1714
Richardson's M. P. Handbook.....1724
Rojas Randall & Co., Inc.....1721
Screencraft.....1725

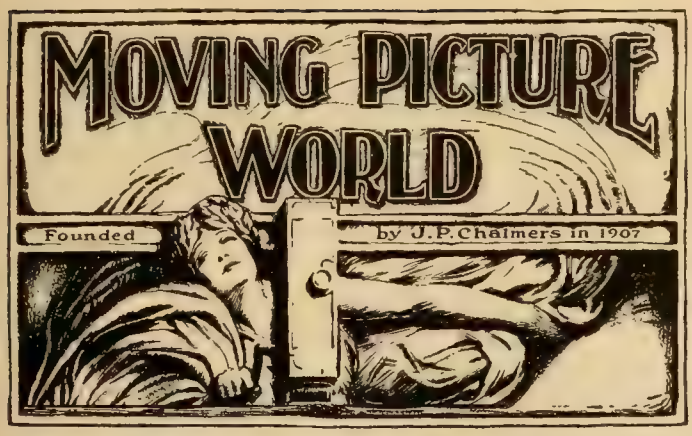
MOVING PICTURE CAMERAS.
Bass Camera Co.....1712
Burke & James, Inc.....1725

MUSIC & MUSICAL INSTRUMENTS.
American Photoplayer Co.....1710
Marquette Piano Co.....1724
Sinn, Clarence E.....1710

PROJECTION MACHINE MFRS.
Enterprise Opt. Mfg. Co.....1712
Power, Nicholas, Co.....1727
Precision Mch. Co.....1713

PROJECTION SCREEN MFRS.
Gold King Screen Co.....1723

In Answering Advertisements, Please Mention THE MOVING PICTURE WORLD



Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY

(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Managing Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

Classified Advertising—One dollar for twenty words or less; over twenty words, five cents per word.

Display Advertising Rates made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, March 23, 1918

NOTICE TO THE TRADE

The Chalmers Publishing Company, publisher of Cine-Mundial, desires to advise the patrons of that publication and all persons connected with the trade that E. T. McGovern, formerly advertising solicitor for Cine-Mundial, is no longer connected with that paper in any capacity.

Facts and Comments

NOT in some time has the writer attended a meeting of motion picture exhibitors of New York state at which were assembled so many real business men as were to be seen at the recent meeting held at the Hotel Astor, New York City. In the past few years the personnel of the organization seems to have completely changed, and from the indifferent, do-nothing attitude of former days there has appeared some semblance of a determination to meet the questions which must be met and to follow them through to a finish. The trouble with the organization in the past was that it never got anywhere. Its members would meet in varying numbers here and there, have a good time, pass a few high sounding resolutions and go home in the belief that a great deal had been accomplished to put the exhibitor out of his misery. But nothing ever happened. One of the results of that policy was to cause a great deal of dissatisfaction among the up-state members, who justly believed that the organization was of no special benefit to them.

*

Looking into the faces of the men at the Hotel Astor meeting it seemed that a new light was there; that they meant what they said and that they would start something and finish whatever they started. Up to now there has been too much politics in the Motion Picture Exhibitors' League, and its high officers have used their positions too much to further their personal undertakings. Let us hope that the New York organization will work more for the benefit of the trade it represents.

* * *

EVIDENTLY our remarks upon the several co-operative propositions that are now being offered to motion picture exhibitors have set some men in the trade to thinking. From Detroit comes this observation:

> Detroit exhibitors have not as yet taken seriously to the several plans for booking pictures from the manufacturers direct. Some of the "wise" boys feel that these direct booking plans will never work out for the reason that if an exchange cannot please 100 customers how can any plan be devised to satisfy 2,500 exhibitors? There are so many perplexing problems in the booking plans as outlined by both sets of men behind them. For instance, would each one of the exhibitors in each locality have to play every picture contracted for? After all isn't the direct plan of booking getting away from the "open booking plan" and getting right back to the program where the exhibitor takes the picture scheduled for release regardless of whether it is suitable to his theater? Detroit exhibitors interviewed on this matter are not averse to the direct booking plan and would like to see it work out successfully, but of course they have the right to express their doubts.

*

It will be observed that the Detroit exhibitors not only see the faults of the co-operative plan, but they recognize in it a reversion from the much praised "open booking" plan to the old program plan against which organized exhibitors have resolved so persistently. Here again we have an example of the fatuity of Mr. Ochs, long the boasted champion of the exhibitor and loud supporter of "open booking," but now engaged in again exploiting the exhibitor to his own profit. He is the titular head of one of these co-operative plans, a position hardly in keeping with the restrictions of the National League, which bars from membership all engaged in the making and marketing of pictures. There is a-plenty in these co-operative projects to keep exhibitors thinking for some time.

*

Another angle of the same scheme is revealed in a letter written by an exhibitor in a small town in Iowa to the manager of the exchange where he gets his pictures, explaining the proposition as it was put up to him. He wrote:

> There was a man here last night from Minneapolis representing a company who he said would open an office in Des Moines and handle all kinds of subjects, Bluebirds included, and by so doing be able to furnish exhibitors with any kind of service now used

at one-half of prices paid now for the reason that this arrangement would eliminate the overhead expenses of so many separate exchanges—all paper at one-half of present cost, no reel tax or deposits, etc. In short, a revolution in the business. He had a scheme for membership in the concern and he seemed to have caught several exhibitors near here, as he had their checks, etc. He claimed that all the producing companies were in it and had a large list of them. I did not see fit to invest, and I would like to know if there is anything of this kind in progress. Kindly advise.

There you have a sample of the selling talk commonly used to put such a scheme over. Loud pedal on the cost of service; anything and everything at half-price, no deposits, no reel tax, and it listens so well that the exhibitor, anxious to get Bluebirds, Paramounts and Metros at a cut rate, signs on the dotted line and hands over his check. All the trials and tribulations incident to doing business with regular producers end when the new system begins to work and life will be just one merry round of pleasure. Oh, Boy!

* * *

STANLEY MASTBAUM is dead, and with his death passes one of the strong men of the motion picture industry. For several years he has been the dominating figure in the Philadelphia field—practically the dictator. We will not say that his mastery of the exhibition business in that field has at all times been the wisest or that it has conserved the common interest of exhibitors, but it has been successful in so far as it affected the interest of himself and his associates. And that is something in these days of war taxes, advance deposits and shutout contracts. However, few of us are altruistic; the doctrine of the survival of the fittest still prevails and, in a business sense, Stanley Mastbaum prevailed, despite all efforts to dislodge him, in his own bailiwick. Among his friends Stanley Mastbaum was a charming entertainer, and his business confreres have many lively recollections of good times at which he was the presiding genius. His death was as untimely as it was sudden. Still a young man he had far to go as careers are measured these days and we join the motion picture host in laying our regrets upon his bier.

* * *

THE Liberty Loan Night proposition, brought forward by the MOVING PICTURE WORLD, is beginning to take definite form. Attention of Secretary McAdoo has been called to the movement and all the several bureaus and committees working on the third Liberty Loan throughout the country have been instructed to get in touch with the exhibitors and work in conjunction with them. At the recent meeting of the New York State Exhibitors' League a resolution pledging the members to the plan was adopted and others have given it their indorsement. But one thing remains to be done: that is to make the movement a success. Will you do your part?

* * *

A STIRRING note on the question of an open Sunday for motion picture theaters has been sounded by the Rev. William H. Taylor of Nashville, Tenn., who addressed a large audience at the Knickerbocker theater of that city on the subject "A Reasonable Sunday." The speaker declared that one of the darkest of superstitions of all those embedded in the ecclesiastical tenets and the laws of the land is the idea of making Sunday the coffin of all the other days of the week. It is the attitude of churchmen that has made Sunday the terror of the young, a season of boredom to many otherwise religious people and driven thousands from the church and belief in the humanitarian influences of the church. When the Evangelical denominations come to realize that their mission in this free country is not to impose the autocratic rule of a state religion—something which does not exist here—upon the people they will find the people turning to them instead of against them. Now their insistence upon a Puritan Sunday is rapidly bringing them into general disfavor.

Great Stories Untold

By LOUIS REEVES HARRISON.

THE most remarkable experience occurring to a critic who knows anything about writing stories for the screen is to find a production of masterful treatment which falls absolutely flat on the audience. The critic's natural inclination is to draw attention to all the fine points of some such costly and carefully-made product, but it is made for the audience, not for the reviewer, and that final verdict in front is the one on which success or failure of the producing concern hangs.

There may be an interesting plot, fine direction, highly intelligent interpretation by an actor of ability and elaborate settings, involving a vast outlay and good taste, but what is the use if the people watching it sit cold and unresponsive to the last deadly silence at the conclusion? On the other hand, a feature costing one-fifth, even one-tenth, as much, exaggerated in action to the point of melodrama, interpreted by low-salaried types under commonplace direction, but vitalized by that inimitable quality which has sent novels and plays on the high road of success will win from the outset and hold long after the costly fabric of fiction has been forgotten.

Nothing could be more fatal than to disregard audience opinion, yet instances are rare when a screen story is withdrawn because of undoubted evidences of disapproval among those for whose satisfaction it is made, on account of the heavy loss of time, money and effort involved. The product which fails is sent on its long journey to score thousands of other failures, while the producers of it try again, ever hopeful of making a hit. It would not be unwise to enlist trained and discriminating critics to point out the salient weakness in advance.

It requires a dramatic instinct almost superhuman, for instance, to convince people of such a manifest impossibility as the dominance of individual desire on earth over the purposes of the Creator of the Universe. The common acceptance of God is that of a Supreme Being, capable of regulating human destiny irrespective of personal wishes, hence that much-used theme, the "answered prayer," requires a gift on the part of the dramatist of making miracles seem entirely natural and plausible. A more cordial recognition of merit in a generally good product might be given with that idea omitted altogether.

The advantages of a standpoint where the trouble of making too many explanations is obvious. This leads straight to the first thing to be done in judging a story written for screen publication "What has the author intended to do?" In order to determine whether or not the story will prove in every respect a "marketable commodity" it must be taken for granted that it will interest the audience the more that it is something people have had enough of already. Thus it would seem that definite purpose and originality come first in attempting a selection.

Now any author who has written and sold a hun-

dred stories for the screen will tell you truly that it is easier to sell a script containing an imitation of what has been done than what is entirely bright, new and entertaining. This is because an idea prevails that certain situations cause people to laugh, others to shed tears, others to feel a sense of fear. Hence the regular opening of a storm scene, with vivid flashes of lightning, whether the storm is essential or not, or mother's death to rouse pity, when mother's life might be far more affecting, and the regulation comedy expedients, such as the heiress changing places with her maid.

In most stories depending upon stock situations and incidents there is lacking one big and vital necessity, "a group of real people of strong and interesting personality," "idealized in some cases to suit the author's definite purpose, yet not so much so as to mar the illusion of reality." So the story telling art is defined by a great novelist. He may color them as he pleases after drawing them from life, but he must convince us in the end that what has happened to them could happen to any and all of us under similar circumstances. As for the vitality of incident and situation, one must consider that the receptive audience mind should be addressed with "what is in the air."

"What is in the air" by no means confines us to the leading events of the day. The day may never come when we enjoy meeting splendid men and sweet women on the screen and feeling better for it. Great characters in any form of story leave a bright trail of influence behind them, so also do those obscure ones who deeply engage our sympathies, and we must not forget those whose sunny hopefulness and incarnate the joy of living. But all these are yet to come in screen presentation.

The fact that five reels are presented every day, in every theater, with no other definite aim than the embracing of a hero and a heroine at the finish shows a sad lack of resource. We are called upon to admire this state of things, whether or not we find it admirable, by the easily pleased occasional patron of the picture show, but most of us are guility of going often, and all of our opinions are not heirlooms. With the embrace steadily in view from the outset, as it usually is, we endure the performance with much the same philosophy we enjoy while sitting in the waiting room of a dentist.

There are few things quite so depressing as going to a supposed place of entertainment and being compelled to sit in a darkened room through an hour of picture inanity. The inferior picture hits the whole business a knockout blow. There is not the slightest doubt that producers high and low are trying to accomplish the best they know how, but it is little short of a personal tragedy to have to endure some of those accomplishments. We see a number of characters and episodes apparently planned to develop something or other and watch with patience, hopefully, until we find there is nothing of consequence to be developed.

It used to be the regulation thing to show the sufferings of political prisoners sent to endless suffering in the slow-clad wilds of Siberia. Why? Because it had been endlessly done. None of that is going on just now. But, if great stories are to be told, why not picture the tri-comedy of the present situation, the ineffectual struggle of ill-formed young democracy against the older and more autocratic organizations of military government? Why not? Because few real stories of the day we are living in are being told. There is abundant opportunity for drama in that struggle, and the eyes of millions of people are focussed upon that spot.

What is going on under our eyes, the actual dramas of existence—where are they? Those old Siberian plays were almost countless, because one was an imitation of the other. Moving pictures will jump forward to a hundred per cent. better business in all the different branches when we trim off dead branches and weed out the stale and the useless. It lies entirely within ourselves to work together for a new and vital growth, which shall double our popularity and our usefulness.

Simplicity and Sincerity

By Robert C. McElravy.

ABOUT every so often a rash critic starts in to get himself disliked by demanding simpler methods in screen presentation. But now, when prices are booming and the war tax is consuming excess profits, such comment is not so unpopular. Moreover, producers are driven to curtailing expenses whether they would prefer to do so or not.

One visible effect of the war up to the persent time is that it is gradually shaking us down to a consideration of real values, in contrast with the "bunk" that was so prevalent a short time back. Now there is probably nothing essentially wrong with a little harmless "bunk"; it has its time and place along with other things in life. Years ago P. T. Barnum paved the way for a great deal of it with his famous remark that "the American public likes to be humbugged." A certain amount of it is all right, but we should at least try to vary it and keep it interesting.

There has been a great deal of bluff and bluster connected with the making of moving pictures in the past. It would have been remarkable if the pictures had escaped it, considering that it permeated the legitimate stage, literature, business and almost every activity of American life. Moving pictures as a matter of fact were born on a high wave of bunk; they were originally accepted by the public as a light, frothy form of amusement, not at all to be taken seriously. That is the reason many intelligent people still take that view of them.

But there has been at all times in the history of moving pictures an undercurrent of geniune strength, and in these days the froth is subsiding and the undercurrent is coming to the fore. Those individuals who have formed the habit of refusing to look seriously at this new art now find themselves slightly chagrined at what seems to be a sudden change in the situation. There is now visible a certain genuineness and vitality in the films they had not hitherto suspected. Their importance in the amusement world is in no wise second to that of the stage itself, and during the present season it might be well claimed that the film average has been somewhat the higher of the two.

As a matter of fact, there has been no abrupt change in the situation, so far as the making of films is concerned. The change that is now so apparent has been worked out in a gradual, painstaking manner. The producers who have for years been studying their art have now got it under better control than previously. They are able to go about the construction of pictures in a simpler, more effective manner. There is less waste and less of "raw haste, half-sister to delay."

The continuity writers must be given credit for much of this noticeable improvement. These quiet workers are really in a way the persons upon whom the whole fabric of screen production rests. They are

the ones who must quietly plan out the allotted time for action, the introduction and delineation of characters, and the whole movement of the story itself. The director is a busy man—too busy to scheme out continuities while he works, as in the old days.

The possibilities of the screen are also becoming better understood than previously. This has not decreased the amount of work put in on given productions, but it has given continuity writers and directors an assurance in devising scenes and situations. They have their objectives better in hand when the charge begins, and that is no doubt as valuable in the making of pictures as in trench warfare.

The tremendous urge for more action, which used to possess our producers, is not quite so apparent now. They pause now and again to create real characters, and this means much. There will no doubt come a day and that very soon, when the screen will have its Uriah Heeps, its Colonel Newcomes, its Micawbers, its Becky Sharps and other famous characters, as well as the gamblers, vampires, cabaret girls and other ready-made and instantly recognizable parts which until recently have predominated. The comic artists, who now appear in proper person and depend upon their own individualities for effect, may at some future day be joined by imaginable comic characters who will become as well known and beloved by the public at large as were the characters of Dickens and other great writers. There is no reason why scenario writers should hesitate to create special characters any more than would a novel writer.

Character creation is a step toward simplicity and sincerity of presentation. Here you have an added interest without the cost of elaborate, spectacular settings; it is a genuine value and not one that is merely bought and paid for, because it is inherent in the story itself.

The screen today is rapidly getting into the position of Kipling's "ship that found herself." It has done more or less floundering about, but it has been valuable floundering, even though expensive, and the cheerful part of it is that it will never have to be done over again.

Is Life "Deceased"?

By Robert C. McElravy.

MR. METCALF, the dramatic critic on "Life," gets a very pessimistic slant on screen entertainment. He says he goes to see the films every little while "inspired by the claims of those impressed by the commercial bigness of the movie industry into the belief that it must have something to do with art." He adds that "In the field of realism and utility, such as recent war pictures and the like, no one can deny the value of the films. But when we enter the field of the imagination there is the same old disappointment. The only improvement is in minor and mostly mechanical details." He continues in this vein, saying, "The nimble nickle is still the objective. The big-eyed, baby-girl heroine, the vamping adventuress and the slap-stick comedian are the great magnets for the coin of the multitude." He winds up his article with this: "Until the movie patrons tire of the sort of thing now supplied to them—and that may possibly happen—those of us who would like to see the screen drama developed with all its artistic possibilities must continue to grieve over lost opportunity."

Dear! Dear! Things are indeed in a very sad way. We think our neighbor over on "Life" must be having a little bilious attack. Certainly there is an archaic ring to his graceful periods. It makes one wonder just what he means by going to the "movies" every little while. Perhaps he hasn't gone often enough of late years.

Has Mr. Metcalf seen Mary Pickford in "Stella Maris?" Does he know that this baby-girl heroine of yesterday has become an artist of today in her own right? Has he seen Clara Williams in "Carmen of the Klondike?" Has he seen the recent productions of "Les Miserables," "Thais," "Lest We Forget," "A Man Without a Country," the Russian Art Films, the O. Henry stories, "The Eagle's Eye," "The Studio Girl," the "Lincoln Cycle"? If Mr. Metcalf will look up some of these subjects, we think he is too good a critic to overlook their merits. He should at least be more specific.

Come, come, "Life"! Be a good sport for once! Cease this patter about art and put in a live film department. If your readers think you are neglecting the "movies," as you intimate, you may depend upon it there is some truth in their attitude. You can't expect folks to stay home every night of the week to read "Judge" and "Vanity Fair"!

Censorship Advocates Have Their Say

Argue Against Maryland's Repeal Bill Before House Committee—Measure May Come Up Any Time.

ON Wednesday morning, March 6, a hearing was held at Annapolis, Md., before the House Judiciary Committee on the censorship repeal bill, recently introduced in the House by Representative Delaplaine of the Frederick delegation. Fifteen minutes were granted the representatives of the Maryland Exhibitors' League and the film industry generally, who were present to finish the arguments which had not been concluded at the hearing on Thursday, February 14. This meeting was to have been a joint hearing, including the Senate Judicial Proceedings Committee, but most of the senators were engaged in other work, so this was impossible. The hearing before that body will be given on Wednesday, March 13.

Those who were lined up for the repeal of the Censor Law included Eugene B. McCurdy, second vice-president of the Maryland Exhibitors' League; Harry E. Reddish, E. C. Sandell, W. A. Stumpf, Frank Durkee, Philip Miller of Annapolis, Charles E. Whitehurst, president of the New and Garden theater companies; Sam Spedon, of the Moving Picture World; W. Stephen Bush and Jack S. Connolly. The opposition included Mrs. Marguerite E. Harrison and Charles E. Harper, of the censor board; William Purnell Hall, Father Wheeler, rector of St. Patrick's Church, who represented the Holy Name Society; Dr. William P. Burdick, of the Public Athletic League, and Miss Armstrong, of the Henry Watson Children's Aid Society.

Mrs. Harrison, in replying to a speaker's assertion about the solving of the child problem by censorship, said: "If censorship has not entirely solved this child problem it has solved the problem of the adolescent boy and girl by giving them what they should see, or, rather, by keeping them from seeing what they should not see. The Maryland Censor Board feels its responsibility not only to the public, but to the motion picture industry as well, and the many eliminations and few rejections made by it prove that its work has been constructive rather than destructive."

All the others in the committee present to oppose the repeal of censorship had something to say on the question. When they were finished there was not time for any of the others to speak. It is now understood the bill has been put in the regular order of business and will be brought up any time.

JULIAN ENTERTAINS NEW YORK FRIENDS.

Rupert Julian, recently arrived in New York from the West Coast, gave a late, private showing of his new offering, "The Kaiser," at the Broadway theater Friday night. The picture followed the regular performance at the theater, and the premiere was attended by members of the trade, press and other invited guests. Light refreshments were served after the showing.

Liberty Loan Night Is Now a Fact

National Association of the Motion Picture Industry's Committee Indorses Plan of Moving Picture World—Plans Are Completed for Distributing 100,000 Specially Designed One-Sheet Posters for Lobby Display.

PLANS for the Third Liberty loan drive are practically completed. The committee appointed by the National Association of the Motion Picture Industry, of which Adolph Zukor was named as chairman, has been working with the committees in Washington which have the plans for the drive in charge and have formed large plans and have secured large quantities of advertising matter for the use of picture theaters. The preparations are given in further detail in a report from that committee prepared for the Moving Picture World and which reads as follows:

"The Moving Picture World's suggestion for a Liberty Loan Night in the motion picture theaters of the United States, which was heartily indorsed by the Committee of the National Association appointed to co-operate with the Treasury Department, promises beneficial results, not only for the government and the cause of liberty, but for the exhibitors themselves.

"Recent issues of the Moving Picture World shown to those in charge of the publicity and exploitation of the Liberty Loan in Washington brought forth the comment that exhibitors in arranging for Liberty Loan Night would find the chairmen of local Liberty Loan Committees not only enthusiastic to co-operate but in a position to carry the plan to its complete success.

"It was at first suggested that one night during the period of the loan drive, which commences April 6, should be nationally recognized as the day to be set aside for a special drive in motion picture theaters. Subsequently the Washington comment was to the effect that exhibitors should set their day in co-operation with the local committees, the names of the chairmen of which could be obtained by any exhibitor from the bank with which he does business or from the newspapers. In the larger cities it would be feasible, it is said, for a group of theaters in suburbs or in sections of the cities to select the same night, and in the smaller communities supporting two, three or four theaters to make Liberty Loan Night the same for all the houses.

"With the announcement of April 6 as the date when the Liberty Loan drive starts, the Publicity Bureau of the Treasury Department authorized the details of the publicity and advertising to be worked out in association with the motion picture theaters of the country and the exchanges.

"These plans were worked out by Adolph Zukor, chairman of the industry's committee to co-operate with the Treasury Department, the other members of which are Jules E. Brulatour, George K. Spoor, Marcus Loew and Walter W. Irwin.

"The plans embrace the distribution and exhibition of one hundred thousand posters, specially designed in one-sheet size for theater lobby display. There are five different types of posters, and to each exhibitor of the country will be sent several days before the loan drive commences a package containing the five posters. Secretary McAdoo requests that one or more of these posters be given permanent display throughout the period of the loan campaign. Being one-sheet size they fit admirably into the advertising machinery of the exhibitor and unquestionably many exhibitors will post the one sheets in permanent frames for the period.

"In addition to the poster display, which in the opinion of the Treasury Department is one of the important forms of publicity activity of the drive, in view of the fact that millions of people a day pass in and out of motion picture theaters, a motion picture animated trailer has been prepared by the Treasury Department and will be distributed to every theater in the country. The trailer will flash the new Liberty Loan flag, a picture of Secretary McAdoo speaking, a title of his message to the public, and will conclude with a close-up of the Liberty Loan button, so successfully employed as a means of identification of loan bondholders in the previous campaigns.

"Exhibitors, who will receive the trailers through the mails on or about April 1, are cautioned to give it their personal attention that it is not returned to the exchanges attached to features or news pictures inadvertently. It is the desire of the Treasury Department that the loan trailer should be shown every day at every performance and in order to guarantee this a special watchfulness on the part of the exhibitor is necessary that the trailer does not get out of his hands. The film exchanges also are urged, in the event that the trailer is returned from the theater, to see to it that it is sent back with the next order of film shipment.

"None of those whose daily work brings them into touch with the motion picture industry has an adequate idea of the potentialities of the screen when properly used for patriotic or national purposes. It is impossible to overestimate the usefulness of the motion picture in this direction, and Secretary McAdoo has been among the foremost in whose hands is placed the success of the administration's program to recognize this fact."

Picture Theatres' Aid Not Underestimated.

It will be gathered from the foregoing that Secretary McAdoo and his assistants have not underestimated the great value of the publicity which motion picture theaters can give to this drive or the influence that will be exerted through the screen. As a further indication that such is the case comes a letter from the publicity department of the Liberty Loan Committee which reads as follows:

New York, March 7, 1918.

Editor Moving Picture World, New York, N. Y.

Dear Sir—A copy of the March 16 issue of the Moving Picture World has just reached my desk and I certainly must say you have done more than your share in helping us in our effort to place the Third Liberty Loan before the public. This is splendid work indeed and this committee deeply appreciates your co-operation.

Very truly yours,
JOHN PRICE JONES,
Assistant Director of Publicity in Charge of Press Bureau.

How to Co-operate With Local Loan Committees.

Referring to the report of the work of the Motion Picture Committee it will be noticed that the Washington Loan committees suggest that the same night be not designated for the entire country, but that different dates be named for different localities. Every community will have its Loan Committee, and theater managers are requested to work in conjunction with that committee. We would suggest that exhibitors everywhere get in touch with these local committees at once and perfect the necessary arrangements.

William A. Brady Approves Plan.

When the Moving Picture World's plan for Liberty Loan Night was explained to William A. Brady, president of the N. A. M. P. I., he made this enthusiastic comment:

It's a great idea. The motion picture today is the world's most effective agency for the dissemination of an idea—for arousing to fever heat enthusiasm for a great and just cause. It has a circulation that can never be attained by any newspaper and it reaches every and all kind of people. By adopting the admirable suggestion of the Moving Picture World for a Liberty Loan Night in every motion picture theater in America in connection with the drive for the Third Liberty Loan, the exhibitor, the distributor, the producer and every cog in the wheel that goes to make up this great business will be lending effective, substantial aid to the Government—just as the motion

picture business has done in the past, and will do in the future for all time.

New York State Convention Goes on Record.

At the convention of the New York State Exhibitors' League the Liberty Loan drive plan was presented in a series of resolutions offered by William Brandt, of Brooklyn, and adopted unanimously. The resolutions read:

Whereas, The United States Government is at war; and

Whereas, In order successfully to prosecute the war to a speedy and successful termination; and

Whereas, It is the desire of the Motion Picture Exhibitors' League of New York State to help and assist the Government in its endeavor; therefore, be it

Resolved, That the exhibitors of New York State, in convention assembled, indorse the plan to set aside one day during the next Liberty Loan drive for the purpose of assisting the Government; and be it further

Resolved, That the day be known officially as Liberty Bond Day and that patriotic pictures and music be used, that the fronts of all theaters be decorated with flags, signs and banners calling attention to the purpose of the day; and be it further

Resolved, That Liberty Bond salesmen be privileged to solicit subscriptions in the motion picture theaters of the State that day; and be it further

Resolved, That the Four Minute Men be asked to speak on that special matter on that day; and be it further

Resolved, That Secretary McAdoo be asked officially to recognize that day by proclaiming it Liberty Loan Day at all motion picture theaters; and be it further

Resolved, That a copy of this resolution be sent to Secretary McAdoo.

Bronx Exhibitors For It.

New York, March 8, 1918.

Editor Moving Picture World, New York City.

Dear Sir—Your editorial in the Moving Picture World of March 16 is of the most timely and important nature to the exhibitors of this great country, and one that will receive a hearty response from them.

The exhibitors of Bronx County have lent and always will lend their best endeavors to further the interests of our Government in every manner possible, and will in accordance with your valuable suggestion try (if such a thing is possible) to outdo all previous efforts and make this next Liberty Loan drive a great patriotic success in the moving picture theaters of Bronx County.

Great enthusiasm will be created and the exhibitors of this League will do more than their share in making "Liberty Loan Night" a huge success.

Wishing you and your valued publication all the success in your wonderful work, we remain,

Very truly yours,

CINEMA EXHIBITORS' ASSOCIATION OF BRONX CO.

Henry Cole, Executive Secretary.

Three Baltimore Exhibitors Approve.

You can tell the Moving Picture World that I am in favor of a Liberty Night. I am not looking for any credit. I am mighty glad of the suggestion and the Liberty Loan in behalf of the Government and the boys at the front can count on my theater at any time.

WILLIAM E. STUMPF, Ford Theater.

Good idea. I had intended to give and already have given the Government the privileges of my theater. I shall have a Liberty Loan night and all that goes with it.

MILTON CAPLON, Clover Theater.

The Liberty Night strikes me right. There isn't an exhibitor in Maryland who won't have one. Whether you put my name on the honor roll or not I will certainly have a Night at my theaters.

E. B. McCURDY, Eureka and Lafayette Theaters.

The F. I. L. M. Club of New York Elects

New Officers Chosen for Year—Decide on Three Business and One Social Gathering Each Month.

THE F. I. L. M. Club of New York held its annual election at a recent meeting and the following officers were chosen: I. Chadwick, Metro, president; William E. Raynor, Pathe, vice-president; J. A. Hammell, General Film second vice-president; Miles A. Gibbons, K. E. S. E., treasurer; Samuel Zeiler, Universal, sergeant-at-arms, and C. B. Hoy, secretary.

It was also decided that there would be three business meetings a month and one social session. The first social session is announced as a dinner for the members and their gentlemen friends to be held at Healy's on March 20. It was decided that the F. I. L. M. Club make these social sessions functions of importance and of variation.

The F. I. L. M. Club also announces that Carey Wilson of the First National Exhibitors' Circuit has become a member of the club.

Strong co-operation given by the various members is making the F. I. L. M. Club one of the most important and beneficial organizations in the film industry. The principal object of the club, co-operation between exchange and exhibitor, is at last being realized and is doing as much good for the theater-owner as the distributor.

"Who said we've started something we can't finish?"
LIBERTY BONDS FOR SALE HERE
BUY LIBERTY BONDS
HOW MUCH WILL YOU LEND TO THE BOYS WHO ARE GIVING ALL
BUY LIBERTY BONDS
Help Uncle Sam
Stamp Out The Kaiser!
3rd LIBERTY LOAN
BUY U.S. GOVT BONDS

Examples of One-Sheet Lobby Posters for Liberty Loan Drive.

"My Four Years in Germany" Approved

Opens to Enthusiastic Body of Spectators Filling the Knickerbocker Theater, Sunday Evening, March 10.

THE screen version of Ambassador James W. Gerard's book, "My Four Years in Germany," opened at the Knickerbocker Theater, Sunday evening, March 10, to a body of spectators that filled every seat in the house and showed its appreciation of the picture by frequent outbursts of applause and also by hearty cheers when a particularly strong appeal was made to its patriotism. "My Four Years in Germany" is not a photoplay, but a historical document that sets forth in clear and concise terms the facts that led to the United States' entrance into the Great War.

The Kaiser and his war lords are introduced, Ambassador Gerard being the central figure. The subject is handled in a dignified manner, but Germany's double dealing and inhuman methods in her desire for conquest are shown in their true light.

Charles A. Logue, who made the scenario, displays excellent judgment in his choice of material. There are scenes of blood and horror, but they are never overdone, and America's reply to the Kaiser's remark that the United States wouldn't fight is worked up into a stirring patriotic finish as the troops of the Allies and then the soldiers of Uncle Sam are shown marching eagerly to the defense of justice and humanity.

Ambassador Gerard occupied a box at the opening and, when the last reel had been run off, there were loud calls for a speech. The spectators were on their feet, but resumed their seats when the Ambassador began his remarks. After referring to the screen's ability to bring home the facts concerning Germany's crimes against civilization, Mr. Gerard voiced his hearty approval of the picture and his faith in its success as an important aid in educating the people.

The production, directed by William Nigh, is worthy the subject. A review of the picture will appear in a later issue of The World.

WHO STARTED THIS STORY?

When the "Birth of a Race" was presented at Chicago someone started a story that gave to the public the impression that the late Charles Frohman and his brother, Daniel Frohman, were in some way identified with the production. The fact that neither is in any way connected therewith is pretty well understod by the motion picture trade, but the story has brought forth denials from Daniel Frohman on his own account and from Alf Hayman in behalf of the estate of the late Charles Frohman. The name Frohman gets into the wrangle because the picture was made by the Frohman Amusement Company, so named because of an arrangement with Gustavus Frohman when the company was organized, for the use of his name, which arrangement has since been continued, though Mr. Frohman has no personal connection with it.

JAKE WELLS WINS IN VIRGINIA.

Richmond, Va., March 11.

Virginia Legislautre adjourned today without acting on censorship. Virginia exhibitors did great work stalling bill. Also they succeeded in getting through a license bill that will save thousands of dollars for Virginia exhibitors. This is the answer of the exhibitors to those people who have been trying to make Jake Wells sponsor for censorship. All expenses were borne by exhibitors—no outside help.

"The Kaiser" Comes to the Broadway

Rupert Julian As the Mad Dog of Europe Appears to Advantage in Renowned Production.

THE Broadway Theater, New York, was the scene on Saturday night, March 9, of the opening of Rupert Julian's master production, "The Kaiser, the Beast of Berlin," presented by Renowned Pictures Corporation, in seven reels, and described on the program as "an amazing expose of the intimate life of the mad dog of Europe."

A large and enthusiastic audience was present, including many soldiers and sailors, together with Truman H. Newberry, former Assistant Secretary of the Navy. The picture was well received, there being much applause, together with quite a correspondingly large amount of hisses, most of which were directed at "the Kaiser," admirably portrayed by Rupert Julian. Admiral von Tirpitz, portrayed by Mark Fenton, also came in for his share of hisses, as did other representatives of the German Government and its armed forces.

Great applause marked the finale, showing the Allies in possession of the Imperial Palace in Berlin and the Kaiser a prisoner of the King of Belgium. In this scene were introduced the leaders of the Allies, including Generals Pershing, Haig, Joffre and Diaz, and Ambassador Gerard, portrayed by Joseph Girard, was, of course, prominent in a number of scenes.

The entire theater, marquee, lobby, auditorium and stage, was decorated with the Stars and Stripes, together with the flags of the Allies, and prominently displayed in front of the theater was a pirate flag bearing a skull and cross bones, and a legend to the effect that it is the flag of the beast of Berlin. The girl ushers were picturesquely dressed in Belgian costumes.

During the intermission Burr McIntosh, a prominent member of the American Defense Society, made a stirring patriotic speech. Before the presentation of the picture several selections were given by the Naval Band of the U. S. S. Recruit, "The Star Spangled Banner" opening the performance; and at the conclusion of the showing the audience was addressed by a representative from the land craft at Union Square, who called upon them to do their share in the war.

The Grand of Pittsburgh Opened

Adolph Zukor and Marguerite Clark Attend Initial Performance and Make Speeches.

ADOLPH ZUKOR, president of the Famous Players-Lasky Corporation, and Marguerite Clark, Paramount star, journied to Pittsburgh last week to attend the opening of the million dollar motion picture theater there owned by Harry Davis, the Grand. In the party accompanying Mr. Zukor and Miss Clark, were Miss Cora Clark, the star's sister, and John C. Flinn, director of advertising and publicity for Famous Players-Lasky.

A novelty of the occasion was Miss Clark's speech of dedication which was flashed in animated form on the screen while she sat in the audience. Her admirers demanded a personal address, however, and would not be quieted until she so obliged them.

Miss Clark's screen speech proved a distinct novelty and opened the way for unlimited possibilities in this direction in the future. Following the ovation she received on entering one of the boxes with Mr. Zukor, the house was darkened and the attention of the audience was riveted on the screen where was flashed a picture of Miss Clark writing at a desk. There was then shown the text of her message, which read:

"To My Dear Pittsburgh Friends: "I think I can write a better speech than talk one. I want to congratulate Harry Davis and all the people of Pittsburgh upon the beautiful new Grand Theater where they are going to have so many hours of clean, wholesome entertainment. Some people say that in this time of war and stress we should not enjoy ourselves, but Mr. Davis says, and so does President Wilson, that clean entertainment is good for the nation and helps the people back up the boys who are 'over there' and who are going 'over there.' I wish I could go over. I would tell the Kaiser what I think of him.

"But there is one thing we can all do. We can buy Liberty Bonds and next month I am going to make a tour to sell Liberty Bonds, and if everyone will help me I will come to Pittsburgh—(applause)—I knew you would! So congratulating you again on the wonderful theater and looking forward to our next meeting in the cause of the Liberty loan, I am, very sincerely yours, Marguerite Clark."

Mr. Zukor in a short address spoke as follows: "It is a distinct privilege to have been invited by Mr. Davis to attend the opening of his beautiful theater in Pittsburgh. Not only Mr. Davis but the city of Pittsburgh is to be congratulated upon so wonderful a temple dedicated to the motion picture. In such a theater as this will be shown the finest screen attractions of our time, and the theater should occupy a distinct place in the community life as a recreation and educational center. Mr. Davis, I not only congratulate you, but, in the name of those whose efforts will find expression on your screen, I thank you for the opportunity we will have to co-operate with you to entertain and instruct the people of your wonderful city."

As the chief attraction of the opening, Mr. Davis selected the new Douglas Fairbanks-Artcraft picture "Headin' South."

The theater seats 3,000 persons, and more than 15,000 admissions were registered on the first day. A special program of music had been arranged and was interpreted by the large symphony orchestra which Mr. Davis has secured as a permanent all-day feature for his house. Mayor Babcock of Pittsburgh attended the opening and made a particularly appropriate speech.

The Motion Picture Exhibitor

New York State League Convention

Exhibitors Hold a Two-Day Session at Hotel Astor—Officers Elected and Plan for Big Liberty Loan Day Indorsed.

NEW YORK STATE exhibitors, affiliated with the Motion Picture Exhibitors' League, met in convention at the Hotel Astor, New York, on Tuesday and Wednesday, March 5 and 6. About seventy-five exhibitors were in attendance and took a lively interest in the proceedings. It was in fact the most business-like convention that has been held by exhibitors in New York for some time.

The first session was called to order at 11:40 o'clock Tuesday morning, President L. A. Buettner presiding, when reports of officers for the year were read. These reports showed that the affairs of the organization were at a rather low ebb. President Buettner attributed it to lack of co-operation and lack of funds, a condition which naturally paralyzes the efforts of any administration. The causes were not defined.

President Buettner appointed the following committees:

Credential Committee—Thomas Howard, chairman; N. Vinegrad, W. H. Hollender, A. J. Wolf, F. P. Elliott, Sydney S. Cohen.

Law and Legislation Committee—John Manheimer, chairman; Charles O'Reilly, Walter A. Zeisler, Henry Cole, Rudolph Sanders, George Cohen, Charles A. McCarthy, M. J. Gerson, S. Suckno.

Grievance Committee—John J. Wittman, chairman; Charles Steiner, I. Rothman, William Richner.

By-Laws Committee—Henry Cole, chairman; Sidney Ascher, S. I. Berman, Benjamin Appel, M. Mueller.

Committee on Resolutions—S. S. Cohen, I. Hartstall, M. J. Gerson, Charles Haring, M. Grossman.

This business concluded, the Tuesday session was adjourned to meet at eleven o'clock Wednesday morning.

Wednesday's Session.

It was twelve o'clock before the convention got down to business Wednesday morning, but there was an appreciable increase in the number of exhibitors present over the preceding day. Upon calling the meeting to order President Buettner asked for reports of committees.

A number of resolutions were offered by the Committee on Resolutions, principal among which was one indorsing the Moving Picture World's plan in behalf of the Liberty Loan, which was unanimously adopted. It reads as follows:

Whereas, The United States Government is at war; and

Whereas, In order successfully to prosecute the war to a speedy and successful termination; and

Whereas, It is the desire of the Motion Picture Exhibitors' League of New York State to help and assist the Government in its endeavor; therefore, be it

Resolved, That the exhibitors of New York State, in convention assembled, indorse the plan to set aside one day during the next Liberty Loan drive for the purpose of assisting the Government; and be it further

Resolved, That the day be known officially as Liberty Bond Day and that patriotic pictures and music be used, that the fronts of all theaters be decorated with flags, signs and banners calling attention to the purpose of the day; and be it further

Resolved, That Liberty Bond salesmen be privileged to solicit subscriptions in the motion picture theaters of the State that day; and be it further

Resolved, That the Four Minute Men be asked to speak on that special matter on that day; and be it further

Resolved, That Secretary McAdoo be asked officially to recognize that day by proclaiming it Liberty Loan Day at all motion picture theaters; and be it further

Resolved, That a copy of this resolution be sent to Secretary McAdoo.

William Randolph Hearst was thanked for the support given the industry by his newspapers; the convention recom-

Convention of the New York State Motion Picture Exhibitors' League at Hotel Astor, March 6, 1918.

mended that its members give their support to those manufacturing companies that do not charge the fifteen-cent film tax; the deposit system was condemned at some length; the salary of the secretary was abolished, and the fixing of the date and place for the next meeting was left to the Executive Committee.

A motion was made and carried providing that the annual dues for the maintenance of the state organization be increased from $2 to $3. Another motion by Sydney Ascher provided that the previous special levy of $10 per member be rescinded and that a special tax of $5 be levied for 1918, and that the local organizations be responsible for its collection. This was adopted without dissent.

Chairman Cole of the Committee on By-Laws had nothing to report, but said that when the by-laws were framed copies would be sent to each member for approval, and that when returned to the committee final action would be taken.

It was decided that the Executive Committee should be composed of all the state officers, the president and vice-president of each local and the chairmen of all committees of the state organization.

An adjournment was taken for luncheon at 1:30 o'clock, during which a group photograph of the members was taken.

When the meeting again convened it was addressed by Gustavus Rogers, the lawyer who has charge of the Sunday law violation cases now before the Court of Appeals of the State of New York. Mr. Rogers reviewed his past services in behalf of the exhibitors, and assured the convention that he would do all that he possibly could to win these cases. A vote of thanks was accorded him.

Election of officers for the coming year was the next business in order, and resulted as follows:

President, Sydney S. Cohen of New York; first vice-president, Sam Suckno of Albany; second vice-president, Walter A. Zeisler of Schenectady; third vice-president, Rudolph Sanders of Brooklyn; fourth vice-president, L. A. Buettner of Cohoes; secretary, Sam I. Berman of Brooklyn; treasurer, John J. Wittman of New York; sergeant-at-arms, William Hilkemeier of New York.

Delegates to Boston National Convention—For Manhattan, Charles Haring, John Manheimer, Ike Hartstall, M. Edelstein, Thomas Howard; for Bronx, John J. Wittman, Henry Cole, N. Vinegrad; for Tri-City, L. A. Buettner, George Roberts, Fred P. Elliott; for Brooklyn, Rudolph Sanders, M. Grossman, Lederer A. J. Stockhammer, Louis Levine; for Queens, M. J. Gerson. Alternates, Gus Koenigswald, M. Weinstock, B. Lyons, Charles Steiner, William Hilkemeier, for Manhattan; Charles McCarthy and Messrs. Silverman and Powers, for Tri-City; Henry Haring, M. Bigal, William Hollender, M. Shapiro, Mrs. Wrightmeyer, for Brooklyn; M. Suckno, M. Solomon.

The newly elected officers were duly installed, after which the convention adjourned to meet at the call of the president at such time and place as might be designated by the Executive Committee.

Among those present were:

Fred P. Elliott, Albany; Isidore Edelstein, Mount Morris Theater, New York; Benjamin Appel, Secretary, Tri-City League, Kings Theater, Troy; Allen Brothers & Peyser, Empire Theater, Port Richmond, S. I.; N. Vinegrad, Nicoland Theater, Bronx; Walter A. Zeiser, Schenectady; Morris S. Sherman, Schenectady; Gus Koenigswald, Sunset Theater, Brooklyn; John J. Wittman, Eldorado, Bronx; Adolph J. Stockhammer, Brooklyn; Charles F. Haring, New York and Brooklyn; F. A. Gorman, New York; Samuel Rhonheimer, Brooklyn; S. Suckno, Albany; J. Celler, Brooklyn; Michael Warshower and Abraham Teffelstein, Penn Theater, Brooklyn; Samuel Fisher, Brooklyn; Milton M. Goldsmith, Attorney for National League; A. L. Kurstor, Reyun Theater; A. J. Wolf, New York; Thomas Howard, New York; R. Sanders, Brooklyn; William Rich, Brooklyn; I. Rothman, Park Theater, Brooklyn; M. Solomon, Crescent Theater, Bronx; Sol Coleman, New York; George Roberts, Albany; T. Hartsman, Brooklyn; Henry Haring, Brooklyn and New York; Charles A. McCarthy, Hoosick Falls; M. J. Gerson, Whitestown, L. I.; George Cohen, Poughkeepsie; Charles Steiner, New Lork; Louis F. Blumenthal, New York; I. N. Hartstall, New York; William H. Hollander, Brooklyn; S. I. Berman, Brooklyn; Sydney S. Cohen, New York; Charles L. O'Reilly, New York; John Manheimer, New York; Lee A. Ochs, New York; M. J. Gerson, College Point, L. I.; William Hilkemeier, New York; L. A. Buettner, Cohoes; Henry Cole, Royal Theater, Bronx; H. L. Rosenthal, New York.

New Hampshire League Meets in Boston

Granite State Branch Accepts Boston Hospitality—Plans to Boost Exposition.

FOR the first time since the organization was formed, the New Hampshire branch of the Motion Picture Exhibitors' League of America held an important meeting, Tuesday, March 5, at the headquarters of the Massachusetts and Rhode Island branches, 127 Pleasant street, Boston. A fairly good-sized delegation of Granite State exhibitors were present at this session. President Charles Bean presided. The reason assigned for the meeting of the New Hampshire in Boston was that it is a centrally located place and that exhibitors from that state were in town on Tuesdays, arranging and rearranging their bookings.

Ernest H. Horstmann, former president of the Massachusetts branch of the league, addressed the meeting on the proposition of "manufacturer to exhibitor direct." He explained the proposition and answered questions.

Another speaker at the session was Samuel Grant, manager of the National Exposition, which will be held in the Hub July 13 to 20. His topic for discussion was the part New Hampshire exhibitors are going to play in the exposition this summer. He suggested that the Granite State men make arrangements to conduct popularity contests in connection with the publicity campaign for the convention. Three months' duration for these contests would be sufficient, he explained.

Adjournment was taken until the first Tuesday in April.

Florida State Exhibitors, During Their Recent Convention Held in Jacksonville, Visited Harold Lockwood and Watched Him Make Several Scenes for His Forthcoming Metro Release, "The Landloper."

Exchangemen Plan for Coming Convention

Discuss Means of Entertaining Delegates of Motion Picture Exhibitors' Corporation of Northwest.

EXCHANGEMEN of Minneapolis got together at the Hotel Radisson on February 26 to discuss ways and means of entertaining exhibitors attending the annual convention of the Motion Picture Exhibitors' Corporation of the Northwest in Minneapolis. The exchangemen assured the exhibitors, when the latter held a meeting the following day, that they would cooperate with the corporation in every way possible to make the convention a big thing and to entertain the visitors. The exhibitors have voted to try out a new plan for convention entertainment.

Heretofore exchanges have had booths on the convention floor and have had really little to do to make exhibitors welcome outside of visiting with them when they called at the various booths. This year it is planned to allow time for the exchangemen to take the visiting theatermen in charge and entertain them their way. This plan has met with the exchangemen's unanimous approval and promises to work out to the satisfaction of all concerned.

No dates or place for the convention have been selected, but it is expected that this year's sessions will last three days and headquarters will be at the West Hotel, as in the past. James G. Gilosky, president of the corporation, is still in California, but he is expected home early next month and will preside. It is expected that Clyde H. Hitchcock, present secretary, and Charles W. Campbell, St. Paul, will be candidates. It is not expected that Mr. Gilosky will run for the presidency. David G. Rodgers, a candidate last year, is now a national officer and no longer an active member of the Northwest body.

EXHIBITORS OF FLINT, MICH., ORGANIZE.

The exhibitors of Flint, Mich., have formed a local association and they will meet every two weeks. Lester Matt of the Strand theater is president and Fred Hartman of the Princess theater is secretary. It is known as the Flint Theatrical Managers' Association.

BAY STATE AND RHODE ISLAND LEAGUE MEET.

The Massachusetts and Rhode Island branches of the National League held their semi-monthly meeting shortly after the New Hampshire meeting was adjourned. Several important matters were taken up. More than a score of Bay State exhibitors attended.

Seelye Goes West to Visit Trade

United Picture Theaters Announce Exchange Heads in Several Centers—Ochs Also on Tour.

MR. SEELYE, vice-president and general manager of the United Picture Theaters of America, Inc., announced March 4, before starting west for a tour of the principal exchange centers of the country, that by the end of the week one hundred high-grade exchange men in the United States would be enlisted under the United banner.

A. S. Abeles, formerly New York exchange manager for Pathe and more recently special representative, is now in charge of the New York United office, with Aaron Korn assisting. Mr. Korn leaves Paramount after two years of successful service.

H. M. Osborn has opened a United exchange in Philadelphia. Stanley Hand, after three years as World Film manager in Boston, will handle the New England territory for United.

M. F. Tobias, who has covered the Albany section for years, now represents United in northern New York.

N. I. Filkins, Pathe manager in Buffalo for four years, has signed to look after the interests of the United co-operative association of exhibitors in western New York.

D. F. O'Donnell has transferred his activities in Washington from Pathe to United. He will have in the Virginia and Maryland territory two of the best salesmen in those states.

C. W. Bunn has opened offices in the Consumers' Building in Chicago to promote the United propaganda in the section which depends upon Chicago for film distribution.

During his tour of organization Mr. Seelye will spend several days in Los Angeles.

Lee A. Ochs, president of the company, addressed meetings of exhibitors of New York State, Eastern Pennsylvania, New Jersey and New England last week, and now is beginning a tour of the west and south that will not bring him back to New York until June 1.

Mr. Ochs goes to meet groups of exhibitors and explain to them the program for exhibitor co-operation in the purchase and presentation of film features that has been devised by the executives of United Pictures. This week he is scheduled to visit Cleveland, Detroit and Chicago, spending four days in the metropolis of the Middle West.

Beginning with a day in Indianapolis, Mr. Ochs will spend two days next week in Cincinnati, St. Louis and Memphis, going on for the week of March 25 to Little Rock, Dallas and New Orleans. He has arranged to give three days each to the exhibitors of Texas and Louisiana before starting north the first week of April by way of Atlanta, Charlotte, N. C., and Washington. The end of that week will find him in Pittsburgh, after which he will head west again and reach Kansas City on Monday, April 8. Oklahoma City and Hutchinson, Kan., follow, and then for the week of April 14 Lincoln, Neb., Omaha, Des Moines and Minneapolis.

Butte, Mont., is the next stop, and Mr. Ochs will spend April 23 and 24 there before traveling down to Boise, Ida., and on to Spokane. The last few days of April and the first week in May will find Mr. Ochs in Seattle and Portland.

From Monday, May 6, to Wednesday Mr. Ochs will meet the exhibitors of San Francisco and vicinity before going to Los Angeles for ten days. Traveling east from Los Angeles, Mr. Ochs will be in Salt Lake City on Monday and Tuesday, May 20 and 21. Two days in Denver will follow and then he will start for New York by way of Chicago.

Baker at Work in Los Angeles

New Metro West Coast Production Chief Will Be Responsible for Pictures Made on Pacific.

GEORGE D. BAKER is in Hollywood, Cal., to take charge of Metro's West Coast studio in the capacity of manager of productions. Mr. Baker will exercise final judgment on the stories chosen for the stars, in addition to supervising all activities in connection with the output of the studio. He will be personally responsible for the quality of the Metro pictures made in the Hollywood studio. With Mr. Baker went assistant Charles Hunt, who has been associated with him during his entire experience with Metro. Mr. Hunt will be Mr. Baker's "general factotum" at the western plant. Mrs. Hunt left with her husband, and Mr. Baker's sister, who is her brother's housekeeper, will follow in a short time.

George D. Baker.

Edith Storey, Viola Dana, Bert Lytell and Harold Lockwood are the stars who will be associated with Mr. Baker in California. The three first named will come under his personal supervision, and he will cooperate with Mr. Lockwood and the Metro-Yorke company, of which Fred J. Balshofer is president.

Mr. Baker was long identified as director with Edith Storey when she was a Vitagraph star. He also is the man who made "Revelation," in which Nazimova has come into her own as a motion picture star.

George Baker is thoroughly conversant with all branches of the theatrical industry. He is the man who directed the late John Bunny in the famous Bunny comedies. He was the "Baker" in the theatrical firm of Baker & Castle, which produced "Graustark," "The Goose Girl," and other successes, previous to which he was an actor of note. He has also been cartoonist and newspaper reporter. He is an all-round man with an all-round intelligence, and his promotion to the position of production manager of his firm's West Coast plant is a substantial recognition of the fact that he is a man of both vision and constructive ability.

Campaign On in New York For Sunday Shows

Allied Motion Picture Committee to Back Bill to Legalize Exhibitions on First Day of Week

THE allied interests of the motion picture industry have launched a vigorous campaign to amend the state penal laws of New York to legalize the exhibition of motion pictures on Sunday. A bill is about to be introduced into the state Legislature. An Allied Motion Picture Committee of the State of New York was organized at the offices of the National Association of the Motion Picture Industry on Thursday, March 7. This committee is already pushing a strenuous campaign throughout the state to gain the passage of the measure.

This allied committee numbers: John Manheimer, chairman; Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, secretary; W. A. Zeisler and Charles L. O'Reilly, assistant secretaries; Max Spiegel, secretary Mitchel H. Mark Realty Corporation, owners of the Strand Circuit of theaters in the state, treasurer. Mr. Manheimer is president of the Motion Picture Exhibitors' League of New York State, Local No. 1, and Mr. O'Reilly is first vice-president of the same organization.

The following vice-chairmen were named for the committee: The members of the executive committee of the Exhibitors' League of New York State, the presidents of every producing, distributing and supply and equipment company; the presidents of all trade papers, and such additions as Sydney Cohen, president of the Exhibitors' League of New York State, may name. The executive committee of the Exhibitors' League of New York State numbers its officers as follows: Sydney S. Cohen of New York, president; Samuel Suckno of Albany, first vice-president; Walter A. Zeisler of Schenectady, second vice-president; Rudolph Sanders of Brooklyn, third vice-president; L. A. Buettner of Cohoes, fourth vice-president, treasurer; John Wittman, the Bronx, secretary; Samuel Berman of New York, and the members of the law legislative committee, which numbers, besides several of the officers already named, John Manheimer, chairman; Henry Cole of the Bronx, George Cohen of Poughkeepsie, M. McCarthy of the Tri-City branch, and M. J. Gersen of Queens.

Many of these men were present at the organization meeting of the allied committee. Other prominent exhibitors present were M. S. Silverman of Schenectady, Benjamin Apfel of Albany and Troy, G. J. Sheer of Cohoes, Fred Elliott of Albany.

The committee is lining up every one of the 1,200 exhibitors of the state behind the bill. At the Hotel Ten Eyck, in Albany, probably on Thursday, March 14, an important get-together meeting will be held. At this time the complete organization of the state campaign will be mapped out.

Already an active newspaper campaign has been started. The allied committee is making a systematic effort to put every important newspaper in the state behind the bill to amend the laws regarding Sunday motion picture exhibitions.

The allied committee makes it clear that the bill as proposed presents the opening of Sunday motion picture theaters as a matter of local option. Specifying 2 p. m. as the opening Sunday hour any possible confliction with religious services is eliminated. The bill as now proposed is substantially the same as the bill introduced last year in the state Legislature by Assemblyman Clarence J. Welsh of Albany. This bill had the emphatic approval of the state conference of mayors.

Another important point in the new campaign for the amendment of the penal laws is the fact that the whole industry is behind the move. The allied committee directing the campaign includes every branch of the industry.

The organization of the allied committee and the launching of the campaign follows closely upon action taken at a recent meeting held at the National Association of the Motion Picture Industry's headquarters. At this meeting the Sunday closing committee, consisting of William A. Brady, Adolph Zukor, represented by Arthur S. Friend; Walter W. Irwin and Lee A. Ochs, approved of the introduction of a measure into the state Legislature to legalize the open Sunday screen theater.

The presentation of the proposed bill will have an entirely new war-time argument for its passage this year. There are 1,200 motion picture theaters in the state, and half of these are closed on Sunday. This closing means the positive loss in war taxes to the Government of $500,000 in a year. Aside from the item of war tax loss the closing of theaters on Sunday means that a direct channel of communication between the Government and the people is cut off. The importance of the screen theater in handling the Liberty Loan drives, the war saving stamp campaigns, and in aiding Food Administrator Hoover has been proved. The closing of theaters on Sunday means a direct blow to Government propaganda.

Every angle points to the amendment of the state penal laws, and the allied committee is starting its campaign with unbounded enthusiasm.

The bill as approved by the allied committee follows:

"Section 1. The penal law is hereby amended by adding at the end of article 192 a new section, to be Section 2154, to read as follows:

"2154. Motion Picture Exhibitions on the First Day of the Week. Notwithstanding the provisions of this article or any other general or local act it shall not be unlawful to exhibit motion pictures on the first day of the week after 2 o'clock in the afternoon in a city or village, if an ordinance shall not have been adopted by the common council or other legislative governing body of the city or village prohibiting such exhibitions on such day and after such hour; and the adoption of such an ordinance is hereby authorized.

"This act shall take effect immediately."

Lima Theaters Face Sunday Closing

Irate Grocer Is Arrested for Sabbath Trade—Goes on Warpath to Close Everything.

THEATER managers in Lima, Ohio, have reason to be alarmed by an attempt to close all business houses on Sunday as well as theaters. The affair had a trivial start, but it looks as though the plan to close all forms of business on Sunday will be carried out. A local grocer not a member of the Grocers' Association, remained open on Sunday and was arrested.

At the trial the grocer accused the Grocers' Association of causing his arrest and promised, according to report: "If I cannot stay open on Sunday, then everything else in Lima will close on that day."

The grocer in question with a party of friends visited every establishment open Sunday, March 3, and included in their trip the local picture houses. At each place the party made purchases and on the following Saturday the business men as well as theater managers will be informed that the penalty of the law will be inflicted on those who attempt to open on the Sabbath. Smith threatened to procure warrants from the justice court. If this action takes place, it will mean the enforcement of ancient so called "Blue" laws and will even prohibit the sale of newspapers or the operation of street cars on the seventh day.

Moss to Build New Theater on Heights

Building Department and Property Owners Grant Permission After Long Litigation.

AT A meeting of the Board of Appeals, of the New York Building Department, held March 7, permission was granted to B. S. Moss, head of the Moss Theatrical Enterprises, which operates a chain of theaters, to erect a playhouse at Broadway and 181st street.

The erection of a playhouse in that locality has been in litigation for about two years. In August, 1916, the so-called building zone regulation was passed which prohibited the erection of theaters in residential locations unless special permission was obtained from the board. On two occasions the Moss interests urged they be granted permission, but without success.

Finally plans were submitted which satisfied the property owners of the neighborhood and met with the approval of the board. Work will begin immediately. The theater will seat 3,000 and will be highly ornate in character.

"Maryland, My Maryland, Where Art Thou?"

Lack of Any Showing of Personal Interest Among the Exhibitors at Senate Committee Hearing Surprises World Man.

By Sam Spedon.

ON Wednesday, March 6, we attended the hearing of the Maryland exhibitors before the Senate Committee at Annapolis, advocating the bill for the repeal of State censorship. The hearing was set for 10 A. M., and we expected to see an overwhelming attendance of exhibitors, but there was not an exhibitor present at that time. "Jack Connelly," the representative of the industry, who acted as spokesman, stated to the chairman of the committee that there were only two speakers (referring to the two trade paper representatives) to go on with the exhibitors' plea. It was thereupon agreed to postpone the hearing until Wednesday, March 13. Your humble servant with the other trade paper representative and Mr. Connelly adjourned to the hearing before the House committee, to listen to the opponents of the repeal bill in answer to the exhibitors' arguments made before the committee on the week previous. In courtesy to the exhibitors the chairman accorded them fifteen minutes to present any further arguments which they might have to present. Seven speakers spoke in opposition to the bill, and by the time they were through the speaker favoring the bill was almost forgotten.

During the hearing, about noon, five or six exhibitors put in an appearance. Guy Wonders' name was mentioned as a supporter of the bill, and surprise was expressed at his absence in Annapolis at a time when so much importance was attached to the repeal of legalized censorship for the good of the industry.

In conversation with one of the exhibitors at the hearing, he said: "I am not opposed to censorship an account of the extra expense it incurs, but I am opposed to it on principle. I consider it discriminating and unconstitutional. I can't understand why every exhibitor doesn't oppose it on principle and not on a question of profit and loss."

We did hear that one or two exhibitors at a previous hearing had overreached themselves by expressing themselves too freely, without regard to finesse and diplomacy. They reflected upon the qualification of the members of the board of censors, whose sincerity is unquestioned, instead of calling attention to the intrinsic merits of legalized censorship as a matter of justice and injustice to the industry and the public.

No comment is necessary to call attention to the lack of cooperation in repealing State censorship in Maryland. If it is repealed we must conclude that it will be repealed on the judgment of the legislators and not by the united efforts of the industry in general, nor the exhibitors in particular.

While many of the exhibitors contributed to defraying the necessary expense of presenting their case, they did not display their interest with their presence at these hearings, which is so essential in giving weight to their interest and the importance of the measure under discussion.

Unless the exhibitors and distributors of Maryland make a better showing at the hearing before the Senate committee on March 13, they will have no one but themselves to blame if the repeal is defeated.

First National Chiefs in Town

Blank of Des Moines, Gordon of Boston and Lieber of Indianapolis Bring Reports of Reviving Business.

DURING the past week A. H. Blank of Des Moines and N. H. Gordon of Boston, two of the prominent franchise holders in the First National Exhibitors' Circuit, spent several days in New York looking over the film market and giving special attention to "Tarzan of the Apes" to prepare for special exploitation of the big Broadway attraction in their own territories. Robert Lieber of Indianapolis was also represented by his brother, Herman Lieber, and S. Barret McCormick, managing director of the Circle theater, the famous Lieber house of that city.

Mr. Blank reports the resumption of big business throughout the Middle West after a winter that has already passed into history as the most temperamental on record. During the seven years that he has been in the exhibiting field the Des Moines exhibitor has built up an enviable reputation as a developer of prosperous territory.

In Iowa alone Mr. Blank owns and operates five theaters—the Garden in Des Moines, the Strand in Marshalltown and the Family, Garden and Casino of Davenport. He is also building a new $600,000 house in Des Moines, seating upward of 3,000, to be known as the Rialto. This theater will be opened about May 15, is said to be the very last word in temples of the motion picture art, and no expense is being spared to make it the finest in the Middle West. The Strand of Omaha is another valuable property that has known great prosperity under Mr. Blank's administration.

For several seasons Mr. Blank has controlled the distribution rights to Triangle pictures in Missouri, Kansas, Iowa and Nebraska. For a time he also distributed the Selznick product in the same territory.

Encouraging news is also brought from Boston by Mr. Gordon, who says the film fans are beginning to react normally again after the recent spell of depression. Mr. Gordon has done clean-up business with both "Alimony" and "Daughter of Destiny" within the past few weeks. He expects to start the big spring drive with "Tarzan," for which a special publicity campaign is now under way, embracing billboard and newspaper advertising. It is Mr. Gordon's intention to give "Tarzan" a run in one of the large legitimate theaters of the Hub before releasing it generally throughout New England.

Messrs. Lieber and McCormick look forward to prosperous times in Indianapolis.

Max Linder Coming Back to Us

Famous French Comedian, Restored in Health, Expected in the United States in a Few Weeks.

MAX LINDER, the famous French comedian, who was compelled to terminate his Essanay contract on account of a sudden and serious physical breakdown after only three of his scheduled twelve productions were made, has so successfully recovered his health that he will return to the United States in April or May, and, surrounded by a capable comedy company, will make a new series of pictures, which will in all probability be written especially for him by Tom Bret, well-known scenario and title writer.

Max Linder.

At the time M. Linder was signed by George K. Spoor of Essanay to make a series of twelve comedies for that company much publicity was given his coming here. His first three productions were well received, especially his first comedy, "Max Comes Across." This picture was made in Chicago, but the strenuous work of the studio and varying climate did not suit him as he was at the time still convalescent from serious injuries received during the first year of the war, when he was serving with the French army, so it was decided to make the future Linder productions in California.

Even under the ideal working and climatic conditions of California he suffered slight relapses of trouble with his old wounds, causing a complication of lung and stomach ailments, necessitating a retreat to the high altitudes of the Arizona mountains. Shortly after this it was decided to abandon the present series of pictures, Mr. Linder and his corps of assistants returning to France. After attending to the immediate affairs of the Cinemax, his French motion picture studio in Paris, Linder went into the mountains of Switzerland, where he is now.

Satisfied that he has now so fully recovered his health and strength as to permit him to resume studio work, Mr. Linder has retained the services of Thaddee E. Letendre, Times Building, New York, as his American representative, and has signified his intention of returning here in a month or two.

With "The Wizard" in Retreat.

Joseph Smiley, who is frequently seen in Goldwyn productions, is often cast for the role of an inventor, a part he has played in many film plays during his long career. Lately he has been mistaken more than once for the great Edison, himself, much to the amusement of the genial actor.

Stanley Mastbaum Dies Suddenly

Noted Philadelphia Film Man Was Organizer of Stanley Booking Company and Interested in Many Theaters.

STANLEY V. MASTBAUM, well-known motion picture house proprietor, died suddenly at the home of his mother, Mrs. Fannie E. Mastbaum, 1822 North Broad street, Philadelphia, at two o'clock March 7. He was ill but a few days.

Mr. Mastbaum, had he lived until April 1, would have been thirty-eight years old. Comparatively a young man, he made himself a dominating figure in the motion picture world by a sheer force of personality, his business acumen and his remarkable knowledge of just what the public desired in the way of good, clean entertainment.

From early childhood Mr. Mastbaum had a keen commercial instinct. He was educated in the public schools in Philadelphia, where his father was a member of the Young, Smyth Field Company, wholesale drygoods and notions. After finishing his schooling he entered the employ of Gimbel Brothers as a buyer of Oriental rugs, tapestries, etc., of which he was considered one of the best judges in America.

While connected with the Gimbel stores he traveled all over the world seeking the old and unique. He also was a connoisseur of etchings and other varieties of art.

Subsequently he went into the real estate business and his success was phenomenal. When he felt the need of a partner the firm of Mastbaum & Fleisher was formed; then Mastbaum Brothers & Fleisher, Inc.

About seven years ago Mr. Mastbaum made a study of the motion picture business and became interested in the Regent and Bijou Dream theaters of Philadelphia. He made a diligent study of what the public wanted and provided it, and in this way established a clientele that endures to this day. Later he took charge of the Stanley theater, also of Philadelphia, which is regarded as one of the most successful photoplay theaters in this country.

The Late Stanley Mastbaum at His Desk.

He was managing director of the Stanley Company, the Stanley Booking Corporation and the Stanley theater, all of which bear his name, and he also had the personal direction of theaters in New York.

Mr. Mastbaum was a wonderful student of character, of splendid personality and enthusiasm. His employees declare him to have been a live wire of knowledge, ambition and excellent judgment. He had every department of his many enterprises at his finger tips all the time.

Mr. Mastbaum still found time in indulging in his favorite diversions, which were entertaining his personal friends lavishly, playing a game of golf or writing books on whist—a game in which he was an expert—and doing a good turn for a needy one.

Mr. Mastbaum was a member of the Masonic fraternity and many clubs and business societies. He was widely known for his benefactions, although with characteristic modesty he refrained from keeping account of his many charities. He was popular in social and financial and other circles in Philadelphia and New York.

The funeral of Mr. Mastbaum was held in Philadelphia on Sunday, March 10, and was attended by a host of the business associates and other friends of the late film man.

Hodkinson Names Roth as a Co-Partner

Californian Theater of San Francisco to Show Films Distributed by New Yorker.

W. W. HODKINSON announces, through his home office, 527 Fifth avenue, that the first solid and well laid foundation stones of the new structure which he promised the exhibitors he was to build are now appearing.

The announcement consists only of the statement that Eugene Roth, of the Market Street Theater Company, San Francisco, has become one of the co-partners in the great Hodkinson plan, which is designed to circle the United States in a distributing system, controlled by the exhibitor instead of the producer.

Mr. Roth's allegiance to the Hodkinson plan just follows that of Greves & Ellison of Denver, well-known film men of that section, whose Rialto and Princess theaters are the pride of Curtis street. Messrs. Greves' and Ellison's activities will be mainly centered in the territory covered by Colorado, Utah, Wyoming and New Mexico. By virtue of this arrangement Hodkinson service of selected product will be shown in the best houses in Denver and the surrounding territory.

The Salt Lake section of the West has also been "tied in," but Mr. Hodkinson is not yet ready to disclose his completed arrangements. The same condition prevails in the Indiana section of the Middle West, which is all lined up and only waiting for Mr. Hodkinson's return to New York for full announcement.

Mr. Roth's sphere of influence as far as the Hodkinson plan is concerned will, of course, naturally center about northern California and San Francisco, but a more definite announcement concerning the territory that he will immediately supervise may be expected later.

Although Mr. Hodkinson has only been away from New York about three weeks his success has been exceptionally gratifying, and he is quoted as saying that only a very short additional time will be necessary for the completion of all that he set out to do.

Massachusetts Musicians Are Enjoined

Court Declares Exhibitor Cannot Be Forced to Employ Five Men When He Only Wants Organist.

AN important decision affecting moving picture exhibitors was handed down recently by the Massachusetts Supreme Court, when the court enjoined a musician's union in Haverhill from forcing the owner of a Haverhill moving picture theater to hire a five-piece orchestra when he only wanted an organist.

It was the opinion of the court that the case vitally concerned the rights of an employer to a free flow of labor, and at the same time has to take into consideration the rights of combinations of workers whose union might be adjudged according to law.

The court ruled that to permit a musicians' union to enforce the employment of five men when a single member of that union would answer all the requirements of the business would be unfair to the employer.

The decision draws a comparison with what unions might do in case the claim of the Haverhill body was allowed. Carpenters and masons, it sets forth, might insist that any person wishing to build a house be forced to put up a ten-story building or not get union help.

"If it is legal," states the court, "for a union of musicians to combine for the purpose of forcing a plaintiff (who wants an organist only) to employ an orchestra of several pieces, that is to say if that indirect purpose of enabling the union musicians to earn more money justifies the adoption of the minimum rule, it is hard to see why it is not legal for a union of carpenters (for example) to refuse to work on a building belonging to the plaintiff unless he uses in the construction of it hand-made doors, window frames and window sashes in place of doors, window frames and window sashes made by machine."

CHANDOS BRENON IN NEW YORK.

Chandos Brenon, brother of the producer, Herbert, paid a hurried visit to New York last week. He has returned to Montreal after consulting with the committee of the Producers and Exhibitors' Affiliated, and submitting a proposition for marketing productions in Canada on the same direct booking plan that the Producers and Exhibitors' Affiliated are working on in the United States.

Mr. Brenon represented his brother at the executive committee meeting. He has complete charge of the exploitation of Brenon pictures in the Dominion.

J. A. Berst Resigns from Pathe

Paul Brunet Is Named as His Successor as Vice-President and General Manager.

J. A. BERST resigned as vice-president and general manager of Pathe Exchanges, Inc., at a meeting of the board of directors held on Thursday, March 7. It is known he had contemplated this action for some time. In 1904 Mr. Berst, who was born in Paris, and began his business career as a boy with Charles Pathe, was sent by Mr. Pathe to the United States to develop the market here for Pathe films.

The stock of films Mr. Berst brought with him was small and some of them were only about fifteen feet in length. He rented offices on Twenty-third street, New York, and sold his stock himself. His infant business prospered so much that he engaged a cashier and an office boy. His efforts brought such results that in 1908 it was decided to install a factory equipment at Bound Brook, N. J., where the main Pathe American factory has ever since been located. The year following the big studio in Jersey City was built and production of American pictures on a large scale begun.

In December of 1913 Mr. Berst resigned and became treasurer of the General Film Company. Early in 1915 he accepted the vice-presidency and general managership of the Selig Company. Then he became the president of the General Film, which office he resigned early in 1916 to become vice-president and general manager of Pathe.

Paul Brunet, controller of Pathe Exchange, Inc., succeeds Mr. Berst. Mr. Brunet's association with the organization dates back for three and a half years, to the time when the old Eclectic Film Company was distributing the Pathe product. During all that time he has been in close touch with the financial and exchange ends of the business, and his system of exchange control has been responsible for a marked increase in efficiency. His department at the Pathe Exchange administrative offices has admittedly been the best organized and directed of all the various departments. It is due to his efforts and ability that the Pathe system of accounting is recognized as among the best of any company's in the business.

For the past two years in addition to his duties as controller Mr. Brunet has been assistant treasurer and a director in the company.

Mr. Brunet has no statement to make at the present time regarding the policies which he will pursue, save that Pathe Exchange, Inc., will be in closer touch with the great world organization of Pathe and will thereby benefit accordingly.

THREE PRODUCERS ACCEPT LAEMMLE INVITATION.

That Universal's invitation to all producers to close down their studios, move into Universal City plant and so cut down on their present overhead has struck a responsive chord is evident from the statement issued by Carl Laemmle to the effect that three producers already have accepted this invitation.

The Astra company, the George Beban company and one unnamed organization are the producers mentioned in the Universal announcement. Astra has already started one company at work in the Universal City studio and plans to have three units working by the end of the month. The Beban and the unnamed organization will also be operating at full blast within the next thirty days.

It is also stated that negotiations are now proceeding which will, in all probability, result in the closing of other large producing plants on the West Coast. The names of the companies affected by this deal will, in all likelihood, be made public within the next few weeks.

AMATEUR SCREEN NIGHTS AT THE PROSPECT.

Secrets of the moving picture studio are to be revealed at B. S. Moss' Prospect Theater in the Bronx next week when "Making Movie Stars," one of the playlets on the bill, will be presented.

The sketch, conceived and managed by A. J. Duffy, a United Booking Office alumnus, aims to reveal to picture-goers the inside workings of a studio. A company of seven, headed by Director Tom Ward, is required. All the paraphernalia of a motion picture studio is assembled. Members of the audience are invited to take part in the acting of the picture.

At the end of the week the picture, made little by little at each performance with patrons acting some of the characters, will be assembled at the Prospect the following week.

Pettijohn and Levine Issue Statement

Representatives of Producers and Exhibitors Say Theater Men in Thirty-two States Have Approved Plan.

A STATEMENT has been issued by Charles C. Pettijohn, general manager of the Producers and Exhibitors' Affiliated Direct Sales Plan, addressed to the exhibitors of this country and Canada. After detailing the work which has been done during the past sixty days by Louis Levine and himself, as the authorized representatives of the Allied Exhibitors' Convention, Mr. Pettijohn says:

"We are now able to assure the exhibitors definitely that the plan will be in practical operation on a scale of vastly greater magnitude than was at first contemplated within a very short time.

"Exhibitors' units in thirty-two states have definitely approved this principle of cooperative booking and completed arrangements to participate in the benefits to be derived from the undertaking. The balance of the states, which have not yet been reached, constitute only 24 per cent. of the total days of bookings necessary to assure the successful completion of the plan."

Olive Thomas

WHEN Triangle announced that Olive Thomas, dainty Broadway star, had been engaged to create important film roles at Culver City, screen critics as well as the public showed more than ordinary interest. Decided approval followed her appearance in "Madcap Madge" and "An Even Break," her first Triangle vehicles, and an even greater success in "Broadway, Arizona," in which her sunny and whimsical personality finds the part of a musical comedy star especially adapted to her training before the footlights. "Indiscreet Corinne," "Limousine Life" and "Heiress for a Day" have been Miss Thomas' last vehicles.

Olive Thomas.

Miss Thomas was born near Pittsburgh, Pa., about twenty years ago. There were no actors in her family, and her parents were very much opposed to her leaning toward the stage. Florenz Ziegfeld saw her dancing in a contest atop the New Amsterdam Roof, that mecca of metropolitan beauty and gaiety, and immediately engaged her for his "Follies." She was also given a part in the Frolic, and during the 1916 season her popularity grew.

Life before the public made such a strong appeal that she entered the larger field of film endeavor, because of the opportunity for "plenty of dainty clothes, fun, and laughter."

Coupled with her intense love for excitement (she is a most vivacious person) is a true feminine affection for children and a broad devotion to all that breathes of the great outdoors. A brunette with gray eyes and golden brown hair that photographs unusually well, she reaps in abundance the admiration which every normal good-looking woman craves.

TRIANGLE RENAMES MOUNTAIN STUDIO.

The Triangle Film Corporation has changed the name of its big ranch studio in the heart of the Santa Monica Mountains from Hartville to "The Triangle Ranch Studio." Of this eighteen-hundred tract, fronting the ocean, where the Triangle stock runs like any other cattle ranch, are filmed the Western thrillers featuring Roy Stewart, directed by Cliff Smith.

TULLY STORY FOR MAY ALLISON.

Metro Pictures Corporation has purchased from May Tully an original screen story for the use of May Allison, who will begin work on the production as soon as she completes "Social Hypocrites," which is being directed by Albert Capellani.

Chicago News Letter

By JAS. S. McQUADE

David L. Rodgers Ends Long Trip

National Organizer of the M. P. E. L. of A. Talks Interestingly of His Work and Business Conditions in Sections Traversed.

DAVID G. RODGERS, national organizer of the M. P. E. L. of A., arrived in Chicago Thursday, February 28, from St. Louis, concluding an extended tour of the middle west, the Pacific Coast and the southwestern states. It was in October last that Mr. Rodgers left this city for Manhattan, Kan., to attend the state convention there, and from that point he visited in succession St. Louis, Kansas City and St. Joseph, Mo. In Kansas City he was successful in securing a large following of exhibitors for the League.

He next visited Minneapolis, where he attended the semi-annual convention, and then left for Spokane and Seattle, arriving in the former city on November 28. He immediately went on to Seattle, where the state convention was about to be held and which was attended by fully 90 per cent. of all the exhibitors in the state. Portland, Ore., was next visited, and there quite a number of members were added to the League organization.

Leaving Portland Mr. Rodgers made his next stop at San Francisco, arriving there December 19. Owing to a lack of harmony among exhibitors in that city, Mr. Rodgers did not accomplish as much as he had expected in the strengthening of the League. Oakland was next visited and a strong league organization was formed, with headquarters there, in which Berkeley and Alameda are also represented. Sixty-five theaters were represented at the meeting and every exhibitor joined the organization. During the proceedings, a charter for Northern California was requested. The music tax question was rife at the time and every member contributed money to fight it, with the result that it was defeated.

At this point Mr. Rodgers interpolated that Turner & Dahnken, owners of the largest chain of theaters in California, had already made checks out, amounting to $375, which they were about to mail to meet the music tax. On Mr. Rodgers' advice, however, they decided at the last moment not to do so, thereby saving that amount of money.

Los Angeles was the next stopping point, Mr. Rodgers arriving there January 9. While there he visited practically every theater in the city, numbering about 400 in all. A successful meeting of exhibitors was held during his stay, at which seventy were present, representing about 200 theaters. A committee was appointed to decide whether or not a charter should be secured from the M. P. E. L. of A. A decision was not arrived at immediately, but on February 22 a letter was written by Glenn Harper, a prominent theater owner and secretary of the Theater Owners' Association, Inc., to Mr. Rodgers (which was received by Mr. Rodgers on his arrival in Chicago), to the effect that the Los Angeles exhibitors had accepted the charter to become affiliated with the League.

Mr. Rodgers then journeyed to El Paso, where he remained three days, in organization work there. A unanimous vote was passed that the El Paso organization should join the state league.

The next stop was San Antonio, where Mr. Rodgers remained until he received a wire from President Ochs, in New York, to come on to Chicago to attend a meeting that will be held here Thursday, March 14.

While in San Antonio, Mr. Rodgers was visited by a delegation of exhibitors from Dallas, who came on to consult him on matters pertaining to state organization.

On his way to Chicago, stops were made at Houston and St. Louis, in the interests of the League.

On being asked about the condition of business on the Pacific Coast generally, Mr. Rodgers said that in the state of Washington business was very favorable, although Seattle was not doing the business it enjoyed before the war. This decline is attributed to the loss of many men in the city by reason of the army draft. In Portland Mr. Rodgers stated that business was very good, much better than in Seattle, and this he believed was due to the fact that this city was not so keenly affected by conscription. Mr. Rodgers especially mentioned the Liberty theater, Portland, because of its excellent management and its popular manner of doing business. He praises Manager Merrick highly for the courtesy extended by him to patrons and for the polite manner in which the ushers, dressed in Colonial costume, looked after the wants of the patrons.

Mr. Rodgers, in reply to a question, said that big feature films seemed to have the largest demand on the Pacific Coast.

Admissions have been raised all along the coast, as a rule, and only a few five-cent houses can be found in that territory, and they are in Los Angeles. The general raise in admissions has been from 10 to 15 and 20 cents. In San Antonia prices have been raised as high as 25 and 30 cents, this being due to the large attendance from the training camps for soldiers and aviators in the adjoining district. Indeed, prices of nearly all the necessaries of life have been exorbitantly raised in San Antonio and have caused great dissatisfaction among soldiers and visitors.

Picture Theater Conditions in New Orleans.

T. O. Tuttle, manager of the New Orleans branch of the George Kleine System, spent several days in the city during the week of Monday, March 4. Mr. Tuttle has had long experience in exchange business, having been with the General Film Company for several years and with the George Kleine System of exchanges since 1913. He has been stationed in New Orleans since September, 1916.

During a conversation with Mr. Tuttle I learned that there were 120 theaters in the Crescent City when he arrived there and that at the present time the number has been reduced to 70. As in other cities, however, Chicago included, while the number of theaters has diminished, the seating capacity has either remained the same or has been increased. Mr. Tuttle states that the seating capacity of the 70 moving picture theaters in New Orleans today is just about the same as the capacity of the original 120.

The houses which have disappeared were located chiefly in the suburbs, and they have been replaced by modern houses of larger seating capacity. The best types of picture theaters in New Orleans at present are located in the heart of the business district—on Baronne and Canal and St. Charles streets.

Among the finest and most modern houses are the Strand, seating 1,750; the Liberty, now in course of construction and to be finished some time in April; the Globe, seating 750; the Tudor, seating 900, and the Trianon, seating 750. The Sanger Amusement Company owns the Strand and Globe, the Boehringer Amusement Company owns the Liberty, while Josiah Pearce & Sons are owners of the Tudor and Trianon.

The admission prices for the large houses run from 10 to 20 cents, with the war tax added. The programs in such houses, as a rule, include a feature, a weekly, a comedy (two reels), and frequently an educational—an average of nine reels. This seems an altogether extravagant program for the money. In addition to the lengthy and high-class program offered by the Strand for the price mentioned there is a 20-piece orchestra, a large pipe organ and a soloist. This is certainly offering too much by far for the money.

The smaller city houses in the business district, seating from 250 to 450 people, charge 10 cents for a program of eight reels. On this program there is a second or a third run feature, a comedy and a weekly. Here again too much is offered for the money.

The suburban theaters, which seat from 450 to 750 people, offer programs of from seven to ten reels for 10 cents, including the war tax, and several of these outlying theaters

offer vaudeville in addition to the seven or ten reels at 5 and 10 cents. This is extravagance with a vengeance.

Is it any wonder that moving pictures are held cheap in such communities?

Mr. Tuttle informed me that Perfection pictures are in good demand throughout his territory and that they are exhibited in twenty theaters in New Orleans. He also stated that 30 per cent of all theaters in Mississippi, Alabama and Louisiana—the territory covered by his office—book pictures of that brand.

Liberty Theater, New Orleans, Will Open in April.

Mr. Boehringer, vice-president and general manager of the Boehringer Amusement Company, of New Orleans, and Mr. Grandjean, manager of publicity for that company, came into the city Thursday, March 7, and accompanied by T. O. Tuttle, manager of the New Orleans branch of the George Kleine System, made a pleasant call at this office.

Mr. Boehringer came on specially to meet George Kleine in connection with features of the Perfection make which will be booked at the new Liberty theater, to be opened some time in April. This structure, when completed, will represent an outlay of $150,000, excluding the value of the site, which is placed at $100,000. Mr. Boehringer has devoted much thought and considerable time to the planning of this house, which he has endeavored to make the last word in perfect moving picture theater construction.

The house practically has been built around the operating room. This room is 47 feet wide, and is located midway between the lower floor and the balcony, in the center of the house. It is 85 feet from the screen and perfect projection has been secured for every spectator, no matter in what part of the house he is seated. Two Power's 6B machines and one Power's dissolving stereopticon will be installed. The projection machines are fitted with automatic arc controls and motors. A Minusa screen, 16 by 21 feet, is used.

The seats have been made by the American Seating Company, of Chicago, from designs furnished by Mr. Boehringer, and are large and comfortable. The ventilation system, which has been described as perfect, has been installed by the Typhoon Company. The interior decorations are most elaborate, having been done by Giuseppe Rossi, who had charge of the interior decoration of the Knickerbocker Hotel, New York, and of other famous buildings there.

Mr. Boehringer has devoted careful attention to the providing of music for the accompaniment of his picture programs. A regular fourteen-piece orchestra has been engaged to accompany the feature picture and a special jazz orchestra of five pieces has been secured to play the accompaniment to the short slap-stick comedies.

Continuous presentations will be given at the Liberty. Features of the Perfection, Pathe and Paralta brands will be booked, and spot bookings on open time will be made for the remainder of the programs. Two changes weekly will be made.

The seating capacity of the Liberty is 1,750, with 1,150 chairs on the ground floor and 600 in the balcony.

Chicago Local Will Move Headquarters Next Month.

The regular monthly meeting of Chicago Local, M. P. E. L. of A., was held at headquarters, Masonic Temple, Friday, March 1. The new officers of the local were installed, and a censorship committee was appointed by President Joseph Hopp. On this committee are Sam Atkinson, chairman; Ludwig Schindler, Rocco Nazigato, Mrs. M. McFadden and I. Berkson. This committee will look after the interests of the league in all matters relating to the censorship of moving pictures.

It was decided upon at the meeting that the headquarters of Chicago Local shall be removed from the Masonic Temple to the twelfth floor of the Century building, southwest corner of Adams and State streets. The removal will take place some time near the close of April, when the lease of the present quartrs expires.

A pleasant surprise was then given President Hopp, who was presented with a solid silver chocolate set, of four pieces, in recognition of the high esteem in which he is held by the members of Chicago Local.

David G. Rodgers, national organizer of the M. P. E. L. of A., who had just come in from San Antonio, was present at the meeting.

Joseph Hopp Candidate for Chicago Alderman.

At the recent primaries held in Chicago Tuesday, February 26, Joseph Hopp was elected over his opponent by a majority of 300 votes for alderman of the twenty-fifth ward, this city, on the democratic ticket. This honor came to Mr. Hopp wholly unsolicited, and he is held in such high favor in his home district that it is believed he will have a good chance at the coming election to defeat his republican competitor in the same ward.

It would be a signal mark of honor to have an exhibitor elected to a seat in the City council, not to speak of the timely influence that might be exerted in the interests of the film business in the city when the occasion calls for it.

If Chicago exhibitors in the twenty-fifth ward will only put their shoulders to the wheel in bringing Mr. Hopp prominently before the voters, there is a good chance of his winning. Arrangements should be made right away for an intelligent, clean campaign by the entire membership of Chicago Local.

Chicago Film Brevities.

Giles P. Cory, head of Giles P. Cory & Company, the fiscal agents for the Birth of a Race Photoplay Corporation, was fined $1,000 one day last week for selling the stock of that company without having secured a state license. Cory's attorney pleaded for a reduction of the fine to $100, but the presiding judge ruled that the higher figure must be paid. The case of F. W. Sherwood, alias F W. Snook, another broker held for selling the stock without a license, was to be heard Saturday, March 9.

* * *

The members of Chicago Local 110, I. A. T. S. E., moved their headquarters last week from 219 South Dearborn street to the Gately building, 59 East Adams street, where the entire seventh floor is occupied by their offices and club rooms. Visiting members of the International Alliance are cordially extended the privileges of the clubrooms.

* * *

"Lest We Forget," Metro's feature exposing Germany's barbarism in sinking the Lusitania, will be shown at the Ziegfeld during the week of Sunday, March 10. Rita Jolivet, who was one of the passengers saved from the vessel, appears in the leading role. Miss Jolivet arrived in the city Friday, March 8, and will deliver patriotic speeches for several days.

* * *

Harry Birch, formerly cameraman of the Mutual Weekly and who is now filling the same position with the Gaumont Weekly in Chicago territory, has received many congratulations from a wide circle of friends on the recent addition to his family of an eight-pound healthy boy. Mrs. Birch and the baby are both doing well.

At Leading Picture Theaters

Programs for the Week of March 10 at New York's Principal Motion Picture Houses.

THE RIALTO.—"Ruggles of Red Gap," with Taylor Holmes as the hero of Harry Leon Wilson's story, was the picture feature at the Rialto for the week of March 10. Lawrence D'Orsay and Frederick Burton are in this amusing picture. The Animated Magazine, the third installment of Yellowstone Park pictures, and Mr. and Mrs. Sidney Drew in a new comedp were also shown. The vocalists were Carlos Mejia and the Rialto Chorus.

THE RIVOLI.—Douglas Fairbanks in "Headin' South," an Artcraft production, led the bill at the Rivoli. The picture is a typical Fairbanks feature. Frank Campeau and Katherine MacDonald are in the cast. Scenes in the Hawaiian Islands, a new comedy and the Animated Pictorial were included in picture program. Helena Morrill, Miguel Vidal and the Rivoli Chorus furnished the vocal numbers. Yussu Katayama performed a Japanese dance.

THE STRAND.—Mary Pickford in "Amarilly of Clothesline Alley" was the magnet at the Strand, and presented the biggest laughing hit of her career. As the little scrub girl who is introduced to swell society she does a droll character bit. "Depths of the Sea," "Strange Fisherman of Russia," a new comedy and the Strand Topical Review were also on the bill. Rose Lind and Edith Alvord were the soloists.

EIGHTY-FIRST STREET THEATER.—Enid Bennett in "The Keyes of the Righteous" and an installment of "The Eagle's Eye," the first half of the week; Madge Kennedy in "Our Little Wife" and the first installment of "The Son of Democracy" the latter half.

LYRIC.—"Woman and the Law," a William Fox picture, produced by R. A. Walsh, is making a hit at the Lyric.

BROADWAY.—"The Kaiser," a war propaganda picture, is being shown at the Broadway.

KNICKERBOCKER—"My Four Years in Germany" began its New York engagement Sunday night.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Propose Zones for Motion Picture Studios.

MOVING picture studios now in operation within the city limits will not be disturbed by legislative action of the council if that body approves a report filed by the joint committee appointed by the Merchants' and Manufacturers' Association, the Realty Board, Hollywood Board of Trade and the Chamber of Commerce. The committee advises that an ordinance be enacted creating five general zones within which all moving picture plants hereafter built shall be located and the creation of minor zones for each of the plants now in operation outside of the proposed main zones.

In its report the committee stated that its suggestions had been approved by the Los Angeles school board, various local improvement associations and the Motion Picture Producers' Association, all of which organizations were consulted by the committee.

The committee recommended that additional police regulations be made and that the studios be supplied with places inside the lot or building for the use of applicants for work, thereby preventing crowds from gathering to the annoyance of persons in the neighborhood; that any work involving the use of explosives or that creates unusual noise should be prohibited during certain hours of the night also is recommended.

The committee stated that the proposed ordinance will meet with the hearty approval of everybody concerned and will work no hardships upon anyone.

George Beban to Build Studio.

As has been announced in this department George Beban, the well known character actor lately with the Lasky company, has started a film concern of his own. Mr. Beban is going to build a studio of his own, located either in Culver City or in the West Adams district. A local architect is working on the specifications, and while this studio is not going to be one of the largest in Los Angeles it is intended to be exceptionally well equipped. Until the new studio can be constructed Mr. Beban and his company will produce pictures at the Paralta studios on Melrose avenue.

George Beban.

George Stout, for many years manager of the Keystone Film Company, is the general manager of the Beban organization. The entire cast of players has not been selected. Sarah Kearnan, well known character woman, has been signed, as has also Bob White, whose last camera appearance was in the feature production "Lost in Transit." Little Bob, by the way, is the young son of Mr. Beban. Other players engaged are Del Clawson, cameraman; Arthur Ford, assistant director, and W. H. Carr, master of properties. Monte M. Katterjohn will write Mr. Beban's first story.

Pays $7,500 for Album of Film Stars.

An appeal to patriotism brought a bid of $7,500 for a photograph album filled with pictures of film stars. The bid was made by Mrs. William A. Clark, Jr., and the auction was held at the conclusion of the brilliant midnight frolic of the Show of Wonders of the New York Winter Garden given by Los Angeles society leaders as a Red Cross benefit at the Hotel Alexandria.

The book, which is dated February 13, 1915, is a souvenir of a gala ball of the Photoplayers and was auctioned off once before for a thousand dollars.

Al Christie Talks at San Bernardino.

As guests of the officials of the San Bernardino Annual Orange Show, Al Christie, with Eleanor Field, Bobby Vernon and other members of the Christie Comedies Company, went to San Bernardino, where they filmed scenes for "By Orange Aid."

Good atmosphere and unique settings were obtained in and around the concessions of the show and in one of California's largest packing houses of the citrus belt. Lights were shipped from the Hollywood studios of the company and used for interior work, the filming of the scenes causing much interest among the audiences of the show. Later a banquet was given the visitors by the officials of the city, where Al Christie told of the growth of the business and of some of his experiences in his seven years of directorship.

Ora Carew Engaged By Diando.

Ora Carew, who has been starring in Keystone and Mack Sennett comedies, will desert the realm of comedy for the more serious drama. Ora has just been engaged by the Diando Film Company to appear in the new fifteen episode serial which will be released by the Pathe Company.

Griffith's Big One Is "Hearts of the World."

D. W. Griffith is going to first reveal the results of what will probably be his greatest screen effort to the people of Los Angeles. His new war drama on which he has been working for nearly a year is to be shown at Clune's Auditorium in the near future. The name of the production is "Hearts of the World."

Louis J. Gastnier Arrives on the Coast.

With the arrival here of Louis J. Gasnier, president of Astra Films, Los Angeles welcomes still another phase of cinema production. His first star, Fanny Ward, returned to Los Angeles a few days since, and others from the Pathe ranks will be assembled under his banner. It is the present plan to keep six companies here, and Norman Manning has been engaged as assistant to the producer.

Niblo—Bennett.

Fred Niblo, well known as a dramatic actor, and Miss Enid Bennett, Thomas H. Ince star, were married recently in Christ Church and left on a honeymoon trip of several weeks. They will visit New York and other eastern cities before returning. Among those present at the marriage ceremony were Mr. and Mrs. Thomas H. Ince, John Lynch, C. Gardner Sullivan and the bride's mother and sister.

Harvey Thew Goes to Fox.

Harvey F. Thew has joined the forces of the Fox Film Corporation and will be connected with its scenario department at the Hollywood studio.

Charley Kessel Is In Los Angeles.

Charles Kessel, of the Triangle head offices, and one of the best known motion picture men in the business, is in the city, making his headquarters at the Alexandria.

"I'm in the West," said Mr. Kessel, "to look over Triangle affairs, and I find them in very good condition. They're making good pictures at the Triangle Culver City studios, and they are making them without any waste."

Browne Told to Get Ready.

John Barton Browne, assistant director at the Lasky studio, has received information that he may be called to France again shortly. Mr. Browne received an appointment from the War Department last September and has been awaiting orders ever since. He will be connected with

the ambulance service of Base Hospital No. 35. This will be his second term of service in France, as he went in the American ambulance hospital corps to the French front on the opening of the war.

King W. Vidor Directing Judge Brown Films.

"Bud's Recruit," one of the early Judge Willis Brown juvenile films, released by the General Film Company, is making a hit over the country. The picture returned to the Stanley theater in Philadelphia for the second time, to run a full week. Extra prints of this subject have been made to cope with the demand. Besides an interesting story Director King W. Vidor, who produces all the Judge Brown stories, added a patriotic punch to this picture that has a national appeal.

King W. Vidor.

There is an abundance of laughs and pathos crowded into this two-reel subject, that make it a very desirable attraction. Other Judge Brown features released or in the making which Mr. Vidor has directed are "Chocolate of the Gang," "The Lost Lie," "Tad's Swimming Hole," "The Preacher's Son," and "The Accusing Toe."

Ad Club Entertains Miss Pickford.

Mary Pickford was the guest of honor at the weekly luncheon given at the Hotel Clark by the Ad Club, of Los Angeles, this week. Miss Pickford drew an ovation from her friends the advertising writers.

Brabin Resigns From Metro.

Charles Brabin has resigned as Metro director. Mr. Brabin directed that corporation's stars in the East before coming to California. He was for a number of years one of the principal directors of the Edison and Essanay Companies.

Gunn in Barriscale Company.

Charles Gunn, the former Triangle actor, has been engaged as leading man by the Bessie Barriscale Company. Prior to his screen work Mr. Gunn was in the Alcazar Stock Company in San Francisco, where Bessie Barriscale, Howard Hickman, Louis Bennison, Bert Lytell and other well knowns then held forth. Since the Alcazar days, Gunn has appeared in stock plays in nearly every leading city of the United States.

It Is Chaplin Studios, Inc.

In accordance with plans which he had had in mind for some time, Charles Chaplin this week incorporated under the name of Chaplin Studios, Inc., the members of the new organization being, besides Charles Chaplin, his brother Sydney Chaplin and Thomas Herrington. The capital stock is $200,000, with $300 subscribed.

The incorporation will in no way affect Chaplin's contract with the First National, according to both parties, but was done merely as a matter of business convenience, especially as Sid Chaplin will himself go into the production end of the business, making comedies with himself in the leading role. It is also possible that other features may be made at the Chaplin studios.

In regard to extra production at the Chaplin studio, Syd Chaplin, who is Charlie's manager, stated that it was possible, if a good dramatic story were offered to the new corporation, Mr. Chaplin might act as its producer, though there was nothing definite at present in the matter.

Russell Directing Ethel Ritchie.

Albert Russell is directing Ethel Ritchie, Balboa star, in a new series of twelve two-reel pictures, comprising for the greater part Western drama. Jack Jevne is the author of the first of the series. Tom Morgan is assistant director and H. M. Van Depole cameraman. The leading man is R. Henry Grey, and the supporting cast includes Daniel Gilfether, Eddie Peters and others.

Jackie Saunders Is Home.

Jackie Saunders, the Balboa star, arrived in Long Beach recently from New York after an absence from the Balboa studio of over two months. Miss Saunders was accompanied on her transcontinental trip by her brother, Eddie.

An Important Foreign Deal

Max Glucksmann Takes the Bulk of Triangle Productions for 1916 and 1917 and All Forthcoming Releases for 1918 and 1919.

MAX GLUCKSMANN, of Buenos Aires, through his New York representative, Mr. Jacobo Glucksmann, has just signed a contract with the Triangle Film Corporation, which is said to be one of the most important foreign deals recorded during the present year. It includes about 175 features, 100 two-reel Sennett comedies and 100 Triangle comedies, all of which have already been released in this country, and also covers all the forthcoming releases of the same company for 1918 and 1919. As it may be readily estimated, the contract runs well into six figures, and a new high mark was reached for South America by the initial payment.

When interviewed by a representative of the Moving Picture World just a few hours after the transaction was officially closed, Mr. Jacobo Glucksmann insisted on passing all the credit for the successful consummation of the deal to H. Winik, of the Western Import Company.

Max Glucksmann.

"Mr. Winik is to be congratulated," said Mr. Glucksmann, "for his part in the negotiations. From a casual conversation he developed the idea of our taking hold of the entire Triangle output, and I must say that some of the difficulties in matters of detail, which as a rule are the hardest to overcome, needed no discussion in this case. I have been watching the entire motion picture field very closely during the past few years and I was well aware of the enviable reputation enjoyed by the Triangle Company, as repeatedly testified by exhibitors everywhere, and the high quality of its releases and the excellent cooperation and service given export buyers by the organization facilitated the closing of this far reaching deal in an extremely short time. In South America there is a strong and growing demand for high grade subjects, and through these Triangle releases the chain of Glucksmann exchanges will have the opportunity of developing and gratifying the local taste for American productions."

Max Glucksmann's business was established in the Argentine Republic in 1890 and since that time it has steadily expanded both in the number of lines of goods handled and the territory covered. It is today one of the weighty factors in South American trade. Before the war Max Glucksmann was considered in European markets among the best foreign customers. With the establishment last May of the New York buying office, this concern has greatly increased its relations with American motion picture producers and it has adhered to the policy of taking their entire program of productions for his territory. At the present time Max Glucksmann owns and operates several of the largest theaters and stands in the front rank as a film renter in the republics of Argentina, Chile, Uruguay, Paraguay, Peru and Bolivia. Besides presenting select European productions, he has contracts with the following American firms: Triangle, Essanay, Pathe, Balboa, American, Thanhouser, Mutual-Chaplin, Selznick and U. S. Amusement Corporation.

Capital Film Incorporates in Indiana

Concern Will Operate Exchanges Throughout the Country and Build a Studio.

INDIANAPOLIS, IND., expects soon to have a great manufacturing and distributing moving picture plant. The Capital Film company, a newly organized concern, was incorporated at Indianapolis February 27, under the laws of Indiana, with a capital stock of $2,500,000. The company is backed by a number of bankers and financiers throughout the state.

The officers of the new company are W. H. Miller, of Flora, Ind., president; L. E. Barnes, of Crownpoint, vice president; C. J. Daugherty, of Crownpoint, secretary, and Edward A. Spray, of Frankfort, Ind., treasurer. The directors in addition to the officers, include O. W. Moore and Ben Ringold, of Indianapolis, and Samuel Werner, of St. Louis. George V. Moss, of Frankfort, is named as general counsel for the company.

According to Mr. Spray, the stock in the company, which has been subscribed and paid for, is held by a group of Indiana bankers, with one or two exceptions. He says the company's principal assets are a quantity of negatives.

Officials of the company announced that offices will be opened soon in the Merchants Bank building in Indianapolis and that distribution operations will be begun soon. The company plans to have its headquarters in Indianapolis, with branch offices in Boston, Buffalo, New York, Cleveland, Detroit, Omaha, Chicago, St. Louis, Kansas City, Minneapolis, Denver, Spokane, Seattle, San Francisco, Los Angeles, Dallas, New Orleans, Atlanta, Pittsburgh, Washington and Philadelphia.

"As soon as we get our offices established we will begin at once to look for a suitable location for our studios and manufacturing plants," said Mr. Spray. "It is our intention to release a regular program of twenty-one pictures a week through our offices, which, including sub-exchanges, will number close to fifty-four. If our plans do not miscarry we will be filming our own pictures and manufacturing the negatives here in Indianapolis by June 1."

The incorporators of the new concern are O. W. Moore, formerly branch manager of the Uniform Film Service Company in Indianapolis; Edward A. Spray, a banker of Frankfort; William H. Miller, a grain dealer of Flora; Lewis R. Barnes, sheriff, and Charles J. Daugherty, banker, of Crownpoint; Sam Werner, one-time tobacco dealer in St. Louis; and Markwood Slipher, president of the Crescent-News and interested in banking ventures in Frankfort.

Lorimore Creates Executive Staff

Famous Players-Lasky Australian Manager Names Four Men to Assist Him in Island Continent.

THE increasing business of the Famous Players-Lasky Corporation in Australia has led Alex Lorimore, managing director of that branch, to appoint four executive directors to assist in the general conduct of the organization. The men, who have all been selected for work they have accomplished in the past, are F. W. Wynne-Jones, C. H. Gilbert, William R. Hoggan and D. Lotherington.

This strengthens considerably the position of Paramount and Artcraft pictures in Australia, inasmuch as the whole of the business and its general management are not dependent on one man. The new arrangement relieves Mr. Lorimore of a great deal of the detail work and permits him to devote more of his personal time to important affairs as well as to build up the branch offices to keep pace with the requirements of the expanding business. The main office is located in Sydney, with the principal branches at Perth and Melbourne.

Mr. Lorimore is revising the personnel of the entire organization by promotions, eliminations and additions. Paramount and Artcraft pictures are exploited in Australia the same as in America, on the basis of stars in the productions.

MORE TERRITORY FOR NEW YORK'S SELECT.

A readjustment has been made of the territory served by Select's Boston and New York Exchanges. Under the new arrangement the western Connecticut territory, embracing the district lying west of the Connecticut River, will be served from the New York Exchange.

In taking over the new district Branch Manager Henry Siegel made such arrangements that there will be no interruption whatever in service to the exhibitors effected.

Sunday Case Goes Over to March 20

Gustavus A. Rogers Appears in Court of Appeals for Victor Bergstrom, Convicted of Sabbath Violation.

Albany, March 4.

ARGUMENT of the Bergstrom Sunday moving picture case originating in Schenectady was today put over until March 20. The case was on the Court of Appeals calendar for today. When the case was called, Attorney Gustavus A. Rogers and a representative of John B. Stanchfield's office appeared before the court and requested that the argument go over for three weeks. The court refused the application, but consented to hear the arguments in two weeks, the usual period granted to attorneys for the preparation of briefs and arguments.

The point for decision in the Court of Appeals is whether Sunday moving picture shows come within the classification of theatrical performances, which are prohibited by the Sunday laws. Legislation is soon to be introduced in the Legislature, it is understood, permitting Sunday moving picture shows, and drawing a dividing line between theatrical performances and moving picture shows on Sunday.

Attorney Rogers Saturday filed with the Court of Appeals the substitution of himself for Kohn & Levy, of Schenectady, as attorneys for Victor Bergstrom, the appellant from a conviction of violating the Sunday laws in permitting a moving picture show in Schenectady on Sunday. Mr. Rogers represents big moving picture interests who are vitally concerned in the case.

The Bergstrom conviction was upheld in the appellate division, which held, as it did in the Bender case, that moving pictures are theatrical exhibitions and therefore within the prohibition of the Sunday laws. The appellate division, second department, in the Henleb case, ruled that Sunday moving pictures are not a violation of the law, in direct opposition to the ruling of the third department. The Court of Appeals has never decided the question which will be presented in the Bergstrom appeal.

The final decision is vital to the motion picture interests of the state, as on the ruling of the court will hinge whether Sunday movies are to be permitted in the state or whether they must be closed all over the state.

C. L. GRANT.

Clare Making "Go" of Hippodrome

Former Actor Takes Over Dallas Theater and Proves Rothapfel's "Bill Your House" the Right Dope.

THE great Fox spectacle, "Cleopatra," started a week's run at the Hippodrome theater, Dallas, on March 5, and thereby hangs a tale. Arthur Clare—Englishman, "legit" actor in the old days, and "movie" actor more recently—has bought the Hippodrome. So such big things as "Cleopatra" are coming direct to Texas for initial runs.

Mr. Clare has ideas. He believes, for one thing, that Rothapfel knows what he's talking about, and he is using newspapers for local advertising and "Hippodrome" is writ even larger than the title of the picture. Also when a patron goes into the Hippodrome lobby he's struck with Hippodrome individuality.

"Bill your house rather than your picture," said Rothapfel. It has been proved in Dallas. Others failed where Clare has succeeded. They said the theater was out of the general run of the crowds, but the crowds have been made to change their runs. Sticking to his idea was what won out, and incidentally "The Crisis" almost proved a crisis indeed some weeks ago. Playing that picture the beginning of the end was almost in sight, but a big feature on the following day—a Sunday—pulled the tide of things over, and it has been smooth sailing ever since.

TILL TO MANAGE SELECT IN NEW ORLEANS.

Select Pictures Corporation has appointed H. G. Till manager of its newly established New Orleans branch, to take effect immediately. Mr. Till, who is one of the youngest managers in the business, has also had an unusual rise. As late as 1910, Gifford Till, as his friends call him, was still a college undergraduate in Louisville, where he was born. He was successively in real estate, railroad engineering and the oil business.

It was only in 1917 that Till first entered the ranks of the motion picture industry. As a salesman attached to the staff of C. C. Ezell, manager of Select's Dallas Exchange, he had remarkable successes on the road. This led to his promotion in the Dallas branch, and finally to his selection for the important position of Branch Manager in New Orleans.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

"JUST how do you know if your show actually pleases the public?" was a question put to me recently. The box-office receipts at the end of the week is the final answer, perhaps, but it is up to every manager to know soon after his show has been given a fair trial, say on the second day, just how much it pleases his patrons and what offerings do not meet with favor. In vaudeville, an act is often removed from the bill after the opening day because of its inferiority, even though its salary is paid for the full week. More often, an act is placed on another spot in the bill, where it will appear to better advantage. Little changes are made here and there in presentation, etc.

This same idea should be followed out by the exhibitor. If a film is so unpopular with an audience that it hurts the entire show, it is best to drop the picture entirely from the bill and offer a substitute, in the event of its being so large that its absence in time would be missed. Very often a manager may be wrong in his judgment in a film or the presentation thereof. In some cases, a few small changes in its mode of screening may change its entire aspect on the bill. Then again, ideas in lighting and presentation which a manager may have decided were entirely novel, might be lost or prove unpopular with an audience.

Just how to find out—and find out early—when a change should be made. We must please our audiences no matter what our own ideas on a given matter may be. It therefore resolves itself on finding out as to when is the audience pleased and what displeases it. At the Strand Theatre every Monday morning, I call together the house manager, the ushers, the orchestra leader and the projecting chief. A minute discussion of the entire show is entered into. There are frequently arguments pro and con and many good ideas are advanced and very often acted upon. All discussion, however, is based upon the reports of each usher on what remarks he has overheard from the patrons.

Strand ushers are instructed to keep their ears open as well as their eyes. There is plenty of idle time for them during the running of a show, even in a crowded house, when they have little else to do but to listen to those around them. Ushers are more directly in touch with the thoughts of the audience than anyone else. It does not take them long, after the opening of a show, to find out what pleases and what displeases the audience. They form the best channel to the patron's pulse the manager has. No manager has time to sit in his theater all day listening to the verdict of his patrons. Nor can he be all over the house to get a common consensus from the roof to the front row of the orchestra.

I will frankly say that quite often we find on Monday morning that something which we thought would prove exceptional had proved far from being a sensation. We all make mistakes, that's why rubbers are found on the ends of pencils. However, it does not take us long to make corrections. Hardly a Monday passes but that changes of some nature are made in the opening bill of Sunday. Sometimes it is merely a matter of lighting, a change in the weekly, a rearrangement of a short reel or a shortening of a musical number. It is for this reason that I write these articles the latter part of the week, thus giving ideas that have have stood the test and met with the audiences' approval.

Many exhibitors, perhaps, do not realize the importance of a close unity between manager and employees. The manager should be friendly with the usher under his supervision, though this does not mean that he should permit discourtesy. He should make the usher feel an interest in his work and the theater and should hear and encourage all suggestions and ideas from every member of his organization. The Czar-like "boss" gains nothing through his attitude. If anything, his employees are afraid to talk any more than they have to and hence they merely speak in "yes sirs" and "no sirs." A manager can be dignified yet friendly and through this attitude he can get the most out of his associates. The show of a theater should reflect not only the best ideas of the manager but the very best thoughts of everyone connected with the theater. Close co-operation and intimacy will serve to bring out many valuable ideas and views that mean dollars and cents to the progressive manager.

Women Managers Make Good in Texas

In Gainesville Two Houses Are in Competent Feminine Hands—They're Succeeding in Other Towns, Too.

WOMEN as moving picture theater managers have made good in Texas. It would take the fingers on perhaps more than two hands to enumerate them, and in the telling there would be an interesting story. The thought comes as the result of the visit to Dallas distributing managers recently of a number of these business women, whose brains work like men's brains and whose business acumen is above adverse criticism. Up at Gainesville there's a friendly rivalry between two women managers—Mrs. C. C. Braggins and Mrs. J. W. Cassidy. Each conducts a model theater and each gets her full share of patronage.

Mrs. R. T. Hooks, of the Star theater at Mineola, Texas, has converted a former "lemon" into a big paying proposition. All she wants now is a woodyard, she says. Farmers have sold their cotton, and with the fuel scarcity they want to trade firewood for moving picture tickets—not that they aren't mighty good cash patrons, spending readily the proceeds from the cotton sales.

Some months ago Mrs. J. W. Forester and her husband, returning from their Kozy theater at Healdton, Oklahoma, with the day's receipts, were attacked by a highwayman. Mr. Forester was shot and killed. Since then Mrs. Forester has successfully conducted the theater and is still doing so.

Because Mrs. J. W. Saunders has sold the Queen theater, Crockett, Texas, film salesmen don't want to make that town any more. Mrs. Saunders is to be married again—a lieutenant in the aviation service is the fortunate man.

Mrs. W. F. Burney has opened a theater at Sour Lake, Texas, after conducting very successfully for some months the Palace at Galveston.

Miss Johnson of the Liberty at Houston is one of the best known and most popular theater "men" in Texas.

And there are others—these are just a few, which go far to prove the suffrage contention that a woman can accomplish a man's work.

PRISONERS PRAISE O. HENRY PICTURES.

Among the many ardent admirers of the picturized O. Henry stories distributed by General Film Company are the inmates of Sing Sing prison. These photoplays are shown as a regular part of the weekly screen show under the auspices of the Mutual Welfare League, of which Philip J. Smith is chairman. No pictures shown in many a month have made a greater impression upon the inmates than the Broadway Star Feature series, according to Chairman Smith, who writes:

"Our impression of these stories is but a poor attempt to show our appreciation in part for the privilege and pleasure of screening them. No other photoplays portray pathos so true to life as your version of O. Henry's masterpiece, an author who never camouflaged his characters."

ROSE—SIEGEL.

Miss Belle Siegel, production secretary of the Rivoli-Rialto executive staff, and Joseph La Rose, production manager, are enjoying two weeks' honeymoon in parts unknown. They slipped away after a quiet wedding, which came as the climax to a romance that had flourished during the past two years while they worked side by side. Miss Siegel was private secretary to Mr. Rothapfel up to the time when the operating of two theaters made it necessary for her to specialize on the production end of the work. Mr. La Rose has been stage manager and film expert for the Rialto since it opened and holds the same position at the Rivoli. Both Mr. and Mrs. La Rose will remain as members of the executive staff.

WEISFELDT RETURNS TO CHICAGO.

General Manager M. J. Weisfeldt, of the Wholesome Films Corporation, is back at the Chicago office after a flying trip east. Enroute he visited Marion, Ohio, where the Wholesome production of "Little Red Riding Hood" at the Marion Theater, February 22, played to record crowds.

Little Mary Burton, the star in "Little Red Riding Hood," was a guest of the Marion theater, Washington's Birthday, appearing personally before the performance to the delight of the huge crowd.

Mr. Weisfeldt announces the appointment of Miss Kate M. Lacey, of Columbus, Ohio, as representative for Wholesome in that territory.

Spokes from the Hub

By Marion Howard

TEN days in New York is a good tonic, provided one does not strike an incipient blizzard at an unexpected moment and cannot get to cover quickly enough to avoid a cold. Thus did my little visit get a setback and a call for home and old-time remedies. However, it was not so bad as you will see, so far as the picture game goes. My first Saturday after arriving was one to remember, beginning with a call at the Actors' Equity Association to greet an old friend, Frank Gillmore, who is acting secretary. His only appearance on the screen was with Ethel Barrymore, in "The Lifted Veil," but he has been on the stage many years, always with credit. There I ran across Howard Kyle, one of the officers, who told me that he was making some sort of a deal with W. A. Brady, whether stage or screen I did not find out, but whichever it is, Mr. Brady is to be congratulated on having his co-operative services.

* * *

From there I ran in to see Richard A. Rowland and was greeted by a young assistant in uniform. Then over to the Rialto to see "The Light Within," splendidly put on, with unusual music and a credit to Mme. Petrova and to Mrs. L. Case Russell for writing such a strong play. I liked especially the combination of the professional and the mother, and what a fine bit of work was the nursery scene with the lad, the dog and the patriotic bits—all human. As predicted, Mme. Petrova has at last found a place on my mind's map as one who can register real emotion. "That night," as they say on the titles, I saw a vastly different screen play at the Lyric in "Lest We Forget," an absolutely needless and harrowing picture, telling nothing the world at large does not know. It is not likely anyone will "forget" the Belgium invasion and the Lusitania horror. These are the days when the horrors of war ought not to be thrust upon us when we go out for entertainment and to get away from the printed pages telling of the struggle "over there." In "The Little American" we had the Lusitania affair done wonderfully well, and way ahead of this later presentation, but why "rub it in"? Rita Jolivet, of course, did well, but one woman near me exclaimed, "Gee, where did she get all those glad rags so soon after her escape from the Germans?"

* * *

Monday I went to the Rivoli to see "A Song of Songs," and the least said soonest mended. Of course Elsie Ferguson is good—she is built that way—but to give her such a part is an offense to her admirers. It was elaborately staged and followed the story well, but the spectacle of Elsie as gloriously drunk and living an open life with a bad lot of a man is not edifying. Some laughed a bit at the sudden entrance at the close of the two men with almost the same words on their lips. It was really ludicrous, again, can they tell us why the villain entered Elsie's bedroom by the window, when the vampire had piloted him up the stairs inside the house headed toward her door. No wonder this picture has been censored in some places. Then I called on the Goldwyn offices and was courteously welcomed by Dwight S. Perrin of the editorial department, who offered to pilot me over to Fort Lee to their studio. Then round to the Paramount offices to see John C. Flinn, the publicity director, and others worth while. Here I saw a run off of "The Blue Bird," and believe me, it is a great picture, following the Maeterlinck play most reverently as one expects from the master hand of Maurice Tourneur, whose French blood stands him in good stead in such a spectacle. I enjoyed every bit and shall indorse it everywhere for both adults and kiddies. There are some fine colored lights here and a wonderful presentation of figures in silhouette in a pretentious home of the rich seen through the window of the poor little Tyltyl and Mytel across the way. While it is not to be released until Easter it is good at any season of the year.

* * *

Various other calls were made that afternoon, one to the dainty offices of Clara Kimball Young, on 42d street, where her representative greeted me and expressed regret that Miss Young was at New Rochelle rehearsing in her forthcoming picture, "The Reason Why." I, however, caught a glimpse of her another day at the funeral of Vernon Castle, which was attended by many screen and stage players. At the Pathe and Petrova places I did not meet with any success and got no further than an office boy and a young telephone operator. F. Schaffer, at the General Film, and Mary Follett (both formerly of this city) were glad to see a Hub woman. The former generously gave me scores of pictures of their players to use in my scrap books sent to France to convalescent men.

* * *

Saw "His Royal Highness" at Loew's—good vehicle for Blackwell, but old story and not very enlightening, since it does not end right with an impostor on the throne. Lionel Belmore was excellent. So was Kate Lester, one of the grand dames of the screen. Had luncheon with Mr. and Mrs. William H. Foster at their spacious offices down town, where there is a large staff preparing and filling orders for pictures for the cantonments and elsewhere in many states here and in France. They have five offices in Paris and George Balsdon went across last week to arrange for the distribution in France, he having been released by the Vitagraph Company for the purpose. They are sending out 20,000 feet a day and maintain several offices in the country, and two here in the Hub. Looked in on the Triangle office and found a greeting from C. H. Bristol, who reported good business.

* * *

Two pleasant features of the trip were the unveiling of tablets, one at the Strand to the men of that theater at the front, and a fine thing to do for the living; the other the tablet at the Rivoli in honor of S. L. Rothapfel. It is the gift of the Famous Players-Lasky Company and a fitting tribute to one of the most versatile and cleanest-cut men in the game.

* * *

Best picture seen since returning from New York? "A Petticoat Pilot," given us by the Lasky players, and full of interest here in the Hub, as it is done around Cape Cod folks and is flawless in detail. Such a delicious pair of old sea captains as Theodore Roberts and James Neill we have not seen in any picture of late. Of course, Vivian Martin, that appealing little witch, gets the house strong everywhere, and it was easy to see how she "bossed" the old men and "ruled the roost." Many of us recognized the scenes the director tried to reproduce (presumably in New Jersey) and we owe a debt to Joseph Lincoln for this story so well adapted for the screen by Gardner Hunting. There wasn't a discernible out in it all, and I was glad to note the hand it got.

* * *

"Rimrock Jones" was seen the same day, and surely Wally Reid had some stunts to do, and it was "meller" to a degree. I, for one, prefer this actor in something apart from the wild and wooly.

* * *

Clara Kimball Young scores again in "The Marionettes," clever picture, wisely chosen for one of her temperament: then, too, we get a glimpse of her charming boudoir with its effete fittings, but why in Heaven's name did they not let Anita Loos' titles go without such awful figures surrounding them? Give us the straight words minus attempted adornments. Here we have the star "evoluting" from the frump to the butterfly as a result of a little preachment of the Punch and Judy players (wrongly called Marionettes), and it is evident that this was a plot on the part of those dear friends of "hubby" to show her how she could win his admiration as well as love. Alec B. Francis is unusually good here, and they gave Emile Chautard carte blanche evidently, as there was atmosphere to burn.

* * *

On the same bill at the Exeter I saw "Keys to the Righteous," with that compelling young star Enid Bennett. Well, this was a good picture clearly showing the supervision of Thomas H. Ince and the clever directorship of Jerome Storm. We somehow expect much from the pen of C. Gardner Sullivan. This picture is secure in its strength, and I congratulate the Paramount on being able to release it with such dependable players.

* * *

"Broken Ties" is a strong play in which Montagu Love stands out conspicuously. Not before have I noted any special stirring of the soul in his work, he being usually cast for other sorts of roles, but here in one scene he speaks volumes with his eyes, as he is made to realize that his mother may be involved in a murder which he is obliged to condemn as a criminal lawyer. It was a little bit of expression, lost maybe to all, but I will never forget it. June Elvidge, Arthur Ashley and Pinna Nesbit in the play—some cast! Splendid World offering.

* * *

Notes.—The Hub's new Mayor, Andrew J. Peters, bars "The Birth of a Nation" here. Well, we had it four months and about all fans saw it then, so who cares!

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

TO THE READERS OF THIS DEPARTMENT.

IT IS the wish of the Moving Picture World to serve the highest possible interests of the Educational moving picture. For this purpose it desires to come into intimate touch with ALL the readers of the Moving Picture Educator—the educational department of the World.

TO EVERY READER—Will you kindly write to the Moving Picture World expressing yourself as interested in the educational department, no matter in how small a degree. Please say if you are connected with a School or Church, Institution, College or Y. M. C. A. or any other organization. If a moving picture exhibitor alike interested, this means you also. If you have a large interest kindly express it, commend or criticize as you desire; state its help or its lack. If it supplies any need, say how you can be further aided in any way. We do not ask you to be brief, write as extensively as you desire. We want to know you and your desires, and to ask you to help us to make the EDUCATOR a reality in deed as in word.

Write at once: The Moving Picture Educator, Moving Picture World, 516 Fifth avenue, New York.

Interesting Educationals

Four Travel Subjects, Three Industrial, Two Topical, One Physical Culture, Two Zoological, and One Military.

Reviewed by Margaret I. MacDonald.

"Cauterets" (Pathe).

A PICTURESQUE group of scenes photographed in the Haute-Pyrenees, France, presented by Pathe in a half-reel scenic is entitled "Cauterets." The picture introduces the spectator to a little town on the border line between France and Spain, and includes scenes of great beauty from the surrounding basin. Views along a dashing mountain stream with numerous waterfalls are attractive. Ancient bridges and picturesque types of architecture are also a part of the subject. The film is nicely tinted in natural colors.

"The Thunderer of the Waters" (Reiben).

Niagara in its winter dress rushing its eternal way over the rocks of ages is beautifully presented in film by the Reiben Films Corporation. This film was exhibited at the Rivoli theater during the week of February 24 and is a revelation in the winter beauty of the great cataract. Closeups of the falls, the cliffs about hung with tremendous icicles formed from the spray of the rushing waters, and views of different parts of the river above and below the falls are attractively presented.

"Yellowstone National Park" (Rothacker).

The first instalment of a series of views of the Yellowstone National Park made by Rothacker of Chicago, and presented at the Rialto during the week of February 24 for the first time in any theater, were exhibited through the courtesy of the Northern Pacific Railway. These views have been photographed by the most careful of cameramen, judging from the fact that little if anything has been left out of the round of wonders which the Yellowstone presents. The picture opens with scenes on the Great Northern route as it skirts the Yellowstone river on its way to the park. The first stop for the spectator is Gardiner, the only northern entrance to the park. Then we are taken through the pass between Golden Gate and Dunsen mountain with its beautiful gorge, and finally after passing Silver Gate, Hoodoo Rocks, Mammoth Springs and Fort Yellowstone, we arrive at the Terraces. Hymen and Jupiter terrace, Mammoth terrace and Pulpit terrace and the beautiful Virginia Cascade and canyon are shown in the picture. Then come the geysers, Fountain geyser, Daisy geyser, Grotto geyser and a closeup of the bubbling punch bowl. The Paint Pots and Handkerchief Pool with remarkably clear closeups of each are among the best presented features. This series will be continued at the Rialto.

"Peru" (Kleine-Lincoln & Parker).

A comprehensive scenic number picturing the interesting country of Peru. The scenes include glimpses of its coast line, islands, harbors and cities. Callao and Lima are two of the latter which come in for special delineation. The attractive architecture and statuary of this progressive land makes an entertaining feature. The birds and animals of this section of South America are also shown. The subject is one of pleasing scope and shows careful planning and editing.

"Jackie's Clothes" (Pathe).

An instructive half-reel subject picturing the manufacture of uniforms for sailors and marines at Charleston Navy Yard. The work is done largely by girls, and is carried out on a wholesale plan. The entire process of cutting, stitching, finishing and packing for a shipment is demonstrated. An animated cartoon in which the Katzenjammer Kids perform accompanies this number.

"The Making of a Newspaper" (Universal).

The first instalment of an excellent series of pictures appearing in the Screen Magazine opens at the very root of the industry, showing the logs being taken to the mills to be ground into wood pulp, which is the basis of paper. Then we see the pulp plaques or mats being sent in to the factory on a moving belt, after which they are thrown into the heater and mixed with sulphite pulp. Blue coloring is added to make the paper white. The pulp is then put into tanks and passed through screens to eliminate water before entering the paper machines. Once in the paper machine it is first rolled out and then baked, after which it is thinned to the proper thickness, glossed, and then cut by rotating knives into desired widths. In part two will be shown how the business and editorial departments of a newspaper office are conducted.

"Scientific Fish Farming" (Chester).

A well-photographed and instructive picture showing how fish farming is carried on, the methods of caring for and hatching young fish and eventually the shipping of them for the purpose of stocking the streams of the country. It is interesting to note the method of making them ready for their journeys to various parts of the land. The fish are placed in receptacles which are partly filled with water. The water is charged with oxygen and ice is placed in each receptable. The result is that the fish arrive at their destination little if any the worse of the journey.

"Making an Aviator" (Universal).

In the 62nd issue of the Screen Magazine will be found a lucid illustration of the thorough manner in which the young recruit in the aviation corps is taught the manipulation and mechanical construction of his machine. The picture presents in detail what happens from the time the rookie arrives at camp and presents his pass to that splendid moment when he soars through the clouds in an imaginary search for Boches. We, too, can learn considerable about the aeroplane from the picture as we watch instructions being given in getting acquainted with the controls, the manipulating and tilting of balancing planes and the demonstration of the engine.

"What a Careless Hunter in the Woods Can Do" (Universal).

This picture, which is contained in the 62nd release of the Screen Magazine, tells us that more than two million dollars are spent yearly by the government in protecting the National Forests from fire. It also shows how the careless throwing away of a lighted cigarette can do unlimited damage. One of the interesting features of the picture shows the actual work of keeping under control the fires that beset our great forests during the dry season.

"Children's Dances" (Pathe).

A valuable part of the series on the analysis of motion which has been photographed by the Pathe Ultra-Rapid

camera covers a number of children's dances of the classic type as well as other styles. The slow action in which the movements of the dances are presented enables the observer to analyze the various steps, and affords interested people an opportunity to learn the dances.

"Wild Fowl Nurseries of Southern Oregon" (Universal-Finley).

An interesting and beautiful series of views introducing the various kinds of wild fowl that inhabit the southern coast of Oregon have been photographed for us through the efforts of William L. Finley, Game Commissioner of Oregon. During the week of February 24 these pictures formed a much-appreciated part of the Rivoli Animated Pictorial, the magazine section of the program of the newest of New York's moving picture theaters. In this picture are presented the snipe with its eggs and young, the great blue heron, sea gulls and grebes. Each variety of wild fowl is shown in its own native haunts where the habits of the birds can be noted, and in each instance the young and the eggs of the fowls are shown.

"Animal Traits" (Educational).

A Ditmars number in which appear some fine illustrations of the temper of the wild horse of Tibet as well as pictures of the African and Indian elephant. The former is possibly the most ferocious of the horse kind and has to be let in and out of his stable by means of a door manipulated by a chain. A dummy of a man set up in his range receives rough treatment and affords considerable amusement to the spectator. The amicable manner in which the elephants submit to oil baths in the heat of the summer, and obedience to the keepers, is also shown.

"War and the Motorcycles" (Paramount-Bray).

An interesting bit of film appearing in the 109th release of the Pictograph gives an excellent idea not only of the strenuous character of the training of an army motorcycle corps, but of the value of this branch of the army in the rapid transportation of messages over difficult places. They are also employed with basket equipment in other lines of transportation at the front. The picture is interesting and well illustrated.

Pictures New York for China

Universal Makes Three-Reel Picture of New York and Its Environs for Wealthy Chinese Merchant.

JACK COHN, editor of the Universal Animated Weekly, Screen Magazine and Current Events, has just completed a three-reel picture of New York City and its environs for James Yu Chung Tong, son of the president of the China Tea Company. The picture was designed for the purpose of giving his relatives and friends in China, and particularly his father, a comprehensive idea of the greatness of the American metropolis and of his own activities during his visit here. Every phase of New York life is covered in the picture—the seething commercial life, the theaters, the art museums, the educational institutions and the skyscrapers.

This is probably the only film, primarily for Chinese use ever made in this country, and in which Chinese titles have been incorporated. While Mr. Tong does not contemplate using the film in a commercial way, he expects to exhibit it before the Chamber of Commerce in Shanghai, the headquarters of his father's tea company. It is also possible that it will be exhibited in the schools in and about the city.

Two Good Subjects for Pictograph

Views of Crater of Kilauea and Explanation of Mechanism of Torpedo Obtained by Bray Cameramen.

ONE OF the strongest of recent Paramount-Bray Pictographs is the 109th release in which appear some fine views of the crater of the Hawaiian volcano, Kilauea, and also an explanation of the mechanism of the torpedo by means of diagrammatical drawings by E. D. Parmelee of the Bray studios.

The views of Kilauea include several closeups which suggest startling daring on the part of the cameraman, and in which he appears to have approached close enough to the sputtering mass to have risked getting a severe burning.

In the explanation of the inner workings of the deadly torpedo each detail is carefully projected. In other words, there is no chance of misinterpretation of the meaning of the illustrator.

Items of Interest.

In the compilation of the Rialto Animated Magazine for the week of February 24 Manager Rothapfel gave first place to the Hearst-Pathe pictures of the boys from Camp Upton as they marched down Fifth avenue on Washington's Birthday. He introduced them to the inspiring melody of "Johnny Get Your Gun," played in spirited rythm by the Rialto orchestra and played them down the avenue to the finish with the good old tank "Britannia," where the great crowd broke from its moorings and turned loose in a frenzy of patriotism. The other features of the magazine were "The Horse Drive" from the Universal Screen Magazine, "Lion Cubs" from Pathe, and some pleasing views of poilus on furlough indulging in the exhilarating sport of skiing.

* * *

A volunteer body similar in general character to the National Board of Review of Motion Pictures of this country is now reviewing motion pictures in Shanghai, China. The following excerpt from a letter received from S. E. Hening, executive secretary of the Review Committee for China, regarding the methods adopted by this reviewing board is interesting:

"The Film Review Committee, composed of 70 representative Chinese and foreigners in Shanghai, has for the past two years undertaken this work (that of the naming for recommendation of suitable films to schools and other individual film users through China) on a voluntary basis. The committee receives the hearty support of two leading film agents in Shanghai and on four afternoons each week a group sits for two hours reviewing films. The committee stands for the showing of only the best films and earnestly hopes to be instrumental in raising the tone of films shown in China. In addition to the support being given by the film agents and the renters of films, the committee invites the moral support of the public."

While this committee has not undertaken to review films specifically for Shanghai, its recent adverse report regarding a certain well-known American picture showing the nude, was supported by action of the municipal government.

* * *

An exhibitor who has made a success of special performances for young people has found a way of appealing to parents that brings the young people in the afternoon to the performances arranged especially for them rather than in the evening when the pictures are intended for adults. He took two columns in the local papers and addressed himself in an article to the women of the city. He says: "I explained to them that they should realize that younger children grow tired in the evening and that if they are brought to the theater then they are likely to give the parents trouble. Note, that I do not refer to the annoyance of other patrons, even by inference, but I did point out that it would conduce more to their enjoyment and that of the children to come to the afternoon show. This advertisement probably attracted more attention than any that had ever appeared in the local paper and the results were immediate."

Whenever he is unable to secure a program that he thinks will be desirable for the young people, this exhibitor throws on the screen in advance a slide reading: "Children Will Not Enjoy This Show," together with a couple of lines saying: "Tell the Little Ones to Wait for ————," which refers to a succeeding picture, generally the following attraction, which will be suitable for young people. He says that whenever he has a picture that he can recommend in this way, the receipts increase from ten to twenty dollars.

* * *

The vizualization of subjects of instruction has been receiving much attention from the Board of Education of Philadelphia as the coming method by which pupils can best be taught history, geography and kindred subjects, according to a recent issue of the Philadelphia Record. A peculiar situation is also said to exist in the Philadelphia schools whereby the high schools are provided with fire-proof booths but no machines, while the elementary schools have the machines in many instances, but no booths. The money for booths for these schools has not yet been appropriated. It is stated, however, that through a revision of the six-mill tax rate the establishment of a central film exchange might be undertaken, as well as the equipment of schools with proper apparatus for the projection of moving pictures.

National Educational Association Meets

Convention Ignores the Great Possibilities of the Motion Picture As An Aid to Teachers.

THE forty-eighth annual convention of the National Educational Association of the United States met recently in Atlantic City, N. J. To say that it is one of the most important conventions to "speed up" education is only partially to describe it. So universal was it in its character that representatives from every State were present; so thorough was it in its nature that leading men and women from the state superintendent to the teacher of the "Little Red Schoolhouse" were among the delegates. From this it can be seen that the present and future of the American youth in school is considered to be the backbone of the nation. From the great program, covering every phase of present-day education sufficient to engage the attention of the delegates for ten days, great results are naturally expected.

Despite the thoroughness and evident desire for completeness by those in charge of the themes both for addresses, discussions and committee work, the one glaring omission lay in the fact that the educational advantages of the moving picture were entirely omitted.

It is passing strange how at this present time a company of educational leaders can get together and presumably study every possible advantage for a greater and more progressive education and be either forgetful or willfully blind to the educational powers of the moving picture. The omission from the elaborate program of any mention of educational cinematography is unpardonable and certainly places those in authority in an unenviable, non-progressive light. What an opportunity was lost! Surely the results already proved by the uses of the moving picture in both schools and colleges are sufficient to have caused some recognition of the pictures and their place in education. Speaking with many of the leaders present the writer was pleased to find a universal expression of regret at the unexplainable omission and the lost opportunity.

Educational conventions in England now study the question of "the place of the moving picture in the schools." Time was required for securing for this subject a place upon their programs, many teachers being possessed of the foolish fear that the introduction of the picture method of teaching would tend to decrease the number of teachers required. It was soon found, however, that this was as great a fallacy as that spirit which opposed the coming of steam railroads for fear that stage coach makers would lose their work.

They are wiser in these days, and from now on in the future will not be afraid of open discussion of this important topic in their conventions. What will the National Educational Association do in the future? From what the writer could learn there is little doubt that the next great convention will see the moving picture occupying its rightful place, not only as an aid to education, but as one of the chief instruments of a well-equipped school.

The commercial exhibition connected with this convention was a most commendable one. It seemed that almost every possible educational opportunity and instrument had been well thought out and provided for. Even the moving picture machine was in evidence, a mute rebuke to all that its applied powers had been so pitifully overlooked. Without doubt this great lack is not likely to be repeated in the future, for, as far as it possibly can the Moving Picture Educator believes it to be its duty to keep the matter in the mind of the proper authorities with the firm conviction that no future similarly great convention can take place and be complete without giving the educational powers of the moving picture no small place in its deliberations. W. H. J.

How Cronk Got the Children

Fourteen Thousand Little Ones Who Failed to Get Free Tickets Just Had to See the Show.

MANAGER Ben Cronk of the new Allen Theater, Toronto, put on a lively little stunt for Saturday, March 2, when he conducted two special children's performances during the morning hours for the presentation of "The Seven Swans" in advance of the regular run of this feature at the theater. The special matinees were held under th auspices of the Daily Star and the theater was filled to capacity twice, which means that three thousand children took advantage of the opportunity. Coupons were printed in the newspaper for one week. The first to apply for tickets were the lucky ones. It is estimated that 17,000 children tried to get coupons and the 14,000 disappointed ones were not satisfied until their parents had promised to take them to the Allen for a regular performance during the week of March 4 when the picture formed the attraction.

This special advertising plan was undoubtedly one of the finest publicity stunts ever carried out in Toronto for any theater. The whole programme for the week was good. Besides the feature, "The Seven Swans," the bill included "The Eighth Annual Round-Up," a new Sennett comedy, a news weekly, the Screen Magazine, a violin solo by Luigi Romanelli and the orchestra overture.

The Allen theater now has an eight-page periodical, which is issued weekly, and contains breezy advance notices, pictures, programmes, etc. This theater specializes with Famous Players-Artcraft releases.

Metro Makes Picture for Army Use

Film to Be Used to Teach Moral Hygiene to Soldiers and Sailors Directed by Edward H. Griffith.

AS AN illustration of what the motion picture trade is doing to help in the practical training of the National Army and other branches of the service, a three-reel picture called, "Fit to Fight," was recently shown to a few trade newspapermen. It is not for general distribution, as its object is to teach moral hygiene, and it will not be formally reviewed. The War Department is satisfied with it, and much credit for effective service is due to Edward H. Griffith, who wrote and directed it, as well as to the Metro Film Corporation, which provided facilities for its production. There is a short film showing the terrible effects of certain diseases and this, which is to be used as an introduction to the three-reel story, was made by the Goldwyn Company.

Among the able players who freely gave their services in the making of the picture are Raymond McKee,—there is a snappy boxing match in the film as part of the story and McKee holds his end up well,—Paul Kelly, William Wadsworth, Corporal Robert Hamilton, Private Samuel Burbank and Jessie Stevens. Much credit is due to these patriotic workers who have done a good bit toward licking the Kaiser.

Henderson Rounding Out Double Century

New World Director Has Record of 199 Pictures, But Didn't Help Griffith Make "The Birth of a Nation."

THE only director assisting David W. Griffith who didn't help him produce "The Birth of a Nation"! This is the unusual distinction possessed by Dell Henderson, who has just made a contract with World Pictures and who has been assigned to the direction of Carlyle Blackwell and Evelyn Greeley.

Mr. Henderson's advent with the World will mark a unique event—namely the direction of his two hundredth picture. He declares he is going to celebrate the occasion by making the picture the biggest and best thing he has ever done.

After being five years with Biograph, Mr. Henderson went to Triangle, then to Famous Players and then to Frohman's Empire Company. He has directed comedies in association with Mack Sennett. His particular forte is society drama.

DISCOUNT FOR FILMS RENTAL IN BULK.

Manager H. C. Garner of the Toronto K. E. S. E. office has adopted an unusual plan for the marketing of a number of features throughout Ontario. He calls it "selling pictures by the wholesale." Garner has arranged three assortments of ten features each and for each combination of ten the rental charge is $100. No time limit is placed on the booking arrangement for these "blocks" of features, but a discount of 10 per cent. is given for full payment in advance.

To use Mr. Garner's own words, these releases are not the very latest, but they are not worn out locally, figuratively speaking. Exhibitors can choose any or all of the three assortments, but choice from the three assortments is not permitted for the price quoted. Mr. Garner also has been working on a plan for special combinations of comedies to be booked in a similar way and at attractive prices. The discount detail for cash in advance also holds good for the comedy series.

COLONEL HOUSE GETS A GOLD PASS.

Colonel E. M. House, President Wilson's personal friend and unofficial emissary, has been the recipient of a perpetual pass, engraved on gold, admitting him with Mrs. House and party to the Rivoli and the Rialto at any time. The pass bears Mr. Rothapfel's signature and the explanatory note that it was presented in appreciation of Colonel House's presence in the presidential box at the opening of both the theaters for which it was issued.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

A Pretty Poor Showing.

WRITING from a middle western point an exchange man who knows the game from away back, reveals a remarkable condition of affairs when he speaks of houses closed, or practically so, with scarcely an effort to keep going. To give his exact words:

> During the past two months fully five hundred theaters have cut down to one day per week or have stopped showing altogether. Of course, they blame it on the weather, but I honestly think if they knew how to advertise and would read the department you carry in the World every week; follow out some ideas suggested, they would be many times better off.

Of course there will not be lacking those who say that the exchange man is merely looking at the lost film rentals and not at conditions generally; that he can see things only from his own selfish point of view, but this is not so. The writer is a man of decidedly more than average intelligence. He knows his business thoroughly and he knows intimately the territory of which he writes. Undoubtedly business is bad in spots, and assuredly it is worse in some sections than in others, but that is just the time when the people, as a whole, take to amusements. In panic times the theaters, particularly those with the small admissions, are well filled. There is a demand for amusement, but it must be *amusement*. Get plenty of comedy into the program. A rebooked Keystone will bring more trade than a war drama, if the patron is certain that he is going to see comedy and not mawkish sentiment and a poor imitation of patriotism. It is foolish to try and keep open with whatever you happen to have booked. Now is the time to *plan* programs, to throw out sinister melodrama and the like. This is the time when houses must be managed, but if they are managed and not merely run, they can be made profitable. And just remember that while the gruesome play may pack the house, and win all sorts of praise from the patrons, it is not the box office takings but the after effects that should be considered. If you go $40 above the average with a certain attraction and it kills $10 worth of business a day for the next two weeks, you have not made money on the attraction. That is the way to look at business; not by the day but from the point of view of yesterday and tomorrow and next month. If you will do that and advertise intensively, you will not have to close up, but you must get after the people and prove to them that they actually save money by coming to see your shows. Give them the best you can get, but make your standard the entertaining value and not the rental price. Make your house as light and cheerful as possible. Have light music and plenty of it. Get ushers who can smile. Hire a doorman with a grin. Get a box office girl who is pleasant to look at, and judge your success by the laughter and not by the applause. We recall one night some years ago when money was so tight in New York that the grocer gave you a check instead of money as change, and the butcher gave you his check in change for the grocer's check. There were half a dozen bread lines on the Bowery and things generally were pretty desperate. We wanted to cash a check and we went to one of the Bowery burlesque houses. It was on a Saturday night and the treasurer was packing up the day's receipts (a sell out for two performances) to sell to a bank for two per cent. Right next door to the theater was one of the bread lines and at nine o'clock men were already waiting the midnight opening, but there was plenty of money for theater tickets, though some of the drama houses were starving. Don't take anything that comes along Book entertainment and you can not only keep open but buy Liberty Bonds. But it must be entertainment and not merely film.

The Right Idea.

Here's a bit from the Third Street, Easton, Pa., that might be useful some time. Make people realize that a good show is not merely good film subjects, but good film subjects shown under the most advantageous conditions. You can, if you go at it right, make every house in town a boooster and an advertisement for your own—if you go at it right—and then you can use something like this:

> Occasionally you will notice that another theater shows a short picture at the same time that we do but, If You See It Here You See It Presented In The Proper Way. It's like eating turkey without the "fixin's." Here you get the "fixin's" and everything else.

Exactly and precisely right now is the time to start to train people to realize that your house means just as much to them as someone else's films, and perhaps a little bit more. You should have done this when you first started in the business, but it is not too late yet if you begin right away.

Those Wild West Waltzes.

Ed Rosenbaum, the publicity man for King-Bee, is sending out a bunch of advertising suggestions for the handling of the Billy West waltzes that are so full of meat he will have Hoover after him if he is not careful. He has a lot of suggestions, but he rings the bell and gets the "good" cigar when he remarks that "eighty per cent of theatergoers have ambition to become song writers." Then he goes on to suggest a contest with a small prize for the best lyric to be written to the music, the contest to be run in conjunction with the local paper. Eighty per cent. is right; perhaps it might run even a little higher. But remember that if you offer a prize you cannot add that the copies will be given out to patrons of the house on a certain day, unless you want to take a chance of going to jail. If you use the contest idea, get the matrix offered and let the paper publish the melody, that all may have a chance, else it is a lottery. The company can supply you with the mat. You can get your end of it by announcing that a regular piano copy will be given to patrons on a Billy West day, but where a prize is to be offered, every person, patron or not, must be given access to the material. Mr. Rosenbaum has other good suggestions in his ideas sheet, but the prize lyric scheme will bring you constant advertising for several weeks, not alone in the paper, but with your patrons. It is the best stunt we have seen offered for a long time.

Another to Find Out.

The Avon theater, Decatur, Ill., run by the Carrier Amusement Co., has passed up vaudeville and pictures in favor of better pictures, but it has not entirely deserted vaudeville in that it runs each week one musical act to stay the week with a daily change of musical numbers. They can get better acts on a week's contract than they can on splits, and the musical act is merely an orchestra in disguise. The scheme may commend itself to others who are afraid to wholly abandon vaudeville though they find that the type of vaudeville they can get does not harmonize with the pictures of today. It will pave the way to the establishment of an orchestra of local favorites and at the same time break the suddenness of the jump. The next thing the Avon can do is to jump the price above ten cents with a five cent balcony. They can do it with the pictures they are showing, and they can do it if Steve Farrar can get twenty cents and play to big business on features down in Eldorado. They made the announcement in an eight page program with a lithographed cover, but every time the printer wanted to be very impressive he dug up some Old English and the reader has to skip to the next Roman. A printer who will use eight point Old English *for emphasis* is an argument for the restoration of the public whipping post.

Booming Intolerance.

If we had a state rights feature, we think we would loan it to S. Barret McCormick for a week just to get his specimen ads for the press book. Here are a couple of recent ones on Intolerance, its first showing at popular prices. Both are fifteens, one three and the other

four columns wide. You will notice that Mr. McCormick lays rather greater stress upon the prices than on the play. Practically the entire theater going public knows of the play. If it does not, there is plenty of small type to tell all about it, but the big selling point is that it may now be seen at prices ranging from ten to twenty-five cents, and Mr. McCormick plays this fact up even above the title, knowing that the title will care for itself. In each case there is an attractor cut

that tells more of the story than could the same space given to description, and he has the description as well. For a study of proportionate values, this display would be hard to excel. Of course price should be featured above the play only when the price is the novelty.

Split the Cut.

The Palace, Wichita, Kan., sends in a pair of advertisements without comment, but we presume they are to show an unusual use of a mat. If you will compare these two advertisements, you will find that they are both laid out with the same cut, but in the case of the shorter space, the cut has been sawed across, getting a new effect

with the use of but a single mat. Both use a three column space, the shorter seven and the other ten inches. Of the two we prefer the composition of the smaller. For one thing the house name is where it belongs, and the type text is better than that in the reverse cut. It also gives a better display to the name of the star through the white space above. Many of the mats sent out could be manipulated with decided gain if Exhibitors will only realize that with a saw they can do about as they please. At a pinch a common hack saw will serve its purpose if you have not access to a plant with the proper circular saw. Just because an advertising layout has been made by a man in New York, it does not follow that you cannot do better, so far as your own house is concerned. Take the tip and see what you can do. Then send in samples.

McCormick and Thais.

S. Barrett McCormick, of the Circle, Indianapolis, outdid himself in advertising Thais. It is a pity we cannot reproduce the best example of his work, but it is too good to spoil through too great

a reduction, and it is too large to be given in proper size. It is a page-deep advertisement five columns wide, the sides being held in two columns ornamented with hieroglyphics and crowned with Sphinxes. Across the top is an arch lettered with the name of the star and play below this, cropped to fit, a picture of the star in her most striking costume. There are five lines of display type, the house name and a space 3x4 inches for the full program. This is all the text advertising in 105 column inches. The rest is all cut display. Those cuts sold more seats than any text possibly could have done. Another display is five nines, and here, too, there is more cut than text talk because the star and the play are both known and all that is necessary is to announce the coming of the attraction and trust to the cuts to do the rest. To show the care Mr. McCormick gives the small details, notice the house name in the upper left hand corner. Most of you are familiar with this trade mark, which is generally white against the blackest sort of a black. In this you will notice the right hand end of the cut has been lightened to blend into the drapery. It is not as light as the curtain, but it is enough lighter than solid black not to spoil the effect. A dead black right there would have thrown the entire display out of balance.

Means Something.

Lately the Majestic, Jackson, Mich., celebrated its second anniversary as a picture and combination house under W. S. McLaren, and the Jackson Patriot gave them rather more than a full half column of congratulation and appreciation. The theater is two blocks from the shopping district, and it was contended that the alternation between pictures and traveling shows would be fatal, yet the house has prospered and the Patriot exults and tells why, and the "why" is nothing more than the same old story of good business judgment plus intelligent advertising. The house is run in connection with a sister house, with a joint weekly program that is readable, good newspaper space is taken, though the expenditure is not lavish, and the house is run to please the patrons. We join the Patriot in its appreciation of Mr. McLaren.

Says It Worked For Him.

Steve Farrar, of the Casino, Eldorado, Ill., says this half page brought him crowded business, so it must be good. It drops about ten inches across a six-column page. At first glance it seems to be a bit too full of type, but you will notice that it is laid out so that the big message is entirely apart from the panel on the left, and even that is easy to read—and readable. Steve has been trusting mostly to throwaways to reach the mining crowd, *but now that business doesn't come as easily as it did, Steve is going after it.* He took on a better service and is doing more and better advertising. Also he is getting twenty cents. Perhaps business did drop a couple of weeks

SALINE COUNTY REPUBLICAN, ELDORADO, ILL.
Here's What You've Been Waiting For!
MAE MARSH
IN A WONDERFUL PICTURIZATION OF
POLLY OF THE CIRCUS
Take the Children and Spend an Evening Being Young Again
MAE MARSH
Perhaps you know the story, perhaps not—but we are not going to spoil the treat in store for you by giving you the least hint of it. But we will say that there's a horse-racing scene that will make you stand on your chair and shout—"COME ON POLLY!"
8 REELS
"The Birth of a Nation"
CASINO THEATRE
.8 Reels Children 10c Adults 20c
Tuesday, Jan. 22nd

after the increase, but Steve knew that it would come back and stay back, so he had the nerve to sit tight and wait for it to come in. Steve is one of those optimists they have been talking so much about lately. Another name for the genus is "level headed."

Better Read It.

For something more than two years we have had as a tailpiece to this department an advertisement for Picture Theater Advertising, and yet, the other day, we asked one of the real old timers if he had a copy and he sent a check back with the reply that he didn't even know we had written such a book. If you have never done so, read that advertisement and unbelt the two-spot. Any one of a couple of hundred ideas may be worth more than two bones to you, right now, and you'll have the rest of the book free.

For the Program.

If you've been in the same house as long as Mr. Ryan has, here is something that it will pay to run in the program:

It sort of hammers home the suggestion that you have become one of the local institutions.

LOOK BACK

There's a lot of you who will smile as you stop for a minute and look back to the time when you had to stand on tiptoe to reach the cashier's window. We remember some of you fellows when you used to come here in knickerbockers. Now we see some of these same friends coming back with that same best girl or another. The "Garfield" has helped along many a romance, and we like to look back on those days.

ESTABLISHED 1909

Signs of the Times.

Announcing a special early opening for a double bill, the Third Street Theater, Easton, Pa., adds a note to the effect that no extra heat is required for this added time as the building must be heated for

mercantile purposes. How strange that would have sounded a couple of years ago. And Mr. Buss gives us a new one when he speaks of Tom Sawyer as a "literature character." That is an improvement over the usual character in literature, and worthy of adoption, but make it "literature" and not "literary," which is something else again.

Mr. Bleich Reports.

When the war tax came on and the reports of schemes for handling the tax were numerous, we asked George A. Bleich, of the Empress and Grand, Owensboro, Ky., to report on the success of his schemes. One of these was a strip of nine ten-cent coupons selling for 90 cents, and the other was a "twin" ticket, admitting two persons for 25 cents. We expressed some doubts as to the feasibility of the latter since in some sections it has been held that any class of seats must be priced uniformly and that a man paying 10 cents might not sit in the seats for which others were charged 15 cents without paying a two cent tax. Mr. Bleich is one of the keenest observers in the film business, and we are glad to give the report of his experiment. He writes:

It is recalled that you desired to know how my plan covering the War Tax on admissions would work out. Having had nearly three months to try same I can report "bully."

The coupons, which I have modified slightly, are extremely popular and the sales astonishingly large. They are sold for 99c. each, being a strip of nine admissions netting 10c. per person.

No pennies are handled by my cashier except in the matter of passes. A straight charge of 15c. is made adults who do not hold coupons and I have kept the price for children at the old rate of 5c., paying the tax myself.

The proposition of selling "twin tickets" good for two persons, at 25c., I have about abandoned. Not because I feared trouble with the Federal authorities in the matter of the tax question, but because it has been proven that there is little objection to the straight charge of 15c., and I was therefore out the difference.

The custom officials in this district take the stand with me that I am permitted to charge whatever I please—the law not stipulating any prescribed amount, and I could charge one person 10c. and another $1.00 for the same show, the tax to be deducted proportionately, so if there is any one who cares to use the "twin ticket" plan I firmly believe no trouble would ensue.

But I recommend my coupon admissions to everybody, and likewise the holding down of the charge for children. It must be kept in mind that it digs into a family pretty hard when the little ones must each pay the price formerly charged for an adult admission. I have studied the question of charge for children from all angles and I know that it pays to hold the cost for them down to a minimum. Not that I care particularly for children's patronage, but because if I am to have that of the parents or the big brothers and sisters I know there must not be too much burden on them when they bring the little ones.

Prices vary with me. I do not hold to any set figure, but gauge the charge by the attraction offered, taking extreme care that value is given at all times. An elevation in price is taken by my patrons as a signal that something extra good is to be seen and they certainly turn out big.

As I said before, my sales of the coupon tickets are very large. Selling them at 10c. net (although they cost the patron 11c.), they are accepted as of 15c. value. If 20c. is charged for a show we require that one 5c. ticket be bought to accompany the coupon, and if it is a 25c. show that an extra 10c. ticket accompany it, and so on.

Exhibitors ought to use every effort to sell coupon tickets. They encourage attendance; the holder will bring his friends and now with the war tax to contend with they simplify the collection of same very much.

Will be glad to send any of your subscribers samples of these coupons on request provided postage is furnished.

We agree with Mr. Bleich that the coupon ticket is a good scheme. We held that belief long before the tax matter came up and have had no reason to change our opinions. But Mr. Bleich touches upon a still more important matter when he urges the old prices for children. It is better to get the advanced prices from the parents only than to get no money at all from the family, and undoubtedly many will attend if they can still bring the kiddies for the old prices.

A Three-Year-Old.

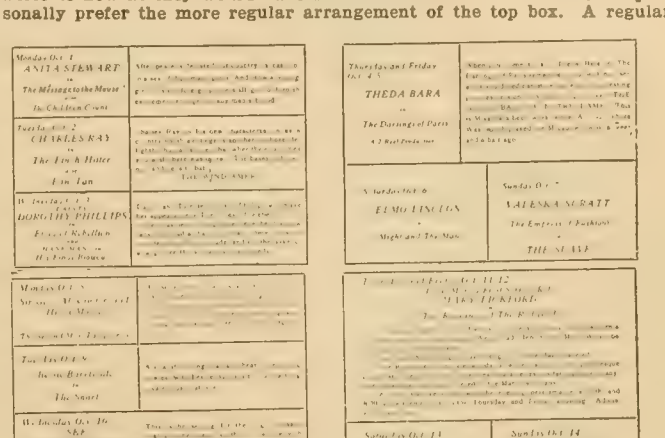
The Victoria, Buffalo, celebrated its third anniversary the other day. Of course it played it up in all the language Edward Hyman is capable of, and he certainly can throw the language around, but he is breezy and not boastful. That's the secret of the Victoria's success. Its advertising does not disgust. The —est adjectives are not much used at the Victoria. They are not required. Douglas Fairbanks, for example, is not lauded as "the funniest man in the world," or some similar bromide. He is announced as "He's a ginger snap. A regular Jazz Jay. All bound round with fun." You get the same idea without feeling you ought to call the management liars.

Private Criticism.

We are always glad to send the carbon of any comment in this department where the Exhibitor is in a hurry, provided that a return envelope accompanies the request, but we do not think it is quite fair to the others to ask for a criticism that does not run in the department. If the proposition troubles you it is not unlikely that the same thing may bother others, and the idea of the department is to let all the Exhibitors profit from a study of the other man's success and failures. Be a sport and let the stuff run through.

Late, but Good.

These programs of the Mikadow, Manitowoc, Wis., are a bit late coming in, but they offer good inside page designs and they are as welcome now as they would have been last October. Of the two we personally prefer the more regular arrangement of the top box. A regular



layout is more suggestive of a well ordered program on the screen. Another example is a piratical flag in Benday with "Fifteen Men on a Dead Man's Chest. Yo ho, and a Bottle of Rum" at the top with "Treasure Island" below. The flag should have been a solid black instead of Benday, and the house name and date should have been added, otherwise the idea is good, though it is seldom that the raw head and bloody bones are permissible in theatrical advertising.

Booming Fatty.

Verne Wickham, of the Liberty, Long Beach, Califronia, worked hard to clean up on Fatty Arbuckle's second "made-in-Long-Beach" comedy. He took three fourteens and he was given five fifteen for a cartoon that he got up. To escape the deadly "(Advt.)" there was the barest mention that Fatty would have as his guests certain other film people at the Liberty for the showing of his film. This was more effective work than an open advertisement would have been. The display advertisement is well done, though the type banks appeared rather crowded and the fact that Fatty would appear in person the following night was left to an eight point line, while the immediate appearance of Kerrigan and Lois Wilson that night was played up heavily. It is not possible to divide space between two attractions. The Kerrigan panel hurts the advertisement materially, from an advertising viewpoint, though in consideration of the fact that Wickham had them standing in the rain for more than an hour, we do not believe that he worried much. But while he speaks of the crowd standing in the rain for an hour, he does not speak of having opened the house, that the crowd might keep dry. That would have been a better advertisement than a couple of full pages and several cartoons.

For Neighborhood Houses.

"Built around the corner from where you live—for your convenience," is the newest slogan of the Victoria, Buffalo, and one of Edward Hyman's best efforts to get the locality house idea into a nutshell. In the same bi-weekly issue every announcement starts with "The Victoria" and some argument in favor of the house. These announcement tops are changed for each issue, and they must keep someone pretty busy, but they are worth watching.

Where It Began.

In commenting upon the program of the Theater Louisiana someone remarks that it is well to remember that this is the house responsible for the line "When you leave this theater you can take only one thing with you—an opinion." Yes. And it's well to remember, too, that it was advertising for exhibitors that first gave it to the rest of the exhibitors.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building, Chicago, Ill. Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Butt the Buts.

CULTIVATE clearness and fluency of diction in your synopses. Learn how to construct sentences. Some synopses have sentences of from ten to twenty lines in length, connected with a series of "buts" that hook the phrases up like a string of cars coupled together with links. For example the story starts off:

> Mary Adams wants to study art in Paris, but the war is on and she cannot go, but she persuades her father to let her go to New York to study, but her rich aunt objects, and says if she does she will cut her off her will; but Mary is stubborn and goes to New York, but she is homesick and wants to go home but her pride prevents her, but John Jones also comes to New York to study art, but he has to support himself, so he gets a job in an office, but he and Mary see a lot of each other, but Aunt Hannah comes to town and visits Mary and she takes Mary home with her, but Jim keeps on.

Then the next sentence is started and another dozen "buts" are used up on that. Instead try for something like this:

> Mary Adams is prevented from prosecuting her art studies in Paris by the war. She persuades her father to let her go to New York to study. Her rich aunt threatens to cut her out of her will if she does. This does not alter Mary's determination. She goes to New York and sticks it out in spite of her homesickness. Jim Jones comes to New York to share Mary's studies. He obtains a position in an office, which pays his expenses, and spends the evenings in the art school. Aunt Hannah comes to New York and persuades Mary to return home. She goes, leaving Jim to study alone.

State your propositions smartly and clearly. Frame them so that each individual fact is grasped separately. You will stand a far better chance of being understood.

Soon—Perhaps.

About half the replies to the last polisher spoke of the good the writers derived from these contests and asked for another. We will try it soon because the number of replies to the "Uncle Tom's Cabin" were encouraging after the small response to the "Othello" contest, but handling the replies entails no little extra labor, and until we get the new Advertising Aids in smooth running order we cannot undertake another. Meantime if you have an idea of your own for a polisher contest that does not involve the handling of original plots, shoot it in and we will think it over.

Still Hope.

Not long ago we asked a friend why he had left the script staff of a leading company, and he replied, "I laughed so much I couldn't do any work, so I quit." He went on to explain that the situation was such that he could not work with any contentment. About a dozen high-priced writers were on the staff as continuity men. The chief was perhaps the least able man of the lot, but a friend of the Big Boss. Nothing could be done before he had suggested changes, and after it had been done he suggested more changes, just to prove that he was a hard worker. Most of the staff were doing original work on a bonus, and the bonus represented about what they would be willing to sell their work for as free lances, and the staff salary was all velvet. The company was paying three prices for stuff, and then getting stung because too many interferences were spoiling the work. It was no place at all for an honest, hard-working writer, so he sent in his resignation. The condition was a little worse than in other studios, but not much worse, and there is still hope that some day the big bosses will get wise to conditions and have a housecleaning that will bring about a free market for good stories.

Remember Your English.

In the synopsis polisher contest we got one submission from a young woman who last summer sent us a high school magazine in which the old graduates were represented by a number of articles, one of which she wrote. Her synopsis started off with the statement that the Shelbys were passing the afternoon at "there" plantation. There were perhaps twenty or more similarly glaring errors in about 800 words. She knew better, so she had not the excuse of ignorance. It was plain carelessness. It is fatal carelessness. No editor can become interested either in the story or the writer. If the story is in any way good he is apt to fear that it is a stolen plot since plotting presupposed intelligence, and the really intelligent person does not misspell common words, nor does the intelligent person permit carelessness in any form interfere with the chances for success. After you are successful you can do as you please, but until you have arrived, you must do all you can to create the impression of competency. The paper should be good, the typewriter should be well aligned and supplied with a well inked ribbon. The synopsis should be so inviting that the editor feels that the story must be good. If he takes up a story bristling with grammatical errors and mispelled words he cannot help feeling that he is going to waste his time reading the stuff, and it will take an unusual story to convince him to the contrary. A story misspelled and on poor paper may be better than the more attractively typed submission next it, but it is poorly advertised, to say the least, and advertising is more than half of any selling proposition.

Hard Work.

We have said before that one of the best sources of instruction in story writing that we know is the editorial advertisement in the Popular Magazine; not every issue, but very often. For example, in the January month-end issue, this occurs:

> Just now we are thinking of hard work as an adjunct to talent and ambition in the making of the good writer. In writing stories there is no doubt at all that the industrious plodder is continuously beaten by some one of apparently more gift and genius. But industrious plodding is not *hard* work—it is mechanical, easy, persistent work, and it will never raise a man very high. What you need in the shape of work is something more intensive and difficult. You can't develop muscle without expending a lot of energy. You must strain and sweat your body to make it strong. You can't become a good mathematician by easy plodding. You must torture your mind and soul with the most wearying conceptions to get anywhere at all in the science of numbers. Working hard is not just spending so many hours at a desk or typewriter and turning out so many words. It is really using the whole of the mind, and is so arduous and fatiguing a thing that not every one is capable of it at all.

In other words plodding without improvement will get you nowhere. You must not only work, and work hard, but you must study as you work; must strive to give more to your story than you gave to the last one. Unless you do this, you will never get above the grade of your early efforts, but if a person really is a writer each past effort makes the next story better.

Backing Up.

Not long ago the author wrote that he had seen a play which killed one of his best stories, since the idea was the same. We did not say anything. Then later he wrote that he had seen a story on the screen not unlike a story he had seen some time before. The story was "Betty Takes a Hand," in which Betty sets up a boarding house in her aunt's home in the absence of her relative. The author had seen this story five or six years ago, so we jumped him back another twenty-five years to Gillette's "All the Comforts of Home" in which the same idea was used. Don't be in too much of a hurry to throw down your story because it happens to be like something you have seen on the screen. If it is just like the infringing story, change it markedly, but you must expect to duplicate some basic plot when you write any story. All you can do it to put up a new building on the old foundation. For that matter we do not hesitate to send a story to a company that has made one something like it, but we are careful to add a note to the effect that it resembles their other story. This is largely a matter of judgment. Just as a bit of practice work look up "Betty Takes a Hand" and see how much different you can make that story. There are still many good stories to be written around that theme.

Technique of the Photoplay

By

EPES WINTHROP SARGENT

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.

Schiller Bldg., Chicago Wright and Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Automatic Signal Device.

N. Telland, Great Falls, Montana, says:

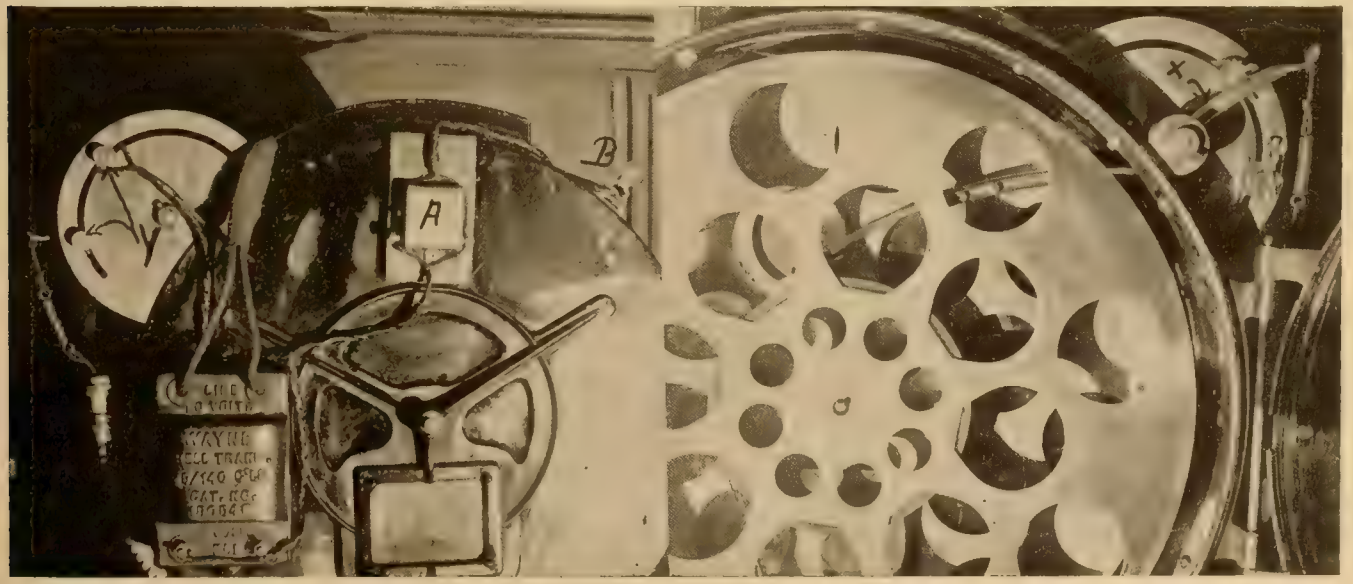
> Attached find photograph of an automatic signal device which has been in operation since you visited this city. Was anxious to have you inspect same when you were here, but you had been on the train many hours and were practically all in, hence I did not bother you at the time. The device may, as you will see, be set to give the operator warning at any desired point from end of film. A fork rides the film, not touching the picture but traveling on the sprocket hole track, the same as do the tension springs. Its weight is very little and absolutely no harm is done to the film. The magazine remains fireproof, or as much so as it was before installation of the device. All electrical contacts are exterior. A buzzer and lamp give the warning. Would be glad to forward the device for inspection should you so desire. Your verdict means much to me, but if the device fails in merit I would like your frank opinion to that effect.

Sorry you did not show it to me when I was there, Brother Telland, even though I was tired. No, I hardly think it would pay to send the device here, because I could not very well ask any one to mutilate their magazine to test it unless they intended to keep it. Evidently the machine consists of a miniature transformer, reducing from 110 to 12 volts (should think 2 to 4 volts would be better), which same is utilized to ring a bell and light a lamp when the arm riding the film drops to a certain pre-determined point, which may be fixed to suit by adjusting arm X in the right hand illustration, by means of screws Y in the left hand picture. A seems to be the buzzer and B is, of course, the lamp. The thing is entirely practical, only it strikes me there might be considerable variation in distance when an out-of-center reel is encountered. The electric sparks, if any there be, seem to be thoroughly isolated from any possible contact with the film, so that we may say, barring exception I have named, the device will work perfectly. The point then comes: will friend manager buy it? And there we stick. I don't know, but I doubt it—that is to say I doubt that enough will to make it pay to manufacture. But that, friend Telland, is your business venture and it is up to you. The device, as such, looks very good. That is about all I could say until you have some of them in actual operation in other than your home territory, so that I can get what will be an unbiased opinion from several operators. I am no wizard, therefore cannot say with certainty just from looking at a thing of this kind how it will "take" with operators.

More About Lenses.

George Deutsch, Poughkeepsie, New York, comments on friend Miller's letter headed "Lenses Little Understood" as follows:

> Brother Miller is quite correct in saying the lens system is very little understood. This is so true that in many instances screen results are sadly marred, if not practically ruined. To my mind it is essential that every operator have a good elementary knowledge of lenses and the laws which govern their action and the action of light. They should also know what the various aberrations really are, what their practical effect is, and how to set about their correction. A knowledge of the various types of lenses and their uses and how to properly take care of lenses is very essential. It is of prime importance also that the operator know how to intelligently test a lens, so that he may know whether or not the lens he buys is what it should be.
>
> Friend Miller's classification of lenses is not quite according to ethics. Lenses, except such as are intended for special purposes (usually merely a modification of one of the regular types), may be roughly divided into six groups. The following is rough and arbitrary: (1) The single, non-achromatic, or "spectacle" lens. (2) The double meniscus, or periscopic. (3) The single achromatic. (4) The Petzval portrait. (5) The rapid rectilinear. (6) The anastigmat. Miller's single meniscus (one glass) and his "spectacle" belong to one class, and the single meniscus is no longer used by photographers of the impressionistic school, lenses better suited to their purpose being now available. The single achromatic he describes fairly well, but it may be made of more than two glasses cemented together, though two is the usual number used. This type of lens is used in the fixed-focus Brownie cameras, and both camera and lens may be purchased for much less than five dollars. The R. R. (Rapid Rectilinear) is composed of two achromatic elements. They are not used as an ordinary projection lens, as he says. The Petzval Portrait type of lens is the one most commonly used for projection. This lens has a very large relative aperture (meaning relative to its focal length.—Ed.), but a very saucer-shaped field of focus. However, inasmuch as the field covered is



small as compared to focal length of lens used, it adapts itself to motion picture projection work very nicely. Its definition over this small field is critical, and I don't know that an anastigmat would improve matters over the main portion of the picture, though toward the edges the anastigmat would most likely give evidence of its superior qualities. However, I very much doubt that an anastigmat having the same relatively large aperture as the Petzval Portrait type could be made. As to Miller's F-7 anastigmat fitted with diaphram, why, it is evident he did not give this particular thing sufficient thought.

I fully agree with friend Deutsch that the operator should know the various things he has named. Operators are handling light and lenses every day, and no man can intelligently handle that which he does not understand. As to the Petzval type and the anastigmat, why, I certainly would like to see a really conclusive test made of lenses of those types and of various grades. Personally, I firmly believe the high class lens is worth its price for projection purposes.

How About This, Wayne?

A man who says he is a traveling salesman, but who does not write a very salesmany letter, writes that he visited some Ft. Wayne, Indiana, theaters and carefully observed screen results. Projection at the Grand theater he dismisses with the brief but comprehensive word "punk," with the prefix "very." Oh, yes, he also added the remark that the operator seemed to be asleep, as the picture was out of frame much of the time. At the Transfer theater projection was, he says, "just fair," but at the Strand he sighed with joy, for all was superlatively well. Beautiful house, seating 1,400, fine orchestra, good projection light, fine focus, etc., etc., et cetera.

Would be interested in hearing what Ft. Wayne has to say about this. The seller of goods promises more from his next stopping place—Cincinnati. I'm a bit suspicious, though. He is mighty well posted on operating room vernacular.

Real Bright Exchange Manager.

South Dakota writes:

Attached find samples from Vitagraph, "Message From the Mouse." Wrote the Minneapolis office with regard to punch holes and other faults in film we are receiving. Told exchange manager I found at least ten punch holes in one subject. His reply was, "About the only way we can do away with punch marks is to do away with operators"! Now what do you think of that? The only thing left me is to send my kick to Father Richardson. The attached samples were all cut out of today's show. Must compliment the Goldwyn. We always get films from them in first class condition.

I might say to the Minneapolis exchange mis-manager that about the only way we will get rid of films in rotten mechanical condition will be to get rid of exchange managers of his type at least. For his information, if the producer did his plain, ordinary duty and incorporated a proper change-over sign in the negative film itself there would be no need for punch marks, though that is no excuse for the operator punching film. But, again, if the exchange made a proper inspection and check-up it would instantly know who punched any given film, and the charging of the damage to the theater about twice would stop that theater on the punch proposition, so you see, Mr. Get Funny Manager, after all the basic fault lies with the producer, and your own skirts are not any too clean. The samples show entire lack of inspection. Sprocket holes gone on one side for 5 inches. Splice ½-inch wide. Big chunk ripped out of film, etc., etc. No legitimate excuse for it under heaven if the films came from the exchange direct, as they presumably did. Sending out films in this condition is a crime, even as it is a crime for operators to punch and otherwise unnecessarily injure films. Films are worth about $125 per reel. They are intrusted to your care, Mr. Operator, on the presumption that you are a trustworthy man, a competent projectionist, and a man with common honesty enough to commit no unnecessary outrage on the property of another man. That the exchange mis-manager commits an outrage on you by sending films in bad condition does not excuse you for abusing his films. Two wrongs never in this world made a right. But please do not think the Madison operator has abused the films. I am not hitting at him at all, but speaking broadly of the mutual duty of the exchange manager and operator to each other.

Backs Up Our Views.

George Deutsch, Poughkeepsie, N. Y., says he has himself made a shutter very similar to the one described under title, "Wants Advice as Regards Shutter," in recent issue for his Power's 6-A, and thinks it an improvement. Says he cannot account for it unless it is the balancing up of conditions. He continues:

You know the result of one wide blade and the rest of the shutter equally divided. A very nearly like condition would be had if there was one wide opening the size of the main shutter blade, and the rest equally divided. In this case we have one unbalancing wide blade set opposite one unbalancing narrow light opening, and it may be that one effect offsets the other.

Reversed objective lenses alone could not produce the condition described in "Can You Answer This, Mr. Operator?" Dec. 29 issue. Do you know that the average man accustomed to handling 4, 5 and 6-inch lenses will get a 2¾ lens back end front?

I do not, Brother Deutsch, nor do I see why he should, especially in view of the curves being more pronounced. As to the shutter problem, why, you have indorsed my own views concerning the why of its action. The same thing was up, in a slightly different form, under "Some Interesting Experiments" some weeks ago.

From Oklahoma City.

Wesley Trout, Oklahoma City, Oklahoma, burns up typewriter ribbon with the letter quoted below:

This is the second time I have written you about projection. Have been seven years at the crank, and have always had class screen results. Why? The answer is easy. I have bought and STUDIED every book which would give increased knowledge of my profession, and always have tried to give just a little better work this month than I did last. You will always find my sprockets clean and my projector and other machinery in as nearly first class repair as I am able to keep them without running repair bills to excess. The operator should, as you have many times said, be at his machine, watching the projection of his picture very carefully. A city of this size should have first class projection, but I have visited some of our theaters where the picture jumped very badly; also there were other faults in the screen result (Your criticism does not tell us anything, unless you show that the fault was due to carelessness, incompetency or neglect on the part of operator. An operator cannot give high-class results with restricted current, worn machines and inferior carbons. You must take into consideration the fact that friend manager all too often makes it a practical impossibility for the operator to deliver the goods on the screen, and then yells his fool head off because the operator does not do that which he has made it impossible for his to do.—Ed.). Another thing: many operators leave the operating room door open, which is not right; also the union is not so strict with union theaters as with the two non-union houses. Is that right?

We have a fine bunch of boys here (Can vouch for that statement myself.—Ed.) who try to do their best. I am simply pointing out a few faults which should receive attention. Aside from operating I install projection equipment, do electric work and project special pictures. Price ten dollars per day. I am a licensed operator and intend to join the union here soon.

If you have been operating for all those years you should have been in the union long ago, Friend Trout. Man alive, if you don't look out you will be as bad as the exhibitor who won't, dont and can't be coaxed to join his league. For heaven's sake don't put yourself in the same class with that foolisher. As to keeping the operating door open, why, if it opens into the auditorium, there can be no excuse, because the audience is then endangered, and in case of fire there might be many injured and killed, since a panic would almost inevitably result. But on the other hand, what about the SOLID IVORY TOP architect or other person who PLANS AN OPERATING ROOM WITHOUT A FRESH-AIR INTAKE FROM THE OUTSIDE OF THE BUILDING, and without even adequate ventilation outlet? Can you reasonably expect even an operator to go into a bottle, pull the cork into place and then start a heating stove which produces both heat and poisonous gases? Yet that is pretty close to what thousands of managers did demand of the operator before this department took the matter up, and is what very many of them are still demanding, utterly regardless of right, and even of common decency. It is quite right that the operating room door be kept closed, and it must be kept closed if the door opens into the auditorium, but is only the most common kind of common decency to supply the operating room with an abundance of fresh air, taken from outside the building, not from the top of the auditorium, where it is hottest and most impure, at the same time supplying a 16-inch exhaust fan to pump out the poisonous gases generated by volatilizing carbons, and the hot air, as well as the smoke and gases from burning film, should there be a fire. While in your city last spring I had evidence that its men were energetic and enterprising. I am, therefore, loath to believe the faults referred to are due to their negligence. My compliments to the Oklahoma City men; also to Friend Trout, who, I hope, will make good on his promise and get into his organization. Perhaps you only fancy there is closer regulation of the non-union than of the union houses.

Enterprise Optical Does Record Business.

I called the attention of the Enterprise Optical Company, manufacturers of the Motiograph projector, to a rumor current in some quarters that they had gone out of business. In reply Mr. O. F. Spahr, manager, says the company was never more active than at present. Its export business is, so he says, satisfactory, the domestic sales for 1917 showed a very substantial increase over the sales of 1916, with exports on the upgrade.

We are glad to know of the prosperity of the Enterprise. If we can get that corporation to keep this department advised as to changes and improvements in their machine, so that you, friend reader, may know what is what with relation to the Motiograph, all will be well. I have called Mr. Spahr's attention to the fact that his company owes it to you to keep you posted, and do it through the medium you have, through the years, learned to look to for such information. Doubtless we shall be able to give you the full, up-to-date dope on all Motiograph changes in future. If not, it certainly will be the fault of the manufacturer, and no one else.

In An Awful Fix.

W. H. Shepherd, Davenport, Washington, sends a dollar for Halifax, and says:

Here is hoping they get thousands of dollars from the operators of the U. S. A. They certainly will need it. News is very hard to find here, as there is only one theater. We therefore have no one to pick a fuss with.

Oh, yes, Brother Shepherd, they got the thousands all right, I don't think. You are in a perfectly terrible fix. Not a darned soul to scrap with but yourselves. How perfectly awful. Still it might be worse, so cheer up.

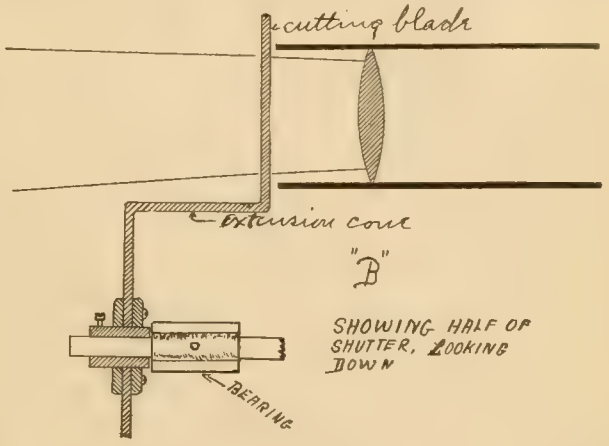
Fitting Shutter to Local Conditions.

W. B. Allen, Edmonton, Alberta, says:

Since receiving December 15 issue of World I have been studying your article, "Interesting Experiments," relating to revolving shutter. It certainly is interesting. I, myself, did considerable experimenting with shutters of all shapes and sizes before being satisfied that I had the best possible one to suit my conditions. Altogether too many operators fail to realize the importance of adapting their revolving shutters to their local conditions. I once visited an operating room in this city and noticed the idle projector having a main shutter blade of extraordinary width. Drew the operator's attention to the matter only to hear him say: "Why, it's a standard Power's shutter." The shutter was unquestionably the Power's No. 2. Doubtless you have yourself met with many incidents of this kind in your wide travels.

Regarding the article named: The "A" shutter is a mystery. I think it is up to the department opticians to explain its action (I believe it has pretty well been done, though not in print at time your letter was received.—Ed.). I have an idea as to the why and wherefore, but putting it into words is something else again. I tried the same shutter out, only with a 70° blade, but it increased instead of reduced flicker in my case, so I went back to my old one. This shutter I have tried with long and short focal length lenses, and find it quite satisfactory. Its only necessary modification comes when used with short E. F. lenses. Then I change it to "B." It seems to me the Simplex people are playing safe if they propose adopting the shutter in question as their standard. They should certainly have no trouble with travel ghost. But I suppose all other machine manufacturers do the same (Yes. They are literally compelled to, because of lack of knowledge on part of operators. If they did not send a blade wide enough to fit all but perhaps the very worst possible local condition, they would be flooded with howls from "operators" (?) who would instantly condemn the new machine because there was travel ghost, instead of knowing what was wrong and remedying it temporarily until a blade of proper width to suit local conditions could be procured from the manufacturer. And thus is light wasted and abnormal flicker tendency set up through lack of knowledge on the part of the operator of one of the vital, fundamental, basic items of his craft.—Ed.). You will note the difference between my shutter and Shutter "A," December 15 issue. Quite some, is it not? And now with regard to intermittent speed. I don't know the Simplex speed, because I never handled that make of projector, but imagine all United States machines are pretty much the same in this respect (Not so, Brother Allen. One of our standard machines has the speed of approximately 4 or 4.5 to one.—Ed.). However, assuming the various machines to have a 6 to 1 movement (I wish it were true.—Ed.), I cannot personally see why they could not have a 6.5 or even a 7 to 1. There are very many theaters where the film is speeded up to 90 or more feet per minute. Has not this the same effect, insofar as wear and tear on both machine and film be concerned, as a 6½ or even a 7 to 1 intermittent movement? My proposal is: install a 7 to 1 movement. Decrease camera speed (if necessary) and put on some motor control which will render impossible the running of the machine above 75 feet of film per minute. Concretely I would say: decrease camera speed to 50 feet of film per minute; limit projection to 75 feet per minute, which would surely cause the figures to jump fast enough to suit even the most rabid speed demon and use a 7 to 1 intermittent. Under this plan there would be, I think, no more film damage than now, less flicker and better general results. Another thing: with camera speed reduced to 50, any attempt to project at greater speed than 75 would cause the screen action to be so utterly ridiculous that it would not be tolerated by the audience.

An interesting proposition. Also I am not so sure it does not at least furnish food for thought. Certainly with maximum speed set at 75, and made to stay set by slower camera speed, a 6 to 1 movement would be entirely practical, and that is fast enough to give us the shutter we want. I am not sure, however, that a camera speed of 50 is practical. In fact the tendency is to increase, rather than decrease camera speed, and up to a certain point this seems to me to be good. I have presented Brother Allen's letter rather as an interesting subject for discussion, than in the belief that his plan can be brought into reality. This much is true, viz.: no intermittent on the market today is as fast as is necessary to bring about the best possible shutter condition. There is, however, another way of partially working out the shutter problem than by increased intermittent speed and that is by increased shutter diameter or increased shutter speed. The latter plan is now used by one projector, the shutter of which revolves one and one-half times to each picture. This helps out a lot, but does not do all that a fast intermittent would do. I cannot spare space to publish drawing of shutter A, because space is at high premium and any one can quickly lay out the shutter for himself. Its main blade is 70° and each interrupter 60°. Its light openings at either side of main blade are 60° and the one opposite main blade is 60°. This means that blades occupy 190° and openings 170°, hence the shutter cuts considerably more than half the light, which it seems to me is not necessary with a Power's and with the shutter set 9 inches from the lens, presumably at dissolving point of light ray. Allen claims no flicker at 95, using 55 amps. d. c. and with no film in. Just how good this is would depend somewhat on character of screen. On cloth or plaster it would not be anything more than just fair. Lens diameter is 1 7/16", 7" E. F. and 5 5/16" B. F. Your modification for use with short focal length lens is published, because it is excellent in more ways than one. Not only does it enable the placing of the shutter blade close to lens where lenses of extremely short focal length are used with a Power's projector, but it may be reversed and used thus to reach the dissolving point when it is a considerable distance beyond end of shutter



shaft. Such a shutter might be made to reach several inches beyond the end of the shutter shaft, if made of sheet aluminum, reasonably well braced and carefully balanced by attaching a drop of solder at four points of its periphery and filling them until exact balance is had.

Highway Robbery.

Henry Oscar, Calvert, Texas, is troubled about his electric light bill and seeks advice. Friend Oscar says:

As a subscriber I take the liberty of seeking advice on a very important question which has bothered me for some time, viz.: our electric light bill. Am using two Power's 6-A machines, taking current through a mercury arc rectifier. My bill for current for 1917 was $890, with current at 10½ cents per k. w. I see individual light plants advertised in the Moving Picture World, and want to know whether or no they are practical and desirable. Also, do they generate current at small cost? What is the best outfit, and where can I buy one? What is your candid opinion about these outfits for picture shows? I open every day at 2.30, close at 6, open again at 7 and close at 1.30. Have been told that a gasoline engine and a Westinghouse generator is the best combination.

Isolated light plants, properly handled, are giving good results and producing current at from 2½ to 5 cents per k. w., though at present high prices of gasoline those figures would doubtless be boosted to some extent. But, always provided you handle the machine intelligently, you certainly should get current from it at decidedly less than your present rate. With power at 10½ cents per k. w., it should pay you to install an outfit. Excellent reports are had of the Universal Electric Generating Set, advertised in this paper. The machine is well made and, from all reports, is delivering the goods. If it is big enough for your needs I think you will do well to investigate its points of excellence and ask for full information as to the k. w. output per gallon of gasoline. The machine itself is well made. I have personally examined it and can vouch for that fact. Whether you would want a 110 or a 60-volt machine depends on conditions, but with a 110-volter you would need much larger capacity since you would be compelled to waste a large percentage of the power developed in resistance. If you can get along with the 60-volter it will be much cheaper in operation. The combination you name is good, provided you get the right kind of generator, but selecting a generator for your class of work is a very nice job. Personally I would prefer an outfit made for the purpose. The Universal ought, I would suppose, to be big enough for your needs. Write them (see advertisement for address) giving number amperes used at arc, number of lamps and wattage of each lamp; also number and size of motors and kind and voltage of present current. But remember this: no matter how good the outfit you may get, it must have careful, intelligent care. You can't buy an engine and generator, set it down on the floor of a leaky shack, squirt some cheap oil at it occasionally and expect to get results. The Uinversal is very simple and easily handled but those things, necessary to be done must be done at the appointed time and done right.

Projection Experience

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.
Buy it Today
$4 the Copy, Postpaid

MOTION PICTURE HANDBOOK
For Managers and Operators
By F. H. RICHARDSON
The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

MOVING PICTURE WORLD
Schiller Bldg. Chicago, Ill. | 516 Fifth Avenue New York City | Wright & Callender Bldg. Los Angeles, Cal.
To save time, order from nearest office.

Motion Picture Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Inquiries.

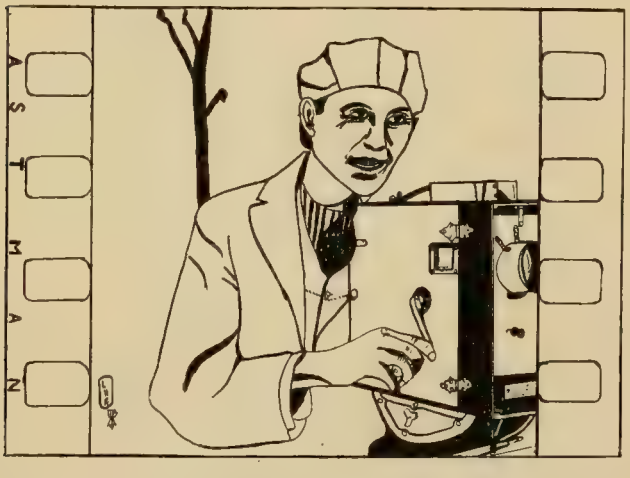
QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

A Live Wire Free Lance.

Leonard H. Roos, a live Canadian boy, writes us upon a neat letterhead, with cut out openings on one side just the size of a frame, attached to which, so that they may be viewed through the opening, are five different samples cut from some of the motion pictures which he



has made. They are exquisitely toned and tinted, and he has every right to be proud of the samples thus exhibited.

He sends a drawing which is here reproduced and writes us as follows: "What has become of the correspondence club? That was certainly a great idea you started, but why not keep it up? I know that I enjoyed reading letters of some of the boys who have written to me, and I wish that more of the boys would send in things of interest in their work to be published in the department. I, for one, would like to hear what the other chaps are doing."

We are always glad to hear from Mr. Roos, as he has written a number of times and always has something interesting to say.

The correspondence club seems to be an intermittent sort of thing. Sometimes in one week a dozen or more letters will come in asking to be enrolled in the correspondence club, and then a month will pass with hardly a request. Yet it is evident from a number of letters received that quite a number of the boys have found interesting correspondents among those whose names have been published.

It has given me great pleasure lately to meet over one hundred of the readers of this department who are now enlisted as members of the photographic section of the Signal Corps, and to find that a large number of them had note books in which they had preserved clippings and formulas from this department. Some of them told me that, although they had never written, they had always followed the doings of the other boys with great interest and would like to know more of what is being done by other fellow-craftsmen.

The department is always glad to hear from the boys and to publish anything of general interest that may be sent in.

This is an invitation to any of you who see this to sit down and write to the department about some of the interesting things which you are doing. Now, don't be backward in coming forward.

Tinting Motion Picture Film by Means of Colloidal Inorganic Salts.

(*Communication from Eastman Research Laboratories.*)

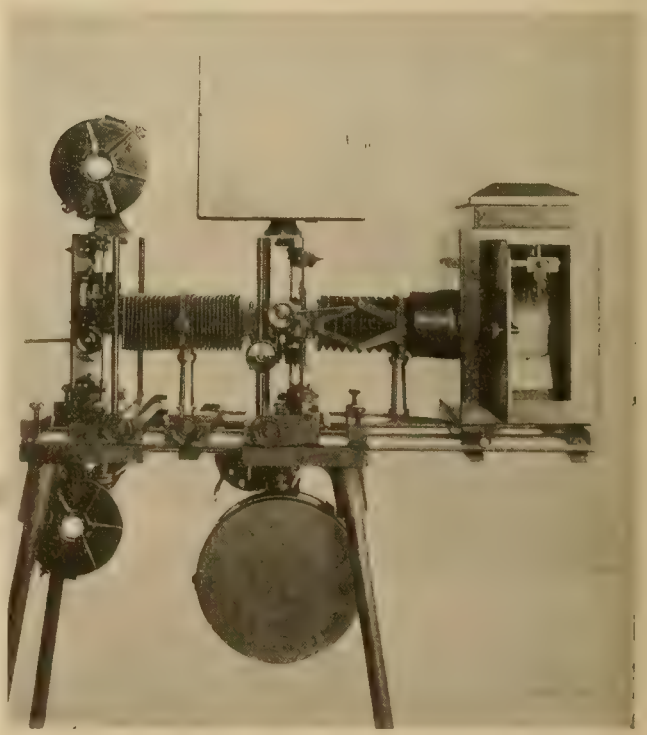
Certain inorganic compounds such as the ferrocyanides of iron and uranium, lead, sulfide, etc., when precipitated in gelatine in the collodial condition are highly colored and transparent, and advantage can be taken of this fact for the tinting of lantern slides and motion picture film. For a blue tint, the film is first immersed in a 1 per cent. solution of potassium ferricyanide and finally washed. The depth of tint obtained varies with the concentration of the ferric alum, the time of immersion, the time of rinsing, and the temperature of the solutions,, but is practically independent of the concentration of the ferricyanide. Uranium ferrocyanide (orange) and lead sulfide (brown) tints may be obtained in a similar manner. By precipitating a mixture of iron and uranium ferrocyanides in suitable proportion, tints intermediate between blue and dark orange may be obtained. Any tint may be duplicated within narrow limits, while the wearing qualities of the film are not affected by the process. The tints are stable to light, though the iron and uranium ferrocyanides are soluble in alkali.

An Optical Printer.

The ingenious device illustrated below is a printer for printing from a standard size motion picture negative on to a smaller film used by one of the many small home projecting machines upon the market.

It projects the image from the negative film upon the small positive film in the printer at the left. By its use positives for use in a home projector printed from any standard negative; or a dupe negative may be made on the small-sized film from any standard size print.

The two movements, that of the small size and the standard size, are connected to one shaft so that they move in absolute synchronism. It is made adjustable so that the entire frame or picture upon the standard negative may be condensed upon the small film, or if desired, any particular portion of the standard negative may be enlarged or reduced upon a small film. Such a machine made with both heads for standard size film might be used to great advantage for trick work or for changing the frame line on ordinary standard size film. The news weeklies which use films from many different cameras of different frame line would find such an apparatus particularly valuable because the frame line of the negative would not make any difference as to its location upon the positive, a slight change in the adjustment of the printing



head being all that is necessary to shift the frame line to any desired position.

The very excellent and complicated machine work on this particular instrument was done by Mr. G. J. Badgley of New Rochelle, New York, who is at present completing a design of a very ingenious camera for use in taking motion pictures from aeroplanes.

*Copyright, 1918, by the Chalmers Publishing Co.

Music for the Picture

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column $1.00.

"Music Service for the Exhibitor."

A WELL-KNOWN producer confessed to us the other day that he did not know the difference between a score, a setting or a cue sheet, and supplemented the remark by saying he did not believe one producer in ten knew what he was paying for in the matter of the much-abused term, "Music Service for the Exhibitor."

For the information of exhibitor, producer and orchestra leaders, we will try to classify specifically all forms of music pertinent to "Fitting the Pictures."

MUSICAL SCORE—A musical score is a compilation of either original or standard music, prepared in synchrony with each and every dominant scene of the picture, carrying throughout themes and counter-themes to denote the characters portrayed on the screen. Each number should be in key sequence and arranged in such a manner that there be no obvious break during the playing of the entire score. They must of necessity be short, and for that reason requires varied orchestral treatment to avoid monotony. Many occasions arise where there are two characters in the foreground, and two themes must be blended together, showing two emotions at one and the same time. Frequently a standard number must be changed in tempo and rhythm to convey the proper idea. Special legitimate effects sometimes must be arranged by the use of the orchestral instruments themselves to obviate shoddiness. All these things call for superb orchestration and a thorough knowledge of instrumentation. A real musical score requires almost as much ingenuity, careful thought and untiring efforts as an opera score, for in every way it meets the same obstacles, which must be overcome. The scores for "The Birth of a Nation," "Ramona," "Civilization," "Intolerance," or "Peer Gynt," will live and continue to be classed as epochs in the picture industry. These are prepared only for the big run features.

MUSICAL SETTING—A musical setting is comprised of standard selections placed loosely, in rotation, in a folder, for the purpose of fitting a picture. There is no synchrony, and because of that fact, no key sequence is considered, for it may happen that where the break occurs the key will fit the following number perfectly. For practical purposes one theme only is used, although it is sometimes feasible to use two. This music cannot possibly fit every foot of the picture, but can hold the atmosphere in a general way and carry the picture. These are used in every theater and are frequently prepared by the aid of cue sheets.

MUSICAL CUE SHEET—A musical cue sheet is a prepared list of cues, indicating where the music should be changed, and suggesting certain selections which are suitable for use, with the tempo and character of each noted to allow for substitution. The approximate time is shown, and sometimes a three-word description of the scene to be fitted is given. Cue sheets are distributed by the picture producers for the benefit of the exhibitor who cannot procure his film in time to see it before the first performance, and are good, bad, or indifferent, according to the ability displayed by the writer of them.

MUSICAL SUGGESTION SYNOPSIS is a concise musical review of the picture with suggested numbers that may be used as a theme. Atmosphere, period of time, location and big moments are noted, and frequently selections are mentioned for use in the climaxes.

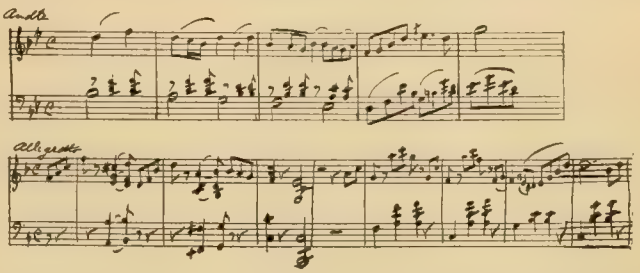
At the present time of writing, the above is a complete classification of music for the pictures. The rapid growth of the industry, bringing with it new ideas, may cause changes to be made in the method of musical presentation, but now we can only rely on four forms denoting picture accompaniment.

The importance of music as an adjunct to the picture has been but recently recognized, and there is considerable confusion in the minds of producer, exhibitor and layman regarding its classification. By definition, example and qualifications, we have tried to standardize music for the pictures in order that the producer will not be further mulcted by unscrupulous arrangers, and exhibitors will know what they are getting when called by its proper name.

Scores and settings are frequently regarded as one, and the same thing and capital is made out of it by those fakers who throw together loose music and demand score prices for it. In many respects the two are alike; they are played as an accompaniment and must fit the picture. The difference lies in the necessary qualifications required by each.

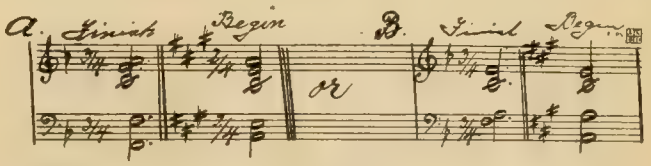
A score must follow the picture minutely, foot by foot, as an accompaniment follows the voice. It must be in perfect synchrony. By this we mean that if a dominant scene has a footage of 150 feet, and the film projection calls for 15 minutes to the thousand feet, the appropriate selections should run exactly two minutes and fifteen seconds. Naturally the number of measures required will be governed by the tempo selected. An adagio or andante sostenuto number will not be as long as an allegre or allegretto. The following examples, indicative of the time duration of fifteen seconds, will show a marked difference, and by using these as a basis, one can readily understand how an entire score can be in absolute synchrony.

A score must have key sequence—in other words, each successive



number must be in a relative key to the one immediately preceding it. As students of harmony well know, there are five relatives to every key, so the task is not so great as would appear on the surface. Besides using the legitimate relatives, it is permissible to use an enharmonic key, or one which begins with a note common in the chord of the preceding key; for example: Going from the key of F to the key of A major, we find A is the third of the chord in the key of F, and is also the tonic of the key of A. The best results are obtained when they finish and begin.

At (A) you will notice the upper A is held in common, the F falls



one-half tone, and the C rises one-half tone, while at (B) these progressions similarly obtain, but in different voices.

The following examples of enharmonic keys are the only ones available and must be used judiciously lest discord appear in the change:
1—5 flats, key of Db, has for its enharmonic 7 sharps, key of C sharp
2—6 flats, key of Gb, has for its enharmonic 6 sharps, key of F sharp
6—7 flats, key of Cb, has for its enharmonic 5 sharps, key of B
and vice versa.

The following table of relative flat keys is worked out in the sharp keys in exactly the same manner.

Given the key of		C	
Relatives	G E min.	A min.	F D min.
Key		F	
Relatives	C A min.	D min.	Bb G min.
Key		Bb	
Relatives	F D min.	G min.	Eb C min.
Key		Eb	
Relatives	Bb G min.	C min.	Ab F min.
Key		Ab	
Relatives	Eb C min.	F min.	Eb Bb min.
Key		Db	
Relatives	Ab F min.	Bb min.	Gb Eb min.
Key		Gb	
Relatives	Db min.	Eb min.	Cb min.
Key		Cb	
Relatives	Gb Eb min.	Ab min.	E major Db min.

Our contention is not that these keys should be used in sequence, and selection made with this in mind only. By no means. A number must first be selected for its suitability alone, and then if it does fall within the rule for key sequence, it should be transposed to a key relative to the preceding number. Before deciding the key for transposition, the orchestration should be carefully scrutinized lest a key be selected that will carry some instrument out of its range. This would be calamitous and make the work of transposition absolutely abortive. Where there appears to be no key suitable for transposition, it is better to write an original modulation for approximately a fifteen-second length. This should be tacked on the end of the preceding number and not used at the cue for the next number. Of course, allowance should be made for it in the timing.

The qualifications required for a musical setting are by no means so exacting, nor do they entail such minute detail or painstaking effort. It must fit the picture in a general way and portray the big emotions depicted. No special orchestral arranging is necessary, no blending of themes is possible, nor is key sequence counted upon to work out satisfactorily. Synchrony is not attempted; the principal problem is simply to fit the picture with standard music. This form of musical accompaniment is not a score and must not be classed as such.

Turning from the playable music to the suggestion sheets, remarkable as it may seem, we frequently see producing companies advertise their cue sheets as scores. This is misleading to the exhibitor and his orchestra leader, and is most detrimental to the company itself.

The difference between the cue sheet suggestions and the musical suggestion synopsis is again the difference between detail and generality. In both cases the picture must be seen in order to suggest proper music, but when a cue sheet must be prepared, it entails the use of a stop-watch to catch the time, a stenographer to get the titles, and an assistant to note the effects. When the data has been obained, each number must be selected with care, looking to its suitability, and practicability, for small combinations, as well as for its probable existence in the library of the average orchestra leader. Of course, the tempo being given, he has a chance to substitute if he deems it wise, and this is made easy because of the given time duration. Cue sheets are sent out when no score is prepared, and from them the leader can compile his musical setting.

Many leaders prefer to disregard cue sheets for some reason or other, and yet they require some idea of the picture they must fit. These fellows used to read the reviews of the pictures in question and thus learn its general trend. As an aid to this class of musicians, the musical suggestion synopsis was adopted and has received many high commendations for its brevity and conciseness. It is also an aid to those leaders who have been neglected by the exchange, or whose cue sheet has been delayed in the mails. It suggests the music required in a general way and leaves to the judgment of the orchestra conductor the proper presentation of his picture.

Music service in any form is absolutely essential to the up-to-date theater, and every producer should see to it that he is getting the service he is paying for under its proper classification.

Music at the Rialto.

During the week commencing March 3 we visited the "Temple of the Motion Picture," and as far as a critic is permitted to enjoy anything, we drank our fill of good music.

The overture, "Capriccio Italien," by Tschaikowsky, was immense. Hugo Reisenfeld has never done a better bit of conducting. His tempi were most accurate, and his interpretation showed a thorough grasp of the composer's intention.

Miss Annie Rosmer sang "The Bird Song" from "I Pagliacci," but failed to give it birdlike notes. She was decidedly ill at ease and possessed the amateurish habit of beating time, not only with her feet, but legs, body, head and shoulder swayed rhythmatically. As a dance the song proved interesting. Not satisfied with one selection from this opera of Leoncavallo, M. Desire La Salle rendered the Prologue with a beautiful quality of tone. His voice is exceptionally good and there was no need of flunking the A flat in the finish. Probably nervousness forced him to take the F instead. As this is not traditional it spoils the finale and loses for him much applause that he really deserves.

We could not understand the inconsistency of costuming the lady and then having the Prologue sung in evening dress. Why not have the entire performance a costume affair since the Rialto chorus also appeared in the peasant regalia seen in the streets of Italy.

This number, "Funiculi-Funicula," was well put over. The singing was distinctly enunciated and the costumes atmospheric. As a sequel to the picture "One More American," featuring George Beban, it was most appropriate. It is just this little artistic touch that makes the Rialto so popular, and there is no question that Dr. Reisenfeld's directing has its drawing power. In fact, he is too good. When his assistant takes the baton the difference is so apparent the audience feels sorry for the poor fellow.

The feature was well fitted, but lacked the American-Italian flavor and seemed a bit "choppy." The muted trumpet call of "The Star Spangled Banner" was a bright idea, but when on one occasion the player fell asleep and missed his cue, the attention of the audience was forcibly called to it by the snapping fingers of the conductor. Better lose the effect than detract from the picture in this manner. Take the offender out after the performance and "shoot him at sunrise" if you wish, but don't chastise the patrons and belittle the player.

Musical Suggestion Synopsis.

ANN'S FINISH (Mutual—Five Reels)—No theme necessary.

This picture is dramatic. Open with a couple of light melodious numbers, then follow with misteriosos and dramatic tension music. You will need a few agitatos and a couple of good "hurrys," a sad number just before closing, and a bright selection to finish. Your "fill-ins" must be big to carry the picture. Cue sheet can be obtained from the Mutual exchange.

BELOVED TRAITOR, THE (Goldwyn—Five Reels)—Theme for the Heroine—Andantino. Suggest "Extase D'Amour"—Roze; "A Dream"—Borch, or "A Deep Sea Romance"—Lake.

The story deals with the depth of love for a man. There are no dramatic moments in the picture. One agitato is needed for the rescue of the father from the sea, and would suggest "Scotch Poem"—MacDowell, as most fitting. The entire selection of "The Pearl Fishers" can be used nicely. A Valse Caprice is needed in the last reel for the ballroom scene. Pastorales will fit many situations showing exteriors. Cue sheet can be obtained from the Goldwyn exchange.

GIRL WITH THE CHAMPAGNE EYES (Fox—Five Reels)—Theme—A Melodious pastorale. Suggest "A Shepherd's Tale"—Nevin; "Nymphs and Fairies"—Bemberg, or "Murmuring Zephyrs"—Jensen.

You will need plaintive music in abundance, some dramatic tensions and agitatos, with a few misteriosos. Cue sheets can be obtained from the Fox exchange.

GREAT ADVENTURE, THE (Pathe—Five Reels)—Theme for Heroine—Moderato. Suggest "Adieu"—Karganoff; "Serenade"—Chaminade, or "Starlight"—Zulueta.

A comedy-drama requiring light treatment. An agitato is needed for the rescue scene. Some light opera selections will also fit in nicely. Cue sheet can be obtained from the Pathe exchange.

HEIRESS FOR A DAY (Triangle—Five Reels)—Theme for Heroine—Andante. Suggest "Elysuim"—Speaks; "Lullaby"—Foley, or "Extase"—Ganne.

The music should be light—two popular waltzes, two popular two-steps, and a fox trot are needed. In the last reel note the ballroom scene and a bit of dramatic action. Cue sheet can be obtained from the Triangle exchange.

LIGHT WITHIN, THE (Petrova—Five Reels)—Theme for Heroine—Andante Moderato. Suggest "Arioso"—Frey; "Meditation"—Delmas, or "Romance"—Wieniawsky.

The picture is big, and needs careful treatment. Pathetics abound, and dramatic music is much needed. Cue sheets can be obtained from the Petrova Picture Co.

MARRIAGE BUBBLE, THE (Triangle—Five Reels)—Theme—Andante. Suggest "Reverie" — Vieuxtemp; "Romance" — Rubenstein, or "Souvenir"—Geehl.

Melody is needed in this picture. Two dramatic selections and a pathetic will fit nicely. Note the fire scene in the last reel. Cue sheet can be obtained from the Triangle exchange.

ROUGH LOVER, THE (Bluebird—Five Reels)—Theme for Helen—Dainty Moderato. Suggest "In Poppyland"—Albers; "Eleanor"—Deppen, or "Roses and Memories"—Arthur.

Light music will fit the picture with a sprinkling of weird misterioso stuff for the seance scenes. Cue sheet can be obtained from the Universal exchange.

SHOES THAT DANCED (Triangle—Five Reels)—Theme—Andante Suggest "Intermezzo"—Whelpley; "Heart's Desire"—Losey, or "Love Song"—Flegler.

Light music, fox trots, two-steps, popular songs, waltz intermezzos and a few light misteriosos will fit the picture. Cue sheet can be obtained from the Triangle exchange.

SIX SHOOTING ANDY (Fox—Five Reels)—Theme for Hero—Moderato. Suggest "Legend"—Friml; "Romance"—Mericanto, or "Serenade"—Liandon.

Another "Western" atmosphere effusion. Treat it with breezy stuff. Many "hurrys" are needed, a few galops and one or two misteriosos. A few dramatic selections will fit the last two reels. Cue sheet can be obtained from the Fox exchange.

SOUL IN TRUST, A (Triangle—Five Reels)—Theme—Adagio. Suggest "The Stars Are Calling"—Stern; "The Swan"—Saint Saens, or "Inspiration"—Edward.

Note the storm in the first reel and use "The Tempest," by Grieg, if possible. The music must be heavy throughout the entire picture. Many dramatics, pathetics and a few agitatos are needed. Cue sheet can be obtained from the Triangle exchange.

WEAVER OF DREAMS, THE (Metro-Rolfe—Five Reels)—Theme for Heroine—Valse Lento. Suggest "Just a Little Love"—Silesu; "Waters of Venice"—Von Tilzer; "Doucement"—Roberts, or "Destiny Waltz"—Baynes.

The story has a pathetic side to it and will need some semi-heart-throb stuff to accompany it. Where Dana tells her uncle of her dreams use fantastic music, such as "Dance Fantastic" or "March of the Dwarf"—Grieg. A couple of dramatic pieces only are needed. Cue sheet can be obtained from the Metro exchange.

WILD WOMEN (Universal—Five Reels)—No theme necessary.

The picture opens with Western stuff, then you will need Hawaiian music for the cabaret. Some misteriosos and "hurrys" follow, with a big moment when the ship's crew mutiny and the ship takes fire. Later we have South Sea Isle atmosphere, and Oriental or Hawaiian music is needed. Cue sheet can be obtained from the Universal exchange.

WOOING OF PRINCESS PAT, THE (Blue Ribbon—Five Reels)—Theme for Heroine—Allegretto. Suggest "Garden of Love"—Ascher; "A Little Story"—Lack, or "Nodding Tulip"—Trinkaus.

The music needed will be light stuff—waltz intermezzos, melodious serenades, caprices and polkas. Note the court scene in the fourth reel and select a processional march for it, such as "Swedish Coronation"—Svendsen, or "Hail America"—Drumm. The last reel calls for a little melodramatic music. Cue sheet can be obtained from the Vitagraph exchange.

Leaders Service Bureau.

Questions Answered—Suggestions Offered.

Q. In playing "blues" how do you get the real "nigger" effects?

A. There is no way to explain the peculiar darky rhythm acquired by Southern players that make "blues" effective. It is a thing born in the player and not made. Would advise that you hear the real thing

Rambles 'Round Filmtown

With WALTER K. HILL.

SCENARIO writers have at least one friend who thinks of their future welfare and would have these deserving adjuncts to the screen take their place with the playwrights of the stage. This booster for the scenarioist is the editor of the Omaha (Neb.) News, who lately printed, as a leading editorial, the following appreciation of the craft. Here are the capition and the editorial:

"Why Not Feature Scenario Writers?"

"When the movie program opens the spectators have an opportunity to learn all about the feature except the name of the scenario writer whose brain fathered the film in the first place. Even the camera man is judged more deserving of a place in the title footage.

"Spoken drama has its recognized and reliable writers, both highbrow and lowbrow, who have a following that insures patronage. But the screen has as yet developed no scenario writer known to the general public whose work is its own recommendation. Isn't there an opportunity for producers to broaden the interest in their product by giving credit to the movie-wright? Wouldn't just this sort of advertising draw a better class of workmen into scenario writing?

"Producers admit they are deliberately flooding the screen with stars. They wish to introduce enough competent players to the public so that no handful of players will be able to monopolize the market and demand fabulous salaries.

"Not many years ago plot and characterization were so crude that scenario authorship did not warrant pride in workmanship, but many recent films show real quality. To be recognized as a popular movie-wright would be a distinction.

"We will continue to have our favorite stars and our recognized producers of quality films just as we have our Bernhardts and Belascos. There seems to be reason to hope for a Barrie, a Cohan, a Shaw, and a Walter as movie-wrights."

* * *

Yacht Shortage Causes Shift in Vitágraph Plans.—Trade Paper Headline.

Page Commodore Blackton.

* * *

Earl Hudson, publicist for the Whartons, has mail addressed to him assorted in two piles: for Mr. Hudson and Mr. Fulton. His callers ask for him under the assorted titles of Hudson-Fulton.

* * *

Passing Eve the Apples.

Sylvia Arnold, who made her motion picture debut with Bushman and Bayne in "Red, White and Blue Blood," has been engaged to play Miss Bayne's sister in "Breaking Into Eden." Miss Arnold is the daughter of a Metro exhibitor, George Jacobs of the Paramount Theater, Newark, N. J., and inherits her talent from her parents, who have been in the theatrical business for years.

* * *

Anything to Oblige a Friend.

Rialto-Rivoli Rothapfel, giving consent to use the letter in the first sentence, wrote to Metro a lengthy protest against Mr. and Mrs. Drew retiring from the screen in favor of the spoken drama. Turning over the pages of the same papers in which R.-R. R.'s letter appeared we find the obliging Vitagraph anticipating the plaint by offering "Mr. and Mrs. Sidney Drew in the Vitagraph comedies that made them famous." That's what we call the proper spirit. But we can't quite understand how Albert E. Smith found out that R.-R. R. had written that letter to R. A. Rowland.

Somebody's Kidding Somebody.

Heard two traveling men talking in a hotel lobby about "The Birth of a Nation." One said he saw it in Omaha and did not like it. The other one, one of those fellows who know all about the show business and very little about their own, said: "I thought it was great when I saw it in little old New Yawk; I guess you must have seen the No. 2 company."—Omaha Bee.

* * *

At a Porkless Luncheon.

A certain film man, well known to the trade, has discovered that it doesn't pay to "kid" people who earn their living by being clever. One day last week he had lunch with a party that included Tom Bret, the scenario editor. At the close of the meal he took out his watch, looked at it, and said to Bret:

"Tom, I must leave here in one minute. Now, tell me everything you know." Without batting an eyelash—just like that—Bret came back:

"I'm sorry, but one minute isn't long enough for me to cast all my pearls."

* * *

There will be plenty of Vampires. Harry Raver has started to import the birds.

* * *

Sam B. Kramer, formerly manager of the New York Bluebird branch, has organized the Maytrix Film Co., with himself as president and William Lewis as treasurer. Their start is contained in a nice suite of offices in the Godfrey building, from whence films will be distributed on a plan Mr. Kramer declares to be new.

* * *

Lee Kiddies Go to Georgia for Exteriors. —Trade Paper Headline.

With Georgia "Crackers" to supply the interiors?

* * *

Dr. Lamberger, of the Export & Import Film Co., rambled into town from the Big Country West and South, hitting Broadway on the mid-week "lightless" night. He found that many new signs had been erected, during his absence, when they turned on the electricity the next evening. Main street is improving greatly and strangers find new things to admire every time they come back to town.

* * *

Speaking of Ships, Not Pictures.

Mark Sullivan in Collier's: "'Program' is a word of the future, and is tolerant of loose talk. It is in the world of hope, luck, and blue sky."

* * *

The World Film Corporation has engaged Irving Cummings to support Kitty Gordon in "Her Great Moment," a five-reel feature now in the course of production under the direction of Oscar Apfel.

* * *

Albert Ellery Bergh, lately in charge of Universal's scenario department, is busy now compiling "Chronicles of America," a fifty-book history by various college professors, to be issued by the Yale Press. Ten volumes have been thus far published after five years, hence the job looks like lasting employment.

* * *

C. A. ("Doc") Willat is spending very little of his time on Broadway. Despite the war-time reductions in train schedules, he is taking the fame of Technicolor to exhibitors in every important city east of Pittsburg—and will soon start West.

Special Notice to Exhibitors.

Don't get uneasy and restless when you see a stranger enter your house, after stealthily buying a ticket, and slipping it to the doorkeeper without announcing who he is or why he comes. Very likely he or she will be nothing more than one of Universal's "Secret Service" men, coming in to see how the public like the picture you are showing.

The Rambler deems it a duty to acquaint exhibitors with the names of some of these "Secret Service" agents, taking it for granted that the men we have in mind will continue the "secret service" they were identified with in connection with Universal's past activities. Here are some brief descriptions, and some names, proving that exhibitors have nothing to worry about in the promised nation-wide gum-shoeing of Universal's "Secret Service" men.

That fine, upstanding, manly chap in the uniform of a Naval Lieutenant is very likely to be Wells Hawks. The boyish, smooth shaven, Troy-collar looking laddie may be "Hurry Home" Van Loan. The fellow with the rubber-rimmed glasses will probably be Frank Payne. Doubtless the man under the "two-gallon" silk hat will be Si Goodfriend. A pair of sleuths, of about even height and build, disguised behind a couple of motor-shoes with glass in them, will possibly be Sam Palmer and Kenneth MacDougal. Watch out for a chap in a Stetson "soldier" hat—that's sure to be "Bobby" Burns, if he hasn't taken "Eagle's Wings" overseas with the Irish regulars.

New England showmen may well rest easiest of all—for Eddie Mullen has that territory, and Eddie's mind is mostly on his baby. Exhibitors along the Jersey shore are besought, in all earnestness, not to worry when a tall chap with a leatherette manuscript-case enters their portals—that'll be Jerry Wilson, guaranteed harmless. Will Page is too busy with "Chu Chin Chow" to devote much time to "secret service"; but he may want a "rest period" once in a while. L. E. Letendre makes a business of going to picture shows; and he's a Holyoke Frenchman, above suspicion.

Little Rosie Schulsinger may happen in once in a while, but she's too nice a girl to disturb any man's show by asking her seat-neighbors how they like Universal pictures. Charles Wisner Barrell may be "among those present"—but we doubt it. The gentleman with the blonde cane draped over his arm is Raymond Cavanaugh and the pyramid towering above him will be Burton Rice.

Others who may or may not be doing Universal "secret service" will possibly include numerous other publicity men who have, at one time or another, performed mimeograph service for Universal. For instance: Phil Mindil, Edward C. White, Bob Doman, Harvey Gates, Hector Struckmans, John Grey and the Original and Only George Universal Stevenson. Is anybody missing?

* * *

Charles Brabin, who has just completed the production of the new Metro picture, "Breakers Ahead," starring Viola Dana, was an actor in the early days of photoplays. In this capacity he won fame as "the man who always took all the risks."

These Days Producers Take the Risk.

* * *

A recent visitor to the Douglas Fairbanks lot at the Lasky studio, where the popular star is appearing in his newest Artcraft picture following "Headin' South," inquired as to the nature of the photoplay. Frowning down at his immaculate evening clothes Douglas remarked: "I'm doing a costume picture."

* * *

Edith Storey is thinking of applying for a patent on a self-feeder for infants she devised recently when a baby was being used in a Metro scene. The infant became temperamental, so Miss Storey had a property man suspend the baby's bottle by a string within reach of the young player.

Can't Patent "Stringing" and "Kidding."

Pete Schmid's Dilemma.

When Pete Schmid, publicist for Famous Players-Lasky, made his cross-country journey last summer as principal missioner for Douglas Fairbanks he widely increased his already great popularity. He made new friends in every town, and one of his admirers has lately written thus of him in the Omaha Bee:

"Although he was an American,
His name was Schmid,
And he was eating sauerkraut
And drinking Pilsner beer,
And was feeding his pet dachshund
Pretzels.
The cold sweat stood out on his brow,
For he had just realized that the tube of glue
He had been carrying in his hip pocket
Had burst,
And he was stuck fast to his chair.
He groaned in anguish, as he said to himself,
'Good Lord, if they play the "Star-Spankled Banner"
I'm lost.'"

* * *

Having ceased to toss off publicity and advertising for the Frohman Amusement Co., after a twelve-month practice in the Times building, genial Joe Farnheim has moved to the Candler building, from whence he will proceed to throw "The Harpoon." It is understood that Farnham's forthcoming publication will be the "Joe Jam Jems" of Filmtown.

* * *

Tragedy in the Silent Drama.

Jack had left his Western home with a minstrel show. He was a good "hoofer" and his clogs landed him on Broadway, and his fame got him "into the movies." Like hundreds of other boys he neglected to write home and tell his mother all this, and when she saw his name "headlined" at the local picture show she went, for the first time in her life, to "see the pictures."

The mother arrived while the film was moving, and as she groped her way down the darkened aisle, Jack danced onto the screen. For an instant the mother paused, gazing in wonder at the picture. Then she shouted:

"Jack, you slacker, quit your dancin' around and go enlist."

She wondered why her boy kept on "clogging" and did not answer.

She was still wondering as they led her from the theater.

And as she half turned for a last look over her shoulder Jack was still "hoofing."

* * *

For the Producer's Cook Book.

Roy Somerville issued from his den long enough to wander into the Claridge nesting this Bolshiviki idea under his hat: "The scenario's the thing!"

In proof he pointed to the many successful plays and "best sellers" that have been "flivvers" on the screen, and insisted that the scenario was to blame in almost every instance. Pressed for further particulars he handed out the following recipe for making a "flivver":

"Take a successful novel or play, add SOME salary of the director, soak your credit for a star, and season with costly sets, cast, and costumes. Now put all through a scenario-grinder, stir in the mushroom adaptation, continuity leaks, and onion subtitles, mix in what brains you have, and serve on a lost bank-roll."

* * *

May Allison's automobile failed to call for her on time the other day and rather than be late at the Metro studio, she boarded an ordinary surface car. Then she had another surprise. A man, sitting opposite, offered her work in motion pictures. Needless to say, the man was equally surprised when Miss Allison informed him that she was already a Metro star.

Out of Work? Take This Street Car.

Rambles 'Round Filmtown

Eagle Eye, the Sioux Indian chief, sustained a broken leg as a result of a fall from his horse in a scene for the new Douglas Fairbanks Artcraft picture, "Headin' South." It was found that the Indian will be permanently crippled, and Fairbanks has agreed to pension him for the rest of his life.

Eagle Eye Is Now 98 Years Old.

* * *

Julius Stern, president of L-Ko, was due to get down to business at his New York office Monday morning, March 11. There he found his brother, Abe, treasurer of the company, and Florence Wallach, the clever girl who knows all there is to know about L-Ko's, waiting to receive him after a four-months' absence in California. On his way home Mr. Stern stopped off in Chicago for a few days to gradually initiate himself, once more, into big city life. Abe Stern likes Manhattan so well that he may not return to Hollywood for some time.

Some Useless Statistics.

Screen-queens' "Godmothering" Soldiers	2,641
Shubert Chorus-men "Godmothering" Soldiers	0
Original "Florodora" Sextette	961
Screen Queens "Discovered" by David W. Griffith	961
Youngest Female Star of the Screen	497
Oldest Woman in Moving Pictures	1
Imitators of Douglas Fairbanks	1
Impersonators of Charley Chaplin	9,173
Sub-title "That Night"	12,981
Sub-title "Next Morning"	12,981
Title Footage in a "Drew" Comedy	861

* * *

Louis Burstein, president of the King-Bee Films Corp., will stop off at Washington on his way back to Hollywood to apply for a patent on a new device he has invented on an automobile hood. Mr. Burstein, previous to his entering the film industry, was in the automobile business, and is considered an authority on motor mechanism.

It Don't Work Against Theft.

Lieutenant Wickersham (left) and Lieutenant Hess (right), of the 158th, are seated at the feet of Theda Bara, having been secretly photographed during a "rest" period while William Fox's production of "Salome" was in work on the West Coast. It seems as how 4,000 members of the 158th had gone to the polls and voted as to who should be their "Godmother."

We are informed by the Fox mimeograph that the election was tremendously exciting. Every press agent in Filmtown was represented by from one to seven candidates. The "Godmother" system of space-stealing was going strong. The Leslyemasons, Gurleywelches and Jimhoffs were falling for it better than anything that had yet been used to hook up the World War with the film business.

From the time the polls opened until long after they closed soldiers surged up to the ballot boxes and cast their first "Godmother" vote. When the ballots of the registered and duly qualified votes had been counted it was discovered, to the great joy of the Fox publicity department, that Theda Bara had received exactly 3,999 votes. One ballot had been defectively marked by an excited soldier. The name he had written was "Bead Thara"—so that one was counted for the Fox screen queen to make it unanimous.

The two Lieutenants were commissioned to personally bear to Miss Bara the report that she had been elevated to the fast-growing ranks of "Godmothers." Miss Bara, following the bent of female politicians, wanted to immediately "set 'em up" to the boys. But she was promptly notified that the law forbid treating the soldiers of Uncle Sam with either red liquor, light wine or lager beer.

So the best compromise she could think of was to show the two Lieutenants the grapes from which table d'hote drinks are, sometimes, made. The cameraman had cunningly devised a blind from which he "shot" the soldiers and the famous vampire. Look at the Lieutenants, and see if you can guess what thoughts are passing through their minds.

Just at a hazard, Lieutenant Right may be thinking: "Well, being 'Godmothered' by a screen queen is all in a soldier's day's work."

Possibly Lieutenant Left is thinking: "Wonder what mother would say if she knew I was being 'Godmothered' by a screen queen."

Lieutenant Left, by the way, has the stare of a man who is thinking of something apart from the noble art of space-stealing. Or is he so strongly resisting temptation that he will not even look upon the grape?

Consequences of Publicity.

Despite the fact that Beverly Bruce is not much bigger than a cigarette her P. A. says she possesses more temperament than a flock of prima donnas. Ever since the day when the first announcement regarding her intention to enter the photoplay field as a full-fledged producer "on her own" crept into "Rambles" a regiment of scenario writers, directors, actors, actorines and agents have been chasing her as a Scotland Yard detective chases a wife-killer. Every time the door-bell rings she scoots to the top of the house and takes refuge in the attic. Her secretary gets blue-in-the-face telling her constant stream of callers that Beverly is not in. Beverly threatens to go to the Fiji Islands or Hoboken if she is not committed to Bloomingdale or Central Islip in the meantime.

* * *

W. Livingston Larned, in The Fourth Estate, a newspapermen's trade weekly, highly commends the "copy" in Paramount-Artcraft's national advertising campaign.

* * *

The Poetic Touch of Spring.

"Engrossed as she is in the multitudinous details of producing her own special picture productions, Madame Olga Petrova has found time to give vent to a natural talent for poetry," says Bert Ennis, admiral of the Petrova Mimeograph Flotilla. Being poetical week on the Ennis Ocean of Ink we give vent to what came to hand in the Petrova publicity:

O thou whose every motion—
Languid be it or alert—
Graced in thought and understanding
Art expresses.

Peerless in thy heights,
Emotional, dramatic;
Thy work so inspirational thy power
Rare expresses!
Only the rash would dare
Venture near thee, star,
Art is a brilliant sun, watched from afar.

* * *

Man Older Than Ape, Says London Anatomist.—Newspaper Headline. We submit "Tarzan" Reichenbach's gray hair in substantiation.

* * *

She's Entitled to a Sub-title.

When "The Cross Bearer" is released on April 1 with Montagu Love as the star, playing the role of Cardinal Mercier, the famous Belgian prelate, American audiences will have an opportunity of seeing a distinguished English noblewoman in the cast. At the studio she is known as Florence Miller, but in England her title is that of Hon. Florence de le Poer Beresford, a sister-in-law of the famous English admiral of that name.

* * *

M. H. Hoffman, general manager of Foursquare, has taken to the road for a trip that will last several weeks while he visits the twenty-odd exchanges he has established throughout the country.

* * *

Bernabe Espina, according to his own tell to World-Pictures, is "second engineer" of a movie theater in Cebu, Philippine Islands. He is the assistant in the Ideal's projection room.

* * *

Emmy Wehlen possesses a wonderful collection of valuable jewels. An idea of the size and value of this collection may be learned by seeing Metro's "The Shell Game," in one scene of which Miss Wehlen decorates a Christmas tree with her rare gems.

Play Very Aptly Titled.

* * *

Francis X. Bushman purchased a thousand-dollar Harlequin dog at the recent Dog Show at Madison Square Garden. With true American spirit the popular screen player has named his new pet "Pershing."

"Black Jack" Will Be Pleased.

Rambles 'Round Filmtown

Alice Mann has returned to New York from Chicago, where she has been working opposite Taylor Holmes in his latest comedy-drama for the Essanay program, "A Pair of Sixes," adapted from the stage success of the same title. Miss Mann will be remembered for her work as "Fatty" Arbuckle's leading lady in several of his recent comedies.

* * *

Perry Vekroff, who is now engaged in Backer-Bacon's first production for the independent market, reports progress with his work at the new Backer-Bacon studio, West Thirty-Eighth street. Director Vekroff was formerly with Vitagraph directing Alice Joyce and Anita Stewart.

* * *

Charles Kenyon, scenario writer, has created a good, live photodrama in "The Devil's Wheel," a late product from the Fox studios. The underworld of Paris and the Apaches develop a rare bit of entertainment for the "movie" fans in this production. Gladys Brockwell, supported by William Scott, portrays Mr. Kenyon's principal characters with finesse.

* * *

Miss Billie Rhodes boasts that she will try anything once. She will. She did. But Miss Rhodes is off of the American Association of Immunologists forever.

Among Miss Rhodes' most assiduous courtiers until a week ago was a young physician who graduated in 1914 from the University of Bonn as a bacteriologist. He promised to make Miss Billie immune to all ills of frail flesh if she would join the American Society of Immunologists and take the course prescribed.

Miss Rhodes was vaccinated for smallpox when she was two, but that was eighteen years ago and she had forgotten how it felt. The Strand-Mutual star stood by her guns when the young medic administered a shot of typhoid fever serum and submitted grimly when he attacked her with a scapula to make way for malaria serum, but with two sore arms the young actress found herself facing the dilemma of her career. Where was the immunity enthusiast going to vaccinate her next?

Burlesque Queens Take Vaccine with a Spoon.

* * *

Davis Thompson, assistant to Maxwell Karger, manager of productions of Metro's Eastern studios, is having many pleasant memories revived by the production of a screen version of "Bridge," for which he was stage manager on the regular stage some years ago. Thompson also played in "Bridge" on the stage.

"Bridge" Is Good for the Memory.

* * *

Dell Henderson has joined the World Film forces. Mr. Henderson's debut as a director with this organization will be marked by a picture in which Carlyle Blackwell and Evelyn Greeley are featured.

* * *

Speedily Adjusting an Issue.

Willard Bradley contributes thusly: "Notice in this week's Rambles that Maravene Thompson claims the speed record for scenario sales. Although it is not good form to contradict a lady, I am compelled to do it this time.

"I sold 'The Burning Rivet' to George Kann, of the Universal, in exactly forty minutes. In other words, it was read, passed upon, and paid for in that brief space of time. Last week it took Beverly Bruce less than an hour-and-a-half to accept my 'Letitia for Happiness.'

"So, you see, old dear, we'll have to break the rules this once and put one over on a lady. The memory of another writer of the opposite sex claiming credit for the authorship of my 'Main 4400' (Universal) is still fresh in my mind."

Indicating Some Hustling.

Julius Singer, in charge of the booking of the Bee-Hive exchange, selling Billy West King-Bee comedies in Greater New York, anounces the bookings of the Billy West two-reelers in all the theaters of the Consolidated Amusement Enterprises, which includes the Tiffany, Penn, Village, York, Drury Lane, and the Seventy-Second street Playhouse.

* * *

United Picture Theaters of America, in selecting the ten-story Mecca building to contain their offices, secured an imposing structure to pictures as headquarters. Old 1600 Broadway certainly looks good on paper.

* * *

Norman Selbie, the "Kid McCoy" of other days, has gone to California to assist Clara Kimball Young in screening "The Tiger Woman," playing an essential role.

* * *

"Flickers from Film Land" is the department heading used by Detroit Free Press. Denoting poor projection on the part of publicists.

* * *

There will be no "joshable" paragraphs sent out on behalf of the First National Exhibitors' Circuit. Charles Wisner Barrell has been engaged as press representative.

* * *

Pity the Poor $300 Actors!

They earned $300 a week all through 1917, and cannot now pay their income tax! It has been sent from the West Coast and printed that "owning to the sudden drop in production a number of people who formerly earned large salaries are now out of employment and in many cases without funds. Several men who, during 1917, earned an average salary of $300 a week have been drawing practically no salary during 1918. Unfortunately these same men saved little money during the period of their prosperity, and even in cases where they did they have exhausted these savings during their 'at liberty' period."

* * *

Henry MacMahon, who has been doing Bernard Macfadden's Physical Culture press work, has added to his task the publicity for United Pictures Theaters of America. One job strengthens him to throw the Ochs for the other.

* * *

Man who sent his bride a $100 Chow dog "C. O. D." as a wedding present was declared, in a Bronx Court, to be "suffering from constitutional inferiority and extravagant and fabricated imagination."

No! He Was Not a Press Agent.

* * *

Allison Smith has transferred her typewriter from the Morning Telegraph to Photoplay Magazine, where she will aid Randolph Bartlett in supplying news and views from the local field for "fan" consumption.

* * *

Open Season for Scarabs.

Rose Schulsinger, whose press works for World Pictures, sends this item for our fashion department. Incidentally we hope "scarab" is a word that will go through the mail without sacrificing The World's official privileges:

"All the old Egyptian queens of years ago have not a little thing on Evelyn Greeley, World Film star, who, at the Chu Chin Chow ball in the Cafe des Artistes, wore one of the most original and unique costumes of all the near-costumes noted. Only fifteen hundred scarabs decorated Miss Greeley's camouflage, and she planned its every detail herself."

* * *

This Week's "Fade Out."

There is enough good material floating 'round to make "Rambles" an exceedingly interesting department. If you hear a "nifty" or know an item of news, we repeat the request that you send it on to

THE RAMBLER.

Ticket Bill Up in Bay State Legislature

Introducer of Annual Censorship Measure, However, Says He Will Wait for End of War Before Resuming Operations.

WITH only one theatrical bill before this Legislature the moving picture men of Massachusetts are not worrying over additional restrictive measures this year. The only bill now at the State House is one to regulate the price of tickets.

That hardy annual—the censorship bill—did not make its appearance at this session. The usual author of the bill in past years makes the explanation that owing to war time legislation he did not introduce the bill at this session.

"Next year," declared this representative, "I will have a censorship bill which will deal with the situation as I believe it should be dealt with. Since the war broke out the moving picture interests have shown a fine spirit of patriotism. They have used their lobbies for government advertising, they have let Four Minute speakers in the interest of government propaganda occupy their stages, and their films, especially the weekly news reels, have been very inspiring in their patriotic subjects.

"In view of the patriotism of the moving picture exhibitors I believe they are deserving of a rest from censorship this year. But it is to be noted that the producers who have been the cause of censorship in the past are this year devoting their energies to producing patriotic films. This is commendable. But I fear that with the end of the war, if it ever comes, there will be a return to the objectionable films which in the past have raised so much opposition to the moving picture houses. I am awaiting such a turn of events to press my censorship bill again."

The bill to regulate the sale of tickets is House Bill No. 729 and was introduced on the petition of Frank W. Thayer. It reads as follows:

"Section 1—All tickets to theaters and other places of amusement shall state thereon the price at which said tickets are to be sold.

"Section 2—No person shall sell or offer for sale in this Commonwealth a ticket for any theater or other place of amusement in excess of the amount stated on said ticket.

"Section 3—Any person violating any of the provisions of this act shall be punished by a fine nor not less than ten nor more than one thousand dollars for each offense."

Cheaper Ticket Tax Is Increased

Province of Quebec Now Charges Two Cents Excise on All Theater Admissions to Thirty-four Cents.

ACCORDING to Montreal exhibitors, the Quebec Provincial government has abolished the use of the one-cent war tax tickets, thus raising the special tax assessment tickets that cost up to 35 cents from 1 cent to 2 cents. Government representatives recently took back the rolls of one-cent tax tickets and distributed the two-centers in their stead. Thus the Government jumped the tax 100 per cent. on all low-priced admissions and gave the people of moderate means another jolt. The tax on higher-priced seats remain as before: Three-cent tax on tickets valued at 35 cents to 74 cents; 5 cents on tickets from 75 cents to $1.49, and 10 cents for tickets $1.50 and higher.

Montreal exhibitors were also "advised" to go easy with the admissions of children to their theaters, the warning coming from police officials after the newspapers had published the statements of moral reformers regarding juvenile delinquency. The theater managers are now requiring every child to bring a note from mother. The manner in which these messages are presented indicates that most Montreal parents think that the picture show is a proper place for their offspring, regardless of the whinings of the uplifters.

Deitrich Leases Plimpton Studio

De Luxe Pictures, Featuring Doris Kenyon, Will Be Made in Westchester—Lloyd Lonergan Studio Manager.

THEODORE C. DEITRICH, president of De Luxe Pictures, Inc., has leased the Plimpton Studio at Yonkers, where "The Street of Seven Stars" will be made by Doris Kenyon at the head of her own company. The studio is one of the best in Westchester County and has recently been completely outfitted by Horace G. Plimpton with every requisite for the production of high-class motion pictures.

Actual work on "The Street of Seven Stars" will commence about March 11. Together with her director, John B. O'Brien, Hugh Thompson, her leading man, and ten other members of the cast, Miss Kenyon left March 3 for Lake Placid, where the week will be spent making exteriors. During their stay in the north the entire company will be the guests of the Lake Placid Club. Other exteriors will be made later in the south, probably in New Orleans.

Work in the studio will start on March 18. Mr. Deitrich has engaged Lloyd Lonergan, formerly vice-president of the Thanhouser Company and for many years associated with that organization, as studio manager. E. C. McCarthy, recently of the Pathe forces, will be his assistant.

Many Sales on "Tarzan of the Apes"

Rights to Orient, Japan, Australia and South America Have Been Disposed Of.

THE foreign sales on "Tarzan of the Apes" are being made as readily as the bookings on that picture in this country. D. P. Howells, of 220 West Forty-second street, purchased the rights to the picture for India, Burma, China, Japan, Straits Settlements and Dutch East Indies. The release in this territory is dated for early in June. The story has already been done into the Dutch language and the book and story have permeated well into a great deal of the country under Mr. Howell's contract.

A. Uno, representing the largest Japanese buyers, in turn has secured the Japanese rights.

Joseph R. Miles and Emil R. Manheimer, acting as a corporation, have purchased from the National concern the entire South American, West Indian and Central American rights, taking in the British, Danish and Dutch West Indies, the three Guianas and Cuba. It is the intention of Miles and Manheimer to send J. Parker Reid through their territories and propel the production as a special feature in cities such as Rio de Janeiro, Buenos Aires, Valparaiso, Montevideo, Santiago, Callao, Caracas and Bogota.

Through J. D. Williams the concern of Millard Johnston, known as Australasian Film Company, purchased the Australian and New Zealand rights, and it is understood they, too, will exploit the picture as a special feature in the higher class theaters of the island continent.

It is contemplated now that Harry Reichenbach, who conducted all the activities of the Tarzan production, including all sales and exhibitions, will go to England and exploit the picture there.

Freuler Retiring Older Prints

Mutual to Remove From Branches All Subjects Not of a Recent Date.

THE Mutual Film Corporation, in execution of President John R. Freuler's policy of "perfect prints," has taken off the market and retired from branch circulation all old subjects beyond a decidedly recent date. This is a move for the elimination of film which does not present the highest and most modern entertainment values to the public.

"While there is much of the film retired which is still capable of earning some rentals from the theaters, we feel that it is the best policy to get it off the market in behalf of the better and newer film in our branches and in behalf of the picture industry in general," observed President Freuler.

"It has come to my attention that some concerns are circulating old releases on a 'give-away and next to nothing' basis as a trade deal aiming at increasing the volume of business on their new film," said President Freuler. "This is a mistake both from the viewpoint of the theater, the individual concern and the industry as a whole.

"One of the serious elements of the condition of overproduction is the fact that it has taken some film too long to die. Money has been spent by distributors to keep film moving and to keep it alive, which should have been sent to the refineries for junk long ago. Every time an old, obsolete picture goes on the screen the art of the motion picture suffers an injustice and the commercial possibilities of the newer and better pictures of today are invaded."

CEURVORST HEADS TRIANGLE WARDROBE.

John C. Ceurvorst, who for some months past has been chief assistant in the wardrobe department at the Triangle Culver City Studios, has been appointed superintendent of that department. Ceurvorst is a Belgian by birth, and traveled extensively on the Continent and in America before taking up his present work.

BEVERLY BRUCE ENGAGES WILLARD BRADLEY.

Announcement is made that Beverly Bruce has selected Willard Bradley's story, "Letitia-for-Happiness," for her first picture, and that Miss Bruce has signed Mr. Bradley to provide all her screen stories and to direct her.

Minister Sounds Call For Sunday Pictures

The Rev. William H. Taylor, of Nashville, Declares for a Reasonable Sunday and the Freedom of the People

THE Rev. William M. Taylor, minister of the First Unitarian Church, of Nashville, Tenn., lectured Sunday evening, March 3, at the Knickerbocker theater in that city on "A Reasonable Sunday," during which he advocated the establishment of moving pictures on Sunday in Nashville. The Knickerbocker, one of the leading uptown moving picture shows, was packed to its 1,500 capacity, and many people were unable to gain admittance. During the afternoon free moving pictures were shown to the audience, and served further to carry out the purpose of the meeting by showing that no harm could come from this class of entertainment.

In opening his talk Dr. Taylor declared that one of the darkest of superstitions of all those embedded in the ecclesiastical tenets and the laws of the land is the idea of making Sunday the coffin of all the other days of the week. The childlike spirit of happiness has been crushed, he said, under the iron heel of Sunday laws, and all humanity is forced to wear a frown where it should wear a smile.

"I shall undertake to prove to you," said Dr. Taylor, "that the ultra-conservative Sunday is overdrawn, that history condemns it, that nature abhors it, that the constitution of the United States ignores it, that Sunday laws are a solemn farce and a burning shame, and that they are a warfare on the rights of man in the interest of modern tradition and ancient despotism.

"Laws restricting the rights of the people on Sunday are contrary to every principle of our national government, and are by right unconstitutional. The constitution of the United States declares, 'No religious test shall be required as a qualification for any office or public trust under the United States.' Congress shall make no laws respecting the establishment of religion or prohibit the free exercise thereof."

Need Sunday Entertainment.

Continuing, Dr. Taylor said, "Nashville will soon double its population through the establishment of the government's great powder plants. Thousands will come from cities where they have enjoyed the privileges of Sunday entertainment, and with the show houses in Nashville closed on Sunday time will drag heavily with them. They will have some kind of pastime entertainment. A clean, wholesome picture is both entertaining and elevating, and is in reach of the poor.

"Even now some of the Nashville young people are on the retrograde morally for lack of innocent diversion on this day. Young men tell me that if Nashville had had Sunday moving pictures in the past they would have been saved from shameful practices which they took up for no other reasons than to break the monotony of Sunday afternoons.

"There is but one thing in the way of Sunday movies in Nashville, and that is the prejudice of some very serious but deluded souls. Surely there could be no minister in Nashville, the Athens of the South, who would be so archaic as to oppose Sunday moving pictures, as some of the ministerial alliances have done in other cities, closing the innocent diversion to the soldiers of our army who have placed themselves on the altar of the nation for the service of democracy. For such meddlesome ministers I have only contempt. I like the spirit of one of Nashville's holiest and most humanitarian ministers who called on me in reference to this matter, saying he agreed with me that the people should be entertained on Sunday, but thought the churches ought to furnish this entertainment. I replied to him that even if the churches did furnish this entertainment, the people would not feel free to enjoy it, since they had been forbidden for so long a time to laugh in the church.

Interested in the People's Freedom.

"I am not interested in any picture theater or other business, but I am interested in the freedom of the people. When Patrick Henry said 'Give me liberty or give me death,' he was not simply giving expression to a preference, but was expressing the law of life. No flower can bloom, no tree can bear fruit, no bird can plume itself and sing its love songs, no vegetables, insects nor animals survive life without liberty, nor can man blossom and bear the fruits of a spiritual life under repressions."

The sentiment in Nashville at this time is at the boiling point in favor of Sunday moving pictures. There is talk of a citizens' mass meeting to draw plans and resolutions to present to the city officials with a view of having the moving picture theaters open in Nashville on Sunday. From present indications it looks as if the pictures will come.

Sunday pictures continue to run in Memphis and Chattanooga, both cities of which naturally come under the same state laws as Nashville. The "open for charity" basis prevails in Memphis, but in Chattanooga regular admission prices are paid. Thousands of soldiers quartered at Fort Oglethorpe was the prime reason for the Chattanooga theaters opening on Sunday, and the same situation will exist at Nashville with several thousand employees in the city working on the government's $250,000,000 powder and projectile plant, with some 20,000 or more men with their families coming to Nashville.

MINISTERS VISIT AMERICAN LABORATORY.

The graduates of this spring's output of ministers in the various theological colleges are going to take a sensible view of motion pictures, for the majority of them are picture fans. The fact was brought out during a recent visit of a party of fifty graduates of McCormack's Theological Seminary in Chicago, when they were the guests of the American Film Company recently. The young men showed great interest when they were being taken through the plant and shown the technical processes of the making of pictures.

"Get acquainted with the exhibitor and his problems," the ministers were told by Richard R. Nehle, general manager of the American. "Find out just what good pictures mean and the needs of entertainment of your community. Get it firmly fixed in your mind that the motion picture is as much a part of the community as the public schools and then co-operate with your exhibitor to put on good, clean, but virile pictures."

SANTA BARBARA TO BE SHOWN ON SCREEN.

The cameramen of the American Film Company studios at Santa Barbara have prepared a notable film consisting of beauty spots of Santa Barbara, which are to be shown at the prominent picture theaters of California this spring. Among these scenes will be several of the American Film Company studios, with their artistic gardens that are the pride of Santa Barbara citizens, who vie with each other in producing wonderful landscape gardening effects in that city.

EVELYN GREELEY RENEWS WORLD CONTRACT.

Miss Evelyn Greeley, who has attained much following since her appearance in World Pictures about a year ago, has renewed her contract with the World Film Corporation.

Testimonial Given to William Fox at Banquet in the Hotel Astor, New York City, Monday Evening, February 24, 1918.

Exhibitor at Fault for Ruinous Overhead

So Says Carl Laemmle, Universal Chief, and Tells How Much Money May Be Saved to Industry

FRESH from his recent attacks upon wasteful and extravagant film producers, Carl Laemmle, president of the Universal Film Manufacturing Compnay, has come forward with the direct charge that the exhibitor himself is to blame for much of the ruinous overhead bearing him down. Mr. Laemmle's statement is based upon the results of a tour of observation recently undertaken by Joe Brandt, assistant treasurer of Universal. This trip included the territories from which the loudest exhibitor complaints have been heard. Among the facts laid bare by Mr. Laemmle are:

That hundreds of thousands of dollars worth of films are lying idle and useless upon the shelves of the exchanges, because exhibitors have neglected to return the lithographs and photographs loaned to them for advertising purposes.

That totally unnecessary expense is thrust upon the exchanges as the result of the loss of film cans, reels, leaders, trailers, film cases, straps and reel bands.

That an enormous loss is annually experienced because of carelessness in preparing films for shipment back to exchanges and because of indifference in the matter of taking proper care of mounted paper rented to the exhibitor.

That even greater loss is caused to both exchanges and their accounts as the result of unnecessary and willful delays in returning shows and in forwarding them on certain trains.

"My statement means just what it says," the Universal's chief emphatically declared. "The time has come when mealy-mouthed compliments and pussyfoot praise of all things and all persons connected with the moving picture industry should cease. Instead it is up to every man who has the welfare of industry at heart to take a vigorous smash at anything which menaces its successful existence.

"The other day Mr. Brandt, who had just returned from a tour of some of our exchanges, laid before me his report covering the sources of exchange leakage. I should consider myself as a traitor to the men who helped make Universal —the exhibitors—unless I gave this report the widest publicity.

"Do you know that Universal is annually compelled to shelve thousands of dollars worth of films in excellent condition, simply because some exhibitors make a practice of retaining the advertising matter loaned them? This material is of no earthly use to them after the pictures have been shown, but it is vitally necessary to exhibitors who have still to present these subjects. Naturally, no man will book a production unless he can obtain the necessary advertising props, with the result that after a comparatively limited life these films must go on our shelves.

"While on his tour Mr. Brandt made a special trip to one theater which was reported as being a flagrant offender in this respect. He discovered hundreds of posters lying stacked up in the cellar, while enough photos to fill up a good sized packing case stood in one of the corners. Practically every prominent exchange organization was represented in the advertising thus literally kicked around.

"Thanks to the pride which operators now take in their calling the film butchers in their ranks are gradually growing fewer. There are plenty of them left—and the heartbreaking abuse given so large a percentage of the films sent out from the exchanges will testify.

"Our exchange managers are constantly reporting incidents in which pins, safety pins and even tenpenny nails were made to do the duty of film cement. Some operators apparently run their shows with their eyes shut, because we frequently find sprocket holes ripped for lengths of five and six feet. Still others believe in the value of oil baths for films. And these are the men who would cry loudest if a show were to come to them unexamined. Naturally, film treated to such abuse is unnecessarily shortlived and makes its final trip to the refiners weeks sooner than would otherwise be necessary.

"Mr. Brandt told me of one returned show which was brought to his attention. Apparently anxious to get home in the shortest time, the operator hadn't bothered to finish winding up the film. Instead, he took the thirty feet that still remained unwound and rammed them into the case, piling another reel atop of the heap. This cost us the price of an entire new scene to replace the damaged section and, in addition, caused us to disappoint the exhibitor who was to have run the picture next. In this particular instance, the reel bands came back—tucked away in a corner of the case.

"Not long ago, one of our New York managers told me that at a meeting of the F. I. L. M. Club every exchange man present dwelt upon the apparent impossibility of getting the average exhibitor to see that all the apparatus that goes with the shipping out of a show is returned to the exchange.

"It was the consensus of opinion that the life of a film case was about three weeks—a liberal estimate; reel bands, about two trips; film cans, one week; reels, about four weeks; trailers, about two trips; film cases, two weeks and a half; straps, one and a half trips; these all cost money and must be replaced.

Train Connections Are Important.

"With trains being taken off daily by the Government it is absolutely up to the exhibitor to make every effort to see that our shows are returned to us in good time. The missing of just one train may cause the loss which comes as the result of disappointing a customer. Too many exhibitors are in the habit of retarding this matter of making proper train connections in returning their shows as a matter of small importance. Not until they themselves are held up because of another exhibitor's carelessness do they realize what indifference in this respect means.

"There isn't a manufacturer in business today who wouldn't be tickled to death to give his accounts 100 per cent. perfect service, but the exhibitor simply won't allow it.

"After all, the manufacturer is compelled to make a charge for the rental of his production as will enable him to make a profit. If the cost of doing business is kited because of waste in any department, whether production or distribution, the rental price of the product must go up accordingly.

"The exhibitor," said Mr. Laemmle, "can help us effect a saving that would make even the money that leaks away via the medium of the studios appear small. He can bring this about by merely looking over his house in such a way as would bring to light the evils I have outlined. Making sure that his operator is a competent man will help. Returning his shows and advertising matter will help. Paying particular attention to the manner in which the shows are returned will help.

"Most important of all," the head of Universal concluded, "it would ultimately mean that the exhibitor would be given the benefit of the tremendous saving his co-operation had made possible."

PARALTA PLAYS SETTLE IN NEW QUARTERS.

Paralta Plays, Inc., are now comfortably settled in their new offices on the twelfth floor of the building at 6-8 West Forty-eighth street. After moving from the old quarters at 729 Seventh avenue Paralta was forced to make temporary arrangements due to the fact that the new offices were not yet completed.

In their new home Paralta has the entire twelfth floor as well as a projection room, scenario department, and film vaults which have been erected on the roof. The arrangement of the offices and the connection with the private projection room afford the best possible layout for efficiency and even this will be vastly enhanced within a few months when the W. W. Hodkinson Corporation, through which Paralta Plays are being released, will move into the same building and occupy the eleventh floor, which is directly beneath the Paralta offices.

The offices of the Mastercraft Photoplay Corporation are also on the same floor with Paralta in the new building.

JOHNNY HINES SIGNS WITH WORLD.

Johnny Hines, the clever young comedian who made such a hit with Marie Dressler in "Tillie Wakes Up," has signed a long-term contract with World Pictures and will shortly be co-starred in a new production with Madge Evans.

Mr. Hines has played important parts with William Gillette, George M. Cohan and in a number of successful dramatic productions. His first film portrayal of importance was that in which he was featured, "The Cub."

Metro Reaching Out on West Coast

Production Manager and Two Stars Leave New York—Treasurer Engel Now in Los Angeles.

THE departure for the Pacific coast of two Metro stars, with their entire companies, and of a new manager of productions, marks a new era of expansion at Metro's West coast studio. Harold Lockwood and Bert Lytell are the stars in question, and George D. Baker, long a member of Metro's directing staff de luxe, in the New York studio, will supervise all productions made in the West. Mr. Baker is accompanied by his assistant director, Charles Hunt, who has been associated with him ever since his first Metro picture. They will be followed in about a month by William S. Davis, who expects to leave for the Pacific coast as soon as "Breaking Into Eden," the picture starring Francis X. Bushman and Beverly Bayne, which he is now directing, is completed.

Even the floor space at the Western studio is being increased. The working space has been augmented by 1,400 feet, and a number of mammoth diffusers have been added to the lighting equipment. Good pictures have always been made at the Hollywood studio, but Richard A. Rowland, Metro's president, believes that the result of the new policy of expansion will mean still better pictures. Joseph W. Engel, Metro's treasurer, is now in the West, and is superintending the new arrangements.

Harold Lockwood has just been in New York making arrangements for a long absence, since future Metro-Yorke productions will be made in California and vicinity. His first picture in the Western location will be "Pals First." The Lockwood company has already arrived in California, under the guardianship of Fred J. Balshofer.

Bert Lytell will complete his first Metro screen production, "The Trail to Yesterday," in California, and will stage further productions there. Much of this magnificent production will be photographed in Arizona, where Mr. Lytell and his company have already gone. The picture will be the first photodrama directed by Edwin Carewe since his return to Metro. The Grand Canyon of the Colorado will be the locale of many of the scenes. Mr. Lytell is fortunate in the securing of Anna Q. Nilsson as leading woman. Harry S. Northrup, John A. Smiley, Ernest Maupin, and "Danny" Hogan will be included in Mr. Lytell's supporting cast.

"Treasure," the screen vehicle which Edith Storey will use to follow "The Claim," has already been placed in production at the Hollywood studio. Lew Cody has been engaged as Miss Storey's leading man.

Another West coast production under way is "The Night Riders," with Viola Dana as star. It is a Kentucky story without a feud.

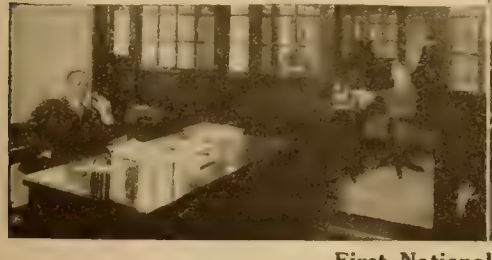
First National's Exchange Equipped

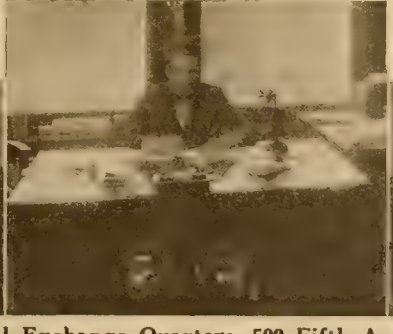
New York Quarters at 509 Fifth Avenue Now Ready for Business.

WORK has just been completed upon the offices of the First National Exchange, Inc., at 509 Fifth avenue, New York, and the entire force from R. H. Clark, treasurer, and Carey Wilson, manager, down to the assistant office boy, is now in permanent quarters, where the product of the First National can be handled to the best advantage.

The offices are finished throughout in mahogany, with plate glass partitions separating the different suites, giving light to every part of the floor. Owing to the amount of space that will be required for business purposes the new projection room will be erected on the roof and is expected to be ready for the showing of films within a short time.

Carey Wilson, who was confined to his home by illness for some weeks during the worst part of the winter, is back on the job, handling his many duties with all of his old-time ginger. Wilson's staff includes H. Kram, I. Hanover, David Rosengarten and Ben Levine, all rated among the most efficient film salesmen in the metropolitan district.





First National Exchange Quarters, 509 Fifth Avenue, New York.

R. H. Clark, Treasurer. A. Carey Wilson, Manager. H. Kram, I. Hanover, David Rosengarten and Ben Levine, Salesmen.

Interpret Songs by Acting the Story

Leading Players in Universal Pictures Give Realism to Broadway Song Hits, Synchronizing with Music.

TAKING up an old idea where faulty development had previously left off, Harry Cohn, general manager of Song Hits in Photoplays, Inc., has created an interesting ten minutes for cinemas and vaudeville houses by putting Broadway's "best sellers" in the popular music line into action, by clever screen players, that synchronizes with the song as it is rendered by a vocalist. Several months ago the idea was imperfectly produced, but Mr. Cohn has gone at his present venture with the equipment of Universal City behind him and has consequently shoved the antique "illustrated song" into the waste-basket, along with its "song boosting" detriments to good entertainment.

So well did D. O. Reece, manager of Universal's Minneapolis exchange, like the idea conveyed by Song Hits in Photoplays that he lately resigned his position in Twin Cities and came to New York as general traveling sales manager of the song-films. Every week there will be turned out, at Universal City, one of the latest Broadway songs—the kind they sing in vaudeville and musical shows. These films will be added to the catalog that has already been made, and each will provide about ten minutes' entertainment.

Franklyn Farnum, leading the company featuring "Over There," "Homeward Bound" and "It's a Long, Long Way to Berlin"; Eddie Lyons and Lee Moran in "I Don't Wanta Get Well," Carmel Meyers in "San Domingo," Ben Wilson and Neva Gerber in "My Sweetie" and "Meet Me at the Station," Neal Hart in "One Day in June," Little Zoe Rae in "Just a Baby's Prayer at Twilight," Dorothy Phillips in "Bluebird," Kenneth Harlan in "A Dixie Boy Is Missing," and Monroe Salisbury and Ruth Clifford in "The Mason-Dixon Line," are names familiar to exhibitors of Universal features; players who have their works completed and ready to be distributed in 500-foot reels.

Proctor's vaudeville theater in New York was the first to show the product of Song Hits in Photoplays, Inc. As a result of Harry Cohn's hustling the other Proctor theaters, in the east, are playing the attractions; they are featured on the Poli Circuit, in New England, and, while Mr. Cohn was in California he lately contracted with Alexander Pantages to show Song Hits in Photoplays in every house on the Pantages Circuit from Twin Cities to the Coast. The New York Strand was the first big picture theater in the East to program the new-style song demonstration.

De Mille's New Picture Is Praised

"The Whispering Chorus" Shown to Invitation Gathering in Hollywood Theater.

CECIL B. DE MILLE'S latest production for Artcraft release, "The Whispering Chorus," was given its first showing before an invited audience on Monday evening, March 4, at the Iris Theater, Hollywood. The guests applauded without stint this picture by Cecil B. DeMille and Jeanie Macpherson. In many ways the production is a departure from Mr. DeMille's previous work and strikes a distinct high-water mark. Its all-around excellence brought repeated bursts of applause as the action developed.

Among those who attended the preview and congratulated Mr. DeMille and Miss Macpherson heartily upon their achievement were Jesse L. Lasky, Thomas H. Ince, D. W. Griffith, Mack Sennett, George Melford, Marshall Neilan, Donald Crisp, William D. Taylor, J. Stuart Blackton, Douglas Fairbanks, Allan Dwan, William S. Hart, Charles Ray, Dorothy Dalton, Mary Pickford, Louise Huff, Jack Pickford, Wallace Reid, William C. DeMille, Wilfred Buckland, Ann Little, Thomas Meighan, Albert Dorris, Kenneth McGaffey, James Young, Sessue Hayakawa and Jack Holt.

Foreign Trade News

Conducted by F. G. ORTEGA.

Johannesburg Has Film Making Plant

African Film Productions to Manufacture All Kinds of Pictures—New Concern a Subsidiary of African Theater Trust.

ONE subsidiary of the African Theaters Trust (Ltd.), of Johannesburg, is the African Film Productions (Ltd.), whose headquarters likewise are in that city, writes United States Consul John P. Bray, stationed there. The company was organized for the manufacture of films. Although all kinds of pictures are being produced, it is especially endeavoring to stage the various interesting incidents of South African life and history. Scenic films also are features of the work. The topical gazette, called the African Mirror, is a picturization of the principal events of interest that take place from time to time throughout British South Africa and Portuguese East Africa.

On the outskirts of the city and well within the municipal boundary the company has its plant, which consists at present of only one building of stone, occupying a space 172 by 114 feet. The interior of this building is arranged in the most modern fashion, and is so complete in every detail, with its carpenter shop, storerooms, bathrooms, dining rooms, studios, and administrative offices, as well as spacious rooms in the basement for technical work, such as cutting negatives, developing, washing, drying, perforating, mixing chemicals, printing, and the assembling of films, that the appearance given is one of stability.

The exterior also has its effect in producing this impression, for almost adjoining the administrative building there is an open-air stage, measuring 90 by 60 feet, and close by a foundation has been laid for another large edifice which is to contain a warehouse for the scenery and props to be used in special picture production, as well as quarters for the native colored employes. Another stage, to be inclosed with glass and have the appearance of a huge summer house, is to be constructed for indoor work.

The future plans of the African Film Productions (Ltd.) provide for the erection of a building to be used almost solely for the production of educational films. The construction of an artificial river and lake is also contemplated, and it is stated that a zoo is to be added to the plant, to contain wild animals native to South Africa.

A feature of special interest surrounding the plans for the future is the building of native villages. It is said that this will embrace the grass hut of the Zulu, the mud contraption of the Hottentot, and even the cave of the Bushman. In all events, if this plan is carried out, it will be of great educational interest to the people of this city, as well as to the traveler.

American Films Predominate in Australia

About 95 Per Cent. of Pictures Shown Come from United States—Serials Meet Some Opposition.

AUSTRALIA has about 800 theaters in which picture shows are given, and of these 450 are in towns and cities and 350 in smaller communities says United States Consul William C. Magelssen, stationed at Melbourne. Of the 450 houses presenting pictures in the larger centers about 40 have continuous performances from 11 a. m. to 11 p. m., or else a continuous program during the day and a special program for the evening, while the others in the larger communities give a regular program in the evening with matiness on certain days. Many have matinees every afternoon during the week. In very few places in Australia are theatrical entertainments of any kind permitted on Sundays. At the 350 houses in small communities, the number of performances given varies. In many places pictures are screened only once or twice a week, while more performances are given in others, depending upon the patronage.

Most of the city houses accommodate more than 1,000 persons. A few have seating capacities as high as 3,000. The country houses rarely have a capacity of more than 1,000. Prices of admission are high. They vary from 6 to 60 cents, according to the entertainment and the location of the seat. In addition to the cost of the ticket, a theatergoer pays an amusement tax of 8 1-3 per cent. of the price. The usual prices for the continuous performances are 6 and 12 cents, while tickets for regular performances cost from 6 to 60 cents.

Most of the films now shown are imported from America, and an average performance in an Australian picture theater is similar to that seen in an American house. Products from the United States average 95 per cent. of the total.

Prices paid for the use of films vary from $48.66 to $243.32 per week for houses in the country and suburban districts, while for the larger houses in the cities a weekly service may cost as much as $486.65. It is customary to change the program twice a week in the country and suburbs, while in the cities the same program is presented for a whole week. Usually it is made up of about 8,000 feet of film.

American films have been predominant here since the outbreak of the war, and on the whole have proved satisfactory to Australian audiences, but on account of the high admission prices serial pictures find some opposition, as many persons cannot afford to attend every performance of a serial. Under such conditions, productions of that type prove a deterrent. Probably it would be advisable to supply fewer firearm and sex problem films to this country, as the audiences have been satiated with such pictures.

Previous to the war the most prominent machines on this market were the Pathe and the Erneman. These no longer are procurable, and American machines have taken their places. All carbons in use now are American. An effort was made by Australian manufacturers to supply this demand, but their goods did not prove satisfactory. In lenses the English Dalmeyer seems to be the standard. Some American lenses are on this market, but so far have not been recognized as standard. This probably could be overcome if the American manufacturers gave increased attention to the proper exploitation of their wares.

News From Foreign Markets.

"Rasputin, the Black Monk," a World production controlled by the North American Films Service Corporation for Argentina, was recently released in Buenos Aires. It has met with success.

* * *

"The Secret of the Submarine," the fifteen-episode American serial, is being distributed in France through the Cinematographs Harry.

* * *

Transatlantic Film Company, the European agency of the Universal, is buying short negatives in Spain for its weekly news section.

* * *

Alvarez, Arrondo & Co., one of the largest renting firms in Mexico, are releasing Chaplin pictures on that territory.

* * *

Our agent in Buenos Aires, Severo Norsa, recently sent us a review of the motion picture business in Argentina during 1917. American pictures are in undisputed ascendancy throughout South America, so much so that Mr. Norsa mentions the fact that some of the intellectual leaders in those countries are asking themselves what will eventually be the effect of this "exotic" artistic irruption which the public is welcoming with open arms. There is no doubt that American moving pictures, if they hold the interest of the Latins for a few years longer will make some deep changes in the habits and customs of the people. As an instrument for practical Pan-Americanism the screen has no rival.

It seems that the South American public is becoming more and more sophisticated in the matter of films. Melodrama, pictures dealing with the underworld, the white slave variety and others of similar trend find little favor. Detective and

spy pictures, if the stories are worth while, meet with ready acceptance. There is no market for historical films. American pictures with European stories, or in which American actors are supposed to depict Latin characters, are rejected in toto. Mr. Norsa cites the three screen "Carmens" shown in Argentina during the past year, with Geraldine Farrar, Margarita Silva and Theda Bara respectively. He ascribes the honors to Margarita Silva.

* * *

The first film of animated catroons made in Argentina was released in Buenos Aires about two months ago. It deals with local politics and the cartoons are inserted as complement to a story in which actors and some expensive settings take part. It runs for a length of about 5,000 feet. The picture has already been shown in Buenos Aires for sixty consecutive nights. According to Cine Mundial's agent, the profit on the first fifty exhibitons amounted to about $25,000.

* * *

Casanova & Co., of Havana, have bought the Cuban rights on "The Woman Who Dared," with Beatrice Michelena.

Sangenis, Campo & Quiñones is the name of a new moving picture renting company recently established in Havana, Cuba.

"The Count of Monte Cristo," a 10,000 metre Pathe serial, is controlled for Cuba, Mexico, Honduras, Nicaragua, Salvador, Costa Rica, Guatemala, Ecuador Colombia, Panama and Venezuela by Mauricio Soriano, of Havana, Neptuno 44 altos, and Paris, 118 Avenue Mozart. Ramón Hernandez is the manager of the Havana office handling the distribution of this picture in the above mentioned territories.

* * *

"Ultus, a ten-episode serial produced by the Gaumont Company, has been released in Argentina through Juan Lluch, Cerrito 147, Buenos Aires.

Among the Exporters.

The Goldwyn Pictures Corporation, of New York, has lost no time in arranging for the distribution of its pictures in foreign markets. During the past week contracts were signed with John Olsen & Company, one of the most important cinema firms in Scandinavia, for the releasing of Goldwyn pictures in Sweden, Norway and Denmark. The Olsen organization has its headquarters in Copenhagen and covers Northern European territories.

Similar contracts are about to be signed with other companies for the distribution of the Goldwyn output in Italy, Spain and France.

Through Arthur Ziehm, of Goldwyn export department, distribution contracts for Chile, Bolivia, Peru and Ecuador were also signed last week.

That the Goldwyn Company is becoming increasingly active in reaching out for the world markets is indicated by the fact that within three weeks it has announced the consummation of plans for releasing its productions in Australia through J. C. Williamson Films, Ltd.; in South Africa through the South African Film Trust; in New Zealand and Tasmania through the New Zealand Picture Supplies Co., Ltd.; for India and Burmah through K. D. & Brothers; for Argentina and Uruguay through the Sociedad General Cinematográfica; and for Puerto Rico and Santo Domingo through Saenz & Gonzales.

* * *

Western Import Company, 1010 Brokaw Building, New York, is distributing Fairbanks, Barriscale, Ray, Warner, Normand and Hart pictures throughout the Spanish and Portuguese speaking markets.

* * *

Rojas, Randall & Co., Inc., 26 Beaver street, New York, advise that their activities as film exporters are circumscribed to Latin America. J. M. de Aragón, manager of the film department of this firm, states that they will cover the whole world.

* * *

Piedmont Pictures Corporation, 729 Seventh avenue, New York, with offices in Paris, Barcelona and London, is offering the following productions in the Latin American markets: "Beatrix Fairfax" (serial), "The Mysteries of Myra" (serial), "Jimmie Dale, or the Grey Seal" (serial); one monthly release of the Ivan Company; "The Strange Case of Mary Page" (Essanay serial in fifteen episodes); Bray cartoons; Thanhouser, Edison and Essanay multiple reel subjects. The Piedmont Company covers in a very thorough fashion practically every worth while foreign market.

* * *

Mr. H. Winik, of the Western Import Company, has closed a contract for the distribution of Select Pictures throughout the world with the exception of the United States and Canada.

* * *

A New York exporter who controls the rights on some of the most expensive pictures produced in this country called at the office of Cine-Mundial, our international edition, early last week with a couple of letters he had just received. One was from Spain and the other from Mexico. Both were written in Spanish. The writer of the European letter said something which amounted to this: "I understand that you control the pictures to be made by this famous actor and I wish to remind you of the fact that about a year ago, when he was working for ———— company, I tried to buy all his pictures at a reasonable price. I made my offer direct to the producer. We did not come to terms, and the result was that another party went to London, got the films and exploited them in Spain. I believe the concern in question is still ignorant of the whole transaction; in fact, I know that it has kept on offering the 'rights' on these same pictures to other Spanish exchanges." The buyer from Mexico was not interested in any rights. He offered a ridiculously low price, but stated that he was willing to take chances. This point was made quite plain in his letter. "I do not wish to buy the rights on the pictures," said he, "because you are not in a position to guarantee that they will be respected in Mexico."

The exporter in question smiled when the letters were translated to him and stated that he was not worrying, as he had, like a cat, nine different ways of protecting his rights.

We hope that at least one of them is found effective.

Mexico, with its 15,000,000 inhabitants, is the worst market for American producers, and it should be the best one in Latin America, even without excepting Argentina or Brazil. As soon as a practical method is devised whereby American manufacturers will be able to control their output in the home markets—the real source of the evil—Mexico is bound to become one of our most important customers, as the public there shows a decided preference for our pictures. The same thing applies to Spain, although in a larger scale. Being practically a non-producing country as far as films are concerned, it should develop into a much better customer of ours than France, Italy or any other European nation outside of Great Britain, and this no doubt will be the case as soon as American producers and distributors either follow the advice of Mr. Marion, of the Kalem Company, and establish their own agencies in the peninsula or make up their mind to do business on an absolute direct basis with the local exchanges.

* * *

Burke & James, Inc., 240 E. Ontario street, Chicago, are offering Universal cameras in Latin America and other Spanish-speaking territories.

Inquiries from Abroad.

The addresses of these firms may be obtained from Cine-Mundial, 516 Fifth avenue, New York. We do not assume responsibility as to the standing of the inquirers, and the usual precautions should be taken in all cases. All inquiries are received direct by the Moving Picture World and Cine-Mundial, the Spanish monthly edition of the Moving Picture World. Please mention number when writing:

13. A man in Yurimaguas, Peru, wishes to get in touch with New York film exchanges. Wants to know renting terms. Will deposit necessary funds in Peru and London bank before placing order.

14. A firm in Brazil is in the market for films and moving picture supplies of every description. This firm covers northern and southern Brazil.

18. A man in Rosario, Argentina, is in the market for new and second-hand film.

19. A man in Caracas, Venezuela, is in the market for new and used film.

21. A firm in Brazil is in the market for motion picture outfits, machines, etc.

22. A man in Tepic, Mexico, is in the market for moving pictures for advertising purposes.

23. A company recently established in Havana, Cuba, is in the market for films.

24. A man in Mérida, Yuc., Mexico, is in the market for a modern projection machine.

SELZNICK RESUMES SHORT TRIPS.

Lewis J. Selznick has resumed his series of short trips to various cities in which exchanges are maintained by the Select Pictures Corporation, of which he is president. Thursday, March 7, Mr. Selznick spent in Philadelphia.

Grinding the Crank

With Thornton Fisher

This Kind of a Guy Is—Fishball

PERHAPS none of Simon P. Fishball's pictures contains even a small portion of the dramatics and heroics of his own vicissitudes in the attainment of his present commanding position in the field of the movies.

That the public might learn something of the factors that have made Mr. Fishball a dominating figure in the world of pictures the writer was designated to interview him at length.

Armed with a jimmie, a pair of brass knuckles and a blackjack the interviewer hit the trail to the office of the Fishball Artful Pictures Combination. It was a heatless Monday. Icicles hung from the chin of the elevator man who elevated us to the sixteenth floor of the Fishball Building. Entering the reception room the interviewer was peremptorily stopped with "Who dya want to see?" At our mention of the name Simon P. Fishball the face of the youthful guardian of the gates blanched. A gasp escaped the seven assistant secretaries. The radiator pounded its metal chest. Lowering his voice to an almost inaudible whisper the youth repeated, "Simon P. Fishball." Few men had ever so unceremoniously entered and demanded to see the president of the Fishball Artful Pictures Combination.

"Wait," said the youth. "You had better talk to the forty-second assistant secretary." And so saying forthwith disappeared only to return a minute later with a cadaverous looking young man with heavy bone glasses, who explained that it would be impossible to see Mr. Fishball without making an appointment nine weeks in advance. "But," we pleaded, "the public must know at once the history of Mr. Fishball's life and—" But at this he raises his hand deprecatingly, saying, "Mr. Fishball's time is so valuable that he walks up the stairs to keep his chain of thought from being broken by saying 'good morning' to the elevator man. His vast interests and colossal plans for the future of the pictures occupy his every waking hour." It looked like a hopeless task to attempt to see the great man. It was not until the twenty-fourth assistant secretary was reached that our patience deserted. Ten years' newspaper experience did not teach us to cry "quits" so soon when in search of an interview, even though the subject itself was such a bear-hound for work that he had to make an appointment once a month to have lunch with his own wife and daughter.

"Ah, the knuckles!" thought we as the secretary indicated that there was nothing more to say and turned. Then it happened. The knuckles caught him ten degrees below the nostrils, and he became as senseless as the Bolsheviki.

Fighting our way through the frenzied mob of secretaries we reached the inner door and plunged through the glass paneling and found ourselves standing before the desk of the magnate himself. He was busily engaged at the time trying to kill an occasional fly with a rubber band, but stopped long enough to greet the interviewer.

"Mr. Fishball," said we, "the editor of our paper has requested us to discover the secret of your success. I also wish to make some character drawings if you will submit to my questions and pencil."

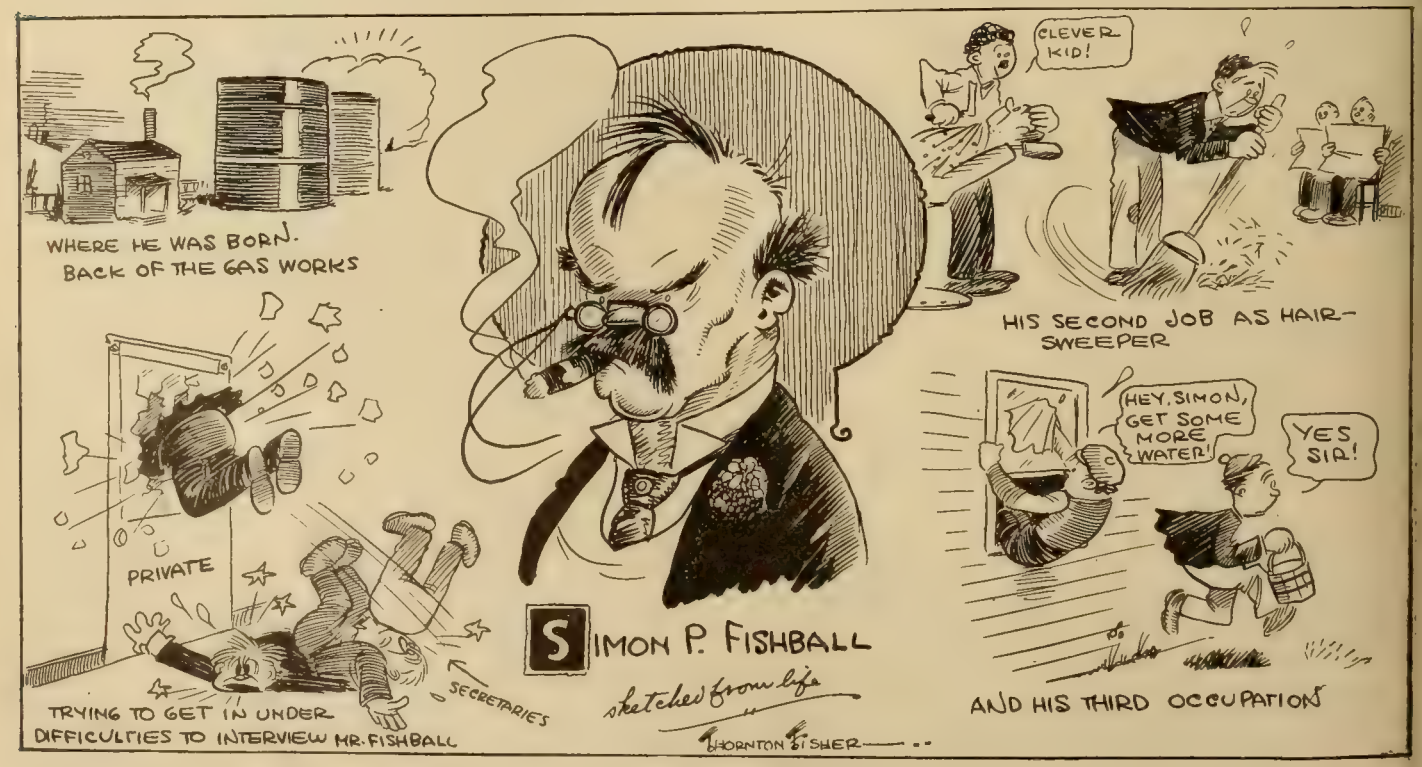
Mr. Fishball waved acquiescence, and a most delightful and inspiring hour was spent in that office, where the destiny of the pictures is directed.

Simon P. Fishball's life has been one of sturdy manhood pitted against heavy odds, which were conquered by sheer tenacity of purpose, inspired by a vision of the ultimate triumph of pictures.

It was at 11:45 p. m. when he first saw the light of day, and there in the little cottage back of the gas works he grew to boyhood. He was the sole protector of the home, his father spending the evenings down at Joe's playing "stud." At the age of twelve he was employed by the local butcher, who tells to this day an anecdote characteristic of the boy's business sagacity. It seems that a lady customer had purchased some pigs' feet and complained that she had not received full weight. "Young man," said she to young Simon, "I ordered a pound of pigs' feet and they ain't but three-quarters of a pound in this package." Without a moment's hesitation the lad said, "Just a minute, lady, and I'll call the boss." This is only one instance revealing even then the business acumen that has made his name a "by-word" in the industry.

From this menial job he progressed, working as hair sweeper in a barber shop. The boss barber said that young Fishball could sweep up more hairs than any man he had working for him.

Then a period when Simon loafed for six months, finally getting a job as bucket holder for a window washer. So efficient did he prove that in eight months his salary was increased twelve cents a week. You will note that each step was one of progress. Then he married and went to work for his wife's old man, who ran a picture framing store. Here he came in contact with art lovers, the connoisseurs and the old masters. Fate decreed that one day a man should walk in and ask if he (Simon) had ever seen a mov-


WHERE HE WAS BORN. BACK OF THE GAS WORKS
CLEVER KID!
HIS SECOND JOB AS HAIR-SWEEPER
HEY, SIMON, GET SOME MORE WATER!
YES SIR!
PRIVATE
SECRETARIES
TRYING TO GET IN UNDER DIFFICULTIES TO INTERVIEW MR. FISHBALL
SIMON P. FISHBALL
sketched from life
THORNTON FISHER
AND HIS THIRD OCCUPATION

Events in the Life of Simon P. Fishball, Drawn on the Ground by Our Special Artist.

ing picture. "What are them?" asked Simon, another incident showing how quick the young man was in learning about the great world without. "It was explained, and that day," says Mr. Fishball, "was the turning point in my career."

Three days later, with a capital of twenty-two dollars and fifty-nine cents, he plunged into the moving picture business, from which he has extracted so much of the world's goods. The business he launched in those early days has now grown to one of thirty-million dollar value.

He paused reminiscently at times as he unfolded the great drama of his life with its tortuous path. "What are your future ambitions for the pictures, Mr. Fishball?" we inquired as we closed the interview. "My ambitions?" he repeated softly as he gazed into space. "Ah, that is it!" his face lighting up as he said it. "My ambitions are for moving pictures every place—moving pictures in the subway, moving pictures in the kitchen, pictures in the bathroom, pictures in the cellar, pictures on the street car, pictures on the sidewalk; in fact, pictures everywhere."

As I strode toward the door and hastily glanced around my last sight was that of the great man again busy at his desk shooting flies with the rubber band.

Harbin Has Three Picture Theaters

Nearly All Patrons of Houses in Manchurian Center Are Russian—Admission Prices 18 to 75 Cents.

THE United States Consul at Harbin, China, writing in a recent issue of "Commerce Reports," says that there are three motion picture theaters in that city known, respectively, as the Orient, in the New Town, and the Modern and Decadence, in the Priestan. There is also a motion picture theater at Station Manchouli, owned by the proprietors of the Harbin enterprises.

Of the three Harbin houses, one has a capacity of 600 seats and the two others have 500 each. The prices vary according to the location of the seat from 35 kopecks for the cheapest to 1.50 rubles for loge seats. In ordinary times this is the equivalent in United States currency of 18 cents for the cheapest and a little more than 75 cents for the most expensive seats. At present, on account of the depreciation of the ruble, it means from 2 to 10 cents gold.

Most of the films shown at present are either Russian dramas, acted by companies in Moscow or Petrograd, or war pictures and scenes from distant lands. Ninety-five per cent. of the spectators are Russian, who read only their own language, and who understand the emotions depicted by Russian players. The pictures are popular, and there is hardly any other form of evening amusement.

All these theaters are owned by one firm, Alexieff & Co., of Moscow and Irkutsk, who have established such houses throughout eastern Siberia, especially at the cities of Irkutsk, Krasnoyarsk, Chita, Blagavestschensk, Habarovsk, Nikolaevsk, Vladivostok, and Harbin. Films are examined, seen and purchased by the firm's agents at Moscow and Irkutsk, and no films are ever bought until they have been exhibited to the purchasers. They are in the market for foreign films, those of Pathe Freres being the most popular, though several American companies are represented on the screens from time to time.

Some sets of American film have been purchased for 10 cents gold per foot, and others were sold for about 50 cents gold per metre. Many of the pictures exhibited are not purchased, but rented. Four and five act dramas of the highly emotional and sentimental kind are most popular. Cowboy activities, murders, and burglaries do not appeal to these audiences. Rough comedy is wasted even on the cheapest Russian audience. They do not understand it.

American pictures, as a rule, do not appeal to the Russian taste. They want a drama woven usually around the "eternal triangle"; the men must be ardent lovers, and the women weak but noble. A weeping mother or the deathbed of a beloved father is always very impressive. There must be a death in the drama, preferably the suicide of hero or heroine, with the other one going into the cloister at the end. The ideal picture play for Russian popular audiences must not, under any circumstances, have a happy ending.

The Russians use a great deal of descriptive and explanatory material on the films in showing their own dramas. They depend upon it largely for the "action." They do not care nearly so much for action in the picture as for postures indicating emotion. Amatory and deathbed scenes should always be photographed to the last detail, but nearly everything else may be written and read. American firms which desire to find a Russian or Siberian or Manchurian market must have the script translated into the Russian language.

As Moscow is the city to which all theaters and motion picture companies send their agents to select plays, American companies should send their representatives there to exhibit their products.

Cutting Film to Suit Local Needs

Has a Manager the Right to Re-edit Pictures?—What Exhibitors and Exchangemen Say.

AN important topic that we have been hearing discussed frequently of late is whether or not an exhibitor has the right either legally or morally to make cut-outs in films that he simply rents from an exchange. Some exhibitors contend that they have the right and that they make certain cut-outs only to make the picture more suitable to their particular neighborhood.

On the other hand, here is the viewpoint of an exchange manager: "It used to be that only once in a while did an exhibitor make a cut-out, and then it was usually the leading exhibitor in the territory, whom the exchange naturally would grant some concession in consideration for the first-run big money he was getting. But in the past year, there has been a big change in this matter of cut-outs, and now nearly every exhibitor wants the privilege of making cut-outs.

"Either he argues that it is necessary to make the picture suit his locality or his patrons, or that the picture is too long and that it must be cut to fit his running time. This is all very well for the exhibitor, but where would the exchange be if every exhibitor in the territory took it upon himself to make whatever cut-outs he saw fit—it would do great injury to the film itself. Then, again, it makes endless trouble for other exhibitors and the exchange because the exhibitor forgets to put back the cut-out, while in some cases he puts it back in the wrong place, and then the exhibitor who gets the picture next wonders why the story is so inconsistent. I believe this—that when a feature is passed by the National Board of Censors, it is pretty near to 100 per cent. up to the standard and no exhibitor after that has the right or should have the right to make a single cut-out without first consulting the exchange manager and doing it only with his consent.

Thinks Sunday Closing a Good Thing

The Rev. Mr. Beard of Washington State Denies, However, He Has Ever Led Such a Campaign.

Hoquiam, Washington, March 4, 1918.

To the Editor of the Moving Picture World:

Picking up a Moving Picture World for February 23, on page 1080 I saw an article by S. J. Anderson telling of the work of Jack Kauffman in the Liberty theater of Hoquiam, Washington. In a section of that article, under the heading "How a Sunday-Closer Was Converted," I was surprised to see my own name and that in connection with statements that were (to say the least) badly twisted. Some one must have got their wires crossed.

I have been in Hoquiam for six years, and in that time, so far as I know, there has never been a fight for closing of the moving picture houses on Sunday, much less one led by me, though my own personal conviction in the matter is that Sunday closing would be a good thing and in the long run good for the picture business itself.

I for many years have enjoyed a good clean picture show and intend to enjoy them as long as I live and as long as there are good pictures to be seen. So make your pictures good and wholesome, and as far as this section of the church is concerned you will have no opposition; in fact you will be boosted.

I remember the picture, also the vaudeville show, which I commended. Both were very good, with plenty of clean fun. But a short time after that I was in that same theater and was wholly disgusted with the low, vulgar class of vaudeville show hashed up to the none too enthusiastic public. I wonder if the two kinds of amusements go well together?

Let us have all the good clean fun and healthy amusement that we can get. Let us make the picture business an educational and an uplifting influence in the community—this it is fast coming to be—and we will be having a better world to live in and less cause for friction between the forces that should be and are working for the uplift of the human race.

Sincerely yours,
JOHN W. BEARD,
Pastor of the First Presbyterian Church.

Among the Picture Theaters

Rialto Theater, Elyria, Ohio

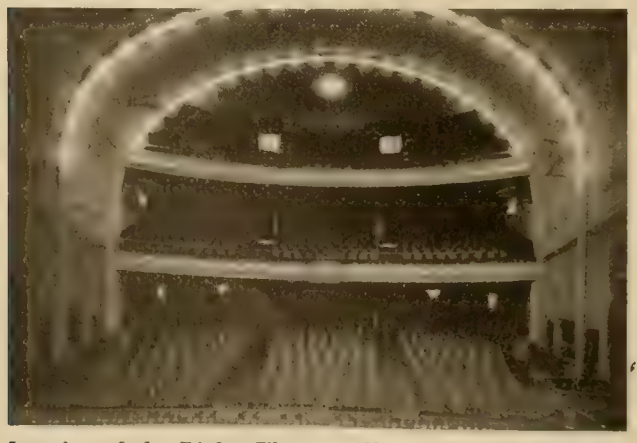
Elyria Theaters Company Opens Another Big House—Now Operating Five in That City.

OUT of the charred remains of what was once the Elyria, Ohio, Opera House, there has arisen a beautiful new theater—one of the finest in the state of Ohio. This new house has been named the Rialto, and is the first in this vicinity to bear that name. The old Opera House, for over a score of years, was the home in Elyria of traveling shows and vaudeville. Occasionally a picture would be shown. Now the Rialto has changed this order of things, and photoplays is the rule, with a road show occasionally.

Melton Phelos.

The Rialto is a big theater, having more than 1,500 seats. There is a balcony and a gallery. The gallery is not always open, but it is there for emergency purposes, and is used whenever a big picture attraction is shown. The house has indirect lighting, is decorated in light shades and there is a beautiful stage setting. Besides the elegantness of the interior there are many little side issues, such as rest rooms for men and women where the latest sanitary fittings are installed, and there is also a room containing ten little beds, where mothers may leave their children while attending the matinees. The nursery has made quite a big hit with the people of Elyria. The theater management has provided a matron, and when the babies are brought into the nursery, they are carefully checked and given the best of attention.

The Rialto has all the improved types of equipment. The



Interior of the Rialto Theater, Elyria, Ohio, from Stage.

booth has two motor-driven Simplex machines, with Type-S lamphouse, Hertner transverter, 50-amperes double arc and a stereopticon and spotlight. The screen opening is 13 by 18 feet and a Gold King screen is used. The box-office not only has a triple Automatic Ticket Selling Machine, but it also contains a Lightning Change Maker.

The Rialto is operated by the Elyria Theaters Company, a corporation which operates all five of the city's houses, which include also the Strand, American, Bannon and Dreamland. It is under the personal direction of Melton Phelos, a young man of several years' experience in the picture

View of the Lobby of the Rialto Theater, Elyria, Ohio.

business, whose hobby is the constant introduction of new ideas in the theaters with which he is connected. A ten-piece orchestra supplies the music.

As an example of the way Mr. Phelos does things, the opening night, recently, is cited. The program was William S. Hart in "The Silent Man" and Fatty Arbuckle in "A Country Hero." The mayor and other city officials were present and though it rained, the house was packed and jammed by 7.30, and hundreds were on the outside awaiting a chance to get in. Following the evening performances Mr. Phelos gave a banquet to the city officials and visiting film exchange and theater men.

Lindsey Theater, Industry, Ill.

Stratford Theater, Poughkeepsie, N. Y.

One of the Most Modern in the Country—Has Many Distinctive Features and Cost $100,000—Under Direction of T. W. Williams, an Experienced Theatrical Man.

AN EVENT of considerable importance in moving picture circles in the city of Poughkeepsie, N. Y., was the opening of the Stratford theater, which took place on January 21. The Stratford is conceded to be one of the most modernly equipped photoplay houses in the country, and its dedication was the occasion for much rejoicing on the part of Poughkeepsieites. The new theater embraces many distinctive features, and was built at an expenditure of $100,000. It was designed by W. H. McElfatrick of New York City, one of the most capable of theater architects, who is responsible in a large measure for the artistic excellence as well as for the practical efficiency of the house. The Stratford is one of the largest of photoplay houses around this part of New York State, and has a total seating capacity of 1,500. There is only one balcony (and that is a large one) and can seat comfortably 500, while the orchestra floor has accommodation for 1,000.

T. W. Williams.

The location of the theater is at Cannon and Liberty streets, one of the busiest quarters in the city. Every provision has been made for the safety and comfort of patrons, the structure being built of fireproof material and every modern device having been installed. There are twelve emergency exits. The parking space for automobiles, which can conveniently accommodate fifty machines, is owned by the management of the Stratford, and it is not an uncommon sight to see this allotment filled with autos. Every day the entire auditorium is cleaned by the sanitary vacuum cleaning system.

Stratford Theater, Poughkeepsie, N. Y.

The interior decorations follow closely those of the Rialto in New York City with general color effects of Roman gold and antique ivory. Mural paintings and draperies that harmonize with the color scheme add to the beauty of the interior. The vexatious problem of ventilating the Stratford has been solved in a noteworthy manner by the installation of a large number of exhaust fans. By this process the air is subject to constant change. In the cold season, fresh air, warmed in a plenum chamber enters the auditorium through mushrooms under the seats and ventilators in the walls, and the impure air is drawn out by the exhaust fans. In the summer time the same system is used for forcing fresh, cool air into the house. The lighting system is technically known as the X-ray indirect self-diffusing light by which there may be produced any desired effect—moonlight, sunlight, twilight or dawn—as the nature of the picture may make appropriate.

Special emphasis is given the musical feature of the Stratford by the engagement of Frank L. Scofield as director. For thirty years Mr. Scofield has been leader of the Twenty-first Regiment Band, and Scofield's Orchestra has played on numerous occasions at Vassar College, and whenever, in fact, the best in music was demanded.

Three shows are given daily at the Stratford—a matinee from 2 to 4.30 p. m.; evenings from 7 to 9 and from 9 to 11. The house is under the personal direction of T. W. Williams, who has had fifteen years' theatrical experience. His reputation as a forceful and capable executive assures to the theater a progressive and resourceful management. The names of the officers forming the Poughkeepsie Theater Corporation which built the Stratford are Ely Elting, Herbert R. Gurney, John Lurie, W. DeGarmo Smith, D. W. Wilbur, Dr. H. L. Salsbury, Albert E. Schwartz, John J. Doherty, Edward E. Perkins and C. W. H. Arnold.

New Cosmos Theater, Winner, S. D.

J. C. Lakin Conducting Successful Picture House—Uses Simplex and Motiograph Projectors.

IN the New Cosmos Theater, Winner, S. D., that city has a pretty little motion picture house. The exterior, although plain in its architecture, nevertheless presents an inviting appearance, and is in keeping with the design of other buildings in Winner.

The theater was opened in May, 1917, and has been operated on a profitable basis since that time. Its direction is under the able management of J. C. Lakin, a man who, judging from the present high position of the theater, knows how to dispense the right kind of entertainment. There are 448 seats in the New Cosmos, with plenty of room between each row.

New Cosmos Theater, Winner, S. D.

The building occupies a plot of ground 33 by 130 feet, and is constructed of brick and concrete. The lobby is 12 feet wide by 20 feet deep, and here frames have been placed containing posters and photographs of players and scenes of productions on the current and coming programs. Electric lights outline the design of the front.

In the up-to-date and large operating room are Simplex and Motiograph projectors. A Minusa Gold Fibre screen is used, and the throw is 90 feet. Among the brands of pictures forming the program are Triangle, Select, Mutual, Pathe and Universal.

CROWN THEATER PURCHASED.

The firm of Sewnig & Laity, proprietors of the Crown theater, Calumet, Mich., have purchased the picture house at South Range, Mich. The name of this theater is also the Crown. The new owners took immediate possession.

French Profiteer Contributed to Pictures

Godsol, Now Enmeshed in International Complications, Brought Emmy Wehlen to American Stage and Dabbled in "Shadow" Pictures.

THE daily papers have published but half of Frank J. Godsol's activities in the United States, according to one of the best known motion picture publicists in New York. Godsol is lodged in jail at Washington, accused by the French government of accepting millions in commissions from automobile manufacturers on war orders he placed in this country.

Daily papers have referred to his connection with the Alliance Motors Corporation, through which he is alleged to have transacted his business with American motor manufacturers, and have alleged his connection with "Tecla pearls" as marketed in this country. But nothing has previously been printed in reference to his connection with the moving picture business over here.

The World representative, agreeing not to disclose the source of information, obtained a decidedly interesting sidelight upon the activities of Godsol—a story that displays the genius and enterprise of the publicist and at once reflects his uncommercial instincts. For, be it said, if the publicist had properly "sold" himself he might not now be mimeographing.

"Six or seven years ago I operated a press bureau," said the World's informant. "I had previously handled ship news, and was well acquainted with the marine reporters. I got most of my best 'leads' for clients from the ship news boys, catching the travelers at their hotels shortly after they landed in New York. One day I picked up the tip that Frank J. Godsol (he spelled his name with two 'l's' in those days) had just arrived from Europe with a plan to build a mammoth ice palace for amusement purposes.

"Hurrying to the St. Regis I approached Mr. Godsol within a few moments after he had been assigned to his room. I told him my business was to provide publicity in newspapers for worthy enterprises and that I knew of no better plan for obtaining publicity than to base it upon his proposal to build an ice palace. Godsol was astonished to know how I had so suddenly come into possession of his address and purposes, but I left him to find out for himself those details.

"He said he had heard a lot about American speed, but he finally let his amazement give way to an expression of opinion that I could not get publicity for an enterprise that had only arrived that day—in his hand baggage. I assured him it was easier to get publicity for something that was to be than for something that had really happened, and he dared me to get a three-inch article about his proposed ice palace into any newspaper in America. For every article measuring as much as three inches he said he would pay me fifty dollars, and no questions asked as to the standing, circulation or condition of servitude.

"His generosity looked like stealing money (I was younger then than I am now), and I finally compromised by hiring out to him as his publicist at fifty dollars per week, and I never missed the 'per' one single time. He was right on hand with the cash for a matter of three months. Then he returned to Europe and left me a letter, stopping my services and instructing me to call at the 'Tecla pearl' headquarters and get a final fifty. He had frequently paid me in the 'Tecla' place, and when I called for my terminating salary the money was there for me.

"Godsol was a busy man during his stay in New York at that time. He was a stock owner in a chain of ice palaces, starting with the Admiralplatz in Berlin, and taking in Paris and other large centers of population on the continent. One thing he always insisted upon was that I should put two 'l's' in his name seven years ago, but I see the papers give him 'l' in the singular number. He has somewhat recently had, by process of law, one 'l' knocked out of his name.

"He came mighty close to 'putting across' his ice palace idea in New York. He persuaded a representative of one of the richest families in town (they are national railroaders) to stand ready to back him, and a man whose family is well known in New York's retail clothing circle was going to have a great area of space for a select skating and hockey club. Truth to tell Godsol was here in New York with the indoor, artificial ice skating idea several years before it finally 'broke' as a society fad and eventually enthused all classes throughout America.

"It was Godsol who was directly responsible for Emmy Wehlen coming to the United States as a star in musical comedy, and as Miss Wehlen is now a Metro star he then contributed directly to motion picture advancement in this country. Incidentally, he was interested in promoting a system of motion picture projection, new to the craft, and, so far as I know, never yet developed. Godsol called them 'shadow pictures,' depth being obtained by projection, through some process, against a beam of light, the figures passing each other in action, casting shadows and appearing (through his scientific illusion) to be persons walking on the stage rather than passing across a screen.

"The Shuberts concerned themselves in Godsol's 'shadow pictures,' and there was at least one showing of the novelty at Mendelssohn Hall. But in the long run neither the ice palace nor the 'shadow pictures' materialized, and Godsol returned to Europe. To me he so much resembled a German that I was astonished to read of his exploits as a French soldier, released on furlough because of his wounds, who had come to America and made from three to seven millions on war contracts.

"Right now there's only one action in all of my life that I regret—my rash act in turning down a proffered price of fifty dollars for three-inch clippings. I never measured the 'stuff' that was printed about Godsol, but I also would be a millionaire today had I only 'sold' my services to the ice palace man at fifty dollars for every three inches of space I stole from the newspapers."

Universal Organizes "Secret Service" Corps

Duty of New Organization Will Be to Keep a Finger on Public Pulse and Discover What's Popular.

A "SECRET SERVICE" corps of field men whose sole duty will consist in reporting the reception accorded its various productions is being organized by Universal. This innovation is the result of recommendations made to Carl Laemmle by Joe Brandt, the assistant treasurer of that organization.

The "secret service" men represent Universal's desire to produce only such pictures as will present the strongest appeal to the photoplay patrons. It represents that company's effort to produce pictures by other than rule-of-thumb methods.

According to Mr. Laemmle, the assistant treasurer of his company conducted an investigation along these lines, while on a recent tour of the Middle West. One of the complaints made by exhibitors generally was to the effect that producers seem to lack knowledge of the kind of pictures best calculated to attract business.

Frequently the public's demand for pictures changes overnight. Today it may consist of a desire to see war pictures. Tomorrow society dramas may be in demand, while on the following day western dramas are wanted.

With an organization of "secret service" men constantly in the field to keep their fingers on the public's pulse it is Mr. Laemmle's belief that his company will be able to cater to the demand within no greater a period of time than is required to turn out the subjects desired.

The men will be called "secret service" men because they will not make themselves known to the exhibitors. Instead, they will enter the theaters as ordinary patrons and observe the effect upon the audiences of the Universal and Bluebird productions that are presented.

Rothapfel Resigns One Job

Passes Up Presidency of First National, But Will Continue Showing Its Productions.

OWING to the pressure of other work, S. L. Rothapfel, of the Rivoli and the Rialto, has been compelled to resign his position as president of the First National Exhibitors' Circuit.

His recent appointment as chairman of the motion picture and film industry division of the Liberty Loan publicity campaign in New York, together with the task of presenting new programs at two theaters each week, made it imperative for him to give up some of his responsibilities. His resignation as president of the First National Exhibitors' Circuit will make no difference in his obtaining First National attractions for either of the theaters under his direction.

LINDSEY THEATER, INDUSTRY, ILL.

November 2, 1917, marked the opening of the Lindsey Theater, Industry, Ill. The house, which cost $5,000 to erect, has been built of brick with tapestry brick used in the front. It has a seating capacity of 350. An Edison machine projects the pictures, and the regular prices of admission are five and ten cents. When a special program is put on the prices are advanced to ten and fifteen cents. World, Paramount, Triangle, Pathe, George Kleine System Perfection Pictures and other brands go to make up the bill. The theater is owned and operated by Edward Lindsey.

State Rights Department

Conducted by C. S. SEWELL

U. S. Exhibitors Buy "Just a Woman"

Purchase Outright This Production Made by Julius Steger—Based on Eugene Walter's Play.

FRANK HALL, president of the U. S. Exhibitors' Booking Corporation, has purchased outright the six-part special production, "Just A Woman," produced by Julius Steger and featuring Charlotte Walker, which will be distributed through this concern.

The deal, by which Mr. Hall acquired the negative of the picture, which was adapted from the play of the same title written by Eugene Walter and produced on the stage with great success a few years ago, was consummated on March 8. The play is now being presented by stock companies in various parts of the country and, according to estimates made by Mr. Walter gauged by the royalties he has received, it has been seen by more than 5,000,000 persons in this country and in England. Miss Walker, who is starred in the picture version, also appeared in the same role on the stage and achieved one of the greatest successes of her career.

According to an announcement made by the U. S. Exhibitors' Booking Corporation, Mr. Hall selected "Just A Woman" after an exhaustive search of the independent field during which he found there were few productions that conformed with his ideas of photoplay construction. A committee of selection, of which Mr. Hall was chairman, inspected many productions in its quest for an attraction to release as the fourth special subject of the corporation.

"Just A Woman," which is said to contain an unusually high degree that quality called heart interest, will be released in the near future and under the distribution system put into effect by Mr. Hall and his associates will be available to exhibitors in all parts of the world simultaneously.

This production which, as a play, ran for many weeks at the Forty-eighth Street theater in New York, shows the struggle of a lowly-placed but spiritually developed woman to raise her husband to a commanding position in the world and her fight to retain his love for herself and their son when drinking and other evil influences make him forget his better self.

The husband is a worker in a Pittsburgh steel mill. The wife stints and saves through giving day board to other laborers. One of the young men invents a device of great value to the steel industry. With her savings it is perfected and on selling it to a corporation she insists that her husband be made a director. When he stands for the workmen's rights they search for his weakness and find it is liquor and to liquor they add the charm of a siren.

The big scene is a divorce court where the husband has permitted his wife to be brought on a perjured charge of infidelity. She makes no defence until she learns that her son will be taken from her. Then her mother instinct dominates all and she says the charges are true and that her husband is not the father of the boy and therefore has no right to him.

Upon hearing this the manhood of the husband is reawakened. In a frenzy of grief he tells the court the truth—that she is his true wife and the boy is his. All concerned in the conspiracy are imprisoned. In an epilogue occurring ten years later the husband is liberated just as the son is going to France with the American artillery. The father, now regenerated, goes to work in a munition factory to make shells which his boy will use in battle.

Werner Talks of Pyramid Comedies.

In announcing sale of the world rights, exclusive of United States and Canada, for Pyramid comedies, in which Ray Hughes is featured, full details of which will be carried in Foreign Trade News department of our issue of March 31, President Arthur M. Werner advised that the method of distribution for United States and Canada was not yet definitely settled, but that these pictures would probably be disposed of on a basis of territorial franchises.

Mr. Werner further stated: "We have leased a studio in Yonkers where the fifth picture, entitled 'The Masked Ball,' is now being made. The titles of the first four subjects are 'Beach Birds,' 'Beauties and Bombs,' 'In and Out' and 'Love and Lunch.' In all of the subjects Ray Hughes is featured in eccentric comedy, under the direction of Wm. A. Seiter, who will continue in charge of the production work. Despite the rapid action and the eccentric type of Mr. Hughes' work each story carries a sustained plot throughout. All subjects are in two reels.

"We have the scenarios all ready for production for the next ten pictures, and are in the market for stories to follow. They must be clean and devoid of suggestiveness."

New York Life in Keeney Picture.

"An all-New-York picture" is the description given by Frank A. Keeney of "A Romance of the Underworld," starring Catherine Calvert, the first release of the Frank A. Keeney Pictures Corporation. "New York life is so vast and varied that a thousand pictures of fascinating interest could be filmed here and still leave the field practically unexhausted," says Mr. Keeney. "In 'A Romance of the Underworld' we obtain intimate glimpses of unfamiliar nooks and corners of the great metropolis and we see the vivid flashes of dramatic incident against the sombre background of underworld vice and crime.

"The average New Yorker knows little or nothing about his own city. He says to himself, 'Oh, I've got all the time there is to see the sights of New York!', and so he never sees them. Persons who are here for only a few days usually busy themselves with sightseeing and take in a whole lot of things the residents know nothing about except in the way of hearsay knowledge." Paul Armstrong, author of the drama from which the screen version is taken, knew New York like a book, and to bring the whole thing up to date new features have been introduced. No expense or effort has been spared to make the episodes realistic. For instance, in the revel in the East Side dance hall the services of such pugilistic notables as Kid Broad and Kid Lewis were enlisted. In the "dope den" in Chinatown real Chinese gamblers and opium smokers were marshalled before the camera. In the scenes showing "the Bowery after dark" and sensational doings in the environment of the Tombs, the Criminal Courts Building and the Bridge of Sighs there are placed in evidence real types of the underworld. It is predicted that one of the most striking episodes of the photoplay will be the big courtroom scene, in which the heroine's trial for murder comes to a sensational and unexpected denouement.

Scene from "A Romance of the Underworld" (Keeney).

Fine Sales Record of W. H. Productions

Entire Territory for Seventeen Two-Reel and Three Feature Hart Productions Disposed of in Two Months—Also Ninety Per Cent. of United States for Twenty-eight Mack Sennett Keystones.

ALTHOUGH the W. H. Productions Company have only been in business for about two months, during that time they have disposed of the entire territory of the United States for seventeen two-reel Hart pictures and three Hart features, "The Two-Gun Man" in "The Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska." They now announce that in addition to this excellent showing ninety per cent. of the territory on twenty-eight selected two-reel Mack Sennett-Keystone Comedies have also been disposed of.

Reports received from various exchanges indicate that many exhibitors are signing up for the entire series of comedies, some of the houses desiring to run two each week instead of one. The following are the titles of the first ten: "The Small Town Bully," "Friendly Enemies," "His Diving Beauty," "A Polished Villain," "His Bitter Half," "The Dynamiter," "A Desperate Scoundrel," "Soaked and Scorched," "A Farm Yard Romeo," and "The Hula-Hula Dance," featuring Charles Chaplin. The remaining eighteen will be announced later.

In addition to the transactions which have been reported in previous issues, under heading "Sales of the Week," the following territory has been disposed of: Feature Film Corporation, Boston, Mass., for the New England States; Electric Theater Supply Co., Philadelphia, for Eastern Pennsylvania and Southern New Jersey; Weiland Film Corporation, Pittsburgh, for West Virginia and Western Pennsylvania; Phil Goldstone, 1504 Harney street, Omaha, Neb., for Northern Michigan; Standard Film Service, Cleveland, for Southern Michigan; Standard Film Corporation, at Chicago, for Indiana, Illinois and Wisconsin, at Minneapolis for North and South Dakota and Minnesota, at Kansas City for Missouri and Kansas, and at Omaha for Iowa and Nebraska; Lewis Film Exchange, Oklahoma City, for Oklahoma; Greater Features Company, Seattle, Wash., for Washington, Oregon, Idaho and Montana, and Peerless Film Service, San Francisco, for California, Nevada and Arizona.

Sale of the three W. S. Hart features mentioned above was also made during the past week to Nathan Gordon of the Globe Feature Film Company, Boston, for the New England States.

Agnes Martin

ONE of the featured players in "The Crucible of Life," the six-part picture distributed by Sawyer and Lubin, is Agnes Martin.

Miss Martin was born in Brooklyn and made her first stage appearance with the Corse Payton Stock Company. She has appeared in leading roles in such well-known melodramas as "Rio Grande," "Come Back to Erin," etc. Because of a winsome personality she has also portrayed the famous character of Peg in

Agnes Martin.

"Peg of My Heart," and also occupied a prominent place in the cast of "Daddy Long Legs" during the past season.

Prior to her work in "The Crucible of Life" this young lady played in many of the screen successes of the old Biograph days.

It is Miss Martin's intention to return to the stage during the forthcoming season as the result of an offer she has received for a part suited to her personality.

Sunshine Film Moves Offices.

The Sunshine Film, Inc., producers of Moon comedies for the state rights market, are one of the latest producers to move from the old film district to the new.

They were formerly located at 122 East Twenty-third street and are now at 126 West Forty-sixth street, the Leavitt Building.

"Mickey" to Be Tinted and Toned.

Western Import Company, who control the rights to Mabel Normand in "Mickey," are developing an advertising campaign that will be world-wide in its scope, so as to surround this production with complete accessories. Dye stuffs and solutions have been experimented with in the film laboratory to obtain the proper hues and shades for each particular scene, and when "Mickey" is flashed on the screen it is promised that there will be a wonderful harmony of tints and tones that will be surprisingly pleasing to the eye. Important announcements will be made very shortly as to the method of distribution, which will be of considerable interest to the trade.

Rifkin Speaks on Trade Conditions.

The New England rights of the two Pathe pictures, "Today," featuring Florence Reed, and "The Mad Lover," in which Robert Warwick and Elaine Hammerstein are starred, have been bought by Herman Rifkin of the Eastern Feature Film Company of Boston. The deal was made through the Arrow Film Corporation.

Before leaving this city for Boston Herman Rifkin spoke as follows: "For many months I have been talking with exhibitors throughout New England and studying conditions at first hand. The New England exhibitor wants the best there is, and to supply this need I am always on the hunt for the highest grade pictures I can find.

"We in New England want all the help we can get from the producer. We want good stories—wholesome stories with a punch to them. We want these stories well produced. If the producer will turn out good stuff and not ask too large a share of the profits that is all we can ask of him. When the producer boosts his prices sky high it hurts business right down the line. If everyone will play fair there is enough for all. Inflated prices too often act as a boomerang.

"The independent field throughout the New England states was never better than it is at the present time, and the future is most encouraging."

Ralph Ince

RALPH INCE, who is directing the Petrova Picture Company's fourth production, "The Great Star," and who will also direct Madame Petrova's next picture, "Patience Sparhawk," is one of a trio of Ince brothers, all well known in the motion picture field; the other two being Thomas H. and John Ince.

Born in Boston in 1887, he received the usual preparatory school training. He soon gave vent to a natural inclination towards things theatrical and joined the supporting cast of Richard Mansfield's company. Later he joined the Vitagraph

Ralph Ince.

company, appearing with Maurice Costello, John Bunny, Harry Morey, Florence Turner, and others, in a number of productions, and won commendation for his fine delineation of Abraham Lincoln, being probably the first to portray him on the screen.

Rapidly working into the directorial field, Ralph produced the first three and five-reel features ever released by Vitagraph, and together with a number of their special features. He was responsible for the rise of Anita Stewart to stardom, having directed all of her earlier pictures. During the latter part of 1916 he left the Vitagraph and has since produced several state rights pictures, including "Today," starring Florence Reed; "The Co-Respondent" and "The Woman Eternal."

Hoffman Writes from Canada.

From Canada, where he is visiting the Foursquare Picture Exchanges, M. H. Hoffman writes: "American trend toward simplicity of story and perfection of casts and production is being shared by the Canadian people. Business is beginning to show the most encouraging signs. The spring season, which will shortly be in full swing, has every prospect of being one of profit to the exhibitor and of reasonable satisfaction to the patron of the motion picture. Canada is eager to see the Wharton serial, "The Eagle Eye," and other Foursquare pictures, such as "The Bar Sinister" and "The Cast-Off," have been well received.

"King-Bees" Make Fine Showing.

Nat. H. Spitzer, sales manager of the King-Bee Billy West comedies, announces that on Sunday a total of seventy-eight prints of the fourteen different King-Bee comedies were played in Greater New York.

Over forty per cent. of the exhibitors in Greater New York are playing this brand of comedies, is the claim of Julius Singer, manager of the Bee-Hive exchange, which releases King-Bees in Greater New York.

Anna Luther Co-Stars with Mason.

Anne Luther will be co-starred with John Mason in "Moral Suicide," Ivan Abramson's latest production, which will be released by Graphic Film Corporation. This young lady's rise since the time a few years ago when she began her screen career under the direction of D. W. Griffith has been fast, and she has a number of successful portrayals to her credit.

In "Moral Suicide" she is seen as a girl who, through her unswerving loyalty and tireless efforts, brings her father back from the lowest depths of degradation, to which he has sunk through the loss of his moral sense. In the accomplishment of this task she runs the gamut from affluence to poverty, from happiness to abject misery, and her portrayal of the different phases is said to be the best work she has ever done.

Augustus Thomas Story for Raver.

Harry Raver announces the completion of the first of a series of photodramas which Augustus Thomas, the dean of American playwrights, is under contract to write for him. "The Silver Lining" is the title to be used. Work on the story was started by Mr. Thomas several months ago, but the acceptance of his new play, "The Copperhead," which has proved to be one of this season's most successful plays, necessitated laying the "Silver Lining" aside.

The theme of "The Silver Lining" declares that Democracy can make equality only in material things and that individual superiority is a matter of the beauty of conduct and of our respective ideals and dreams. It deals with the happiness that comes from doing productive work.

Work on the production of "The Silver Lining" will be started at the Raver studios as early as possible. The Thomas story calls for a very large cast, and it is estimated that ten weeks will be required to stage the picture.

Nilde Babette's Contract Extended.

Nilde Babette, the French comedienne, who recently arrived in this country from Paris, and who was signed up by the Jester Comedy Company for one year, has proven her capabilities to such an extent that her contract has been rewritten to read "for two years."

House Organ for "The Eagle's Eye."

As a part of the special campaign which has been prepared as an aid to the exhibitor who has booked "The Eagle's Eye," a house organ to be devoted entirely to this serial, will make its appearance within a short time. Exhibitors are using many unique ways of calling the attention of the public to the fact that Chief Flynn's expose of the activities of the German Government may be seen in their houses and the managers of the branches of the Foursquare exchanges, realizing that other exhibitors would appreciate the experience of their fellow exhibitors, write Mr. Hoffman, and decision to establish a house organ, followed as a result of Mr. Hoffman's conference with The Whartons.

Marjorie Daw in State Right Picture.

Marjorie Daw, late of Lasky, Fox, and recently leading lady for Douglas Fairbanks, is to star in a new potoplay now being prepared for release, to be known as "The Sunset Princess." The picture will be offered on the state rights plan late in March. It is an adaptation of Wallace Coburn's story, "Yellowstone Pete's Only Daughter," as published in his "Rhymes of a Round-up Camp."

The picture was produced in its entirety in the West and is being edited and titled by Tom Bret. The world rights were recently purchased by the Big Productions Film Corporation, 220 West Forty-second street, New York City.

S. R. D. Feature in Two Broadway Houses

"Carmen of the Klondike," Featuring Clara Williams, Shown Simultaneously at Strand and Loew's New York Theater—Only a Few Blocks Apart.

STATE Right Distributors, Inc., handling the Selexart production, "Carmen of the Klondike," starring Clara Williams, claim a record with this picture, as it is being shown in two of the leading theaters in the heart of Broadway simultaneously. The Strand is featuring this production for the entire week of March 3, while it was also shown at Loew's New York theater on March 7. These two houses are neighbors, being only about three short blocks apart, with no other moving picture theaters intervening.

"Carmen of the Klondike" is an Alaskan story, as its name implies, and was written by Monte M. Katterjohn, who also wrote "The Flame of the Yukon," a story of the same locale, in which Dorothy Dalton was starred. The plots of the two are said to be entirely different.

The story of "Carmen of the Klondike" deals with the early days of the gold rush, and is replete with dramatic situations. Clara Williams portrays the part of "Dorothy Harlan," a vaudeville artist who goes to join her fiance. She is supported by an excellent cast, including Hershall Mayall as Silk McDonald, a dance-hall owner, who is the "heavy," and Ed Coxen as Dorothy's lover, a young lawyer fighting against overwhelming odds in a lawless mining settlement.

Whartons to Make Conservation Film.

Arrangements have been made by which The Whartons will produce a special picture for the New York State Conservation Committee, in which all of "The Eagle's Eye" company, including King Baggot and Marguerite Snow, will appear. In addition, King Baggot, Jr., will also be seen in this production.

No scenario was prepared by the Conservation Committee, who left this matter in the hands of the producers, stating they wanted anything that would show the public, especially the farmers of upper New York state, the necessity for saving coal or other fuel in compact form.

According to present plans, about one thousand feet of film will be used. Special attention has been given to scenes showing essential industries which have been closed down on account of lack of coal during the last shortage. Scenes of ships and locomotives receiving their supply of coal will be used to emphasize the great demand the war has made for fuel.

Several unusual scenes showing the pleasure and enjoyment that can be gotten out of log fires, will have prominent places in the picture. A romantic story has been prepared by the principals of "The Eagle's Eye" company to make the Conservation picture interesting as well as instructive.

Steiner Tells Why He Started Jesters.

When William Steiner decided to go in for the manufacture of comedies, the question arose, "what kind of comedies do the public want?" There are many comedies of different kinds on the market today, and to create a brand that would be different was a baffling problem. For a time he practically abandoned the idea, after having read a great number of stories. They were all along the usual lines and presented nothing that had not been shown on the screen before. He believed that in Twede-Dan he had a comedian that could be moulded along any line that might be desired.

As a last resort, Mr. Steiner decided to leave it to the exhibitors, and he made an extensive mail canvass from coast to coast, asking their opinion on what they would most desire in the way of comedies. When all the answers were in and summed up, it was found that the exhibitors' demands were based on 75 per cent. comedy with touches of consistent, well-dressed slap-stick and 25 per cent. dramatic with semi-light vein touches, and, above all, a real story. Some of the exhibitors went so far as to make canvass of their patrons before sending in their opinion. With this as a basis, Mr. Steiner formed the Jester Comedy Company, called in several writers of the lighter vein, explained his needs and had them submit scripts.

Out of the large number submitted only six were found that coincided with the demands. The first to be screened was "The Recruit," which is said to contain all the elements of fast comedy with a touch of slap-stick, and, in addition, has many dramatic touches. "His Golden Romance," the second offering, released this month, is entirely different from the "Recruit." It presents Twede-Dan in many complicated situations and is full of fun, yet has a complete story.

Mr. Steiner states in all his future productions, whether they be comedy or large features, he will never make a move until he has consulted with the exhibitors, and also will continue his adopted policy of showing his goods before selling.

New State Right Firm on Coast.

A new firm, The Sunset Film Corporation, has been added to the list of state rights distributors on the Pacific Coast. Julius L. Lazerus, whose activities in the motion picture business have previously been confined to the East, is president of this organization, and its initial purchase consists of the Hart, Fairbanks, Keenan and Talmadge reissues which the S. A. Lynch Enterprises, Inc., are marketing through Hiller & Wilk, Inc. The territory bought for these pictures embraces California, Arizona and Nevada. In addition the Sunset company has secured California rights for "Redemption," the Julius Steger picture featuring Evelyn Nesbit.

"The Life Mask" Ready for Release.

The final stages of cutting, assembling and laboratory work have now been reached in the production of Madame Petrova's third special feature, "The Life Mask," and it will receive its New York premiere at either the Rialto or the Rivoli, following which it will be presented throughout the country.

"The Life Mask" is six reels in length, and will be distributed through the First National Exhibitors' Circuit early in March. Frank Crane directed the production. The laboratory work has been accomplished under the personal supervision of Waterson Rothaker, of the Rothaker plant in Chicago, and many novel effects are promised in the way of tinting and toning.

Second Sennett Released by W. H.

W. H. Productions Company announces that they are now preparing for release the second of the series of twenty-eight Mack Sennett Keystone Comedies, which is entitled "Friendly Enemies," featuring Sydney Chaplin and Chester Conklin.

The story briefly is:

Chester's engagement to her daughter is announced by the mother at a lawn fete. Syd, a society parasite, inspects the engagement ring and swallows it. He also discovers that mother wears a wig and agrees not to expose the fact to her wealthy suitor. In consideration she promises him her daughter's hand.

Chester creeps up behind Syd as he is seated in the park with the girl and drops a burr between his clothing and back. Syd flees to remove his clothing and is discovered by ladies passing. His clothes disappear and his attempt to take Chester's results in a fight.

Bacon-Backer to Produce Big Features

Initial Production Nearing Completion—Will Also Make Industrial Pictures and Film Social Events.

THE Bacon-Backer Film Corporation, which recently opened a new studio at 230 West Thirty-eighth street, New York, announces its intention to produce only super-features. The first offering, now nearing completion, will be the picturization of a recent play by H. S. Sheldon, author of "The Havoc." This production, which as yet is untitled, is being directed by Perry Vekroff, and the construction and appointment of the sets is under the personal supervision of George Backer, who is an expert builder, having erected several well known hotels, office buildings and apartment houses in this city, and he promises a further surprise along this line.

There is every evidence that Mr. Backer, despite his large real estate interests, will remain in the motion picture industry, both as distributor and producer, as, in addition to being president of the Bacon-Backer Film Corporation, he is also a vital factor in Foursquare Pictures.

In the distribution of pictures Mr. Backer insists upon the furthering of methods which invite continued patronage and enlist the confidence of exhibitors. To him a film is a piece of marketable merchandise, providing it has the elements which will rightly entertain the public and enable the exhibitor to earn a profit through showing. He admires accomplishment which is constructive, which leaves open the way for continuance of agreeable business relations.

A department has been created by the Bacon-Backer Film Corporation which will make a specialty of filming social events and happenings in private families, such as weddings, anniversaries, reunions and the different stages in the lives of children. Special attention will be paid to picturizing the manufacturing activities of large concerns for permanent record.

Medal Aids "Eagle's Eye" Publicity.

Wharton Releasing Corporation reports that an unusually large amount of publicity has been secured for "The Eagle's Eye" by means of an article sent out to thousands of newspapers, featuring the medal struck off by the German Government to celebrate the sinking of the Lusitania, bearing a date two days prior to the actual destruction of this vessel.

This article consisted of a cut showing both sides of the medal, together with about a half column of text, and, although it was sent out about two months ago, the Whartons are receiving a number of copies daily showing that it is being published in newspapers in all parts of the country. The text identifies the medal with the first episode of the serial, and is said to have been already published in 1,800 newspapers in the United States and Canada.

Daily Trade Showings for Jesters.

Pursuant with the "Show You" policy of the Jester Comedy Company, special screenings are being given practically daily at the offices in the Candler Building of the Photo Drama Co., which controls the rights to these pictures for the State of New York and northern New Jersey. At the first exhibitors' screening, showing "The Recruit" and "His Golden Romance," contracts were signed for them to be shown at the Loew theaters.

Sterling Secures "The Hypocrites."

George Loane Tucker's production, "The Hypocrites," which is to be released by the Sterling Film Corporation under the "Sterling System" about April 1, was shown to the National Board at a private review last Thursday. The following statement from them is self-explanatory. "Entertainment value—excellent." "Educational value—good." "Photography—excellent." "Coherence of narrative—clear." "Acting—good." "Technical detail—excellent." "Atmospheric quality—excellent." "Moral effect—excellent."

Intelligent, artistic direction, good acting and a splendid story are said to be combined in this screen drama, which was written by one of the world's greatest playwrights, Sir Henry Arthur Jones, and was orginally produced by Charles Frohman at the Lyceum theater, New York, where it ran a whole season, and was also shown in the principal cities in America. George Loane Tucker adapted the scenario from the play and produced it under his personal direction.

Miss Elizabeth Risdon, appearing in the current Broadway drama, "Seven Days' Leave," playing at the Park theater, is the featured member of "The Hypocrites." A trade showing of this picture will be held next week at the Miles projection room. The exact date and time will be announced later.

Trade Showing for "Moral Suicide."

On Tuesday, March 12, at 2.30, a private showing of "Moral Suicide," a Graphic Film Corporation production, written and directed by Ivan Abramson, will be given on New York theater roof. This picture is said to deal with a phase of life different from the usual theme selected for film dramatization, and to abound in tremendous situations and smashing climaxes. The thrills are not the result of spectacular effects, but rather the outcome of the actions of the characters. In "Moral Suicide" an atmosphere of refinement and culture is intermittently contrasted with scenes depicting direst proverty and the extravagant gayety of the half world, and it is claimed that this play not only offers entertainment from the standpoint of an interesting story, but it points a moral, showing an existing evil of life and indicating the manner of arming against and overcoming it.

Flynn Serial to Appear in Magazine.

The Flynn serial, "The Eagle's Eye," exposing the plotting of the German government against this country, has been novelized by Courtney Ryley Cooper and arrangements have been made by the Wharton Releasing Corporation by which the complete story will be published in the Photoplay Magazine. It is announced that four episodes will be published in each issue, and these have been so timed that they will appear concurrently with the showing of the different chapters. Further, complete equipment for window and stand displays, providing space for insertion of name of the local theater showing this serial, will be furnished newsdealers, including different copy for each weekly episode. The first four will appear in the May number.

Garson Claims Record with "Parentage."

Harry I. Garson, who recently secured rights to "Parentage" for the states of Michigan, Indiana and Ohio, reports great success in placing this picture among exhibitors in that territory, and claims a record by securing $5,000 worth of bookings in two days, including two-weeks' run at Washington theater, Detroit; one week each at the Majestic theater, Columbus; Standard theater, Cleveland; and Temple theater, Toledo; also bookings from the Lippson houses in Louisville and Cincinnati, and prominent theaters in Akron, Youngstown, Warren and Springfield.

Arvid E. Gillstrom

ARVID E. GILLSTROM, director of "King Bee" comedies, featuring Billy West, is a native of Gotenburg, Sweden, but has been in this country since he was two years of age.

"Gilly," as he is known by his associates, is one of the youngest among successful motion picture directors. He was formerly employed by the Keystone company, and has produced altogether about eighty comedies. He is a hard worker, has a fine sense of humor, knows the dramatic values of his stories, casts with

Arvid E. Gillstrom.

great care, and directs so that everyone knows exactly what he wants of them.

One of Mr. Gillstrom's ambitions is to specialize in big productions which will combine both drama and comedy, as he claims the humorous side of great features is neglected, and comedy relief in the spectacular offerings has not been given proper attention.

Mr. Gillstrom is married to Ethel Burton, leading lady for "King Bees," and they will soon celebrate their first wedding anniversary. He was formerly a mining engineer and prospector, and made his debut in motion pictures as an acrobat and high-diver.

To State Right Physical Culture Films.

A new series of Bernarr MacFadden's Screen Magazine, dealing with outdoor sports and athletic events, is being prepared under Sy Seidman's energetic direction, and future issues will be distributed exclusively on a state right basis by Physical Culture Photo Plays. Mr. Seidman has recently secured some fine hunting, fishing and camping scenes made in the South which will be incorporated in forthcoming releases, together with calisthenics for women, pictures showing how to "Hooverize" in the kitchen, how an infant can be developed through proper exercise into a young Samson, and several scenes showing "our boys" engaged in boxing and bayonet exercise.

J. J. Sameth, sales representative, has returned from a short tour of the middle west and south, and advises that offers from a number of buyers for territory for "Zongar" and the screen magazine are under consideration.

Murray Beier Joins Magnet Exchange.

Murray Beier, has been added to the sales force of the Magnet Film Exchange, which is handling the productions of W. H. Productions Co., in New York territory.

Sales of the Week.

Activities in the State Right Market During Past Seven Days.

CLEOPATRA FILM COMPANY announce that the Boston Photoplay Company have purchased the rights to "Cleopatra," featuring Helen Gardner, for the entire New England states.

* * *

Ernest Shipman has sold to V. H. Hodupp, Indianapolis, Ind., franchise for the Shorty Hamilton series of features for the states of Indiana and Missouri, and has also disposed of the New England rights to the same productions to Nathan S. Gordon, of Globe Feature Film Co., Boston.

* * *

Hiller and Wilk report the sale of the rights to the forty-five Hart, Talmadge, Fairbanks, and Keenan reissues for the states of Minnesota, North and South Dakota, and Wisconsin to the Friedman Film Corporation, Film Exchange building, Minneapolis. Further information is carried in another column.

* * *

The Ivan Film production, "Life or Honor?" has been purchased by Merit Film Corporation for New York and northern New Jersey, and by Eastern Feature Film Company for New England. The sale of British rights to "Babbling Tongues" and "Sins of Ambition" to the M. P. Sales Co., London, Eng., is also announced.

* * *

Supreme Feature Film Company, Minneapolis, has secured from Hiller & Wilk rights to "Raffles" for Minnesota, North and South Dakota, and Wisconsin.

* * *

Sunset Film Corporation have secured from Hiller & Wilk rights for California, Arizona and Nevada to the foty-five Hart, Fairbanks, Keenan and Talmadge reissues.

* * *

W. H. Productions Company announce the sale of "The Two-Gun Man in the Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska" for the New England states to Nathan Gordon of the Globe Feature Film Company, Boston, who has also purchased rights for the same territory for twenty-eight Mack Sennett two-reel Keystones. For additional information as to sales on this series of Keystones see article in another column of this issue.

* * *

Electric Theater Supply Company, Philadelphia, have secured from the W. H. Productions Co. rights to twenty-eight Mack Sennett Keystones for eastern Pennsylvania.

* * *

Renowned Pictures Corporation announce the sale of the African rights for the following Jewel productions to the African Film Trust, Putnam Building, this city: "Pay Me," "The Man Without a Country," "Sirens of the Sea" and "Come Through."

Lamberger Finishes Publicity Trip.

Dr. O. I. Lamberger returned this week from the Ivan publicity trip throughout this country, which was undertaken for the purpose of cementing the relationship of the producing company with the distributors and to study the distribution market in the several territories. The psychological difference of people residing in the different sections of the country demands a specific appeal, and it was the purpose of the Doctor to so get into the spirit of the general audience as to imbibe their viewpoints.

Doctor Lamberger desires at this time to again express his gratitude to the managers of the different exchanges he has visited for the courtesies extended to him and to again urge them all to co-operate with him in the manner outlined so as to get real up-to-date publicity for each section.

Friedman Secures Forty-five Re-Issues.

Hiller & Wilk announce that they have just consummated a deal by which the Friedman Film Corporation, located in Film Exchange Building, Minneapolis, Minn., secured the rights for Minnesota, North and South Dakota and Wisconsin for the forty-five Hart, Fairbanks, Keenan and Talmadge re-issues being handled by S. A. Lynch Enterprises. A full list of titles of the productions included in this sale was carried in our issue of February 16, on page 982. The amount involved in this transaction is said to run into six figures.

The Friedman Film Corporation is one of the largest independent buyers in the middle Northwest, and they also are handling a number of features in that territory, including "The Whip," "The Bar Sinister" and the de luxe edition of "The Spoilers."

Raver Announces a New Vampire.

"The Soul of a Vampire" is the title of Harry Raver's first American presentation of Pina Menichelli, the famous Italian heart-breaker extraordinary, who, it is said, will out-vamp all other vampires. She is young and pretty and an accomplished actress, hence the coming of Vampire Pina will be awaited with interest, especially as her first production portrays a human tigress with her soul laid bare. Mr. Raver explains, however, that Miss Menichelli is not the "Eve" type of vampire, in spite of her beautiful figure. To be explicit, he says:

"Miss Menichelli received her training, as a child, in companies composed of such celebrities as Elenora Duse, the great Salvini and Zacconi. She started with a splendid asset, a beauty which developed into magnetic quality. In 'The Soul of a Vampire' she plays a part which fits her like a glove. The story represents her temperament to a nicety and I believe she will prove a sensation in America."

Gardner "Cleopatra" Ready for Release.

Delay in the preparation of the Helen Gardner "Cleopatra" has necessitated a postponement of the release of this picture. However, it is announced that it is now ready for release, and will be sold on a state right basis. New England rights has been purchased by the Boston Photoplay Company.

It is the intention to book this picture for an indefinite run in Chicago, and a prominent theater is now being negotiated for.

E. J. Connelly in "Devil's Pawn."

In the first Bessie Barriscale feature released by W. H. Productions Company, "Satan's Pawn," the character of Satan as portrayed by Edward J. Connelly is two-fold in its nature, changing intermittently from the wicked and evil human flesh to a scheming and tempting spirit constantly hovering around Harry Lang, the artist, and Isabella, his former sweetheart, now the wife of another. Supported by Bessie Barriscale as the woman and Arthur Maude as the man, Satan moves in and out of the situations at will. Clara Williams and Rhea Mitchell, well known to moving picture audiences for their work in a number of features, also have prominent parts in the production.

Supreme Feature Film Secures Raffles.

Hiller & Wilk announce that the Minnesota, North and South Dakota and Wisconsin rights to the L. Lawrence Weber Photo Drama's production, "Raffles, the Amateur Cracksman," have been sold to the Supreme Feature Film Company of Minneapolis, despite the announcement of a booking organization in the Northwest that they were exploiting this picture.

"Raffles" has just closed a successful week's showing at the Strand theater, New York, and Hiller & Wilk are in receipt of enthusiastic reports regarding the excellent business being done with this picture throughout the country.

What the Pictures Are Doing

Reports from Theaters and Exchanges Regarding State Right Features.

GEORGE STOCKTON of the Ohio Ivan Film Distributors reports big business on "Babbling Tongues," "Raffles, the Amateur Cracksman," and "The Modern Lorelei."

* * *

Magnet Film Exchange announce that they are successfully exploiting "The Two Gun Man" in "The Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska," together with the Mack Sennett-Keystone Comedies. The first feature is showing in Keeney's theaters and the Moss circuit in New York and Brooklyn.

* * *

W. H. Productions are in receipt of enthusiastic reports from exchanges regarding "The Two Gun Man" in "The Bargain." Phil L. Ryan, of the Standard Film Company, Kansas City, says it broke all records for attendance at the Twelfth Street theater during a week's run. B. L. Hadfiel, of the Wisconsin Film Corporation, states that according to House Manager Frank Cook's report this picture did the biggest business in the history of the house in eleven years.

* * *

J. C. Stille, manager of People's theater, Portland, Oregon, reports that the attendance during the showing of "The Warrior" far exceeded his expectations.

* * *

Fourscore Pictures advise that "The Bar Sinister" and "The Cast-Off" are being well received in Canada.

* * *

Strand Entertainment Company, Cleveland, O., state that the gross receipts from "The Lust of the Ages" was more than for any picture in the last eight months.

Gertrude Atherton Novel for Petrova.

Screen rights to Gertrude Atherton's well-known novel, "Patience Sparhawk and Her Times," has been secured by the Petrova Picture Company for Madame Olga Petrova. This is said to be, with one exception, the only story from the pen of this gifted American novelist which has been used for screen presentation; and it is claimed that a record price was paid for the use of this story.

The production is being adapted to picture purposes by Mary Murillo, who is responsible for a number of recent screen successes, and will be directed by Ralph Ince, who is now working on another Petrova picture, "The Great Star." It is expected that work on "Patience Sparhawk" will be started within the next two weeks.

Sawyer and Lubin on Tour.

Following the consummation of several sales of state rights features which they are handling, Arthur H. Sawyer and Herbert Lubin left New York on March 4 for a week's vacation in Atlantic City. From there they will make a tour of various territories handling "Mother" and "The Warrior" in order to get first-hand information of conditions in the state rights field, and to assist various buyers in the exploitation of these features. For this purpose they are carrying along several recently devised advertising aids of a novel nature.

Burstein Returns to Hollywood.

Lou Burstein, president of the King-Bee Film Corps., left Wednesday on the "Twentieth Century," bound for Hollywood, California, to visit the King-Bee studio there.

During his four days on the train Mr. Burstein expects to write two scenarios for Billy West, production of which he will start immediately upon his arrival in Hollywood.

On March 23, Mr. Burstein will leave Hollywood for New York, and will bring back with him the two King-Bee comedies just completed, entitled "The Scholar" and "The Messenger," and upon his arrival a trade showing will be given.

Manufacturers' Advance Notes

Genuine All-Star Cast in Brady's "Stolen Orders"

IN William A. Brady's big photoplay, "Stolen Orders," based on the famous Drury Lane melodrama, "Sealed Orders," is a real all star cast. Six names which have long proved potent in box-office power are to be found in the cast interpreting this spectacular and thrilling story. For with the idea of doing full justice to a story rich in dramatic action, in suspense, and having unusual pictorial values, Mr. Brady enlisted the services of Kitty Gordon, Montagu Love, June Elvidge, Carlyle Blackwell, Madge Evans and George McQuarrie to head a cast which contains many other well-known players.

"Stolen Orders," which will be the first of the feature productions sponsored by Mr. Brady and made under his personal supervision, is said to abound in scenes and situations that fill the eye and quicken the pulse. In point of magnitude it is said to rival the biggest productions so far seen on the screen, and to possess a universal appeal through a succession of dramatic episodes interspersed by scenes as unusual as they are spectacular.

Scene from "Stolen Orders" (Brady-Made).

The story is laid in London, Paris and America—America at the outbreak of the war. Kitty Gordon, as the wife of an admiral of the American navy, has a role in which she is said to add another to her long list of remarkably successful screen personations. Playing opposite her as a sinister figure whose every action is directed and dominated by Wilhelmstrasse is Montagu Love, and his is a character which promises such for those interested in seeing the devious ways in which the German secret agents in this country accomplish their ends. June Elvidge appears as the daughter of this arch spy, as does little Madge Evans. Carlyle Blackwell, as a young American naval officer, has a romantic role, in which his thousands of admirers will like him best, and George McQuarrie is admirably cast as the American admiral.

"Stolen Orders" is being directed by Harley Knoles and William A. Brady.

William Russell Back at Work.

William Russell is hard at work on "Adrian Gascoyne," written by William Hamilton Osborne. His new pictures will be made at the American Film Company studios at Santa Barbara, and all of the technical work will be done at the Chicago laboratories of the American Film Company. Stephen Fox will write exclusively for the American Film Company and for the William Russell productions.

Essanay Names Snakeville Reissues.

Beginning March 23, Essanay will release through General Film Company a new edition of one-reel subjects known as Snakeville comedies. The first subjects are to be "The Snakeville Fire Brigade" and "Snakeville's Sleuth," but there are eight others to be announced as comprising the intial series of ten weekly releases. The Snakeville pictures made a hit when first released, and the revised edition is expected to receive a welcome.

Randolph in Mary Garden Support.

The cast chosen by Goldwyn to support Mary Garden in "The Splendid Sinner," by Kate Jordan, is one of especial excellence. Again Hamilton Revelle, remembered for his admirable work in "Thais," plays opposite the star. Anders Randolph, noted for his excellent "heavy" work on the screen, plays Mary Garden's evil genius in "The Splendid Sinner," a role which demands finesse and power. He is favorably known to every follower of motion pictures.

Others in the cast are Roberta Bellinger, Hassan Mussalli and Henry Pettibone, all contributing much to maintain the high standard of acting in "The Splendid Sinner," released throughout the country March 24.

Willoughby to Support Miss Storey.

An English actor, Lewis Willoughby, will make his debut on the screen in the United States in support of Edith Storey in her next Metro picture, "Treasure," which is now under production at Metro's Western studios. Mr. Willoughby is widely known throughout England and the British dominions, having appeared in London in the companies of Forbes-Robertson, H. B. Irving, the late Sir Herbert Tree and Granville Barker. Mr. Willoughby came direct to this country from Australia, where he had completed an engagement with J. C. Williamson, the well-known theatrical manager.

Scene from "The Blindness of Divorce" (Fox).

Tapped Car Line's Current

That Was How Director Powell Got Illumination for Night Scenes.

REX BEACH and the men associated with him in the business of making motion pictures are not averse to encouraging chambers of commerce and boards of trade in various sections of the country in a wholly laudable ambition to attract cinema people to picturesque territory, but they wish these boosters would take into account the fact that picture plays cannot well be made in places endowed only with the facilities nature provided and which have since been little improved upon.

Southwestern Texas is a case in point. In filming the principal scenes of "Heart of the Sunset," the newest picturization of a Beach novel, for Goldwyn distribution, Director Frank Powell had his hands full devising means of circumventing shortcomings in equipment easily purchasable anywhere near the larger centers of the East or of California.

In the first place he lacked a studio. Faced with the necessity of photographing interior scenes colorfully true to locale and conditions of life, he was obliged to remove the roof and side walls from a small ranch house he had been using in exteriors and to make his interiors in the natural light provided by the inpour of sunshine. This, quite naturally, cost money—the price set on the house by an owner who earnestly declared it never could be repaired.

The incident occurred after there had been built at great expense a larger and more pretentious ranch house in the neighborhood of Eagle Pass. This was of concrete, for which it was necessary to haul the rock and cement over many miles of sandy trails.

Another little inconvenience was encountered in the photographing of night scenes, which Mr. Powell desired to have actually made at night, not tinted. The location he selected—the only one exactly suited to his needs—was miles from the nearest habitation. The problem of lighting it was vexing until Mr. Powell thought of appealing to the interurban car company to allow him to tap their wires for current.

Tom Puts on Madge Kennedy Week.

The American Northwest adores Madge Kennedy. No star of the screen has ever won her way into the hearts of picture lovers in Minnesota, Wisconsin and the Dakotas in so short a time as has the charming Goldwyn star, according to reports from Northwestern exhibitors on her work in "Baby Mine," "Nearly Married" and "Our Little Wife."

Not only is Miss Kennedy in high favor with theatergoers of the territory, but she numbers among her legion of admirers exhibitors of repute. So emphatic is Thomas Furniss, owner of the Rex theater, Duluth, Minn, in the belief that Miss Kennedy is without a peer in her line that he has arranged for a "Madge Kennedy Week" in the near future. He will repeat on "Baby Mine" and "Nearly Married" during the week that he plays Miss Kennedy in "Our Little Wife."

Coming Essanay Reissues.

Bookings on Essanay's Broncho Billy reissues prove George K. Spoor's belief that exhibitors have not forgotten the popularity of these pictures. The first of this series, "Broncho Billy's Leap," was released on March 1, and in succession, under the one-a-week schedule, the others to date are as follows: March 8, "Broncho Billy and the Rattler;" March 15, "Broncho Billy's Close Call," and March 22, "Broncho Billy and the Settler's Daughter."

"Snakeville's Fire Brigade," the first reissue of Essanay's familiar "Snakeville Comedies," is to be released on March 23, and will be distributed, one a week, through General Film. It will be remembered that these one-reel comedies feature the inimitable "Slippery Slim" and Sophie Clutts.

Scene from "The Face in the Dark" (Goldwyn).

Five Productions Completed at Fox Eastern Studios

FIVE photoplays have been completed at the William Fox studios in the East, and a sixth is rapidly nearing the end. The pictures finished are R. A. Walsh's drama, "Woman and the Law," which began an engagement at the Lyric theater on March 3; William Farnum's de luxe production, "Rough and Ready"; "The Debt of Honor," in which Peggy Hyland makes her debut as a William Fox star; "A Camouflage Kiss," June Caprice's comedy, and "A Daughter of France," a stirring drama in which Virginia Pearson has stellar honors.

A film which will soon be ready for the cutting room is one in which Jane and Katherine Lee are starred. The company under the direction of Kenean Buel has returned from a three weeks' stay in Georgia, where Mr. Buel was busy "shooting" exterior scenes.

Peggy Hyland's initial production as a Fox star, "The Debt of Honor," is released as a Special Feature for March 10. O. A. C. Lund, who directed Miss Hyland in this film, will have charge of her second subject, and expects to begin it this week. Irving Cummings, leading man in several Fox pictures, plays opposite Miss Hyland. Others prominent in the cast are Frank Goldsmith, Hazel Adams, and Eric Mayne.

"Rough and Ready" is the Standard Picture for March 24. Richard Stanton, who made "The Spy" and "Cheating the Public," staged this drama of the East and West. Included in the large company are Violet Palmer, Alphonze Ethier, David Higgins, Mabel Bardine, Jessie Arnold, Frank Newton, and Franklyn McGlynn.

Meatless days, next to Miss Caprice, herself, have the chief part in "A Camouflage Kiss," a rollicking comedy of the lighter side of wartime. Bernard Thornton, Pell Trenton, George Bunny, and Lola May help Miss Caprice in its interpretation. Harry Millarde directed the picture.

Of an entirely different character is "A Daughter of France," a vigorous drama whose action is laid chiefly in an old French chateau. Miss Pearson appears as the young woman who serves the tricolor. Hugh Thompson, Herbert Evans, Ethel Kaufman, Maud Hill, George Moss, and Naida Gary are in the company. Edmund Lawrence screened the play—his first for William Fox.

George Walsh has begun a new production. The athletic Fox star has been convalescing for several weeks after returning home from Polyclinic Hospital, where it was necessary to take him for treatment of broken ribs.

There is much activity at the Fox West Coast studios. Jewel Carmen, after finishing "The Bride of Fear," has started work on a production under the direction of Edward J. Le Saint. Tom Mix has finished a play which has to do with a cowboy in a dress suit, and is said to afford him opportunity for one of his best characterizations.

Coming Standard Releases.

Following the release of "Woman and the Law" as a Standard production, with its premier at the Lyric theater in New York City, four other Standard productions shortly will be released by William Fox.

Scheduled for release on March 24 is the William Farnum de luxe production, "Rough and Ready." "The Blindness of Divorce" is the Standard production set for release April 7. This has been termed a propaganda picture, and one that will be a strong preachment on the evils of the present divorce system.

"The Soul of Buddha," a Theda Bara super-production, is scheduled for release April 21.

The tentative release for "Queen of the Sea," with Annette Kellermann, has been set for May 5. In magnificence of settings, beautiful photographic effects, and dramatic interest, "Queen of the Sea" is said to excel "A Daughter of the Gods."

O. Henrys Reach Half Century.

A romance of stage life, with a surprising climax cleverly concealed until the last flash, makes "The Song and the Sergeant," the current General Film O. Henry release, a most tempting short length program feature. Alice Terry, Bernard Siegel, Stanley Dunn, Templer Saxe, and other well known screen actors appear in this release. The half century mark in O. Henry releases is reached with this subject.

Jaxon Starts Its Seventh Series.

"The Unofficial Maneuver," the first subject of the seventh series of Jaxon comedies to be released by General Film Company, sets a fast pace for those to follow. New funmaking stunts and situations have been introduced, with the result that the Jaxons are livelier than ever. The second release in the series will be "What Occurred On the Beach." As in former series there will be six subjects in the current series.

World Announces Its Releases for the Month of April

WORLD PICTURES announces an unusual list of photoplays for the month of April in which stars of the screen appear in fast-moving, entertaining photoplays. Montagu Love comes first on the list with the big World production of "The Cross Bearer," in which Mr. Love impersonates the famous Cardinal Mercier, of Belgium, the outstanding churchman of the great conflict. "The Cross Bearer's" release date was advanced two weeks to bring it to Easter Monday. Interest has been aroused in this feature because of the strength of the story, the timeliness of the subject, the massive staging, and the reports which have been made by those who have seen snatches of the picture.

Scene from "The Cross Bearer" (World).

Ethel Clayton, Alice Brady, and Kitty Gordon follow in delightful plays, and on April 29 comes the final release for the month, Carlyle Blackwell and Evelyn Greeley in "The Leap to Fame," an absorbingly interesting production with a fascinating mystery.

The list of releases for the month is as follows:

April 1, Montagu Love in "The Cross Bearer."

April 8, Ethel Clayton in "The Witch Woman." Willard Mack, whose works are adapted from the A. H. Woods stage successes, wrote this photoplay. The role of Marie Beaupre gives Miss Clayton one of the best roles of her career. Travers Vale directed the production, and Max Schneider was the cameraman.

April 15, Alice Brady in "The Trap." The story of a fanatical fisherman's daughter who is cast from her home for supposed wrongdoing. This interesting production has been staged on a wild seashore in a primitive fishing hamlet. The story was written by Robert F. Hill. It was directed by George Archainbaud.

April 22, Kitty Gordon in "Devil's Dice." This production was largely taken in the dead of winter in the Adirondack Mountains. The snow scenes are superb. George Kelson directed "Devil's Dice."

April 29, "The Leap to Fame." It is the story of a young man who made a leap to fame and happiness through an astonishing series of circumstances. Raymond Schrock wrote the story. Carlyle Blackwell, himself, directed.

Thus, it would seem, exhibitors who depend upon World-Pictures will serve.

"Shame" Attracts Attention

Sympathetic Topic Causes Many Inquiries from Interested Exhibitors.

ANNOUNCEMENT by General Film last week that it had undertaken national distribution of the John W. Noble feature production of "Shame" for the Duplex Films, Inc., has been followed by a keen display of interest on the part of exhibitors in all sections of the country.

One of the important assets of the production, aside from the fact that it presents two popular and capable stars, Zena Keefe and Niles Welch, is the sympathetic nature of the story. Exhibitors have been quick to appreciate the advertising value of a feature presenting at this time such an important topic as the unjust condemnation of innocent children for the indiscretions of their parents.

The argument which "Shame" presents for greater tolerance by society toward unfortunate children, General Film emphasizes, is handled in a discreet and dignified manner, although with great dramatic force, and has much commendation from exhibitors. War time social conditions are also delicately brought in by means of a prologue without, however, touching upon any battle atmosphere. The rest of the story deals with strictly heart interest complications, and rises to melodramatic climaxes.

Coming Pathe Short Subjects.

According to the advance notices, Pathe offers for the weeks of March 17, 24, 31, and April 7 a number of short subjects of particular value. All of them are in the famous Pathecolor. On March 17 will be issued the one-reel subject, "The Cauterets" (Picturesque France series) and "Children's Dances." The first mentioned shows lovely scenery in a portion of France little visited by Americans. The second half is noteworthy, as it is one of Pathe's famous "analysis of motion" series taken with the ultra-rapid camera, and beautifully colored.

On March 24 will be issued "Pests of Our Fruit Trees" and another Picturesque France scenic, "Arcachon," together, one reel, and each colored.

On March 31 comes "The Valley of the Dordogne" (France) and "The Horse in Action," one reel, in Pathecolor. The second half of this film has a value entirely out of proportion to its length. It is one of the very finest of the analysis series, and shows magnificent horses running, jumping, and trotting.

On April 7 will be released "Timber Transportation" (Sweden) and "St. Flour and Aurilla" (France), one reel, in Pathecolor. Each of these subjects contains many beautiful scenes of sections rarely visited by the camera.

"The Devil's Wheel" (Fox).

Gladys Brockwell in "The Devil's Wheel" is the current special feature release of William Fox. The title is based on the game of roulette, which plays a prominent part in the story. Miss Brockwell is the daughter of a French marquis who has lost his fortune and has retired to his chateau to work out a system whereby he can win at roulette. She is interested in the mathematical problem.

The scenes that show the interior of an old chateau are described as marvels of correctness and dignified beauty, and as representing one of the places since destroyed by German shells in the advance to the Marne.

Supporting Gladys Brockwell are Lucille Young, William Scott, Bertram Grassby, T. D. Crittendon, Pietro Buzzi, and Andrew Robson. The scenario was written by Charles Kenyon, and the direction was by Edward Le Saint.

Essanay's Doll Pictures a "Go."

Essanay contributed a creditable bit to the Stage Woman's War Relief "county fair," held in Chicago March 1 and 2. Besides the contribution of the time of the various members of its stock company Essanay loaned three of the series of "Doll comedies" as a novelty feature of the two-day session.

These doll pictures, coming from the genius of Howard S. Moss, producer of the Essanay Perfection Picture, "The Dream Doll," have not been released as yet. They were greeted at the "county fair" with cheers and hearty laughter. The pictures show the frolics of two little animated dolls.

Essanay actresses who contributed their time to the good cause were generaled under Frankie Raymond, Virginia Valli, Jane Thomas, Frances Conrad and Betty Harris.

Triangle Makes Change in Schedule.

The Triangle picture, "Another Foolish Virgin," which was announced as the second release for the week of March 31, has been taken off the schedule for the present, and "The Vortex" has been substituted in its place. Mary Warren, who recently appeared in "The Sea Panther" with William Desmond, has the leading role in "The Vortex," and is supported by Joe King, Eugene Burr, George Hernandez, Myrtle Rishell. Wilbur Higbee and R. P. Thompson are included in the supporting cast. "The Vortex," which George Elwood Jenks adapted from the story by Norman Sherbrook, is described as a society drama with jealousy as its theme. Gilbert P. Hamilton directed.

Finley Completes Three Pictures.

Weighing fifteen pounds less than when he started South six weeks ago, Ned Finley, now at the head of his own producing company, has returned to New York tired but happy over the completion of his first three releases. These are two-part dramas of the outdooors and fighting type like those in which, during his Vitagraph days, Mr. Finley won an admiring circle of followers. The subjects are "The Return of O'Garry," in which Mr. Finley plays again his noted Northwest mounted police role; "The Raiders of Sunset Gap," a mountain thriller, and "Mountain Law," a moonshiner story. After a short rest in New York, Mr. Finley and his company expect to return to Bat Cave, N. C., to make additional pictures for release by General Film Company.

"Hearts or Diamonds" (Russell).

THE title of the first picture produced by William Russell Productions starring William Russell is "Hearts and Diamonds." It will be directed by Henry King. Charlotte Burton has been selected as leading woman for Mr. Russell in the picture. Mr. Russell's pictures will be distributed through Mutual. The picture is an adaptation of the novel, "Adrienne Gascoyne," by William Hamilton Osborne. The story was selected during Mr. Russell's recent visit to New York, and arrangements for its picturization were completed between the author and the star.

Other members of the cast will include Paul Davies, Carl Stockdale, John Gough, and Robert Klein, all well known actors who have appeared with Mr. Russell in previous productions, and all of whom were selected by the star himself for parts in the first of his own plays.

Start General War Chest Fund.

Tonawanda, N. Y., exhibitors will contribute their share to "a war chest fund" of $100,000 being raised in that city to cover patriotic work during the war. A committee of business men will take charge of the fund and decide the amounts which will be taken from it and given to patriotic enterprises. The exhibitors, their employes, and other citizens who subscribe to the war chest fund will be promised relief from solicitation for other patriotic enterprises, excepting the Liberty Loan and the war savings stamps, participation in which are good investments. The purpose of the war chest fund is to prevent duplication of effort in the collection of funds for various patriotic purposes and to prevent the constant drives for funds which have been experienced since the beginning of the war. The exhibitors have always played a prominent part by opening their theaters and contributing generously in these campaigns. It is said they regard the new system with favor.

Pathe Busy on West Coast.

Reports from Pathe's West Coast plant disclose important deevlopments at the Paralta studio, where scenes for Fannie Ward's production of Sir William Young's "A Japanese Nightingale" are progressing rapidly under direction of George Fitzmaurice; Bryant Washburn is already well under way on a Pathe Play; Frank Keenan is working in Sir Henry Irving's great success, "The Bells"; Robert Thornby is directing Bessie Love in "A Little Sister of Everybody," by William Addison Lathrop.

In "Twenty-One," Bryant Washburn has a dual role characterization. Mr. Washburn plays the parts of a small town prizefighter and the "sweet boy" of a sheltered home who has ambitions to get away from the firmly tied apron strings of a domineering aunt. The story is filled with comedy situations.

"The One Woman" (Mastercraft).

Thomas Dixon, Jr., has just finished reading the screen version of his novel, "The One Woman," and is greatly pleased with the prospects it offers for feature film production. "The One Woman" will be the first picture to be offered to the public by the new Mastercraft Photoplay Corporation, and it is now in the course of production at the Paralta studios in Los Angeles, California.

The scenario was written by Harry Chandlee, and was the third on "The One Woman" to be submitted to Mr. Dixon for his approval. Great care has been exercised in its preparation.

Mastercraft is planning to film practically every novel which Mr. Dixon has written that contains dramatic possibilities for the screen. It will also, in the course of time, make feature productions from the best works of other authors, and its plan is to subordinate the stars and place the emphasis of production upon the story.

Scene from "Faith Endurin'" (Triangle).

Triangle's "Faith Endurin'" Has Western Atmosphere

SHOULD a man be convicted on circumstantial evidence? "Faith Endurin'," Triangle's March 17 release, strengthens the arguments raised against adjudging a man guilty on account of damaging circumstances. Roy Stewart has a luckier fate than many to whom the finger of suspicion has pointed. His life hinges upon the discovery of a certain scar on his left arm, and suspense is maintained to the dramatic climax, when the sheriff shoots away the evidence. "Faith Endurin'" is adapted from the magazine story by Kenneth B. Clarke, author of "The Sea Panther," recent Triangle release, and is a tale of the bitter hatred that springs up between cattle barons and copper kings. Roy Stewart is the cattleman who becomes a fugitive from justice for the sake of the girl he loves, Walter Perkins is Sol Durkee, the "Rocking Chair" Sheriff, W. A. Jeffries, Fritzie Ridgeway, Joe Bennett, Edward Brady, Graham Pette, and Walter Perry are included in the supporting cast. Cliff Smith is said to have secured some exceptional Western "atmosphere" for this picture. A rodeo, for which rope-spinners and trick riders were especially engaged, is a feature of the production.

Socialism, a doctrine which today is challenging the attention of the world, is the theme of "The Answer," new seven-part special picture on the Triangle program for the week of the 17th. This play, written by E. Magnus Ingleton, author of "Her American Husband," tells how a girl of the east side pretends to share the ideals of a socialist whom she marries, but turns out to be a social butterfly when she comes into the possessions of millions which he inherits. "The Answer" shows socialism from various angles. Joe King is cast as John Warfield, rabid socialist, whose inherited doctrine of hate for more fortunate humans is changed into a desire to aid suffering humanity. Alma Rubens is a daughter of the rich who dedicates her life to social service. Claire Anderson makes her first appearance in a Triangle feature production as Goldie Shepard. Charles Dorian, Francis McDonald, and Jean Hersholt complete the cast.

"Mud," the latest Keystone comedy, is a tale of two penniless, nerve-laden promoters who step out from their palatial box car to stir up a money sprouting village. Ray Griffith is the optimistic promoter who sees a silver lining to every cloud. Max Asher is his languid, pessimistic partner who "Gloomy Gusses" through life with a long face and a short pocketbook. Bewitching Peggy Pearce upsets their plans while cavorting in overalls. And the path of the get-rich quick parties is strewn with pitchforks and other pointed arguments.

"Bud" Has Three of 'Em Finished.

Reports to General Film Company from the National Film Corporation studios at Denver announce the completion of the third Clover Comedy, with Bud Duncan and Dot Farley featured. Release of this series of one-reel comedies, which will present Duncan in the style of work made famous by him in "Ham and Bud," is expected to begin at once. The subjects for which negatives have been made and printing has been started are "From Caterpillar to Butterfly," "Rip Roaring Rivals," and "The Wooing of Coffee Cake Kate." In these comedies "Bud" specializes as a midget cowboy of many misadventures, and Dot Farley burlesques the Western dance hall vampire. These comedies are said to be done in the two stars' best vein.

Busch Gardens Filmed by Triangle.

The Busch Gardens, famous show place of Pasadena, owner by the late Adolphus Busch, St. Louis brewer, were used for many of the scenes in the new Triangle picture, "The Vortex," in which Mary Warren and Joe King are featured.

"The Church Window Angel" (American)

"The Church Window Angel" is the title of the Minter subject on which Mary Miles Minter is now at work. Jeanne Judson wrote the story, and Karl Coolidge arranged it for the screen. Edward Sloman will direct it.

Miss Minter plays the role of Florence Hope, raised in ignorance of the fact that she is an heiress. Alan Forrest as Jack Andrews, the devil-may-care son of a New York lawyer, and George Periolat, famous as a character makeup, will have important roles in the picture.

Pearl White's Mail Increasing.

Following the announcement of the interest in the trade stimulated by the unusual publicity campaign on Pathe's new serial, "The House of Hate," starring Pearl White and Antonio Moreno, the great public is demonstrating a like interest.

Miss White receives many letters every day. Since the announcement of "The House of Hate" the number has increased, and practically every one of them inquire about the coming serial.

Scene from "The Girl and the Judge" (Mutual).

Olive Tell in "The Girl and the Judge" Leads Mutual

OLIVE Tell, who is appearing in the Empire All-Star productions of Frohman stage successes, is announced in a photodrama titled "The Girl and the Judge," to be released by Mutual March 18. The picture was made under the direction of John B. O'Brien. It is the third of a series in which Miss Tell has appeared for Mutual-Empire. The action of the picture is intense in character, and Miss Tell is given ample opportunity for emotional acting of a high order. Physically and temperamentally the role is a grateful one for her.

Supporting Miss Tell is a notable cast headed by David Powell, who has had a varied and decided success with the companies of Sir Johnston Forbes-Robertson, Miss Ellen Terry, and other eminent actors; Charlotte Granville, Eric Mayne, Marie Reichart, Paul Stanton, Marie Burke, and Thomas Curran.

The Screen Telegram, the news-serial inaugurated by Mutual, in its second week of issue, will be released March 10 and 13. The initial bookings of the Telegram indicate that it is a winner. The contents of the first week's issue of the Telegram augurs well for future releases.

Billie Rhodes, in a Strand comedy, "His Quaker Girl," released March 19, completes the Mutual schedule for the week. Billie is playing the part of a Quakeress in a motion picture production, and is wooed and won by Jack, who thinks she is a real Quaker. Jack gets mixed up with another girl the night before the wedding, and when she turns up at the bridal festivities believes he's in for a hot time, but it's Billie, who has won him in both guises, and he promises to be faithful to both.

"Humdrum Brown" (Paralta).

Can a small town man whose mind, whose personality, whose education have been confined until the age of thirty to the advantages or rather disadvantages of a little backwoods community keep up with the rush of humanity and reach the goal of success that he is suddenly thrown into in the swirl and rush of the great city?

This problem comprises the theme of the second Paralta Walthall Play, "Humdrum Brown," which is soon to be released through the W. W. Hodkinson Corporation. "Humdrum Brown" is a production of a type which stands out as being entirely different from the kind in which Mr. Walthall has previously appeared. While it is a tense drama there are no over melodramatic scenes.

The story in this play, while filled with suspense, is relieved at frequent intervals by touches of excellent comedy.

Triangle One-Reel Completed.

Harry Edwards has completed the production of the first of the series of one and two-reel comedies which Triangle recently planned to give well-known dramatic performers an opportunity to display their skill as funmakers. Working under Edwards' direction in a one-reeler, "Many Happy Returns," were Jack Livingston, Jack Richardson, May Walters, Lillian West and Ruth Langston.

Heavy Call For "Tarzan"

First National Reports That Eighty Prints Will Be Necessary.

THERE is no depression in the film industry. Take the word of the directors of the First National Exhibitors' Circuit and the National Film Corporation for that. When good product is offered there is no dearth of first run opportunities, and the remarkable response of exhibitors throughout the country is the best demonstration of the fact that the pessimistic feeling prevalent in some quarters is attributable to inconsistent product rather than poor business conditions.

The release date of the picture, "Tarzan of the Apes," although announced but two weeks ago, has brought into the various First National exchanges proffers of the best houses in America.

To take care of the first four weeks' bookings as they now stand, J. D. Williams, of the First National, stated that at least eighty prints would be required, and so fast are the bookings coming in that William Parsons, of the National, has decided to allow the distributors carte blance in the matter of prints.

The picture as it will reach the film theaters will run about 7,500 feet, although the length at the Broadway theater exceeded 9,000.

Viola Dana in Seacoast Tale.

Viola Dana portrays a girl from childhood to womanhood in "Breakers Ahead," a seacoast tale which Metro releases on March 25. Charles J. Brabin, who directed the production, wrote the story in collaboration with H. P. Keeler.

Miss Dana is supported by Clifford Bruce, Russel Simpson, T. H. Gibson-Gowland, Mabel Van Buren, Eugene Pallette, Sydney Deane, and Lorena Foster.

California Troops in the First Glaum Paralta Play

THREE hundred members of the California National Guard, headed by the Coast Artillery Band from Fort MacArthur, were mustered at the Paralta studios in California recently to aid in creating a patriotic atmosphere in some of the war scenes in Louise Glaum's picture, "An Alien Enemy," in which this star will make her debut in Paralta Plays.

These scenes gave the companies their first opportunity to train with complete uniforms, guns and helmets, and they depicted the entry of a contingent of American troops into a French town behind the lines. They were staged under the direction of Wallace Worsley.

For the battle scenes in the film they were uniformed and equipped by the wardrobe room and the "props" department of the Paralta studios. Regular army officers from Camp Kearney were present at the manoeuvers to inspect the troops, which will soon be mustered into active service.

While "An Alien Enemy" is not a spectacle of war the action of the story, which contains the intense dramatic situation of a German Kultur-reared girl entangled in the international political movements of America and Germany, is carried on with a background of war.

Miss Glaum will appear in the role of a girl who is an American orphan, but who believes she is a German by birth, and whom the Central Powers seek to make a German by influence, discipline and education, and who is sent to America as a member of the German Intelligence Department to wreck what is really her native country.

Louise Leads the Band.

"De Luxe Annie" For Screen

Successful Drama Secured for Presentation by Norma Talmadge.

ONE of the prizes of the present dramatic season has been secured by Norma Talmadge for a Select production. This is "De Luxe Annie," the highly successful drama which was presented by Arther Hammerstein early in the present dramatic season at the Booth theater in New York. The play made a big hit, not only from the artistic but also from the financial standpoint, and is at present doing exceptionally well on tour of the larger cities only.

"De Luxe Annie" was written by Scammon Lockwood, and first appeared as a two-part serial magazine story. This story was later dramatized by Edward Clark.

"De Luxe Annie" appears during the development of its first scenes to be an ordinary crook story, deftly written, and with many sympathetic touches. However, this conception of the play quickly changes under the development of a number of surprising incidents, and before the spectator realizes it he finds his interest captured and held by an unusual psychlogical study which is told through the medium of a swiftly moving drama elaborated with much incident.

Lytell Some Athlete Himself.

A new athletic star will be introduced to the screen when Bert Lytell's first Metro picture, "The Trail to Yesterday," is released. Mr. Lytell gave a hint of his ability in this line in "The Lone Wolf," but in the Metro screen romance adapted from Charles Alden Seltzer's thrilling novel he will have an opportunity to give those motion picture "fans" who like daring deeds in addition to good acting something to talk about.

Desperate riding, a miraculous rescue by means of lariat throwing, and an escape from the top of a skyscraper are a few of the exciting incidents promised in "The Trail to Yesterday," which will be staged partly in the Grand Canyon of Colorado, and partly on a cattle ranch near Tucson, Arizona. The picture will be completed at Los Angeles, Cal. Edwin Carewe, who is directing "The Trail to Yesterday," is especially able in the handling of this sort of photodrama, for his own youth was spent on the plains.

Italian Front in Hearst-Pathe.

Hearst-Pathe News No. 19 showed several events of more than ordinary interest. They were the several scenes of the work being done by one of the naval aviation schools, those of the British tank "Britannia" giving an exhibition at the City Hall, New York City, and the striking views of the French front in Italy.

The view from the French front in Italy include some of the hordes of German and Austrian prisoners taken in the recent offensive. They are full of interest, and particularly timely.

Scene from "The Accusing Toe" (General Film).

Fun in a Sore Toe Is the Theme in Judge Brown Story

A JUDGE BROWN story with a rich vein of boy humor is 'The Accusing Toe," the current release in this popular General Film series. Favorite players in other Judge Brown stories make their reappearance. Dale Faith plays the part of the boy with the injured toe, Wharton Jones is the superstitious miller, and Sadie Clayton plays the part of the boy's mother.

The miller's attempts to win the hand of Steve's mother despite the latter's unvoiced objections form the basis of the story. The miller becomes aware that he is not wanted in the family circle, as Steve conducts a cunning campaign to separate the two. He manages to leave the impression of his injured toe in every spot likely to be visited by the couple as a constant reminder of his objections. The accusing toe even haunts the mill, until the miller becomes desperate and baffled.

Following "The Accusing Toe" will come "Thief or Angel," a powerful heart interest story in which Ruth Hampton is featured together with a capable boy cast.

Here's Real War Time Economy.

The American Film Company, Inc., whose studios are the show places of Santa Barbara, found it necessary recently to build another greenhouse to take care of the accumulation of rare plants that are among its many attractions.

Owing to war conditions glass plates are hard to get, and it would mean a long wait before they could be shipped. Then the technical director had a bright idea. He remembered that there were hundreds of 8x10 still plates packed away that had been used for successful stars and their pictures. The plates were retrieved, cleaned, and proudly used in the making of the greenhouse, which took 5,200 of them.

There's economy for you.

"The Phantom Feud" (Select).

On March 1, Alice Brady began production of "The Phantom Feud," her fifth Select Picture. In this latest picture, for which "The Phantom Feud" is a tentative title, Miss Brady's leading man will be Craufurd Kent. Miss Brady's leading woman is Ormi Hawley. Mr. Kent and Miss Hawley are a veritable pair of trumps for Miss Brady. The direction is in the hands of Emile Chautard.

Strong Cast for "The Yellow Ticket."

A strong cast surrounds Fannie Ward in the Pathe Play, "The Yellow Ticket," adapted from the A. H. Woods stage success. In addition to Miss Ward are Milton Sills, Warner Oland, Armand Kalisz, J. H. Gilmour, Leon, Bary, Helene Chadwick, Anna Lehr, Nicholas Dunaew, Edward Elkus, Charlie Jackson, and Richard Thornton. Nearly all of these plays have been starred in previous motion pictures. Their assembly in one cast indicates the importance which Pathe assigns to the picture. William Parke directed it, and Astra produced it. The release date will be announced shortly.

As a stage play, "The Yellow Ticket" had a run of over a year at the Eltinge theater in New York, and six months at the Powers theater, Chicago. It also played in every city of the United States.

Story of Shipping is Pathe's Leading Drama March 24

PATHE'S program for the week of March 24 is rich in box office value, containing one of the Pathe Plays starring Irene Castle, as well as Pearl White and Antonio Moreno, in a strong serial episode and an unusually good comedy.

Irene Castle is starred in "The Hillcrest Mystery," an original photoplay directed by George Fitzmaurice and produced by Astra, with a cast including J. H. Gilmour, Ralph Kellard, and Wyndham Standing. The story teems with action, suspense, and intrigue, with a touch of color from the great war. The picture deals with shipping. The nature of this picture gives it strong popular appeal at the present time.

Pearl White appears in the third episode of "The House of Hate" serial under the title of "A Woman's Perfidy," with Antonio Moreno. This chapter is said to contain more mystery and action than the two preceding ones put together. In it Pearl White is thrown from a window of a building to the roof of a porch many feet below. The well known players who figure in this episode include Paul Clerget and Peggy Shaynor.

"Let's Go" is a one-reel Rolin-Lloyd comedy in which Harry Pollard and Bebe Daniels are seen in amusing roles.

A Pathe colored educational and travel split-reel is made up of "The Pest of Our Fruit Trees" and Picturesque France (Arcachon).

Hearst-Pathe News No. 26 and No. 27 round up this program.

Alice Howell in Scrappy Comedy.

Alice Howell, one of the screen's foremost exponents of the rough-and-ready in comedy work, makes her debut as an aspirant for Jess Willard's crown in "What's the Matter with Father," the newest Century Comedy offering. The production was directed by J. G. Blystone.

"What's the Matter with Father," unlike its predecessors, is not limited to a cast of three or four people. Instead, a round dozen of girls possessing somewhat more than their share of good looks, appear in support of Miss Howell. The principals in the cast include Eva Novak, Eddie Barry, Neal Burns and Harry Griffith.

Messrs. Abe and Julius Stern, executive heads of the Century organization, have set April 1 as the date on which "What's the Matter with Father" is to be released.

General Reports Big Business with Chaplin Reissues

THE new editions of Essanay-Chaplin comedies, being distributed by General Film Company, have established a new popularity record. General Film reports these monthly releases have had an enormous demand from all sections of The United States and Canada. Some exhibitors are said to declare they are drawing more money into their box offices than when they were first issued.

One exhibitor informed General Film recently that he had shown the new edition of "In the Park" to capacity crowds despite the fact that it had already been shown three times previously. In numerous instances prominent exhibitors have booked these Essanay-Chaplins for two, three and six-day runs, and have given them the place of prominence in their programs.

Eight Essanay-Chaplins have been released to date, "His New Job," a Chaplin masterpiece dealing with motion picture studio mishaps, being the latest. Other releases in the series are "The Champion," "A Jitney Elopement," "By the Sea," "In the Park," "Work," "A Woman," and "The Tramp."

Scene from "His New Job" (General Film).

Triangle Puncher Has Serious Fall.

Abe Farra, Triangle puncher, for many years the champion rider of Oklahoma, had a serious fall while working in the closing scenes of Roy Stewart's latest Triangle western thriller, "Boss of the Lazy Y," the screen adaptation of Charles Alden Seltzer's novel by the same name. Farra was riding a big sorrel outlaw for some "rodeo shots" when the crazed beast fell in a little arroya, throwing Farra over his head. Abe declares he would have stuck to his horse, even to the bottom of the canyon, had one of his stirrups not broken.

"Mrs. Slacker" (Pathe).

In "Mrs. Slacker," the Pathe feature release for the week of March 31, Gladys Hulette and Creighton Hale are to be seen in a picture with a timely title, up-to-the-minute story, and first class direction. Miss Hulette has been climbing fast, and "Mrs. Slacker" shows her in a sympathetic role which presents her at her best. Creighton Hale, the well known Pathe star, who has scored by his work in two serials, is co-starred with Miss Hulette. Hobart Henley directed it, and shares credit for its many artistic qualities. Paul Clerget, the famous French pantomime artist, is another prominent member of the cast. Agnes Johnston wrote the story.

"An Alien Enemy" Is Glaum Title.

Since the announcement that Louise Glaum's first Paralta Play would be known as "The Iron Beast" instead of "Intelligence" the executives of the Paralta organization have again changed the title.

It is now definitely decided that this production will be released as "An Alien Enemy."

Coming Fairbanks Play Is Different.

The next Douglas Fairbanks picture will present a marked contrast to his past performances in many ways. While Fairbanks pictures have been taken chiefly in the open this film is being staged practically in its entirety in interior scenes, depicting the home of a fashionable New York family.

Wilfred Buckland is supervising the furnishings for the interiors. The rugs used here alone are estimated to represent $30,000; the paintings, draperies, etc., having been borrowed from the home of an oil man in California who values his belongings at $100,000.

Cohan's Third Artcraft Is "Hit the Trail Holliday"

AT the New York headquarters of the Famous Players-Lasky Corporation last week it was officially anounced that George M. Cohan will shortly again commence activities before the camera. Mr. Cohan's next motion picture vehicle will be an adaptation from his own tremendously successful play, "Hit the Trail Holliday," to be released under the Artcraft trade mark. This will be George M's third Artcraft picture, his former releases being "Broadway Jones" and "Seven Keys to Baldpate."

"Hit the Trail Holliday" is a farce in which George Cohan has dramatized Billy Sunday, the noted evangelist, and called him Holliday. It was produced in September, 1915, at the Astor theater, and created a furore. The novelty of the offering was refreshing, and the play was an instantaneous hit. It remained at the Astor enjoying turnaway business until March of the following year, when it was transferred to the Cohan & Harris theater, continuing this record-breaking run until July, after which it went on tour. It was intended to reopen for another New York showing this fall, but this plan has been abandoned owing to the decision to produce the play in picture form. During the entire New York engagement Fred Niblo played the title role.

The importance of this subject, and the fact that Mr. Cohan will himself interpret the part of Holliday has led the Famous Players-Lasky Corporation into unusual preparations for the production, and its best producing genius has been assigned to the task. The photoplay will be made in the Eastern studios from a scenario which is being written by Anita Loos and John Emerson, whose ability to picturize comedy is well known.

Marshall Neilan, who has had charge of the production of Mary Pickford's recent pictures, and whose last picture, "Stella Maris," has been universally acclaimed a masterpiece of artistry, will journey to New York to undertake the direction of "Hit the Trail Holliday."

Magazine and Novel Material in Triangle Spring Drive

FORCES at the Triangle Culver City studio are forging ahead on their spring drive under the leadership of General Manager H. O. Davis. The forthcoming program includes magazine and novel material which Mr. Davis purchased on his recent Eastern trip, as well as stories by Triangle staff writers to be put into production. During the week just past two new subjects have been commenced, and a society drama, "The Veil," has been completed under the direction of Thomas N. Heffron. J. Barney Sherry, Mary Mersch, Dora Rodgers, Frank Bonn, Edward Brady, and Walter Perry were included in the cast. Six other subjects are in various stages of production.

A third story by John A. Moroso, author of "The Shoes That Danced" and "In the Spring," has been started with Thomas N. Heffron as director. "The Lonely Woman" is the working title of the production, which features Belle Bennett, supported by Anna Dodge, Alberta Lee, Nellie Anderson, Lee Hill, Percy Challenger, and John Lince.

Mrs. Kate Corbaley, author of the thousand-dollar prize story in the recent Triangle Photoplay contest, has written a two-reel comedy which is being produced under the direction of William Beaudine. "Mr. Briggs Closes the House" deals with the comedies and errors of domestic life, and includes in the supporting cast Edwin Brady, Myrtle Rishell, Anna Dodge, Fred Mack, and Frank Caffrey.

Director Cliff Smith is now well under way on a Triangle Western subject featuring the cowboy star, Roy Stewart. Josie Sedgwick again will be seen as Stewart's leading woman.

"The Siren in the House," in which Jack Dillon is directing Olive Thomas and a cast including Wallace MacDonald, Claire McDowell, Ray Griffith, Lee Phelps, and William V. Mong, is well under way.

A fashion show will be one of the features of the Triangle release, with William Desmond in the title role, the working title of which is "The Honorable Billy." Frank Borzage is directing this drama, which features Gloria Swanson as leading woman.

One of the largest courtroom sets ever constructed at the Culver City studios was used by Director Raymond Wells in the filming of "In the Spring," a detective story by John A. Moroso dealing with the underworld of New York. Margery Wilson and Joe King have the leading roles.

Miss Frederick in "Fedora"

What Other Famous Players Stars Are Doing in East.

AT the Fifty-Sixth street studios of the Famous Players-Lasky Corporation Pauline Frederick has begun the production of a screen version of "Fedora," another Bernhardt role, to follow "The Resurrection." "Fedora" is one of the best known plays in the history of the drama, being written by Victorien Sardou, and made immortal by the interpretations given by the "Divine Sarah" and Fanny Davenport.

Marguerite Clark is working on interiors for "Rich Man, Poor Man," from the George Broadhurst play which was adapted from the novel by Maximilian Foster. It is a human play, as Broadhurst productions usually are, and Director J. Searle Dawley is making the photoplay a dramatic offering, though there are many natural situations that will call forth smiles. The humble boarding house, with its ever changing human derelicts on the sea of life, the scenes of which are being taken this week, will no doubt arouse pathos as well as laughter.

Billie Burke has finished "Let's Get a Divorce," under the direction of Charles Giblyn, from the story by Anita Loos and John Emerson. Aside from the personality of Miss Burke and the fact that in this picture she has a unique comedy drama the general ensemble of "Let's Get a Divorce" is expected to arouse admiration by reason of the exquisite Florida exteriors, the beautiful interiors, and the artistic appointments, as well as the handsome costumes.

The atmosphere of the Famous Players-Lasky studio at Fort Lee, N. J., where the new Elsie Ferguson production for Artcraft release, "A Doll's House," is being produced by Maurice Tourneur, is surcharged with temperament. Tula Belle, aged eight, staggering under the laurels won in "The Blue Bird," the big Maeterlinck spectacle about to be released, appears in "A Doll's House," but the homage she would otherwise command is being shared by Ivy Ward, whose three and one-half years rest lightly upon her curly head.

Changes in Universal's Press Department.

Goodbye, "Camouflage." So long, "Greatest Hit on Earth." Farewell, "Hit of the Season." Having outlived your usefulness, your public career is threatened. But you are not to be Oslerized alone. With you are doomed to go such hardworked old friends as "Intensive," "Psychology," "Efficiency Expert," "Somewhere in France" and "Cinematographer."

The first shot in the campaign to put you permanently into "blighty" has been fired from Universal's battery of mimeographs. Believing that the time had come when you deserved to be put on the retired list and pensioned, the order to all the studios and to the advertising and publicity departments of the organization has been issued.

Beginning immediately you will please discontinue the use of the following words or expressions in the titles, subtitles or advertising of any and all Universal moving pictures:

Camouflage.—Because it has been worked so hard by moving pictures, newspapers and magazines that it has begun to be a source of irritation to persons who have more than a one-track mind.

Intensive.—Same reason as above.

Psychology.—Because it is used by so many persons who seek to appear learned (when their knowledge is purely superficial) that it has lost its effectiveness. Nine times out of ten it is fake or bluff or, if you will, camouflage.

Efficiency Expert.—Because there is no such animal.

Somewhere in France. — Because it proves lack of originality.

Cinematographer.—Because it is a terrible thing to load onto a good cameraman.

Greatest on Earth.—Because no picture we ever made or anybody else ever made is actually the greatest on earth.

Hit of the Season.—Because this is the expression that practically every theatrical manager and picture producer employs in describing everything he produces.

Scene from "Cooks and Crooks" (L-Ko).

Some Metro Notes.

Finis Fox, author of several Metro pictures, is assisting his brother, Edwin Carewe, in the direction of Bert Lytell's initial Metro picture.

George D. Baker, who was recently appointed manager of productions at Metro's West Coast studios, at Hollywood, Cal., has left the East to take up his new duties.

Edward J. Connelly, who plays Howard Belmont in support of Nazimova in her second Metro picture, has been engaged to play Ekdal in Nazimova's stage production of Ibsen's "The Wild Duck."

Leighton Osmun, well known as a scenario and short story writer, has joined the scenario staff at Metro's West Coast studio, Hollywood, Cal.

Change in L-Ko Policy

Beauty Choruses to Be Featured in Coming Comedies.

JULIUS STERN, president of the L-KO Komedy Kompany, has just returned to New York after a stay of six months at the West Coast studios of that organization. Mr. Stern's return has brought to light a radical change in the policy of his company, insofar as the type of comedies which are to be released in the future are concerned. The new L-KO releases will feature girls—lots of them—rather than just one or two players.

The results of a questionnaire recently sent out to representative exhibitors located in various sections of the country are said to be responsible for the change in the style of the L-KO output. The answers sent in by these exhibitors state that the effect of the revival in popularity of the "girl" shows now being presented to the public is being reflected in the growing demand for screen comedies in which feminine beauty figures importantly. Mr. Stern brought with him upon his return to New York three productions. The first of these comedies to be released will be "Cooks and Crooks," which has for its central characters Gale Henry, Eva Novak, Hughie Mack and Dave Morris. The titles of the other two L-KO comedies will be announced later. James Davis directed "Cooks and Crooks," the action of which takes place in Mexico.

When Stage Money Went.

During the filming of the new Triangle picture, "The Veil," a "Coast Defender" who has never been east of the Rockies, slipped up on a matter of detail that failed to escape the eagle eye of Director Thomas N. Heffron. A New York cafe scene was being taken and the actor, who was a bit shy on Eastern customs, prepared to pay his bill with silver dollars. The scene was saved by substituting "stage money."

Trilma Godfrey Winters in California.

Trilma Godfrey, who has just finished a road tour, is spending the remainder of the winter in California with her sister, Rae Godfrey, of the Triangle-Keystone beauty brigade. The Godfrey sisters are well-known in the professional world, having been troupers for years. Before Rae Godfrey left the road to take up her picture career the family had a vaudeville act, billed as "The Great Godfreys."

Bushman and Bayne Producing "Breaking Into Eden"

FRANCIS X. BUSHMAN and Beverly Bayne have begun the production of "Breaking Into Eden," a Metro All-Star Series picture under the direction of Will S. Davis, who guided the stars in "Under Suspicion," a recent release, and "The Brass Check," just completed.

"Breaking Into Eden" is a screen version of "With Neatness and Dispatch," a story by Kenneth L. Roberts. June Mathis and Luther Reed prepared the continuity from Roberts' original story.

Francis X. Bushman plays Paul Donaldson, nephew of Police Commissioner Burgess, a virile American who is mistaken by a girl for "Slim" Keegan, a crook. Beverly Bayne has the role of Geraldine Ames, the girl who mistakes Paul for the crook.

This new vehicle for Bushman and Bayne is a stirring romance replete with mystery, surprise and adventure.

In the support are Frank Currier, Hugh Jeffrey, Ricca Allen and Sylvia Arnold. James J. Dunne has returned to Director Davis' staff as his assistant.

Scene from "The House of Glass" (Select).

Florence K. Billings to Play in "The Reason Why"

A NOTABLE addition to the cast of "The Reason Why," the Select Picture which Clara Kimball Young and her own company are making in the New Rochelle studios, has been made in the person of Florence K. Billings.

Miss Billings is one of the best known actresses on the screen, and her interpretation of the roles she plays is invariably marked by fine characterization and an unerring sense of emotional values. Some of her most recent work has been with Jane Cowl in "The Spreading Dawn," as Frank Keenan's leading woman in "Loaded Dice," and in Norma Talmadge's forthcoming Select release, "By Right of Purchase."

The inclusion of Miss Billings practically completes the cast of "The Reason Why." Miss Young's leading man will be Milton B. Sills, who plays Lord Tancred to her Zara. Other well known players will be Frank Losee as Markrute, the banker, and Kate Lester as the Duchess of Glastonbury. Little Eldean Stewart will play the part of Mimo. The production is under the direction of Robert G. Vignola, and the photography is being handled by Lewis J. Physioc.

"The Reason Why" is a film version of Elinor Glyn's famous novel of the same name, and has been prepared for the screen by Mary Murillo.

Soggy Fist in a "Dry" Fight.

Mr. Average-Citizen-of-Toronto was somewhat amused when he learned that the Dominion Alliance had shocked itself by the sight of moving pictures at its prohibition mass meeting in Massey Hall. The Dominion Alliance is the crowd of self-appointed uplifters which has been pulling a series of "bones" in connection with its campaign for bone-dry conditions throughout the Dominion, including the inviting of William Jennings Bryan to address a Toronto audience.

Somebody figured that it would be very much up-to-date to have moving pictures at the first evening session, but to the horror of the Alliance members the first views presented were those of Canadian soldiers enjoying a boxing bout somewhere overseas. In a moment the crowded auditorium was in an uproar.

"Stop it," "Disgraceful," "Shameful," "Very Uplifting" were some of the expressions of disapproval which were shrieked above the noise. One woman coaxed a handy faint and had to be carried out. The picture was suddenly shut off in the middle of the reel and the nice little diversion came to an abrupt end.

Live Wire Branch Man.

Publicity and advertising co-operation of a sort calculated to be of great value to the home office has been devised by Richard Robertson, Goldwyn Pictures' branch manager at Kansas City. He has issued from his exchange a four-page printed release sheet setting forth the selling virtues of all the Goldwyn Pictures since the first release, "Polly of the Circus," starring Mae Marsh, up to and including the new Madge Kennedy picture, "The Danger Game," to be released April 7.

In his release sheet Mr. Robertson has summarized the salient box office features of each production. The title, the star, the author, director and the number of reels in each are specified. As a whole the pamphlet makes a handbook for exhibitors which should prove of much use.

Rare Interest in Pictograph 110.

A timely and interesting subject in the 110th release of the Paramount-Bray Pictograph, "the magazine on the screen," is entitled "War and the Motorcycle," which is released with the permission of the Government, and shows the importance of the motorcycle in modern warfare.

"The Torpedo" is an animated diagrammatic drawing by means of which E. D. Parmelee, of the Bray Studio, Inc., makes clear the operation and destructive power of the torpedo, the hornet of the sea.

"Kilauea, the House of Everlasting Fire" is the first of a series on Hawaii, and shows the most accessible volcano in the world, with the mighty mountain in a state of extraordinary turbulence.

Rupert Julian Brings His "Kaiser" to the Broadway

RUPERT JULIAN, long identified with Bluebird and Universal productions, made his bow as an independent feature producer at the Broadway theater, Saturday evening, March 9, where his seven-reel production, "The Kaiser, the Beast of Berlin," opened for an indefinite run. The production, the scenario of which was prepared by E. J. Clawson, is remarkable in its treatment of present day world history. At the same time it is not to be regarded as a war romance. While the rape of Belgium and the sinking of the Lusitania are dwelt upon and furnish material for a part—a small part—of the action they are merely unimportant incidents which furnish the background upon which is etched out in the detail an amazing characterization of the Kaiser.

According to Mr. Julian, he conceived the idea of turning out "The Kaiser, the Beast of Berlin," over a year ago. It is his intention either to sell the picture outright or state right it. With this idea in mind several endings have been prepared for it. As the picture now concludes it shows the fall of Berlin and the surrender of the Kaiser to the Council of Allies.

That Julian is prepared for any eventuality is evident from the fact that he brought with him on his trip to New York a set of costumes which will enable him to film any kind of scene that future history may call for.

Julian, himself, enacts the title role of "The Kaiser." With features that lend themselves readily to a facial resemblance to the German war lord his screen appearance is uncanny in its fidelity to the published portraits of the Prussian ruler.

Not content with merely physically resembling the central character of his production the player-director closely studied the various memoirs that have been written by people formerly of the Imperial Court. These furnished insights to the mannerisms and habits for which the Kaiser is peculiar, and so enabled the producer to lend an additional air of realism to the production.

Practically every important character in the German Court is represented in "The Kaiser." Bethman-Hollweg, Admiral Von Tirpitz, Von Hindenburg, Admiral Von Pliscott, General Falkenhayn, General Von Besseler, General Von Der Goltz, and oterhs. Famous characters embraced under the Allied battle flags who are seen include President Wilson, Ambassador Gerard, General Pershing, General Haig, General Joffre, General Diaz, and King Albert of Belgium.

A notable cast enacts the important roles. Among the more prominent players who appear are Allen Sears, Nigel De Brullier, Lon Chaney, Mark Fenton, Harry Carter, W. H. Bainbridge, Harry Von Meter, Walter Belasco, Wadsworth Harris, Winter Hall, Elmo Lincoln, Robert Gordon, Joseph Girard, Alfred Allen, Harry Holden, George Huff, Ruth Clifford, Betty Carpenter, Ruby Lafayette, Gretchen Lederer, and Zoe Rae.

Rupert Julian as the Kaiser.

Appeals to Brows High and Low

That Is What Is Said About Chaplin by Those Competent to Know.

SPECIAL press material and exhibitors' aids are being prepared by the publicity and supply departments of the First National Exhibitors' Circuit for the exploitation of the first of the new series of Charlie Chaplin comedies, which will probably be ready for release soon after Easter.

In making a compilation of the facts and fictions regarding Chaplin's career for use in putting over his forthcoming production it has been discovered that the million-dollar slapstick genius ranks third among those personalities that have received mention in the public press during the past two years. The Kaiser and President Wilson both lead him in actual amount of space, according to the estimation of the manager of a well-known clipping bureau, but the film star's face is undoubtedly known to more people in various parts of the globe. And his name occurs so frequently in all forms of reading matter that it has practically taken on the color of an adjective. The history of screen comedy, written without reference to Chaplin, would be a rather melancholy affair.

It is also a noteworthy fact that Charlie Chaplin's unique art has received attention from many of the most intellectual critics both here and abroad. Some time ago The New Republic, America's leading "highbrow" weekly, published a lengthy essay from the pen of Harvey J. O'Higgins on Chaplin's screen work. Mr. Fiske also contributed a serious article to the Century Magazine on the little comedian. Gilbert K. Chesterton has written about him delightfully in the New Statesman of London. McClure's Magazine ran the story of his life not long ago. Vachel Lindsay, the poet and photoplay commentator, has devoted considerable attention to Chaplin in his books and special articles on the screen. George Jean Nathan, who usually takes delight in hammering theatrical amusements in the most highly sophisticated English at his command, has showered many complimentary paragraphs upon C. Spencer in the columns of the Smart Set and Puck, and Frank Crowinshield, most exclusive of Twenty-five Cent Magazine editors, has been known to hire expensive artists to illustrate a whole page of Charlie's capers for Vanity Fair.

Selections from this wealth of material will be utilized in the new press book on "A Dog's Life" just to convince a few remaining skeptics that Charlie Chaplin is a real celebrity in addition to being the world's most successful buffoon.

Scene from "Pay Day" (Metro).

Rowland and Engel Help the Drews Make "Pay Day"

THE screen novelty starring the Metro comedians, Mr. and Mrs. Sidney Drew, "Pay Day," is described as a "sinful entertainment and extraordinary feature production in five parts in which are laid bare the deep and devilish secrets of a demon in evening dress, a meller drayma done with all its devious devisements into a durable delight." Metro will release this unusual attraction as a special production de luxe.

In this Metro "thriller," Mrs. Drew plays Doris Fenton, a "poor working girl," and Mr. Drew appears as Kirke Brentwood, a vitally bad man. This screen version of the stage melodrama written by Lottie M. Meany and Della Bailey, which was seen on Broadway not so long ago, was adapted and directed by Mrs. Drew, proving her right to be called America's most versatile woman star.

Richard A. Rowland, president of Metro Pictures Corporation, appears in this picture in a part which might perhaps best be described as leading juvenile, and Mrs. Drew insists he is the best leading juvenile she has ever directed. Joseph Engel, treasurer of Metro, also is seen in the production.

Three beautiful women appear in the production, Mrs. Drew refusing to follow the policy of some stars in excluding good looking women from her support. Of these, one is a favorite actress, Florence Short, recently seen with Emmy Wehlen in "The Outsider," and two are society women who are personal friends of Mr. and Mrs. Drew. Neither has ever appeared on stage or screen for anyone except the stars of Metro-Drew comedies. Other players in the Drew version of "Pay Day" are Emily Lorraine, who plays Mrs. Fenton, mother of the "poor working girl," and Charles Riegel, who appears in "Her Boy," with Effie Shannon and Niles Welch, plays Dr. Grayson.

Mary Pickford in "Amarilly of Clothes-Line Alley" (Artcraft).

Mount Lowe as "M'liss" Background.

Mount Lowe—"mile high"—was the setting chosen for some of the most beautiful exterior scenes in "M'liss," Mary Pickford's new Artcraft story being directed by Marshall Neilan. It is from Bret Harte's novel, and is written by Frances Marion. The company spent several days—just before the rain—up at the summit of the mountain, and there were shot some exquisite views of sky, hill top, and the country spread below, with the action of the photoplay going on against this wonderful natural background.

"Naughty, Naughty" (Paramount).

"Somewhere in Kansas" is laid the scene of "Naughty, Naughty," Enid Bennett's second Paramount picture from the Thomas H. Ince studio to be released under the Paramount trade mark on March 25. The play is comedy from beginning to end, comedy of the rare and delectable sort, with character and homely humor; a parody on the narrowness of the country town and the people who are sometimes found in rural communities far from the "maddening throng."

The picture was written by C. Gardner Sullivan.

"Naulahka" Titles Causing Comment.

An interesting element that enters into the success of Pathe's "The Naulahka," produced in six reels by Astra, is the tinting and toning of the titles. Each spoken title has also in smaller letters a brief situation title worded after the book, thus carrying out to the letter the spirit of the original.

Rothacker Studies "Tarzan"

Chicago Laboratory Expert Seeking to Bring Out the Best in Big Film.

WATTERSON R. ROTHACKER, president of the Rothacker film laboratories in Chicago, paid a flying visit to New York last week to witness an exhibition of "Tarzan of the Apes" for the purpose of deciding upon appropriate methods for bringing out the striking and exotic scenic features of the big production through effective color printing.

As soon as the executives of the new co-operative circuit had closed the deal for the general distribution of the picturization of Edgar Rice Burroughs' popular novel, Rothacker was asked to come on and see the picture during its Broadway run. As a result, the Chicago laboratory wizard spent the better part of two days taking careful notes on the production, studying its lighting, mass effects, atmospheric conditions aimed at in the story, etc. He also made a careful record of the reactions that different scenes produced upon the big crowds filling the Broadway theater, as he is of the opinion that this is a first-class way to get live hints on solving some of the technical problems of printing. He will utilize those particular tints and duo-tones that will intensify the emotional and esthetic effects aimed at.

During Mr. Rothacker's visit to New York he also looked at the Petrova picture, "The Life Mask," and spent considerable time in consultation with First National executives regarding the printing of the first of the new Chaplin comedies.

FOX'S MUTT AND JEFF COMING ON MARCH 24.

THE title of the first 500-foot Mutt and Jeff animated cartoon which will be released under the new world-wide distributing arrangement recently completed by Bud Fisher with the Fox Film Corporation is "The Decoy." It is the story of a big game hunting expedition in which the cartoon characters alternate as decoy and hunter. The decoy camouflages himself in the skin of a wild animal, and goes forth to lure real wild animals within range of his partner's gun. That, at least, is the plan, but what actually happens is that the wild animals resent the effort to impose upon them, and give the perpetrators of the plot some of the liveliest moments in their sketchy lives.

Three Inces For March

Charles Ray, Dorothy Dalton and Enid Bennett Are Featured Paramounters.

DURING March, Thomas H. Ince will offer three subjects under the Paramount trade mark, presenting Charlie Ray, Dorothy Dalton, and Enid Bennett. C. Gardner Sullivan is responsible for two of these subjects. With these three offerings the producer expects to score a triple hit.

The initial Ince production released on March 11 presents Charles Ray in "The Family Skeleton." The story offers a humorous account of the struggle of a young millionaire against an imaginary inherited craving for drink. Sylvia Breamer, who has just signed to appear in Blackton's "Missing" for Paramount release, plays opposite Ray in this film, others in the cast including Andrew Arbuckle, Billy Elmer, Otto Hoffman, and Jack Dyer. Victor L. Schertzinger directed the film, with Chester Lyons at the camera.

Dorothy Dalton's picture comes on March 18, and is entitled "Love Me." This story by C. Gardner Sullivan presents a society drama of a breezy Western girl who marries into an exclusive wealthy family and is compelled to make great sacrifices in order to gain her actual acceptance as a member thereof. Roy William Neill staged this production, the supporting cast presenting Jack Holt, William Conklin, Robert McKim, Dorcas Mathews, Melbourne MacDowell, and Elinor Hancock.

Enid Bennett winds up the Ince schedule for March with "Naughty, Naughy," another Sullivan story. This is Miss Bennett's second Ince picture released under the Paramount banner, and presents the Australian actress in the part of an up-to-date girl who, after visiting New York, determines to rejuvenate her old-fashioned homestead. In the supporting cast are Earl Rodney, Marjorie Bennett, the star's sister; Gloria Hope, and Andrew Arbuckle. Jerome Storm is the director, and Charles Stumar, the cameraman.

"GOOD NIGHT, PAUL" FOR CONSTANCE TALMADGE.

CONSTANCE TALMADGE has commenced the filming of "Good Night, Paul!" another Select Picture in which she is presented by Lewis J. Selznick. This is her sixth Select Star Series production, and the third which she has made this season at Hollywood. As Matilda Landers, Miss Talmadge has a role in which she can display to their fullest degree her vivacity, buoyant independence and lovableness.

"Good Night, Paul!" was a distinct stage success of the current season in which Ralph Herz, the eminent comedian, was featured with Elizabeth Murray, and which is now on tour in the principal cities. The screen version is being directed by Walter Edwards.

Norman Kerry and Harrison Ford are leading men. John Steppling creates the role of Batiste Boudeaux, the fat, easy-going uncle from the provinces. Mr. Steppling brings to this characterization a rich experience on the speaking stage, as well as before the camera, and the result is sure to be a polished performance. The other members of the cast include Beatrice Van as Rose, and Rosita Marstini as Mme. Julie.

Proof That Cameramen Have a Heart.

World-Pictures has—or, rather, had—a new cameraman. Not wishing to spoil a bright future, let it be said that his name was Mike Moran. Mike claimed to be skillful with the camera and impervious to heat and cold when he applied for a job. After his pedigree had been verified and his references O. K.'d, he was given a position.

Circumstances and a touch of bronchitis sustained by one of the concern's star cameramen made it necessary for Mike to become the crank pilot during the taking of a highly important scene of a big new World production. In the cast was a girl—SOME girl, as Mike fervently remarked to one of the scene-shifters when his roving glance espied her. She was only an extra girl, but oh, those eyes, and oh, that mouth, and oh, that whole layout!

Once Mike saw the girl it was a case of down and out for him—more in truth than poetry. The director shouted, the actors acted, the scene pulsated through its thrills, and Mike ground and ground and feasted his famished eyes on the girl. Finally, the scene was finished and the director had Mike's film rushed through. But, lo and behold, when the director came to look at the film, there were girl portions of the scene visible thereon, but the rest of the film was a blank.

Truth to tell, the scene was retaken, with the beautiful vampire out and a new crank-pilot in.

Picture Theaters Projected.

PIEDMONT, ALA.—C. N. Thompson will erect two-story brick and sheet metal front moving picture theater, 26 by 80 feet, with seating capacity for about 100; tar and gravel roof, wood floors, electric lights; cost, $2,000.

GLENDALE, CAL.—A new balcony is being erected in the Palace Grand theater.

LOS ANGELES, CAL. — Hamburger Realty & Trust Company, owners of the Majestic theater, have plans by Albert C. Martin to remodel building and increase seating capacity.

MENLO PARK, CAL.—New Fremont theater has opened with first class program of vaudeville and moving pictures.

MODESTO, CAL.—William McInvoc, of Fresno, has plans by G. E. Green for a $60,000 theater.

JACKSONVILLE, FLA.—Lynch Enterprise, Inc. has awarded contract to C. E. Hillyer to erect theater at Camp Johnson, 72 by 181 feet; frame, composition roof, wood floors, hot-air heat, electric light; cost, $15,000.

BRUNSWICK, GA.—Harris M. King, proprietor Bijou theater, plans to erect an airdome.

TWIN FALLS, IDAHO.—Plans are being prepared by Burton E. Morse for a theater to be erected at corner 4th avenue and Shoshone street, with seating capacity for 1,600.

CHICAGO, ILL.—Charles Abrahams, 3408 Ogden avenue, has plans by Albert Anis, 155 N. Clark street, for a two-story theater, store, office and apartment building, 75 by 40 by 126 feet, to cost $105,000.

CRESTON, IA.—Willard theater will be remodeled. L. Tibeighein is manager.

ELLIOTT, IA.—New moving picture house has been opened here by Garey Smith.

MANCHESTER, IA.—W. W. Matthews, Hobart Cooly, and Wayne Dutton have purchased Plaza theater from Thorpe Brothers.

MISSOURI VALLEY, IA.—Palm theater will reopen as soon as improvements are completed.

NEWTON, IA.—Star theater has been purchased by F. T. Tessman, of Oskaloosa.

NEW BEDFORD, MASS.—Samuel T. Lee, 399 Summer street, has plans by Frank C. Brown, 2 Spruce street, for alterations and an addition to his moving picture theater.

HOUGHTON, MICH.—J. J. Danielson has taken over management of Lyric theater, and will remodel building.

BUFFALO, MINN.—Frank Roerner and Pearl Jude have taken over management of moving picture theater here.

CROSBY, MINN.—Frank Coco has taken over Empress theater, and will conduct it as a moving picture house.

WESTBROOK, MINN.—Moving picture house here has been purchased by E. T. Hopkins and Epton Parsons.

KANSAS CITY, MO.—M. D. Ridge has let contract to Swenson Construction Company, Shubert Theater building, to erect one-story brick, reinforced concrete and terra cotta theater, 41 by 115 feet, to cost $50,000.

KANSAS CITY, MO.—Dubinsky Brothers have disposed of their interest in Grand theater to Kansas City Amusement Company.

NEOSHO, MO.—White Way is name of new moving picture theater opened here by G. D. Hall.

OUTLOOK, MONT.—Joe Cairns has leased Star theater to James H. Smith.

DICKINSON, N. D.—New Rialto theater on Sims street is now being conducted under management of F. M. Nicodeme.

CLEVELAND, O.—Fine & Kramer, formerly of Meadville, Pa., have purchased the Zimmerman block at 30th street and Lorain avenue, and will convert it into theater with seating capacity for 1,200.

COLUMBUS, O.—Third floor of Goodman building, located at Town and High streets, will be converted into moving picture theater.

WOOSTER, O.—Walace theater has been purchased by Louis Mohn.

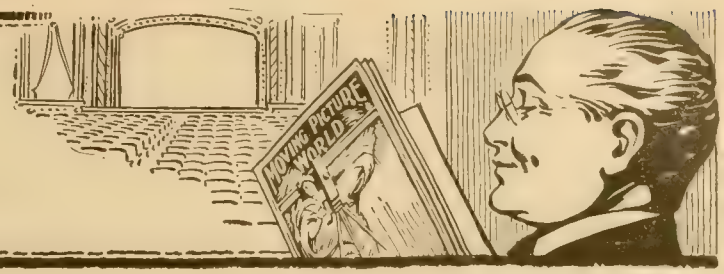
CLINTON, OKLA.—Owners of Lyric theater plan to erect a new house.

EDMOND, OKLA.—W. Z. Spearman, of Ryan, has purchased Gem theater from John Selstrom.

PITCHER, OKLA.—New moving picture theater with seating capacity for 1,000 and costing $30,000 has been opened by John Griffin.

TULSA, OKLA.—O. W. Edwards has let contract to Stone & Co., Inc., 222 Iowa building, to erect office and theater building on 4th street between Main street and Boston avenue, 80 by 190 feet; reinforced concrete and brick and steel, composition roof; tile, cement and wood floors; steam heat, electric lights; cost, $400,000.

Trade News Brevities



New England Film Trade News of the Week

Manager Soriero, a Real Old-Timer, Celebrates Fifteenth Anniversary—Famous Players Exchange in New Haven—Lynn Bans Sunday Vaudeville.

By Richard Davis Howe, 80 Summer St., Boston, Mass.

BOSTON, MASS.—Thomas D. Soriero, the popular manager of the Park theater in Boston and the Strand theater in Lowell, has just celebrated his 15th year in the theatrical business. He started in the game as an usher at Keith's theater in Providence. At that time his "boss" was William J. Mahoney. Mr. Mahoney showed Mr. Soriero the tricks of the trade so successfully that Mr. Soriero is now general manager of two of New England's most popular and progressive moving picture theaters, and Mr. Mahoney is his assistant manager at the Park theater.

Licensed Operator Absent — Manager Fined.

Chelsea, Mass.—Henry J. Denning, manager of the Chelsea theater, pleaded guilty in the Chelsea court to operating a moving picture machine without a license. This is the first case of the kind in the local court. Denning was fined $50, but the fine was suspended, as it was shown that Denning did not purposely violate the law. The offense occurred on a "heatless Monday," when the licensed operator was absent.

R. W. McCracken Is Chief Cook.

R. W. McCracken, formerly of the Boston exchange of the Triangle Film, has been called into service in the United States Navy. He is assigned to quarters at the Commonwealth Pier in this city. He is rated as a chief cook.

J. L. Reardon Wants to Be Aviator.

J. Lester Reardon, former manager of the Vitagraph New England office, who recently joined the navy, has been assigned as second class storekeeper at Commonwealth Pier receiving ship. Mr. Reardon expects soon to take examinations for the aviation branch of the service.

Business Healthy in Maine.

Business in the moving picture industry is excellent in Maine, according to the report brought here by Russell B. Clark, Boston manager of the Kliene service, who has returned from a tour of the Pine Tree State.

Famous Players Exchange in New Haven

New Haven, Conn.—A new exchange building, two stories high, will be completed within a few weeks for the Famous Players. The new office is equipped with every modern convenience, and the "run-off" room is a handsome miniature theater similar to the one in the Boston office of the company. Simplex machines are to be used in the projection. Manager Henry Sculley has made a fine record building up the Nutmeg State business of the big film concern.

No Vaudeville in Lynn Sundays.

Lynn, Mass.—Vaudeville acts have been discontinued in all the moving picture theaters on Sunday nights by order of Mayor Walter H. Creamer. All Lynn theaters are compelled to confine themselves to a straight moving picture and musical program.

Recently the Protestant ministers of the city complained to the City Council against the line of suggestive jokes which were a common part of Sunday night shows. The matter was taken up by the state police, and the official ban of the mayor followed.

Philadelphia News Letter.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

World Pictures to Have Finer Quarters.

PHILADELPHIA, PA.—William R. Priest, manager of the local World Film exchange, anounces that they will shortly move into their new quarters, 1315-17 Vine street, a new two-story building, which will give them four times the capacity of their present quarters. The contract calling for the complete equipment of the film exchange will cost $9,000, and is expected to be ready for occupancy about April 1. The front of the building is of Old English, set off with tile work, and was planned by Whitney Construction Company, of Boston.

B. R. Tolmas Now in Charge at U. S. Exhibitors Booking.

B. R. Tolmas, succeeding Allen May, recently in charge of the Philadelphia office of the U. S. Exhibitors' Booking Corp., is well known to all exhibitors in this territory as former manager of the Mutual. Mr. Tolmas states that both the large and small exhibitors are showing a marked preference for film that offers special opportunities for advertising. F. H. Gillman is covering eastern Pennsylvania territory, and reports excellent business.

Trenton Star's Tenth Anniversary.

The Star theater, Trenton, N. J., which has been doing business since February 22, 1908, has enjoyed a most prosperous career under the successful and continuous management of Phillips Papier. The Star, although located in the heart of the business section of the city, enjoys the unique distinction of doing nearly all of its business in the morning and afternoon. The theater started with 286 seats, and, although this number has not been increased since then, an up-to-date program is offered, which includes K-E-S-E, Paramount, Fox features, and Charles Chaplin and "Fatty" Arbuckle comedies. The theater, which was originally built by Phillips and the late Sol Papier, is now being operated by Mrs. Sol Papier and Phillips Papier.

War Vessels Buy Projectors.

Officers of the U. S. S. Kansas and U. S. S. Hancock recently installed Simplex machines. Lewis M. Swaab also sold two Simplex machines to the Grand and Overbrook theaters, and to the Du Pont Club.

Samuel F. Lefko Now with Masterpiece.

Samuel F. Lefko, formerly of the Kline Poster Co., has joined the sales force of the Masterpiece Film Attractions, Philadelphia, and will go on the road next week.

Shows Pictures with Three-Day Change.

Herbert Effinger, manager of the Strand theater in Tioga, Pa., reports excellent business due to the three-day policy of showing pictures. Success in this instance was the outcome of a considerable amount of study and perseverance in the face of difficulties.

Shows "Son of Democracy" to Teachers.

Walter H. Brooks, of the Auditorium theater, Kennett Square, Pa., gave the first public showing of the initial chapter of "The Son of Democracy" on Wednesday, February 27, for the benefit of the Parent Teachers Association, the Century Club and the faculty of the public schools. A lecture on the progress of the silent drama was given by Miss Rose Tapley.

Bald Facts About Screen Comedies.

Bill Parsons, who, in conjunction with his glittering belfry, is to star in Capitol Comedies on the Goldwyn plan, tells why he chose the name and trademark that are to characterize the comedies.

"First of all," said Bill, "the dome of the Capitol, while devoid of fossil, is the most important place in the world today. Again, the fact that I am making capital of my baldness is another reason, and lastly—there is something under that old capitol dome you can't find anywhere else. Proving, as I have said before, 'a brilliant belfry is never brittle'."

Newark News Letter

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

East Orange Brighton Opens.

EAST ORANGE, N. J.—The Brighton theater, East Orange, was opened the evening of March 2 as a first class moving picture house. Charles L. Robinson and Charles Wuerz, who were formerly in charge of the Strand theater, 120 Market street, Newark, are the men interested in opening up the Brighton.

Adolph Neshbaum Owns Colonial.

Adolph Neshbaum, of 163 Clifton avenue, Newark, N. J., has filed Colonial theater as the trade name of his moving picture house located at 148 Summer avenue.

"Son of Democracy" at City.

Managing Director Leon O. Mumford, of the City theater, Seventh and Orange streets, Newark, N. J., announces the booking of Benjamin Chapin in "The Son of Democracy." The series will commence March 22.

Union Hill Theater Has Anniversary.

The Lincoln theater, Hackensack road, Union Hill, N. J., celebrated its first anniversary under the Marvin management. Manager Fred R. Willard, in honor of the anniversary, arranged a special bill. The Lincoln is practically the largest theater in north Hudson County, having a seating capacity of nearly 3,000 people.

"Eagle's Eye" at Hill.

Johnny Mack, manager of the new Hill theater, Springfield and South Orange avenues, Newark, N. J., announces that his theater will show "The Eagle's Eye" first run in Newark. Mr. Mack has conceived some novel advertising ideas, and his house is now one of the leading picture places in the city.

Canadian Fuel Controllers Discriminate

With Plenty of Coal in the Dominion and the Ban Lifted from Other Enterprises, Picture Theaters Feel Restrictions as Hardship.

By W. M. Gladish, 1263 Gerrard St. East, Toronto, Ont.

TORONTO, ONT.—The exhibitors of Ontario and Quebec have been called upon to observe heatless holidays one day each week long after all coal restrictions had been raised from other industries and after most fuel conservation orders in the U. S. A. had been abolished. The Canadian Government authorities are being charged generally with undue discrimination against the theaters of the two provinces, particularly when restrictions were apparently needless on account of balmy spring weather and a more or less plentiful supply of coal.

Toronto exhibitors have found that what is lost in the way of revenue through the closing of a theater one day cannot be made up on the other days of the week. This is one reason why the Canadian Theaters, Limited, operating a number of houses in two provinces, found it necessary to close temporarily the Theater Francais, Montreal. It is understood that this house may not be reopened until some time in April. This decision was taken by the company in spite of the fact that contracts had been signed for the new Chaplin releases. Recently it had been decided to adopt a two-changes-a-week policy. This theater was being used also every Sunday for the presentation of special moving picture programs. Universal's latest serial, "The Bull's Eye," had just been started too.

When interviewed at Ottawa early in March, Assistant Fuel Controller Peterson declared that the matter of calling off the closing order for theaters had not been considered at all. He admitted, however, that numerous representations had been made to him that the continuance of the rule had become an undue discrimination.

No word has been heard that exhibitors have reduced salaries of employees on account of the dayless weeks, while exchange managers required full payment for film service for the dark Mondays. Expenses were running right along as before—not forgetting rent.

A Week of Wonderful Attractions.

Film attractions at various leading theaters of Toronto during the week of March 4 were of a high order. Incidentally, the New Princess theater, one of the two local high class legitimate houses, turned to moving pictures for the week by presenting "20,000 Leagues Under the Sea." Other pictures were shown as follows: Regent theater, "Daughter of Destiny"; Allen, "The Seven Swans"; Strand, "Daughter of the Gods"; Loew's, "The Warrior"; Hippodrome, "Nan of Music Mountain"; Park, "The Fall of the Romanoffs" first half, and "Dodging a Million" second half; Doric, "The Garden of Allah" first half, and "The Maid of Belgium" second half; Madison, "His Robe of Honor" first half, and "The Burglar" second half, and Rialto, "When a Man Sees Red." The majority of these were first runs.

Toronto Changes in Film Trade.

The announcement is made that H. E. Stonge is no longer associated with the new Oakwood theater, the largest and most beautiful of the purely suburban moving picture theaters of Toronto. Mr. Stonge became the first manager of the theater.

W. E. Greene has resigned from the position of publicity manager of Regal Films, Limited, Toronto headquarters.

A New Exchange Merger Possible.

There are definite rumors in the air that a merger of several Canadian exchange companies will shortly be completed. The news already made public is that probably three distributing companies will amalgamate, but the names are withheld for the present. If the deal goes through there will be three large film renting companies in the Dominion, roughly speaking. These will be the Regal Films, Limited; Famous Players Film Service, Limited, and the new combination. This information comes from a reliable source.

Teachers Ask Prohibition of Comedies.

The school teachers of Hamilton, Ont., grabbed a bit of the limelight at a recent convention in that city by adopting a resolution urging the total elimination of film comedies in local theaters.

Cleveland News Letter.

By M. A. Malaney, 218 Columbia Bldg., Cleveland.

One of Schade's Lobby Sits.

SANDUSKY, OHIO.—A most original patriotic lobby display was used for "The Remaking of a Nation," the Camp Sherman pictures, at the Schade theater, Sandusky, Ohio.

Special Lobby for Army Camp Film.

Manager George J. Schade figured out an inexpensive and yet classy display and then went to it, the result appearing in the accompanying illustration.

He bought a batch of Southern pine, then hired two carpenters, and under his personal direction they built around the edges and below the canopy a miniature barracks. Afterwards it was decorated with about fifty small American flags and appropriate signs.

"The whole thing didn't cost me much and it was a great flash," says Schade, who has a reputation for advertising his pictures and putting them on in big city style.

Only One of 'Em Is Left.

There is one trio of Cleveland film men which has been broken up. A picture of the trio accompanies this article. Reading from left to right, they are J. N. Landfield, Morris Safier and Leon D. Netter. The war has taken Landfield, who is now at Camp Sherman, while cupid has taken Safier, who was married recently to Miss Rose Selznick. So the only one left is Mr. Netter, who is the head of the Masterpiece Film Attractions. He is a bachelor still.

J. N. Landfield, Morris Safier and Leon D. Netter.

"The way I look at it, they both have gone to war, because marriage is the same thing," he says.

Gaiety Theater Is Billy Maddox's.

Ripley, Ohio.—Billy Maddox is now sole owner and manager of the Gaiety theater, Ripley, Ohio. He has purchased the interest of his partner, Frank Boyd, and promptly proceeded to sign up contracts for Douglas Fairbanks, Mary Pickford, and a few other well-known stars.

Stanley W. Hand Honored in Cincinnati

Exhibitors, Exchangemen and Many Others Join in Tendering a Farewell Dinner to World Film Manager Who Is Leaving for Boston.

By Kenneth C. Crain, 307 1st Nat. Bk., Cincinnati, O.

CINCINNATI, O.—On the evening of March 4, at Caproni's, a well known Bohemian resort of Cincinnati, a choice gathering of film men, exhibitors, newspapermen, and others connected either directly or indirectly with the film business gathered to bid farewell to Stanley W. Hand, who came to Cincinnati only a few months back to take charge of the World Film office.

Mr. Hand promised to be a fixture, and his abilities became so promptly evident that he was made president of the Associated Film Exchanges of the Chamber of Commerce at the election which took place only a few weeks after his arrival. In fact he had been with the World for three years, and declared his intention of making his home in Cincinnati as long as the World would let him. Unfortunately other interests interposed, making Mr. Hand an offer which he found it impossible to refuse. He goes to Boston for the United Theaters of America, Inc., the Lee Ochs organization which has been formed, and, while he will remain in Cincinnati until his successor for the World takes charge, his Cincinnati friends seized the opportunity to do him honor while he was yet among them.

George Wilson, of the Standard Film, and Tom Reilly, of the Colonial theater, had charge of the dinner, and saw to it that everything was as it should be. The affair was one of the most successful of its sort in film circles in Cincinnati in a long time, and the prospective loss of a valued member of the local film world was not permitted to interfere with the heartiness and cheerfulness of the send-off given to him.

Investigating Carelessness of Expressmen.

The Associated Film Exchange of the Chamber of Commerce, Cincinnati, O., has asked the Traffic Department of the Chamber to investigate the methods used by express companies in transporting moving picture films on account of complaints from exhibitors regarding films reaching them in bad condition. Exchange representatives, on the other hand, declare that they have observed many instances of carelessness in handling films on the part of express company employees, which made danger from fire more than possible, besides causing injury to the film. As the Chamber of Commerce has a well-equipped traffic department in charge of an expert it is believed that remedial action can be obtained through this channel much more readily than would otherwise be possible.

Illinois News Letter.

By Frank H. Madison, 623 S. Wabash Avenue, Chicago, Ill.

Trying for Sunday Shows in Galesburg.

GALESBURG, ILL.—Galesburg exhibitors who are anxious to add another day's business have suggested that a sort of an advisory vote be taken in connection with the coming election upon the Sunday show question. The time having passed for the circulation of a petition among the voters to have the matter placed officially on the ballots as a question of public policy, it is proposed that the theater managers pay for the printing of the ballots. The ballots are to be left at the polls and the voters can use them just to show how they feel about it.

Illinois Theater Notes.

Galena, Ill.—Dreamland theater is using a lobby feature, a bulletin board of patriotic colored cartoons bearing upon coming events.

Springfield, Ill.—Secretary of state, Lewis Emerson, has issued a certificate of incorporation to the Premier Theater Company, Chicago; capital, $500; incorporators, Yadwiga T. Wrzesinski, Josef Wrzesinski and Anthony Balcerzak.

Rockford, Ill.—Two Rockford lads who were charged with malicious mischief in throwing stink balls into the crowded Royal theater were punished by being ordered to be at home at eight-thirty every night.

Abingdon, Ill.—The Abingdon theater has been redecorated, a new screen put in and new lights installed.

Dixon, Ill.—"The Spy" was shown at the Family theater under the auspices of the ladies of the G. A. R.

East St. Louis, Ill.—The opening of the Fourteenth Street theater, at Fourteenth and State streets, was delayed by the new seats being caught somewhere in the freight congestion. H. L. Curry, who has taken a lease on the house, has practically rebuilt the theater.

Peru, Ill.—Samuel Schlosser, of Cayuga, Indiana, has leased the Nickelette theater.

Petersburg, Ill.—"Jack and the Beanstalk" was shown at the Strand theater for the benefit of the Red Cross.

IN MICHIGAN.

Cadillac Sabbatarians Swear Out Warrant.

Cadillac, Mich.—After the city commission took no action upon a petition signed by many church members, which asked that moving picture theaters be denied the right to operate on Sundays, warrants were sworn out for the manager of the Star and Lyric theaters for operating on the Sabbath.

With Michigan Exhibitors.

St. Joseph, Mich.—The Coldwell theater has been publicly commended by the Civic Improvement Committee of moving picture censorship for the excellent class of films which it is bringing to St. Joseph. In signifying its approval of the Caldwell policy the committee cited that not only were the films clean, but that they pleased the public.

Calumet, Mich.—"The German Curse in Russia" has been booked for two nights at the Calumet theater, where it will be shown under the auspices of Troop A of the Copper Country cavalry.

Cadillac, Mich.—The ordinance forbidding moving picture theaters to operate on Sundays has been declared invalid by the court, which holds that it is an unreasonable exercise of the legislative power of the city.

Manistique, Mich.—The Rex theater has been opened under the management of E. C. Hoyte.

South Range, Mich.—The Crown theater has been sold to Sewnig & Leahy, proprietors of the Crown theater in Calumet.

Charlevoix, Mich.—A fireproof building will be erected for the moving picture theater operated by Stoddard & Wallace.

Trade News of the Week in Detroit Filmdom

Liberty Film Exchange Opens—Censorship Advocates Will Introduce Bill in Michigan Legislature—Theater and Exchange Notes.

By Jacob Smith, 718 Free Press Bldg., Detroit, Mich.

DETROIT, MICH.—R. K. Shallenberger, brother of Dr. Schallenberger, of the Arrow Film, has arrived in Detroit and opened offices at 201 Film building, where he will operate as the Liberty Film exchange. He already has a number of feature attractions to offer Michigan exhibitors, and is negotiating for others.

Censorship Advocates Will Introduce Bill.

The subject of censorship was brought to the attention of exhibitors last week when Mrs. A. H. Finn, of Detroit, chairman of the state civic department of the Federation of Women's Clubs, of Michigan, said that efforts would be made at the next session of the state legislature to have enacted a censorship bill.

Called to the National Army.

Two of the young World Film exchange men in Detroit have been placed in the first class of the draft—A. J. Fecke, city salesman, and William Ruden, booker. Both are ready to go when their country needs them, and they have already allotted themselves a certain number of Germans to capture.

High Rent for 600-Seat House.

Talk about your high rents—A. J. Gilligham, of the Empire theater, Detroit, seating 600 people, pays $55,000 per year starting the first of May. This includes the whole building, part of which he sub-leases.

Detroit Fox Office Busy.

Field Carmichael, manager of the Fox exchange, is notifying exhibitors in this territory that he will start releasing Bud Fisher's Mutt and Jeff Cartoons about the 24th of March.

In this connection we might add that the Detroit office of Fox has shown marvelous gains since Mr. Carmichael took hold. He has built up every department of the company's business. During March he boasts of five full week runs right downtown in Detroit. He also is proud of the fact that Fox regular program pictures start their year's contract at the Miles theater the week of March 18.

While Mr. Carmichael is in full charge he is assisted in the sales department by Joe Kaliska, J. O. Brooks, and C. H. Powell.

Changes at Detroit Universal.

W. D. Ward, manager of the Detroit Universal, announces several important changes—the appointment of Ray J. Branch as office manager and Ira H. Cohen as special representative handling only the big specials released by Universal. Mr. Branch was formerly an operator, a theater manager, and in the supply business. Mr. Cohen has been with the Universal for nearly two years, during which time he has shown excellent results from a selling standpoint.

Charles Simpson Leases Northwestern Theater.

Charlie Simpson, who operates the Simpson Cartage Co., has leased the Northwestern theater, at 1269 Grand River avenue, Detroit, and will open it later in the month following much needed alterations and improvements. Mr. Simpson, by the way, has also taken over the M. S. Bailey Co., and will hereafter be Michigan distributor for the Motiograph projector. He will remain temporarily at 23 East Elizabeth street, and later will locate in the film building.

Detroit Pick-Up Notes.

Sam Morris, district manager for Select Pictures, and A. Carlos, of the Fox Film Corporation, were both in the city recently.

H. A. Ross, Detroit manager for Famous Players-Lasky, attended a sales meeting at Pittsburgh on February 4 and 5. Mr. Ross is making a real record for himself in the manner in which he is conducting the Detroit office, both as to efficiency and sales.

E. S. Brewer, of the Strand theater, Owosso, has taken over the Majestic in that city, which he will operate only part of the time.

L. J. Gardiner, Detroit manager for the United Theater Equipment Corp., and also manufacturer of the Velvet Gold Fibre Screen, shipped two screens recently to Camp Upton, Long Island.

Harry Goldberg, former manager of the Casino Feature Film Co. in Detroit, writes the World that he is enjoying his training at Camp Upton, and "that I enjoy reading the Michigan News items in the Moving Picture World."

G. Genestra has sold his theater at Ithaca, Mich., to Mrs. Struble, who has already changed the name to the Struble theater. He has also disposed of his theater at Alma to A. H. Ashley, who will change the name to the Liberty theater.

Arthur Hoganson, formerly manager for John H. Kunsky theaters, will take charge of the Stratford theater, Detroit, sometime later in March. Of late, Mr. Hoganson has been city salesman for the Dawn Masterplay Co.

O. F. Spanr, vice-president of the Enterprise Optical Mfg. Co., of Chicago, was a recent visitor in Detroit closing negotiations for the Michigan selling rights on the Motiograph projection machine to Charles A. Simpson.

George Balsdon "Over There."

Nothing to the contrary having been communicated, it is safe to assume that George Balsdon, who lately retired as

George Balsdon.

manager of Vitagraph's New York exchange, has arrived in France and taken up his duties. He goes on six months' leave as assistant to Mr. Foster, of the Community Film organization, operating through the Y. M. C. A. in furnishing motion pictures to Uncle Sam's soldiers "over there." The portrait herewith shows Mr. Balsdon in the official Y. M. C. A. uniform, and was photographed on the eve of his departure for France.

Spread of Smallpox Menaces Texas Shows

Drought Seems Broken and There Is Plenty of Money, Yet Many Picture Houses Are Closed on Account of the Plague.

By Douglas Hawley, Times-Herald, Dallas, Texas.

DALLAS, TEX.—There've been some more rains in Texas, and people, therefore feel better. Rains mean prosperity in an agricultural commonwealth, and rains have been mighty few and far between here lately. But from the looks of things the drought is about to be broken, and everything's going to be all right.

Smallpox, however, is growing worse. It has begun to assume serious proportions. Starting in the Westion section of the state it seems to have spread. A theater at Cooper was closed in the middle of a performance during the week ending March 3. Cooper is a town of, perhaps, 2,000 people, and twenty-seven cases were reported there.

And the thing has spread into Arkansas, too. At Helena people may not attend a picture theater until they have shown their vaccination certificates. Orders have been issued by the Federal Government, it is reported, in various towns in Arkansas, Louisiana, and Mississippi that unless the local situation, as regards the disease, is controlled the Government will step in and take charge. The severe winter is said to be responsible for the prevalence of the disease. None of the larger towns have been affected, but it is being felt in the moving picture business, and felt mighty hard.

Film Story of Texas Impeachment Ready.

The film story of the impeachment proceedings which ousted James E. Ferguson as governor of Texas last fall will soon be shown in Dallas. The film was made by the Southern Feature Film Company, and is being booked through Chas. E. Pressley, representative. It will be shown at the Hippodrome theater.

C. W. McKinney Tells of New Theaters.

C. W. McKinney, Arkansas traveler for Vitagraph out of Dallas, says conditions in that territory are excellent, save for the smallpox scare in some towns.

C. H. McCrackey has recently opened the Alex theater at Dermott, Ark.

At Lone Oak and Clarendon, fires which destroyed theaters haven't dampened the optimism of their owners. J. W. McIntosh, at Lone Oak, is rebuilding the Majestic, and A. K. Perry is coming back at Clarendon with the house which was destroyed there recently.

Joe Partridge With Vitagraph in New York.

Texas friends of Joseph Partridge, who knew him down here as a special representative for the McClure syndicate, the U. S. Exhibitors' Booking Corporation, and Vitagraph, are glad to note that he has gone back as New York branch manager for Vitagraph.

J. Orgain Ready to Open Theater.

Marfa, Tex. J. Orgain, ranchman, capitalist and philanthropist, is opening a theater at this place—date, May 14. Mr. Orgain has become convinced that the town and the territory demand a first class house, and has recently returned from a Dallas trip on which he made initial bookings.

Apollo Film Opens Waco Studio.

Waco, Tex.—C. Christopher, president of the Apollo Film Company, announces that his concern has established a studio at Waco, and is preparing to stage a six-reel Roman drama, utilizing locations to be found about this city. George Rigas, who has played leading roles with some well known women stars, is the leading man for the Apollo company.

No Sunday Shows in Wichita Falls.

Wichita Falls, Tex.—Picture shows in Wichita Falls close on Sunday after March 1. An agreement between exhibitors and representatives of the county attorney's office has been reached to this effect following a controversy which has continued for some weeks.

H. MacDowell Will Conduct the Isis.

Houston, Tex.—H. MacDowell has been installed as manager for the Isis theater here by "Billy" Guerringer, assistant general manager of the Saenger Amusement Company, conducting houses here, at Shreveport, and other points. Henry Sterns, former manager, has resigned the Houston post.

Kentucky News Letter.

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

Louisville Business Encouraging.

LOUISVILLE, KY.—The ideal weather conditions of the past three of four weeks have been excellent for the moving picture people of Louisville. More patrons are coming downtown than since the first part of December. All motion picture houses are having large crowds during the day, which, during the cold weather, was rather unusual, but all things being considered there has been no room to complain.

Fixed Nights for Features at Advance Price.

Three of Louisville's suburban exhibitors, Sylvester Groves, of the Preston; Harbert Nadel, of the Hill Top, and J. M. Wentzell, of the Norman, have recently experimented with the idea of having certain nights for feature productions, and on these nights have raised the prices in some cases from 10 cents to 15 and 20 cents. The idea so far has proved quite a success, and it is their intention to keep it up.

New Theater License Scheme in Lexington.

Lexington.—Commissioner of Finance Darnby, of Lexington, recently drew up an amendment to the city license ordinance, which he will submit to the Board of City Commissioners. It is Mr. Darnbys intention to equalize the license fee paid to the city by the moving picture houses and theaters. Under the new ordinance he would reduce the fee of all houses charging five cents from $200 a year to $100 and increase the fee of those charging 10 cents or over from $200 to $250, while the license of the Lexington opera house and the Ada Meade theater would be increased from $200 to $300.

Films Handled by Big Feature Right Corporation.

The Big Feature Rights Corporation, of Louisville, announces that it has the state rights on the following: For Kentucky, "Joan the Woman," "Whither Thou Goest," "Garden of Allah," "Two Men and a Woman," "The Crisis," "Battle Cry of Peace," "Neptune's Daughter," "Silver Threads Among the Gold," "Where Are My Children?" 14 two-reel Hart pictures, 28 Keystone comedies, and 3 big Hart pictures, "The Bandit and the Preacher," "The Hell Hound of Alaska," and "The Bargain;" for Kentucky and Tennessee, the new million dollar Chaplin comedies, Petrova pictures, "Babbling Tongues," "To-Day," "One Law for Both," "The Mad Lover," "Marvelous Maciste," "The Sign Invisible," "Alimony," "Little Girl Next Door," "The Whip," "The Deemster," "On Trial," "Tarzan of the Apes," and "The Fall of the Romanoffs."

Will Submit New Building Code.

W. E. Glossop, city building inspector, Louisville, has announced that a new fire code ordinance will be drafted shortly, and that this ordinance will be submitted to the building trades, underwriters, etc., before action is taken. Mr. Glossop was an architect before entering the inspector's office, and is a great believer in fireproof materials. Whether the new code will have any effect on houses now in operation is a question. A few changes will probably be made in the present regulations for building moving picture houses. This ordinance is not aimed at the picture theaters, but for general fire protection in all classes of risks.

Kentucky News Notes.

"The Whip" recently played Covington, Ky., to the largest audience ever seen in Covington. It made such a hit that the theater presenting it held it over for an additional day.

Somerset, Ky.—The Gem recently booked with Nathan Schaffner, Kentucky representative of the Big Feature Rights Corporation, of Louisville, twenty big features.

The Strand theater, of Louisville, Ky., has recently installed in its house a new $10,000 Wurlitzer organ, recarpeted the floors, and put up a new electric sign.

Robert Warwick playing in "The Mad Lover" at the Walnut, Louisville, Ky., recently made such a hit with the patrons of this theater that the management side tracked another picture and held this one over for four days.

"Deemster" was recently shown at Murray, Ky., under the auspices of the Red Cross, and proved to be a big hit, and made quite a sum of money.

It has just been learned in Louisville that two managers of local houses were at one time actors of some merit. Sylvester Groves, of the Preston, was for ten years in comic opera and on the vaudeville stage, while Herbert Nadel, of the Hill Top, was in vaudeville in a blackface act. Mr. Groves, when running a feature picture, quite often goes out and sings for his audiences, and always makes quite a hit.

Des Moines News Letter.

By J. L. Shipley, 615 Locust Street, Des Moines, Iowa.

Many Film Men in Des Moines.

DES MOINES, IA.—Representatives of various film concerns have flocked to Des Moines after the manner of Mohammedans to Mecca during the past week. First came Lee Horn, manager of the Supreme Feature Film, Minneapolis. Mr. Horn, with the assistance of T. McCoy, special representative of the Supreme, held trade showings of "The Italian Battle Front." Mr. Horn also arranged a special showing of "The Russian Revolution" film, which his firm controls. J. V. McStea was the next film man to hit town. Having closed after seventy weeks in advance of "Civilization," during which he covered the whole western and southern country, Mr. McStea, on arriving in Chicago, was immediately sent out as Iowa representative of the Allen Film corporation, handling "Mother" and "The Warrior," with headquarters at Des Moines. Sid Baker, Kansas City manager of Foursquare, joined the visitors and, after screening his serial, "The Eagle's Eye," secured a fat first run contract and left for Omaha. Dave Block, of the Omaha Triangle office, spent two days among local exhibitors.

Sign Points to Theater Down Side Street

Creston, Ia.—Louis Rosenfield's Temple-Grand theater, Creston, stands on a side street. At the corner of the main street he has an immense sign in red and white globes with an arrow pointing to his theater a half block distant. The sign is also effective in daylight, as the lights surround letters of heavy white enamel that can be seen for blocks either way.

Mr. Rosenfield has also increased the capacity of his theater to fifteen hundred seats by remodelling the balcony and doing away with the gallery, mezzanine loges replacing the latter.

Worthwhile Exhibitors' Notes.

Marshalltown, Ia.—The Casino here has discontinued the showing of feature pictures entirely, the house going to a policy of vaudeville with two changes weekly. A. Burdette of Chicago has been engaged by owner Leo Muelhaupt as manager.

Adel, Ia.—Under the direction of J. Ruskin the Opera House at Adel, a town of little more than a thousand inhabitants is showing the big features two days at advanced admissions and getting the money. Manager Ruskin uses paper and printers' ink liberally in the surrounding country with good results.

Fort Madison, Ia.—Ludy Bosten, of the A-Muse-U, Muscatine, has purchased the Orpheum at Fort Madison, and after overhauling the theater will open it with big features.

Sioux City, Ia.—Manager Shortley, of the Princess, Sioux City, announces that he will discontinue the vaudeville and adopt a policy of straight pictures, playing the pick of the open market subjects at advanced admission. Manager Shortley has purchased an immense Wurlitzer Unit Organ, which will be used in conjunction with an orchestra in providing the musical settings.

Nashville News Letter.

By J. L. Ray, 1014 Stohlman Bldg., Nashville, Tenn.

Thrift Meetings at Princess.

NASHVILLE, TENN.—Manager Harry Studekum has patriotically tendered the use of his theater for holding Sunday thrift and war savings stamp meetings. The Princess is a 1,500 capacity house, and is well suited to mass meetings. Mr. Sudekum has arranged for his orchestra to furnish music for the Sunday gatherings, and quartettes and other kinds of free amusement go a long way toward providing genuine entertainment.

Fire at Tullahoma Theater.

A $700 loss was sustained by the Crystal theater at Tullahoma, Tenn., a few days ago when fire broke out in the operating room, destroying six rolls of film and the projecting machine. The afternoon show had just closed, and no one was injured. It is thought that the operator left a roll of film on the machine, and forgot to turn off the current. The building is owned by W. E. Marshall, and was damaged.

House Manager Enters Service.

Clyde Felts, formerly house manager and chief operator of the Crescent theater, is now doing his bit toward kicking the Kaiser on the shins. Felts recently enlisted in the forestry regiment of the Government, and is now stationed in Vancouver, Wash., where he will be located for some time felling the big trees of the Northwest. He left Nashville on February 25, after having been in the employ of the Crescent Amusement Company for the past eight years.

Mr. Felts began work with the company as a doorboy at the old Dixie theater, long since demolished to make way for one of the up-to-date houses of the company. In the particular section where he has been assigned the Government is gathering timber for the manufacture of aeroplane parts, and for that reason many opportunities are offered for his advancement on account of the pressing need of materials.

Lincoln Film at Loew's Princess.

Memphis, Tenn.—"The Son of Democracy," a serial in ten two-reel subjects, has been booked for Loew's new Princess in this city. One subject will be given each week in connection with the regular picture service.

Kansas City Theater Opens With Free Show

At Its Formal Opening, the Star Theater Entertains All Who Come—Has a Two-Reel Hart Picture—Seats for Four Hundred Persons.

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

KANSAS CITY, MO.—Kansas City was again treated to a free movie show on March 2, when the Star theater, at 308 East Twelfth street, made its formal opening. This little theater, containing about 400 seats, is under the management of A. H. Boussard and D. G. Saba, who manage and own the World in Motion theater here. The admission is five cents, a piano and drum furnish the music. It is needless to say that opening with a William S. Hart two-reeler at an admission price of nothing drew a good-sized crowd.

Roy Sweetland Gets Pathe Territory.

The Kansas City Pathe office has put Roy Sweetland on the Missouri territory of the office to succeed C. W. Potter, who has resigned, and who was formerly an exhibitor at Hiawatha, Kansas.

Kleine Censor Suit Still Pending.

The action of the local courts on the picture, "I, Mary MacLane," is still pending, with both sides claiming an early victory. A member of the local Kleine exchange made the remark that even if the exchange were the loser the publicity gained from the local newspapers' accounts of the court proceedings would be of great value to the picture in other fields owing to its humorous nature.

Columbia Theater Passes.

The Columbia theater, formerly the Tenth Street theater, became dark March 2 after a successful season of feature picture at advanced prices. The building housing this theater will be torn down immediately, and an office building will be built on the site. This is one of the oldest theater buildings in Kansas City. At its start it was one of the five-cent houses, as were all at that time. It was one of the first to go to the ten-cent price, and this summer its owners showed for the never-changing price of 25 cents, to which the war tax was later added. It was managed by W. Collins, who has now taken over the management of the Garden theater succeeding W. H. Quigley.

George H. Bowles Takes New Job.

George H. Bowles, for the last year manager of the Kansas City Bluebird exchange, has become associated with the Ferry Handley Advertising Company, one of the largest advertising concerns in Kansas City. Mr. Bowles took up the new work the week of February 25 in the offices of the company at 1120 Walnut street, when the consolidation of the Universal, Bluebird, and Jewel offices was planned.

L. H. Chandler Recovering.

L. H. Chandler, a salesman for the Kansas City Foursquare office, who for several months has been seriously ill, is reported to be improving rapidly. Mr. Chandler was caught by several serious afflictions, the result of which was that paralysis set in, and for a while it was believed that he would be paralyzed forever from the waiste down. Lately, however, the paralysis has been working out, and he is expected to be out within six weeks. He has been materially helped through the efforts of the Kansas City exchange men, with whom it has always been an iron-clad rule to help a brother in distress, and during his illness many little things have been sent him that have made things more pleasant to him.

Middle West Theater Changes.

Weatherford, Okla.—Geo. Remund has purchased the Bungalow theater, and will continue the business.

Snyder, Okla.—E. L. Dean and R. C. Huffine, of Frederick, have purchased the Gem theater from Mr. J. O. Plow.

Okmulgee, Okla.—E. A. Young has purchased some lots here, and has announced that he will build a new theater.

Caldwell, Kan.—The Caldwell opera house was destroyed by fire February 19, with a loss of $15,000.

Cottonwood Falls, Kan.—Fritz Drinkwater has started a picture show here.

Funston, Kan.—The Funston Theater Company, chartered with a capital stock of $30,000 by B. H. Kingsberry, Sioux City, Ia., M. W. Jenks, and Morgan Wallace, Armu City, Kan.

Douglass, Kan.—W. P. Dunagan is thinking seriously of building a new brick building on the lot just north of the Star theater, and will equip it as a modern picture show.

Kansas City, Mo.—The Grand theater, at Seventh and Walnut streets, has been taken over by J. Kent Sherlock.

Orange, Tex.—Harry Kitterman, of Kitterman Brothers, will establish a motion picture theater in the New Holland building; seating capacity, 800.

Dakota City, Neb.—Jacob E. Schlank has sold the Princess theater to J. S. Shortley, of Seattle, Wash.

Bruning, Neb.—The management of the opera house will be changed after March 1, Frank D. Bruning having bought out his two partners.

Helena, Ark.—The Grand opera house property has been purchased by H. D. Moore, who will show moving pictures.

Prairie State News Letter.

By F. H. Madison, 623 S. Wabash Avenue, Chicago, Ill.

Dakota Exhibitors and Theaters.

UNDERWOOD, N. D.—W. L. Brown has sold the Star theater to Harry Ainsworth.

Towner, N. D.—George Redline has been making arrangements to open a moving picture theater here.

New England, N. D.—The Murphy-Gardner Land Company has purchased the Dreamland opera house from C. L. Harrison. The moving picture equipment has been purchased by Murphy & Gardner, and will be installed in the new brick moving picture theater which they have erected.

Mandan, N. D.—J. L. Maitland of Minneapolis, has been made manager of the Palace theater, to succeed H. L. Hartman, who retires to devote his time to the Associated Theaters, Inc. Hartman retains his interest in the Palace theater.

Pierre, S. D.—George B. Wycoff, of Gettysburg, has purchased the Crystal theater from Conrad Hammerstein.

Grand Forks, N. D.—The Royal theater, which is showing the Chapin series, "A Son of Democracy," is giving special school children performances every Saturday morning.

Notes and Changes from Nebraska.

Auburn, Neb.—The opera house has been opened by Frank Dillard, who will open a moving picture show.

Sidney, Neb.—H. A. Dubuque has purchased the U. S. A. theater from J. A. Bentley.

Atlanta, Neb.—Mrs. Sarah Abbott has taken over the moving picture theater which has been operated by Crane & Hammon.

Comstock, Neb.—The Gayety theater suffered a film fire which resulted in the destruction of a film and scorching the front of the theater.

Lincoln, Neb.—Manager Garman of the Rialto theater has reduced the admission prices for matinees to fifteen cents for all seats, including war tax.

Lincoln, Neb.—The Orheum and Oliver theaters were the local houses selected to begin the patriotic campaign of the auxiliary moving picture committee of Nebraska State Council of Defense.

San Francisco Exhibitors Feel Prosperity

Several Theaters Have Started During the Past Few Months—What the Leading Houses Are Providing as Shows—Much Good Music.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—Exhibitors in this city and vicinity are enjoying satisfactory business, ideal weather conditions being a prominent factor in keeping attendance at a high level. Practically all of the rain that has fallen during the entire winter has come within a period of ten days, and at no time has there been a slump in business. The war tax is having no appreciable effect on attendance at moving picture shows and almost every exhibitor in this territory is charging the regular prices, with the tax additional. The opening of several new theaters within the past few months has had the effect of causing the managers of first-run houses to exercise greater care than ever in the selection and presentation of programs. The following is a summary of the bills put on during the last week of February, with the additional features of note.

"The Further Adventures of Tom Sawyer" was the attraction at the California theater, a Hearst-Pathe news and a Robert Bruce scenic completing the film offering. The California Symphony orchestra of thirty pieces, led by William McKinney, was an added attraction, the players appearing on the stage, which had an Oriental setting.

The Imperial theater offered for the first time Enid Bennett in "Keys of the Righteous," with the comedy, "It Pays to Exercise," also a Burton Holmes travelogue and a Universal weekly. Early in the week Fatty Arbuckle appeared on the stage in person at several performances, while late in the week Enid Bennett appeared in person.

The attraction at the Strand theater was "In Bad," featuring William Russell, and of special interest was the musical program presented by Organist MacClymont and the Strand orchestra, led by Pietro Marino.

The Rialto bill included "Brown of Harvard," "The German Curse in Russia," a news weekly and "Alaska Wonders in Motion." At the matinees an O. Henry story, "The Fifth Wheel," was added.

The Portola theater did a fine business on "Flare-up Sal," with Dorothy Dalton, a weekly news and a scenic completing the offering. Plans are being made for the remodeling and renovating of this house.

At the Tivoli theater records of many months' standing were broken with "Men Who Have Made Love to Me" and the fourth episode of the "Italian Battlefront" pictures. The installation of a second pipe organ is under way at this house, but the work is not allowed to interfere with the regular routine.

The Alhambra theater, now under the management of Robert Drady, offered "Broadway Love," with Dorothy Phillips, a comedy, a scenic and the Alhambra Topical Review. This house is shortly to be redecorated throughout.

Doings of the News Cameramen.

Ray Duhem was a member of the party of one hundred and fifty persons who went to Eureka, Cal., recently as the guest of Mayor James Rolph, Jr., to witness the launching of a big ship at his yard. The trip was made by special train and many interesting moving pictures were secured for the Universal Weekly.

Harry Birch, formerly with the Selig-Tribune in this territory and well known on the Pacific Coast, is now with the Gaumont Weekly at Chicago.

Sanford E. Greenwald, formerly with the Mutual weekly, and before then with the Universal, is now in the United States Marine Corps and has been assigned to recruiting duty. He has furnished the navy department with many still pictures for publicity work.

The annual winter sports at Truckee, Cal., were late in commencing this year, on account of the lack of early snow and the special events were not held until late in February. Among the cameramen who attended to get material for news weeklies were Otto Stolberg, representing Hearst-Pathe; E. W. Castle, district manager for Gaumont, and Charles Perryman, of the Duham Motion Picture Company, who secured material for the Universal weekly. Several moving picture companies were working there, including one headed by Charles Ray and Gloria Hope.

V. R. Moore Home from Long Trip.

Vernon R. Moore, sales representative of the Progressive company, San Francisco, distributors of Paramount and Artcraft productions, has returned to the home office from a trip through northern California and Nevada. He has been on the road since October, with the exception of five days during the holiday season, and declares that he has signed up an exhibitor in every town in this territory. He will shortly resume his work in the San Joaquin valley.

Famous Screen Star Buys Projector.

Roscoe "Fatty" Arbuckle, who has been spending several days in San Francisco of late, recently visited the offices of the Atlas Educational Film Company in the Pacific Building to view some pictures and, while there, became interested in the De Vry portable projection machine handled by this cornern, and placed an order for one for his personal use.

Edward Kemp Visits Southwest.

Edward H. Kemp, who handles the Motiograph in the San Francisco territory, and who does much camera work in addition, is away on a trip of several weeks, making moving pictures in the copper mining districts of the Southwest. Several of the De Luxe models of the Motiographs have been sold of late.

Ackerman & Harris Circuit Expanding.

Sam Harris, of the Ackerman & Harris circuit, returned recently from a visit to Los Angeles in connection with plans for enlarging the circuit in the Southwest. Work on a number of new theaters for this concern is now under way and contracts for the construction of others are to be let shortly. Contracts have been awarded for the erection of the theater to be occupied at San Jose, the cost of this to be $110,000, exclusive of furnishings. While in Los Angeles Mr. Harris visited the Chaplin studio and was impressed with the care being taken with the initial release, which will be shown at the Hippodrome or the Casino theater at San Francisco some time in April.

Jewel Theater Closed.

The Jewel theater, San Francisco, was closed this week by an attachment levied by the house that furnished the seating facilities when this theater was opened last fall.

New Firm Opens Offices.

Lazarus & Greathouse, who are handling the Julius Steger production, "Redemption," with Evelyn Nesbit Thaw, have opened offices at 973 Market street, San Francisco. Other productions will be handled in conjunction with this one.

T. & D. Circuit Makes Purchases.

The Turner & Dahnken circuit has purchased the rights in this territory to "The Warrior," "The Public Defender," "The Fall of the Romanoffs," "Tarzan of the Apes" and "Just a Woman." This concern is considering the proposition of eliminating a part of its road force and of carrying on much of its booking and contract business by correspondence.

The Tivoli theater, conducted by the T. & D. circuit, has arranged for a Fashion Show to be featured for two weeks in conjunction with local merchants. A similar event will also be held at the Oakland house.

The T. & D. circuit has contracted for Pathe features to be shown at all its houses, the service to be inaugurated at an early date.

San Francisco Briefs.

The Ideal Film exchange has opened offices at 105 Golden Gate avenue, San Francisco, and is handling films, machines and supplies.

The De Luxe Film-Lasky corporation, which has been out of business for some time, has formally surrendered its corporation papers.

Herman Lubfin, operator at the Orpheum theater, and Fred Butler, another local operator, have opened a moving picture shooting gallery on Market street, San Francisco.

Dorothy Dalton and Hazel Miller, of Los Angeles and New York, respectively, recently spent a few days in San Francisco.

N. S. Kaplan, owner of a Russian moving picture company, arrived in San Francisco recently from the Orient.

E. C. Jensen, district manager for the World Film, has left for the Northwest, and from there will probably go to New York.

Harold Harshman has resigned his position with the Progressive Motion Picture Company, San Francisco, and the booking of short subjects is now being handled by Carl Milton.

B. W. Copeland, formerly of Spokane, Wash., is in San Francisco, following an Eastern trip, and plans to remain in California if a connection can be made with some representative theater.

Northern California Notes.

San Bruno, Cal.—C. A. Roscoe, who recently opened the Novelty theater, has added another projection machine.

Oakland, Cal.—The Heidelberg theater, on San Pablo avenue, is to be reopened.

San Jose, Cal.—A moving picture machine purchased from Walter Preddey, of San Francisco, has been installed at St. Joseph's School.

Arbuckle, Cal.—The Opera House is now conducted by Day & Jones.

Berkeley, Cal.—Contracts have been let for the redecorating and remodeling of the Berkeley theater, which was recently reopened under the management of Harry Gilbert.

Minneapolis News Letter

By J. L. Johnston, 719 Hennepin avenue, Minneapolis, Minn.

Ruben & Finkelstein Acquire the Calhoun.

MINNEAPOLIS, MINN. — Ruben & Finkelstein, owners of ten Twin City photoplay houses, are reported to have bought the Calhoun, Minneapolis' prettiest neighborhood theater, on Lake street near Hennepin. According to reports J. S. Woodhouse, connected with the Lagoon theater, a block distant from the Calhoun, is to become manager of the new R. & F. house. Neither Mr. Ruben nor Mr. Woodhouse could be reached to confirm the report at time of writing.

It is also reported that Ruben & Finkelstein are dickering for the lease on the New Garden, a downtown Minneapolis theater now owned by Carl Laemmle and several other gentlemen. According to reports Ruben & Finkelstein have practically closed negotiations for this theater, but that they will not take it under control until next October.

C. W. Campbell Will Manage the New Garrick.

Charles W. Campbell, former manager of the Blue Mouse, St. Paul, has joined the Ruben & Finkelstein forces, and is now house manager of the New Garrick theater.

Morris Miltonberg to Cover South Dakota.

Morris Miltonberg has been secured by Manager Stombaugh, of the Standard ex-

change, Minneapolis, to cover the South Dakota and Southern Minnesota territory.

H. J. Smith Heads Department for Wholesome.

H. J. Smith, formerly connected with the Mutual exchange, Minneapolis, has been appointed manager of the service department of the Wholesome Film Corp., Chicago, by Max Weisfeldt, according to reports from the Windy City.

Abe Engler Now in Army.

Abe Engler, one of the tiniest and yet one of the oldest neighborhood theater owners and managers in the Twin Cities, has answered Uncle Sam's call, and is now in training at Camp Dodge, Des Moines, Ia. Mr. Engler turned his interests in the Bluebird theater, Rice street, St. Paul, over to his brother on February 25, and left for camp with 400 other St. Paulites. If Mr. Engler makes as good a soldier as he has an exhibitor he will be among the first to enter Berlin.

D. O. Reese Now With Universal.

D. O. Reese, South Dakota salesman for the First National exchange, Minneapolis, has gone to New York to join the Universal Film Mfg. Co. sales force. Mr. Reese is to look after the distribution of the Universal's moving picture song reels.

Henry Kaufman Goes to South Dakota.

Manager Pearson, of the Minneapolis Universal exchange, has secured Henry Kaufman, formerly with the Omaha Triangle exchange, to cover the South Dakota territory for him. Mr. Kaufman was connected with the Minneapolis Universal in 1917.

Minneapolis Business Jottings.

Manager Benjamin Friedman, of the Friedman Film Corp., reports unexpected demand for bookings on "The Whip" and "The Bar Sinister," two Friedman pictures which enjoyed big business during Twin City first runs recently.

Manager R. C. Fox, of the Goldwyn exchange, has announced that the two-reel Billy Parsons comedies will be released through his exchange shortly, and also that the New Garrick, Minneapolis, has contracted for several future Goldwyn releases.

Manager Roberts, of the local Pathe branch, has completed bookings that will keep "The German Curse in Russia" in the Minnesota Iron Range district for thirty-two consecutive days.

Visitors at Minneapolis Exchange.

Among the visiting exhibitors to Minneapolis exchanges recently were Tom Foster, Star, Stanley, Wis.; E. J. Juni, Armory, New Ulm, Minn.; Henry Nelson, Princess, St. James, Minn.; Wm. Abranhamson, Zelda, Duluth, Minn.; H. L. Hartman, Grand, Mandan, N. D.; Oliver Whaley, Grand and Elk, Bemidji, Minn.; E. C. Lyons, Moveum, Aitkin, Minn.; G. C. Martin, Iowa Film service, Waterloo, Iowa; Manager Zemlick, Dreamland, North LaCrosse, Wis.; M. H. Carey, Majestic, Willmar, Minn.; W. L. Buck, Gem, Waterville, Minn.; A. L. Hess, Metropolitan, Watertown, S. D.; H. J. Updegraft, Princess, Sioux Falls, S. D.; S. J. C. Blackmore, Diamond, Duluth, Minn.; Joe Romans, Rex, Virginia, Minn.; Frank Allegriszo, Grand, Chisholm, Minn.; V. B. Valleau, Barrymore, Marshall, Minn., and Max Koppleberger, Majestic, LaCrosse, Wis.

SEATTLE JOTTINGS.

A. W. Eden, Northwest Fox manager, anounces that the Fox super-feature, "Les Miserables," starring William Farnum, will be handled through the Northwest as a road show.

"The Birth of a Nation" opened at the Clemmer theater, Seattle, on March 2 for its third showing in a downtown theater in this city. The admission prices were raised to 25 cents and 50 cents. It has been drawing big crowds.

Picture Theaters in Oregon Again Brighten

Houses Closed by War Conditions Again in Operation—Indications of Business Stability Throughout State.

By Abraham Nelson, 601 Journal Bldg., Portland, Ore.

PORTLAND, ORE.—Reports by roadmen making the Oregon towns are that in many localities business is coming back, and theaters that were closed by the effects of recruiting and draft upon the younger folks are reopening. H. G. Mapes, booker for the General Film Company, which serves a great many of the smaller towns, says he is looking forward to even more of the closed theaters reopening.

At Athena, where the Peoples theater closed about two months ago, E. D. Knight has taken charge, and this house is now running full blast. The Houlton theater has been reopened by S. S. Long, and there is a new show at Columbia City, Ore. In Portland the Brooklyn theater has been opened again by Carl Schwarzveck.

C. E. Waite Astonished at Business.

C. E. Waite, branch manager for General, has been doing roadman's duty of late, and reports that the class of pictures shown even in the small towns in the territory would put some of the big town exhibitors to shame. He cites as an example the town of Prineville, Ore., twenty miles from a railroad, where Bill Pancake operates the Lyric theater. He shows the Harts, Fairbanks, Paraltas, etc., and Mr. Waite, who was formerly traveler for Pathe, says it is no more difficult to book the big features in towns like Prineville now than it was to book serials there a year ago. In the Eastern Oregon territory, says Mr. Waite, there are few if any theaters which show any pictures that cannot be designated as first class.

Leon Boris, New Road Man.

The Oregon territory is being visited by Leon Boris for the U. S. Exhibitors' Booking Corp., representing Foursquare exchange, distributing "The Zepplin's Last Raid," "The Belgian," and "Those Who Pay." Mr. Boris is a new man in the territory.

Grants Pass Has Active Censors.

Road men making Grants Pass, Ore., report renewed activity by the censors in that town. There are two theaters, but just the same the board requires a previewing. This is done in the theaters.

Hull Sells One House.

North Bend, Oregon.—Denny Hull, who has controlled the theater situation here, has sold one of his houses and will hereafter confine his efforts to the Joy only. His second house has been closed for some time.

Dean Collins "Interned."

Dean Collins, the popular advertising man for the Universal Film Company in the Pacific Northwest, and the originator of "Reel Stuff," the local Universal house organ, is interned at home with German measles. Just why this hun ravage should settle on Collins is not quite clear.

Mrs. Hartman Controls in Bandon.

Bandon, Ore.—Mrs. E. A. Hartman has purchased the Grand theater from W. C. Selmer, and now controlls the theater situation here. She opened the Orpheum last spring, and is reported to have done very well there. She will close the Orpheum and operate only the one house.

Claude Hall Back.

Claude Hall, formerly shipping clerk with the Film Supply Company, of Oregon, and who has been serving Uncle Sam in uniform in the capacity of a sergeant, is back at his desk with the film exchange again. It seems that his company was sent to New York, where Hall contracted malaria, and had to be re-examined. The physicians found his heart over on the right side of his body, which fact necessitated his honorable discharge and return to Portland.

Change in the American at Condon.

It is reported that J. B. Sparks, who owns the Star theater at Heppner, Ore., has purchased the building housing the American theater in Condon, Ore., and that there is considerable possibility of the American changing management. J. R. Thomas, who operates the American, says he will continue in the show business in Condon under any circumstances.

Seattle News Letter

By S. J. Anderson, East Seattle, Wash.

Some of Uncle Sam's Boys.

SEATTLE, WASH.—Seattle's film row will soon send its quota to the National Army. This photograph taken by the World correspondent shows the five men now busy in film offices here who are

Seattle Film Men Who Will Soon Be Soldiers.

daily expecting to be called to take their places with their respective units. They are, reading from left to right: E. Erickson, booker at the Universal office; H. W. Landstrom, Mutual booker; Al. Rosenberg, secretary of the D. Luxe Feature Film Company; R. A. Landstrom, booker for Fox, and W. T. Nelson, booker at the K-E-S-E office. Al. Rosenberg and Billy Nelson have joined a hospital unit, while the other three were caught in the draft, and did not claim exemption.

Strand Now in Greater Theaters Chain.

The Strand theater, one of Seattle's big Second avenue houses, has been added to the circuit of the Greater Theaters Company, which already operates three motion picture theaters in Seattle, two in Portland, and one in Butte. The Strand has for the last two years been under the management of W. H. Smythe, who will continue in the picture business as an exploiter of some state rights pictures in which he has an interest.

Triangle Picture at the Liberty.

Jensen and Von Herberg have signed for Triangle service in Seattle and Portland. "An Heiress for a Day" was the opening picture of the service at the Liberty theater, Seattle, on Sunday, March 3. This will be like reuniting old friends, because Triangle pictures have been shown at the Liberty from the first.

Seattle Exchange Notes.

Harry Lustig, special representative for Metro, with headquarters in Seattle, has been calling on exhibitors of Seattle and adjacent cities.

F. V. Fisher, manager of the Exhibitors' Film exchange, is making an extended trip through the larger towns of the state with the Petrova pictures, the new Chaplin comedies, and the other special features belonging to the First National Exhibitors' circuit. S. P. Peck has charge of the Exhibitors' Film exchange during Mr. Fisher's absence.

Maritime Provinces Film News.

By Alice Fairweather, "Standard," St. John, N. B.

Good Business in New Brunswick.

ST. JOHN, N. B.—Motion picture theaters are in full swing and seemingly all well patronized. The exhibitors in this territory do not know just what will come next in the way of a provincial tax or a closing movement by the Dominion government, so they are going on from day to day. The screens are being used for food conservation slides, and practically every theater is showing these.

Prices have been raised in at least one house, the Gaiety, in Fairville, N. B., where ten cents is asked. "Come Through" and "Idle Wives" were shown in this house and a quarter asked for these specials. The Empress theater, West Side, N. B., also showed two specials asking fifteen and twenty-five. It is predicted that other houses will have to raise their prices.

Among the St. John Exchanges.

Talking with M. Bernstein, who has just returned from a tour of the South Shore, Nova Scotia, and the Valley, he tells me that the manager of the Alexandra theater, at Lunenberg, has booked the Paramount, Artcraft and Select programme.

The Orpheum theater, at Bridgewater, C. A. Walfield, will run Paramount and Artcraft.

The Empire theater, Bridgewater, will run the Metro service and specials.

At Kentville, the manager of the Nickelet has booked the Select programme in conjunction with the Paramount and Artcraft, giving practically his full time. They expect to get into their new house on May 1.

Business in Yarmouth, N. S., is picking up wonderfully under the management of Mr. Rodgers of the Royal theater. He runs Paramount and Artcraft pictures.

Paramount and Artcraft are booked in twenty-seven towns in the territory, Select in 12, and contracts for the Mack Sennett comedies are booked in seventeen.

Personals and Trade Notes.

Messrs. Coekery and McAfee, of the Vogue theater, Woodstock, N. B., were in St. John recently, looking over some pictures at the Famous Players.

I. Sosskins, of the Toronto head office, Famous Players, has been in St. John.

N. W. Mason, of New Glasgow, passed through recently on his way to New York.

At the Metro exchange, E. Bizar recently returned from Halifax, bringing contracts for "Bar Sinister" at the Casino, "The Seven Deadly Sins" at the Empire and the Metro service at the Imperial. "The Seven Deadly Sins" and "The Bar Sinister" are also booked at Truro, Moncton, and Sussex. "The Eagle's Eye" serial will be seen at the Casino, Halifax; the Strand, Truro; the Dreamland, Moncton, and the Opera House at Sussex. The Metro service is booked in thirty-two towns in the territory.

Stray Iowa Jottings.

A. G. Stolte, of the Strand, Cedar Rapids, is issuing a most attractive monthly program for his house. It is printed on the best grade of enamel paper, with a page devoted to each of the attractions during the month. Illustrated with cuts of a uniform size, and containing interesting gossip of plays and players and matters pertaining to the theater the program is exceedingly attractive, and of the sort that the patron takes home with him.

Des Moines visitors among the various exchanges during the week included Fife and Yerkes, of the Idle Hour, Tama; Pete Lemen, of the Rialto, Newton; J. A. Price, of the Lyric, Indianola; Fletcher Russell, of the Trilby, Camp Dodge; E. O. Ellsworth, of the Ellsworth, Iowa Falls; Ward & Wright, of the Movie, Russell, Iowa; H. H. Russell, of the Opera House, Humboldt.

Buffalo Exhibitors Making Special Effort

The Past Winter Has Compelled Them to Pocket Large Losses, but They Are Determined to Have the Year's Total Fairly High.

By Joseph A. McGuire, 157 North Elmwood St., Buffalo, N. Y.

BUFFALO, N. Y.—Buffalo exhibitors are trying to counteract the financial losses which they sustained as a result of the severe weather, fuel shortage and other handicaps during the winter months. Therefore they have begun a great spring drive for business, and everything seems conducive to the success of their enterprise. The inferior street car service, which kept many from visiting the downtown theaters in the past three months, has now improved. The coal shortage has ended, thus lessening the worries of the neighborhood exhibitors, as well as of those in the business district. The people are taking advantage of the fine weather, and, with no discomforts, are making their way to the afternoon and evening performances.

Many seem to have recovered from the inroads which the various patriotic funds have made into their ready money, and have ceased murmuring about paying the war tax at the theaters. The exchange managers are constantly emphasizing that they want to co-operate with the exhibitors and give them a chance to make money. This co-operation and the fact that the film lovers are making good money have helped to develop a spirit of confidence in the moving picture business. The spring sunshine seems to have enkindled hope in the hearts of the showmen, and the prophets among them are now predicting that in 1918 the total of the box office receipts may still attain a satisfactory standard.

Boys Arrested for Begging Tickets.

Eighteen boys were recently arrested in Buffalo on a charge of juvenile delinquency for alleged blocking of the entrance of a Buffalo theater. Several days ago a ticket taker in the theater was arrested on a charge of admitting minors. When taken into the children's court he complained that boys hung around the theater lobby Sunday afternoons and begged admission money from patrons. When they succeeded, the ticket taker claimed, he could not distinguish between the child who entered with an adult and the one who begged his way.

"Smokes" Benefit at the Victoria.

Edward L. Hyman, manager of the Victoria moving picture theater, Buffalo, reformed, and while he will remain in Cincently gave two matinee performances for the benefit of the "smokes for soldiers" fund being collected by the Evening News, of this city. Mitchel H. Mark is proprietor of the Victoria. Mary Garden in "Thais" was featured at one matinee, and Pauline Frederick in "Mrs. Dane's Defense" was the main attraction at the second show.

J. H. Michaels Helps W. S. S. Sales.

Jules H. Michaels, manager of the Academy and Regent theaters, Buffalo, recently called at the war savings office in this city and volunteered the services of his theaters during stamp week. As a result Thrift stamps are on sale in his box offices. A patron who buys a Thrift stamp there receives a ticket for the show at half price.

Dayton News Letter

By P. J. G., Dayton Correspondent.

Fox Special Representative Gets Acquainted.

DAYTON, O.—George J. Beihoff, a special representative of William Fox, visited Dayton recently, and spent most of his time making acquaintances, as well as renewing several old friendships. Fox Film Company is surely spending quite a bit of money in Dayton, and exhibitors are responding with enthusiam. At present more Dayton theaters are using the Fox program than ever before. While in Dayton, Mr. Beihoff called on Clay Brehm at the Strand, whom he knew in New York. After this he visited the suburban houses, also the offices of the Miami Valley Exhibitors' League to meet A. F. Kinzeler.

Pick-Up Notes from Dayton.

D. H. Thompson, at the Muse-Us theater, Dayton, claims that business is coming faster every day.

The Ideal, at Dayton, is taking great strides forward, and many new features are promised by John Seifert for the summer season. World pictures are making a hit at this house.

As to local trade papers, we must give recognition to M. A. Malaney, editor of the Cleveland Bulletin. His paper has all the upstate news, and reaches many exhibitors.

The Elite is at last using the Fox Standard pictures as well as Sunshine comedies. The Woods theater, a competition house in the same territory, has booked the Fox specials.

Gus Kinzeler is no longer with Kleine. One rumor has it that Gus is to be with the Fox Film Company, another that he is to return to the Elite theater, of which he was formerly manager, and in which he is the second largest stockholder.

John Lyons will be called for duty within the next few weeks, so he informs me. When asked as to what disposition would be made of the Orpheum theater, which he controls, John stated the theater would be closed with his departure from the business.

The East Majestic had another opening within the past week. One exceptional feature was that, although a suburban house, the East Majestic used newspapers in advertising the opening. John Seifert has nothing to do with the managerial end of the affair; he is at the present devoting all his time to the Ideal.

Sunday afternoon was a poor one for houses—the weather was too good. Many people were on the streets enjoying the third day of March with warm weather. In the evening, however, the picture houses prospered, and all of the downtown houses had long lines waiting for admission at seven o'clock.

I visited the Woods theater Sunday, March 3, and had quite a talk with the genial Mrs. Woods. She says business is picking up somewhat with warmer weather, and that she looks for still better conditions. Mrs. Woods is an interested reader of the Moving Picture World, and is loud in her praises of what she thinks the peer of all trade papers.

Hiram Abrams Visits Detroit.

Detroit.—A very interesting visitor was here recently, Hiram Abrams, of Artcraft-Paramount. Mr. Abrams conferred with large and small exhibitors in the city and in the state, purposely to get their viewpoint of conditions; what pictures were drawing the best; what kind of stories and stars they preferred; what complaint they had against the present method of distribution, if any, and a whole lot of other things. "We are first, last and always for the exhibitor," he said. "We thoroughly appreciate the fact that the success of the exhibitor means our success, and if we strangled the exhibitor we would strangle ourselves in time."

"Bandit and Preacher" Dated for April.

W. H. Productions announce that the second Hart Feature, "The Bandit and the Preacher," with Gladys Brockwell, Rhea Mitchell and Herschel Mayall in the supporting cast, will be released in April.

Critical Reviews and Comments

Upon Current Productions

"WOMAN AND THE LAW."

Famous De Saulles Case Picturized by Fox—Is Remarkably Effective.

Reviewed by Hanford C. Judson.

NEARLY everybody in the audience at the Lyric theater in New York who saw "The Woman and the Law," picturized by R. A. Walsh for the William Fox Company, had probably read or heard the story of the De Saulles case that it portrays; yet seldom have I had so keen a sense of unity in the attention given to a screen offering as when I saw it there with a well filled house. Let them go their ways who seek out novel, strange and romantic incidents, here is a picture that contains nothing new, and yet how it holds.

The reason is that it is not only a picture of modern life, but a typical picture of modern life. Some may call it merely a picture of a sensational murder case, and condemn it as unfit and morbid; but in cold truth it is a picture of forces that are molding many men and women in America today. The murder in this case is not premeditated, but a sudden breakdown—it is not the chief thing in the story. The story is narrow, it has no breath to speak of, it leaves unnoticed many of the most important things, but it is sincerely pictured, is real, pertinent, and most certainly has been made effective by the dramatist.

Not only is it ably written and directed, but the players convincingly clothe the plot in humanity. Miriam Cooper in the leading role does some of the best work I have seen by her, both in the story's lighter moods and in the times when the tragedy of it gnaws, especially at the close, when, after the acquittal, Jackie, the son, is brought in. Ramsey Wallace plays Jack La Salle, the profligate husband, overaccenting, whether wisely or not, the evil of the character. Peggy Hopkins plays the interloper, George Humbert and Agnes Neilson play the parents of the heroine. John Laffe and Lillian Satherwaite play the father and sister of Jack La Salle, the villain. The sets, photography and general conduct of the picture are remarkably able.

"BRACE UP."

Five-Reel Bluebird Number Features Herbert Rawlinson in Story with Unusual Plot.

Reviewed by Robert C. McElravy.

SUSTAINED interest and a strong climax are two features particularly noticeable in this number, which was written and directed by Elmer Clifton. There is a sort of vagueness about the main idea which at first keeps the observer in a state of wonderment as to just what is intended, but it is all cleared up as the story proceeds.

Herbert Rawlinson is first introduced as a young college man named Dick Court. His father is a member of the United States Secret Service. Dick is a strong, athletic fellow, and takes part in a foot-ball game. This game is exceptionally interesting and well staged. In the game it develops that Dick lacks courage at times of crisis, and this weakness is a constant source of irritation to his father. The main theme of the story revolves about this weakness.

Dick is in love with a girl named Clara Brayton, a part portrayed by Claire Du Bray. She is really a member of the Secret Service, and Dick is subsequently put on the same case with her by his father, though neither knows of the other's connection with it. Dick proves his real courage in rounding up a house full of spies and rescuing the girl. The hiding of the radium in the girl's slipper was not a very convincing feature, but will pass. The climax is exciting, and contains an agreeable touch of humor

The story, as a whole, is free from obvious situations, and contains considerable novelty.

IN THIS ISSUE.

Woman and the Law (Fox).
Brace Up (Bluebird).
Wanted—A Mother (World).
American Buds (Fox).
Within the Cup (Paralta).
The Desired Woman (Vitagraph).
Sunshine Nan (Paramount).
The Marriage Bubble (Triangle).
Unfaithful (Triangle).
The Sea Panther (Triangle).
Those Athletic Girls (Paramount).
Amarilly of Clothesline Alley (Artcraft).
The Debt of Honor (Fox).
The Floor Below (Goldwyn).
The Devil's Wheel (Fox).
Let's Go (Rolin-Pathe).
Fare, Please (Pathe).
Beauty in Chains (Universal).
The Kaiser (Renowned).
The Shell Game (Metro).
The Matinee Girl (Edison.
A Madison Square Arabian Knight (Broadway Star Feature).
Schools and Schools (Broadway Star Feature).
The Preacher's Son (Judge Brown Story).
Special To-day (Metro Drew).

"WANTED—A MOTHER."

Madge Evans and George MacQuarrie in World Picture of Pleasant Juvenile Fiction.

Reviewed by Edward Weitzel.

TAKEN from a story by Julia Burnham "Wanted—a Mother," a five-part World picture, is a pleasant piece of juvenile fiction and may be recommended to good children of all ages. Madge Evans has the chief role, and this clever little actress, whose winning personality has put her in the front ranks of juvenile stars, will make new friends by her impersonation of the youthful heroine. George MacQuarrie, who is also featured in the picture, has the part of the heroine's father and gives his usual capable performance. The story tells of a lonely little girl whose mother died when she was a baby and whose father, a prominent physician, is so occupied by his profession that he leaves his little daughter entirely to the care of the servants. The author has built quite a story of adventures for a little girl, and has not neglected to work in an object lesson of the folly the male sex is guilty of when it intimates that women are not more than equal to the men.

Dr. Holmer, having made up his mind to discharge his daughter's governess, writes out an advertisement for a new one; but Eileen exchanges the notice for one reading, "Wanted—a Mother," and it is printed in the paper. Even this does not fully arouse the father to his child's real needs, and when at last he does comprehend he marries a woman physician, after snubbing her all through the picture. The dramatic interest is brought about by a warm-hearted but impulsive Italian laborer, whose little boy is operated on by Dr. Homer too late to save his life. The father is almost crazed with grief and tries to kill the physician. Later on Giuseppe saves Eileen from being drowned while she is walking in her sleep and takes her to his own home, thinking that she has been sent him from heaven to fill his dead child's place.

Eileen is badly hurt in escaping and is removed to the hospital where her father is head physician. After the woman physician—who is both young and attractive—helps to nurse the child back to health, Giuseppe is told that he will be employed by Dr. Homer and can remain near the little girl. Harley Knoles has directed the picture carefully, from the scenario made by Virginia Tyler Hudson. Rene Guissart was the photographer. Gerda Holmes as Thelma Winter and Lionel Belmore as Giuseppe are both excellent. Alec Francis, Tom Evans, Rosina Henley and Harry Bartlett complete the cast.

"AMERICAN BUDS."

Delightful Picture with Jane and Katherine Lee—Shows Spirit of Democracy, and New Patriotism.

Reviewed by Hanford C. Judson.

UNCONSTRAINED and sincere democracy in any picture brings a quick response from American audiences. It's a hammer that will always strike a pleasant note on our kind of bell. This newest Fox picture, "American Buds," shows much of the same spirit, though from a different angle, as did that recent and popular Walsh production, "The Pride of New York." It is a picture of America in the time of preparation for the conflict, and while it has a melodramatic plot not quite worthy of the adventures of its little heroine, played by Jane Lee, it leans lightly on the love story and plays up Jane, so it gets over all right.

When the picture opens the overseer of the poor is taking Jane, Katherine and the baby to the orphan asylum. They arrive and meet the other children, including May Lily White with kinky hair, whom Jane can hardly tell from a scuttle of coal. They become the closest of friends. The sub-titles all through the picture, but especially in these orphan asylum scenes, are witty to a degree and help greatly. Humor and pathos, and if I may be permitted to say that the first is Jane then the second is Katherine, are skillfully utilized in this and other parts of the picture.

On the other side of the plot a story has been begun in which a colonel of an army

post; his daughter, her fiance, a German spy and the colonel's sister are the characters. The old maid aunt does charity work and has been at the asylum where Jane has made her ridiculous. Jane runs away to see the soldiers and is recognized, and this brings the asylum and the post in more direct contact. Some old letters are found that seem to make it clear that the children belong to the fiance of the colonel's daughter and the love story is broken for a time, adding more humor and adventure, till it is discovered that the spy is the villain and traitor all round, to the children, his children, to the government and to his comrades. He gets his. The best part and the biggest part of the picture belong to Jane and her part is all amply worth while.

"WITHIN THE CUP."

Bessie Barriscale Featured in Seven-Reel Paralta Production, Picturing Gay Artists' Life.

Reviewed by Robert C. McElravy.

THERE is so much that is rarely brilliant in the opening reels of this subject that it makes certain other features rather disappointing. The gay life of the Latin Quarter in Paris and the life of our own Greenwich Village have perhaps never been displayed with greater charm. The Greenwich Village scenes are exaggerated beyond doubt, as the whole section has nothing in it that even approaches the flashing interiors of "The Devil's Cafe," but this will readily be forgiven by those who see the production. The sheer dramatic effect wrought by the seeress, "Tea-Cup Ann," in reading Thisbe's fortune makes excusable any liberties that have been taken

The plot itself is disappointing in some respects and does not give us Monte M. Katterjohn at his best. He grasps our interest at the first in a powerful way with his story of the girl artist who sinned and then sought to regulate life according to her own laws thereafter. Bessie Barriscale does some splendid work in the part of Thisbe Lorraine.

The interest slackens in the later scenes perceptibly and the story would be brought up with a much stronger effect if at least a reel or more were cut out. We rather liked the idea of the regeneration of both Thisbe and Le Saint Hammond after it seemed that they had wrecked their lives, but the moral was obvious without the too liberal use of biblical and other quotations.

The cast is a proficient one throughout, Edward Coxen appearing as the first artist and George Fisher as the second. Aggie Herring is very effective as "Tea-cup Ann." The direction was in charge of Raymond B. West.

"THE DESIRED WOMAN."

Harry Morey Heads Cast of Vitagraph Blue Ribbon Feature That Tells Consistent Story.

Reviewed by Edward Weitzel.

FLYING in the face of precedent Will N. Harben, author of "The Desired Woman," a five-part Vitagraph Blue Ribbon Feature, flouts the happy ending and carries out the Bible mandate about reaping the whirlwind. The leading character of the story, a man who has let nothing stand between him and his desires, is not supplied with a false halo, but is consistently drawn, and the heroine is given sufficient insight to see him as he really is and to transfer her affection to one who is worthy of her. This is quite contrary to the rules of romance, but the author seems more concerned about putting real people into his tale than in following the usual path in fiction.

Richard Mostyn, a prosperous New York broker, who has played the game to win no matter who was the loser, goes South for a rest, and meets a country school teacher, a pretty young girl whose one thought is to help others. The two fall in love, but Mostyn returns home and marries a woman in his own set for business reasons. Several years later his wife runs away with another man, and his child dies. Mostyn goes back to where he met the school teacher, having long before realized his mistake in not making her his wife. She receives him kindly, but tells him knowledge of his real character had cured her of her love for him and another occupies his old place in her heart. Mostyn, who has given up everything to repay those who suffered by his shrewdness, becomes an evangelist, an original proceeding for a New York broker, to say the least. This last touch does not ring as true as the other incidents of Mostyn's career.

One situation is particularly effective, Mostyn has an engagement to dine with a former mistress. As he is about to leave the house his little son climbs into his lap and asks to be allowed to sleep in his father's bed until he returns. With the child's arms about his neck his thoughts travel to the reception that awaits him. A "fade in" shows the woman in his arms. The scene reverts to Mostyn and the boy. The child again clings to him, and repeats his request. Mostyn remains at home.

Harry Morey is consistent to the author's well drawn portrait of Richard Mostyn, and Jean Paige is as truthful in her impersonation of the school teacher. Well acted characters are contributed by Florence Deshon, Charles Hutchingson, William Cameron, Eulalie Jensen, Harold Forshay, Aida Horton, Julia Swayne Gordon, and Herbert Potter. Paul Scardon has given the picture able direction.

"SUNSHINE NAN."

Ann Pennington Star in Five-Part Screen Version of "Calvary Alley"—Has Pleasing Role.

Reviewed by Edward Weitzel.

WITH such a title as "Sunshine Alley" the spectator has every right to expect that Ann Pennington's latest starring vehicle shall contain more of smiles than of tears. The picture does not belie its name. Adapted from Alice Hegan Rice's story, "Calvary Alley," scenario by Eva Unsell, and directed by Charles Giblyn, the plot follows the history of a child of the gutter until she reaps the reward that always comes to the good little heroine at the end of the fifth reel.

Nancy Molloy starts out at the age of fifteen with about as heavy a handicap as was ever put on a girl's career. Living with a drunken step-mother and forced to become a drudge of the family, Nance's chief diversion is to help the Alley Rats fight the choir boys of the near by Cathedral. Dan Lewis, an orphan, and her best friend, also generally takes a hand. Their chief enemy is MacPherson Clark, one of the older choir boys, and the son of the owner of a shoe factory that is to be closely connected with the lives of both Nance and Dan.

For interfering in a family quarrel among some drunken neighbors Nan and Dan are arrested and sent to reform school for four years. When they get out they find employment in the Clark factory. Nan becomes a stenographer, and Dan goes into the chemical department. Some time later he invents a dye process that promises to make him rich, but young Clark tries to steal the formula, and almost succeeds. Nan discovers him first, and there is a fight between the two. Then Dan arrives and pitches into the thief. During the struggle some chemicals are overturned and take fire. Nan is rescued by her sweetheart, and young Clark is glad to tell the truth about the whole affair when he finds himself in a hospital. Dan gets the fortune and Nan.

Ann Pennington makes Nan an engaging little guttersnipe who blossoms into a charming young girl after her four years at the reform school. The actress has shown steady progress since she began her screen work, and invests the Alice Hegan Rice heroine with a very human personality. Richard Barthelmess as MacPherson Clark, John Hines as Dan Lewis, Helen Tracy as Mrs. Snawdor, and Charles Eldridge as Mr. Snawdor are all exceedingly well cast. Charles Giblyn's direction is capable.

TRIANGLE SPLIT FEATURE.

"The Marriage Bubble" and "Unfaithful" a Pair of Short Comedy-Dramas That Furnish Good Entertainment.

Reviewed by Edward Weitzel.

"The Marriage Bubble."

A COMEDY fire scene is the best incident of "The Marriage Bubble," a three-part Triangle picture written by W. Carey Wonderly, which forms part of a split feature released March 31. William Desmond in a dual role plays a wealthy young chap who is mistaken for an actor and is asked to impersonate another young chap whose mother is anxious to have him marry a girl with a large bank account, but who cannot keep sober long enough to pop the question. The comedy complications are quite amusing and the finish is immense. As Marty Conrad, the real hero of the story, William Desmond rescues the tipsy chap's sister from her burning room. While waiting for the firemen to arrive, Marty proposes and is accepted. As a consequence he refuses to allow anyone but himself to carry his sweetheart down the ladder, the girl not having had time to exchange her pajamas for a street costume.

Anna Luther, Maude George and Florence Dagmar are members of the cast. Walter Edwards directed the picture.

"Unfaithful."

Dorothy Dalton is the leading player in "Unfaithful," a two-reel comedy-drama written by Lambert Hilyer and directed by Charles Miller. The story need not be taken seriously. A novelist, who is so absorbed in completing a tale that he neglects his young wife, finds that he is unable to get any inspiration in writing some chapters relating to infidelity. His wife finds this out and arranges with one of her male friends to make friend husband believe that there is excellent material for him right in his own family. The scheme works too well and the novelist almost succeeds in sending his wife out of the world by the revolver route.

Dorothy Dalton makes her husband's jealousy easy to understand, and Robert McKim, Charles Gunn and Charlotte Vermont support her creditably. The picture was photographed by Clyde DeVinna and supervised by Thomas H. Ince.

"THE SEA PANTHER."

William Desmond in Title Role of Triangle Piratical Romance Makes a Handsome Swashbuckler.

Reviewed by Edward Weitzel.

ROMANCE of the swashbuckler sort is to be found in "The Sea Panther," a five-part Triangle picture written by Kenneth B. Clarke and directed by Thomas N. Heffron. William Desmond has the title role and plays a gentlemanly freebooter with the ease, grace and marvelous nerve that always goes with one of these handsome lawbreakers of the good old days. The atmosphere of the sea and the period in which the story is laid are cleverly counterfeited and the plot is consistently developed.

Paul Le Marsen is the real name of the gentleman whose skill at his profession has gained him the name of "The Sea Panther." His crew are a bloodthirsty looking lot of dogs, but the pirate chief understands how to keep them in subjection without mussing the lace on his coat sleeves. One day they capture a British ship and Le Marsen finds an unexpected prize, a beautiful young girl named Molly Tarpley, who is going to the Carolinas to join her uncle. The pirate

falls in love with Molly and takes her and a portion of the ship's crew to the pirate town of Cayo del Muerto. Here he establishes the girl in his own home, but keeps a promise made to her to treat her with every respect. Molly finds herself falling in love with her handsome protector, but will not give him any encouragement, and he agrees to take her to her uncle. He is obliged to fight his entire crew before he carries out his promise, and is himself taken prisoner by the captain of the British ship. Molly helps him to get free and kisses him good-by forever as he goes through the cabin window and escapes in a small boat.

In spite of the character of the story it is a real love romance and has only a moderate amount of melodrama. The action could be quickened occasionally to the play's advantage. The cast has been well chasen. Mary Warren is an agreeable Molly Tarpley and Jack Richardson plays Will Kip, Le Marsen's second-in-command, with force. Arthur Millet as Captain Saunders, Lillian Langdon as Esther and Lee Hill as Brega have the other important roles. Photographed by William Reinhart.

"THOSE ATHLETIC GIRLS."

Paramount-Mack Sennett Comedy Features Louise Fazenda—Wealth of Originality and Pretty Damsels.

Reviewed by Margaret I. MacDonald.

THIS number of the Paramount-Mack Sennett comedies — "Those Athletic Girls"—will no doubt be voted by the general public one of the best of its kind. It contains most of the things that comedy fans like from the custard pie to the more original and pleasing members of the cast, including the cat and dog and a number of ferocious looking lions. Louise Fazenda is the featured member and does herself "proud." She is one of those rare finds who combine acrobatic skill with charm of personality and the essentials of the comedienne.

Edward Cline is the director to whom is due the credit of an exceedingly clever piece of work. He has succeeded in presenting without offense a group of twelve to fifteen pretty girls arrayed in brief athletic suits, and has instilled into this particular portion of the picture a delightful smattering comedy which has been extracted largely through facial expression. At one time a couple of the girls entertain the others with a boxing bout, and in another instance an indoor baseball game in which everybody from the cat and the dog up indulges presents excruciatingly funny situations. The good old standby swimming pool is also in evidence.

The picture's biggest laugh occurs when Sennett's Great Dane dog relinquishes his grip on a man he is rescuing from a slippery roof to chase a cat.

"AMARILLY OF CLOTHESLINE ALLEY."

Mary Pickford's Latest Artcraft Picture Is One Long, Loud Laugh.

Reviewed by Edward Weitzel.

THERE is no use trying to conceal the truth: Mary Pickford in a two-dollar noisy, plaid skirt, funny lid, and a Hick dialect can make you forget the lovely little girl in the dainty frock and curls who has so long been adored by the faithful screen fan. A touch of character to her makeup, a plentiful supply of homely humor to the situations, and everything else is forgotten. Down to Clothesline Alley you go and watch her as Amarilly scrub and sweep and bring home bundles of washing and proclaim that her greatest ambition is to follow the profession of her mother and her mother's mother before her, and you are delighted with the whole proceedings. Later on you see her all dolled up in the familiar fashion, the inmate of a swell mansion, but you are mightily pleased when she quits all this grandeur and goes back to the alley and marries the barkeep. All of which illustrates the value of a personality.

"Amarilly of Clothesline Alley," a story by Belle K. Maniates, adapted to the screen by Frances Marion, and directed by Marshall Neilan, is one long, loud laugh. Some of its glee starters are the most infectious ever put into a Mary Pickford picture. Most of them arise naturally out of the real humor of the situations; a few are dragged in after the Keystone comedy method. The subtitles help on the fun bravely, and the finish is nothing short of a comic inspiration. To see Amarilly's mother, after attending a function in high society, entertaining her own social set at an afternoon tea and using the baby carriage for a tea wagon is to behold as good a bit of fun as was ever rolled up in a reel case. Mary herself has dozens of such amusing incidents, and never fails to make the most of them.

There is a plot running through "Amarilly of Clothesline Alley," but that merely serves as a frame on which to hang a number of humorous characterizations, chief of which is Amarilly. This daughter of the Widow Jenkins is a scrub-girl at a theater until she sets fire to the place and is fired herself. Engaged as cigarette girl at a downtown cafe she befriends a wealthy young artist who is hurt in a fight, and this leads to her brief appearance in society. The artist thinks he loves Amarilly, but when his aunt invites the girl's mother and her four brothers to a reception and the Widow Jenkins does a jig with the butler the young man is cured of his infatuation, and Amarilly takes her family back to the alley and marries her old "steady."

"Amarilly of Clothesline Alley" is packed full of fun. For which blessing thanks are due the star, the director, the scenario writer, and the excellent cast.

"THE DEBT OF HONOR."

Peggy Hyland Has Heroine's Role in Fox Standard Picture — War-Time Melodrama.

Reviewed by Hanford C. Judsom.

THE story of a new Fox picture, "The Debt of Honor," has elements that please screen audiences. The plot is ably put together, the heroine is charming, and the story is greatly helped by a true patriotic appeal. This alone disarms criticism, and it can safely be counted on when considering the picture for audiences.

It tells two stories under one title, and its six reels make one wish that, in the early part, it would hurry along a bit faster. There is little stalling in the last three reels, when it gets down to the actual tale. The worst shortcoming is that at the start. Honor, the heroine, played by Peggy Hyland, tells a long fairy story to her little friends in the poverty-stricken cottage where they live. Honor doesn't know that she is going to be adopted, but we are let into that much of the future. Honor's persons of the drama of the fairy tale are to appear in the later part of the picture, and we know it. This fairy tale doesn't give away the story of Honor's future, except in so much as it gives away the outcome of all plots of this kind. Both had to be built on the same scheme.

The tale kills much of our interest in the story when it begins in the third reel until we begin to see that there is a patriotic appeal in it not suggested by the tale—in fact, until we begin to see that the story is really new and interesting. From that point we take close notice and forget the fairy tale that, novelly staged as it is, is really bare and uninteresting in comparison.

Honor is adopted by a Senator, played by Eric Mayne. His secretary, Irving Cummings, is the hero, and a German spy, servant of Kaiser and devil, played by Frank Goldsmith, is the villain. The Senator's wife, Hazel Adams, is a vain, double-faced, weak creature. She hates Honor and is the dupe of the spy. These two, seen by the Senator against a shade, manage to compromise Honor's honor. She accepts it rather than hurt her foster-father, but when she finds that the Stars and Stripes are in jeopardy she tells all she knows, and brings the final happy scene.

"THE FLOOR BELOW."

Mabel Normand in Goldwyn Picture Written by Elaine Sterne Revives the Comedy-Drama Soubrette of the Popular Price Theater.

Reviewed by Edward Weitzel.

THE rough-and-ready but honest-hearted heroine of the comedy-drama of the popular-price theater has been revived in "The Floor Below," a five-part Goldwyn picture, written by Elaine Sterne, with Mabel Normand as the engaging young person whose love of mischief and calm assurance under the most trying circumstances has long made the character a favorite with a public looking solely for amusement. Opening in a newspaper office, the story has to do with the life and adventures of Patricia O'Rourke, a "copy girl" whose principal occupation is keeping the editorial force convulsed with laughter. She is about to lose her job when one of the men suggests to his chief that the girl be made to assist him in landing a big story. A young millionaire, who is supporting a settlement house named after himself, is suspected by the police of being duped by some of his guests. A number of crooks are known to frequent the place, and it is thought that in this way they get valuable information about homes belonging to the friends of their host.

There are scenes at the police station, at the settlement house and at the stately residence of Hunter Mason, the millionaire. Patricia gains an entrance to the settlement house by way of the fire-escape and, before she succeeds in landing the millionaire for a husband, wins ten thousand dollars for him on a bet after he takes her home and introduces her to his friends as a young woman he intends to reform. She is given an extensive wardrobe, including the latest style in decorated pajamas, and has an enjoyable time until accused of stealing a sum of money from the master of the house. Everything comes out all right in the end.

The story is a trifle complicated at times and never bothers itself with probability; but that is not a serious drawback to stories of this grade. Mabel Normand brings out all the humor of the situations, but her serious moments are only mildly convincing. Tom Moore as Hunter Mason, Helen Dahl as Louise Vance, Wallace McCutcheon as Monty Latham, Lincoln Plummer as Uncle Amos, Charlotte Granville as Mrs. Mason, A. Romaine Callender as Ziegler, Louis R. Grisel as Stubbs and Willard Dashiell as the Managing Editor support the star effectively. Clarence G. Badger directed the picture, and Oliver T. Marsh was the photographer.

"THE DEVIL'S WHEEL."

Most Unusual Fox Story Combines Realistic Scenes with Romantic Happenings.

Reviewed by Hanford C. Judson.

THE first impression one gets from this picture, "The Devil's Wheel," by the Fox company, is a sense of novelty and strangeness. It uses real life for its background, and is filled with carefully planned scenes that hold like a vise because they seem to be actual, so well acted and so natural are they; yet the story has a nightmare quality and develops inconceivable situations. These are explained and often made plausible by placing them in the twilight of consciousness where the brain works in peculiar and not clearly understood ways. By this means the greater part of what happens in the story is made acceptable and the director has

depended on the atmosphere that no doubt he has succeeded in creating to keep the spectator from noticing one or two incidents that he has felt that he had to use to keep his story moving smoothly.

The best scenes in the picture are those showing underworld life in Paris, the apache cafe scenes. I don't think I have ever seen more carefully planned and acceptable pictures of these. The heroine (Gladys Brockwell), daughter of a marquis, has been found by "the Stag" (William Scott) and brought unconscious to the dive. The incidents that had preceded this were weird and dreamlike, and now, when she awakes, she fails to remember who she is. She is a "wildcat"; but is tamed after a time by the Stag. Her father had discovered an infallible system to beat the "devil's wheel" rouette, and this she still remembers. The man who had murdered her father to get this system, and who was the cause of her being unconscious is winning wealth at the game, and the girl and the Stag, on the same path, are drawing close to him. The meeting, her uncontrollable impulse to stab him, her arrest and her cure of the mental pressure that hampers her memory follow quickly. The end of the story, an undeniable anti-climax, brings the girl and the Stag, whom with the passing of the pressure on her brain, she has completely forgotten, together once more.

ROLIN-PATHE COMICS.

Harold Lloyd and Toto Appear in Two Lively Comics Full of Laughable Small Business.

Reviewed by Robert C. McElravy.

"Let's Go."

THIS is a one-reel number, with Harold Lloyd, Harry Pollard, and Bebe Daniels in the leading roles. Harold Lloyd has an interesting comedy method which is frequently productive of very laughable results. He is a fresh, spontaneous young performer, and will be remembered as the hero of the "Lonesome Luke" numbers. This present subject is not of special importance as regards plot, but some very deft and amusing small business takes place of a characteristic sort. Fastidious critics may profess to find no art in this style of amusement, but it is far in advance of the old style slapstick form, and we think has a great deal of a particular form of art in it. At any rate it guarantees a certain amount of laughter, and that is not without value to the world in these tempestuous days.

"Fare, Please!"

A Toto comic in two reels. Toto appears in this as a street car conductor who goes with his fellow workers to the beach. They meet some girls, and later attend a ball, where some amusing scenes occur. The antics on the street car next day are even funnier, and are perhaps the strongest feature of the subject. Toto brings out ridiculous effects repeatedly, and the number is certain to please an audience.

"BEAUTY IN CHAINS."

Ella Hall and Emory Johnson Appear in Universal Subject with Quaint Spanish Setting.

Reviewed by Robert C. McElravy.

THIS five-reel number adapted by E. J. Clawson from a novel by B. Perez Glados and produced by Elsie Jane Wilson is a quiet type of story with a dramatic close. The Spanish town of Orbajosa furnishes an attractive and distinctive setting, and all of the fore part of the narrative runs along with a languorous ease entirely in keeping with the plot.

The story pictures the romance of a young Spanish girl named Rosarito, who has been betrothed to her cousin, Pepe Rey, since early infancy. Neither has seen the other, and as the tale opens, Rosarito is excited because Pepe Rey is coming from his home in Madrid to claim her hand. The young man comes, and his good looks at once capture Rosarito's heart. Ella Hall and Emory Johnson have the lovers' roles, and play them in an entirely acceptable way even though the hero looks more like a young American than a Spanish gentleman. The settings have been so carefully looked after in this that it would seem a little more care might have been put in on the costumes.

The leading character in the story is the girl's grandmother, Dona Perfecta, a part assumed by Ruby Lafayette. She takes a strong dislike to Pepe Rey after he has criticised the town of Orbajosa, even though unthinkingly, and the more dramatic events of the piece come about through her unavailing efforts to prevent the match she has favored heretofore. Mrs. Lafayette does some unusual character work in this part.

Gretchen Lederer, Winter Hall, and George E. McDaniel also appear.

"THE KAISER."

Rupert Julian Appears in Consistently Told Study of Wilhelm's Life—Released by Renown.

Reviewed by Robert C. McElravy.

RUPERT JULIAN and E. J. Clawson have welded together a series of dramatic episodes from the life of the Kaiser in an offering of seven reels, which have all the fascination of a narrative. There is no definite plot, except that the events in stricken Belgium center about a blacksmith and his family. The main intent of the producers, and they have adhered to it admirably, was to give the observer a look at the private and public life of this human monster whose vanity and arrogance led him to undertake to dominate the entire world.

The undertaking was a gigantic one, and has been carried out with a surprising degree of success considering how close we at this time are to the actual events drawn upon. Such a picture will not only bring the situation confronting the world home to spectators of the present time, when we are still fighting to put down Hohenzollern pretensions, but will be of value and, we think, increasing interest to future generations.

Mr. Julian's personal delineation of the Kaiser is a splendid bit of acting all told. It reflects the tremendous vanity and arrogance of the monarch, his cruel, bloodless methods, his utter lack of human sentiment, and his ruthless disregard of everything save military prestige. Mr. Julian not only succeeds in looking the part, but he acts it intelligently and with conviction. The study is based on historical facts and incidents, with some recourse to dramatic license, and the authors have been wise in their choice of "high lights" in the career of this despicable ruler. The picture is one that will intensify the hatred of right-minded people for Hohenzollernism.

There are any number of bold and vigorous characterizations in the piece. Most of them will strike only an interesting average of merit, but several of them stand out in the memory. Among the latter are N. De Brullier as Captain Von Neigle, whom the Kaiser decorates for sinking the Lusitania; Lon Chaney as Admiral Von Tirpitz, Harry Carter as General Von Gluck, Harry Von Mater as Captain Von Hancke, Joseph Girard as Ambassador Gerard, H. Barrows as General Pershing, and Harry Holden as General Joffre. Credit must also be extended in full measure to Elmo Lincoln, whose Marcas, the blacksmith, is a gigantic and dominating figure in the scenes following the destruction of Louvain.

The pastoral scenes in Belgium at the beginning are beautiful, and furnish a strong contrast with what is to follow. The scenes at the German court, picturing the Kaiser, surrounded by his men of "blood and iron," have every appearance of actuality. The episode of the young German captain who lost his life for striking and knocking down the Kaiser is dramatically staged.

The picture closes with the advent of America into the war, and shows the Allied forces entering and taking Berlin. The Kaiser, now haunted by his own guilty soul, is pictured as a life prisoner turned over to King Albert of Belgium for safe keeping. In the absence of a real ending for the Kaiser based upon actual fact this close has a satisfactory ironical touch.

The women of the cast all appear in the Belgium scenes, and include Ruth Clifford, Betty Carpenter, Ruby Lafayette, Gretchen Lederer, and Zoe Rae.

"THE SHELL GAME."

Emmy Wehlen Featured in an Entertaining Metro Offering.

Reviewed by C. S. Sewell.

A MAGAZINE story by Kenneth L. Roberts entitled "Good Will and Almond Shells" forms the basis for the Metro five-reel feature released March 4, "The Shell Game." It is a light and entertaining story, although lacking in plausibility. Emmy Wehlen is the featured player. The manner in which the heroine is extricated from her dilemma constitutes a surprise, and in the Claremont theater, New York, where this production was seen by the writer, there was considerable applause after the showing.

It is the theory of "Silk" Wilkins, confidence man, that everyone is sentimental around Christmas, and, in scheming to profit by this fact, he experiments with a wealthy man, Lawrence Gray. In a seeming burst of confidence Gray states he lost his wife and daughter many years before in a flood. Wilkins promptly proceeds to "find" a daughter for him, using for this purpose a girl whom he rescues from attempted suicide. All goes well until Wilkins seeks to blackmail the girl. Gray hears the conversation, the girl confesses she is not his daughter. Gray then informs her he never had a daughter; further, that he shadowed Wilkins, and from the window of a room opposite saw the rescue. Knowing Wilkins' reputation his pity for the girl was aroused, and he determined to carry the game through. In the end Gray thanks Wilkins, and gives him a handsome sum for discovering his future wife. The title is derived from the manner in which Wilkins starts to put the scheme over by placing the daughter's name and address in an almond shell, which Gray, of course, finds before the dinner is over.

Emmy Wehlen is attractive as the girl in the case, and Henry Kolker gives a fine performance of Lawrence Gray. Joseph Kilgour is well cast as "Silk" Wilkins, the confidence man. The remainder of the cast, including Ricca Allen, Hugh Jeffrey, Fanny Cogan, Richard Thornton, Clarence Heritage, and Donald McBride, are satisfactory, but have very little to do. George D. Baker adapted the story and also directed the production; his handling of the subject is pleasing, although not always convincing.

"THE MATINEE GIRL."

Montgomery-Flagg Type Bearing All the Characteristics of Girls We Know Who Adore the Star.

Reviewed by Margaret I. MacDonald.

IT cannot be expected that we will all see the same value of characterization in the Montgomery-Flagg types which are being presented in film by the Edison Company. Certain types will appeal more strongly to some than to others, and "The Matinee Girl" will doubtless find favor with the average audience, although it does not contain the entertainment value of some previously presented types.

In this number we are introduced first to the star actor of a certain play, after which we meet the girl who has seen and secretly adored him. She sends him her photograph with the request that he find her a position on the stage. He is attracted by the photograph, and sends her his in return. She calls at his dressing room at his bidding, and the inevitable lovemaking takes place. Finally the wife of the actor appears on the scene, and the girl awakes from her dream.

GENERAL FILM PROGRAM.

Two O. Henry Stories and One Judge Brown Offering.

Reviewed by C. S. Sewell.

"A Madison Square Arabian Night."

ONE of the best of the Broadway Star Features based on the stories by O. Henry is "A Madison Square Arabian Night." Not only is the subject interesting and well handled, but the director has admirably succeeded in retaining the spirit of the original. Chalmers, through the insinuations of another woman, is led to doubt his wife. In his loneliness he invites a tramp to dine with him. This tramp proves to have been at one time a celebrated artist, his downfall being caused by the fact that he had the faculty of bringing out in his pictures hidden characteristics. He has the artist make a pastel sketch from a photograph, and, fearing to look at it, calls in another artist, who tells him the portrait is the work of an artist, and the face that of "one of God's own angels." Duncan McRae gives a fine performance as Chalmers, and he is ably assisted by Patsy Deforrest as his wife, Miriam Miles as the other woman, and Joe Burke as the artist.

"Schools and Schools."

The fine performance of Jean Paige is the outstanding feature of "Schools and Schools," a two-reel Broadway Star Feature based on O. Henry's story of the same title. Her work as Nevada Warren, the poor little girl who can neither read nor write and suddenly finds herself surrounded by luxury, is full of appeal. Nevada's father dies, and she is sent to his wealthy brother in New York. Her cousin, Barbara, soon becomes jealous of the attentions that Gilbert Ross, an artist, is paying her, and when he sends Nevada a note about some flowers, Barbara tells her it is a request for her to come to Gilbert's studio at midnight. Nevada goes, thinking Gilbert is ill. He is surprised to see her, but as he really loves her, and learns of Barbara's deception, proposes an immediate elopement, to which Nevada agrees with alacrity. She confesses to Gilbert that she cannot read or write, but he says that can easily be remedied, and that the note about the flowers proved to be the best letter he ever wrote. The remainder of the cast includes Charles Hutchison as Gilbert Ross, Frances McHenry as Barbara, and Herbert Pattee as John Warren.

"The Preacher's Son."

In "The Preacher's Son," a two-reel Judge Brown feature directed by King W. Vidor, the boy indicated by the title indulges in a window breaking raid with the rest of the gang. In court the next day he confesses that his father has previously whipped him for playing hookey and for fighting. The minister confirms this, and promises the boy another flogging, but the judge suggests that as this method failed on the two previous occasions another should be tried. The boy is sent to visit his aunt, meets other boys, and describes his father to them not as he is, stern and old-fashioned, but as he would have him be, a speeder, golf player, boxer, baseball player, and all-round good sport.

The church decides this is the kind of minister it wants, and sends a call to the minister. The boy is in an awful fix, and writes to his father confessing the lies. His father accepts the call, and the boy meets the train with fear, and trembling. Great is his relief when his father appears dressed like a typical swell, having apparently determined to become the kind of man the boy has described him.

Guy Hayman gives a fine, natural performance as the boy. There are a lot of human touches, and some good comedy, particularly the scene where the boy attempts to imitate his aunt's manner of drinking soup in her precise formal fashion. Wharton Jones gives a good portrayal of the minister. The story is well handled, and interesting, although the complete transformation of the minister is not altogether convincing.

"SPECIAL TODAY."

Metro-Drew Comedy in Which Polly Develops a Bargain Craze.

Reviewed by Margaret I. MacDonald.

A GOOD specimen of refined comedy will be found in that number of the Metro-Drew comedies entitled "Special Today." In it Polly develops a bargain craze, and exasperates Henry Minor, her husband, to the extent that he is forced to find a cure. The last straw is laid on his load when Polly comes home one day with a pair of embroidered slippers for him that were marked down to a fabulously low price at a certain Fifth Avenue store.

The fact that the slippers were not mates made no difference to Polly; she solved the problem by suggesting that Henry buy two bath robes, one to match each slipper, which he could wear when sick, and make believe that they matched the slippers by sticking out the foot that matched the particular robe he was wearing at the time. She had also bought at a bargain a record of "The Star Spangled Banner." It was cracked in the chorus, but that didn't matter, because every one knew the chorus. Neither did they have an instrument; that was a fact easily got over by buying one.

Henry's cure, which worked charmingly in the end, was to buy at a bargain a set of andirons, the usefulness of which depended on the purchase of a new house with a fireplace. Polly, loath to leave her present home, shed tears of sorrow, and finally saw herself as Henry saw her deciding to look without favor on the next "special today."

Sales of "Shorty" Hamilton.

Earnest Shipman announces that franchise for the Shorty Hamilton series of features for Indiana has been secured by C. H. Hodupp, Inc., Indianapolis, and that after a two days' campaign booking for fifteen days showing for the first two subjects were secured in that city. He further states that Mr. Hodupp, after one week's work by his roadmen, wired for and secured rights to this series for the State of Missouri, and is now negotiating for additional territory.

The New England franchise for the Shorty Hamilton Features has been secured by Nathan S. Gordon, of Globe Feature Film Co., Boston.

"Life or Honor" Unlike Other Ivans.

Ivan Film Productions announce the early release of "Life or Honor?" This picture is a departure from the usual Ivan product. It is a novel conception, said to be masterfully executed, and is advertised as a drama of mystery and thrills—in fact, something new in the line of gripping film sensations.

The feature stars Leah Baird, James Morrison and Violet Palmer, supported by a strong cast of players, including such well known actors as Edward Mackay, Mathilda Brundage, Harry Burkhardt and Joseph Burke, and was produced under the direction of Edmund Lawrence.

The Merit Film Corporation has purchased the distribution rights for New York and northern New Jersey. The Eastern Feature Film Company, Herman Rifkin, general manager, are the distributors for the New England territory.

Steiner Starts on Another Tour.

William Steiner, president of the Jester Comedy Company, will leave shortly on another trip throughout the country, visiting the various exchanges which are handling the Jester comedies, and will present the third and the fourth offerings of this company, "All 'Fur' Her" and "The Wrong Flat." Mr. Steiner intends to make at least six trips a year, taking along two of the Jester comedy releases on each trip.

Comments

General Film Company.

TAD'S SWIMMING HOLE.—A Judge Brown story, interestingly told, of a boy who was not allowed by the gang to go swimming in the old swimming hole. Later, when the gang is arrested for trespassing on this property, the boy, Tad, saves them, by proving to the court that the owner had given him the swimming hole as a reward for saving his daughter's life, and telling the judge he gave the boys permission to use it.

A MADISON SQUARE ARABIAN NIGHT (Broadway Star Feature).—This two-reel picture is one of the best productions founded on the O. Henry stories, the chief charm being in the extent to which the director has succeeded in transferring the spirit of the story to the screen. It is an interesting story, well told, with fine interpretations of the leading roles by Duncan McRae, Patsy DeForest, Miriam Miles and Joe Burke. Reviewed elsewhere in this issue.

THE PREACHER'S SON.—A Judge Brown story with little Guy Hayman in the leading role, that of a preacher's son who, when ordinary methods of punishment fail, is sent to the city to visit his aunt. He describes his father, not as he is, strict and cross, but as he would have him be, a good sport, fond of athletics, etc. As a result the city church sends the preacher a call, and great is the surprise of the boy when his father appears, dressed like the character he has painted for him. Reviewed elsewhere in this issue. The story is interestingly told, with many human touches and good comedy bits.

SCHOOLS AND SCHOOLS (Broadway Star Feature).—A touching little story in two reels of a little girl who could neither read nor write. Raised in poverty, she is suddenly placed in an atmosphere of wealth. Through the scheming of her jealous cousin she is placed in a compromising position. Everything ends satisfactorily when the hero, who really loves her instead of her cousin, rises to the occasion, proposes and is accepted. Reviewed elsewhere in this issue.

ALL STUCK UP (Essanay).—Don Barclay is featured in this slap-stick comedy number, which shows him as a paper-hanger. He starts out, loaded down with ladders and other paraphernalia. He succeeds in making an awful job, getting more paper and paste on the house owner and butler than on the walls, and when the boss arrives and remonstrates he throws him out of the window. The boss returns, throws Don on the floor and pours a bucket of paste on his head. There are a number of laughs.

SHERMAN WAS RIGHT (Jaxon).—This is an ordinary comedy number, with Dan Mason in the leading role. War, of course, is responsible for the title. Dan is instrumental in forming a home guard. The wives of the members form a league of peace and lock their husbands out, refusing to give them any dinner. Complications are caused by the arrival of a beautiful woman to whom the guard pay considerable attention. However, all is satisfactorily adjusted when the wives learn that the lady is lecturing on national defense.

A WOMAN (Essanay).—In this Chaplin re-issue Charlie shaves his mustache, dons feminine garb and gives a fine impersonation of a fashionable woman. There is plenty of knock-about comedy, with many good situations and several hearty laughs.

THE TRAMP (Essanay).—There are a number of good laughs and many fine comedy bits in this two-reel Chaplin re-

issue, in which Charlie appears as a Knight of the Road and with the help of a brick rescues beauty in distress, although a few feet of the film are a little off-color, though ludicrous. Chaplin also has the opportunity to do a little bit of straight work near the end of the picture and handles the situation effectively.

Bluebird Photoplays, Inc.

BRACE UP (Bluebird.)—A five-reel subject, written and directed by Elmer Clifton, with Herbert Rawlinson, Claire Du Bray and Alfred Allen in the cast. The story concerns a young man who is strong and bold up to a certain point, but lacks courage at crucial moments. He takes a secret service assignment and overcomes this weakness in an interesting way. Reviewed at length elsewhere.

Famous Players Lasky Corp.

AMARILLY OF CLOTHESLINE ALLEY (Artcraft), March 11.—Taken from the novel of the same name, this five-part picture furnishes Mary Pickford with the greatest laugh getter of her career. A longer review is printed on another page of this issue.

SUNSHINE NAN (Famous Players), March 11.—Ann Pennington is the star of this five-part screen version of the novel "Calvary Alley." She gives a pleasing impersonation of a little "guttersnipe" who works her way up in the world. A longer review is printed on another page of this issue.

TENDER MEMORIES (Paramount-Chapin).—This installment of the Abraham Lincoln series, called "The Son of Democracy," produced by Benjamin Chapin, is a fine one, and contains the incident of the boy Lincoln when he wrote the letter to the minister asking him to come and say prayers over the grave of his mother. The scene at the lonely grave when the services are held are very touching and beautiful. At the finish the monument that now marks the spot where Nancy Hanks Lincoln was buried is shown.

THOSE ATHLETIC GIRLS (Sennett).—One of the best of the Paramount-Mack Sennett comedies, in which Louise Frazenda is featured. The dog, the cat and some ferocious looking lions take part in the comedy. A full review will be found elsewhere.

Fox Film Corporation.

AMERICAN BUDS (Fox Standard Feature), Feb. 24.—A Jane and Katherine Lee picture that is sure to win favor. The plot is not perfect, but the picture will carry all its defects with ease. There is so much good humor, wit, pathos and adventure in it that it will go splendidly. For a longer notice see elsewhere in this issue.

THE DEBT OF HONOR (Fox Standard), March 10.—A six-reel picture telling a fairy tale as a sort of introduction to a longer story of war times in Washington with a patriotic appeal that will make it liked. The construction of the picture is not perfect and it is not quite up to the best of the Fox output. For a longer notice see elsewhere in this issue.

THE DEVIL'S WHEEL (Fox Special Feature), March 17.—A strange and unusual story told in five reels. Many scenes show apache life in Paris so well acted and staged that they seem actual. The end is something of an anticlimax, but there is so much that is good in both story and screening that it will get over no doubt at all. For a longer notice see another page of this issue.

WOMAN AND THE LAW (Fox Standard), March 17.—A six-reel picture giving a close yet remarkably dramatic version of the famous De Saulles murder case. It has been written and directed for the screen by R. A. Walsh and has the quality that keeps an audience bound by the closest attention. The acting and everything else that go to make the picture are able. It is surely a remarkable and unusual picture. A longer notice will be found on another page of this issue.

Goldwin Distributing Corporation.

THE FLOOR BELOW (Goldwin), March 10.—This Mabel Normand picture has plenty of comedy and shows a "copy girl" in a newspaper office who takes a brief flyer in society. A longer review is printed on another page of this issue.

Greater Vitagraph, Inc.

THE DESIRED WOMAN, March 11.—Taken from a novel by Will N. Harben, this five-part picture has a lot of real human nature in it. Harry Morey is well fitted to the leading role. A longer review is printed on another page of this issue.

W. W. Hodkinson Corp.

WITHIN THE CUP (Paralta Play), March 1.—A seven-reel subject, featuring Bessie Barriscale in a story of artists' life in the Latin Quarter of Paris and Greenwich Village, New York. This is a story of woman's sin and regeneration. The opening scenes are very brilliant, but the story slackens in interest later and could stand considerable cutting. Reviewed at length elsewhere.

George Kleine System.

THE MAN EATER (Edison).—One of the "Girls You Know" series, by James Montgomery Flagg, visualizing the character of the feminine flirt. The subject, which is well illustrated, will be found reviewed elsewhere.

THE MATINEE GIRL (Edison), Feb. 27.—One of the "Girls You Know" series, by James Montgomery Flagg. The type which he proposes to portray is characteristic of the girl who adores the star actor of the play and finds out after she has made a fool of herself that her adored one is already married. A review appears elsewhere.

Metro Pictures Corporation.

THE SHELL GAME (March 4).—An entertaining five-reel picture based on a magazine story by K. L. Roberts entitled "Good Will and Almond Shells." Emily Wehlen gives a pleasant interpretation of the leading role and is ably assisted by Henry Kolker and Joseph Kilgour. The story is out of the ordinary and there is a suprise at the finish.

BEFORE AND AFTER TAKING (Drew), March 4.—An amusing number in which a page of Henry Minor's history immediately previous to his marriage is pictured, in which he tells incredulous friends of the model of perfection his wife is to be. It also includes the aftermath when he awakens to the fact that his wish cannot always be law.

SPECIAL TO-DAY (Drew), March 18.—In this number of the Metro-Drew comedies Polly Minor has developed a bargain craze and insists on buying all sorts of things because they happen to be marked "special to-day." Finally Henry finds a cure which works like a charm. He buys a set of andirons which are useless without the big house and fireplace to accompany them. When he tries to get out of signing the lease for the present home, of which Polly is very fond, and shows an inclination to buy a home to harmonize with the andirons the cure begins to work.

Mutual Film Corporation.

ANN'S FINISH (American), March 11.—A five-part feature starring Marguerita Fischer. The play not always consistent is at the same time entertaining. One of the chief assets of the production is the charming manner in which Miss Fischer plays the role of the petted daughter of a lumber king in a series of escapades in a finishing school. A full review will be found elsewhere.

Pathe Exchange, Inc.

SHIFTING SANDS (Pathe), March 10.—This is the eighth number in "The Price of Folly" series. It has a good plot and holds the interest well, despite the fact that much of the action is unconvincing. It concerns a girl who marries a young judge. He neglects her and she obtains a divorce to marry another. Later the second husband abuses her and divorce proceedings are held before the first husband. This situation would perhaps not be permitted in real life, but it is interesting. The first husband punishes the second and wants to remarry the woman, but she again spurns him.

FARE, PLEASE (Rolin-Pathe), March 17.—A two-reel comic featuring Toto, Bud Jamison and Louise Seymour. Toto appears as a street car conductor. He and his friends flirt with some girls on the beach and then go to a ball. The scenes on the ballroom floor are amusing, but the best scenes occur later on the street car. The action is largely of an acrobatic character and is very laughable in places.

HERE COME THE GIRLS (Rolin-Pathe), March 17.—A one-reel comic featuring Harold Lloyd, Harry Pollard and Bebe Daniels. The former appears as an adventurous young man who becomes clerk in a corset shop. Some customers from a girls' seminary appear and he finds the situation interesting. The plot is slight, but several of the scenes are quite amusing.

THE TIGER'S EYE (Pathe), March 17.—Episode No. 2 of "The House of Hate." This serial runs along in a mysterious way, and with more regard for story interest than is sometimes shown. Gresham rescues Pearl in the yard of the Waldon War Works, and she returns home to find her relatives all scheming to control her father's property. The flashlight photograph of the Hooded Terror makes a good feature, and the number closes with Pearl in danger from this individual.

THE BEGGAR WOMAN (Pathe), March 17.—A five-reel subject, produced by the Russian Art Films organization. Two very capable performers, I. I. Mozukin and Mme. Lesienko, appear in the two leading roles. The plot is tragic and concerns a beautiful prima donna who lost both her voice and beauty from smallpox. The subject is unusual in plot and treatment. Reviewed at length elsewhere.

CAUTERETS (Pathe), March 17.—Another beautifully tinted half-reel scenic of the "Picturesque France" series. The town and vicinity pictured lie in a basin in the Haute-Pyrenees mountains, on the line between France and Spain. The number is very attractive.

CHILDREN'S DANCES (Pathe), March 17.—On same reel with above. This illustrates a number of dances, the pictures being taken with a Pathe Ultra-Rapid camera. This gives a slow movement, which enables the observer to make a close study of the various steps. Entertaining and informing.

Triangle Film Corporation.

THE SEA PANTHER (March 10).—A tale of the pirates of ancient days, written by Kenneth B. Clarke, this five-part picture is very well produced. William Desmond and Mary Warren are the leading players.

THE MARRIAGE BUBBLE (March 31).—A two-part comedy-drama with William Desmond and Anna Luther in the leads, this picture has a great finish. A longer review is printed on another page of this issue.

UNFAITHFUL (March 31).—Dorothy Dalton is featured in this three-part story by Lambert Hilyer. A wife in trying to help her husband find material for a novel he is writing almost turns the affair into a tragedy. Fairly interesting. It is reviewed at length on another page of this issue.

Universal Film Mfg. Company.

BEAUTY IN CHAINS (Universal Special), March 11.—A five-reel feature, with Ella Hall, Emory Johnson and Ruby Lafayette in the leading roles. This has a pleasant Spanish setting and the action centers about Dona Perfecta, a Spanish grand dame, who tries to prevent the

marriage of her granddaughter to a young man who has criticised their sleepy little home town. This is slow and leisurely in movement, but novel and enjoyable in plot.

EDDIE GET THE MOP (Joker), March 18.—A comedy number by King Vidas featuring Harry Murdock and Mattie Comant, the latter a very stout girl. The setting is a vaudeville act and the humor is in lifting weights, etc. A pet pig and some flirtations on the part of the strong man are features. This is fairly successful.

COOKS AND CROOKS (L-KO), March 20.—A very funny two-reel number of the comic, knockabout type, featuring Gale Henry, Hughie Mack and Dave Morris. The names of the characters in this are well selected, the subtitles are amusing and the burlesque plot is decidedly good. Gale and Hughie appear as proprietors of a traveling lunch wagon. They are captured by a band of brigands, headed by Dave Morris as Melachrino Mike. The action is unusually pleasing.

RIDING WILD (Universal Special), March 23.—Episode No. 7 of "The Bullseye." This contains numerous novel incidents and is one of the best numbers in this entertaining serial. A stage holdup, North's discovery that McGuire is a secret service man, the fall of the stage over a cliff and the gun fight on a moving train are the principal features. There is some exceptional photography in this number also, picturing rugged mountain scenery.

THE MYSTERY SHIP (Universal Special), March 23.—Episode No. 17. This interesting installment contains many scenes in the Grotto, a subterranean chamber occupied by Russell and his gang. The Man of Mystery penetrates this grotto with his ship and opens fire on the gang, who return the fire but are soon dispersed. Russell is killed and the number closes with an explosion which imperils the Man of Mystery himself. The secret of the latter's identity is still maintained.

World Pictures.

WANTED, A MOTHER, March 18.—Madge Evans is the little girl who is looking for a mother. The story is an excellent medium for the young star. George MacQuarrie is also featured.

Advertising Aids for Busy Managers

IN THIS ISSUE.

An American Live Wire (Vitagraph).
Ann s Finish (American).
The Answer (Triangle).
The Beggar Woman (Pathe).
The Claim (Metro).
The Devil's Wheel (Fox).
The Floor Below (Goldwyn).
Faith Endurin' (Triangle).
The Girl and the Judge (Triangle).
Love Me (Paramount).
Prunella (Paramount).
The Spurs of Sybil (World).
Thieves' Gold (Universal).
Wild Youth (Paramount).
The Wasp (World).
Woman and the Law (Fox).

"PRUNELLA."

Paramount Presents the Famous Players-Lasky Production, Starring Marguerite Clark, in a Sweet Story of Childhood and Youth. By Granville Barker and Laurence Housman. Scenario by Charles Maigne. Directed by Maurice Tourneur. Released March 18.

Cast.

Prunella.....Marguerite Clark
Pierrot.....Jules Raucourt
Scaramel.....Harry Leoni
The Aunts.....Isabel Berwin, Marcia Harris, Nora Cecil
The Gardeners.....Wm. J. Gross, A. Voorhes Wood, Charles Hartley
The Gardeners' Boy.....Arthur Kennedy

The Story: Prunella is learning her lessons in the garden of her home with her spinster aunts, Prim, Privacy and Prude, watching over her. A troupe of vagabond players has come to town and the aunts fear Prunella may chance to catch a glimpse of the merry tribe.

As the sound of music and revelry approach the aunts take Prunella to the house and close all the shutters. Unfortunately Privacy drops the key to the garden gate and sends Prunella to fetch it. In so doing the child takes one peep over the garden hedge.

The Pierrot swinging along the road at the head of the laughing mummers sees Prunella and gayly leaps the hedge to make love to her. That night he steals her away while the aunts slumber.

The scene shifts back to the old garden three years later. There is only one of the aunts there, and she is leaving, for she has sold the house to a rich gentleman, a stranger, and only awaits his coming to give up the keys. Her surprise when she discovers that it is Pierrot himself, returned saddened and wiser to await Prunella's return to her old home, is as great as that of the audience when Prunella, too, comes back to the old garden, and all ends happily.

Feature Marguerite Clark as Prunella of both the stage and screen. She played in the company at the Famous Little Theater, New York, and on the road.

Advertising and Program Phases:

Prim, Privacy and Prude, three precise aunts, drove Prunella from her pretty garden into fame as a Parisian dancer.

Pierrot was a wandering clown who married and then deserted Prunella, only to find he could not live without her.

Love in a Dutch garden turned Eden into a desert.

All the fame the stage can bring cannot requite lost love.

Real Heart Throbs in Poor Prunella's Love Story.

Stunts: The theme is too dainty and appealing to couple with "stunts" that cannot possibly be worked in becoming appeal. Use pictures of Marguerite Clark, in her Prunella costume. They were the means whereby Miss Clark became a Screen Queen, denoting an enticing appearance that should draw business for "Prunella."

Advertising Aids: Two styles each one, three and six-sheets. Lobby displays, 8x 10, 11x14 and 22x28. Eight by ten photos of star. Ten cuts and mats each for star and production, one to three columns wide. Advertising layout mats. Press book.

"THE FLOOR BELOW."

Goldwyn Pictures Present Mabel Normand in an Absorbing Story, Combining Mystery, Adventure and Thrills in a Six-Part Comedy Drama. Written by Elaine Stearne. Hugo Ballin, Art Director; Oliver T. Marsh, Photographer. Directed by Clarence Badger. Releases March 10.

Cast.

Patricia O'Rourke.....Mabel Normand
Hunter Mason.....Tom Moore
Louise.....Helen Dahl
Monty Latham.....Wallace McCutcheon
Uncle Amos.....Lincoln Plumer
Mrs. Mason.....Charlotte Grenville
Ziegler.....A. Romaine Callender
Stubbs.....Louis R. Grisel
Managing Editor.....Willard Dashiell

The Story: Patricia O'Rourke, a care-free copy girl in the editorial department of a daily newspaper, so annoys the workers that she is about to be dismissed when the managing editor gives her a chance to save her job by assuming the role of a derelict and mingling with crooks in order that she might get a line for the paper on the activities of a bunch of thieves. Hunter Mason's mission is the scene of operation of the crooks that Patricia is to associate with. Mason's mother takes a liking to Patricia, and consents to take her into her home, and attempt to "reform" her. Mason finds that he is falling in love with Patricia, much to the discomfiture of the society belle who had set her cap for him.

One of the gang confesses and the police start for the mission where they find the man who supplies all the plans of the homes they rob. It is the secretary of Hunter Mason. The copy girl is offered back her job, but she prefers to pool her future with the man she loves.

Feature Mabel Normand in Her Latest Success.

Advertising and Program Phrases:

Comedy Drama Mingling Smiles With Heart-Throbs.

Poor Girl Saves Her Job by Ready Wit.

Care-free and Happy-go-Lucky Patricia Outwits Her Elders.

"Reformed" Against Her Will When She Didn't Need Reforming.

Tender Heart Halts Vengeance Because of True Love.

Bewitching Mabel Normand Seen at Her Best.

Mabel Normand Immensely Popular Queen of the Screen.

Engaging Comedy-Drama of General Appeal Has Bewitching Star.

Stunt Suggestions: Painted banners might be stretched above the windows in store buildings: "What Did Mabel Normand find in 'The Floor Below?" Find Out by Visiting name of theater)." This sign might be printed on cards and distributed around town.

Advertising Aids: One rotogravure and one lithograph one-sheet. One style each three, six and 24-sheets. Lobby displays 8x10 and 11x14. A1 so 22x28 enlargements of the star. Five scene cuts, two cuts of star, four ad-cuts. Two slides. Press book.

In Our Department "Advertising Aids for Exhibitors" the Busy Manager Will Find a Mine of Practicable Stunts to Help Him Play Up the Feature of His Show. Use the Department Every Week.

"AN AMERICAN LIVE WIRE."

Vitagraph Presents Earle Williams and Grace Darmond in an Adaptation of O. Henry's Story, The Lotus and the Bottle. Directed by Tom Mills. Released March 18.

Cast.

Willard Geddie.....Earle Williams
Ida Payne.....Grace Darmond
Frank Goodwyn.....Hal Clements
Isabel Guilbert.....Miss Toner
Detective O'Day.....Orral Humphries
Mrs. Payne.....Margaret Bennett
J. Ward Tolliver.....Malcolm Blevins

The Story: One of the liveliest of O. Henry's stories of South American life. Geddie is led to believe that Ida does not care for him. He accepts a minor consulate, where he lives the lotus life. But when an opera singer captures the heart of the president of the tiny republic and arranges to abscond with the treasury, Geddie gets busy, but instead he captures an absconding life insurance president from the states. Ida comes along with the family in a yacht, tosses a monkey wrench into the machinery as an excuse for stopping and goes ashore to look for Geddie. She falls into the hands of the enraged citizens, who mistake her for the President's siren, and Geddie happens along just in time to save her. He resigns the consulate to go home and get married.

Feature These Players: Earle Williams as the consul.

Grace Darmond as his sweetheart.

Programs and Advertising phrases: O. Henry at his vivid best.

You know the two-part O. Henry stories. This is in five acts.

American girl nearly torn to pieces by South American mob.

Stopped a yacht with a monkey wrench to see her sweetheart again.

Stunt Suggestions: Attach a monkey wrench to a card and letter it: "If you want to stop while on a yachting party, and your mother won't let you, throw a monkey wrench into the machinery. It won't hurt the wrench much and it surely will stop the engine. See how Ida did it in An American Live Wire at (house and date). A five-part O. Henry Story." If you can locate The Lotus and the Bottle, display the book open at this tale and back it with a card reading: "You can see this story come to life at the (house and date)."

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby displays, 11 x 14 and 22 x 28. Heralds. Slides, Plan Book. Press sheet. Released March 18.

"WILD YOUTH."

J. Stuart Blackton, "The Master of Screencraft," Presents a Paramount Picture from the Novel of Sir Gilbert Parker. Released March 18.

Cast.

Louise Mazarine.....Louise Huff
Joel Mazarine.....Theodore Roberts
Orlando Guise.....Jack Mulhall
Li Choo.....James Cruze
Orlando's mother.....Adele Farrington

The Story: This is an adaptation from Sir Gilbert Parker's novel of the same name, and deals with the age-old call of youth to youth and the love of a young girl-wife of a neighbor while her old husband—fully old enough to be her father—grows more and more cruel with his increasing jealousy. Matters seem inextricably tangled when a quick turn of fate leaves Louise a widow. For a while the young lover is accused of the murder of her husband, but Li Choo, a Chinese servant, confesses and the two youngsters are free to work out their happiness together.

Program and Advertising Phrases:

The Wedding of December and May.

Old Husband. Young Wife. The Inevitable Finish.

Wild Youth Has Its Fling When Old Age Submits.

Sir Gilbert Parker's Greatest Story Vizualized.

J. Stuart Blackton, "The Master of Screencraft," Presents His Greatest Handiwork.

Louise Huff, as the Dainty Heroine. Theodore Roberts, as the Crabbed Old Husband.

The Age Old Story of the Call of Youth to Youth.

Old Age Cannot Triumph Over Young Love. The Odds Prohibit.

Stunt Suggestions: Several handsome bird gages, hung in the lobby, and thus carded: "The Gilded Sages Could Not Form Prison Bars for 'Wild Youth.'" For a street stunt a riderless horse might be led around town with this sign attached to both sides of the saddle: "'Wild Youth' at the (name of theater) Will Show What Happened to the Rider Missing From This Horse." Hook up with your book store to display "Wild Youth" and other Sir Gilbert Parker books. Man in Chinese garb to walk the streets, bearing card: "I Am the Liberator of 'Wild Youth' at the (name of theater)."

Advertising Aids: Two designs each one, three and six-sheet posters. One 24-sheet. Rotogravure. Lobby displays, 8x10, 11x14 and 22x28. Scene and portrait cuts one to three columns wide. Slides. Advertising layout mats. Press book.

"THE SPURS OF SYBIL."

World Pictures Present a Story of a Society Butterfly Who Made Good Despite Cruel Suspicion. Story by Louise Winter. Directed by Travers Vale. Photographed by Max Schneider. Released March 4.

Cast.

Sybil Drew.....Alice Brady
Dr. Ross Alger.....John Bowers
Paul Berwick.....John Davidson
Mrs. Alva Penfield.....Iseth Munro
Aunt Annabelle.....Justine Cutting
Oleander Berwick.....Eugenie Woodward
Detective.....Herbert Barrington
Doctor's Assistant.....Richard Clarke

The Story: This is a modern, metropolitan tale telling of the adventures of a beautiful young society butterfly, Sybil Drew, when she is told to go out into the world and earn her own living. She has been a "poor relation" dependent upon her wealthy aunt for support and this aunt decides that Sybil's unhappiness and discontent is due entirely to her dependent condition. Therefore the aunt decides on drastic means of bringing happiness to Sybil.

Feature Alice Brady in Brady-Made Picture.

Advertising and Program Phrases:

She Won Her Spurs Against Unjust Suspicion.

The Queerest Case A Doctor Ever Attended.

An Exciting Romance of a Society Butterfly.

Saved From A Sinful Life She Never Lead.

He Thought Her a Crook, but She Was Plumb Straight.

She Won Her Spurs in an Unusual Way.

Winning Her Spurs Against World-Hard Odds.

Stunt Suggestions: Offer prizes for odd or antique spurs. Display them in shop windows, giving the names of the owners.

Hang a beautiful pair of spurs above the box-office window. "Alice Brady Will Show You How To Win These. See Her in 'The Spurs of Sybil,' Here To-Day."

Invite all the Bradys in your town to see Alice Brady at a "Special Brady Matinee."

Advertising Aids: Two styles each one, three and six-sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two color heralds. One and two column cuts. Slides. Press book.

"ANN'S FINISH."

Mutual Film Corp. and American Film Co. Present Margarita Fischer in a Silk Pajama Boarding School Comedy Drama. Directed by Lloyd Ingraham. Released March 11.

Cast.

Ann Anderson.....Margarita Fischer
Robert Chappell.....Jack Mower
Madame D'Arcy.....Adelaide Elliot
Teddy Barnes.....David Howard
The Rat.....John Gough
The Weasel.....Robert Klein
The Fox.....Perry Banks

The Story: The action involves Ann Anderson's adventures in a finishing school, where she has been sent in the hope that she will eliminate a certain tendency to wildness, but Ann is bound to play her string out and she proceeds to make matters interesting for the entire establishment.

A burglar breaks into Ann's room, but he doesn't look like a burglar to her so much as a hero, so she hides him in her clothes press. Then the watchman and the school principal get on the job and Ann has to pretend that she is a war bride, married to the burglar. It develops that the burglar is a masquerading millionaire who falls in love with Ann and wins her after exciting complications.

Program and Advertising Phrases:

You Can't Judge a Girl by Her Pajamas.

Silk Pajamas Lead to Capture of Millionaire Burglar.

How Would You Like To Be a Burglar in a Girls' Finishing School and be Chased by the Pajama Police?

Burglar Bill Captured by Silk Pajama Baby Dolls.

How To Be Happy—Even In Silk Pajamas.

Ann's Finish Was at the Altar.

Pajama Girls in a Finish Fight With Millionaire Burglar.

Stunt Suggestions: Hook up with a window display of silk pajamas.

"See Ann's Finish in Pajamas at (name of theater)" would do for wording of window card.

Let the girls in high school know that this is a boarding school comedy with Margarita Fischer at her best.

Advertising Aids: One design each, one, three and six-sheets. Unmounted banner. Half-column cut. One to three-column cuts and mats. Program cut, 4x4. Lobby displays, 11x14 and 22x28. Slides. Press sheet.

"LOVE ME."

Thomas H. Ince Presents Dorothy Dalton in a Five-Part Paramount Feature, by C. Gardner Sullivan, in Which a Winsome Girl Overcomes Family Opposition. Directed by Roy William Neill. Photography by John Stumar. Released March 18.

Cast.

Maida Madison.....Dorothy Dalton
Gordon Appleby.....Jack Holt
Rupert Fenton.....Wm. Conklin
Eunice.....Dorcas Mathews
Grant Appleby.....Melbourne MacDowell
Mrs. Appleby.....Elinor Hancock
Mortimer Appleby.....Robert McKim

The Story: Owing to the unexpected departure of a fellow engineer in charge of the construction of a bridge in North Dakota, Gordon Appleby is assigned to complete the work. He is greatly surprised to find upon arriving that the work is progressing capably under the direction of Maida Madison, a recent graduate of a school of engineering. A friendship springs up between them, which, by the time the task is finished, has developed into an enduring love, and Gordon brings back with him to his wealthy and exclusive family in the East a bride. Her acceptance by the Applebys was anything but cordial. Gordon's older brother, Mortimer, in particular, seemed bent on convincing Gordon that he had made a sad mistake in the choosing of his wife. He it

was who, watching Maida at a party, noticed her eyes fixed on Fenton, a man of the world and admirer of Gordon's married sister whose husband was at that time "somewhere with the fleet."

Mistaking Maida's motives, Mortimer follows her when she leaves the party and as he expects, finds her in Fenton's rooms. The fact that she had come merely to save their sister is brought forcefully home to Gordon and Mortimer, and Maida comes to take her rightful place in her husband's family.

Program and Advertising Phrases:

Filled With Thrills and Sensations.

She Struggled and Won Against Odds.

She Carved Her Name on the Family Tree.

Her Good Qualities Won Respect and Wealth.

She Made the Wealthy Snobs Respect and Love Her.

Dorothy Dalton, Past Mistress of Hair-Raising Suspense.

Feature the Star. Her recent hits include: "Flare-Up Sal," "The Price Mark," "Love Letters," and other Paramounts. "Love Me" is the most thrilling of all her thrillers.

Stunt Suggestions: The manufacturer suggests a post-card campaign, and supplies forms. Also advises hooking up window displays in department stores, contrasting Miss Dalton's khaki hunting costume she uses in lumber camp scene with fine gowns worn by society women in the play. Street stunts are hard to devise. A girl in khaki hunting costume, passing out advertising matter, would attract attention.

Advertising Aids: Two designs each one, three and six-sheets. One 24-sheet. Rotogravure. Photos, 8x10, 11x14 and 22x29. Ten cuts each on star and production. Advertising layout mats. Slides. Press book.

"THE WASP."

World Pictures Present Kitty Gordon in a Story of Speed, Thrills, Mystery and Excitement. Written by Willard Mack. Directed by Lionel Belmore. Photographed by Lewis Ostland. Released March 11.

Cast.

Grace Culver.....Kitty Gordon
John Culver.....Charles Gerry
Mrs. Culver.....Sadee Burbank
Harry Cortland.....Rockcliffe Fellowes
Mr. Cortland.....Willam Calhoun
Jackson Devereaux.....Edward Rosemond
Kate Putnam.....Victor Kennard
Brazsos.....Lionel Belmore
Harry's Roommate at College, Edward Burns
Miller (Grace's Maid)....Hazel Washburn

The Story: Grace Culver is known as "The Wasp" because of the stinging nature of the bitter remarks she makes about her friends and things in general. Efforts are made by a German spy to put out of commission the big war munitions factory operated by Grace's father. The new chauffeur to Grace aids in frustrating the plans of the plotters, and the ending of this exciting production shows how happiness comes to the cynical Grace after she has lost faith in men and life in general. The action throughout the picture is very rapid, and at no time is the interest allowed to wane.

Feature Killy Gordon, Famous English Beauty, Wasp-Waisted and Alluring.

Program and Advertising Phrases:

Look! See! Kitty Gordon's Back!

Wasp-Waisted English Beauty in "The Wasp."

Fast-moving! Thrilling! Exciting! Surprising!

A Speed Production of Great Beauty and Suspense.

World Pictures Create World Pleasures at a Pittance.

England Loans Her Most Famous Beauty to the American Screen.

Stunt Suggestions: With proper ingenuity a wasp's nest may be imitated by using tissue paper. Several of these "nests" hung in the lobby would be a novelty. Kitty Gordon is a beautiful woman and her pictures would greatly ornament the outside "flash." The German spy plot of the piece may be worked up in the newspapers to an advertising advantage.

Advertising Aids: Two styles each one, three and six-sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two-column cuts. Slides. Press sheet.

"THIEVES GOLD."

Universal Presents a Harry Carey Feature Telling a Story of Adventure Along the Mexican Border. Based on Frederick Becholdt's Story. Scenario by George Hively. Directed by Jack Ford. Five Reels. Released March 18.

Cast.

"Cheyenne" Harry.....Harry Carey
Curt Simons.....Vesta Pegg
Alice Norris.....Molly Malone
"Uncle" Larkin.....John Cook
Mr. Savage.....L. M. Wells
Mrs. Savage.....Helen Ware
"Col." Betoski.....Harry Tenbrooke
Mrs. Larkin.....Martha Mattox

The Story: Curt Simons, a highwayman, is caught by Mexicans intercepting one of the large shipments of money which is being smuggled into Mexico to aid the revolution, and sentenced to die. He escapes by killing the guards, and in his flight comes upon the cabin of "Cheyenne" Harry, in charge of the herds of the Savage Ranch. "Cheyenne," who had previously dispatched "Uncle" Larkin to the Savages with a note to the effect that he has decided to quit, is persuaded by Curt to join him in his escapades. They arrive at the Mexican town of Agua Prieta, where "Uncle" has been sent by Mr. Savage to meet Alice Norris. "Cheyenne" chances upon Alice and becomes infatuated with her. Betoski, a card sharp, is shot by "Cheyenne" through the trickery of Curt. The men then hold up a stage coach containing a large amount of gold, and "Cheyenne" later saves "Uncle" and Alice from impending death, due to "Uncle's" reckless auto driving. The pursuing posse capture "Cheyenne," and he is imprisoned, but is later pardoned through the influence of Mr. Savage with the governor. The Savages keep secret the fact that "Cheyenne" was incarcerated for murder and plunder, and they give him back his old job on the ranch. But a turn of events reveals "Cheyenne's" past to Alice, and, when questioned by her, he admits that it is true, and leaves her. Alice, much perturbed, writes to George Lilly, another suitor, telling him that she Will accept him. In Agua Prieta "Cheyenne" wins heavily from Curt in a card game, which so angers the latter that he attempts to kill "Cheyenne" the next morning, but is prevented by Alice, who happens by. Alice is made to realize that "Cheyenne" is her man, and she dismisses forever from her mind the name of George Lilly.

Feature Harry Carey: "Cheyenne Harry" of many adventures.

Advertising and Program Phrases: See "Cheyenne Harry's" latest adventure.

Love and liberty among the lawless.

Desperate doings along the Rio Grande.

Where East meets West and is taken into camp.

Dainty Molly Malone, as pretty as her pictures.

Husky men in savage battles win victory for law and order.

Breezy atmosphere of the Wild West carried to the screen.

Lessons of a great story: "Back to the right trail."

Hitting the sand trail in the name of law and justice.

Stunt Suggestions: This Western story will stand for a revival of your best "stunts;" there are cowboys, cattle, horses, wild riding and straight shooting. Offer prizes for empty bags of "Bull Durham"—"the makins'." Hook up with hat stores for displays of sombreros. Have men in "chaps" parading with advertising throwaways.

Advertising Aids: One design each one, three and six-sheets. One sheet of star. Black and white lobby displays. Slide. Player cuts. Heralds. Press book.

"THE DEVIL'S WHEEL."

Fox Presents Gladys Brockwell in a Thrilling Five-Reel Play of the Paris Underground—Directed by Edward Le Saint. Released March 17.

Cast.

Blanche De Montfort...Gladys Brockwell
Hortense.....Lucille Young
The Stag.....William Scott
De Guise.....Bertram Grassby
Father Adrian.....T. D. Crittendon
Marquis Henry De Montfort..Pietro Buzzi
Prefect of Police.....Andrew Robson

The Story: Marquis De Montfort has a system for winning at roulette. De Guise steals it. In the struggle he kills the Marquis and knocks the Marquis's daughter, Blanche, unconscious. "The Stag" holds up the auto in which De Guise is taking Blanche to Paris. "The Stag" throws out De Guise. When Blanche awakens she is in an Apache den and has no recollection of her past life. She is called "The Wild Cat." An operation brings back her memory after she had stabbed De Guise, whom she finds winning at roulette with her father's system. Blanche, however, has no idea she has been an Apache girl. "The Stag" follows her to her chateau, again saves her from De Guise and recalls the love she bore him as an Apache. "The Stag" reforms and Blanche finds happiness with him.

Feature These Players: Gladys Brockwell as the Marquis's daughter.

Bertram Grassby as the villain.

Advertising and Program Phrases: Miss Brockwell again plays a dual role. This time she goes from a chateau to become "The Wildcat" in an Apache den in Paris and then back to the chateau each time, losing all memory of her previous life.

A drama of high social life and of the Apache class in France.

Stirring portrayal of high and low life in France.

Stunt Suggestions: Have a well-dressed girl and a hard-faced Apache girl in the lobby or at the entrance with a sign in front of them reading: "See Gladys Brockwell portray each of these girls in The Devil's Wheel. If you think your patrons will be attracted by a roulette wheel have one in the lobby and have the girls spinning the wheel. Over the lobby display cards have the sign: "This sweet, gentle, well-bred girl lost her memory and became "The Wildcat" in a Paris Apache den. An operation brings back her gentle nature."

Advertising Aids: Two each one, two, three and six-sheets. Lobby displays, 8x10, 11x14, 22x28. Slides. Mats and press sheet.

"WOMAN AND THE LAW."

William B. Fox Presents in Intensely Dramatic Form a Question of Ethics That Is as Old as the Marriage State Itself. Directed by R. A. Walsh. Released March 17.

Cast.

Mrs. Jack La Salle.....Miriam Cooper
Jack La Salle.....Ramsay Wallace
Josephine Dwyer.....Peggy Hopkins
Don Francisco del Castillo, George Humbert
Senora del Castillo.....Agnes Nielsen
Ramon Alvarez.....Louis Daytch
Col. La Salle.....John Laffe
Ruth La Salle.....Lillian Satherwaite
Jack La Salle, Jr.....Jack Connor

The Story: Jack La Salle marries and brings to New York a South American heiress. For a time their life is happy, but with the coming of little Jack and Bianca's absorption in the baby, he turns

again to his old friends of Broadway. Divorce is the inevitable result and little Jack is to spend a part of his time with each parent. At the end of one of his visits to his father, the latter refuses to return the child, and the desperate mother shoots him to regain her child and put an end to his threats that she shall never see the boy again. The law seizes her and the jury is asked to decide if the provocation warrants the deed.

Feature These Players: Miriam Cooper as Bianca La Salle.

Ramsay Wallace as the husband.

Advertising and Program Phrases: Based upon a tragedy that stirred New York society.

The mother-love that dared all things.

A question to which the answer will never be written.

Shall a mother kill to keep her child?

Stunt Suggestions: This production, based upon the Jack De Saulles case of last year, will permit of considerable advance discussion if you can get your newspaper to work in with you. Start the discussion on the custody of the child and introduce the greater question only after interest has been aroused. If you can arrange to borrow a couple of life-like dolls use these for window work, a doll and a copy of the revised statutes flanking a card reading: "Her husband defied the law and took her child, so she took the law into her own hands. Did she do right? May a mother kill for her child? See Woman and the Law at (house and date). Get the facts before you decide." For the lobby arrange a large balance with a child in one pan and the law in the other. Have a pointer so arranged that if the pan with the child sinks it points to life, and to death if the law sinks. Fasten so that it will stay at even balance and use a card, "Which way should the scales go? See Woman and the Law and decide for yourself."

Advertising Aids: Two designs each one, three and six-sheets. Lobby displays, 8x10, 11x14 and 22x28. Slides. Mats and press sheet free.

Released March 17.

"THE GIRL AND THE JUDGE."

Mutual Presents An Empire All Star Production, in Five Parts, Starring Olive Tell. Released March 18.

Cast.

Winifred Stanton.....Olive Tell
George Chartris.....David Powell
Mrs. Stanton.....Charlotte Granville
Mr. Stanton.....Eric Mayne
Mrs. Chartris.....Marie Reichert
Walter Stuyvesant.....Paul Stanton
Emily Lorimer.....Marie Burke
Frank Lorimer.....Thomas Curran

The Story: When Winifred Stanton, daughter of Mr. Stanton, wealthy oil operator, returns from abroad she learns that an estrangement exists between her parents, due to her mother being a kleptomaniac. George Chartris, who has recently been elected judge in a small New England city, accompanies his mother to New York on a visit to the Lorimers. While on a shopping tour with his mother and Emily Lorimer, George assists Mrs. Stanton, who has been accused of shoplifting. For his kindness he receives the thanks of Winifred. As a result of the unsavory publicity attendant upon the activities of Mrs. Stanton, Walter Stuyvesant, son of a wealthy New York family, breaks his engagement with Winifred. Stanton neglects his business and loses his fortune. Thinking that he can retrieve his loss by starting anew in a small city, he moves his family to the New England city where George Chartris is judge of the court. Winifred and George meet again and a mutual attachment springs up. Mrs. Chartris calls on Mrs. Stanton and loses a valuable pin. Thinking to save her mother Winifred confesses to having stolen the jewel. She is brought before Judge George Chartis, who is stunned. Believing that Winifred is shielding somebody, he orders the prosecutor to investigate further. It develops that the landlady of the boarding house in which the Stantons are living is the real thief. The new environment cures Mrs. Stanton of her mania and she is reconciled to her husband, who has recouped his fortune. Winifred now sees that George is the man she really loves, and their engagement is announced.

Feature Olive Tell in a story of hereditary crime.

Advertising and Program Phrases: To shield her mother she convicted herself.

Daughter's sacrifice saves mother from prison.

Her love is a jewel in pawn.

Happiness comes through daughter's sacrifice.

Old New England family shelters kleptomaniac.

Judge of the law a judge of nature.

Stunt Suggestions: The story does not lend itself to stunts. Pictorial lobby displays featuring pictures of Olive Tell should be backed by newspaper advertising.

Advertising Aids: One design each one, three and six-sheets. Special process art herald. Lobby displays, 11x14 and 22x28. Slides. Electros and mats. Photos. Triangle Magazine. Press sheet.

"THE BEGGAR WOMAN."

Pathe Presents a Gripping Drama of Russia Before the Revolution. Produced by I. N. Ermoheff. Directed by Cheslar Sabinsky. Released March 17.

Leading Players.

Sergius, the poet.....I. I. Mozukin
Mary Mar, the prima donna,
Mme. N. A. Lesienko

Mary Mar's voice charms all Petrograd. Among the ardent admirers of the singer is Sergius, a poet and literary lion of Russia. He meets her and later is invited to join a select gathering at the prima donna's home. He tells her of his love. But he refuses to be numbered among her mere admirers, and the other suitors are told to stay away. The superficial glitter and tinsel of the opera lose their flavor. Mary Mar announces that she is to become the wife of the poet.

Inspired by the love of Sergius, Mary Mar becomes even more attentive to the needy, the sick and the unfortunate. She visits the sick child of a former member of her chorus. In the poverty-stricken hovel she contracts smallpox. Sergius calls at her home, but is not admitted to see her.

A month passes. The singer is on the road to recovery. The physician orders every mirror removed. He forces her to wear a veil "to shield her eyes." A new operatic star is in the ascendancy. Rumors that Mary Mar will not return to the stage bring hosts of creditors. Her most intimate possessions are sold at auction.

Everything is kept secret from Sergius

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

We lead; let those that can, follow.
DEVELOPING—PRINTING
TITLES—TINTING—TONING
MANUFACTURERS AND SPECIALISTS IN MOTION PICTURE PHOTOGRAPHY
GUNBY BROS., INC.
145 West 45th Street New York City

ON YOUR TOES
for the Forthcoming
LIBERTY LOAN
DRIVE
Prepare to Buy Bonds Yourself—
and to Sell to Your Associates

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

WAR PRICES—Going Down
The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.
CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 15 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
Established 1908
THE FILM EXCHANGE
126 West 46th St., New York City

HEAR YE!

HEAR YE!
Why accept a lesser degree of DEVELOPING and PRINTING ability than is offered in the EVANS SERVICE?
Our superiority is unquestioned; desire to serve you, genuine; ability to satisfy you, positive and guaranteed by our reputation.
EVANS FILM MFG. CO., 416-24 West 216th St., New York City
Telephone: St. Nicholas 3443-44

until the announcement of the auction sale is published. He hurries to the home of his fiancee. Sergius crushes the veiled woman in his arms. Then she lifts the veil. What does Sergius see? What does he do?

Advertising and Program Phrases: Tragic drama of Russian aristocracy.
Petrograd while Czar Nicholas still ruled.
Gay life in the courts and salons of Petrograd.
Tragic love in the land of the Midnight Sun.
The voice that charmed all Petrograd.
Love that endured through tragic struggles.
When love lifted the veil of doubt.
Surging passion amid the glamor of stage gaieties.
Intimate vistas of life in Russian court circles.

Stunt Suggestions: Because of the locale of the story, advertising must be confined to displays of stills, lithographs, and to newspaper announcements. Play up the interest in life in Petrograd under the Czar who fell with the revolution.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet and one 24-sheet. Lobby displays, 11x14, both sepia and in colors, and 22x28. Slide. One-column cuts. Campaign book.

"THE ANSWER."

Triangle Presents E. Magnus Ingleton's Tragic Lesson in Socialism, Starring Alma Rubens. Directed by E. Mason Hopper. Released March 17.

Cast.

John Warfield.....Joe King
Robert Warfield.....Charles Dorian
Guido Garcia.....Francis McDonald
Shepard.....Jean Hersholt
Lorraine Van Allen.....Alma Rubens

The Story: John Warfield, reared by his father whose life has been spent in spreading the gospel of Socialism, receives as his heritage a letter telling him that his mother belonged to the people his father hated and urging him to carry on the work against wealth and luxury. Goldie Shepard, a telephone operator, hears Warfield haranguing a street crowd and becomes interested in him. Her drunken father is run down and killed by an automobile in which the wealthy Lorraine Van Allen is riding.

Goldie becomes a stenographer to Warfield and aids him in his socialistic work. She meets Guido Garcia, who gives his money to help Warfield establish a home for "down and outers." Lorraine Van Allen goes to the hall to comfort Goldie and is repulsed. She sees Warfield and enters into the work he is doing.

Warfield learns that he has fallen heir to his mother's mansion in England. He goes there, claims his fortune, sends for Goldie, and they are married. Into a life of luxury the bride plunges. Her husband begs her to return to America with him to keep up their work for the poor. She refuses. Guido, restless over Warfield's long absence, goes abroad and learns of conditions. In a rage he kills Goldie and himself. Warfield returns to America and finds Miss Van Allen running his uplift mission. He wins her love and together they give their mansion to the world as "The Warfield Children's Home."

Feature Alma Rubens as the girl who sacrifices comfort for the work of ministering to the poor.

Advertising and Program Phrases: Perils of life among the lowly.
Rich girl gives herself to charity work.
Crime and debauchery cannot rule a strong heart.
The gifts of sacrifice bring solace in sorrow.
She was only a settlement worker—but proved a heroine.
Suddenly gained riches wrecks a weak and selfish soul.
Of such is the kingdom of righteousness.

Stunt Suggestions: This is a good feature in which to interest your charitable organizations, settlement workers and Red Cross chapters. Alma Rubens plays the role of a friend to "down and outers," and the play carries a good lesson.

Advertising Aids: One design each one, three and six-sheets. Special process are heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

"FAITH ENDURIN'."

Triangle Presents a Stirring Drama of the Rugged West. Featuring Roy Stewart and Fritzie Ridgway. Directed by Cliff Smith. Released March 17.

Cast.

Jeff Flagg.....Roy Stewart
Jim Lee.....W. A. Jeffries
Helen Dryer.....Fritzie Ridgway
Vic Dryer.....Joe Bennett
Edward Crane.....Edward Brady
Sol Durkee.....Walter Perkins
Old Jerry.....Graham Pette
King.....Walter Perry

The Story: Jeff Flagg is rescued from yeggmen by Jim Lee and they start raising cattle. When the Rex Copper Mining Company begins operations near by, Lee explains to Flagg that the erection of a smelter will spell disaster to their venture, as the copper will poison the water. A feud is begun in which Flagg and Lee are arrayed against Edward Crane, general manager of the mining company, and also against Sol Durkee, sheriff, seeking the miners' votes.

Flagg falls in love with Helen Dryer, stenographer in Crane's office. While the feud is at its height, Crane calls Helen to his office. He is making advances to her when her brother, Vic, the timekeeper, appears and kills him. Vic flees. Suspicion is directed toward Flagg. He leaves town and a search is instituted. A scar on his left arm is expected to reveal his identity. He arrives at a distant town where he comes across Lee, now a sheriff. Neither gives a sign of recognition. Flagg is inveigled into a poker game, and agrees to bare his arm if the cards are against him. He loses. Before he can pay the wager Lee shoots him in the arm, tearing away the tell-tale scar. Flagg is returned to the scene of the murder, but the guilty man is ferreted out, and Flagg wins Helen.

Feature These Players: Roy Stewart as Jeff Flagg.
Fritzie Ridgway as Helen Dryer.

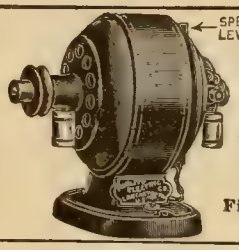
Advertising and Program Phrases: Love and life in the rugged West.
Straight shooting and strong love.
The revolt against cruel oppression.
When love is more precious than life.
When wealth poisoned the streams.
Who draws quickest is best man.
Cold steel and cool nerve triumphant.
Pinning cowardice under the heel of bravery.
Swapping bullets for woman's love.

Advertising Stunts: Almost any "Western" stunt will fit. It's a story of the prairies

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights.

FOR SALE
Second-hand Motiograph
Used one month; a bargain
1917 model; price, $150.00
Also distributors of Richardson's M. P. Handbook, Hallberg's M. P. Electricity, Oil, Cement, Condensers and Parts
Moving Picture Machine Company
Binghamton, N. Y.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application



Moving Picture Machine Motor
$16.00
Alternating or Direct current complete with variable speed lever. Immediate delivery.
Fidelity Electric Co.
Lancaster, Pa.

PHOTO-GRAVURE PROGRAM
4 pages; size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.
New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons.
LARGE HANDCOLORED PICTURES
Size 22x28 inches. Every prominent player.....75c. each
FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35, framed.
THE SEMI-PHOTO POST CARDS, $3.00 per thousand, of over 600 players.
PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.
LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.
GRAVURE FOLDER, containing pictures of the prominent players, $10 per thousand.
SINGLE COLUMN CUTS of every prominent player, 50c. each.
KRAUS MFG. CO.
220 West 42nd Street, New York
12th Floor, Candler Building

HAVE YOU AND HAVE YOU
Ever stopped to consider why a splendid film subject is sometimes killed in projecting to the screen?
Ever stopped to consider why a poor film subject has many times been improved in projecting to the screen?
The answers are—the OPERATING EQUIPMENT and the SCREEN. Watch your screen results and the box results will take care of themselves. CONSULT
B. F. PORTER, 1482 Broadway (on the Square), at Times Square, New York

and pistols; cowboys and miners; gamblers and women who know nothing about new-fangled dances. Revive some of your old "stunts" and lithograph the lobby heavily.

Advertising Aids: Two one-sheets, one each, three and six-sheets. Heralds in rotogravure. Slides. Lobby displays, 11x14 and 22x28. Electros and mats. Press sheets.

"THE CLAIM."

Metro Presents B. A. Rolfe's Production of the Five-Part Screen Version of Charles Kenyon and Frank Dare's Play of the Same Title. Scenario by Leighton Osman. Directed by Frank Reicher. Starring Edith Storey. Released March 18.

Cast.

Belle Jones.....Edith Storey
John MacDonald.....Wheeler Oakman
Kate MacDonald.....Mignon Anderson
Pansy Bryan.....Marion Skinner
Mike Bryan.....Paul Weigel
Ted Jerome.....Fred Malatesta

The Story: Ted Jerome, a gambler, deserts his wife and child and goes to the mining camp of El Dorado, where he falls in love with Kate MacDonald and succeeds in making her his wife. John, Kate's brother, a prospector, learns of Jerome's bigamous marriage and wreaks vengeance upon the evil doer by throwing him off a cliff. Belle, Jerome's first wife, arrives at the camp as Ted's body is being brought in. Belle feels that she cannot give her child the right kind of support and deserts it in the hotel. The child is found by John, who takes it home, and he and his sister adopt it. They give the name of Goldie to the infant.

John strikes it rich. Belle, who has become a singer in a music hall, is told to have her splendid voice cultivated. Not having the money, she decides upon blackmailing John MacDonald, who adopted her child. She meets John, but does not connect him with the John MacDonald from whom she intends to extort money. She communicates with Kate and demands $20,000 under penalty of taking the child away and pushing her claim. John comes in as Kate is making part payment to Belle. A check for the full amount asked is handed to her. The appearance of Goldie awakens the mother-love and Belle, throwing the check upon the floor, takes her child and goes to the city. The pleadings of Goldie prove irresistible, and Belle brings the child back to her "relatives." In the end John and Belle are married, and her claim is made secure.

Feature This Player: Edith Storey in the story of a derelict landed in safe harbor.

Advertising and Program Phrases: Mother-love better than gold.

Heroic deeds under rugged skies.
The call of mother-love prevails.
Cruel villainy meets its just deserts.
The code of the West settles with crime.
A little child leads the way to happiness.
Thrills and sensations blaze the way to vengeance.

Advertising Stunts: The story combines the dance-hall with rugged Western life, and does not submit readily to stunts. Lobby displays, composed of material Metro will furnish, should be coupled with liberal newspaper advertising.

Advertising Aids: Two designs each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel for newspaper use. Slide. Herald. Lobby sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts.

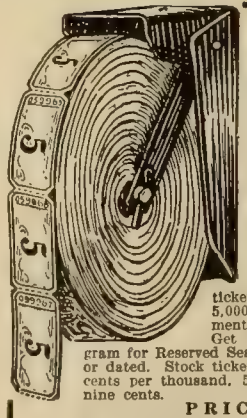
THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

EXHIBITORS SUPPLY CO., Inc.
Mallers Building, CHICAGO, ILL.
Exclusive Distributors
Simplex Machines
Illinois Indiana Wisconsin

MOTION PICTURE CAMERAS
BASS TESTED AND GUARANTEED Motion Picture Cameras are the acme of good value. Whether you purchase a new Universal at a big saving or a used Universal at prices from $195 to $225, you are obtaining a camera of undoubted capabilities. USED MOTION PICTURE CAMERAS ALWAYS ON HAND
BASS CAMERA COMPANY
111 N. Dearborn St., CHICAGO, ILL.
M. P. CAMERA DEPT.

Non-Breakable and Sanitary STEEL and **LOW Price CAST IRON** HIGH Quality

Opera Chairs
Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.
STEEL FURNITURE CO.
Grand Rapids, Mich. New York, 150 Fifth Ave.



SPECIAL ROLL TICKETS
Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand. 50,000 ten cents, 100,000 nine cents.

PRICES

Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
Twenty-five Thousand	5.50
Fifty Thousand	7.50
One Hundred Thousand	10.00

National Ticket Co., Shamokin, Pa.

Synopses of News Reels

Universal Current Events.

ISSUE NO. 40 (Feb. 9).

Zero weather and gale prove allies of Uncle Sam. When army motor transport breaks down ice boat is commandeered and makes 50-mile trip from Cleveland with repairs in 30 minutes—Lorain, Ohio.

Underworld gentry dread four-legged police rookies. "Man-hunting Max" and his partner, of the "Canine Squad," exhibit their skill in apprehending marauding "yeggs" and "porch-climbers"—Detroit, Michigan.

These be wonderful days on the old farm, by Heck! It ain't all war, gol durn it! as witness this parade illustrating the advance of farm appliances from ancient ox-drawn plow to modern tractor—Minneapolis, Minnesota.

Over the blood drenched battlefields of Verdun. Heroic defenders of the great French fortress are inspected by diplomatic mission from neutral Spain—Verdun, France (official French war film).

Monarchs of Scandinavia form neutrality alliance. The royal yacht bears King Gustav of Sweden to the Danish capital for a conference with the kings of Denmark and Norway—Copenhagen, Denmark.

Making hay while the sun shines at zero. Preparation last summer would have meant coal this winter. Men are needed now to harvest vast ice crops that there may be no shortage this summer—Rockland Lake, N. Y.

OFFICIAL U. S. WAR FILM.

Pershing is proud witness as his boys in khaki learn art of battling the boche. General Petain, President Poincare and General Pershing pay an unexpected visit to one of the Yankee Training Camps—"Somewhere in France." (Released by the Committee on Public Information through the American Red Cross).

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 17 (Feb. 23).

San Francisco, Cal.—A fully equipped ambulance is presented by this city to the Red Cross, whose work grows ever larger as Humanity's aid. John A. Britton, chairman of the chapter, accepts the gift.

Paris Island, S. C.—Food conservation is in order, but live stock for the Marine Commissary will have none of it—they eat everything in sight. Piggie is always ready for grub, but when it comes to his daily dip.

In France.—This is not an advance over snow-covered hills—just some poilus enjoying a little winter sport while on a furlough.

Madrid, Spain.—Spain keeps her army in constant training—ready for any emergency. King Alfonso visits military camp at Carabanchel. The troops are instructed in the use of hand-grenades. The country is beset with internal difficulties—a great demonstration is held at Barcelona for amnesty to political prisoners.

New York City.—Large throngs gather to honor the memory of Captain Vernon Castle, the famous dancer, who gave his life for the cause.

Toledo, Ohio.—The industrial districts of this city are completely inundated when ice floes divert the course of the Maumee River.

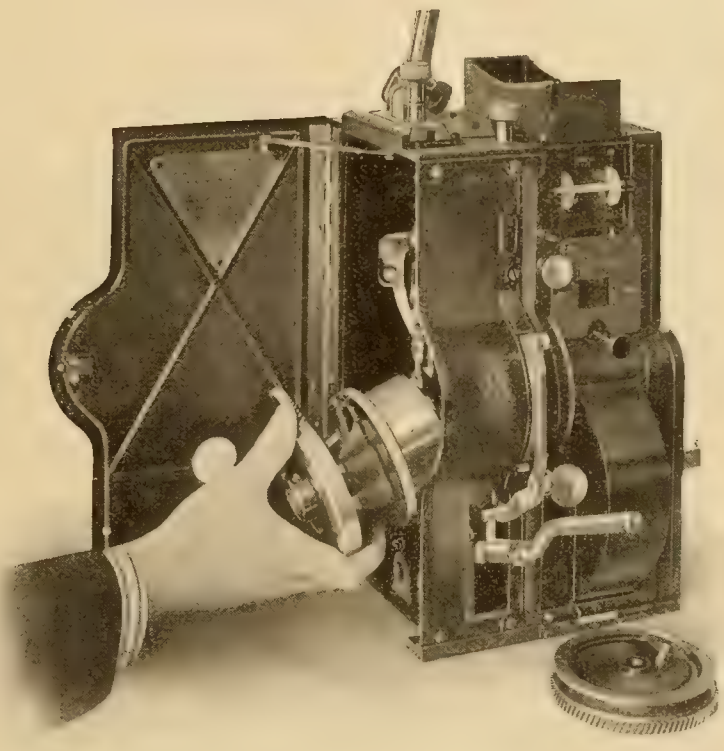
Making Smokes for the Boys.—Millions

COOL & VENTILATE BY TYPHOONS
1544 BWAY.. TYPHOON FAN COMPANY NEW YORK CITY

Simplex

Quick Accessibility

The Oil Chamber, which contains the complete Intermittent Movement, and carries the Register Sprocket, can be taken out and replaced in about one minute with no tools except a screw-driver.



Now, we don't claim that the Simplex needs no attention, but we do claim:

(1) that it is less likely to go wrong;

(2) that although its vital parts are enclosed, away from dirt and danger of injury, they are as accessible as if they were out in the open;

(3) that this is one reason for the permanence of its perfect projection, and

(4) that these claims are substantiated by the almost universal acceptance of the Simplex, despite vigorous, and often unfair, competition.

We could only show a "still" here Wouldn't you like a demonstration?

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

of cigarettes are being sent weekly to the American troops in France, and will help to "smoke out" the Kaiser.

Camp Dix, N. J.—Right up to the mark with all the rest, New Jersey's drafted men show Allied officers how fit they are to join the ranks.

Cartoon.—The Glutton.

Do Your Bit.—Remember children must have whole milk. Use all of the milk, Waste no part of it—U. S. Food Administration.

HEARST-PATHE NEWS NO. 18 (Feb. 27).

Camp Devens, Mass.—Practice is begun for the Marathon run over the Prussian hills—8,000 athletes start in a two-mile cross-country race.

On the Atlantic.—With the coming of milder weather, lighthouse tenders begin a search for all coast buoys damaged by ice floes.

Great Lakes, Ill.—Ex-President Taft visits the big naval station where thousands of Jackies prepare to man the nation's new warships.

On the Western Front.—Coming from distant lands and ancient civilization, French Colonial troops have amazed the world by their courage and eagerness to fight for mankind.

St. Maixent, France.—A ray of sunshine midst the ruin and devastation of war—the Yankees reawaken joy in the hearts of French kiddies.

Sawtelle, Cal.—They cannot fight any longer, these veterans of '65, but they still hold their weekly inspections just to keep in trim. However, if they cannot fight, they can farm.

Worcester, Mass.—A spectacular night fire of unknown origin razes the big Sawyer lumber mills, with a loss of more than $250,000. Large stocks of lumber intended for army camps are destroyed.

New York City (Except New York).—Americans—see for yourselves how your army has developed! 10,000 men, new soldiers all, are brought from Camp Upton for a review by the people. Subtitles: Leaving Yaphank. Meanwhile tremendous crowds throng the line of march, eagerly awaiting the grand procession. The first line arrives. What an inspiring scene—the cream of the nation's manhood, stretched for miles along Fifth avenue. On to Victory, gallant soldiers of America, of the people, by the people, AND FOR HUMANITY!

Do Your Bit.—Hoarding food in your household is both selfish and unnecessary. The Government is protecting the food supply of its people. U. S. Food Administration.

Mutual.

SCREEN TELEGRAM NO. 2 (March 6).

St. Louis home guard machine gun corps cut trees with gun fire in training under Capt. L. W. Rumsey, U. S. A.

Hardy Maine fishermen net mountain trout through ice to furnish luxurious New York breakfast tables.

Members of British Royal Flying Corps hold great field day races at Fort Worth Aviation Field.

Nobles of the Mystic Shrine, Syrian Temple, hold elaborate imitation ceremonies at Cincinnati, using the whole menagerie.

Cooking class for boys in North Bennett Street School, Boston, Mass., teaches kids how to make war muffins.

"Tiny May," littlest girl elephant in the world, helps St. Louis little girls to sell smileage books.

While New York soldiers at Camp Upton march through snow, on Washington's birthday, New Orleans marchers honor the patriot in light summer costumes.

They're off at Havana! Racing season in Cuba now at its height. Derby entrants going to the post.

Hundreds of small boys at Houston, Texas, go crazy over flying machines and invent models of their own; army officers pass judgment.

Capt. C. F. Kemp and staff teach young Americans to be officers of mercantile marine aboard U. S. S. Colvin, off an Atlantic port.

SCREEN TELEGRAM NO. 3 (March 10).

Build Bridge of Ships to France.—The largest wooden vessel in the history of the world lauched at a "Texas Port" in response to General Pershing's plea for "ships and more ships."

Wash 500,000 Dirty Shirts a Day.—Jackles at Great Lakes, Ill., operate their own laundry which handles half a million pieces of linen daily—"Cage Hall," why they need it.

Warfield Takes Chances on Dolls.—"The Music Master," besieged by pretty girls at country fair of Stage Women's War Relief Committee's country fair, Chicago.

King Albert Reviews First Army.—The evening sun glints from Belgian bayonets as veteran soldiers of Flanders pass before their king and commander.

French Take 1,500 Huns in Italy.—Official French war pictures show battle of Mount Ponia, the capture of Austrians by Pouli under General Fayonne.

Brooms Discarded for Pitchforks.—Texas girls go a-farming, raise chicks, do the chores, pitch hay, milk cows and generally discredit the "hired man."

History Makes Way for Progress.—Holloway Street theater, cradle of "The Star Spangled Banner," razed to make room for Baltimore's new civic center.

Ski Champion Jumps 185 Feet.—World's record on Skis set by Lars Haugen in fifth annual carnival at Steamboat Springs, Colo.

Universal Screen Magazine.

ISSUE NO. 60 (March 1).

Preparedness—A Day with Our Future Admirals.—The splendid efficiency of our navy in the war is largely due to the superb training the "middies" receive at the Naval Academy, Annapolis, Maryland.

Nature Studies—Fish Frolics De Luxe!—Come with us for a few minutes to the great aquarium in Battery Park, New York, and watch the antics of interesting varieties from seven seas.

Industry—Eight Hundred Years of Coal—We should worry! It is estimated that it will take centuries to exhaust the supply in the mines of West Virginia!

Animal Friends War—Burdened London Extends Hand of Mercy to Injured Pets.—Notwithstanding the great drain human misery now makes upon tender sympathies of the big British heart, a generous measure is reserved for suffering animals.

Art—Miracles in Mud, produced by Willie Hopkins, "Nature's Camouflage."

ISSUE NO. 61 (March 8).

Agriculture—"King" Hog is Hoover's Best Bet.—Everywhere farmers are diligently raising hogs to supply the lean larders of our suffering Allies and to augment the frugal fare of our own people.

Industry—Eat Oysters and "Kan the Kaiser."—No oysterless days yet, thank God! Mr. Oyster still remains untouched by food edicts and is being harvested in abundance down in Chesapeake Bay.

Preparedness—Steel—Democracy's Right Arm!—Everywhere in this great country mills are rolling millions of tons of steel for our new ships, armor plates and big guns (Courtesy of the Agriculture and Immigration Department of the State of West Virginia).

Industry—The Horse Drive is On!—Automobiles have almost put the horse out of business, but he is needed now for the farms and war as he never was before. Some splendid types are presented at this horse show (Official film of the United States Department of Agriculture).

Art—Miracles in Mud, produced by Willie Hopkins, "Souls and Soles."

Watch for coming announcement of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

PHOTOPLAYLETS
Make Your Local Merchants Glad to Use SCREEN ADVERTISING
Exclusive Territory—Wonderful Sample Outfit—Helpful Cooperation—Investigate
ROTHACKER FILM MFG. CO.
1339-51 Diversey Pkwy., Chicago, Illinois

MOTIOGRAPH SERVICE
Pronounced by every user
THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan & Trust Bldg., Washington, D. C.

SWAAB
SIMPLEX MACHINE
Distributor
PENNSYLVANIA, NEW JERSEY, DELAWARE, MARYLAND
1327 VINE STREET, PHILADELPHIA, PA.
Repairing and All Supplies

HE'S gone across—
YOU "come across"!
Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!
YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.
$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?
Every dollar sends four 45c packages of tobacco. Mail the money and coupon right now.
"OUR BOYS IN FRANCE TOBACCO FUND
19 West 44th Street, New York City
Depository: Irving National Bank, New York
"I wish you all possible success in your admirable effort to get our Boys in France tobacco."
—THEODORE ROOSEVELT.
Endorsed by
The Secretary of War — Lyman Abbott
The Secretary of the Navy — Rabbi Wise
The American Red Cross — Gertrude Atherton
Cardinal Gibbons — Theodore Roosevelt
Alton B. Parker
And the Entire Nation
"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York
GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)
I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.
I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.
NAME.....
ADDRESS.....

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

LABORATORY CHEMIST or assistant. Technically efficient man and practical photographer. Now with half-million feet a week firm. Age 24, married. Chemist, care M. P. World, Chicago, Ill.

MANAGER at liberty, exempt from draft, twelve years' experience, knows business from A to Z. Sober, reliable, best of references, go anywhere. Address Expert, care M. P. World, N. Y. City.

ORGANIST, exceptional education, ability, experience, desires change of location. Immense library. Good organ and salary essential. Address Musician, care M. P. World, N. Y. City.

BUSINESS OPPORTUNITIES.

ARE YOU REPRESENTED in the United Kingdom? If not communciate with The Lander Film Co., Ltd., 29a Charing Cross Road, London, W. C. 2., Photoplay Specialists who are open to represent a house with a regular program of multiple reel photoplays, or would purchase rights. Large turnover, premier organization, unrivaled connection.

THEATERS FOR SALE OR RENT.

ONE OF THE leading and largest photoplay house in a town of thirty thousand inhabitants, about half way between Buffalo and New York, seating capacity fourteen hundred, fifty box seats. Only three other theaters in town, no immediate competition. Expenses about forty-five dollars daily. This theater is conducted entirely by hired help, under personal management should clear six to seven thousand net per annum. Open six days week. Price for machinery and lease only twenty-two hundred fifty, cash. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

FOR SALE lease and fixtures of Symphony Theater, 614-16 So. Broadway, Los Angeles, Cal. 250,000 people pass theater daily. Owner sick in sanitarium. Responsible party can buy with small cash payment. Address C. H. DuBois, 122 Daisy Ave., Long Beach, Cal.

FOR SALE only theater in Menominee, Michigan, seating 418, large capacity. Finely equipped, good lease. Inventory $3,800, cash price $2,000. Fine opportunity. Communicate quick. A. T. Campbell, Menominee, Mich.

EQUIPMENT WANTED.

WANTED 1,000 moving picture seats, new or second hand. State lowest price. Address D. Surprenant, Comique Theater, New Bedford, Mass.

EQUIPMENT FOR SALE.

FOR SALE—A Hallberg transformer, transforms alternating current to direct, with switches, wire, etc. Purchased for experimental work, very little used. Cost $350. Will sell for $200. T. H. Blair, Northboro, Mass.

FOR SALE—About 300 motion picture seats. Inquire Herman Ellis, Perth Amboy, N. J.

3,000 OPERA CHAIRS, steel and cast frames, 75c. up. Serviceable goods guaranteed, cut prices on new chairs. Three asbestos booths. Send for list dropped patterns and save half. J. P. Redington, Scranton, Pa.

EXHIBITORS—OPERATORS — PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

CAMERAS, ETC., FOR SALE.

PATHE Professional studio camera, like new. Perfect mechanically. Bargain for quick sale. Address C. R. S., care East End Studios, 7405 Euclid Ave., Chicago, Ill.

BELL & HOWELL camera, perfect condition and looks like new, with accessories invoicing $1,211. Will sell for $1,000. F. H. Miller, 4037 Sheridan Rd., Chicago, Ill.

FIVE RATTLING GOOD BARGAINS FOR QUICK CLEARANCE.—400 ft. capacity Professional Photo Cines Motion Picture Camera, automatic dissolve and all adjustments. Complete outfit, including Tessar F:3.5 lens and tripod. Price $195.00. 1917 Model Universal, equal to new, fitted with Tessar F:3.5 lens, price $215.00. 200 ft. capacity U. S. Compact, Professional regular and trick crank fitted with Tessar F:3.5 lens case and 2 extra magazines. Price complete $110.00. Universal Panoram and Tilting top tripod, condition like new, price $47.50. Northern Light, complete in case, condition like new, price $45.00. You can depend on a Bass Bargain making good. BASS CAMERA COMPANY, Charles Bass, Pres., 109 N. Dearborn St., Chicago, Ill., Motion Picture Dept.

GET READY NOW————200-FT. ERNEMANN MODEL A, M. P. CAMERA; F:3.5 ERNON LENS; REGULAR AND TRICK CRANK; WITH TRIPOD, $95————ACT PROMPTLY IF YOU WANT THIS EXCEPTIONAL VALUE————WRITE OR WIRE FOR OUR LATEST LIST OF USED AND NEW MOTION PICTURE CAMERAS, TRIPODS, LENSES AND ACCESSORIES DAVID STERN CO., IN BUSINESS SINCE 1885, 1025R Madison St., Chicago, Ill.

FILMS WANTED.

CAMERAMEN—Wanted, good negative of physical culture, sporting and athletic events. Wire or write what you have or can get. Sy Seidman, Physical Culture Photoplay, 949 Broadway, N. Y. City.

WE BUY and sell films of every description in quantities. Sampliner Advertising Co., Inc., 729 Seventh Ave., N. Y. City.

FILMS FOR SALE.

FOUR-REEL Belgium War Picture and 200 sheets of paper. Waving flags colored—French 150 feet, English 60 feet, Italian 60 feet, Belgium 60 feet, American 75 feet, 20 cents foot. Black and white of above flags 7 cents foot. Gen. Post Office, Box 159, Brooklyn, N. Y.

ONE LOT 75 reels, all singles, two dollars each. Act quick. Emanee Films, 145 West 45th St., N. Y. City.

MISCELLANEOUS.

TOM BRET Titles and scenarios. Room 616, 220 West 42d St., N. Y. C. Phone Bryant 8149.

The Advertisers Who Use the Columns of The Moving Picture World Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print

This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

Our experience and laboratory equipment assures you the best motion picture film developing, printing and the making of titles best that can be secured.

REASONS WHY

Are photographers by profession since 1881.

Developing and printing motion picture film since 1908.

Have dust proof laboratory especially fitted for this work.

Complete stock fresh chemicals and Eastman's motion picture negative and positive film on hand at all times.

Bring or mail us your next motion picture developing order to convince you of our worth and promptness.

DEVELOPING MOTION PICTURE FILM 1c PER FOOT

FORD'S 1029 16th St., Denver, Colo.

MAIL ORDERS PROMPTLY ATTENDED TO

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Moment of Victory (One of the O. Henry Series—Two parts—Comedy-Drama).
The Trimmed Lamp (One of the O. Henry Series—Two Parts—Comedy-Drama).
Schools and Schools (One of the O. Henry Series—Two Parts—Drama).
A Madison Square Arabian Night (One of the O. Henry Series—Two Parts—Drama).
The Rathskeller and the Rose (One of the O. Henry Series—Two Parts—Drama).
By Injunction (One of the O. Henry Series—Two Parts—Drama).
The Song and the Sergeant (One of the O. Henry Series—Two Parts—Drama).

CHAPLIN COMEDIES.

Work (Two parts—Comedy).
A Woman (Two parts—Comedy).
The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).

ESSANAY COMEDIES.

A Tough Knight.
Our Little Nell.
Check Your Hat, Sir.
Wild Algy of Picadilly.
All Stuck Up.
The Lie That Failed.
The Jazbo Sheriff.
The Snakeville Fire Brigade.
Snakeville's Sleuth.

ESSANAY SCENICS.

Agricultural Opportunities in Western Canada.
Water Power of Eastern Canada (Scenic).
A Romance of Rails and Power (Scenic).
Grand Canyon of Arizona and Canyon de Chelly.

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Seventh Series.)

The Unofficial Maneuver.
What Occurred on the Beach.
An All Fools' Day Affair.
Beating Him to It.
Forced Into Matrimony.

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.

(All Two-Part Comedy-Dramas.)

Marrying Off Dad.
The Preacher's Son.
Thief or Angel?
The Accusing Toe.
Black and White.
The Rebellion.
Frank's Endorser.
City of Boys.
A Boy Built City.
I'm a Man.

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Mod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF FEB. 24.

The Naulahka (Six Parts—Drama—Astra).
The Hidden Hand (Episode No. 14—"The Unmasking"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 6—"In Poverty's Power"—Two Parts—Drama—Balboa).
Argus Pictorial No. 8 (One Reel—Educational—Argus Laboratories).
A One Night Stand (Two Parts—Comedy—Rolin).
Beat It (One Part—Comedy—Rolin).
Around Central Auvergne (Colored), The Verzere Valley, France (Travel), and Clermont-Ferrand, Central Auvergne, France (Travel) (Pathe Split Reel).
Katzenjammer Kids—"Burglars" (Cartoon Comedy) and Apple Blossom Land (Educational) (International Split Reel).
Hearst-Pathe News No. 18 (Topical).
Hearst-Pathe News No. 19 (Topical).

RELEASES FOR WEEK OF MARCH 3.

Daddy's Girl (Five Parts—Comedy-Drama—Diando).
The Hidden Hand (Episode No. 15—"The Girl of the Prophecy"—Two Parts—Drama—Pathe).
The Price of Folly (Episode No. 7—"The Rebound"—Two Parts—Drama—Balboa).
A Gasoline Wedding (One Reel—Comedy-Rolin).
Our National Parks (colored)—Yellowstone Park—The Geysers (Travel) and Buxton (colored)—Derbyshire, England (Travel) (Pathe Split Reel).
Katzenjammer Kids—Too Many Cooks (Cartoon Comedy), and A Temporary City (Educational)—International Split Reel.
Hearst-Pathe News No. 20 (Topical).
Hearst-Pathe News No. 21 Topical).

RELEASES FOR WEEK OF MARCH 10.

The Great Adventure (Five Parts—Comedy-Drama—Pathe).
The House of Hate (Episode No. 1—"The Hooded Terror"—Three Parts—Drama—Pathe-Astra).
The Price of Folly—(Episode No. 8—"Shifting Sands"—Two Parts—Drama-Astra).
Look Pleasant Please—(One Part—Comedy—Rolin).
Our National Parks—Rainier Park—Mesa Verda Park (One Reel—Travel—Pathe).
Katzenjammer Kids—Spirits (Cartoon) and Jackie's Clothes (Educational)—(International Split Reel).
Hearst-Pathe News No. 22 (Topical).
Hearst-Pathe News No. 23 (Topical).

RELEASES FOR WEEK OF MARCH 17.

The Beggar Woman (Five Parts—Drama—Russian Art Films).
The House of Hate (Episode No. 2—"The Tiger's Eye"—Two Parts—Drama—Astra).
Fare, Please (Two Parts—Comedy—Rolin).
Here Comes the Girls (One Reel—Comedy—Rolin).
Picturesque France, The Cauterets (Colored—Travel), and Children's Dances (Colored—Educational) (Pathe Split Reel).
Hearst-Pathe News No. 24 (Topical).
Hearst-Pathe News No. 25 (Topical).

Paramount Pictures Corp.

KLEVER KOMEDY.

Jan. 28—He Got His.
Feb. 11—Adam and Some Eves.
Feb. 25—Some Professor.

PARAMOUNT MACK SENNET COMEDIES

Jan. 13—The Kitchen Lady (Two parts).
Jan. 27—His Hidden Purpose (Two parts).
Feb. 3—Watch Your Neighbor (Two parts).
Feb. 10—Sheriff Nell's Tussle (Two parts).

PARAMOUNT ARBUCKLE COMEDIES.

Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Feb. 4—A Petticoat Pilot (Five parts—Dr.).
Feb. 11—The Thing We Love (Five parts—Dr.).
Feb. 18—The Keys of the Righteous (Five Parts—Drama).
Feb. 18—Hidden Pearls (Five Parts—Drama).
Feb. 25—One More American (Five Parts—Drama).
Mar. 4—Eve's Daughter (Five Parts—Dr.).
Mar. 4—Huck and Tom (Five Parts—Drama).
Mar. 11—The Family Skeleton (Five Parts—Drama).
Mar. 11—Sunshine Nan (Five Parts—Drama).
Mar. 18—Prunella (Five Parts—Drama).
Mar. 18—Wild Youth (Five Parts—Drama).
Mar. 18—Love Me (Five Parts—Drama).
Mar. 25—La Tosca (Five Parts—Drama).
Mar. 25—Naughty, Naughty (Five Parts—Drama).

Artcraft Pictures.

Jan. 14—Wolves of the Rail (Five Parts—Dr.).
Jan. 21—Stella Maris (Five Parts—Drama).
Feb. 14—The Song of Songs (Five Parts—Dr.).
Feb. 18—Blue Blazes Rawden (Five Parts—Drama).
Feb. 25—Headin' South (Five Parts—Drama).
Mar. 11—Amarilly of Clothes-Line Alley (Five Parts—Drama).
Mar. 25—The Whispering Chorus (Five Parts—Drama).

PARAMOUNT SERIAL.

Jan. 14—Who Is Number One? (Episode No. 12—"The Show Down"—Two parts—Drama).
Jan. 21—Who Is Number One? (Episode No. 13—"Cornered"—Two parts—Drama).
Jan. 28—Who Is Number One? (Episode No. 14—"No Surrender"—Two parts—Drama).
Feb. 4—Who Is Number One? (Episode No. 15—"The Round Up"—Two parts—Drama).

PARAMOUNT-BURTON HOLMES.

Jan. 7—Sydney, the Antipodean Metropolis (Scenic).
Jan. 14—A Trip to the Jenolan Caves of Australia (Scenic).
Jan. 21—Melbourne the Magnificent (Scenic).
Jan. 28—Round About Melbourne (Scenic).
Feb. 4—Adelaide, Capital of South Australia (Scenic).

PARAMOUNT-BRAY PICTOGRAPHS.

Dec. 30—No. 100—Knit Your Bit; War Dogs; Bobby Bumps' Tank.
Jan. 6—No. 101—The New Art of Dress; Destructive Power of T. N. T.; Goodrich Dirt and Duke de Whatanob.
Jan. 12—No. 102—The Panama Canal; Evolution of the Dance; Flour from Potatoes.

BENJAMIN CHAPIN'S PARAMOUNT SERIES.

"The Son of Democracy."

Feb. 11—My Mother (First Release—Two Parts).
Feb. 18—A Call to Arms (Second Release—Two Parts).
Feb. 25—My Father (Third Release—Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

The Spanish Edition of the Moving Picture World

is throwing the light on your export market.

It works in distant fields while you toil at home

CINE-MUNDIAL

Are you availing yourself of its services?

If not, your indifference is positively costing you in dollars and cents.

TOTAL NUMBER OF THEATRES MORE THAN 7.500

Grasp the opportunity extended by its advertising columns! Rates on Application.

Chalmers Publishing Co. 516 - 5th Ave. New York City.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Feb. 13—Number 11 (Topical).
Feb. 20—Number 12 (Topical).
Feb. 27—Number 13 (Topical)—02904.
Mar. 6—Number 14 (Topical)—02913.
Mar. 13—Number 15 (Topical)—02922.
Mar. 20—Number 16 (Topical)—02931.

L-KO

Feb. 13—Pearls and Girls (Two Parts—Com.).
Feb. 20—Beaches and Peaches (Two Parts—Comedy-Drama).
Feb. 27—Ambrose, The Lion Hearted (Two Parts—Comedy)—02908.
Mar. 6—A Flyer in Folly (Two Parts—Comedy)—02912.
Mar. 13—Ambrose and His Widow (Two Parts—Comedy)—02921.
Mar. 20—Cooks and Crooks (Two Parts—Comedy)—02930.

NESTOR.

Feb. 4—The Great Sea Scandal (Comedy).
Feb. 11—A Devil With the Wimmin (Com.).
Feb. 18—Ship, Oy, Oy (Comedy).
Feb. 25—Watch Your Step (Comedy)—02902.
Mar. 4—At Sword's Point (Comedy)—02910.
Mar. 11—I'll Fix It (Comedy)—02920.
Mar. 18—Eddie Get the Mop (Comedy)—02929.

UNIVERSAL PRODUCTION.

Jan. 28—The Phantom Riders (Five parts—Drama).
Feb. 4—Painted Lips (Five Parts—Drama).
Feb. 11—New Love for Old (Five Parts—Dr.).
Feb. 18—The Flash of Fate (Five Parts—Drama).
Feb. 25—Wild Women (Five Parts—Dr.)—02901.
Mar. 4—Nobody's Wife (Five Parts—Drama)—02910.
Mar. 11—Beauty in Chains (Five Parts—Dr.)—02919.
Mar. 18—Thieves' Gold (Five Parts—Drama)—02928.

UNIVERSAL SCREEN MAGAZINE.

Feb. 16—Issue No. 58 (Educational).
Feb. 23—Issue No. 59 (Educational).
Mar. 2—Issue No. 60 (Educational)—02905.
Mar. 9—Issue No. 61 (Educational)—02914.
Mar. 16—Issue No. 62 (Educational)—02923.
Mar. 23—Issue No. 63 (Educational)—02932.

UNIVERSAL SPECIAL FEATURE.

Mar. 9—The Mystery Ship (Episode No. 15—"The House of Trickery"—Two Parts—Drama)—02916.
Mar. 9—The Bull's Eye (Episode No. 5—"The Swing of Death"—Two Parts—Drama)—02917.
Mar. 9—Finley Nature Studies No. 8—"The Indian Fisherman" and "The Grandeur of Switzerland" (Scenic)—02918.
Mar. 16—The Mystery Ship (Episode No. 16—"The Forced Marriage"—Two Parts—Drama)—02925.
Mar. 16—The Bull's Eye (Episode No. 6—"On the Brink"—Two Parts—Drama)—02926.
Mar. 16.—Finley Nature Studies No. 9—"The Geysers of Yellowstone Park" and "Flower of the Orient" (Scenic Split Reel)—02927.
Mar. 23—The Mystery Ship (Episode No. 17—"The Deadly Torpedo"—Two Parts Drama)—02934.
Mar. 23—The Bull's Eye (Episode No. 7—"Riding Wild"—Two Parts—Drama)—02935.
Mar. 23—Finley Nature Studies (No. 10—"Where Rolls the Oregon" and "Mosquito" (Educational Split Reel)—42936.

UNIVERSAL CURRENT EVENTS.

Feb. 2—Issue No. 38 (Topical).
Feb. 9—Issue No. 39 (Topical).
Feb. 16—Issue No. 40 (Topical).
Feb. 23—Issue No. 41 (Topical).
Mar. 2—Issue No. 42 (Topical)—02906.
Mar. 9—Issue No. 43 (Topical)—02918.
Mar. 16—Issue No. 44 Topical)—02924.
Mar. 23—Issue No. 45 (Topical)—02933.

Mutual Film Corp.

MUTUAL WEEKLY.

Jan. 21—Number 4 (Topical).
Jan. 28—Issue No. 5 (Topical).
Feb. 4—Issues No. 6 (Topical).
Feb. 11—Issue No. 7 (Topical).
Feb. 18—Issue No. 8 (Topical)—8W1.
Feb. 25—Issue No. 9 (Topical)—9W1.

STRAND.

Jan. 1—Her Awful Fix (Comedy).
Jan. 8—A Peach and a Pill (Comedy).
Jan. 15—Burglars (Comedy).
Jan. 22—Their Little Kid (Comedy).
Jan. 29—Somebody's Widow (Comedy).
Feb. 5—Her Friend Brown (Comedy).
Feb. 12—Three Times and Out (Comedy).
Feb. 19—Miss Cinderella (Comedy)—8CST1.
Feb. 26—Up in the Air (Comedy)—CCST1.
Mar. 5—Waltzing Around (Comedy)—10CST-1.
Mar. 12—Finishing Mary (Comedy)—11CST-1.
Mar. 19—His Quaker Girl (Comedy)—12-CST-1.

MUTUAL STAR PRODUCTION.

Jan. 14—The Impostor (Frohman—Five parts—Drama).
Jan. 21—In Bad (American—Five parts—Dr.).
Jan. 28—Beauty and the Rogue (American—Five parts—Drama).
Feb. 4—Who Loved Him Best? (Goodrich—Five parts—Drama).
Feb. 11—Jilted Janet (American—Five Parts—Drama).
Feb. 18—My Wife (Frohman—Five Parts—Drama)—8FAM5.
Feb. 25—The Midnight Trail (American—Five Parts—Drama)—9FR5.
Mar. 4—Powers That Prey (American—Five Parts—Drama)—10-FM-5.
Mar. 11—Ann's Finish (American—Five Parts—Drama)—11-F-F-5.
Mar. 18—The Girl and the Judge (Frohman—Five Parts—Drama)—12-F-T-5.

MUTUAL.

Mar. 3—Screen Telegram (Topical)—1-T-1.
Mar. 6—Screen Telegram (Topical)—2-T-1.
Mar. 10—Screen Telegram (Topical)—3-T-1.
Mar. 13—Screen Telegram (Topical)—4T1.
Mar. 15—Screen Telegram (Topical)—5T1.
Mar. 20—Screen Telegram (Topical)—6T1.
Mar. 24—Screen Telegram (Topical)—7T1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Comedy-Drama).
Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy-Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy-Drama).
Jan. 28—Dodging a Million (Six parts—Comedy-Drama).
Feb. 10—Our Little Wife (Six parts—Comedy-Drama).
Feb. 24—The Beloved Traitor (Six Parts—Drama).
May. 10—The Floor Below (Six Parts—Comedy-Drama).
Mar. 24—The Splendid Sinner (Six Parts—Drama).

GOLDWYN SPECIALS.

The Manx-Man (Seven parts—Drama).
For the Freedom of the World (Seven parts—Drama).

Metro Pictures Corporation.

METRO PICTURES CORP.

Jan. 21—The Eyes of Mystery (Rolfe—Five parts—Drama).
Jan. 28—Her Boy (Five parts—Drama).
Feb. 4—Under Suspicion (Five parts—Dr.).
Feb. 11—Broadway Bill (Yorke—Five parts—Drama).
Feb. 18—A Weaver of Dreams (Rolfe—Five Parts—Drama).
Feb. 25—Revenge (Rolfe—Five Parts—Dr.).
Mar. 4—The Shell Game (Five Parts—Drama).
Mar. 11—The Brass Check (Five Parts—Dr.).
Mar. 18—The Claim (Rolfe—Five Parts—Dr.).
Mar. 25—Breakers Ahead (Rolfe—Five Parts—Drama).

METRO SPECIALS.

Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).
Lest We Forget (Eight Parts—Drama).

METRO COMEDIES.

Dec. 31—Shadowing Henry (Drew).
Jan. 7—Their Mutual Motor (Drew).
Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).
Feb. 4—Help Wanted (Drew).
Feb. 11—The Bright Lights Dimmed (Drew).
Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).
Mar. 18—Special Today (Drew).
Mar. 25—When a Man's Married (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Feb. 24—Little Red Decides (Five Parts—Dr.).
Feb. 24—A Soul in Trust (Five Parts—Drama).
Mar. 3—An Heiress for a Day (Five Parts—Drama).
Mar. 3—Shoes that Danced (Five Parts—Dr.).
Mar. 10—The Hard Rock Breed (Five Parts—Drama).
Mar. 10—The Sea Panther (Five Parts—Dr.).
Mar. 17—Faith Endurin' (Five Parts—Drama).
Mar. 17—The Answer (Seven Parts—Drama).
Mar. 24—Nancy Comes Home (Five Parts—Drama).
Mar. 24—Innocent's Progress (Five Parts—Drama).

TRIANGLE KOMEDY.

Feb. 17—Their Undercover Capers.
Feb. 17—A Full Dress Fizzle.
Feb. 24—A Coward's Courage.
Feb. 24—His Nimble Twist.
Mar. 3—A Discord in a Flat.
Mar. 3—His Hidden Shame.
Mar. 10—Wives and Worries.
Mar. 10—She Didn't Do It.
Mar. 17—A Social Shock Absorber.
Mar. 17—Caught With the Goods.
Mar. 24—Fork Over.
Mar. 24—A Janitor's Fall.

KEYSTONE COMEDY.

Feb. 3—A Sea Serpent's Desire (Two parts).
Feb. 10—Wronged by Mistake (Two Parts).
Feb. 17—His Double Life (Two Parts).
Feb. 24—A Tell Tale Shirt (Two Parts).
Mar. 3—A Lady Killer's Doom (Two Parts).
Mar. 10—Did She Do Wrong? (Two Parts).
Mar. 17—Mud (Two Parts).
Mar. 24—A Safe Danger (Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Make a Little Waste Space Pay Extra Theatre Profits

Share in This $6,000,000 Butter-Kist Business

Requires No Sugar---No Wheat Preferred By All Patriots

Hundreds and hundreds of film exhibitors delight their patrons and draw extra crowds by having a Butter-Kist Machine in the lobby of their theatres. Requires only 26 x 32 inches of floor space.

These aggressive theatre managers—in big and little cities alike—are earning from $600 to $3,120 per year from this Butter-Kist Pop Corn Machine. Runs itself. Requires no heavy stock investment. Handsomely built. Beautifies any theatre.

BUTTER-KIST

POP CORN MACHINE

War-time conditions are making Pop Corn more popular than candy. And Butter-Kist—the trade-marked Pop Corn that is nationally advertised to millions—will dominate the market.

Wherever a theatre will pay—this machine will pay and pay **big!**

Get our offer to let you buy from your profits as thousands are doing.

WRITE! at once for our amazing merchandising book, called "America's New Industry." Packed full of signed sales records, proof of profits, photographs and documentary evidence. Write at once. This book is free.

Holcomb & Hoke Mfg. Co.
656-670 VanBuren St., Indianapolis, Ind.

Mail This For Full Proof

HOLCOMB & HOKE MFG. CO.,
656-670 Van Buren St., Indianapolis, Ind.

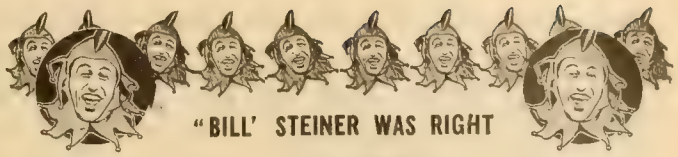
Gentlemen: Without obligation to me, send your free merchandising book, "America's New Industry," and prices and terms of Butter-Kist Pop Corn Machine.

MY BUSINESS IS.....

NAME.....

ADDRESS.....

CITY..... STATE.....



THEY CAME
THEY SAW
THEY BOOKED

WHICH TESTIFIES TO THE BOX OFFICE PULLING POWER OF

JESTER

(SUPER)

COMEDIES

FEATURING

TWEDE-DAN

THE INTERNATIONAL MIRTH MAKER

YES—MR. EXHIBITOR—Jester Comedies have come to stay—as Leland S. Ferguson, in the Motion Picture News, says, "Jester Comedies are sure to replenish your box office"—and he is right.

FEBRUARY
"The Recruit"

APRIL
"All 'Fur' Her"

MARCH
"His Golden Romance"

MAY
"The Wrong Flat"

ALL TWO PARTS—RELEASED MONTHLY

Booked on the "SHOW YOU" policy Through the following Exchanges:

For State of New York and Northern New Jersey—Photo Drama Co. (Ben Title, rep.), 220 West 42d St., New York City, N. Y.
For Eastern Pennsylvania and Southern New Jersey—Masterpiece Film Attractions, 1225 Vine St., Philadelphia, Pa.
For Western Pennsylvania, Ohio, Indiana, Kentucky and West Virginia—United Business Association of Pennsylvania, Inc., 224 Columbia Bldg., Cleveland, O.
For State of Michigan—The Strand Features, 94 Griswold St., Detroit, Mich.
For Northern Illinois and Southern Wisconsin—Unity Photoplays Co., 207 So. Wabash Ave., Chicago, Ill.
For Minneapolis, Minn.—Standard Film Exchange.
For Omaha, Neb.—Standard Film Exchange.
For St. Louis, Mo.—Standard Film Exchange.
For Kansas City, Mo.—Standard Film Exchange
For Northern Idaho, Washington, Oregon, Montana and Alaska—John Lannon, Greater Features, Seattle, Wash.
For Colorado, New Mexico, Wyoming, Utah and Southern Idaho—Swanson & Nolan Supply Co., Denver, Colo.
For California, Nevada, Arizona and Hawaiian Islands—Western F. F. Co., 180 Golden Gate Ave., San Francisco, Cal.
For North and South Carolina, Georgia, Florida, Alabama and Tennessee—R. M. Savini, 63 Walton St., Atlanta, Ga.
For Texas, Oklahoma and Arkansas—Foursquare Pictures, Inc., 1911½ Commerce St., Dallas, Tex.
For Louisiana and Mississippi—Foursquare Pictures, Inc., New Orleans, La.
For the New England States—R. D. Marson Attraction Co., 26 Piedmont St., Boston, Mass.

Foreign Representatives: ARROW FILM CORP. (Shallenberger & Priest), Times Building, New York

A few territories still open. Call or write for terms.

JESTER COMEDY CO.
220 W. 42nd Street, New York
Telephone: Bryant 7691

List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Feb. 25—Cavanaugh of the Forest Rangers (Five Parts—Drama).
Mar. 4—The Song of the Soul (Five Parts—Drama).
Mar. 11—The Desired Woman (Five Parts—Drama).
Mar. 18—An American Live Wire (Five Parts—Drama).
Mar. 25—The Home Trail (Five Parts—Dr.).

BIG V COMEDIES.

Feb. 25—Rooms and Rumors.
Mar. 4—Jumping Jacks and Jail Birds.
Mar. 11—Meddlers and Moonshiners.
Mar. 18—Tramps and Traitors.
Mar. 25—Stripes and Stumbles.

VITAGRAPH COMEDIES.

Jan. 7—A Little Ouija Work.
Jan. 14—Seeking an Oversoul.
Jan. 21—A Four Cornered Triangle.
Jan. 28—Their Anniversary Feast.
Feb. 4—Surprising Husband.
Feb. 11—Coals for the Fire.
Feb. 18—Sweets of the Sour.
Feb. 25—Their Godson.

DREW COMEDIES.

Mar. 11—Their First Quarrel.
Mar. 18—A Telegraphic Tangle.
Mar. 25—His Wife Knew About It.

VITAGRAPH SERIAL.

Vengeance and the Woman.

Feb. 18—Episode No. 9—"Buried Alive" (Two Parts—Drama).
Feb. 25—Episode No. 10—"The Leap for Life"—(Two Parts—Drama).
Mar. 4—Episode No. 11—The Cavern of Terror—(Two Parts—Drama).
Mar. 11—Episode 12—The Desperate Chance—(Two Parts—Drama).
Mar. 18—Episode No. 13—"Sands of Doom" (Two Parts—Drama).

FAVORITE FILM FEATURES.

Feb. 18—The Mischief Maker (Two Parts—Drama) and Sonny Jim in Search of a Mother (One Reel—Comedy).
Feb. 25—Old Reliable (Two Parts—Drama) and "Stenographer Troubles" (One Reel—Comedy).
Mar. 4—An Officer and a Gentleman (Two Parts — Drama) and "Unlucky Louis" (One Reel Comedy).

Feature Releases

BLUEBIRD PHOTOPLAYS, INC.

Jan. 21—Broadway Love (Five parts).
Jan. 28—The Fighting Grin (Five parts).
Feb. 4—The Wife He Bought (Five parts—Drama).
Feb. 11—Hands Down (Five parts—Drama).
Feb. 18—Her Body in Bond (Five Parts—Dr.).
Feb. 25—The Rough Lover (Five Parts—Dr.).
Mar. 4—The Girl in the Dark (Five Parts—Drama).
Mar. 11—Hungry Eyes (Five Parts—Drama).
Mar. 18—Brace Up (Five Parts—Drama).
Mar. 25—The Wine Girl (Five Parts—Drama).

BRIND EDUCATIONAL PICTURES.

My Friend the Ant (Approx. 671 feet).
The Freshwater Aquarium (Approx. 522 feet).
The Infinitely Small (Approx. 732 feet).
Denizens of the Deep, No. 1 (Approx. 616 feet).
Denizens of the Deep, No. 2 (Approx. 532 feet).

EDUCATIONAL FILMS CORPORATION.

Dec. 19—Flying Trip Through Japan No. 2.
Dec. 24—Nature's Songsters (Ditmar's Living Book of Nature).
Dec. 26—Beside the Glimmer Glass.
Dec. 31—Animals in Mid-Summer (Ditmar's Living Book of Nature).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Daughter of Destiny.
Empty Pockets.
Charlie Chaplin's Forthcoming Comedies.
The Sign Invisible.
The Light Within (Mme. Petrova's Second Picture).
Tarzan of the Apes (National Film Corp.).
Fall of the Romanoffs (Brenon Productions, Inc.—Eight Parts).

FOX SPECIAL FEATURES.

Feb. 10—Jack Spurlock, Prodigal (Five parts—Drama).
Feb. 17—The Moral Law (Five Parts—Drama).
Feb. 24—Six Shooter Andy (Five Parts—Comedy-Drama).
Mar. 3—The Girl With the Champagne Eyes (Five Parts—Drama).
Mar. 10—The Debt of Honor (Five Parts—Dr.).
Mar. 17—The Devil's Wheel (Five Parts—Dr.).
Mar. 24—A Daughter of France (Five Parts—Drama).

FOX-LEHRMAN COMEDIES.

Jan. 20—Son of a Gun (Two parts).

FOX STANDARD PICTURES.

Jan. 20—Cheating the Public (Seven parts—Drama).
Feb. 3—The Forbidden Path (Six parts—Dr.).
Feb. 10—Les Miserables (Eight Parts—Dr.).
Feb. 24—American Buds (Seven Parts)
Mar. 17—Woman and the Law (Seven Parts—Drama).

FOX SUNSHINE COMEDIES.

Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadows of Her Pest (Two parts).
Feb. 3—Hungry Lions in a Hospital.
Feb. 17—Are Married Policemen Safe?

W. W. HODKINSON CORP.

(Paralta Plays.)

Jan. 15—His Robe of Honor (Seven parts—Dr.)
Feb. 15—The Turn of a Card (Seven Parts—Drama).
Mar. 1—Within the Cup (Seven Parts—Dr.).
Mar. 15—Humdrum Brown (Six Parts—Dr.).

JEWEL PRODUCTIONS, INC.

Sirens of the Sea (Six parts—Drama).
The Man Without a Country (Six parts—Dr.)
The Co-Respondent (Six parts—Drama).
The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).

GEORGE KLEINE SYSTEM.

Jan. 1—Uneasy Money (Essanay).
Jan. 10—Brown of Harvard (Selig).
Jan. 25—I, Mary MacLane (Essanay).
Feb. 11—The Unbeliever (Edison).
Feb. 25—Ruggles of Red Gap (Essanay).

Montgomery Flagg One Reel Comedies.
"Girls You Know" (Made by Edison).

Jan. 2—Screen Fan (1st release).
Jan. 16—The Bride (2d release).
Jan. 30—Superstitious Girl (3d release).
Feb. 13—The Artist's Model (4th release).
Feb. 27—The Matinee Girl (5th release).
March 13—The Spoiled Girl (6th release).

Essanay.

Mar. 1—Broncho Billy's Leap.
Mar. 8—Broncho Billy and the Rattler.
Mar. 15—Broncho Billy's Close Call.
Mar. 22—Broncho Billy and the Settler's Daughter.

SELECT PICTURES.

Dec.—Shirley Kaye (Five Parts—Drama).
Dec.—The Honeymoon (Five Parts—Drama).
Jan.—The Marionettes (Five Parts—Drama).
Jan.—Ghosts of Yesterday (Six Parts—Drama).
Jan.—The Studio Girl (Five Parts—Drama).
Jan.—Woman and Wife (Five Parts—Drama).
March—The House of Glass (Five Parts—Dr.).
March—By Right of Purchase (Six Parts—Dr.).
March—The Shuttle (Five Parts—Drama).
March—The Knife (Five Parts—Drama).

Special Releases.

Over There (Six Parts—Drama).
The Lone Wolf (Five Parts—Drama).
The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

WHOLESOME FILMS CORPORATION.

His Awful Downfall (One Reel Comedy).
Little Red Riding Hood (Four parts—Juvenile).

WORLD PICTURES.

Feb. 4—Divine Sacrifice (Five parts—Drama).
Feb. 11—Whims of Society (Five parts—Dr.).
Feb. 18—Broken Ties (Five parts—Drama).
Feb. 25—His Royal Highness (Five parts—Dr.).
Mar. 4—Spurs of Sybil (Five Parts—Drama).
Mar. 11—The Wasp (Five Parts—Drama).
Mar. 18—Wanted, A Mother (Five Parts—Dr.).
Mar. 25—The Way Out (Five Parts—Drama).

U. S. EXHIBITORS' BOOKING CORP.

The Zeppelin's Last Raid.
Those Who Pay.
The Belgian (Sidney Olcott Players, Inc.).

State Right Releases

ADVANCED M. P. CORP.

1493 Broadway, New York.

The Woman Eternal (Seven Parts—Drama).

AMERICAN-JAPAN PICTURES CORP.

15 William Street, New York.

The Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 or 5,000 feet).

ARROW FILM CORPORATION.

Times Building, New York.

The Deemster.
The Eyes of the World.
Souls Redeemed.
Ramona.
Persuasive Peggy.
Weavers of Life.
To-Day (Seven Parts—Drama—Pathe).
Mad Lover (Six Parts—Drama—Pathe).

BLUEBIRD PHOTOPLAYS, INC.

1600 Broadway, New York.

The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

JULES BURNSTEIN.

1457 Broadway, New York.

Shame.

CENTURY COMEDIES.

1600 Broadway, New York.

Neptune's Naughty Daughter (Two parts—Comedy).
Her Bareback Career (Two parts—Comedy).

CHRISTIE FILM CORP.

Los Angeles, Cal.

Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.
Mum's the Word.
The Night of His Life.
In the Dark.
Circumstantial Evidence.

W. H. CLIFFORD PHOTOFILM CO.

17 West 44th Street, New York.

Denny from Ireland (First Release of the Shorty Hamilton Series—Five Parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five Parts).

COMMONWEALTH PICTURES CORP.

Chicago, Ill.

The Frozen Warning (Drama).

CREST PICTURES CORP.

Times Building, New York.

The Lust of the Ages.
A Grain of Dust.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Foreign Buyers

This old and well established concern, wishing to extend facilities to the foreign buyers in their relations with American Film Producers, has recently opened a special department for the purchasing and exporting of Moving Picture Films. Through this special department it will be possible for you, on a very reasonable basis, to purchase your films and other articles in the moving picture line to much better advantage than could be done directly by yourself.

For this very complete service, backed by our thorough knowledge of American conditions, you pay us only a commission.

Saving Owing to the fact that our purchases are very large, we can give to you the benefit of the lowest prices. We are holding out no profit for ourselves on the purchase prices, whatever we save is for our customers.

Satisfaction Our main object is to satisfy our customers in every possible way, not only to be able to save money for him, but to buy the best the market affords; and keep him posted regularly as to what is going on in the film industry as regards new productions.

Shipments In connection with the film department you will also have the advantages of our well operated shipping department, thus you are assured of the careful and proper handling of all goods, which means for you Prompt Delivery.

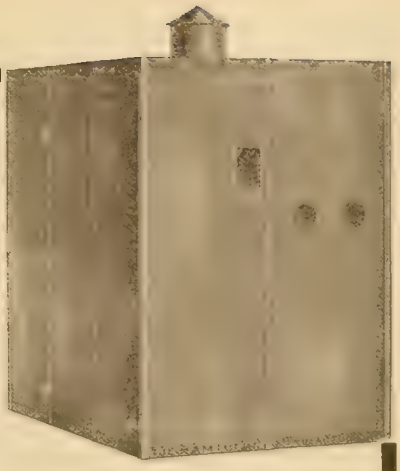
Confidence You will deal with a concern with unquestionable financial standing.

REFERENCES:

National City Bank New York City	Mechanics & Metals National Bank New York City
Royal Bank of Canada New York City	State Street Trust Co. Boston, Mass., U. S. A.

ROJAS RANDALL & CO., Inc.
No. 26 Beaver Street, New York City

Steel Booths



THESE booths are made entirely of heavy steel with angle frame, and are finished with a pleasing olive green baked enamel.

The door has spring hinges. The openings in front of the booth are provided with safety slides which close automatically in case of fire.

Hamilton booths are now being used in many theatres, as well as colleges, schools, laboratories, and by the United States Government.

They will reduce your insurance rates and give you the protection you need.

Send for full information.

The Hamilton Mfg. Co.
210 39th Street,
TWO RIVERS, WISCONSIN

SILVERTIP

Illuminate Your Screen With

THE LIGHT WITHOUT A FLICKER

The direct current arc of the National-Silvertip combination gives a pure white light and flickerless illumination. The Silvertip is of small diameter and is heavily plated in order to carry the high currents which are necessary to obtain an intense white light. Its small diameter insures an absolutely steady light.

SILVERTIPS ELIMINATE NEGATIVE GHOSTS

The tendency of the arc to wander and give undesirable shadows is entirely eliminated by the use of Silvertips. The elimination of these disagreeable features and the simple operation of the arc has made this carbon the favorite with the majority of critical operators.

Please note: Silvertips are for direct current only

FOR ALTERNATING CURRENT

White A. C. Specials are giving satisfaction in a great many high-class theaters the country over. The quiet running and steady white light of these carbons reduces the necessary adjustments during operation to a minimum.
A simple change of carbons does the trick. No new apparatus necessary.

Write for our folders to-day

NATIONAL CARBON COMPANY, INC., Cleveland, Ohio

List of Current Film Release Dates

CRYSTAL PHOTOPLAYS CORP.
220 S. State Street, Chicago, Ill.
Mother Love and the Law (Drama).

EBONY FILM CORP.
Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

EPOCH FILM CORP.
Longacre Building, New York.
Birth of a Nation.
Intolerance.

EXHIBITORS' OPERATING CORP.
51 East 42d Street, New York.
The City of Purple Dreams.

EXPORT AND IMPORT FILM CO. INC.
729 Seventh Ave., New York.
Why the Bolsheviki.

FORT PITT FILM CORPORATION.
Lyceum Building, Pittsburgh, Pa.
The Italian Battlefront.
The Italian Stand on the Piave.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
The Fringe of Society (Seven Parts—Drama).
The Eagle's Eye (Episode No. 1—"The Hidden Death"—Two parts—Drama).
The Eagle's Eye (Episode No. 2—"The Naval Ball Conspiracy"—Two parts—Drama).
The Eagle's Eye (Episode No. 3—"The Plot Against the Fleet"—Two parts—Drama).
The Cast Off (Thomas H. Ince Production).

FRANCO-AMERICAN FILM CORP.
126 West 46th Street, New York.
Birth of Democracy.

FROHMAN AMUSEMENT CORP.
Times Building, New York.
God's Man.
My Own United States.

FRATERNITY FILMS, INC.
220 West 42d Street, New York.
Devil's Playground (Seven Parts—Drama).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Picture).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).
Crucible of Life (Drama).

GRAPHIC FILM CORP.
729 Seventh Avenue, New York.
Moral Suicide (Seven Parts—Drama).

FRANK G. HALL.
Times Square, New York.
Her Fighting Chance.

HARPER FILM CORP.
Times Building, New York.
Civilization.

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
(*The Following Are Keystone-Mack Sennett Comedies.*)
He Did and He Didn't.
The Other Man.
Bright Lights.
Bucking Society.
The Snow Cure.
The Village Scandal.
Saved by Wireless.
Fatty and the Broadway Stars.
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.
The Following Are Frank Keenan Productions.
The Coward.
Stepping Stones.
The Phantom.
Honor Thy Name.
The Following Are Norma Talmadge Productions.
The Missing Link.
Martha's Vindication.
Children in the House.
Going Straight.
The Following Are Wm. S. Hart Productions.
The Disciple.
Between Men.
Hell's Hinges.
The Aryan.
The Primal Lure.
The Following Are Douglas Fairbanks Productions.
The Lamb.
Double Trouble.
His Picture in the Papers.
The Habit of Happiness.
The Good Bad Man.

HIGH-CLASS FILM PRODUCTIONS.
1564 Broadway, New York.
The Struggle Everlasting (Seven Parts—Dr.).

LYMAN H. HOWE PICTURES CO.
Wilkes-Barre, Pa.
The U. S. Navy.

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
One Law for Both.
Babbling Tongues (Six Parts—Drama).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.
Two Men and a Woman.

JESTER COMEDY CO.
220 West 42d Street, New York.
(*Featuring Twede Dan.*)
February—The Recruit (Two Parts).
March—His Golden Romance (Two Parts).
April—All "Fur" Her (Two Parts).
May—The Wrong Flat (Two Parts).

FRANK A. KEENEY,
1493 Broadway, New York.
A Romance of the Underworld.

KLOTZ & SREIMER.
729 Seventh Avenue, New York.
Whither Thou Goest.

KING BEE FILMS CORP.
1476 Broadway, New York.
Jan. 1—The Slave (Two Parts—Comedy).
Jan. 15—The Stranger (Two Parts—Comedy).
Feb. 1—His Day Out (Two Parts—Comedy).
Feb. 15—The Rogue (Two Parts—Comedy).

JOSEPH H. LEE.
729 Seventh Avenue, New York.
Nov.—A Modern Lorelei.

MY FOUR YEARS IN GERMANY, INC.
601 Candler Bldg., New York.
My Four Years in Germany.

ORO PICTURES CORP.
729 Seventh Avenue, New York.
Who Knows? (Six Parts—Drama).
Loyalty (Drama).

OVERLAND FILM CO.
729 Seventh Avenue, New York.
The Russian Revolution.

PAN-AMERICAN FILM CORP.
Philadelphia, Pa.
Things People Should Know.

PATHE EXCHANGE, INC.
25 West 45th Street, New York.
To-Day (Seven Parts—Drama).
Mad Lover (Six Parts—Drama).

PHYSICAL CULTURE PHOTO PLAYS, INC.
Flatiron Building, New York.
Zongar (Drama).

PYRAMID COMEDIES.
220 West 42d Street, New York.
In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

RENOWNED PICTURES CORP.
1600 Broadway, New York.
The Public Defender.
Naked Hands (Five Parts—Drama).
20,000 Leagues Under the Sea.

WILLIAM N. SELIG.
58 E. Washington Street, Chicago, Ill.
The Garden of Allah.
Beware of Strangers (Eight Parts—Drama).

FRANK J. SENG.
Times Building, New York.
Parentage (Drama).

S. & S. PHOTOPLAYS, INC.
1476 Broadway, New York.
Redemption (Six Parts—Drama).
Just a Woman.

ERNEST SHIPMAN ENTERPRISES.
17 West 44th Street, New York.
(See W. H. Clifford Photo Play Co.)

STATE RIGHT DISTRIBUTORS, INC.
Carmen of the Klondike (Seven Parts—Drama).

STERLING PICTURES CORPORATION.
729 Seventh Avenue, New York.
Peg o' the Sea (Six Parts—Drama).
A Mute Appeal (Five Parts—Drama).
The Lash of Destiny (Five Parts—Drama).
Her Good Name (Five Parts—Drama).
Rosie O'Grady (Five Parts—Drama).
The Cloud (Five Parts—Drama).
The God of Little Children (Five Parts—Dr.).
A Mother's Ordeal (Five Parts—Drama).
Pride and the Devil (Six Parts—Drama).
Miss Deception (Five Parts—Drama).
The Law That Failed (Five Parts—Drama).
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).
(*The Following Are Cartoon Comedies, Each 500 Feet in Length.*)
She Was a Dangerous Girl.
Zippy the Fireman.
Zippy in a Sanatorium.
Zippy Buys a Pet Pup.
Slick and Tricky.
Doctor Bunny's Zoo.
The Old Forty-Niner.
Mr. Coon.
Mose Is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.
Peg of the Sea (Drama).
I Believe (Cosmofotofilm—Seven Parts—Dr.).
Hypocrites (George Loane Tucker).
The Natural Law (France Films).

SUBMARINE FILM CO.
1476 Broadway, New York.
The Submarine Eye.

TRIUMPH FILM CORP.
1476 Broadway, New York.
The Libertine.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.

VICTORY FILMS MFG. CO.
218 West 42d Street, New York.
The Triumph of Venus.

WESTERN IMPORT FILM CO.
71 West 23d Street, New York.
Mickey (Seven Parts).

W. H. PRODUCTIONS.
71 West 23d Street, New York.
(*The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.*)
"The Two Gun Man," in "The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
The Two-Gun Man in The Bargain (Six parts—Drama).
The Bandit and the Preacher (Five parts—Drama).
The Hell Hound of Alaska (Five parts—Dr.).
(*The Following Are Two-Reel Hart Productions. Released in Order Listed.*)
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

LABORATORIES and STUDIO

ERBOGRAPH COMPANY

LUDWIG G. B. ERB, President

Producers of

MOTION PICTURE FILMS

COMMERCIAL DEVELOPING and PRINTING

Telephone Audubon 3716

203 to 211 West 146th St., New York City

PERFECTION IN PROJECTION **Gold King Screen**

10 Days' Trial

No. 1 Grade, 75c.; No. 2 Grade, 50c.—Stretchers included

Try before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

La Cinematografia Italiana ed Estera

Official Organ of the Italian Cinematograph Union

PUBLISHED ON THE 15th AND 30th OF EACH MONTH

Foreign Subscription: 20 francs. per annum

Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

Duhem Motion Picture Mfg. Co.

Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED

CAMERA MEN SENT ANYWHERE

985 Market Street San Francisco, Cal.

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street, W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

Yearly Rate—Postpaid, Weekly, $7.25

Sample copy and advertising rates on request.

Appointed by Agreement Dated 7/8/14 THE OFFICIAL ORGAN of THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

The film that first made motion pictures practical is easily identifiable by the words

"EASTMAN"

AND

"KODAK"

on the film margin.

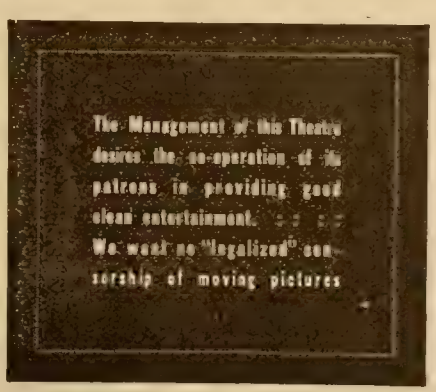
EASTMAN KODAK CO.,

ROCHESTER, N. Y.

Educate Your Audience to Help Fight Censorship

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.


The Management of this Theatre
desires the co-operation of its
patrons in providing good
clean entertainment.
We want no "legalized" cen-
sorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00

MOVING PICTURE WORLD

516 Fifth Avenue, New York City

Cremona

Solo Theatre Orchestra-Organs

SOLO STYLE "O"

The instrument with the human voices.
Unsurpassed for manual playing.
Plays all 88 note player rolls.
Instantaneous change.
Continuous music.
Does not require an operator with our special 134-note reproducing solo roll.
Single or duplex music roll systems.
Instruments suitable for every theatre.

The Marquette Piano Co.

General Offices and Factory:
1608-24 South Canal St., Chicago

SPEER

THE CARBON WITH
A REPUTATION

SPEER ALTERNO CARBONS
for A.C. Work
AND
SPEER HOLD-ARK CARBONS
for D.C. Work

Have Proved Their Worth and Value

Write for descriptive folder, also the pamphlet showing operators' endorsements

Full Information Supplied By Your Dealer
"The Carbons with a Guarantee"

MANUFACTURED BY
SPEER CARBON COMPANY
ST. MARYS, PA.

RICHARDSON'S
MOTION PICTURE
HAND BOOK
FOR MANAGERS and OPERATORS
Published by
THE MOVING PICTURE WORLD

A carefully prepared guide to perfect projection.

An invaluable help to every individual in the trade who has to do with the mechanical handling of motion picture film or the management of a moving picture theatre.

Over 680 Pages of Text. Illustrations include detail diagrams of the leading makes of projection machines.

Substantially Bound in Red Cloth, $4.00
Sent Postpaid on Receipt of Price by
MOVING PICTURE WORLD
516 Fifth Ave. New York City | 917 Schiller Bldg. Chicago, Ill. | Wright & Callender Bldg. Los Angeles, Cal.

They Will Come Again

When patrons learn that pictures shown in your house are sharper, clearer, easier to watch, they will come again. Make sure of it by adopting

Bausch and Lomb Projection Lenses

Perfect reproduction, on a par with the best films, and multiplying their effectiveness. You'll find them worth investigating.

Tell us your projection conditions, and we will quote on your requirements. Free booklet on request.

Bausch & Lomb Optical Co.
56 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

Leading American Makers of Photographic and Ophthalmic Lenses, Projection Lanterns (Balopticons), Microscopes, Stereo-Prism Binoculars and other High-Grade Optical Products.

Emergol

METOL'S RIVAL

THE PERFECT FILM DEVELOPER

WRITE

Franklin Import and Export Co.

220 BROADWAY (INC.) NEW YORK

Guaranteed Rebuilt Moving Picture Machines

We have on hand all makes of rebuilt machines which we GUARANTEE to be in A-1 ADJUSTMENT, all worn parts having been replaced by NEW PARTS.

Simplex, Complete with Lenses and Rheostat, Hand Drive	$125.00
Simplex, Complete with Lenses and Rheostat, Motor Drive	160.00
Power's 6A, Complete with Lenses and Rheostat, Hand Drive	75.00
Power's 6A, Complete with Lenses and Rheostat, Motor Drive	110.00
Power's 6, Complete with Lenses and Rheostat	75.00
Motio, 1908, Complete with Lenses and Rheostat	25.00
Motio, 1909, Complete with Lenses and Rheostat	30.00
Edison Exhibition Model, Complete with Lenses and Rheostat	25.00
Standard, 1915 Model, Complete with Lenses and Rheostat	50.00
Ft. Wayne A. C. to D. C. Generator, used 3 weeks, 110 volt, 60 cyc., 1 phase	200.00

All orders subject to prior sale.

Write today for Particulars and Catalog

Amusement Supply Company

Largest Exclusive Dealers to the Moving Picture Trade

300-302 Mallers Bldg. CHICAGO, ILLINOIS 5 S. Wabash Ave.

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens, and Everything for the Theatre

SCREENCRAFT

By Louis Reeves Harrison

Our latest publication on the subject of Photoplay Writing. A thought-provoking, comprehensive treatment of the subject, with a sample working scenario.

$2.00 per Copy Postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York

Schiller Bldg., Chicago, Ill. Order from Nearest Office Wright & Callender Bldg., Los Angeles, Cal.

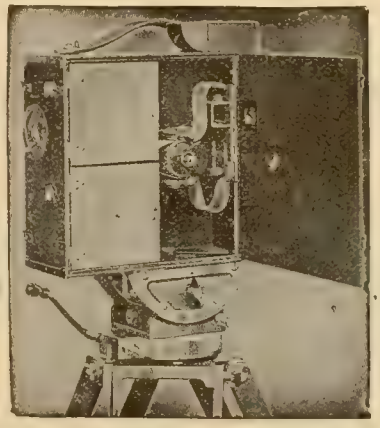
BIG ADVANCE IN M. P. PHOTOGRAPHY

Six great scientific improvements make the Universal Motion Picture Camera the choice of expert cameramen everywhere. Wonder-value at less than half standard motion picture camera prices! You want it.

UNIVERSAL MOTION PICTURE CAMERA

See how it increases your speed, improves framing, film transmission, focusing, eliminates static, etc. New automatic dissolve ready.

WRITE FOR CATALOG



Burke & James, Inc.
240 East Ontario St.
Chicago

Makers of Rexo M. P. Film

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York Phone—Chelsea 3227
425 Ashland Block, Chicago Phone—Randolph 2003

Addressing Multigraphing Printing Typewriting

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs $4.80 less.

ONE YEAR.....$3.00
SIX MONTHS.....$1.50
See title page for rates Canada and Foreign

MOVING PICTURE WORLD
516 Fifth Avenue, New York

.....

.....

.....

Please fill in the name of your Theatre.....
Cut Out and Mail To-day—Now!

Sure Fire Helps to Success

The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, the leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

These text books, six in number, have been written by men carefully selected for their proven knowledge of the subjects to be covered, being almost without exception veteran members of the MOVING PICTURE WORLD'S editorial staff; entirely without exception these men are at present actively engaged in the motion picture business—they are not dreamers or theorists.

Each text book has been written to provide real help to the individual who reads it—consistent with the unswerving policy of the MOVING PICTURE WORLD—a genuine "Dedication to Service."

Motion Picture Handbook

for Managers and Operators

By F. H. RICHARDSON

Third Edition

The most complete, exhaustive and instructive work ever published on the projection of moving pictures. Contains complete instruction with detail illustrations on all leading makes of American projection machines and practical information on wiring, lenses, carbon settings, screens, theatre equipment, etc., etc. 700 pages and over 300 illustrations, $4.00, postage paid.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

A real help and business builder for exhibitors, theatre managers and owners. It tells all about theatre advertising, type, printing and paper, house programs, lobby displays, newspaper advertising, posters, heralds, etc., etc. 300 pages. $2.00, postage paid. P. S.—Mr. Sargent conducts a weekly department in this same style in the Moving Picture World, which contains many up-to-date business-getting ideas.

Motion Picture Electricity

By J. H. HALLBERG

An up-to-date work on the electrical equipment of picture theatres by a practical electrical expert. Contains chapters on electricity, D.C. and A.C. current, resistance and resistance devices, electric service, wiring, lighting, etc. Also contains practical suggestions and all necessary reference tables on wire sizes and capacity, weights and measures, heat units, etc., etc. 260 pages, illustrated. $2.50, postage paid.

Modern Theatre Construction

By EDWARD BERNARD KINSILA

Our newest book is one that will fill a long-felt want to those contemplating the building of a theatre. This is a very complete and exhaustive work by an architect with many years of practical experience in theatre and studio construction. Fully illustrated, with considerable data as to requirements, construction cost, building laws, etc. $3.00, postage paid.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Third Edition

Complete instruction in photoplay writing, including study of plots, how to obtain and how to develop; writing the synopsis; studio requirements; script preparation and marketing; technical terms; examples of actual scripts in facsimile typewriting, etc. 400 pages. $3.00, postage paid.

Screencraft

or the Making of a Photoplay

By LOUIS REEVES HARRISON

A comprehensive and thought-provoking treatment of the subject in a series of chapters, similar to a university course of lectures, by a successful writer of photoplays. Also contains a complete working scenario and several sample pages of manuscript. 150 pages; illustrated. $2.00, postage paid.

Any of These Publications Sent Promptly Upon Application to

Chalmers Publishing Co.

Publishers of the MOVING PICTURE WORLD

516 FIFTH AVENUE, NEW YORK CITY

Schiller Building, Chicago, Ill. — Wright & Callender Bldg., Los Angeles, Cal.

Order from Nearest Office

M. P. HANDBOOK
MOTION PICTURE ELECTRICITY
PICTURE THEATRE ADVERTISING
MOD. THEAT. CONSTRUC.
TECH. OF PHOTOPLAY
SCREENCRAFT

(Check book or books desired)

Enclosed ..... Money Order will cover cost, as per prices in this adv.

Address.....

.....

.....

NAPOLEON said:

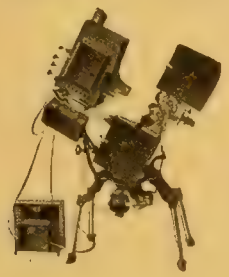
"God favors the side with the Heaviest Artillery"

If he were alive to-day and in the Motion Picture Business

HE WOULD SAY:

God favors the Exhibitor using:

POWER'S PROJECTORS



-UTE-

SERVICE
WHICH
BEGINS WITH THE
PLANS FOR YOUR
THEATRE AND
NEVER STOPS!

HALLBERG MOTOR-GENERATORS

EDISON MAZDA "C" LAMPS
REGULAR AND PROJECTION TYPE

NATIONAL CARBONS
Give Brilliant, Steady Light

NAPOLEON
KNEW
BY EXPERIENCE
SO DO WE

VELVET GOLD FIBRE SCREEN
Is the Last Word in Projection Screens

ACME PORTABLE PROJECTOR
For the Director's Private Office

Fulco Specialties—P. T. E. Condensers—U. T. E. Film Cement, etc.

WE KNOW HOW TO EQUIP M. P. THEATRES AND WE DO NOT EXPERIMENT AT YOUR EXPENSE

"EVERYTHING FOR THE M. P. THEATRE EXCEPT THE FILM"

BRANCH OFFICES:

New York, N. Y.—729 Seventh Ave.
Boston, Mass.—28 Piedmont St.
Philadelphia, Pa.—1233 Vine St.
Pittsburgh, Pa.—940 Penn Ave.
Cincinnati, O.—115 W. 7th St.
Detroit, Mich.—57 E. Elizabeth St.
Omaha, Neb.—13th and Harney Sts.
Minneapolis, Minn.—16 N. 7th St.
Cleveland, O.—Columbia Bldg.
Chicago, Ill.—154 W. Lake St.
Kansas City, Mo.—K. C. Machine & Supply Co., Inc., 813 Walnut St.

United Theatre Equipment Corporation

H. T. EDWARDS, Pres. J. H. HALLBERG, Vice-Pres.

Executive Offices: 1604 Broadway, New York

Largest Moving Picture Equipment House in the World

REMEMBER

Your Public Demands Service

They pay for it. If YOU don't give it, the man around the corner will—and HE will get your patronage.

In picture projection there exists the keenest competition; and to hold a prominent place in this art since its creation means, MAKING GOOD.

POWER'S CAMERAGRAPH

has always made good. It meets all requirements of advanced knowledge and faithfully serves the best interests of Exhibitor, Operator and the Public.

Nicholas Power Company

Incorporated

Pioneers of Projection

90 GOLD STREET NEW YORK, N Y.

POWER'S CAMERAGRAPH

• ASSURES •

PEERLESS PROJECTION

Vol. 35, No. 13 March 30, 1918 Price 15 Cents

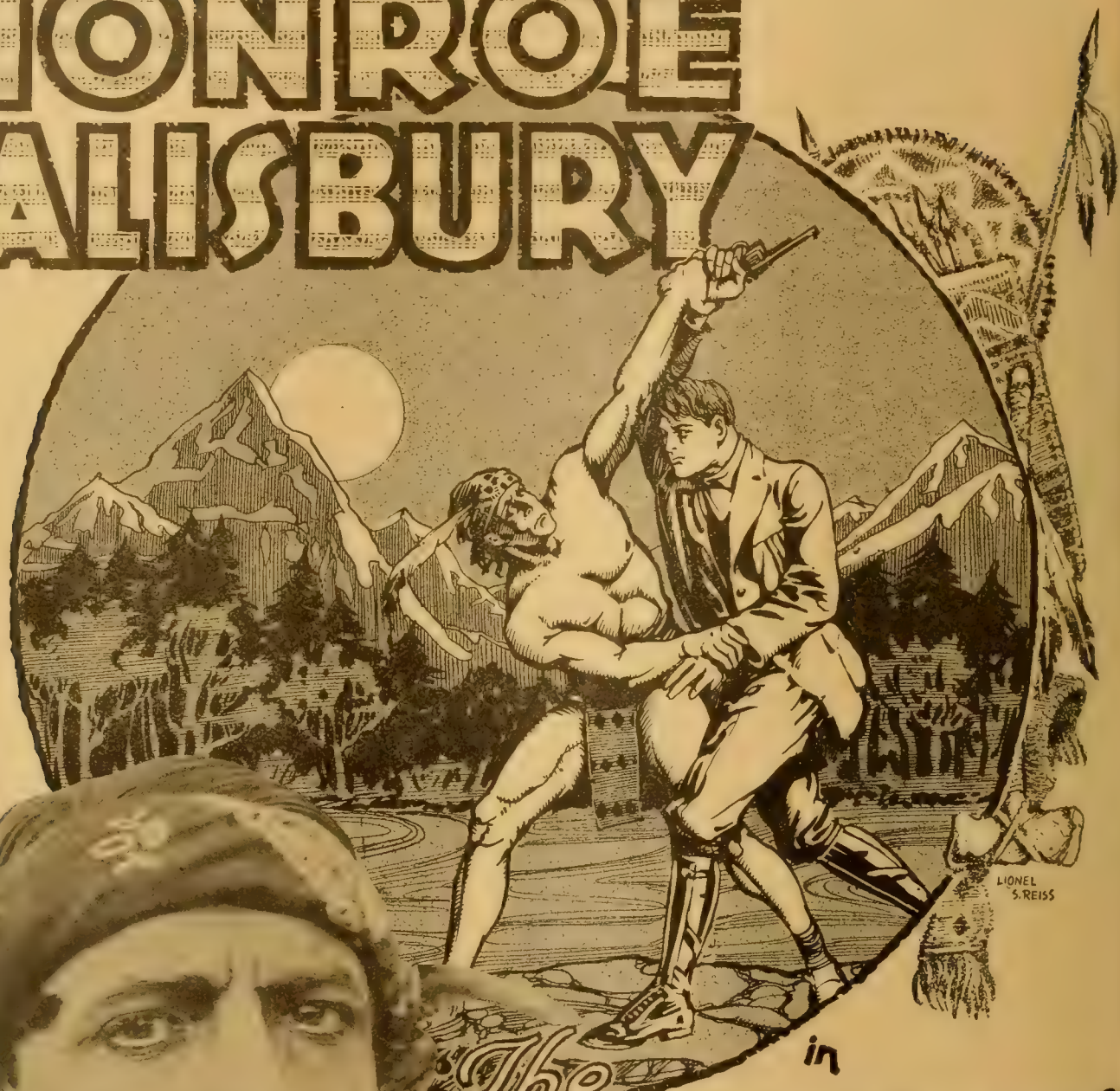
MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Copyright 1917 by the Chalmers Publishing Company.

Chalmers Publishing Company 516 Fifth Ave. New York

MONROE SALISBURY



in

The RED, RED HEART

A GREAT, big, wholesome, whole-hearted "Salisbury" play directed by Wilfred Lucas, from the famous novel, "The Heart of the Desert," by Honore Willsie, of "The Delineator," the best known woman editor in the country. The tremendously exciting drama of an American Indian college graduate and the white girl for whose salvation he runs every risk of death and dishonor.

Book without fail thru your local

Bluebird Exchange or Bluebird Photoplays (Inc.)
1600 Broadway, New York

GEORGE K. SPOOR
presents
A GREAT PICTURE
ASK WHEN
TAYLOR HOLMES in
A PAIR OF SIXES
DISTRIBUTED BY THE GEORGE KLEINE SYSTEM .
George K. Spoor says:
Exhibitors looking for a real show will do well to see this picture. Critics who have seen it pronounce it the best farce comedy screened. You have the value (1) of the advertising of the stage production, (2) the name of Taylor Holmes, known for his comedy from coast to coast, and (3) a national billboard advertising campaign. Arrange your bookings now.
Essanay
Perfected Picture

Jewel gets

the daringly sensat

made New York stand

ILLUSTRATION FROM THE FRONTISPIECE OF LESLIE'S WEEKLY (UNMUTILATED) BY PERMISSION OF THE LESLIE-JUDGE CO.

The Kaiser"

ional picture that up and cheer like mad!

On these two pages, and the following two pages, Jewel Productions, Inc., makes the greatest announcement in the history of its organization.

We have secured the biggest feature of the century—"THE KAISER"—"The Beast of Berlin" the tremendous sensation that made blasé New York *stand up and cheer like mad.*

No production in the wide world, including *any* and *every* big one that the trade has seen in the past ten years, sets red blooded Americans

so wild with excitement as does—"THE KAISER"—"The Beast of Berlin." New York went mad over it and when calloused New York goes wild, it will sweep the rest of the **country like wild fire.**

It is colossal. It will make your audiences boil. It will pack your house.

It will smash your house records to smithereens. Every Jewel Exchange (see list on next page) has the picture. Smashing ads and publicity ready prepared. If you ever acted quickly in your business life, NOW is your hugest opportunity.

OVER

Read what the New York Newspapers said—

The KAISER

"The beast of Berlin"—

Directed by Rupert Julian

"Masterful screen production—It is the moving picture stupendous."
—MOVING PICTURE WORLD.

"A remarkable and wonderful picture."
"Conveys powerful message for every true American. The picture wrung **round after round of applause from the Critics."**
"Worked audience into tremendous pitch of enthusiasm."
—N. Y. TELEGRAPH.

"If there is anyone in America who doubts that we are going to win the war let him visit the Broadway Theatre." —N. Y. TRIBUNE.

"Audience applauded wildly." —N. Y. TIMES.

"German butchery and 'KULTUR' are revealed in all their hideousness."
—N. Y. WORLD.

"Pictorial revelation. Instructingly vivid." —N. Y. HERALD.

"Elaborate picturization." —N. Y. GLOBE.

"Stirring. Received tumultuous applause from people who packed the **theatre."**
"Polite playgoers become orgiastic mob." —N. Y. AMERICAN.
"Should be shown to every one of our one hundred million citizens."
"A Picture to make your blood boil—every American Exhibitor should **book it."**
"Never yet has a document been written, not even President Wilson's forceful address to Congress in which he declared war on Germany, thereby stirring the whole world, that will drive home this fact more convincingly."
"Grips you like a vise from beginning to end."
"Arouses a desire to make you head for the trenches."
"The Picture is a Masterpiece."
"Will raise the roof of the theatre." —MOVING PICTURE NEWS.

See

the list of Jewel Exchanges where immediate bookings may be had

The KAISER

"The Beast of Berlin"

Directed by Rupert Julian

JEWEL PRODUCTIONS, Inc.
JEWEL PRODUCTIONS, Inc.
JEWEL PRODUCTIONS, Inc.
JEWEL PRODUCTIONS, Inc.
35 Church St., Buffalo, N. Y.
JEWEL PRODUCTIONS, Inc.

JEWEL PRODUCTIONS, Inc.
JEWEL PRODUCTIONS, Inc.
JEWEL PRODUCTIONS, Inc.
JEWEL PRODUCTIONS, Inc.
JEWEL PRODUCTIONS, Inc.
JEWEL PRODUCTIONS, Inc.

JEWEL PRODUCTIONS, Inc.
JEWEL PRODUCTIONS, Inc.
JEWEL PRODUCTIONS, Inc.
JEWEL PRODUCTIONS, Inc.
1304 Vine St., Philadelphia, Pa
JEWEL PRODUCTIONS, Inc.

JEWEL PRODUCTIONS, Inc.
JEWEL PRODUCTIONS, Inc.
JEWEL PRODUCTIONS, Inc.
2116 Locust St., St. Louis, Mo.
327 9th St. N. W., Washington, D. C.

Smashing Newspaper Ads For "The Kaiser - The Beast of Berlin"

It was physically impossible to even begin to show the amazing newspaper ad smashes at the time of the writing of this advertisement. Sufficient to say they will electrify your town exactly as they did all New York. Your Jewel Exchange will furnish you copies of all ads with mats of cuts.

Extraordinary Publicity Stories For "The Kaiser - The Beast of Berlin"

Tremendous newspaper publicity stories written to arouse the country from end to end. Bookings for "THE KAISER"—The Beast of Berlin" will be accepted by all Jewel Exchanges in order of receipt, AND NO OTHER WAY. Sweep aside your biggest feature booking if you have to and wire for at least a week's run. It is the biggest opportunity in ten years. WIRE your nearest Jewel Exchange now.

Jewel Productions Inc.

1600 Broadway New York

COM
LYONS-MORA
TO SHAKE THE W
Keep in Constant Touch with y

IONG
STAR-COMEDIES
ORLD WITH LAUGHTER
r nearest Universal Exchange

trained newspaper men produce

UNIVERSAL ANIMATED WEEKLY
UNIVERSAL CURRENT EVENTS
UNIVERSAL SCREEN MAGAZINE
every week

they understand human interest

exactly the same as the men who edit the great metropolitan dailies throughout the world

that's why millions of people every-

where are demanding these intensely fascinating news reels that are also showing the official war pictures every week

Book thru any Universal exchange
or 1600 Broadway, New York

Adolph Zukor presents

Maeterlinck's

"THE BLUE BIRD"

Directed by Maurice Tourneur.
Scenario by Charles Maigne

An ARTCRAFT Picture

Maeterlinck's

"THE BLUE BIRD"

An ARTCRAFT Picture

A mighty spectacle of Happiness ✻ The Photoplay the whole World wants to see

Released on Easter Sunday, March 31st

Maeterlinck's "The Blue Bird"

is backed by nation-wide advertising.

AN ADVERTISING campaign, set so as to create at Eastertide an overwhelming demand for Maeterlinck's "The Blue Bird," will guarantee capacity houses for every exhibitor that shows this Artcraft Picture.

"The Blue Bird" was a mighty success as a play. After a long run in New York City, it toured the country, hailed everywhere as a production setting a new mark in stage artistry.

Its strong appeal to men and women, as well as to children, made it a huge money-maker. The Artcraft production of "The Blue Bird" is immensely finer than the stage version, and will crowd the motion picture theatres every time it is shown, this year and for years to come.

It is worth the longest run you ever gave a picture in your theatre.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

Jesse L. Lasky presents

CECIL B. DE MILLE'S "THE WHISPERING CHORUS"

By Jeanie Macpherson, from the story by Perley Poore Sheehan

An ARTCRAFT Picture

CECIL B. DE MILLE is the directing genius who aided Jesse L. Lasky in establishing the Lasky Productions as motion pictures of supreme merit. He is the man who directed all the Geraldine Farrar productions.

No one knows better than Cecil B. De Mille how to tell a story dramatically in motion pictures.

"The Whispering Chorus", *the strangest story ever told* is a photoplay of tremendous vitality, the first of Artcraft's four Cecil B. DeMille Star Series Pictures, produced personally by the Director-General of the Famous Players-Lasky Corporation.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
ARTCRAFT PICTURES

THOMAS H. INCE presents

CHARLES RAY

in

"The Family Skeleton"

Directed by Victor Schertzinger, photographed by Chester Lyons. Supervision of Thomas H. Ince.

A Paramount Picture

"MY sentiments, too! Keep up the good work!" That's the comment a Chicago exhibitor wrote alongside a criticism of Charles Ray that he mailed to us.

The criticism was from "Screen Opinions," and it said—"They make no better pictures. Clean, wholesome entertainers like Ray will eventually save the industry. The theatre that cannot cash in on a picture like this, had better analyze itself—because something is wrong with it."

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

Jesse L. Lasky presents

JACK PICKFORD

in

"Huck and Tom"

or "The Further Adventures of Tom Sawyer"

By Mark Twain

Scenario by Julia Crawford Ivers, Directed by William D. Taylor
By arrangement with Mark Twain Co.

A Paramount Picture

WHAT the newspapers say about this great picture:

Salt Lake City Tribune—"Jack Pickford is winning new laurels for himself in 'Huck and Tom,' which opened a four-day run at the Paramount Empress to the customary surging crowds." ¶ *New York Tribune*—"We thought when we saw 'Tom Sawyer' that nothing could ever again be so nice. But in the new picture Jack's portrayal of Tom is quite as entertaining as before and the story itself has far greater possibilities for the screen."

The newspapers give valuable advertising free to theatres that show pictures such as Jack Pickford's Paramount Pictures.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Paramount-Arbuckle Comedies

Joseph M. Schenck presents

ROSCOE "Fatty" ARBUCKLE

in

"THE BELL BOY"

Produced by Comique Film Corporation

"HOW he does it without killing himself is more than I can understand," remarked one of "Fatty's" fascinated fans a few days ago.

Wait till she sees him in "The Bell Boy"!

"Picture hardened" exhibitor that you are you'll laugh at every move in this, the greatest of all Paramount-Arbuckle Comedies.

See it at your Exchange. Laugh at it yourself. Then pass the good thing along.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

J. STUART BLACKTON

Master of Screencraft, presents

"Wild Youth"

from the novel by Sir Gilbert Parker

Picturized and produced under the personal direction of J. Stuart Blackton

A Paramount Picture

"BIG NAMES" are the public's guarantee. They go to see the work of men and women in whom they have confidence. Two big names are enough to assure the success of any motion picture. J. Stuart Blackton's "Wild Youth" gives you FOUR:

J. Stuart Blackton **Sir Gilbert Parker** **Theodore Roberts** **Louise Huff**

Mr. Blackton's Productions are available at a price that is made to order for you—individualized—so that a handsome profit is certain, no matter how small your town.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

A straight-from-the-shoulder letter

from William S. Hart

TO YOU, MR. EXHIBITOR

Certain motion pictures advertised as "Wm. S. Hart's Super Features" are being offered to State Right buyers by a company called the "W. H. Productions Co."

It has created the impression upon the minds of some patrons that these pictures are my latest pictures, produced by a company in which I am personally interested.

I am not now nor have I ever been connected with the "W. H. Productions Co.," I am not interested in their output and their pictures are not new pictures.

The fact is that some of these so-called "Wm. S. Hart Super Features" exploited by the "W. H. Productions Co." were made from two to four years ago. The old titles under which they were previously exhibited have been changed and new titles substituted. In short, they are old pictures with new labels. If your patrons, acquainted with my old pictures, are misled by new titles into a belief that these pictures are my latest productions, it will not only injure my reputation but also seriously affect the reputation of your theatre.

I have received letters from many "picture fans" protesting that they had paid admission to their local theatre expecting to see me in a new five-reel subject only to discover that what was advertised and exhibited was an old two-reel picture which had been shown years ago.

You should be fair to your public. Each exhibitor who shows under a new title an old film in which I have appeared, undoubtedly creates the impression upon those who have closely followed and seen my work upon the screen, that it is a new production, when this is not the fact; this is unfair to them and to me. The motion picture industry, of which you are a part, suffers thereby.

These are true words. You know that.

Every one of my new productions bears the "Artcraft" trade mark. All of my best productions bear the "Artcraft" trade mark. They are:

"The Narrow Trail" "Wolves of the Rail"
"The Silent Man" "Blue Blazes Rawden"
"The Tiger Man"

The public's judgment of your theatre's loyalty depends upon the business methods you employ in conducting it—upon the public's judgment depends your success or failure.

Yours sincerely, **WILLIAM S. HART**

158 CHICAGO THEATRES
NUMBERING THE FINEST HOUSES IN THE CITY AND SUBURBS—
SHOW CHRISTIE COMEDIES EVERY WEEK
HERE THEY ARE
Annette
Adelphi
Alvin
Armitage
Advance
Ashland
Avon
Austin
Brighton Park
Brookline
Bell—Milwaukee Av.
Biograph
Bishop
Bryn Mawr
Bell—Armitage Av.
Bertha
Broadway
Broadway Strand
Calo
Central Park
Chateau
Claremont
Colonial
Columbus
Cosmopolitan
Covent Garden
Crawford
Crown Hippodrome
California
Crystal
Circle
Crown Went. Ave.
Clifford
Clark
Drexel
Drake
Elba
E. A. R.
Eagle
Elston
Esthenia
Elmwood
Elma
Eighteenth St.
Elmo
Edwards
Francis
Francisco
Frolic
Forest Park
Fountain
Germania
Garfield
Grand N. Ave.
Glenn
Gaiety
Grayland
Grand Wheaton
Grand Naperville
Hamilton
Harvard
Home
Hyde Park
Harrison
Halsted 6206 Halsted
Harper
Homan
Hinsdale
Halsted 320 Halsted
Iola
Iola
Irving
Isis
Illington
Janet
Julian
Knickerbocker
Kimbark
Kozy
Kenmore
Liberty
Lawndale
Linden
La Salle
Lake Shore
Lakeside
Lane Court
Lexington
Lynn
Lyric (B. Island)
Lincoln
Liberty (Full. Ave.)
Lucille
Loomis
Liberty
Morton Park
Metropolitan
Metropole
Maplewood
Melrose Park
Michigan
Monarch
Madeline
Monogram
Milford
Marshall Square
Maywood
New Era
New Regent
Newberry
New Lyric
New Strand
Oakland Square
Oak Park
Orpheum
Oakley
Orpheus
Olympia
Owl
Park
Phoenix
Paramount
Paulina
Peerless
Prairie
Plaisance
Pastime
Pickford
Pulaski
Pine Grove
Palace
Queen
Rainbow
Regent
Revelry
Roseland
Rosette
Rosewood
Seeley
Star S. C.
Savoy
Schindlers
Shakespeare
Sittners
Star (Fullerton Ave.)
States
Stanley
Star-Evanston
Springfield
Temple
Terminal
Triangle
Troy
20th Century
Vernon
Vitagraph
Village—Wilmette
Vision
Wallace
Waverly
West End
Winchester
White Palace
Woodlawn
York
Yale
THIS LIST INCLUDES THE ENTIRE CIRCUIT OF
ASCHER BROS-JONES LINICK & SCHAEFFER-LUBLINER TRINZ
Booked Thru
CELABRATED PLAYERS FILM COMP.
Joseph L. Friedman Pres. 207 S. Wabash Ave. Chicago
DISTRIBUTORS FOR ILLINOIS AND INDIANA.
BRANCH OFFICE-INDIANAPOLIS
ONE RELEASE EACH WEEK THRU FORMOST INDEPENDENT EXCHANGES
CHRISTIE FILM CO.
LOS ANGELES
E.C.Klein

Goldwyn Pictures

Another Remarkable Success For Mabel Normand In "The Floor Below."

ANOTHER rush for the box-offices of the nation marked the release of Mabel Normand in her second Goldwyn production, "The Floor Below." Exhibitors everywhere are writing and telegraphing their delight over the record-breaking patronage brought into their theatres by this immensely popular star.

The box-office value of Mabel Normand in "The Floor Below" is indicated by these enthusiastic comments:

WID'S: "The Floor Below" is a great yarn with plenty of snappy treatment. Sure to draw heavy patronage.

PICTURE-PLAY MAGAZINE: Mabel Normand is the best comedienne on the screen and "The Floor Below" proves it.

MOTION PICTURE NEWS: Through "The Floor Below" Mabel Normand goes rollicking along in her own irresistible way. . . . It is the usual lavish Goldwyn production.

DRAMATIC MIRROR: "The Floor Below" is a lively and laughable story of love and mystery and of strong popular appeal.

EXHIBITORS TRADE REVIEW: Mabel Normand is the most vital bit of magnetism that has ever worked before a camera. Here is a picture that "has everything."

MORNING TELEGRAPH: A well-conceived and delightfully constructed crook story combining rapid-fire farce, comedy and drama. . . . A sure-fire entertainment for Goldwyn exhibitors.

Based on the reports from this production and her first Goldwyn triumph, "Dodging a Million," Goldwyn confidently announces to all exhibitors that Mabel Normand has *tripled her previous popularity.* She is today one of the greatest box-office stars in the screen world. Are YOU playing her pictures in your theatre? Ask the nearest Goldwyn office for prices and a contract.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

PICTURE a beautiful, daring and courageous woman defending a helpless husband as a tigress defends her cub.

Depict her facing poverty for the man she loves and spurning jewels, untold luxuries and power in the world's capitals from the hands of a man she despises.

When you have conceived in your own mind a thrilling emotional drama that sends a woman to her death for the protection of her honor, you still will not have guessed half of the second remarkable story that Goldwyn again offers you with

Mary Garden
in The SPLENDID SINNER

by Kate Jordan — Directed by Edwin Carewe.

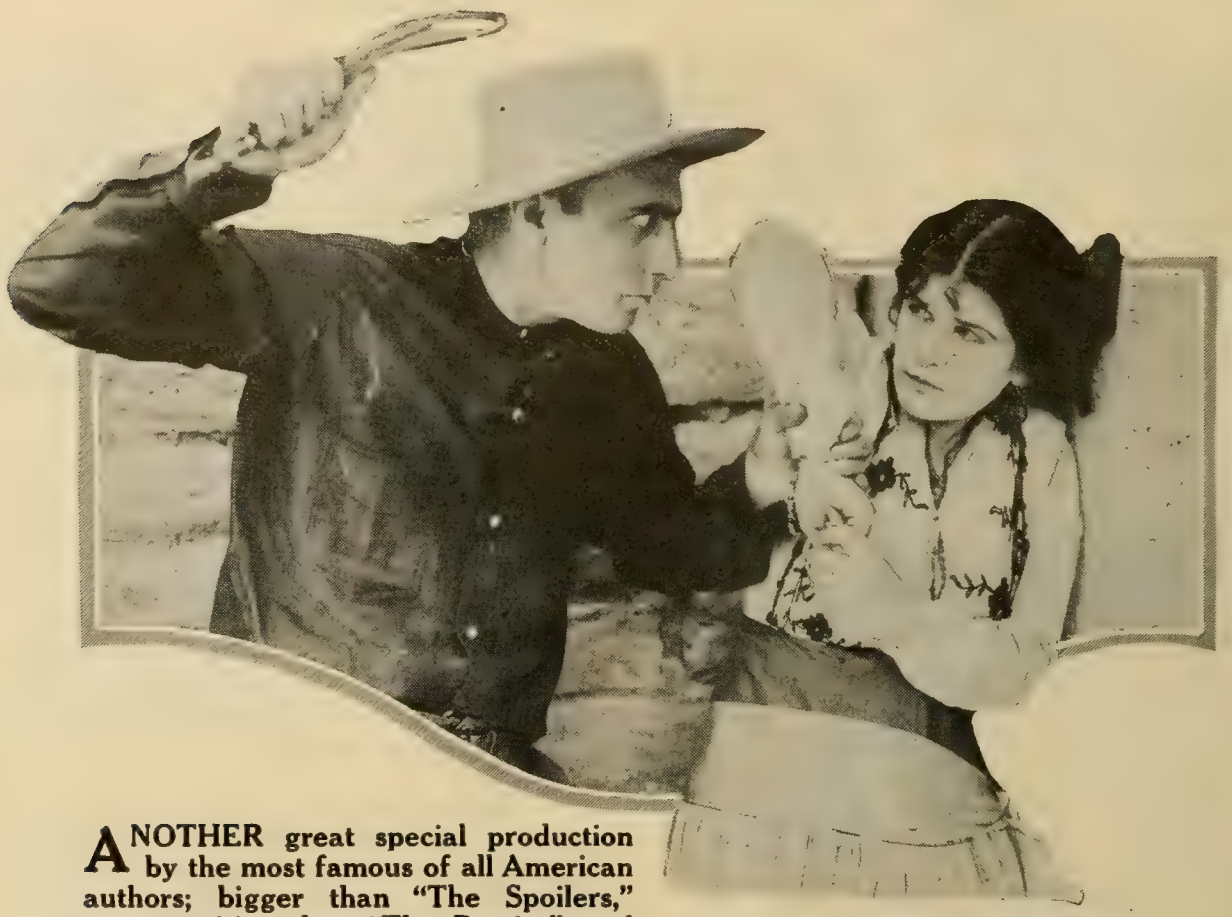
As we have told you: It is greater than "Thais" which broke box-office records all over the nation. It is heroic, wonderful, thrilling with few parallels for production beauties. It goes *to all Goldwyn contract customers at their regular rental*—a remarkable special production at no advance in prices. Released everywhere March 24.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42*nd* Street New York City

REX BEACH PICTURES



ANOTHER great special production by the most famous of all American authors; bigger than "The Spoilers," more exciting than "The Barrier" and more thrilling than "The Auction Block." Exhibitors are urgently advised to *book at once* the greatest box-office success of 1918.

REX BEACH'S

Screen Classic of the Great Southwest

HEART OF THE SUNSET

Directed by Frank Powell

Now Ready for Immediate Release

Once or twice each year Rex Beach comes to the assistance of the world's exhibitors with a production that breaks all existing box-office records. This is the most powerful Rex Beach Picture ever made.

"Heart of the Sunset" is released singly as a great seven-reel production and is not linked with any other pictures. It can be booked only through the offices of

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street New York City

REX BEACH PICTURES

"The Picture of 1,000 Thrills!"

HAVE you ever seen the notorious Philippine "water cure" in a motion picture? It provides one of the powerful scenes of "Heart of the Sunset."

Have you ever thrilled with patriotic fervor as you read of the daring Texas Rangers sweeping into Mexico? You see this in "Heart of the Sunset."

Do you know the most terrible death in the world? In "Heart of the Sunset" General Longorio threatens to bury a man to his neck in an ant-hill and fill his mouth with honey. You see the terrified Mexican shiver and tremble.

Think of a brave American boy being made to watch throughout the night a band of Mexican savages *digging his own grave.*

These are but a few more of the unusual and dramatic scenes in "Heart of the Sunset" which the entire world will want to see. Protect yourself against your competitor by booking this production at once by telegraph.

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street New York City

CAPITOL COMEDIES

Goldwyn announces

"SMILING BILL" PARSONS

A new and soon to be nationally-famous comedian of *cleanliness* and *happiness*. He will be seen in

CAPITOL COMEDIES

Two joyous reels of healthy laughter to each picture. Twenty-six pictures a year. One every second Monday.

Exhibitors everywhere are begging producers for sane and cheerful comedies. Goldwyn hunted for a year without finding what it knew the public wanted.

Suddenly in "Smiling Bill" Parsons we found a new favorite *with the beguiling smile of the serpent in the fable,* and *the radiant disposition that Nature bestows upon its beloved fat men.*

These splendid successes produced for us by The National Film Corporation of America are controlled and released exclusively through the offices of

GOLDWYN DISTRIBUTING CORPORATION

16 East 42nd Street New York City

To Stars wishing control of their own productions:

THE great Studios of Triangle at Culver City and elsewhere have ample capacity for more than fifty companies, so that in addition to Triangle Programme, and special productions constantly in work, they are in position to undertake the making of moving pictures of the highest quality to individual order.

The organization has been so perfected that you may have at your command as much or as little as you need.

You will find continuity and scenario departments, photographic and manufacturing departments, wardrobe and property departments, developed to the last degree of completeness, under the most capable department heads and assistants.

Everyone in the Motion Picture industry recognizes the leading position of the studios themselves, their splendid equipment and the magnificent properties in which they are situated.

Each "Order Picture" will be produced precisely as desired by the owner.

It may be simple and inexpensive, or most elaborate and costly—at his will. He may select his own company, his own author, his own director, if he wishes.

Stars who wish to *control their own productions*—from scenario to theatre, may do it easily, and without any investment beyond **cost of production plus a reasonable fee,** under this arrangement.

This means that Triangle does not wish to share in the profits of the picture after its completion.

Our relationship with distributors in this country and Europe enables us to undertake marketing, if desired, on a percentage basis.

Publicity and paper—if desired

TRIANGLE FILM CORPORATION
1457 BROADWAY NEW YORK

Think It Over

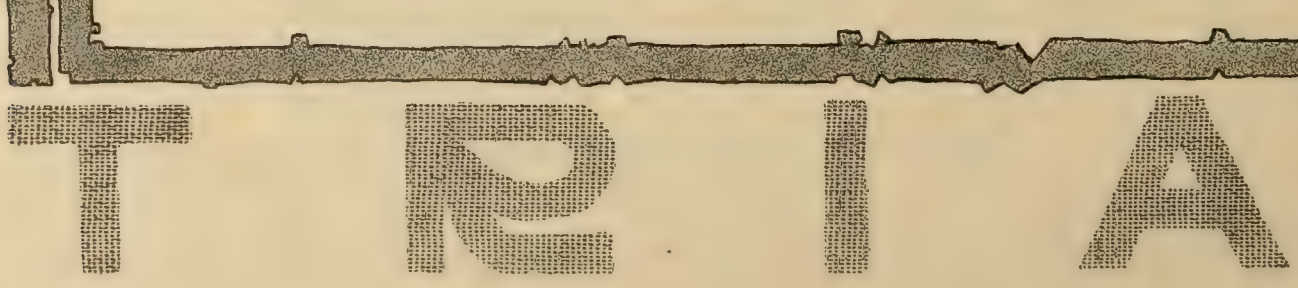
Have you heard the latest scheme for the salvation of exhibitors? There seems to be a new plan announced every day.

Various producers are coming forward with some new form of "camouflage" and are endeavoring to show exhibitors that their particular plan is the only one that will save the day and enable exhibitors to make money. But the funny part of it all is that these producers have only recently become wise to a situation which has existed for some time and which was bound to become critical sooner or later.

Triangle decided nearly a year ago that the production and distribution of motion pictures must be made a real business—must be run on business principles, straightforward and clean; that economies must be practised and that exhibitors must be given the utmost consideration.

Here are some of the things that Triangle HAS done for exhibitors—not that it is going to do:

1—*It has already materially cut the cost of producing pictures by placing its studios on a scientifically operated basis — no hundred thousand dollar stars — no money wasted or time lost. Business principles are practised by business men.* ***No possible combination of studios would enable Triangle to make quality pictures at lower costs than at present.***



2—*It has paid the reel tax without transferring it to exhibitors — the only honorable solution of the problem.*

3—*It has reduced the cost of service to exhibitors for high quality pictures. It is not necessary for Triangle exhibitors to spend money for memberships in any association in order to procure a square deal.*

4—*It has co-operated with exhibitors by only charging them rental prices which would assure them of profits — reducing the cost of service and in some instances giving free service, where conditions required.* ***Free service is nothing new with Triangle. Justice and not charity is what every exhibitor desires.***

5—*It has established a Traffic Department and rearranged the territories of exchanges in order to give every exhibitor the best possible service in the delivery of film. Every reel of film is carefully inspected before being sent out. Prompt and courteous service is the watchword at every exchange.*

Think it over! Is there any company that has done more for exhibitors in the last year than Triangle? Do you realize that by using Triangle pictures you help to enlarge the cooperative service of an organization which has lead the way in reducing the cost of pictures to exhibitors and in establishing the policy of an absolute fair and square deal every time?

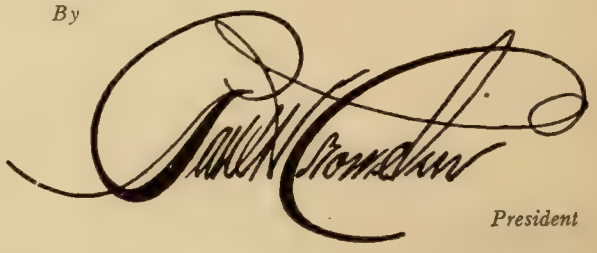
TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway, New York

S. A. LYNCH, President
R. W. LYNCH, Vice-President
FRED KENT, Treasurer
Y. F. FREEMAN, Gen. Mgr.

"Little Talks with Foreign Buyers" No. 5

By



President

WORLDTALK

ITS line of World Films gives you a corking idea of how careful Inter-Ocean is in its recommendations to foreign buyers. Reports on my desk show that no brand of American film has made greater profits for showmen in all sections of the world THAN WORLD FILMS. In the last year it has been our pleasure to deliver to our foreign customers such World box-office magnets as Carlyle Blackwell and Madge Evans in "The Burglar;" "Rasputin" with an all-star cast including Montague Love, June Elvidge, Henry Hull, Arthur Ashley and Irving Cummings; Kitty Gordon in "Her Maternal Right," Ethel Clayton in "Stolen Paradise," Madge Evans in "The Bondage of Fear," Robert Warwick in "All Man," Clara Kimball Young in "Dark Silence," and Alice Brady in "Hungry Heart." Incidentally, we delivered these perfectly packed, with sufficient posters and minus all invoice trouble! (Did you read last week's "Little Talk?") We have established World Films so firmly on the foreign market that we seriously doubt if any make of American film has a larger sale. Almost every foreign buyer of World Films in 1917 renewed his contract for 1918! Doesn't it show you that Inter-Ocean believes in the best and offers buyers nothing else?

INTER-OCEAN FILM CORPORATION

PAUL H. CROMELIN, PRES. & GEN'L. MGR. — 220 W. 42nd ST. NEW YORK CITY

"We Operate Everywhere"—Largest Distributors of Films in Foreign Fields.

***READY FOR WORLD SALE—52 World Films** a year, featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell, and June Elvidge; 24 **Paralta Plays** a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall, and Louise Glaum; the great features **"Whither Thou Goest," "To-day," "Mad Lover," "Hunting Big Game in the Frozen North," "The 13th Labor of Hercules,"** the sure fire comedy brands, **Vim, Black Diamond, Bingo, "Charlie"** (Mabel and Fatty) cartoons.*

COMPLETED
"MADAM WHO?" By Harold MacGrath
WITHIN THE CUP By Monte M. Katterjohn
"BLINDFOLDED" By Richard E. Schayer
ROSE O' PARADISE" By Grace Miller White

So long as Producer and Distributor insist
that all profit belongs to them, —
and let the Exhibitor whistle for his, —
just so long will this business be headed
for the toboggan.
It is high time for Producer and Distributor
to realize that they must consider
the Exhibitor not as an enemy,
but as a Partner.

Wm. W. Hodkinson.

"Hodkinson Service"

PROGRESS — INTEGRITY — PERMANENCE
in the Motion Picture Industry

The First Four Paralta Plays

J. Warren Kerrigan *in*
"A Man's Man"

Henry B. Walthall *in*
"His Robe of Honor"

Bessie Barriscale *in*
"Madam Who?"

J. Warren Kerrigan *in*
"The Turn of a Card"

"HODKINSON SERVICE"
at all General Film Exchanges

These and all other Paralta Plays are not to be obtained anywhere else.

W. W. Hodkinson Corporation

527 Fifth Avenue, New York City

PROGRESS—PROSPERITY—PERMANENCE

A Personal Message

The first stalwarts of the coming army have entered the arena. They are Co-believers, like myself, in the principle of equitable, fair business dealings, unhampered by a strangling "producer dominance." I am glad to announce that six men, foremost exhibitors, and tried and true to their clan, have joined my Co-partnership plan. Eugene Roth of San Francisco and Messrs. Moore, Greaves and Ellison of Denver are four. The others I will announce later. Exhibitors the country over will do well to watch the proving of our basic principles upon which rest their hope for a free, profitable and pleasant business future.

Wm. W. Hodkinson

NEW RELEASES

Louise Glaum in
"An Alien Enemy"
Substituted for the regular Kerrigan Release

Bessie Barriscale in
"Within the Cup"

Henry B. Walthall in
"Humdrum Brown"

J. Warren Kerrigan in
"The Turn of a Card"

COMING

"Blindfolded," with Bessie Barriscale

"The Snap Dragon" with Louise Glaum

"With Hoops of Steel," with Henry B. Walthall

ALREADY RELEASED

"A Man's Man"—Kerrigan
"Madam Who?"—Barriscale
"His Robe of Honor"—Walthall

W. W. HODKINSON CORPORATION

527 FIFTH AVENUE, NEW YORK CITY

"HODKINSON SERVICE" AT ALL GENERAL FILM EXCHANGES

LEST WE FORGET *with* RITA JOLIVET

Week runs to capacity at Fox's Terminal Newark N.J., Boston Theatre, Boston, Ziegfeld Theatre Chicago, Paris Theatre-Denver-
Booked 66 days solid by Marcus Loew for his circuit-

REVELATION *with* NAZIMOVA

A conceded box office success being snapped up by all the first run houses in America for runs of a week

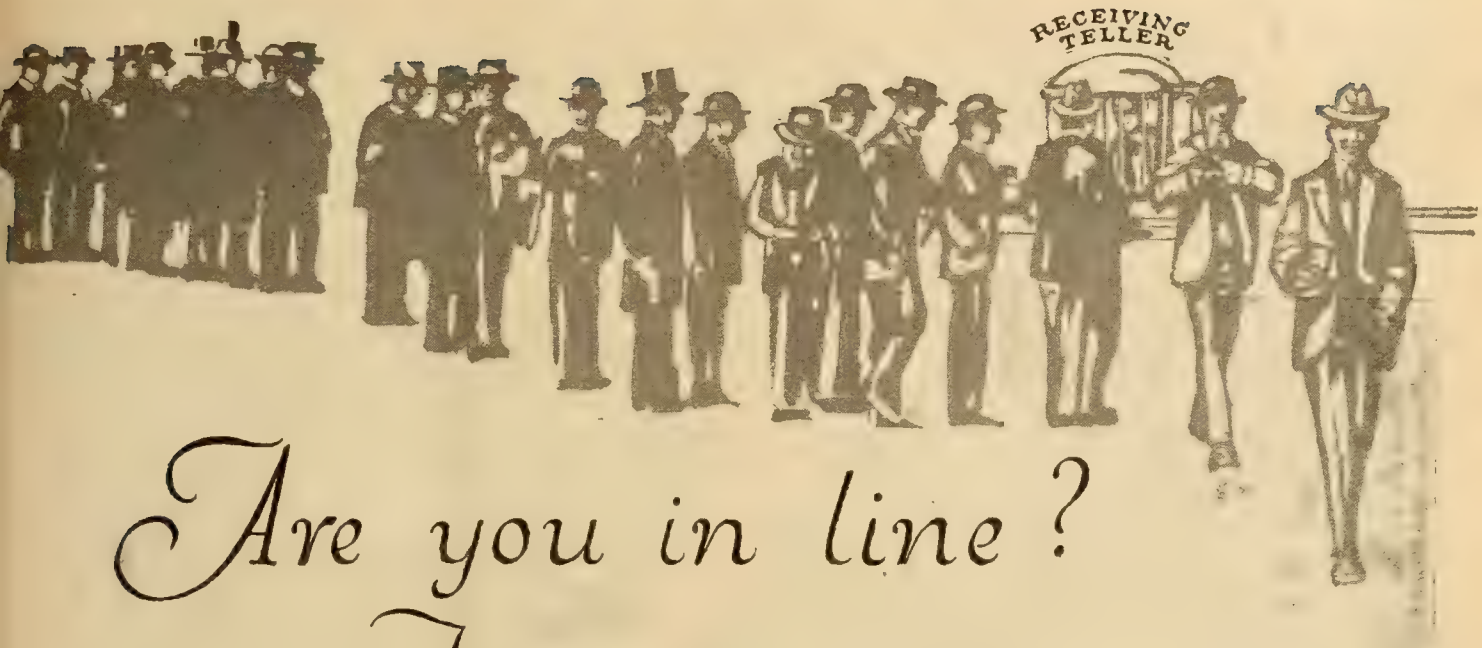
BLUE JEANS *with* VIOLA DANA

A conceded box office triumph-just booked 66 days solid on Marcus Loew's circuit-

LEGION *of* DEATH *with* EDITH STOREY

Tremendous bookings-
A picture of the day and hour-growing more timely as the Russian crisis develops-

METRO



Are you in line?

THESE big fine METRO specials are piling up money for every exhibitor who lets his public know in advance the quality of the entertainment.

No matter who makes the picture you can't expect to cash in unless you advertise, advertise, advertise

These are the *really great* productions of the day – *Book them – Exploit them roll up your profits.*

METRO

B.A.ROLFE presents

The inimitable star

EDITH STOREY

in the supreme drama by
Charles Kenyon and Frank Dare

The CLAIM

A Metro *all star series production* directed by Frank Reicher
in 5 Acts, from the script by June Mathis and Leighton Osmun

Released on March 18. by

METRO

WORLD-PICTURES

WORLD-PICTURES
present
CARLYLE BLACKWELL
JUNE ELVIDGE
IN
"The Way Out"
CAST INCLUDING
MURIEL OSTRICHE & JOHN BOWERS
Story by JACK O' MARA
Directed by GEORGE KELSON

UNITED PICTURE THEATRES OF AMERICA INC.

Questions and Answers

Taking up and answering one by one The Moving Picture World's objections to co-operative plans and its doubt as to the organization and personnel of

United Picture Theatres of America, Inc.

Question. Is the United Picture Theatres of America working unselfishly for the exhibitors' interest?

Answer. It is, because it is a mutual co-operative organization, legally under the control of its exhibitor membership, designed to reduce film rentals to its members from 30 to 50 per cent., and to improve quality.

Question. Will United Picture Theatres engage in the making and marketing of films?

Answer. It will not. The plan is to **buy film,** not to manufacture or peddle it.

Question. Is our plan a reversion from open bookings to programme?

Answer. Emphatically NO! We shall book by the "star series" system and such acceptable productions as the market affords.

Question. How do we expect to get the exhibitors to stick?

Answer. By making every member an actual benefiting partner. Twenty-two thousand druggists stick together. Why not a few thousand exhibitors?

Question. How can we please both producers and exhibitors?

UNITED PICTURE THEATRES OF AMERICA

Answer. The producers, by giving them cash and a guaranteed profit besides, for their negatives. The exhibitors, by giving them pictures that their membership prefers and by eliminating film waste of all kinds.

Question. Can the opposition of powerful vested interests be combated?

Answer. Certainly, because the combined power of the exhibitors is greater than that of all the other factors in the industry. Consolidation of offices, cuts in big salaries, elimination of useless service, direct routing, abolition of financier profiteering—these things can be accomplished in the film world by the United Exhibitors just as they are being accomplished in the railroad world to-day by Director McAdoo.

Question. Is United Picture Theatres promising anything it cannot perform?

Answer. No, because the promises are well within the reasonable expectation of what co-operative movements can do. The Moving Picture World cannot discover one extravagant, unwarranted statement in any of the speeches of Mr. Ochs or our published statements. Are other co-operative companies overstating? We do not know, but we feel sure exhibitors are so strong for the co-operative idea that overstatement is not necessary to secure membership.

Question. Finally, are the men behind United strong enough to put it over?

Answer. Messrs. Ochs, Seelye, Blumenthal, Goldsmith and the other executives of United Theatres enjoy exhibitor confidence as do no other group of men in the country. They are known to be honest, conservative, forceful and energetic, and can point with pride to their achievements in the film industry.

THE LAWYERS AND BANKERS OF PROMINENT EXHIBITORS HAVE MINUTELY EXAMINED EVERY DETAIL OF OUR PLAN, AND THEN THESE EXHIBITORS HAVE ENDORSED THE SAME BY BECOMING UNITED MEMBERS

Write to-day to

United Picture Theatres of America, Inc.

1600 Broadway, New York

Now Ready for State Rights Distribution

SIX ONE REEL COMEDIES

NOW READY—OTHERS WILL FOLLOW

Produced by

THE SCRANTONIA PHOTOPLAY CORPORATION

Featuring the Popular, Quaint

CHARLIE FANG

The Only Chinese Comedian in Captivity

CLEAN COMEDIES NOVEL CHARACTERS RIGHT PRICES

The First Six Smiling Subjects

"THE CHINESE MUSKETEER" "FATE AND FORTUNE"
"FEET AND DEFEAT" "PARSON PEPP"
"CHEERFUL LIARS" "THE RING AND THE RINGER"

Produced under the direction of C. R. De Barge at the Studios of The Scrantonia Photoplay Corp. at Scranton, Pennsylvania.

DON'T WIRE OR PHONE if you don't care to
JUST WRITE and if your territory is
still open details will be mailed you

JESSE J. GOLDBURG

SOLE SALES AND EXPLOITATION REPRESENTATIVE

1105 TIMES BLDG. BRYANT 847 NEW YORK, N. Y.

ANNOUNCING THE COMING OF MISS EDNA GOODRICH IN A SERIES OF SPECTACULAR SPECIAL PRODUCTIONS OF REGAL QUALITY ESPECIALLY SELECTED TO CAPITALIZE FOR THE SCREEN HER WORLD FAMED BEAUTY.

TO BE DISTRIBUTED THROUGH
THE EXCHANGES OF

THE MUTUAL FILM CORPORATION

MR. WILLIAM RUSSELL'S FIRST SPECIAL VEHICLE IS "HEARTS OR DIAMONDS" A FAMOUS STORY BY THE CELEBRATED MR. WILLIAM HAMILTON OSBORNE.

MR. RUSSELL'S PICTURES WILL BE AVAILABLE AT MUTUAL EXCHANGES.

WILLIAM RUSSELL PRODUCTIONS

6611 Hollywood Blvd. Los Angeles California

They have picked TOTO for a winner !!

After seeing the Toto comedies the following (and many other) exhibitors have booked them for lengthy runs, Toto has made good with their audiences!

Valentine Theatre, Toledo, O. 7 days
Fox's Terminal, Newark, N.J. 6 days
Stillman, Cleveland, O. " 7 days
Grand, Williamsport, Pa. " 7 days
Gifts, Cincinnati, O. " " " " 6 days
Proctor's, Schenectady " " " 3 days
Strand, Akron, O. " " " " " 4 days
Dome, Youngstown, O " " " 4 days
Colonial, Indianapolis " " " 3 days
Isis, Indianapolis " " " " " 3 days
Palace, Wichita, Kans. " " " 3 days
Idle Hour, Kansas City, Mo. 3 days
Regent, Great Bend, Kans. " 3 days

In every town successful exhibitors are showing Toto! " " Are You? " " " "

Produced by
ROLIN

PATHÉ

PATHE
Famous houses book PATHÉ'S greatest serial
"The HOUSE of HATE"
for runs of two days or more
Among them are the following:
The Grand, Philadelphia, 6 days
Orpheum, Allentown, Pa. 3 days
Lyric, Williamsport, Pa. 3 days
Victoria, Baltimore, Md. 3 days
Proctor's, Elizabeth, N.J. 3 days
Garden, Passaic, N.J. 2 days
Olympic, Boston, Mass. 2 days
Lyceum, New London, Conn. 2 days
Mystic, Malden, Mass. 2 days
St. James, Boston, Mass. 3 days
Bijou, Springfield, Mass. 3 days
Plaza, Worcester, Mass. 3 days
Empire, Hartford, Conn. 3 days
Piedmont, Charlotte, N.C. 2 days
The men who have run Pearl White serials in the past are the first to book "The House of Hate". They KNOW what a moneymaker it will be for them
Have the first episodes screened for you. You will see why it will be a moneymaker for YOU
BOOK IT NOW!

17 houses in the City of Cincinnati alone have already booked ~
"The HOUSE of HATE"
with
PEARL WHITE and ANTONIO MORENO
Well known houses everywhere are booking the serial, among them ~
The Colonial, Newark, N.J.
The Crawford, " "
The Victor, Richmond, Va.
The Star, Wichita, Kans.
The Daisy, Memphis, Tenn.
The Lincoln, Memphis, Tenn.
Majestic, Evansville, Ind.
Palace, Covington, Ky.
Rex, Spartanburg, S.C.
Amuzu, Winston-Salem, N.C.
Produced by ASTRA Directed by Geo. B. Seitz
Written by Arthur. B. Reeve and Chas. A. Logue
Scenarios by B. Millhauser
PATHÉ

GLADYS HULETTE
AND
CREIGHTON HALE

ARE ANNOUNCED IN THE TIMELY, PATRIOTIC & ARTISTIC PATHÉ FEATURE

"MRS. SLACKER"

PRODUCED BY ASTRA... DIRECTED BY HOBART HENLEY
WRITTEN BY AGNES JOHNSTON

MISS HULETTE AND MR. HALE FORM A MOST ATTRACTIVE COMBINATION FOR THE EXHIBITOR TO OFFER. THEY ARE APPEARING IN PLAYS WHICH ARE FULL OF YOUTH, BEAUTY AND SUNSHINE.

PATHÉ

News from Everywhere — Known Everywhere
Shown Everywhere —

THE HEARST-PATHÉ NEWS

You See It FIRST — and You See It BEST — in the HEARST-PATHÉ News

American Soldiers Using
The Famous 75's in France

Gaumont News
TWICE WEEKLY
Gaumont Graphic
Released Tuesdays
Released Fridays
STATE RIGHTS
Gaumont NEWS SERVICE
First release
Tuesday March 26
Wire for name of Exchange
serving your Territory
Gaumont Co.
PARIS
NEW YORK
LONDON

GREAT DRAMA
STICKUP MIKE
TERROR OF THE PLAINS
HO-HUM NOTHIN' EVER STOPS HERE
LET'S CLOSE UP, MINNIE AND GO OVER AND SEE CHARLIE CHAPLIN
HURRY FELIX
DOC, I THINK I'LL LIVE IF YOU TAKE ME TO SEE CHARLIE CHAPLIN
TICKETS
PROPRIETOR
A DOLLAR TIP IF YOU GET ME THERE ON TIME
AMBULANCE
A LITTLE MORE SPEED, EZRA, I DONT WANT TO MISS ANY OF IT

There Are Two Exhibitors in Our Town

and One Is Wondrous Wise

Foreign Rights to "First National" Chaplins controlled by Wm. Vogel Productions, Inc., Longacre Bldg., New York City.

¶ Coming up from the clouds of pessimism which have shrouded the film business for months past

TARZAN OF THE APES

is sweeping tornado like across the continent enveloping all in its sweep.

¶ 5,000 newspapers are publishing "TARZAN" stories or will begin publication within a few weeks.

¶ Ten thousand drug stores, eight thousand book stores, five thousand stationery stores are decorating their windows to reap the reward of the films popularity.

¶ Capacity audiences still crowd the Broadway Theatre where the prices are six times as great as at picture houses. And the engagement has again been extended.

¶ Marcus Loew, B. S. Moss, S. Z. Poli, have all booked for their entire circuit to open at the same time, within half a block of each other, on release date April 2.

¶ Magazines and periodicals are coming out with page after page of pictures and stories.

¶ Fans are writing in by the thousands inquiring for the release dates in their cities.

NO FILM CONCERN ON EARTH COULD AFFORD TO PURCHASE FIVE PER CENT OF THE PUBLICITY AND ADVERTISING **"TARZAN OF THE APES"** HAS HAD, WILL GET AND WILL FORCE FREE OF CHARGE.

"TARZAN"

Is the outstanding event, the revivifying incident of the motion picture business. It breaks the monotony of conventional pictures and time worn stories.

And say the NEW YORK PAPERS:

"Even if all the drama were removed from 'TARZAN OF THE APES' it would still be the best picture ever thrown upon a screen."

YOU CAN BOOK NOW

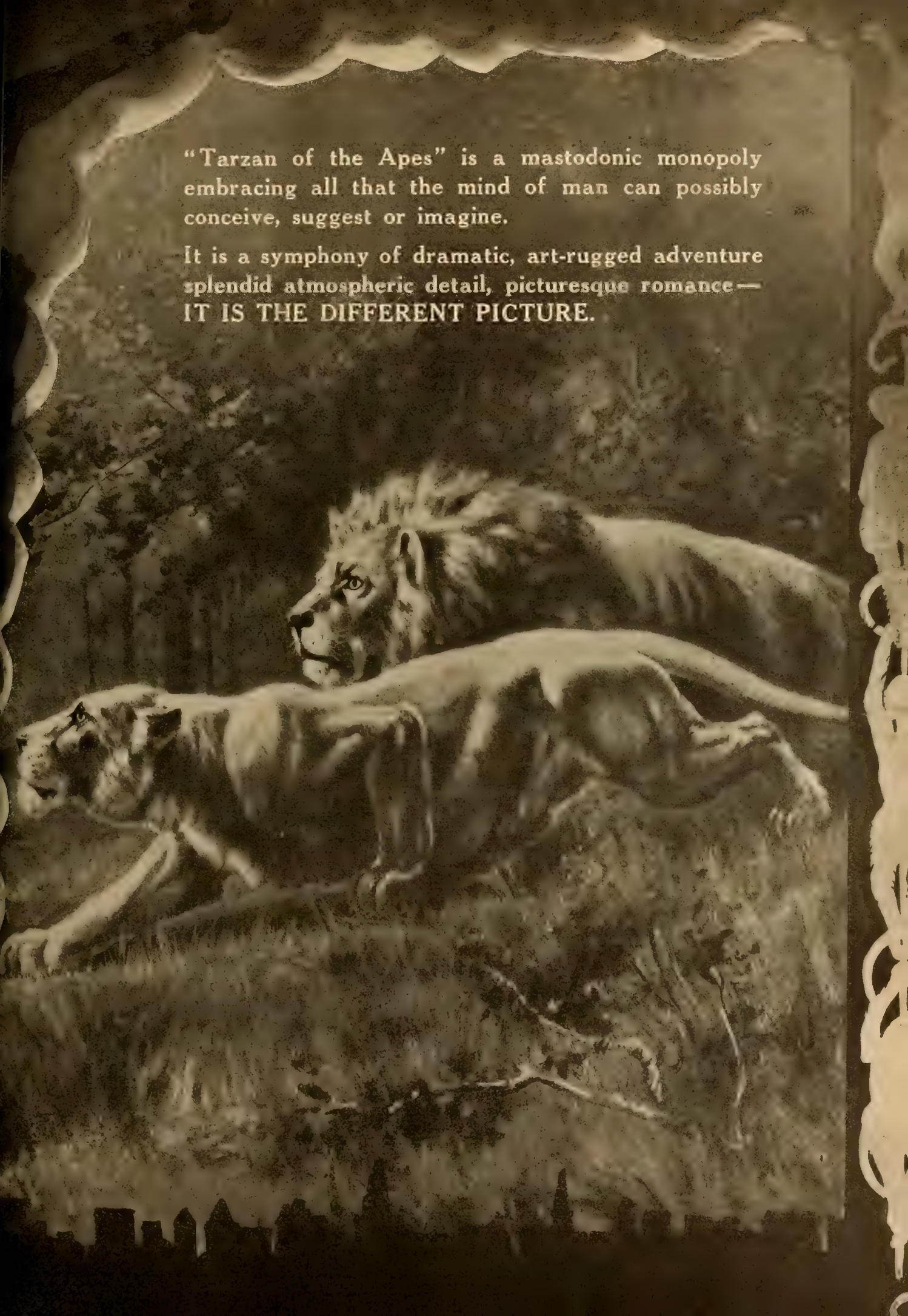
ADDRESS NEAREST EXCHANGE

First National Exhibitors' Circuit, Inc.

OR

National Film Corporation
of AMERICA

1604 BROADWAY, NEW YORK CITY


"Tarzan of the Apes" is a mastodonic monopoly embracing all that the mind of man can possibly conceive, suggest or imagine.
It is a symphony of dramatic, art-rugged adventure splendid atmospheric detail, picturesque romance—
IT IS THE DIFFERENT PICTURE.

LYRIC THEATRE
WILLIAM FOX
PRESENTS
WOMAN AND THE LAW
MRS. DE SAULLES IS FREED BY JURY IN HOUR AND A HALF
Verdict of Not Guilty Is Returned by Twelv
Arbiters of Her Fate at Exactly 9.22—Pri
oner Shakes Hands With Each Man of
Dozen, but Otherwise Betrays No Emo
ELOQUENT APPEAL MADE
BY ATTORNEY UTER
MIRIAM COOPER
WINIFRED ALLEN
AGNES NEILSEN
R.A.WALSH
Drama
Based on the
Internationally
Sensational
DeSaulles Case
WOMAN AND THE LAW
WILLIAM FOX PRESENTS
STANDARD PICTURE
WOMAN

THE GREATEST WOMAN'S PICTURE EVER MADE"

MRS. DE SAULLES, IS FREED; VERDICT QUICKLY FOUND; TO HAVE CUSTODY OF SON

Eleven for "Not Guilty" on First Ballot Taken, Is Report.

BOY IS LARGE FACTOR

'He Was Most in Our

MRS. DE SAULLES FOUND NOT GUILTY

(Continued from First Page.)

HERALD.

IN WOMAN'S WORLD. One of the most attractive features of the Herald. Daily and Sunday.

PRICE FIVE CENTS IN NEW YORK CITY. SEVEN CENTS ELSEWHERE.

E NEW YORK

NEW YORK, SUNDAY, DECEMBER 2, 1917.—BY

LANCA DE SAULLES IS ACQUITTED

NEARLY OVERCOME, TO ARISE, BUT CANNOT.

District Attorney, in Closing Address, Asked for No First-Degree Verdict and Touched Lightly on Premeditation—Prisoner's Counsel's Plea Brought Tears to Hearers.

Mrs. Blanca Errazuriz De Saulles was acquitted last night of the murder of her divorced husband, John Longer De Saulles, whom she shot and killed Aug. 3 last.

The jurors began to deliberate o'clock and returned their

MRS. DE SAULLES FOUND NOT GUILTY; JURY IS OUT ONLY 1 HOUR 43 MINUTES

Jurymen Announce Their Verdict in Chorus, and When [illegible] Acquitted of Ku[illegible] Is Formally [illegible] Walks U[illegible] Hand [illegible]

A SENSATION AT BROADWAY & 42ND ST NEW YORK CITY WILL PACK HOUSES IN ANY CITY TOWN OR ZONE

Turning thousands away at $1. Admission

and the LAW"

STANDARD PICTURE

Smash!

William Fox presents America's most popular actor

WILLIAM

FARNUM

IN

ROUGH and READY

by Richard Stanton and Ed. Sedgwick – Directed by Richard Stanton

HIKE WITH THE HUSKIES

Ride in on the tide of FARNUM popularity!
Profit from public demand!
Wire for dates today!

F O X F I L M

WILLIAM FARNUM
in
ROUGH *and* READY
The greatest Farnum picture ever filmed.

CORPORATION

Keep your eye

THE

WILLIAM FOX PRESENTS

German Spy System

The U.S. Embassy

Berlin at War

CONTRACT NOW

FOX FILM

The KAISER

on the KAISER

SPY

THE KAISER

A STARTLING EXPOSURE

The Kaiser's Agents

The Teuton Tortures

A Box-office Riot

NEW PRINTS READY

CORPORATION

EXPOSED!

A SENSATION-
FOR YOUR WOMEN PATRONS

A plucky French girl triumphs over German invaders

WILLIAM FOX PRESENTS

A VIRGINIA PEARSON in DAUGHTER of FRANCE

THE GREATEST LOVE AFFAIR OF 1918
MISS PEARSON'S GREATEST SUCCESS -
STAGED BY : EDMUND LAWRENCE

A SURE WAY TO MAKE MONEY
CONTRACT FOR
ONE A WEEK 52 A YEAR — FOX SPECIAL FEATURES
START NOW WITH THESE MARCH-APRIL BREAD WINNERS

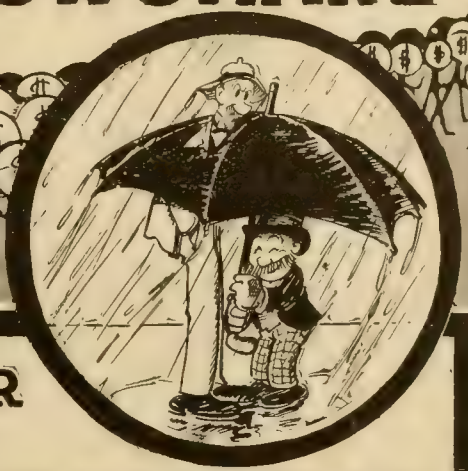
PEGGY HYLAND in THE DEBT OF HONOR
GLADYS BROCKWELL in THE DEVIL'S WHEEL
GEORGE WALSH in THE KID IS CLEVER
JUNE CAPRICE in A CAMOUFLAGE KISS

FOX FILM CORPORATION

A Million Dollars

pass your theatre every day

HOW TO GET YOUR SHARE



CONTRACT FOR
BUD FISHER'S

MUTT
AND
JEFF

Weekly release

FOX FILM CORPORATION

Now ready-

"THE DECOY" — "THE LEAK"
"BACK TO THE BALKANS"
"THE FREIGHT INVESTIGATION"

FOX FILM CORPORATION

TO STATE RIGHTS BUYERS—A TEMPTING OFFER!
The FIRST of our series of Five Great
BESSIE BARRISCALE
Super-Features

The all star cast includes
BESSIE BARRISCALE
EDWARD CONNELLY
CLARA WILLIAMS
RHEA MITCHEL
ARTHUR MAUDE

"SATAN'S PAWN"
5 REELS

W·H·PRODUCTIONS CO·
71 WEST 23RD. ST ~ N·Y·
PHONE GRAMERCY 3027

EXHIBITORS-STATE RIGHT BUYERS AND THE INDUSTRY IN GENERAL

TELEPHONE
GRAMERCY 3027-3028

CABLE ADDRESS
SIMFILMCO

W. H. PRODUCTIONS CO.
71 WEST 23RD STREET
ROOM 1702

NEW YORK March 18th, 1918.

Gentlemen:

There is a question in the minds of some as to reasons for our overwhelming success in re-issuing three of the first big Thos. H. Ince super-pictures featuring Wm. S. Hart, which were produced by the New York Motion Picture Corporation in 1914-15, viz: "The Two-Gun Man" in "The Bargain", "The Bandit and the Preacher" and "The Hell-Hound of Alaska".

These are the three best pictures in which Wm. S. Hart ever appeared. He was not known to the picture-going public at that time. Desiring to make a reputation, and the work being new and fascinating, he therefore put his heart and soul into it - and these productions, in turn, made him the popular film idol he is today. Furthermore, the picture-going public has doubled within the past two years, so that a great majority of the new film fans never saw these features when they were first released.

W. H. Productions Company saw the possibilities in re-issuing super-features that made stars famous, and such we considered these Hart productions. Within a period of two months we have sold these re-issues to the keenest and most reliable independent exchangemen in the business, and they in turn are now successfully booking these box office features to the leading exhibitors. If further proof of the soundness of our judgement is required it is furnished by the box office results which the exhibitors are now obtaining.

Good judgement, proper exploitation, and fair prices put these excellent pictures over.

We have proven to the trade that these productions were never properly exploited until W. H. Productions Company saw their box office possibilities, and Thos.H.Ince and Wm. S. Hart should feel greatly indebted to us for the intelligent and dignified method in which the pictures that made their reputation have been handled. We do not feel surprised that Mr. Ince and Mr. Hart are chagrined in not being connected in any way, manner, shape or form with W. H. Productions Company, especially as they are not "CUTTING IN" ON THE PROFITS of these productions, and since these re-issues are breaking records for capacity business in the leading theatres throughout the country.

Pursuing this same policy we have purchased five of the finest Bessie Barriscale pictures ever made. All of them have extraordinary publicity and advertising possibilities, so much so, as to guarantee a tremendous success to the independent exchangemen and exhibitors throughout the entire country.

Yours very truly,

W. H. PRODUCTIONS COMPANY.

P.S. We beg to announce that the entire world rights have been sold on all of our present re-issues featuring Wm. S. Hart.

MABEL NORMAND in

"MICKEY"

ON THE ROAD TO SUCCESS!

The
MACK SENNETT
MASTERPIECE

World Rights
Controlled by
WESTERN
IMPORT CO.
1010 BROKAW BLDG
NEW YORK

"THE LITTLE GIRL YOU
WILL NEVER FORGET"

SELECT SP PICTURES

The story of the girl who hid her record

Max Marcin's
great stage success

"THE HOUSE OF GLASS"

Adapted by Charles E. Whittaker
directed by Emile Chautard

Better on the screen than on the stage, says the New York Evening Mail.

"Should play S. R. O. in almost any house!" —Wid.

"It is Clara Kimball Young's triumph!" —Motion Picture News.

Presented by

CLARA KIMBALL YOUNG

AND HER OWN COMPANY

This is the fourth of Miss Young's Select pictures, and follows her prior productions "MAGDA," "SHIRLEY KAYE," and "THE MARIONETTES"

Distributed by

SELECT PICTURES CORPORATION

729 Seventh Avenue, New York City

BRONCHO BILLY

(Reg. U. S. Pat. Off.)

The Most Popular Film Hero

REVIVIFIED!

In the world famous dramas of the hills and plains. Single reels that carry a strong punch and thrilling action.

PHOTOGRAPHY—NEW PROCESS—1000% BETTER

BOOK ONE EACH WEEK

Broncho Billy's Leap
Broncho Billy and the Rattler
Broncho Billy's Close Call
Broncho Billy and the Settler's Daughter
Broncho Billy's Indian Romance
Broncho Billy, A Friend In Need
Broncho Billy's Wild Ride
Booncho Billy's First Arrest
Broncho Billy and the Rustler's Child
Broncho Billy's Last Deed

ESSANAY

George Kleine System, Distributor

Federation Pictures

GENERAL FILM COMPANY

THE STAR THAT NEVER SETS

YOUR PATRONS
NEVER TIRE OF
SEEING

CHARLIE CHAPLIN

in
ESSANAY-CHAPLIN
COMEDIES

Book Him in

"HIS NEW JOB"

"THE TRAMP"
"IN THE PARK"

"A WOMAN"
"BY THE SEA"
"THE CHAMPION"

"A JITNEY ELOPEMENT"
"WORK"

★ ★ ★ ★

THE FINAL WORD IN COMEDIES IS ESSANAY MADE

"THE JAZBO SHERIFF"
"ALL STUCK UP"

"THE LIE THAT FAILED"
"WILD ALGY OF PICCADILLY"

A NEW ONE EACH WEEK

Essanay

Distributed Exclusively by
General Film Company

NEW U. S. RELEASE
Again Wins Big Circuit Bookings
JULIUS STEGER'S STUPENDOUS PRODUCTION OF

Booked Immediately for 143 Days by New York's Leading Theatres

ADVERTISING STRENGTH

"Just a Woman"	Charlotte Walker	Eugene Walter	Julius Steger
An instantaneous stage hit scoring a record Broadway run at the Forty-Eighth Street Theatre, New York.	The Warrens of Virginia The Trail of the Lonesome Pine The Wolf Two Virtues Just a Wife Etc.	Paid in Full The Easiest Way The Knife The Undertow Sergeant James Etc.	The Fifth Commandment The Blindness of Love The Stolen Triumph The Master of the House Etc.

Selected as the Best of 36 Special Productions Considered for Release by

U. S. EXHIBITORS' BOOKING CORPORATION

FRANK G. HALL, President

TOP O' THE TIMES BUILDING, NEW YORK

Book NOW Through

FOURSQUARE
NEW YORK .....729 7th Ave.
BUFFALO.....47 W. Swan St.
DETROIT. .....304 Jos. Mack Bldg.
CHICAGO.....207 So. Wabash Ave.
DENVER.....1735 Welton St.
SEATTLE.....2014 Third Ave.
PITTSBURGH.....127 Fourth Ave.
LOS ANGELES.....514 W. 8th St.
PHILADELPHIA.....1325 Vine St.
CINCINNATI.....301 Strand Theatre Bldg.
ST. LOUIS.....301 Empress Theatre Bldg.
CLEVELAND.....310 Sloan Bldg.
KANSAS CITY.....1120 Walnut St.
SAN FRANCISCO.....191 Golden Gate Ave.
MINNEAPOLIS.....206 Film Exchange Bldg.

SOUTHERN STATES FILM CO.
ATLANTA.....114 Walton St.
DALLAS.....1900 Commerce St.

GLOBE FEATURE FILM CO.
NEW ENGLAND, 20 Winchester St., Boston, Mass.

FRANK GERSTEN, INC.
NEW JERSEY....220 W. 42d St., New York City

FOREIGN RIGHTS TO ALL "U. S." PRODUCTIONS CONTROLLED EXCLUSIVELY BY
ROBERTSON COLE COMPANY, Times Building, New York

GENERAL FILM COMPANY

Another
JUDGE BROWN Story—

Wharton Jones and Guy Hayman in "The Preacher's Son"

and another and another and another and another and another; and so on!

It's a gilt-edge series!!

Listen, they're booking the Judge Brown Stories, delighting their audiences—and clamoring for more.

BRIGHT STUFF, THIS

Real boy and girl adventures—written and produced with every eye to dramatic and comedy values.

The Series Will Total Twenty Releases--Now Ready:

"Bud's Recruit"
"Chocolate of the Gang"
"The Lost Lie"
"Tad's Swimming Hole"
"Marrying Off Dad"
"The Accusing Toe"
"The Preacher's Son"
"Thief or Angel"

P. S.—Another great patriotic subject equal to "Bud's Recruit" is promised soon.

Produced by

BOY CITY FILM CORPORATION

Culver City, Cal.

Distributed Exclusively by General Film Company
25 W. 44th St., New York City

GENERAL FILM COMPANY

Clover Comedies Are Coming

With
"Bud" Duncan
Dot Farley
"Kewpie" Morgan

A Scene from the Firemen's Ball in "From Caterpillar to Butterfly"

A trio of "peppy" entertainers.

Little "Bud" Duncan of "Ham and Bud" fame.

Dot Farley, the "scream vampire" of the movies.

"Kewpie" Morgan whose droll heart beats in a giant frame.

A capable crew of supporting players.

Rollicking stories.

Single-reel riots of fun.

(A riot instigated weekly.)

Sure-fire subjects.

Nuf ced.

Produced by

NATIONAL FILM CORPORATION

Denver

Distributed by General Film Company
25 W. 44th St., New York City

General Film Company does not impose the 15c. charge on any of its releases

GENERAL FILM COMPANY

The Fascination of "O. Henry"

No wonder the admirers of "O. Henry" are loyal to this prince of short story writers.

Never at any time in his career did "O. Henry" pen a trite, obvious plot. Each of his tales sparkled with surprise and suspense.

Add to that, they vibrated with the sweet cadence of human appeal.

On the screen his stories are visualized with all these fine qualities.

A Scene from "THE SONG AND THE SERGEANT," with Alice Terry, Stanley Dunn and Templer Saxe—one of those gripping heart interest dramas with a last minute "O. Henry" climax.

What a relief to audiences, what a benediction is an "O. Henry" story, especially when it follows one of those primitive, mechanical, pattern-made photoplays that are five false reels all about nothing.

The Genuine Showman Books "O. Henry" Stories to Save His House Program

FIFTY SPLENDID ONES AVAILABLE TO CHOOSE FROM

Seven are 4-reel classics. The others are in two parts each. Reviewers agree with the public that these are the most original picture play subjects ever interpreting a popular author.

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

TO CONTENTS

Advertising for Exhibitors.....1810
Advertising Aids for Busy Managers.....1868
"All Fur Her" (Jester).....1865
"Answer, The" (Triangle).....1865
"American Live Wire, An" (Vitagraph)...1864
Arbuckle Renews Pep Among Marines....1805
Associated Advertisers Hold Busy Session..1830
At Leading Picture Theaters.....1820
Automatic Motion Picture Machine.....1807

Bayes, Nora, in Pictures.....1803
"Bell Boy, The" (Paramount).....1864
Big Three, What Bringing Together Means..1819
Brady, President, Talks to Rotarians.....1803
"Brass Check, The" (Metro).....1866
Briscoe, Lottie, Returns to the Screen....1820
Brooklyn to Have Big Theater.....1803
Buffalo, Plan Central Film Building in....1854
Burial of Stanly Mastbaum.....1801
"By Right of Purchase" (Select).....1865
"By Injunction" (Broadway Star Feature)..1866

Calnay, James, Wanted by Police.....1800
Canada's Military Hospital Have Theater..1806
Cantonments Now Have a Regular Film Service. 1823
Capital Film Company Formed in Indiana..1828
Censor Funkhouser Loses "The Spy" Case..1831
Censors Renew Activity in Portland, Ore...1861
Chicago News Letter.....1831
Cleveland Exchanges Adopt Shipping Label.1804
Co-operation Up at Charlotte Convention..1832
Crescent Amusement Company to Build....1858
Critical Views and Comments.....1863
"Curse of Iku, The" (Essanay).....1865

Detroit Film Trade News.....1857
Dobbs, George C., Leaves Triangle.....1823

Essanay Preparing Large Subjects.....1828
Exchangemen Call Meeting—Call It Off...1804
Exhibitors Strong for Liberty Loan.....1796
Exhibitors Should Pay for Negligence....1821

Facts and Comments.....1791
"Faith Endurin'" (Triangle).....1865
Falling Walls Kill Eleven in Theater.....1829
Famous Players to Install Warehouse.....1822
Film Man Writes from Front Line in France. 1856
Foreign Trade News.....1835
Fuel Ban Raised in Ontario and Quebec...1804

Gates, Mark, Talks of New Dayton.....1822
Gestures, Empty and Otherwise.....1795
"Girl and the Judge, The" (American)....1866
Greene, Clay M,. Stricken Blind.....1820
Grinding the Crank.....1827
Gunn to Support Bessie Barriscale.....1829

How It Is Done at the Strand.....1807

Jenner, William H.....1830

Kansas City Film Trade News.....1859

List of Current Film Release Dates, 1879, 1880, 1881, 1882
Livingston Crawford Is Thanhouser Head..1830
Louisville, Sensible Admission Prices in..1856
"Love Me" (Paramount).....1866

McGee, How He Put on "The Unbeliever"..1804
Manufacturers' Advance Notes.....1842
Mastbaum, Stanley, Burial of.....1801
Miranda to Leave World Film.....1832
"Moral Suicide" (Graphic).....1863
Motion Picture Educator.....1808
Music for the Pictures.....1817
"My Four Years in Germany" (My Four Years in Germany, Inc.).....1863

New England Film Trade News.....1853
News of Los Angeles and Vicinity.....1834
New York to Fight for Legal Sunday Shows. 1799

Oakland Theater Men File Protest.....1822
Ochs Invites Exhibitors to Invest $250.....1800
Off the Reel.....1794
Original Story, The.....1805

"Pair of Sixes, A" (Essanay).....1863
Pathe Executives Dine Paul Brunet.....1802
Photoplaywright, The.....1813
Plans Popular Contest by Exhibitors.....1828
Plays That Coin Money.....1792
Portland, Ore., Censors Renew Activity....1861
Projection Department.....1814

Question of Methods, A.....1793

Rambles 'Round Filmtown.....1824
"Rathskeller and the Rose" (Broadway Star Feature).....1866

San Francisco's Jewel Theater Reopens...1860
"Song and the Sergeant, The" (Broadway Star Feature.....1866
Spokane Film Men Organize Screen Club..1861
State Rights Department.....1837
Steger, Julius, Joins International.....1829
Sunday Opening and Prejudice.....1795
Sunday Show Petition, 4,000 Sign.....1800

"Thief or Angel?" (Judge Brown Story)...1866
"Thieves' Gold" (Universal).....1864
Titles. 1806
Toronto, Longer Runs Favored in.....1855

"Way Out, The" (World).....1864
"When a Man's Married" (Metro-Drew)...1866
"Wild Youth" (Paramount).....1864
"Wine Girl, The" (Bluebird).....1865

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.
Speer Carbon Co. 1894

CHAIR & SEATING MANUFACTURERS.
Steel Furniture Co. 1878

ELECTRICAL & MECH. EQUIPMENT.
Amusement Supply Co.....1896
Breco Electric Co.....1894
Exhibitors' Supply Co.....1876
Moving Picture Mch Co.....1876
Northwestern Electric Co.....1896
Porter, B. F.....1897
Typhoon Fan Co.....1872
United Theater Equip Corp.....1899
Universal Motor Co.....1897
Swaab, Lewis M. 1878

FILM EXCHANGES.
Film Exchange, The.....1876
H. & B. Film Service, Inc.....1878

LENS MANUFACTURERS.
Gundlach Manhattan Opt. Co.....1895

LOBBY DISPLAYS.
Kraus Mfg. Co.....1874
Newman Mfg. Co.....1876

MFRS. OF INDUSTRIAL PICTURES.
Cromlow Film Laboratories.....1874
Duhem M. P. Co.....1876
Erbograph Co.....1896
Evans Film Mfg. Co.....1897
Ford Optical Co.....1877
Gunby Bros.....1874
Kessel & Downing 1873
Rothacker Film Mfg. Co.....1878

MFRS. OF MOVING PICTURES.
Big Productions Film Corp.....1878
Bluebird Photoplays, Inc.....1730
Boy City Film Corp.....1787
Broadway Star Features.....1789
Christie Comedy Co.....1745
Clune Producing Co.....1878
Essanay Film Mfg Co.....1731, 1784-85
First National Ex. Circuit, Inc.....1768-69
Fox Film Corp.....1772-79
Gaumont Company.....1767
Goldwyn Pictures Corp.....1746-50
Haworth Pictures Corp.....1876
Inter-Ocean Film Corp.....1754
Jewel Productions, The.....1732-35
Metro Pictures Corp.....1756-58
Mutual Film Corp.....Colored Insert
My Four Years in Germany, Inc.....1862
National Film Corp. of America.....1770-71
National Film Corp.....1788
Pathe Exchange, The, Inc.....1762-66
Paralta Plays, Inc.....Colored Insert
Paramount Pictures Corp. .....Colored Insert, 1739-44
Scrantonia Photoplays Corp.....1762
Select Pictures Corp.....1783
Triangle Distributing Corp.....1752-53
Triangle Film Corp.....1751
United Picture Theaters of America....1760-61
U. S. Exhibitors' Book Corp.....1786
Universal Film Mfg. Co.....1736-38
W. H. Productions Co.....1780-81
W. W. Hodkinson Corp.....1755
Western Import Co.....1782
World Film Corp.....1759

MISCELLANEOUS.
Andrews, W. R.....1896
Anti-Censorship Slides.....1897
Automatic T. S. & C. R. Co.....1872
Bioscope, The.....1878
Cine-Mundial 1895
Classified Advertisements 1877
Eastman Kodak Co.....1896
La Cinematografia Italiana.....1876
Lenses, c/o M. P. World.....1897
Moore, Wm. N.....1872
M. P. Directory Co.....1897
M. P. World Circulation Coupon.....1896
M. P. World.....1898
National Ticket Co.....1872
Our-Boys-in-France Tobacco Fund.....1874
Richardson's M. P. Handbook.....1894
Robinson, T. H.....1872
Solidhed Tack Co.....1878
Stone, A.....1872

MOVING PICTURE CAMERAS.
Bass Camera Co.....1874
Burke & James, Inc.....1876

MUSIC & MUSICAL INSTRUMENTS.
American Photoplayer Co.....1878
Marquette Piano Co.....1895
Sinn, Clarence E.....1878

PROJECTION MACHINE MFRS.
American Projecting Co.....1875
De Vry Corp, The.....1897
Enterprise Opt. Mfg. Co.....1878
Power, Nicholas Co.....1900
Precision Mch Co.....1871

PROJECTION SCREEN MFRS.
Gold King Screen Co.....1896

MOVING PICTURE WORLD
Founded by J. P. Chalmers in 1907

Entered at the General Post Office, New York City, as Second Class Matter

Published Weekly by the
CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, AT 43D STREET, NEW YORK CITY
(Telephone, Murray Hill, 1610, 1611, 1612, 1613.)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Managing Editor
A. MacArthur, Jr.....Advertising Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.
PACIFIC COAST OFFICE—610-611 Wright and Callender Building, Los Angeles, Cal. Telephone, Broadway 4640.

SUBSCRIPTION RATES.

United States, Cuba, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada ..... 3.50 per year
Foreign Countries (Postpaid)..... 4.00 per year

Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, 516 Fifth Avenue, at Forty-third Street, New York, and not to individuals.

CINE-MUNDIAL, the monthly Spanish edition of the Moving Picture World, is published at 516 Fifth Avenue by the Chalmers Publishing Company. It reaches the South American and Spanish-speaking market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, March 30, 1918

Facts and Comments

FROM the reports which are just beginning to come in there promises to be a big effort on the part of the motion picture exhibitors of the country to help put the third Liberty Loan over the top. Preparations are being made by exhibitors everywhere to give special patriotic pictures on at least one night during the drive for the loan. Many will devote several nights and the opportunities for "Four-Minute Men" will be innumerable. It is quite probable that the motion picture theater in this drive will be the most potent force for success that has yet been developed. When you stop to think of it you realize that in no single place can you depend upon finding so many people at a regular and given time as in a picture theater. Picture theater patrons are of a class that is most approachable and will be most responsive to the appeals of the Government for funds to run this war. The average picture theater audience is more largely represented in Uncle Sam's fighting forces than any other assemblage, and there are more picture theater audiences in this country than can be shown by any civic organization, so to reach the people that are most responsive one must go to the picture theater.

*

In this campaign every opportunity will be given the Government to make its personal appeal to the public. "Four-Minute Men" will be welcomed to explain the necessities of the occasion and selling agents will be permitted to canvass audiences for the sale of bonds and thrift stamps; in fact, the theaters will be wide open to Uncle Sam and his representatives.

* * *

SOMEONE said to us the other day: "The State Right business is shot to pieces." When asked upon what he based his statement he said: "Well, I notice that the trade papers are not carrying much state right advertising." What else he said is immaterial, his main contention being that the volume of advertising was the true indication of the condition of the business. While we do not indorse our friend's analysis in full, there still remains something of truth in his reasoning and it has to do with advertising. Trade papers do not exist as an excuse for advertising; they come into being by reason of the necessity of advertising and the need of a proper medium to carry that advertising. Upon that theory, which we believe to be the true one, we should not be judged expressing a wish that is father to the thought when we say that there is no branch of the film business that is more sensitive to good advertising than the state right method of marketing pictures; no branch of the business that responds more quickly to advertising, or that suffers more for lack of it.

*

Up to this writing state right advertising has but one purpose: the securing of buyers for the feature advertised—and there it has stopped. The result has been that many inexperienced men have bought state right pictures because they were willing to pay more than other men who knew what the pictures were worth would pay and, consequently, the road to st right success is strewed with the empty wallets of the easy mark. In other words, the state right manufacturer has not built for the future, but has tried to make all he could in the present, regardless. It was a short-sighted policy, and the state right manufacturer is just now suffering the effects.

*

It ought to be evident to any business man that the state right buyer who is successful in putting over a feature with the exhibitors of his territory will be in the market for more pictures, and each following success makes him stronger; therefore, if there is anything within reason that the manufacturer can do to insure the success of the man who buys his feature that is the thing he should do. This leads us right up to the complaint made to the Moving Picture World by a state right man who dropped in at our office the other day to lay this particular subject before us. This man owns two theaters in a town in Tennessee and does a large state right business, which qualifies him to talk on the subject. He said:

> You will notice that when a state rights feature is finished and placed on the market there are page and half-page advertisements running on each feature probably two or three weeks, until the great majority of territory is sold, and then those advertisements are stopped suddenly and the feature in question drops from sight, as far as the publicity

is concerned, and the exhibitors in a short time forget all about them, and we lose many quick bookings that we otherwise might get if a campaign of advertising were kept going.

I suggest that the broker or firm who handles or sells a state rights feature agree to take or pay for one-fifth of a page ad weekly as their share, and let each territorial buyer agree to pay for the rest of the page, or their pro rata share of the page.

I would suggest that these contracts be for a period of three months after the release or selling of each feature. In this way exhibitors would have publicity weekly regarding the big features.

I would also suggest that in each ad the firms buying these features be listed weekly so that exhibitors in their territories may know just where they can wire or write and secure them.

There is a state right man's view of the situation and every state right broker or producer knows that it is correct.

*

If a dealer in any sort of merchandise wishes to insure the sale of his product he backs it up with a national campaign of advertising, urging the public to buy his product. So general is this practice that there is scarcely a product of even commonest use that is not so advertised. On the same principle a state right feature should be advertised so that the exhibitor will be urged to book it for his house. Failure to do this will result in lack of sales or bookings for state right features just as surely as the sales of a merchantile product will fall off when it is not advertised. If the name of the picture is not kept before the exhibitor he soon forgets its existence.

So greatly is the need of advertising appreciated by the man who buys a feature for a given territory that he is willing to pay his share of the expense, as in the case of the state right man with whom he discussed the subject. There really is no reason why producers and brokers of state right subjects should not establish a stable market for their product so that they would not find their business "all shot to pieces" every so often. It can be done if they will back up the men to whom they sell territory.

* * *

THE advocates of commercial efficiency in marketing methods for the picture industry appear to have overlooked a rather important governing factor, the individuality of each and every picture produced. A salesman can go on the road and sell soap, breakfast food or monkey wrenches by sample and the purchaser may rest reasonably secure in the knowledge that each item in a carload lot will be like sample and like each other and, if the products take with the public, repeat orders will require very little time or ability on the salesman's part. A picture on the contrary must sell on its individual merit plus the ability of the salesman, and it is practically just as expensive to sell picture number 200 as to put number one over. It requires something more than an order taker to dispose of each successive picture and the self-selling repeat orders of commercial lines, also their money and time saving possibilities are absent in the picture industry.

NO SUNDAY SHOWS IN MARYLAND.

On Tuesday, March 5, an unfavorable vote was taken on the Norris bill, in the house, at Annapolis, Md., which provided for restricted concerts in Baltimore on Sundays. It was killed by a vote of 60 to 17. Delegate League, who introduced the bill prohibiting children under twelve years to enter moving picture theaters without a guardian, supported this Sunday concert bill. Thus the proposed amendment of the Sunday laws which would permit moving pictures to be shown after 3 p. m. on Sundays is made impossible by this vote.

Plays That Coin Money

By Louis Reeves Harrison.

TOO severe, the rude literary test that a story must stand reading a second time to be worth reading at all. It is entirely too severe for an art so young as that of picturing stories on the screen, though we are constantly confronted with old plots, many of them culled from files of the Moving Picture World and dressed up in brand new store clothes by the hack writer at seventy-five per week. New screen stories are entirely too scarce at this evolutionary stage, almost as scarce as critics who can tell the truth and satisfy everybody at the same time. Even the most accurate and discriminating critic seldom gets beyond predicting the immediate effect of a photodrama. We are in a constant state of change, and he has to be unusually gifted to see very far into the future, to pick plays that coin money.

A three-year-old, still popular, is not unknown.

One five-reel flivver, starless and far from being a work of art in all respects, was released some three years ago amid no particular excitement, at a cost about one-tenth of the late features, but it ran well from the start and is still booming merrily along. It is not safe to reason from premises so limited as to the longevity of other products, but investigation reveals that the secret of its success is vitality of theme. People are still in a receptive mood for it, and they may continue so for some time.

Vitality of subject is one essential to lasting success, but who is to decide what is vital?

There is a very simple and natural answer to that question, but the time is not here when an author may measure the vitality of his own work against the requirements of those who purchase what he does. Nor is the scenario department of any large concern entirely free from embarrassment. Directors have their own ideas, so have the star performers, so has the distributive organization. In order to harmonize these varied interests, the scenario department is bound to be affected in considering what is presented for examination. It is often a question of compromise.

To get at the real causes we must unlock secret doors.

Only those who are permitted to inspect the workings of a big distributive force at close range know all concealed behind those doors, but what is going on can be glimpsed. There are some very fine salesmen on the road, persuasive gentlemen of winning personality, and good fellows at that, but it is in them to feel that they must have something big to brag about. They can present a case with more enthuiasm when they have, at least, a foundation of fact to build upon, very much like the dramatist who constructs a romance on some underground concrete of reality. Hence the salesman quite naturally favors what has past performance back of it.

"Of course," he says, "you have heard of 'Happy-Go-Lucky?' Of course you have. It ran one entire season on Broadway to crowded houses, with a long line at the box office. They refused to sell the movie rights until we planked down a hundred thousand in cold cash, and we engaged Stella, the great Stella Longacre, from the original cast to play the lead. Cost a lot of money, seven thousand a week, a thousand a day for little Stella, besides a lavender limousine with gold trimmings thrown in."

The noble art of lying will never decay as long as we have with us that master of distributive fiction, the traveling salesman.

The really capable salesman takes an honest pride in his ability to sell something which would never sell itself on merit alone. He proves his case most strongly when he markets the unmarketable. Why should he bother his head about "vital themes" and all that sort of stuff? He should worry. The main thing for him to do is to get rid of as much as possible at the best price obtainable, make money for the firm and ask for a raise when he comes in to tell them all about it.

The miserable necessity of telling the truth never bothers him in the least.

While the traveling salesman is defying skepticism with fervent and fiery-colored eloquence, known in his own vernacular as "raw stuff," he formulates an opinion that the exhibitors need what he finds he can sell them to best advantage. It is not of the slightest consequence what the public should have. He comes back home with a report that nothing goes unless there is some other established reputation than that of the firm back of its product. He is the man who sells the goods. He ought to know. He is in "touch with the trade." His verdict goes to the scenario department. How can unprejudiced judgment be expected under such circumstances?

It would be a sad state of affairs for the salesman if exhibitors were invariably given plays which could be depended on to suit the public.

What a lot of illuminating eloquence would be lost to the world, the flesh and the devil if our photodramas were so good that they could find their way to publi approval without all the arts and crafts of salesmanship! Even the publicity man might have a hard time to stagger along, though we should all hate to dispense with his really wonderful presentations of fiction in the guise of alluring facts. Publicity organs today are the work of bright minds. They never bore us by describing anything that has ever really happened. They even point the way for trade papers. They have the wit, light touch and brisk style which make print readable.

They plentifully sugar the bitter pills which exhibitor and public have to swallow.

The idea of giving narcotics to blunt human sensibilities is being abandoned in medical practice—the reaction often proves worse than the pain originally relieved. A producer must necessarily advertise to make his product known. That is his introduction of what he has to sell. Thereafter the intrinsic merit alone counts. Where it is lacking, he gets the reaction of cancellations, often to an extent that he faces a heavy loss, a loss not shared by his publicity agent and salesmen, though he may have acted on their recommendation. To get plays that last, that coin money year after year, he must go deeper than their superficial representation, deeper than those of star and director, until he reaches some definite and unprejudiced policy of selection and production.

The successful producer of tomorrow will be one who has grasped the full meaning of what is known as "the modern drama."

Humanity seems to have fallen in love with exhibitions of its own laughable weaknesses, with frank confessions of its own faults. The opinions, the achievements, of man seem to be of secondary importance to the character behind his conduct. Whether he is a saint or a sinner, he reaches our hearts quickest when he is the incarnation of what we recognize in ourselves. The world seems never weary of watching the unveiling of a troubled soul in its progress from shadow to enlightenment, or from sunrise to shadow, so long as it solves the problem of what is vital to life as we know it, or believe it to be.

Such is the play that charms our lips to silence, our eyes to fascinated watching, the play that coins money.

A Question of Methods

By Edward Weitzel.

BACK in the Dark Ages when the world had heard naught of the silent drama and the shadow stage had not begun its brilliant career as a rival to the art of Shakespeare's Theater, a comedian of good repute, who amassed a fortune by acting in but one play during a round dozen of years, surprised several members of his company by openly rebuking them, one evening, for inattention, while the performance was going on. So adroitly was this accomplished, however, that few of the spectators were aware anything of the kind had taken place.

It was near the end of the season, and long familiarity with the lines and situations had made a number of women of the company slightly indifferent to the business in hand. During the second act it was their duty to follow the comedian about a room, while he searched in the closets and under the table for one of the other characters. The scene should have been played with every indication of nervousness and apprehension on the part of the young women. That night they all entered rather listlessly and omitted to "work up the business," until brought to a startled realization of their neglect by the interpolation of a significant line. Turning upon them suddenly the star delivered the following speech, with an icy sweetness that brought immediate obedience:

"Don't be frightened, ladies! *Look* frightened! and *act* frightened! but don't be frightened!"

The introduction of this reminiscence is prompted by the thought that every device born of man's intellect has its reverse side, and although the actors in a photoplay can never alter their work to the slightest degree, once the magic of the camera has been assembled, there must come times when a director, watching a public showing of one of his pictures, greatly regrets he cannot follow the example of his brother of the spoken stage and infuse new life into the scene before him by a few emphatic words to the members of the cast.

The screen actor has no opportunity to round out and mellow a characterization by playing it for an entire season, and must create his effects with a comparatively small number of rehearsals and without the spur of public indorsement and applause. Were it not for the wonderful way the camera intensifies his efforts, it would be impossible for him to achieve the desired result with such limited preparation and lack of incentive. The hush that surrounds the actor on the stage is seldom present in the studio. Hammer and saw, the spluttering of the Cooper Hewitt lights, the shuffling of feet, the tongues of men waging a war of words, these contribute the usual "incidental music" to his scenes, not to mention the voice of the director keeping up an almost continual fire of advice, entreaty and command. Under such conditions, the marvel is not that certain scenes sometimes fall below the mark, but that the desired standard is so frequently reached.

The stories told of the great men and women of the older form of the drama and also of the famous musical artists of the past; of how one should never say he knew them at their best unless he had witnessed, or listened to, the same effort several times, can never be repeated in the case of the mummer of the screen. He or she must stand by what, so far as the public is concerned, is a single attempt to impersonate a character, a fact that restricts the number of actors who make a success on the silent stage, and prevents a failure from being whipped into shape after the picture has once been placed on exhibition.

Anyone who has occupied a position which permitted

him to watch an actor of the first rank perform the same part, or round of parts, during a season on the spoken stage, is aware that really great artists are very uneven in their work. They never fall below a certain artistic level and their poorest performances are illuminated by flawless technic and the authority of their past reputations; but there arise occasions when their physical and mental being is in such perfect unison with the character they are portraying that they are touched by the divine light of genius and carry the audience to unexpected heights of enjoyment.

The finest actor this country ever knew, the most spiritual and incomparably the greatest player of tragedy, was extremely susceptible to this rule. He did not always give a true taste of his quality at the beginning of a performance, and frequently let half the play go by without putting his whole soul into his task. Presently, as he approached some big scene, he would seem to take fire, as one of his admirers expressed it, and the audience would be treated to a display of histrionic pyrotechnics that filled everyone with awe and admiration.

Again, when some special event influenced him strongly, he would sound the keynote of what was to rank among his great nights with the first word he uttered and move on to the final curtain with steadily mounting passion and power. Every psychologic aid was given to his performance: the rapt attention of a large body of spectators, the absence of every distracting element, and the long sweep of the acts that permitted him to "warm to his work" and build up to a climatic intensity that repeated practice had taught him to reach by the surest and most compelling method. No restriction of tempos, the laws of perspective, or time limit, as to scenes, prevented him from the fullest expression of his mood at any and all stages of the play. Small wonder his mind was "so nimble and so full of subtle flame" that he held the audence entranced!

The process by which the stars of the screen reach their noblest moments has none of this atmosphere of artistic finality, the ease that comes from playing a part that has had the seal of general approval placed upon it, not once, but many times. Their impersonations are always in a formative state, and absolute assurance that they have accomplished just the effect they aimed at is never theirs until after the time for alteration is past. The paying public is the court of last appeal for the moving picture actor, in common with all other entertainers, and there is never an opportunity to profit by the verdict of the public, so far as a completed picture is concerned.

These conditions indicate something of how exacting and difficult an art screen acting is; also the amount of care and thought that must be given to the production of a photoplay. That the art is mastered, and thoroughly mastered, by the leaders of the silent drama, the screen is continually furnishing eloquent and incontrovertible proof.

Off the Reel

By Sam Spedon.

No Place for Ananias.

NOW that exhibitors have called attention to the waste of the producers and some of the producers have pointed out the waste attributable to the exhibitors, both are due for a noticeable increase in profits and an appreciable decrease in losses. When people get to talking "right out in meetin'" somebody is going to tell the truth. We like that expression of Mr. Laemmle's, "The time for mealy mouthed compliments and pussyfoot praise of all things and all persons connected with the moving picture industry should cease." Don't you love that? When we all believe this doctrine Ananias will have to steer clear of the motion picture industry. We will then have the truth, the whole truth and nothing but the truth. No more subterfuged publicity, superlative advertising, camouflaged reviews, padded subscription lists and straddling editorials. We are all strong for the truth stuff if *we* can prove an alibi.

All One and the Same.

Every day we are getting closer to truth and sincerity. Everybody worth while seems to realize that the producers and exhibitors, indeed every branch of the industry, in co-operative and it is only through the united efforts of the whole that desired results can be reached. No one branch is sufficient in itself. It is only by getting together, dealing squarely and fairly with each other that the industry can be brought to that much talked of basis of business principles and the honest establishment of it.

"Efficiency" a Disease.

An old lady whose husband had been taken to a hospital for an operation, called every day to find out how he was getting along. She received the same answer: "A decided improvement." Finally she called and was informed that her husband was dead. A neighbor asked her what he died of and she replied: "improvements."

"Efficiency! what great crimes have been committed in thy name." Efficiency has been the cause of an epidemic in many industrial institutions. It has become a disease in the motion picture industry. Most of the efficiency done by so-called "efficiency experts" is done on paper and not in actual results. It is largely theoretical and not practical. Many an efficient hard working employee has been supplanted by an "efficiency quack," who squandered money to experiment with his own ideas at the expense of the concern which employs him. At one half of the outlay the old employee, with practical knowledge, could have instituted the necessary system and improvements if he were given half a chance and the confidence and trust of his employers.

We believe that fifty per cent. of the present waste could be eliminated from distribution, if there were less correspondence school "sales talks" and more practical salesmanship displayed. The elimination of managers plenipotentiaries, sub-managers, and secretaries, subsecretaries and so on ad-infinitum would help to conserve. By giving the more useful employees an occasional audience, a little monetary recognition with a little more initiative and canning a few of the ornamental "posers" there might be a whole lot more of efficiency developed and accomplished.

Wouldn't Know the Old Place Now.

A friend of ours who has been interested in the industry since its very infancy gave us a surprise the other day, by saying: "I attended the state convention of the Exhibitors' League at the Hotel Astor. Do you know it was a very nice affair? It was well conducted and most business like all the way through." O yes! we said, the exhibitors are doing things in good shape nowadays. "You know," said he, "I haven't attended any of the exhibitors' conventions of late years and I must say this one was attended by a representative body of men. The personnel has greatly changed within the past four or five years."

We were glad to hear this gentleman's opinion. He is only one of a great many who sit at their desks and do not get out among their constituents. When we say a great many, this includes some exhibitors who stand aloof from their fellow exhibitors and encourage themselves in

a feeling of false superiority. If these self-satisfied individuals would get out and mix a little with the other half, they would have different ideas and broaden considerably. They would get infused and enthused with the spirit of get together and the co-operative strength of united action, of doing things for the good of the industry and welfare of all.

Gestures—Empty and Otherwise

By Robert C. McElravy.

THE casual attendant at moving picture entertainments is apt to come away with the impression that about all the screen performer has to do is to "pose." It may readily be admitted that in a great number of instances this is only too true.

But the impression of the casual observer is after all not to be trusted on the whole. Moving pictures are like olives—they must be tried out frequently before the actual taste for them is acquired. One may be aware of a certain spicy tang the first time, the mental palate is piqued and the gastric juices of the cerebrum are set in motion. But unless the observer has been fortunate in encountering a first class production he is not apt to be stirred out of his prejudices. He is conscious only of the picture's shortcomings, and the olive is set down as a bitter thing.

False gestures were for a long time the prevailing fault of screen actors. They ran the gamut of overacting in their efforts to thrill and astound. It is only within the last two or three years, generally speaking, that we have come into a better understanding of restraint and repose before the camera, to know, in fact, that there is more power in repression than in wild and meaningless excess motion. Having learned this truth, which probably came about with the "close-up," many producers went to the other extreme. Posing had its day, and still has it too frequently at times. This method, pushed to an extreme, is just as ineffective as the other, although perhaps not so glaringly offensive. A prolonged and inane pose is in itself an unfortunate gesture.

Screen performers are not only ones who have been bothered with the problem of how and when the gesture may be made most effective. It has been the bane of actors from the infancy of the stage. There comes down, in this connection, an interesting story of one of Voltaire's pupils. She was given to violent gesteuring and in order to restrain this tendency on her part Voltaire ordered her hands tied. The actress recited her lines in a quiet, admirable way, until she finally became overwrought at a certain place. She then threw up her hands and broke the binding cords. She was at once repentant, but Voltaire assured her that she had done no harm, telling her that her gesture had been a proper one because it was irrespressible.

This story is cited by George Henry Lewes in his book on "The Art of Acting," and the author makes the following comment: "If actors will study fine models they will learn that gestures, to be effective, must be significant, and to be significant they must be rare. To stand still on the stage (and not appear a guy) is one of of the elementary difficulties of the art—and one which is rarely mastered."

Curiously enough, screen performers are perhaps not so greatly troubled with false gestures as are actors of the vocal stage. They have a director over them to guard against this very thing. Neither are they carried away by spoken words, which have a strange tendency to stimulate unnecessary movements.

It is a fact perhaps worth noting that there is a certain analogy between the best screen acting and the acting of what we now term the "old school' of the legitimate stage. The writer was struck by this similarity not long since in watching the veteran actor, Frederick Warde, in a film subject. His movements were filled with a grace and ease which had come down with him through years of distinguished acting on the legitimate stage. It may be doubted if he had to greatly alter the practice of years in getting screen tempo. He gave every moment of his performance its just proportion of time; extracting full dramatic effect from every situation, making every gesture count, and in one memorable instance bringing out the entire climax of one scene by facial expression alone.

It would seem from this that acting before the camera has much in common with that of the old days when those who are fond of reminiscence tell us "acting was acting." If this is the case, young modern actors on the legitimate stage should not look too contemptuously upon some of the methods now in vogue in moving picture studios.

Sunday Opening and Prejudice

By Sam Spedon.

THE opposition to the Sunday showing of motion pictures by "conscientious objectors" is so deep rooted that it goes far beyond prejudice and almost amounts to bigotry or excessive zeal. Pictures are being used in some churches as an aid to the moral enlightenment and uplift of their congregation, or to impress a lesson in connection with a sermon. And yet if these same pictures are shown in a theater the "conscientious objectors" invoke the law and threaten imprisonment or the revocation of the theater's license to exist.

In North Dakota, according to the Bismark Tribune, "conscientious objectors" refused to serve on a committee or sanction the showing of patriotic pictures on Sunday because there was a state law against Sunday opening. H. Lord of Cando was one of the objectors and Attorney General William S. Langer ordered the sheriff of state to prevent the Sunday showing of these pictures and seize the projecting machines, notwithstanding the showings were to be made under the auspices of the North Dakota Council of Defense. Even Governor Fritzier made a demand on Washington that they be stopped. F. O. Hellstrom, secretary of North Dakota State Council of Defense, is going on with the showings, with the sanction of the authorities of Washington and the support of the people of North Dakota. This is an instance of to what extremes some person's prejudices will carry their objections and we must always be ready to meet them. Every one of them is a boost.

Realizing that the objection to Sunday opening is, in most instances, the objection of a few in opposition to the many, a bill has been introduced in New York State legislature, making Sunday opening a matter of local option and a question to be decided by the majority of the people in each community or municipality instead of a state wide proposition.

Motion pictures are the universal language and they speak from the theater screens to millions every day and to many more on Sunday. They are being used by the Government in propaganda for universal peace and democracy, regardless of creed and nationality. Therefore, at this trying period neither time or place should deter our efforts to win and we believe the better the day the better the deed. If it is so ordered, the theaters are willing to confine themselves to pictures of a patriotic and educational nature. Knowing that the results accomplished and the revenue to the Government will greatly enhance the fund necessary for victory and peace.

Exhibitors Strong for Liberty Loan

Reports from Various Cities Give Assurance of Full Co-operation with Government by Picture Theater Managers—Chicago Producers Write Strong Indorsements—Secretary McAdoo Says "Organized and Thoroughly Systematic Effort Must Be Made."

SO WIDESPREAD, so generous and enthusiastic has been the response during the past week to the MOVING PICTURE WORLD'S plan for boosting the third Liberty Loan that it would seem as though its success was assured. How could it be otherwise? Here is one of the greatest patriotic movements that has ever been put up to the people of the United States—the raising of money to sustain our great army of fighters in France and upon the seas. It is our fight for liberty and justice and the sacred principles of democracy, principles for which our great republic has always stood. Those principles have been assailed by a merciless, remorseless military power which has shown this world that it will stop at nothing which its devilish ingenuity can invent to gain its unholy desires. To prevent such a catastrophe we have called upon the best of our young men to face the enemy in the trenches and to man the guns of our warships, so now it is up to us to back them up with our sympathy and our dollars—especially our dollars.

The purpose of the MOVING PICTURE WORLD'S appeal to the exhibitors is to arouse them to the supreme effort that will be needed to meet this demand. It will require a strong and concerted effort to secure the sum necessary to meet the ever-mounting cost of war. There is no other way of arousing the people that is quite so good as the moving picture way, through the agency of the moving picture theater, and the power the moving picture theater can exert is greatly augmented by concerted action. Much has been done by exhibitors for previous loans, but it was done in a hit and miss way; this time we want to put our united power back of the loan drive.

In addressing the various organizations of the country Secretary McAdoo says:

> **To make this Loan the desired success, organized and thoroughly systematized efforts must be made. Therefore, the enlistment of all organized bodies in the coming campaign for the third Liberty Loan is of the utmost importance. I earnestly hope that the Government will receive this co-operation in unstinted measure.**
>
> **W. G. McADOO, Secretary of the Treasury.**

There is the keynote: "Thoroughly systematized efforts must be made." That is why the MOVING PICTURE WORLD has made its appeal to you. Yet the exhibitors in every city and town get together and lay out their work so that the drive can be made as strong as team work can make it. Begin to make your plans now.

Widespread Approval of World Plan

MUTUAL FILM CORPORATION IS BUSY.

Chicago, March 13, 1918.

Editor, The Moving Picture World,
New York City.

Dear Sir—I desire to express to you my sincere appreciation and that of the Mutual Film Corporation and allied organizations of The Moving Picture World's "Liberty Loan Night" movement, in support of the campaign for the floating of the Third Liberty Loan.

It is characteristic of the enterprise of your institution and an honor to the motion picture industry of which your publishing house is a part.

Incidentally, perhaps, you may be interested to know of the activities of the Mutual Film Corporation in behalf of the new Liberty Loan.

Probably the most effective of our moves in bringing the loan to public attention in the light of patriotic obligation is our campaign for presentation of the matter in the Screen Telegram, our twice-a-week news reel, which is seen by many million persons every week. This constitutes one of the greatest publicity mediums and is always available to the purposes of the Government and the Nation.

A systematically designed series of special propaganda inserts on the Third Liberty Loan will be carried in the Screen Telegram throughout the campaign.

Special instructions have gone forward to the managers of the Mutual Film exchanges in all parts of the United States, directing their attention to the movement as presented in The Moving Picture World and calling upon them to enlist the cooperation of our exhibitor-customers in putting the Third Liberty Loan before the public.

We have issued other instructions concerning subscribing for bonds on the part of various department heads and employees. All of our many branch managers are also under instructions to get in touch with the local Liberty Loan officials in each city and work out cooperative promotional ideas of special application to the local situation.

This patriotic opportunity is also an opportunity for the demonstration of the effectiveness of the motion picture and the picture industry as an arm of the Government.

Yours faithfully,
JOHN R. FIENLER,
President, Mutual Film Corporation.

AMERICAN FILM CO. DOES ITS "BIT."

Chicago, March 13, 1918.

Editor, Moving Picture World.

Dear Sir—Your stirring editorial of March 9, wherein you directed the serious attention of film men to the necessity of a concerted effort to promote the Third Liberty Loan and in which you suggested a specific manner whereby we could bring to the Loan the properly directed and combined power of the entire organization force of the film industry by a special "Liberty Loan Night," has won the undivided approval and the active interest not alone of myself, but of the entire American Film force as well.

To my mind, your idea is of lasting and inestimable value. While the American Film Company, like its confreres, has stood steadily and unflinchingly for our Government in this war crisis, we are ready to do more. I see in this movement a valuable method of arousing a patriotic response in the public that will convince it of the essential need of coming forward generously and promptly for this third loan.

It may interest you to know that while instruction for cooperation was at once sent to our studios at Santa Barbara our screen stars and the general staff there needed no incentive to fulfill this patriotic duty and they are already actively at work to arouse interest in your plan. Mary Miles Minter, who not only purchased large amounts of the first and second issues of the Liberty Bonds, but who was instrumental through her personal efforts in the sale of many thousands of them, has announced that she is ready once more to offer her services and her money in the interests of the Third Loan. Margarita Fisher, another of our screen stars, joins in this determination and has been planning on the production of a special patriotic picture for the purpose. We feel sure that William Russell, of the William Russell Productions Company, will be heart and soul with us in our united efforts to assist in making an unqualified success of the Liberty Loan Night.

The Moving Picture World is to be congratulated on its plan for this movement to liberally and cheerfully support the Government in the coming drive for the Third Liberty Loan. Our men in France who are so courageously facing an enemy fire in France rely upon us. We must not fail them. It is a duty to supply them not only with funds, but with the stimulus that comes to them with the knowledge that we stand behind them as a solid line.

The American Film Company, during the Second Liberty Loan drive, made every effort to encourage the buying of Liberty Bonds among its employees. We perfected a plan by which any employee was enabled to purchase bonds and pay for them, through our office, on a weekly installment basis. We propose to do the same for the Third Loan.

I most heartily endorse your patriotic plan of arousing public interest in the Loan, and with the same spirit we wish to line up with all interests who stand as one united force behind our Government in its determination to preserve for its citizens a constitution and a democracy that has successfully withstood every onslaught on its foundation and its sincerity since its inception.

Yours very truly,
S. S. HUTCHINSON,
President, American Film Company, Inc.

ESSANAY ENTHUSIASTICALLY IN ACCORD.

Chicago, Ill., March 12, 1918.

Editor, Moving Picture World,
New York City, N. Y.

Gentlemen—I am enthusiastically in accord with your plan of a nation-wide drive for a Liberty Loan Night by the exhibitors and film makers in the United States, and will use every possible opportunity, within my province, to contribute everything I can to help bring the tremendous result that the superb effort of the Moving Picture World will bring about. Let no one in the motion picture industry overlook even the smallest endeavor to aid the momentous cause.

Very truly yours,
GEO. K. SPOOR,
President, Essanay.

BRUNET APPROVES THE PLAN.

Paul Brunet, vice president and general manager of Pathe Exchange, Inc., when approached by a representative of the Moving Picture World and asked for his opinion as to the plan for a Liberty World Night, said:

Most assuredly I approve of the plan. The good which can be accomplished by having the tremendous power of the screen concentrated upon the Liberty Loan upon that day cannot be calculated. I have thought that could the tangible evidence be placed before the Government officials of what the news weeklies like the Hearst-Pathe News accomplished during the last two Loan campaigns, in the way of creating and moulding public opinion, they would be amazed at its extent and value. I believe that the increased sales of bonds for several days after the Liberty Loan Day will prove to the Government once and for all that the power of the screen is second to none today, and that when the screen speaks for this great and patriotic object its voice will be heard to the uttermost corners of the land.

The World is to be congratulated upon its idea and the way it is developing it. And I, realizing how necessary to victory is the money brought in by these Liberty Loans, assure the World of my hearty approval.

BUFFALO EXHIBITORS ON THE JOB.

"We are in hearty accord with the timely suggestion of The Moving Picture World that the exhibitors celebrate a rousing 'Liberty Loan Night,'" said E. O. Weinberg, manager of the Elmwood moving picture theater, Buffalo. "We are already planning such a night, and while it is rather early to give details, you can rest assured that our drive will be worth while and will arouse the enthusiasm of our patrons to do their bit in this great campaign. We will probably have a tableau on the stage depicting Miss Columbia and other patriotic characters. It will not be difficult to get the loyal young women and children among our patrons to take part in this display. Red-blooded soldiers and sailors stationed in Buffalo or on furlough will probably take part, and it is needless to say that they will add realism to the scene. Nothing will be lacking in the way of special scenery and lighting effects. The Elmwood orchestra is already arranging for a patriotic programme that will give life and enthusiasm to the celebration. Speeches with a punch will be given by the four-minute men and there will be slides urging patrons to buy bonds. We hope to show a picture authorized by the United States Government. Loyalty could not remain dormant very long where this picture is shown. There will be a large patriotic banner across the front of the theater. At the Elmwood there will be a permanent agency where Thrift Stamps will be sold. All our employees bought Liberty bonds in the last campaigns and will be encouraged to subscribe in the coming one."

"We will make a week of it," said Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, when asked how that house would participate in the Liberty Loan campaign. "Our first celebration will be on April 6. We are working on the design and will give details later. Liberty bonds will be sold in a special booth in the front of the house."

A locomotive is depicted on the stage of the Hippodrome this week. The scene is remarkably realistic and the scenic and lighting effects are superb. Uncle Sam is shown at the throttle. The appropriate title is "Uncle Sam Driving to Victory."

LOUISVILLE EXHIBITORS WILL DO THEIR PART.

In connection with plans relative to supporting the next Liberty Loan campaign, through decorating the theaters, arranging for the four-minute men to deliver talks, etc., the Louisville, Ky., exhibitors are willing to do their part, and have announced their intention of aiding the Government in every way possible. This has been done in the past, and a number of the leading houses have gone considerably out of their way and done things to aid National causes that they wouldn't do for anyone else, not even for real money.

For instance, the Alamo theater of Louisville will not run even a short advertising film of any kind at any price. The set policy of the house is to refrain from boring patrons. A few slides are run at each performance, but when the machines begin to shoot film the film is of general interest and is not cut off at the end of thirty or forty feet, with the conclusion of the ad. This house belieevs that its patrons come to the house to be amused, to forget their troubles, not to worry with a lot of advertising, etc. However, film of any sort, slides, talks, and in fact anything bearing on the patriotic movements that may be of aid to the Government is freely and willingly shown.

As to getting in line for the next Liberty Loan campaign, showing special war pictures, selling Thrift Stamps, etc., the local theaters are willing to do their part, no matter what it is. Fred Dolle of the Louisville Exhibitors' League stated that all of the houses of the Broadway Amusement Enterprises would carry out this policy, and he felt sure that every theater in the city would do the same thing. L. J. Dittmar, head of the Majestic Amusement Company, stated that he was willing to aid the Government in any way possible, and that the houses of Louisville had done so, and were willing to go to any extreme. The same thing applies to the Strand and other Keith houses. Mr. Dolle stated that he figured that The World had undertaken a good proposition and he felt certain that exhibitors would be glad to fall in line on this plan.

TEXAS EXHIBITORS STRONG FOR IT.

"Liberty Loan Night," as suggested in The Moving Picture World editorial in the issue of March 9, has met with instant approval by Texas exhibitors. Many of them will accept The Moving Picture World suggestion and carry out "Liberty Loan Nights" throughout the coming campaign for

the third loan. A number of Texas exhibitors in Dallas during the past week asked if they had noted the editorial, declared they had and heartily endorsed the suggestion. Manager J. B. Duggar of the Dallas Vitagraph branch has even gone so far as write leters to a number of the live managers on his list, calling attention to the plan. Among those who have endorsed it are L. M. Rideout of the Star theater, Denison; Charles Kimball of the Pope theater, McKinney, and J. C. Chatmas of the Majestic, Marlin. The latter is looking for lively times soon, with the coming to the Texas resort of the New York Nationals, under "Jawn" McGraw, for their annual spring training.

PORTLAND FILM MEN IN LOAN DRIVE.

The film industry in the Rose City (Portland, Ore.) will be represented in the next Liberty Loan Drive. A committee on films and amusements headed by Gus Metzger, as chairman, met March 8 to lay plans for soliciting the industry in Portland. Members of this committee are W. W. Ely, Hippodrome; J. J. Parker, Majestic; E. J. Myrick, Liberty; C. M. Hill, Paramount Exchange; M. J. McGettigan, Orpheum theater; J. A. Johnson, Pantages theater, and J. C. Stille, Peoples' theater.

FIRST NATIONAL EXHIBITORS' CIRCUIT TO THE UTMOST.

New York, March 6, 1918.

Editor, Moving Picture World,
New York.

Dear Sir: Your suggestion that the first anniversary of America's entry into the World War be commemorated by the motion picture exhibitors of this country with a Liberty Loan Night is the kind of suggestion that will create enthusiasm and give the practical results that our Government needs in these tremendous times.

You can take it as a foregone conclusion that every franchise holder in the First National Exhibitors' Circuit will not do "his bit," but his utmost to start the big drive off in a way that befits the fifth industry of the United States.

If individual film stars have in previous Liberty Loan campaigns raised as much as $1,000,000 for the Government, I believe that the exhibitors of the country, pulling together with all the energy and brains at their command, can sweep a golden harvest into the coffers of the big cash box at Washington that will create a jingle audible in the council chambers of Berlin.

The First National was founded to vindicate the principle of cooperation. Here is a chance for exhibitors as a class to show what cooperation in the very fullest sense can accomplish.

More power to the man who first suggested this big, constructive idea!

Yours very truly,
THE FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.
J. D. Williams, Manager.

BUHLER SAYS SUGGESTION IS "GOOD ONE."

Philadelphia, March 7, 1918.

The Moving Picture World,
New York City, N. Y.

Gentlemen: The editorial in The Moving Picture World calling exhibitors' attention to the advent of another Liberty Loan is a timely patriotic suggestion.

I am sub-chairman of the Motion Picture Committee of the Third Federal Reserve District, covering all territory in Pennsylvania east of Altoona, all New Jersey south of Trenton and the entire State of Delaware.

Your suggestion for a Liberty Loan Night is a good one—would it not be well to make this a simultaneous drive throughout the country?

Will you be kind enough to give me further information regarding same. With kindest personal wishes, I am,

Very truly your,
FRANK W. BUHLER.

EAMES SPEAKS FOR BARRE'S PARK THEATER.

Barre, Vermont, March 8, 1918.

Moving Picture World,
New York City.

Gentlemen: I will gladly assist in every way your idea of a Liberty Loan Night and believe that no quicker way of spreading propaganda can be secured than by the cooperation of all motion picture theaters.

We who are complaining of heavy taxes should more quickly lift this burden from our shoulders by assisting in every way the sale of Liberty bonds, for with our financial support the boys "over there" will soon be "back here" with the Kaiser's goat.

Truly yours,
J. B. EAMES.

CHICAGO LEAGUE IN LINE.

The executive committee of Chicago Local, Illinois Branch, M. P. E. L. of A., met Tuesday, March 12, at headquarters and passed the following resolution regarding the patriotic observance of April 6 as Liberty Loan Night:

"We, the executive committee of the Motion Picture Exhibitors' League of Chicago, endorse having Liberty Loan Night in motion picture theaters as suggested by the Moving Picture World, and we urge all exhibitors to set aside April 6 as such day, thus commemorating the anniversary of the entrance of the U. S. A. into the war for universal liberty."

On the committee are: Alfred Hamburger, George D. Hopkinson, John Frundt, William D. Burford, John Bobeng, Harry C. Miller and Robert R. Levy.

"Editor, Moving Picture World, New York, N. Y.

"Dear Sir—The thought of the Moving Picture World on Liberty Loan Night, for April 6, is, in my opinion, a patriotic inspiration, made so by the loftiness of the idea.

"It is both fitting and expedient for the thousands of moving picture theater owners throughout the United States that they should simultaneously give a ringing expression of their devotedness to our country and its righteous cause.

"Personally I have not yet learned of an exhibitor in our Chicago organization who is not with the Government in our fight for world democracy and right; but if there be any such exhibitors the demonstration set for April 6 will discover them. Such men should not only be driven from the business; they should be interned, just the same as alien enemies of the country.

"My services are at your command in this matter.

"JOSEPH HOPP,

"President Chicago Local, Illinois Branch, M. P. E. L. of A."

Mr. Hopp is a member of the National Security League, Chicago division; a member of the executive committee of "Four-Minute Men," Illinois, and his only son enlisted in the U. S. navy, of which he is now a first-class petty officer.

CINCINNATI THEATERS BOOST.

Cincinnati theaters are probably doing as much to help along the war as any in the country, and more than most, judging by a tour of the downtown theaters, in connection with the idea of having a special drive on their part to stimulate interest in the forthcoming Liberty Loan. It developed that every house is giving whatever time is needed at each performance to a "Four-Minute" man, who, as a rule, is a ten-minute man. Not a single manager grudges this time, however, in spite of the fact that it is usually as good as money, and means a loss if people are kept waiting outside. Slides urging co-operation in the various war work, and in the conservation measures desired by the Government, are also run at all of the theaters. Patriotic music is played frequently, and at least one playing of the national anthem at each performance is the rule, the audience standing; while the display of a moving picture of the flag is also usual, never failing to excite cheers and applause. When it is considered that most houses also run news pictures, most of which show military scenes or others of patriotic interest, and that many of the current releases have a direct bearing on the war, it can be seen that the moving picture houses are doing everything in their power, without reference to any particular occasion, to help win the war.

HAROLD LLOYD VISITS NEW YORK.

Harold Lloyd, star of the Pathe Rolin comedies which bear his name, made a flying trip to New York last week, arriving Tuesday and leaving Sunday. He was present on Wednesday night at the dinner given to Paul Brunet, vice president and general manager of Pathe. On Friday a small luncheon was given for him at Keen's Chop House, when a number of representatives of trade papers were present. After lunch the party proceeded to the Pathe projection room and saw "It's a Wild Life," one of Lloyd's newest comedies.

The opinion of the members of the Pathe organization and of those present at the private showing is that "It's a Wild Life" is one of the best pictures that Mr. Lloyd has ever done. The comedy deals with the fast-moving events at a popular cafe, where Harold, the Baron de Muss and the Duke of Appricot, all on the trail of the same girl, furnish the lively action, and numerous complications follow.

Concerning young Lloyd, one of the best critics in the motion picture field wrote the other day: "Lloyd may have peers in his line, but as a consistent comedian he has no superiors."

New York to Fight for Legal Sunday Shows

Motion Picture Men Meet at Albany to Further Local Option Measure Granting 2 O'Clock Opening

Albany, March 14.

THE opening gun in motion picture legislation at the present session is being fired at the State capitol this week, with the introduction of a bill, which, if passed, legalizes motion picture shows on Sundays after 2 o'clock in all cities and villages of New York State except where a governing municipal body has adopted an ordinance which forbids such exhibitions on the Sabbath. In addition, Senator James Walker's bill relating to operators in this State was made a special order of business for March 11. Within the next three weeks the motion picture industry will probably assume considerable importance before both the Senate and the Assembly.

According to prominent legislators, there will be no attempt this year to introduce either a censorship bill or a bill attempting to exact a tax, such as was the case last year, when two similar bills commanded statewide attention before they went down to defeat. The fact that the nation is at war and that this is a gubernatorial year is said to be reasons sufficient for the elimination of both.

With the Legislature slated to adjourn the second week in April, and with a number of bills of almost national import demanding the attention of both houses, it is regarded as being doubtful if any great attempt is to be made to tamper with the motion picture industry in its present condition.

Just how far the move towards legalizing Sunday motion picture shows in this State will get must remain a question for several days. Assemblymen claim today that the bill is one that has been poorly drawn. The bill itself is intended to amend the penal law and reads as follows:

"'Section 1. The penal law is hereby amended by adding at the end of article one hundred and ninety-two a new section to be section twenty-one hundred and fifty-four, and to read as follows:

"2154. Motion picture exhibition on the first day of the week. Notwithstanding the provisions of this article, or any other general or local act, it shall not be unlawful to exhibit motion pictures on the first day of the week after 2 o'clock in the afternoon, in a city or village, if an ordinance shall not have been adopted by the common council or other legislative governing body of the city or village prohibiting such exhibitions on such day and after such hour; and the adoption of such an ordinance is hereby authorized."

It is intended that the act, if passed, shall take effect immediately. Around the legislative corridors there appeared today to be a lack of any definite information as to exactly who was behind the bill, assemblymen referring to the backers as "the crowd from New York." In the bill drafting committee room it was admitted that the bill had been drafted there, but further information was not forthcoming. Assemblyman Clarence Welsh admitted that he had been requested to introduce the bill, but had refused. He did not explain his reason. It was also said that Senator Henry Walters of Syracuse, who was more or less mixed up with the Wheeler bill a year ago, would probably sponsor it once it reached the Senate.

The Walker bill amends the general city law by providing that applications for motion picture operators' licenses must be accompanied by an affidavit of a licensed operator showing that the applicant has served as assistant for not less than six months. Permits must be obtained from the license authority to act as such assistant and the assistant may not himself operate a machine. Anyone who has operated a machine for not less than six months may present his own affidavit. The licensing authority may require corroboration of affidavits.

So far as the legalizing of Sunday pictures in this State is concerned it seems reasonable at the present time to expect that upstate members of the Legislature will be governed much as they were a year ago, when they were flooded with letters and telegrams from constituents in smaller communities who protested long and loud against the establishment of what they termed a "Continental Sunday." While the city of Albany does not permit motion picture houses running on Sunday many Senators and Assemblymen hie themselves each Sabbath to the neighboring city of Troy, where the houses play to a business that taxes their capacity, and to which Albany contributes to a large extent.

Local Option Bill Has Good Chance.

"Any bill having for its purpose the legalizing of Sunday motion picture shows throughout this State after 2 o'clock, or, in fact, after any hour on the Sabbath day, will be buried so deep in committee that it will never see daylight. But if the bill is framed so that the Sunday motion picture proposition is made a matter of local referendum, it will be another thing." Such was the comment in this city today, five minutes after a lengthy meeting of the Allied Motion Picture Committee of the State, held for the purpose of perfecting an organization to back a bill which will be introduced in the Legislature next week, by a State Senator of such prominence that his name has been heard frequently mentioned as a possible successor of Governor Charles S. Whitman. The Senator hails from an upstate community, is a resident of a village, and represents a large following residing both in city and suburban localities. A year ago this same Senator strongly opposed the Sunday movie bill which was introduced in the Senate and which brought forth one of the biggest fights of the year.

A clever method of procedure towards securing the support of the senators and assemblymen of this State in the hopes of passing what will be known as the "Motion Picture Option Bill" was decided on at a meeting at the Hotel Ten Eyck in this city today of forty or more members of the Allied Motion Picture Committee of New York State and others. During the next few days, as the result of today's meeting, every legislator will be personally visited by a motion picture exhibitor who will carefully explain the meaning of the present campaign and what the desired end will mean to the populace, the industry and to the Government, for it is asserted that Sunday motion picture shows in this State will net additional war taxes of a half million dollars or more a year.

New York City and the capitol district were particularly well represented at the meeting. Frederick H. Elliott, secretary of the Allied Committee and executive secretary of the National Association of the Motion Picture Industry, with Attorney J. Robert Rubin of the Metro Pictures Corporation, arrived in town a day in advance of the meeting and went over the ground carefully. The New York delegation arrived at noon. A luncheon preceded the meeting, both being held on the mezzanine floor of the hotel. John Manheimer, president of the Motion Picture Exhibitors' League of New York City, presided at the meeting, which lasted for a full three hours or more.

Exhibitors to Confer With Legislators.

Considerable time was devoted to a discussion as to the best methods of procedure. It was finally decided to perfect an organization which would represent fifty-one units, the number of senatorial districts in this State, with the understanding that a prominent exhibitor in each of those districts would confer with his senate representative in the immediate future. This exhibitor in turn was empowered to select three fellow-exhibitors from his district to meet the assemblymen, the whole line of thought being to reach each legislator as quickly as possible and to explain in an intelligent way exactly what was desired by the organization of motion picture interests.

There was some talk as to the advisability of extreme publicity in the matter, one of those present presenting the opinion that the whole situation should be handled without any great amount of publicity, but this idea was quickly and practically unanimously dispelled by the statement that civic organizations throughout the State stood ready to back the bill, that there were many ministers who would come out openly in favor of the bill so long as motion picture houses were not permitted to open until 2 o'clock in the afternoon.

It was decided not to refer to the bill as the "Sunday Open Movie Bill," but that it would be hereafter known as the "Motion Picture Option Bill." The bill itself will be introduced in the Senate by Alfred J. Gilchrist of Brooklyn and in the Assembly by George Blakely of Yonkers. There will be another meeting of the committee in this city next Tuesday afternoon at 3 o'clock, at which time it is expected that others, who were necessarily absent from today's session, will be able to attend.

Among those present today were William Brandt, Brook-

Springs; John J. Walker, Schenectady; Sidney Cohen, New York; G. E. Manserch, Schenectady; S. Suckno, Albany; Charles O'Reilly, New York; S. J. Berman, Brooklyn; W. A. Zeiser, Schenectady; W. H. Gray, Schenectady; William Fait, Jr., Utica; W. H. Linton, Little Falls; Fred Elliott, Albany; Max Spiegel.

The exhibitor-captains named for the Senatorial districts are: 1, Mrs. Jennie Reitmeyer; 2, William Bigall; 3, Rudolph Sanders; 4, William Brandt; 5, 6, William Hilkemeier; 8, Sam Berman; 9, Louis L. Levine; 10, Samuel Lesselbaum; 11, David Weinstock; 12, Charles Steiner; 13, A. Fanchie; 14, John Manheimer; 15, Max Spiegel; 16, 17, Charles L. O'Reilly; 18, A. J. Wolff; 19, Sydney S. Cohen; 20, Sidney Ascher; 21, John Wittman; 22, Henry Cole; 23, Charles Moses; 24, B. L. Feinblatt; 25, George Cohen, Newburgh; 26, Frederick H. Elliott; 27, Sidney A. Huffman, Saugerties; 28, Samuel Suckno; 29, Frank Barheit; 30, Allan Beckett; 31, W. A. Zeiser and Charles G. McDonald; 32, Ben Young, Ilion; 33, Lou Bittner; 34, A. S. Hardy, Malone; 35, Fred Gilroy, Ogdensburg; 36, W. H. Linton and Charles Fait, Jr.; 38, Emmett Cornell; 39, David Cohen; 40, Edward Morgan, Auburn; 41, William Dillon, Ithaca; 42, 43, 45, 46, W. C. Hubbard, Rochester; 44, Arthur Smith, Hornell; 47, Charles Hayman; 48, 49, 50, H. B. Franklin; 51, Woods and Peterson.

C. L. GRANT.

Brooklyn Civic Associations Favor Bill

THE Associated Civic Associations of Brooklyn have placed themselves on record as heartily favoring motion picture exhibitions on Sunday, indorsing and upholding the proposed bill, which is about to be introduced into the State Legislature and which will amend the State's penal laws regarding pictures.

The meeting, one of the most enthusiastic ever held by the organization, took place in the headquarters rooms at 1 Greene avenue, Brooklyn, and was attended by about 300 members. The Sunday motion picture resolution was presented and unanimously carried by a rising vote. The action of the Associated Civic Associations is particularly significant, since it expresses the public opinion of Brooklyn. The organization represents over 100,000 taxpayers.

Louis L. Levine and Dr. Edward J. Megarr were appointed a committee of two to represent the association in furtherance of the resolution.

4,000 Sign Sunday Show Petition

Citizens of Birmingham, Ala., Register Protest Against Blue Laws—Largest List in Local History.

A MAMMOTH petition signed by 4,000 voters to be presented to the Birmingham, Ala., city commission calling for permission to operate moving picture shows on Sunday has been drawn up ready for presentation. Never before in the history of the city has there been such a large number of signatures on any one subject, indicating that there is a great following among the advocates for Sunday pictures.

Upon request of citizens who qualified for voting in the recent registration period the filing of the petition has been deferred for a brief time. If it develops that the newly-made voters have the right to exercise their franchise, the petition will be filed at once. The petitioners for the operation of Sunday pictures have deferred to the large number of new voters who have just registered.

The Pastors' Union, which agitated the Sunday closing question, is anxious to have the voting on the bond project, a local question in finance, and the moving picture question held at the sametime.

TRAVIS WRITING BOOK ON RUSSIA.

Lieutenant Norton C. Travis, who was photographer for the Red Cross Mission to Russia, and who recently returned with 75,000 feet of film, will shortly have his experiences issued in book form. Lieutenant Travis is well and widely known as a motion picture cameraman, and is also a prominent member of the Cinema Camera Club.

Some of his thrilling and gripping story has already appeared in a number of the large American dailies, accompanied by photos taken at the risk of his life, and he is now preparing a new series of articles dealing with the work of women in the war. Offers have been made to Lieutenant Travis to condense some of his most thrilling experiences into lecture form, with accompanying pictures.

Ochs Invites Exhibitors to Invest $250

Idea Seems to Sound Good in Meeting, But Afterward Individuals are Skeptical.

LEE OCHS, head of the United Picture Theaters of America, was in Cleveland March 13, and at a meeting of the Exhibitors' League, which was quite largely attended, undertook to interest the Cleveland theater managers in his new venture.

Mr. Ochs outlined his proposition in detail, stating he wanted exhibitors to invest $250 each in stock in the concern, and if by chance the promoters could not put the idea over, all the money received, less 10 per cent., would be returned. The 10 per cent. was to be retained for expenses and work of the promoters.

The proposition sounded good to the exhibitors during the meeting, but from talks with individual members after the meeting it was seen that the promoters would have to do much missionary work to get a majority of Cleveland exhibitors interested to the extent of buying stock.

"At the present time," said one exhibitor, a former official of the league, "we have another similar proposition on hand—the Exhibitors' and Producers' Affiliated, in which Mr. Pettijohn has interested us. I say one thing at a time. The proposition of holding 10 per cent. in case the idea falls through does not appeal to me very much. There should be some guarantee in the shape of contracts with producers to prevent the idea falling through."

James Calnay Wanted by Police

THIS paper has received from the Louisville police department a notice to the effect that James Calnay, who has also signed his name Kalnay, is wanted in that city on the charge of obtaining money under false pretenses, of which he is charged by indictment in Jefferson County. It asks authorities to arrest and hold him and send a telegram to Ludlow F. Petty, chief of police, so that an officer can be sent with the necessary papers for extradition.

James Calnay.

Calnay is 28 to 30 years of age; 5 feet 5 or 6 inches; 135 to 140 pounds; black hair, brown eyes, dark complexion, smooth face. He is known, but not too happily, by many people connected with the motion picture business, and especially by many of those who would be connected with it. A little over a year ago he was promoting a scheme in Nashville, Tenn., called the Dixie Film Corporation, but abandoned that city unexpectedly and without flourish of trumpets leaving those who had been persuaded to invest in his project to repent at leisure. Before that, one of his specialties had been "schools" for teaching men and women with money how to make $1,000 a week playing in pictures. That some of them were cross-eyed and crippled mattered nothing at all so long as they had the money. He worked this school game in Detroit and in Buffalo. It will greatly advantage the moving picture business to have this man brought to trial.

DIRECTOR WELLS PLANS BENEFIT.

Raymond Wells, director of Triangle feature pictures, is planning to rehearse a big dramatic production for the stage. Many well-known stars of filmdom will be seen in the cast, and Belle Bennett, Triangle player who recently scored a success in Ashton Stevens' play, "Mary's Way Out," will be seen in the leading role. Wells will put on the drama for the benefit of the Submarine Base at San Pedro, of which Miss Bennett is godmother, and the funds thus raised will go to equip the amusement rooms for the sailor boys.

Burial of Stanley V. Mastbaum

Funeral Held From His Home on March 10— Jules E. Mastbaum Succeeds Him In Business Affairs

MANY notables and friends attended the funeral of Stanley V. Mastbaum, who was buried Sunday, March 10, from his home, 417 South Broad street, Philadelphia. Friends and associates who knew the genial character of the man feel that the motion picture world has suffered a severe loss. Especially is this sentiment expressed by his employees. There was a lavish display of flowers.

In appreciation of Mr. Mastbaum's valuable past services rendered to the industry, a voluntary meeting was called for Friday, March 15, at the Vendig Hotel, to discuss a plan for the erection of a permanent mausoleum.

Prominent personages who attended the funeral were Jules E. Mastbaum, M. Greenwalt, George H. Earle, L. O. Beggs, Alexander R. Boyd, Frank W. Buhler, Morris Wolf, George R. Meeker, E. Fleisher, A. Einstein, Lewis J. Selznick, Adolph Zukor, Ben Schulberg, Hiram Abrams, Samuel Goldfish, N. Goldfish, Ricordi Gradwell, W. R. Priest, Felix Feist, William E. Smith, Harry Schwalbe, Bert Tichner, John Simpson, Frank V. Armato, Mrs. Corrine Solomon, O. Bower, O. Morgan, R. Lynch, G. Ames, M. Milder, B. S. Moss, Morris Boney, W. Heenan, Charles Oldt, M. Comerford, L. J. Chamberlain, Elliot Goldman, M. Steifel, Charles Segal, Earl Fort, Allen May, S. Burman and numerous political officials.

Jules E. Mastbaum, a brother of the late Stanley V. Mastbaum, was selected as director of the various enterprises under the control of the Stanley Company, of which he was elected to the position of president and managing director during the early part of the week.

Although it is not generally known, Jules E. Mastbaum was really the pioneer motion picture man of Philadelphia, insofar at least as the management of theaters devoted to this now generally popular style of amusement is concerned. He was a partner of Harry Davis, of Pittsburg, when the latter opened the first picture house in Philadelphia at the corner of Eighth and Market streets. This was devoted largely to short pictures and gave a marvelous number of showings each day at five cents admission. The place was, of course, a small one, but it did a thriving business from the start, and encouraged the managers to select other locations. Their second venture was at the northwest corner of Ninth and Market streets, which also flourished from its very opening.

But the managers wanted to get on the more fashionable Chestnut street, so they acquired a property between Twelfth and Thirteenth and converted the building into what was in those days one of the finest motion picture theaters in the City of Brotherly Love. Then Mr. Mastbaum realized that the enterprise was but in its infancy, and he began securing sites for more pretentious houses. He built the Bijou Dream, Princess, Victoria and, with Stanley Mastbaum and Al Boyd, the Regent. He was interested in the Globe, the Stanley, of which he was the first manager, and the theater at 333 Market street. This latter his friends protested against, declaring that it would be suicidal to open a theatre in that section. But Mr. Mastbaum thought otherwise and opened the house, which has been a veritable gold mine ever since.

Jules Mastbaum built the Stanley Theater in New York City, and is financially interested in numerous theaters other than those mentioned in Philadelphia. He is president of the Central Market Street Amusement Company, president and general manager of the Stanley Company and is interested in the Cross Keys, Ruby and Savoy theaters. He is also one of the owners of the beautiful Garden Pier at Atlantic City, which is one of the show places of the popular resort, and which cost more than a million dollars to erect.

It was his scheme that was responsible for the creation of the Stanley Booking company, an institution that has been responsible for a number of important innovations in the picture field in Philadelphia inuring to the interests of the local managers and the manufacturers as well.

He is a man of strong personality and indomitable energy and was closely identified with his brother in his business affairs; therefore he starts in, as did the late Stanley V. Mastbaum, well equipped to continue the policies that the latter had in force with such brilliant success when he was suddenly claimed by death. Mr. Mastbaum is well known, not only in the picture world, but in the financial and commercial spheres as well, and has many extensive operations in hand. He is genial, affable and always ready to listen to arguments. It is his intention to devote much of his time to furthering the business now so well established, and to inaugurate at propitious times such innovations as will have a tendency to be of benefit to the exhibitor and the producer. He is a man of many ideas and has high ideals. In a word, he is a man of affairs, and it is probable that he will soon be regarded as one of the leading spirits in the motion picture world, not only of Philadelphia, but the United States as well.

C. M. "Mell" Simmons Dies in Dayton

Well Known Picture Distributor Succumbs to Pneumonia After Brief Illness.

C. M. SIMMONS, well known in the motion picture industry particularly in the West, died of pneumonia in Dayton, Ohio, Tuesday, March 12. A short time ago Mr. Simmons left the Artcraft organization to become general manager of the State-Rights Distributors, Inc., and at the time of his death was making a tour of the country exploiting "Carmen of the Klondike," the first production to be presented by that concern.

For a number of years Mr. Simmons had been actively engaged in the motion picture industry. In 1906 he left the commercial field to devote his energies to amusement enterprises, and opened a roof garden in one of the cities of the Middle West. He soon won success, and was looked upon as a capable showman.

C. M. Simmons.

Mr. Simmons later went to Chicago and secured the management of a splendidly equipped theater, doing very little business, he considered as having great possibilities. His judgment proved to be correct. Later he moved to Seattle, and at the forming of the General Film Company he became manager of the Seattle exchange and was later made sales manager, controlling the exchanges of the Pacific Coast.

Since that time "Mell" Simmons, as he was popularly known to thousands of exhibitors, had successfully managed theaters and exchanges from coast to coast, having opened exchanges in the various territories for the Electric, Triangle, Goldwyn and Artcraft Companies. His ability to recognize the merits of a production and his methods of fair play won for him a commanding position in the territories in which he worked.

For more than a week before he left New York he had been suffering from a severe cold and was absent from his office for several days. He recovered sufficiently, however, to start on his trip, but when he reached Dayton he contracted another cold which rapidly developed into pneumonia. His death came as a severe shock to his business associates, as word had been received the day before he died that he had passed the crisis and was expected to recover.

Pathe Executives Dine Paul Brunet

New Vice-President and General Manager of Old Concern Toasted by Twoscore of His Asssociates

MARKING a new era in the annals of Pathe Exchange, Inc., Paul Brunet was welcomed as vice-president and general manager of the big distributing company at a dinner tendered him last Wednesday evening. The keynote of the dinner was optimism and confidence, respect and friendship for the man in whose honor it was given, and especial importance was lent by the presence of the entire board of directors, with the exception of Paul Fuller. Ferdinand Zecca, one of the great production experts in France, who is now on the board of directors, was also a guest of honor.

When coffee and cigars were brought, after an enjoyable meal, for which forty covers were laid, F. C. Quimby, sales manager of Pathe, acting as toastmaster, rose and briefly introduced Mr. Brunet.

"You all know that we are here to welcome as our chief, a man whom we have known and worked with for three years," said Mr. Quimby. "We admire him as a big, broad-gauged business executive. We have every confidence that in his administration Pathe Exchange will make a greater success than ever in the past. Every man here believes in Mr. Brunet as the man for the important post to which he has been elected. May we now hear from our vice-president and general manager, Paul Brunet?"

"It is difficult for me to express," said Mr. Brunet, amid enthusiastic applause, "the deep gratification which I hold as the result of the friendly feeling manifested toward me on this occasion. I want to assure you that such friendly feeling is fully reciprocated, and knowing that I have your cooperation it can but result in lightening my duties.

Pathe Manufacturer for Twenty-three Years.

"Since the house of Pathe began the manufacture of motion pictures more than twenty-three years ago many film concerns have come, flourished for a while and then passed away. Scarcely a week passes but that the birth of some new organization is announced in the trade papers. Have you ever stopped to think how few of them have lasted? Have you ever stopped to think that one and only one house in this business that may truly be said to be a predominant factor today has a history that dates back more than nine or ten years? You know Pathe is the company I refer to, and you also know the reason it endures, prospers and flourishes is because it is founded on a policy of sound business judgment and honesty, and has as its aim the rendering of real service to the exhibitor.

"In collaboration with Mr. Zecca, who was sent here by Mr. Pathe, and who will devote his proven ability to the production part of our business, and yourselves whom I consider each qualified in his particular line, we will, I know, bring about a result that will make for new history in this industry."

Other speakers were Mr. Zecca, Harold Lloyd, E. C. Lynch, Charles B. Samuels, L. Ernest Ouimet, Louis J. Gasnier, W. A. S. Douglas, H. C. Hoagland and George B. Seitz.

Those present besides those named included W. R. Baker, Arthur Rousseau, A. Werkmeister, G. L. Shanier, W. C. Smith, J. Humm, L. E. Franconi, G. Bardet, C. W. Allers, C. J. Fischer, F. R. Clarke, G. A. Smith, Frank Duffy, Tarleton Winchester, Joseph A. Dunn, Harry Lewis, Prince Paleologue, J. W. Kyle, Charles Van Arsdale, William Lord Wright, M. Ramirez, P. A. Parsons, C. Julian, Arthur Miller, A. Adatte, B. Millhauser and C. Cohen.

F. I. L. M. CLUB TO DISCUSS WASTE.

At the monthly dinner of the F. I. L. M. Club of New York, which will be held on Wednesday, March 20 at 7 o'clock, at Healy's, Columbus avenue and 66th street, the topic of the evening will be: "Is the Waste in the Film Industry Due to the Producer, Distributor or Exhibitor?"

P. A. Powers, treasurer of the Universal; William A. Johnston, president and editor of Motion Picture News; Sidney A. Cohen, president of the Motion Picture Exhibitors' League of New York, and Harry A. Reichenbach, specialist of moving picture publicity, are the ones who have consented to give the benefit of their opinions.

At each monthly dinner some important topic of vital interest to the industry will be discussed. Tickets may be procured from any film exchange manager in the metropolitan district.

DE MILLE AIDING IN CAMOUFLAGE WORK.

The artistic development of the scenic field of motion pictures is made apparent by the request of the United States Government that the motion picture men assist the army in camouflage work and the appointment of Cecil B. DeMille as a member of the staff to aid in recruiting technical experts and scenic artists for this important work. Mr. De Mille has been able to devote considerable time to the Government. The vast experience of the motion picture technical men is proving invaluable. A company of 250 is being organized in Los Angeles. Amazing results are being accomplished.

Dinner Given to Paul Brunet, Vice-President and General Manager Pathe Exchange, Inc., at Delmonico's, New York, March 13, 1918.

President Brady Talks to Rotarians

Outlines to Business Men Some of the Things the Screen Has Done and Is Doing

ONE of the most enthusiastic meetings ever held in the interest of "Motion Pictures as an Advertising Medium" was the monthly meeting of the Rotary Club of New York, held in the ballroom of the Hotel McAlpin, Thursday evening, March 7, when William A. Brady, president of the National Association of Motion Picture Industry, speaking to over seven hundred members representing the various businesses of the metropolis, said among other things:

"When I came here to-night I asked your chairman to tell me what the Rotary Club was. He said it comprised the representative business men of New York, and after taking a flash at the audience, I realized it was true. I also know that the Rotary Club at Chattanooga, Tenn., was the first club to win the distinction of having built a theater for the soldier boys.

"For the last seven weeks I have been down at Atlantic City superintending a balloon ascension for my first big picture, 'Stolen Orders.' If you have any idea that making motion pictures is play I advise you not to tackle a job like handling one of these air monsters unless you want to get a good drop down to the world of reality and tough propositions. But I simply mentioned this because I suppose you've all looked over here at me, saying to yourself, 'Oh, he's only a showman.'

"So I am—just a plain, ordinary showman, and have been since I was nineteen years of age. I have seen the show business grow, and grow, and grow, from the time when we used to sit and see four shows for the price of one; when, in the old days down on the Bowery the curtain would go up at 8 P. M., and go down, if the show wasn't too rotten, about 2 A. M., on up to Houston street, Union square, Twenty-third street, Thirtieth street, Times Square and on up to the close proximity of Central Park, and still it moves with the steady pushing of the business northward.

"And then the advent of the motion picture—and with the advent of the motion picture the spoken drama gradually dying away and the development of a great power, the screen.

"The first man to recognize the great value of the motion picture in this country was our great and beloved President Woodrow Wilson, God bless him!

"He asked me during his campaign in what way the motion picture could be used, and we planned an arrangement whereby it was possible to have him speaking on every corner in this country at one and the same time.

"The motion picture industry has cooperated with every department of the army and navy; has provided entertainment for the soldiers and the sailors who would otherwise have been without entertainment; has become allied with the advancement of every campaign promulgated by the Federal Government to win this great war, and made possible many of the advances that would otherwise have failed.

"Just as the Government has seen the value of the screen as an advertising medium, as a publicity agent, so the manufacturers throughout the country are beginning to realize and make use of this great factor in the development of the commercial supremacy of the American-made goods.

"About three months ago President Wilson sent to New York a message saying he wanted to see a group of motion picture men at the White House. Four men went. It was about the time Kerensky was pulling off things in Russia. The President said that Russia was in the balance and could only be reached in one way. That was through the motion picture. The Russian soldier, except in a few instances, cannot read. The screen speaks a universal language, and it was through this great medium, this great leveler of conversation, he proposed to reach Russia.

"'We must show the Russian soldiers our cantonments; our soldiers; our sailors; our navy. We can do it in no other way than by the aid of the motion picture. We must show them that America is preparing to win the war. They will not read it, for most of them cannot read, but the screen speaks a universal language.'

"As a result of that interview, within the last two months we have shipped over 6,000,000 feet of film to Russia, to prove that universal language is of great value.

Furthermore, when the history of this great war is written, and the victory won, it will be the motion picture of which will be written.

"It was as mighty as the sword."

Brooklyn to Have Big Theater

Triumvirate of Strand Owners to Build House at Fulton Street and Rockwell Place, Seating 4,500.

MOE MARK, Max Spiegel and Walter Hays, of the Mitchel H. Mark Corporation, owners of the Strand theater, accompanied by Thomas Lamb, an architect, left New York March 11, on a tour of inspection of the latest motion picture theaters built in the principal cities in the United States. The Strand owners are now preparing to build the largest and most luxurious motion picture theater in the country, which is to be situated on the corner of Fulton street and Rockwell place, Brooklyn. This new theater will seat 4,500.

In making this tour it is the hope of the Strand men to benefit from the experience of other prominent theater owners. The Brooklyn theater will be the last word in theater construction, and no expense will be spared for the comfort and safety of its patrons. Work on the new building will be commenced immediately.

Nora Bayes in Pictures

MISS NORA BAYES, the star of the Cohan Revue, and one of the best known comediennes on the stage, has arranged with Ed Rosenbaum, Jr., the publicity director of the King-Bee Films Corporation, to handle her film business in the future. Miss Bayes has received many flattering offers to appear on the screen, but owing to her theatrical contracts she has been forced to decline.

Nora Bayes.

Miss Bayes, besides being one of the best singing comediennes on the stage, is also considered one of the most intellectual actresses and is also the author of many clever songs and stories.

Mr. Rosenbaum is responsible for the statement that Miss Bayes has one of the most original stories ever written, ready to "shoot" as soon as he has closed with a producer. No offers will be considered by Mr. Rosenbaum except those coming from the big producers of the film industry, whose capital, standing and facilities will constitute a guarantee that the Bayes pictures will be screened and marketed under the most favorable conditions.

HARRY MAYO MANNEY IS COLLECTOR'S AID.

Harry Mayo Manney, for many years with Vitagraph at its studio in Brooklyn, is now one of the deputies of Henry P. Keith, internal revenue collector for Long Island. Mr. Manney being an old "pro.," Collector Keith has assigned him to take care of the Brooklyn and Long Island theatrical folk who may have income tax worries. Mr. Manney may be found any day at the collectors office in the postoffice building in Brooklyn, where he will be glad to give any possible assistance to his old friends.

How McGee Put On "The Unbeliever"

What the Manager of Detroit's Majestic Did to Bring Out Crowds to See the Edison War Picture.

By Jacob Smith.

NEW YORK may have its big showmen—Chicago, Philadelphia, Indianapolis and San Francisco and other big cities may have their big showmen—but to the city of automobiles our hats are off to what the motor city population believes to be the biggest and greatest "showman in the show business." In most cities the big managers who achieve reputations are in charge of big downtown, beautiful theaters that are successful to a more or less extent in spite of themselves. In other words, their location and local conditions make for success as long as the theater has just ordinary, everyday business intelligence looking after its affairs.

But in Detroit—think of one of the biggest houses being in the outskirts—nearly two miles from the heart of the city—and attracting people from all quarters of the city and doing as much business if not more than the big houses downtown. Such an institution is the Majestic theater at Woodward avenue, near Willis avenue, seating approximately 1,600, and managed by M. W. McGee, who has been in full charge since it opened three years ago. "Mac," as everybody knows him, has been in all branches of the amusement business, and was one of the pioneers in the film business in New York City.

All this is merely an introductory to the real story to show how big pictures can be put over big if the manager is a big man mentally. What we are really going to talk about in the small space allotted is "The Unbeliever," a Thomas A. Edison picture, produced with the cooperation of the marine corps, and shown at the Majestic theater, Detroit, starting Sunday, March 10.

First of all, Manager McGee is always looking for big pictures that offer possibilities. His theater caters to the very finest amusement lovers of Detroit and he must please them with the best that the photoplay world produces.

Well, about six weeks ago he got wind that the George Kleine System had arranged to release a wonderful war picture—something that was out of the ordinary. He didn't wait for the Kleine organization to peddle it around Detroit, but he took the train to Chicago to look into the proposition. A private screening of the picture was arranged. It so impressed Mr. McGee that a contract for the picture was immediately entered into for a later showing at the Majestic.

Mr. McGee realized when he returned to Detroit that his real work had just commenced. He had affixed his signature to a contract calling for a big war pr duction and now the thing was to get it "over the top."

Nearly every hour of the day found him busy working out stunts, plans, scheming for new ideas that would bring the people to the Majestic by the thousands. All he talked of—all he dreamed of—was "The Unbeliever" and the theater.

The day of reckoning came—Sunday, March 10. The newspapers had been full of publicity stories regarding "The Unbeliever." Big advertisements were run in the newspapers—25,000 special four-page hearlds were distributed—there had even been a private trade showing the previous week for city officials, officers of the army and navy and of the press. When the doors opened at 2 o'clock the first day there was a crowd two blocks long in front of the theater and the same length of line was maintained the entire afternoon and up until the last show that night.

On Monday there was a matinee to a crowded house, and on Monday night Mr. McGee broke the house policy by giving only one performance (instead of the usual two), starting at 8.15. There were present many officials, 350 men of the Michigan State troops and a capacity assemblage of citizens. Among other guests were George Kleine and M. E. Smith, manager of the Kleine exchanges.

The exterior and interior of the theater were elaborately decorated with American flags and bunting. Prices were not changed for the engagement. The orchestra was enlarged to forty pieces for "The Unbeliever" engagement. All through the showing of the feature there was special music by the orchestra and the organ—special stage effects to make each scene more realistic.

"The Unbeliever" has already had its engagement at the Majestic theater extended for a second week and there is every likelihood that it will remain longer.

NEW ONTARIO LAW MAY KEEP OPERATORS ON JOB.

It is intimated that the Ontario Government will shortly adopt a regulation which will require the equipment of all moving picture projection machines with trip mechanisms which will prevent operators from leaving the machines unattended.

Exchangemen Call Meeting—Call It Off

Rumors in St. Louis of "Bicycling"—Theaters Warn Distributors Against Rash Accusations.

SOMETHING of a clash between exhibitors and exchange managers in St. Louis was brought to light recently when it became known that a meeting of the managers of all the film distributing companies had been called for Thursday night, March 7. The meeting was surrounded by the greatest secrecy, but a reporter for an afternoon newspaper got wind of it and printed the announcement.

No sooner had the publication of the meeting time been made than the meeting was called off as hurriedly and as secretly as it had been planned. It became known that the managers of several of the largest houses in the city saw the notice of the meeting and warned film managers not to take any action that would cast suspicion on the theater managers.

It has been claimed that the exchange managers wanted to take concerted action against the alleged "bicycling" of films, and the failure of exhibitors to make deposits under the film companies' regulations. While no definite charges of "bicycling" have been made against any one man, or group of men, the film managers declare that they know the practice is going on and must take organized action to break it up.

The charge is hotly resented by the owners of string theaters. The film managers' meeting was discussed informally by the exhibitors at the regular meeting of the league, Friday, March 8, but the exhibitors decided to let well enough alone and await real action on the part of the exchange managers. The feeling is somewhat tense over this matter.

Cleveland Exchanges Adopt Shipping Label

Move Expected to Make for Quicker Handling of Film Between Distributors and Exhibitors.

ON ACCOUNT of the present congested traffic conditions and the frequent changes in train schedules, the Board of Motion Picture Exchange Managers of the Cleveland Chamber of Commerce has held several meeting with managers of different express companies and the superintendent of mails, with a view of cooperating with them in expediting film shipments.

The managers of the express companies and the superintendent of mails stated that most of the mistakes and delays in the handling of film shipments would be eliminated by the use of a standardized form of shipping label. For the prompt and correct handling of shipments a properly addressed shipping label is the first requisite.

The board, therefore, has adopted a standard form of shipping label and a sample of it has been sent out to every exhibitor in Northern Ohio, with the request that this form be used for all film shipments. Besides this, the board has arranged to furnish without charge labels of this form for returning films to exchanges. At the same time the express companies and film exchanges disclaimed any liability for delays when these labels are not used.

Fuel Ban Raised in Ontario and Quebec

Repeal Comes None Too Soon—Theaters Were Only Industry Still Carrying the Burden.

CANADIAN fuel Controller Magrath of Ottawa raised the heatless ban from the theaters of Ontario and Quebec on Friday, March 8—after the amusement houses had observed three heatless holidays in as many weeks. The repeal of the order did not come any too soon, because a great many exhibitors were becoming discouraged with the weekly receipts, particularly when no other business whatsoever was being required to close down for stated periods to save coal. Most every exhibitor is ready to swear that he did not save an ounce of coal by having a dark house each Monday and many declare that they used more coal than usual because there were no crowds to help keep the theaters warm. The latter, however, is hardly a good argument because if the ventilating system of a theater were perfect the air would be changed so often that heat would always be necessary.

The industries of Ontario and Quebec were not bothered by heatless holidays since February 11. According to the original order, the theaters should have closed one day each week until March 26.

The Original Story

By Archer McMackin.

NEWS that the western scenario departments practically have tabooed the writings of authors other than those whose stories are published in widely circulated journals and periodicals is not encouraging to a movement started a year or so ago for the development of a distinct motion picture literature. Stories of the fabulous prices paid for articles appearing in such weeklies as the Saturday Evening Post is enough to make the "overpaid star" retire from acting and turn to literature. As for the scribe who writes for the screen, and the screen only, it is sadly disconcerting. Must we, then, all rush into print before our work can reach the screen?

As a former literary agent, and one who was in daily touch with all the big New York publishers, I am going to divulge a secret or two, though, of course, I can name you no names. (And this essay is to point out that in the picturizing of books and short stories the motion picture producer is getting by far the small end of the deal.) I once had access to a file of manuscripts in the office of one publisher, who asked me to value them as motion picture material, before they were published. Some of these book scripts had not been paid for, and it was only too apparent that the book's author would be able to pay the rent only in case he had written something which contained picture material.

I have dealt with other publishers who have asked that I list their books and ask only a nominal price, anything that would look half-way respectable. Novels, fresh from the press, poured into the office of our agency daily, sometimes accompanied by well prepared synopses. A well-known author sent me a file of Saturday Evening Posts containing his stories, with the announcement that he would let them go at a small figure because they were shortly to be published in book form. Tempting offers, in some cases outright bribes, were made by authors and publishers to push certain books; for, verily, the price of print paper was going up, and a new Eldorado had been discovered.

Figures are seldom interesting, but it is necessary to use them briefly in this argument concerning who is "holding the bag." It is unnecessary to disclose the name of that weekly, with its w. k. "over two millions a week." Prices paid by this paper range from $150 to $1,500 for a short story, the price depending to some extent on the fame of the author. The price of a novel of 70,000 words paid by the same periodical is seldom over $3,000, and that is putting the figure rather high. Motion picture producers pay from $500 to $2,000 for short stories published in this well-known weekly. For novels, if the figures I have read elsewhere are correct, they are willing to pay from $3,000 to $25,000. After the deal with the picture company the author hastens to a publisher, informs the latter that his S. E. P. short stories or novel has been accepted by a film company, and immediately the printing presses are hot. In this case the author realizes on small royalties only, but if the film is successful he will make from a thousand to three thousand on the book.

These figures are produced to show that there are two ways of looking at "advertising values." There is no doubt that the widely circulated Saturday Evening Post is a good advertising medium. They charge from five to eight thousand dollars, I believe, for the back cover. **But** what of the advertising value of the picture, which reaches eight or ten million people? The motion picture people are actually giving the author and publisher of a book, if you compare it with the back page of the Saturday Evening Post, with its two million a week, about twenty-five thousand dollars' worth of advertising.

The figures I have given above were obtained after careful investigation and interviews with authors who write for the Post, and whom I know personally. One of these men stated frankly that he refused to write anything that did not offer picture possibilities. A novel in the Saturday Evening Post, which I read recently, was so much like a scenario that a director could have used it as a working script. Some of you editors will recall it: A well-known Paris thief; his experiences aboard a German submarine, and his later adventures with German agents in New York.

I glory in the fact that the down-trodden writer man is at last getting his innings. For a long time the magazine trust had him cornered. It was fashionable to live in a garret, watch for the small thin envelope and stall the landlady. Now the writer folk are moving up to Central Park West or taking country places in Westchester or Long Island.

Nevertheless the statement that motion picture editors refuse to read anything but published stories is a hard blow toward the development of a distinct motion picture literature. Why not reverse the present proposition? Arrange with the publisher to novelize the successful and original film story with its $25,000 worth of advertising. It is also time that the screen author had his innings!

I hear the cry: "Less than 1 per cent. of the unpublished stories submitted are available." True, Mr. or Miss Editor. But less than a thousandth per cent. of the stories submitted to the magazines are available to them. The Munsey periodicals editorial staff maintains some fifty first readers. The output of literature in this land is enormous.

The motion picture has long been voted a distinct and separate art, and for its healthy development a distinct and separate literature is necessary. The rejection of a good, original story "because it has never been published" is an inadequate and idiotic excuse. Healthy progress in any art or science means the development of all its functioning apparatus, and if "the play's the thing" one of the most vital contributing elements to the success of the motion picture industry is being strangled and crushed out.

Arbuckle Renews Pep Among Marines

Visits Mare Island and Spends Strenuous Day—Shows How Good An Athlete He Is.

CARRYING two hundred and eighty-seven pounds of net weight, Roscoe Arbuckle, of avoirdupois and comedy fame, recently convinced Uncle Sam's marines in training at Mare Island, California, that he is what moving pictures show him to be. The occasion of the demonstration of his ability as an all-around athlete and comedian was a visit made to the marine barracks in company with Eugene W. Castle, the San Francisco representative of the Gaumont weekly news service, and Van B. Clement, manager of the Portola Theater.

No sooner did the party arrive at the Island than the comedian was the center of an admiring throng and all sorts of questions were fired at him. Finally a marine yelled out, "How are you as an athlete?" and a huge pushball was rolled on to the field. A royal battle followed, with the big fellow on one side and many husky marines on the other. After holding the navy boys at bay for a time "Fatty" played a game of baseball, took part in a sham battle staged in his honor, "relieved" the bandmaster and led the seventy-five-piece band all over the grounds and wound up his very convincing demonstration of versality by treating the men to a funny talk, followed by a gymnastic exhibition. The marines declared that if he would remain with them for a week they could work him down to a normal weight, and the comedian agreed with them. He left, declaring that he had never had a more enjoyable day, nor a more strenuous one.

Mr. Arbuckle states that this visit to San Francisco is to be one of a regular series. The climate of the southland is declared to be too trying on him and following the completion of each picture he makes he plans to come here to renew his "pep." Other film artists are making the same declaration, which may not be surprising when it is realized that within another month the city of the angels is to become as dry as the proverbial bone.

Roscoe Arbuckle at Mare Island. Left to Right: Roscoe Arbuckle, Eugene W. Castle, Van B. Clement.

Titles

Their Field, as Wide as the Industry Itself, Calls for the Best Efforts of Literary Craftsmen.

By Alfred Biggs.

WITH the gratifying general progress of events in the industry toward a higher standard in motion picture art comes the necessity for scrupulous and painstaking care in every detail and department in production and finishing. Methods that were the result of a naive scramble for wealth in an "easy money" market are obsolete; the old timers are now almost relegated to the background. The old order is fast changing, giving place to new methods, systems and men. And in the great struggle for the survival of the fittest too much attention cannot be given to the perfection of every detail, for today this counts for success.

It is gratifying to note that titling, that most important detail in the making of a picture, is receiving more and more attention on the part of producers, who also realize that more effectiveness as well as considerable saving in expensive crowds and settings can be effected by collaboration with a titler who is an expert literary craftsman.

One of the first indications of an awakening consciousness of the value of titles was seen in the mechanical end of their making. A more elaborate style of letter was introduced and later this was elaborated by the introduction of allegorical or silhouette figures prancing in the background. Rarely indeed, were these good; in many instances they were laughable. Nevertheless they were welcome, for they were an indication of a worthy desire to improve. This pseudo-artistic dcorative work had a great run and is still in vogue to a considerable extent today, but it has not the qualities to make it a joy forever; folks tire of it and gradually it must resolve itself into a less pretentious style more in keeping with the exactions of art.

A more important question is: How further to improve the literary value of the writing of the titles? Here is a field as wide as the industry itself. The old-style running commentary on the picture, with its crudities, barn-storming heroics, cheap platitudes and abortive attempts at fine phrasing is doomed. It will not stand up under the ever-increasing pressure of an elevating competition. Those who wrote these titles must either mend their ways or find some other occupation more in keeping with their limitations.

In the picture of certain producers a great advancement in titling already may be noted. These concerns apparently take a wider view of their mission in life than merely to earn dividends. As soon as a producer's aspirations are limited by the boundary line of "profits," the quality and grade of his work suffers. He tries to "get by" with cheap effects —including inferior titling—and immediately the discerning eye can read the writing on the wall: in these days he cannot live; he encumbers the path of progress.

Titles, to stand the test, must set forth the very spirit of the play—they must fill the blank that invariably exists between picturization and drama. The most intelligent audience would fail to get the significance of an author's intention without titling—therefore the success of the picture largely depends upon the titling. That being the case, why not make success doubly sure by insisting upon good titles?

Good titles should be felt rather than seen. That is to say: the subconscious appeal of the words read should make itself felt in the minds of the audience in such a way that the audience actually lives the part with the actors and literally feels the emotions portrayed on the screen. This is worthy work for the word-artist. Further, the phrasing of the titles should be such that they flow easily, there must be no jarring note or discordance; the words must open the door into the mind of the audience with the graceful hand of gentle tact. The style and art of the writing must reach out over the audience saying: "I know you, and I am your friend: come now and let us together understand and enjoy this picture."

Successful modern titling calls for highly specialized ability: it is a profession; and one that by its very nature will never be overcrowded. Many are called, but few are chosen. The process of elimination will become more severe as the public becomes more educated to pronounce the verdict on the merit of a picture and its accessories. Adequately to convey a world of sentiment, pathos or enthusiasm in a few short words calls for skill of a very particular kind. Many who attempt it never rise above the succinct phraseology of the "ad" man—their work is cold, staccato, and bare of human feeling. The able title writer is worthily in a foremost place among those who make movies; for in his hands lies the making or the marring of a picture.

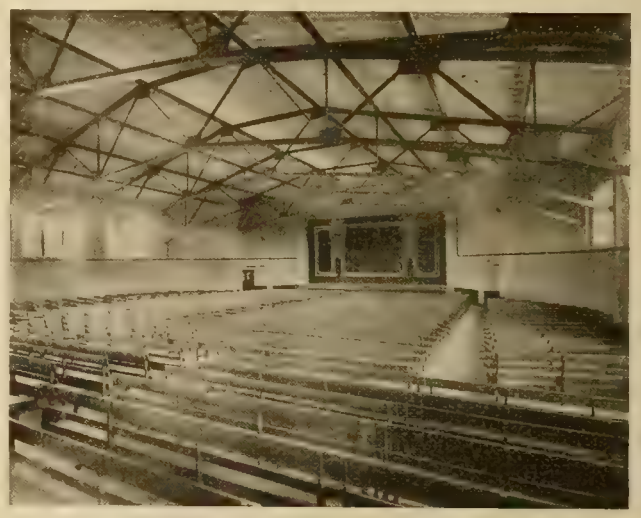
It has been argued that the public is no judge of the literary value of titles, and therefore anything readable will "get by." Nothing could be more inaccurate. The public doesn't think—it feels; and the unerring instinct of an audience invariably pays a tribute to good work, whether titling, or directing, or acting. All of these points must be carefully considered by producers who wish to turn out worth-while work; and they will be well advised to get the best obtainable in the brains market to safeguard their titling.

The profession of writing titles has all the dignity of a literary career—the audience is vast enough to appeal to the ambitions of any writer. The work calls for inherent culture, as well as acquired, and it may be recommended to the young men from our universities as a career. They will find their academic attainments hard put to it to keep pace with the ever increasing requirements of the craft, yet they will have the satisfaction of knowing that their vocation is one that takes its place in constructive work for the advancement of the world.

Canada's Military Hospitals Have Theaters

Federal Government Provides Entertainment for Convalescent Soldiers—Seven Institutions for Injured Now Dispense Amusement.

A CANADIAN development of the Great War is the establishment of moving picture theaters in connection with military hospitals in various parts of the country. All disabled warriors are returned to Canada as quickly as possible and they generally spend their convalescent period



Interior of New Military Hospital Theater at Whitby, Ontario.

in Canadian institutions on this side of the Atlantic. Asylums, summer hotels, schools, factory buildings and other structures have been taken over by the authorities for the accommodation of these soldiers. Many buildings or institutions, naturally, have no facilities for entertainment or amusement and these must be provided.

The Military Hospitals Commission of Canada has erected seven theaters for as many hospitals in different parts of the country. The illustration shows the new theater at Whitby, Ontario, where the big Ontario Asylum for the Insane was converted into a military institution. This building, which seats 1,200 comfortably, was built by the Government so that the returned soldiers could have their diversions. The theater is fully equipped for the presentation of moving pictures and the stage is also fitted for the giving of home-made vaudeville. The building is permanent in every detail. Other military theaters in Canada are similar in construction and style although some are not quite so large. The Federal Government is planning to erect more of these theaters in Canada.

FLARITY RETURNS TO GENERAL.

The Albany office of General Film Company has been placed in charge of F. Flarity, formerly branch manager for the company at Pittsburgh, where he had been in charge of a Jewel Productions exchange. In rejoining General Film for service at Albany, Mr. Flarity finds himself again in the territory in which he formerly worked for Pathe with highly successful results.

How It Is Done at the Strand

A Discussion of Methods Which Have Actually Been Worked Out Successfully.

By Harold Edel, Managing Director.

ONE of the most common faults in the so-called "legitimate" theaters throughout the country, especially and notably the houses where big attractions are drawing crowds, is box office discourtesy. On entering one of the big Broadway playhouses recently I overheard some remarks handed out by a slick but very impertinent youth to a well-dressed man that made my blood boil. Time and again I have seen instances of this in large theaters of the "legitimate" attractions and it has been difficult for me to realize why managers tolerate such unbusinesslike treatment to their patrons just because their theater happens to house an attraction that draws capacity audiences.

This box office discourtesy is appreciated by every one who has ever attended a theater. It is not the exception, but it is the general rule. Many times have I personally received a snappy reply in my endeavor to patronize a theater. In fact, patrons of the big theaters have come to expect discourtesy from the person in the box office. It has become so that people take it as a matter of course.

With such a condition evident there is really an immediate opportunity for the manager of the high-class motion picture theater to draw favorable comment, which bears fruit in the shape of permanent patronage from those whose first introduction to your theater starts at the box office. Let them go into your theater in a pleasant frame of mind. Courtesy at the box office is so uncommon among the "legitimate" theaters that it is immediately noticeable when displayed at the motion picture theater. "Legitimate" theaters have been in the business many years, but it seems they have not even yet learned this one big thing, nor does it seem that they ever will. Let it, therefore, not be said that the motion picture theater is also afflicted with this same disease, for it surely appears to be such, spreading, as it does, even to theaters that are only a week old. I have heard many bitter remarks against this mistreatment. The theater that displays courtesy actually gives the patron a pleasant surprise.

When a person is considered for the position in the box office, make sure that he or she is the right type. Able of course, but also neat looking and pleasant. "Yes, sir," and "No, sir"; "Yes, ma'am," and "No, ma'am," are words they must use, not "Yeh," or "Yop," "Nope," or "Nix." Small matters are these, but, oh, my, how very, very important! Big retail institutions are in many cases favored because they give courtesy commensurate with quality. To my mind it is absolutely as fully important that the girl in the box office is courteous as that she is accurate in making change quickly. I would not employ the most wonderful statistician if he or she could not give courtesy to the patrons of my theater.

The person in the box office is very often placed in the most exasperating position as a result of what may be truly called a stupid man or woman in a long line of waiting patrons. However, it is not up to the employee of the theater to express either by words or by actions what he or she thinks of that patron. Box office courtesy never can be preached too much nor at too great length, judging from the lack of it that is still very much in evidence. Never was the admonition to smile and bear it more applicable as in the case of the person behind the till. If the smile must be a cultivated one and courtesy a matter of acting, then make them cultivate and act, but by all means and most emphatically insist that your patrons receive courtesy at the box office, which, of course, also applies throughout your entire theater.

David Belasco has the right idea about hushing an audience and attracting their attention when he gives them "three bells" just before the rise of the curtain. It is an idea that is widely used in theaters, including the Strand, and one that is particularly effective in the motion picture house. Very often, by way of getting away from the routine opening of a show, the Strand preludes its overture with some special number, generally of a spectacular scenic nature. When the show opens with the overture, however, just immediately before the rise of the first curtain, after the lights have been lowered, we give them three deep chimes in one pitch. Immediately the audience settles itself and the interest is attracted to the stage, whereupon the curtain rises and the overture begins.

Automatic Motion Picture Machine

A Portable Thirty-five Pound Outfit Which May Be Operated with Standard Non-Inflammable Film.

A NEW type of moving picture machine for office, convention, and show window use has just been brought out by the Automatic Motion Picture Machine Corporation, New York. This machine displays pictures which can be readily seen even in broad daylight. Its operation is entirely automatic. After the reel is run through it is quickly rewound and then displayed again, so that after

Mechanism with Cover Removed.

the machine is arranged and started it will continue to operate indefinitely with no further attention.

The outfit consists of two separate parts, the moving picture machine and a miniature theater in which the pictures are displayed. The moving picture machine is operated by a standard Westinghouse universal motor, which will operate on either direct or alternating current. Two horizontal discs carry the film, which passes in one direction for projection and is reversed for rewinding. A 400-watt mazda projection lamp furnishes the light, which is automatically extinguished when the machine stops and during process of rewinding. All parts of the mechanism are made from an aluminum composion and the machine weighs but 35 pounds.

The moving picture machine is placed about a foot away from the theater and so that the light enters an aperture in the base. Here it strikes a mirror set at an angle of

Outfit Set Up.

45 degrees and is reflected upwards on to a screen set in what would be the stage. Another 45-degree mirror reflects an image of the screen, making the picture appear to the audience to come from a screen on the theater's rear wall.

Standard non-inflammable films in lengths of from 75 to 500 feet can be exhibited. The outfit is approved by the National Board of Fire Underwriters.

HARLEY KNOLES RENEWS WORLD CONTRACT.

Harley Knoles, who directed Alice Brady in "Bought and Paid For," Carlyle Blackwell and Evelyn Greeley in "The Burglar," and Madge Evans in all of her recent successes, has renewed his contract with World Pictures for a long term of years. The renewal of Mr. Knoles' contract means that he will continue in the direction of Madge Evans.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

TO THE READERS OF THIS DEPARTMENT.

IT IS the wish of the Moving Picture World to serve the highest possible interests of the Educational moving picture. For this purpose it desires to come into intimate touch with ALL the readers of the Moving Picture Educator—the educational department of the World.

TO EVERY READER—Will you kindly write to the Moving Picture World expressing yourself as interested in the educational department, no matter in how small a degree. Please say if you are connected with a School or Church, Institution, College or Y. M. C. A. or any other organization. If a moving picture exhibitor alike interested, this means you also. If you have a large interest kindly express it, commend or criticize as you desire; state its help or its lack. If it supplies any need, say how you can be further aided in any way. We do not ask you to be brief, write as extensively as you desire. We want to know you and your desires, and to ask you to help us to make the EDUCATOR a reality in deed as in word.

Write at once: The Moving Picture Educator, Moving Picture World, 516 Fifth avenue, New York.

Interesting Educationals

One Physical Culture Subject, Three Industrial, One Horticultural and Two Scenic Subjects.

Reviewed by Margaret I. MacDonld

"Physical Culture Terpsichore" (Paramount-Bray).

A NEW form of calisthenics is demonstrated in the 111th release of the Pictograph. It is an interesting and graceful method of developing the muscles of the limbs and of imbuing the movements of the body with lightness and bouyancy. This form of physical culture is taught by Marion Morgan, formerly director of physical culture at the University of California. Miss Morgan demonstrates that classic dancing is something more than an artistic expression, and that the dances of the ancients were in reality physical culture exercises. These exercises include the long graceful leaps that are usually exploited on the modern stage by the male dancer. In this picture a group of athletic young women aid Miss Morgan in her demonstration.

"Making Democracy's Mouthpiece" (Universal).

In the 63d release of the Screen Magazine will be found an excellent illustration of how the great plants of our country are turning out big guns and small ones. First we see ingots of iron handled by a giant crane and placed in a crucible from which they are taken later a molten fluid. From this the various parts of the guns are moulded. The machine shop where the important details such as turning the barrel of a gun or putting the finishing touches to a mortar are attended to. The close-ups of the working out of the different details make the picture easy to understand

"The Making of a Newspaper" (Universal).

In the second installment of "The Making of a Newspaper," which will be found in the 63d release of the Screen Magazine, the mysteries of the editorial department are explained. It shows how the daily news items are received at the busy newspaper office via telephone and telegram. Then there is the making of duplicate copies of the big news story on electric typewriting machines, and the making of illustrations. There is also shown as the "great nerve center of the organization" the city desk, where the news is sorted, rearranged, rewritten and headed. The ad department is also shown and the editorial dumping ground, which is the foreman's desk.

"Making a Mint of Money" (Paramount-Bray).

In the 111th release of the Pictograph will be found an unusually good illustration of the turning out of coins at Uncle Sam's money mill in Philadelphia. The picture shows the processes by which the bars of metal, as they come from the smelters, are made into finished coins, and how carefully this great plant is guarded so that no particle of the precious metal can be lost or stolen. One of the interesting points of the picture is a close-up showing just how the individual coin is made with its "pie-crust" edge. The method by which a thousand coins can be counted at once is also shown as well as the skillful sorting of coins.

"Pests of Our Fruit Trees" (Pathe).

A tinted half-reel showing the bambyx, cholonide and other members of the caterpillar tribe, feasting upon the leaves of fruit trees. The film has an instructive side and anyone watching it will feel a personal interest in helping rid fruit trees of these destructive pests. It ought to do good missionary work in this respect.

"Making of the Plotless Picture" (Educational-Bruce).

In this number Robert Bruce tells in an interesting and amusing fashion how to make a plotless picture. He starts out with a pack train and some mountain scenery, after which he mixes in a few moving clouds. He proves that behind the "wild waving waters" there must be wind, and gives as good an illustration of an abstract quantity as could be given. A man and his pup bucking the wind bring in a little human interest; and finally after he has filled in with some more cloud stuff he brings on the pack train again, "as long as he started with it," and before the audience gets bored he just runs the train in the opposite direction by way of variety. He doesn't close with "the end of a perfect day"—that's a bromide—but makes it a sunset instead. The picture encompasses a series of delightful scenes.

"Arachon" (Pathe)

A half-reel scenic in exquisite tints, which is one of that interesting series entitled "Picturesque France." Arachon is a beautiful French summer resort the charms of which the picture exploits. Various important edifices about the town are shown, and also fashionable women at the bathing beach.

Innovation in Screen Magazine

Universal to Present Animated Interviews with Well-Known Personages.

ONE of the newest things in screen magazine material is the animated interview which will soon become a weekly occurrence in the Universal Screen Magazine. These interviews will outline in story form outstanding ideas or subjects on which certain well-known writers, artists, etc., have expounded.

Some of the personages to be interviewed are Marion Harland, Dorothy Dix, Ida Tarbell and Charles Dana Gibson. The first of this new series will appear shortly.

South American Series

South American Series of Films Secured by Lincoln & Parker Company Released Through George Kleine System.

AN interesting and instructive series of views photographed in South America through the efforts of the Lincoln & Parker Company are being released through the exchanges of the George Kleine system. These pictures cover a variety of subjects, including the industries, mines, peoples and customs, scenic and zoological.

This series should be of wide interest in the schools and colleges as well as for entertainment purposes and theater programs.

Educational Conventions and Moving Pictures

SURELY the time has more than arrived when no educational convention should be held without special provision being made for the exhibition of educational moving pictures. It is a sad reflection upon the teaching staff of our great public schools that enterprise is so lacking in the more general acknowledgment of the teaching value of the actual living picture. Still life and still pictures are in common use in the schools. How much more valuable must be the active and living pictures—if the one is any percentage of benefit, the latter must be a thousand per cent. more so.

There is possibly some excuse for the thousands of schools which are not yet equipped for moving picture work, but with the number of schools that are profitably using the pictures it is a lamentable failure that none of these successful principals have been given a place upon the program of any county, state or national convention. Even if the experience of any user of the pictures had not been sufficient to draw him to the front, arrangements could easily be made with some competent authority to arrange for the presentation of the school possibilities of the greatest aid to education of the times—i. e., the educational moving picture.

At the recent great convention of the National Educational Association in Atlantic City the only enterprising person at all approaching equal to the occasion was a local moving picture theater man, who gave a special matinee for the delegates, offering them "Alice in Wonderland" as at least some little token of his desire to please; less than 1 per cent. of the delegates accepted the offer.

For the purpose of "taking time by the forelock" the writer now proposes that in future conventions there be established a continuous exhibition of purely educational moving pictures, so that a positive and practical experience may be gained by the great number of teachers who are positively ignorant of the powers of the pictures in the schools. The writer has been surprised recently in making a personal canvass of school superintendents and principals to find that not 5 per cent. are even acquainted with the fact that there are at the present time published lists of upward of ten thousand pictures classed as educationals. If the knowledge of the existence of this list were only more widespread there would surely be many inquiries for copies which would ultimately lead to their being put into general use.

Example Better Than Precept.

That there are spotted over the country a few wideawake and enterprising pedagogues it is pleasant to record. Their activities relieve the depression felt from the otherwise more general lack. From one of these it is a pleasure to give exactly some of his experiences as he relates them, not only for the satisfaction to advocates of the use of the educational pictures, but, we hope, for the encouragement for many other teachers who may chance, fortunately, to see this report.

Principal Aughinbaugh of Mingo Ohio writes: "Such pictures as 'Romeo and Juliet,' 'Tale of Two Cities,' 'The Crisis,' 'Man Without a Country,' 'Twenty Thousand Leagues Under the Sea,' etc., have been used. The purely educational reels such as Burton Holmes, Paramount Pictographs and Mutual Travel Science reels are all well received here. In the school, for example, after studying 'infusoria' in biology we book a Paramount Pictograph which touches on this subject, or one of the famous Ditmars pictures. After reading 'The Lady of the Lake' or 'Oliver Twist' in literature we book these pictures. We have found films to touch on nearly every important subject in physics, biology, agriculture, geography (physical and political), literature and history."

After having for some time advocated such a use of the pictures it is a pleasure to record the above practical result from one out of the at present too small number of principals who are in the front with the aid of the pictures. Is it too much to hope that the example of this positive and profitable experience may lead many others to desire and accomplish similar results. We trust every reader of this article will remember that the Moving Picture Educator is making special efforts to further encourage and assist all who desire to take advantage of the great helpfulness of teaching by the living pictures, and all requests for aid will be promptly answered. W. H. J.

Items of Interest.

During the week of March 3 the Rialto theater presented in its magazine section scenes of interest from the Screen Telegram, Mutual's new screen magazine, including the preparation of steel for ship building, eastern society belles receiving physical training and instruction in classic dancing at Denishawn, and the rodeo at San Francisco, staged for charitable purposes, with Douglas Fairbanks doing stunts. There were also a couple of interesting subjects from the Universal Screen Magazine, including performing dogs. The basic idea of the program for this particular week was Italian and included an overture ("Capriccio Italien," by Tschaikowsky), and two Italian song solos (Prologue and Bird Song from "I Pagliacci"), and a chorus number by the Italian composer Luigi Denza. The feature, "One More American," pictured the plight of an Italian immigrant bucking the "system" in New York. The scenes from "Yellowstone National Park," the second installment of this series of beautiful views, while not Italian, fitted the exquisite setting given the program perfectly.

* * *

The Motion Picture Committee of the Parents' League of Baltimore, which has just affiliated with the Affiliated Committees for Better Films, is establishing young people's matinees in the different sections of the city. Four were started the last week of February. One of its matinees was established four years ago. It has been run every Saturday morning since with most satisfactory co-operation from the managers of the theater in which it is held. This manager is now providing another theater in a different neighborhood for the same purpose. The playground story teller of the schools of Baltimore tells the story of the pictures on exhibition to the young people in the neighborhoods where they are exhibited so that they will have some idea of what they are about to see.

* * *

The following are longer dramatic pictures for the family and for young people, which have been used successfully for special programs in theaters:

Artcraft—"Stella Maris," "Wolves of the Rail"; Edison—"Uneasy Money"; Goldwyn—"Fields of Honor," "Dodging a Million"; Fox—"Cupid's Round-Up"; Metro—"The Avenging Trail," "Under Suspicion"; Mutual—"The Impostor," "In Bad"; Paralta—"His Robe of Honor"; Paramount—"Jules of the Strong Heart," "Rimrock Jones," "The World for Sale," "A Petticoat Pilot," "Flare-Up Sal"; Petrova—"A Daughter of Destiny;" Select—"The Honeymoon;" Selznick—"Ghosts of Yesterday"; Triangle—"The Gown of Destiny," "I Love You"; Universal—"The High Sign," "The Fighting Grin"; Vitagraph—"The Blind Adventure," "The Menace," "The Wild Strain"; World—"Gates of Gladness," "The Beautiful Mrs. Reynolds."

CHANDLEE HEADS PARALTA SCENARIO DEPARTMENT.

Harry Chandlee, who for a number of months has been in charge of the eastern scenario department of Paralta Plays, Inc., has been promoted to the head of the scenario department at the Paralta Studios in Los Angeles. This promotion will place Mr. Chandlee in active charge of both the eastern and western divisions of this department. He has left New York for the coast to take up his new duties.

Mr. Chandlee first entered the literary field in 1899, when he became writer of special articles for the Evening Times in his native city, Washington. Subsequent to that time he contributed articles and stories to a number of newspaper syndicates and magazines under his own name. In 1902 he began writing popular fiction stories under the pseudonym of Vernon Crumm.

In 1913 Chandlee began writing screen stories, feeling that the greatest future lay in that branch of literary work. In 1914 Chandlee became a resident member of the Lubin staff in Philadelphia. Later he wrote for Equitable and Metro.

CLARA BERANGER WITH WORLD PICTURES.

Clara S. Beranger, continuity writer and author of many successful original screen stories, has joined the World Pictures scenario department and her first work in this connection has been the preparation of an original story for Kitty Gordon. This story bears the title of "Her Great Moment," and is now being filmed under the direction of Oscar C. Apfel. Miss Beranger is now at work on the continuity for "The Golden Wall" for World Pictures.

MOVE TO CLOSE SUNDAY SHOWS IN QUEBEC.

A league of citizens in Quebec City has taken legal action against moving picture exhibitors of that city in an attempt to force the closing of all places of amusement on Sundays. The uplifters declare that there is a Federal law which can be enforced, regardless of the decision of the Appeals Court of Quebec which classed a local Sunday Observance act as beyond its jurisdiction.

Advertising for Exhibitors

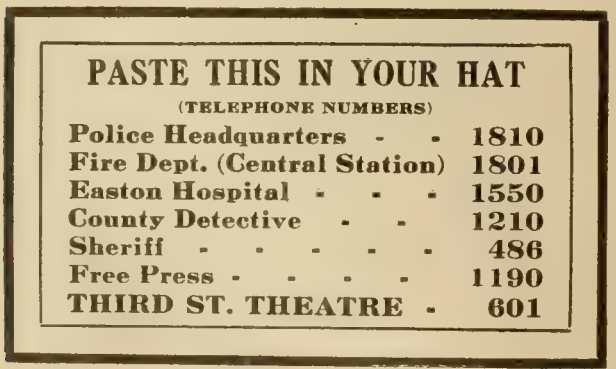
Conducted by EPES WINTHROP SARGENT

Using Little Lobbies.

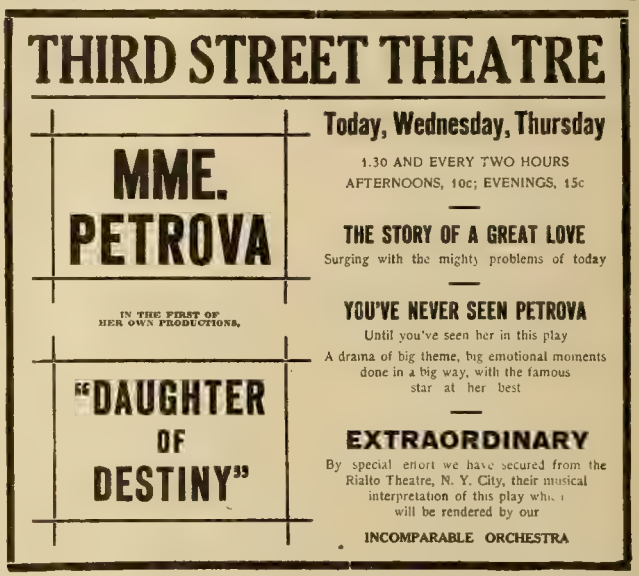
RECENTLY we asked an exhibitor what he did in the way of lobby display and he replied that he could do nothing, as the lobby was but eighteen feet wide and the house was not on a transit street. It seems to us, though, that these are conditions that call for especial effort to make the lobby work. We think that if we had such a house we would make special efforts to attract attention to the lobby display through novelty. We would take one of the frames of the set for a display, providing it with a soft pine backing. We would also have a box made to fit behind this frame, a box about ten inches deep and wired for light sockets in two or more series and provided with a flasher for each series. We would also get a sheet of ground glass of a size to fit the frame snugly in addition to the plain glass cover. With this equipment, some sheets of colored tissue, some water color paints, a pair of small sharp scissors and a box of opaque, we could do a lot. Perhaps a one-sheet could be illuminated by cutting out portions of the designs and replacing with colored paper. As A. C. Raleigh has pointed out every bill will take a touch of light somewhere, and a flashing light will get more than twice the attention of a fixed illumination. By globes of two colors and flashing them alternately, the design will apparently change. The ground glass may be laid upon a one-sheet and the essential portions copied and colored, the glass being placed with the smooth surface against the bill. When the colors have dried other portions may be painted upon the smooth side to show only when the light flashes on. A little thought and practice will give some wonderfully effective results. Or the bill may be cut and a silk flag or silk draperies substituted for the painted parts, these being blown out by a toy sized electric fan in the recess. At a pinch a bill may be merely sunk into the bottom of the box and lighted by the globes, which should be shielded from the eye of the spectator. The possible variations of this sort of thing are limitless and by calling attention to the stunts through screen and program and getting the daily paper to write up the unusual displays people will presently go out of the way to see what the novelty is. They will look for it and talk about it and it can be made to do the House greater good than a dozen brass frames with formal displays of still pictures. Take for example one of the familiar pictures of Bill Hart pointing two guns at the spectator. Cut out William and the guns and mount on the smooth side of the ground glass with good library paste. On the underside paint flashes from each gun. Opaque the rest of the glass. Put a light behind each gun and place a septum between them so that each globe lights but one flash. Now time your flashers and you'll have the two-gun man shooting into the street all day long. When you are through you soak off the lithograph and wash the water color off with soap and water and you are ready for the next stunt. It all sounds too simple to be good, but it is both simple and good and you'll like the idea so well that you'll probably take window space on the main street to repeat. Movement attracts the crowd. Oddity makes an impression. Produce an oddity and give it movement and you can get along even with a seventeen-foot lobby.

We Like This.

C. D. Buss, of the Third Street, Easton, Pa., sends in a paster 2½ by 4 inches, with gummed back. The house name and number are done in red and the outside rule is also red. It will be noted that the local


PASTE THIS IN YOUR HAT
(TELEPHONE NUMBERS)
Police Headquarters - - 1810
Fire Dept. (Central Station) 1801
Easton Hospital - - - 1550
County Detective - - 1210
Sheriff - - - - - 486
Free Press - - - - 1190
THIRD ST. THEATRE - 601

paper is listed. This is because the Free Press ran this list in its columns for some time with the Third Street theater number; a reciprocal advertisement that cost nothing to speak of and was worth a lot. Mr. Buss credits the New York Evening Telegram with the idea, but we think it might be taken further back than this. But the point is that you can get free newspaper advertising by giving the newspaper advertising. We also reproduce Mr. Buss' advertisement for Petrova. There is nothing flashy about this advertisement, but it is soundly good. The double box does not, as might be supposed, cut off one announcement from the other. It merely gives to both parts added distinction. You get the house name and immediately below the star and days, time table and prices. All that follows builds up the argu-


THIRD STREET THEATRE
MME. PETROVA
IN THE FIRST OF HER OWN PRODUCTIONS,
"DAUGHTER OF DESTINY"
Today, Wednesday, Thursday
1.30 AND EVERY TWO HOURS
AFTERNOONS, 10c; EVENINGS, 15c
THE STORY OF A GREAT LOVE
Surging with the mighty problems of today
YOU'VE NEVER SEEN PETROVA
Until you've seen her in this play
A drama of big theme, big emotional moments done in a big way, with the famous star at her best
EXTRAORDINARY
By special effort we have secured from the Rialto Theatre, N. Y. City, their musical interpretation of this play which will be rendered by our
INCOMPARABLE ORCHESTRA

ment, but the main points have first been driven home. This is three sixes. Study it and you'll realize how good it is, but you have to study it. A half page could do little more.

Not New, But Good.

Charles W. Drenshaw sends in a newspaper page and this letter:

> I am enclosing copy of advertisement run in the Birmingham Age Herald. We run an ad like this every Sunday and find it the most successful policy we have yet attempted.
>
> I made arrangements with the Age Herald to pay for 100 inches every Sunday and get the balance of the page free. The press notices and criticisms I write myself.
>
> This information will possibly be of some benefit to other exhibitors. If you think it worth while you may use this information in any way you see fit.

The page carries nearly 60 inches in two display advertisements. The rest is regular make-up. The bonus space runs about 40 inches. The scheme is a good one, but it is by no means new. It was first done by R. B. Wilby when he was running the Academy of Music at Selma, Ala., but was discontinued because it was found rather costly. His successor is now using the idea, and it has been used in other cities. The value of the scheme lies in the fact that the average man will accept as fact what the paper says where he might question the authority of an advertisement. But under the present Federal laws all this material must be followed by an "Advertisement," and the failure to comply with this law may get the offending papers into trouble. It is better to contract for the entire page as at reduced rates and to announce frankly that it is the advertisement of the house, retaining the news make-up.

Bond Programs.

For its opening program the Victoria, Shamokin, Pa., one of the houses of the Chamberlain Amusement Enterprises, used a good quality bond paper. It cost more, but just the feel of the sheet must have spoken to the readers; even to those who do not know the difference between good paper and bad. They can sense what they do not know. And the cuts were of the proper sort to print on bond paper, and not 50-screen, and that means brilliant cuts instead of blotches. Intelligent handling made the program look a lot more than it cost, and it was not a cheap job to begin with. The opening newspaper announcement was rather too full of type. The features of the house were all cared for in a news story of more than two columns. The advertising space should have been used to boom the house and the attraction without all of the minute details of ventilation and lighting. This would have given much more space to Miss Pickford, and would have been better business. The story was also fully told in the program. It would have been better to have spoken briefly of the house, more fully of the star and to have left some oases of white space upon which the tired eye could rest.

Really Good.

Hal Hodes, of the Universal Publicity, sends in a singularly intelligent advertisement for The Price of a Good Time. It was gotten up by the American, of Butte, Mont. Intelligent may seem a somewhat odd adjective to use for an advertisement, but it is the proper word to employ in this instance. The Price of a Good Time is not a white slave play and does not deal with the same theme. This has been made plain enough to the Exhibitors, yet some of them have sought to suggest that it verges close upon the censorship limits. The American plays up the real drawing power of the story—its human appeal—and presents this angle without sensation, without insinuation. It is offered as a story of unusual merit because it deals with the world-old desire for pleasure. Moreover, it is not smeared all over 220 inches of space. There is comparatively little type display. Most of it goes to the picture and white space, and the white space is what counts more than type in the larger spaces. When a man can take five twenties and not use a barrel of ink on it, he is getting to be a real advertiser. The only place where ink is needed is to better outline the house name. A hair line would have improved the looks of the letter greatly. And before you stop looking, note that the added attractions are not permitted to intrude. They are where you can see them, but they are not allowed to get out into the open to fight the real attraction.

AMERICAN
STARTING TODAY
OUR GUARANTEE
"THE PRICE OF A GOOD TIME"
SEVEN REELS
The Biggest Story Ever Screened of the Great Temptation Known to Every Working Woman, Every Woman of Leisure, Every Woman No Matter What Age or Situation of Life
ALSO A SIDNEY DREW COMEDY
The Screen Magazine

Mr. Hodes also sends in a display for The Man Without a Country, but it is too much of a paraphrase on Monte Cristo to be regarded as original.

Thinks So, Too.

Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, writes to thank us for the suggestion in the issue for January 19 that the house name was shouldered out of the ornamental frame. He says:

Your suggestion of putting the house name in closer proximity to the ad. itself is indeed a good one. It is really something that might never have occurred to me had you not pointed out. You will note from the enclosure that we do not propose to leave this point open for speculation again.

The matter was a small one, but the house name was detached from the frame, as you may note from the issue mentioned, and it seemed that it would be better to draw it closer to the film announcement. If you will compare that advertisement with the one shown here you will note how the name is now made an integral part of the display. It is part and parcel of the design, and therefore better than the two-part design. The artist, of course, is interested only in the design itself. Mr. Franklin saw the advertisement as a whole. It required an outsider to see that they might be brought into closer relationship, and that is one of the reasons for this department. It gives you a fresh point of view on your own work. Mr. Franklin could see the same mistake in another display, but this was close to home. And by the running on his screen some hours before the Buffalo papers came out with the tidings that the public would have some place to go on its Garfield days. He writes that to judge from the applause greeting the announcement, the change was decidedly popular.

This Is Main Street.

You can see from the tall buildings that this is not "the Swamp" down back of the railroad yards. It's the best advertised street in North America as it has looked for a couple of years and is liable to look for a couple of years more. On the right, as the rubberneck

roadsters remark, is the Broadway theatre and the banner for Tarzan of the Apes is the second non-political banner to be floated across that sea of muck. In both instances it was Harry Reichenbach who pulled the stunt. He is handling Tarzan like a circus and getting circus returns at the box office.

Even Better.

The Parkway, Baltimore, has been getting out a very neatly done mailing card, but it has an even better scheme. It is using a card 2½ by 3¾, the reverse side edged with green and printed neatly.

PLEASE BE INFORMED THAT

MARY PICKFORD

"The Star of the Land"

will appear at the **Parkway Theatre** week beginning **Monday, February 4th,** in **"STELLA MARIS"** "The Star of the Sea." You should not miss this opportunity to see the two Mary Pickford's, the old and the new in a picturization of William J. Locke's famous novel.

The Parkway Management

No woman is going to receive one of those cards and overlook it. It is small, dainty, and elegant. It commands respect and will be tucked into the purse where a larger card might be put aside at once. It is about the best thing that Mr. Shellman has done yet.

With a Calendar.

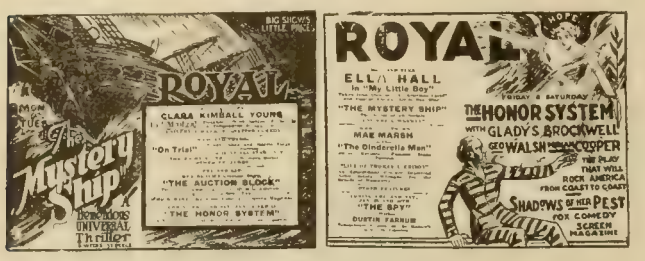
Reigh's Auditorium, Meyersdale, Pa., sends in what seems to be a ready-print program with a calendar on the back page. Issued the first week of the month, it is possible that many will hold on to the program for the sake of the calendar, but we think the job could have been as cheaply done there in town if the printer has or will purchase a set of calendar logotypes. The calendar would go even better with a monthly program, but the house name should appear on the calendar page even though the house might be the only place of amusement in town.

In Line.

The Elmwood, Buffalo, is in line with coupon books. Then 17c. tickets are sold for $1.70, and ten 11c. tickets for $1.10. The announcement is rather badly made and merely states that "for the convenience of our patrons and to avoid delays at the box office," the books have been prepared. It would stand a little more talk than that.

Wants to Know About Them.

J. Fred Lovett, of the Royal, Providence, R. I., sends in some proofs of advertisements and asks how they compare with others and what we think of them. Mr. Lovett sticks out his tongue, but he does not permit us to feel his pulse. He does not send in copies of the papers that we may see what opposition he has and how he fights it, nor does he give any details from which we can work. Taking the ads as they stand, we think that he is trying to do too much in the space he has at command. These are all Sunday displays a little better than three fives. In this space he seeks to use a cut and advertise his entire week's display. In the first example shown, for instance, the cut dis-



play is given to The Mystery Ship, which is played with Magda on Monday and Tuesday. If you will notice closely you will find a "Mon & Tues" in the water off the starboard bow. Nothing is said about this in the card in the mortise. From this it appears that the added attractions are the Universal Weekly and a Nestor comedy. You have to pick up that half-hidden date and add it to the other titles. More definite is the showing for The Honor System. Here you can see that the cut relates to a definite film shown on a known date. Doubtless "everybody" knows that The Mystery Ship is shown Mondays, but that is not the idea. The advertisement is supposed to be reaching out for the man who does not know. In a second pair of examples the cut on

the left shows Santa Claus with his pack. It provides the best display of the lot, but Mr. Lovett's reply to his own question is shown in the added space he takes for Chaplin. He knows that Chaplin would be lost in the mortise, so he makes it a three sixes and lets his patrons know that Chaplin is there. That is the answer to the entire question. He is either not taking sufficient space or he is overworking the space he takes. It is not possible to run a cut and get ample display for three changes of bill in fifteen column-inches. It cannot be done. It would be better to drop the cuts, pull in to two columns wide and get a display for his titles in all type. It would be better still to boom the first offering and merely mention the later titles, booming the Wednesday show on Tuesday and the Friday change on Thursday. The best display of the four is that for Christmas week. If he took that, as it stands, but without the cut, added the house name in some definite and attractive type and took most of his extra two and a half inches drop for white space in which to gain legibility by opening up the lines, he would be getting something for his money. A cut attractor is not worth a whoop unless it helps to sell film and these drawings are too weak to do that either through interest excited in the subject or attention drawn to the display. It merely cuts the display lines down to a jumbled mass of type without giving anything in return. Plain type, set with space between the lines, gives much more for the money. Answering Mr. Lovett's question, he compares favorably with the *average* film advertiser, but that is not saying that the work is not weak and ineffective. We imagine that he is using cuts because all the others do, just as some towns run to reverse cuts and others to 12 and 24 point borders, but, if he is, that is just the reason for doing something else. If we could have but fifteen column-inches in a page where every other exhibitor was using cuts and perhaps larger cuts than we could afford, we would cut down to a two column running story with a 48 point house name, set inside the three column space, and become the most conspicuous advertiser on the page—just because we were different. Don't try to fight fire with fire. Use water until the others turn to water and then go get a mop and be different still.

Ingenious.

The Royal theater, Port Hope, Ontario, sends in a clever idea for booming Baby Mine. The star was not known to the patrons and they go much by stars, so especial interest had to be excited in the play to introduce the star. A week or so before the showing this advertisement appeared in the local paper:

When this had aroused all the curiosity that could be gained without losing interest, it was announced that the odd offer was made by the

THE FIRST BABY
Born in Port Hope
JANUARY 16, 1918
WILL RECEIVE
$5.00 in Gold
The first registration received by Mr. J. W. Sanders, Town Clerk, will indicate the winner.
REMEMBER THE DATE

Royal because that was the first showing date of Baby Mine. Ordinarily the house takes two fives, divided between two attractions, but by adapting the always useful "Shoes" idea, four local merchants were induced to collaborate in a four tens. Not only did they collaborate with the house in the newspaper advertising, but they made special

Now for a Regular Festival of Laughter!
GOLDWYN (Producer of "Polly of the Circus") PRESENTS
MADGE KENNEDY
L. & M. MILLWARD
Pretty nearly everything that Baby wears is displayed in our windows
Don't miss "BABY MINE"
W. J. B. DAVISON
Baby's health must be safeguarded. We have all the necessities for "prevention" and "cure"
You'll enjoy "BABY MINE"
J. L. WESTAWAY
Whether it's a cradle, a carriage or a kiddie-koop that Baby needs, you'll find it here.
Nothing funnier "BABY MINE"
H. B. ROSEVEAR
Things for Baby to eat from, drink out of and wear, in endless variety
Laugh at "BABY MINE"
MADGE KENNEDY
Goldwyn Pictures
in the Funniest Farce in the World
"BABY MINE"
See it next WEDNESDAY and THURSDAY at the Royal

window displays hooked up with the showing of the picture, and everyone in town came to know of the play and the star. Port Hope is not a very large place and the first Baby advertisement drew as much attention in a little better than two threes than a page advertisement of the ordinary sort would have done. It is not always the largest town that turns up the big idea.

Speed Up.

The turtle won from the hare, but not all hares are sleepy.

HELP FOR THEATRE MANAGERS
Picture Theatre Advertising
By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK and a HAND BOOK. It tells all about advertising, printing and paper, how to run a house program, how to frame your newspaper advertisements, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Practical plans that have helped others and will help you.

By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is inclosed.

Judgment.

HERE'S the problem that lately confronted a correspondent. He sat his people down to table. He wanted to show that the girl pointedly ignored the hero. He had nothing else to tell until the dinner was over, and very naturally he did not want to film the entire dinner. He wanted to know whether he should use a fact leader, a cut-in, or fade down and fade up on a table changed from soup to dessert.

We pointed out that it was poor practice to use the fade for a lapse of time since it was the generally accepted symbol of a vision. In this particular instance no one could possibly regard what followed the fade as a vision, but even at that it was bad practice. A time leader would cover the ground, but do it awkwardly. There did not seem to be a relevant cut-in leader that would also account for the lapse of time. We suggested either the invention of some break-in business; possibly moving some other part of the narrative to come in, or else cutting around the table in a series of close-ups if the business warranted the use of that footage.

But the author was not content. There must be some set rule by which he could work, and he wanted the rule. There is not, and cannot be, any rule save that of common sense. If the action warrants its use, use action. If not then cut in with something else. If there is nothing else and nothing can be invented then use a time leader to break with, but first of all use judgment, and judgment comes only with practice.

It is for this reason that we recommend that the student, particularly at the start, write many plays rather than write one many times. It is only through usage that judgment comes, and the single play, vamped and revamped, will not give a sufficiently wide practice. In time the author comes to value his work instinctively and to know when to break with leader and when to use some other device. By that time he will not find himself unable to use related action. He'll either take action from some other part of the story or invent something new. He cannot do it with his first script still to master. He can do it, and without thinking, on his hundred and first. Sometimes this action, brought in merely to break with, will develop into an important and essential part of the plot.

The Old Guard.

"What has become of what you call the Old Guard?" asks a chatty correspondent. "From the little I am able to find out, only the ones who got studio jobs made good. The others were ruined when the market changed."

We wouldn't put it precisely that way. The best of the old guard went into the studios when the market changed. The market changed from free lancing to the staff system and the staffs were formed of the best men from among the free lances. The others were not ruined. If they failed to get ahead, it was because they lacked the intelligence or the energy to do something else. The money had come so easily when it did come in that they did not have the spirit to go out and look for jobs. They hung on to the fringe of things and drifted. In the natural order of things these would have been passed by in the long run, for they had no stamina, at best. The change to the staff system merely hastened their descent. You'll find the real old guard either in the studios or making money in some other way. It was only the "easy comes" who were ruined.

Take It Easy.

Two or three authors have written in lately to ask about the use of their stories without payment. In each case they have been advised to query the company as to the oversight, and so far as we know the checks have been forthcoming. It is a much better way than writing a belligerent letter with a threat of lawsuit, and it brings results more quickly and leaves the author in an advantageous position with the studio. Some of the most reliable companies have poor business systems and are apt to overlook the sending of release slips. They are honest and they try to keep their affairs straight, but slip-ups will occur now and then through no intention, and it is always better to presume that the oversight has been unintentional until intent to defraud has been proven. Take it easy and you will make more friends and have a better market.

Coming Back.

"I stopped writing for a time and now I can't come back," writes an old-timer. That is plain nonsense. He can come back if he realizes that stories have gone ahead while he has been marking time. Lately we have cured a couple of sick authors, and we know it can be done, but it won't work out so long as the patient takes up the work just where he dropped it. The best stories of today are coming more and more to take their punch from the mental side of the story instead of trusting to clutching hands and mysterious pistol shots. Those are all necessary enough in serials to carry the interest on, but the best five-part stories now gain their strength from the idea rather than from the situations. Don't go by the average of the present production but be guided by the best of the current plays and you will strike the new level.

Travesty.

One of the old timers wants to know why it is that we see no more pictures of the type of "Stuff Dreams are Made Of" and "Why Girls Leave Home." There is no good reason why we don't. There are several good reasons why we should, but the main trouble seems to be that there are few directors who can put on travesty. They are apt to make it over into the Keystone style, in which extravagance replaces exaggeration. There is a very fine line between high tragedy, travesty and burlesque, and most directors seem to achieve burlesque when they aim at travesty. The trouble with travesty is that it must be really clever. Burlesque may be merely funny.

Punch Plus.

Punch alone will not sell a story. You must have something to make the punch worth while. Try mixing it with a good plot. Too many stories are all punch and no plot.

It All Depends.

The other day we met two men. One said the market was dead. The other had a check for a thousand dollars for a five-reel story. Both were correct.

Folding.

Fold very brief synopses as you would letters. Do not make the usual two folds and then wad it up. But it is better to use large envelopes even for short synopses.

Keep It Going.

If someone else beats you to the story you've been thinking of, don't forget the plot, keep on thinking about it until it looks different.

Help Hoover.

Whole wheat bread is a better brain food. Perhaps it will help your stories.

Triangles.

Any boob can write about two men and a woman, but it takes a real author to get a fresh thought.

Keep Busy.

Because you want to be an author is no reason why you should be a loafer. Keep on plugging, even if the market is bad.

Market Note.

You can get from $500 to $1,000 for a five-reel synopsis, but it has to be the right sort of story and not merely one your friends like.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By mail, postpaid, Three Dollars

Order from nearest office.

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.

Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Very Fine Work.

Recently the editor received an invitation to visit the Academy of Music, Fourteenth street, New York City, operated by the Fox Film Corporation as a motion picture theater de luxe, and constructively criticise the projection therein, my criticism to include all those things going to make up the finished screen result.

To begin with the Academy was, in days past and gone, one of Gotham's leading playhouses. Its interior is more than ordinarily spacious; also it is very pleasing to the eye. The stage setting, when the lights are on, compares favorably with anything I have seen to date. When the lights are off, however, and the picture is on, the semi-circle of columns at either side of the screen, and the railing in front and below look white, and this causes a certain amount of distraction to the eye when looking at the picture. This is only true when the orchestra lights are on. The orchestra is a large and most excellent one; also its music lights are the best screened I have seen to date. Although the entire orchestra played throughout the photoplay, the screen was very little affected. The music lies in a sort of box. In other words the music racks have sides and back several inches deep and the musicians sit sidewise to the audience and the screen, very little light reaches either the eyes of the audience (except possibly at the sides of the auditorium) or the screen. I can heartily commend the Academy arrangement to all theater managers who use an orchestra. The screen is bordered with black, which is both technically and practically correct. Some large theaters in this city commit error by too great reduction of the black border. At least one of the films used was perfect as to its perforations and I thus had proof of the splendid condition of the machines. While that film was on, the picture was literally as steady as a stereopticon picture. The definition was excellent and the speed of projection correct; also the picture had good perspective—more than ordinary "depth," and an excursion to the stage and one of the boxes proved that there was no fade-away, or at least not enough to be discerned. Eighty amperes d. c. are used. The distance of projection is 138 feet and the picture 19 feet 7 inches wide. Taken altogether I was very much pleased with what I saw at the Academy of Music. The work was excellent, the screen very much above the average, the projectors in splendid condition, the speed approximately right and the whole performance pleasing. I noticed one peculiar effect. Two or three slides were projected advertising future bills. They were lettered in lines of different colors and I noticed that some lines would seem to stand out seven or eight feet further toward one than would others. It was a most odd effect and it seems to me indicates that the Academy screen would give a wonderful effect with colored pictures.

Projection in the Academy of Music and all the Fox New York City theaters is under the supervision of C. W. Johnson, and we must "hand it to" that gentleman as being past master of his profession. I know of no one man in whose hands I would rather place a knotty problem in projection than those of friend Johnson. He is an example of the right man in the right place.

Sorry, but Can't Do It.

Fred K. Zametkin, Instructor of Classes, Murray Hill High School, New York City, has the following to say concerning a motion picture operators' class now being conducted in that school:

> Your efforts to make of operating a science and projection an art are too well known among the profession to need my praise; the mere mention is sufficient. Will you not add still further to your valuable service in this respect by giving proper publicity to the class in motion picture operating which the Board of Education has opened for the benefit of those in the exhibiting industry? Such a proceeding on your part will have extreme value. It is evident the Board of Education is not interested in the glutting of the market with half-baked tyros, but in the development and training of efficient operators, to whom projection will be an art and a science. This course is being given at the Murray Hill High School and no fee is required.

Friend Zametkin, I do not in the least doubt your sincerity, but I do most emphatically dissent from the action of the Board of Education. I would welcome an action which would compel present New York City operators to study the technical side of their profession, and study it good and hard, too. And it is very likely that very thing will happen in the near future, because I have been told, on what seems good authority, that there will be a general re-examination of all New York City operators before the next cards are issued. Zowie! If that happens (and I hope it does) there is going to be a wildly agitated cloud of dust hovering over a large percentage of the men as they scratch the educational gravel, or there will be one fine, large bunch of them minus that little license card. But to get back to my text. I cannot approve of the school, for the very simple reason that theory without practice is almost as bad as practice without theory. Would you care to ride behind a locomotive engineer, friend Zametkin, who had learned locomotive running in a school? Wouldn't feel quite safe, would you? You want the engineer you ride behind to have served his time as a fireman and know from actual experience how the old thing works, don't you? Echo answers, "You bet I do!" Well, the moving picture machine operator can no more learn the projection of pictures in a school than a man can learn the trade of locomotive engineer in a school! It requires practical theatrical projection experience and study to make a really competent operator. The Board of Education can turn out men drilled in theory, which is necessary, excellent and all very well, but they will be entirely devoid of any actual, bona fide experience. In other words, they will not have served any apprenticeship at all, whereas no operator can become a really competent projectionist without at least one year of actual apprenticeship, supplemented by hard study, and two years would be much more like it. For these reasons I cannot recommend the school, except to practical operators. They would benefit, provided the instruction is (and I have no reason to doubt that it is) bona fide. I notice the printed advertisement says: "Motion Picture Operatong, Frederick Zametkin. Motion Picture Machine Operating and electricity incidental thereto; preparing for license examination." Aha! The proverbial feline hath leaped from the mythical bag. "Preparing for license examination" doth not sound overly good to your Uncle William! Looks suspicious, brother Zametkin! "Preparing for high-class projection" would have sounded very much more convincing, I assure you.

Ten Per Cent. in U. S. Service.

I have it upon the authority of Business Agent W. G. Woods, Moving Picture Machine Operators' L. U. 162, San Francisco, that just ten per cent. of its membership is now serving under Old Glory, the latest to go being Frank Whitfield, who was handed a commission as First Lieutenant in the Signal Corps department of Cinematography, and ordered to Columbia University at New York as instructor in this new branch of the service.

Whitfield was accounted a rare find by the recruiting officer as, aside from being an expert laboratory man in the making of motion pictures, he has had much experience in photography from aeroplanes and balloons; also he is the inventor of several devices connected with motion picture making and projecting, notably a non-infringing, taking camera, which worked without loops, and which would have made his fortune had not this particular main-stay of the Patents Company been declared invalid by the courts.

Local 162 is to be complimented. Ten per cent. is indeed a goodly showing. But the San Francisco union contains an unusual number of high class men, and from such an organization it is just what we might expect.

Rectifier on Polyphase Current.

W. B. Allen, Edmont, Alberta, wants to know, (A) Does the G. E. or the Westinghouse make a rectifier for polyphase? (B) When my 30 amp rectifier is connected across a three-wire (neutral grounded) 220-110 volt system voltmeter shows 48 across lamp terminals when arc is burning, and 110 when it is and carbons separated. When connected to one side (110 volts) it is the same. Why does it not show 220 across lamp when arc is not burning and 220 supply is connected?

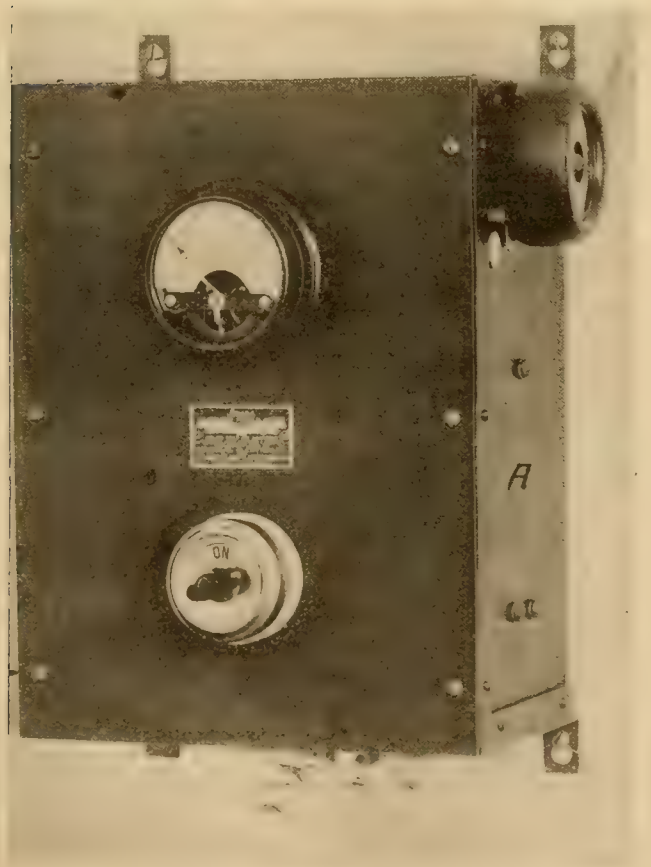
(A) You can use any mercury arc rectifier on polyphase by connecting to one leg of the line only. But you should first consult the power company. Maybe they will object. (B) Because when you change from 110 to 220 you also change an internal connection of the rectifier, which causes the reactance to reduce the line voltage to 110 before it reaches the lamp side of things. You cannot get 220 volts at the tube. It would go bluey if you did.

Oscar Sheck Universal Adapter for Mazda Lamps.

Some time since this department made mention of the Sheck Adapter and appliances, marketed by the Argus Lamp and Appliance Company. The Sheck adapter seems, as well as it is possible to judge from the photographs I have seen, to be very well made, and well adapted to the service it is expected to perform. The first illustration shows the Sheck

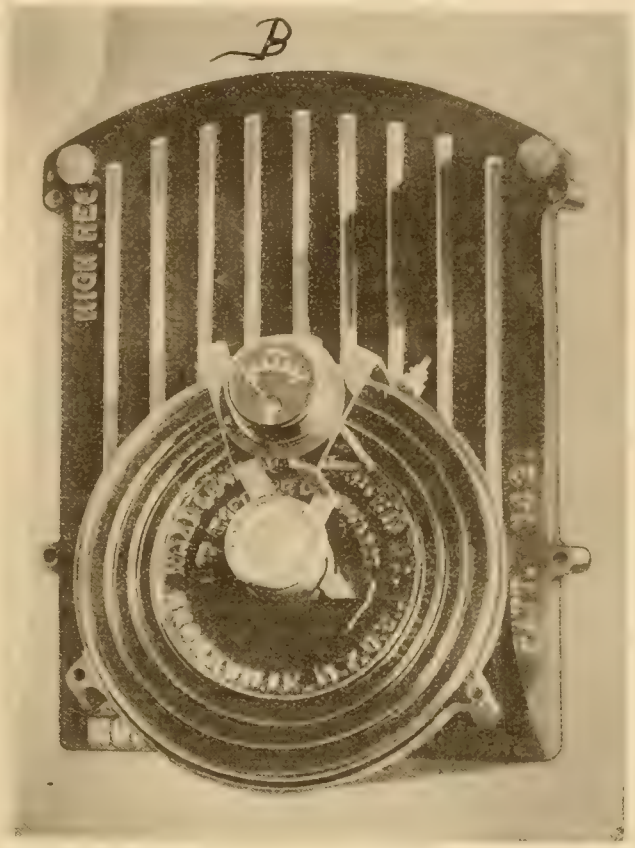
lamphouse and condenser holder, the combination being known as the "Sheck Adapter." This device is a complete lamphouse in itself. The descriptive pamphlet says: "Fits on the front of any existing make of carbon-arc machine, so that any type of Mazda Projector Lamp may be properly focused in it for successfully projecting motion pictures in place of the carbon arc, within the limitations of the different types of Mazda Projector Lamps."

As I understand the matter the adapter fits on the front of any



existing make of lamphouse. The adapter is, at present, made in three models, viz.: "A," for use where 20 ampere, 30 volt, 600 watt lamp is used; "B," for use where 30 ampere, 25 volt, 750 watt lamp is used, and "D," for use where 30 ampere, 40 volt, 1,200 watt lamp is used.

In conjunction with the adapter the Argus Company puts out what is known as the Argus Curent Regulator, which is shown at A in second illustration for a. c. and at B for d. c. The a. c device is a transformer, for which an efficiency of 88 per cent. is claimed by the manufacturer. This department has made no test. As I understand the matter the transformer does not regulate the voltage automatically, but depends



on the operator for action to compensate for line voltage fluctuation. The d. c. regulator is, I presume, a small motor generator set, but as to its efficiency or mechanical construction I am not advised. Presumably both are good.

An Act of Fine Courtesy.

Among other things the Ball Committee of Local Union 306 gave to the editor, who was a member of the committee, the duty of inviting sister locals to the Grand Ball at Palm Garden, February 14. I wrote Local Union 110, suggesting the advisability of the two leading cities in these United States getting into closer touch, suggesting, as a means to that end, that 110 send a representative to the ball. I pointed out to 110 that money thus expended would not be wasted, because the good feeling thus engendered would be worth the outlay.

An immediate reply came that my suggestion had been adopted, and there appeared at the ball not one but two representatives from the great organization of the Windy City by the Lakes, Messrs. Malloy and Brown, its two business agents.

It was an act of fine courtesy, and one which I venture to say the New York men will long remember. Chicago now has a splendid organization, headed by a splendid man, Joseph Armstrong, and the union is forging rapidly ahead in the right direction. Local 110 is now an organization of which the I. A. may well be proud.

Tommy Malloy is an efficient business agent and a fine fellow from any point of view. Brother Brown I do not know so well, but that he is one of Armstrong's right hand men is sufficient. If he wasn't all right he would not be close to Joe, I'll bet my hat on that. Also Malloy says Brown is "the goods," and that clinches the matter.

We compliment Local 110 on its advanced action. It will, or should, cement a bond of friendship between the two organizations, because it was an act of pure courtesy, in which was mixed no element but friendliness and kindly feeling.

A Warning to Exhibitors and Operators.

At least one company is making the claim that the Mazda lamp will produce as much illumination on the screen as the average carbon-arc consuming "from 35 amperes of direct current to 60 and, in some cases, 80 amperes of alternating current."

I do not wish to go into this matter at this time, except to warn operators and exhibitors that the Mazda, even in the largest unit yet used for projection, will do nothing of the sort. The Mazda lamp has its field, and will fill it well, but such extravagant claims as this will not make for it any large number of friends. To undertake to duplicate the foot candle light intensity of a 35 ampere arc on a screen with a Mazda is, at this time at least, attempting the impossible, unless the arc is miserably handled indeed. A properly handled 80 ampere a. c. arc is equal in foot candle screen illumination 40 ampere d. c. arc,

and a 60 ampere a. c. arc is equal to a 30 ampere d. c. arc, or very nearly so.

The best the Mazda can possibly hope to do at this stage of its development is to duplicate the average screen result (mark you well I do not say light intensity) of 25 ampere d. c. arcs, or of 50 ampere a. c. arcs operating on 60 cycle current. On 25 cycle curent the Mazda could improve average results from most any amperage.

Speer Alterno Carbons Favorably Received by Operators.

The new Speer Alterno carbon is favorably reported on by operators who have been using it. L. C. LaGrow makes a typical report. He says:

> Reporting on Speer "Alterno" carbons. Have been testing three-quarter diameter on 48 to 60 amperes (my current fluctuates more than any I have heretofore used) a. c. and find them to give *excellent* (italics are LaGrows.—Ed.) results. These carbons seem to be very evenly and well baked. The light from them is peculiarly restful. It is a bluish white. They do not break or flame on slight changes; the crater is large and uniformly round. There is only one criticism I can offer, viz.: the 12-inch carbons are pointed on both ends, and both upper and lower—that is to say, the 12 and 10-inch—are very indifferently pointed. This is a "point" the Speer folks will do well to improve upon; also one point would be better than two.

Brother LaGrow is a high-class operator and his opinion is of real value. He made the test for this department. His criticism is respectfully referred to the Speer Company for their undivided attention. It is merely a mechanical fault, and should be easy to remedy. In addition to LaGrow, the following operators have made favorable reports directly to the Speer Carbon Company, and by them the reports were transmitted to us: B. A. Reed, secretary M. P. M. O. Local Union 245, Salem, Mass., who says they give even, steady light of remarkable quality, without former worries of noisy, wandering, troublesome arc; A. L. Fuller, manager Opera House, Carthage, N. Y., who reorders and says they find them unexcelled fo a. c.; Wm. F. Haitz, proprietor and manager Dillinger theater, Batavia, N. Y., who says his operator uses them for his spot lamps on stage and finds them free from noise, and that they give steady light. W. Trout, projection engineer, Oklahoma City, Okla. (Hello, Friend Trout! Why did you not make a report to this department direct. Just wait until I see you again, Mr. Man, that's all!—Ed.), who, from his typewritten conversation, certainly does like the new carbon all right. Says they are the "best ever," and other good things; R. R. Laurier, chief operator New Orpheum theater, Rondout, N. Y., says the samples sent for trial did wonderful work. He orders 100 uppers and 100 lowers; S. B. Leland, Leland Theater Supply House, Montpelier, Vt., orders 1,000 and says, "The people who have used Alterno are very enthusiastic over them"; C. S. Musser, manager Opera House, Shepherdstown, West Virginia says the Alterno is noiseless in operation, has increased their screen illumination and made the arc easier to handle.

Mind you these letters, except LaGrow's, are not from operators who have made a test for this department. But they nevertheless have legitimate value, and the evidence at hand establishes in our mind the propostion that the Speer Alterno carbon is very much in advance of the old style carbon for a. c.; also that it is a well made and excellent carbon. It is, of course, designed for use on alternating current only.

Operators' Bible.

Kenneth S. Ingalls, Danville, Quebec, asks questions and pays compliments thusly:

> Every letter from me contains a lot of questions. This one is no exception. My only excuse is that I know of no one other than yourself who can always put me right, or who could if he would. You, yourself and your handbooks, first, second and third editions, have certainly saved me a lot of trouble and worry. The handbook surely is rightly named the "Operators' Bible." And now to my present troubles.
>
> On page 211 of present handbook you advise against a projection distance of less than 50 feet. Is there any serious objection, from the projection standpoint, of a 42-foot throw? My screen is a plaster wall, the theatre is 22 x 60 feet, and one machine is 3 and the other 6 feet to right side of the center of the screen. Otherwise I can locate and equip the operating room exactly as you advise, pages 211 to 213 of the Handbook. This location of the operating room is made practically necessary by the construction of the building. The main floor, to be used for seating, extends back from the screen but 45 feet. The balcony begins at this line and extends back to end of building, 60 feet. Seating capacity about 200. Thus, the nearest seats on the main floor are 30 feet from the screen and the balcony seats run from 45 to 60. Considering above would you advise a ten-foot picture? I can make a fifteen-foot picture glisten with the a. c. we have here. Want your say-so with regard to Mazda vs. arc, and we are all waiting for it. The incandescent will surely help us a. c. users a lot if it will do half the good things that the jobbers claim for it.
>
> I am about half-way through your question booklets. Hope to be able to answer them all in time. It means a lot of study, but is worth more than the time it takes. Can you advise me as to what I. A. T. S. E. & M. P. M. O. union I am in the jurisdiction of? Before closing, I want to thank you for all you have done for me personally, as an operator, for your personal advice, for the projection department and for the question booklets, to say nothing of the handbooks. I can never hope to repay for all the actual value received, and the same old service is keeping up day by day, fully abreast of and I think a little ahead of the times.

It is the occasional letter like this which heartens one for the grind. For you may take it from me there are times when one gets thoroughly and completely discouraged and disgusted with the continual bickerings and quarrels and the effort to maintain a just balance without reaping a constant harvest of bricks from manufacturers who can see but one thing good on earth and that is their particular product, from narrow-minded union men who thinks the union is not only the first, but also the middle, the last, and the only thing on earth, from exchange managers who object, with a mighty objection, to my compelling them to keep their films in at least runable condition, from exhibitors who simply cannot understand that anything which obliges them to expend another dollar can have anything good in it, and from the pin-head who has not even a fancied grievance, but just raises hell on general principles. And, believe me, between them all my bed for the past eight years has not been one of roses. But, praise be, slowly but surely the solid-ivory tops become less as the days go by. They are still with us, but in not such numbers. I thank you, cordially, brother Ingalls. Any debt of gratitude you felt you owed me you have amply repaid by your kind letter.

As to the Mazda, this department will advise when it deems its installation to be expedient. One thing we wait for is a voltage regulator which may be depended upon to automatically regulate the voltage so that amperage will never vary more than one ampere. This seems absolutely essential to efficiency of the lamp. Lamps cost $7, and a rise of two amperes for any length of time is very apt to burn out the filament. If your operator can guarantee to hold the amperage without more than one ampere variation, and do it all the time, or if the manufacturer will guarantee to replace lamps which burn out in less than the 100-hour life expectancy, then I will agree right now that the Mazda will give as good or better general results than the average 25-ampere arc or the average 50-ampre a. c. arc. True, the arc will give brighter light, but the Mazda will give a steadier, evener one. Then, too, let me warn you that when handling a Mazda with a reflector, it is absolutely essential that the filament image fall between the filament coils, else the coils will be overheated and burn out. This will be made the subject of a separate article in the department very soon.

As to your distance of projection: Under the conditions named I certainly would not advise a larger picture than ten feet. Even so, your distortion with the machine six feet off center will be pretty bad and you may need to stop down your projection lens considerably in order to get definition all over the screen. What I would suggest, unless conditions forbid, would be the placing of the screen itself off center with the house. By so doing you could stop down your lens pretty well and project a reasonably good ten or maybe even a twelve-foot picture at 42 feet. The trouble lies in using such a short focal length lens. But with a straight throw you can get away with it fairly well. You might even try a fourteen-footer, though I would advise not more than twelve. But with your machine off center six feet and a 42-foot throw I would not attempt more than a ten-footer, and even that will be none the best. Your picture will be a little longer than it should be and correspondingly higher on one end than on the other. The wider the picture the greater this effect. You could, of course, correct the queer outline that this would give the picture by filling in the projector aperture, as per page 156 of the handbook. The distortion would remain, however, and would be very noticeable on a fifteen-foot picture, especially on titles and reading matter. To sum up: Place screen out of center and central with machines if practical, then use twelve-foot picture, stopping down projection lens to get definition, if necessary. If screen cannot be placed out of center, do not try greater size than ten feet, and don't expect very good results at that. Correct outline distortion by filling in aperture. I think you are within the jurisdiction of Local Union No. 56, oMntreal. Address George Dillon, secretary, Box 1333, Montreal.

A High Indorsement.

W. A. Oswald, Assistant Censor and Inspector, Vancouver, B. C., orders a handbook and Hallberg's Motion Picture Electricity. In connection with the order he says:

> These books will be for the use of the operators in the office for reference in case of trouble. Study of these books helped most of the boys to "get across" at our last examination. The use of these books, combined with good, plain common sense will without doubt help any operator to improve in his work.

Friend Oswald is somewhat retiring in disposition, and will probably take me to task for publishing his remarks. But I am taking that risk because his opinion may influence some operators to get a handbook, and I am firmly of the opinion that such action will be hugely to their benefit, provided, always, that after they have invested they study the book. I am willing to do almost any right thing in order to get the handbook into the hands of the men—every one of them, because, by so doing, I am helping them and the motion picture industry.

Projection Experience

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today

$4 the Copy, Postpaid

MOTION PICTURE **HANDBOOK**

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

MOVING PICTURE WORLD

Schiller Bldg. Chicago, Ill. | 516 Fifth Avenue New York City | Wright & Callender Bldg. Los Angeles, Cal.

To save time, order from nearest office.

Music for the Picture

Conducted by GEORGE W. BEYNON.

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which cannot be answered in this column $1.00.

The Musical Library at the New York Strand.

"'Twas a dark and stormy night" when we called informally upon the genal conductor of the Strand Symphony Orchestra and asked him to tell us something new. Carl Edouarde, the gentleman in question, has a little Irish strain somewhere within him and he will not take a dare. Piloting us up two flights of winding stair he ushered us, grandiloquently, into his "sanctum sanctorum," where a librarian sorts, files and cares for the large library used in the setting of pictures.

On four sides lined against the wall and reaching almost to the ceiling are galvanized iron lockers, painted green (another evidence of strong Irish tastes). These were not filled with clothes, as one might expect, but contained music. Within each locker, from top to bottom, are shelves set in to leave a space of about two feet. These compartments hold a specific kind of music, the classification being labelled on the inside of the door directly facing them. Each locker is numbered on the outside, and the classification begins alphabetically with Locker No. 1. For example, commencing at the top compartment of No. 1, we noted "Agitatos," then "Anthems," "Battle Scenes" and "Berceuses," and so on through the entire shelving. In the last few were found "Songs," "Symphonies" and "Suites." These lockers are fire and dust-proof, easy of access, conserve space, and the finest thing of the kind we have seen. It was a big expense to install this system, but the saving of time, labor, wear and tear of the music has made it all worth-while.

"I do not use the tempo classification," said Mr. Edouarde, "because it is misleading. Besides," he continued, "many numbers have changes of tempi in them and frequently we can get better effects from an Andante found in a Suite than by the use of a piece that is Andante in itself.

"After I have seen the picture to be presented, noted the cues, and made a memorandum of the possibilities in the way of music, my librarian takes the data and brings me the music requested. Many of the numbers cannot be used for various reasons. Each is stamped with the date last played, and we make it a practice never to repeat more than once within three months. And I can assure you Manager Edel is just as strong for this ruling as I am. We adhere to it strictly.

"After the music is selected, my librarian puts it in its proper rotation, cue sheets are typed and placed on each music stand with the setting. This is only a small part of the presentation of the picture. The little artistic touches, lighting effects, dramatic effects, and surprises, are worked out in conference with Mr. Edel, our electrician, and sometimes our concert master."

We asked Mr. Edouarde his opinion regarding the use of more than one theme in a setting. We have continually maintained in this column that it is neither practical nor feasible with a small orchestra, but it is possible with a large combination; yet with an orchestra of fifty men Mr. Edouarde says, "I believe one theme is enough for any picture with but few exceptions. Once in a while a feature requires two for the purpose of contrast, but never more. Even in 'Stella Maris' we used only one, and ignored the dual character, leaving it to the intelligence of the audience to distinguish between the two roles. People do not want the music to make the picture too obvious but like a little mental exercise with their enjoyment of it.

"For that reason I believe in portraying the emotion of a scene and allowing the atmospheric effects, such as rain, waves, storm and wind, to be done 'Back scenes.' In 'The Beloved Traitor' we had a deathbed scene of deepest sorrow, while outside raged a storm of rain and wind. The usual method of fitting this situation would be the use of a 'tempest' number or a 'hurry.' We used the 'Lamento,' by Gabriel Marie, for the orchestra, and off-stage the wind machines worked overtime. It was a long scene and had we played a 'hurry' it would have become monotonous in the extreme.

"In this connection I might say that I do not believe in fitting each little flash. We try to get the general feeling of the picture and work up to its climax, using long numbers if possible. If the prevailing emotion of a scene remains on the screen for an unusually long period I take that opportunity of resting my orchestra and allow the organ to fit it. This gives change of musical color to the setting and is only one of the many means by which I obtain variety of tonal effects.

"No picture is properly presented unless it has variety of coloring. If the setting comprises selections that are of the same order, orchestrated much in the same manner and similarly melodious, it becomes tedious to the audience. No artist ever painted a masterpiece in one color, and no great symphony has been written for strings alone. I try to introduce numbers containing oboe, flute, French horn, or cello solos. To get change of color we use a harp and frequently put in a selection of chamber music, if a special color be desired.

"It requires strong mental poise to refrain from using the brass too much. Every conductor loves the ff. passages and his inclination leans strongly that way continually, yet the art lies in reserving the brass section of the orchestra for coloring. Frequently we purposely keep it silent even when a part is written for them. The composer might not like it, but then he did not fit the picture, nor did he write for pictures. Thus we are forced to edit his works to get the best results in the coloring of our musical settings."

Carl Edouarde is one of the few pioneer moving picture conductors and still keenly enthusiastic over his work. His years of band and orchestral experience proved of untold value when he entered this new field. He is conscientious in his efforts and continually strives to better his performances. He has been a big help to many young musicians and always stands ready to assist them with his sound advice and good counsel.

Music at the Rivoli.

During the week commencing March 10 the Rivoli presented almost an entire Spanish performance. The Rothapfel idea of keeping everything in the atmosphere of the feature is a good one, and should be emulated by every exhibitor desiring increased box office receipts. "Roxy's" foot slipped a bit when he introduced a Japanese dancer, who, though very artistic in her number, completely upset the Spanish ensemble effect.

The overture, "Espana," by Chabrier, was well played by the orchestra, and carried all the necessary "pep" to get it over. Emo Rapee was not altogether happy in his conducting thereof, but the number succeeded in spite of him.

Following the overture a scenic called "Glimpses of Hawaii" received a magnificent musical setting, and was further enhanced by the appropriate selection "Aloho Oe," rendered by Helen Morrill and the Rivoli Chorus. They were programed as two numbers, but dove-tailed so well that we felt that they belonged to each other. The singing was remarkably good, the costumes true to type, and the lighting effects a la Rothapfel—superb.

The music for the pictorial was a procession of marches, which to the layman in the audience meant a choppy presentation. If it required so many we failed to see it, and feel sure that it had a nervous effect upon the patrons. However, what was played was well played, which is praise in these days when orchestras turn a march into a one-step.

Miguel Vidal sang "Lolita," by Buzzi-Peccia. The best part of this number was the fact that the song and the singer were both Spanish, in keeping with the general tone of the performance. Our old friend Doug. Fairbanks followed in "Headin' South," and the music selected could not be bettered. Fairbanks' pictures are hard to fit adequately, but the Rivoli never seems to find obstacles that are insurmountable. One thing that pleased us immensely was the lack of organ in the feature. The orchestra played it through without the usual rest period. The organ has no place in a comedy, and but few exhibitors realize how their audience feels on this subject. Mr. Rothapfel is more than "abreast of the times" in these matters; he leads the times.

The Japanese Dance, before mentioned, came seventh on the program, followed by a Drew comedy, and the usual excellent organ solo closed the bill. All that was needed to make this show absolutely wonderful was a Spanish dancer in number seven spot. It is remarkable what a hit can be made by living up to one idea throughout the entire performance and making everything conform thereto. Speaking to exhibitors, we suggest that you try it. It is worth publicity in quantities, and should bring good business.

"Moral Suicide" Music.

Last Tuesday at the New York Roof Ivan Abramson presented, for the trade showing, his masterly depiction of life's problem, "Moral Suicide." George Beynon is found guilty of perpetrating the music, which was admirably handled by the Loew orchestra, under the direction of Mr. Lutz.

This score is unique in its varied themes, and made a decided hit with the large audience. Leah Baird, acting the "vamp" role, drew "My Heart At Thy Sweet Voice" from the opera "Samson et Delilah," while Ann Luther, was given that beautiful Waltz from "Lucia Di Lammermoor." John Mason found expression in the Ballet Music from "La Traviata" and the son was given that characteristic number "Le Coucon" by Arensky. "Don Jose's Aria" from "Carmen" fitted the hero to perfection, especially during his love scenes. All these themes are woven together in such a manner that if the eye should stray from the picture the ear would tell who was performing thereon.

The balance of the score is made up from such dramatic operas as "Fedora," "Queen of Sheba," "Tristan and Isolde," "Mephistofele," and gems from the old masters—namely, "Reproche"—Karganoff; "La Coquette"—Onivas; "Nocturne"—Chopin; "Canzonetta"—Heimendahl; Norwegian Folk Song—Borch; Excerpts from Erminie, and a couple of two-steps.

The picture does not depend upon battle scenes or patriotism to "get

over," but deals in the big problems of life as one sees them all about him. A slovenly setting would ruin the presentation of it, and it is strongly advisable that the exhibitor booking this feature should procure the score that fits every foot of film.

Music for "My Four Years in Germany."

Last week there crept into another column of our paper an error, which we are pleased to correct. It was stated that the music, specially written for the picture now playing at the Knickerbocker theater—"My Four Years in Germany"—was arranged by Hugo Reisenfeld. The facts in the matter are different. Meyer Brothers took entire charge of the musical setting, and have given the picture a well arranged score, which materially adds to the feature.

Musical Suggestion Synopsis.

BEGGAR WOMAN, THE (Russian Art—Five Reels)—Theme for the Heroine—Andante and Russian. Suggest "Song of the Boatmen of the Volga"—Cady, or "Visions"—Tschaikowsky.

Pathetic stuff is needed most for this picture. The atmosphere is entirely Russian, and the following list may benefit small libraries, which are weak in Russian music: "Gondoliera"—Moszkowski; "Reve Angelique"—Rubinstein; "Russian Romance"—Friml. Cue sheets can be obtained from the Pathe Exchange.

EVE'S DAUGHTER (Paramount—Five Reels)—Theme for the Heroine—Allegretto. Suggest "In the Shadows"—Finck; "Nodding Tulip" Trinkhaus, or "Serenade"—Frommel.

Light music will fit the picture, a few semi-pathetics, a couple of agitatos and many waltz intermezzos. Cue sheets can be obtained from the Paramount Exchange.

FAITH ENDURIN' (Triangle—5 Reels)—Theme for the Heroine—Allegretto. Suggest "Canzonetta"—Godard; "Serenade"—Drdla, or "Songs Without Words"—Tschaikowsky.

This picture is peculiar in its opening. You will need misterioso stuff and dramatic agitatos. The atmosphere becomes rustic and needs music like "Barchetta"—Nevin; "In Lovers' Lane"—Pryor, or "Violetta"—Tobani. Note the fire scene in the third reel. Cue sheets can be obtained from Triangle Exchange.

GIRL IN THE DARK, THE (Bluebird—Five Reels)—Theme for the Heroine—Moderato. Suggest "Intermezzo"—Huerter; "Serenade"—Karganoff, or "Melodie in F"—Rubinstein.

The story contains many dramatic situations. Melodramatic music is needed, such as agitatos, hurrys and misteriosos. There is considerable Chinese music needed to fit the "Tong Society" attempts to abduct the heroine. Suggest "Hop-Sing"—Katzenstein, or "Chinese Wedding Procession"—Hosmer. Cue sheets can be obtained from the Universal Exchange.

GIRL AND THE JUDGE, THE (Mutual—5 Reels)—Theme for the Heroine—Andante. Suggest "Dreams of Love"—Liszt; "Souvenir"—German, or "Romance"—Le Cocq.

The picture opens brightly, with a reception scene and a Hallowe'en partly in the first reel. The latter requires a Virginia Reel and a popular two-step. Much dramatic stuff is needed and a few pathetics. Cue sheets can be obtained from the Mutual Exchange.

HARD ROCK BREED, THE (Triangle—Five Reels)—Theme for the Heroine—Andante. Suggest "On Wings of Song"—Mendelsohn; "Serenade"—Cesek, or "Herd Girl's Dream"—Labitsky.

Western atmosphere. Melodious music will fit the first two reels. Note explosion effect in third and big fights in the fourth and fifth reels. A lot of dramatic agitatos are also necessary. Cue sheets can be obtained from the Triangle Exchange.

HOUSE OF GLASS, THE (Select—Five Reels)—Theme for the Heroine—Valse Lento. Suggest "Heartstrings"—Vecsey; "Chanson Triste"—Tschaikowsky, or "Destiny"—Bayones.

This is a melodrama requiring many misteriosos, agitatos and dramatic pieces. Note the change from eastern to western atmosphere and symbolize it in your music. Cue sheets can be obtained from the Select Exchange.

MORAL SUICIDE (Graphic—Seven Reels)—Theme for John Mason—Ballet Music—Moderato. Suggest "La Traviata Ballet," "Faust Ballet, Part 1, or "Canzonetta"—Nicode.

The picture is dramatic depiction of life. Many dramatic numbers, a couple of waltzes and two hurrys are needed; otherwise light music fits the first three reels. No cue sheets available, but a *score* can be obtained from the Graphic Film Company.

NOBODY'S WIFE (Universal—Five Reels)—Theme for the Heroine—Moderato. Suggest "Cavatina"—Bohm; "At Sunset"—Brewer, or "Dainty Daffodils"—Miles.

This picture needs mountain music. Suggest the "Mountain Suite"—Borch; "Peer Gynt Suite"—Grieg, and some of Nevin's pastorales. Light music will fit throughout. Cue sheets can be obtained from the Universal Exchange.

SIGN INVISIBLE, THE (National Exhibitors—Five Reels)—Theme for Lone Deer—Indian Music. Suggest "Dagger Dance" from "Natuna"—Herbert; "Indian Love Song"—Lake, or "Scalp Dance"—Lake.

You will need pastorale music a-plenty for this picture, and Canadian, if possible, such as "On the Banks of the Saskatewan." There is little dramatic music needed, many pathetics and a couple of hurrys. Cue sheets not available.

TRIUMPH OF VENUS, THE (Victor—Six Reels)—No theme necessary.

The music for this must be light, fantastic stuff, pastorale in the extreme, as it deals with the mythological gods and goddesses. Nothing dramatic is required, and it is strongly advisable to refrain from a too frequent use of waltzes. *Scores* can be obtained from the Victor Film Manufacturing Company.

WATCH YOUR NEIGHBOR (Paramount-Sennett—2 Reels).—Theme—none.

This is a comedy of slap-stick variety. Lots of rough and tumble scenes. Use the usual one-steps, two-steps, fox trots and light stuff. No cue sheets available.

WHIMS OF SOCIETY (World—5 Reels).—Theme for the heroine—Andantino.

Suggest "Remembrance," Telma; "Melodie," Lederer, or "Astarte," Mildenberg.

Most light stuff will suit this picture, with a couple of dramatic tensions and a few waltzes. Cue sheets can be obtained from the World exchanges.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q. Is it true that the mother of Richard Strauss, the composer, was a daughter of a brewer?

A. Musical History by Gunn is the authority for this statement. "The mother of Richard Strauss was born and brought up in Munich and was the daughter of a well known brewer."

Q. There is a French horn player in our town who wants to play in my orchestra. I only use piano, violin, cello and drums. Would a French horn fit in this combination?

A. A French horn would be decidedly out of place in such a small combination. One French horn is never effective under any circumstances, because two or more are needed to give the required filling.

Q. Is the "Lest We Forget" score available?

A. There is, and a good one. Write Mr. W. E. Atkinson, the business manager of the Metro, and he will attend to your wants.

Q. I heard a crackerjack march, "Pershing's March," played in New York recently, but am unable to find out where it is published. Can you help me?

A. We are informed that this good march will be out and ready for sale about the 15th instant. It will be published by The Astoria Pub. Co., 505 Fifth avenue, New York.

Q. Does the Fox company put out cue sheets with the time noted thereon, and suggestions for themes and movements?

A. Fox Film Co. issue cue sheets on all their releases which can be procured from their exchanges. They do not give the time duration of each number nor specific suggestions, the tempo being given instead. We are sure that they would put you on their mailing list if you wrote them direct.

Q. I find the cue sheets supplied by ..... often repeat numbers, and my house manager has been complaining to me about playing certain pieces too frequently. He says his patrons tell him that I play the same old things over and over. Is there not some way to get action from the producing company furnishing these cue sheets? I have written their music editor several times, but he pays no attention to my letters.

A. Instead of writing the musical editor we would advise writing your exchange manager. He will get action where you have failed. See our article, "GET THE BEST IN CUE SHEETS."

Q. Why is it that so few of the big scores coming to my theater are arranged without any regard to synchrony whatever? Surely the arrangers preparing these scores must know that unless the music has been properly timed with the picture somebody is going to get balled up. I won't mention names, but there is not one arranger in ten who gives the slightest attention to synchronizing his score.

A. Have patience, brother; this child is just beginning to grow and little perfection can be expected yet. However, there are many scores that are synchronized in the beginning, but fail to come out right, because the film has been cut. This grievance should only obtain in a few scenes if the score has been properly put together in the first place.

Q. Where can I get an album containing all the latest New York fox-trots and one-steps?

A. We know of no such album procurable. Fox-trots and one-steps have short lives and no publisher desires to go to additional expense that has no outlook for future returns. Every music house will take your address and be pleased to send you each new edition as it comes off the press, charging you as you get it from time to time.

Scene from "The Forbidden Path" (Fox).

What Bringing Together the Big Three Means

Famous Players-Lasky Executive Outlines Importance of Co-operation Between Producer, Distributor and Exhibitor

NOTE.—In the following article, written exclusively for the Moving Picture World by Hiram Abrams, managing director of the administrative bureau of Famous Players-Lasky Corporation, he discusses the bureau's relation to the problems of distribution. It is interesting to note that in pointing out the fact that the exhibitor should really be a salesman Mr. Abrams is speaking from personal experience. He entered the industry as an exhibitor in New England, and he immediately realized that if he could sell the pictures to other exhibitors, as well as to the public, he would benefit tremendously, for if there were more persons buying the product its price for him would go down proportionately . His success as a salesman while an exhibitor was so great that the distributing company with which he dealt finally insisted on his becoming affiliated with and interested in it. He became as good a salesman when an exchangeman as he was when an exhibitor, with the result that he has since become one of the great distribution executives. As managing director of the administrative bureau he is going to help other exhibitors make the most of the pictures they show. Here is Mr. Abram's exposition of the work to be accomplished by the bureau which he heads:

By Hiram Abrams.

NOT so many months ago the advertising manager of a great metropolitan newspaper presented to the executive head of a large film distributing corporation a comprehensive plan for the advertising and general exploitation of the particular brand of pictures that the film magnate controlled. The plan was quite attractive and carefully plotted out in blue print form, and the advertising man had high hopes of putting it over and landing a big contract.

The film man looked it over casually, and then remarked briefly that he was not interested in newspaper advertising. The other man had red hair, and the interview did not end at that point, rather to the disgust of the other.

"Look here," said the newspaper man. "Let me understand your point of view. You sell your pictures to the general public, don't you?"

"No!" replied the film man. "That's where you're wrong. The general public is what we don't sell our pictures to. We sell our pictures to about ten thousand exhibitors. Why should I spend money to buy space to attempt to sell pictures to people who are not possible customers? The general public doesn't own the theaters, and I don't care what happens to the pictures as long as my customers, the exhibitors, buy them. All the advertising I am going to do will be concentrated in the trade papers, where I get 100 per cent. value, where only the exhibitor, whom I wish to reach, will get my message."

"But in the final analysis, who is your customer?" asked the other. "Doesn't the success of your pictures depend on how the public takes to them? It is the public that pays to see the pictures, isn't it?"

"Well," said the film magnate shortly, "that's the exhibitors' problem, not ours. It's up to him to fill his house. We can't run his theater for him, can we? We have our own troubles."

Whereat the newspaper man threw up his hands in despair and left the office. It was plain to him that to argue with the film man would be useless. He was set in his idea.

And he wasn't alone in thinking as he did. His is still the prevalent attitude in certain companies. That this is not the attitude held by the Famous Players-Lasky Corporation is evidenced by the national advertising campaign now being made direct to the general public.

"We have worries of our own. We can't run the exhibitor's theaters for him. We've got to sell him the pictures, and then it's up to him. To sell the customers is his job, not ours."

That is not an attitude which is productive of success. It is necessary to realize that the producer, distributor and exhibitor are all working toward one thing—to sell the public.

The administrative bureau of the Famous Players-Lasky Corporation, where it deals with distribution problems, is the highest development of that idea. Organized, as has been explained, to develop a co-operation between the three sides of the triangle, producer, distributor and exhibitors, its main work in correlating the latter two sides will be in helping the exhibitor sell his pictures to other exhibitors and to the public.

The public is the final customer. A film company may be able to sell its pictures to every exhibitor in the country, on their sheer merit. But once that is done, the transaction is only half completed. The pictures are still unproductive. They have brought in no actual returns. It is only when the public pays its money to see them that they begin to bring in any part of what they cost to make, distribute and show. Then the exhibitor, the distributor and the producer get their profits. The public gets its money's worth, and a sound business transaction has been completed.

The film producer or distributor whose sole desire is to sell his exhibitor only is going to lose in the end. His transaction isn't sound economically. Suppose the exhibitor does rent his films. Suppose he does succeed in getting the public to look at them. All of them may make money. But they cannot make as much, nor can they make it so surely and certainly, as they could if they were all working together, in close co-operation.

If several million men wandered over to France and started fighting, each on his own hook, we might beat Germany. Strange things happen. But how would you bet on the outcome of such a fight? And if we did win, how many more lives would be lost, and how much longer would it take, and how much more money would it cost, than if we were organized, all fighting together for the same end?

The war has a great many lessons for all of us, but perhaps the biggest and most valuable one is the lesson of cooperation.

The Famous Players-Lasky Corporation has pictures to sell. It can sell them to the only market for pictures, the public. To aid in the sales there are salesmen. But while our sales forces comprise hundreds of skilled sales experts, we have fewer salesmen than we should have. In other words, we want six thousand salesmen for Paramount and Artcraft pictures. To make a salesman out of every exhibitor, and to increase our sales force by this six thousand and more, is one of the aims of the bureau.

Many exhibitors do not realize that they should be salesmen. The bureau will hammer at them until they realize that they belong to the family, that they are one branch of the sales force.

Suppose we have six thousand salesmen, each in a different district with a large clientele, all pounding away at the same article, selling the public night and day. Isn't the demand for that article going to go flying sky-high? And when it does, every one of the six thousand will reap benefits more than commensurate with the efforts he expended.

And, remember, the individual sales efforts of every exhibitor showing the pictures are unified and backed by the national organization, which advertises direct to the customers, the public. The entire organization is turned into one gigantic army, all working for the good of the whole in order that the greater good of each individual may be secured. That's the principle on which states are built. It's the principle on which industries are built.

There is another reason why the exhibitor of Paramount and Artcraft pictures must be a salesman of those pictures. This is a financial reason, and therefore will have a more direct appeal to the exhibitors.

A Paramount or Artcraft picture costs so much to make. The cost of production plus a reasonable profit on the investment is the price it must bring in in the long run.

In the long run! Which means, as indicated above, that the money must come from the public. It follows, then, that the more people who see the picture, the smaller will be the burden on each exhibitor instrumental in showing it. And this benefit will work all the way up. The more exhibitors there are showing a picture the less it will cost each exhibitor.

Thus it is the exhibitor's direct interest to sell the pictures to other exhibitors, not only because he must bring in returns for himself on the sales, but also because the prices for his rentals will be smaller in proportion to the total circulation reached. If ten exhibitors show a picture that costs a hundred dollars, it will cost them ten dollars apiece. If there are twenty of them, it will cost them only five. It's up to those ten, then, to get busy and sell ten more. Then their expenses will be cut in half through their own efforts.

Co-operation, then, means the all around benefit of every side of the triangle. The administrative bureau will effect the cooperation by helping exhibitors to sell their pictures

to the public and to other exhibitors. The national organization will do its part by advertising the pictures nationally, to the general public.

There must also be a cooperation between exchanges and the exhibitors. The bureau will act in one of its functions as an arbiter and adjuster between those two factors.

In the past there has occasionally been friction between these two sides of the triangle, due in large measure to the prevailing attitude that the exhibitor and exchangeman were opposing forces, an attitude which sometimes resulted in misunderstandings. This attitude cannot exist in company with the idea of pulling together, and it is to be hoped that there will be little of it in the future. But when there are differences, as there are bound to be; the bureau will review the facts in the case, acting in a manner as a court of equity, and will arbitrate to the satisfaction of both.

Thus in both the problems of production and in the problems of distribution the administrative bureau will work for closer union between all factors, with the aim of correlating the entire industry into a solid, firmly-based and evenly-directed whole, which will advance for the good of all concerned.

Lottie Briscoe Returns to Screen

Long Time Lubin Favorite Will Be Seen in Metro's "The House of Mirth."

LOTTIE BRISCOE will be welcomed back to the screen when "The House of Mirth," Metro's picture version of Edith Wharton's great novel, is presented, under the direction of Albert Capellani. Miss Briscoe will have the important role of Gertie Farrish, the girl, in that society drama of lavish living. Gertie performs the unusual feat of living within her means.

At the Metro studio Miss Briscoe will be once more working under the same roof with Francis X. Bushman, whose first experience in motion pictures was in the same company with her at the old Essanay studio. This favorite player has been away from the screen world recently, as the result of an operation, and her thousands of admirers everywhere, who have watched her career, both on the stage and in motion pictures, will hail her return with delight. During a four-year experience with the Lubin company, when she appeared opposite Arthur Johnson, and earlier, in stock and dramatic productions, she was a marked favorite.

Lottie Briscoe.

Lottie Briscoe went on the stage at the early age of four, in her home town of St. Louis. For forty-two weeks she played the child Essie with Richard Mansfield in "The Devil's Disciple." After appearing as Editha in "The Burglar" she joined Mr. and Mrs. Russ Whytal in "For Fair Virginia."

With Mansfield, in addition to "The Devil's Disciple," she played the small Prince of Wales in "Richard III." and the boy in "The First Violin."

About the time she began to do up her hair, little Miss Briscoe went into stock work, to attain greater versatility. She played stock engagements in Pawtucket, with the Albee stock company, in Philadelphia, at the Chestnut Theater and the Park Theater, at the Fifth Avenue Theater, New York; in Milwaukee, Providence, Portland and Columbus. Fully equipped in this field, she next decided to invade motion pictures. In 1910 she became ingenue lead for Essanay. Going abroad, she was engaged on her return by the Majestic, having the distinction of being the first actress to be engaged by wireless. With the Imp company she played opposite King Baggot. It was with Lubin that she attained her greatest screen popularity. In the serial, "The Beloved Adventurer," and in such productions as "The District Attorney's Conscience," "The Power of the Cross," "Kiss Me Goodnight,' "The Parasite" and "Who Violates the Law," she became a national favorite. Screen patrons all over the country will welcome Lottie Briscoe back to the medium of her best-known talents.

At Leading Picture Theaters

Programs for the Week of March 17 at New York's Principal Motion Picture Houses.

THE Strand—Mabel Normand in "The Floor Below," a Goldwyn picture in which she is supported by Tom Moore and a competent cast, was the attraction at the Strand for the week commencing March 17. The second episode of "Depths of the Sea," James Montgomery Flagg's latest satire, "The Stenog," and the Topical Review were also shown. Rosa Lind, Charles Semrof and Edith Sinclair were the soloists.

The Rialto—Enid Bennett in "Naughty, Naughty," was the leading screen feature at the Rialto. The story was written by C. Gardner Sullivan. Views of picturesque France, a comedy and the Animated Magazine were included in the program. Joseph Martell and Gladys Rice were the soloists.

The Rivoli—"Wild Youth," with Louise Huff and Theodore Roberts was the picture feature at the Rivoli. It is a J. Stuart Blackton production made from Sir Gilbert Parker's novel, and has a strong story. Italian war pictures and the Animated Pictorial completed the screen features. The Rialto Male Quartette and Frances Orr were the musical artists.

Eighty-First Street Theater—Douglas Fairbanks in "Headin' South" for the entire week. Monday, Tuesday and Wednesday, "The Eagle's Eye" as an added feature. "My Father," a Benjamin Chapin "The Son of Democracy" number, the latter half.

Broadway—"The Kaiser."

Knickerbocker—"My Four Years in Germany."

Clay M. Greene Stricken Blind

Author of Many Plays and Scenarios and Former Lubin Director Victim of Vitreous Hemorrhage.

CLAY M. GREENE, former shepherd of the Lambs, of New York, and author of fifty plays and opera librettos and countless scenarios, was stricken blind in Los Angeles on March 16. At the time Mr. Greene was playing a game of solitaire at the Jonathan Club. Earlier in the same week Mr. Greene had experienced a sudden dimming of the left eye, and when he found he was completely blind in that eye he went to a specialist. An examination revealed a severe case of vitreous hemorrhage. Included in Mr. Greene's work for the stage are "M'liss," "Struck Oil," "Blue Beard," "The Little Trooper" and "The Golden Giant."

Clay M. Greene.

At the Lubin studio between 1913 and 1916 Mr. Greene put in a lot of work on scenarios and in directing. He was one of the stand-bys of the institution, and the connection was severed only because of the letting down of the work at the big Philadelphia shop owing to war encroachments.

As shepherd of the famous Lambs, Mr. Greene did much to bring that organization from the doldrums to its present position of power and importance in the theatrical field.

The playwright is a native of California and wrote a Passion Play for the ceremonies attending its fiftieth anniversary in 1901. This has been reproduced every third year since that time and is now an affair of wide interest on the Pacific Coast. He is sixty-eight years old. Eight years ago he married Mrs. Laura H. Robinson, author of many plays and sketches and collaborator with him in several of his works.

Exhibitors Should Pay for Own Negligence

Fred Dolle, Kentucky Showman, Thus Answers Carl Laemmle, Adding That Careful Men Should Not Be Penalized

EXHIBITORS of Louisville recently read with much interest a statement given out by President Laemmle, of the Universal, in which comments were made relative to the high cost of films and the fact that film manufacturers and distributors were forced to charge prices sufficient to cover the excessive costs of doing business due to the carelessness of exhibitors in not taking proper care of films while in their possession. Attention was called to the fact that machine operators do not properly rewind films, that they place them in boxes in such a way that the films are scratched and damaged in transit, failing properly to mend torn films, breaks, etc., so that much additional inspection is necessary. Attention is also called to the fact that much time is lost and films do not work to the best advantage on account of failure of exhibitors to return films promptly.

In this connection Fred Dolle, secretary of the Kentucky state organization, and president of the Broadway Amusement Enterprise, controlling ten theaters in Louisville, including several downtown houses, believes that the principle of making a general charge to cover such losses is all wrong. Mr. Dolle points out that it is an unfair and unjust idea to make the careful exhibitor pay for the carelessness of the bush league houses.

Mr. Dolle favors the principle of forcing the country exhibitor, the small exhibitors and careless exhibitors in general, to take care of all films and equipment sent to them. "If such exhibitors persist in sending back films, paper, etc., in bad condition, force them to pay the costs, or refuse to furnish them with service," said Mr. Dolle, who continued: "No insurance concern will continue underwriting the property of a man who is continually having fires and who makes no attempt to safeguard his premises and who is a bad risk. No merchant will ship merchandise to a man who opens the packages and returns them in bad condition. He is automatically cut off the list until he decides that he must treat the shipper's property with care.

"Business is business, but there is no business to the man who fails to treat property of the exchanges with care, and he hasn't any consideration due him. There is some wear effected on films, no matter how well they are handled. This is natural, and is no fault of the operator or the exhibitor. However, there is no excuse for failing to rewind films, properly splicing and mending torn films without cutting out important parts where unnecessary, and there is no excuse for failure to return loaned paper. The small town theaters in many cases haven't the proper facilities for handling paper, which is exposed to the weather, and necessarily damaged. I believe that all paper should be charged out to the exhibitor, and only credited back where it is returned in first-class condition. It would probably be just as well to make a flat charge for all paper as is now done by some of the film concerns.

Managers Ought to Be Responsible.

"Part of the trouble lies in the fact that many exhibitors are even more careless than their operators and employes. For instance, when a letter comes in complaining about the way property has been mistreated some exhibitors will throw the letter into the waste basket, and let it go at that. You won't find that happening in any of our big chain of houses. All complaints received by the Broadway Amusement Enterprises are checked up. The complaint is turned over to the manager of the house who was responsible for the last use of the film. He is responsible if he has not reported any film turned over to him by another chain house, or exchange, which is in bad shape. The manager in turn places the responsibility, and climbs the collar of the machine operator or assistant who was responsible for allowing the film or other exchange property going out late, or leaving in bad condition. Two warnings are sufficient, and if another complaint is filed against the same man, that man is too careless for our service, and is automatically dropped from the pay roll.

"We are very particular about little things like bands on films, although bands do not last very long. We are also particular to see that films are turned over to the railroads or express offices just as soon as possible after the last run is made at the house. We take care of all paper, and have the best poster frames, etc., for the displaying of such paper. In fact, we endeavor in every way to do our part, and treat the exchanges as we expect to be treated by them. We expect to receive our material ready to run, but never run it without first inspecting it, as even the exchanges slip up.

"Therefore, is it fair or just to hold concerns operating as we do responsible for the neglect and carelessness of houses which neglect taking care of the property of the exchanges? Decidedly not, and I believe that every fair-minded exhibitor feels the same way about it as I do. The square exhibitor should not be made to carry the burden of the crooked one, any more than a general consumer should be forced to pay a higher price for merchandise for which he pays cash, because the house selling the merchandise loses heavily on poor credits each year. The good accounts should not be forced to carry the overhead burden of the entire business, and if the exchange cares to risk good material with careless exhibitors it should pocket its own losses.

"The minute the exchanges begin forcing exhibitors to take care of their property, or refuse to ship 'em, that very minute the exhibitors will have to start taking care of property, or begin using junk material. The exhibitor when it is forced upon him will naturally get busy and turn over a new leaf. I believe that this should be done for the general betterment of the business in every way, as it would mean less time lost in repairing films in the exchanges, and facilitate service generally."

Mrs. Rinehart Visits Lasky Studio

Famous Writer Looks Over Big Plant and Is Guest at Studio Luncheon.

Mary Roberts Rinehart, author of the "Sub-Deb" stories recently filmed for Paramount, who is noted for her many novels, who has visited the battle front and written graphic pictures of the Titanic struggle, was recently an interested visitor at the Lasky Hollywood studio, where Paramount and Artcraft pictures are made.

Mrs. Rinehart was the guest of Cecil B. DeMille, director general of the Famous Players-Lasky Corporation. A luncheon wa sserved at the studio for the guest and Jeanie

Douglas Fairbanks, Mary Roberts Rinehart and C. B. DeMille.

Macpherson was hostess. Then the visitors were escorted by Mr. DeMille over the big plant. They visited all the sets, and saw the companies at work, the workshops, costume departments, etc.

Mrs. Rinehart declared that she was deeply impressed by the dignity of the work as exemplified by the manner in which it is carried on at the Lasky studio, and as it was her first visit to a motion picture plant she found new interest and wonder at every step.

Mark Gates Talks of New Dayton

Ohio City to Have Theater Equal to the Best and Seating Twenty-five Hundred.

AFTER several telephone conversations the writer made arrangements to interview Mark M. Gates, who is directing the building of Dayton's newest and grandest theater, the Dayton. After introducing myself and talking to this man for a few moments I realized that he was of a different make-up from the usual film magnate. Mr. Gates told me of his most intimate plans—how he hoped to (and would) present only the best in pictures—to gain the confidence of Daytonians who are hard to please and make them understand that no matter what the attraction booked for the new Dayton it would first be reviewed by him or one of his assistants.

He also told me of the musical treats in store for patrons of this house; that he had the day before arranged for the exclusive services of Hewitt H. Thomas, one of the best-known orchestra conductors in the middle west, who will conduct a symphony orchestra of twenty pieces, offering the best in music at all times. After explaining the policies of the nearly completed house Mr. Gates was asked the why and how of his rise to fame as a builder of theaters.

Mr. Gates smiled modestly and explained that he had only been in the game for thirteen years (he is still in the draft age, being only thirty years old), but finally gave the story of his life from the time he had acted as an usher at the Grand Opera House at Syracuse, N. Y.

This story is one of hard work; it is also interesting and will be carried in the World as a special story at a later date. Two years ago when Mr. Gates was in Indianapolis—he worked for the Shuberts as secretary and treasurer of the Shubert Murat theater there, and after being in Indianapolis for a short while he realized that unlimited possibilities awaited him in the picture field—he conceived the Circle theater there, which forged to the front rapidly and which is now known as the leading theater of the middle west.

Following his success with the Circle Mark Gates became associated with Marcus Loew. Upon a visit to Dayton Mr. Gates saw that the Gem City was to be the scene of another success. After having interested others in the venture, Dayton as well as outside capital, Mr. Gates was appointed by the theater building company to supervise and direct the building of a picture palace which would be equal to any in the United States, with a seating capacity of twenty-five hundred. Results came fast, and the Dayton is to be opened in sixty days and is to be managed by Mark Gates, founder and director of many successful enterprises.

Mr. Gates confided that he also had other plans in mind for the building of several more beautiful theaters which would be announced upon the opening of the Dayton. As a final remark Mr. Gates invited the writer to see him any time of the day or night and also promised hearty co-operation in every way possible. With this sort of a man at the head of affairs I cannot help predicting prosperity for this institution.

The directors of the Dayton Theater Company, their intimate friends, the press and several others were invited to a special showing of Maeterlinck's "The Bluebird," released by Artcraft, and which is to be the initial attraction at the new Dayton theater. P. J. G.

Oakland Theater Men File Protest

Speculators Plan to Use City's Great Auditorium for Amusement Enterprise Under Cloak of a Land Show.

THE owners and managers of a number of leading moving picture and vaudeville theaters have filed a formal protest against the leasing of the Municipal Auditorium at Oakland, Calif., and thirty-two acres of surrounding land to the directors of the Pacific Coast Land and Industrial Exhibition, who plan to hold a so-called "land show" next fall. The protest sets forth that this proposed show is to be in reality a privately conducted combination of circus, amusement park and theater which will compete with the permanent establishments of the city.

The theater men state that stock in the enterprise is being sold, and that business men are virtually being compelled to invest in it.

The land show in the past has always been held at San Francisco, and has been such a success, it is alleged, that speculators in the surburban city have seized upon the opportunity to turn it into a private money-making event. The protest was made to Mayor John L. Davie and will be considered by the city council. It was signed by Arthur Wenzel of the T. and D. Theater, Emil Kehrlein of the Kinema Theater, Rex W. Midgley of the American Theater, N. A. Krueger of the Franklin Theater, Harry E. Cornell of the Orpheum Theater, J. W. Jackson of the Bishop Playhouse, Guy A. Smith of the Macdonough Theater, Charles H. Niemeyer of the Pantages Theater, John J. MacArthur of the Hippodrome Theater and B. L. York of the Idora Park Company.

Since filing this protest the Oakland Theatrical Managers' Association has filed a letter demanding the removal of George B. Keefe, superintendent of the Auditorium, because of his connection with the Land Show. The Municipal Auditorium has long been a thorn in the side of the theater men, both on account of the means followed to secure its erection and the manner in which it has been run. A bond issue of $500,000 was voted originally to build and equip the building. This sum had practically been expended when the steel work was completed, and another election was held to furnish a similar amount. This was voted down, and a third one was called, at which another half million dollars was authorized. It has since been used in direct competition with private amusement enterprises, and has been conducted at a cost of about $80,000 a year to the city. A survey has recently been started into the affairs of the institution in an effort to cut down expenses.

Famous Players to Install Warehouses

Al Lichtman, General Manager of Distribution, Goes on Tour to Introduce New Scheme of Exhibitor Aid.

AL LICHTMAN, general manager of the distribution department of the Famous Players-Lasky Corporation, has left New York to continue his tour of the exchanges, commenced several weeks ago, in behalf of better service to exhibitors. Railroad and other conditions evidenced during the past few months have brought about new situations for the film distributor to meet and overcome, necessitating the introduction of new ideas in order to give proper service to exhibitors.

In connection with his present tour and the plans to improve distribution in face of the various current handicaps, Mr. Lichtman, just before he left New York, said: "Railroad conditions brought about by the war have demanded special attention at the hands of the film distributor, if he would maintain a high-class service. It is not the intention of the Famous Players-Lasky Corporation to merely maintain such a service, but rather to improve upon it constantly, despite any and all situations that might arise. In order to do this we must primarily enhance the service of the New York headquarters to its branch offices throughout the country, and that is the purpose of my present tour.

"From the data which I have already received and the problems placed before me, it is evident that we will have to introduce radical ideas to overcome present conditions. Along these lines we have already commenced work on plans that will result in establishing warehouses in central districts, which will insure a service heretofore unknown to the film industry. As a result of these plans exhibitors will always be able to obtain on short notice prints that are in first-class condition, paper and accessories of exploitation. We will also have film hospitals, the activities of which will be supervised by experts. The matter of delayed prints and accessories so common throughout the entire industry will be absolutely overcome.

"Every member of our organization must be thoroughly imbued with the service idea. They must love motion pictures for their own sake, for their value in lightening the burdens of everyday life through their entertaining value and the actual good they do in the service they render mankind.

"With the installation of our warehouses exchange offices will no longer carry on hand a large quantity of old material, taking up floor space that should be occupied by matter for current productions arranged in a systematic and easily accessible manner. The bulk of material which they are now forced to keep on hand for occasional bookings on old film will be removed to a place where they can get it quickly, allowing ample room to facilitate the handling of new paper, accessories, etc."

PAULINE WELCH WITH METRO.

Pauline Welch, formerly the wife of "Bud" Fisher, the cartoonist, and well known as a headliner in vaudeville, will make her screen debut in the Metro All-Star Series production, "Social Hypocrites," starring May Allison. Miss Welch plays the Duchess of St. Keverne as a girl, later portrayed by Marie Wainwright. Albert Capellani, director of this picture version of Alicia Ramsey's stage play, "Bridge," is delighted with Miss Welch's work.

Cantonments Now Have Regular Film Service

P. A. Powers, in Co-operation with Commission on Training Camp Activities, Has Marshaled Enthusiastic Backing from the Industry.

SOLDIERS in training camps throughout the country will have the same opportunity as their folks at home to see the very latest films distributed by every releasing firm in the industry; the Liberty Theaters will be thrown open to motion pictures, and established exchanges, in cities nearest the cantonments, will supply entertainment for the soldiers without conflicting with the regular exhibitor. After numerous conferences with the big releasing corporations P. A. Powers, treasurer of the Universal Film Manufacturing Company, has finally worked out a plan that has met the approval of the War Department Commission and, starting Monday, March 18, Liberty Theaters were the center of entertainment for soldiers in training—the true fount of amusement they were originally intended to be.

"Every man in the industry has put his shoulder to the wheel," said Mr. Powers to a representative of the World who had called upon the treasurer of the Universal for authoritative information. "When Raymond B. Fosdick appointed me chairman of a special committee on the moving picture branch of entertainment for our boys in camp the first manufacturer I called upon expressed enthusiastic willingness to 'put the thing over,' and every man I spoke to thereafter showed the same spirit.

"'Never mind the petty rivalries in the general run of business' seems to have been the motto of every man concerned in helping this great work along. The industry, through its foremost operatives, has done itself credit in the way it has sacrificed possible profits and submitted to inconveniences that Uncle Sam's boys may be amused by their favorite entertainment—the moving picture—while in training.

"It has been this spirit of unselfish and whole-hearted cooperation that has made the work of the Government committee easier to accomplish and now brought to successful culmination. Somebody in the industry had to be 'it'—and when Mr. Fosdick 'tagged' me there was nothing to be done but go out and help the industry 'make good' on what the Government and patriotism demanded. More than ever am I convinced, through my association with the big men of the industry in this work, that moving picture manufacturers give place in patriotism to no other set of business men."

At the time Chairman Fosdick, of the Commission on Training Camp Activities, appointed Mr. Powers as marshal of the moving picture industry, he designated Malcolm L. McBride, a regular member of the commission, as the man who should speak and act for the commission in dealing with Mr. Powers and other men who were active in training camp entertainments. The Liberty Theaters, built with the initial purpose of furnishing a place for dramatic, musical and vaudeville entertainment, have been turned over to the use of moving pictures on nights when there are no regular stage entertainments.

Owing to travel conditions, the expense of moving dramatic and vaudeville companies and other drawbacks to solid bookings of stage shows, these open nights have been many and promise to be more. Very sensibly the authorities in charge of Liberty Theaters decided that the houses should be kept open by the substantial and old-reliable method of showing motion pictures. Here was where Mr. Powers and every other leader in the picture industry "fitted in"—and to provide the proper and expedient distribution of the best pictures obtainable was the work which has been successfully accomplished. Liberty Theaters will always be open to the purpose they were built for—to entertain soldiers, every day and every evening.

Managers of Liberty Theaters have been provided with the schedule of release dates and rental prices. Schedules are based on three classes of releases: First run to thirty days, thirty to ninety days, and ninety days to six months. The theater manager goes to the exchange in the town nearest the Liberty Theatre he is handling. He pays cash for his film, making his own selection and acting in accord with his own judgment, as a showman, in all things that relate to picture entertainment in his theater.

If there is a theater using "first runs" of any specific brand, the Liberty Theater manager will not be allowed to exhibit "first runs" of that brand until the regular exhibitor has been supplied and has finished with the picture. If there are brands that have no "first runs" in the towns nearest the specified cantonment the Liberty Theater manager is perfectly at liberty to show that brand on "first runs" in his theater. The exhibitor, in short, is to be protected against any direct opposition from the training camp theater as far as possible. But, at the same time, it is proposed that the soldiers shall have films as new and desirable as possible—with the manager of the Liberty Theater the judge of what they shall see upon the cantonment screen.

Mutual, General Film, Pathe, Paramount-Artcraft, Paralta, Universal, World, Triangle, Metro, Goldwyn, Kleine, Fox and Vitagraph exchanges throughout the country have begun serving managers of Liberty Theaters as their regular customers. The schedule and scale of rental prices, together with the plan of distribution, has been worked out without the slightest friction within the industry—facts that contribute not alone to the energy and diplomacy of P. A. Powers, but in equal measure bring credit to the patriotism and sacrifice of profits by every controlling element in the moving picture industry.

George C. Dobbs Leaves Triangle

Laboratory Superintendent Is the Inventor of Many Devices That Have Made for Economy and Efficiency.

UPON the expiration of his contract next week, George C. Dobbs will sever his connection with the Triangle Film Corporation as superintendent of the big laboratory in Fort Lee, N. J. Dobbs probably holds the record for length of service with one firm, having been continuously in the service of the same corporation for eight years of the ten he has been engaged in motion picture work.

Dobbs began his photographic experience with still pictures and then went with the Lubin company. In 1910 he entered the employ of the New York Motion Picture Company, working in the laboratory at Coney Island, in Nineteenth street, New York, and at Fort Lee. During that time he handled the developing and printing on Bison, 101 Bison, Kay-Bee, Broncho, Keystone, Domino, all Mutual Masterpieces, all Triangle releases, including the Fairbanks productions, and all special features including "Wrath of the Gods," "Battle of Gettysburg," "War's Women," etc.

George C. Dobbs.

Dobbs is the originator of many important devices which he has installed in the Fort Lee factory in the way of printing machines and tinting and toning appliances. He has specialized in double tones and double tints, which have attracted much favorable comment in the trade. For the past year he has averaged a million feet of film per week, with a minimum force of employes.

At this time, when there is so much talk of economy in the trade, it is of interest to note some of the money-saving devices Dobbs has originated. The water bill was cut to a fraction by the installation of a tank to which was returned all the water used, which was then purified and run through a filter and used over and over again.

The printing machines were arranged in multiples, run on one shaft by a fractional horse power motor, giving the same speed to every printer and absolutely the same exposure of light to all the film, and saving much in electric current.

In saving the water, Dobbs also saved the chemicals, which have greatly increased in cost since the war. It is said that the waste from all causes ran only an average of 1½ per cent., which is a remarkable record, considering the film that is used for testing lights, and the ends which are clipped off, etc.

Dobbs has not decided upon his future affiliation, but is considering several business propositions which have been made to him.

Rambles 'Round Filmtown

With WALTER K. HILL.

COMES it out that this business of reviewing photoplays, as practiced for the past several years is all wrong, Peter. Happens it in the pages of an esteemed and enterprising contemporary of the Well Known World's that a whole lot of good time and much salary and kindred recompense has been shot into the air by owners of moving picture trade papers. Lo, out of the West and Northwest, comes the Real Thing.

If such be so, Ben Grimm volunteered in the nick of time. If this be the true, Peter Milne, Ed. Weitzel, Wid and Old George Pardy have spent useless years, consumed columns of space and looked their eyes almost out of their heads to a purpose worse than purposeless. But can it be? Best we not reason together a bit?

Heart to heart, as exhibitor to exhibitor, why should an exchangeman be less human and frail of opinion than—for instance—Dickson Watts; more patient under suffering than Joseph Limerick Kelley, or more sincere in purpose than Robert C. McElravy? What is there about an exhibitor from Puget's Sound that makes his pulse-finger any more keen to sense the requirements of an audience of picture-lovers than may our own (meaning the World's) Margaret I. Macdonald?

And Ye Publicists! Think of the scrapbook! When the boss comes snooping around, after you've gone to the Polo Grounds, this summer, and turns over the Record of Your Deeds—will one man be able to keep the pages as sweet-looking as fifty? That question answers itself.

Is one Exchangeman and Exhibitor from the Pacific Coast and Walla Walla going to give as good service to the scrap books as Pete Milne—multiplied by fifty? Just think of the number of blank spaces that will blanche where the opinions of Joseph Patrick Reddy, under happier and better conditions, should appear!

As one who, in his day, has tricked several dollars and fifty cents out of bosses, under the subterfuge of press-agenting, The Rambler sounds a note of warning to Publicists that this One Man Reviewing will never fill scrap books. It'll take more than one Walla-Wallist to make up for all the easy-writing lads and lassies who have, for so many years, kicked in with something to spread paste on and slap in the archives.

Arthur James, at his next meeting, should do something.

For if he doesn't, Old Real Thing will get him.

* * *

Advertising Aids for Busy Managers.

Stunt Suggestions: Several handsome bird gages, hung in the lobby and thus carded: "The Gilded Sages Could Not Form Prison Bars for 'Wild Youth.'"—Moving Picture World.

Gages, sages and cages all look alike to proofreaders.

* * *

"Finishing Mary" (Mutual-Strand), March 12.

"Ann's Finish" (Mutual-Strand), March 11.

And This Is Not the End o' It.

* * *

The New York Hotel Men's Association, promoters of testimonial banquets to great men in the Fifth, and other industries, may not long overlook the "lead" that has just opened. Why not "promote" the other reviewers to give a testimonial dinner to The Real Thing from Walla Walla?

Brass Tablet and Everything.

There's No Doubt About It.

Bangor, that city of the Pine Tree State referred to by its residents as "Queen City of the East," has just had a grand reorganization of its Chamber of Commerce. This is of little interest to the average reader, perhaps, except for the fact that two prominent Maine exchange men, Earle B. Tinker, manager of the General Film Company, and L. W. Carroll, his assistant, were two of the prime movers in the cause of boosting Bangor. While these two gentlemen are no doubt greatly interested in the welfare of their home city, we feel that the publicity resulting from their efforts which the Bangor dailies published will be of much value in increasing the weekly "gross" at the Bangor G. F. headquarters.

* * *

Taking liberties with French pronunciation, it may be noted that Pathe lately changed the complexion of its general management from Jaques A. Berst, a pronounced blonde, to Paul Brunet.

* * *

Headlines to Be Kept Standing.

Metro Makes Changes in Titles.
World-Pictures Switches Release Dates.
Vitagraph Changes Several Titles.
Bluebird Makes Changes in Releases.
Universal Makes Change in Titles.
Fox Fixes Over List of Titles.
New Release Dates for Triangles.
And so forth, etc., and so on ad lib.

* * *

Declares Do-You-Believe-in-Me Thomas, Manager of the Omaha Strand, in his advertising for "The Eternal Temptress": "But why all this 'howl' about these 'vampy' subjects? Surely no living female is going to follow the footsteps of one of these 'vamps' after seeing what a hard time she has."

Then, as a P. S., Manager Thomas adds: "I don't think Lina 'wiggles' in this picture, but won't swear she don't."

The Use of "Footsteps" Questionable.

* * *

"The Wild Duck" Nazimova is making for the screen has been done by numerous other stars of the legitimate stage.

* * *

James B. Kelly, until recently general manager Southern States Film Co., and representative of Consolidated Film & Supply Co., of Atlanta, has come to New York for the purpose of associating himself with the local section of the well and favorably known industry.

* * *

Must Be Great to Be An Actor.

Chamberlain Brown's publicity man sends this under the caption: "Philanthropic Millionaire Adopts Bernard Thornton as a Protege."

Bernard Thornton, the Fox Film leading man, who has been adopted as a protege by J. M. Baxter, the philanthropic millionaire of Greenwich, Conn., has gone to his home, "Quiet Corner," Dublin Road (the original Clyde Fitch residence), for a much needed vacation after six weeks of strenuous day and night work filming the June Caprice photoplay, "The Camouflaged Kiss."

* * *

The Old "Michigan" Bank Roll.

Howard Smith, formerly county treasurer, has taken a position with the Artcraft Film Company and will leave for Hollywood, Cal., next Monday.—Grand Rapids (Mich.) News.

The Great What-Is-It.

By R. H. Cochrane.

Overhead, my boy, is one of the great puzzles of the business world. It means as much to use this word in discussing business as it does to use the word psychological in discussing anything. It carries with it a suggestion of knowing what one is talking about even when one does not know; even when two, three or four do not know.

Overhead is the great whatthehellisit. It's something no business can get along without. Without it you have no business, and with it you have less.

Overhead is what knocked the pro out of profit and left nothing but the fit.

Overhead is the great undiminishable. It is called overhead because it is always going up over one's head. Thus: If you make but one unit per week the overhead is overhead. But if you make forty per week the overhead is forty times overhead. If you then reduce back to one per week from the forty the overhead is still forty times overhead, because it has got sot and can't be unsot. That is, if you don't know your business.

Overhead is nothing new. It started back in the days of Old Kink Solomon. Thinking to reduce his domestic overhead he grabbed off about a thousand wives instead of limiting himself to one. The whole world knows the result. The poor old nut soon found he was over his head. That's where the expression originated. When you hear a modern man speak of overhead he means over his head. Solomon was the fellow who started all the dirty work, and all he got out of it was a poor write-up in the Bible.

Overhead is that vague, mysterious something which comes out of the nothingness into the whither. It contains more alibis than a native of California discussing the California weather.

Overhead is the thing a man discusses learnedly when he is striking for a job, and then cusses more learnedly after he gets it.

Overhead is another name for terrific waste and extravagance in moving picture studios and on moving picture payrolls.

Every overpaid star that YOU are supporting by paying ruinous rental prices comes under the head of overhead. Whether the overpaid star works or loafs, the ruinous salary goes on and the overhead keeps going over and over your head.

Long, long ago the Universal producing organization got a stranglehold on the overhead problem and choked it to death, eliminating waste and extravagance from all pictures made by the Universal outfit.

I don't doubt that some of the productions now being advertised as costing anywhere from fifty to two hundred thousand dollars really did cost that much. But the Universal producing plant can make the same identical pictures for so much less that the difference is appalling. That is one reason why we invited all other producers to close their studios and make all their pictures at Universal City.

All this reckless waste and extravagance is given the high sounding name of "overhead" and YOU are footing the bill.

One way to beat the overhead game is to cut off the over and USE THE HEAD. Quit booking overpaid stars who have lost so much of their box office drawing power and give your patrons the real genuine stuff.

You are paying for the overhead, but you can't show it to your patrons. What's the use of paying for something you don't get? Why not get down to brass tacks and use the brains God gave you?

Overhead is the big nut that has driven many a business man nutty. Don't let it get YOU.

* * *

"A Romance of the Underworld," the initial Frank Keeney production, may in no manner be conceived as involving the conductorettes on the lately opened Broadway subway.

Harken, Now, to Charles W. Barrell.

Of the million subjects that can inspire better copy than The Rambler is able to write a good old fashioned controversy (several of 'em, in fact) would seem to be just what the physician prescribed. Therefore, with joy we hail the skillful publicists for the First National Exhibitors' Circuit, as he deftly banks his shot at Marguerite Snow, whose publicist so skillfully started this thing in last issue. Resisting the temptation to remark that Snow-Barrell controversy is coming on as spring approaches, we pause to remark that we hope it doesn't melt and introduce, in quotes, what the party of the second part has, so interestingly, to say:

"Among your esteemed ramblings bearing the date of March 16, I note that you give space to an alleged statement of Marguerite Snow in which the heroine of 'The Eagle's Eye' is made to say that

" 'Stage stars have not brought anything to pictures. They left ordinary salaries on the stage to claim a false superiority of ability in pictures, etc., etc. Picture fans want to see picture stars and not stage stars on the screen——' and so on, for a good half-column.

"I am forced to believe that you have been the victim of pressagentitis on this occasion, paralyzing your good blue pencil wielder long enough to let this full-grown specimen of balderdash creep into print.

"The screen owes nothing to the stage, forsooth!

"In rebuttal, let us place, over against the list of one hundred per cent. celluloid luminosities pointed out by Miss Snow as the biggest 'money-making stars of today . . . essentially players developed within the industry and . . . better drawing cards than the average stage recruit,' a few of the stars who have come to the screen with established stage reputations. Then decide for yourself which handful of jewels you would rather have if you were turned loose to make the best moving pictures in the world with a goodly slice of John D. Rockefeller's money at your command:

Douglas Fairbanks	William Farnum
William S. Hart	Fannie Ward
Elsie Ferguson	Sidney Drew
Annette Kellermann	Taylor Holmes
Alla Nazimova	Olive Thomas
Madge Kennedy	Theodore Roberts
Pauline Frederick	Bessie Barriscale
Olga Petrova	George Beban
Marguerite Clark	Billie Burke
Kitty Gordon	Virginia Pearson
Viola Dana	Ann Pennington
Gail Kane	Olive Tell
Arnold Daly	Geraldine Farrar

"As a matter of fact, does not Miss Snow herself attribute much of her own versatility before the camera to the thorough training she received as a member of a certain famous stock company of Denver? At least she did in the last biographical sketch I had the honor to prepare for her.

"And there is Charlie Chaplin—do you imagine for an instant that he would have jumped into immediate favor as the world's premier laugh-promoter, the only $1,000,000 a year comedian in captivity, if he had not had behind him nearly twenty years' experience as character actor and vaudeville pantomimist in England and America?"

* * *

April Fool's Research Department.

Aquarium; Rector 3732. Ask for Mr. Fish.

April, I: Morningside 2712-M.

Barnum & Bailey; Madison Square, 5100. Ask for Mr. Bear.

Bronx Zoo; Tremont, 953. Ask for Mr. Lyon.

Colored Orphan Asylum; Kingsbridge, 249. Ask for Miss Black.

Russian Immigrant's Home; Stuyvesant, 383. Ask for Mr. Trotzky.

Pullman Porters' Home; Melrose, 3714. Ask for Mr. Tipp.

Rambles 'Round Filmtown

"You bet I know my little old New York," said Julius Stern as he took a Bronx express from Grand Central to make the trip to Fiftieth street.

* * *

Harry Reichenbach has started upon a flying trip to San Francisco that will bring him back to New York before this issue reaches the coast.

"Tarzan Harry" Apes the Boomerang.

* * *

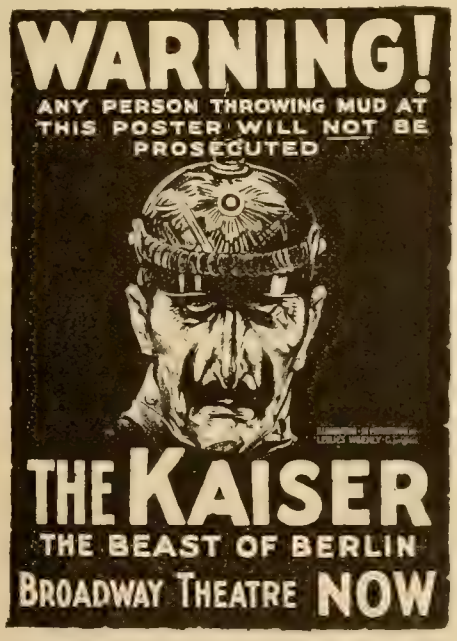
Arthur Hotaling, who has been directing comedies for Essanay during the past six months, has terminated his engagement and returned to New York. Mrs. Hotaling remains in Chicago, where their son is continuing at school.

* * *

Front Page of "Big You" Code Book.

By a rare stroke of good fortune, the telegraphic code book, used by "Secret Service" men who are reporting on the state of public mind, has come into possession of The Rambler. We present herewith a cut of the front page of the cipher-book used in transmitting the state of affairs throughout the country as discovered by the men employed to "Gum Shoe" for the "Big You."

Experts in the employ of Hal Sidney, Chief of Staff, in the "Big You" "Secret Service" is busy decoding an avalanche of dispatches that have come to the rear from the front. We have arranged with the paper-stock millionaire who buys the waste paper from firms in Filmtown to give us these reports in the original form.


WARNING!
ANY PERSON THROWING MUD AT THIS POSTER WILL NOT BE PROSECUTED
THE KAISER
THE BEAST OF BERLIN
BROADWAY THEATRE NOW

When our own experts have, for a second time, decoded the messages, we shall print the result in subsequent issues.

As the purpose of the "Secret Service" employed by "Big You" has a far-reaching usefulness, as fully explained in Universal's press work, last issue, these reports will be of interest to every distributor of moving pictures who has ever had a hand in the game since the days when Lumiere first cinematographed or Latham began to loop the loop. The first outgivings will appear in next week's Rambles. "A word to the wise," etc.

Later.—"Hurry Home" Van Loan is known to have visited several cinemas in Los Angeles during the past few days. We hope the "Junk Man" brings us the Van Loan report in the first batch.—Advertisement.

Are Eagles Afraid of Rain?

It took a rainy day to make it occur to the P. A. that there is some talisman of more than unusual power connected with "The Eagle's Eye." Starting with the natural advantages of having the most discussed subject in the United States for its story, written by Chief Flynn, from the wealth of startling facts at his command the progress has been from advantage to advantage, and from convenience to convenience.

For instance, when the Whartons were looking for an office to house the executive staff for the expose of the Imperial German Government's spies and plots in America a suite just the size needed, high above Times Square, became vacant. The talisman worked overtime on that job, for the title of the picture might just as well have been "Frustrating the Alien Enemy in His Conspiracies"—but it wasn't—so the opportunity was there for more nifty advertising novelties.

And, while mentioning titles, there is no reason why the noted chief of the United States Sercret Service should bear the easily spelled and more easily pronounced name of William J. Flynn.

Then, as to this same office, which seemed built for exploiting "The Eagle's Eye"—here is where the rainy day reminder occurs—you walk right into the building from the subway. Dry going direct to your office after you have reached any subway station. That isn't the only convenience. No chance of finding yourself at home, after a hard night at the office, without smokes. You can't get out of the building without passing a cigar store. In the same hall a cafe beckons for the bracer needed after tedious office hours, and, if by chance the company is too many or too congenial, a candy shop and theater ticket stand act as reminders of peace offerings for friend wife.

But it is hard to enthuse of such things as mimeographing when one's shoes are soggy from the dash to the office, and one is denied the comfort of a cigar (for those in the pocket are too damp), and it is raining too hard for a trip to the cigar stand across the street. Never were truer words spoken than those of Walt Mason when he wrote "The Heathen Chinee"—"Those that have, gits more, and those that have not, git only what they have."

* * *

Helping Out on Metro Publicity.

Nazimova will appear on the speaking stage in a series of Ibsen plays, alternating stage appearances with her picture work for Metro. "The Wild Duck," her first play of the stage series, will be shot for the screen.

Beverly Bayne is the recipient of scores of letters from soldiers who have received sweaters, helmets, socks and other knitted articles through her kindness. Nevertheless, when a Metro screen play, in which Miss Bayne appears, is shown near the camp, the soldiers wear more than the outfit that has Bayne thus provided.

Harry Northrup, Metro's unpopular villain, returns to the firm's forces as Jack Duncan in "The Trail to Yesterday." In this screen version of Charles Alden Seltzer's novel, Mr. Northrup will be seen in the type of role in which he has become infamous.

* * *

"The voice with the smile wins," says the New York Telephone Company. "So does the picture with the smile," sayeth Beverly Bruce (this is her paragraph), permissible additions being Douglas Fairbanks, Charley Chaplin, Roscoe Arbuckle and Taylor Holmes.

* * *

Harvey Burton Earle has become general manager of Rice-Cavanaugh, Inc., bringing to the new art-and-advertising firm an extensive experience that culminated in the general management of the Northern Electric Company, of Montreal, a position Mr. Earl resigned to indulge in business with his artistic nephew, Burton Rice.

Shifting Paramount's Publicity Squad.

Bernard P. Fineman, who has been editor-in-chief of Progress-Advance, is now at Muscle Shoals, Ala., working for the Government. He is publicizing a new and high explosive which a munition firm at Muscle Shoals is manufacturing under Government control. His leave of absence from the Progress-Advance is for the duration of the war, and his bankroll will be corpulently increased in the interim. There's no place to spend money at Muscle Shoals, and playing cards is not allowed on Government-controlled property. The Rambler congratulates the man who picked "Berney" for the job. He's a wonderful space stealer.

*

Patrick Kearney, who has been the Associate Editor, moves into the chief's chair in Progress-Advance sanctum sanctorum. This fine young journalist has only been with the Paramount house organ for a few weeks, and was indefatigable in the successful effort to boost "Berney" Fineman into his Government situation. Maurice Riskin, in the advance and progress of Mr. Kearney, flops himself into the chair of assistant editor. Of Mr. Riskin it is said that he has gained an enviable reputation throughout St. Lawrence County, where the New York Tribune largely circulates, as a brilliant contributor to F. P. A.'s department. When Mr. Riskin has five minutes to himself The Rambler would welcome several paragraphs to help make this department valuable.

*

Charles Kenmore Ulrich has been placed in charge of all Paramount press books. That means the creation of "longs," "shorts" and "mediums" that newspapers will print to aid exhibitors in "putting it over"; the invention of catchy and effective advertising phrases, and the dashing off of "stunts" to create turmoil in every community where Paramount's are exhibited. Mr. Charles K. has employment that will serve as well for occupation as any job that was ever invented by the bosses.

* * *

Manipulating Metro Titles.

Francis X. Bushman and Beverly Bayne are "Under Suspicion" of "Breaking Into Eden" "With Neatness and Dispatch."

* * *

Some Current Essanays.

Taylor Holmes was "The Small Town Guy" who took some "Uneasy Money" from "Ruggles of Red Gap."

* * *

Found Among the Missing.

Raymond Cavanaugh contributes: "As one of the 'among those present' in your illuminating story of the Universal Secret Service, may I help fill your allotted space by supplying two of the 'missing?'

"A worthy ex-newspaper man, Dan F Miller, now selling 'a little home of your own in the country' to tired business men, at one time furthered the interests of the Universal New York Exchange. I understand that he left because it was too cold up there to wear a Palm Beach suit.

"The other omission has not, I am sure, escaped the eyes of many of your local readers, but I am interested in seeing it made a matter of record. It is, as Nick Carter would have said, 'none other than' Bert Adler.'"

* * *

Like the beginning of all things worth while the beginning was small. Exhibitors hesitated and hung back. The men we had employed were discouraged and loafed at their desks, because they had nothing to do but THINK.—Motion Picture News.

Press agents who think up yarns about stars and pictures may have been under the impression that they were working while they thought. But here is testimony that thinking is loafing.

Come, Let Us Loaf Together.

Rambles 'Round Filmtown

Bat Cave is to be put on the map. Harley Knoles, a director of World Pictures, is to do the job. He has taken June Elvidge and company there to shoot scenes for her forthcoming production, "Without Paying the Price."

Why "Location Men" Are Unpopular.

* * *

Willard Bradley, who has just been engaged by Beverly Bruce to direct her in her forthcoming productions, of which "Letitia-for-Happiness" will be the first, probably has the finest collection of "boob" letters in the country. His correspondence (mostly would-be scenario writers) ask him for either advice, sympathy or money—some ask for all three. As Mr. Bradley puts it: "All the ivory is not to be found along the Nile."

Once The Rambler Wrote to Bradley.

* * *

"Hearts of the World": William S., Sweet, and Ace to King.

"A Heart's Revenge": Coming in, a little stranger, on four spades.

* * *

T. E. Letendre's cleverness as a publicist has secured him the assignment as P. A. for Harry Rapf, who will distribute plays in which Captain Robert Warwick and Florence Reed will star. "An Accidental Honeymoon," led to "The Struggle Everlasting," according to the titles.

* * *

Nat Rothstein's Bright Ideas.

For the purpose of lobby "decoration," at the Broadway, Carl Laemmle had a painting "executed" of "The Beast of Berlin," done in oil at considerable expense. When the work was completed and was about to be placed on public view, Nat Rothstein, one of Universal's "Idea Men," insisted that it be insured for $250.

"Somebody may come over from the opposition 'German' picture and throw monkey-wrenches at it," said Nat. "Our star is so much better looking than Gerard, that they may get jealous at the Knickerbocker."

It was Mr. Rothstein's idea that sent "The Kaiser" in chains and handcuffs down Broadway, a prisoner in charge of "soldiers" dressed to impersonate Uncle Sam's warriors. When questioned as to the likelihood of the whole bunch being grabbed by an enlisting squad, Mr. Rothstein said: "They are all Shubert chorus men."

* * *

Lynn S. Card, general salesmanager of the U. S. Exhibitors' Booking Corporation, started March 15 upon a tour that will take him to the principal Canadian cities in the interest of Frank Hall's product.

* * *

Dayton was visited upon by the usual horde of film salesmen last week, who, as mentioned before, travel in large crowds. It seems as though they are afraid to tackle local managers single handed. Is this true, road men? Speak up and defend your brethren.—Dayton (O.) Correspondence.

* * *

Where Is YOUR Birth Certificate?

George S. Trimble expects to leave in about ten days with an American company going to England to play "Going Up," the Harris production. George was born in Brooklyn, and his need of a passport compels him to admit it. He was born way back in '76, and it seems that the authorities in the neighborhood city, on some moving day between then and now, lost its diary and month book of that year. There is no official record of his birth in Borough Hall. When he looked about for the church where he was baptized that, too, was missing. George had one more card to play—the doctor. So he discarded church and state and had a prescription filled for his passport.

Tom Bret Is Always Eating.

Tom Bret, the scenario editor, told this one at a dinner in Wallick's Hotel last week:

"Do any of you know," he asked, "that $500 was once paid to this hotel for motion picture locations?"

Nobody knew.

"Well," said Bret, "it happened this way. A convincing talker went to a well-known producer with a proposition to make a scenic feature.

"'I know every beautiful spot in the South,' he said. 'Pay my expenses down there and I'll make all arrangements in advance and bring you back photographs of the locations.'

"The producer gave him $500 and took him over to the Penn Station just before train time. Two weeks later he received a telephone call from Wallick's manager.

"'So and so,' said the manager, 'has just sobered up and paid a bar and restaurant bill of $500. We're holding him in hock for his room rent. Will you bail him out?'

"'No,' said the producer, 'but I'll do this for him. I'll send a man over from Seventh avenue to buy his clothes so he can pay the bill. It should be nice and warm down South now.'"

Bret took a look around the table and attacked his plate again.

"Well," asked one of the group, "what was the production that paid Wallick's $500 for locations?"

"Uncle Tom's Cabin," said Bret, spearing a piece of steak.

* * *

Carl Laemmle has appointed Arthur Alphabet Story beast of burden for "The Beast of Berlin." He's carrying around stills to the newspaper offices for the Universal City production.

* * *

Ed Rosenbaum, Jr., publicist for King-Bee Films, advises that Babe Hardy and Leo White have organized a screen club in Hollywood. In proof that only comedians and comediennes may be eligible for membership the very first official action of the club was to present Lou Burstein, president of King-Bee, with a loving cup on his arrival at Hollywood from his trip to New York. The main title of the production carried the names of Billy West, Arvid E. Gillstrom, Ethel Burton, Babe Hardy, Budd Ross, Leo White, Herman Obrock, Ethel Gibson and Joe Bordeaux.

With Prohibition Advancing.

* * *

Charles "Feature" Abrams, vice-president of Pyramid Comedies, Inc., is said to have given Secretary of War Baker an idea to quickly terminate the war. His advice is to erect a mammoth screen between the lines and project Pyramid comedies for the benefit of the Germans. When they are properly convulsed at the antics of Ray Hughes, they can be easily captured.

Is This What Took Baker Abroad?

* * *

Hyatt Daab, publicist for Frank Hall, and sporting writer for the Evening Telegram, is all set to clean up a fortune of no small proportions. Through the action of Jersey legislators in permitting boxing bouts to bloom across the Hudson, the inside track on fight promotion has been opened to Mr. Daab. Influential connections "over there" have taken Hyatt into the fold and the rising young journalist is saving rubber bands for a large bankroll.

* * *

Syndicate "Contrib" By the World Staff.

Ananias Department. Our motto: "Leave It As It Lies."

As for ourself, idiotorially speaking, we would prefer something original, like: "Hew to the line, let the chips fall where they may." But in deference to our associates, our motto shall be: "Leave It As It Lies."

THE RAMBLER.

Grinding the Crank

With Thornton Fisher

An Interview with Stigma O. Ashbarrel, the Hercules of the Movies.

FEW indeed have lived to witness their names inscribed on the scroll of immortal fame without blotting it, which we take it is a good way to begin one of the most momentous interviews ever extracted from Stigma O. Ashbarrel, president and founder of the Colossal Corporation of Animated Picturization, Inc.

It was the day after he was acclaimed the producing wizard of the Movies by the public, who the night before had stood on their chairs and hurled hand grenades in the air as the closing scene of his latest and most spectacular picture faded from view.

Mr. Ashbarrel's latest twenty-five-reel offering in pictures, entitled "The Banana Peel's Revenge, or Who Put the Germ in the Milk?" will stand as an everlasting monument to this genius of the films.

Only after the most protracted insistence by the editor did Mr. Ashbarrel consent to break his heretofore unalterable rule of silence concerning himself and his achievements.

Promptly at the hour of ten we were ushered into the presence of the man whose name is familiar to all the batter cake tossers. At sight of the interviewer Mr. Ashbarrel's countenance flushed with a school girl's modesty, but by the aid of suggestion rather than by pointed questions the interesting side lights of his remarkable career were uncovered. When one realizes that Mr. Ashbarrel lost three thousand dollars and fifty cents' worth of time which he explained would have been his income for the hour granted the interview, one can appreciate the altruism and beneficence of this kindly producer of people's popular pictures. Once started on the subject of pictures Mr. Ashbarrel talked freely of the industry—its past and future.

"I am heartily opposed to pictures being run backwards," said Mr. Ashbarrel, "and those of us who have so often been annoyed by the operator's persistence in running pictures backwards will know that at least they have a great producer championing their cause.

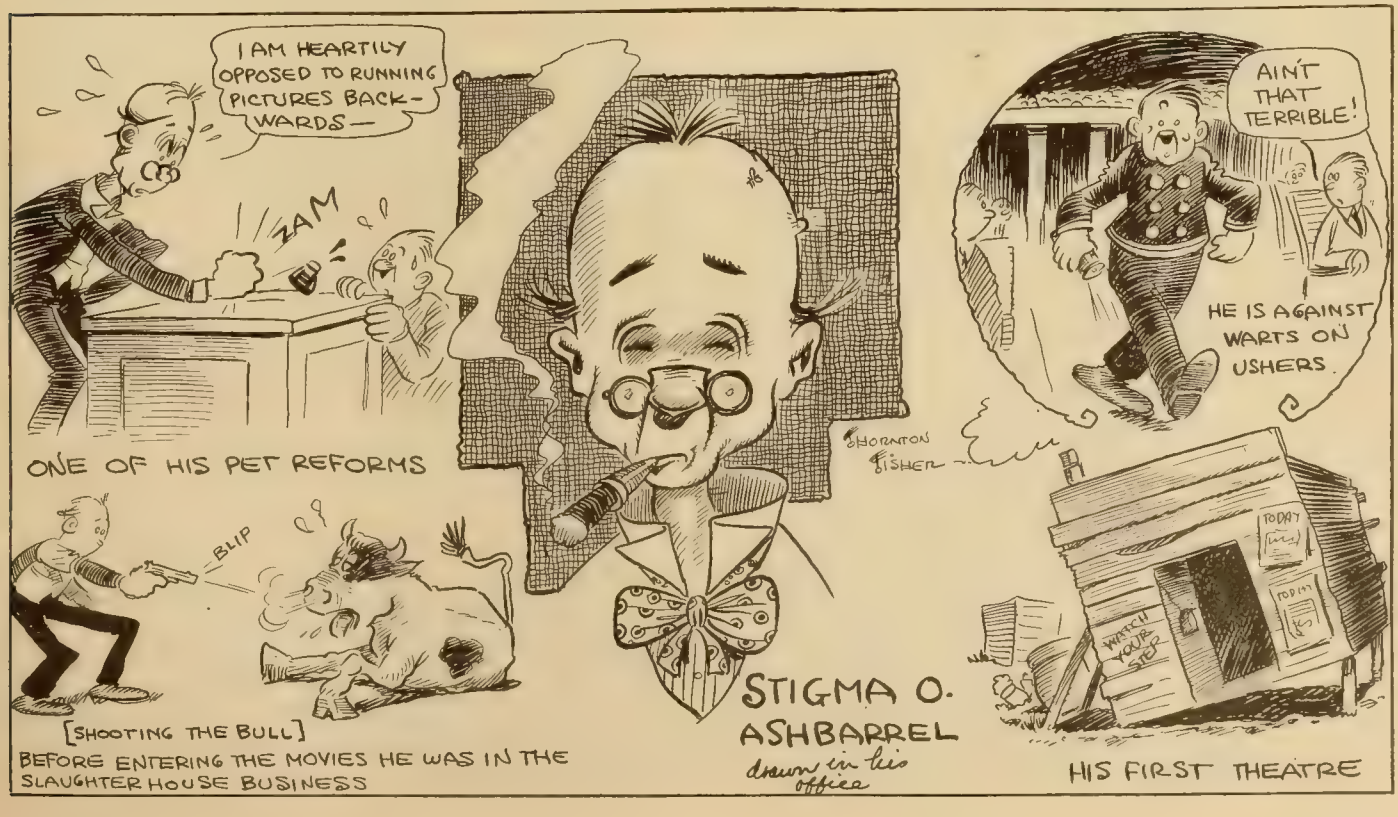
"Pictures run backwards," continued Mr. Ashbarrel, "are injurious to the business. It ruins the projecting machine. We have got to combat this terrible evil relentlessly.

"I may say," he modestly went on, "speaking as I do as the greatest producer of modern picture drama in the world, that I have spent many days and weeks trying to solve the question whether the blonde or the brunette makes the best box office girl, and like questions that have been agitating our exhibitors. Another detriment I am trying to overcome is a very vital problem for the exhibitor, namely, warts. Should the wide-awake theater manager employ ushers troubled with warts? I expect to expatiate on this subject later."

From this one may gather that Mr. Ashbarrel has his nose to the ground, so to speak. The history of his advent in pictures is interesting. Just prior to his connection with the film industry he was engaged in the slaughter business with the firm known as The Stigma O. Ashbarrel, Uncle & Co. Slaughter House. Here it was he learned to shoot the bull and stick the cow for the food market. He knew the business thoroughly and thus was well equipped for the film industry, then in its infancy (which some say it still is). A young friend of Mr. Ashbarrel's and himself agreed to pool their savings of three hundred dollars and open a moving picture theater. So young Ashbarrel put in his dollar and seventy-five cents with his friend's money and the first picture theater in Calcutta, Arizona, was formally opened to the public. Floral offerings from friends filled the crude lobby. Later it was discovered that one of the florists had unwittingly delivered a wreath inscribed "Rest in Peace." Those were the early days of pictures and Mr. Ashbarrel employed one of the slaughter house men to operate the machine at night after a hard day's work; but, as the operator dropped off to sleep regularly at 8.30 o'clock, it was necessary to get a night watchman to run the picture.

Ashbarrel in those days sold tickets, ushered, played the piano and swept out the place (not at one and the same time, however, even as clever as he is). It wasn't long until he gave the slaughter house to his sister for a birthday present and confined all his future efforts to the pictures. He opened six more theaters and bought his partner out for thirty-six dollars and a one-lunged buzz wagon. That year he took in twelve thousand dollars and most of the people who came to see his pictures. He economized at every point. Many times he wore one shirt for three weeks. Even now he says, the habit of thrift remains with him. Mrs. Ashbarrel, during the course of the war, will buy only four sets of furs a week. He says that it is only one example of what some women will do to help win the war. To resume:

Five years later he opened his first studio as an independent producer. We all remember his first one-reeler, entitled "When Flea Meets Flea. 'Tis Then the Bulldog Scratches." A rip-roaring comedy of domestic life. This was followed by regular weekly releases, such as "The



Patch on Papa's Pants Is Loose Again" and "Since Casey Put Bi-chloride in Wifie's Tea."

With the success of these pictures he doubled the capacity of his studios and bought out three other going concerns and incorporated them under the present name, "The Colossal Corporation of Animated Picturization."

Now he does nothing but twenty and fifty-reel features.

"My great ambition," he said as I arose to go, "is to eventually see every operator wearing red flowers on his suspenders."

Plans Popularity Contest by Exhibitors

General Manager Grant Advocates Scheme to Bring a Thousand Visitors to Boston Exhibition.

A POPULARITY contest to be conducted by moving picture exhibitors throughout the country is the plan of Exposition Manager Samuel Grant to get wholesale publicity and make the National Exposition of the Moving Picture Exhibitors' League of America, to be held in Boston July 13 to 20, a big success.

Mr. Grant outlined his plan at the regular meeting of the Massachusetts and Rhode Island Branch of the league at its meeting at headquarters, 127 Pleasant street, and immediately received the hearty approval of Greater Boston and New England exhibitors.

This plan, if carried out, will bring over 1,000 or more young visitors to the exposition, and will provide an endless amount of publicity in every large town and city in the country. Mr. Grant's plan would give the national exposition a boost that would make the Boston exposition "the greatest ever."

Mr. Grant's plan as explained to the exhibitors is that they would each conduct a popularity contest to run about three months in their local theaters and send one or more, or even 10 and 15 in the larger cities, to the exposition as the theater's guests.

"Think of the publicity you can get on such a proposition as this," declared Mr. Grant. "There is not a local newspaper in the country but what would give hearty co-operation to this plan. Your patrons will enter the contest and the standing of the contestants thrown on your screen from time to time will be eagerly watched.

"The exposition this year takes place at an unusual time and under unusual conditions. We are at war. It will take some unusual stimulus to put the exposition over in the way it has been done in the past. By this publicity stunt I believe the whole country will become interested and thousands upon thousands will be eager to attend the national exposition of the moving picture industry.

"It is something the exhibitors owe themselves to do their bit in this respect. The more attention they can attract to the national exposition the more the public will be attracted to the moving picture theater. We must all do our part. This is a matter for the individual exhibitor to put up to himself and ask the question if it is not his duty to himself to boost the exposition and make it a huge success. I am sure his answer will be an emphatic 'Yes.'"

Mr. Grant explained that he has arranged for hotel accommodations for all the guests the exhibitors will want to send to the exposition. The Copley-Plaza hotel alone, he said, had 1,000 rooms which he could reserve. He also has the support of every hotel in Boston.

Mr. Grant said that forty live members of the Massachusetts and Rhode Island branch will finance the exposition in Mechanics' Hall.

B. H. Cornell, in the absence of the president, called the meeting to order and Ernest Horstmann presided. Lee A. Ochs, national president of the league, spoke at length on the subject and aims of the United Picture Theaters of America, to combine the exhibitors into a direct distributing agency with the producers to reduce the high cost of distributing film which now prevailed, he said, in the industry.

WILLIAM COURTLEIGH, JR., DIES IN PHILADELPHIA.

Pluro-pneumonia caused the death of William Courtleigh, Jr., in Philadelphia on Wednesday, March 13. He was taken ill while playing with Lou-Tellegen in "Blind Youth." The body was brought to New York the next day and funeral services were held Friday afternoon in the Campbell Funeral Church. The deceased was the son of William Courtleigh, at present playing in "Tiger Rose" t the Lyceum Theater, New York. He was twenty-six years of age and left a wife.

Some of the young actor's best work was done for the screen, one of his latest characterizations being in support of Norma Talmadge in "By Right of Purchase."

Capital Film Company Formed in Indiana

Ike Schlank Elected President—Concern Will Have Offices in Indianapolis.

IKE SCHLANK, of New York City, was elected president and general manager of the Capital Film Company in Indianapolis, Ind., recently incorporated under the laws of Indiana, at a meeting of the directors of the concern in Indianapolis. He succeeds William H. Miller, of Flora, Ind., who was elected president at the first meeting of the directors several days ago. Mr. Schlank is an experienced motion picture man, having been connected with the establishment of a number of film exchanges in the United States and Canada. The concern has opened offices on the Thirteenth floor of the Merchants' Bank Building and will begin operations in a few weeks.

St. Louis.—Sam Werner, formerly manager of the Unicorn Film office in St. Louis, has been made a director of the newly formed $2,500,000 Capital Film Company, incorporated recently in Indianapolis. The company announces that it will produce and distribute short subjects and has a number of stars under consideration with whom some dickering as to contracts has already commenced. The company opened offices in Indianapolis for the purpose of organization.

George V. Moss, of Frankfort, Ky., has been selected as general counsel for the company. The backers of the new corporation, chartered under the laws of Indiana, are bankers and business men of Indiana towns.

The officers of the company are: Ike Schlank, president; L. E. Barnes, of Crownpoint, Ind., vice president; C. J. Daugherty, also of Crownpoint, secretary. The directors of the company are: Messrs. Schlank, Barnes, Daugherty, Werner, O. W. More, of Indianapolis, and Ben Reingold, of Chicago.

A site for a studio and manufacturing plant is now under consideration by the company, according to Werner. He states that exchanges and branch offices are to be organized in all the large cities from coast to coast.

Essanay Preparing Large Subjects

Has Obtained Rights to Several, Which Will Be Released Without Regard to Schedule.

GEORGE K. SPOOR, president of Essanay, in speaking of the conditions of the film trade, said: "The film business now is in a transitional stage. This, in my opinion, is due partly to the natural development of the industry and the new demands that are constantly being created and partly to the abnormal conditions of a country at war.

"But there is no question that there is a real field for good pictures. Manufacturers need only to adapt themselves to the new conditions. Essanay has been watching these conditions, and it believes it has anticipated them.

"It is my belief that the successful pictures of the future will be produced more on the line of theatrical productions. That is, the manufacturer will hunt for the story of exceptional merit, select capable players, not necessarily what are generally called stars, but first-class actors.

"Essanay now is working on this plan. It has obtained the rights to several large productions and is now preparing them for release in the near future. The company will not attempt to adhere to a strict release date for program houses, except in its shorter subjects. Its features will be released from time to time as completed.

"I believe that under this system Essanay will be enabled to produce still greater pictures, giving the most careful attention to detail required by a finished production. The company now is preparing to make additions to its staff to carry out this plan, which has been laid out for months ahead."

SURPRISE PARTY TO C. B. PRICE.

The salesmen of the New York Triangle Exchange gave a surprise party in honor of C. B. Price, the sales manager, on Tuesday evening, March 12. Mr. Price was carried off to the Columbia theater and then to a beefsteak dinner. The conspirators planned the event to show Mr. Price, who is a well-known official of the Film Club, that he was a regular fellow even though their boss. Those present on Tuesday evening were A. F. Smith, O. F. Woody, R. D. Burdge, J. Vergroslich, H. Hummell, F. H. Price, E. Wells, S. Schussel, E. Roos and C. Miller.

Falling Walls Kill Eleven in Theater

Nearly One Hundred Injured When Fire Ruin Alongside Kentucky House Collapses.

ONE of the worst tragedies that has occurred in a moving picture theater for several years happened in Winchester, Ky., on Saturday evening, March 9, shortly after the 7.30 o'clock show had started in the Pastime Theater. A large portion of an adjoining brick wall caved in, falling on the roof of the theater, which collapsed. Eleven persons were killed and approximately one hundred injured when the steel roof, rafters, etc., fell over part of the house. On the Thursday prior to the accident a fire gutted the adjoining building occupied by the French Hardware Company. The walls were deemed unsafe, and much talk was heard concerning them, but no orders of any kind were issued by the authorities, even though a section of the walls fell earlier in the afternoon. A high wind was blowing all evening, and resulted in the loose wall collapsing at a time when the house was packed with the usual Saturday evening crowd, including many women and children.

The Pastime theater is a brick building, two stories in front and one at the rear, or across the stage and extending back nearly midway of the house. The falling wall fell over the one-story section, which immediately let go under the tons of brick. The killed are placed at eleven.

About twenty-five persons were reported as seriously injured, with three not expected to recover. Harold Spieth, an operator at the theater, and Louis Speevack, a drummer in the orchestra, were among those reported seriously injured.

As usual more persons were injured in the rush for the front exits, due to the rear exits having been cut off, than were injured by the actual falling of the roof. About 200 persons made a mad dash to the front of the building, many returning to aid in getting the others out, while women dashed wildly about, and unutterable confusion marked the time between the accident and the arrival of the police reserves and fire department. The calling of the latter added to the general confusion, as a mad crowd rushed to the scene from all over town.

The walls of the theater did not collapse, but the cause came from the outside entirely. The weakened wall should have been pulled down before the fire department left the fire two nights prior, or else notice should have been issued to close the theater, the management of which cannot be held responsible if the authorities placed an O. K. on the premises through not issuing a warning. A lot of talk has been heard already concerning the placing of the blame, but nothing has been done.

Messrs. Bloomfield & Minor, operators of the theater, stated that Councilman Wheeler and Mayor Scrivener investigated the walls in the afternoon prior to the tragedy and said they appeared to be safe. Later Councilman Wheeler stated that he thought the walls would be safe except in case of high wind.

Julius Steger Joins International

Becomes Producing Director for Hearst Organization, Which Will Resume Making of Photoplays.

DURING the past week negotiations have been pending between the International Film Service, Inc., and Julius Steger, and on March 15 contracts were signed whereby Mr. Steger, at the end of the month, will be the producing director for that corporation.

For more than a month it was rumored that Mr. Steger would become affiliated with either one of two large film organizations other than the International. It therefore comes in the nature of a surprise that he has accepted the offer made to him by the vice president and general manager of that company, C. F. Zittel, acting on behalf of W. R. Hearst.

Under the terms of this agreement Mr. Steger will supervise the productions of the International from the point of the selection of stars and stories to the point of completion of each picture ready for exhibition. The International, desirous of assuming Mr. Steger's contract with Anna Case, will therefore exploit the prima donna in a series of photoplays to be made under the personal direction of Mr. Steger under a separate arrangement made between the International and Mr. Steger and his business associate, Joseph M. Schenk.

In a conference between Mr. Hearst, Mr. Zittel and Mr. Steger, it was decided to extend the agreement over a period of years.

Mr. Steger has been a well-known figure on the American stage for more than two decades and has established a reputation as actor, singer, stage director and more recently as a producer of high-class photoplays. The best-known pictures directed by him are "The Prima Donna's Husband," with Holbrook Blinn; "The Libertine," with John Mason and Alma Hanlon; "Redemption," with Evelyn Nesbit and her son Russell Thaw; "The Law of Compensation," with Normal Talmadge, and "Just a Woman," by Eugene Walker, featuring Charlotte Walker, which will be released within two weeks by the U. S. Exhibitors' Booking Corporation.

Gunn to Support Bessie Barriscale

CHARLES GUNN, famous both on the stage and the screen, has just been engaged as a member of the Paralta company to appear regularly in Paralta Plays as leading man. For his first picture he has been assigned to the support of Miss Bessie Barriscale in the production of "Patriotism." Mr. Gunn has for the past five years been prominent as a screen player, although his professional work on the stage dates back to eighteen years ago when he became a member of the Alcazar stock company of San Francisco.

With the old Alcazar Company, Mr. Gunn appeared strangely enough in the same cast of a great many plays with Bessie Barriscale and Howard Hickman, who were also appearing at that time in the Alcazar Stock Company. He also appeared in plays with James K. Hackett, Max Figman, Nance O'Neil and other stars of prominence. His first start professionally was in San Francisco, although he has appeared as leading man in stock companies in New York, Pittsburg, St. Paul, Minneapolis, Baltimore, Des Moines, Spokane and in other stock organizations throughout the Eastern States and along the Pacific coast.

Charles Gunn.

His first appearance in motion pictures was with the Thanhouser Company in New York about five years ago when he played in one of Sir Conan Doyle's stories which that company was then producing. Following this engagement Mr. Gunn became leading man with the Universal company and later joined the Ince forces, in whose pictures he appeared for a long period of time. Another interesting fact is that under Ince management he again met Bessie Barriscale as a member of his own cast when he appeared with her in "Three of Many," which was directed by Reginald Barker, who is now also engaged at the Paralta Studios.

Mr. Gunn has been playing in Triangle pictures and was a star with that organization until he left it to join Paralta. His role with Bessie Barriscale in "Patriotism" is that of John Hamilton, a wounded American soldier, who is being cared for on the Scotch estate of "Sir Angus Cameron," where Miss Barriscale as "Robin Cameron" is turning over her home as a hospital.

"JIMQUIN" DIDN'T.

James Quinn, better known perhaps as "Jimquin of L. A.," was mentioned as having reproduced a picture of a contortion dancer with the inference that it was a picture of Mary Garden in a dance from Thais. He wires from El Paso, Texas, that he has no connection with any Los Angeles house and has not had for some months.

FRANK A. MACNEIL DIES OF HEART TROUBLE.

Frank A. MacNeil, who had charge of the wardrobe department of the Paralta Studios, in Los Angeles, California, died of heart trouble March 9. Mr. MacNeil was stricken while at work at the studios and died while being taken to his home. In addition to his wardrobe work Mr. MacNeil acted many character parts in the pictures. He was one of the most widely known and popular men on the coast, having appeared in the productions of practically all of the leading coast studios.

Associated Advertisers Hold Busy Session

To Aid Camp Training Activities Committee in Acquainting Soldiers With Coming Pictures.

THE presence of Sergeant Victor Shapiro, one of the stars in its service flag; the final adoption of a plan to assist P. A. Powers' campaigning activities committee; action looking toward meeting insidious German propaganda in this country, and the appointment of a committee to co-operate with the motion picture trade papers and to give them every assistance in the power of the association in the danger which threatens in the new zoning postage plan for magazines, made the regular meeting of the Associated Motion Picture Advertisers at Keene's Chop House on March 14 one of the most important the association has yet held.

The guest of the luncheon and the principal speaker was Sergeant Shapiro, who was formerly in the press department of Vitagraph and the Frank J. Seng Enterprises. The former publicity man is now top sergeant of Company I, 306th Infantry, stationed at Camp Upton. It is no secret that the Metropolitan Division will soon be sent abroad. Sergeant Shapiro made this a farewell to all of his friends and former associates. He spoke at length on the evil effects of German propaganda.

A motion was passed instructing the secretary to send a letter to the editor of every screen weekly, calling attention to insidious propaganda, and asking assistance through the screen in stamping it out.

A report was made from the committee appointed to assist P. A. Powers' camp training activities committee, outlining a plan for supplying the weekly papers published in training camps with electros and reading matter for the pictures which are soon to be booked not only in the Y. M. C. A. and other halls, but in the new Liberty Theatres as well. The news that the Liberty Theatres were to be used was brought to the association by Herbert F. Sherwood, who was present at the meeting. The report of the committee was accepted, and the plans will be immediately adopted for putting into force a regular service from all of the publicity departments to the training camp papers.

The extreme danger which lies in the zoning plan of postage which threatens the magazines of the country was called to the attention of the association by Charles Barrell. This danger threatens particularly the trade papers which come under the same classification as other magazines, many of which will have to pay postage as high as fifteen cents to reach the Pacific Coast, if the Federal legislation which is under way becomes a law.

The danger to the trade magazines was so apparent to the association that a committee, with Mr. Barrell as chairman, was appointed to co-operate with the trade papers in the motion picture field and give them any assistance in the power of the Associated Motion Picture Advertisers in meeting this threatened danger.

Crawford Livingston Is Thanhouser Head

Active Management of New Rochelle Plant Will Be Under W. E. Shallenberger.

THE Thanhouser Film Corporation has announced the election of the following officers: President, Crawford Livingston; vice-president, Wilbert Shallenberger; secretary, A. E. Jones; treasurer, W. E. Shallenberger. Board of Directors, Felix Kahn, Crawford Livingston, Wilbert Shallenberger, A. E. Jones, Gerald Livingston, W. R. Shallenberger and Jessie Bishop.

It was also announced, following the annual meeting of the organization, that W. E. Shallenberger, who is also president of the Arrow Film Corporation, would take over the active management of the studios at New Rochelle. At the present time the Clara Kimball Young Company is using the studios. None of the officials of the Thanhouser would state at this time who would use the studios following the departure of the Clara Kimball Young Company for the west, but it is understood that W. E. Shallenberger will shortly begin filming some big State rights pictures there.

The Arrow Film organization recently greatly widened the scope of its activities in the distribution field and especially so in South America and Europe. Mr. Shallenberger has contracted to produce a number of big State rights features, the interiors of which will be made at the Thanhouser studios. In addition, it is said, Arrow will begin the manufacture of special pictures for export to South America and Europe.

The Thanhouser Film organization has not done any active picture making for some time. Edwin Thanhouser, who took such an active part in its affairs, recently retired. Following the annual meeting the officials said the corporation was in A1 financial condition. The Thanhouser studios are among the best equipped in the country. Since they were first built some years ago the management has insisted upon keeping pace with the constantly changing improvements in equipment, and as a result the buildings have today every facility for the manufacture of motion pictures. During the past several years some of the most noteworthy productions shown throughout the country were filmed in the Thanhouser studios in New Rochelle.

For some time past rumors have been current that the Thanhouser studios were to be sold. One rumor had it that the United States Government had taken over the plant for manufacturing purposes, and there have been countless reports of various film organizations in the east buying the place. All of these rumors were denied by W. E. Shallenberger.

William H. Jenner

WILLIAM H. JENNER, manager of George Kleine's Chicago exchange office for four years, resigned that position Saturday, March 9, to accept a similar position with the Fox Film Corporation in Chicago. He entered upon his new duties Monday, March 11.

Mr. Jenner is well known among Chicago exhibitors, as he had five years' experience as an exhibitor before joining the Kleine forces. During that time he had charge of the bookings for the Vista, Shakespere, Marlowe, Munro, Windsor Park and Langley theaters, on the old circuit of the Aceo Theater Co., of Chicago, and his knowledge of what type of pictures would best suit the patronage of these houses was followed by pleasing success. His long stay with Mr. Kleine served to enlarge his acquaintance with exhibitors, not only in Chicago, but in the adjoining territory, while his own experience in the exhibiting field has enabled him to get the exhibitors' viewpoint in the important matter of bookings.

William H. Jenner.

Prior to his position with the Aceo Theater Co., Mr. Jenner was connected with Mort Singer as stage director for Henry Woodruff, when Madge Kennedy made her debut as leading woman for Mr. Woodruff in the musical farce, "The Genius." Bill Jenner taught Madge how to dance the numbers assigned her in that musical skit. The year before he joined the Singer forces Mr. Jenner was stage director for Harry Frazee.

As a mark of the esteem in which they held him the members of George Kleine's Chicago branch office presented Mr. Jenner with a handsome fountain pen, gold mounted, with his name inscribed, before his departure.

TWO MORE STARS TO FAMOUS PLAYERS-LASKY FLAG.

Two more stars have been added to the Lasky service flag, with the leaving of Haldale Garner and William Rose for military service. Rose, who has joined the photographic division of the army, will go to Columbia University for preliminary training. Garner, who has been connected with the Lasky laboratory department, has enlisted in the aviation corps, and will report at San Francisco.

MARSHALL NEILAN BACK IN NEW YORK.

Marshall Neilan, who has just completed the direction of Mary Pickford in "M'liss" for Artcraft, is in New York, where he will direct George M. Cohan in "Hit the Trail Holliday," adapted from the famous stage hit. Just how long he will remain and how many pictures he will do while in New York cannot now be said.

Chicago News Letter

By JAS. S. McQUADE

Censor Funkhouser Loses "The Spy" Case

Circuit Court of Appeals Denies Discretion Claimed by Censor, Holding His Judgment Is Subject to Review.

THE most important and far-reaching decision yet rendered in any court on Chicago ordinances, in connection with the censorship of moving pictures, was made in the United States Court of Appeals, seventh circuit, during the January session, this year, Circuit Judges Baker, Kohlsaat and Evans presiding. Circuit Judge Baker delivered the opinion.

The case was the City of Chicago vs. The Fox Film Corporation in the matter of "The Spy," which was refused a permit about eight or nine months ago by Censor Funkhouser and Chief Schuettler. Suit was brought by the film company against the city before Judge Samuel Alschuler, of the United States District Court, and he granted an injunction restraining the city from interfering with the showing of "The Spy" in Chicago. Censor Funkhouser and the City of Chicago then entered suit to have this injunction dissolved, the case being heard before Judge Alschuler, who requested the counsel for both sides to submit briefs at the hearing of the case on Friday, September 28. On Monday, October 8, after reading these briefs, Judge Alschuler refused to grant the motion of the city to dissolve the injunction, and the city was given thirty days' time within which to file an appeal. The decision which is the subject of this article was the result of the appeal made by the city in the Circuit Court of Appeals during the January session.

In the opinion of counsel for the Fox Film Corporation the decision establishes firmly two points in favor of the industry. First, the attorneys of the city have always contended that Second Deputy Funkhouser had a discretion in censoring pictures, and that such discretion could not be reviewed by a court, provided it was honestly exercised and free from fraud. This the United States Court has set at rest once and for all time. The court clearly held that Censor Funkhouser has no such discretion; that he must be the trier only, and that his judgment is subject to review in the same manner as any other person.

Second, Censor Funkhouser has always contended that in issuing a general permit (which would permit children as well as adults to see the picture) he had a right to consider the morality of the picture, from the point of view of children, and that if the picture was not moral from the point of view of the child he could refuse to give a general permit The court here again held directly to the contrary by stating that there is one standard of morality, and that in judging whether a picture is moral, etc., the old and young, wise and foolish, normal and abnormal—in fact, the entire community —must be taken into consideration.

Indeed, it is confidently believed by prominent legal talent that the decision in question will curtail to a very measurable degree the power which Censor Funkhouser has heretofore been exercising.

This decision is of such importance to the industry that it is given in full here, so that it may be embodied in the history of the industry and become accessible at any future time:

This appeal from an order refusing to dissolve a pendite lite injunction involves the construction and application of the following provisions of the ordinances of Chicago:

"Sec. 1627. If a picture or series of pictures for the showing or exhibition of which an application for a permit is made, is immoral or obscene, or portrays any riotous, disorderly or other unlawful scene, or has a tendency to disturb the public peace, it shall be the duty of the general superintendent of police to refuse such permit; otherwise it shall be his duty to grant such permit.

"Sec. 1 of the amendatory ordinance of July 2, 1914. That in all cases where a permit for the exhibition of a picture or series of pictures has been refused under the provisions of Section 1627 of the Chicago Code of 1911, as amended, because the same tends towards creating a harmful impression on the minds of children where such tendency as to the minds of adults would not exist if exhibited to persons of mature age, the general superintendent of police may grant a special permit limiting the exhibition of such picture or series of pictures to persons over the age of twenty-one years; provided such picture or pictures are not of such character as to tend to create contempt or hatred for any class of law-abiding citizens."

Appellants refused to grant a permit under Section 1627 for the exhibition of appellee's moving picture, "The Spy," but offered a permit "for adults only," under amendatory section 1.

From the pleadings and affidavits, the following may be accepted as the situation, pending final hearing: The photoplay depicts a young America's efforts to obtain in Germany the list of German spies in America, his capture, torture and death at the hands of a firing squad; there is nothing obscene or immoral; no portrayal of any riotous, disorderly, or other unlawful (noscitur a sociis) scene; nothing tending to disturb the public peace; but the action of the play where great drops of sweat stand out on the face and chest of the hero as he endures torture and faces death, is too harrowing, in the honest judgment of the city's administrators, for the sensibilities of minors; and for that reason, and that alone, the permit under Section 1627 was refused.

A pendente lite injunctional order will not be reversed unless there was an abuse of discretion; and this can only appear from an obvious misunderstanding of the facts or a palpable misapplication of well settled rules of law on the part of the trial judge. The only misapprehension we find in the case is that of the city's administrator with respect to the discretion committed to him by the ordinances. Section 1627 sets up a standard, but allows no discretion. If a photoplay conforms to that standard, "it shall be his duty to grant such permit." If it does not, he must refuse the permit. In deciding the question of fact the trier must of course take the viewpoint of old and young, wise and foolish, learned and ignorant; but a picture either is or is not obscene, by the one standard, including all the public. Amendatory Section 1 brings in the matter of discretion. If a permit under Section 1627 is refused, the administrator nevertheless "may grant a special permit," limiting the exhibition to adults. The discretion goes only to permitting a nonconforming picture to be exhibited to adults on the administrator's belief that such exhibition would not undermine the settled moral and peaceful character of adults. The harmful impression on the minds of children" must be an impression caused by the obscenity or other forbidden characteristic of the picture—not an impression which the administrator on non-legislatively defined grounds may deem harmful to them. Since Euripides' time it has been mooted in the dramatic and other arts how far the depiction of terror and anguish may properly be employed for the purification of the passions of the observer. If the glycerine tears and beads of sweat of the moving picture art are too horrifying for children, it was not for the administrator of these ordinances to say so; it must first be declared by the law-making body—if constitutional restrictions permit.

The order is affirmed.

Charles P. Schwartz and Herbert J. Friedman, of Chicago, were of counsel for the Fox Film Corporation.

Fake Interview Used as Boost by Contemporary.

I was somewhat surprised while in conversation with William H. Jenner about a week ago to learn that he was wholly ignorant of the fact that a trade contemporary, in its issue of February 23, had credited him with an interview under the heading "What Exhibitors Have to Say."

Mr. Jenner, at the time the interview was supposed to have been given, was manager of the Chicago branch exchange of the George Kleine System, and his name was signed to the article, every paragraph of which was carefully placed within quotation marks to show its genuineness.

Mr. Jenner most emphatically denies that he is responsible for the interview which appeared in the publication above his name.

"I never gave an interview on the subject," he said, with finality in the statement.

He explained that he reads all the trade papers, if he can spare the time, and especially desired to state that it is not his policy to declare in favor of any publication in particular, especially so out of consideration for the firm with which he might be connected at the time.

I wonder if all the breezy puffs published by our contemporary in its own support are similar bursts of "hot air!"

Mr. Jenner is now manager of the Chicago branch of the Fox Film Corporation.

Maurice Fleckles Resigns from Universal.

Maurice Fleckles, for some time past general manager of the state rights department of Universal, has severed his connection with that organization. He spent several days in the city last week and announced that he had organized

a new film manufacturing company, which will be known as the Renowned Feature Film Company. This company will release a feature every month, Mr. Fleckles states. He also gave out that he has already sold all the state rights in the west for these features and that he expected to sign contracts for the remaining territory within the next sixty days. It is understood that work has already been started on the first production.

Julius Stern Posts Himself on Popular Comedy.

Julius Stern, general manager of the L-Ko Company, whose product is distributed through Universal, was in Chicago nearly all of last week. While in the city he interviewed several of the prominent exhibitors to gain first hand information as to the type of comedies demanded by fans at the present time. Mr. Stern then returned to New York, where he expects to remain for a short time in conference with the leading heads of Universal, after which he will leave for Los Angeles.

Rita Jolivet Speaks at Naval Training Station.

Rita Jolivet, who came to the city last week to be present at the premier presentation of "Lest We Forget," spoke to the sailors at the Great Lakes Naval Training Station, Great Lakes, Illinois, Friday, March 8, and showed the film to them. At the matinee and evening showings of "Lest We Forget" at the Ziegfeld, Sunday, March 10, Miss Jolivet collected $219 for the tobacco fund of the Daily News for soldiers and sailors.

Carl H. Pierce, of Paramount, Touring Country.

Carl H. Pierce, special representative from the Famous Players-Lasky New York office, who is touring the large cities of the country in the interests of "The Blue Bird," based on Maeterlinck's story of that title, was in the city Wednesday, March 13, to give an advance showing of the film to the press, exhibitors and educational parties. Mr. Pierce has visited Pittsburgh, Cincinnati, Dayton, Columbus, Cleveland, Detroit and Minneapolis, and left for Kansas City after the Chicago presentation.

Le Grand Theater Changes Name to Acme.

The Le Grand theater, 5241 North Clark street, this city, has been remodeled, redecorated and rechristened, under new ownership, and opened its doors Saturday, March 9, as the Acme theater. Harry Miller, who has managed the Boston, Rose and Alcazar theaters, in the "Loop," is the present owner, but he will not sever his connections with the three houses just mentioned.

State Rights for "The Birth of Democracy" Sold.

Frank Zambreno, president, and M. J. Mintz, manager of the Unity Photoplays Company, have high hopes over the prospects of "The Birth of Democracy," the state rights for which they have purchased for Illinois, Indiana and Wisconsin. This feature is issued by the Export and Import Film Company, and was made in Italy.

Harold Lockwood Goes to Los Angeles Studio.

Harold Lockwood, Metro star, spent Monday and Tuesday, March 11 and 12, in the city, on his way from New York to the Coast, where his future pictures will be made. Mr. Lockwood will have his own studio at Los Angeles.

Lee Ochs and Mrs. Ochs in Town.

Lee Ochs, accompanied by Mrs. Ochs, came into the city Thursday, March 14, and at the time of writing, Friday, March 15, he is holding his first meeting with exhibitors in the Hotel Sherman, in the interests of the United Picture Theaters, Inc.

KENTUCKY'S SUNDAY SHOW AMENDMENT READY.

The Sunday closing amendment to the old blue law, to permit the theaters of Kentucky in the first, second and third class cities to operate on Sunday, is expected to be brought up for action within the next few days. The Louisville Exhibitors' League, representing the local exhibitors and those out through the state, has done some excellent work in this connection. The local league appointed a committee composed of L. J. Dittmar, Fred Dolle and Dennis H. Long to take up the matter with the exhibitors of the state. Letters were sent to every exhibitor, calling upon these men to do their "best" in the way of getting their legislative representatives to vote in favor of the measure. With the strong endorsement of the exhibitors and many individual patrons it is believed that the law will be amended and that one trouble in the leading cities of the state will be over.

Co-operation Up at Charlotte Convention

Plans for New Booking Office Are Under Discussion—Many Look on Scheme With Favor.

PERCY W. WELLS, president of the North Carolina Exhibitors' League, and Louis Goodman, general manager of the Howard-Wells Amusement Company, have gone to Charlotte for the meeting of the league, called to perfect plans for the establishment of a cooperative booking office to serve North and South Carolina from a central office at Charlotte.

Full working plans will be made public at this convention and will undoubtedly bring out some unique and radical features to simplify dealings between exchanges and exhibitors and make for satisfactory dealings from both sides. Since the first announcement that such an organization was being formed applications for entry have been coming to Mr. Wells' desk daily both from exhibitors and from various state rights and other exchanges handling productions through this territory.

No opposition to the plan has developed so far, although the Paramount salesmen have intimated that they are forbidto recognize any such organization, and Fox, Vitagraph and Select exchanges are also supposed to have similar instructions from their home offices.

Charter for the booking company has already been applied for and it will open for business shortly.

Miranda to Leave World Film

THOMAS N. MIRANDA has resigned from his position as assistant to the director general of the World Film Corporation, and will leave that company March 30. Mr. Miranda came to the World Film with William A. Brady to be its advertising manager, but the veteran theatrical producer soon recognized his executive ability and dramatic sense and a few months later appointed him as his assistant and right-hand man, which position he held throughout Mr. Brady's regime with the World.

Thomas N. Miranda.

There was no part of the industry that escaped his observation. Aside from a general supervision of the cutting, construction and factory work, he personally titled all regular and special pictures released by the World since May, 1916, and, co-operating with the untiring Brady, enabled the World to reach the enviable position of being twenty-five pictures ahead of release dates.

Mr. Miranda is a college man with considerable writing experience and a fund of first-hand knowledge on various subjects. When asked regarding his future plans, he said:

"It is not easy to sever relations with Mr. Brady and suddenly decide your future. He was the fairest, squarest, most appreciative and most thorough worker it has ever been my pleasure to know. He spared no efforts to give me the benefit of his knowledge, and I have learned the game from the ground up. I have several offers, but I am not going to undertake anything which does not make use of the knowledge I have gained, and with the commendation of a man like Mr. Brady to back me up I am sure that I shall not be long in finding 'the big thing' which requires a 'big man' to fit it.

DRUMMOND VISITS NEW YORK.

W. E. Drummond, exhibitor and state right man of Knoxville, Tenn., has been visiting New York for the purpose of getting a line on the market. Besides operating two houses in Knoxville, Mr. Drummond has a long string of features which are in fairly good demand in his territory. He reports that the severe winter weather closed many houses in the south, but that the approach of spring has given business a boost and he looks for a speedy return to normal.

News of Los Angeles and Vicinity

By G. P. HARLEMAN

Paralta to Build Elaborate Studio

Plans Accepted for New Plant, Which Will Be Opposite the Present Location at Clune's Studio.

PLANS have been accepted by Carl Anderson, president, and Robert Brunton, manager of production, for the fine array of buildings that the Paralta Plays, Inc., will erect on the north side of Melrose avenue, between Van Ness and Bronson. These buildings will cover ten acres of the eighty-acre tract controlled by the company.

The plans for the buildings, some of which have already been constructed or are under way, include covering nearly every foot of available ground space of the ten-acre tract with permanent structures of brick and cement, including administration buildings, a cafe, dressing-room buildings, five glass-inclosed stages, property buildings, warehouses, carpenter shops, garages and other necessary structures, each of which is to follow out the scheme of systematic arrangement designed to produce the best results in the making of pictures.

The buildings of the permanent plant will be across the street from the Clune studios, 5300 Melrose avenue, which are now occupied by the Paralta company. Centered as they are in a compactly planned group, the permanent buildings of the studio plant will serve as the hub of the studio grounds, to be utilized for the construction of large settings of buildings, street and replicas of entire towns if necessary for use in productions.

This expansion of studio properties is made necessary by the enlarged scope undertaken by Paralta, which produces not only the Paralta plays, but also do work for other independent film-producing companies, which, though separate in organization from the Paralta company, enter with it into the plan for centralized co-operative production activities.

Immediately facing on Melrose avenue will be the central administration building, flanked on either side by the buildings of the scenario department and the cafe. Behind these structures is to be a brick property building, one-half of which has already been finished, separated by a central archway leading back to the five steel and glass-inclosed stages, each of which measures 60 by 150 feet. These stages are to be higher than any other glass stages in use, this being done to arrange for better manipulation of the light-diffusing system and to make possible the suspension of certain scenic effects from the supporting girders in the top of the structures. One of these glass stages is now complete in every detail.

A novel feature of the long cement dressing-room buildings which will take up almost the entire eastern side of the stages is a greenroom which will offer an ideal meeting place and clubrooms for the personnel of the official organization and professional forces engaged at the studio.

The plans also take into account the laying out of formal gardens at the front of the studios and also a laboratory building, a building for wardrobe, one for draperies, one for plaster and woodworking, stockroom, mill, garage, scene-painting docks, paint and paper-hanging buildings and an electrical shop and power building.

Activities of Haworth Pictures Corporation.

The past week has brought forth developments in the organization of the Haworth Pictures Corporation, which is to feature the Japanese star, Sessue Hayakawa, in independent productions.

Francis J. Hawkins, general manager of the company, and Mr. Hayakawa have decided upon the first story to be put in production under the working title of "Butterfly's Son." The story is a sequel to that of "Madame Butterfly," and was written by Mr. Hayakawa and scenarioized by Francis Guihan. The locale of the play is first laid in Japan and then transferred to America, where the story reaches its dramatic climax.

At the present time Mr. Hawkins and Mr. Hayakawa are engaged in deciding among the numerous applicants for the directorship and cast of the company.

Long Beach's Liberty Up-to-Date House.

A representative of the World spent a most interesting evening recently visiting the Liberty theater at Long Beach, which is owned and managed by O. Hoyt of that thriving tourist city.

The Liberty seats nine hundred persons. The term "intimate" can be most appropriately used in describing its various attractive features from the lobby to the stage setting.

Manager Hoyt, in Left Foreground, and Attaches of Liberty Theater, Long Beach, California.

Manager Hoyt, through unflagging endeavor, has raised the standard of his service until his clientele have been educated to realize that an hour spent at the Liberty will always pay ample returns in the form of cinema entertainment. The interior of the house is harmoniously dceorated in the style of Italian Renaissance, with gray as the dominanting color motif. The lighting system is exceptionally well arranged and it is the only theater in the town which can boast of a pipe-organ.

The house's attaches, which number eighteen or nineteen, are thoroughly drilled by Mr. Hoyt in that most essential thing, courtesy. Mr. Hoyt is indeed most successful as a manager of children's matinees. Every Saturday morning his house is packed to capacity by the children who come as much for Mr. Hoyt's fatherly lectures as for the children's plays which he flashes on the screen for their amusement. At each morning matinee there is admission charge for the children, with the parents admitted free.

A noteworthy advertising stunt originated by Mr. Hoyt is his Kid's Red Head Club, which comprises sixty-seven members, all of whom are admitted free to the theater.

In addition to the Liberty theater Manager Hoyt is also in charge of the Rialto and the Columbia theatres of the same city.

Production Starting at Universal City.

Extensive production activities have been resumed at Universal City, under the direction of Henry McRae, who is in charge of the West Coast productions of the company. By Monday ten companies were hard at work, producing three serials, six dramatic photoplays and one Lyons-Moran comedy. Douglas Gerrard is to direct Franklyn Farnum in "His Arcadian Wife," a typical Farnum story, in which Priscilla Dean will be seen as the co-star of the smile king.

Mary MacLaren, who gained fame through her work in the Lois Weber productions, starts work under Ida May Park. "The Honorable Billy" is the working title for Miss MacLaren's first picture, and Mabel Trunelle, former leading woman with Edison, will have an important part. This

will be Miss Trunelle's first work on the West Coast, although she is well known in the East.

Carmel Myers is again donning the grease paint as the star of "My Parisian Sweetheart." She will be directed by Joseph De Grasse. Edwin August is to be the featured leading man, and Lon Chaney and Fred Montague have also been picked for the cast.

Robert Leonard is directing Mae Murray in a new heart-interest production, "Danger—Go Slow."

Monroe Salisbury, under the direction of Elmer Clifton, is to be starred with Ruth Clifford in "Silent Smith," a drama of the great out-of-doors. Clifton has assembled a well-balanced cast headed by Betty Schade, Alfred Allen and Sam De Grasse.

Juanita Hansen is starting on a thrilling new serial, "Pleasure Island," which Ben Wilson is directing. The story is by Frank R. Adams, and Walter Woods wrote the scenario. Jack Mulhall shares headline honors with Miss Hansen. Other noteworthy members of the cast are Charles Hill Mailes, Joseph W. Girard, Harry Dunkinson and Helen Wright.

Hill and Camby Behind New Company.

The Associate Authors' Film Company is the name of a new producing company just formed in Los Angeles for the purpose of releasing features on the open market. Wycliffe A. Hill, formerly of the Corona Cinema Company and author of "The Curse of Eve," and Robert Camby, well known in local publication circles, are actively behind the project. Associated with them are several other Los Angeles men, among whom is a well-known factor in the film business whose interest will for the present be silent.

According to Mr. Hill, productions of the Double A Company will be confined to original photoplay stories dealing with big vital themes. It is stated that a new and novel release plan which has been highly approved by buyers of independent features will be inaugurated.

Los Angeles Film Brevities.

William Farnum began the making of a new photoplay for William Fox almost immediately upon his arrival at the West Coast studios at Hollywood. His director, Frank Lloyd, had everything prepared for his return.

* * *

Henry B. Walthall's next picture to be produced at the Paralta studios will be an Alaskan story written by Monte M. Katterjohn. Bertram Bracken has been engaged to direct the feature.

* * *

Secretary McAdoo has written a special invitation to Douglas Fairbanks to tour the country in behalf of the third Liberty Loan campaign, and the acrobatic star is now working day and night in his studio concluding his picture, "Mr. Fix-It," so that he may undertake this patriotic commission. Neither rain nor darkness is permitted to interfere with progress on this picture, which is being made under the direction of Allan Dwan.

* * *

Joseph J. Dowling, Paralta character actor, has been elected president of the Paralta studio branch of the War Savings Society, the organization of which was effected March 5, when John T. McBean addressed the entire studio forces, called for a special meeting on one of the stages at 8:30 A. M. Jean Hollingsworth was elected secretary and Reginald Barker as a member of the county executive committee, to meet with the other representatives of War Savings societies planning to further this branch of war work in Southern California. Every member of the Paralta organization, including the actors and actresses, laborers and members of every department will be a contributing member of the society.

* * *

Jacques Jaccard, director of serials, has abandoned one of the biggest salaries at Universal City and enlisted in Uncle Sam's service as a buck private at $30 a month.

* * *

Katherine MacDonald, who has just completed two pictures playing opposite Douglas Fairbanks, has already started on a production in which she will play William Hart's sweetheart.

* * *

Resigning an important position on the scenario staff of the Triangle Film Corporation, Verne Hardin Porter, writer and editor, will be in exclusive charge of the motion picture rights for all of the Mary Roberts Rinehart stories. Porter has closed a deal with the publishers of the Rinehart material whereby he will dispose of it to the film producers.

Clifford P. Butler, identified with the Metro Pictures Corporation both in New York and the West since its organization, has been made manager of Metro's Hollywood studios, filling the vacancy caused by the recent departure of Clark Thomas.

* * *

It is announced semi-officially that activities are resuming at Universal City, and that Carl Laemmle, president of the Universal Film Company, is about ready to leave New York and come West to see about a number of things—among them the return to the Universal studio of several of its best directors.

* * *

Margarita Fischer and her American company, under the direction of Lloyd Ingraham, has completed her fifth production of the present series, entitled "The Primitive Woman." Henry Albert Phillips is responsible for the story, which was adapted to the screen by William Parker. The story provides Miss Fischer with another high-class comedy drama role. Upon the completion of "The Primitive Woman," work was immediately started on "A Square Deal," due to the fact that the continuous rainy weather considerably delayed production activities of late.

* * *

Frank Keenan has commenced production on a feature for Pathe at the Paralta studios in California, under the direction of Ernest Warde. Several well-known players have been engaged to support Mr. Keenan, including Jack Gilbert, Al Ray and Roberta Wilson.

* * *

Theodore Marston, formerly Pathe, Vitagraph and Universal director, is in Los Angeles on a vacation tour of the Coast, and was a welcome visitor to the local offices of the Moving Picture World. Mr. Marstor having become enamored with this climate may locate here and form a producing organization of his own.

* * *

No longer able to restrain their feeling of admiration and that clubby feeling for William S. Hart, Company C, One Hundred and Fifteenth Field Signal Battalion, has elected the famous actor as Big Brother. A smoker is to be given by the military organization in honor of the new relation on March 6, and while Mr. Hart will not be able to attend in person, the boys will be able to enjoy thoughts of him while consuming the very excellent smokes which he is contributing.

* * *

The Pathe-Astra Film Company will do its producing at Universal City, arrangements having been completed by President Gasnier with Carl Laemmle's local representatives. George Fitzmaurice, for a long time a Pathe director, will be in charge, and Fannie Ward, now here, will be the star for the initial production.

Abrams and Schulberg on Tour

Famous Players-Lasky Representatives Will With S. R. Kent Divide Territory of Entire Country.

THE administrative bureau of the Famous Players-Lasky Corporation has started to put into effect the policies of promoting the relationship between exhibitors and that company, and of obtaining a better understanding of purpose between these two factors, which the bureau has been advocating since its recent inauguration. This fact is contained in the announcement that Hiram Abrams and B. P. Schulberg have undertaken a national tour for the purpose of meeting exhibitors of Paramount and Artcraft pictures in all the important centers of the country, in order to devise means of closer co-operation. Abrams and Schulberg leave New York tonight for the first stages of the trip.

Coincident with the announcement that the first direct step to bring the exhibitor closer to the company has been taken comes the information that the administrative bureau has engaged S. R. Kent, one of the best known of the younger sete of film executives, as a special representative from the home office. Mr. Kent will also take part in the tour. The country has been so divided that each one of the three will personally visit one-third of the United States before the tour is completed, all three keeping in close touch with each other so that an almost daily comparison of results can be maintained. The individual itineraries assign the Pacific Coast and the territory from San Francisco to Denver to Abrams, the territory from New York to Dallas to Schulberg, and the section from Denver to Chicago to Kent.

Foreign Trade News

Conducted by F. G. ORTEGA.

Howells to Represent "National" Abroad

Will Handle All Pictures Controlled by the F. N. E. C. Excepting the Chaplin Series.

FOR the past five years David P. Howells, president of David P. Howells, Inc., has been exporting films to foreign countries. During that time he has made three trips through Australia and New Zealand and last year went twice through the Orient visiting India, Java, Malay States, China, Japan, the Philippines and Hawaii each time. Before the war he traveled through practically all of Europe

David P. Howells.

Since his entry into the film business he has represented foreign exhibitors in the selection of a great number of pictures for their respective territories.

Mr. Howells' experience has convinced him that the only successful way to market films in foreign countries is to have an intimate knowledge of the tastes of the people. This must be gained by personally visising the countries, talking with the picture showmen and coming in contact with the people themselves. His plan of foreign marketing has proved so successful that he has been chosen by the First National Exhibitors' Circuit to invite the exhibitors outside of the United States and Canada to share in its new system of purchasing pictures. Mr. Howells was one of the first to realize that the great importance of the motion picture industry would compel the adoption of more businesslike methods in dealing with foreign markets.

He is a firm believer in the system initiated by the First National Exhibitors' Circuit, which, in his opinion, offers a solution for most of the evils and disadvantages under which the exhibitors in foreign countries are now compelled to operate.

After considerable difficulty, Mr. Howells has secured a passport to visit Great Britain, France and Spain, where he will arrange with exhibitors in those countries for the formation of an association with some of the biggest and most progressive exhibitors in America for the purchase of their pictures.

On his return he intends to visit the countries of Latin America for the same purpose.

Mr. Howells will handle abroad all pictures controlled by the First National Exhibitors' Circuit with the exception of the Chaplin series, the foreign rights on which were secured by William Vogel, of New York, sometime ago.

Anglo Secures Foreign Rights for Pyramids

Will Handle Entire World Exclusive of United States and Canada—First Four of Series Completed.

ACCORDING to an announcement from Arthur M. Werner, of the Pyramid Comedies, Inc., the entire world's rights for Pyramid Comedies have been purchased by the Anglo Film Agencies, Limited, of London, England. The contract extends for a period of five years and covers the entire output of twenty-four pictures a year.

"The circumstances leading to the closing of this contract have been the source of considerable gratification to myself and my associates," says M. Werner. "In view of war conditions we believe that light comedy, with snap and life and lots of pretty girls would be an appropriate offering to the public, and we entered into a contract with Ray Hughes, a well-known comedian on the vaudeville stage, to play the leading parts.

"Four pictures were exhibited in London theaters and proved so popular that a cable was sent to Mr. Wild to endeavor to secure the world's rights, exclusive of the United States and Canada.

"We have not yet settled our method of distribution in the United States and Canada, but we will probably dispose of the output here on the basis of territorial franchises."

American Films in Foreign Markets

Cromelin Denies That Foreign Supremacy of American Films Is Due to War.

PAUL H. CROMELIN, president of the Inter-Ocean Film Corporation, has issued a significant statement on export conditions. He says there that the lead American films have taken in the foreign markets will not end with the war, as has been predicted.

"American films are not leading in foreign fields simply because foreign producing companies have had to reduce their producing activities through the war," states Mr. Cromelin. "The reason for our ascendancy is that our producers have been studying the demand of the international movie fan as against that of the national one. Once upon a time we produced with mainly our own country in view, but then our directors woke up to the fact that the likes and dislikes of the foreign picturegoer was to be considered. We started studying those likes, and the result is that our films today have real international appeal. That is why they are now so strongly planted in the foreign field.

"American producers, guided by the financial return of their export sales, are going to keep on making the pictures of international appeal. Mere ending of the war isn't going to change this determination. Why, then, should we look for a drop in the sale of American film abroad when peace shall come? There isn't a single, solid reason for believing in such a change.

"As far as the production volume of European films in war times goes, there is a general mistaken belief. There has been some reduction to this volume, but European producing has not stopped by any means. There have been plenty of good productions from the European field, and they have been circulating in the foreign field. The lead that American pictures have attained in those fields is due directly to their quality and their world appeal. The only thing that can lose America this lead after the war is a distinct drop in this quality and appeal."

Mr. Cromelin announces that the Inter-Ocean has placed the World and Paralta full release program in almost every foreign country, and that brisk sales are reported on "Whither Thou Goest," "Today," "Mad Lover," "Hunting Big Game in the Fozen North" and "The 13th Labor of Hercules," for which the Inter-Ocean is the foreign distributing agent.

Among the Exporters.

Luis O. Tornero, representing the Arrow Film Corporation, Times Building, New York, has sailed for Buenos Aires with the object of establishing direct relations between his firm and the South American renters and exhibitors. He carries with him several copies of the following productions, the foreign rights on which are controlled by the Arrow company: "The Eyes of the World," "Ramona," "Weavers of Life," "The Deemster," "Woman's Law," a Peggy Hyland production and 12 two-reel Jester comedies. In sending a representative to South America acquainted with the lan-

guage and customs of the people, the Arrow has made a move in the right direction.

* * *

Joseph R. Miles and E. S. Manheimer, the veteran New York exporters, have joined hands for the purpose of exploiting big feature films in the Spanish and Portuguese-speaking markets of the world. They will open the campaign with "Tarzan of the Apes," the rights of which for Latin America they have recently acquired, and will shortly send a general representative to the South with the object of selecting and appointing agents in the most strategical centers.

* * *

The Lander Film Co., Ltd., of London, wishes to represent in Great Britain an American house capable of supplying regular programs. It is also interested in purchase of rights on special features.

* * *

The Rita Jolivet Film Corporation, of New York, offers the Latin American rights on "Lest We Forget" in the May issue of Cine-Mundial, which was issued on March 20.

* * *

"A Woman and the Law," the latest Fox feature starring Miriam Cooper, will create a sensation abroad, and particularly in South America. It is nothing more nor less than a screen version of the famous De Saulles case, and, as the slayer belongs to one of the aristocratic families of Chile, the success of the picture in the southern republics is bound to break all records—providing, of course, that the local authorities do not step in and bar its exhibition, as the Latins are rather squeamish in questions of this nature.

* * *

William Vogel, president of Vogel Productions, Inc., is about to close a contract for the rights on the forthcoming Chaplin pictures in Spain and Portugal.

* * *

Rojas, Randall & Co., Inc., 26 Beaver street, New York, will distribute "Aislelite" outfits in the Latin American markets. These lighting equipments, which are unknown in the above-mentioned territories, are manufactured by the Brookins Company, of Cleveland, Ohio. The deal was closed through J. M. de Aragon, manager of the Film Department of Rojas, Randall & Co.

News from Foreign Markets.

There was a decrease of 20% in the importation of film in Spain during 1917 as compared with 1916. This estimate is not based on official figures, which cannot be obtained while the war lasts. It is based on the private trade showings given by the importers, which indicate a general stock of 2,270,000 metres (about 6,810,000 feet) on the assumption that the usual three copies were imported of each subject.

In Barcelona 1,500,000 metres were released to the public, and 326,000 in the rest of Spain.

There are about 420,000 metres of film waiting for release, which may be divided as follows:

40	1,500-metre subjects, 3 copies.....	150,000 metres
90	750 to 1,250-metre subjects, 2 copies.....	120,000 metres
60	400 to 600-metre subjects, 2 copies.....	60,000 metres
215	150 to 250-metre subjects, 2 copies.....	90,000 metres
	Total stock	420,000 metres

As Barcelona absorbs a weekly release of about 30,000 metres (90,000 feet), there is enough film in the exchanges for fifteen weeks.

* * *

Casanovas y Pinol, Barcelona, are distributing Essanay and Mutual Chaplins in Spain and Portugal.

* * *

J. B. Turull Fournols, of Barcelona, handles the distribution of Nordisk and Soenska pictures in Spain and Portugal.

* * *

Carlos Vasseur, general representative in Spain and Portugal for the Western Import Co., of New York, is no longer operating an exchange for the distribution of Triangle Pictures. Vilaseca y Ledesma, with headquarters in Barcelona, are handling this end of the business.

* * *

"Jimmie Dale, or the Grey Seal," was released three weeks ago in Mexico and, according to reports from local sources, it will soon take its place among the most successful serials exploited in that market. The Mexican rights on this picture were bought by Rafael Cruz Blanco, of Cuba and Mexico, through the Piedmont Film Corporation.

* * *

The sale of pictures on the states right plan has been started in Spain, with this difference—instead of selling by states, the sales are made by provinces.

* * *

Information received at the office of Cine-Mundial from Guillermo Mata A. & Co., of Guatemala, some of the biggest renters and exhibitors in Central America, does not bear out the news published by the New York daily papers on the recent earthquake. It is true that the Colon Theater

Teatro-Colon, Guatemala, After the Earthquake.

was shaken to its foundations and is practically in ruins, as the photograph reproduced on this page indicates, but there was absolutely nobody in the building when the seismic disturbance took place. Mata & Co. also state that the eight motion picture houses in Guatemala City were totally destroyed.

* * *

Pairoa & Herrera, of Santiago, Chile, are distributing on that market the following American productions: "The Red Mask," 16-episode Universal serial with Grace Cunard and Francis Ford; "What Will People Say?" with Olga Petrova; "Hereditary Passions," "Damaged Goods" and "The Iron Claw."

* * *

Helen (Baby) Osborne, the little Pathe star, is getting a great deal of publicity throughout Chile. Some of the daily papers have even published leading articles on her personality.

* * *

All motion pictures manufactured in Spain during 1917 found their way to the Latin American markets.

* * *

Four cinematographic trade papers, which have held their own for some years, are published in Barcelona. Besides this, many of the daily papers of Madrid and Barcelona are publishing special departments devoted to the photoplay.

Inquiries from Abroad.

The addresses of these firms may be obtained from Cine-Mundial, 516 Fifth avenue, New York. We do not assume responsibility as to the standing of the inquirers, and the usual precautions should be taken in all cases. All inquiries are received direct by the Moving Picture World and Cine-Mundial, the Spanish monthly edition of the Moving Picture World. Please mention number when writing.

14. A firm in Brazil is in the market for films and moving picture supplies of every description. This firm covers northern and southern Brazil.

19. A man in Caracas, Venezuela, is in the market for new and used film.

21. A firm in Brazil is in the market for motion picture outfits, machines, etc.

22. A man in Tepic, Mexico, is in the market for moving pictures for advertising purposes.

23. A company recently established in Havana, Cuba, is in the market for films.

24. A man in Mérida, Yuc., Mexico, is in the market for a modern projection machine.

25. A firm in Santo Domingo wishes to get in touch with reliable exporter of new or used film.

26. A man in Puerto Cabello, Venezuela, is in the market for second-hand films.

State Rights Department

Conducted by C. S. SEWELL

Gaumont Company to Release on State Rights Basis

Two Issues Each Week—"News" Will Be Issued Every Tuesday and "Graphic" on Fridays.

THE Gaumont Company states that after giving the matter serious consideration, in future it will release its productions through independent exchanges. The announcement that this great motion picture company, which has more than forty branches throughout the world, will hereafter sell its output in the open market should be welcome news to state right buyers in all sections of the country.

As soon as it was learned that the news service of the Gaumont Company, with the value of its world-wide affiliations, was to be withdrawn from program booking and released semi-weekly, letters and telegrams from independent exchanges demanding this service began to pour into the Flushing office.

Beginning March 28, the Gaumont news service will be released twice a week, the Gaumont News every Tuesday, and the Gaumont Graphic every Friday. The news reels will be edited by Pell Mitchell, who made the Gaumont-Mutual Weekly so successful. Mr. Mitchell is an old newspaper man who has surrounded himself with a staff of cameramen who also served an apprenticeship on the daily papers, as he believes that the best training for gatherers of real live news.

The entire staff of cameramen who have served the Gaumont Company for so many years in the United States and all over the world has been retained. The Gaumont Company, pioneer in the making of news reels, announce that they will inaugurate many long-planned improvements.

Superfeature and Foursquare in Deal

Foursquare Pictures and Superfeatures, Ltd., of Canada, have joined forces in a campaign which bears every evidence of having a most important bearing upon the motion picture situation north of the United States border.

By the terms of a contract drawn a few days ago, between Foursquare Pictures and Superfeatures, Ltd., of Canada, the entire Foursquare product is to be handled in the Dominion by the latter concern. The contract formerly existing between Foursquare and the Metro Film Service, of Canada, having been dissolved.

In speaking about the new arrangement General Manager Charles L. Stevens, of Superfeatures, Ltd., said: "I have known Mr. Hoffman for many years, and we shall work together for the common welfare, striving always to secure motion picture merchandise which our patrons will want to book, and which the exhibitors' patrons will want to see."

Wolfberg Secures Clune Features.

Harris P. Wolfberg, one of the best-known state right buyers in the country, recently came to New York in order to look over the field and secure big features for handling in his territory. One of the results of this trip has been the purchase through the Arrow Film Corporation of the western Pennsylvania and West Virginia rights to W. H. Clune's feature productions "The Eyes of the World" and "Ramona" for the Harris P. Wolfberg Attractions, Pittsburgh, and he is making special preparations for handling these pictures in that territory.

The two Clune productions have been meeting with an unusual amount of success throughout this country and Canada, according to officials of the Arrow organization, because of their universal and popular appeal.

"I have been much gratified," said W. E. Shallenberger, "at the remarkable business 'The Eyes of the World' and 'Ramona' have been doing. Distributors tell me the rebooking averages on both are unusually high. In many states where the pictures are being exhibited as road show attractions with special musical, lighting and other effects performances have been repeated again and again because of the demand."

Welch and Scott in "Reclaimed."

Niles Welch and Mabel Julienne Scott will be co-starred in "Reclaimed," the production now being filmed by the Harry McRae Webster players, based on a new story by Richard Carroll. This production, which was originally scheduled to be made at Hudson Heights, New Jersey, has been transferred to the Standard Studio in Yonkers, account of transportation difficulties due to unfavorable weather conditions.

The past week has been a busy one for Mr. Welch, as, not only were a number of important scenes for "Reclaimed" filmed, but with his wife, Dell Boone, he visited Camp Upton and entertained the soldiers with jokes, songs, and stories of his film experiences at Camp Joseph E. Johnston last year. The five-reel Metro production, "Her Boy," in which Mr. Welch was featured with Effie Shannon, was also shown, and was well received, the officers commenting favorably upon the correctness of the military details of this patriotic picture.

In "Reclaimed," Miss Scott, who plays opposite Mr. Welch, is cast as a little Mexican waif who develops into a charming and beautiful personality under the good influence of a young American. The production is being personally directed by Harry McRae Webster, well known in the motion picture field.

McLean Appears in "Moral Suicide."

One of the prominent players in the Graphic Film production "Moral Suicide" is Jack McLean, who enacts the role of Waverly Covington. Mr. McLean has been a well-known juvenile for many years. He played one of the leading parts in Charles Dillingham's production of "Watch Your Step" for a year, and also the juvenile lead in "Hate," "Life's Destruction," "His Destiny," "At Bay" with Florence Reed, and "The American Maid" with Edna Goodrich. In "Great Expectations" he played the part of Herbert Pocket and has appeared with Pauline Frederick and many other noted stars of the screen. As Waverly Covington in "Moral Suicide" Mr. McLean portrays the difficult role of a young fellow slightly unbalanced mentally from excessive study.

Fourth Episode Shows Von Rintlen.

The fourth episode of "The Eagle's Eye," released March 18, deals with the beginning of the career of Franz Von Rintelen, now in the Atlanta prison, and is said to further show the means adopted by the German government to hamper the Allies, regardless of the neutrality of this country.

This episode, entitled "Von Rintelen—The Destroyer," treats of an attempt made to burn the stockyards in Jersey City while great numbers of horses and cattle were corralled there awaiting shipment. Von Rintelen was of a rougher type than the others already introduced in this serial, and is shown as surrounding himself with desperados and criminals and prepared to accept orders of any kind. The secret service was arrayed against this gang, and there are said to be plenty of thrills and intensely dramatic scenes.

Incidentally this episode provides opportunity for enhancing interest in the romance of Harrison Gray portrayed by King Baggot, and Dixie Mason (Marguerite Snow). Dixie's efforts in thwarting the Huns places her in a position that convinces Grant that she is in league with the German plotters and spies.

Lubin Forced to Abandon Tour.

Due to the sudden death of a member of his family, Herbert Lubin was obliged to cut short the trip upon which he and Arthur H. Sawyer embarked two weeks ago for survey of the state right field throughout the country. Mr. Lubin returned to New York on Monday, and reports that he found conditions throughout the South to be normal in every respect despite various statements to the contrary.

Mr. Lubin states that an important announcement pertaining to their future plans would be forthcoming within a few weeks. It is understood that he has been working quietly with his partner for some time on the consummation of a new scheme in the field of production.

Lynn S. Card Touring Canada.

Lynn S. Card, general sales manager of the U. S. Exhibitors' Booking Corporation, is making a tour of Canada to complete the assembling of his distributing forces. Mr. Card will also interview exhibitors in that territory in order to establish closer relations between the Hall organization and the showmen of the Dominion. With the expansion of the exchange system of the Superfeatures, Ltd., through which U. S. productions embracing "The Zeppelin's Last Raid," "Those Who Pay," "The Belgian" and "Just a Woman," recently purchased from Julius Steger and his associates, this concern announces it is now enabled to give Canadian exhibitors a highly efficient service, both in the handling of film and co-operation in exploiting productions released by the concern.

Not the least important of the matters to which Mr. Card will give his attention while in Canada will be the advertising campaign recently launched in that country in behalf of U. S. productions. Newspapers and billboards in all parts of the Dominion are being utilized in a comprehensive effort to herald the U. S. subjects, and everything that may aid the exhibitor in this line will be done.

Unusual Combination in Fifth Petrova Production

Talented Quartet Composed of Ralph Ince, Director; Olga Petrova, Star; Gertrude Atherton, Author; and Mary Murillo, Scenario Writer; Responsible for "Patience Sparhawk."

THE fifth production of the Petrova Picture Company, work on which will be commenced within a short time, will, aside from the popularity of the book, "Patience Sparhawk and Her Times," on which it is based, be marked by an unusual combination in regard to the author, director, scenario writer and star. A unique feature in this connection is the fact that of the four, three are women who have achieved prominence in their respective lines of endeavor, Ralph Ince being the only male member of this quartet.

Gertrude Atherton, author of the novel, is conceded to be one of the leading American writers, of the present generation. Her stories have appeared in a number of magazines, and she has to her credit many "best sellers," including "Towers of Ivory," "The White Morning," "The Conqueror" and "The Aristocrats." "Patience Sparhawk and Her Times" is considered by many to be her greatest work.

The scenario writer who has been selected to adapt this story is Mary Murillo, one of the foremost continuity writers of the motion picture field, and who is responsible for the scenarios of some of the most prominent feature productions within the past year, including "Cheating the Public," and who was also instrumental in bringing to the screen, for the Fox Film Corporation, the fairy tales, "Jack and the Beanstalk," "Babes in the Woods," and others. She has also written other stories for Madame Petrova, as well as for Clara Kimball Young, Theda Bara, William Farnum, and several other film stars.

The star—Madame Olga Petrova—is so well known in the industry that a resume of her past work is superfluous in the present instance. As is well known, she is now the head of her own personal production organization, and is said to be one of the highest salaried artists in the world. Since the formation of her own company four feature productions have been finished, all being handled by the First National Exhibitors' Circuit. She feels that in "Patience Sparhawk" she has found an ideal part for her interpretation, and it is said that an extraordinarily large sum was paid by the Petrova Picture Company for the rights to this production.

Ralph Ince, who will direct the production, has just completed Madame Petrova's fourth picture, "The Great Star," and is well known as a producer of screen successes, having been one of the early directors of the Vitagraph organization, making the first three and five reel pictures released by this concern. He was responsible for Anita Stewart's introduction to the screen, and since leaving Vitagraph he has a number of independent successes to his credit.

The executives of the Petrova Picture Company have expressed themselves as looking forward to remarkable results from the picturization of the book in question, together with the combination afforded by star, author, director and scenario writer.

Stockey Sells Rights on "Ignorance."

P. J. Stockey, general manager of state rights department of the United Business Association of Pennsylvania, has been in New York for several days, where he sold New Jersey and Greater New York rights on "Ignorance" to Henry A. Gilmore, 130 West Forty-sixth street, New York City.

In connection with this sale Mr. Stockey stated:

"We employed a David Simon to handle this picture, but he closed a deal without our consent to another prospective buyer and he is no longer connected with us. We have now, however, straightened out the tangle, and Mr. Gilmore now is the sole owner of 'Ignorance' and will exploit it in a first class way.

"We are handling this picture ourselves in Pennsylvania and Ohio and it is making a big hit. It played to enormous business for a week recently at the Minerva theater, Fifth avenue, Pittsburgh."

Mr. Stockey will leave the Cleveland office of the U. B. A. exchange, 224 Columbia building, March 25, 1918, for a trip through the west in the interests of his pictures. He announces that he will have two more pictures ready shortly for state rights sale.

W. H. Chief Issues Statement

Tells of Hart Feature Reissues—Now Handled by This Organization.

AN official of W. H. Productions Company speaks encouragingly of film trade conditions throughout the country. He stated that according to reports from all the exchanges handling W. H. product, which to date includes the two-reel Harts, the three feature Harts, viz., "The Two-Gun Man" in "The Bargain," "The Bandit and the Preacher" and "The Hell Hound of Alaska," also the twenty-eight Mack Sennett Keystone Comedies, that they were successfully exploiting these features not only to their own advantage, but also to that of the exhibitor, and that the entire world rights have now been disposed of on the present Hart reissues. The statement further says: "There seems to be a question in the minds of some as to reasons for the success in marketing this large number of subjects within such a short time. The three pictures featuring William S. Hart, and produced by Thos. H. Ince, are three of the best pictures that Hart has ever appeared in, and were produced by the New York Motion Picture Corp. in 1914-15.

"Mr. Hart was not known to the picture-going public at that time. Desiring to make a reputation, and the work being new and fascinating, he therefore put his heart and soul into it, and these productions in turn put him on the map. W. H. Productions Company saw the possibilities in reissuing features that made stars famous.

"These reissues were sold by us within a period of two months to the keenest and most reliable independent exchange men in the country, and they in turn are now successfully booking these box-office features to the leading exhibitors. Good judgment, proper exploitation and fair prices put these excellent pictures over. W. H. Productions Company, from its inception, inaugurated a Service Department for the benefit of the exchanges and exhibitors. Complete advertising and exploitation campaigns have been devised for each individual production, and these campaigns have materially assisted both Exchanges and Exhibitors to secure maximum results.

"We are about to release a series of five of the greatest Bessie Barriscale pictures. These productions will have exceptional box-office values because they lend themselves easily to extraordinary publicity and advertising possibilities."

Goldberg Cartoons in Motion Pictures.

Under an arrangement recently made the cartoons of Rube Goldberg, whose work has appeared in the New York Evening Mail, and has been syndicated through a large number of newspapers throughout the country, will be animated and presented in motion pictures, to be released by Harry Grossman of 729 Seventh avenue, New York. Preparations are under way for the presentation of Mr. Goldberg's well known creation, the twins "Mike and Ike, They Look Alike," to appear in single reel comedies, to be released one each week.

In addition, it is announced that the work of this cartoonist will be a feature of the Sunday editions of the Hearst newspapers.

West Declines English Offer.

Billy West is said to have been approached by a promoter who claims to represent English film producers with a proposition to appear in a series of five-reel comedies, with a guarantee that his yearly income would not be less than fifty thousand dollars.

Mr. West, who is under contract to Nat H. Spitzer, of the King-Bee Films Corporation, for five years, has declined the offer.

Four Petrova Productions Completed.

With the completion of work on "The Great Star," Madame Olga Petrova's fourth picture, the half-way mark in the production of eight features for First National Exhibitors' Circuit, which the Petrova Pictures Company agreed to make during the coming year, has been reached, and Madame Petrova has gone to Palm Beach to enjoy a vacation before commencing work on her fifth picture—"Patience Sparhawk."

When announcement was made a few months ago that Madame Petrova had formed her own company for the production of features in which she would be starred, and that she would have her own studios, and all work would be under her supervision, it was freely predicted that the venture would be a failure. However, the first two—"Daughter of Destiny" and "The Light Within"—have been favorably received throughout the country; while the third and fourth—"The Life Mask" and "The Great Star"—have been shown to the First National Exhibitors, who have expressed their satisfaction.

Jester Making Four More Comedies.

With the completion of "The Wrong Flat," the fourth Jester Comedy, featuring Twede Dan, work has been commenced on the next four, which will constitute the June, July, August and September releases, and it is announced that the same policy will be followed in their production; that is, to have clean and interesting stories, with wholesome comedy and slight touches of drama.

Pina Menichelli, "The Soul of a Vampire" (Raver).

Arthur F. Peck, of Sterling

Facts Regarding His Activities in Motion Picture Field—Issues Statement on Present Conditions.

THE name of Arthur F. Beck, President of the Sterling Pictures Corporation, has been prominent lately in concluding a number of big deals for the acquisition of independent feature productions. All of these are to be offered to the independent exchangemen of the United States and Canada under the Sterling System, explained in our issue of March 16.

Mr. Beck was, first, an independent exhibitor; he then operated exchange offices handling independent films released by the Motion Picture Distributing and Sales Company, in Indianapolis, Cincinnati, Louisville, Evansville, Dayton and Rock Island; he then conducted offices for the Universal in St. Louis, Kansas City, Oklahoma City, Wichita, Memphis and Little Rock for three years. Later he came to New York as General Manager of the Mutual Film Exchanges, and then joined Art Dramas, after which he became President of the Sterling Pictures Corporation. Mr. Beck organized and became the first President of the F. I. L. M. Club of New York.

Mr. Beck states: "During my twelve years' experience in the motion picture business, I have never seen a year go by that did not bring wails of woe from people in the business that the industry is in a chaotic condition. I am thoroughly familiar with the situation throughout the entire United States at the present time, and I can safely state that the independent exchange man who has conducted his dealings along conservative lines is in very excellent spirits. I am willing to sink or swim in the independent sea, and if it never looks any worse than it does at

Arthur F. Beck.

the present time, I am satisfied to venture out without life preservers."

The Sterling Pictures Corporation are shortly to announce a new series of big productions that they are obtaining for independent distribution.

"The Grain of Dust" for Leon Netter.

In connection with his recent announcement of the acquisition of "Carmen of the Klondike," "Who Shall Take My Life" and "The City of Purple Dreams," Leon D. Netter advises that he has also secured rights to the Crest Picture "The Grain of Dust," featuring Lillian Walker, and that it will be handled in Ohio and Kentucky through his Masterpiece Film Attractions' offices in Cleveland and Cincinnati.

Goldburg to Handle Rialto-De Luxe Productions

One Feature Will Be Released Each Month on State Right Basis, Commencing April 1—Dramatic and Literary Successes Picturized.

JESSE J. Goldburg, state right distributor, has signed a contract with a prominent producing concern to release one feature, five reels or longer, each month for one year, the first to be released April 1. The productions will be known as Rialto-De Luxe Productions, and each will be an adaptation from a dramatic or literary success. The first three are now complete, and the fourth is in process of manufacture. The first is an adaptation from a popular novel, the second and third are based on two plays that have appeared on Broadway within the last five years, and the fourth is a sensational drama that had its vogue on the stage in London and New York for a long time.

Mr. Goldburg will be the exclusive sales and exploitation representative, and the pictures will be handled on a state right basis. Although no public announcement has been made of the issuance of these releases, yet, through correspondence, a little more than one-third of the territory of the United States has been closed. The franchises contain a provision guaranteeing the high character of the productions.

Mr. Goldburg states: "As a result of my tour of the United States, recently completed, I feel that the time is ripe for a steady and consistent line of attractions that meet the present-day demand of the independent distributing field."

The territorial divisions of the United States and the percentages allotted to each territory applied to the Rialto De Luxe Productions is said to be radically changed from the commonly accepted method heretofore followed by independent distributors.

Maytrix Buys "Zongar" for New York.

The Greater New York and Northern New Jersey rights of Bernarr Macfadden's thriller, "Zongar," have been purchased by Maytrix Photo Plays, Inc., with headquarters on the eighth floor of the Godfrey Building. Within the next fortnight the firm's booking plans will have been completed, and the Macfadden feature will be an Eastertide attraction in many of the local houses.

Maytrix Photo Plays, Inc., is composed of S. B. Kramer, who was affiliated with Universal for three years, and William Lewis, an experienced salesman. In addition to "Zongar," starring George Larkin, the firm is also handling "Humility," featuring Betty Brice and Murdock McQuarrie, and "When Destiny Wills," featuring Grace Davison and Melbourne McDowell. They will also be interested in the handling of the famous Rube Goldberg animated cartoons.

Prosperity Trip by Spitzer.

Nat H. Spitzer, vice-president and sales manager of the King-Bee Films Corporation, left last Monday on the "Twentieth Century" bound for Hollywood. He will stop off at the various exchanges handling the Billy West Comedies to congratulate them personally on the success achieved with this brand of two-reelers.

Upon arrival at Hollywood he will meet Louis Burstein, president of the King-Bee Films Corporation, and both will return to New York together.

Publishers to Push the Song "Mickey."

Following the announcement that the song "Mickey" will be vigorously exploited in connection with the Western Import Company's picture with the same title, featuring Mabel Normand, the publishers, Daniels and Wilson, Inc., advise they have arranged for store and decorated window displays in the Kress, McCrory, Woolworth and Kresge syndicate stores, as well as in department stores, also that they will run ads in the bulletins of music jobbers, such as Plaza, McKinly, Enterprise, Crown and Forster which reach several thousand dealers in the United States and Canada.

The publishers will also use an illustrated cut of "Mickey" on the back of all of their future publications, which will advertise the photoplay as well as the song, and many thousand pamphlets are being

Scene from "Mickey" (Western Import).

printed to be sent out in all of their letters, statements, etc., and dealers will be supplied so that they can use them in like manner. Daniels & Wilson, Inc., also advise that "Mickey" is the feature song in their professional, band, orchestra, player-roll and phonograph departments, and they will circularize the entire trade at least twice a month from now on with advance information. It is expected that in this manner, every city, town and hamlet in the United States will be reached before the release of the picture.

Triangle Special Nearing Completion.

Triangle Film Corporation announces that the special feature entitled "The Servant in the House," is nearing completion. It is said to be one of the most ambitious productions that has ever been attempted under the new régime of the Triangle Film Corporation.

Director Jack Conway declares the continuity on Charles Rann Kennedy's play, the work of Lanier Bartlett, is one of the finest he has ever seen, and believes it will be of tremendous help in making the picture a masterpiece.

Working with Conway on "The Servant in the House" are some of the most talented artists in the Triangle playing forces, including Jean Hersholt, as the servant. Jack Curtis, an experienced character man, as the Drain Man, and Harvey Clark as the high churchman. Claire Anderson is cast as the Drain Man's wife. Others who have important parts are Zenaida Williams, Edward Piel, Anna Dodge and little Barbara Connolly.

Steiner Makes Flying Trip.

Mr. William Steiner, of the Jester Comedy Company, has returned to New York from a flying trip to Syracuse, Buffalo, Cleveland, Detroit, Chicago and St. Louis.

He expects to leave again in a few days on a trip in connection with Jester Comedies that will carry him straight through to the Pacific Coast.

Scrantonia Photoplay Corporation Making Comedies

Will Release Two One-Reel Comedies Each Month, Featuring Chinese Actor —Jesse J. Goldburg Is Sales Agent.

WITHOUT the advanced publicity that usually heralds a new photoplay producing concern, the Scrantonia Photoplay Corporation has been quietly producing comedies for several months, and has now announced a program of releases of one-reel comedies, to be issued two each month, commencing April 1. Jesse J. Goldburg will act as exclusive sales and exploitation agent, disposing of the releases on a state right basis.

The first six pictures are completed, and are entitled "The Chinese Musketeer," "Feet and Defeat," "Cheerful Liars," "Hate and Fortune," "Parson Pepp" and "The Ring and the Ringer." These comedies are said to be of an unusual order, refined in nature, yet possessing novelty, and that particular stress has been laid upon a refined idea of humor.

One of the novel attributes is the featuring of Charles Fang, reputed to be the only Chinese comedian in America, and to possess an unusual and infectious smile. And while his work carries with it the mannerisms of the Orient it also has a distinctly American flavor.

Charles Fang was born in San Francisco in 1893, and attended a Chinese private school until he was nine years old, completing his education in Canton, China. Returning to San Francisco he appeared in vaudeville for two years, making his debut in "A Night in Chinatown." In motion pictures he has played in productions of Kalem, World, Fox and Metro companies, appearing with Bushman and Bayne, for the last named organization, in the serial "The Great Secret."

Others in the cast include Paul Panzer, well known to motion picture audiences; Jules Cowles, Irene Boyle, Anna Seacomb and Baby Ivan. Charles R. DeBarge is the managing director.

SALES OF THE WEEK.

Activities in the State Right Market During the Past Seven Days.

SPECIAL Features Company, Knoxville, has secured rights to the Pyramid Comedies and "The Modern Lorelei" for Tennessee, Alabama, Georgia, Florida, Mississippi and North and South Carolina.

* * *

Rights to Bernarr Macfadden's "Zongar" for greater New York and northern New Jersey have been sold to the Matrix Photoplays, Inc., who are also handling "Humility," featuring Betty Brice, and "When Destiny Wills," featuring Grace Davison and Melbourne McDowell.

* * *

"The Grain of Dust," featuring Lillian Walker, has been secured by Leon D. Netter of Masterpiece Film Attractions, Cleveland and Cincinanti, for the states of Ohio and Kentucky.

* * *

The Edward Warren Production, "Souls Redeemed," handled by Arrow Film Corporation, has been sold for Michigan to Royce Shallenberger and C. C. Hite.

* * *

Harris P. Wolfberg of the Harris P. Wolfberg Attractions has secured the rights to western Pennsylvania and West Virginia, for the W. H. Clune productions, "Ramona" and "Eyes of the World," which are being marketed by the Arrow Film Corporation.

* * *

New Jersey and Greater New York rights to "Ignorance," handled by the United Business Association of Pennsylvania, have been sold to Henry A. Gilmore, 130 West Forty-sixth street, New York.

* * *

Ivan Film Productions report the following sales on "Life or Honor?": To V. H. Hodupp, Inc., Indianapolis, for Indiana, Missouri and Kansas; to M. & R. Feature Film Exchange, of San Francisco, for California, Nevada and Arizona, and to Ohio Ivan Film Distributors, of Cleveland, for Ohio.

* * *

Shorty Hamilton series of features are being booked by the Associated Theaters of Minneapolis for their houses.

* * *

Arrangements are announced by which all Foursquare Pictures will be handled for the Dominion of Canada by Superfeatures, Ltd.

"Crucible of Life" at Camp Upton.

At a recent special performance at Camp Upton, Yaphank, Long Island, a showing of the General Enterprise production, "The Crucible of Life," was shown to the soldiers, and as a result of the enthusiastic reception Colonel George Vidmer, of the 306th Infantry, requested that they be allowed to keep the print until the remainder of the soldiers had a chance to view it. This request was gladly acceded to. This picture contains many views of army activities, and in order to further assist in war work the General Enterprise forwarded to the Division of Pictorial Publicity of the Bureau of Public Information at Washington a still picture, showing Grace Darmond as the Goddess of Liberty, surrounded by various representatives of the Allies in uniform, with request that it be put to any patriotic purpose possible.

Take Action to Prevent Delay to "Eagle's Eye."

Watterson S. Rothacker, of the Rothacker Film Manufacturing Co., was a visitor in Ithaca, N. Y., where The Whartons are producing "The Eagle's Eye," by William J. Flynn, former chief of the U. S. Secret service. Mr. Rothacker went to Ithaca from Chicago to confer with The Whartons and make provision for the quick printing of all episodes of the serial, so that no traffic congestion might result to the detriment of the distribution of any of the installments. At the conference such provisions were made that all the Foursquare Exchanges through which the serial is being distributed are assured of having their prints well ahead of their release dates.

Star Appears in Picture and Play at Same Time.

Simultaneous with the appearance of Elizabeth Risdon in the featured role in "Mother," the George Loane Tucker production handled by General Enterprises, at the New York theater on March 14, this young woman is also appearing on the stage of the Park theater, another Broadway house, in "Seven Days' Leave."

Miss Risdon's versatility is admirably shown in these two productions, as in "Mother" she is shown in the make-up of a wrinkled and gray-haired woman, while in "Seven Days' Leave" she has an ingenue role. A box party has been arranged in Miss Risdon's honor by several of her friends, who, after viewing her performance on the screen, will witness part of the performance in which she is appearing in person at the Park theater.

Royce Shallenberger to Handle "Souls Redeemed."

Royce Shallenberger, who recently left New York to join forces with C. C. Hite in the distribution of pictures in the Middle West, has bought the Michigan rights to the Edward Warren production "Souls Redeemed." Mr. Shallenberger is the youngest brother of W. E. Shallenberger, president of the Arrow Film Corporation.

RAPF ANNOUNCES TWO PLAYS.

The "Accidental Honeymoon," Starring Robert Warwick, and "Struggle Everlasting," Featuring Florence Reed.

HARRY RAPF announces release on states right plan of two feature productions, "The Struggle Everlasting" and "The Accidental Honeymoon." The first will be "The Struggle Everlasting," in which Florence Reed is starred, supported by a Broadway cast, including Milton Sills and Irving Cummings. It is based on Edwin Milton Royle's play of the same title, which was staged in New York by the late Henry B. Harris and had an extended run. The release date has been set for April 1.

"The Accidental Honeymoon" is Robert Warwick's last production prior to his enlistment in the services of the U. S. A. It was written and directed by Leonce Perret and again offers Elaine Hammerstein as support for Captain Warwick.

It was upon the completion of this picture that Warwick notified Mr. Rapf, president of the Robert Warwick Film Corporation, of his intention to serve his country, and arrangements were made for the dissolution of the company bearing his name, with which Warwick had a lucrative contract, with 65 weeks longer to run. Mr. Warwick was also under contract with A. H. Woods to appear in a stage production. Director Leonce Perret is said to have supplied a breezy story tingling with the romance of youth, decidedly original, and Mr. Warwick has a distinctive role, as it is the first time he has appeared in a comedy. Mr. Rapf has set April 10 as the release date for "The Accidental Honeymoon."

WHAT THE PICTURES ARE DOING.

Reports from Exhibitors and Exchanges Regarding State Right Features.

FOURSQUARE exchange managers and several theaters, including the Stanley and the Eighty-first Street in New York, report that the first installment of "The Eagle's Eye," released in New York, Boston and Chicago territories this week, "went over great" to packed houses. Manager Shackman of the Eighty-first Street says, in addition to his usual patrons, it brought many from outside territory.

* * *

Magnet Film Exchange announces that the manager of the Eighty-first Street theater, New York, was so pleased with a week's showing of "The Two-Gun Man" in "The Bargain" that he has booked the second Hart feature handled by W. H. Productions, "The Bandit and the Preacher," for a week's run, beginning April 1. They also advise that there is a big demand for the Mack Sennett Keystone Comedies.

* * *

W. E. Drummond of Special Features Company, Knoxville, states he has been successful in booking "The Bandit and the Preacher" and "The Hell Hound of Alaska" in many of the leading theaters in his territory, and is enthusiastic over results so far obtained.

* * *

Benjamin Friedman, of the Friedman Film Corporation, states that for several months prior to his securing rights to the Hart, Fairbanks, Keenan and Talmadge re-issues, handled by Hiller & Wilk, he has had inquiries from exhibitors for these pictures and looks for record-breaking bookings.

* * *

W. E. Shellenberger of Arrow also advises that "Today" played a week's engagement at Strand theater, Buffalo, creating a great deal of favorable comment, and that same reports were made regarding runs at Strand, Washington, Victoria, Wilmington and Hippodrome, Baltimore.

Keeney's Second Production

Based on Story by Guy Bolton, Author of Successful Musical Plays.

SINCE it became known that Guy Bolton, author of "Oh! Boy!" "Oh! Lady! Lady!" and other stage successes, had turned his hand to scenario writing, much interest has been aroused in the probable results of his venture in the new field. As already announced, his first production, "Marriage," has been accepted by Frank J. Keeney, who has engaged for the picture an all-star cast, headed by Catherine Calvert, who also starred in the first Keeney picture, "A Romance of the Underworld," soon to be released. She will have the same leading man, that is, David Powell, who formerly played leads for

David Powell.

Mary Pickford, Edna Goodrich, Ann Murdock and Olive Tell. The remaining members of the cast are new. Among them are Thomas Holding, who played opposite Madame Petrova in four of her principal pictures and also opposite Pauline Frederick; and Walter Hiers, who has supported Ethel Barrymore and Marguerite Clark.

In line with his policy of having other beautiful women in addition to the star, Mr. Keeney has engaged Miss Hazel Alden, who is of a distinctive blond type and who has won popularity as a member of western stock companies and also appeared in Christie Comedies. Another member of the cast is Ida Darling, well known on the stage and screen, who played the wife, opposite John Mason, in "Common Clay," and for a time was a member of the Famous Players forces.

The picture will be under the direction of James Kirkwood and all of the interiors will be made in the Keeney Studio at 134th street and Park avenue. It will probably be necessary for the company to travel for considerable distances to get some of the exteriors.

Unique Sets Used in "The Wrong Flat."

In filming "The Wrong Flat," the fourth Jester Comedy, featuring Twede Dan; it was necessary to construct many unique sets, including balconies, orchestra and stage of a famous old theater, which illustrate the extremes to which it is necessary to go in the production of modern motion pictures. This picture is now complete, and will in a few days be sent to the exchanges handling Jester Comedies for their inspection and opinion pursuant to William Steiner's "show you" policy.

Screenings of the April release, "All For Her," are also being conducted at the present time in exchanges throughout the country.

Many First Run Houses Book "Tarzan of the Apes"

Ninety Prints Necessary—Twenty-one for New York City Alone—Unique Publicity and Advertising Aid Prepared by First National Exhibitors' Circuit.

THAT first-run houses are always ready to accept pictures of merit and that almost every high-class film theater in the country is open for pictures of sufficient pulling power is attested by the bookings on "Tarzan of the Apes," announced for release Easter Sunday, March 31.

The Isis theater, Denver; Circle theater, Indianapolis; Victoria theater, Philadelphia; Globe theater, Boston; Tivoli theater, San Francisco; Marcus Loew's New York American, Victoria, Greeley, West End, Palace, Boulevard, Fulton, Delancey Street, Royal, Orpheum, Avenue B, Warwick, Circle, National and ten others; William Fox's Academy of Music, Riviera, Audubon, Folly, Riverside, Washington, Star, Crotona and five other houses; B. S. Moss' Hamilton, Jefferson, Prospect and other theaters; Poli's Bridgeport, New Haven, Waterbury, Springfield, Meriden, Hartford and Worcester, and Proctor's circuit; Turner & Dahnken's houses in the Far West and the principal theaters at Portland, Seattle, Washington, Wilmington, Baltimore, Richmond, Milwaukee; the Strand, Minneapolis; the Metropolitan, St. Paul; the Victoria, at Wilmington; Webb's theater, Newark and Trenton, St. Louis, Omaha, Kansas City; Madison theater, Detroit; the Davidson theater, Milwaukee, and seventeen other houses of first-run calibre will show this picture during the first two weeks in April.

It is announced that twenty-one prints will be required for first-run bookings in Greater New York alone, and for the entire country, instead of sixty prints, as at first thought necessary, ninety will be used. This is said to exceed the number used on any production thus far released to motion picture theaters.

The First National Exhibitors' Circuit have arranged for the following novelties: Several live apes have been contracted for, and will be rented to the exhibitors. Large quantities of heralds, depicting the ape stealing the baby from the cradle, have been published, and will be furnished at a rate lower than the usual one-color throw-away. Cards in twelve styles are being distributed, and can be used in follow-up style. Unusual lobby display of papier mache plaques, such as characterized the Broadway theater during the run of the picture there, are in abundance, and will be loaned to the theaters at a low figure. Stuffed lions and tigers and apes and gorillas will be hired out for lobby display. Campaign books are being distributed, and attractive display books are on the press and will follow; while the lithographic posters, which attracted such attention in New York, are being sent to all exchanges for use by the theater owners throughout the country.

Ivan Announces New Policy

Will Release Feature Production Each Month—First Three About Ready.

IN accordance with the new policy inaugurated by I. E. Chadwick, executive head of Ivan Film Productions, this organization will in future release one feature each month. The first three pictures are practically ready and are the work of Directors Lawrence Humphrey and Grandon respectively.

Rights to "Life or Honor?" which will be the first release under this new plan, were recently shown to a few buyers, and, although still in an unfinished state, in addition to the sales for New York, New Jersey and New England reported in our last issue, rights have also been disposed of for Indiana, Missouri and Kansas to V. H. Hodupp, Incorporated, of Indianapolis; for California, Nevada and Arizona to M. & R. Feature Film Exchange of San Franciso, and for the state of Ohio, to Ohio Ivan Film Distributors of Cleveland.

"Life or Honor?" was produced under the direction of Edmund Lawrence and is said to be a drama of mystery and thrills, in which extraordinary situations are introduced in connection with a "detective" plot; and this picture, as well as the other two referred to above, is announced as differing from the Ivan productions of the past.

Jewel Takes Over Julian's "Kaiser."

JEWEL Productions, Inc., has purchased the world's right to "The Kaiser, the Beast of Berlin," from the Renowned Pictures Corporation. The latter organization originally acquired the production from Rupert Julian, who produced it and also appeared in the title role.

The transfer of rights goes into immediate effect, and for the remainder of its run at the Broadway theater the production will be sponsored by Jewel. The latter organization is also planning to present the picture in Boston, Chicago, Philadelphia and Los Angeles, San Francisco and other large cities for initial showings within the next thirty days.

New York City has given "The Kaiser, the Beast of Berlin," a remarkably enthusiastic reception. The publicity given the picture by the newspapers reviewers, plus the "stunts" put over by the house management, have caused the theater to hang out the S. R. O. sign every day since the opening.

All Jewel offices have already received their prints of the subject, as well as all the advertising props that have helped put the subject over in New York.

Distribution of Gerard Picture Undecided

The success of the Gerard photoplay "My Four Years in Germany," at the Knickerbocker theater, has exceeded anticipations and seats are stated to be available eight weeks ahead.

The method of further exploiting the picture in other parts of the world besides Broadway, New York, has not yet been selected. The decision arrived at will be announced later.

The company owning and operating the production feel thay have a unique and great money making picture and thus are under no necessity to hasten in disposing of any of the rights.

"His Daughter Pays" (Piedmont).

A film version of the famous play "La Baccarat," by Frederick H. James, has just been completed by Piedmont Pictures Corporation under the title "His Daughter Pays." It tells the story of a diplomat, the father of two daughters, who, when on the point of selling secret information to the enemy of his country, refuses to do so and has his eldest daughter abducted. She becomes a dancer in a Paris cabaret, and the safety of his youngest child is threatened.

It is said that one of the features is the performance of twelve Oriental dancing girls who appear in a Turkish scene.

The role of the daughter who becomes a dancer is taken by Gertrude McCoy, well known for her work in many Edison productions, and other features. Pauline Curley, who is seen as the younger sister, has appeared in Goldwyn and Metro productions, also in "The Fall of the Romanoffs." Charles Graham assumes the role of the grief-stricken father, while Henry Sadley appears as a Paris gambler and Barry Whitcomb as a Turk.

Manufacturers' Advance Notes

Brunet Talks of Pathe Policies Under His Administration

PATHE policies under the administration of Paul Brunet, vice-president and general manager, include comprehensive plans for the world-wide distribution of quality productions through the international organization of Pathe Freres. The outstanding feature of the plans for the American market is the announcement that four serials in addition to "The House of Hate," the current serial release, will be issued in 1918. Under the direction of Charles Pathe a new standard has been set for serial productions, and Pathe's continued photoplays of the future will be of a quality never before attempted.

Pathe production is under the control of Ferdinand Zecca, director general of productions, under the new administration.

"It is our idea to have the name of Pathe asociated with quality productions only," said Mr. Brunet. In other words, when a picture is released under the trade mark Pathe, we want the exhibitor to know it is a good picture.

"Charles Pathe was the first to realize the opportunities of world-wide distribution. Under his policy, the cost of the negative is divided among the exhibitors of all countries instead of being charged, through high rentals, against a proportionately few of those who show the picture. Wherever there is a motion picture theater a Pathe representative can be found. Pathe has agents in every important motion picture centre of the world. In the United States we have thirty exchanges. We are well organized in Canada and Mexico. Our South American activities are centered in Venezuela, Chile, Peru, Bolivia, Brazil, Argentine, Uruguay and Paraguay.

"Steadily this world-wide distributing organization has been perfected, and now Pathe is organized in Russia, Algeria, South African Republic, West Indies, Australia, New Zealand, Tasmania and the adjoining islands in the Pacific, Spain, Italy, Sweden, Norway, Denmark, Switzerland, Bombay, Singapore, Manila, Batavia, Shanghai, Hong Kong and Japan. France is the headquarters of the Pathe organization.

"This organization, under one central control, enables Pathe to throw open the markets of the entire world to the producers of good pictures.

"This policy of 'quality pictures only' applies to serial program as well as to features," Mr. Brunet stated. "'The House of Hate,' the first serial released in 1918, sets a new standard for production, cast and story. Production is actively under way on a new serial to follow 'The House of Hate.' It is understood this is a new type of Western story, written by Gilson Willets, author of 'The Double Cross,' produced under the supervision of the Astra Film Corporation."

"House of Hate" Going Strong.

"The House of Hate," Pathe's new serial, starring Pearl White with Antonio Moreno and a big cast including Paul Dillon, Peggy Shaynor, opened on the 10th to a larger total of advance collections than any former Pathe serial. Actual figures, according to a statement from the Pathe offices, point to this serial as the biggest drawing card the company has put out. "The House of Hate" is playing in a record-breaking number of theaters in New York City, including the Mayer & Schneider Circuit. The picture will also be seen at the Boligini Circuit. The picture is running at the Grand Opera House, Twenty-third street and Eighth avenue. This theater seats 2,000.

Billie "Sculps" as Well as Knits.

Miss Billie Rhodes, camera comedienne and holder of the motion picture knitting record for spinsters, having completed eleven sweaters and twenty-seven pairs of socks for soldiers, goes in for clay modeling in some of her more reposeful moments. Miss Rhodes' most recent achievement in that line was a clay model of herself in the act of knitting a sweater, and as several of her friends complimented her on the statuette she had it mounted on a pedestal, just to prove that she could "sculp" if she happened to feel in a molding mood.

Notes of Paramount Players.

Elsie Ferguson and Maurice Tourneur, her director, accompanied by the players in the cast of "A Doll's House," have left for Maine, where exterior scenes in the famous Ibsen story will be taken.

The title of Marguerite Clark's picture, on which she is now working, might have been "Rich Girl, Poor Girl" instead of "Rich Man, Poor Man," for in the story Miss Clark experiences poverty and riches. J. Searle Dawley, who is directing the actress, says: "This will make a splendid vehicle for Miss Clark, as it permits the portrayal of scenes in the first part of the picture which make her diminutiveness especially effective, and in marked contrast with the serious dramatic moments which take place when she becomes older."

W. L. Abingdon, an actor who has been prominently identified with the stage of America and England for more than forty years, has been engaged for the part of General Zariskene, Chief of Police of Petrograd, in "Fedora," the Paramount picture, starring Pauline Frederick in Sardou's famous play.

Wallace Reid and Ann Little, directed by Donald Crisp, have begun work on "Believe Me, Xantippe," the production taken from the well-known Harvard prize play, and which had such a successful run in the eastern theaters a few seasons ago. In this picture Miss Little returns again to cowgirl rig in her role of a Colorado mountain maiden, while Mr. Reid, as the clubman who goes west on a wager, is cast for an entirely agreeable part.

The rain still continues intermittently, and as a consequence the companies at the Lasky studio are mostly working indoors. George Melford is rounding out "Sandy," with Jack Pickford and Louise Huff, which will soon be finished.

Commodore Blackton has begun work on "Missing" with interior scenes. James Young is directing. Sylvia Breamer and Thomas Meighan have two of the principal roles.

Jack Holt will probably go back to the Thomas H. Ince fold for a western picture.

New Story from Triangle Winner.

Triangle is producing a two-reel comedy written by Mrs. Kate Corbaley, author of the $1,000 Triangle prize story, "Real Folks." The subject is "Mr. Briggs Closes the House." In the cast are Edwin Brady, Myrtle Rishell, Anna Dodge, Fred Mack and Frank M. Caffrey.

Earle to Lavish His Art on Second Nazimova Picture

MME. NAZIMOVA'S second great screen play to be presented by Metro will be dignified by the most artistic treatment known to the world of motion pictures. The aid of motion painting, the discovery of Ferdinand Earle, has been invoked in preparing for the screen this new production, in which the great Russian star plays the part of a gypsy princess. Mr. Earle, who has studied long with such renowned artists as Whistler and Bouguereau, is an artist-pioneer who believes that the same results can be attained on the screen that are obtained in the sister arts by Edmond Dulac Bakst and Urban. Maxwell Karger, himself an artist and always interested in new art-forms, has given Mr. Earle an opportunity to develop his ideas at the Metro studio, and the new Nazimova picture will profit as a result.

As a sort of pictorial interlude, Mr. Earle will show the development of a celebrated resort of wealth and fashion from earliest times. Its splendid tropical solitude, before the arrival of man, is first pictured. The scene changes as if by magic throughout the succeeding stages of evolution, giving full value to the natural beauties of the place, up to the fulfillment of its destiny as a garden-spot of earth. Nazimova herself figures in the closing views. Art-titles have also been made by Mr. Earle, for the entire production, paintings in harmony with the accompanying scenes having been made for the purpose.

Mr. Earle has been obliged to turn inventor at various times since he began his researches in the new art, which he calls motion painting. Among other things he has invented a dual exposure camera, which takes two separate exposures simultaneously on one film. Technical details are many in connection with the work, but to those who view the finished result on the screen, the final effect is the principal thing. The effect is whatever the artist wants it to be, either exterior or interior, and it changes as rapidly and as often as he wants it to. The whole process sounds like magic, and the effect is indeed not unlike magic, for the artist is able to give the appearance of stars shooting in space, of Father Time unveiling the varying seasons in succession, or of order coming out of chaos in a representation of the world's beginning. These have the actual appearance of reality, but are nothing more nor less than an unusual and extremely clever use of paintings. The artist has been obliged to experiment with different pigments, oils and surfaces in order to obtain something that will photograph in the way he wishes. The intricacy of the process protects him, because he might explain practically every detail of the proceeding and still run no risk of having his work duplicated.

Exchanges Get Two Capitols

Goldwyn Sends to Branches Its Initial Parsons Comedies.

FINAL arrangements have been completed by Goldwyn for the distribution of Capitol Comedies, starring "Smiling Bill" Parsons. Prints of the first two releases, "Billy's Predicament" and "Bill's Baby," have been shipped to Goldwyn branches throughout the United States and trade showings will be had at an early date.

Goldwyn believes that the demand for clean, interesting comedies, trading on the foibles of human nature and devoid of slapstick, is greater at this time than ever before and expects the Parsons comedies to fill an exhibitor need. Each runs about 2,000 feet. One will be released every other Monday, beginning with "Billy's Predicament" at a date shortly to be announced. Exhibitors desiring to book the first year's output, or twenty-six comedies, will be given the preference in placing of contracts.

Believing that there is not a heavy demand for the usual accessories in the showing of two-reel comedies, Goldwyn will issue but two posters for these productions—one one-sheet and one three-sheet. Special attention has been given to the selection of the material for these, however, and unusually attractive paper has been prepared.

"Smiling Bill" Parsons, star of Capitol Comedies, is a film magnate by persuasion, but a comedian by birth. As president of the National Film Corporation he is one of the owners of "Tarzan," a feature picture just concluding a long and profitable Broadway run. He engaged himself as star of his own comedies when he couldn't find a man fat enough and bald headed enough and jolly enough to visualize the character he had in mind.

Parsons will play the same character in all of the comedies, though each is built on a story separate and distinct.

High Lights in "Ordeal of Rosetta."

"The Ordeal of Rosetta," which Alice Brady is now making for Select, is marked by a number of interesting details of direction, in which Emile Chautard and his assistant, Albert Lena, are achieving noteworthy results.

This picture calls for an interior in a theatrical agency, to which comes Alice Brady as Rosetta Gelardi with a manuscript she has typed at the Stenographers' Bureau, where she is employed. In looking about for a model for this set Mr. Lena visited the offices of a well-known theatrical agent in New York, and found it admirably suited to his purpose. Accordingly, before the opening of the office one morning, Mr. Lena photographed the premises and took exact measurements of the various rooms, all of which he reproduced for the agent's office set in the photoplay.

For the Long Island home of the author hero of the story was taken the gorgeous mansion which is the pride of Ramsey, N. J. The grounds about the house were used for the water scenes, the bridge scene, the driveway and the automobile scenes, reproducing the elaborate surroundings of a palatial country estate.

In this picture Alice Brady plays a dual role—the innocent, sweet Rosetta, and her long lost twin sister Lola, who has fallen into evil ways and whose misguided attempts at revenging Rosetta's imagined jilting lead to tragedy.

Take Trip South for One Scene.

Goldwyn's "The Splendid Sinner," in which Mary Garden makes her second screen appearance, is replete with modern military atmosphere. Much of the action takes place in a Belgian chateau transformed into a base hospital, where Miss Garden is serving as a nurse. Anders Randolph, who plays a German officer, is seen on the film astride a spirited horse in a scene where the trees and fields are unmistakably those of midsummer.

As the production was actually filmed during the Northern winter, it was necessary for Director Edwin Carewe to take Randolph and David Abel, the cameraman, for a pleasant jaunt to Savannah to "shoot" the single scene. And the purpose was served when Randolph mounted his charger, cantered away, then back to the camera, the simple action consuming but five minutes. On the screen scarcely five seconds of the incident are shown.

Scene from "An Alien Enemy" (Paralta).

Louise Glaum Completes Her Initial Paralta Play

LOUISE GLAUM'S first production, which has been made since her connection with Paralta Plays, Inc., has just been completed at the studios of that company in Los Angeles, and only twenty-six working days were engaged in the filming. In spite of some cloudy weather and a rainy week, besides other unavoidable delays, the production has been finished within its schedule and without sacrifice from the standpoint of dramatic excellence.

There are many features of especial interest attached to Miss Glaum's first Paralta production, the most important one being that it will place her in a new field of drama, which has for its scope straight dramatic acting and which releases her from the cramped confines of seductress characterizations.

The title of her first Paralta play is "An Alien Enemy," and was written by the Paralta staff author, Monte M. Katterjohn, who also appears in the screen version. The theme is one of timely appeal, dealing with international intrigue and the world's powerful and little known military intelligence system, whose giant arms are ever reaching secretly to every branch of human endeavor. Thrilling scenes, ranging from intense emotional portrayal, in which Miss Glaum holds the center of interest, to big ensemble scenes, where real United States troops are seen marching through the streets of a French village, feature the production throughout.

While having a background of the great war, "An Alien Enemy" is distinctly not a war play, but one in which human emotion is the main element. Miss Glaum appears in a role in which she is enabled to display her remarkable powers of heavy emotional acting. Miss Glaum will be supported in "An Alien Enemy" by Thurston Hall, as leading man, and Arthur Allardt in the heavy role. The remainder of the cast of supporting players includes Joseph J. Dowling, Charles Hammond, J. Morley, Roy Laidlaw and Clifford Alexander.

The production was staged under the direction of Wallace Worsley.

Big Trio for General's "Shame."

Next to its "punch" as an intensified social problem in dramatic form, the stars, direction and story merit are being presented by General Film Company as the outstanding features of the John W. Noble production of "Shame." The three persons chiefly responsible for the screen perfection of "Shame" are Director Noble, Zena Keefe, the star, and Niles Welch, the leading man.

Inasmuch as all three names have a big advertising value, General Film believes that "Shame" will be one of the most successful feature productions launched in many months.

"Queen of the Sea" Released in May.

"Queen of the Sea," which Annette Kellermann made for William Fox, has a tentative release for May 5. In magnificence of setting, beautiful photographic effects, and dramatic interest "Queen of the Sea" is said to excel "A Daughter of the Gods." Many of the scenes were made at Bar Harbor, Me., last summer and society people took the liveliest interest in the activities of the motion picture stars.

Hazel Washburn in Graphic Pictures.

In Hazel Washburn, now appearing in productions of the Graphic Film Corporation, Ivan Abramson states that he has a "find," as she is possessed of great beauty, talent and personality, to which is added the characteristic of hard, conscientious work and strict attention to detail. While still a little girl—she is still in her teens—she showed ability for character portrayal and amused her family and friends by imitating persons in the neighborhood. This practice has proved valuable to her in bringing out fine points of character creation and individual idiosyncrasies.

The Graphic Film Corporation announce that Miss Washburn will appear in pictures in which the parts are written especially for her so as to afford an opportunity for her talents.

Tully Story for May Allison.

Metro Pictures Corporation has purchased from May Tully an original screen story for the use of May Allison. Miss Allison will begin work on the production as soon as she completes her present Metro picture, "Social Hypocrites," a screen version of Alicia Ramsey's successful drama, "Bridge," which is being directed by the celebrated Frenchman, Albert Capellani.

Goldwyn to Distribute Three Productions by Selexart

GOLDWYN Pictures Corporation announces the closing of a deal whereby exhibitors throughout North America are to be offered three big motion picture productions from the studios of Selexart Pictures, Inc. Their excellence is such that Goldwyn has no hesitancy in proclaiming them money-makers for theaters everywhere. Though release dates have not been announced it is probable that the first production, "Blue Blood," starring Howard Hickman, will be ready for trade showing within a fortnight. "Blue Blood" is from the story by J. Grubb Alexander and Fred Myton and was directed by Elliot Howe.

Howard Hickman needs no introduction to American motion picture audiences. Originally an actor of the spoken stage, he began his career in a Bernhardt company and then played in repertoire with Melbourne McDowell. His first screen work was with Universal, from which he went to Lasky, where he appeared in "The Sin Ye Do" and "The Female of the Species." For Triangle-Ince, "The Snarl" was his most important work. Of late he has been a player with the Paralta Company. Rhea Mitchell and Howard Hickman are co-starred in "Social Ambition," the second of the Selexart productions. This is from the story by W. W. Wing and was directed by Wallace Worsley. Miss Mitchell, too, began her career on the legitimate stage. She played in stock at the Alcazar, San Francisco, and later was seen throughout the country on the Orpheum Circuit. She has appeared on the screen for the New York Motion Picture Company in "Three Musketeers," for the American in "Sealed Lips," "The Great Stanley Secret" and "Gilded Youth," and in "Whither Thou Goest." In recent months she has been a featured Paralta player.

Miss Mitchell is starred alone in "Honor's Cross," the last of the group. The picture, directed by Mr. Worsley, is from the story by H. B. Daniel.

The Selexart productions will be booked entirely apart from Goldwyn Pictures, though Goldwyn customers will be given the preference in contracting for the group of three specials.

Big Warship on Brady Film

"Stolen Orders" Has Notable Backgrounds, Including Dreadnought.

AMONG the many interesting and unusual scenes in "Stolen Orders" William A. Brady's spectacular picturization of the famous Drury Lane melodrama, "Sealed Orders," and the first of the series of big feature productions announced by Mr. Brady at the time he severed his connection with the World Film Corporation, are those taken on board a United States man of war. These are especially unique and interesting at this time when the eyes of the world are focused on our fighting ships. It is not permitted to mention the name of the battleship which will be shown on the screen in "Stolen Orders" nor its location at the time the scenes were photographed. Suffice it to say that it was somewhere in America, and that episodes of intense dramatic interest were filmed on its deck.

The entire personnel of the crew, officers and men alike in large number, aided in their enactment, lending not only atmosphere but absolute realism as a background for the action in which Kitty Gordon, as the wife of an Admiral of the American Navy, George McQuarrie as that Admiral; Carlyle Blackwell, as a young naval officer, and June Elvidge and Montague Love figure prominently.

"Stolen Orders," for whose presentation Mr. Brady enlisted the services of six stars, including little Madge Evans, promises many extraordinary features, and Mr. Brady shortly will inaugurate an extensive advertising campaign in its behalf.

Clover Comedies Begin April 2.

The first of three Clover Comedies being produced at the Denver studios of the National Film Corporation for General Film distribution has been completed. "Bud" Duncan, of "Ham and Bud" fame, and Dot Farley, the popular star of a dozen popular comedy brands, and "Kewpie" Morgan are featured in this series of one-reel laugh-makers. The first three subjects announced are "From Caterpillar to Butterfly," "Rip Roaring Rivals" and "The Wooing of Coffee Cake Kate." The initial subject will be released April 12, and other subjects will follow a week apart.

Bud Duncan is the former teammate of Lloyd V. Hamilton in the Ham and Bud Comedies. Miss Farley is well known as the brilliant comedienne of many Keystone, Universal and Sunshine Comedies.

General Names Ten "Slim" Comedies.

General Film Company begins with the current week the distribution of a series of reissues of the popular Essanay Snakeville Comedies of a few years ago. These one-reel subjects, featuring the antics of Slippery Slim, will appear once a week. The first ten subjects announced are:

"The Snakeville Fire Brigade," "The Snakeville Sleuth," "Slippery Slim and the Fortune Teller," "Slippery Slim and the Green-Eyed Monster," "When Macbeth Came to Snakeville," "Slippery Slim and His Tombstone," "Slippery Slim and the Impersonator," "When Slippery Slim Met the Champion," "Snakeville's New Waitress" and "Slippery Slim's Dilemma."

Scene from "Good Night, Paul" (Select).

New Blue Ribbon Feature Combination.

A new Blue Ribbon feature combination, composed of Gladys Leslie and Edward Earle, is announced by Albert E. Smith, president of the Vitagraph Company. They have already begun work in "Ann Acushla," an Irish drama from the pen of Paul West, which is being produced under the direction of William P. S. Earle.

Miss Leslie has been under the direction of Mr. Earle ever since she joined the ranks of Vitagraph stars more than six months ago, and this will be the fourth five-reel feature in which she has appeared.

Edward Earle recently scored a success in the group of one-reel comedies, in which he was directed by Graham Baker, with Agnes Ayres appearing opposite him. Previously he had appeared as the star of two Blue Ribbon features—"For France" and "The Blind Adventure."

In addition to his work before the camera, Mr. Earle has devoted himself to writing, and he was co-author with Graham Baker of most of the new Vitagraph comedies.

With Miss Leslie and Mr. Earle in "Ann Acushla" there will appear a number of other Vitagraph favorites, including Julia Swayne Gordon, "Mother" Mary Maurice, Charles Kent, William Dunn and Betty Blythe.

Vitagraph Reissues Drew Comedies.

The week of March 11 marked the return of Mr. and Mrs. Sidney Drew to the Vitagraph program, that being the date set by Albert E. Smith, president of the company, for inaugurating the Drew reissues which were announced by him a short time ago. Henceforth these one-reel comedies, which started the Drews on their wonderfully successful screen career, will be issued weekly. Thirty-five subjects, supplying releases for as many weeks, already have been chosen for reissue.

The March Drew releases as announced by Vitagraph are as follows: March 11, "Their First Quarrel"; March 18, "A Telegraphic Tangle"; March 25, "His Wife Knew About It."

"The Purple Lily" (World).

World-Pictures announces a change in the title of the picture to be released on April 23, in which Kitty Gordon is the star. During the working period this picture has been known as "Devil's Dice," but the title has now been changed to "The Purple Lily." Director Kelson selected an excellent cast to support Miss Gordon.

Director Vale Goes to Florida.

Montagu Love, Barbara Castleton, Director Travers Vale and their company left for St. Augustine March 13. The purpose of the trip is to shoot a single scene of the first Castleton-Love World production, "The Swarmi." This particular scene requires a setting of peculiar mystic beauty, and the director decided the backgrounds of Florida alone would suffice.

Kerry Again in Talmadge Support.

In "Good Night, Paul," the rollicking farce success, being made for the screen for Select by Constance Talmadge, the star is again supported by Norman Kerry as her leading man. Kerry's first opportunity to play leads with Miss Talmadge came in her recently completed Select picture, "Up the Road with Sallie."

Big Campaign for Serial

Universal Designs Many Advertising Aids for "The Lion's Claws."

BOOK With Your Eyes Open will be the battle cry of the Universal salesmen in handling the forthcoming serial, "The Lion's Claws." And, backing up its salesmen, Universal has devised a most comprehensive campaign, got up with the express purpose of helping its representatives convince the trade, and the trade in turn to convince the public, of the newest U. serial's box office and production quality.

That "The Lion's Claws" will prove the most successful serial ever produced by Universal is confidently believed by the officials of that organization. This feeling of optimism is based upon the reception accorded "Liberty" and "The Red Ace," Marie Walcamp's previous serial vehicles. It is declared that the quality contained in the episodes that have already been produced is also responsible for much of this enthusiasm upon the part of Universalites. Harry Harvey, who has directed several of the most popular "to-be-continued" stories, is directing "The Lion's Claws."

In line with the "Book With Your Eyes Open" slogan the Universal advertising department has worked up a comprehensive campaign book which teems with valuable advertising suggestions. Complete campaigns have been worked up for exhibitors. These are mapped out clearly.

Universal has always prided itself upon the fact that the campaigns worked up for use by the exhibitor are thoroughly practical. The teaser ads contained in "The Lion's Claws" campaign book are excellent examples of the producing company's work in this direction. A feature that every exhibitor will instantly appreciate is the flexibility of this campaign. The owner of the small town theater will find it just as easy to put it to work as will the proprietor of the big downtown house.

Exhibitors who are strong for player and trade mark cuts, have been provided with an unusually wide variety of them for use in connection with this serial. The experience gained by Universal in the years it has produced continued screen stories is utilized to good advantage in the preparation of this particular form of advertising matter.

The titles under which the first four episodes of this serial will be issued are Episode 1, "A Woman's Honor"; Episode 2, "Beasts of the Jungle"; Episode 3, "The Net of Terror"; Episode 4, "A Woman's Scream." April 1 sees the release of the first chapter.

Jack Livingston and Pauline Starke in "Innocent's Progress" (Triangle).

Clara Kimball Young Going to Coast With Company

Select Star and Party Travel From Chicago in Special Pullman—Will Produce on Estate She Has Rented.

WHAT with working to complete "The Reason Why," her next Select production, and preparing for a trip to the West, Clara Kimball Young is a busy person. The completion on time of "The Reason Why" is assured. Under the direction of Robert G. Vignola, the filming of the picture is progressing satisfactorily. March 24 is the date set for Miss Young's departure. A special compartment Pullman has been chartered to take the company from Chicago to California.

Miss Young has leased the estate of Thomas Thorkildsen near Hollywood. This estate consists of twenty-four acres, is equipped in the most modern style, and contains every accessory a director could desire. At this place, and in the studio in Hollywood, which she has rented, Miss Young will produce "The Claw," by Cynthia Stockley, which has been adapted for her use on the screen by Charles E. Whittaker; and "The Savage Woman," the adaptation of which was made for the screen by Katherine Stuart from the French novel, "La Fille Sauvage," by Francois Curel.

In the large party which will accompany Miss Young will be the star's father and mother, Mr. and Mrs. Edward M. Kimball; Harry I. Garson, Miss Young's business manager; Robert G. Vignola, director, and William J. Scully, his assistant; Louis J. Physioc, cameraman; Jack Voshell, technical director; Teddy Butcher, studio manager; and Jack Boland, assistant.

In the party also will be Milton Sills, Norman Selby, Mr. and Mrs. Edward Mortimer and Arthur Edeson.

What Fox Stars are Doing

George Walsh Back at Work After Mending Three Ribs.

WITH most of the stars in the eastern studios of William Fox completing their productions last week preliminary work was started on several new photoplays. George Walsh, who broke three ribs in a fall in a cross country run after making "Jack Spurlock—Prodigal," began work at the Kalem studios at Cliffside, N. J. The working title of the production is "440 at Fort Penn." The cast has not been completed yet. The new play is said to afford Walsh an opportunity for his breezy style that appeals to picture goers.

June Caprice, who had been enjoying a rest after making "A Camouflage Kiss," started work on a new play which has the working title of "Blue Eyed Mary." Harry Millarde finished cutting the film in "A Camouflage Kiss."

Virginia Pearson rested last week after making "A Daughter of France." Edmund Lawrence has finished cutting this film. The action in "A. Daughter of France" is laid in a French chateau back of the German lines.

After finishing "The Debt of Honor," her first production for William Fox, Peggy Hyland began last week on exterior scenes on a new play which has "Peg of the Pirates" as a working title. Miss Hyland's director is O. A. C. Lund.

Richard Stanton finished cutting "Rough and Ready," the William Farnum de luxe production. This is the production made by Mr. Farnum before he left for the coast. Many of the exterior scenes were made in the Adirondack Mountains and the snow scenes are said to be fine specimens of film photography.

R. A. Walsh enjoyed a brief vacation after finishing "Woman and the Law," which had its premiere at the Lyric theater in New York City. This is the play based on the De Saulles case. He is now working on a scrpt for a new play.

In the west coast studios Gladys Brockwell has started work on a new play with the tentative title of "Miss Past, Miss Present." "The Honeymooners" is the working title of a new picture which Jewel Carmen is making. Jewel Carmen takes the part of a bride. William Farnum has begun work on a new de luxe production under the direction of Frank Lloyd.

Catalina's Pirate Caves Shown in Metro's "Treasure"

EDITH STOREY and her strong supporting cast in "Treasure" have resumed work at Metro's west coast studios at Hollywood after several days on location at Catalina Island, where some wonderful exteriors were photographed. The island is famed for its scenic grandeurs, among them being any number of picturesque coves, with cliffs rising sheer from the water's edge.

Thrilling episodes on a motor boat figure in several of the tense dramatic moments in "Treasure," which is an original story from the pen of Leighton Osmun, of the Metro scenario staff. In some of these scenes Miss Storey has a splendid chance to display her skill and extraordinary daring as a swimmer.

The plot of "Treasure" has to do with an exciting quest for gold which was sunk when an old trading ship went down. The wreck is washed ashore by a violent windstorm and disclosed after years. A woman and a man, from differing motives, are drawn to the treasure trove, and after many conflicts and adventures find enduring love.

Mr. Osmun, in collaboration with Albert Shelby Le Vino, adopted "Treasure" for the screen. Frank Reicher directs Miss Storey, who has been surrounded by an exceptional supporting cast which includes Lew Cody, Lewis Willoughby, Josef Swickard, William De Vaull and Toto De Crow.

Orientals Visit Pauline Starke.

Pauline Starke, featured player in the recent Triangle picture of New York gang life, "The Shoes That Danced," is a favorite with Japanese film fans. She was visited at the Culver City studio last week by a delegation of Oriental educators, who had admired her screen work and were anxious to get a "close-up" of her in real life.

Irene Hunt Tries Scenario Reading.

Irene Hunt, of the Triangle playing forces, has always had literary ambitions, and has met with no little success as a short story and scenario writer. Her ambition is to become a "sob-sister" on a metropolitan paper. Miss Hunt is now spending her spare time as a scenario reader.

Scene from "The Witch Woman" (World).

Five All-Star Pictures Is Metro's Offering for April

METRO will release five All-Star Series pictures in April with Harold Lockwood, May Allison, Francis X. Bushman and Beverly Bayne, Edith Storey, and Bert Lytel as the stellar players, in the order named. The releasing of the productions introducing May Allison and Bert Lytell as Metro stars in their own right will furnish two important incidents of the month.

Harold Lockwood heads the list with "The Landloper," which will be offered the first week. This picture was directed by George Irving, and is a screen version of Tolman Day's romantic story of the same name. Fred J. Balshofer made the screen adaptation. "The Landloper" presents Lockwood as a bright, energetic young American in a role rich in opportunities. The story is a romantic drama with a picturesque leading figure, Pauline Curley appears in the leading feminine role.

May Allison makes her debut as a Metro star in her own right in "Social Hypocrites," which will be released on April 8. This screen version of Alicia Ramsey's stage play, "Bridge," was directed by Albert Capellani, who also wrote the scenario in collaboration with June Mathis.

Miss Allison is supported by an all-star cast headed by Henry Kolker. Then there are Joseph Kilgour, Frank Currier, Marie Wainwright, Ethel Winthrop and Stella Hammerstein.

"With Neatness and Dispatch," starring Francis X. Bushman and Beverly Bayne, is the release for April 15. This picture is a screen version of Kenneth L. Roberts' story of the same name. June Mathis and Luther Reed prepared the scenario and Will S. Davis directed the picture. Mr. Bushman plays Paul Donaldson, a virile American youth who is mistaken by Beverly Bayne, who plays Geraldine Ames, for "Slim" Keegan, a crook. In the cast are Frank Currier, Hugh Jeffery, Ricca Allen, Sylvia Arnold, Augustus Phillips, Arthur Housman, Adella Barker and Sidney D'Albrook.

Edith Storey is the star in "Treasure," which will be released April 22. Leighton Osmun is the author of the story, and he and Albert Shelby Le Vino prepared the scenario. Frank Reicher directed. This picture displays Miss Storey's best abilities, both as an actress and sportswoman. Lew Cody is Miss Storey's leading man. Lewis Willoughby, an English actor, makes his American debut.

Bert Lytel makes his Metro debut in "The Trail to Yesterday," which is scheduled for release on April 29. This western drama is an adaptation by June Mathis of Charles Alden Seltzer's novel of the same name. Edwin Carewe, assisted by his brother, Finis Fox, directed the production. Lytell plays a typical manly Western hero, who is an expert rider and all-round athlete. Anna Q. Nilsson is Mr. Lytell's leading woman. Harry S. Northrup, Metro's favorite villain, is in the cast, as are Ernest Maupin, John A. Smiley and "Danny" Hogan.

Thus will Metro serve showmen who depend upon this service for important factors in their entertainments.

Kellermann Picture Praised.

"A Daughter of the Gods," the spectacular film extravaganza, is meeting with the same success and is being greeted with the same enthusiasm abroad that has characterized its exhibition throughout the United States, according to an announcement from the William Fox offices. The "picture beautiful" has had extended engagements in most of the countries on the Continent, as well as in Japan, China and Australia, and is now running in Spain.

King Alfonso and Queen Victoria were present at a private showing in Madrid of the million-dollar production and paid a splendid tribute to this magnificent photoplay in which Annette Kellermann starred.

Triangle Activities

William Desmond at Work on "An Honest Man," a Robin Hood Story.

ACCOMPANIED by Francis McDonald, Joe King, Margery Wilson and a score of Triangle players, Director Raymond Wells spent several days last week at the Los Angeles County Jail, doing location work for "The Finger Print," a screen adaptation of John A. Moroso's story, "In the Spring."

Director Frank Borzage, who directed Desmond in this last subject, "Society for Sale," is supervising "An Honest Man," in which Desmond is seen as a sort of modern Robin Hood who believes in taking from the rich and giving to the poor. Mary Warren again will be seen as his leading woman.

Director Harry Edwards has started work on a two-reel comedy entitled, "Their Neighbor's Baby." Ray Griffith, Rae Godfrey, Charles Doran are included in the cast, as well as Fritzie Ridgeway, who was conscripted from the dramatic forces to be a comedienne pro tem.

Triangle Director Cliff Smith and his western company, headed by the "cowboy star," Roy Stewart, are working on the finishing scenes of "Paying His Debt."

Director Thomas N. Heffron and company have been working in the little village of Norwalk, Cal., for several days doing location work for "The Lonely Woman," a new Moroso play, with Belle Bennett in the title role.

Viola Dana Rides at Night.

A gallop by night on a Kentucky thoroughbred will test the horsemanship of the little Metro star, Viola Dana, in "The Night Riders," now under way at Metro's west coast studio under the direction of John H. Collins, its author.

A hurdle over a rural toll-gate is one of the interesting moments in the ride. Luckily, Miss Dana is thoroughly at home on a horse and her activities while mounted are practically limited only by the scenario writer. Albert Shelby Le Vino, head of Metro's western scenario department, has adapted "The Night Riders" for the screen.

Curwood Story Leads Universal for Week of March 25

A STORY by James Oliver Curwood, with whose work both screen fans and readers of magazines are familiar, heads the list of Universal products scheduled for release during the week of March 25. The production, which is in five reels, is entitled "The Girl Who Wouldn't Quit," and is founded upon Curwood's magazine story, "The Quest of Joan." Louise Lovely is supported by a strong cast, which includes Philo McCullough, Charles Hill Mailes, Gertrude Aster, Clyde Benson and H. A. Barrows. Edgar Jones is responsible for the direction. The story tells of a girl's search to run down the man who brought about the life imprisonment of her father, falsely accused of murder, and sentenced as the result of circumstancial evidence. A mysterious chest contained in a storage warehouse and subsequently sold to the highest bidder contains the evidence which would free her father. In her effort to investigate the contents of this chest the girl experiences some exceedingly thrilling adventures.

The Nestor release for the week is entitled "Nothing But Nerve," and presents Gale Henry, former Joker Comedy star. Milton Sims, Charles Hefly and Evelyn Selbie appear in support of Miss Henry. The plot centers about a couple who borrow a house in which to entertain an aunt to prove to her their worthiness to inherit her fortune. Of course the owner of the house makes an unexpected return with all of the attendant complications which such a layout would bring in its reckless trail.

The L-Ko releases a Mack Swain two-reel L-KO Komedy entitled "Sherlock Ambrose." It is all about a hobo who is mistaken for a detective and who plays the part even to the recovery of a stolen ring through no fault of his own.

This week brings the release of Animated Weekly No. 17, Screen Magazine No. 64 and Current Events No. 46. It also heralds the closing of the successful serial, "The Mystery Ship," which features Ben Wilson and Neva Gerber. The eighteenth and last chapter is entitled "The Fight in Mid-Air," and brings the culmination of its romance of treasure seeking and spy detecting to a successful finish. It also shows a battle between aeroplanes and the destruction of one of them.

"The Bull's Eye," in which Eddie Polo is doing such good work, reaches its eighth episode during the week. This episode is entitled "Dynamite."

The Finley Nature Special concludes the program and is combined with a split-reel comedy cartoon. The Finley picture is entitled "Wild Fowl Nurseries in Southern Oregon" and the cartoon "How Mr. Noodle Went to a Masque Ball."

Select Gets Another Stage Success.

Select Pictures has added another to its growing list of screen adaptations of recent stage successes by acquiring the film rights to "A Pair of Silk Stockings," Cyril Harcourt's well-remembered comedy hit. The story was acquired as a starring vehicle for Constance Talmadge, who will be presented in the piece by Lewis J. Selznick. The comedy was produced in New York by Winthrop Ames at his Little theater, after it had scored a pronounced hit in London.

Bookings on Hodkinson-Paralta Service Cheer Officials

WE are supporting our claims with some pretty solid facts," remarked a member of the W. W. Hodkinson Corporation. You may probably notice that we are claiming that we are offering a going and profitable business to whatever exhibitors enter our co-partnership plan as outlined by Mr. Hodkinson.

"This fact in itself is something unique in the world of films and is, we claim, one fact that distinguishes our enterprise from all other propositions now on the market. The solid facts that we refer to are the big bookings that we have been taking recently on Hodkinson-Paralta Service. In Chicago a large portoin of the Ascher Brothers' circuit and also a number of the bigger houses controlled by Lubliner & Trinz have contracted for our entire output.

"In the North the Butterfield circuit, controlling houses in Saginaw, Kalamazoo and Flint, are also showing Paralta Plays. Way down in the sunny South the Saenger circuit, operating in many of the most important towns in the southeastern section, have contracted en bloc for the Hodkinson Service. Mr. Hammell, of the New York General Film office, just brought us in the other day a very satisfactory booking over the Meyer and Schneider enterprises on the east side, which will bring Kerrigan, Barriscale and Walthall back to their many admirers in this section of New York, and it will not be violating any confidences if I tell you that we expect to make a very interesting announcement in reference to our first run in New York, upon which we have been working for some time.

"On the coast, of course, with Mr. Roth's tie-in, and Messrs. Greves and Ellison in Denver, the situation is very much easeir, and these gentlemen will undoubtedly show Paralta Plays in their houses, which are among the best in each locality concerned.

"We feel that the exhibitors at large will agree with us that offering them a co-partnership in a business which already has its product placed in houses of the nature of those described above and many others is an entirely different proposition from being asked to take part in a scheme which may exist only on paper."

Fox and Fisher Confer

Producer Calls Attention of His Directors to Initial Speed of Cartoons.

FOLLOWING a conference between Bud Fisher, originator of the Mutt and Jeff animated cartoons, and William Fox, who is to release these productions to exhibitors, Mr. Fox announced his intention of having all his directors see the Mutt and Jeff pictures with a view to obtaining suggestions on methods of developing and sustaining action. It is Mr. Fox's opinion that Mr. Fisher has mastered the difficult art of getting his story started at the very jump and of eliminating everything from the film that does not contribute materially to the development of immediate interest.

The conference between Mr. Fisher and Mr. Fox probably was the last they will hold prior to the cartoonist's departure for Europe. "We analyzed carefully and in detail all of the releases that Mr. Fisher has prepared for the next two months," said Mr. Fox. "We found every one of these measures in all respects up to our standard and that there were very few cuts or other changes which could be made to the improvement of the productions. The first release, 'The Decoy,' will be ready for exhibitors March 24.

"The pictures are only 500 feet in length, but I am prepared to guarantee that they consists exclusively of laughs. That which I like best about the productions is that Mr. Fisher knows when he is through and stops right there. The average is about 500 feet, and if any of them run any longer there is justification—there is more than 500 feet of fun."

"The Hillcrest Mystery" (Pathe).

Irene Castle makes her next appearance on the screen in "The Hillcrest Mystery," a Pathe Play written by Ouida Bergere, directed by George Fitzmaurice and produced by Astra, with illustrated titles by Hy Mayer. The release date is March 24 and the cast is Irene Castle, Marion Sterling, J. H. Gilmour, her father; Ralph Kellard, Gordon Brett, Wyndham Standing.

The story teems with action, suspense and intrigue, with a touch of war color.

Front Pictures in Screen Magazine.

Impressive burial services for the first American soldiers who died in action in France are shown in Screen Telegram No. 5, released March 18 by Mutual. They show the trenches where the first Yankees feel as well as the services behind the trenches.

The reel includes shots taken during Douglas Fairbanks' initiation of Screen Telegram at Thauman's new million dollar picture palace at Los Angeles, Fairbanks turned out to help the Graumans put over the first release and as part of the evenings festivities walked on his hands across the porch of the entrance.

Scenes from France picture the new French heavy guns in action. At the University of California the young men students are training for war, and one of the most unusual of their training stunts is picking up marbles with their toes to cure flat feet. Six foot huskies make an amusing sight juggling pebbles with their tootsies.

"La Tosca" Coming March 25.

The Famous Players-Lasky film version of Victorien Sardou's world famous "La Tosca," to be released as a regular Paramount picture, it is announced, presents a most elaborate screen translation, which has been done from a scenario by Charles E. Whittaker. Arranged from the opera, with as little change as possible in the story, this subject should be a big dramatic success for the star.

In this production Miss Frederick makes her debut as a "dare-devil" when she makes a sensational fall of thirty feet from a parapet of the fort into the water in the death scene. This incident follows the killing of her lover, Mario, by the firing squad after Tosca has stabbed Scarpia, the chief of police.

Four Bluebird Companies

Officials Name Leading Players, Who Will Make Forty Pictures Annually.

AN important change has been made in the line-up of Bluebird stars and productions. Starting with the week of April 8 the players who will appear regularly in Bluebird are Carmel Myers, Franklyn Farnum, Ella Hall, Ruth Clifford and Monroe Salisbury. The last two play opposite each other and therefore are to be regarded as one unit.

Therefore, there will be in the future four regular Bluebird companies, instead of the greater number that has turned out the features released by this organization heretofore. These companies will provide at least forty of the fifty-two releases for the year. Other stars, however, will occasionally appear on the Bluebird program when their productions are of the quality and standard demanded by the officials of that organization.

Priscilla Dean and Louise Lovely are stars who will provide two of the extra features required to round out the full year's Bluebird output.

As they appear in the order of their release, April's Bluebirds are "Fast Company," featuring Franklyn Farnum, scheduled to be issued on April 1. "The Red, Red Heart" is the release for April 8. This production features Monroe Salisbury and Ruth Clifford, and was directed by Rupert Julian. Louise Lovely makes her appearance on April 15, when "A Rich Man's Darling," one of the most amusing comedy dramas released by Bluebird in months, is released.

"The Two Soul Woman," considered by Bluebird officials a powerful feature production, is the release for April 22. The story is by Gilett Burgess and originally appeared in book form under the title of "The White Cat." Priscilla Dean enacts the title role. April 29 sees "The Wife He Borrowed," a five-act drama in which Carmel Myers is featured. The story is by Blair Hall. Harvey Gates is responsible for the screen adaptation, while Stuart Paton directed the picture.

W. H. to Issue Five Barriscales.

Following the release of "Satan's Pawn," the first Bessie Barriscale picture released by the W. H. Productions Company, it is announced that this company will issue five additional features in which Miss Barriscale is starred.

"Satan's Pawn" is an adaptation from a play, and was produced by Reginald Barker under the supervision of Thomas H. Ince.

Paramount Lists Laughmakers from Sennett Studios

THE next Paramount-Mack Sennett Comedy is entitled "Those Athletic Girls," and will be released March 25. The picture was directed by Edward Cline under the personal supervision of Mack Sennett, and the leading role is played by Louise Fazenda, supported by F. B. Cooper, Glen Cavender, Ethel Teare and Laura LaVarnie. The scene of the comedy is laid in a girl's boarding school. There is an indoor baseball game, a pillow fight, a fire in the dormitory, which is extinguished by the girls, who attire themselves in firemen's apparel and do effective work with the big hose.

Two Paramount-Mack Sennett comedies will be offered to exhibitors during April —"Friend Husband" on the 8th, and "Saucy Madeline" on the 15th. Both pictures are typical subjects from this studio.

"Friend Husband" tells the story of complications that arose when a young husband learns that a wealthy uncle whom he has never met is about to visit him, and has promised to bestow $10,000 upon his nephew's baby, which unfortunately does not exist. Wayland Trask, as the young husband, makes strenuous efforts to borrow an infant for the occasion. Charles Murray, as the neighboring bachelor, lends his assistane, and Teddy, Wayland's faithful dog, also kidnaps a baby. In the cast are Mary Thurman, Gene Rogers, Harry Gribbon, Earl Kenton and Laura LaVarnie.

"Saucy Madeline" presents Polly Moran in the title role. She has a jealous husband, who conducts a bowling alley. Ben Turpin gets a job in the bowling alley, and becomes involved in painful complications with his boss. One of the most amusing incidents in the picture is a bowling match between Ben and the boss. Ben has fixed the bowling balls to do his bidding, and their antics create the laughs. Amazing scores are made. The cast includes Charles Lynn and Richard Jones. The latter also directed.

The "Cast-off" Is Well Liked.

Foursquare exchange managers report that "The Cast-off," with Bessie Barriscale, directed by Raymond B. West, is being viewed with the utmost satisfaction by theater managers in their territories.

Myrtle Lind and Pauline Stark Trianglers for March 24

IN the society-comedy, "Nancy Comes Home," which is scheduled as the first release on the Triangle March 4 program, Myrtle Lind of Triangle-Keystone fame appears in her first dramatic lead. The play, which Robert E. Hill scenarioized from B. D. Garber's story, is a satire on parental repression showing that too stringent methods in handling young girls serve only as a boomerang which strikes the parents as well as the children. Jack Gilbert has appeared in thirteen Triangle successes. The supporting cast also includes Myrtle Rishell, Anna Dodge, Percy Challenger and George Pearce. An elaborate cabaret scene was staged under the direction of Jack Dillon.

As the heroine of "Innocent's Progress," the second release of the week, Pauline Starke is featured in her third straight dramatic role under director Frank Borzage. "Until They Get Me," and another, "The Shoes That Danced," a March release, were her former vehicles. Miss Starke is cast as Tessa Fane, a little orphan who is reduced to the most abject misery by a crusty old aunt. Jack Livingston is Carey Larned. His last appearance was in "The Hard Rock Breed." Lillian West, recently seen in "A Soul in Trust" and "The Gown of Destiny," is cast as Madeline Carson. Alice Knowland, Charles Dorian and Graham Pette complete the cast. It is said that remarkable lighting effects were obtained by Director Frank Borzage and Cameraman Pliny Horne in this picture.

"A Safe Danger" is the two-reel Key-stone the 4th. Chris Richards is the ambitious crook and jewelry salesman whose slippery fingers stray out towards loose jewels and hearts. Rae Godfrey is the beautiful girl he would wed. When a jewel enters the ranks of the missing suspicion points its deadly finger at Chris. The lively chase leads back to the jewelry store where Chris accidentally becomes the hero, capturing a gang of burglars in the most novel style.

"The Ordeal of Rosetta" (Select).

Alice Brady's Select production, on which this star and her company are hard at work under the direction of Emile Chautard, and the working name of which was "The Phantom Feud," has received as its definite title "The Ordeal of Rosetta." The present name is more indicative of the action of the picture, which tells the story of an Italian-American stenographer of gentle birth and breeding.

In addition to Crauford Kent and Ormi Hawley as leads for Miss Brady, as announced heretofore, the cast includes Maude Turner Gordon, well-known character woman; Henry Leoni, with a rich experience from musical comedy, the legitimate drama and the screen; Hazel Washburn, Edna Ellwood, Peggy Elmer, Mrs. Shannon, George Henry, Austin Miller, Ed Burns, Jack Burns, Carl Le Viness and Joseph Berno.

National Billboard Advertising for "A Pair of Sixes"

THE latest George K. Spoor production, "A Pair of Sixes," is being shown to the trade. Many advance bookings already are reported from the George Kleine releasing exchanges. The picture, as is stated in a review on another page, is taken from the stage production of Edward Peple, and features the Essanay comedian, Taylor Holmes.

The release date has been set for April 1, but there are several advance bookings in the larger cities, so that the play will be shown the latter part of March.

In this production Mr. Spoor is adhering to his policy of a national billboard advertising campaign on each feature subject, and the twenty-four-sheet posters now are to be seen in all large cities.

Other Essanay releases for the month of March include the Broncho Billy one-reel, reissue western dramas, which began March 1, to be sent out one a week for ten weeks. Two Chaplin comedies are also being put out—"The Tramp" and "His New Job." New prints and new paper have been made up on these releases.

The short subjects being released through the General Film Company include "Wild Algy of Piccadilly," "All Stuck Up," "The Lie That Failed" and "The Jazbo Sheriff." These are all comedy releases. "The Lie That Failed" features Virginia Valli and Robert Conness. Don Barclay, the famous comedian of the Ziegfeld Follies, takes the leading role in "All Stuck Up."

On March 23 Essanay will begin the issuance of new prints on many of its famous Snakeville comedies. In these appear the well-known comedians: Victor Potel, Margaret Joslyn, Harry Todd and others. They will be released through the General Film Company.

Quaint Costumes in "Social Hypocrites."

QUAINT costumes of the good old days of 1870 were revived recently for picturesque scenes in "Social Hypocrites," in which May Allison will make her debut as an individual Metro star. This screen version of Alicia Ramsey's stage play, "Bridge," is being directed by Albert Capellani, who wrote the scenario in collaboration with June Mathis.

All the costumes of the players were in strict accordance with the period when the events depicted in the scene took place. The women wore the dresses of the so-called bustle period, with full skirts and long trains. These dresses were made especially for this production by the Metro costume department. Each dress contained from twenty to twenty-five yards of watered and brocaded silk. The actresses wore their hair in high pompadours, with fetching back curls. The men players were garbed in swallow-tailed coats and long, side-buttoned stone comedy scheduled for the week of trousers, with old-style foot straps. Their vests were double breasted, and wing collars, together with bow ties, completed their attire. They also wore the conventional wigs of days gone by.

The scenes took place in the palatial parlor of the Mountstephen mansion in England. This set was one of the most complete and elaborate ever built at the Metro studio.

The characters in these 1870 scenes are played by a different set of players from those who portray them throughout the remainder of the picture. Pauline Welch, well known as a vaudeville headliner, plays the young duchess, who is afterward portrayed by Marie Wainwright. Fred Radcliffe, who has been seen in many Metro pictures, appears as young Fielding, the role which Frank Currier later interprets.

"Social Hypocrites" will be released as a Metro All-Star Series picture, with beautiful May Allison in the stellar role of Leonore Fielding.

Scene from "The Splendid Sinner" (Goldwyn).

Tom Mix Puts on Dress Suit.

Cowboys in dress suits figure largely in "Western Blood," a new play of the wild west, which Tom Mix has finished in the west coast studios of William Fox. In the play Tex, which is the character played by Mix, sends to a clothing house that advertises and gets dress suits for all his cow punchers. He has just returned to his New Mexico rancho from Los Angeles, where he has noticed that dress suits go with fashionable social affairs.

"This is one of the funniest plays Mix has ever made," is the announcement from the Fox offices. "The cowboys squirm and do all sorts of impossible things in their dress suits." "Western Blood" was directed by Lynn Reynolds. It will be one of the late April releases.

"A Self-Made Lady" (Fox).

The latest Sunshine Comedy release by William Fox is "A Self-Made Lady." It is all about a she crook who was sentenced to seven days in prison, but through a slight error was behind the bars for seven years. When she gets out she wants to go straight, but the crook won't let her. The Lehrman police romp through the picture in characteristic style; automobiles dash recklessly over cliffs; a swimming tank is utilized to speed up the fun and it is claimed that the two-reeler can well be called a rip-roaring comedy triumph. Dot Farley, Bobby Vernon and Ed Kennedy keep the mirth at high pitch from start to finish.

"Her Husband's Wife" is another recent Sunshine Comedy release. In this picture also the fun is fast and furious.

Trench Scenes for Screen

Current Events No. 44 Has Views of Americans at Front.

MOTION pictures of Pershing's boys in the first line trenches in France, made by military photographers of the photographic division, Signal Corps, are the main feature of Universal Current Events No. 44. The pictures were released to Universal Current Events by the Committee on Public Information through the American Red Cross, and are official.

The scenes open with the departure of the boys, wearing their "tin trench derbies" from the little French village in which they were billeted. No waving flags or blaring bands mark their departure, but there is a grim seriousness in their marching and preparation. The audience is shown how the Yankees are transported to the communicating trenches, which zigzag to the advanced lines. Motor trucks loaded with soldiers scurry along the roadways, much of the time under the fire of German batteries. These trucks stop at the communicating trenches and the doughboys have to "hoof" the rest of the distance below the level of the ground.

Like prairie-dog villages are the dugouts in which troops occupying the trenches live. Current Events shows them built into the sides of hills, with board-bottomed trenches leading out of them and "Sammies" off duty loafing about pending their next tour.

Some idea of the danger the boys are constantly under is borne home to the spectator when pictures of lads wearing gasmasks entering the trenches are shown. Other scenes show the soup-bearers with their great cans of hot "slum" passing through the underground lane on their way to serve the lads holding the first lines. Then come views of soldiers under fire, ducking below the parapet while shells whiz past overhead and a scene of a sniper in an advanced trench, watchfully waiting for the appearance of a spiked helmet.

The pictures finish with scenes of Red Cross workers passing through the trenches in search of wounded, and stretcher-bearers carrying to an advance dressing station the first case of gas poisoning. The scene then shifts to an American Hospital back of the lines, where the wounded rest pending removal to a base hospital somewhere far out of the fighting zone.

There are other stirring war scenes contained in Current Events No. 44, including a stirring artillery battle.

Scene from "A Pigskin Hero" (Universal).

Lyons and Moran Back with Universal in One-Reelers

AFTER an absence of several months, Eddie Lyons and Lee Moran return to the Universal program commencing April 8. These popular comedians will appear weekly in a new series of single reel productions, which will be released under the brand name of Lyons-Moran Star Comedies.

The return of Lyons and Moran will be hailed by exhibitors as a real event. Their popularity has grown steadily during the five years they have appeared under the Universal banner and right now is at its height. It is decalred that fourteen pictures have already been produced and are ready for release.

The first Lyons-Moran subject is entitled, "A Pigskin Hero." It is considered one of the funniest pictures in which the two former Nestorites have appeared. As in all the comedies to be released under the new brand everything suggestive of the slapstick brand of humor has been avoided. Instead, situations, acting and story have been relied upon to furnish the comedy element.

According to the story, the town of Rushville is all excited over the football game to be played that day between its rival teams, the Bear-cats and the Carnations. Word reaches the latter team that Spike Hennessey, a famous quarterback, is to be a ringer on the "Bear-cats" team. That's the beginning. We are not going to spoil the story by telling it.

A Western with a Society Touch.

A Western drama de luxe is "Heart of the Sunset," Rex Beach's latest picturization of one of his own novels, soon to be ready for distribution by Goldwyn as a Rex Beach special. If the term "Western drama" conjures up a picture of frowning six-shooters, lariats, sweating horses and cowboys covered with alkali dust disregard the Western tinge and give attention for a moment to the de luxe angle.

In "Heart of the Sunset" you will see Ed Austin and his bride, Alaire, owners of thousands of acres of valuable Texas and Mexican grazing land and cattle enough to cover them all, in their sumptuously furnished ranch home.

Summer resort bathing scenes, another novelty for a Western drama, are to be found in "Heart of the Sunset." Some of the comedy relief action is laid on the beach at Corpus Christi, Texas, where damsels in one-piece suits afford a not unpleasant visual relief from sombreros and "chaps."

Lick Prints Booklet on Photoplayers.

"Biographies of Prominent Photoplay Players" is the title of a twenty-eight page booklet published by the New theater, Fort Smith, Ark., of which C. A. Lick is the manager. There is nothing pretentious about its dull-coated buff paper and clean typography, but it is attractive in appearance. Arranged in alphabetical order are short, sketchy biographies of sixteen prominent Triangle and Paramount favorites, including Olive Thomas, Douglas Fairbanks, William S. Hart, Alma Rubens, William Desmond, each with a quarter-page cut of the subject. The last four pages are given over to an interesting talk on the philosophy of the exhibitor, who entitles it "New Theater Service Codes."

Farnum De Luxe Is Released.

William Farnum's last production in the East, "Rough and Ready," completed just before the Fox star's return to California, is announced as the next Standard Picture release.

"At our offices," says Mr. Fox, "we speak of 'Rough and Ready' as the hundred per cent. box office production. "All the world loves a lover, especially a fighting lover, and it is in this role that Mr. Farnum appears in a tremendously interesting story. The subject also marks this popular actor's return to the 'blue-shirt' character he does so well—the type of portrayal which brought him chief fame before 'Les Miserables.'"

Activities at Goldwyn's Studios at Fort Lee

WITH the return to Fort Lee of Madge Kennedy, the beginning by Mae Marsh of a new production and the impending return from Florida of Mabel Normand, activities at the Goldwyn studios took on an added aspect of bustle last week.

Madge Kennedy, star of "The Danger Game," by Roy Somerville, scheduled for release April 7, came back to the studio after an illness of a week.

With the completion of "The Face in the Dark," to be released April 21, Mae Marsh will at once begin work on a production which has not yet been given a title, from the story by Edith Barnard Delano entitled "When Carey Came to Town." It will be directed by Hobart Henley.

Mabel Normand, who had been in Florida with George Loane Tucker and several players making revisions in "Joan of Plattsburg" to conform with a Government request that certain military material photographed at the great training camp be eliminated, has returned. A few more interior scenes remain to be made and the picture has been tentatively scheduled for release May 6.

Goldwyn assures exhibitors that the picture has been improved by the changes that are now being made under Mr. Tucker's expert guidance.

Edward Dillon, whose capable direction of Madge Kennedy in "Our Little Wife" promised great things for "The Danger Game," was to be seen hobbling about the studios early in the week. Mr. Dillon slipped on the icy pavement and broke an ankle early in the progress of the Madge Kennedy play and Harry Pollard was engaged to take his place.

Gloria Swanson Dives Into Harbor.

Gloria Swanson, former comedy queen, had to learn the art of swimming and diving before she could accept her first part in a Triangle drama soon to be released, entitled "Smoke." Many of the water scenes in wich she appeared were filmed at night and the first one called for a dive of fourteen feet into the cold black water at San Pedro. All the preparatory "stunts" by Miss Swanson had been done in a swimming pool, and she was a bit timid when called upon to make the big dives before the camera, but having recovered from the first shock of the fourteen foot plunge she informed Director Jack Conway that she was prepared to try anything in the aquatic line.

Scene from "A Bit of Jade" (Mutual).

Eight Five-Reelers on the Triangle April Schedule

WESTERN narratives, society dramas and mystery stories are listed on the Triangle April schedule, which, the Triangle Distributing Corporation announces, will include eight five-reel features. In accordance with the policy of the Company magazine and novel material has been utilized for the program to a marked degree, and the recent Triangle output bears the stamp of contemporaneous fiction.

Heading the list April 7 is "The Love Brokers," with Alma Rubens in the stellar role, this story being a screen adaptation of "Another Foolish Virgin," by W. Carey Wonderley, author of the recent Triangle feature, "The Marriage Bubble." The Beaux Arts section of New York provides the locale of the story, which portrays the adventures of Alma Rubens, a song writer. In the supporting cast are Texas Guinan, Lee Hill, Joe Bennett, Betty Pearce and George Pearce. E. Mason Hopper directed "The Love Brokers."

"The Boss of the Lazy Y," the second release of the week, is a screen adaptation of Charles Alden Seltzer's novel of the same name, and features Roy Stewart in the title role. The story deals with an ancient feud which exists between two families, and the struggle of the two sons of the respective factions for the love of one girl. Cliff Smith handled the megaphone. The supporting cast includes Walt Whitman, Josie Sedgwick, Graham Pette, Frank McQuarrie, Aaron Edwards, five-year old Frankie Lee, William Ellingford and Bill Patton.

April 14.—"The Law of the Great Northwest," by Ralph Westfall, for many years one of the daring officers of the Northwest Mounted Police, is released for the first part of the week. The author collaborated with Director Raymond Wells in producing this picture. Many real Indians were secured. In the cast are Margery Wilson, William V. Mong, William Jefferies, William Dyer and Eugene Corey.

"Who Killed Walton?" which follows, was adapted from Norman Sherbrook's magazine story, "The Veil," a mystery story within New York political circles. J. Barney Sherry appears as the typical ward politician of the "Old Guard." "Who Killed Walton?" serves as a vehicle to introduce a new leading woman, Mary Mersc will portray an attractive young novelist caught in the web of a ruthless artist's trap and saved from disgrace by a ward politician after her reformer fiance has abandoned her.

April 21.—A story of the New York underworld, "The Finger Print," heads the April 21 schedule. This is an adaptation of the magazine story, "In the Spring," by John A. Moroso. It deals with the Italian Underworld and shows the inner workings of the police system in the days before the Rosenthal murder. Joe King plays opposite Margery Wilson.

William Desmond has the featured role in the second release of the week, an English society drama entitled, "Society for Sale," a romantic play of life in the exclusive circles of London, with Desmond as a young aristocrat, who suddenly finds that he has squandered his fortune and must work for a living. Gloria Swanson helps him solve his financial difficulties. A fashion show is one of the features of this production, at which Miss Swanson, as a manikin, wears many attractive costumes. Frank Borzage is credited with the direction.

April 28.—Another Morosco play, "The Lonely Woman," dealing with the question of circumstantial evidence, is scheduled as the opening feature for the week with Belle Bennett in the title role. Working with Director Thomas N. Heffron are Anna Dodge, Alberta Lee, Nellie Anderson, Lee Hill, Percy Challenger, John Lince and Walter Perkins.

Roy Stewart has a dual role in the concluding picture for April, which is entitled "Paying His Debt," an adaptation of "The Derelict." The supporting cast working with Director Cliff Smith in this new western includes Josie Sedgwick, five-year-old Dixie Doll, William Ellingford, Walter Perkins, William Dyer, Arthur Millett and Harry Yammamoto, who has a comedy role as a Chinese cook.

Animated Cuts Out War Horrors.

A definite stand against the showing of war horrors in the Universal Animated Weekly Current Events and the Screen Magazine, has been taken by Jack Cohn, Managing Editor of these three Universal film publications.

Letters received from parents and other relatives of the boys abroad, are said to have caused Universal to arrive at its decision. Such scenes as the burial of American soldiers on foreign soil, etc., are sure to prove harrowing to the dear ones of our troopers and to class them what are perhaps needless fears.

Bee Hive Indeed Busy.

Bee Hive Exchange, New York, reports good business with King-Bee Comedies. James Mendleson, manager of sales for Brooklyn, has closed bookings for the following houses: The Linden, Whitney, Strand, Duffield, Eden, Colonial, Avon, Hamilton and Century. N. J. Swarttz, in New Jersey, has closed for a week's run at Fox's Terminal theater, Newark; also bookings for the following houses: City, Atlantic Gardens, Winter Garden, Casino Playhouse, Orient, Walton at Elizabeth, Proctor's at Plainfield, Lyric and Majestic in Paterson, and Rialto in Union Hill. Julius Singer closed with Kieth's Greenpoint for a three days' run.

Fast Work by Norma Talmadge

Star Makes Trip to Saranac Lake and Then Departs for California.

EVENTS moved rapidly in the life of Norma Talmadge, Select Pictures star, during the last week. Arriving in New York from a protracted stay in Palm Beach, she packed away her chiffons and foulards and other tropical finery, brought to light an array of furs and took the train for Saranac Lake.

At Saranac she was joined by Roland West, who will probably direct her new Select production, "De Luxe Annie," by Cameraman Ed. Wyard, and by Eugene O'Brien, who has been Miss Talmadge's leading man in all of her recent screen successes, and who will again play opposite her in this next picture.

The action in "De Duxe Annie," it may be recalled, passes from New York City, where the play opens, to the Adirondacks. There is much traipsing around in deep snow and in hard winter weather—and there is the big and thrilling escape-over-the-ice scene. It was to get this material that Miss Talmadge and her director and leading man went to Saranac; and get it they did—despite the fact that discouraging conditions were encountered.

Just one day Miss Talmadge had allowed for the taking of the scenes, so quick work was in order. By dint of hard labor it was all accomplished, and at the expiration of the twenty-four hours Miss Talmadge returned to New York. Within a few hours from the time she arrived in New York Miss Talmadge boarded the train for the west, where she will make a brief visit.

Chapin Series End in April.

The three concluding chapters of the Paramount-Benjamin Chapin series of "The Son of Democracy" will be released during April, including "Down the River," issued on the 1st of the month, an exciting story of Abraham's Lincoln's life as a young man, when he starts down the Mississippi River on a flat boat and becomes involved with northern slave dealers; "The Slave Auction," released April 8, showing Lincoln's first glimpse of the slave market and his efforts to combat the sort of slave traders who were despised nowhere more than among southerners themselves, and "Under the Stars," a powerful drama of patriotism, with intimate scenes of Arbaham Lincoln amid crises similar to those now confronting the United States, released April 15.

"A Daughter of France" (Fox).

Virginia Pearson in "A Daughter of France" is the current special feature release of William Fox. It is described as a play that will stir patriotism. The scene of the play is laid in a French chateau behind the German lines. Miss Pearson plays the part of Louise de Ciron, a French girl filled with love of her native land. She refuses to flee before an invading horde of Huns.

In the cast are Herbert Evans, George Moss, Anthony Merlo, Maud Hill and Naida Gary. The story is by Benjamin S. Kutler and Betta Brouli and the scenario by Adrian Johnson. It was directed by Edmund Lawrence.

"Mr. Fix It" Is Next Fairbanks.

Douglas Fairbanks' next photoplay for Artcraft will be entitled "Mr. Fix It," from a story written by Allan Dwan, the supervising director. It will be released in April. Fairbanks will be seen in a novel character creation as the expounder of the theory that happiness is a habit and comes only to those who afford happiness to others. The scenes are located in the home of wealthy residents of New York.

In the supporting cast are Marjorie Daw, Wanda Hawley, Catherine MacDonald, Frank Campeau, Leslie Stuart and Fred Goodwins.

Pathe Active East and West

Frank Keenan, at Paralta Studio, Playing Mathias in "The Bells."

PRODUCTION of Pathe Plays starring Frank Keenan, Bryant Washburn, Bessie Love and Fannie Ward continue at high speed in Los Angeles. At the Paralta Studio Mr. Keenan is playing the role of Mathias in "The Bells," in which Sir Henry Irving was seen and known through the English-speaking world. Lois Wilson has been engaged as leading woman and Ed Coxen as leading man.

Bessie Love is playing a poor little girl's part again in "A Little Sister of Everybody," by William Addison Lathrop, produced under the direction of Robert Thornby.

Bryant Washburn is at work in a comedy melodrama of the borderland, the working title of which is "The Range Rider." Rhea Mitchell is his leading woman. Helen Dunbar, one of the best known character women, has been engaged for an important part in this picture, produced under the direction of William Worthington.

At Universal City Fannie Ward is now making "A Japanese Nightingale," from William Young's novel, under the direction of George Fitzmaurice. Mr. Fitzmaurice is acting as supervising director of all the Pathe Astra activities centering in Universal City. L. J. Gasnier, president of Astra, has wired him to begin production on a serial by Gilson Willets, the working title of which is "Hands Up."

Meanwhile, at the Astra Studio at Jersey City, work is progressing rapidly on the closing episodes of the Pearl White serial "The House of Hate," with Antonio Moreno.

"The Life Mask" Released March 18.

The release date on "The Life Mask," Mme. Petrova's third picture made under her own management, has been set by the First National Exhibitors' Circuit for March 18. An ingenious mystery story in six reels, adapted to the screen by Mrs. L. Case Russell, it was directed by Frank Crane, and shows the Polish star in a strong emotional role against a background that shifts rapidly from the higher social circles of New York to the colorful atmosphere of Spain.

Hart Completes "Selfish Yates."

William S. Hart has completed "Selfish Yates," which is to be his offering via Artcraft, following "The Tiger Man." The role of a thoroughly selfish man is a unique one for big-hearted Bill Hart, but in the end he redeems himself, and through love of a girl finds that a man may be happiest when he seeks happiness through another's good. This picture is probably the most unique in conception of any that has been written for the Ince star, and is by C. Gardner Sullivan. Hart directed it himself. Hart's popularity seems to be steadily increasing.

Scene from "Breakers Ahead" (Metro).

Studios Complete April Releases for Mutual Schedule

MUTUAL'S schedule of April feature releases includes productions from the studios of the American Film Company, Inc., William Russell Productions, Inc., and the Empire All Star Corporation, starring William Russell, Ann Murdock, Mary Miles Minter and Margarita Fischer.

They have been produced under Mutual's policy of close adherence to the public demand, Mr. Russell's first production from his own studio having been started after a trip on which the star personally interviewed exhibitors, salesmen and exchange managers to ascertain the popular taste in picture entertainment. Mutual is adhering strictly to its policy of producing its features in five reels.

Mary Miles Minter will be seen in "A Bit of Jade," released April 1. This is an exotic mystery story, built around the disappearance of a rare Hindu necklace, which is said to possess a potent charm. The play, which was scenarioized by Karl Coolidge from a widely read story of Mildred Cary Graham, is replete with tense and dramatic situations, and is said to be a grateful vehicle for the beautiful little star.

Margarita Fischer, in "Primitive Woman," released April 8, will be seen in a character different from anything she has recently done. Elemental woman in a twentieth century setting is the theme, and the play is said to possess the elements of strength and originality.

Ann Murdock, the popular Broadway ingenue, who has been appearing in photodramas of Charles Frohman stage successes, has completed "The Richest Girl," released April 15. David Powell, the noted young actor, who has supported Miss Murdock in "The Impostor," "Outcast," "Please Help Emily" and other screen successes, will again play the lead.

William Russell, the athletic star, is putting the finishing touches on his first production, made by his own company, William Russell Productions, Inc. This picture is "Hearts or Diamonds," and will be released April 22. Mr. Russell is enthusiastic over the results of his initial effort in production, and believes it will even surpass "The Midnight Trail," "In Bad," "New York Luck" and "Snap Judgment."

The play is an adaptation of the famous novel "Adrienne Gascoyne," by the celebrated William Hamilton Osborne. The story concerns the operations of a gang of international diamond thieves with whom Adrienne Gascoyne, a beautiful young woman, becomes involved.

Miss Charlotte Burton, who has appeared in several Russell successes, will play the lead. The cast includes Carl Stockdale, John Gough and Robert Klein. It was produced under the direction of Henry King.

Doings at Diando Studios.

Joseph Van Meter has been appointed manager of the Diando Film Corporation plant at Glendale, Cal., succeeding Norman Manning, who has been placed, on Diando's recommendation, with Louis Gasnier as west coast representative.

Stuart Payton is to direct the new Pathe serial, "The Wolf-faced Man," to be made by Diando.

George Larkin, who will be leading man in this serial, has arrived in Los Angeles.

"Dolly Does Her Bit," a five-reel Baby Marie Osborne feature, has been completed by Diano, and plans are under way for the production of "The Soul of a Child." In the completed subject many children from the homes of Southern California were used in the cast.

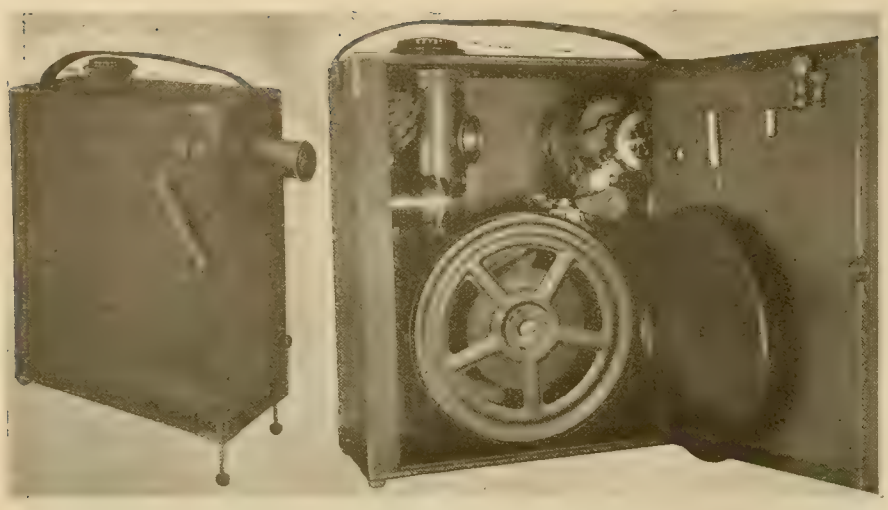
Something in This Story Sounds Like a Liberty Bond

FOR the first time since the old days of the two-reel film thrillers Mary Pickford started on a new picture before completing her current production. For several days she was working with Director William D. Taylor on "How Could You, Jean?" while completing the final scenes of "M'liss" under Marshall Neilan's direction.

It was a novel experience for the actress, but it was made necessary by a mysterious message which she received from a member of President Wilson's cabinet. Although the affair is maintained a secret more or less, it is understood it means a trip to Washington upon the completion of "How Could You, Jane?" and probably a month's retirement from camera work while Miss Pickford is engaged in some task for Uncle Sam.

"How Could You, Jane?" is expected to be a record production in time consumed on its filming, and it will show Mary Pickford in an entirely new characterization. The photoplay is an adaptation by Frances Marion from the novel by Eleanor Hoyt Brainerd, just published.

When Director Taylor began casting for "How Could You, Jane?" he discovered that the famine in juveniles was never more keenly evident than at present. Upon seeking assistance in New York he received word that all the desirable juveniles were either unavailable because of present employment, or in the army. The California studios were again combed to find some one for the leading male, but without success. As a consequence the production was started without a leading man.



Exterior and Interior Views of American Projectoscope.

American Projecting Company Prompt in its Deliveries

REPRESENTATIVE business houses all over the country are adopting the American Projectoscope, the portable motion picture projection machine, as a merchandising medium, according to reports received from the American Projecting Company's executive offices in Chicago.

Quantity production on these projectors is now possible, since the Chicago factory within the past few weeks has considerably increased its capacity and is now in a position to fill orders practically as fast as they are received.

President Samuel S. Hutchinson of the American Projecting Company, who is also president of the American Film Company, Inc., says: "We are now filling orders promptly and despite the fact that the daily orders are showing a steady increase, I believe the factory will, from now on, be able to keep abreast of the orders. The delay which hampered us for a time was due to the lack of the necessary dies, jigs, automatic machines, etc., which made much handwork necessary in completing machines. These tools are now all available and our present plant is proving highly efficient in every respect.

"Orders for American Projectoscopes are being received from a most gratifying type of purchasers. Big business houses all over the country are adopting the American Projectoscope as a medium for increasing the sales of their product, being quick to realize the wonderful opportunity it offers for presenting their goods to prospective customers in a convincing manner, by showing them pictures of the product in the making—factories actually in operation—and the use of the product by the consumer.

"Film companies, film stars, film editors, music cue writers, directors and exhibitors are finding this portable projection machine just the thing for their use, since it permits them to stop the film at any point and examine it closely for details that are easily overlooked when a print is run in a large projection room with the ordinary standard projectors. The American Projectoscope is also proving exceptionally valuable to the busy exhibitor, who can now examine film in his own private offices for cut-outs, etc., while his large projection machines are in use.

"We have prepared descriptive booklets fully explaining how the American Projectoscope is adaptable to every need and will be glad to mail them to any one who will write to the offices of the American Projecting Company, 6235 Broadway, Chicago."

Mastercraft to Start "The One Woman."

WORK on the first Mastercraft production, "The One Woman," adapted from the novel of the same title by Thomas Dixon, will probably be commenced at the Paralta studios in Los Angeles this week. Harry Chandlee, who has written the continuity of the picture, is now on his way to California, where he will confer with F. Eugene Farnsworth, in charge of the western activities of Mastercraft, and Reginald Barker, who is to direct the picture. Work will be commenced immediately.

The cast is already practically completed. However, it is known that Lawson Butt, an English actor of prominence, will appear in one of the principal roles; while Clara Williams is to portray another of the outstanding parts.

The Mastercraft Company has made arrangements with the National Drama Corporation, which controls the rights of Thomas Dixon's books, for the screen production of the majority of that author's most successful novels. Mr. Dixon himself is deeply interested in the project, and is devoting much of his time to the literary end of the business.

Record Booking Price

San Francisco's Strand to Pay $3,500 for Fortnight Run of Chaplin.

TURNER & DAHNKEN, who hold the franchise in the First National Exhibitors' Circuit for Northern California and Nevada, report that they have arranged to release seven of the new series of Chaplin comedies through the Strand of San Francisco instead of the Hippodrome, as originally announced. The Hippodrome will have first run of "A Dog's Life," carrying out the provisions of their contract with Turner and Dahnken, but after that the picture will be shown at the Strand, together with all forthcoming Chaplins.

It is understood that the Strand executives handed over a bonus of $5,000 in cash to the managers of the Hippodrome to secure their rights in the series, and that they are also paying a rental price of $3,500 for two weeks' service on each picture.

This figure is supposed to establish a record price for two-reel comedies in any part of the world, and is a significant commentary upon Chaplin's popularity on the Pacific Coast, where he is said to possess the largest clientele per capita of any film star.

"Alimony" a Strong Attraction.

"Alimony," the six-part feature which was released by the First National Exhibitors' Circuit about February, is proving one of the biggest box-office attractions of the current season, according to carefully tabulated lists of exhibitors' box office receipts.

Released about the first of the year without unusual advance advertising or insistent claims for originality of theme, lavishness of production, etc., "Alimony" has captured the public favor wherever shown, and in some of the big houses on the First National Circuit has set a record.

There is another confirmation of the theory that a stirring story, acted by a well-balanced cast and directed by a man who knows his business, will please the public and make money for any exhibitor who exploits it in the right way. The eight principal players in "Alimony" did not jointly demand as much salary for their services as is ordinarily paid one single star of the highest candle-power.

William Fox Will Present Theda Bara in "Salome"

WILLIAM FOX is to present Theda Bara in "Salome." Work on the production has been completed in the West, the negative has been shipped to New York and a private showing of the print has been given by Mr. Fox.

The splendor of the East, the pomp and power of a mighty military kingdom, scenes from the Bible, intrigues of a lavish court, ambition, love, jealousy, and the purifying influence of a noble sacrifice for a great cause—all these have been woven into this spectacular Theda Bara super-production. The accuracy and artistry in the representation of ancient Judea, which was builded anew for this film, are notable. The settings and the costumes are as exact and as faithful to the period they represent as persistent research could make them.

The picturesque times of the Herodian dynasty offer opportunities for Miss Bara. Nothing was spared to put into this film play every dramatic and spectacular effect that is known to the scenic art.

The scenario is based principally on the works of Josephus. It was decided not to adopt Oscar Wilde's version centering around Salome's dance and the delivering of John the Baptist's head because it was not suited to accurate presentation on the screen. The result of following historical lines is a spectacle-drama that not only will appeal to scholars and students of the Bible, but will thrill and inspire every man or woman who is moved by pageants, stage pictures and great passions, days and events in human life.

Goldwyn Using Food Trailers.

In accordance with the request of the Food Administration future Goldwyn Pictures will carry trailers urging the public to save foodstuffs. This is in line with previous Goldwyn efforts to further the Government's program in its campaign of war savings education.

Following are a few of the Food Administration's slogans that will be used on trailers with Goldwyn Pictures:

Keep the home fires burning, but don't cook so much on them.

Bread and guns will beat the Huns.

Win the war with bread and lead.

Soap is made from fat. So don't waste soap, for Germany has got to be cleaned up.

To give our boys in France a good square fighting chance we'll send the wheat and meat no matter what we eat.

Every vegetable on the table means a Hun on the run.

The food you save in the kitchen goes to the soldiers' mess at the front.

We can spare our Allies' share for "Over There."

Trade News Brevities

New England Film Trade Notes of the Week

Burglars Enter Theater in Springfield, Mass.—Mayor Peters of Boston Forbids Showing of "Nation" Film—Camp File Film Makes Hit.

By R. D. Howe, 80 Summer Street, Boston, Mass.

Theater in Springfield Burglarized.

SPRINGFIELD, MASS.—Burglars gained entrance to the fine Fox theater on Main street, and blowing open the safe, got away with between $800 and $1,000 in cash. They gained entrance by the fire escape, tore down portiers and rolling the safe into the corridor, wrapping it to muffle the sound of the explosion. All the doors were tied with ropes to prevent interruption. No one in the vicinity of the theater heard the explosion and it was not until the theater was opened the next day that the theft was discovered.

Mayor of Boston Bans "Nation" Film.

An attempt to show "The Birth of a Nation" again in Boston, was prevented by Mayor J. Peters. The first showing of this picture about three years ago at the Tremont theater aroused a great controversy. The matter reached the State Legislature so bitter was the protest of the colored citizens of the city. Finally some of the objectionable parts were deleted and the film was shown for months at the theater. This was Mayor Peters' first cancellation of a proposed film production in this city since he became mayor this year.

"Remaking of a Nation" Makes Hit.

The Boston Women's club had a special public performance in Symphony Hall on Saturday night, March 16, of the Paramount six-reel feature, "The Remaking of the Nation." There was a crowded house. The proceeds went to the Camp Community Fund and the War Service Committee work.

The Paramount company is to be congratulated on the excellence of this picture for war propaganda work. The film shows camp life and living conditions at Camp Sherman, Chillicothe, Ohio, where 40,000 men are in training for the army. The film shows the arrival of the recruits, their work in training, their physical examination, and the sports indulged in during recreation periods. Men are shown laying out and digging trenches, engaged in skirmishing advancing "over the top," throwing bombs and operating the newer types of machine guns and rifles under the direction of American and French officers.

Mrs. Carroll Praises Pictures.

Mrs. Alice Rice Carroll, New England manager of the United States government war films, made an address before the Massachusetts Teachers Federation in this city, in which she boosted the moving picture as a means of teaching health and hygiene. Her address was very instructive and she was given a warm reception by the teachers. "As a book should be read for its value, so should a picture be shown for what it teaches," Mrs. Carroll said.

Miss Schwartz to Join Federal Film.

Miss Bertha Schwartz, assistant to Mrs. Alice Rice Carroll, New England manager of the government war films, is enjoying a ten day vacation in Montreal. On her return to Boston she will accept a new position as assistant manager of the Federal Film corporation of this city.

J. J. Dervin Made a Sergeant

Camp Devens, Mass.—John J. Dervin, formerly a salesman in the Major Film Company, has been appointed a sergeant in his company.

Globe Showing Illiodor.

Herbert Brenon's "The Fall of the Romanoffs," with Illiodor, is attracting much attention at the Globe theater, being put on with excellent accessories to large audiences. The Globe has been putting on all of the biggest productions released during the last few years.

Newark News Letter

By Jacob J. Kalter, 25 Branford Place, Newark, N. J.

Goodwin Theater Changes Hands.

NEWARK, N. J.—The Goodwin theater, 863 Broad street, has been purchased by Moe M. Kridel. This theater is in the heart of the city, near the Four Corners. It was owned by the William Y. Webbe Company. and managed by Mrs. L. H. Webbe. The house was devoted to high-class productions, but Mr. Kridell intends to show even better features than heretofore. His new policy will be effective beginning March 18. Mr. Kridell was formerly manager of the Fox Terminal theater, 84 Park place, and prior to that he managed several theaters in New York and Brooklyn.

Freedman Files Empire Theater Name.

Bayonne, N. J.—Benjamin Freedman and Henry R. Grossman have filed the Empire theater as the trade name of the show-house situated at 978 Broadway, Bayonne.

Exhibitor in Bankruptcy.

Leonard H. Fentzlaff, of East Orange, who until recently operated a moving picture theater at 47 Dodd street, Bloomfield, has filed a voluntary petition in bankruptcy in the United States District Court. The petition, which was referred to Referee George W. Porter, shows liabilities amounting to $1,170 and assets of $45.

Recruiting at Strand Theater.

In conjunction with the showing in Newark of the "Unbeliever" during the week of March 11 a recruiting campaign was conducted by the United States Marine Corps. The office was in charge of Sergeant Thomas V. Green, and it is said the campaign was fruitful to a satisfactory degree. A detachment of United States Marines was in attendance, and proved a valuable aid to the picture. Ray McKee, star of the picture, appeared personally Thursday evening.

Newark Enforcing Minor Law.

Because Morris Feldman, owner of the Grand Palace theater, 305 Market street, Newark, allowed six boys under sixteen years of age to attend his show without a guardian he was Thursday fined $50 by Judge Quigley in the First Precinct Court. It is the intention of the authorities to enforce the law which prohibits theater owners from admitting children under sixteen to performances without being accompanied by some guardian, and the exhibitors have been so warned.

Benefit for French Wounded.

A moving picture benefit will be held March 18 at the Robert Treat Hotel, Newark, under the auspices of the American Fund for French Wounded. The pictures were taken by French army photographers.

Artfilm Studios Appoint Agent.

Trenton, N. J.—The Artfilm Studios, a corporation chartered under the laws of Ohio, have appointed Willis P. Bainbridge, of 704 American Mechanical Building, as its New Jersey agent.

Plaza Filed as Trade Name.

Jersey City, N. J.—Robert A. Bulman and Margaret E. Bulman have filed the Plaza theater as the trade name for their house, located at 517-519 West Side avenue.

Local Film at Bijou.

Orange, N. J.—Local actors and actresses will be screened next week on the stage of the Bijou theater, to appear in a play to be exhibited at the theater the week after. Manager Hoffman originated the idea, which is an innovation in Orange.

Philadelphia News Letter

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

Good Business Picture Shown.

PHILADELPHIA, PA.—A motion picture entitled "A Business Story," showing that guessing in any line of trade is certain to lead to failure, and that well planned methods invariably lead to success, was shown last week to 300 employees of the N. W. Ayer & Son, advertising agents, of this city. The film was made by the Essanay Company, and is prized very highly as an educational picture.

"House of Hate" at the Grand.

Manager Wegerford of the Grand Opera house, Philadelphia, presented the first showing of "The House of Hate," in conjunction with six acts of vaudeville. As an added feature Pathe's serial proved a big success.

Wilkes-Barre Savoy Rebuilding.

Wilkes Barre, Pa.—M. E. Comerford, who controls a chain of theaters throughout Pennsylvania, stated that the Savoy in Wilkes-Barre is undergoing extensive alterations. When finished the theater will be practically rebuilt, and one of the most beautiful theaters of the state.

F. W. Buhler Announces Films.

Frank W. Buhler, general manager of the Central Market Street company, announces that in addition to the feature production "Cheating the Public," there will be presented the first episode of "The German Curse in Russia" and which will be shown for the first time in Philadelphia. Nazimova's first Metro special release has also been booked for a two weeks run.

Plans Central Film Building in Buffalo

F. I. L. M. Club Listens to Suggestion of Real Estate Men Who Would Like to Prepare Exclusive Exchange in Center of City.

By Joseph A. McGuire, 152 North Elmwood Avenue, Buffalo.

BUFFALO, N. Y.—At the last meeting of the Buffalo F. I. L. M. Club a representative of a local real estate agency submitted suggestions as to the possibilities of opening an exclusive film exchange building in Buffalo. Two locations were mentioned, one in the Spaulding building at Main and Terrace streets and another in a building near Pearl and Seneca streets.

If either structure is selected it would have to be entirely remodeled to conform to the local fire ordinances in regard to the storing of film. Fireproof vaults, inspection rooms and various other facilities would be installed. The speaker suggested that a site would be chosen and such improvements would be made, provided enough of the Buffalo exchange managers would agree to take up quarters in the proposed building.

The present leases of some of the exchanges are of short duration, it is said, and it might be arranged that the long-term leases could be transferred to other tenants. It has been the dream of many in the film trade that this city might have a new film building some day. If a brand new structure for that purpose is not possible at the present time, then a remodeled building, with up-to-date facilities, would be welcomed. Local and out of town exhibitors would be especially delighted if they could avoid the present method of "shopping around town" for their film and, instead, concentrate their transactions in one building.

Charles A. Taylor, manager of the Pathe, was appointed chairman of the transportation committee of the club. This committee will confer with the general agents of the express companies to bring about a prompter shipment of film.

Lenten Business in Buffalo Good.

"Exhibitors report that their Lenten business has been better than they expected," said T. C. Montgomery, manager of the Triangle, Buffalo. "The reason given is that many were kept away from the theaters many times during the past three months of severe weather."

New Buffalo Theater Company Formed.

The Olympic Theater Operating Corporation of Buffalo, capitalized at $75,000, has been chartered to operate moving picture houses. The incorporators are Morris Slotkin, Robert L. Himes and Mathew W. Weimar of this city. The Olympic interests conduct the Olympic and Lyric theaters in Buffalo.

Plan Theater Chaperones for Children.

A Parents' and Guardians' Club has been organized by Matt Whitham, manager of the Allendale moving picture theater, Buffalo. The purpose of the organization is that children may be accompanied by elders to the Allendale's Saturday matinees. A grown-up, accompanied by two youngsters, will be admitted free to the Saturday afternoon performance. Manager Whitham is issuing passes to those being enrolled in the club. The youngsters must pay the regular admission.

Al Sherry Takes Charge of the Arcadia.

Al Sherry is the new manager of the Arcadia theater, Buffalo. This house plays vaudeville and moving pictures. On a recent evening Mr. Sherry gave what he termed "an honorary military souvenir" to each patron. The gift provided a means of keeping a record of a soldier boy's activities. There were blanks in which the mother or father of a soldier could write in the name of the youth, his company, commander and other data. His photograph could also be inserted. The Arcadia is an East Side district, in which hundreds of young men have joined the colors. The souvenirs were therefore in great demand and their distribution not only helped the attendance but also made many new friends for the house.

Shea Amusement Co. Consolidates.

According to certificates filed in the county clerk's office, Buffalo, the Shea Amusement Co., organized in September, 1905, has taken over the Shea Theater Co., organized in August, 1915, and the Shea Hippodrome Co., organized in August, 1915. The certificates of merger are signed by Pliny B. McNaughton, president of the Shea Amusement Co. The certificates of merger state that all the stock of the Shea Theater Co. and the Shea Hippodrome Co. is owned by the Shea Amusement Co. and that the purposes for which the corporations were formed are identical. Shea's Hippodrome, one of the largest and most elaborate moving picture houses in the country, and Shea's vaudeville theater, favorably known from coast to coast, are connected with the merger.

"The Unbeliever" Shown to U. S. Marines

The Buffalo branch of the George Kleine System screened "The Unbeliever" at Shea's Hippodrome Monday morning, March 11, for the benefit of the U. S. Marines in this city. They were well represented among the spectators. Officers and their wives from Fort Porter, Buffalo, and from Fort Niagara and other members of the army and the navy were present. Several leading citizens also attended. This picture was produced by Thomas A. Edison, in co-operation with the U. S. Marine Corps, and was warmly applauded at the screening. Manager Franklin of the Hippodrome took good care of his distinguished guests. It is expected that "The Unbeliever" will be shown in Buffalo in about a week.

Interesting Bison City Notes.

M. E. Donelon, manager of the Gowanda, N. Y., opera house, was a Buffalo caller.

"We play the Goldwyn, Select, Triangle and other features," said Mr. Donelon. "The attendants and other employees of the Gowanda state hospital and of the J. N. Adam hospital nearby are among our patrons. Sometimes we furnish pictures for entertainments at these institutions."

An overheated oil stove started a blaze in the bookkeeping department of the Mutual exchange, Buffalo, Monday morning, March 11. All the records of the exchange were in the safe, as usual, and were unharmed. Typewriters, adding machines and furniture were among the articles damaged. The loss is estimated at $500.

W. A. V. Mack, Mutual manager, recently visited Mr. Fay, who has taken over the Avon theater, Rochester. The house has been renamed the Fay theater.

H. Lorence, former Mutual salesman, has been promoted to corporal. He is in the quartermaster's department at Camp Upton.

I. Wiatrowsky, formerly night shipper for the Mutual, is a member of Uncle Sam's ordnance department. He was home on a furlough for a few days and called on his friends at the Mutual headquarters.

J. A. C. Kendal, with the Vitagraph exchange at Cincinnati, visited Dayton for the past week and while here closed several contracts for Vitagraph pictures.

It is rumored the Bijou theater at Piqua is to be closed. I would suggest changing the name.

Dayton News Letter

By P. J. G., Dayton Correspondent.

To Open Auditorium Theater at Tippecanoe.

TIPPECANOE, OHIO.—Bennet and Partlow, two of the most successful small town managers in this section of Ohio and who at present manage the Majestic theater at Tippecanoe, Ohio, are to open the Auditorium there with a seating capacity of 1,200 people. The co-managers visited the offices of the Miami Valley Exhibitors' League in Dayton recently. They were sent away with best wishes for continued success by all members present at the time of their visit.

Interesting Dayton Pick-ups.

The official headquarters of the Moving Picture World are hereafter to be at 206 Rauh building. Welcome film men.

George Oxrider, at the Peoples, used one of the Metro emergency shows last week stored at the League rooms through the courtesy of L. C. Pollack.

The Indianapolis papers spoke much of Hewitt H. Thomas, who was recently signed by Mark Gates as musical director of the new Dayton.

One thing L. C. Pollack is noted for—service. Pollack was in Marysville, Ohio, on a recent morning. While there he received a wire that a film at Athens, Ohio, one hundred and twenty-five miles away, was needed at the Alhambra theater at Newark, Ohio. He started from Marysville Thursday morning for Athens, Ohio, to get the picture. The film was needed in Newark for showing at a matinee starting at 1:30 p. m. Friday. After reaching Athens, Ohio, he left for Newark, equally as far, and arrived at 10:30 a. m. Friday, three hours previous to the show.

John Siefert promises a new five thousand dollar Symphony organ for the Ideal. This house should step up a notch with better music.

E. J. Bauman, with McMahon and Jackson exchange, at Cincinnati, was in Dayton four days recently and registered at the League rooms. He is spending an extra amount of time with the Arbuckle comedies handled by the exchange. The Pastime theater at Columbus will use the comedies first-run, two days at the Knickerbocker theater. The Ideal gets the Arbuckle comedies first run in Dayton (not to be confused with the newer Paramount comedies). Other houses where bookings are placed include the Dreamland, Akron, Ohio; the Strand, Canton, Ohio; the Schade theater, Sandusky (a beautiful theater which I have visited on several occasions); The Putnam theater, Marietta; the Alhambra, Newark, and the Southern, Columbus, recently converted from stock policy to pictures by Harry Hart, formerly of Cincinnati, and who managed several theaters at that town.

Harry Shoup, manager of the Mall theater, Sidney, Ohio, reports good business at this house.

The Jewel and Colonial theaters at Troy, Ohio, have booked McMahon and Jackson's Arbuckle comedies.

J. A. Conant, Gustave Kinzler and James Hamilton motored to Piqua a few days ago to visit managers there.

B. F. Chase, with the Pathe exchange, was in Dayton for a few days getting acquainted with local managers. I missed Mr. Chase, but hope to see him next time.

Manager Gordon of the Gordon opera house at Middletown, Ohio, booked the Pathe program for presentation at his house, states the energetic Jim Hamilton.

I talked to P. A. Weaver of the Grand theater at Miamisburg, Ohio, by long distance telephone last week. He manages the house with his brother, H. E. Weaver. Mr. Weaver told me business was a little dull for the present, but he thought it would pick up within the next few weeks. The Grand plays Paramount, Artcraft, Select and Mutual pictures. The house seats three hundred. Calls are always welcome from Miamisburg. Mr. Weaver, call early and often.

Cleveland News Letter

By M. A. Malaney, 218 Columbia Bldg., Cleveland, Ohio.

Cradley Coal Company's Show a Success.

CLEVELAND, OHIO.—The United States Coal company is having much success with its theater which was erected at Bradley, Ohio, for the benefit of their employees.

H. E. Willard, of the coal company, in speaking of the theater said: "The employees of our mines had no place of recreation, so we built the theater, not to make any money out of it, but simply for their benefit. Of course, we charge admission but the money we take in would not pay half of the expenses, as there are only 1,500 people there."

The theater seats 300 and is open every day but Sundays. The Victor Film Service, Cleveland, is furnishing a Universal program of pictures for this theater.

Irwin Hirsch an Able Triangle Manager.

We print herewith an excellent picture of Irwin Hirsch, manager of the Cleveland Triangle offices, who has been working for some time perfecting the system and

Irwin Hirsch.

organization of his exchange. Mr. Hirsch came to Cleveland from New York, although he previously had had experience in this city, having been assistant manager of the World.

The personnel of the employees of the exchange follows:

Walter Brandt, assistant manager and publicity representative; Harry Decker, city salesman; Morris Safier, eastern Ohio salesman, and Dave Kline, western Ohio salesman; Moe Koppelman, booker; Miss D. Siegel, assistant booker; E. Vanderhoff, bookkeeper; Tillie Rosenbaum, stenographer; Belva Mack, assistant bookkeeper; E. H. Kingman, in charge of poster department; Charles Wing, film shipper. Inspectors are Zennith Adams, Edith Adams, and the Misses Clark, Kelley and Rowan.

Has Salesman Ask for Back Advertising

All roadmen of the Standard Film service, Cleveland, have been instructed that when they call upon a theater manager they must investigate the delay in return advertising matter, if any, and all advertising matter so found must be shipped back immediately.

The Standard, like other film companies, has suffered greatly the last year because of the carelessness of many exhibitors who do not return advertising matter promptly and they hope to remedy the trouble by having their roadmen look up missing advertising matter.

Longer Runs Coming Into Favor in Toronto

Out of Total of Twenty-two Houses, Five Kept Features All Week of March 11—Seven Changed Bills Only Once—Double Features in Montreal.

By W. M. Gladish, 1263 Gerrard Street, East, Toronto, Ontario.

TORONTO, ONT.—Of twenty-two Toronto theaters advertising film attractions for the week of March 11, five were presenting the feature for a one-week run. These included the Royal Alexandra, at which Fox's "Les Miserables" was being given as a road show; the Regent theater, showing "The Floor Below," with Mabel Normand; Allen theater, "Headin' South," with Douglas Fairbanks; His Majesty's theater, "On to Berlin," with George Walsh; Loew's, "Diamonds and Pearls," with Kitty Gordon, and Shea's Hippodrome, showing William S. Hart in "The Bargain."

Seven other theaters changed their programs twice during the week. These houses were the Strand, Oakwood, Red Mill, Madison, Garden, Colonial and Empress. Nine theaters made changes three times during the six days, while one theater—the York—had a new bill every day. The following six features were shown at the York theater during the week: "Bawbs of Blue Ridge," "Stolen Honor," "The Burglar," "Our Little Wife," "The Manxman" and "The Wooing of Princess Pat."

It is interesting to note that several Montreal theaters resort to the plan of providing double feature bills. During the first week in March the St. Denis theater, Montreal, presented Kitty Gordon's "Vera the Medium" and Kerrigan's "The Turn of a Card" together at three shows daily, including Sunday. The Regent theater, Park and Laurier avenues, Montreal, also presented Tom Mix in "Cupid's Round-Up" and Alma Ruebens in "I Love You" on the same bill. It is also interesting to note that the Regent of Montreal held a special show on Friday, March 8, to celebrate the theater's second anniversary. Tickets were sold in advance for the special performance.

Montreal Adopts Stringent Bill Posting Rule.

The bill posters of Montreal will no longer have everything their own way as a result of the adoption of a stringent by-law by the Montreal City Council, which prohibits them from pasting posters on any private property without the written consent of owners, and from pasting up public property, including sidewalks, without a license from the city. No posters can be placed on poles, and all illustrated posters must be censored by the Superintendent of Police before they are exhibited to the tender view of the public. It is now even a crime to slop a little paste or glue over the sidewalk in affixing the paper to billboards.

Loew's Montreal Theater Slandered.

Somebody started a nasty rumor around Montreal that Loew's new theater in that city was not safe. Manager Mills disregarded the talk until it became too serious, after which he secured special reports from the local fire chief, the contracting firm, Building Inspector Chausse, R. A. Brassard, a well-known local achitect, and others to the effect that the big building was sound and flawless. The officials mentioned made independent examinations of the structure, which has been in operation since November 17 last. Their reports were all very favorable, whereupon Manager Mills used half-page space in the local dailies to allay the feelings of patrons. The newspapers also made comment in the editorial columns regarding the reports. The statements of the building experts were quoted freely.

L. E. Quimet Gets British War Films.

L. E. Quimet, president of the Specialty Film Import, Lt., Toronto, Canadian distributors of Pathe releases, has secured the exclusive Canadian rights to distribute the weekly news films of the British War Office of London, England.

Glad Hand and Pleasant Word Help Theater.

Manager Morris of the Temple theater, one of Toronto's suburban houses, has made a success of the theater by being friendly. He makes it a point to make an announcement at every performance regarding any changes in arrangements and regarding future programmes. He also tries to be friendly with all regular patrons. The theater was a losing proposition before he took hold of it, but now it is one of the best paying outlying houses of Toronto.

Manager Thomas Not Coming to Toronto.

It is now stated that Manager Thomas of the Strand theater, Omaha, will not come to Toronto to become supervisor of the Regent theater, Toronto; St. Denis, Montreal, and the Flower theater, Ottawa. Thomas recently visited Toronto to discuss matters.

Garden Theater, Toronto, Reopens.

A notable event in Toronto moving picture circles was the reopening of the Garden theater, 290 College street, on Monday, March 11, under the management of Harvey E. Stonge, formerly manager of the new Oakwood theater, Toronto. The house had been redecorated, new lighting effects installed and other improvements made. The Garden theater held a high place among local film theaters four or five years ago, but it experienced several changes of management and of fortune in the meantime.

Sets Aside a Night for Comedies.

The Tivoli theater, St. Catherine and Bleury streets, Montreal, recently put on a funny stunt, literally speaking. Wednesday evening, March 6, was advertised as a "Special Comedy Night," and no less than six reels of comedies were screened at each performance, in addition to the regular show, the feature of which was "I Love You," with Alma Ruebens. A huge crowd of both grown-ups and children gathered. The event will be repeated.

A. B. Webster Dies in Toronto.

A. B. Webster, owner and manager of the large suburban moving picture theater at Beech avenue and Queen street, Toronto, died on March 6 after an illness of three years. Although suffering for this period, the deceased retained active interest in his business until the last. He left two sons, now with the Canadian army in France, and one daughter. The theater was built under his own direction in 1913.

MORE DAYTON, OHIO, JOTTINGS.

Included among the recent salesmen in Dayton was J. A. Conant, with Select. The writer noticed Conant in one of the prominent restaurants for the mid-day meal arm in arm with Teddy Chifos. If J. A. didn't convince Teddy Select had the best on the market the writer is mistaken. Conant talked while Teddy enjoyed it. Enjoyed what? you ask. In answer I will say J. A. Conant is an interesting talker.

Although a year old "War Brides" went over big at the Elite for two days recently, Al. Kinzeler arranged special music for the film with one of Dayton's most prominent soloists as a special added attraction. The soloist made a hit and Al. informs me he is to duplicate the affair in the near future. Donwtown managers please notice.

Film Man Writes rrom Front Line in France

E. W. Friedman Still Enjoying Occasional Copies of Moving Picture World and Would Like More—Wants to Hear from Old Friends.

By Kenneth C. Crain, 307 1st Nat. Bk., Cincinnati.

CINCINNATI, O.—One former film man who is doing his bit in France addressed a letter to the Cincinnati correspondent of this paper recently, indicating that he still picks up an occasional copy of the World, and that he is interested in film matters. This letter came from E. W. Friedmann, who was formerly with the Paramount organization, and later with "Civilization" as Ohio publicity man. Mr. Friedmann says: "I thought I would drop a line to you to advise you and numerous exhibitors throughout Ohio, principally the central and southwestern portion, that my memories are in the Buckeye State, regardless of the fact that I am within hearing of the big guns of the front and can see the flash of the rockets at night. I have been in France some time with the Ordinance Corps of the Army, and have decided that there are many things harder than to convert an exhibitor to service he is not using. I would like very much to hear from some of the many exhibitors whom I have met in Ohio, and my wishes for a prosperous 1918 are with them. If it is possible would like to receive the World occasionally." Mr. Friedmann's address is Ammunition Park, A. E. F., Care Chief Ordinance Officer, France.

W. S. Wessling Honored by Cuvier Press Club.

At the annual election of the Cuvier Press Club, the Cincinnati organization of newspaper men and other good scouts, which probably has more members than any other club in Cincinnati, W. S. Wessling, manager of the Pathe branch, was elected a member of the board of trustees, winning out, with his fellow-members, over some warm competition furnished by the other candidates. In the organization of the news administration which followed, Mr. Wessling was appointed as a member of the entertainment committee for the year.

Felix Mendelsohn Heads World Film Office.

Felix Mendelsohn, for more than a year a member of the World Film at Chicago and elsewhere, has come to Cincinnati as manager of the local office, arriving in time to take the office over from Stanley W. Hand, the retiring manager, who immediately left for Boston to take up new work. Mr. Mendelsohn has moved his family to Cincinnati, and declares that he is going to be a fixture in the Queen City.

Saturday Morning Show for Children.

Youngstown, O.—The management of the Dome theater has tried the experiment of a Saturday morning show, from 9.30 to 11.30, for school children exclusively, the first program consisting of the Famous Players release of "The Seven Swans," featuring Marguerite Clark. The film was unusually well suited to a program for children, and the performance was a decided success.

Andrew Nordmeyer Killed by Burglars.

On the evening of March 5 two desperadoes broke into the meeting of a Newport building-and-loan association, across the river from Cincinnati, and killed two of the directors, one of whom was Andrew Nordmeyer, president of the association, and owner of the Hippodrome, the largest moving picture house in Covington. Mr. Nordmeyer was 63 years old, and was instantly killed as he was attempting to protect the funds of the organization of which he was the head. His wife, five sons and a daughter survive him. One of his sons, Frank, was present at the time of Mr. Nordmeyer's death. The Covington Chief of Police, who was a member of the Association, was also on the scene, and although himself wounded, replied to the fire of the attackers with such effect that he killed one of them. It is believed that the suspects subsequently arrested are the guilty men, and they have been removed from Cincinnati to Covington. The Hippodrome, Mr. Nordmeyer's theater, was erected several years ago by him on the site of some flour mills which were destroyed by fire, and which he owned

St. Louis News Letter

By Mary Moore, 6035 Kingsbury Boul., St. Louis, Mo.

Clyde Carson Buys Chippewa Theater.

ST. LOUIS, MO.—The H. J. Hirsch Real Estate Co. announces the sale of the Chippewa theater, Broadway and Chippewa street, to Clyde Carson for $35,000. Carson will continue to operate the theater as a motion picture house through the summer. The house will be under the active management of Joseph J. Walsh. Extensive alterations are being made on the structure which is already one of the prettiest and most commodious houses in the city.

Broadway Family Theater Changes Hands.

Edward Bergt, a well-known St. Louis politician has purchased the Broadway Family theater and will operate it in the future.

Uses Acetylene on Lightless Night.

Dave Russell, manager of the Park theater, has found a way to light up his theater on lightless nights. He purchased a large acetylene tank and placed it to one side of the front of his theater. By means of an arc lamp he has showered the facade of his theater with a flow of light that is dazzling, and uses no fuel in so doing. Many of the exhibitors have planned to copy Russell's idea.

Mauri Stahl Joins Perfection.

Mauri Stahl, lately of the General office here, has joined Manager Burhorne's staff at the Perfection office.

Don Barclay Sees Himself in Film.

Don Barclay, who hailed originally from St. Louis and who won considerable fame this year as chief comedy man with Ziegfeld's Follies, was in the city with the show during the week and took advantage of an offer as "invited guest" to a private showing of one of his films at the private show-room of the General Film Company. The picture was an Essanay comedy. Most of the exchange managers of the city were on hand.

Sensible Admission Prices in Louisville

Downtown Houses Raised to Fifteen Cents Last Summer, Now the Suburban Theaters Are Coming Into Line with Increases.

Ohio Valley News Service, 1404 Stark Bldg., Louisville, Ky.

LOUISVILLE, KY.—It is interesting to note that Louisville admission prices are now getting well lined up, and that the public is paying the price. Louisville always was a ten-cent city, but last September the downtown houses got together and jumped the price to fifteen cents. Then the war tax resulted in another five-cent raise sixty days later. Up to that time prices had been the same for suburban and downtown houses, but the suburban houses figured that they could not get the advance, although they always had got the same price as the downtown houses. They judged that the heavy attendance of juveniles and parents would be curtailed at the suburban houses, but this has proven erroneous. Fifty per cent. of the suburban houses have now gone to fifteen cents for night shows, and it is believed that they will all be getting fifteen cents for adults and ten for children within a short time.

J. M. Wentzel, of the Norman, has been charging fifteen cents for adults and children two to three nights a week, and believes that it is just as easy to get the price. Manager Nadorf, of the Hilltop, has been getting ten cents for week days and twenty cents on Sundays. The public is prosperous at this time, and willing to pay the price. It is also seeking diversion, and no time is like the present for getting the increase.

Many Film Men Serving at Camp Taylor.

Quite a number of former moving picture men are now stationed at Camp Taylor, Louisville, one of the big training cantonments. Among these are Capt. Richard Travers, formerly the Essanay star. William Howard, at one time assistant manager of the Cincinnati World Film office and later manager of the Minneapolis Metro office, is a private, but has recently entered the Officers' Reserve Training School. Lee Bloomfield, connected with the Pastime theater of Winchester, which was recently wrecked by a falling wall, is another private who has been at the camp for some time. The Broadway Amusement Enterprises of Louisville also have some four of their young men in service, and have been figuring on running up a service flag. Many more picture men are at the camp, several having been reported some time ago.

Harry Burgie Smiles in Louisville.

Harry Burgie, the smiling traveling representative of the Pathe company, was recently in Louisville. Mr. Burgie was at one time with George Kleine, later with the short-subject department of the Paramount, but has recently taken charge of the Kentucky-Tennessee district for the Pathe people. Mr. Burgie recently booked the Pathe features with the Alamo theater of Louisville, the first to be shown featuring Fanny Ward in "Innocent." Mr. Burgie has a captivating smile, which is a great asset to him and which has resulted in his close friends almost forgetting his proper handle in referring to him.

Manager G. A. Bleich Tireless in Service.

Owensboro, Ky.—Manager George A. Bleich of the Empress, Grand and Queen theaters has completed a successful drive in the sale of soldiers' "Smileage" coupon books, having acted as chairman of the Owensboro campaign committee. Mr. Bleich has just received an appointment from the Eighth Federal Reserve District Board as publicity director of Davies County in the Third Liberty Loan Bond sale campaign, this being largely due to his fine work in connection with the Smileage campaign. Mr. Bleich is a tireless patriotic worker, and has lent assistance wherever possible.

Thrift Stamps as Bonuses.

The National theater of Louisville has been one of the very first to undertake a thrift stamp saving plan. The company has announced that a National Economy Stamp will be given with each seat sale at twenty-five cents, these stamps being worth 2½ cents. For ten of these economy stamps the theater will give out one thrift stamp and thrift cards will be provided.

Indianapolis News Letter

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

Circle Theater Entertains Newsies.

INDIANAPOLIS, IND.—The Circle theater was host to several hundred carriers of the Indianapolis News and their mothers Saturday, March 9, at a special motion picture party, arranged by S. Barrett McCormick, manager of the theater, for the Indianapolis News Carriers' War Savings Thrift Club, which is said to be the largest stamp organization in the country.

The mothers of the newsboys have also organized a thrift stamp club, and they were the special guests of Mr. McCormick at the party Saturday. The large audience, which filled the lower floor of the theater, thoroughly enjoyed the special performance of Douglas Fairbanks in "Headin' South," and showed their appreciation in a way that would have gladdened the heart of the redoubtable Doug if he had been there himself instead of in pictures. Motion pictures showing the news carriers gathering at the Circle theater at one of Mr. McCormick's previous parties were also shown on the screen.

Edwin Booth Called to Colors.

Edwin Booth, who has been manager of the Alhambra theater, one of the Barton and Olsen motion picture theaters in this city, for the last two years, severed his connections with the theater Saturday, March 9. Mr. Booth, who is of draft age, has been placed in Class A 1.

He has been connected with the Alhambra since October 30, 1915, and prior to that time managed several suburban moving picture houses in Indianapolis. His personality and good business judgment have made him one of the most popular theater managers in the city.

Prior to his going into the army Mr. Booth will close up his business affairs with other concerns with which he has been connected. Messrs. Barton and Olson have not yet named his successor.

Auditorium Theater to Go.

South Bend, Ind.—The Auditorium theater building, in the heart of the city's business district, and one of the oldest of South Bend's landmarks, has been sold by the Studebaker Vehicle Company to George A. Robertson, a member of the dry goods firm of Robertson Brothers of this city. The consideration, it is understood, was $215,000.

The theater was formerly a dramatic house, but during the last few years has been devoted to motion pictures. It has a seating capacity of 1,500, and is one of the most profitable amusement enterprises of the city. Mr. Robertson has announced that as soon as the leases expire the building will be dismantled and converted into a store room for the use of the firm.

Government films, picturing various methods of preparedness for the war, here and abroad, were shown to capacity crowds at the Auditorium on Friday, March 8.

New Theater Company in Milan, Ind.

Milan, Ind.—The Empire Theater Amusement Company, a newly organized concern of this place, has been incorporated under the laws of Indiana, with a capital stock of $5,000. The directors are Thomas H. Thompson, John R. Pate, John H. Bergdoll, Ivor Fuller and William H. Wilson.

Nelson Theater Again Bright.

Logansport, Ind.—The Nelson theater of this city, which has been closed for the last few weeks, was reopened last Monday under the management of George K. Brown of Kankakee, Ill. Manager Brown says he intends to run a combination vaudeville and motion picture program, giving a change three times a week. He will donate next Sunday's receipts to the Logansport soldiers' fund.

Film Trade News of the Week in Detroit

Interesting Notes of Changes in the Local Distributing Offices and Theaters—Film Boys in the Service—Business Items.

By Jacob Smith, 718 Free Press Building, Detroit, Mich.

A. S. Hoganson Will Conduct the Stratford.

DETROIT, MICH.—Arthur S. Hoganson, recently with the Dawn Masterplay Co., and formerly manager for theatres operated by the Kunsky Enterprises in Detroit and the Gilligham & Smith theaters in Grand Rapids, has been appointed manager of the Stratford theater, Dix and Ferdinand avenues, Detroit, taking hold March 17th. He succeeds E. V. McGrath who has been in charge since the theater opened and who will shortly announce a new connection.

S. Ludwig Opens Exchange.

Another new film company has established itself in Detroit—we refer to the Victor Film Co., operated and managed by Samuel Ludwig, of Milwaukee. He has opened offices at 602 Film building, and is offering to Michigan exhibitors three W. S. Hart features: "The Two Gun Man in the Bargain," "The Bandit and the Preacher" and "The Hell-Hound of Alaska." In addition he has "Beware of Strangers." He has already taken quite a number of bookings.

William Steiner Visits Detroit.

William Steiner, who produces the Jester comedies, was in Detroit on March 9th conferring with Dave Mundstuk, of the Strand Features, who has the Michigan selling rights. While here the first two were given a private screening.

Begins News Weekly in Detroit.

The Metropolitan Co., 23 East Elizabeth street, Detroit, operated by M. S. Bailey and M. J. Caplan, both of whom are popular in the film business, are making a weekly news reel of current events, ranging from 500 to 800 feet. It is called The Detroit Free Press Current Events, being made in co-operation with that morning newspaper. The news-reel is to be sold to exhibitors, and among those who have contracted is John H. Kunsky for his chain of theaters.

Exchange Named Federal Film.

The Federal Film Co. is the name finally decided by R. K. Schallenberger for his Detroit exchange. He has opened permanent offices at 201 Film building. The first picture he will offer is "Souls Redeemed."

Manager Almart Studies Army Methods.

G. L. Almart, office manager and assistant to General Manager H. A. Ross, of the Paramount Artcraft exchange in Detroit, has tendered his resignation and has gone to the University of Michigan at Ann Arbor for special training in the ordnance department, American Army. Mr. Almart preferred an enlistment rather than wait for the draft. He has been with Paramount for nearly three years, starting in originally as general assistant and later doing the booking.

D. Leo Dennison Back in Civil Life.

We have just received word that D. Leo Dennison, who has been with headquarters detachment, ammunition train at Camp Lee, Petersburg, Va., has received his discharge on account of his physical condition. Mr. Dennison was formerly with Paramount at Detroit and Pittsburgh, and now that he is back to civilian life, we understand he will again affiliate with the film business in some capacity.

Where Film Boys in Khaki Are.

Just a line about the Michigan boys in the service: Floyd S. Wadlow, of the Virginia Park, now in the aviation corps, has been promoted to first sergeant and transferred to Rantoul, Ill.; Paul Kreps, formerly with Vitagraph and now at Waco, Texas, was a Detroit visitor last week; Lou Cohen, of the Coliseum theater, Detroit, is now somewhere in France; Ray Serble, formerly at Marquette, is somewhere in France; E. R. Paul, formerly with Pathe, is with the American Expeditionary forces in France.

Regent Expected to Open April 1.

Bay City's newest theater, The Regent, will open about the first of April. Fred Williams will be the general manager. The Regent is to be a beautiful house seating about 1,500. A contract to show Goldwyn pictures has been signed.

Exit the Woodward Theater.

The Woodward theater, Detroit, will quit on May 1st owing to the lease having expired and the further fact that a mercantile structure is to be erected on the property. However, the Woodward Theater Co. will still have five theaters as their new house on Woodward near Henry street, will open early in April. The other theaters operated by this company, are the Rosebud, Comique, LaSalle and Grand Circuit.

Detroit Business Notes.

J. E. Flynn, the new Goldwyn manager in Detroit, reports that he feels confident 100 per cent. of the Michigan exhibitors who originally signed for the first thirteen Goldwyn pictures will renew their franchise. "We have already re-signed quite a number of the biggest exhibitors and more signing up every day," he said. "Exhibitors have made good money with most of the Goldwyn pictures from what I can learn, and as the entire program is getting better and stronger, exhibitors are in a happy frame of mind and will surely want the future productions, which I am assured from the home office will be of the very best."

Mr. Bolster, of the Goldwyn staff and who recently returned from Australia looking after the export business, was a Detroit visitor for a few hours on March 12.

Doc Gallup, general manager of the Delft Theaters, Inc., of Marquette, is on a short trip through the middle west. He spent a few days in Washington on personal business and expects to stop off at Detroit on his way back to Marquette.

March is proving a big month for William Fox productions. The month will represent five full week runs on Fox pictures. For instance, the Regent will have run "The Spy" and "Treasure Island" each a full week; the Miles theater "A Daughter of the Gods" being the first time at popular prices; the Washington will have run "Du Barry" and "Les Miserables." Field Carmichael, local Detroit manager for Fox, says the exchange is doing by far the greatest business in its history.

"Eagle's Eye" serial is going over in Michigan with a bang, according to the booking sheets at the Foursquare exchange. Hustling Joe Horwitz reports that the very best houses in each town are signing up. In Detroit nearly 50 contracts have been taken, and last week Charles Seaman, of the Gilligham & Smith theater, booked it for the Majestic and Strand houses in Grand Rapids.

The Madison theater, Detroit, has contracted for the Benjamin Chapin pictures of the life of Abraham Lincoln now being released through Paramount exchanges. A private showing to 1,500 teachers and school children was given at the Madison Saturday morning, March 9th, the first four chapters being exhibited. They proved extremely interesting and pleasing. The first part was shown as a regular added attraction at the Madison, starting March 17th, and a new part will be shown each week until the whole series is concluded.

Crescent Amusement Company to Build

Nashville, Tenn., Will Have a Handsome New Theater for Pictures and Vaudeville —Will Cost About $100,000 and Seat 2,500 Persons.

By J. L. Ray, 1014 Strohlman Bldg., Nashville, Tenn.

NASHVILLE, TENN.—Plans are now being drawn by the Crescent Amusement for the erection of a handsome vaudeville and moving picture theater in the heart of the film district on Fifth avenue, North. Long-term leases have been taken on the property, and the building will be modern and fireproof in every particular. Plans are being drawn by Marr & Holman, leading Nashville architects.

The specifications as outlined call for the last word in theater construction. The building will be entirely of steel and concrete, and will contain, in addition to the large orchestra floor, two balconies and a mezzanine floor, which will be equipped with loggias and private boxes. Its entire seating capacity is placed at 2,500, being by far the largest in the city.

A stage will be constructed, and will be of greater dimensions than any now in Nashville, being equipped with a screen, as well as the latest electrical effects. There will be a fireproof drop, made of sheet steel and operated by electricity, so arranged that it will immediately close and separate the stage from the audience in an emergency.

The structure will be heated by huge fans and concrete ducts, and during warm weather a refrigerating plant will keep the building cool. There will be ladies' waiting rooms, with maids in attendance, and men's smoking rooms.

The interior decorations will be of Adam design, finished in ivory and gold, and the lighting system will be operated with concealed reflectors, none of the fixtures being exposed. The exterior of the building will be of tapestry brick and cream glazed terra cotta, with a marquise across the entire width of the front.

The property on which the building is to be built has been controlled by the Crescent Amusement Company for a number of years, and plans have been made on previous occasions to erect some kind of theater. The new house will represent an expenditure of approximately $100,000, and will be one of the South's most pretentious amusement palaces.

It is planned under the present arrangement to run both pictures and vaudeville, with prices ranging around ten and twenty cents.

Nashville Theater Man Returns.

Nashville, Tenn.—Roy C. Shelton, formerly manager of the Strand theater in Nashville, has returned to the city after having been a moving picture director in the North some months ago, and later in the real estate business in Miami, Fla. Mr. Shelton opened the Strand in Nashville nearly four years ago, and made it a success from the beginning. He came back to Nashville as a natural result of the city's new prosperity, and while nothing has been said thus far it is rumored that he may again enter the picture game.

Dallas News Letter

By Douglas Hawley, Times-Herald, Dallas, Texas.

West Texas Still Needs Rain.

DALLAS, TEX.—It's dry in West Texas yet, but conditions are improving. Some good rains have fallen in several sections, and as a result there is a much better feeling among exhibitors. This is the report of G. W. Thornton, Vitagraph representative in West Texas. "Expectation now is that much of the wheat, believed dead, will sprout and make a fair crop," he said. At Ranger, Tex., however, and two or three other points, it's still dry. They're paying six-bits a barrel for water, and a fellow who asks for a bath in a barber shop gets nothing but a haughty stare. Baths are practically unknown.

Two Division Managers Visit.

Division Manager H. E. Lotz of the Triangle at San Francisco visited Manager Diaz Callahan of the Dallas branch during the week of March 10. Mr. Lotz is greatly pleased with conditions in Texas, and said as much.

C. E. Tandy of Famous Players-Lasky, was another division representative in Dallas recently, calling on Manager Harry Owen. Because of the burning of the Hulsey Queen theater at Dallas some months ago, Paramount releases, so far as Dallas is concerned, are at present rather late in comparison with other cities, but are rapidly catching up.

Many Texas Folk at Saenger Reunion.

At least two Texas folk were present at the reunion of the Saenger Amusement Company "family" held in New Orleans recently. General Manager E. V. Richards, Jr., presided and those present included Raymond Elder, Houston; Mrs. Eva Vernon, Texarkana; Howard Swain, Shreveport, La.; Jack Manning, Monroe, La.; Simon Ehrlich, Shreveport; John Jones, Pensacola, Fla.; Noble Hearne, Alexandria, La.; E. M. Clarke, Natchez, Miss.; L. J. Pico, Vicksburg; Arthur Tobias, Jackson, Miss.

The Pictures in Dallas Theaters.

The Talmadge sisters—Constance and Norma—appeared in new releases in two Dallas theaters during the week beginning March 10. Hulsey's Queen offered "Scandal" and "The Secret of the Storm Country" was the week's opener at the Old Mill. Pickford in "Amarilly of Clothes Line Alley," the Artcraft, took the week-end at the Old Mill and the "Submarine Eye" released through the F. N. E. A. was booked to follow immediately. Fairbanks in "Headin' South" played to excellent business at the Old Mill through four days of the previous week. The Pathe release "The German Curse in Russia" opened the week at the Washington, following a successful run of the Vitagraph "The Other Man," and was followed by the World release "The Cross Bearer."

Manager Cliff Reid of Mutual is highly pleased with the first releases of the Screen Telegram in Texas theaters, including the Old Mill at Dallas. It's a hard matter to get something new in a news film, but the impression of "something different" seems to have gone out in the Telegram. Mr. Reed has added another salesman to his Texas force.—W. H. Godby.

First Chaplin in Texas This Month.

Manager Morrow of the Texas F. N. E. A. announces the forthcoming release, late in March, of the first Chaplin comedy made at the new studios, under the title "A Dog's Life." Texas has been eagerly waiting the new production. Its first release will be at the Hulsey Texas theaters.

Fox "Cleopatra" Begins Long Run.

Unmolested, despite efforts in that direction, the Fox "Cleopatra," with Theda Bara in the title role, continued the second week of its two weeks run at the Hippodrome, Dallas, March 10-16. The picture opened to capacity houses. The censor, Mrs. Ethel Boyce, passed it on a private screening, after making some ten cuts. Upon its being shown, however, a protest was filed by the Methodist city mission board. The censor, joined by Manager Arthur Claire, immediately called for a review by the appeals board. That body ruled that the picture was all right and could continue.

New L. & A. Theater Nearly Ready.

El Paso, Tex.—The new L. & A. theater, under construction here for Lewis and Andrae, is rapidly nearing completion. The new house will be operated by Messrs. Lewis and Andrae, in addition to their present Grecian theater. The L. & A. will be one of the handsomest places in the southwest. The Goldwyn "Four Below" with Mabel Normand, opened to excellent business at the Grecian on March 10, its first release in Texas.

S. D. Walton Takes Charge of Majestic

Austin, Tex.—S. Drake Walton has succeeded Marvin Holden as manager of the Majestic theater here. Mr. Walton has been in New York for the last two years, studying music, but has decided to desert an artistic for a commercial career. The theater is owned by a local stock company.

Prairie State News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago, Ill.

THEATER NOTES ACROSS NEBRASKA.

DAVID CITY, NEB.—W. W. Hughes, owner of the Community and Lyric theaters has been offered a position by the government, as manager of one of the Liberty theaters at an army cantonment, but was unable to accept.

Hebron, Neb.—Manager Fetterman, of the Elite theater, has a strong following because he identifies himself with all civic movements. When the local Boy Scouts started their thrift campaign, it was inaugurated with a day of special shows at the Elite. The film "Knights of the Square Table," was shown. On another day he had the high school seniors, faculty and basket ball teams as his guests at a showing of Mary Pickford in "Fanchon the Cricket."

Wynot, Neb.—O. W. Holmes has sold the Star theater.

Items of Interest in Dakotas.

Williston, N. D.—John Snyder, proprietor of the Lyric theater, being in the next draft, has been negotiated for the sale of that house.

Leads, N. D.—C. E. Lyons has purchased a moving picture theater at Aitkin, Minnesota.

Hot Springs, S. D.—The lease on the Grand theater has been taken over by Mrs. Ruth Wright.

Rapid City, S. D.—It would pay managers to keep a birthday book if many persons are of the same inclination as A. Lehman, a patron of Dreamland. Upon his seventieth anniversary he took seventy children to the local theater.

Rapid City, S. D.—The high school needed funds for the publication of the Pine Cone, the annual. The Elks raised the money by putting on "Jack and the Beanstalk," as a benefit.

Illinois News Letter

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Theater and Exhibitors in Illinois.

SPRINGFIELD, ILL.—Secretary of State Emmerson has issued certificates of incorporation to the Illington Amusement company, Chicago; capital, $10,000; incorporators, R. I. Davis, L. Goldstein and T. Behr.

Marshall Square Theater company, Chicago; capital $15,000; incorporators; R. I. Davis, L. Goldstein and T. Behr.

Marshfield Amusement company, Chicago; capital stock increased from $5,000 to $25,000.

Hopkinson Amusement company, Chicago; capital stock decreased from $70,000 to $50,000.

Kewanee, Ill.—The Olympic theater has been re-opened under the management of D. Fahay, and will be operated on Saturday, Sunday and Wednesday nights.

East St. Louis, Ill.—The name of the Fourteenth street theater, at 1405 State street, has been changed by H. L. Curry, the new lessee, to the New Curry theater. Matinees will be given on Saturday, Sunday and holidays.

Lincoln, Ill.—The Star theater in connection with "The Deemster," had a style show put on by a local company.

Kankakee, Ill.—Jack Pierce and Mark Shannon, of Chicago, have leased the Gaiety theater and will give tabloid plays by a stock company, and moving pictures for a ten cent admission. Two shows a night will be given with Saturday, Sunday and Wednesday matinees.

Cheyenne Notes of Trade

By John C. Fleming, Box 273, Cheyenne, Wyo., With the Wyoming Tribune.

New Associate Manager for New Atlas.

CHEYENNE, WYO.—R. V. Davis, of Denver, has been appointed by the Swanson Nolan Film Company of that city to fill the capacity of associate manager for the New Atlas theater here, acting in harmony with Walter Bradley, owner, who takes active management for his interests. Mr. Bradley recently won possession of the Atlas by a court decision after exciting times in taking over of the property from the Moore & Greaves Amusement Company, who were in possession.

$100,000 Theater at Casper.

Casper, Wyo.—The long-felt want in Casper of a first-class theater is being filled by the plans of a new project, which will cost $100,000 and be one of the finest theater buildings of its size in the West. The new theater will have a seating capacity of 1,400, and work will be started inside of thirty days. Casper is the "oil city" of Wyoming.

Worland Theaters Consolidate.

Worland, Wyo.—The Family theater and the Elk theater have been consolidated, and photoplays will hereafter be shown at the "New Elk," while the Family theater is being remodeled into a dance hall. Percy Edwards will manage the new show-house.

Name Chosen for New House.

Manager Todd, for the Moore & Greaves Amusement Company, Cheyenne, has announced that the new theater, in the course of construction, will be known as the Princess, after the name of the other houses of the Moore & Greaves Company in Denver, Colorado Springs and Pueblo.

Popular Pictures Shown Past Fortnight.

Douglas Fairbanks, in his latest picture, "Headin' South," pleased Cheyenne theatergoers more perhaps than any other picture here in the past fortnight. Theda Bara in "Cleopatra," which was shown at fifty and seventy-five cent houses, was one of the big attractions of the period, and enjoyed crowded houses during its two-day run. Other pictures which were met with enthusiasm are "The Man Without a Country," Mary Garden in "Thais," "The Sirens of the Sea," Jack Pickford in "Huck and Tom" and Marguerite Clark in "Bab's Matinee Idol."

In Wisconsin.

By F. H. Madison.

Milwaukee, Wis.—Manager Perry, of the Strand theater, made the announcement that he will donate his theater and film, to Milwaukee children any time he has a good children's picture, and W. A. Dudley, assistant business manager of the Evening Wisconsin, will co-operate in arranging a children's party. As a premier they put on "Little Red Riding Hood," which was viewed free by 2,000 school children.

Kansas City Trade News Letter of Week

Many Changes Among Local Distributing Offices—New Theaters and Notes from Exhibitors Through Middle West.

By Kansas City News Service, 116 Railway Bldg., Kansas City, Mo.

H. C. Young Goes to Chicago.

KANSAS CITY, MO.—Harry C. Young, who for the last two years has been a traveling salesman in the Kansas City territory, left Kansas City, March 10, for Chicago, out of which city he will work as a salesman for the National Exhibitors' Circuit. He will cover the state of Indiana. He was in Kansas City terrritory for about two years, during which time he worked for the Kansas City office of the Universal. He came here from Columbus, Ohio.

B. A. Lucas Transferred.

B. A. Lucas, who has been manager of the Kansas City office of the U. S. Exhibitors' Booking Corporation since the office was opened several months ago, has been transferred to the Chicago office of the company. He left Kansas City March 10. He has had considerable experience managing a film exchange, having had this position with Mutual and Triangle. He has also worked in the Chicago office of Paramount-Art Craft. While in Kansas City he was successful in placing his features in nearly every city in his territory, comprising the states of Oklahoma, Kansas, Missouri, Iowa and Nebraska.

He is succeeded by Hugh Rennie, who comes from the Denver office of the company.

Joseph Stout Resigns Goldwyn Post.

Joseph Stout, a salesman for the Kansas City Goldwyn office, has resigned his position with that company to return to Salt Lake City, Utah, where he will join his wife and children. He spent about three months in Kansas City.

Robert King Made Shipping Clerk.

Robert King has been made shipping clerk at the local General office, succeeding Lewis Waldman, who has gone to his home in New York City. Mr. King was formerly employed at the local general office.

J. E. Finch Will Travel for Kleine.

J. E. Finch, formerly of the Fox and the Kleine offices of Dallas, Texas, has been selected as the Kansas and Oklahoma traveling salesman for the Kansas City Kleine office to succeed R. N. Abbey, who has resigned to take up a new line of work. He will take his territory immediately.

W. C. Ansell Becomes Metro Salesman.

W. C. Ansell, formerly a salesman for the Kansas City Goldwyn office, has been made a member of the traveling sales force of the local Metro office. He will work the Missouri territory.

Fox "Cleopatra" Road Shows Busy.

The Cleopatra Road Attraction Company has opened offices at 928 Main street, with N. C. Wagner in charge. "Cleopatra," featuring Theda Bara, is being booked as a road attraction on a percentage basis in Missouri, Kansas and Oklahoma. Five prints are being handled. O. B. Campbell is in Kansas City and will go back with the first show. Fred Reichelt is the advance man for this show. An orchestra leader is carried also. The picture opened at the Garden theater, Kansas City, March 3, for an indefinite run, two shows daily, at prices ranging from 25 cents to a dollar. This is one of the largest theaters in the city and the picture is showing to well-filled houses daily.

Middle West Theater Changes.

Lebo, Kan.—Wayne Taylor has been making improvements at the Peerless theater.

Frankfort, Kan.—W. H. Hardman is remodeling his building in a modern picture show.

Hutchinson, Kan.—The United Theaters Company of Wichita plans the erection of a theater here.

Hunter, Kan.—Joe Dobratz has sold his picture show here to Frank Hayes and Frank Kaplicky. The Hope Opera House has been leased by the new firm and picture shows will be given.

Cherryvale, Kan.—Work on the new Liberty theater is progressing rapidly. S. A. Davidson, proprietor, has purchased a new electric player piano.

Topeka, Kan.—The United Theater Company, a Wichita-Topeka corporation, has secured a site and will erect a $75,000 or $100,000 theater in Topeka.

Waco, Tex.—The Apollo Film Company has established a studio at 610 Austin street, C. Christopher, president.

Amarillo, Tex.—The Amarillo Grand Opera House Company has filed a certificate of dissolution.

Denison, Tex.—The Brookstone Airdome theater was destroyed by fire Feb. 26.

Beaumont, Tex.—Fire broke out in the Kyle Theater building Feb. 22 and did damage to the extent of between $50,000 and $60,000.

Dallas, Tex.—A new and larger film house will be erected here in place of the one recently destroyed by fire.

Dallas, Tex.—Gardner Parke Amusement Company, chartered with a capital stock of $150,000 by J. W. Gardner, Carl Wallace and B. L. Wade, all of Dallas.

Clarence, Mo.—N. C. Parsons, of Shelbina, has bought the Star theater from Mrs. Ethel Weiland.

Comstock, Neb.—The explosion of a film at the picture show here recently did slight damage and put the show out of commission for a while.

Elk City, Okla.—W. T. Yoder has sold his interest in the Quality theater to Jack Massey.

Picher, Okla.—The new $35,000 Main Street theater here will be completed and ready for opening about March 10. The building is 50x120 feet.

Webb City, Mo.—Dolph Emerson, of Carterville, has taken charge of the Mystic theater here.

Garden City, Mo.—E. H. McClintock, who operated the picture show at El Dorado for three years and recently sold same to L. W. Gray, has purchased a picture theater here.

Dermott, Ark.—C. H. McCroskey has opened a motion picture theater here.

Shenandoah, Ia.—J. L. Dwynn contemplated the construction of a $15,000 theater building here.

Alexandria, La.—A new Liberty theater is to be built here.

Wisconsin Jottings.

By F. H. Madison.

Kaukauna, Wis.—Clelland & Conkey, who recently purchased the Bijou theater from Nugent Bros., are re-building the structure which was damaged by fire.

Soldiers Grove, Wis.—Chris Halverson has sold his moving picture show to Clarence Errickson, who will operate it three nights a week.

Black River Falls, Wis.—The moving picture theater here has been sold to Fred O. Dressel and J. Boch.

Lancaster, Wis.—Luverne Heil has sold his interest in the moving picture theater here.

San Francisco's Jewel Theater Reopens

Awkward Leasing Arrangements Had Been Cause of House's Closing—Now Brightens with a Second Run of "Birth"—Will Follow Old Policies.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—After having been closed for several days, owing to financial entanglements, the Jewel theater has been reopened, and a special return engagement of "Birth" is being featured. This picture was shown here for two weeks, and the return engagement will probably be for this length of time. It is stated that some of the troubles which led to the recent closing of the theater are due to the fact that the interests which operate the house have not leased it direct from the owners, but through a third party, who installed the seating facilities. Following "Birth" it is planned to conduct the house as formerly, and some minor changes are being considered in the lobby arrangement.

New Exchange Incorporated.

The Sunset Film Corporation, San Francisco, Cal., has been incorporated, with a capital stock of $50,000, by J. L. Lazarus, Leo Weinberger and E. Thrane. Quarters have been fitted up on the second floor of the Eilers' Building, on Market street, and bookings are being made on "Redemption" and on the Hart and Fairbanks reissues. The latter were to have been handled by the All Star Feature Distributors, Inc., but the arrangements to this end failed at the last moment. A branch of the Sunset Film Corporation is to be established at Los Angeles under the management of Ed Watson, formerly with the Triangle in this city, and for a short time with the Fox exchange.

"The Planter" Makes Great Hit.

A decided hit was made at the Kinema theater, Oakland, Cal., with "The Planter," this having been shown for a full week to crowded houses. Manager Emil Kehrlein, noted for his advertising work, quite outdid himself in putting on this production, and set a new record for publicity efforts and for novel stage effects. A booklet, with a cover suggestive of the novel itself and containing pictures of scenes from the film, with descriptive matter and a photograph of the author, was distributed during the week before the presentation, and the local Ad Club and commercial bodies observed "The Planter" luncheons in honor of the author, Herman Whitaker, who makes his home here. The newspaper advertising struck a new note for Oakland, two-color work being used for the first time in connection with moving picture publicity. The services of a singer were used to excellent advantage in the screening of the picture, the song being rendered with the song scene on the screen. As this scene was, of course, far too short a loop was used, making the rendition of the song especially effective.

Federal Film Distributor Visits Coast.

Charles P. Watson of New York, director of distribution for the film division of the committee on public information, is in San Francisco to organize California for the exploitation of moving pictures, showing all phases of war activities. Not only will arrangements be made for the displaying of films, but moving pictures will be made, showing the part California is taking in war work. The films will be sold to the State Council of Defense at cost, and this body is expected to rent them at a price to return the investment.

Mutual Service in Demand.

Mutual service has recently been contracted for by several leading district houses in San Francisco, and is now better placed than ever before. The Wigwam theater has secured a second run for the Mission District, and will start the service with "The Planter." The Verdi theater, in the North Beach district, has also booked this service, and will likewise present "The Planter" as the opening attraction. The Princess theater, in the Fillmore section, will commence Mutual service with this production, and the New Polk theater, on Polk street, will commence showing Mutual pictures on April 1.

Mothers Compile White List.

The Berkeley Federation of Mothers' Clubs is compiling a list of moving picture theaters which display films that come up to their standard of excellence. All parents will be urged to allow their children to attend only such theaters as receive the endorsement of the federation.

Secures World's Right to Film.

George Chamberlain, of the Independent Film Exchange, 124 Golden Gate avenue, San Francisco, has purchased the world's rights, all prints and negatives of the Evans and Sontag picture, "The Folly of a Life of Crime." This picture was made at Oroville, Cal., under the direction of George Sontag, who also took a part in the production. It illustrates the career of the famous bandits, Chris Evans and George Sontag, who terrorized California and other western states in the early nineties. New titles are being made, and following the reassemblying of the picture state rights will be sold, or the attraction booked on a percentage basis.

T. & D. Activities.

A. M. Bowles, formerly an Alameda County exhibitor, has joined the selling force of the Turner & Dahnken exchange at San Francisco, and will assist Manager E. M. Asher both locally and on the road.

The Kinema theater, Fresno, Cal., has contracted to take all of the productions handled by the Turner & Dahnken exchange and the First National Exhibitors' Circuit.

The fashion show at the San Francisco and Oakland T. & D. theaters was held during the week that local merchants were observing the spring opening event, and proved to be good drawing cards.

San Francisco Newslets.

Irving Lesser, manager of the Los Angeles branch of the All Star Feature Distributors, Inc., was a recent visitor at the San Francisco headquarters of this concern.

E. H. Emmick, of the Peerless Film Service, San Francisco, recently made a flying trip to the Los Angeles branch.

Joe Goldberg, of the local Bluebird office, San Francisco, is making a road trip, the second one since coming to this city.

H. H. Hicks, manager of the San Francisco office of the Select Pictures Corporation, left recently to cover the territory north of this city by auto.

Glenn Hurst, of Hurst Brothers, Reno, Nev., made a business trip to San Francisco recently.

The Oregon building on the exposition grounds has been opened as a billiard room, moving picture theater and soft-drink parlor for enlisted men.

Sam H. Levin has awarded contracts for the erection of the steel work on the theater to be erected at Clement street and Ninth avenue.

Northern California Briefs.

Sacramento, Cal.—The Grand theater, with a seating capacity of 1,000, has been opened by Parsons & Stoll.

Sacramento, Cal.—N. Thornton has disposed of his interests in the Victory theater and has gone to San Francisco to seek a new location.

Colusa, Cal.—C. C. Kaufman, who conducts the Gem theater, is planning to erect a larger house.

Oakland, Cal.—The Orpheum theater will remain open during the summer season instead of closing, as has been the custom.

Fresno, Cal.—A Robert-Morton Symphonic Orchestral organ will be installed in the Kinema theater.

Des Moines News Letter

By J. L. Shipley, 615 Locust Street, Des Moines, Ia.

Eleanor Betts Visits Des Moines.

DES MOINES, IA., recently entertained a motion picture actress of considerable renown in Eleanor Betts. Miss Betts, who lived here for several years before moving to California, appeared in the role of Pet Bettany in "Empty Pockets," and was also cast for the role of Viru Bowa in another Brenon production, "The Fall of the Romanoffs." Miss Betts visited the office of the A. H. Blank Enterprises, which controls the Brenon features in this territory, and stated that she might return to Des Moines to be present during the showing of the "Fall of the Romanoffs" at the Garden theater sometime in April, in which event she will appear personally at the theater during the run of this picture.

Ted Bryant Back from Camp Dodge.

Oelwein, Ia.—Officials at Camp Dodge decided that Ted Bryant, manager of the Orpheum theater, Oelwein, Ia., would do more actual service by managing his theater than as a candidate in the trenches. He was rejected on account of a slight physical disability, and will return to Oelwein, where he will again take up the management of his theater. Before leaving for home Mr. Bryant shopped at the various exchanges in Des Moines.

Yale Photoplay Buys "Raffles."

Stanley J. Mayer, of the Yale Photoplay Company, Des Moines, Ia., announces that his concern has secured the rights on "Raffles" for this territory, and is making preparations for the spring drive on this subject. Mr. Mayer is also installing a projection room adjacent to his office, which he will use for screening his own productions, and will also rent to the other exchanges around Des Moines at a nominal fee for showing their pictures. It is a plan that film salesmen will be glad to take advantage of.

Manager Skirboll Makes Improvements.

Manager Billie Skirboll, of the local Des Moines Metro exchange, has remodeled his office at 920 Walnut street and also redecorated it so that the premises present a spick and span appearance. Under the new arrangement the visitor is greeted by an information clerk, and passes back to the cashier, the booker, and finally to the manager's office.

Manager Miloslowsky Taking Rest.

Manager J. Miloslowsky, of the Palace and Family theaters, Des Moines, has returned from Rochester, Minn., where he was given a thorough examination by the Mayo Brothers. Mr. Miloslowsky has been in ill health for some time. A complete recovery has been prescribed for him. He has gone to Waukesha, Wis., to take the cure and a thorough rest. During his absence the theaters are under the able management of Mrs. Miloslowsky, who is proving a most successful exhibitor.

Brief Notes of Iowa Exhibitors.

Walter F. Davis, manager of the Herrold theater, which adjoins Camp Dodge, is building a new lobby, which will be one of the most artistic in this section. Although the theater was opened a few months ago Mr. Davis has been making constant improvements, and one of the features of the new lobby will be a fountain and hanging baskets, with growing flowers. Mr. Davis has become very popular with the soldier boys at the camp, and his theater is doing a splendid business.

Fred Schlosser, auditor of the Kansas City office of the Kansas City Feature Film Company, has been spending several

days in the Des Moines office of that concern, assisting in the installation of new accounting methods.

The local Jewel office monopolized downtown business during a recent week. "The Man Without a Country" enjoyed a most wonderful five days' run at the Casino, while the Garden theater did an enormous business on "The Price of a Good Time."

Visitors at the Des Moines exchanges during the past week include: Mr. W. S. Mart of the Strand theater, Grinnell; H. P. Marckres, Rex theater, Perry, Ia.; Ed Awe, Strand theater, Ft. Dodge, Ia.; Harry DeBaggio of the Star theater, Colfax, Ia.; J. Ruskin, O. H. Adel, Iowa, and Cecil Whitner of the Lyric theater, Valley Junction, Ia.

The A. H. Blank offices are getting ready for a big campaign on "Tarzan of the Apes" and "The Fall of the Romanoffs," the First National Exhibitors' Circuit attractions, which they will distribute in Iowa, Nebraska and Kansas.

S. S. Schwarz, of the A. H. Blank Enterprises, is the first of the local golf bugs to brave the weather and play his first game. With the snow barely off the ground Mr. Schwarz is out at the Waveland links at least two mornings a week, whaling on the greensward.

A. Reidner Takes Theater at Ottumwa.

A. Reidner has purchased the Orpheum theater at Ottumwa from Mark Angell. Mr. Angell has retired to his farm in Wisconsin.

Portland, Oregon, Censors Renew Activities

Rose City Film Inspectors, After Year of Quiet, Become Aggressive—Police Take Film—Posters and Photographs Under Fire.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, OREGON.—About one year ago Mayor H. R. Albee turned over the reins of the city givernment to Mayor George L. Baker. The wise men of Portland's theatrical world hoped that the persecutions of the photoplay industry would end and that frenzied censorship as it had been practiced during Mayor Albee's term of office would be a thing of the past. However, recent events denote that the radical "blues," whose activities along ultra-purity lines were matter of common knowledge in the realm of theatricals and moving pictures the nation over, have gotten the ear of our esteemed mayor and he is taking them seriously.

The pro-censorship activities of recent moment date back only a few weeks. The censors had a meeting in the city hall and promulgated a new set of rules. One of these was that war pictures must be put to the censor board and cannot be finally passed by the regular viewers. Accordingly the viewers refused to pass "The German Curse In Russia." They said the vivid scenes of fighting in the trenches and the dead must come out. The board viewed the film and passed it with minor eliminations.

The Liberty theater booked "Empty Pockets." The viewers refused to pass it and the Liberty management arranged for another picture, when the board let it go through with expurgations.

Then at noon on Thursday, March 7, Mrs. E. B. Colwell appeared at the Majestic with a police officer and ordered House Manager H. D. Green to surrender the comedy then showing at the theater, "Her Husband's Wife." The officers took the film to the station and at the time of this writing the film had not been returned to the Fox Film Corporation, although demand had been made therefor. The reason for the seizure of the film was that the eliminations ordered by the censors had not been made. The film had been showing at the Majestic five days and no notice had been given the Majestic management that the censors' orders had not been complied with until the seizure, according to House Manager Green. Manager-owner Parker, although having no actual knowledge of the facts of the case, was arrested for violation of the city ordinance.

Vaudeville May Be Censored.

Mrs. E. B. Colwell, secretary of the censor board, is said to have discussed with certain theatrical managers, the feasibility of censoring vaudeville as well as pictures. It is understood that she desires to have the vaudeville censorship come under the same head as the picture censorship.

At a recent censor board meeting in the City Hall, Mrs. Colwell reported that several viewers had resigned because they "had been subjected to the indignity of viewing films at a big downtown theater in a basement when the janitor's bed had not been made up and was all ruffled."

New Theater Opens at Hood River.

March 7 marked the opening of the new Liberty theater at Hood River, Oregon, by Art Kolstad, owner of the Gem and Electric theaters. The Liberty seats about 800. It was opened with "Joan the Woman" and a tremendous crowd was on hand for the initial performance. The Portland exchanges had a delegation present for the event, among the members being Sol Baum, C. M. Hill and W. L. Loudy, and several others.

Gus Hager Gets Promoted.

Arrangements have been made for the transfer of Gus Hager, the genial manager of the Butte Universal office, to the Denver and Salt Lake territory, where he will succeed Ed Armstrong. C. C. Challew, now manager for Jewel Productions in Butte, will be promoted to manager of the Butte Universal office.

Al Rosenberg to Be in Charge at De Luxe

Al Rosenberg will be in charge of the new Portland exchange for the De Luxe Feature Film Company. He has been in town getting the quarters on Burnside street in shape and purchasing office equipment.

Service Film Company Enlarges.

The Service Film Company has purchased the Theater Supply Company of Seattle and has moved the stock of that concern to Portland. W. A. Stone reports that he will establish a branch in Seattle within sixty days. The Service Film Company recently acquired the exclusive Pacific Northwest agency for the de luxe model motiograph.

Jewel Makes Analysis.

Dean Collins, publicity manager for the Film Supply Company and Jewel Productions, Portland, Ore., has prepared an analysis of the business done by Jewel which shows that in 100 towns, mostly over 5,000 population, Jewel pictures have averaged 4 to 7 bookings.

Spokane Film Men Organize Screen Club

Social Body Formed by People Interested in Picture Productions—Will Have a Special Room at the Transportation Club.

By S. Clark Patchin, E. 1811 Eleventh Avenue, Spokane, Wash.

SPOKANE, WASH.—Spokane's newest social organization—the Screen Club—is composed of persons interested in moving picture productions. It was formed in the dining room of the Spokane Transportation Club, Merrian Building, upon invitation of J. Don Alexander, president of the Titan Film Corporation. Luncheons are held daily except Monday.

Arrangements have been made with the Transportation Club whereby a room, to be known as the Screen Club room, will be reserved. Membership will be open to moving picture actors, directors, architects and others directly connected with picture productions. With three producing companies now organizing in Spokane the club is expected to grow in importance as the staffs of these companies are completed.

Manager Cohn's Liberty Theater Staff.

Manager Sam W. B. Cohn, of the Liberty theater, Spokane, Wash., prides himself upon the service rendered patrons of the theater by his service staff. The staff includes the ushers, all uniformed; also the ticket takers, two colored boys who keep scraps of paper and other matter off the velvet rugs of the Liberty, and last, also least in size, is "Rabbitt," a little colored boy, on the right of the illustration, who is holding the "E" and the period. The cut gives a good idea of the displays and the ticket booth at the lobby entrance of the Liberty. The ushers wear gray uniforms, and the colored boys red ones. Little "Rabbit" has the duty of opening the door for patrons to enter or leave the theater, and recently, when "The Whip" was shown, he was attired in a gay colored jockey suit during the presentation. He always wears the smile shown in the picture, one that Sapolio will not wash off, and is the most widely known colored boy in Spokane.

Spokane Brevities.

Jesse Crawford, who was organist at the Clemmer theater in Spokane for about two years, has been chosen organist at the new $1,000,000 Grauman theater at Los Angeles, Cal., according to word which just reached Spokane.

Sam W. B. Cohn, manager of the Liberty, presented Douglas Fairbanks, in the "Modern Musketeer," to capacity houses. Mr. Cohn scored so well with his war drama, Nazimova in "War Brides," that he has arranged to present the Goldwyn special, "For the Freedom of the World," beginning March 14.

Staff of the Liberty Theater, Spokane, Wash.

STATE RIGHTS
A MARVELLOUS SUCCESS

"MY FOUR YEARS IN GERMANY"

By Ambassador JAMES W. GERARD

KNICKERBOCKER THEATRE
NEW YORK

INDEFINITELY

Directed by WILLIAM NIGH

Men and women clapped their hands until they were sore and shouted till their throats were hoarse.
—New York Evening Sun.

Received with an outburst of applause and cheering unusual at such entertainments.
—New York Herald.

The audience sat literally on the edge of the seats, absorbed in the unfolding of this diplomatic drama.
—New York American.

Will do more to rouse the thoughtless to action than a million reels of so-called patriotic pictures.
—New York Tribune.

An audience which packed the house applauded and cheered.
—New York Times.

Enthusiasm gathered force until the theatre was ringing with cheers.
—New York Evening Mail.

Greeted all through with American patriotism. Shows clearly the villainy of German autocracy.
—New York Evening Telegram.

Stirred us more than any other document.
—New York Evening World.

NOW RECEIVING BIDS FOR ALL TERRITORIES

FOUR YEARS IN GERMANY INC. 601 CANDLER BLDG NEW YORK

Critical Reviews and Comments

Upon Current Productions

"MY FOUR YEARS IN GERMANY."

Screen Version of Ambassador Gerard's Book Valuable Historical Document That Should Be Seen by Everyone.

Reviewed by Edward Weitzel.

IN "My Four Years in Germany" the screen presents a valuable historical document that recalls with clearness and unflagging interest the causes that prompted Germany to plunge the world into the present conflict. The book, written by Ambassador James W. Gerard, is a statement of facts, and the picture, which has been made from it by Charles A. Logue, who is responsible for the scenario, is not a photoplay, but a fascinating and impressive telling of the blackest pages of history.

Starting with Mr. Gerard's arrival at the German Imperial Court, July 3, 1913, and his presentation to the Kaiser, the picture follows the important events that came under the personal observation of the American representative down to the time when he was given his passports after the declaration of war between Germany and the United States. This resume of the influences that brought America side by side with the Allies should be seen by every one. Its chief merit is its authenticity. It reveals the German emperor and his advisers in their true light—a lot of ruthless savages, whose lust for conquest has made them lower than the beasts.

On its technical side "My Four Years in Germany" is a credit to every one connected with its production. The scenario is skillfully devised, and the mistake has not been made of caricaturing the German officials. They are shown in many unflattering moments of their lives, but all of these actions are public knowledge. The choice of material introduces just enough of the horrors of war, the rape of Belgium and the fighting in the trenches when Uncle Sam's boys reach France to balance the mental picture, and the history of events is brought to a strong finish by showing how the United States answered the Kaiser's slur that Americans would not fight.

"Won't fight, eh?" exclaims one subtitle. And then regiment after regiment comes tramping along, gaily on its way to the front. The body of spectators that doesn't let loose a wild cheer at this incident is not comprised of real Americans.

Two examples of grim humor will arouse great expressions of appreciation. The first incident reveals the German emperor and his chiefs sitting around a table, with a map of the United States in front of them, busily engaged in dividing up this country between Mexico, Japan and Germany, the latter country getting the lion's share. The incident then fades into a scene showing a band of common crooks dividing the spoils of a robbery, the Kaiser and his gang being the thieves. The same incident shows an American soldier in the trenches fighting singlehanded. He disposes of five of the enemy, then starts for number six and gets him, after exclaiming, "I promised Dad I'd get half-a-dozen!" William Nigh has directed the picture excellently and plays a small part with equal skill.

The cast is up to all requirements. It is distributed as follows: Ambassador Gerard, Halbert Brown; Sir Edward Goschen, Williard Dashiell; Kaiser Wilhelm II, Louis Dean; Crown Prince, Earl Schenck; Von Hindenburg, George Riddell; Prince Henry, Frank Stone; Bethmann-Hollweg, Karl Dane; Foreign Minister von Jagow, Fred Hern; Zimmermann, Percy Standing; Grand Admiral von Tirpitz, William Bittner; von Falkenhayn, Arthur C. Duvel; Aimee Delaporte, Ann Dearing. Assistant director, Clifford P. Saum; cameraman, Rail B. Schellinger; technical director, John D. Schulze. The picture is presented by the "My Four Four Years in Germany" Company.

IN THIS ISSUE.

My Four Years in Germany (My Four Years in Germany, Inc.).
Moral Suicide (Graphic).
A Pair of Sixes (Essanay).
The Way Out (World).
Wild Youth (Paramount).
An American Live Wire (Vitagraph).
The Bell Boy (Paramount).
Thieves' Gold (Universal).
The Wine Girl (Bluebird).
Faith Endurin' (Triangle).
The Answer (Triangle).
All Fur Her (Jester).
The Curse of Iku (Essanay).
By Right of Purchase (Select).
The Brass Check (Metro).
Love Me (Paramount).
The Girl and The Judge (American).
When a Man's Married (Metro-Drew).
Rathskeller and The Rose (Broadway Star Feature).
The Song and The Sergeant (Broadway Star Feature).
By Injunction (Broadway Star Feature).
Thief or Angel (Judge Brown Story).

"MORAL SUICIDE."

Graphic Film Shows Seven-Reel Production on Problem of Evil—Some Tremendous Situations.

Reviewed by Hanford C. Judson.

THERE is a worth-while story in Ivan Abramson's recent picture, "Moral Suicide," released in seven reels by the Graphic Film Corporation; but it is hindered from being fully effective by a long and confused introduction, and most of all by the use of trivial and unimportant things that at times almost excite a smile. However, these melodramatic touches and incidents that carry what may be termed a popular appeal make it an easy picture to watch. That it is entertaining after the first reel, is sure, and it will probably win a good measure of popularity.

The story, dealing with twilight experiences and the morbid disintegration of two characters, is quite sane and wholesome in its own viewpoint. There is nothing in it to give offense. The interesting thing about the story is that the father, ably played by John Mason, who commits moral suicide in his dotage by marrying an adventuress (pictured with intelligence and discretion by Leah Baird), brings down to destruction with him a weak-minded son. The first shows a senile will growing flabby through self-indulgence and the other a will at best struggling between reality and dreams and needing help left to stumble into the pit of complete madness. The relationship between the adventuress and this boy is the most interesting side-light in the picture and is a piece of very effective screen work. There is, strange to relate, a happy ending to all this.

The cast includes Claire Whitney, Alan Hale, Sydney Mason, Hazel Washburn, Jack McLean, William Lampe and Annie Luther. They all do commendable work without especially brilliant moments or noticeable failure, except that Anna Luther makes the daughter of the moral suicide indulge in too monotonous tears. It gets over as pettish rather than as sorrowful, because it wholly lacks the romantic touch and excites no pity.

"A PAIR OF SIXES."

Merry Farce-Comedy by Essanay in Which Taylor Holmes and Excellent Cast of Funmakers Delight.

Reviewed by James S. McQuade.

ALMOST promising successor to "Ruggles of Red Gap" is "A Pair of Sixes," also by Essanay. Founded on Edward Peple's farce of the same name, "A Pair of Sixes" in films is not so broad as the play in farcical types, and the nearer approach to normal action makes the characters much more acceptable as seen on the screen.

The plot of this farce-comedy is strikingly original; or, at least, it so appeals to me. T. John Boggs (Taylor Holmes) and George B. Nettleton (Robert Conness) are partners in the Eureka Digestive Pill Company, a very prosperous concern. But the partners are always pulling in opposite directions, because of jealousy. The crisis finally comes when a prominent prospective customer declines to do business with "a firm of maniacs." It is then that the firm's lawyer suggests a way out by dealing each a hand of poker, the winner to run the business for a year and the loser to be his servant for that period. The man doomed to act as servant must serve with respect, each infraction of the rule to cost him $100. Furthermore, should either party or his wife reveal the nature of the agreement he is to be fined $5,000. The cards are dealt, the discards are made and at the close Nettleton is winner with a pair of sixes.

Poor Boggs, as butler at the Nettleton home, is in most humiliating plight, especially as his fiancee, Florence Cole (Alice Mann), has been invited by Nettleton to his home. Florence and Mrs. Nettleton (Edna Phillips Holmes) are very dear friends, and when all the conditions of the agreement are borne in mind, especially that of strict secrecy, under a penalty of $5,000, it can be seen that Boggs is very much of a martyr. This martyrdom is made still more acute by the love which he stirs in the breast of Coddies (Maude Eburne), maid of all work in the Nettleton household, and Boggs' suffering in this respect causes the heartiest merriment in the entire six parts of the production.

It is almost needless to say that the T. Boggs Johns of Taylor Holmes causes con-

tinuous merriment when he holds the screen. In the love passages with Coddles it is a toss-up whether the latter or Boggs is the more mirthful. Maude Eburne has left a landmark in her impersonation of Coddles, her characterization being a perfect study of a most peculiar, whimsical type.

Robert Conness as Nettleton, Alice Mann as Florence Cole and Edna Phillips Holmes as Mrs. Nettleton contribute their full share to the merriment of the production.

L. C. Windom is to be complimented for fine direction and Charles J. McGuirk for his snappy adaptation.

The release will be made April 1 through the George Kleine System.

"THE WAY OUT."

Carlyle Blackwell and June Elvidge in World International Romance of Fair Quality.

Reviewed by Edward Weitzel.

FINDING "The Way Out" in the five-part World international romance of that name does not lead the spectator through any new paths; but Jack O'Mara, the author of the story, manages to sustain the interest for those who are satisfied not to question the motives of the picture too closely. The romance starts in the United States when Robert Barr, a newspaper writer, falls in love with Alice Thornton, the daughter of a socially ambitious woman, who is clever enough not to openly oppose the match. Discovering that her husband, while on a trip to France, contracted a bigamous marriage and that he left a daughter, Mrs. Thornton sees a way out of her difficulty.

Marcelle, the half-sister, who is sent to America, is taken to Barr by Mrs. Thornton, and the young man is told her story. He is also asked not to let Alice know the facts in the case, as she reverences her father's memory. Barr promises, and a position is found for Marcelle. While trying to make things pleasant for his sweetheart's sister the newspaper man compromises himself innocently, but Alice believes the worst of him. The match is broken off, and Alice sails for France with her mother. Here the heroine meets Count de Jouiville and marries him. Barr and Marcelle also arrive in France. The game of cross purposes is finally straightened out by the Count dying from a wound received in battle after being carried from "No Man's Land" by Barr, who had joined the American Ambulance Corps. Matters are explained to Alice, and she and Barr are married.

The scenario was made by Clara S. Beranger, and the production directed by George Kelson. Jacques Monteran was the cameraman. The atmosphere is always reasonably well sustained.

The acting is the best feature of the picture. June Elvidge plays Alice Thornton with all the attractiveness demanded by the character, and Carlyle Blackwell is a good looking and earnest Robert Barr. John Bowers as the Count, Muriel Ostriche as Marcelle, Kate Lester as Mrs. Thornton, Jack Drumier as La Roche and Marie Pagano as Claudine are the other members of the cast.

"WILD YOUTH."

Five-Part Screen Version of Parker Novel Produced By Blackton Reveals Strong Story.

Reviewed by Edward Weitzel.

SIR GILBERT PARKER'S brain children are generally worth knowing. The titled novelist creates characters that are alive and constructs his plot in a straight line. "Wild Youth," a five-part Paramount screen version of Parker's story of that name, is no exception. Produced under the supervision of J. Stuart Blackton, with Louise Huff, Theodore Roberts and Jack Mulhall in the leading parts, the picture is an interesting reflex of human existence, and the doings of its characters are consistent with what is known among the experts as correct motivation.

No unnecessary complications—that sure indication of a weak plot—interfere with the steady march of events, so far as the story proper is concerned. The director has thought fit to run a thin stream of allegory through the picture, by showing a classic youth and a flock of Greek maidens dancing in a leafy glade of a flower-bedecked meadow at certain intervals. This is to typify the spirit of Youth. Some persons will find the device pleasing; others will consider it out of place in a realistic drama such as "Wild Youth."

The story is simple but tense. Joel Mazarine, a morose and violent old man, has married a girl young enough to be his daughter. Louise, his wife, has been forced into the match, and the pair have grown to hate each other. The arrival of Orlando Guise and his mother in the neighborhood supplies the third member of the familiar triangle. Orlando and Louise are attracted by the equality in their ages, and old Joel's jealousy prompts him to do the very things that bring the two young people nearer together. Orlando is accused by the old man of having stolen his wife, when the young fellow does not know she had left her husband. He finds her and she goes back to Joel. Orlando has threatened the old man for his treatment of Louise, and when Joel is found strangled to death the young fellow is accused of the murder. A Chinese servant is the real culprit, a desire to serve Louise and also to right his own wrongs being at the bottom of the crime.

It is in the working out of the theme that the author discloses his knowledge of life and his familiarity with the art of the story teller. George H. Melford, who directed the picture, has accomplished his task with understanding, and has had the help of an unusually able cast. Louise Huff as Louise Mazarine, Theodore Roberts as Joel Mazarine, Jack Mulhall as Orlando Guise, James Cruze as Li Choo and Adele Farrington as Mrs. Guise are the principals. Paul Perry was the cameraman.

"AN AMERICAN LIVE WIRE."

Vitagraph Blue Ribbon Feature Taken From O. Henry Story Has Complicated Plot.

Reviewed by Edward Weitzel.

AN O. Henry story is sure to contain a surprise. The Vitagraph Blue Ribbon Feature, "An American Live Wire," has one—the plot is not up to the O. Henry standard. There is too much shifting of interest, and the situations do not always ring true. The author starts things going in the United States, but soon sends his hero to South America, where the American live wire is in great danger of losing all his electrical force of character.

Willard Geddie, having been told by the mother of the girl he admires that she wants her daughter to marry a wealthy man, accepts a job as consul at Coralio and imagines he is falling in love with a native of the country, a Spanish maiden whose father was born in Ireland.

Willard allows matters to drift along until stirred into action by the arrival of his old sweetheart in that part of the world and the attempt of the president of the country to decamp with all the cash in the treasury and an American opera singer.

The absconding president of an American insurance company, accompanied by his daughter and followed by a detective, is as anxious to get into the country as the other swindler is to get out of it. The detective gets the two thieves mixed, arrests the South American president and smuggles him, the stolen money and the vocal person out of the country and lands his capture just where the animated portion of it wants to go—in the United States. The other absconder commits suicide. Willard takes the insurance company's money back to its owners and marries his first love.

Earle Williams plays Willard Geddie. The part has no strong situations, Geddie's affairs being pushed into the background by the introduction of the rival absconders. The actor makes the most of his opportunities. Grace Darmond, Hal Clements, Miss Toner, Orral Humphries, Margaret Bennett and Malcolm Blevins are members of an adequate support. Tom Mills directed the picture. Aside from the yacht episodes, the production is well made.

"THE BELL BOY."

Fatty Arbuckle in Two-Part Hilarious Acrobatic Comedy Released By Paramount.

Reviewed by Edward Weitzel.

IT takes two reels to hold the Paramount-Arbuckle comedy, "The Bell Boy," but no one will realize this from watching the picture. Fatty Arbuckle and his two limber assistants, Buster Keaton and Al St. John, have a new helper in keeping things moving, a big white horse that furnishes the motive power for an ancient street car and the hotel elevator. The four-footed comedian also takes part in building up the lively and laughable finish.

Located in the village of Ouchgosh, most of the action centers around the Elkhead Hotel, the guests at that hostelry being treated to more excitement in ten minutes than they would find in a New York hotel in ten days. The arrival of a pretty manicurist turns the entire hotel force into rivals for her favor.

After an unbroken string of amusing stunts done with the neatness and dispatch that always characterize an Arbuckle comedy, Fatty hits upon a plan to win the lady and cover himself with glory. He persuades his rivals to pretend to rob the local bank and arranges to catch them in the act. Fate takes a hand, however, and gives a dash of realism to the situation that more than doubles Fatty's portion of renown. A gang of honest-to-goodness burglars break into the bank ahead of the fake thieves, and Fatty and his assistants round them up and reap a substantial reward.

Fatty Arbuckle is a living example of how to be nimble though fat, and his fertility of invention supplies him with the right piece of business for every situation. Al St. John as the hotel clerk, Buster Keaton as the assistant bell boy and Alice Lake as the manicurist are a trio whose acting ability is equaled only by their disregard of life and limb.

"THIEVES' GOLD."

Harry Carey Again Appears in Familiar Universal Role of "Cheyenne Harry."

Reviewed by Robert C. McElravy.

A CHARACTERISTIC Western story has been supplied for this new "Cheyenne Harry" episode, which is adapted from a tale by Frederick B. Bechdolt. It provides Harry Carey with a series of situations that will appeal to his admirers. He is supported by a pleasing cast. Vester Pegg appears as Curt Simons, an outlaw, who once more lures Harry from the straight path and gets him into fresh difficulties. Molly Malone is sweet and attractive in the role of the girl, as usual. Others who appear are John Cook, L. M. Wells, Harry Tenbrooke and Martha Mattox.

The story opens with Harry in charge of a ranch belonging to a relative of the girl, Alice Norris. He is anxious to get out and see more of life and finally consents to go with his friend, Curt, to Douglas, Ariz. Curt has recently come, as a refugee, from across the Mexican border, where he was sentenced to be shot. Curt prevails upon Harry to join him in stealing some gold, destined for certain parties in Mexico. They hold up the messengers and get the gold, but Harry breaks with Curt when he finds the theft has been committed in Arizona instead of Mexico, as he thought. Harry is arrested and later pardoned, and he then shoots Curt.

There is the usual love story. Harry

rescues the girl from a runaway, but she refuses to wed him when she believes him guilty of the holdup. Later events induce her to change her mind. The Western settings are attractive all through this number.

"THE WINE GIRL."

Carmel Myers Featured in Bluebird, with Attractive Southern California Locale.

Reviewed by Robert C. McElravy.

HARVEY GATES and Stuart Paton wrote and directed this number, the story being located for the most part at a vineyard, some thirty miles from San Francisco. Later scenes occur in the city itself. The narrative is quite obvious in certain respects, and for this reason lacks any particular suspense. It has, however, a neat surprise at the close, which brings it up to a strong finish.

The characterizations are generally pleasing. Carmel Myers is attractive, as usual, in the role of the Italian girl, Bona. Her father, Andrea, the owner of the rich vineyard, is portrayed by Rex de Roselli, who plays the part with quiet conviction. A. E. Warren, as Chico, member of an Italian society, passes without question in make-up and costume, and handles his role well. Kenneth Harlan makes an agreeable hero, and Katherine Kirkwood plays the mother acceptably.

The vineyard settings are attractive, and photographed with the smooth, even effect for which the Bluebirds are famous. The story would have stood a more definite pull upon the interest through the opening reels, and there seemed to be many opportunities for stronger dramatic development. The love affair was long in maturing, and was handled without any particular degree of conviction when it came.

The plot concerns an American youth who falls in love with the daughter of an Italian. His rival, Chico, blackmails the girl's father, and tries vainly to get the girl. The father is supposed to be murdered, but turns up unexpectedly at the close.

TRIANGLE PRODUCTIONS.

"Faith Endurin'," Five-Part Western Featuring Roy Stewart, and "The Answer," Seven-Part Program Picture, with Alma Rubens.

Reviewed by Edward Weitzel.

"Faith Endurin'."

O. HENRY at his best might have laid out the plot of "Faith Endurin'," a five-part Triangle western photoplay fashioned from a story by Kenneth B. Clarke and featuring Roy Stewart. The picture gives the impression that its different events are the result of cause and effect and nothing has been inserted because the author couldn't think of anything better. To use a localism, the spectator seems to be "settin' in" at a series of real happenings, and his interest in them is greatly heightened in consequence. Added to this is a skillful blending of romance, daring, quick wit and humor. Good acting and direction complete a combination that puts "Faith Endurin'" among the "best sellers" of the screen.

Jeff Flagg and his chum, Jim Lee, begin their friendship when Jim rescues Jeff from two thieves, who are trying to make him give them the combination of the safe in a railroad station. The robbers have him bound and are burning his arm in order to make him speak. Jeff carries the scar until supplied with another one by his partner. Having fallen in love with a pretty girl and being anxious to save her brother from a charge of murder, Jeff arranges things so that suspicion points to him. He then runs away. Posters are sent out describing him, the chief mark of identification being the scar on his arm. He arrives in the town where Jim is sheriff. Neither of the men show any signs of recognizing the other. When a third party charges Jeff with being the fugitive, Jim draws his revolver and shoots his friend in the arm, completely destroying the telltale scar.

There are other well-thought-out situations in the story, and the hero comes to a most satisfactory understanding with his sweetheart, Roy Stewart has the personality and artistic resource to make Jeff an upstanding, straightforward human whose grit and quiet humor are a continual joy. W. A. Jefferies is as admirable a foil as Jim, and Fritzi Ridgway as the girl is a good and sufficient reason for Jim's infatuation for her. Joe Bennett, Edward Brady, Walter Perkins, Graham Pette and Walter Perry complete the cast. Cliff Smith more than holds up his end of the work and has given the picture a number of striking long shots. Photographed by Steve Rounds.

"The Answer."

The future of "The Answer" is problematic. This seven-part Triangle picture, written by E. Magnus Ingleton and directed by E. Mason Hopper, is in a class by itself. It scorns all laws of dramatic construction and the plot meanders around like the continuity of an English three-volume novel. Its author is evidently more concerned in putting over his views on the social unrest question than in telling an entertaining story. There is too much explanation and too little action and the denouement is not at all convincing.

Another drawback to the story is its characters; most of them are not normal human beings and have distorted views of right and wrong. Under such conditions anything like an intelligent presentation of the merits of Socialism is out of the question.

The human interest centers in a young girl from the submerged tenth who marries a man whose one desire is to help the downtrodden. A fanatical friend helps him to establish a home for the unfortunate, and a wealthy young woman becomes interested in the work.

Warfield and his wife go to England to obtain possession of a large estate left by the man's mother. Whereupon Mrs. Warfield succumbs to the lure of luxury and refuses to sanction her husband's philanthropic desire to dispose of his inheritance and turn the money over to his socialistic work in America. Warfield is about to return without his wife, when the fanatical friend arrives on the scene, learns how matters are and puts an improbable dramatic punch into the proceedings by killing Mrs. Warfield and jumping off a London bridge. Warfield returns to the United States and marries the young woman who has always been used to wealth.

The details of production have not been neglected, and the picture is well acted. Alma Rubens has but little to do as Lorraine Van Allen. Claire Anderson as Goldie Shepard, Joe King as John Warfield, Francis MacDonald as Guido Garcia, and Dean Hersholt as Goldie's father are the other members of the cast. A. Nagy was the photographer.

"ALL FUR HER."

Twede-Dan Comedy by the Jester Company—Fair Specimen of Famous Farce Comedian's Work.

Reviewed by Hanford C. Judson.

THE fresh element in the usual farce comedy of the day is hard to define, and it isn't because there is no fresh element, for many of them are distinctly entertaining and have a good deal of freshness. The new Twede-Dan comedy by the Jester Company was decidedly amusing to this reviewer, who had for a long time, so it chanced, seen no picture by the famous funny player who used to delight us years ago under the comical nom de theater of Tweedle Dum.

The entertainment doesn't come wholly from the player, variously amusing as he is, for I have seen during the past ten years more than one offering by him that was no laughmaker chiefly for the reason that it lacked a good scenario. The scheme of this picture, "All Fur Her," gives the player a good chance to make laughs, yet at first glance it seems built much like other comics that have not got over. It has much of the usual swat-him-with-a-broom stuff that may get across in some places, yet can hardly be expected to make a reviewer "bust himself."

Beside these things the picture has scenes of the simplest and most elemental humor that please because they are pointed and really mean something. How Twede's wife robs his pockets and his experience at the fur counter on bargain day are among the best of these. The scene in the barroom, too, has meaning, as also has the scene around the pool table. There are many other things with a point found in this film, and as ofter happens in farce comedies of the day, there are things that seem quite pointless. The reviewer has given up wondering why people like these things. That many do is true, but I believe that even though some people like then few really prefer them. I have watched where the best laughs come and would confidently vote for the more pointed comedy incidents. This is somewhat aside from this picture, which will be deservedly a popular offering.

"THE CURSE OF IKU."

Strong Japanese-American Subject, in Seven Reels, Distributed by Kleine.

Reviewed by Robert C. McElravy.

THIS subject, of Essanay make, is big with atmosphere and story interest. It exerts a strong appeal and reveals some interesting sidelights on Japanese home life and customs. A large and thoroughly competent cast has been employed, more than half of which are capable Japanese performers. The settings include street and home scenes in Japan and exquisite glimpses of Japanese gardens.

Frank Borzage plays a double role, the first that of Allan Carroll, who was rescued from drowning on the rugged shores of Japan. These scenes occur fifty years ago. Later he appears as the grandson, Allan Carroll III. O Mio San is played by that remarkable little Japanese performer, Tsuru Aoki. She appears first as a girl in Japan, who falls in love with Allan Carroll, whom she calls her "White God," since her first vision of him is caught while he is taking a bath. The third principal is Thomas Kirihsia, whose rendering of the Japanese villain, Iku, is a noteworthy performance.

The plot is an unusually absorbing one. The first Allan Carroll barely escapes with his life after being entertained in Japan in one of the forbidden cities. The original Iku has built up a false story to the effect that he is the father of O Mio San's child. Later, in America, Allan Carroll III and Iku III meet. The latter kidnaps an American girl to whom Carroll is engaged, and takes her to Japan. Carroll follows and eventually recovers the girl, after several tragical occurrences.

Blair Coan directed this unusual subject.

"BY RIGHT OF PURCHASE."

Norma Talmadge Has Congenial Role in Five-Part Select Picture Presented by Joseph M. Schenck.

Reviewed by Edward Weitzel.

A BRIDAL trip on a yacht that has an abrupt ending is the big situation in "By Right of Purchase," a five-part Select Photoplay, starring Norma Talmadge. The story is interesting and the spectator will be anxious to learn the outcome of a marriage where the husband knows that his wife does not love him and he has asked for three years in which to win her affection. At the end of that time, if she so elects, the wife is to have her freedom restored to her. In the meantime the couple are merely to live as friends.

Margot Hughes, whose mother is socially ambitious and anxious to have her daughter make a wealthy marriage, con-

sents to become the wife of Chadwick Himes, although she is in love with Dick Derwent. Her first night on board her husband's yacht, Margot locks herself in her own stateroom, but a severe storm frightens her so that she opens the door into Himes' stateroom and begs him not to leave her while the tempest without rages. Finding that the elements are not the only tempests beyond his control, he orders the ship back to port. The couple live most unhappily until Margot discovers that Derwent is a worthless young scamp. She then commences to realize that her husband is much the better man. But he has given up all hope of winning her. Believing that she has left him for good, Himes boards his yacht and starts on a long and lonely cruise. That night he goes into his wife's stateroom and finds her waiting to tell him she knows her own heart at last.

The production does its share in bringing out the points of the story. It was directed by Charles Miller. Norma Talmadge finds the role of Margot a congenial one. She gives the character the necessary touch of sincerity and refinement. Eugene O'Brien as Chadwick Himes, Ida Darling as Mrs. Hughes, William Courtleigh, Jr., as Dick Derwent, Charles Wellsley as Donald Nugent and Florence B. Billings as Madge Sears furnish a superior grade of support.

"THE BRASS CHECK."

Francis X. Bushman and Beverly Bayne in Seven-Part Detective Story Produced by Metro.

Reviewed by Edward Weitzel.

THE title of the seven-part Metro production "The Brass Check" relates to a baggage check which is the means of turning the son of a powerful trust magnate into an amateur detective and sending him on the search for a young inventor who has been shut up in a private asylum because he will not turn over an invention to the trust. The inventor's sister is also instrumental in effecting his rescue, and this brings her in contact with the wealthy amateur detective.

Mutual attraction terminates in a wedding, and everything is straightened out to the satisfaction of all parties concerned. The sister gets into the asylum as a nurse and her future husband manages the same thing by passing himself off as a chauffeur, after he is mistaken for an escaped lunatic from another asylum and dragged inside by four husky keepers.

Francis X. Bushman and Beverly Bayne are the stars of "The Brass Check." As the amateur detective the male featured player appears in his favorite role of a vigorous son of wealth who is always ready to tackle any sort of odds—the bigger the better—and to lend a humorous touch to the proceedings by his coolness and nerve in moments of danger. Beverly Bayne acts the inventor's sister with her usual success in the role of a high-spirited young girl, and the rest of the cast is satisfactory.

The production is adequate. The exteriors are all winter scenes, many of them full of quiet beauty.

"LOVE ME."

Dorothy Dalton in Paramount Picture Acts Sorely-Tried Young Wife.

Reviewed by Edward Weitzel.

WRITTEN by C. Gardner Sullivan, "Love Me," a five-part Paramount Production, supervised by Thomas H. Ince, is a careful working over of well-tried material. As Maida Madison, a western girl, who marries a wealthy young chap from the east, Dorothy Dalton plays an unsophisticated young wife who is sorely tried by her husband's family, until she saves her sister-in-law from disgrace at the risk of her own reputation. The woman who goes to a man's apartments late at night to shield another woman from the consequences of folly, or worse, is a familiar figure in stage and screen fiction, but there is no denying the effectiveness of the situation.

The story is coherently told and moves along at reasonable speed until near the finish. Here the action is too deliberate and can easily be anticipated by the spectator.

"Love Me" makes a novel start. It opens in a western mining town, and the heroine is introduced as a civil engineer in charge of construction work. Clad in a mannish, but becoming, get-up, Maida Madison is bossing the job to every one's satisfaction when Gordon Appleby, a member of an exclusive Philadelphia family, arrives from the east. He also is an engineer, and his admiration for his fellow-worker ripens into love. The two are married and return to Philadelphia. Here the breezy style of the young wife shocks her new relatives, and they betray themselves as a set of snobs. Gordon stands by his wife, however, and she wins them all over by making the above-mentioned rescue of the family honor.

Dorothy Dalton is hardly the type for so ingenious a heroine, but acts with sincerity, her own charm of person standing her in good stead. Jack Holt as Gordon Appleby, William Conklin as Rupert Fenton, Dorcas Mathews as Eunice, Melbourne MacDowell as Grant Appleby, Elinor Hancock as Mrs. Appleby and Robert McKim as Mortimer Appleby give the star excellent support. Roy William Neill directed the picture, and John Stumar was the cameraman.

GENERAL FILM RELEASES.

One Judge Brown Story and Three O. Henry Adaptations.

Reviewed by C. S. Sewell.

"The Rathskeller and the Rose."

WHILE "The Rathskeller and the Rose," a two reel Broadway Star Feature, is interesting it lacks the appeal characteristic of the majority of O. Henry's stories. A country girl runs away to town, and achieves success as an actress. A struggling actor desiring a part in her company visits her home town, absorbs local color, and on his return brings a faded rose from the girl's mother, and poses as one of her country neighbors with such success that the girl cancels all engagements and returns home. Then the actor decides to follow her. Adele De Garde is attractive as the girl, Posie Boggs, and Evart Overton as the actor. The remainder of the cast consists of Arthur Donaldson, William Cross, Jr., and Kate Jepson.

"By Injunction."

This two-reel O. Henry tells the story of a wanderer who stops at a ranch. He makes good, marries the owner's daughter, and is sent to the city to dispose of some cattle. Urged by the villainous foreman he gambles and loses the money. He then goes West and strikes it rich in mining. Deciding to bring happiness to children at Christmas he sends some friends to round up a number of little ones. They are unsuccessful, and in desperation kidnap a particularly bad boy who proves to be the hero's own son. Then a reconciliation takes place between his father and mother. Chet Ryan gives a good performance of the man, Buck Lumsden, and Patricia Palmer is appealing as the neglected wife, while W. L. Rodgers is well cast as the villain. The boy also does his work well. From a standpoint of interest and appeal it is hardly up to the standard of other issues of this series, although the action is brisk, and the finish is in the nature of a surprise.

"The Song and the Sergeant."

A vaudeville act which falls flat after starting off with great promise furnishes the theme for this two-reel O. Henry story. No one is able to ascertain the cause, and after the cast creates so much disturbance in a restaurant that they are arrested and taken before the police sergeant his judicious questions enable the police matron to fathom the mystery; that is, that the situation where the star always breaks down and weeps is due to the fact that the leading man is in love with her, and is trying to show it in his singing. The story is lighter, and, while well acted, is not very interesting or convincing, and lacks the usual appeal of this series. Alice Terry appears as the girl, Stanley Dunn as her lover, Templer Sax as the author, Joseph Donahue as the sergeant, and Jane Jennings as the police matron.

"Thief or Angel."

A considerable portion of this Judge Brown story is taken up with what is virtually pure milk propaganda, and the director appears inclined to stress this to the detriment of the story, which deals with a situation where a girl of the tenements, finding that she will no longer be able to get pure milk free for her neighbor's children, starts a "bottle gang" and steals the milk from more fortunate people. On being brought before the judge all is explained, and she is allowed to go free. Ruth Hampton gives an excellent characterization of the tough boy, but the boy who is cast as her brother is inclined to overact his part. Charles Richards appears as the settlement doctor, and W. T. Horn as the judge.

"WHEN A MAN'S MARRIED."

S. Drews Score Again in Metro Comedy Presenting Interesting Period in the Life of the Minors.

Reviewed by Margaret I. MacDonald.

ONE of the best of the Metro-Drew comedies in which a period of the early married life of Polly and Henry Minor reveals an amusing situation that will no doubt be recognized in a familiar way by many in the audiences which will view the picture.

As the story runs, Henry Minor, after marriage, makes a desperate effort to play the role of the model husband who stays at home every evening. Finally the fireside ties begin to weary Henry, and he becomes exceedingly uneasy. One day, invited by his old pals to come back and be one of them at the club, he calls up Polly and tells her that he will be detained downtown on business. Meanwhile, Polly is flashed on the screen in the act of eulogizing Henry and his virtues.

The amusing part of the situation reveals the fact that Henry, finding himself unutterably miserable in his old haunts, and wondering why Polly's voice over the 'phone sounded so cheerful when he told her that he would not be home early, makes his escape. He arrives home in a repentant mood, which gives the story a very amusing ending.

"THE GIRL AND THE JUDGE."

Fine Adaptation of Clyde Fitch Play for Mutual Features Olive Tell.

Reviewed by Margaret I. MacDonald.

A GOOD situation is presented in the former Frohman stage success, "The Girl and the Judge," by Clyde Fitch. John B. O'Brien has staged the production with Olive Tell in the feminine lead and David Powell playing opposite her. Kleptomania is the problem of the play, which, however, is not dealt with as a problem, but as the pivotal point of the story's romance. The picture presents the human side of one of life's difficult situations which are brought about through the afflictions of others. It is a nicely set, well-dressed production, in which a fine dramatic interpretation of the subject is given. Olive Tell plays a role somewhat different from any in which we have seen her, and interprets the character of the unfortunate daughter of wealth whose mother is a kleptomaniac in a charming and realistic manner.

As the story runs the young daughter of the Stantons becomes engaged to a young man of wealth who is considered a fine catch. A newspaper expose of the fact that Mrs. Stanton has been found

shoplifting reveals the true nature of her daughter's fiance, who promptly breaks off his engagement with the girl. A situation arises after Mr. Stanton has been forced into bankruptcy in which the girl, believing her mother to have again been guilty of stealing, tries to shield her by pretending that she is the thief. The close of the story shows her betrothed to the judge who tries her case and her mother exonerated from the supposed theft.

Comments

General Film Company.

RATHSKELLER AND THE ROSE (Broadway Star Features).—Adele De Garde and Evart Overton are the leading players in this two-reel offering based on a story by O. Henry. It is interestingly told, and deals with a country girl who, after making a hit on the stage, is so affected by the tale told by an actor posing as a former neighbor in order to get a job in her company that she goes back home, and he, of course, follows. Reviewed elsewhere in this issue.

BY INJUNCTION (Broadway Star Features).—Chet Ryan plays the lead in this two-reel O. Henry story, which, from a standpoint of interest and appeal, is not up to the standard of this series. As Buck Lumsden, he leaves his wife after losing her father's money at cards, makes good, and, in trying to bring happiness to some children at Christmas, a boy is forcibly brought to the celebration, and proves to be his own son. Reviewed elsewhere in this issue.

CHECK YOUR HAT, SIR? (Essanay).—In this comedy, which is the best of the recent series, Don Barclay is featured, and there are a number of laughable situations in a restaurant, particularly a dance with a fat woman, and a good scene dealing with the sugar scarcity. It is of the knock-about type, and should please the average audience.

THIEF OR ANGEL (Judge Brown Story).—This two-reel picture deals to a large extent with the necessity of pure milk for babies, and is somewhat lacking in the human touches of boyhood which characterize the earlier Judge Brown stories; but it gives Ruth Hampton opportunities for good characterization as a tough boy. Reviewed elsewhere in this issue.

Bluebird Photoplays, Inc.

THE WINE GIRL, March 25.—A five-reel subject, written by Harvey Gates and directed by Stuart Paton. Carmel Myers, Rex de Roselli, E. A. Warren, Kenneth Harlan and Katherine Kirkwood are in the cast. The story concerns an American youth who falls in love with the daughter of an Italian vineyard owner. His rival is the leader of a band of Italian blackmailers. The number lacks dramatic strength, but has a surprise finish and is well presented. Reviewed at length elsewhere.

Famous Players-Lasky Corp.

LOVE ME, March 18.—Dorothy Dalton is the star of this five-part picture, written by C. Gardner Sullivan and produced under the supervision of Thomas H. Ince. A western girl marries a wealthy young chap from the east and his family make her life miserable until she saves her sister-in-law from disgrace. Fairly interesting. It is reviewed at length on another page of this issue.

WILD YOUTH, March 18.—Taken from a story by Sir Gilbert Parker and featuring Louise Huff and Theodore Roberts, this five-part picture has a strong plot and is excellently acted. A longer review is printed on another page of this issue.

THOSE ATHLETIC GIRLS (Paramount-Sennett), March 24.—Louise Fazenda as the comic janitoress of a girls' college takes part in a wild and wonderful baseball match, the two nines being composed of the Sennett girls and a remarkable hound. Other stunts of an amusing nature occur at frequent intervals. F. B. Cooper, Glen Cavender, Ethel Teare and Laura LaVarnie are useful members of the cast. The finish is a scream.

THE BELL BOY (Paramount-Arbuckle Comedy).—Fatty Arbuckle, assisted by Buster Keaton and Al. St. John, keep up an uninterrupted fire of fun through this two-part comedy. It is reviewed at length on another page of this issue.

Graphic Film Corporation.

MORAL SUICIDE (Graphic Film Corp.).—An Ivan Abrahamson picture in seven reels. It doesn't stick closely to its central story and has a confused introduction. Story has many excellent situations and is exceedingly well played for the most part. It will probably prove amply popular, for it has been built for the average spectator and has a happy end that is surely out of keeping with the real story. We review it at more length elsewhere in this issue.

Greater Vitagraph, Inc.

AN AMERICAN LIVE WIRE, March 18.—An O. Henry story, this five-part picture divides its scenes between Central America and the United States. The plot is melodramatic. Earle Williams and Grace Darmond head the cast. A longer review is printed on another page of this issue.

Jester Comedy Company.

ALL FUR HER (Jester Comedy).—A two-reel Twede-Dan comic picture with much good stuff in it, though it is of the usual rough farce and knock-about kind of picture. It will make laughter and is sure to be welcome with the many. We notice it at more length elsewhere.

George Kleine System.

A PAIR OF SIXES (Essanay), April 1.—This production can be commended as a highly enjoyable farce-comedy. Taylor Holmes and Maude Eburne are the leading laughmakers, and other strong contributors are Robert Conness, Alice Mann and Edna Phillips Holmes.

THE CURSE OF IKU (Essanay).—A strong seven-reel subject, produced by Blair Coan, with Frank Borzage, Tsuru Oaki and Thomas Kirihsia in the leading parts. The story is an absorbing one, enacted by Japanese and American players. The settings, most of which are in Japan, are delightful. Reviewed at length elsewhere.

BRONCHO BILLY'S CLOSE CALL (Essanay).—A comedy number, featuring G. M. Anderson, Marguerite Clayton and others. The story is simple but laughable. Broncho Billy marries the girl and later a rumor gets about that she is entertaining another man. The camp is thrown into an uproar, but it develops that the man is only her brother.

Metro Pictures Corporation.

THE BRASS CHECK, March 11.—Francis X. Bushman and Beverly Bayne are the leading players in this five-part picture, which shows the efforts of an amateur detective to help the brother of the girl he loves. There are a number of handsome winter scenes. The picture is reviewed at length on another page of this issue.

Mutual Film Corporation.

SCREEN TELEGRAM (Mutual) March 13.—This number of the Screen Telegram contains some interesting material, including several scenes somewhere in France, showing the trenches in which the first Americans were killed. The funeral of one of "our" boys is also shown and the graves of several, prefixed by a subtitle which states that France has requested that the bodies of the heroes be not removed from their first resting places after the war.

"My Four Years in Germany" Corp.

MY FOUR YEARS IN GERMANY.—The special feature made from Ambassador James W. Gerard's book, "My Four Years in Germany," and directed by William Nigh, is a historical document of great importance to the people of the United States. It should be seen by all good Americans. A longer review is printed on another page of this issue.

Pathe Exchange, Inc.

A WOMAN'S PERFIDY (Pathe), March 24.—Episode No. 3 of "The House of Hate." The "Hooded Terror" breaks out twice in this number, in the home of Pearl Waldon, in the latter instance threatening Pearl's life and also killing a man. Naomi Waldon, Pearl's cousin, seeks to interfere in the love affair between Pearl and Gresham. She is successful in this and causes an estrangement. The instalment closes with Gresham under suspicion of being the "Hooded Terror." A well-constructed and intensely interesting number.

LET'S GO (Rolin-Pathe), March 24.—A one-reel comic, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. There is not much plot to this, but it is filled with laughable small business. Harold appears as a flirtatious clerk at a soda fountain, who falls in love with a girl whose father opposes the match. This has a number of laughable moments.

PESTS OF OUR FRUIT TREES (Pathe), March 24.—A tinted half-reel which has instructive as well as entertainment value. It gives close-up studies of various members of the caterpillar family which feed upon the leaves of fruit trees. The web nests made by these creatures are also shown.

ARACHON (Pathe), March 24.—On same reel with above, another scenic of the "Picturesque France" series. This, also in tints, gives numerous views taken at the famous French summer resort, with a number of scenes taken at the beach, in which fashionable women appear. It makes a very pleasing subject.

Renowned Pictures Corporation.

THE KAISER (Renowned Pictures Corporation).—A seven-reel subject, by Rupert Julian and E. J. Clawson. This is a study of the life of Germany's tyrant, both in private and public, in its relation to the present war. The scenes are said to be historically accurate and picture a strong, dramatic series of events in a commendable way. The picture is one that will give a better understanding of the "beast of Berlin" and strengthen the arm of the forces opposed to him in the present war. Reviewed at length in last week's issue.

Select Pictures Corp.

BY RIGHT OF PURCHASE (Select).—This five-part picture is another case of won at last. A wealthy man marries a girl who does not love him and agrees to treat her merely as a friend until she comes to him of her own inclination. The story is well worked out. It is reviewed at length on another page of this issue.

Triangle Film Corporation.

THE ANSWER, March 17.—A seven-part feature on the regular program, the story deals with a social question. Alma Rubens is the principal player. It is reviewed at length on another page of this issue.

FAITH ENDURIN', March 17.—A splendid western story with Roy Stewart in a most likable and human characterization. In five parts. It is reviewed at length on another page of this issue.

Universal Film Mfg. Company.

CURRENT EVENTS NO. 43 (Universal), March 1.—War topics of interest preponderate in this diversified number. British recruits leaving Chicago for the front, training American "Jack Tars," the war stamp campaign, military review in Chicago, and other subjects are included. The number closes with newspaper cartoons.

CURRENT EVENTS NO. 44 (Universal), March 8. First vote of a woman 102 years old, mayors of fifty cities organize to fight fires, the anti-U-boat campaign, scenes from the Franco-British front and cartoons from great newspapers are included in this entertaining number.

ANIMATED WEEKLY NO. 15 (Universal), March 13.—War scenes lead the interest in this topical number, which pictures a new steam gun that will fire 33,000 shots a minute. Ball playing by Pershing's men is another good feature. The number closes with cartoons by Hy Mayer.

THIEVES' GOLD (Universal Special), March 18.—A five-reel subject, based on a story by Frederick R. Bechdolt, featuring Harry Carey as "Cheyenne Harry." The number is a typical one of its kind and will please observers. The plot does not differ essentially from the average Western, but contains considerable action of a melodramatic sort. Molly Malone appears as the girl. Reviewed at length elsewhere.

NOTHING BUT NERVE (Nestor), March 25.—A comic number, by Tom Gilson, featuring Gale Henry and Milton Sims. The latter appear as a rough but well meaning married couple, who go to call on the husband's wealthy aunt. Some amusing scenes occur at the dinner table and elsewhere, but the aunt firmly decides to love them in spite of their odd ways. This is a characteristic and enjoyable subject of the type.

SHERLOCK AMBROSE (L-KO.), March 27.—A two-reel comic, featuring Mack Swain as an immigrant who is mistaken for a detective by the president of a school for girls. He finds a diamond ring lost by one of the girls and is duly rewarded. Some very funny spots crop up in this number, which is quite enjoyable.

DYNAMITE (Universal Special), March 30.—Episode No. 8 of "The Bull's Eye." Another stirring number, which witnesses Cody's escape from Sweeney's gang, after leaping from the moving train. A search for the murderer of Mr. Clayton is renewed. Later, after a gun fight between Cody's and Sweeney's men at the ranch house, Cody surrenders in order to save Cora from peril. The scenic effects in this are very pleasing and the action exciting.

THE MYSTERY SHIP (Universal Special), March 30.—This is the 18th and final episode of this highly interesting adventure serial. It pictures an aeroplane battle between the U. S. aviators and the spies, which is very well pictured. The Mystery Man is rescued from the debris of his ruined headquarters. The secret of his identity is made clear and brings the mystery to a logical and satisfying conclusion. Betty and Gaston bury their old feud and decide to marry.

World Pictures.

THE WAY OUT, March 25.—June Elvidge and Carlyle Blackwell are featured in this five-part photoplay, which tells the story of an international romance and is well played by the entire cast. A longer review is printed on another page of this issue.

Advertising Aids for Busy Managers

IN THIS ISSUE.

Breakers Ahead (Metro).
A Daughter of France (Fox).
The Girl Who Wouldn't Quit (Universal).
The Hillcrest Mystery (Pathe).
The Home Trail (Vitagraph).
Innocent's Progress (Triangle).
The Life Mask (First National).
La Tosca (Paramount).
Naughty, Naughty (Paramount).
Nancy Comes Home (Triangle).
A Pair of Sixes (Essanay).
Wanted—A Mother (World).
The Way Out (World).
The Whispering Chorus (Artcraft).
The Wine Girl (Bluebird).
Within the Cup (Paralta).

"NANCY COMES HOME."

Triangle Presents a Comedy Drama of Everyday Life—Founded on B. D. Carber's Story—Scenario by Robert F. Hill. Photographed by Steve Norton—Directed by Jack Dillon—Released March 24.

Cast.

Mortimer Worthing.....George Pearce
Mrs. Mortimer Worthing...Myrtle Rishell
Nancy Worthing.....Myrtle Lind
Clavering Hayes.....Eugene Burr
Mrs. Jerry Ballou.....Anna Dodge
Jerry Ballou.....Percy Challenger
Phil Ballou.....Jack Gilbert
Stillson.....J. P. Wild

The Story: Upon the return of Nancy Worthing from private school she finds to her dismay that her parents are so busy socially that they cannot devote any time to her. Piqued, she decides to enter social life herself, and obtains money to secure the proper clothes by pawning some of her mother's jewels and an expensive coat. A shooting affray occurs at the restaurant where she has gone and her escort—her father's chauffeur—wrests the pistol from the hand of the assailant. He is suspected as a gunman and arrested. Arraigned on the shooting charge the chauffeur is found to have in his possession a girl's bag in which are two pawntickets. The robbery at the Worthing home is discovered, and just as the detectives are connecting the chauffeur with the crime Nancy confesses. It then develops that the chauffeur is the son of a prominent family, and the dilemma in which the two young people have been placed starts a romance which leads to happiness.

Feature These Players: Myrtle Lind as Nancy Worthing, Jack Gilbert as Phil Ballou.

Program and Advertising Phrases: Boarding School Life Filled Nancy's Pretty Head With Strange Notions.

Nancy's Ideas of a Wonderful Time Upset the Whole Family. Chauffeur Drives Millionaire Bride to His Own Wedding. Cabaret Life Nearly Cost Boarding School Girl Her Liberty. "Just for Fun" Nancy Robbed Herself, but Paid the Penalty. How Another Rich Girl Fell in Love With Her Father's Chauffeur. Young Millionaire, Disguised as Chauffeur, Wins Pretty Girl Bride.

Stunt Suggestions: The feature does not apply itself readily to stunts. A street wanderer, in automobile toggery, might carry a card on his back: "I'm the Chauffeur Who Drove a Millionaire's Daughter to My Own Wedding and Made Her My Happy Bride. It was a great adventure. See it in moving pictures at (name of theater and date)." When "Nancy Comes Home." Printed cards might be distributed: There will be a high time at the (theater and date) when "Nancy Comes Home." You better be there. Don't miss it.

Advertising Aids: One each one, three and six-sheets. Heralds in rotogravure. Lobby displays, 11x14 and 22x28. Slides. Electros and mats. Press sheet.

"NAUGHTY, NAUGHTY!"

Thomas H. Ince Presents Enid Bennett in a Comedy-Drama by C. Gardner Sullivan—A Paramount Picture Directed by Jerome Storm; Photographed by John Stumar—Released March 25.

Cast.

Roberta Miller.....Enid Bennett
Matthew Samps.....Earl Rodney
Prudence Sampson.....Marjorie Bennett
Judith Holmes.....Gloria Hope
Adam Miller.....Andrew Arbuckle

The Story: Roberta Miller returns from New York to her small-town home in the Middle West. She left a quaint ginghamed youngster and returned a smartly gowned, wise young person with three bulldogs. Roberta, much bored at the too-even tenor of her way in Lillyville—that's the name of Roberta's home town—decided to reform the place, to conform with her wishes rather than reform herself to conform to the town's wishes. A certain young man, her sweetheart and the editor of the local news sheet, was one of the strictest of the strict in the community, and Roberta's efforts to remodel him are funny. She succeeds and not only convinces the church people that they ought to sanction dances, but that they ought to provide them as a means of entertainment for their young people within their very gates.

Feature These Players: Enid Bennett as Roberta Miller, Earl Rodney as Matthew Sampson.

Program and Advertising Phrases: She Went Away in Ginghams and Came Back in Silk.

How "Near to Nature" Dancing Awakened a One-Horse Town.
How One Girl Rejuvenated an Old Fashioned Community.
Where Did the Church Deacon Get His Cocktails?
Just Because a Girl Wears Smart Gowns is She Naughty?
When Lillyville Saw the "Spring Dance" the Old Town Turned Over.
To the Pure All is Pure—Even "Next to Nothing" Stage Dancing.
High School Girl Graduates Dancing in Two Ounce Costumes Shock the Church Deacons.
Her Trip to New York Changed Her from Ginghams to Silk Attire.
Highlights of Breezy Comedy Reflecting Life in a Small Town.

Stunt Suggestions: Attach to ½ yard of chiffon a card reading: "Costume worn by High School Girls in the Spring Dance that Shocked a One Horse Town Into Realizing Its Own Shortcomings. One Incident in 'Naughty, Naughty!' at the (name of theater and date.)" Distribute these for window showings, etc. Hook up a display of light and airy dresses for your dry goods stores with window cards: "Smart Clothes Like These Reformed a Wicked Old Town When Worn by the Beautiful Girls in 'Naughty, Naughty!' (name of theater and date.)"

Advertising Aids: Two designs, each one, three and six-sheets. One 24-sheet. Rotogravure. Photos, 8x10, 11x14 and 22x29. Ten cuts each on star and production. Advertising layout mats. Slides. Press book.

"LA TOSCA."

Adolph Zukor Presents Pauline Frederick in Victorien Sardou's Masterpiece—Scenario by Charles E. Whittaker—Directed by Edward Jose—A Paramount Picture Released March 25.

Cast.

La Tosca.....Pauline Frederick
Baron Scarpia.....Frank Losee
Mario Cavaradossi.....Jules Raucourt
Cesare Angelotti.....Henry Hebert
Spoletti.....W. H. Forestelle

One of the most popular of all operas is Sardou's "La Tosca." It tells the story of the young singer who avenges her lover's torture and the insults to herself by stabbing old Baron Scarpia, chief of police, and then, finding that her lover has actually been shot in spite of a promise to the contrary, leaps to her death from the parapet of the castle of St. Angelo, Rome.

Feature: "The stage classic made famous by Sarah Bernhardt and Fanny Davenport faithfully portrayed by Pauline Frederick."

Program and Advertising Phrases: La Tosca: First a tragedy of the stage; next a grand opera and now the most gripping of all screen dramas.
Written by Victorien Sardou for Sarah Bernhardt. Made famous in America by Fanny Davenport. It will live for ever in Pauline Frederick's artistic screen portrayal.
Farrar, Fremstad, Cavalieri and Mary Garden made the Opera Famous in America. Pauline Frederick records the drama in lasting form.

Stunt Suggestions: Only the most dignified appeal should be made in behalf of this great work of the stage and screen. Possibly the most interesting adjunct would be a window display of rare candlesticks. Advertise for contributions to a "Loan Exhibition" of candle-sticks. Give credit on plainly lettered cards to those who contribute. Hook the display with a good story in the local papers. Street stunts are not to be considered.

Advertising Aids: Two designs each one, three and six-sheets. Rotogravure, Photos, 8x10, 11x14 and 22x28. Ten cuts each of star and play, one to three columns wide. Advertising layout mats. Slides. Press book.

"INNOCENT'S PROGRESS."

Triangle Presents an Exciting Melodrama, Starring Pauline Starke, in the Vicissitudes of a Country Girl Who Ventures Into New York Life—Scenario by F. S. Beresford from Frances Quillan's Story—Directed by Frank Borzage; Photography by Pliny Horne—Released March 24.

Cast.

Tessa Fayne.....Pauline Starke
Madeline Carson.....Lillian West
Aunt Lottie.....Alice Knowland
Carey Larned.....Jack Livingston
Olin Humphreys.....Charles Dorian
Masters.....Graham Pette

The Story: Rebelling at the drab existence which she is living in a small New England village, Tessa Fayne leaves for New York to try and locate the actor, who, while playing in the village, fell in love with her. To her astonishment she discovers when she reaches the big city that her actor friend is married. Disheartened and with only a few cents in her possession she is wandering aimlessly about when attacked by a night prowler. Carey Larned, a wealthy clubman, comes to her rescue, and leaves her in the care of Mrs. Madeline Carson while he goes West to regain his health. A few years later Carson returns and is surprised to find that the waif he befriended has blossomed into a beautiful and charming woman. He falls in love with her and eventually they marry.

Feature These Players: Pauline Starke as Tessa Fayne, Jack Livingston as Carey Larned.

Program and Advertising Phrases: "Rags Are Royal Raiment When Worn for Virtue's Sake."
The Way to Happiness Through Struggles and Privation.
True Love Leads the Way to Happiness.
The Lights of Broadway Dazzled the Country Girl's Eyes.
Rural Innocence Lost in the Labyrinth of a Great City Finds Happiness.
Only a Country Girl, but Sound to the Core, She Won Her Fight.

Stunt Suggestions: Have cards printed for distribution. On one side the name of Arnold Fuller, Leading Man, No. 1015 West Forty-fifth street, New York, City. On the other: "This card led Tessie Fayne into the dangers of a great city. Her true heart and resolute will brought her victory and happiness. See 'Innocent's Progress' at the (theatre and date). Every girl in town should know all about Arnold Fuller and his ilk."

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Slides. Lobby displays, 11x14 and 22x28. Electros and mats. Photos. Triangle magazine. Press sheet.

"THE WHISPERING CHORUS."

Paramount Presents Cecil B. De Mille's Vivid Realization of Perley Poore Sheehan's Dramatic Story of the Same Title in the All-Story Magazine—Directed by Cecil B. De Mille—Released March 25.

Cast.

Jane Trimble.....Kathlyn Williams
John Trimble, her husband,
Raymond Hatton
George Coggeswell.....Elliott Dexter
John's mother.....Edythe Chapman
Charles Barden.....John Burton
Tom Burns.....Parkes Jones
F. P. Clumley.....Tully Marshall
Chief McFarland.....Guy Oliver
Stauberry.....W. H. Brown
Channing.....James Neill
Longshoreman.....Noah Beery
Mocking Face.....Gustav Seyffertitz
Evil Face.....Walter Lynch
Good Face.....Edna Me Cooper

Directed by Cecil B. De Mille.

The Story: John Trimble has committed a defalcation and drops from sight, even his wife being ignorant of his intention. To more fully cover his tracks he arranges that the mutilated body of a man shall be passed off as his own. Later he is arrested and put on trial as the murderer of himself, and is recognized by no one but his mother, who dies of shock, after begging him not to reveal his identity as his wife has married the Governor of the State and is about to become a mother. In his cell Trimble hears the whispering chorus of conscience and his mother's voice and goes steadfastly to his doom that his wife may not further suffer from the result of his misdeeds.

Feature These Players: Kathlyn Williams as the young wife. Raymond Hatton as the husband. Elliott Dexter as the Governor.

Program and Advertising Phrases: A story of wonderful strength made real by a mastercraftsman.
One of the stories of the year.
Goes to death for murder of himself.
Pays with death the debt of his deceptions.

Stunt Suggestions: This subject does not present any easily worked stunts. It would be better to make heavier use of one sheets for window work, using a street wagon with some such lettering as "Paid death penalty as murderer of himself to save his wife from further suffering. The fiction sensation realized upon the screen by Cecil B. DeMille in the Whispering Chorus. (House and date.)" Hammer on the same suggestion in the newspaper advertising.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

"A DAUGHTER OF FRANCE."

William Fox Presents Virginia Pearson in a Story of Love and War Behind the German Lines That Differs from the Usual War Play—Directed by Edmund Lawrence—Released March 24.

Cast.

Louise de Ciron.....Virginia Pearson
Rudolph von Korr.....Hugh Thompson
Fritz von Meyring.....Herbert Evans
Father Joseph.....George Moss
Marie.....Ethel Kauffman
Paul de Ciron.....Anthony Merlo

The Story: Louise de Ciron refuses to leave her chateau when the Germans come and presently the enemy have occupied the town Rudolph von Korr, in command of the troops, makes love to Louise, but she repulses his advances. Fritz, a Frenchman, seeks to take advantage of Louise while she is unconscious and is discovered and killed by Rudolph. Believing that Fritz was killed in the defense of her honor, Louise wounds Rudolph, but nurses him back to health in remorse for her action. Louise's brother, Paul, sends for her and this leads to a most unexpected climax.

Feature These Players: Virginia Pearson as the patriotic French girl. Hugh Thompson as the German captain.

Program and Advertising Phrases: Romance just behind the trenches.
Defies an army and wins.
She hated the Hun, but she loved the man as he was.
She would not retreat and she would not surrender.

Stunt Suggestions: For window work make large French flags of colored paper, and letter across them "A Daughter of France. She defied the German army—and won. The different war play. (House and date.)" These may be used in connection with stills, if desired. For the lobby letter a sign. "Would you have the nerve to stand your ground and defy an invading army? Virginia Pearson did in A Daughter of France, and won the victory against odds. Here today."

Advertising Aids: Two designs each one, three and six-sheets. Lobby displays 8x10, 11x14 and 22x28. Slide. Mats and press book free.

"BREAKERS AHEAD."

B. A. Rolf Presents the Metro Drama of the Sea and Shore Starring Viola Dana—Story and Scenario by Charles J. Brabin and H. P. Keeler—Photographed by John Arnold—Directed by Charles J. Brabin—Released March 25.

Cast.

Ruth Bowman.....Viola Dana
Eric Pixley.....Clifford Bruce
Captain Scudd.....Russell Simpson
Jim Hawley.....Eugene Pallette
Hiram Hawley.....Sydney Deane
Aunt Agatha Pixley.....Mabel Van Buren
Mike Burley.....T. H. Gowland
Eliza, the nurse.....Lorena Foster
Agnes Bowman.....Helen Jerome Eddy

The Story: A child is born to Agnes Bowman, sweetheart of Captain Jabez Scudd, a sea-faring man, while he is away on a trip. Through a newspaper error the marriage of the sister of Agnes is made to read that Agnes is the one who was married, and this so upsets Jabez that he

does not return. Agnes dies when her child, Ruth, is ten years old, and she is left in the care of her aunt, Agatha Pixley, relatives refusing to have anything to do with a nameless child.

Jabez comes to the little town of Sandwich where Aunt Pixley and Ruth live, and learns that Ruth is his own child, but keeps it a secret. Ruth is in love with Eric Pixley, and they plan to get married as soon as Eric has been made first mate. Jim and Hiram Hawley own "The Wasp," and they hire Scudd as captain and Eric as first mate. Scudd refuses to run the boat on the rocks in order that the owners might get the insurance, so they employ Mike Burley, an unscrupulous seaman. But Eric prevents the disaster, and when "The Wasp" arrives safe the Hawleys discharge Scudd and Eric. Scudd confesses to Ruth that he is her father and she supplies him with the necessary money to buy "The Wasp." Eric is made first mate. Ruth in putting out a fire started on "The Wasp" by Jim Hawley, a rejected suitor, is almost smothered by smoke when she is rescued by Eric and her father. Ruth and Eric plan an early wedding as the picture ends.

Feature: Viola Dana, Dainty Queen of the Screen.

Advertising and Program Phrases: A Romance of the Sea and Shore.

Love Endures Through All Opposition.
How a Girl's Bravery Stilled the Tongue of Scandal.
The Storm-Tossed Sea Gives Up Its Secret and Crime is Avenged.
Waves of the Ocean Wash Clean the Heart of Love's Victim.
Loving Unwisely Brings Happiness After Due Penance.
Human Nature Runs True to Form by Land and Sea.

Stunt Suggestions: It would be easier to hook up this feature with advertising stunts along the Coast or in the Lake region than inland. It is a sea story, hard to attach to stunts, away from the water. Viola Dana is a pretty girl, with lots of pictures for lobby display and newspaper work.

Advertising Aids: Two designs each one, three and six-sheets. Lobby sheet. Press sheet. Filler sheet. Ten minute novel for newspaper work. Slide. Herald. Lobby displays 8x10, 11x14 and 22x28. Cuts.

"THE HILLCREST MYSTERY."

Pathe Plays Present a Mystery Drama of Tense Interest, Starring Irene Castle, Produced by Astra Film Corp. Story and Scenario by Ouida Bergere. Directed by George Fitzmaurice. Released March 24.

Cast.

Marion Sterling .....Irene Castle
Her Father .....J. H. Gilmour
Gordon Brett .....Ralph Kellard
Hugo Smith .....Wyndham Standing

The Story: As his patriotic bit Thomas Sterling, wealthy manufacturer, decides to donate his immense plant for the duration of the war to increase ship building. At a birthday party the Sterlings are giving their daughter Marion, Gordon Brett, secretary to Mr. Sterling presses his suit for her hand, and is successful. Shortly after the affair has ended Mr. Sterling is found murdered. When Gordon returns to the Sterling home to place in the safe the necklace which Marion had given him during the party he encounters the policeman left guarding the body. He manages to get away from the officer, and Marion hides him in the attic. An investigation reveals that Mr. Sterling was killed by two German spies, employed by Hugo Smith, one of Mr. Sterling's partners, in order that the plant might be kept from being turned over to the government. Gordon goes to serve his country, promising to return to claim Marion as his bride at the end of the war.

Feature Irene Castle, Widow of the Heroic English Aviator, Who Lately Met His Death Instructing United States Students in Aviation. The reference to both Mrs. Castle and her dead husband should be dignified and in good taste that no offense may be given in advertising.

Advertising and Program Phrases: This feature was filmed long before the distressing accident in which Vernon Castle lost his life.

One of the Most Baffling Mystery Plots Ever Screened.
Disclosing the Intrigue and Villainy of the Kaiser's Spies.
How an American Girl Baffled and Defeated German Hirelings.
Killing a Viper Warmed on the Hearth of American Hospitality.
Love Triumphant Against Intrigue and Villainous Odds.
The Greatest Feature in Which Mrs. Castle Ever Starred.
More Tense and Interesting Than Any Adventure Serial.

Stunt Suggestions: Center curiosity in the German Spy System. Frame in the lobby newspaper clippings of secret service activities. If you can arrange a board showing different styles of handcuffs placard them: "Clamping These on the Wrists of German Spies Was the Last Act in Fathoming 'The Hillcrest Mystery.'"

Advertising Aids: One one-sheet, two three-sheets, one six-sheet and one 24-sheet. Lobby displays, 11x14, both sepia and in colors, and 22x28. Slide. One-column cuts. Campaign book.

"THE HOME TRAIL."

Vitagraph Presents Nell Shipman in a Stirring Romance of the Rugged West —Released March 25.

Cast.

Clara .....Nell Shipman
Tom Evans .....Alfred Whitman
Blackie .....Joe Rickson
Elsie .....Patricia Palmer
Higgins .....Hal Wilson
Sheriff .....S. E. Jennings

The Story: Tom Evans, range boss of the Double X outfit, wins Clara, a school teacher despite the opposition of Blackie, his partner, who schemes to part the pair. Evans is called away, and Blackie prevails upon Clara to leave with him. Their plans are suspected by Elsie, the storekeeper's daughter, who secretly loves Evans. She warns him. Evans overtakes the runaways at a roadhouse, when Blackie escapes, his revenge complete. Evans returns home—a deputy sheriff—to wait for his revenge. Clara, an outcast, becomes an inmate of the roadhouse, and waits also for her reckoning with the man who ruined her life. Months later Blackie, now a stage robber, returns, and Clara, pretending friendship, sets a trap, getting word to Evans. There is a pistol battle, and again Blackie escapes, leaving Clara dead by his own bullet. Evans pursues Blackie to the desert, overtakes him, takes his horse, and leaves him perish of thirst. Evans returns to find Elsie waiting for him, and together they start out on a new trail.

Feature Nell Shipman as Clara.
Alfred Whitman as Tom Evans.

Advertising and Program Phases: "Be It Ever so Humble There's No Place Like Home."

The "Yellow Streak" Runs Before Courage and Bravery.
Brave Men Restored by Banishing Vice and Evil.
Left Alone on the Desert to Die, with Sin to Torture Him.
Malice and Intrigue Meets Defeat in "Death Valley."
Frail Woman and Fond Heart United in the Rugged West.
How One Woman's Ideal Lived Up to His Measure.
Brave Hearts and True United by the Courage of Forgiveness.
Following the Trail of Happines Blazed by Love and Sympathy.

Stunt Suggestions: The story does not lend itself to street advertising. Make good use of newspaper advertising and press work furnished by Vitagraph.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

"THE LIFE MASK."

Petrova Pictures Present Mme. Olga Petrova in "The Life Mask," by the Author of "To M. L. G." Scenario by Mrs. L. Case Russell. Directed by Frank Crane. Distributed by First National Exhibitors' Circuit.

Cast.

Anita Courtland .....Mme. Olga Petrova
Captain Hugh Shannon...Thomas Holding
Woodruffe Clay .....Wyndham Standing
Mrs. Helen Courtland...Matilda Brundage
Sarah Harden .....Lucille LaVerne
Richard Courtland .....E. J. Burnes
Florence Robert .....Christine Mayo
Lady Mendel .....Edith Hinckle
Lady Kathleen .....Gene Burnell

The Story: Succumbing to her stepmother's importunings that she marry according to her wishes, Anita Courtland becomes the wife of Woodruffe Clay, to whom her mother is heavily in debt. Anita loves Captain Hugh Shannon of the Foreign Legion, who is to sail for France in a few days, and she writes a note to him, breaking the engagement. Anita's life is one of misery, and as a result she becomes addicted to the sleep-walking habit. One morning her husband is found dead, and Anita, believing that she committed the crime while in a trance, leaves with her nurse—Sarah—for Spain. There she meets Hugh, on a furlough, and their love for each other flames anew. But their happiness is marred by an article in an American newspaper, which states that Anita is suspected of having killed her husband, and that an investigation is under way. The notice comes to Lady Mendel, who is sojourning in Spain with her daughter Kathleen. Lady Mendel takes advantage of the opportunity to blight the happiness of Hugh, whom she could not inveigle into marrying her daughter, by informing the Spanish authorities of the whereabouts of Anita. Anita decides to sail for America and give herself up when Sarah, her nurse, confesses that she poisoned Clay, for she could not tolerate the treatment he accorded his wife. As the Spanish officers are approaching Sarah takes poison and dies, and Anita and Captain Hugh at last come into that happines which should have been theirs from the beginning.

Feature Mme. Olga Petrova, Star of Stage and Screen. The Most Beautiful Woman in American Theatricals.

Advertising and Program Phrases: Mme. Petrova's Greatest Screen Success is "The Life Mask."

Stirring Drama of Love and Intrigue, Wonderfully Acted.
Solace Comes to Wounded Hearts When Love Finally Triumphs.
Hearts Break When the Toll of Avarice is Paid.
A Daughter's Sacrifice to a Mother's Craving for Society.
The Face of Infamy Hidden Behind "The Life Mask."
Deceit and Avarice Revealed When the Mask is Torn Aside.

Stunt Suggestions: Black mask and cowl, letter in white ("The Life Mask"), worn by a street wanderer. On his back have a sign: "Mme. Petrova, in 'The Life Mask,' at the (theater and date)." Use plenty of Petrova's pictures for lobby display. She's a beautiful woman, who knows perfectly well how to best display her personal charms before the camera.

Advertising Aids: Two designs in one-sheets. One each in three, six and 24-sheets. Window cards. Heralds. Lobby displays, 8x10, 11x14 and 22x28. One three-column cut. Three each one and two column cuts. Thumbnail cut. Slides in three designs. Heralds. Press sheet.

Simplex

We all make mistakes----sometimes

When we had designed the Simplex we were rather proud of the job. Naturally.

So we showed the Machine to our friends in the industry. And of course we enjoyed their favorable comments, for these encouraged us as to the future.

We had done our best, and hoped to be rewarded for our efforts.

But there was one man in particular, an expert, by the way, who discouraged us. Said he: "That Projector of yours is all right, but the trouble is that it's too good. The motion-picture industry is young and crude and won't appreciate as refined a Machine as this is."

We didn't believe him. We believed that a Machine so much better from a projection standpoint was bound to be preferred by the Exhibitor.

Well, we needn't tell you who was mistaken and who was right. The events of the last few years have proven two things:

(1) If the Simplex had not been better to start with, and if the industry had been satisfied with what was then considered best, we would never have succeeded.

(2) If the Simplex had not kept better, and if the industry had not wanted the better all the time, we wouldn't now be building more high-grade Projectors than any other manufacturer in the world.

The success of the Simplex proves that the best is wanted, and that it pays

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

"THE WAY OUT."

World-Pictures Presents Carlyle Blackwell and June Elvidge in "The Way Out," a Drama of International Incidents. Story By Jack O'Mara. Directed by George Kelson. Released March 25.

Cast.

Alice Thornton.....June Elvidge
Mrs. Thornton.....Kate Lester
Robert Barr.....Carlyle Blackwell
Count Louis de Jouiville.....John Bowers
Marcelle Pinet.....Muriel Ostriche
La Roche.....Jack Drumier
Claudine.....Marie Pagano

The Story: A love affair exists between Alice Thornton and Robert Barr, a successful young journalist; but Alice's mother has other plans in view for her daughter. She wishes Alice to marry a title, but Mrs. Thornton is too wise to openly oppose the match between the young people. She works in the dark to bring about an estrangement between them, and to do this she takes Alice with her on a trip to Europe. There Alice finally marries Count Louis de Jouiville, and the ensuing complications are many and extremely interesting. The big climax of the picture occurs on a French battlefield, where Count de Jouiville and Barr meet under strang circumstances.

Feature Carlyle Blackwell and June Elvidge.

Advertising and Program Phrases: Love That Awakened After Marriage.
Mother's Pride Intrigues Against Her Daughter's Happiness.
Jealousy and Hate Submerged on the French Battle Front.
She Learned to Love the Husband Whom She Married in Pique.
Blind Jealousy Vanishes When Love's Eyes Are Opened.
Cowards May Not Live in "No Man's Land."
The Strength of Courage is Real Test of Love.
Married in Haste to Rejoice at Leisure.

Stunt Suggestions: Play up in newspaper advertising the popularity of the stars. As this is the story ending on the western battle front use photogravures and prints, illustrating war scenes, to decorate the lobby. Street ballyhoos are not suited to the picture.

Advertising Aids: Two styles each one, three and six-sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two column cuts. Slides. Press sheet.

"A PAIR OF SIXES."

Essanay Presents Taylor Holmes in Edward Peple's Stage Hit. Directed by L. C. Windom. Released Through George Kleine System Around April 1.

Cast.

T. Boggs Johns.....Taylor Holmes
George Nettleton.....Robert Conness
Florence Cole.....Alice Mann
Mrs. Nettleton.....Edna Phillips Holmes
Thomas J. Vanderholt.....Cecil Owen
Coddles.....Maude Eburne
Krome.....C. E. Ashley
Applegate.....John Cossar
Tony Toler.....Byron Aldenn
Sally Parker.....Virginia Bowker
Jimmie.....Tommy Carey

The Story: A unique method was agreed upon by T. Boggs Johns and George Nettleton, proprietors of the Digestive Pile Manufacturing Company, to put a stop to their quarreling. The scheme was to play a game of poker, the loser to act as servant to the winner for a year. If either member of the agreement reveals the circumstances of the pact he shall pay a fine of $5,000. Boggs losses, and he has to serve as butler in the Nettleton home. Florence Cole, his sweetheart, comes to the Nettletons for dinner, and is surprised to see Boggs acting as butler, but cannot learn what has brought about the change in his social status. Thomas J. Vanderholt, an attorney, in love with Florence, lets her in on the pact and also tells her that he drew up the plans. She denounces him, and, together with Boggs, plans revenge on Nettleton. Boggs arranges intimate tableau with the wife of Nettleton. This so angers Nettleton that he schemes to make Boggs the loser financially; but Florence declares that the pact is not legal, having been based upon a game of poker.

Feature Taylor Holmes, the Screen's Genteel Merrymaker.

Advertising and Program Phrases: Return of the Screen's Most Popular Comedian in His Best Vehicle.
One Small Pair Disposes of a Fortune.
Screen Revival of a Great Stage Comedy.
The Hazards and Trials of a $5,000 Secret.
Millionaire Feeds on His Own Digestive Pills.
How a Smart Lawyer Beat Himself Out of a Bride.
When Rich Men Are Their Own Butlers Everybody Laughs.
When Business Partners Fall Out Troubles Fall In.

Stunt Suggestion: Have your painter make a massive sign, showing a six of hearts and a six of clubs, the wording to advertise: "A Pair of Sixes" Wins a Fortune at the (name of theater and date). Two men can carry the sign through the streets if handles are firmly fixed to a strong frame-work.

Advertising Aids: One, three, six and 24-sheet posters in nine colors. Window cards in six colors. Lobby displays, 11x14 and 22x29. Black and white stills. Portrait photos. Mats. Two styles each one and two column cuts. Announcement slides. Press book.

"WANTED—A MOTHER."

World-Pictures Present Madge Evans, the Wonder Child, and George MacQuarrie, in a Tender Story of a Heart-Hungry Little Girl. Created for the Screen by Harley Knoles. Released March 18.

Cast.

Eileen Homer.....Madge Evans
Dr. Homer.....George MacQuarrie
Thelma Winter.....Gerda Holmes
Dr. Thayer.....Alec Francis
Guiseppe.....Lionel Belmore
Guiseppe's Sick Boy.....Tom Evans
Marie.....Rosina Henley
James.....Harry Bartlett

The Story: Eileen Homer, seeking to escape from the clutches of an Italian who thought she had been sent from heaven to take the place of his little dead son, fell down the fire-escape to the ground, striking her head on a stone. The blow rendered her unconscious, and when she came to sometime later at the hospital she found bending over her the same dear lady she had met at her home, and who, in a dream, in which the lady appeared as a fairy, had lured Eileen to sleep walking and from her home. Eileen was a poor, motherless little girl, and it was because she was so very anxious to secure a dear, kind mother for herself that she had taken such a fancy to this lady. And then, following the accident and Eileen's recovery at the hospital, Eileen was overjoyed to find that this

-maybe Stone has it

Here's a "Film Library" of Special Scenes. When you want to "Flash In" a Fire, Explosion, Rough Water, Wreck, Collision, Submarine, Zeppelin, Sunset, Ship Arriving or Departing, Naval, Guns Firing, Shots Striking, War Stuff of Foreign or U. S. Action, Travel Scenes anywhere in the World, Scientific, Industrial, Insect, Animal or Bird Life, Magic, Colored or Non-Flam,

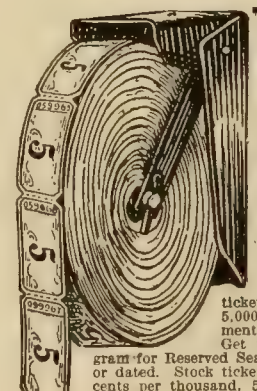
"MAYBE STONE HAS IT"
145 W. 45th St. New York

PATENTS

Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases. WM. N. MOORE, Loan & Trust Bldg., Washington, D. C.

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

PRICES

Five Thousand	**$1.25**
Ten Thousand	**2.50**
Fifteen Thousand	**3.75**
Twenty-five Thousand	**5.50**
Fifty Thousand	**7.50**
One Hundred Thousand	**10.00**

National Ticket Co., Shamokin, Pa.

COOL & VENTILATE BY TYPHOONS
1544 BWAY.. TYPHOON FAN COMPANY NEW YORK CITY

100% PERFECT DEVELOPMENT HAS NO LATITUDE

QUALITY!

DO YOU GET IT?

Your Camerawork and Scenic Effects May Be Perfect

BUT

How about Your Laboratory? What percentage of the REAL VALUE of your negative is lost by imperfect development?

EVERY HARMONIOUS DETAIL

can be brought out perfectly in your negative and first print and the same perfection reproduced in ALL of your prints by our

NEW PROCESS

100% QUALITY IS POSSIBLE ALWAYS

KESSEL & DOWNING

FORT LEE, N. J.

100% PERFECT DEVELOPMENT HAS NO LATITUDE

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

lady was to come to live at her home all the time.

Feature Little Madge Evans, "The Wonder Child."

Advertising and Program Phrases: The Touching Story of a Heart-Hungry Little Girl Who Longed for Mother-Love.

Have You a Heart-Hungry Little Child in Your Home?

She Had No Mother and Her Father Was "A Busy Man."

Nursie Was Kind, But After All She Was Not a Mother.

Wanted—A Mother—Every Mother—to See This Appealing Drama.

Two Kinds of Fathers with Children Who Wanted—a Mother.

The Appeal of Childhood for Love and Affection.

"And a Little Child Shall Lead Them"—to Happiness.

Stunt Suggestions: Among the "Wants" have advertisement in your daily paper leading off: "Wanted—A Mother" to see Little Madge Evans, as the Heart-Hungry Child, at the (name of theater and date). Word your newspaper advertising along lines of a "Want" notice. Have cards printed and handed around town: "Wanted—A Mother" for a nice little girl. Must have tender heart, love to laugh, like chocolates, love children and read fairy tales. (Signed) Little Madge Evans, at the (name of theater and date)." Just the feature to use as a special "Mothers' Matinee" attraction.

Advertising Aids: Two styles each one and three-sheets. One six-sheet. Free advance poster. Cuts and mats. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. Slides. Press sheet.

"THE GIRL WHO WOULDN'T QUIT."

Universal Presents An Exciting Melodrama, Starring Louise Lovely. Story By James Olive Curwood; Scenario By Doris Schroeder; Directed By Edgar Jones. Released May 25.

Cast.

Roscoe Tracy.....Henry A. Barrows
Joan (First Period).....Louise Lovely
Joan (Second Period).....Louise Lovely
Joshua Siddons.....Mark Fenton
Robert Carter.....Charles H. Mailes
Stella Carter.....Gertrude Astor
Joe Morgan.....William Chester
Jim Younger.....Philo McCoullough

The Story: Through intrigue Roscoe Tracy, superintendent of the Banff Gold Mine, is sentenced on circumstantial evidence, on a charge of murder and robbery, to life imprisonment. In her extremity Joan, his daughter, who is but a child, goes to live with Robert Carter, who had been mine superintendent, but who had been deposed for neglect by Joshua Siddon, the owner. Years later the Carters move to the city and Joan accompanies them. Joan received an anonymous letter telling her of a chest containing a note that would be of interest to her father. Carter, knowing the import of the note referred to, schemes to keep Joan from securing the chest, and it falls into the hands of Jim Younger, a wealthy youth, at an auction sale. A chase for the mysterious box follows, and Joan gets to Jim's bungalow before it is opened. The house is suddenly surrounded by sailors, some of whom enter and take away the box. Joan informs Jim, and he and his men intercept the marauding sailors as they are about to place the box on a boat. Their leader is unmasked as Robert Carter, and when the note is read Joan learns that he and the telegraph operator at the mine had planned the murder and also the evidence that convicted her father.

Program and Advertising Phrases:

How One Brave Girl Defeated Conspiracy and Avenged Crime.

Prettiest of Screen Queens—Louise Lovely Reflects Her Name.

Daring Deeds of Brave Men Supply Thrills and Sensations.

Romance and Adventure Woven Into Gripping Scenes and Episodes.

Thrilling Melodrama Reflected in Vivid Scenes and Adventures.

The Lust for Gold Leads to Crime Avenged by a Daughter's Love.

Stunt Suggestions: Large nails distributed around town may be attached to printed tags worded: "Nails like these were driven into a desperado's coffin by a cannon fired by a daughter who was avenging her father's wrongs. See the details in 'The Girl Who Wouldn't Quit' at (name of theater and date.)" Louise Lovely is a pretty girl and her pictures would make an attractive lobby display.

Advertising Aids: One design each one, three and six-sheets. One sheet of star. Black and white lobby displays. Slide. Player cuts. Heralds. Press book.

"WITHIN THE CUP."

Paralta Plays, Inc., Present Bessie Barriscale in Monte M. Katterjohn's Romantic Story of New York's Bohemian Life. Directed by Raymond B. West. Released March 1.

Cast.

Thisbe Lorraine .....Bessie Barriscale
Le Saint Hammond.....George Fisher
Ernst Faber .....Edward Coxen
"Tea-Cup" Ann .....Aggie Herring

The Story: Thisbe Lorraine, a young American writer, has lost faith in life and love since being made the victim of deception at the hands of a man she had loved while studying art in Paris. She comes to America, and becomes known in Bohemian circles as a girl whose life is bubbling with the champagne effervescence of nocturnal New York. In refined society she is admired as a famous and popular author. Her dual personality is never suspected. At a bal masque she meets Le Saint Hammond, a serious-minded painter, who sees in her a wonderful vision of love, and she goes to his home. He is purely business-like, but she scorches his soul with her burning passion. During the entire evening, even when she is leaving, she refuses to remove her mask. Later, in the role of a famous author, she meets Hammond again. He does not recognize her. Both fall in love, but Thisbe, whose faith in love has been wrecked, is afraid to love him. The events that follow, her struggles with her soul and the tortures of one

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c packages of tobacco. **Mail the money and coupon right now.**

"OUR BOYS IN FRANCE TOBACCO FUND
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our Boys in France tobacco."
—THEODORE ROOSEVELT.
Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....
ADDRESS.....

PHOTO-GRAVURE PROGRAM

4 pages; size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens, $2.50 per thousand in any quantity desired.

New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons.

LARGE HANDCOLORED PICTURES

Size 22x28 inches. Every prominent player.....75c. each

FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35, framed.

THE SEMI-PHOTO POST CARDS, $3.00 per thousand, of over 600 players.

PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.

LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.

GRAVURE FOLDER, containing pictures of the prominent players, $10 per thousand.

SINGLE COLUMN CUTS of every prominent player, 50c. each.

KRAUS MFG. CO.
220 West 42nd Street, New York
12th Floor, Candler Building

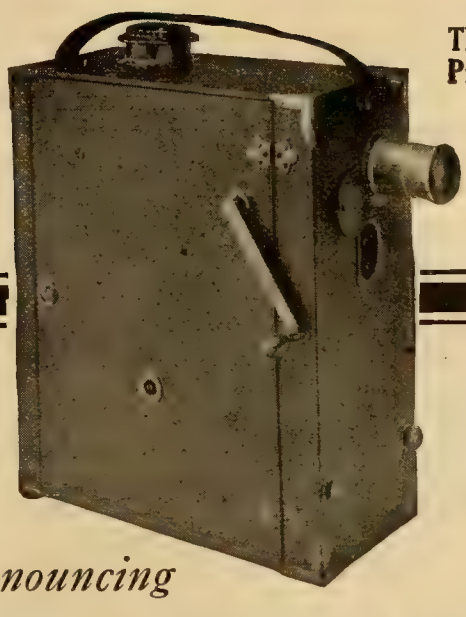
We lead; let those that can, follow.
DEVELOPING—PRINTING TITLES—TINTING—TONING
MANUFACTURERS AND SPECIALISTS IN MOTION PICTURE PHOTOGRAPHY
GUNBY BROS., INC.
145 West 45th Street New York City

MOTION PICTURE CAMERAS

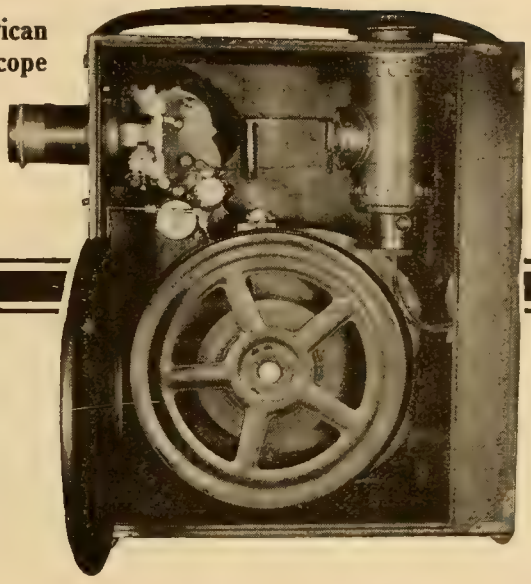
BASS TESTED AND GUARANTEED Motion Picture Cameras are the acme of good value. Whether you purchase a new Universal at a big saving or a used Universal at prices from $195 to $226, you are obtaining a camera of undoubted capabilities. USED MOTION PICTURE CAMERAS A-WAYS ON HAND

BASS CAMERA COMPANY
111 N. Dearborn St., CHICAGO, ILL.
M. P. CAMERA DEPT.

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.



The American Projectoscope



Announcing

A New Portable Projecting Machine

For Showing Standard Sized Films

THIS announcement heralds the completion of a new and perfect portable motion picture projecting machine—the *American Projectoscope*. This new device is the result of more than three years of constant experimentation, improvement and refinement.

It takes standard sized film, and can be operated from any electric light socket (either direct or alternating current). It throws a perfect white light at a distance of five to fifty feet; permits the running of the film either backward or forward; will hold the film stationary on the screen like a stereopticon—without any adjustment. It weighs only 19 lbs.—you can take it anywhere. It will show films on any wall, shade or screen.

Built by Film Experts

The American Projectoscope was designed and constructed under the supervision of the technical experts of the American Film Co., Inc.—one of the oldest established film manufacturers.

It has undergone actual tests for more than a year and a half. More than a million feet of film have been projected through one American Projectoscope—without a break or tear.

It has received the highest endorsement from such a projection expert as Donald Bell, of Bell & Howell. Among the purchasers of this new portable motion picture projecting machine are:

G. Gennert, of New York City, Chicago and San Francisco.
Henry Disston & Sons, Philadelphia, Pa.
Hanson-Bellows, Co., Chicago
National War Council, San Antonio, Tex.
United States Naval Training Station, Great Lakes, Ill.
Square Turn Tractor Co., Norfolk, Neb.
A. B. Dick & Co. of Chicago—
And the British Navy.

Descriptive Booklet—Sent FREE

Write for descriptive booklet outlining the technical features of the American Projectoscope—showing how it can be operated either forward or backward; how the film can be held stationary on the screen and explaining its many other advantages.

Film manufacturers, executives, directors, stars, film editors, exhibitors, educational institutions, supply dealers, etc., are urged to write for a copy of this booklet. You should know about this remarkable new portable projecting machine and its numerous advantages. A copy of the booklet will be sent FREE on request.

American Projecting Company

SAMUEL S. HUTCHINSON, *President*
6235 B Broadway Chicago, Illinois

Dealers and Jobbers: The *American Projectoscope* offers you an exceptional sales opportunity. Write at once for our DEALER'S PROPOSITION.

Film Companies will find the *American Projectoscope* especially valuable for use in executive offices—for showing the new prints as they arrive. Also for State Rights subjects, for cutting and editing. The outstanding feature of this machine for this work, is that the film can be held stationary on the screen at any point; and that the film can be turned either backward or forward, without adjustment.

Directors will find the *American Projectoscope* a great help in looking over the day's "shots;" in assembling, cutting and reviewing film. The film can be held stationary on the screen, thus permitting the checking of minute details.

Stars will find it pleasant to possess an *American Projectoscope* which they can operate themselves and use to inspect their own productions. It uses current from any electric light socket.

Film Editors will find the *American Projectoscope* of exceptional value in cutting and editing productions. You can stop the film anywhere and examine details. You can turn the film backward or forward, without adjustments.

Musicians can facilitate their work of writing music cues by the use of the *American Projectoscope*.

Educational Institutions will find the *American Projectoscope* valuable in class rooms. Educators will find this machine valuable in censoring films. It takes a full reel of standard size films and runs without interruption. IT REQUIRES NO APOLOGY.

Exhibitors will find the *American Projectoscope* valuable in examining films in their private offices, for cut-outs, etc., while their large projecting machines are in use.

Send Coupon for FREE Descriptive Booklet

AMERICAN PROJECTING COMPANY
6235 B Broadway, Chicago, Ill.

Send me descriptive booklet and tell me how the *American Projectoscope* may be of service to me.

Name.....

Position.....

Address.....

City..... *State*.....

who loves, but is afraid to love, and who is loved, but dares not face her happiness, lead to a most unusual and unexpected climax.

Feature These Players: Bessie Barriscale and Le Saint Hammond.

Advertising and Program Phrases: "For ye make clean the outside of the cup and the platter, but within they are full of extortion and excess."—St. Matthew: 23; 25.

The story of a woman who loved not wisely, but too well.

The story of a woman afraid to love.

Her great love disappointed made her afraid.

A story of Present-Day Life in New York's Bohemia.

With two purposes—by day and night—she fled from love.

Lightless Love on Lightless Nights Left Her Life Dark Indeed.

Her Soul Yearned for the Love She Could Not Have.

The Woman Who Dared Not Face Happiness.

Stunt Suggestions: The story does not lend itself to street advertising. Reliance must be placed on the popularity of Bessie Barriscale in newspaper advertising and the lobby displays Paralta offers.

Advertising Aids: Two designs each one and three-sheets. One six-sheet. Thumbnail and one to three column cuts in electro or mats. Press book.

"THE WINE GIRL."

Bluebird Photoplays Present Carmel Myers in an Exciting Melodrama Written for the Screen by Harvey Gates and Produced by Stuart Payton—Released March 25.

Cast.

Bona.....Carmel Myers
Andrea.....Rex De Rosselli
Chico.....E. A. Warren
Frank Harris.....Kenneth Harlan
Mrs. Harris.....Katherine Kirkwood

The Story: Andrea Minghetti, through saving, has become proprietor of a large vineyard. He treats his niece, Bona, an orphan, cruelly, and makes her cook for the dozen Italian workmen he employs. Among them is Chico, the leader of a blackhand gang, whose business in Andrea's vineyard is to spy on Andrea. He determines also to get Bona as well as $10,000 of Andrea's cash. Frank Harris, a rich young man, on a dare, goes to work for Andrea at fifty cents a day. Bona's cooking appeals to him and he offers her a position in his mother's home, just as Chico springs his double demand on Andrea. When Bona learns that it is her cooking that Frank wants and not her she is much disappointed, for she thought that he loved her. Bona learns that she has inherited her uncle's fortune of $200,000, and Mrs. Harris is now anxious for her son to marry the young heiress. But Bona, who does not want to be married for her money, goes back to the vineyard where she finds incriminating letters from Chico. The police are informed, but Chico eludes them. Frank learns of Bona's whereabouts, and a fight with Chico wins for him the respect of the girl and the arrest of the blackhander. Then Andrea, who had played a trick on the blackhanders by going to Italy for a vacation until their demands had been forgotten, comes home and the murder case against the Italian falls flat.

Advertising and Program Phrases:

How A Brave Girl Washed White the Blackhand of Italian Vendetta.

Love and Romance in the Vineyards of California.

How Girlish Wit and Bravery Outwitted Villainy.

An Italian Servant Girl's Sudden Rise in Society.

What A Lot of Difference A Lot of Money Makes?

Getting Rich Quick Drives A Good Cook Out of the Kitchen.

High Society Stoops to Absorb a Peasant Girl's Cash.

Stunt Suggestion: Camouflage a bucket of good drinking water in a wine cask. Dress a pretty girl in Italian peasant costume, using gaudy combinations of bright colors, and have her give away, to passersby, a drink from the cask, plainly labeled "The Wine Girl." The lobby might be decorated with colors and flowers to make it more attractive.

Advertising Aids: One design each one, three and six sheets. Stock one sheet of star. Colored and black-and-while lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two columns wide. Press book.

Synopses of News Reels

Pathe Exchange, Inc.

HEARST-PATHE NEWS NO. 19 (March 2).

Washington, D. C.—At last—the right gun is ready! The first public test of the Browning gun proves its superiority over all other makes.

Ashley, Pa.—More transportation setbacks. A huge freight train speeding East with needed supplies gets beyond control and is wrecked.

New York City.—Emergency fleet grows fast—every vessel must have a crew. Uncle Sam is now training volunteers to man the new ships.

In Italy.—The tide has turned—slowly the invaders begin their retreat under the Allies' attacks. 1,500 Austrians are captured as the French take Mt. Tonia.

In Flanders.—Belgium's soldiers never tire in the struggle to liberate their land. King Albert pays a night visit to his valiant army.

Palm Beach, Fla.—Everybody is soldiering now; even society's leading lights engage in terrible "bayonet" battle to learn the military art.

New York City.—Monster engines of war attack the heart of this metropolis. The tank Britannia makes a "real" drive for British recruits.

Somewhere in America.—The "eyes" of the Navy—over the sea as over land—

EXHIBITORS SUPPLY CO., Inc.
Mallers Building, CHICAGO, ILL.
Exclusive Distributors
Simplex Machines
Illinois Indiana Wisconsin

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 18 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial films in all lengths for all parts of the globe.
Established 1904
THE FILM EXCHANGE
125 West 45th St., New York City

UNIVERSAL
Motion Picture Camera
more speed
better results,
at half the price.
Write for 6 new features.
Burke & James, Inc.
240 E. Ontario St., Chicago

"NEWMAN" Brass Frames and Rails
A FEW REASONS

why "NEWMAN" METAL FRAMES have been chosen by all the big circuits and best class of theatres.
1—Because the constant exposure to all sorts of weather conditions cannot affect "NEWMAN" NON-CORROSIVE METAL FRAMES.
2—Because of their richness in beauty and design, they liven the entrance and render the lobby more inviting than any other kind of frames.
3—Because they will outlast a dozen wood frames. They are practically un-wear-outable.
INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAMES
Write for New 1918 Catalogue
The Newman Mfg. Co.
ESTABLISHED 1882
717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast G. A. Metcalfe, San Francisco, Cal.
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

Watch for
coming announcement
of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

FOR SALE
Second-hand Motiograph
Used one month; a bargain
1917 model; price, $150.00
Also distributors of Richardson's M. P. Handbook, Hallberg's M. P. Electricity, Oil, Cement, Condensers and Parts
Moving Picture Machine Company
Binghamton, N. Y.

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE

985 Market Street San Francisco, Cal.

La Cinematografia Italiana ed Estera
Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs. per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

MANAGER at liberty, exempt from draft, twelve years' experience, knows business from A to Z. Sober, reliable, best of references, go anywhere. Address Expert, care M. P. World, N. Y. City.

EXPERT CAMERAMAN, with first class outfit, desires a position. A. C. Bushcott, 4711 Indiana Ave., Chicago, Illinois.

DEVELOPED & HYPO positive prints at the same time, guarantee satisfaction. F. J. Schaefer, 133 W. Kinney St., Newark, New Jersey. Permanent address, Cammack, L. I.

MECHANICAL ENGINEER, thoroughly efficient factory manager, long experience in film business, will welcome interview with first class concern on any proposition. P. W., care M. P. World, N. Y. City.

HELP WANTED.

WANTED, SALES MANAGER—We are making and selling advertising film in from 50 to 300 ft. lengths for retail merchants and project same in sixty Detroit theaters. We need a man who is capable of managing salesmen, and instructing them in the selling and suggesting ideas to the merchants. To such a man of proven worth we can offer a good proposition. Nelson Motion Picture Studios, 63 Elizabeth St., E. Detroit, Michigan.

THEATER WANTED.

WANTED—Moving picture theater. Will lease or manage on percentage. State full particulars, address F. G., care M. P. World, New York City.

THEATERS FOR SALE OR RENT.

FOR SALE, lease and fixtures of Symphony Theater, 614-16 So. Broadway, Los Angeles, Cal. 250,000 people pass theater daily. Owner sick in sanitarium. Responsible party can buy with small cash payment. Address C. H. DuBois, 122 Daisy Ave., Long Beach, Cal.

EQUIPMENT WANTED.

WANTED 1,000 moving picture seats, new or second hand. State lowest price. Address D. Surprenant, Comique Theater, New Bedford, Mass.

EQUIPMENT FOR SALE.

FOR SALE—About 300 motion picture seats. Inquire Herman Ellis, Perth Amboy, N. J.

3,000 OPERA CHAIRS, steel and cast frames, 75c. up. Serviceable goods guaranteed, cut prices on new chairs. Three asbestos booths. Send for list dropped patterns and save half. J. P. Redington, Scranton, Pa.

EXHIBITORS—OPERATORS — PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTAL 'AMBERLUX' LENS FILTERS." IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE WITH ADVERTISING SLIDE, $3.50. PARCELS POST PREPAID. W. D. WARNER, 8 EAST BROAD ST., COLUMBUS, OHIO.

FOR SALE CHEAP—Power's 5 head and take up good working order. Also some films. Dalton Divine, Schenectady, N. Y.

WILL SACRIFICE 623 folding opera style airdome chairs with steel frames and curved backs. Were made to order. Must sell. Address G. H. Schneider, 55 Bogart St., Brooklyn, N. Y.

FOR SALE—Laboratory equipment, 2 Cooper-Hewitt stand lamps for title work, 110 D. C.; 1 water filter; 24 excellent arc lamps for industrial interiors; 2 new portable projectors, demonstrating machines. Will sell above cheap for quick sale. National Motion Pictures Co., 307 N. Pennsylvania St., Indianapolis, Ind.

TWENTY-FIVE guaranteed rebuilt motion picture machines, all makes, and hundreds of film subjects for sale cheap. Feature Film Company, St. Paul, Minn.

CAMERAS, ETC., FOR SALE.

FOR SALE—Pathe camera, studio model, $700. Outfit includes Pathe tripod, tilt, eight magazines, two lenses, cases, etc. Address Camera, M. P. World, N. Y. City.

EVERYTHING cinematographic, astonishing novelties, cameras, dissolvers, tripods, polishers, printers, prismaopticons, lenses, extraordinary facilities for mechanical work, repairing. Eberhard Schneider, 2d Av., 14th St., N. Y. City.

SERVICE AND VALUE—Seven M. P. cameras sold in two days. Each shipped immediately. That's real service. Bass values brought the orders. SPECIAL BARGAINS: 400 Pittman Professional, Tessar f:3.5 lens, automatic dissolve. Price complete, $160.00. 400 ft. Improved U. S. Cam and shuttle intermittent. Krauss Zeiss Tessar f:3.5 lens. Metal magazines. Price complete, ready to use, $110.00. 400 ft. Pathe Professional, outside magazine, Tessar f:3.5 lens, with two extra magazines. Price, $400.00. 1916 model Universal M. P. Tessar f:3.5 lens. Condition like new. Price, $210.00. Bell & Howell M. P. Camera. Complete, with 2-in. Carl Zeiss Tessar, 3-in. Carl Zeiss Tessar, 7-in. Cooke Telephoto, one 200 ft. magazine, one 400 ft. magazine and tripod with case. Complete,, $850.00. Slightly used Universal tripods at $47.50. Used Northern Lights at $45.00. One Dallmeyer f:1.9 Cine lens 3-in. focus, at $75.00. One Carl Zeiss 2-in. Tessar f:3.5 in bbl. at $27.50. One 6-in. Dallmeyer f:4.5 Telephoto in bbl. at $50.00. WRITE TODAY TO THE HOME OF CAMERAS. AMERICA'S MODERN CAMERA EXCHANGE. BASS CAMERA COMPANY, Chas. Bass, President, 109 NO. DEARBORN ST., CHICAGO, ILL.

"A REEL SNAP"————UNIVERSAL M. P. CAMERA F:3-5, 50 M M B & L TESSAR LENS, REGULAR AND TRICK CRANK, TRIPOD, 2 EXTRA MAGAZINES AND CARRYING CASE————$275.00, WORTH OVER $400.00. TAKE ADVANTAGE OF THIS EXCEPTIONAL BARGAIN————WRITE OR WIRE AT ONCE FOR OUR LATEST LIST OF NEW AND USED MOTION PICTURE CAMERAS, LENSES, TRIPODS AND ACCESSORIES. DAVID STERN COMPANY. In business since 1885. 1027 R. Madison St., Chicago, Ill.

FILMS WANTED.

CAMERAMEN—Wanted, good negative of physical culture, sporting and athletic events. Wire or write what you have or can get. Sy Seidman, Physical Culture Photoplay, 949 Broadway, N. Y. City.

FILMS FOR SALE.

ONE LOT 75 reels, all singles, two dollars each. Act quick. Emanee Films, 145 West 45th St., N. Y. City.

COMEDIES, reissues, features, scenics, cartoons. New and excellent condition, very reasonable. Acme Film Co., 145 West 45th St., N. Y. City.

MISCELLANEOUS.

TOM BRET Titles and scenarios. Room 616, 220 West 42d St., N. Y. C. Phone Bryant 8149.

The Advertisers Who Use the Columns of The Moving Picture World Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print

This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

Our experience and laboratory equipment assures you the best motion picture film developing, printing and the making of titles best that can be secured.

REASONS WHY

Are photographers by profession since 1881.

Developing and printing motion picture film since 1908.

Have dust proof laboratory especially fitted for this work.

Complete stock of fresh chemicals and Eastman's motion picture negative and positive film on hand at all times.

Bring or mail us your next motion picture developing order to convince you of our work and promptness.

DEVELOPING MOTION PICTURE FILM 1c PER FOOT

FORD'S 1029 16th St., Denver, Colo.

MAIL ORDERS PROMPTLY ATTENDED TO

these human birds play an important part in detecting the foe's maneuvers. (Released by the Committee on Public Information through the American Red Cross.)

Cartoon.—Magazine Section.

HEARST-PATHE NEWS NO. 21 (March 9).

Southampton, England.—First pictures of survivors of torpedoed transport Tuscania. Large crowds turn out to welcome the boys on arrival here.

Stockton, Cal.—Tanks have won great battles and tanks have won fame, but when this "monster" gets to the front—Oh! Heaven, have mercy! Subtitles: This one man landlubber could dance a jig in "No Man's Land." The adaptability of modern tractors is spectacularly demonstrated.

Seattle, Wash.—Arctic explorers have nothing on these adventurous hikers who braved the heavy snows high up in the Cascade Range.

Ashland, Me.—Wood for ships—for camps—wood for nearly all war operations, and lumbermen strive to meet the unusual demands. Subtitles: Cutting off the branches preparatory to removal. Portage Lake. The water is kept hot in winter by live steam to prepare the wood for the mill. Huge tractors facilitate the transportation of the cut logs.

London, England.—Not content with gaining equality with man in industrial life munition girls vie with him now in the field of sports.

New York City.—Did you pay your income tax? Booths are opened in all parts of the country to facilitate the filing of income tax schedules.

Universal Current Events.

ISSUE NO. 43 (March 1).

Recruits for British Army Leave Chicago for Camp.—Famous Canadian Kilties Band leads newly enlisted British subjects to Grant Park, where a "send-off" celebration is held prior to departure for training in Canada—Chicago, Ill.

Training "Jack Tars" to Man Our Merchant Marine.—The war will be won with ships, and while thousands labor day and night to build them these lads are being made ready to guide them—New York City.

84-Mile Gale Almost Blows Gotham Off Map.—Many killed and injured when terrific wind wrecks houses, capsizes wagons and whisks pedestrians about like straws—New York City.

Help Seal the Kaiser's Fate with War Stamps!—Vice-president Marshall, Champ Clark, speaker of the House of Representatives, and United States senators invest their quarters in Uncle Sam—Washington, D. C.

Boys of National Army Reviewed by Six Governors.—Chief executives of Illinois, New York, South Carolina, Arkansas, Minnesota and Iowa cheer troops from Camp Grant parading on the Municipal Pier—Chicago, Ill.

Tank Does Tango to Get Recruits for Uncle Sam—Like some prehistoric monster, the Britannia, veteran of many battles, ambles merrily about as star performer at recruiting rally.—New York City.

French Army in Italy Bags First Austrian Prisoners.—War-weary, hungry and dirty, 1,500 soldiers of the dual monarchy pass through collecting stations on the way to prison camps, to never again have opportunity to loot a village or wreck a church—Somewhere in Italy (Official French war film).

ISSUE NO. 44 (March 8).

Waits 100 years to cast her first vote. Mrs. Sally Gold, with 102 years to her credit, exercises the right of ballot in special Congressional elections at which women of the Empire City voted for the first time—New York City.

Mayors organize to prevent great fire losses. Carelessness and lack of preventive methods are largely blamed for more than $200,000,000 property loss in the United States during 1917.

Launch another unit in great anti-U-boat campaign. "War Mystery," the largest wooden steamship ever built, takes the water to serve the Allies in the British merchant marine—Somewhere in the U. S. A.

Franco-British shells shatter Hun trenches. Batteries manned by Tommies and Poilus at the point where the Anglo-French lines meet on the western front go into action to pave the way for an infantry attack—Official French War Film.

France honors dare-devil Foreign Legion. The Cross of the Legion of Honor is pinned to the standard of the famous regiment, an honor often sought but seldom received.

With our boys on the firing line (official U. S. War Film). Remarkable motion pictures of Pershing's lads in the front line trenches, the first ever shown in America, made by the War Department photographers under fire—Released by the Committee on Public Information through the American Red Cross.

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

MOTIOGRAPH SERVICE
Pronounced by every user
THE ENTERPRISE OPTICAL MFG. CO.
574 West Randolph St., Chicago, Ill.
Western Office: 833 Market St., San Francisco, Cal.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

Non-Breakable and Sanitary STEEL
HIGH Quality
and
LOW Price CAST IRON
Opera Chairs
Immediate shipment on many styles; Second Hand Chairs; out-of-door seating. Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.
Grand Rapids, Mich. New York, 150 Fifth Ave.

WAR PRICES—Going Down
The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitatos, hurries, mysteriosos, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 2d or 3d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.
CLARENCE E. SINN
1103 Grace St. Chicago, Ill.

READY SOON — FOR STATE RIGHTS
Marjorie Daw
The Sweetest Girl of the Films
IN
"THE SUNSET PRINCESS"
THE SCREEN'S MOST BEAUTIFUL PICTURE
Filmed in the Heart of the Rockies
SIX BIG ACTS

World Rights Controlled By
BIG PRODUCTIONS FILM CORPORATION
220 WEST 42nd St. · NEW YORK CITY · PHONE, BRYANT 8419

FOR SALE
Fully equipped exchange—hundred singles, sixty two-reelers, ten three-reelers, one four-reeler, three five-reelers and two six-reelers; first class condition. Full line of posters; sacrifice price to quick buyer due to illness.
H & B FILM SERVICE, Inc.
729 Seventh Ave. New York

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 copies have been sold, magnificently reproduced.
Available for state rights.

SWAAB
SIMPLEX MACHINE
Distributor
PENNSYLVANIA, NEW JERSEY, DELAWARE, MARYLAND
1327 VINE STREET, PHILADELPHIA, PA.
Repairing and All Supplies

PHOTOPLAYLETS
MAKE YOUR LOCAL MERCHANTS GLAD TO USE
SCREEN ADVERTISING
Exclusive Territory — Wonderful Sample Outfits — Helpful Cooperation — Investigate
ROTHACKER FILM MFG. CO. 1339-51 Diversey Pkwy. CHICAGO, ILLINOIS

SOLIDHED POSTER TACKS
½ In., 25c. ⅝ In., 35c.
11/16 In., 50c. per 100
THE HANDY HAMMERLESS TACK
Solidhed Tack Co., 38 Murray St., N. Y.

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Moment of Victory (One of the O. Henry Series—Two parts—Comedy-Drama).
The Trimmed Lamp (One of the O. Henry Series—Two Parts—Comedy-Drama).
Schools and Schools (One of the O. Henry Series—Two Parts—Drama).
A Madison Square Arabian Night (One of the O. Henry Series—Two Parts—Drama).
The Rathskeller and the Rose (One of the O. Henry Series—Two Parts—Drama).
By Injunction (One of the O. Henry Series—Two Parts—Drama).
The Song and the Sergeant (One of the O. Henry Series—Two Parts—Drama).

CHAPLIN COMEDIES.

Work (Two parts—Comedy).
A Woman (Two parts—Comedy).
The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).

DUPLEX FILMS, INC.

Shame (Drama).

ESSANAY COMEDIES.

The Lie That Failed.
The Jazbo Sheriff.
The Snakeville Fire Brigade.
Snakeville's Sleuth.
Slippery Slim and the Fortune Teller.
Slippery Slim and the Green Eyed Monster.
When Macbeth Came to Snakeville.
Slippery Slim and His Tombstone.
Slippery Slim and the Impersonator.

ESSANAY SCENICS.

Agricultural Opportunities in Western Canada.
Water Power of Eastern Canada (Scenic).
A Romance of Rails and Power (Scenic).
Grand Canyon of Arizona and Canyon de Chelly.

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six parts—Drama).
The Marvelous Maciste (Six parts—Drama).

JAXON COMEDIES.

(Seventh Series.)

The Unofficial Maneuver.
What Occurred on the Beach.
An All Fools' Day Affair.
Beating Him to It.
Forced Into Matrimony.

JAXON FILM CORPORATION.

"A Daughter of Uncle Sam" (A One-Reel Episode of this Patriotic Serial released each week).

JUDGE BROWN STORIES.

(All Two-Part Comedy-Dramas.)

Marrying Off Dad.
The Preacher's Son.
Thief or Angel?
The Accusing Toe.
The Rebellion.
A Boy Built City.
I'm a Man.

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

SELBURN COMEDIES.

(Piedmont Pictures Corporation)

Hubby's Holiday (Two parts—Comedy).
Too Much Elephant (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).
His College Proxy (One part—Comedy).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.
The Detective.
Smashing the Plot.
After the Matinee.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES.

A Boarding House Battle.
Stealing a Sweetheart.
A Hash House Romance.
The Hod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF MARCH 10.

The Great Adventure (Five Parts—Comedy-Drama—Pathe).
The House of Hate (Episode No. 1—"The Hooded Terror"—Three Parts—Drama—Pathe-Astra).
The Price of Folly—(Episode No. 8—"Shifting Sands"—Two Parts—Drama-Astra).
Look Pleasant Please—(One Part—Comedy—Rolin).
Our National Parks—Rainier Park—Mesa Verda Park (One Reel—Travel—Pathe).
Katzenjammer Kids—Spirits (Cartoon) and Jackie's Clothes (Educational)—(International Split Reel).
Hearst-Pathe News No. 22 (Topical).
Hearst-Pathe News No. 23 (Topical).

RELEASES FOR WEEK OF MARCH 17.

The Beggar Woman (Five Parts—Drama—Russian Art Films).
The House of Hate (Episode No. 2—"The Tiger's Eye"—Two Parts—Drama—Astra).
Fare, Please (Two Parts—Comedy—Rolin).
Here Comes the Girls (One Reel—Comedy—Rolin).
Picturesque France, The Cauterets (Colored—Travel), and Children's Dances (Colored—Educational) (Pathe Split Reel).
Hearst-Pathe News No. 24 (Topical).
Hearst-Pathe News No. 25 (Topical).

RELEASES FOR WEEK OF MARCH 24.

The Hillcrest Mystery (Five Parts—Drama—Astra).
The House of Hate (Episode No. 3—"A Woman's Perfidy"—Two Parts—Drama—Astra).
Let's Go (One Reel—Comedy—Rolin).
Pests of Our Fruit Trees (Colored—Educational) and Picturesque France—Arcachon (Colored—Travel) (Pathe Split Reel).
Hearst-Pathe News No. 26 (Topical).
Hearst-Pathe News No. 27 (Topical).

RELEASES FOR WEEK OF MARCH 31.

Mrs. Slacker (Five Parts—Drama—Astra).
The House of Hate (Episode No. 4—"The Man from Java"—Two Parts—Drama—Astra).
On the Jump (One Reel—Comedy—Rolin).
The Valley of the Dordogne—France (Colored—Travel) and The Horse in Action—Part 2—Analysis in Motion (Colored—Educational) (Pathe Split Reel).
Hearst-Pathe News No. 28 (Topical).
Hearst-Pathe News No. 29 (Topical).

Paramount Pictures Corp.

KLEVER KOMEDY.

Jan. 28—He Got His.
Feb. 11—Adam and Some Eves.
Feb. 25—Some Professor.

PARAMOUNT-MACK SENNETT COMEDIES.

Jan. 27—His Hidden Purpose (Two parts).
Feb. 3—Watch Your Neighbor (Two parts).
Feb. 10—Sheriff Nell's Tussle (Two parts).
Mar. 11—Sheriff Nell's Tussle.
Mar. 25—Those Athletic Girls.

PARAMOUNT ARBUCKLE COMEDIES.

Dec. 10—A Country Hero.
Jan. 20—Out West (Two parts).
Mar. 18—The Bell Boy.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Mar. 11—The Family Skeleton (Five Parts—Drama).
Mar. 11—Sunshine Nan (Five Parts—Drama).
Mar. 18—Prunella (Five Parts—Drama).
Mar. 18—Wild Youth (Five Parts—Drama).
Mar. 18—Love Me (Five Parts—Drama).
Mar. 25—La Tosca (Five Parts—Drama).
Mar. 25—Naughty, Naughty (Five Parts—Drama).

Artcraft Pictures.

Feb. 25—Headin' South (Five Parts—Drama).
Mar. 11—Amarilly of Clothes-Line Alley (Five Parts—Drama).
Mar. 25—The Whispering Chorus (Five Parts—Drama).
Mar. 31—The Blue Bird (Five Parts—Drama).

PARAMOUNT SERIAL.

Jan. 28—Who Is Number One? (Episode No. 14—"No Surrender"—Two parts—Drama).
Feb. 4—Who Is Number One? (Episode No. 15—"The Round Up"—Two parts—Drama).

PARAMOUNT-BRAY PICTOGRAPHS.

Mar. 4—Subjects on Reel: In the Moonshine Country; Stage Women's War Relief; Magic for Home Use; Cartoon; Pinkerton Pup's Portrait.
Mar. 11—Subjects on Reel: War and the Motorcycle; Hawaii and Her Natives; Cartoon by Wallace Carlson.
Mar. 18—Subjects on Reel: Rose Culture; Uncle Sam's Coin Factory; Physical Culture Terpsichore; Cartoon; Hornets of the Sea by J. F. Leventhal.
Mar. 25—Subjects on Reel: Lumbering for Wartime; Hawaiians and Their Strange Customs; Women in the World of Work (interior decorating); Cartoon: Bobby Bumps, by Earl Hurd.

PARAMOUNT-BURTON HOLMES.

Mar. 4—On the Way to the Front with the Chinese Labor Corps.
Mar. 11—The Alaska Cruise.
Mar. 18—A Summer Day in Skaguay.
Mar. 25—Over the White Pass.

BENJAMIN CHAPIN'S-PARAMOUNT SERIES.

"The Son of Democracy."

Mar. 4—My First Jury (Fourth Release—Two Parts).
Mar. 11—Tender Memories (Fifth Release—Two Parts).
Mar. 18—A President's Answer (Sixth Release—Two Parts).
Mar. 25—Native State (Seventh Release—Two parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Feb. 20—Number 12 (Topical).
Feb. 27—Number 13 (Topical)—02904.
Mar. 6—Number 14 (Topical)—02913.
Mar. 13—Number 15 (Topical)—02922.
Mar. 20—Number 16 (Topical)—02931.
Mar. 27—Number 17 (Topical)—02940.

L-KO.

Feb. 27—Ambrose, The Lion Hearted (Two Parts—Comedy)—02903.
Mar. 6—A Flyer in Folly (Two Parts—Comedy)—02912.
Mar. 13—Ambrose and His Widow (Two Parts—Comedy)—02921.
Mar. 20—Cooks and Crooks (Two Parts—Comedy)—02930.
Mar. 27—Sherlock Ambrose (Two Parts—Comedy)—02939.

NESTOR.

Feb. 11—A Devil With the Wimmin (Com.).
Feb. 18—Ship, Oy, Oy (Comedy).
Feb. 25—Watch Your Step (Comedy)—02902.
Mar. 4—At Sword's Point (Comedy)—02910.
Mar. 11—I'll Fix It (Comedy)—02920.
Mar. 18—Eddie Get the Mop (Comedy)—02929.
Mar. 25—Nothing But Nerve (Comedy)—02938.

UNIVERSAL PRODUCTION.

Feb. 4—Painted Lips (Five Parts—Drama).
Feb. 11—New Love for Old (Five Parts—Dr.).
Feb. 18—The Flash of Fate (Five Parts—Drama).
Feb. 25—Wild Women (Five Parts—Dr.)—02901.
Mar. 4—Nobody's Wife (Five Parts—Drama)—02910.
Mar. 11—Beauty in Chains (Five Parts—Dr.)—02919.
Mar. 18—Thieves' Gold (Five Parts—Drama)—02928.
Mar. 25—The Girl Who Wouldn't Quit (Five Parts—Drama)—02937.

UNIVERSAL SCREEN MAGAZINE.

Feb. 23—Issue No. 59 (Educational).
Mar. 2—Issue No. 60 (Educational)—02905.
Mar. 9—Issue No. 61 (Educational)—02914.
Mar. 16—Issue No. 62 (Educational)—02923.
Mar. 23—Issue No. 63 (Educational)—02932.
Mar. 30—Issue 64 (Educational)—02941.

UNIVERSAL SPECIAL FEATURE.

Mar. 16—The Mystery Ship (Episode No. 16—"The Forced Marriage"—Two Parts—Drama)—02925.
Mar. 16—The Bull's Eye (Episode No. 6—"On the Brink"—Two Parts—Drama)—02926.
Mar. 16.—Finley Nature Studies No. 9—"The Geysers of Yellowstone Park" and "Flower of the Orient" (Scenic Split Reel)—02927.
Mar. 23—The Mystery Ship (Episode No. 17—"The Deadly Torpedo"—Two Parts Drama)—02934.
Mar. 23—The Bull's Eye (Episode No. 7—"Riding Wild"—Two Parts—Drama)—02935.
Mar. 23—Finley Nature Studies (No. 10—"Where Rolls the Oregon" and "Mosquito" (Educational Split Reel)—42936.
Mar. 30—The Mystery Ship (Episode No. 18—"The Fight in Mid-Air"—Two Parts—Drama)—02943.
Mar. 30—The Bull's Eye (Episode No. 8—"Dynamite"—Two Parts—Drama)—02944.
Mar. 30—Finley Nature Studies No. 11 "Wild Fowl Nurseries of Southern Oregon" (Educational) and "How Mr. Noodle Went to a Masque Ball" (Cartoon Comedy)—02945.

UNIVERSAL CURRENT EVENTS.

Feb. 9—Issue No. 39 (Topical).
Feb. 16—Issue No. 40 (Topical).
Feb. 23—Issue No. 41 (Topical).
Mar. 2—Issue No. 42 (Topical)—02906.
Mar. 9—Issue No. 43 (Topical)—02918.
Mar. 16—Issue No. 44 Topical)—02924.
Mar. 23—Issue No. 45 (Topical)—02933.
Mar. 30—Issue No. 46 (Topical)—02942.

Mutual Film Corp.

MUTUAL WEEKLY.

Jan. 28—Issue No. 5 (Topical).
Feb. 4—Issues No. 6 (Topical).
Feb. 11—Issue No. 7 (Topical).
Feb. 18—Issue No. 8 (Topical)—8W1.
Feb. 25—Issue No. 9 (Topical)—9W1.

STRAND.

Jan. 1—Her Awful Fix (Comedy).
Jan. 8—A Peach and a Pill (Comedy).
Jan. 15—Burglars (Comedy).
Jan. 22—Their Little Kid (Comedy).
Jan. 29—Somebody's Widow (Comedy).
Feb. 5—Her Friend Brown (Comedy).
Feb. 12—Three Times and Out (Comedy).
Feb. 19—Miss Cinderella (Comedy)—8CST1.
Feb. 26—Up in the Air (Comedy)—CCST1.
Mar. 5—Waltzing Around (Comedy)—10CST-1.
Mar. 12—Finishing Mary (Comedy)—11CST-1.
Mar. 19—His Quaker Girl (Comedy)—12-CST-1.
Mar. 26—Up She Goes (Comedy)—13 C S T 1.

MUTUAL STAR PRODUCTION.

Jan. 28—Beauty and the Rogue (American—Five parts—Drama).
Feb. 4—Who Loved Him Best? (Goodrich—Five parts—Drama).
Feb. 11—Jilted Janet (American—Five Parts—Drama).
Feb. 18—My Wife (Frohman—Five Parts—Drama)—8FAM5.
Feb. 25—The Midnight Trail (American—Five Parts—Drama)—9FR5.
Mar. 4—Powers That Prey (American—Five Parts—Drama)—10-FM-5.
Mar. 11—Ann's Finish (American—Five Parts—Drama)—11-F-F-5.
Mar. 18—The Girl and the Judge (Frohman—Five Parts—Drama)—12-F-T-5.

MUTUAL.

Mar. 3—Screen Telegram (Topical)—1-T-1.
Mar. 6—Screen Telegram (Topical)—2-T-1.
Mar. 10—Screen Telegram (Topical)—3-T-1.
Mar. 13—Screen Telegram (Topical)—4T1.
Mar. 15—Screen Telegram (Topical)—5T1.
Mar. 20—Screen Telegram (Topical)—6T1.
Mar. 24—Screen Telegram (Topical)—7T1.
Mar. 27—Screen Telegram (Topical)—8 T 1.
Mar. 31—Screen Telegram (Topical)—9 T 1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Nov. 4—Sunshine Alley (Six parts—Drama).
Nov. 18—Nearly Married (Six parts—Comedy-Drama).
Dec. 2—The Auction Block (Eight parts—Drama).
Dec. 16—The Cinderella Man (Six parts—Comedy-Drama).
Dec. 30—Thais (Six parts—Drama).
Jan. 14—Fields of Honor (Six parts—Comedy-Drama).
Jan. 28—Dodging a Million (Six parts—Comedy-Drama).
Feb. 10—Our Little Wife (Six parts—Comedy-Drama).
Feb. 24—The Beloved Traitor (Six Parts—Drama).
May. 10—The Floor Below (Six Parts—Comedy-Drama).
Mar. 24—The Splendid Sinner (Six Parts—Drama).

GOLDWYN SPECIALS.

The Manx-Man (Seven parts—Drama).
For the Freedom of the World (Seven parts—Drama).

Metro Pictures Corporation.

METRO PICTURES CORP.

Jan. 21—The Eyes of Mystery (Rolfe—Five parts—Drama).
Jan. 28—Her Boy (Five parts—Drama).
Feb. 4—Under Suspicion (Five parts—Dr.).
Feb. 11—Broadway Bill (Yorke—Five parts—Drama).
Feb. 18—A Weaver of Dreams (Rolfe—Five Parts—Drama).
Feb. 25—Revenge (Rolfe—Five Parts—Dr.).
Mar. 4—The Shell Game (Five Parts—Drama).
Mar. 11—The Brass Check (Five Parts—Dr.).
Mar. 18—The Claim (Rolfe—Five Parts—Dr.).
Mar. 25—Breakers Ahead (Rolfe—Five Parts—Drama).

METRO SPECIALS.

Nov. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Blue Jeans (Seven parts—Drama).
January—The Legion of Death (Rolfe—Seven parts—Drama).
January—Revelation (Seven parts—Drama).
Lest We Forget (Eight Parts—Drama).

METRO COMEDIES.

Dec. 31—Shadowing Henry (Drew).
Jan. 7—Their Mutual Motor (Drew).
Jan. 14—Why Henry Left Home (Drew).
Jan. 21—Their First Love (Drew).
Jan. 28—Under the Influence (Drew).
Feb. 4—Help Wanted (Drew).
Feb. 11—The Bright Lights Dimmed (Drew).
Feb. 18—After Henry (Drew).
Feb. 25—His Generosity (Drew).
Mar. 4—Before and After Taking (Drew).
Mar. 11—His Strength of Mind (Drew).
Mar. 18—Special Today (Drew).
Mar. 25—When a Man's Married (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Mar. 3—An Heiress for a Day (Five Parts—Drama).
Mar. 3—Shoes that Danced (Five Parts—Dr.).
Mar. 10—The Hard Rock Breed (Five Parts—Drama).
Mar. 10—The Sea Panther (Five Parts—Dr.).
Mar. 17—Faith Endurin' (Five Parts—Drama).
Mar. 17—The Answer (Seven Parts—Drama).
Mar. 24—Nancy Comes Home (Five Parts—Drama).
Mar. 24—Innocent's Progress (Five Parts—Drama).
Mar. 31—Unfaithful (Two Parts—Drama) and The Marriage Bubble (Three Parts—Drama) (Split Reel Feature).
Mar. 31—The Vortex (Five Parts—Drama).

TRIANGLE KOMEDY.

Mar. 3—A Discord in a Flat.
Mar. 3—His Hidden Shame.
Mar. 10—Wives and Worries.
Mar. 10—She Didn't Do It.
Mar. 17—A Social Shock Absorber.
Mar. 17—Caught With the Goods.
Mar. 24—Fork Over.
Mar. 24—A Janitor's Fall.
Mar. 31—A Good Elk.
Mar. 31—Her Bohemian Party.

KEYSTONE COMEDY.

Feb. 3—A Sea Serpent's Desire (Two parts).
Feb. 10—Wronged by Mistake (Two Parts).
Feb. 17—His Double Life (Two Parts).
Feb. 24—A Tell Tale Shirt (Two Parts).
Mar. 3—A Lady Killer's Doom (Two Parts).
Mar. 10—Did She Do Wrong? (Two Parts).
Mar. 17—Mud (Two Parts).
Mar. 24—A Safe Danger (Two Parts).
Mar. 31—A Playwright's Wrong (Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Feb. 25—Cavanaugh of the Forest Rangers (Five Parts—Drama).
Mar. 4—The Song of the Soul (Five Parts—Drama).
Mar. 11—The Desired Woman (Five Parts—Drama).
Mar. 18—An American Live Wire (Five Parts—Drama).
Mar. 25—The Home Trail (Five Parts—Dr.).

BIG V COMEDIES.

Feb. 25—Rooms and Rumors.
Mar. 4—Jumping Jacks and Jail Birds.
Mar. 11—Meddlers and Moonshiners.
Mar. 18—Tramps and Traitors.
Mar. 25—Stripes and Stumbles.

VITAGRAPH COMEDIES.

Jan. 7—A Little Ouija Work.
Jan. 14—Seeking an Oversoul.
Jan. 21—A Four Cornered Triangle.
Jan. 28—Their Anniversary Feast.
Feb. 4—Surprising Husband.
Feb. 11—Coals for the Fire.
Feb. 18—Sweets of the Sour.
Feb. 25—Their Godson.

DREW COMEDIES.

Mar. 11—Their First Quarrel.
Mar. 18—A Telegraphic Tangle.
Mar. 25—His Wife Knew About It.

VITAGRAPH SERIAL.

Vengeance and the Woman.

Feb. 18—Episode No. 9—"Buried Alive" (Two Parts—Drama).
Feb. 25—Episode No. 10—"The Leap for Life"—(Two Parts—Drama).
Mar. 4—Episode No. 11—The Cavern of Terror—(Two Parts—Drama).
Mar. 11—Episode 12—The Desperate Chance—(Two Parts—Drama).
Mar. 18—Episode No. 13—"Sands of Doom" (Two Parts—Drama).
Mar. 25—Episode No. 14—"The Hand of Fate" (Two Parts—Drama).

FAVORITE FILM FEATURES.

Feb. 18—The Mischief Maker (Two Parts—Drama) and Sonny Jim in Search of a Mother (One Reel—Comedy).
Feb. 25—Old Reliable (Two Parts—Drama) and "Stenographer Troubles" (One Reel—Comedy).
Mar. 4—An Officer and a Gentleman (Two Parts — Drama) and "Unlucky Louis" (One Reel Comedy).

Feature Releases

BLUEBIRD PHOTOPLAYS, INC.

Jan. 21—Broadway Love (Five parts).
Jan. 28—The Fighting Grin (Five parts).
Feb. 4—The Wife He Bought (Five parts—Drama).
Feb. 11—Hands Down (Five parts—Drama).
Feb. 18—Her Body in Bond (Five Parts—Dr.).
Feb. 25—The Rough Lover (Five Parts—Dr.).
Mar. 4—The Girl in the Dark (Five Parts—Drama).
Mar. 11—Hungry Eyes (Five Parts—Drama).
Mar. 18—Brace Up (Five Parts—Drama).
Mar. 25—The Wine Girl (Five Parts—Drama).

FIRST NATIONAL EXHIBITORS' CIRCUIT

Daughter of Destiny.
Empty Pockets.
Charlie Chaplin's Forthcoming Comedies.
The Sign Invisible.
The Light Within (Mme. Petrova's Second Picture).
Tarzan of the Apes (National Film Corp.).
Fall of the Romanoffs (Brenon Productions, Inc.—Eight Parts).

FOX SPECIAL FEATURES.

Feb. 10—Jack Spurlock, Prodigal (Five parts—Drama).
Feb. 17—The Moral Law (Five Parts—Drama).
Feb. 24—Six Shooter Andy (Five Parts—Comedy-Drama).
Mar. 3—The Girl With the Champagne Eyes (Five Parts—Drama).
Mar. 10—The Debt of Honor (Five Parts—Dr.).
Mar. 17—The Devil's Wheel (Five Parts—Dr.).
Mar. 24—A Daughter of France (Five Parts—Drama).
Mar. 31—The Kid Is Klever (Five Parts—Comedy—Drama).

FOX-LEHRMAN COMEDIES.

Jan. 20—Son of a Gun (Two parts).

FOX STANDARD PICTURES.

Jan. 20—Cheating the Public (Seven parts—Drama).
Feb. 3—The Forbidden Path (Six parts—Dr.).
Feb. 10—Les Miserables (Eight Parts—Dr.).
Feb. 24—American Buds (Seven Parts).
Mar. 17—Woman and the Law (Seven Parts—Drama).

FOX SUNSHINE COMEDIES.

Dec. 23—Damaged—No Goods (Two parts).
Jan. 6—Shadows of Her Pest (Two parts).
Feb. 3—Hungry Lions in a Hospital.
Feb. 17—Are Married Policemen Safe?
Mar. 3—A Husband's Wife (Two Parts).
Mar. 24—A Self Made Lady (Two Parts).

W. W. HODKINSON CORP.

(Paralta Plays.)

Jan. 15—His Robe of Honor (Seven parts—Dr.).
Feb. 15—The Turn of a Card (Seven Parts—Drama).
Mar. 1—Within the Cup (Seven Parts—Dr.).
Mar. 15—Humdrum Brown (Six Parts—Dr.).

JEWEL PRODUCTIONS, INC.

Sirens of the Sea (Six parts—Drama).
The Man Without a Country (Six parts—Dr.).
The Co-Respondent (Six parts—Drama).
The Price of a Good Time (Seven parts—Dr.).
The Doctor and the Woman (Seven Parts—Dr.).

GEORGE KLEINE SYSTEM.

Jan. 1—Uneasy Money (Essanay).
Jan. 10—Brown of Harvard (Selig).
Jan. 25—I, Mary MacLane (Essanay).
Feb. 11—The Unbeliever (Edison).
Feb. 25—Ruggles of Red Gap (Essanay).

Montgomery Flagg One Reel Comedies.
"Girls You Know" (Made by Edison).

Jan. 2—Screen Fan (1st release).
Jan. 16—The Bride (2d release).
Jan. 30—Superstitious Girl (3d release).
Feb. 13—The Artist's Model (4th release).
Feb. 27—The Matinee Girl (5th release).
March 13—The Spoiled Girl (6th release).

Essanay.

Mar. 1—Broncho Billy's Leap.
Mar. 8—Broncho Billy and the Rattler.
Mar. 15—Broncho Billy's Close Call.
Mar. 22—Broncho Billy and the Settler's Daughter.

SELECT PICTURES.

Dec.—Shirley Kaye (Five Parts—Drama).
Dec.—The Honeymoon (Five Parts—Drama).
Jan.—The Marionettes (Five Parts—Drama).
Jan.—Ghosts of Yesterday (Six Parts—Drama).
Jan.—The Studio Girl (Five Parts—Drama).
Jan.—Woman and Wife (Five Parts—Drama).
March—The House of Glass (Five Parts—Dr.).
March—By Right of Purchase (Six Parts—Dr.).
March—The Shuttle (Five Parts—Drama).
March—The Knife (Five Parts—Drama).

Special Releases.

Over There (Six Parts—Drama).
The Lone Wolf (Five Parts—Drama).
The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

WORLD PICTURES.

Feb. 4—Divine Sacrifice (Five parts—Drama)
Feb. 11—Whims of Society (Five parts—Dr.).
Feb. 18—Broken Ties (Five parts—Drama).
Feb. 25—His Royal Highness (Five parts—Dr.)
Mar. 4—Spurs of Sybil (Five Parts—Drama).
Mar. 11—The Wasp (Five Parts—Drama).
Mar. 18—Wanted, A Mother (Five Parts—Dr.).
Mar. 25—The Way Out (Five Parts—Drama).

U. S. EXHIBITORS' BOOKING CORP.

The Zeppelin's Last Raid.
Those Who Pay.
The Belgian (Sidney Olcott Players, Inc.).

State Right Releases

ADVANCED M. P. CORP.

1493 Broadway, New York.

The Woman Eternal (Seven Parts—Drama).

AMERICAN-JAPAN PICTURES CORP.

15 William Street, New York.

The Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 or 5,000 feet).

ARROW FILM CORPORATION.

Times Building, New York.

The Deemster.
The Eyes of the World.
Souls Redeemed.
Ramona.
Persuasive Peggy.
Weavers of Life.
To-Day (Seven Parts—Drama—Pathe).
Mad Lover (Six Parts—Drama—Pathe).

BLUEBIRD PHOTOPLAYS, INC.

1600 Broadway, New York.

The Eagle's Wings.
Hell Morgan's Girl.
Mother O' Mine.

JULES BURNSTEIN.

1457 Broadway, New York.

Shame.

CENTURY COMEDIES.

1600 Broadway, New York.

Neptune's Naughty Daughter (Two parts—Comedy).
Her Bareback Career (Two parts—Comedy).

CHRISTIE FILM CORP.

Los Angeles, Cal.

Betty Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid's Camouflage.
Mum's the Word.
The Night of His Life.
In the Dark.
Circumstantial Evidence.

W. H. CLIFFORD PHOTOFILM CO.

17 West 44th Street, New York.

Denny from Ireland (First Release of the Shorty Hamilton Series—Five Parts—Drama).
The Snail (Second of the Shorty Hamilton Series—Five Parts).

COMMONWEALTH PICTURES CORP.

Chicago, Ill.

The Frozen Warning (Drama).

CREST PICTURES CORP.

Times Building, New York.

The Lust of the Ages.
A Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.

220 S. State Street, Chicago, Ill.

Mother Love and the Law (Drama).

EBONY FILM CORP.

Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghosts (One Reel—Comedy).
The Porters (One Reel—Comedy).

EPOCH FILM CORP.

Longacre Building, New York.

Birth of a Nation.
Intolerance.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

List of Current Film Release Dates

EXHIBITORS' OPERATING CORP.
51 East 42d Street, New York.
The City of Purple Dreams.

EXPORT AND IMPORT FILM CO. INC.
729 Seventh Ave., New York.
Why the Bolsheviki.

FRANCIS FORD PRODUCING CO.

Berlin Via America.

FORT PITT FILM CORPORATION.
Lyceum Building, Pittsburgh, Pa.
The Italian Battlefront.
The Italian Stand on the Piave.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
The Fringe of Society (Seven Parts—Drama).
The Eagle's Eye (Episode No. 1—"The Hidden Death"—Two parts—Drama).
The Eagle's Eye (Episode No. 2—"The Naval Ball Conspiracy"—Two parts—Drama).
The Eagle's Eye (Episode No. 3—"The Plot Against the Fleet"—Two parts—Drama).
The Cast Off (Thomas H. Ince Production).

FRANCO-AMERICAN FILM CORP.
126 West 46th Street, New York.
Birth of Democracy.

FROHMAN AMUSEMENT CORP.
Times Building, New York.
God's Man.
My Own United States.

FRATERNITY FILMS, INC.
220 West 42d Street, New York.
Devil's Playground (Seven Parts—Drama).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Picture).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).
Crucible of Life (Drama).

GRAPHIC FILM CORP.
729 Seventh Avenue, New York.
Moral Suicide (Seven Parts—Drama).

FRANK G. HALL.
Times Square, New York.
Her Fighting Chance.

HARPER FILM CORP.
Times Building, New York.
Civilization.

HILLER & WILK.
Raffles, the Amateur Cracksman.
(The Following Are Keystone-Mack Sennett Comedies.)
The Village Scandal.
Saved by Wireless.
Fatty and the Broadway Stars.
Dizzy Heights and Darling Hearts.
His Wild Oats.
Waiters' Ball.
His First False Step.
Ambrose Cup of Woe.
The Following Are Frank Keenan Productions.
The Coward.
Stepping Stones.
The Phantom.
Honor Thy Name.
The Thoroughbred.
Jim Grimsby's Boy.
The Following Are Norma Talmadge Productions.
The Missing Link.
Martha's Vindication.
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty-Fifty.
The Following Are Wm. S. Hart Productions.
The Disciple.
Between Men.
Hell's Hinges.
The Aryan.
The Primal Lure.
Captive God.
The Patriot.
The Dawnmaker.
The Following Are Douglas Fairbanks Productions.
The Lamb.
Double Trouble.
His Picture in the Papers.
The Habit of Happiness.
The Good Bad Man.
Reggie Mixes In.
Flirting With Fate.
The Half Breed.

LYMAN H. HOWE PICTURES CO.
Wilkes-Barre, Pa.
The U. S. Navy.

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
One Law for Both.
Babbling Tongues (Six Parts—Drama).
Married in Name Only (Six Parts—Drama).
Sins of Ambition.
Two Men and a Woman.
Human Clay.
Life or Honor.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Twede Dan.)
February—The Recruit (Two Parts).
March—His Golden Romance (Two Parts).
April—All "Fur" Her (Two Parts).
May—The Wrong Flat (Two Parts).

FRANK A. KEENEY,
1493 Broadway, New York.
A Romance of the Underworld.

KLOTZ & SREIMER.
729 Seventh Avenue, New York.
Whither Thou Goest.

KING BEE FILMS CORP.
1476 Broadway, New York.
Jan. 1—The Slave (Two Parts—Comedy).
Jan. 15—The Stranger (Two Parts—Comedy).
Feb. 1—His Day Out (Two Parts—Comedy).
Mar. 1—The Rogue (Two Parts—Comedy).
Mar. 15—The Scholar (Two Parts—Comedy).

MY FOUR YEARS IN GERMANY, INC.
601 Candler Bldg., New York.
My Four Years in Germany.

ORO PICTURES CORP.
729 Seventh Avenue, New York.
Who Knows? (Six Parts—Drama).
Loyalty (Drama).

OVERLAND FILM CO.
729 Seventh Avenue, New York.
The Russian Revolution.

PAN-AMERICAN FILM CORP.
Philadelphia, Pa.
Things People Should Know.

PHYSICAL CULTURE PHOTO PLAYS, INC.
Flatiron Building, New York.
Zongar (Drama).

PYRAMID COMEDIES.
220 West 42d Street, New York.
In and Out (Two Parts).
Love and Lunch (Two Parts).
Beach Birds (Two Parts).
Beauties and Bombs (Two Parts).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

RENOWNED PICTURES CORP.
1600 Broadway, New York.
The Public Defender.
Naked Hands (Five Parts—Drama).
20,000 Leagues Under the Sea.

WILLIAM N. SELIG.
58 E. Washington Street, Chicago, Ill.
The Garden of Allah.
Beware of Strangers (Eight Parts—Drama).

FRANK J. SENG.
Times Building, New York.
Parentage (Drama).

S. & S. PHOTOPLAYS, INC.
1476 Broadway, New York.
Redemption (Six Parts—Drama).
Just a Woman.

ERNEST SHIPMAN ENTERPRISES.
17 West 44th Street, New York.
(See W. H. Clifford Photo Play Co.)

STATE RIGHT DISTRIBUTORS, INC.
Carmen of the Klondike (Seven Parts—Drama).

STERLING PICTURES CORPORATION.
729 Seventh Avenue, New York.
The Cloud (Five Parts—Drama).
The God of Little Children (Five Parts—Dr.).
A Mother's Ordeal (Five Parts—Drama).
Pride and the Devil (Six Parts—Drama).
Miss Deception (Five Parts—Drama).
The Law That Failed (Five Parts—Drama).
Great Bradley Mystery (Five Parts—Drama).
The Mystic Hour (Six Parts—Drama).
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).
(The Following Are Cartoon Comedies, Each 500 Feet in Length.)
Slick and Tricky.
Doctor Bunny's Zoo.
The Old Forty-Niner.
Mr. Coon.
Mose Is Cured.
Zippy's Insurance.
Zippy's Pets.
The Unknown.
Peg of the Sea (Drama).
I Believe (Cosmofotofilm—Seven Parts—Dr.).
Hypocrites (George Loane Tucker).
The Natural Law (France Films).
The Hypocrites.

SUBMARINE FILM CO.
1476 Broadway, New York.
The Submarine Eye.

TRIUMPH FILM CORP.
1476 Broadway, New York.
The Libertine.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.

VICTORY FILMS MFG. CO.
218 West 42d Street, New York.
The Triumph of Venus.

WESTERN IMPORT FILM CO.
71 West 23d Street, New York.
Mickey (Seven Parts).

W. H. PRODUCTIONS.
71 West 23d Street, New York.
(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
"The Two Gun Man," in "The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
The Two-Gun Man in The Bargain (Six parts—Drama).
The Bandit and the Preacher (Five parts—Drama).
The Hell Hound of Alaska (Five parts—Dr.).
(The Following Are Two-Reel Hart Productions. Released in Order Listed.)
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.
(The Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)
The Small Town Bully.
Friendly Enemies.
His Diving Beauty.
A Polished Villain.
His Bitter Half.
The Dynamiter.
A Desperate Scoundrel.
Soaked and Scorched.
A Farm Yard Romeo.
The Hula-Hula Dance.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

THE MOVING PICTURE WORLD

VOLUME XXXV

January—March, 1918

J. P. CHALMERS

Founder

PUBLISHED BY

CHALMERS PUBLISHING CO.

516 Fifth Avenue, New York

THE MOVING PICTURE WORLD

VOLUME XXXV January—March, 1918

INDEX TO CONTENTS

A

Abrams Visits Old Home Town..... 226
Adapting the Classics.....1205
Adventures of a Film Critic..... 506
Advertising Aids for Busy Exhibitors..131, 273, 410, 570, 717, 869, 1007, 1140, 1271, 1561, 1707, 1868
Advertising for Exhibitors, by Epes Winthrop Sargent....75, 231, 370, 511, 667, 815, 962, 1086, 1234, 1505, 1653, 1810
Allied Exhibitors Plan Formed..... 486
Aluminum Company Builds Perfect Theater. 550
A. E. A., Detroit and Michigan Merge.... 803
Arbuckle Renews Pep Among Marines....1805
Arrow Announces Foreign Expansion.....1381
As They Happen.....1477
Associated Advertisers Hold Busy Session..1830
Associated Theaters Elect Officers..... 212
Associated Theaters Give Figures..... 833
Automatic Motion Picture Machine.....1807

B

Bacon-Backer to Produce Big Features....1680
Bacon-Backer Studios.....1242
Baker, George, at Work in Los Angeles....1638
Baker, George, Promoted by Metro.....1075
Baltimore Film Man in Draft, A.....1257
Baltimore Makes Anthem Obligatory..... 272
Bay State League Petitions Exchanges.....1078
Bayes, Nora, in Pictures.....1803
Behind the Men Behind the Guns..... 343
"Belgian, The," Church Worker Praises....1530
Berman Finds Outlook Promising..... 492
Berst Closes Big Deal Contracts..... 83
Berst, J. A., Resigns from Pathe.....1642
Berst Says Not a Combination..... 677
Betzwood Film Company Buys Lubin's Betzwood Plant 952
Big Three, What Bringing Together Means..1819
Billboard Rates in Frisco Take Big Jump.. 998
Billy, The Exhibitor.....1075
Blizzard Spoils Sunday for Many Theaters.. 708
Bolster Returns from Australia.....1229
Border Towns, Picture Theater Problems in. 559
Boston, League Holds Regular Meeting in..1484
Boston, World Pictures Opens New Office in..1545
Bowers, John, with World Film..... 503
Boxing, Louisville Has Chance to See.....1548
Bradford is Triangle's Chicago Man.....1489
Bradford, Mineapolis Film Managers Honor..1551
Brady Featuring George McQuarrie..... 217
Brady, President, Talks to Rotarians.....1803
Brady, W. A., Quits Producing for World.. 948
Branch Makes Appeal..... 348
Bray Wins Interference..... 348
Bright Spots..... 792
Brighten Up a Bit..... 217
Brinch to Assist Hodkinson.....1215
Briscoe, Lottie, Returns to the Screen....1820
Broader League in Southern Ohio.....1486
Brooklyn to Have Big Theater.....1803
Buffalo F. I. L. M. Club Elects.....1000
Buffalo, Plan Central Film Building in....1854
Burr, Charles C., is Promoted.....1208
Business Clouds are Passing, Greene Says..1487
Business Deductions.....1204

C

California Exhibitors Choose Officers.....1484
Campbell, Eric, Killed in Accident..... 53
Canada, Theaters for Hospitals in..... 121
Calnay, James, Wanted by Police.....1800
Cantonments Now Have a Regular Film Service. 1823
Capital Film Incorporate in Indiana.....1647
Capital Film Company Formed in Indiana..1828
Cardinal Wins Infringement Verdict.....1480
Carewe Returns to Metro.....1523
Carlos, Fox Right Hand Man.....1516
Caruso Building a Theater in Waterbury.... 259
Castleton, Barbara, with World Pictures....1212
Catalogue of Educational Pictures..... 659
Censor After Virginia..... 946
Censor Again in Court, Kansas City.....1262
Censor Board Held by Injunction..... 406
Censor Films, Berkeley Mothers' Club to....1131
Censor Funkhouser Loses "The Spy" Case..1831
Censor Law, Maryland, Repeal, Has Chance. 643
Censor, Maryland Board Earns $10,000..... 117
Censor, Pennsylvania, Says Films are Bad.. 705
Censor, Shift Attitude on.....1097
Censors Ban "Song of Songs," Ohio.....1222
Censors, Injunction Holds off Kansas City..1128
Censors Renew Activity in Portland, Ore...1861
Censorship Advocates Have Their Say.....1632
Censorship, Canada Ready for Federal.....1488
Censorship Fight, Maryland..... 487
Censorship Laws in Maryland, Would Repeal. 1207
Censorship, Los Angeles, DeMille Comments on. 808
Censorship Threatens Virginia Exhibitors.. 947
Chadwick, I. E., The "Eye of Ivan"..... 499
Chapin Subject to Novelize..... 955
Chaplin Studio Opened for Business..... 677
Cheering News from Middle West.....1230
Chicago Picture Men in New York..... 490
Children's Christmas Shows in Baltimore.. 399
Children's Shows, Boston Teachers Want....1256
Chimes Theater Opens Near the Campanile.. 269
Cincinnati Universal Exchanges Combine...1126
Clare Making "Go" of Hippodrome.....1647
Cleveland Exchanges Adopt Shipping Label.1804
Cleveland Operators Trip it Lightly..... 853
Cleveland Screen Club Turns Over New Leaf 552
Close at Ten, Bay State Amusements Must.. 548
Closing Early, New England Theaters Are. 703
Cobb, Irvin, When He Sold Cold Stuff..... 490
Cocks Addresses New England Men..... 950
Color Process, Douglass.....1231
Color Process, Lasky Chiefs Working on.... 832
Combine, Tendency Among Theaters to..... 493
Comedies, Big Demand for, in Oregon..... 130
Connolly, Bobby, Plays with Drew..... 979
Co-operation Up at Charlotte Convention..1832
Consolidation in South, Another.....1523
Control and Regulation..... 520
Convention Date, North Carolina..... 488
Convention, Exchangemen Plan for Coming..1638
Convention, Florida Exhibitors Hold.....1211
Conventions, General Film..... 365
Convention, Midwinter, of Michigan Exhibitors. 642
Convention, New York State League.....1636
Cooper, Marion, Returns to the Screen.....1208
Crandall Now Owns Metropolitan Theater... 957
Crandall Tells of New Theater..... 550
Crescent Amusement Company to Build....1808
Crisp, Donald, Takes a Bride..... 365
Cronk, How He Got the Children.....1652
Cutting and Editing a Picture..... 89
Cutting Film to Suit Local Needs.....1673

D

Dallas Exchanges (Two) Burned.....1550
Dallas' New Queen Theater to Reopen..... 712
Datings, Meeting Exhibitors with Accurate.. 262
Dawley, J. Searle..... 958
Daylight Saving Will Go Through.....1210
Dayton's Warm Sunday Brings Crowd.....1126
De Bray, Alexander.....1527
Deep Veins Untouched..... 944
Defining Modern Drama.....1476
Deibel, Ivy, Wins Fox Contest..... 506
Deitrich Leases Plimpton Studio.....1666
Delays, Film, Portland, Ore., Suffers..... 563
De Mille's New Picture Is Praised.....1669
Dennis, Amy Leah..... 368
Directors' Ball, Some Class to..... 484
Directors' Supper Dance a Brilliant Affair.. 798
Dobbs, George C., Leaves Triangle.....1823
Drews, The, on Vacation in Florida.....1103
Drummond, W. E., Visits New York..... 981

E

Earle, Ralph E., Ends Trip..... 355
Ebenstein Makes Try for "Sterling System"..1531
Educational Comedy..... 479
Educational Pictures, Catalogue of..... 659
Educational Pictures—Opinion..... 51
Eight Year Star of Big Picture..... 214
Emerson and Loos Go to Paramount..... 492
Entertainment for Country Districts..... 810
Essanay Preparing Large Subjects.....1828
Exchange, Addresses of..... 564
Exchangemen Call Meeting—Call It Off...1804
Exchange Combinations, How They Work Out. 67
Exemplary Convention, An..... 52
Exemption Date, New York Changed..... 805
Exhibitor Has Found Strength, Says Hodkinson. 86
Exhibitor Tries to Burn Theater.....1097
Exhibitors and Distributors at Odds.....1210
Exhibitors at Fault for Ruinous Overhead..1668
Exhibitors Elect Officers..... 488
Exhibitors Give Thought to Business.....1222
Exhibitors in the Lead..... 790
Exhibitors Should Pay for Negligence.....1821
Exhibitors Strong for Liberty Loan.....1796
Explanation, An..... 493
Exposition, Brady Speaks for..... 59
Exposition to Have Artcraft Exhibitor..... 491
Expressage, Quebec Theaters Must Pay.... 401

F

Fairbanks to Make Army Picture..... 954
Falling Walls Kill Eleven in Theater.....1829
Famous Players Administrative Bureau....1073
Famous Players to Install Warehouse.....1822
Farrell Heads Select's Boston Office..... 958
F. I. L. M. Club of New York Elects.....1635
Film Exchange Board of Trade Reorganized. 561
Films from Manufacturers Direct to Exhibitors. 977
Film Man Writes from Front Line in France. 1856
Films, Sending to American Boys in France. 84
Films to Fill Dark Time at Spokane Lyric.. 713
First National Chiefs in Town.....1640
First National Circuit Office in St. Louis... 560
First National Exchange Equipped.....1669
First National Gets Two Big Productions..1379
Foreign Deal, An Important.....1646
Foreign Trade News, by F. G. Ortega..353, 520, 975, 1098, 1499, 1670, 1835
Foreign Trade, Possibilities of..... 353
French Profiteer Contributed to Pictures...1676
Freuler Announces Screen Telegram..... 490
Freuler Retiring Older Prints.....1666
Fuel Administration Permits One Lamp... 706
Fuel Ban Raised in Ontario and Quebec...1804
Fuel Controllers, Canadian, Discriminates..1694

G

Gardner, Helen, To Have Own Company.... 56
Gates, Mark, Talks of New Dayton.....1822
Gaumont to Distribute Paramount Subjects. 809
General Enterprises Acquire Crucible of Life 502
General Film Denies Alliances..... 213
General Film Executive Offices Move Uptown. 808
Gerard Lauds Pictures.....1078
Gerard Sees "My Four Years in Germany"..1226
Gestures, Empty and Otherwise.....1795
Getting a Line on the Public.....1524
Getting It Straight..... 204
Getting More Cancellations Than Contracts. 125
Glantzberg, Ernst, Inventor..... 959
Goldbury Back from Tour.....1110
Goldwyn Announces Foreign Alliances.....1516
Goldwyn Rents Two Additional Plants.....1524
Goldwyn Studios, What Walsh Found in.... 57
Goodwin Film Gets $118,348 Damages.....1104
Gordon, Eva, in "Under Suspicion"..... 521
Government Films Shows Army Training..1488
Government Forging Ahead in Picture Making. 1228
Government Organizing Film Bureaus..... 955
Government Plant Need Theater, Great....1515
Granville, Charlotte..... 369
Great Stories Untold.....1630
Greene, Clay M., Stricken Blind 1820
Greene, Walter, Directs Paramount..... 352
Greenfield, Louis R., Happy Anyway..... 830
Griffith Spectacle for Picture Theaters..... 83
Grinding the Crank.....1827
Gunn to Support Bessie Barriscale.....1829

H

Halifax, Maritime Theater Men Aid..... 117
Halifax Theater Men, Appeal for..... 210
Halifax Theaters Getting on Their Feet.... 340
Hand, Stanley W., Honored in Cincinnati..1694
Harbin Has Three Picture Theaters.....1673
Harlem Strand is Temporarily Enjoined.... 58
Hatrick to Film World-War Fighters.....1491
Hauch Appointed Receiver for Pinkert..... 222
Health Board's Code for Theaters..... 555
Heatless Day Film, Must Pay for.....1210
Hernandez, George F.....1217
Herrold Cantonment Theater Fears Failure. 126
Hite, C. C., Goes into State Right Business..1223
Hodkinson Names Roth as a Co-Partner..1641
Hollman, Milton E., Studio Manager.....1487
House of Schoenstadt, The Rise of the....1071
Housewarming, A..... 644
How It Is Done at the Strand..69, 230, 369, 519, 679, 812, 957, 1085, 1231, 1501, 1648, 1807
Howdy Do, Mr. Exhibitor..... 343
Howell, Alice, L-KO Comedienne.....1215
Humanizing History..... 791

I

Income from 800-seat Theaters..... 553
Increases in Prices, Bill Would Forbid.... 991
Indianapolis Palms Theater to be Made New. 556
Industrial Film Producers, Newest in..... 211
Interpret Songs by Acting the Story.....1669
Irving, George, to Direct Metro..... 492
Is "Life" Deceased?.....1632

J

Jenner, William H.....1830
Jones Bill, Washington Worried Over..... 211

K

"Kaiser, The," Comes to the Broadway....1635
Kalem Chief Writes of Spain as a Market..1040
Kane Covered Hardware Convention, How.. 503
Kansas City Theater Opens with Free Shows.1697
Kaufman, Joseph, Dead..... 974
Kaufman, What He Did with Hoquiam's Liberty.....1080
Keeney Engages Players..... 994
Keeney Secures Pathe's Bronx Studio.....1528
Keeping Close to the People..... 945
Keeping Your Ear to the Ground.....1479
Keith's Palace Theater, To Begin On..... 403
Kentucky Sabbatarians Growing Cautious..1524
Kiddies' Week, Huge Provision for..... 408
Knocking Elbows with Drama.....1066
Knowles, Harley, Walks into Acid.....1213

L

Laemmle Celebrates Twelfth Anniversary...1526
Laemmle Congratulates Brady.....1229
Langford, Edward J., Chevrons on..... 951
Law, Protest on Children Patron.....1485
Laws Needed, Uniform Picture.....1074
Leave Well Enough Alone, Says Exhibitors..1209
Legion of Death, Takes Many Pictures of.. 351
Lesser, Sol. L., Undergoes Operation..... 499
Liberty Loan Night is Now a Fact.....1633
Liberty Loan Night, Now for.....1481
Liberty Loan Picture Completed.....1491
Liebman, Walter R., Moore Manager.....1220
Lightless Nights, Asking Whether They Save Coal..... 406
Lightless Nights, Exhibitors Protest..... 120
Linder, Max, Coming Back to Us.....1640
Livingston Crawford Is Thanhouser Head..1830
Lobby Displays, Notes on Cost and Value of. 993
Longer Runs at Advanced Prices.....1215
Lorrimore Creates Executive Staff.....1647
Louisville, Sensible Admission Prices in..1856
Lustig Wants Action..... 643
Lydon, Michael F., Heads Bay State League. 801
Lynch Enterprises Conclude Big Contracts.. 982

M

McAdoo, Secretary, Writes to Exhibitors... 834
McLaughlin Select Manager in Kansas City..1104
MacPherson, Jeanie..... 86
Malitz Appeal for Lower Bail Refused.....1480
Malitz, Felix, Is Arrested..... 346
Managers, Happy, Can Use Wood and Keep Open..... 854
Manhattan Exhibitors Meet.....1211
Manhattan Local Meeting..... 949
Manners Goes to Court Over Happiness... 349
Manufacturer to Exhibitor Plan Progresses..1224
Marguerite Clark is Kansas City's Heroine.. 267
Marie's Beauty Not of the Garden Variety.. 74
Markova, Sonia, Release Ready..... 489
Maryland Exhibitors Discuss Child Bill....1485
Maryland, My Maryland, Where Art Thou?..1640
Mastbaum Again Says Something..... 52
Mastbaum, Stanley, Dies Suddenly.....1641
Mastbaum, Stanley, Burial of.....1801
Mastercraft Forming Producing Company.. 491
Massachusetts Musicians Are Enjoined.....1641
Mastercraft Photoplay Corporation..... 368
Matter of Motives, A..... 208
Mayer Returns to Old Position.....1103
Mayo, Margaret, Out of Goldwyn Position..1487
McElroy-Day Buys H. P. Wolfberg Pictures..1380
McGee, How He Put on "The Unbeliever"..1804
Meeting, Massachusetts' Leagues Annual.. 347
Metro Director Marries Actress.....1515
Metro Men Form Screen Classics, Inc..... 829
Metro Enlarges Art Supervisors..... 829
Metro Makes Picture for Army Use.....1652
Metro Reaching Out on West Coast.....1669
Metro to Enlarge Coast Studios..... 222
Metro's Service Flag..... 214
Miami Valley Exhibitor's League Meeting.. 804
Michigan, Big Features Make Money in....1127
Michigan Exhibitors to Meet January 7 and 8. 210
Michigan Theaters May Operate Six Hours.. 995
Miranda to Leave World Film.....1832
Misuse of Films by Careless Operators..... 680
Model Studio at Minnehaha Park, Erecting..1489
Mogler, Joe, Exhibitor Leader.....1210
Montreal's New Princess, Homage Paid to.. 263
Moore Absorbs Disaffected Crandall Men.... 260
Moore, Tom—Goldwyn..... 348
Moore, Tom, Washington's Energetic Exhibitor..... 831
Morosco Sounds Optimistic Note.....1108
Moss to Build New Theater on Heights.....1639
Motion Picture Camera, Novel.....1220
Motion Picture Educator, by Rev. W. H. Jackson and Margaret MacDonald...72, 215, 363, 507, 659, 813, 961, 1083, 1232, 1502, 1650 1808
Motion Picture Exhibitor..60, 210, 347, 487, 223, 510, 675, 823, 969, 1093, 1241, 1513, 1661, 1817
Motion Picture Photography, by Carl Louis Gregory, F. R. P. S...82, 238, 674, 822, 1512, 1660
Motion Picture Plus, What It Is..... 214
Murillo, Mary, Script Writer Extraordinary..1525
Music for the Picture, by George W. Beynon, 223, 510, 675, 823, 969, 1093, 1241, 1513, 1661, 1817
Mutual Elects Board of Diretcors.....1483
Mutual Screen Telegram, To Edit..... 972
"My Four Years in Germany" Approved....1635
Mystery or Art?..... 791

N

Nashville Jubilant Over Great Factory..... 712
N. A. M. P. I. Board Meeting..... 56
National Educational Association Meets....1652
National Parks, Our, Pictured..... 680
Neighborhood House, Solving Problems of a. 715
Newark's New Forest Theater Opens..... 272
New Comer from Paris..... 211
New Company Outlines Working Plans....1496
New Concern Elects Officers.....1489
New England Exhibitors Meet..... 60
New Hampshire League Meets in Boston...1637
New Jersey (East) Holds Dances.....1545
New Orleans, Many Theaters Closing in.... 266
New York Exemption Date Changed..... 805
New York Film Club Elects.....1634
New York Operators' Ball.....1221
New York to Fight for Legal Sunday Shows.....1799
Newspaper Advertising Only for Serial....1382
North Carolina, Co-operative Plan Up in..1486
North Carolina Meeting..... 804
Noted in Passing..... 946

O

Oakes, Jean S., Dies..... 499
Oakland Theater Men File Protest.....1822
Oakman, Wheeler, Enlists as Private.....1501
Ochs Invites Exhibitors to Invest $250.....1800
Off the Reel.....1794
O. Henry on the Screen..... 50
Ohio (Northern) Exhibitors Happy.....1523
One Night Pictures, To Put On..... 212
Operators Arrested for Arson.....1523
Original Story, The.....1805

P

Pacific Coast Theaters Face Raise in Price for Power.....1552
Paralta's Eastern Scenario Department.... 489
Paramount and Artcraft Absorbed..... 829
Paramount-Artcraft Exchange Men Meet.... 485
Paramount-Artcraft Managers in Session.. 346
Paramount Chiefs Surrender Positions..... 85
Paramount Executives, Green Announces... 212
Parcel Post Decision Aids Film Trade.....1491
Parcel Post Delays, Some Reasons for..... 118
Parsons Making Comedies for Goldwyn.....1096
Partington of San Francisco, Looks Us Over. 366
Pathe Cuts Production in Two..... 665
Pathe Department Heads Shift..... 979
Pathe Executives Dine Paul Brunet.....1802
Pathe Making Big Plan for 1918..... 217
Pathe Prepares Mass for Exhibition Aids...1490
Pathe to Analyze Equine Movements..... 810
Pathe Weekly Seven Years Old..... 808
Perret, Leonce.....1097
Pettijohn and Levine Issue Statement.....1642
Pettijohn Reports.....1527
Philadelphia Exchange Burns..... 400
Philadelphia Pathe Enters New Office..... 549
Photoplaywright, The, by Epes Winthrop Sargent..78, 234, 373, 514, 670, 818, 965, 1089, 1237, 1508, 1656, 1813
Pictures in Review, Fatalism..... 342
Pictures Reelased by Uncle Sam..... 951
Pittsburgh Grand Opens.....1635
Pittsburgh Has Two New Theaters.....1213
Pittsburgh Promised Five New Theaters....1554
Pittsburgh, Tri-State Circuit Formed in...1134
Plans Popular Contest by Exhibitors.....1828
Plays That Coin Money.....1792
Portland, Ore., Censors Renew Activity....1861
Portland, Ore., Operators Have Auxiliary..1132
Portland, Ore., Suburban Theaters Booming. 999
Powers Talks to Advertising Men.....1516
President Persuades Theater Men..... 641
Producers of "Mother" Give Luncheon..... 85
Projection Department, by F. H. Richardson, 79, 235, 374, 515, 671, 819, 966, 1090, 1238, 1509, 1657, 1814
Proper Titles..... 812
Prosperity Reaching Across Texas Border.. 996

Q

Quality Regardless of Cost..... 639
Quarantines Hit Southern Exhibitors.....1076
Question of Methods, A.....1793
Question of Service, A..... 344

R

Rainey Working for Exhibitors..... 950
Rambles 'Round Filmtown with Walter K. Hill.....1100, 1243, 1376, 1492, 1663, 1824
Raymond, J. J., Goes with Fox..... 213
Realism Carried too Far.....1068
Red Cross Frolic, Seattle's Coliseum Gives.. 562
Red Cross, Theaters Give Third to.....1261
Reserve Seat System, Carr and Schad Try..1266
Returned with Thanks..... 478
Revelle, Hamilton, in "Lest We Forget".... 832
Richardson, Leander, Death of..... 953
Rivoli, Newest Picture Palace, Has Notable Opening..... 209
Rivoli Opens to Public December 27..... 54
Rocky Mountain Exhibitors Hold Election.. 803
Rocky Mountain Screen Club's New Officers. 707
Rodgers, David L., Ends Long Trip.....1643
Rogers, David C., Boosting League on Coast. 642
Rollo's Papa.....1206
Romance and Realism.....1479
Room, Special, for Out-of-Town Buyers....1225
Roth, Eugene H., in New York..... 644
Rothapfel, Appreciation for.....1221
Rothapfel Protests Against Drew's Exit....1525
Rothapfel Resigns One Job.....1676
Rowland Re-elected President of Metro.... 807
Russell, "Bill," Entertains Press..... 491
Russell Forms Producing Co.....1106
Russian Art Films..... 640

S

St. Louis, Big Soldiers Benefit in..... 124
St. Louis Street—Carless—Theaters Suffer..1130
St. Louis Theaters, Ban on Bundles in..... 125
St. Louis Theaters, Many Sales of.....1515
San Francisco's Jewel Theater Reopens...1860
Santa Barbara to be Russell's Home.....1487
Screen Actress with Ideas..... 212
Screen and Press.....1067
Screen Star in Unique Role.....1515
Seattle Exchange Organization Elects..... 128
Seattle, Floods Hamper Film Distribution in. 271
Seattle Organization's Plea Has Effect.....1265
Seeing Nature for Millions of Exhibitors.... 806
Seelye Goes West to Visit Trade.....1638
Selznick Backs up Crandall..... 972
Shallenberger and Preist Handle Warren Productions..... 501
Shapiro About to Don a Uniform.....1217
Shipments in Ontario, Many Causes Hinder..1259
Shipping Regulations, New..... 954
Shipping Regulations, Would Amend..... 349
Shipping to Switzerland..... 646
Simplicity and Sincerity.....1631
Small Theaters Getting Slippery End..... 804
Soldiers May Now Get Good Pictures.....1214
Soloman, Julian, Marries..... 367
South America, Prominent Film Men from..1518
Southern Exhibitors Prosper.....1221
Spain, Opportunities in, Says Marion..... 355
Spokane's Clemmer Celebrates Birthday....1553
Spokane Film Men Organize Screen Club..1861
Spokane Manager Tells of Pictures' Value.. 270
Standard Buys A. P. Engraving Plant..... 83
State Rights Department, by C. S. Sewell, 100, 247, 360, 499, 649, 835, 980, 1109, 1223, 1528, 1677, 1837
State Right Distributors Makes First Buy.. 980
State Rights List..... 649
Steger, Julius, Joins International.....1829
Steger May Succeed Brady..... 953
Steiner, "Big Bill," Completes Trip.....1109
Stout, X. K., Tendered a Luncheon..... 127
Strand Theater Sold to M. L. Markowitz.. 860
Strong, Daddy, Fine Old Veteran..... 229
Sunday, Anti-Move Gets Stepped on..... 398
Sunday Bill, Talk in Albany of..... 352
Sunday Case Goes Over to March 20.....1647
Sunday Closers Fail in Chillicothe.....1484
Sunday Closing, Casual Thoughts on..... 640
Sunday Closing, Echoes from..... 792
Sunday Closing, Lima Theaters Fail.....1639
Sunday Closing, Thinks a Good Thing.....1673
Sunday Opening and Prejudice.....1795
Sunday Opening in Kentucky, Would Legalize 1078
Sunday Pictures, Minister Sounds Call for..1667
Sunday Pictures, Nashville Public Demands. 554
Sunday Show Fine, Kentucky Court Upholds. 994
Sunday Show Petition, 4,000 Sign.....1800
Sunday Shows, Campaign On in New York for. 1639
Sunday Shows in Alabama, Fighting for....1486
Sunday Shows, Kentucky Court Hits..... 950
Sunday Shows, Nashville Theaters Run..... 264
Sunday Shows, New York, in Balance..... 800
Sundays, Quebec Theaters Now Open..... 852
Superfeatures Takes Over Griffin Pictures.. 401

T

Tarzan, Putting Over.....1108
Tax Brief, to Present to Congress..... 807

Tax, Cheaper Ticket, Is Increased.....1666
Tax, Detroit Exchanges Stand for Enforcing. 122
Tax, Footage, and Miami Valley Exhibitors. 551
Tax in Effect, Manitoba Amusement.....1480
Tax of One-Fifth Gross, Manitoba Theater.. 993
Tax Regulations, New..... 57
Taylor, William D., Signs with Famous Players-Lasky..... 63
Texas Shows, Spread of Smallpox Menaces..1696
Texas Theaters, Smallpox and Drouth Close.1263
Thanhouser, Edwin, Retires.....1230
Theaters in Out of Way Places..... 85
Theater That Pays No War Tax, One.....1214
Thomas, Olive.....1642
Tie the Bull Outside..... 480
Ticket Bill Up in Bay State Legislature....1666
Titan Expects to Produce in April.....1489
Titles.....1806
Ton Wise and Tons Foolish, A..... 639
Toronto, Longer Runs Favored in.....1855
Tourneur, Maurice.....1104
Tribute to St. Louis Film Men, A..... 681
Trinity of the Screen, The Comic.....1067
Tucker Strong for Careful Titling..... 519
Tucker to be Goldwyn's Supervising Chief.. 832
Tuesday, How It Became Heatless Day..... 800
Tuscania Had Been in Pictures.....1069

U

U. S. Exhibitors Buy "Just a Woman".....1677
United Picture Theaters Formed.....1219
United Exhibitors Open Quarters..... 61
Unity Now Prevails in Industry..... 53
Universal Organizes Secret Service Corps..1676
Universal, New Line Up at..... 345
Universal Will Back Government..... 646

V

Vampire is Eternal, Says Mary Garden.... 230
Varner Outlined Legislative Program..... 799
Victory Films Begin Releasing.....1133
Vincent, James.....1233
Virginia Exhibitors Defend Jake Wells....1212

W

W. H. Productions Fine Sales Record.....1678
Walsh Talks About Casting..... 226
Walsh to Remain with Fox..... 345
War and the Motion Picture..... 678
War, Effect on Film Trade..... 354
War, How It Affects Pictures..... 648
Washington and Canadian, Co-operation, See.....1209
Washington Film Building Ready in Spring. 260
Washington Theater Managers Meet..... 799
Welch Asked to Visit Soldiers.....1496
Welch, Niles, Metro Leading Man..... 961
When Signals Were Not Signals..... 829
When the Wind Blows, Hold On to Your Hat. 344
When Tinting and Toning is Effective..... 679
Why is a Continuity Writer?.....1478
Why the Falling Off?..... 639
Wilson, Lois..... 367
Winik, H., Suggests a Moses..... 824
Women Managers Make Good in Texas.....1648
World Correspondents Describe Business Conditions..... 793
World Film Magnanimous..... 679
World Pictures Opens Boston Office.....1545

Y

Year Past, Import and Happenings of..... 87

Index to Reviews, Comments, and Advertising Aids on the Films

Appended is a list of subjects which have been released during the three months ending March 31, 1918, and upon the majority of which have been published reviews, comments, or advertising aids. This list is as accurate as it is possible to make it with the information that we have received from the companies whose productions are included. Should any of our readers detect errors, we shall be pleased to have our attention called to them so that we may correct our card index. The letter before the folio indicates the page where the review, comment, or advertising aids can be found. "R" stands for review; "C" for comment; and "A" for advertising aids. Where reference letter is omitted it signifies that none was published. Of the later releases where any or all reference letters are omitted it may be said that the missing information, or part of it, will probably be published in the next volume.

(N. B.—Comments or reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathe subjects indicates the week during which they were released. "S" indicates synopsis, publication of which has been discontinued.

A

Accusing Toe, The (2 parts) (General Film-Judge Brown).
Adam and Some Eves (Famous Players Lasky-Klever)—Feb. 11; C-1139.
Adriatic, Gems of The, and Birds of Crag and Cavern, Finley Nature Studies No. 4 (Universal Special)—Feb. 9.
After Henry (Metro-Drew)—Feb. 18; C-1411.
After the Matinee (General Film-Sparkle)——S-280; C-98.
Airing Their Troubles (Triangle Komedy)—Feb. 3.
Alaska Cruise, The (Paramount-Burton Holmes)—Mar. 11.
Alimony (6 parts) (First National)—C-Vol. 34 1648; R-Vol. 34-1646; A-274.
All "Fur" Her (2 parts (Jester Comedy Co.)—Apr. 15; R-1865; C-1867.
All for the Ladies ((Happy Hooligan Cartoon) And American Arms (Pathe-International)—Feb. 10; R-1006.
All Stuck Up (Gen. Film-Essanay)—C-1705.
Amarilly of Clothes-Line Alley (5 parts) (Artcraft)—Mar. 11; A-1412; R-1703; C-1706.
Ambrose and His Widow (2 parts) (Universal-L*-Ko)—Mar. 13; C-1560.
Ambrose's Cup of Woe (2 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Ambrose's Icy Love (2 parts) (Universal-L-Ko)—Dec. 26; C-Vol. 34-1962; S-138.
Ambrose, The Lion Hearted (2 parts) (Universal-L-Ko)—Feb. 27; C-1270.
American Arms and Cartoon Comedy (Pathe-International)—Feb. 10.
American Buds (7 parts) (Fox Standard)—Feb. 24; R-1701; C-1706.
American Live Wire, An (5 parts) (Vitagraph)—Mar. 18; A-1708; R-1864; C-1867.
American Widow, An (5 parts) (Metro)—Dec. 17; C-98; R-96; A-275.
An All Fools' Day Affair (Gen. Film-Jaxon).
Analysis of Motion, The Horse in Action, and French Scenic (Pathe)—Feb. 10.
And His Wife Came Back (Gtr. Vitagraph-Favorite)—Jan. 21.
Animal Drolleries (Coronet Film Corp.)—R-664.
Animal Traits (Educational-Ditmars)—R-1651
Animals in Midsummer (Educational-Ditmars)—R-363.
Animated Weekly No. 3 (Universal)—Dec. 19; S-419; C-99.
Animated Weekly No. 4 (Universal)—Dec. 26; S-420; C-246.
Animated Weekly No. 5 (Universal)—Jan. 2; S-420; C-386.
Animated Weekly No. 6 (Universal)—Jan. 9; C-531.
Animated Weekly No. 7 (Universal)—Jan. 16; S-724; C-690.
Animated Weekly No. 8 (Universal)—Jan. 23; C-868; S-875.
Animated Weekly No. 9 (Universal)—Jan. 30; C-1139; S-1278.
Animated Weekly No. 10 (Universal)—Feb. 6; C-1140; S-1278.
Animated Weekly No. 11 (Universal)—Feb. 13; C-1270; S-1278.
Animated Weekly No. 12 (Universal)—Feb. 20; S-1565.
Animated Weekly No. 13 (Universal)—Feb. 27; C-1560; S-1566.
Animated Weekly No. 14 (Universal)—Mar. 6.
Animated Weekly No. 15 (Universal)—Mar. 13; C-1868.
Animated Weekly No. 16 (Universal)—Mar. 20.
Animated Weekly No. 17 (Universal)—Mar. 27.
Ann's Finish (5 parts) (Mutual-Star-American)—Mar. 11; R-1558; C-1706; A-1708.
Answer, The (7 parts) (Triangle)—Mar. 15; A-1711; R-1865; C-1867.
Anybody's Money (Gen. Film-Jaxon).
Apple Blossom Land (Pathe-International).
Are Married Policemen Safe? (2 parts) (Fox Sunshine)—Feb. 17; C-1411.
Argus Pictorial No. 5 (Pathe-Argus)—Jan. 13; C-385.
Argus Pictorial No. 6 (Pathe-Argus)—Jan. 27; C-690.
Argus Pictorial No. 7 (Pathe-Argus)—Feb. 10; C-868.
Argus Pictorial No. 8 (Pathe-Argus)—C-1270; R-1232.
Arizona, Grand Canyon and Canyon De Chelley (Gen. Film-Essanay).
Art For a Heart (Gtr. Vitagraph-Favorite)—Feb. 11.
Artist's Model, The (One of the Girls You Know Series) (Kleine-Edison-Flagg)—Feb. 13.
Aryan, The (Hiller & Wilk).
Ashcan Alley (2 parts) (Universal-L-Ko)—Jan. 23; S-725; C-531.
At Sword's Point (Universal-Nestor)—Mar. 4.
Australia, Adelaide, Capital of South (Paramount-Burton Holmes)—Jan. 13.
Australia, Melbourne, The Magnificent (Paramount-Burton Holmes)—Jan. 21.
Australia, Round About Melbourne (Paramount-Burton Holmes)—Jan. 13.
Australia, Sydney, The Antipodean Metropolis (Paramount-Burton Holmes)—Jan. 7.
Australia, A Trip to the Jenolan Caves (Paramount-Burton Holmes)—Jan. 14.
Avenging Trail, The (5 parts) (Metro)—Dec. 31; A-276; C-385; R-384.

B

Babes and Boobs (Gtr. Vitagraph)—Feb. 11.
Bad Man, The (2 parts) (W. H. Productions).
Bandit and The Preacher (5 parts) (W. H. Productions).
Barber, The (2 parts) (King Bee)—Jan. 15; S-422.
Barberous Plots (2 parts) (Universal-L-Ko)—Jan. 30; C-690.
Bargain, The (6 parts) (W. H. Productions)—Feb. 16; R-1001; C-1139; A-1141.
Beaches and Peaches (2 parts) (Universal-L-Ko)—Feb. 20; C-1140.
Bears of The Yellowstone and The Long White Trail, Finley Nature Studies No. 3 (Universal Special)—Feb. 2.
Beat It (Pathe-Rolin)—C-1270.
Beating Him To It (Gen. Film-Jaxon).
Beautiful Mrs. Reynolds (5 parts) (World)—Jan. 21; A-570; C-531; R-522.
Beauty and The Rogue (5 parts) (Mutual Star-American)—Jan. 28; R-865; C-868; A-869.
Beauty in Chains (5 parts) (Universal)—Mar. 11; A-1561; R-1704; C-1706.
Before and After Taking (Metro-Drew)—Mar. 4; R-1558; C-1560; C-1706.
Beggar Woman, The (Pathe-Russian Art Films)—R-1556; C-1706; A-1710.
Behind The Mask (Sterling Pictures Corp.)—A-1007.
Belgium, Bruges Before the War, and in Blossom Time (Pathe)—Jan. 20; C-531.
Bell Boy, The (2 parts) (Paramount-Arbuckle Comedy); R-1864; C-1867.
Beloved Traitor, The (6 parts) (Goldwyn)—Feb. 24; A-1271; R-1555; C-1559.
Berlin via America (Francis Ford Producing Co.).
Beside the Glimmer Glass (Educational-Bruce)—R-507.
Best of a Bad Bargain, The (Gen. Film-Sparkle)—S-724.
Betty Takes a Hand (5 parts) (Triangle)—Jan. 6; C-99; R-95; A-410.
Between Men (Hiller & Wilk).
Big Idea, The (Pathe-Rolin)—Jan. 20; C-531.
Bird Island (Prizma Stone)—R-507.
Birdland Studies (Coronet Film Corp.)—R-664.
Birds and Animals, Wild, At Home, Finley Nature Studies (Universal Special)—C-246; R-364.
Birds of Crag and Cavern, and Gems of the Adriatic, Finley Nature Studies No. 4 (Universal Special)—Feb. 9.
Birds, Rare Tropical (Prizma Stone)—R-5-7.
Birds, Taming Wild, Finley Nature Studies Unversal Special)—C-246; R-364.
Birth of Democracy, The (7 parts) (Franco-American)—A-1007; C-530; R-523.
Black Mask, The (No. 9 of The Mystery Ship) (2 parts) (Universal Special)—Jan. 26.
Blind Adventure, The (5 parts) (Gtr. Vitagraph)—Jan. 7; A-410; C-385; R-383.
Blossom Time, In, and Bruges Before the War (Pathe)—Jan. 20; R-507.
Blue Blazes Rawden (5 parts) (Artcraft)—Feb. 18; R-1269; C-1270; A-1007.
Blue Jeans (7 parts) (Metro Special)—Dec. 10; S-Vol. 34-2003; C-98; R-Vol. 34-1959; A-132.
Bogus Uncle, The (Sunshine Film)—C-531; R-525.
Bonnets of Brittany (Pathe) C-868.
Boy Built City, A (Gen. Film-Judge Brown).
Boy Scouts to the Rescue, The (Five Installments-Two reels each) (Universal)—Mar. 2; R-1268; R-1084.
Brace Up (5 parts) (Bluebird Photoplays, Inc.)—Mar. 18; R-1701; C-1706.
Brass Check, The (5 parts) (Metro)—Mar. 11; A-1561; R-1866; C-1867.
Breakers Ahead (5 parts) (Metro-Rolfe)—Mar. 25; A-1869.
Bride, The (Girls You Know Series) (2 parts) (Kleine-Edison-Flagg)—Jan. 16.
Bright Lights (2 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Bright Lights Dimmed, The (Metro-Drew)—Feb. 11; R-1135; C-1139.
Broadway Bill (5 parts) (Metro)—Feb. 11; R-1268; C-1411; A-1008.

Broadway Love (5 parts) (Bluebird)—Jan. 21; A-570; C-689; R-687.
Broken Ties (5 parts) (World)—Feb. 18; R-1001; C-1140; A-1140.
Broncho Billy's Leap (Kleine-Essanay)—R-1557; C-1559.
Broncho Billy and the Rattler (Kleine-Essanay)—Mar. 8.
Broncho Billy and the Settler's Daughter (Kleine-Essanay)—Mar. 22.
Broncho Billy's Close Call (Kleine-Essanay)—Mar. 15; C-1867.
Brown of Harvard (6 parts) (Kleine-Selig)—Jan. 10; A-570; C-245; R-97; R-378.
Bruges, Before the War, and In Blossom Time (Pathe)—Jan. 20; R-507.
Bud's Recruit (2 parts) (Gen. Film-Judge Willis Brown)—S-418; C-245; R-243.
Bucking Broadway (5 parts) (Universal Special)—Dec. 24; C-Vol. 34-1808; R-Vol. 34-1801; A-275.
Bucking Society (2 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Bull's Eye, The (No. 1, First Blood) (2 parts) (Universal Special)—Feb. 9; R-865; C-868.
Bull's Eye, The (No. 2, The Fearless One) (2 parts) (Universal Special)—Feb. 16; C-1140.
Bull's Eye, The (No. 3, Desperate Odds) (2 parts) (Universal Special)—Feb. 23; C-1140.
Bull's Eye, The (No. 4, Still in the Ring) (2 parts) (Universal Special)—Mar. 2; C-1271.
Bull's Eye, The (No. 5, The Swing of Death) (2) parts) (Universal Special)—Mar. 9; C-1410.
Bull's Eye, The (No. 6, On the Brink) (2 parts) (Universal Special)—Mar. 16; C-1560.
Bull's Eye, The (No. 7, Riding Wild) (2 parts) (Universal Special)—Mar. 23; C-1707.
Bull's Eye, The (No. 8, Dynamite) (2 parts) (Universal Special)—Mar. 30.
Burglars (Mutual-Strand)—Jan. 15; S-421; C-530.
Burglars-Katzenjammer Kids and Apple Blossom Land (Pathe-International).
Buried Alive (No. 9 of Vengeance and The Woman) (2 parts) (Gtr. Vitagraph)—Feb. 18.
Busted Hearts and Buttermilk (Universal-Nestor)—Dec. 31; S-280; C-99.
Butler Bust-Up, A (Triangle)—Jan. 27.
By Injunction (2 parts) (Gen. Film-Broadway Star); R-1866; C-1867.
By Right of Purchase (6 parts) (Select Pictures)—Mar.; A-717; R-1865; C-1867.

C

Call To Arms, The (No. 3, Son of Democracy) (2 parts) (Paramount-Benjamin Chapin) R-1269; C-1270.
Canada, Agricultural Opportunities in Western (Gen. Film-Essanay)—S-417.
Canada and the Farmer Co-operate (General Film-Essanay)—R-507.
Canada, Great Natural Industries of (General Film-Essanay)—R-72.
Canada, Through From Coast to Coast (Gen. Film-Essanay—S-280; C-245; R-507.
Canada, Water Powers of Eastern (Gen. Film-Essanay)—S-724.
Canada, Water Powers of Western (Gen. Film-Essanay)—Dec.; S-280.
Candy Kid, The (2 parts) (King Bee)—Oct. 15; S-Vol. 34-295; C-Vol. 34-385; R-Vol. 34-382.
Captain of His Soul (5 parts) (Triangle)—Feb. 10; R-1004; A-869; C-1139.
Captive God (William S. Hart Prod.-Hiller & Wilk).
Carmen of The Klondike (7 parts) (State Right Dist.-Selexart)—R-1137; C-1139.
Carnivals and Cannibals (2 parts) (Universal-L-Ko)—Jan. 2; S-280; C-99.
Cast-Off, The (6 parts) (Foursquare-Thos. H. Ince)—R-1136; C-1139; A-1271.
Catspaw, The (No. 3 of The Price of Folly) (2 parts) (Pathe-Balboa)—Feb. 3; C-1006.
Caught With the Goods (Triangle Comedy)—Mar. 17.
Cavanaugh of the Forest Rangers (5 parts) (Viagraph)—Feb. 25; A-1271; R-1408; C-1411.
Cave Man Stuff (Universal-Nestor)—Jan. 7; S-418; C-246.
Cavern of Terror, The (No. 11 of Vengeance and The Woman) (2 parts) (Gtr. Vitagraph)—Mar. 4; C-1411.
Change in Luggage Checks, A (Gtr. Vitagraph-Favorite)—Jan. 7).
Cheating The Public (7 parts) (Fox Standard)—Jan. 20; A-717; C-689; R-684.
Check Your Hat, Sir (Gen. Film-Essanay)—C-1867.
Children in The House (Hiller & Wilk).
Children of The Feud (2 parts) (Gtr. Vitagraph-Favorite)—Jan. 28.
Children's Dances and Picturesque France, The Cauterets (Pathe)—Mar. 17; C-1706; R-1650.
Children's Pets (Educational-Ditmars)—R-364.
Chocolate of the Gang (2 parts) (Gen. Film-Judge Willis Brown)—S-578; C-385; R-382.
Cinderella Man, The (6 parts) (Goldwyn)—Dec. 16; C-Vol. 34-1485; R-Vol. 34-1482; A-136.
Cinders of Love (Hiller & Wilk-Keystone-Mack Sennett).
Circumstantial Evidence (Christie Film Co.)—C-1411.
City of Purple Dreams, The (7 parts) (Exhibitors' Operating Corp.-Selig)—A-717; C-385; R-243.
Claim, The (5 parts (Metro-Rolfe)—Mar. 18; A-1712.
Clarion Call, The (2 parts) (Gen. Film-Broadway Star) S-418; R-867; C-867.
Cleopatra (Helen Gardner Film Co.)—A-1271.
Close Shaves (Gen. Film-Jaxon-Finn & Haddie).
Cloud, The (5 parts) (Sterling Pictures Corp.)
Cloven Tongue, The (5 parts) (Pathe-Russian Art)—Jan. 20; C-386; R-378; A-718.
Coals for the Fire (Vitagraph)—Feb. 11.
Cogs of Death (No. 10, Hidden Hand) (2 parts) (Pathe-Astra)—Jan. 27; C-868.
Compliments of the Season (Gen. Film-Broadway Star)—R-1137; C-1138.
Convict 993 (5 parts) (Pathe)—Jan. 6; A-410; C-99; R-91.
Cooks & Crooks (2 parts) (Universal-L-Ko)—Mar. 20; C-1707.
Cornered (No. 13 of Who Is Number One?) (2 parts) (Paramount)—Jan. 21.
Count and The Wedding Guest, The (2 parts) (Gen. Film-Broadway Star)—S-280; C-689; R-686.
Counterfeit Clues (No. 2 of The Price of Folly) (2 parts) (Pathe-Balboa)—Jan. 27.
Courts and Convicts (Gtr. Vitagraph-Big V)—Feb. 18.
Coward, The (Hiller & Wilk).
Coward's Courage, A (Triangle)—Feb. 24.
Cross Bearer, The (8 parts) (World Film)—A-1272; C-386; R-381.
Crucible of Life, The (Gen. Enterprises-Authors' Film Co.)—R-1005; C-1139; A-1007.
Cupid's Camouflage (Christie)—Dec. 31; S-Vol. 34-2002; C-530; R-383.
Cupid's Round-Up (5 parts) (Fox Special)—Jan. 13; A-571; C-689; R-683.
Curse of Iku (7 parts) (Kleine-Essanay)—April; R-1865; C-1867.

D

Daddy's Girl (5 parts) (Pathe-Gold Rooster)—Mar. 3; R-1268; C-1412; A-1414.
Dahlia Farm, Bessie Boston's (Prizma-Stone)—R-507.
Dakota Dan (2 parts) (W. H. Productions).
Daughter of Destiny (First National-Petrova)—S-Vol. 34-1845; C-385; R-378; A-Vol. 34-1994.
Daughter of France, A (5 parts) (Fox Special)—Mar. 24; A-1869.
Daughter of Uncle Sam, A (Serial in 12 Episodes, one each week) (Gen. Film-Jaxon) Episode No. 1 S-578—Episode No. 2 S-724.
Dawnmaker, The (William S. Hart Prod.-Hiller & Wilk).
Daybreak (5 parts) (Metro)—Jan. 7; A-411; C-689; R-529.
Deadly Torpedo, The (No. 17 of The Mystery Ship) (2 parts) (Universal Special)—Mar. 23; C-1707.
Debt of Honor, The (5 parts) (Fox Special)—Mar. 10; A-1564; R-1703; C-1706.
Der Captain's Birthday (Pathe-International)—Jan. 6; C-245.
Desert, For and Cartoon Comedy (Pathe-International)—Feb. 3.
Desired Woman, The (5 parts) (Vitagraph)—Mar. 11; A-1562; R-1702; C-1706.
Desperate Chance, A (No. 12 of Vengeance and The Woman) (2 parts) (Gtr. Vitagraph)—Mar. 11; C-1559.
Desperate Odds (No. 3 of Bull's Eye, The) (2 parts) (Universal Special)—Feb. 23; C-1140.
Devil Stone, The (6 parts) (Artcraft)—Dec. 17; A-Vol. 34-1996; C-98; R-90.
Devil With the Wimmen, A (Universal-Nestor)—Feb. 13; C-1140.
Devil's Needle, The (Norma Talmadge Prod.).
Devil's Playground, The (7 parts) (Fraternity Films)—Jan.; C-530; R-527.
Devil's Wheel, The (5 parts) (Fox Special)—Mar. 15; R-1703; C-1706; A-1709.
Diamonds and Pearls (5 parts) (World)—Dec. 31; A-277; C-99; R-93.
Did She Do Wrong? (2 parts) (Triangle-Keystone)—Mar. 10.
Dimples and Dangers (2 parts) (Triangle-Keystone)—Jan. 20.
Disciple, The (Hiller & Wilk).
Discord in a Flat (Triangle)—Mar. 3.
Divine Sacrifice, The (5 parts) (World)—Feb. 11; R-865; C-868; A-869.
Dizzy Heights and Darling Hearts (2 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Doctor and The Woman, The (Jewel)—A-869.
Doctor Bunny's Zoo (500 feet) Sterling Pictures Corp.)
Dodging a Million (6 parts) (Goldwyn)—Jan. 28; A-571; R-1001; C-1006.
Donkey Did It, The (2 parts) (Universal-L-Ko)—Feb. 6.
Don't Be a Slacker and Rambles With a Naturalist, Finley Nature Studies No. 7 (Universal Special)—Mar. 2.
Double Cross (Gen. Film-Sparkle)—Dec.; S-417.
Double Crossed (2 parts) (W. H. Productions).
Double Trouble (Hiller & Wilk).
Du Barry (7 parts) (Fox-Standard)—Dec. 30; A-273; C-530; R-379.
Dynamite (No. 8 of The Bull's Eye) (2 parts) Universal Special)—Mar. 30; C-1868.

E

Eagle's Eye, The (No. 1, The Hidden Death) (2 parts) (Wharton, Inc.)—R-688; C-868.
Eagle's Eye, The (No. 2, The Naval Ball Conspiracy) (2 parts) (Wharton, Inc.)—R-688.
Eagle's Eye, The (No. 3, The Plot Against The Fleet) (2 parts) (Wharton, Inc.)—R-688.
Eddie Get the Mop (Universal-Nestor)—Mar. 18; C-1707.
Empty Pockets (First National-Brenon)—Dec. 31; A-411.
England, Buxton-Derbyshire, and Our National Parks, Yelltowstone Park, The Geysers (Pathe)—Mar. 3; C-1412; R-1360.
England, Keswick, Cumberland and Picturesque Rivers of France (Pathe)—Jan. 6; C-245; R-215.
Eve's Daughter (5 parts) (Paramount)—Mar. 4; A-1414; R-1555; C-1559.
Evidence (5 parts) (Triangle)—Jan. 29; A-572; C-531; R-527.
Eyes in The Wall (No. 12 of The Hidden Hand) (2 parts) (Pathe-Astra)—Feb. 10; C-1139.
Eyes of Mystery (5 parts) (Metro)—Jan. 21; A-570; R-867; C-868.
Eyes of The World (Arrow Film Corp.-Clune)—A-870.

F

Face Value (5 parts) (Bluebird)—Jan. 14; A-411; C-385; R-380.
Fair Barbarian, The (5 parts) (Paramount)—Dec. 17; S-Vol. 34-2004; C-Vol. 34-1962; R-Vol. 34-1956; A-133.
Fairfax (Gen. Enterprises-Authors' Film Co.)
Faith Endurin' (5 parts) (Triangle)—Mar. 17; A-1711; R-1865; C-1867.
Fall of the Romanoffs (8 parts) (Brenon Productions).
Family Skeleton, The (5 parts) (Paramount)—Mar. 11; R-1558; C-1559; A-1563.
Fare, Please (2 parts) (Pathe-Rolin)—Mar. 17; R-1704; C-1706.
Fatty and Mabel Adrift (3 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Fatty and The Broadway Stars (2 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Fearless One, The (No. 2 of The Bull's Eye) (2 parts) (Universal Special)—Feb. 16; C-1140.
Fields of Honor (6 parts) (Goldwyn)—Jan. 14; A-411; C-689; R-684.
Fifth Wheel, The (2 parts) (Gen. Film-Broadway Star)—S-724; R-1002; C-1006.
Fifty-Fifty (Norma Talmadge Prod.-Hiller & Wilk).
Fight in Mid-Air, The (No. 8 of The Mystery Ship) (2 parts) (Universal Special)—Mar. 30.
Fighting Grin, The (5 parts) (Bluebird)—Jan. 28; A-718; R-866; C-867.
Finishing Mary (Mutual-Strand)—Mar. 12.
Finley Nature Studies No. 11, Wild Fowl Nursery-Yellowstone) (Universal Special)—Feb. 2.
Finley Nature Studies No. 4 (Birds of Crag and Cavern, and Gems of the Adriatic) (Universal Special)—Feb. 9.
Finley Nature Studies No. 5 (Salmon Fisheries of Columbia, and Drum Dancers of Java) (Universal Special)—Feb. 16.
Finley Nature Studies No. 6 (Mount Hood and The Garden Spot of the World) (Universal Special)—Feb. 23.
Finley Nature Studies No. 7 (Rambles With a Naturalist and Don't Be a Slacker) (Universal Special)—Mar. 2.
Finley Nature Studies No. 8 (The Indian Fisherman and The Grandeur of Switzerland) (Universal Special)—Mar. 2.
Finley Nature Studies No. 9 (The Geysers of Yellowstone Park and Flower of the Orient) (Universal Special)—Mar. 16.
Finley Nature Studies No. 10, Where Rolls the Oregon, and Mosquito (Universal Special)—Mar. 23.
Finley Nature Studies No. 11, Wild Fowl Nurseries of Southern Oregon, and How Mr. Noodle Went to a Masked Ball (Universal Special)—Mar. 30.
Fire Trap, The (No. 7 of The Hidden Hand) (2 parts) (Pathe-Astra)—Jan. 6.
Fired (2 parts) (Goldwyn-Marie Dressler).
Fit to Fight (3 parts) (Metro)—R-1652.
Five to Five (Christie Comedy)—R-865; C-867.
Flames of Chance (Triangle)—Jan. 20; A-571; C-531; R-527.
Flare-Up-Sal (5 parts (Paramount)—Feb. 4; R-1001; C-1006; A-870.
Flash of Fate, The (5 parts) (Universal Special)—Feb. 18; R-1268; C-1271; A-1272.
Flirting With Fate (Douglas Fairbanks Prod.-Hiller & Wilk).
Floor Below, The (6 parts) (Goldwyn)—Mar. 10; R-1703; C-1706; A-1707.
Flower of Death, The (No. 6 of The Hidden Hand) (2 parts) (Pathe-Astra)—Dec. 30.
Flower of the Orient and The Geysers of Yellowstone Park (Finley Nature Studies No. 9) (Universal Special)—Mar. 16.

Flowers, Watching the Flowers Bloom, and Along the Riviera, Italy) (Pathe)—Feb. 17; C-1139.
Flyer in Folly, A (2 parts) (Universal-L-Ko)—Mar. 6; C-1410.
For Liberty (5 parts) (Fox Special)—Jan. 6; A-273; C-530; R-528.
Forbidden Path, The (6 parts) (Fox Standard)—Jan. 27; A-718; R-1003; C-1006.
Forced Into Matrimony (Gen. Film-Jaxon).
Forced Marriage, The (No. 16 of The Mystery Ship) (2 parts) (Universal Special)—Mar. 16; C-1560.
Fork Over (Triangle Komedy)—Mar. 24.
Four-Cornered Triangle, A (Vitagraph Comedy)—Jan. 21.
Fourth in Salvador, The (2 parts) (General Film-Broadway Star)—S-137; C-689; R-686.
Framing Framers (5 parts) (Triangle)—Dec. 30; A-276; C-246; R-241.
France, Around Central Auvergne, The Verzere Valley and Clermont-Ferrand, Central Auvergne (Pathe)—C-1270.
France, Beautiful Rivers of (Pathe)—R-215.
France, Picturesque Brittany, Huelgoat and Bonnets of Brittany (Pathe)—Feb. 3; R-813.
France, Picturesque Rivers of, The Tarn and Its Gorges, and Here and There in Keswick, Cumberland, England (Pathe)—Jan. 6; C-245.
France, Picturesque, The Cauterets and Children's Dances (Pathe)—Mar. 17; C-1706; R-1650.
France, Picturesque Arcachon and Pests of Our Fruit Trees (Pathe-Split Reel)—Mar. 24; C-1867.
France, Rocamadour and the Valley of the Lot, and The Analysis of Motion (Pathe)—Feb. 10; R-960.
Friendly Enemies (Mack Sennett-Keystone-W. H. Productions).
From Forest to Ship, and Cartoon Comedy (Pathe-International)—Jan. 27.
From Here to Summerland (Educational-Bruce)—R-1232.
From Two to Six (5 parts) (Triangle)—Feb. 17; R-1136; C-1139; A-1140.
Fugitive, The (2 parts) (W. H. Productions).
Fugitives, The (No. 14 of The Red Ace) (2 parts) (Universal Special)—Jan. 19.
Full Dress Fizzle, A (Triangle Komedy)—Feb. 17.
Funday, The Bay of (General Film-Essanay).

G

Game Gambler, A (Triangle-Keystone)—Feb. 10.
Garden Spot of the World, The, and Mount Hood (Universal Special)—Feb. 23.
Gasoline Wedding, A (Pathe-Rolin)—Mar. 3; C-1412.
Gates of Gladness (5 parts) (World)—Jan. 28; A-718; C-690; R-686.
Gentleman From Blue Gulch, A (2 parts) (W. H. Productions).
Getting Up a Practice (Greater Vitagraph-Favorite)—Jan. 28.
German Curse in Russia (5 parts) (Pathe-Donald C. Thompson)—Jan. 13; C-246; R-240; A-571.
Ghosts of Yesterday (6 parts) (Select)—Jan.; A-410; C-531; R-383.
Girl and the Judge, The (5 parts) (Mutual-Star-Frohman)—Mar. 18; A-1710; R-1866.
Girl by the Roadside (5 parts) (Bluebird)—Dec. 31; C-245; R-97; A-136.
Girl in the Dark, The (5 parts) (Bluebird Photoplays, Inc.)—Mar. 4; R-1556; C-1559; A-1413.
Girl of the Prophecy, The (No. 15 of The Hidden Hand) (2 parts) (Pathe-Astra)—Mar. 3; C-1560.
Girl Who Wouldn't Quit (5 parts) (Universal)—Mar. 25; A-1874.
Girl With the Champagne Eyes, The (5 parts) (Fox Special)—Mar. 3; A-1413.
Girls You Know (The Man Eater) (Kleine-Edison-Flagg)—R-1558; C-1706.
Girls You Know (The Matinee Girl (Kleine-Edison-Flagg)—Feb. 27; C-1560; R-1704; C-1706.
Girls You Know (The Artist's Model) (Kleine-Edison-Flagg)—Feb. 13.
Girls You Know (The Spoiled Girl) (Kleine-Edison-Flagg)—Mar. 13.
Girls You Know (The Superstitious Girl) (Kleine-Edison-Flagg)—Jan. 30; R-865; C-868.
Girls You Know (The Bride) (Kleine-Edison-Flagg)—Jan. 16; C-530; R-527.
Girls You Know (The Screen Fan) (Kleine-Edison-Flagg)—Jan. 2; C-245.
God of Little Children, The (5 parts) (Sterling Pictures Corp.).
Going Straight (Hiller & Wilk).
Golden God, The (5 parts) (Sterling Pictures Corp.).
Good Bad Man, The (Hiller & Wilk).
Good Elk (Triangle Komedy)—Mar. 31.
Gown of Destiny (5 parts) (Triangle)—Dec. 30; A-276; C-99; R-95.
Grain of Dust, A (6 parts) (Crest Pictures)—Feb. 9; R-864; A-1141.
Grand Passion, The (7 parts) (Universal-Dorothy Phillips)—C-245; R-241.
Grandeur of Switzerland, The, and The Indian Fisherman (Universal Special)—Mar. 9.
Great Adventure, The (5 parts) (Pathe)—R-1409; C-1412; A-1561.
Great Bradley Mystery, The (5 parts) (Sterling Pictures Corp.).
Great Sea Scandal, The (Universal-Nestor)—Feb. 4; C-868.
Guilty Man, The (Paramount)—R-1135; C-1139.
Gun Woman, The (5 parts) (Triangle)—Jan. 27; A-719; C-690; R-684.
Guns and Greasers (Greater Vitagraph-Big V)—Jan. 28.
Guy and the Geyser, The (2 parts) (Universal-L-KO)—Dec. 24; S-137; C-Vol. 34-1962.

H

Habit of Happiness, The (Hiller & Wilk).
Half Breed, The (Douglas Fairbanks Prod.-Hiller & Wilk).
Hand of Fate, The (No. 14 of Vengeance and the Woman) (2 parts) (Greater Vitagraph)—Mar. 25.
Hands Down (5 parts) (Bluebird)—Feb. 11; R-1002; C-1006; A-1141.
Hard Rock Breed, The (5 parts) (Triangle)—Mar. 10; R-1556; C-1560; A-1562.
Hash and Horrors (General Film-Jaxon).
Hawaii, Kilauea (Prizma-Stone)—R-508.
Headin' South (5 parts) (Artcraft)—Feb. 25; A-1272; R-1557; C-1559.
Hearst-Pathe News No. 101 (Pathe-International)—Dec. 9; S-140.
Hearst-Pathe News No. 102 (Pathe-International)—Dec. 16; S-140.
Hearst-Pathe News No. 103 (Pathe-International)—Dec. 16; S-282.
Hearst-Pathe News No. 1 (Pathe-International)—Dec. 23; S-422.
Hearst-Pathe News No. 2 (Pathe-International) Dec. 30.
Hearst-Pathe News No. 3 (Pathe-International)—Dec. 30; S-580.
Hearst-Pathe News No. 4 (Pathe-International)—Jan. 6; S-726.
Hearst-Pathe News No. 5 (Pathe-International)—Jan. 6; S-727.
Hearst-Pathe News No. 6 (Pathe-International)—Jan. 13.
Hearst-Pathe News No. 7 (Pathe-International)—Jan. 13; S-876.
Hearst-Pathe News No. 8 (Pathe-International)—Jan. 20; S-1014.
Hearst-Pathe News No. 9 (Pathe-International)—Jan. 20; S-1146.
Hearst-Pathe News No. 10 (Pathe-International)—Jan. 27; S-1146.
Hearst-Pathe News No. 11 (Pathe-International)—Jan. 27; S-1276.
Hearst-Pathe News No. 12 (Pathe-International)—Feb. 3.
Hearst-Pathe News No. 13 (Pathe-International)—Feb. 3; S-1276.
Hearst-Pathe News No. 14 (Pathe-International)—Feb. 10; S-1277.
Hearst-Pathe News No. 15 (Pathe-International)—Feb. 10; S-1566.
Hearst-Pathe News No. 16 (Pathe-International)—Feb. 17; S-1566.
Hearst-Pathe News No. 17 (Pathe-International)—Feb. 17; S-1712.
Hearst-Pathe News No. 18 (Pathe-International)—S-1714.
Hearst-Pathe News No. 19 (Pathe-International)—S-1876.
Hearst-Pathe News No. 20 (Pathe-International).
Hearst-Pathe News No. 21 (Pathe-International).
Hearst-Pathe News No. 22 (Pathe-International)—Mar. 10.
Hearst-Pathe News No. 23 (Pathe-International)—Mar. 10.
Hearst-Pathe News No. 24 (Pathe-International)—Mar. 17.
Hearst-Pathe News No. 25 (Pathe-International)—Mar. 17.
Hearst-Pathe News No. 26 (Pathe-International) Mar. 24.
Hearst-Pathe News No. 27 (Pathe-International) Mar. 24.
Heart of a Lion (6 parts) (Fox Standard)—Dec. 16; A-131; C-245; R-239.
Heart of Romance, The (5 parts) (Fox Special)—Feb. 3; R-1137; C-1139; A-870.
Hearts and Horses, Happy Hooligan Cartoon and My Lady's Furs (Pathe-International)—Jan. 13; C-386.
Heart's Revenge, A (5 parts) (Fox Special)—Jan. 20; A-572; R-866; C-868.
He Did and He Didn't (Hiller & Wilk-Keystone-Mack Sennett).
He Got His (Paramount-Klever)—Jan. 28; C-1006.
Heiress for a Day (5 parts) (Triangle)—Mar. 3; R-1410; C-1412; A-1412.
He Loved Her So (General Film-Essanay)—S-417; C-385.
Hell Hound of Alaska, The (5 parts) (W. H. Productions).
Hell Morgan's Girl (Bluebird).
Hell's Crater (5 parts) (Universal Special)—Jan. 14; A-717.
Hell's Hinges (5 parts) (Triangle)—Sept. 16; S-Vol. 34-300.
Hell's Hinges (Hiller & Wilk).
Hell's Riders (No. 15 of The Red Ace) (2 parts) (Universal special)—Jan. 26.
Hello Teacher (Pathe-Rolin)—Feb. 10; C-1006.
Help! Help! Police! (Christie)—C-Vol. 34-1807; R-Vol. 34-1815.
Help Wanted (Metro-Drew)—Feb. 4; R-1005; C-1006; R-1085.
Her American Husband (5 parts) (Triangle)—Jan. 27; A-722; C-690; R-684.
Her Awful Fix (Mutual-Strand)—Jan. 1; S-140; C-245.
Her Bareback Career (2 parts) (Century Comedy)—January.
Her Body in Bond (5 parts) (Bluebird Photoplays, Inc.)—Feb. 18; A-1272.
Her Bohemian Party (Triangle Komedy)—Mar. 31.
Her Boy (5 parts) (Metro)—Jan. 28; A-870; R-1003; C-1006.
Her Fatal Shot (General Film-Jaxon-Finn & Haddie).
Her Friend Brown (Mutual-Strand)—Feb. 5; C-1006.
Her Good Name (5 parts) (Sterling Pictures Corp.).
Her Second Husband (5 parts) (Mutual-Star-Goodrich)—Dec. 31; A-277; C-245; R-240.
Her Sister (5 parts) (Mutual-Star)—Dec. 24; S-Vol. 34-1998; C-99; R-93; A-411.
Here Comes the Girls (Pathe-Rolin)—Mar. 17; C-1706.
Hidden Death, The (No. 1 of The Eagle's Eye) (2 parts) (Wharton, Inc.).
Hidden Hand, The (No. 6, The Flower of Death) (2 parts) (Pathe-Astra)—Dec. 30; S-140; C-99.
Hidden Hand, The (No. 7, The Fire Trap) (2 parts) (Pathe-Astra)—Jan. 6; S-282; C-245.
Hidden Hand, The (No. 8, The Slide for Life) (2 parts) (Pathe-Astra)—Jan. 13; S-727; C-531.
Hidden Hand, The (No. 9, Jets of Flame) (2 parts) (Pathe-Astra)—Jan. 20; C-531.
Hidden Hand, The (No. 10, Cogs of Death) (2 parts) (Pathe-Astra)—Jan. 27.
Hidden Hand, The (No. 11, Trapped by Treachery) (2 parts) (Pathe-Astra)—Feb. 3; C-1006.
Hidden Hand, The (No. 12, The Eyes in the Wall) (2 parts) (Pathe-Astra)—Feb. 10; C-1139.
Hidden Hand, The (No. 13, Jaws of the Tiger, The) (2 parts) (Pathe-Astra)—Feb. 17; C-1270.
Hidden Hand, The (No. 14, The Unmasking) (2 parts) (Pathe-Astra)—Feb. 24; C-1412.
Hidden Hand, The (No. 15, The Girl of the Prophecy) (2 parts) (Pathe-Astra)—Mar. 3; C-1560.
Hidden Hands (No. 15 of the Mystery Ship) (2 parts) (Universal special)—Jan. 19.
Hidden Pearls (5 parts) (Paramount)—Feb. 18; R-1003; A-1141.
Hiding of Black Bill, The (2 parts) (General Film-Broadway Star)—S-578; R-1002; C-1006.
High Sign, The (5 parts) (Universal-Herbert Rawlinson)—Dec. 31; C-99; R-92.
Hillcrest Mystery, The (Pathe-Astra)—Mar. 24; A-1870.
Hired Man, The (2 parts) (Paramount)—Jan. 28; A-719; R-864; C-868.
His College Proxy (General Film-Selburn)—C-530.
His Day of Doom (Triangle)—Jan. 6.
His Day Out (2 parts) (King Bee Films Corp.)—Feb. 1; R-1410; C-1559.
His Double Life (2 parts) (Triangle-Keystone)—Feb. 17; C-1270.
His First False Step (2 parts) (Hiller & Wilk-Keystone-Mack Sennett).
His First Love (Metro-Drew)—C-385; R-382.
His Generosity (Metro-Drew)—Feb. 25; R-1409; C-1411.
His Golden Romance (2 parts) (Jester Comedy) (2 parts)—Mar. 15; C-689.
His Hidden Purpose (2 parts) (Paramount-Mack Sennett)—Jan. 27; R-867; C-868.
His Hidden Shame (2 parts) (Triangle-Keystone)—Mar. 3.
His Mother's Boy (5 parts) (Paramount)—Dec. 24; S-Vol. 34-2005; C-245; C-531; R-242; R-524; A-133.
His New Job (2 parts) (General Film-Chaplin).
His Nimble Twist (Triangle Komedy)—Feb. 24.
His Nine Lives (Triangle Komedy)—Feb. 10.
His Own People (5 parts) (Greater Vitagraph)—Dec. 31; A-273; C-245; R-240.
His Picture in the Papers (Hiller & Wilk).
His Punctured Reputation (2 parts) (Triangle-Keystone)—Jan. 13.
His Quaker Girl (Mutual-Strand)—Mar. 19.
His Robe of Honor (7 parts) (Paralta-Hodkinson)—Jan. 15; A-719; C-689; R-685.
His Royal Highness (5 parts) (World)—Feb. 25; R-1267; C-1271; A-1273.
His Strength of Mind (Metro-Drew)—Mar. 11.
His Smashing Career (2 parts) (Fox Sunshine)—Dec. 9.
His Wife Knew About It (Vitagraph-Drew)—Mar. 25.
His Wild Oats (2 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Hit Him Again (Pathe-Rolin)—Feb. 17.

Home-Run Ambrose (2 parts) (Universal-L-Ko)—Jan. 26; S-578; C-386.
Home Trail, The (5 parts) (Vitagraph)—Mar. 25; A-1870.
Honeymoon, The (5 parts) (Select)—Dec.
Honor Thy Name (Hiller & Wilk).
Hooded Terrors (No. 1 of House of Hate, The) (2 parts (Pathe)—Mar. 10; R-1268; C-1560.
Hopper, The (5 parts) (Triangle)—Feb. 3; R-866; C-868; A-870.
Horns and Hoofs (2 parts) (W. H. Productions).
Horse in Action, The, and French Scenic Pathe)—Feb. 10; C-868; R-960.
Hound of the Hills (Educational)—R-814.
House of Glass, The (5 parts) (Select-CKY)—Mar.; A-871; R-1555; C-1560.
House of Hate, The (No. 1, Hooded Terrors) (2 parts) (Pathe)—Mar. 10; R-1268; C-1560.
House of Hate, The (No. 2, The Tiger's Eye) (2 parts) (Pathe-Astra)—Mar. 17; C-1706.
House of Hate, The (No. 3, A Woman's Perfidy) (2 parts) (Pathe-Astra)—Mar. 24.
House of Trickery, The (No. 15 of The Mystery Ship) (2 parts) (Universal Special)—Mar. 9; C-1410.
How Canada and the Farmer Co-operate in Grain Raising (General Film-Essanay)—S-280; C-385.
How it Worked (General Film-Jaxon)—Dec. 1; C-98.
Huck and Tom (5 parts) (Paramount)—Mar. 4; A-1414; R-1558; C-1559.
Human Clay (5 parts) (Ivan Film Productions).
Humdrum Brown (6 parts) (Paralta)—Mar. 15.
Hungry Eyes (5 parts) (Bluebird)—Mar. 11; R-1557; C-1559; A-1562.
Hungry Lions in a Hospital (2 parts)(Fox-Sunshine-Lehrman)—Feb. 3; C-689.
Husband's Wife, A (2 parts) (Fox Sunshine Comedy)—Mar. 3.
Hunting Big Game in the North (Inter-Ocean)—R-1233.
Hypocrites (Sterling Pictures Corp.-Geo Loane Tucker).
Hypocrites, The (Sterling Pictures Corp.).

I

I Believe (7 parts) (Sterling Pictures Corp.-Cosmofotfilm).
I'll Fix It (Universal-Nestor)—Mar. 11.
I Love You (7 parts) (Triangle)—Jan. 13; C-386; R-379; A-571.
I'm A Man (General-Film-Judge Brown).
Imposter, The (Mutual Star)—Jan. 14; A-722; C-689; R-686.
In and Out (2 parts) (Jester Comedy Co.)—May 15.
In Bad (5 parts) (Mutual Star-American)—Jan. 21; C-530; C-689; R-526; R-685; A-719.
In Blossom Time, and Bruges Before the War (Pathe)—Jan. 20; C-531.
In Poverty's Power (No. 6 of Price of Folly) (2 parts) (Pathe-Balboa)—Feb. 24; C-1412.
In the Balance (5 parts) (Greater Vitagraph)—Dec. 17; S-Vol. 34-2003; C-Vol. 34-1961; R-Vol. 34-1954; A-273.
In the Dark (Christie Film Co.)—C-1411.
In Wrong (General Film-Jaxon-Finn & Haddie).
Indian Fisherman, The, and The Grandeur of Switzerland (Universal Special)—Mar. 9.
Inner Voice, The (5 parts) (Pathe-Russian Art)—Feb. 17; R-1135; C-1139; A-1274.
Innocent (5 parts) (Pathe)—Jan. 27; A-719; C-690; R-683.
Innocent's Progress (5 parts) (Triangle)—Mar. 24; A-1869.
Inspector's Wife, The (General Film-Jaxon).
Italy, Along the Riveria, and Watching the Flowers Bloom (Pathe)—Feb. 17; C-1139; R-1084.
It Pays to Exercise (2 parts) (Paramount-Sennett)—R-1269; C-1411.

J

Jack Spurlock, Prodigal (5 parts) (Fox)—Feb. 10; R-1137; C-1139; A-872.
Jackie's Clothes and Spirits-Katzenjammer Kids (cartoon) (Pathe-International)—Mar. 10; C-1560; R-1650.
Janitor's Fall, A (Triangle Komedy)—Mar. 24.
Japan, Kyoto, The Ancient Capital (Paramount-Burton Holmes)—Nov. 19.
Java, Drum Dancers and Salmon Fisheries of Columbia, Finley Nature Studios No. 5 (Universal Special)—Feb. 16.
Jaws of the Tiger, The (No. 13 of Hidden Hand, The) (2 parts) (Pathe-Astra)—Feb. 17; C-1270.
Jazbo Sheriff, The (General Film-Essanay Comedy).
Jerry on the Railroad (Mutual-Cub)—Aug. 9; C-530.
Jerry's Best Friend (Mutual-Cub)—Dec. 27; S-Vol. 34-1998; C-245.
Jerry's Double Cross (Mutual-Cub)—Dec. 20; S-Vol. 34-1842; C-98.
Jerry's Star Bout (Mutual-Cub)—July 19; C-1139.
Jets of Flame (No. 9 of The Hidden Hand) (2 parts) (Pathe-Astra)—Jan. 20.
Jilted Janet (5 parts) (Mutual-Star-American)—Feb. 11; R-1135; C-1139; A-1141.
Jim Grimsby's Boy (Frank Keenan Prod.-Hiller & Wilk).
Jules of the Strong Heart (5 parts) (Paramount)—Jan. 14; A-572; C-689; R-526; R-683.
Jumbles and Jokers (Greater Vitagraph-Big V)—Jan. 21.
Jumping Jacks and Jail Birds (Vitagraph-Big V Comedy)—Mar. 4.
Junkman, The (2 parts) (Pathe-Rolin)—Feb. 17; C-868.
Just a Woman (6 parts) (S & S Photoplays Co.)—C-99; R-22.

K

Kaiser, The (7 parts) (Renown Pictures Corp.)—R-1704; C-1867.
Keith of the Border (5 parts) (Triangle)—Feb. 17; R-1136; C-1139; A-1142.
Keys of the Righteous (5 parts) (Paramount)—Feb. 18; R-1137; C-1139; A-1142.
Kid Is Klever, The (5 parts) (Fox Special)—Mar. 31.
Kingdom of Love (5 parts) (Fox Special)—Dec. 23; C-245; R-242; A-131.
Kitchen Lady, The (2 parts) (Paramount-Mack Sennett)—C-689; R-526.
Knife, The (5 parts) (Select)—Mar.; A-723; R-1138; C-1139.
Knight of the Trail (2 parts) (W. H. Productions).

L

Lady Killer's Doom, A (2 parts) (Triangle-Keystone)—Mar. 3.
Lamp, The (Pathe-Rolin)—Feb. 3; C-868.
Lamb, The (Hiller & Wilk).
Lash of Destiny (5 parts) (Sterling Pictures Corp.).
Last Card, The (2 parts) (W. H. Productions).
Last Leaf, The (2 parts) (General Film-Broadway Star)—Dec.; S-Vol. 34-1675; C-245; R-243.
La Tosca (5 parts) (Famous Players-Lasky Corp.).—Mar. 25; A-1869.
Law That Failed, The (5 parts) (Sterling Pictures Corp.).
Law's Outlaw, The (5 parts) (Triangle)—Jan. 13; C-386; R-379; A-573.
Leap for Life, The (No. 10 of Vengeance and the Woman) (2 parts) (Vitagraph)—Feb. 25
Legion of Death, The (7 parts) (Metro Special)—Jan.; A-572.
Les Miserables (8 parts) (Fox-Standard)—Feb. 10; C-Vol. 34-1807; R-Vol. 34-1800; A-722.
Lest We Forget (8 parts) (Metro)—R-1004; C-1006; A-1008.
Let's Go (Pathe-Rolin—Mar. 24; R-1704; C-1867.
Liar, The (6 parts) (General Enterprises)—A-1008.
Lie That Failed, The (General Film-Essanay Comedy).
Life in the Insect World (Educational)—R-814.
Life Mask, The (5 parts) (First National-Petrova)—A-1870.
Life or Honor (5 parts) (Ivan Film Productions).
Light Within, The (First National-Petrova)—R-1267; C-1270; A-1008.
Limousine Life (5 parts) (Triangle)—Feb. 3; R-866; C-868; A-872.
Line of Death, The (No. 11 of The Mystery Ship) (2 parts) (Universal Special)—Feb. 9; C-868.
Linoleum, Making, and Cartoon Comedy (Pathe-International)—Jan. 20.
Little Ouija Work, A (Vitagraph Comedy)—Jan. 7.
Little Red Decides (5 parts) (Triangle)—Feb. 24; R-1269; C-1270; A-1274.
Loaded Dice (2 parts) (Pathe)—Feb. 10; R-1002; C-1006; A-1143.
Loaded Dice (No. 2 of Vengeance and the Woman) (2 parts) (Greater Vitagraph)—Dec. 31; R-380; C-385.
Long White Trail and Bears of The Yellowstone, Finley Nature Studies No. 3 (Universal Special)—Feb. 2.
Look Pleasant Please (Pathe-Rolin)—Mar. 10; C-1560.
Lost Express (No. 14, Unmasked) (2 parts) (Mutual-Signal)—Dec. 19; S-Vol. 34-1675; C-98.
Lost Express, The (No. 15, Return of The Lost Express) (2 parts) (Mutual-Signal)—Dec. 26; S-Vol. 34-1842; C-98.
Lost Lie, The (2 parts) (Gen. Film-Judge Willis Brown)—R-1270; C-1270.
Love Letters (5 parts) (Gen. Film-Jaxon)—Sept.; C-99; R-93.
Love Me (5 parts) (Paramount)—Mar. 18; A-1708; R-1866; C-1867.
Lunch Grabber, The (Gen. Film-Essanay Comedy).
Lure of Hate, The (No. 6 of Vengeance and The Woman) (2 parts) (Gtr. Vitagraph)—Jan. 28.
Lust of the Ages, The (Crest Pictures Corp.)—A-1144.

M

Mad Lover (6 parts) (Arrow Film Corp.)
Madame Jealousy (5 parts) (Paramount)—Jan. 20; R-1005; C-1006; A-871.
Madame Spy (5 parts) (Universal Special)—Jan. 20; C-531; R-522; A-722.
Madam Who? (7 parts) (Hodkinson-Paralta)—Jan. 1; A-277; C-98; C-245; R-96.
Madison Square Arabian Night, A (2 parts) (Gen. Film-Broadway Star)—R-1705; C-1705.
Maimed in a Hospital (Universal-Nestor)—Jan. 14; S-579; C-386.
Make Your Eyes Behave (Gen. Film-Essanay)—S-Vol. 34-1840; C-98.
Making of an American Officer (Educational)—R-664; R-814.
Making the Comic Section and Cartoon Comedy (Pathe-International)—Dec. 30.
Man Above The Law (5 parts) (Triangle)—Jan. 6; S-241; C-246; R-241; A-412.
Man Eater, The (Girls You Know Series) (Kleine-Edison-Flagg)—R-1558; C-1706.
Man's Man, A (7 parts) (Hodkinson-Paralta)—Dec. 15; A-276.
Manxman, The (8 parts) (Goldwyn-Manxman Co.)—Oct.; S-Vol. 34-916; A-136.
Many a Slip (Christie Comedy)—R-865; C-867.
Marionettes, The (Select)—Jan.; A-412; C-1139; R-1004.
Marked Deck, The (2 parts) (W. H. Productions).
Marooned (Gen. Film-Jaxon).
Marriage Bubble, The, and Unfaithful (Triangle)—Mar. 31; R-1702; C-1706.
Marriage Not, A (Triangle Komedy)—Jan. 13.
Marrying Off Dad (2 parts) (Gen. Film-Judge Brown)—R-1558; C-1559.
Martha's Vindication (Hiller & Wilk).
Mary's Boomerang (Mutual-Strand)—Dec. 26; S-Vol. 34-1998; C-99.
Masked Riders, The (No. 14 of The Mystery Ship) (2 parts) (Universal Special)—Mar. 2; C-1270.
Master Crook, The (Harry Raver).
Matinee Girl, The (Girls You Know Series) (Kleine-Edison-Flagg)—Feb. 27; C-1560; R-1704; C-1706.
Matrimonial Breaker (Triangle Komedy)—Jan. 6.
Meatless Days and Sleepless Nights (Paramount-Klever)—Jan. 14; C-531.
Meddlers and Moonshiners (Vitagraph-Big V)—Mar. 11.
Menace, The (5 parts) (Gtr. Vitagraph)—Jan. 21; A-572; C-689; R-687.
Men Who Have Made Love To Me (Kleine-Essanay)—A-722; C-530; R-525.
Midnight Trail, The (5 parts) (Mutual-Star-American)—Feb. 25; A-1415; R-1555; C-1560.
Mischief Maker, The (2 parts) (Gtr. Vitagraph-Favorite)—Feb. 18.
Miss Cinderella (Mutual-Strand)—Feb. 19; C-1411.
Miss Deception (5 parts) (Sterling Pictures Corp.)—A-871.
Missing Link, The (Hiller & Wilk).
Mister Coon (Sterling Pictures Corp.—Cartoon).
Mr. Noodle Went to a Masque Ball and Wild Foul Studies, Nurseries of Southern Oregon (No. 11 of Finley Nature Studies)—Mar. 30.
Mrs. Dane's Defense (5 parts) (Paramount)—Jan. 7; A-412; C-385; C-531; R-380; R-535.
Model Young Man, A (Gtr. Vitagraph-Favorite)—Jan. 14.
Modern Musketeer (Artcraft)—Dec. 29; C-385; R-377; A-Vol. 34-1996.
Molly Go Get 'Em (5 parts) (Mutual-Star-American)—Jan. 7; A-412; C-385; R-379.
Moment of Victory, The (2 parts) (Gen. Film-Broadway Star)—R-1270; C-1270.
Moral Law, The (5 parts) (Fox)—Feb. 17; A-1009.
Moral Suicide (7 parts) (Graphic Film Corp)—R-1863; C-1867.
Morgan's Raiders (5 parts) (Bluebird Photoplays, Inc.)—R-1138; C-1139.
Morok (7 parts) (Hesperia Films Co.)—R-866; C-868.
Mose Is Cured (Sterling Pictures Corp.-Cartoon).
Mosquito and Where Rolls the Oregon, No. 10 of Finley Nature Studies (Universal Special)—Mar. 23.
Mother (6 parts) (Gen. Enterprises-McClure)—C-98; R-94; A-1009; R-72.
Mother's Sin, A (5 parts) (Gtr. Vitagraph)—Jan. 28; A-723; R-865; C-868.
Mother's Ordeal, A (5 parts) (Sterling Pictures Corp.)
Mount Hood and The Garden Spot of the World (Universal Special)—Feb. 23.
Mountain of Devastation, The (No. 8 of Vengeance and The Woman) (2 parts) (Gtr. Vitagraph)—Feb. 4.
Mount Wilson Solar Observatory (Educational Films)—R-1084.
Movie Dummy, The (2 parts) (Pathe-Rolin)—Jan. 13; C-246; R-242.
Mud (2 parts) (Triangle-Keystone)—Mar. 17.
Mum's the Word (Christie Film Co.)—C-1411.
Mute Appeal, A (5 parts) (Sterling Pictures Corp.)
Mutual Weekly No. 156 (Mutual)—Dec. 23; S-140; C-99.
Mutual Weekly No. 1 (Mutual)—Dec. 31; S-282; C-385.
Mutual Weekly No. 2 (Mutual)—Jan. 7; S-421; C-689.

Mutual Weekly No. 3 (Mutual)—Jan. 14; S-580; C-531.
Mutual Weekly No. 4 (Mutual)—Jan. 21; S-876; C-689.
Mutual Weekly No. 5 (Mutual)—Jan. 28; C-868; S-1014.
Mutual Weekly No. 6 (Mutual)—Feb. 4; C-1006; S-1277.
Mutual Weekly No. 7 (Mutual)—Feb. 11; S-1277.
Mutual Weekly No. 8 (Mutual)—Feb. 18; S-1418.
Mutual Weekly No. 9 (Mutual)—Feb. 25; S-1565.
My Father (No. 2 of The Son of Democracy) (2 parts) (Paramount-Benjamin Chapin).
My First (No. 4 of The Son of Democracy) (2 parts) (Paramount-Benjamin Chapin)—C-1411.
My First Jury (No. 43 of The Son of Democracy)) (Chapin-Paramount).
My Four Years in Germany (My Four Years in Germany, Inc.)—R-1863; C-1867.
My Lady's Furs and Cartoon Comedy (Pathe-International)—Jan. 13; C-386.
My Mother (No. 1 of The Son of Democracy) (2 parts) (Paramount-Benjamin Chapin).
My Own United States (8 parts) (Frohman Amusement Corp.)—Jan.; C-689; R-685.
My Unmarried Wife (Bluebird)—Jan. 7; S-Vol. 34-1961; R-Vol. 34-1954; A-275.
My Wife (5 parts) (Mutual-Star-Frohman)—Feb. 18; R-1269; A-1274; C-1411.
Mystery Ship The (No. 5 The Fire God) (2 parts) (Universal Special)—Dec. 29; S-138; C-Vol. 34-1962.
Mystery Ship, The (No. 6, Treachery) (2 parts) (Universal Special)—Jan. 6; S-281; C-99.
Mystery Ship, The (No. 7, One Minute to Live) (2 parts) (Universal Special)—Jan. 12; C-246; R-421.
Mystery Ship, The (No. 8, Hidden Hands) (2 parts) (Universal Special)—Jan. 19; S-579; C-386.
Mystery Ship, The (No. 9, The Black Mask) (2 parts) (Universal Special)—Jan. 26; S-725; C-531.
Mystery Ship, The (No. 10, The Rescue) (2 parts) (Universal Special)—Feb. 2; C-690.
Mystery Ship, The (No. 11, The Line of Death) (2 parts) (Universal Special)—Feb. 9.
Mystery Ship, The (No. 12, The Rain of Fire) (2 parts) (Universal Special)—Feb. 16; C-1140.
Mystery Ship, The (No. 13, The Underground House) (2 parts) (Universal Special)—Feb. 23; C-1140.
Mystery Ship, The (No. 14, The Masked Riders) (2 parts) (Universal Special)—Mar. 2; C-1270.
Mystery Ship, The (No. 15, The House of Trickery) (2 parts) (Universal Special)—Mar. 9; C-1410.
Mystery Ship, The (No. 16, The Forced Marriage) (2 parts) (Universal Special)—Mar. 16; C-1560.
Mystery Ship, The (No. 17, The Deadly Torpedo) (2 parts) (Universal Special)—Mar. 23; C-1707.
Mystery Ship, The (No. 18, The Fight in Midair) (2 parts) (Universal Special)—Mar. 30.—C-1868.
Mystic Hour, The (6 parts) (Sterling Pictures Corp.)

N

Nan of Music Mountain (5 parts) (Paramount)—Dec. 17; S-Vol. 34-2004; C-99; R-Vol. 34-1958; A-132.
Nancy Comes Home (5 parts) (Triangle)—Mar. 24—A-1868.
Narrow Trail, The (5 parts) (Artcraft)—Oct. 15; C-98; R-Vol. 34-1959; A-137.
National Parks—Yellowstone Park—The Geysers and Buxton—Derbyshire, England (Pathe)—Mar. 3; C-1412; R-1360.
Native State (No. 7 of The Son of Democracy) (Chapin-Paramount).
Natural Law, The (Sterling Pictures Corp.)—A-1144.
Nature's Songsters (Educational-Ditmars)—R-215.
Naughty, Naughty (5 parts) (Famous Players-Lasky Corp.)—Mar. 25; A-1868.
Naulahka, The (6 parts) (Pathe)—R-1003; C-1006; A-1415.
Naval Ball Conspiracy, The (No. 2 of The Eagle's Eye) (2 parts) (Wharton, Inc.).
Nearly a Papa (Christie)—Dec. 24; S-Vol. 34-2002; C-98; R-91.
Neptune's Naughty Daughter (2 parts) (Century Comedy).
New Enemies (No. 13 of The Red Ace) (2 parts) (Universal Special)—Jan. 12.
New Love for Old (5 parts) (Universal Special)—Feb. 11; R-1002; C-1140; A-1144.
New York Luck (5 parts) (Mutual-Star-American)—Dec. 17; S-Vol. 34-1842; C-Vol. 34-1961; R-Vol. 34-1958; A-132.
Next (General Film-Essanay)—S-724; C-867.
Next Generation, The (2 parts) (Greater Vitagraph-Favorite)—Jan. 21.
Night of His Life, The (Christie Film Co.)—C-1411.
Nobody's Wife (5 parts) (Universal)—Mar. 4; A-1415; R-1556; C-1560.
No Money—No Fun (Sunshine Film-Moon-Comedy)—C-531; R-525.
Nothing But Nerve (Nestor-Universal)—Mar. 25.—C-1868.
No Surrender (No. 14 of Who Is Number One) (2 parts) (Paramount)—Jan. 28.
Nut Stuff (General Film-Essanay)—S-280.

O

Oath, The (No. 1 of Vengeance and the Woman) (2 parts) (Greater Vitagraph)—Dec. 24.
Officer and a Gentleman, An, and Unlucky Louis (Vitagraph-Favorite)—Mar. 4.
Oh, Baby (Century Comedy)—Feb. 14; C-1559.
Old Forty-Niner, The (Sterling Pictures Corp.-Cartoon).
Old Reliable and Stenographer Troubles (Vitagraph-Favorite)—Feb. 25.
On the Brink (No. 6 of Bull's Eye) (2 parts) (Universal Special)—Mar. 16; C-1560.
On the Way to the Front With the Chinese Labor (Paramount-Burton Holmes)—Mar. 4.
One Good Turn (Christie)—S-Vol. 34-1844; C-530; R-383.
One of the Department of a Great Industry (Films of Business)—R-961.
One Minute to Live (No. 7 of The Mystery Ship) (2 parts) (Universal Special)—Jan. 12.
One More American (5 parts) (Paramount)—Feb. 25; R-1269; A-1275; C-1411.
One Night (General Film-Essanay)—S-417.
One Night Stand, A (2 parts) (Pathe-Rolin)—C-1270.
Orderly, The (2 parts) (King Bee Films Corp.)—R-1410; C-1559.
Other Man, The (5 parts) (Greater Vitagraph)—Feb. 4; R-1002; C-1006; A-871.
Other Man, The (2 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Other Woman, The (5 parts) (Pathe)—Feb. 3; R-864; C-868; A-1009.
Our Little Nell (General Film-Essanay)—C-1270.
Our Little Wife (6 parts) (Goldwyn)—Feb. 10; R-1267; C-1270; A-873.
Our Mutual Motor (Mutual-Strand)—Jan.; C-530; R-528.
Our National Parks, Mesa Verda Park (Pathe)—C-1560; R-1502.
Our National Parks, Ranier Park (Pathe-Ralph Earle)—Jan. 27; C-690; R-664; R-1502.
Our National Parks, Yellowstone, Its Wonders and Oddities (Pathe-Ralph Earle)—Jan. 13.
Our Navy (12 parts) (Prizma Inc.)—C-386; R-381.
Out and In (General Film—Jaxon-Finn & Haddie).
Out West (2 parts) (Paramount-Arbuckle)—Jan. 20; R-688; C-868.
Overboard (No. 12 of The Red Ace) (2 parts) (Universal Special)—Jan. 5.
Over the Hill (5 parts) (Pathe-Astra)—Dec. 30; S-Vol. 34-2001; C-Vol. 34-1962; R-Vol. 34-1478; A-413.
Over the White Pass (Paramount-Burton Holmes)—Mar. 25.
Oyster Fisheries, Florida (Pathe)—R-960.

P

Painted Lips (5 parts) (Butterfly)—Feb. 4; R-1005; C-1140; A-1143.
Pair of Sixes, A (5 parts) (Kleine-Essanay)—April; A-1863; C-1867; A-1872.
Patriot, The (William S. Hart Prod.-Hiller & Wilk).
Paramount-Bray Pictograph No. 99 (Paramount-Bray)—R-72.
Paramount-Bray Pictograph No. 100 (Paramount-Bray)—Dec. 30; R-215.
Paramount-Bray Pictograph No. 101 (Paramount-Bray)—Jan. 6; R-363.
Paramount-Bray Pictograph No. 102)Paramount-Bray)—Jan. 12; R-507.
Paramount-Bray Pictograph No. 103 (Paramount-Bray)—R-508; R-664.
Paramount-Bray Pictograph No. 104 (Paramount-Bray—R-813; R-961.
Paramount-Bray Pictograph No. 105 (Paramount-Bray)—R-960; R-1084.
Paramount-Bray Pictograph No. 107 (Paramount-Bray)—R-1232.
Paramount-Bray Pictograph No. 108 (Paramount-Bray)—R-1360.
Paramount-Bray Pictograph No. 109 (Paramount-Bray)—R-1502; R-1651.
Paramount-Bray Pictograph No. 110 (Paramount-Bray).
Paramount-Bray Pictograph No. 111 (Paramount-Bray).
Paramount-Bray Pictograph No. 112 (Paramount-Bray).
Parentage (7 parts) (Frank J. Seng State Rights)—A-573; C-Vol. 34-1955; R-Vol. 34-1950; R-782.
Peace and Quiet (Katzenjammer Cartoon) and Making the Comic Section (Pathe-International)—Dec. 30.
Peach and a Pill, A (Mutual-Strand)—Jan. 8; S-282; C-385.
Peanuts and Politics (Greater Vitagraph-Big V)—Jan. 14.
Pearls and Girls (2 parts) (Universal-L-Ko)—Feb. 13; C-1140.
Peg o' the Sea (6 parts) (Sterling Pictures Corp.).
Pendleton Round-Up, Eighth Annual (Pathe)—Dec. 30; S-283; C-Vol. 34-1961; R-72.
Persuasive Peggy (6 parts) (Mayfair)—A-872.
Peru (Kleine-Lincoln & Parker)—C-1559; R-1650.
Pests of Our Fruit Trees and Picturesque France, Arachon (Pathe Split Reel)—Mar. 24; C-1867.
Petticoat Pilot, A (5 parts) (Paramount)—Feb. 4; R-1005; C-1006; A-872.
Phantom, The (Hiller & Wilk).
Phantom Fame (No. 1 of The Price of Folly) (2 parts) (Pathe-Balboa)—Jan. 20.
Phantom Riders (5 parts) (Universal Special)—Jan. 28; A-1010.
Physical Culture Screen Magazine No. 3 (General Film-Physical Culture)—C-867; R-960.
Picturesque Brittany (Pathe)—C-868.
Pirates, The (2 parts) (Greater Vitagraph-Favorite)—Feb. 4.
Playwright's Wrong, A (Keystone Comedy)—Mar. 31.
Plot Against the Fleet (No. 3 of The Eagle's Eye) (2 parts) (Wharton, Inc.).
Plunge of Destruction (No. 5 of Vengeance and the Woman) (2 parts) (Greater Vitagraph)—Jan. 21.
Policy and Pie (Katzenjammer Cartoon) and For Desert (Pathe-International)—Feb. 3.
Powers That Prey (5 parts) Mutual-Star-American)—Mar. 4; A-1561.
Preacher's Son, The (2 parts) (General Film-Judge Brown)—R-1705; C-1705.
President's Answer, A (No. 5 of The Son of Democracy) (2 parts) (Paramount-Benjamin Chapin)—C-1411.
Price Mark, The (5 parts) (Paramount)—C-Vol. 34-881; R-Vol. 34-875.
Price of a Good Time, The (Jewel Productions, Inc.)—A-413; C-Vol. 34-1191; R-Vol. 34-1184.
Price of Folly, The (No. 1, Phantom Fame) (2 parts) (Pathe-Balboa)—Jan. 20; C-531; R-523.
Price of Folly, The (No. 2, Counterfeit Clues) (2 parts) (Pathe-Balboa)—Jan. 27; C-690.
Price of Folly, The (No. 3, The Catspaw) (2 parts) (Pathe-Balboa)—Feb. 3; C-1006.
Price of Folly, The (No. 4, The Sin of Innocence) (2 parts) (Pathe-Balboa)—Feb. 10.
Price of Folly, The (No. 5, Sold for Gold) (2 parts) (Pathe-Balboa)—Feb. 17; C-1270.
Price of Folly, The (No. 6, In Poverty's Power) (2 parts) (Pathe-Balboa)—Feb. 24; C-1412.
Price of Folly, The (No. 7, The Rebound) (2 parts) (Pathe-Balboa)—Mar. 3; C-1560.
Price of Folly, The (No. 8, Shifting Sands) (2 parts) (Pathe-Balboa)—Mar. 10; C-1706.
Price of His Head, The (Triangle)—Jan. 20.
Pride and the Devil (6 parts) (Sterling Pictures Corp.).
Pride of New York, The (5 parts) (Fox)—Dec. 9; S-Vol. 34-1847; C-98; R-90; A-131.
Primal Lure, The (Hiller & Wilk).
Prunella (5 parts) (Paramount)—Mar. 18; A-1707.
Public Defender, The (Renowned Pictures).

R

Rain of Fire, The (No. 12 of The Mystery Ship) (2 parts) (Universal Special)—Feb. 16; C-1140.
Rambles With a Naturalist and Don't Be a Slackwer, Finley Nature Studies No. 7 (Universal Special)—Mar. 2.
Ramona (Arrow Film Corp.-Clune).
Rathskeller and the Rose, The (2 parts) (General Film-Broadway Star)—R-1866; C-1867.
Real Folks (5 parts) (Triangle)—Feb. 10; R-1004; C-1139; A-873.
Rebellion (2 parts) (General Film-Judge Brown).
Rebound, The (No. 7 of The Price of Folly) (2 parts) (Pathe-Balboa)—Mar. 3; C-1560.
Recruit, The (2 parts) (Jester Comedy)—Feb. 15; C-689.
Red Ace, The (No. 11, The Burning Span) (2 parts) (Universal Special)—Dec. 29; S-138; C-Vol. 34-1962.
Red Ace, The (No. 12, Overboard) (2 parts) (Universal Special)—Jan. 5; S-281; C-99.
Red Ace, The (No. 13, New Enemies) (2 parts) (Universal Special)—Jan. 12; S-421; C-246.
Red Ace, The (No. 14, The Fugitives) (2 parts) (Universal Special)—Jan. 19; S-579; C-386.
Red Ace, The (No. 15, Hell's Riders) (2 parts) (Universal Special)—Jan. 26; S-725; C-531.
Red Ace, The (No. 16, Virginia's Triumph) (2 parts) (Universal Special)—Feb. 2; C-690.
Red, White and Blue Blood (5 parts) (Metro)—Dec. 24; A-275; C-245; R-243.
Rescue, The (No. 10 of The Mystery Ship) 2 parts) (Universal Special)—Feb. 2.
Revelation (7 parts) (Metro Special)—Jan.; A-723; R-1408; C-1411.
Revenge (5 parts) Metro)—Feb. 25; A-1275; R-1559; C-1560.
Rheumatics, Katzenjammer Cartoon and From Forest to Ship (Pathe-International)—Jan. 27.
Ridge Roamers, The (Educational-Bruce)—R-960.
Riding Wild (No. 7 of The Bull's Eye) (2 parts) (Universal Special)—Mar. 23; C-1707.
Riggie Mixes In (Douglas Fairbanks Prod.-Hiller & Wilk).

Rimrock Jones (5 parts) (Paramount)—Jan. 21; A-577; C-690; R-686.
Rocamadour And The Valley of Lot (Pathe)—C-868.
Rogue, The (2 parts) (King Bee Films Corp.)—Feb. 15; R-1410; C-1559.
Rogue, The (2 parts) (King Bee)—Mar. 1.
Romance of Rails and Power (Gen. Film-Essanay)—S-724.
Romance of the Underworld, A (Frank A. Keeney).
Romance of the Underworld, A (6 parts) (Keeney Pictures Corp.).
Rooms and Rumors (Gtr. Vitagraph-Big V Comedy)—Feb. 25.
Rose of The World (5 parts) (Artcraft)—Jan. 7; A-413; C-530; R-524.
Rosie O'Grady (5 parts) (Sterling Pictures Corp.)
Rough Lover, The (5 parts) (Bluebird Photoplays, Inc.)—Feb. 25; A-1274; R-1409; C-1411.
Round Up, The (No. 15 of Who Is Number One?) (2 parts) (Paramount)—Feb. 4; C-1411.
Rub-A-Dub-Dub Katzenjammer Cartoon, and Making Linoleum (Pathe-International)—Jan. 20.
Ruggles of Red Gap (5 parts) (Kleine-Essanay)—Feb. 25; A-1275; R-1408; C-1411.
Runaway Romany (5 parts) (Pathe-Ardsley)—Dec. 23; S-Vol. 34-2001; C-Vol. 34-1961; R-Vol. 34-1954; A-274.

S

Sacrifice of Kathleen, The (2 parts) (Gtr. Vitagraph-Favorite)—Feb. 11.
Sadie Goes to Heaven (5 parts) (Kleine-Perfection-Essanay)—Dec. 24; S-Vol. 34-1844; C-98; R-96; A-Vol. 34-1995.
Safe Danger, A (2 parts) (Triangle-Keystone)—Mar. 24.
Safe Disaster, A (Triangle Komedy)—Feb. 3.
Salmon Fisheries of Columbia and Drum Dancers of Java, Finley Nature Studies No. 5 (Universal Special)—Feb. 16; R-960.
Sands of Doom (No. 13 of Vengeance and the Woman) (2 parts) (Greater Vitagraph)—Mar. 18.
Saved by Wireless (2 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Scarlet Car, The (5 parts) (Bluebird)—Dec. 24; C-Vol. 34-1648; R-Vol. 34-1643; A-275.
Scholar, The (2 parts) (King Bee)—Mar. 15.
Schools and Schools (2 parts) (Gen. Film-Broadway Star)—R-1705; C-1705.
Screen Fan, The (Girls You Know Series) (2 parts) (Kleine-Edison-Flagg)—Jan. 2.
Screen Telegram No. 1 (Mutual)—Mar. 3; C-1560.
Screen Telegram No. 2 (Mutual)—Mar. 6; S-1714.
Screen Telegram No. 3 (Mutual)—Mar. 10; S-1714.
Screen Telegram No. 4 (Mutual)—Mar. 13; C-1867.
Screen Telegram No. 5 (Mutual)—Mar. 15.
Screen Telegram No. 6 (Mutual)—Mar. 20.
Screen Telegram No. 7 (Mutual)—Mar. 24.
Screen Telegram No. 8 (Mutual)—Mar. 27.
Screen Telegram No. 9 (Mutual)—Mar. 31.
Scrub Lady, The (2 parts) (Goldwyn-Marie Dressler).
Sea Panther, The (5 parts) (Triangle)—Mar. 10; A-1563; R-1702; C-1706.
Sea Serpent's Desire, A (2 parts) (Triangle-Keystone)—Feb. 3.
Seeking An Oversoul (Vitagraph Comedy)—Jan. 14.
Self Made Lady, A (2 parts) (Fox Sunshine Comedy)—Mar. 24.
Seven Swans (5 parts) (Paramount)—Dec. 31; A-413; C-245; R-239.
Shadowing Henry (Metro-Drew)—Dec. 31; C-385; R-382.
Shadows of Her Pest (2 parts) (Fox-Sunshine)—Jan. 6.
Shame (General Film-Duplex Films Inc.).
She Did Her Bit (2 parts) (Century Comedy)—Dec. 30; C-1559.
She Didn't Do It (Triangle Komedy)—Mar. 10.
She Was a Dangerous Girl (Sterling Pictures Corp.-Cartoon).
Shell Game, The (5 parts) (Metro)—Mar. 4; A-1416; R-1704; C-1706.
Sheriff Nell's Tussle (2 parts) (Paramount-Mack Sennett)—Feb. 10; C-1559.
Sherlock Ambrose (2 parts) (L-Ko-Universal)—Mar. 27; C-1868.
Sherman Was Right (Gen. Film-Jaxon)—C-1705
Shifting Sands (No. 8 of Price of Folly (2 parts) (Pathe-Balboa)—Mar. 10; C-1706.
Ship, Oy, Oy (Universal-Nestor)—Feb. 18.
Shirley Kaye (5 parts) (Select)—Dec.
Shoes That Danced, The (5 parts) (Triangle)—Mar. 3; R-1410; C-1412; A-1416.
Show Down, The (No. 12 of Who Is Number One?) (2 parts) (Paramount)—Jan. 14.
Shuttle, The (5 parts) (Select Pictures)—Mar.; R-1410; A-873; C-1560.
Sign Invisible, The (First National Exhibitors)—A-1275; R-1555; C-1559.
Signalling Cipher, The (No. 4 of Vengeance and The Woman (2 parts) (Gtr. Vitagraph)—Jan. 14.
Silent Stranger, The (2 parts) (W. H. Productions).
Sins of Ambition (7 parts) (Ivan Film Productions)—A-274; C-98; R-85.
Sin of Innocence, The (No. 4 of The Price of Folly) (2 parts) (Pathe-Balboa)—Feb. 10.
Six Shooter Andy (5 parts) (Fox Special)—Feb. 24; A-1273.
Slave, The (2 parts) (King Bee Films Corp.)—Jan. 1; S-Vol. 34-1844; C-385; R-382.
Sleuths and Surprises (Gtr. Vitagraph)—Jan. 7.
Slick and Tricky (Sterling Pictures Corp.-Cartoon).
Slide For Life, The (No. 8 of The Hidden Hand) (2 parts) (Pathe-Astra)—Jan. 13.
Slippery Slim and the Fortune Teller (General Film-Essanay).
Slippery Slim and the Green Eyed Monster (General Film-Essanay).
Slippery Slim and His Tombstone (eGneral Film-Essanay).
Slippery Slim and the Impersonator (General Film-Essanay).
Small Town Bully ,The (Mack Sennett-Keystone—W. H. Productions).
Smashed in The Career (2 parts) (Fox-Sunshine)—Dec. 9; C-98; R-95.
Smashing The Plot (Gen. Film-Sparkle)—Dec.; S-137; C-98.
Snail, The (Select)—Jan.
Snakeville Fire Brigade, The (General Film-Essanay).
Snakeville's Sleuth (General Film-Essanay).
Snow Cure, The (2 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Social Secretary, The (Norma Talmadge Prod.-Hiller & Wilk).
Social Shock Absorber, A (Triangle Comedy)—Mar. 15.
Sold For Gold (No. 5 of The Price of Folly) (2 parts) (Pathe-Balboa)—Feb. 17; C-1270.
Somebdy's Widow (Mutual-Strand)—Jan. 29; C-1006.
Some Professor (Famous Players-Lasky-Klever)—Feb. 25; C-1411.
Son of A Gun (2 parts) (Fox-Sunshine)—Jan. 20; C-530.
Son of Democracy, The (No. 1, My Mother) (2 parts) (Paramount-Benjamin Chapin).
Son of Democracy, The (No. 2, My Father) (2 parts) (Paramount,Benjamin Chapin.
Son of Democracy, The (No. 3, Call to Arms) (2 parts) (Paramount-Benjamin Chapin)—R-1269; C-1270.
Son of Democracy, The (No. 4, My First Jury) (2 parts) (Paramount-Chapin)—C-1411.
Son of Democracy, The (No. 5, A President's Answer) (2 parts) (Paramount-Benjamin Chapin)—C-1411.
Son of Democracy, The (No. 6), Tender Memories) (2 parts) (Paramount-Chapin)—C. 1706.
Son of Democracy, The (No. 7, Native State) (2 parts) (Paramount-Chapin).
Song and the Sergeant, The (2 parts) (Gen. Film-Broadway Star)—R-1866.
Song of Songs, The (5 parts) (Artcraft)—Feb. 11; A-873; C-1139; R-1135.
Song of the Soldier (Plimpton Epic Pictures, Inc.)—S-422.
Song of the Soul, The (5 parts) (Vitagraph)—Mar. 4; A-1418; R-1557; C-1559.
Sonny Jim in Search of a Mother (Gtr. Vitagraph-Favorite)—Feb. 18.
Soul in Trust, A (5 parts) (Triangle)—Feb. 24; A-1273; R-1556; C-1560.
Soup and Fish Ball, The (Gen. Film-Broadway Star)—C-1006.
Special Today (Metro-Drew)—Mar. 18; R-1705; C-1706.
Spirit of Merry Christmas, The (Metro-Drew)—Dec. 15; C-385; R-382.
Spirit of '17 (5 parts) (Paramount)—Jan. 14; A-576; C-689; R-687.
Spirits-Katzenjammer Kids (Cartoon) and Jackie's Clothes (Pathe-International)—Mar. 10; C-1560.
Splendid Sinner, The (6 parts) (Goldwyn)—Mar. 24.
Spoiled Girl, The (Girls You Know Series) (Kleine-Edison-Flagg)—Mar. 13.
Spurs of Sybil, The (5 parts) (World)—Mar. 4; R-1409; C-1560; A-1708.
Square Deal (2 parts) (W. H. Productions).
Stella Maris (Artcraft)—Jan. 21; A-723; R-864; C-867.
Stenographer Troubles (Vitagraph-Favorite)—Feb. 25.
Step Lively (Pathe-Rolin)—Dec. 30.
Stepping Stones (Hiller & Wilk).
Still in the Ring (No. 4 of The Bull's Eye) (2 parts) (Universal Special)—Mar. 2; C-1271.
Stolen Honor (5 parts) (Fox)—Jan. 6; A-416; C-530; R-523.
Stolen Hours (5 parts) (World)—Jan. 7; A-416; C-246; R-239.
Straight Crook, A (Triangle Komedy)—Jan 13.
Stranger, The (2 parts) (King Bee Films Corp.)—Jan. 15; R-1410; C-1559.
Stripes and Stumbles (Vitagraph-Big V)—Mar. 25.
Strong Way, The (5 parts) (World)—Jan. 14; C-386; R-381; A-576.
Struck Down (No. 9 of Who Is Number One?) (2 parts) (Paramount)—Dec. 24.
Struggle Everlasting, The (7 parts) (High Class Film Corp.)—C-99; R-92.
Studio Girl, The (5 parts) (Select)—Jan.; R-866; C-868.
Submarine Pirate, The (4 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Summer Day in Skaguay, A (Paramount-Burton Holmes)—Mar. 18.
Sunshine Nan (5 parts) (Paramount)—Mar. 11; A-1562; R-1702; C-1706.
Superstitious Girl, The (Girls You Know Series) (2 parts) (Kleine-Essanay-Edison-Flagg)—Jan. 30; R-865; C-868.
Surprising Husband (Vitagraph Comedy)—Feb. 4.
Sweets of the Sour (Vitagraph Comedy)—Feb. 18.
Swing of Death, The (No. 5 of The Bulls' Eye) (2 parts) (Universal-Special)—Mar. 9; C-1410.

T

Tad's Swimming Hole (2 parts) (Gen. Film-Judge Brown)—R-1558; C-1705.
Taming Target Center (2 parts) (Paramount-Mack Sennett)—Dec. 30; S-283; C-99; R-94.
Tarzan of the Apes (National Film Corp.)—R-1002; C-1006.
Telegraphic Tangle, A (Vitagraph-Drew)—Mar. 18.
Telephones and Troubles (Gtr. Vitagraph-Big V)—Feb. 4.
Tell Tale Shirt, A (2 parts) (Triangle-Keystone)—Feb. 24.
Temporary City, A, and Too Many Cooks-Katzenjammer Kids-Cartoon (Pathe-International)—Mar. 3.
Tender Memories (No. 6 of The Son of Democracy) (2 parts) (Paramount-Benjamin Chapin)—C-1706.
Thais (Goldwyn)—Dec. 29; C-385; R-377; A-Vol. 34-1997.
Their Anniversary Feast (Vitagraph Comedy)—Jan. 28.
Their First Love (Metro-Drew)—Jan. 21.
Their First Quarrel (Vitagraph-Drew)—Mar. 11.
Their Godson (Vitagraph Comedy)—Feb. 25.
Their Indian Uncle (Triangle Comedy)—Jan. 20.
Their Little Kid (Mutual-Strand)—Jan. 22; S-579; C-689.
Their Model Career (Gen. Film-Jaxon)—Dec. 1; C.-98.
Their Mutual Motor (Metro-Drew)—Jan. 7.
Their Undercover Capers (Triangle Komedy)—Feb. 17.
Thief or Angel? (2 parts) (General Film-Judge Brown)—R-1866; C-1867.
Thieves' Gold (5 parts) (Universal)—Mar. 18; A-1709; R-1864; C-1868.
Thing's The Play, The (2 parts) (General Film-Broadway Star)—S-724; R-1137; C-1138.
Thing We Love, The (5 parts) (Paramount)—Feb. 11; A-1010.
Think It Over (Sterling Pictures Corp.)—A-874.
Thirty Days (Christie)—Dec. 17; S-Vol. 34-2001; C-98; R-91.
Thoroughbred, The (Frank Keenan Prod.-Hiller & Wilks).
Those Athletic Girls (Famous Players-Lasky Corp.)—R-1793; C-1706; C-1867.
Those Who Pay (7 parts) (U. S. Exhibitors' Booking Corp.)—C-Vol. 34-1808; R-Vol. 34-1805; A-573.
Three Times and Out (Mutual-Strand)—Feb. 12; C-1411.
Throwing the Bull (Educational-Bruce)—R-960.
Thunderer of the Waters, The (Reiben Film Corp.)—R-1650.
Tiger's Eye, The (No. 2 of The House of Hate) (2 parts) (Pathe-Astra)—Mar. 17; C-1706.
Tip, The (Pathe-Rolin)—Jan. 6; C-246.
To-Day (7 parts) (Arrow Film Corp.).
Tom Sawyer (5 parts) (Paramount) R-72.
Too Many Cooks, Katzenjammer Kids, Cartoon & A Temporary City (Pathe-International)—Mar. 3.
Too Many Husbands (Triangle Komedy)—Jan. 27.
Torpedo Pirates (2 parts) (Universal-L-Ko)—Jan. 9; S-418; C-246.
Tough Knight, A—General Film-Essanay).
Tough Turkey Trot, A (Triangle Komedy)—Nov. 25.
Trail to the Sky, The (Educational-Bruce)—R-813.
Tramp, The (2 parts) (General Film-Essanay-Chaplin)—C-1705.
Tramps and Traitors (Vitagraph-Big V)—Mar. 18.
Trap, The (2 parts) (Greater Vitagraph-Favorite)—Jan. 7.
Trapped by Treachery (No. 11 of The Hidden Hand) (2 parts) (Pathe)—Feb. 3; C-1006.
Treachery (No. 6 of The Mystery Ship) (2 parts) (Universal Special)—Jan. 5.
Treasure Island (6 parts) (Fox Special)—Jan. 27; A-1009.
Trimmed Lamp, The (2 parts) (General Film-Broadway Star)—R-1558; C-1559.
Triumph of Venus, The (6 parts) (Victory Film Co.)—R-1556; C-1560.
Troublemakers, The (7 parts) (Fox Standard)—Jan. 27; S-Vol. 34-2002; C-Vol. 34-1341; R-Vol. 34-1333; A-131.

Trout, Angling for Steel Head (Prizma-Stone)—R-507.
Turn of a Card, The (7 parts) (Paralta Plays, Inc.)—R-1138; C-1139; A-1418.
Turtles of All Kinds (Educational-Ditmars)—R-1360.
Two Gun Man in the Bargain (6 parts) W. H. Productions).

U

Unbeliever, The (5 parts) (Kleine-Edison)—Feb. 11; R-1267; C-1270; A-875.
Under Suspicion (5 parts) (Metro)—Feb. 4; R-1138; C-1411; A-874.
Under the Daisies (2 parts) (Gtr. Vitagraph-Favorite)—Jan. 14.
Under the Influence (Metro-Drew)—Jan. 28; R-867; C-1006.
Underground House, The (No. 13 of The Mystery Ship) (2 parts) (Universal-Special)—Feb. 23; C-1140.
Uneasy Money (5 parts) (Kleine-Essanay Special)—Jan. 1; C-Vol. 34-1961; R-Vol. 34-1955; A-277.
Unfaithful (2 parts) and The Marriage Bubble (3 parts) (Triangle Split Feature)—Mar. 31; R-1702; C-1706.
Universal Current Events No. 32 (Universal)—Dec. 22; C-99.
Universal Current Events No. 33 (Universal)—Dec. 29; S-281; C-246.
Universal Current Events No. 34 (Universal)—Jan. 5; S-420; C-386.
Universal Current Events No. 35 (Universal)—Jan. 12; S-579; C-531.
Universal Current Events No. 36 (Universal)—Jan. 19; S-726; C-690.
Universal Current Events No. 37 (Universal)—Jan. 26; S-726; C-1139.
Universal Current Events No. 38 (Universal)—Feb. 2; C-868; S-1146.
Universal Current Events No. 39 (Universal)—Feb. 9.
Universal Current Events No. 40 (Universal)—Feb. 16; C-1270; S-1712.
Universal Current Events No. 41 (Universal)—Feb. 23; C-1412; S-1564.
Universal Current Events No. 42 (Universal)—March 2; C-1560; S-1565; R-1504
Universal Current Events No. 43 (Universal)—March 9; C-1867.
Universal Current Events No. 44 (Universal)—March 16; C-1868.
Universal Current Events No. 45 (Universal)—Mar. 23.
Universal Current Events No. 46 (Universal)—Mar. 30.
Universal Screen Magazine No. 50 (Universal)—Dec. 22; S-Vol. 34-1999; S-138.
Universal Screen Magazine No. 51 (Universal)—Dec. 29; S-Vol. 34-1999; S-138.
Universal Screen Magazine No. 52 (Universal)—Jan. 5; S-138; R-Vol. 34-1937.
Universal Screen Magazine No. 53 (Universal)—Jan. 12; S-281; R-72.
Universal Screen Magazine No. 54 (Universal)—Jan. 19; S-579; R-215.
Universal Screen Magazine No. 55 (Universal)—Jan. 26; S-725; R-363; R-509.
Universal Screen Magazine No. 56 (Universal)—Feb. 2; S-1014; R-507; R-665.
Universal Screen Magazine No. 57 (Universal)—Feb. 9; S-1014; R-665; R-813.
Universal Screen Magazine No. 58 (Universal)—Feb. 16; R-1084; R-1232.
Universal Screen Magazine No. 59 (Universal)—Feb. 23.
Universal Screen Magazine No. 60 (Universal)—Mar. 2; S-1714; R-960; R-1360.
Universal Screen Magazine No. 61 (Universal)—March 9; S-1714; R-1502.
Universal Screen Magazine No. 62 (Universal)—March 16; R-1650.
Universal Screen Magazine No. 63 (Universal)—Mar. 23.
Universal Screen Magazine No. 64 (Universal)—Mar. 30.
Unknown, The (Sterling Pictures Corp.).
Unknown 274 (5 parts) (Fox)—Dec. 29; C-98; R-91; A-Vol. 34-1997.
Unlucky Louis and an Officer and a Gentleman (Vitagraph-Favorite)—March 4.
Unmarried Look, The (Metro-Drew)—Dec. 24; C-98; R-97.
Unmasking, The (No. 14 of The Hidden Hand) (2 parts) (Pathe-Astra)—Feb. 24; C-1412.
Unofficial Maneuver, The (Gen. Film-Jaxon).
Unscaled Peak, The (No. 3 of Vengeance and the Woman) (2 parts) (Gtr. Vitagraph)—Jan. 7.
Until They Get Me (5 parts) (Triangle)—Dec. 23; C-Vol. 34-1808; R-Vol. 34-1804; A-132.
Up in the Air (Mutual-Strand)—Feb. 26; C-1560.
Up She Goes (Strand-Mutual)—Mar. 26.
U. S. Navy (Lyman H. Howe Pictures Co.).

V

Vamping the Vamp (Universal-Nestor)—Jan. 28; C-690.
Vengeance and the Woman (No. 1, The Oath) 2 parts) (Gtr. Vitagraph)—Dec. 24; C-385; R-380.
Vengeance and the Woman (No. 2, Loaded Dice) (2 parts) (Gtr. Vitagraph)—Dec. 31; C-385; R-380.
Vengeance and the Woman (No. 3, The Unscaled Peak) (2 parts) (Gtr. Vitagraph)—Jan. 7; C-385; R-380.
Vengeance and the Woman (No. 4, The Signaling Cipher) (2 parts) (Gtr. Vitagraph)—Jan. 14; C-385; R-380.
Vengeance and the Woman (No. 5, Plunge of Destruction) (2 parts) (Gtr. Vitagraph)—Jan. 21; C-530; R-1138.
Vengeance and the Woman (No. 6, The Lure of Hate) (2 parts) Gtr. Vitagraph)—Jan. 28; R-1138.
Vengeance and the Woman (No. 7, The Wolf Trap) (2 parts) (Gtr. Vitagraph)—Feb. 4; R-1138.
Vengeance and the Woman (No. 8, The Mountain of Devastation) (2 parts) (Gtr. Vitagraph)—Feb. 4; R-1138.
Vengeance and the Woman (No. 9, Buried Alive) (2 parts) (Gtr. Vitagraph)—Feb. 18; R-1138.
Vengeance and the Woman (No. 10, The Leap for Life) (2 parts) (Gtr. Vitagraph)—Feb. 25.
Vengeance and the Woman (No. 11, Cavern of Terror, The (2 parts) (Gtr. Vitagraph)—March 4; C-1411.
Vengeance and the Woman (No. 12, Desperate Chance, A) (2 parts) (Gtr. Vtiagraph)—March 11; C-1559.
Vengeance and the Woman (No. 13, Sands of Doom) (2 parts) (Greater Vitagraph)—Mar. 18.
Vengeance and the Woman (No. 14, The Hand of Fate) (2 parts) (Greater Vitagraph)—Mar. 25.
Vengeance Is Mine (5 parts) (Pathe)—Dec. 16; C-Vol. 34-1808; R-Vol. 34-1645; A-274.
Village Scandal (2 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Virginia's Triumph (No. 16 of The Red Ace) (2 parts) (Universal-Special)—Feb. 2.
Volunteer, The (5 parts) (World)—Dec. 24; C-Vol. 34-1962; R-Vol. 34-1956; A-131.
Vortex, The (5 parts) (Triangle)—Mar. 31.

W

Wages No Object (Metro-Drew)—Dec. 10; C-98; R-Vol. 34-1960.
Waiters' Ball (2 parts) (Hiller & Wilk-Keystone-Mack Sennett).
Waltzing Around (Mutual-Strand)—March 5.
Wanted—A Mother (5 parts) (World)—March 18; R-1701; C-1707; A-1872.
War Bibles, and Cartoon Comedy (Pathe-International)—Jan. 6; C-245; R-363.
Warrior, The (Gen. Enterprises)—A-1011.
Wasp, The (5 parts) (World)—March 11; R-1557; C-1560; A-1709.
Watch Your Neighbor (2 parts) (Paramount-Mack Sennett)—Feb. 3; R-1003; C-1006.
Watch Your Step (Universal-Nestor)—Feb. 25; C-1270.
Way Out, The (5 parts) (World)—Mar. 25; R-1864; C-1868; A-1872.
Weaver of Dreams (5 parts) (Metro)—Feb. 18; A-1143; R-1409; C-1411.
Wedding Bells and Lunatics (Gen. Film-Selburn)—C-245; A-254.
What Occurred on the Beach (Gen. Film-Jaxon).
What Will Happen Next? (Gen. Film-Jaxon).
When Macbeth Came to Snakeville (General Film-Essanay).
When a Man's Married (Metro-Drew)—March 25; R-1866.
When Men Are Tempted (5 parts) (Gtr. Vitagraph)—Dec. 24; S-273; C-98; R-94.
When You and I Are Young (5 parts) (Sterling Pictures Corp.)—A-1010.
Where the Clouds Come From (Educational-Bruce)—R-1083.
Which Was Lucky? (Gen. Film-Jaxon).
Whims of Society (5 parts) (World)—Feb. 11; R-1136; C-1140; A-1011.
Whispering Chorus, The (5 parts) (Artcraft)—Mar. 25; A-1869.
White Water and Windy Willie (Educational-Bruce)—R-1083.
Who Is Number One? (No. 11, The Rail Raiders) (2 parts) (Paramount)—Jan. 7.
Who Is Number One? (No. 12, The Show Down) 2 parts) (Paramount)—Jan. 14.
Who Is Number One? (No. 13, Cornered) (2 parts) (Paramount)—Jan. 21.
Who Is Number One (No. 14, No Surrender) (2 parts) (Paramount)—Jan. 28; C-1006.
Who Is Number One? (No. 15, The Round Up) (2 parts) (Paramount)—Feb. 4; C-1411.
Who Loved Him Best? (5 parts) (Mutual Star-Goodrich)—Feb. 4; R-1005; C-1006; A-1011.
Who's to Blame? (Universal-Nestor)—Jan. 23; S-725; C-531.
Why Henry Left Home (Metro-Drew)—Jan. 14; C-689; R-687.
Why the Bolsheviki (Export & Import Film Co.).
Widow's Might, The (5 parts) (Paramount)—Jan. 28; A-723; R-864; C-868.
Wife He Bought, The (5 parts) (Bluebird)—Feb. 4; R-1003; C-1006; A-875.
Wild Algy of Picadilly (Gen. Film-Essanay Comedy)—C-1559.
Wild Fowl Nurseries of Southern Oregon and Mr. Noodle Went to a Masque Ball (No. 11 of Finley Nature Studies) (Universal)—R-1651.
Wild Strain, The (5 parts) (Gtr. Vitagraph)—Jan. 14; A-416; C-530; R-523.
Wild Women (5 parts) (Universal-Special)—Feb. 25; A-1273; R-1409; C-1412.
Wild Youth (5 parts) (Paramount)—March 18; A-1708; R-1864; C-1867.
Winding Trail, The (5 parts) (Metro)—Jan. 14; A-416; C-689; R-684.
Wine Girl, The (5 parts) (Bluebird Photoplays, Inc.)—Mar. 25; R-1865; C-1867; A-1876.
Wings of a Moth, The (Gtr. Vitagraph-Favorite)—Feb. 4.
Within the Cup (7 parts) (W. W. Hodkinson Corp.-Paralta)—March 1; R-1702; C-1706; A-1874.
Without Honor (5 parts) (Triangle)—Dec. 23; C-Vol. 34-1962; R-Vol. 34-1956; A-133.
Wives and Worries (Triangle Komedy)—March 10.
Wolf and His Mate, The (5 parts) (Universal-Special)—Jan. 7; A-577.
Wolf Trap, The (No. 7 of Vengeance and the Woman) (2 parts) (Gtr. Vitagraph)—Feb. 4.
Wolves of the Rail (5 parts) (Artcraft)—Jan. 14; A-573; C-530; R-529; C-867.
Woman, A (2 parts) (Gen. Film-Essanay-Chaplin)—C-1705.
Woman and the Law (5 parts) (Fox-Special)—March 17; R-1701; C-1706; A-1709.
Woman and the Law (7 parts) (Fox Special)—Mar. 17; R-1701; C-1706; A-1709.
Woman and Wife (5 parts) (Select)—Jan.; A-573; C-531; R-529.
Woman Between Friends, The (5 parts) (Gtr. Vitagraph)—Feb. 11; R-1136; C-1139; A-1012.
Woman Eternal, The (7 parts) (Advanced M. P. Corp.).
Woman's Perfidy, A (No. 3 of The House of Hate) (2 parts) (Pathe-Astra)—Mar. 24; C-1867.
Wooing of Princess Pat, The (5 parts) (Vitagraph)—Feb. 18; R-1267; C-1270; A-1012.
World for Sale, The (5 parts) (Paramount)—Jan. 21; A-576.
World of Dreams, A (Educational-Bruce)—R-215.
World Today in Motion Pictures (Community M. P. Bureau)—R-664.
Wrong Flat, The (2 parts) (Jester Comedy Co.)—May.
Wronged by Mistake (2 parts) (Triangle-Keystone)—Feb. 10.

Y

Yellowstone Park, Its Wonders and Oddities (Pathe-Ralph Earle)—Jan. 13; C-384.
Yellowstone Park, The Geysers, and Flower of the Orient, Finley Nature Studies No. 9 (Universal-Special)—March 16.
Yellowstone National Park (Rothacker)—R-1650.

Z

Zeppelin's Last Raid, The (5 parts) (U. S. Exhibitors' Booking Corp)—C-Vol. 34-1192; R-Vol. 34-1185; A-576.
Zippy Buys a Pet Pup (Sterling Pictures Corp.-Cartoon).
Zippy the Fireman (Sterling Pictures Corp.).
Zippy in a Sanitarium (Sterling Pictures Corp.-Cartoon).
Zippy's Insurance (Sterling Pictures Corp.-Cartoon).
Zippy's Pets (Sterling Pictures Corp).
Zongar (Physical Culture Photoplays)—C-868; R-688.

RICHARDSON'S
MOTION PICTURE
HAND BOOK
FOR MANAGERS and OPERATORS

Published by

THE MOVING PICTURE WORLD

A carefully prepared guide to perfect projection.

An invaluable help to every individual in the trade who has to do with the mechanical handling of motion picture film or the management of a moving picture theatre.

Over 680 Pages of Text. Illustrations include detail diagrams of the leading makes of projection machines.

Substantially Bound in Red Cloth, $4.00

Sent Postpaid on Receipt of Price by

MOVING PICTURE WORLD

516 Fifth Ave. New York City | 917 Schiller Bldg. Chicago, Ill. | Wright & Callender Bldg. Los Angeles, Cal.

SPEER

THE CARBON WITH

A REPUTATION

SPEER ALTERNO CARBONS

for A.C. Work

AND

SPEER HOLD-ARK CARBONS

for D.C. Work

Have Proved Their Worth and Value

Write for descriptive folder, also the pamphlet showing operators' endorsements

Full Information Supplied By Your Dealer

"The Carbons with a Guarantee"

MANUFACTURED BY

SPEER CARBON COMPANY

ST. MARYS, PA.

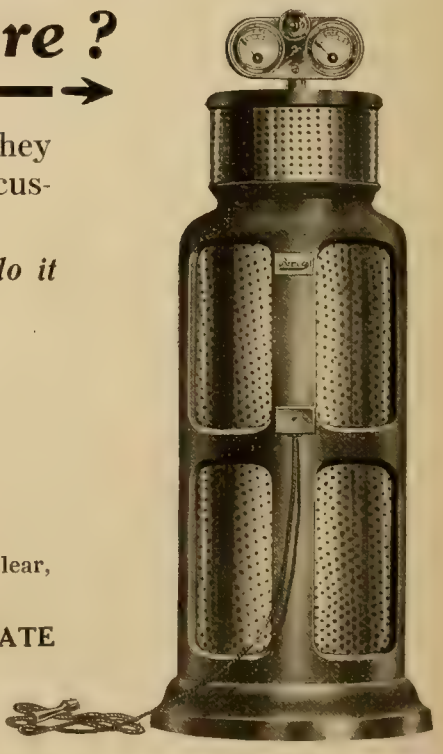
Can I Display a Better Picture?

This is a question exhibitors are asking everywhere for they realize it is the quality of picture displayed that holds their customers' patronage.

Why not give your patrons the best, keep them coming and do it at a big saving?

THE BRECO CONVERTER

THE MODERN METHOD OF CHANGING A. C. TO D. C.



Was designed for your particular benefit. It enables the operator to display a clear, sharp, brilliant picture, free from eye strain or flicker.

HIGHLY EFFICIENT, ECONOMICAL, VERY EASY TO OPERATE

Will operate one or two arcs at a big saving in current. Very easy to install. Takes up little space and can be operated without special instructions.

LOW IN PRICE UPKEEP MINIMUM

Get particulars of this modern necessity

THE BRECO ELECTRIC CO. Sole Licensees **206 Huron St., Toledo, Ohio, U.S.A.**

Write us today for descriptive literature

Gundlach
Projection Lenses

give clean cut definition with the utmost illumination. This is all that you can expect from perfect lenses. The universal use of these lenses is the best evidence of their superior quality. They are sold on approval by all dealers and furnished as the regular equipment with the best machines.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N.Y.

Cremona
Solo Theatre Orchestra-Organs

The instrument with the human voices.

SOLO STYLE "O"

The exclusive features of the CREMONA create a permanent satisfaction with both manager and patrons.

Reduces the overhead for music.

The Marquette Piano Co.
General Office and Factory:
1608-24 South Canal St., Chicago

CINE MUNDIAL

The EXPORT MARKET

is **is also**

Growing ***Growing***
Growing ***Growing***
Growing ***Growing***

IS THERE A FILM MAN LEFT WHO
FAILS TO SEE THE BEACON LIGHT?

YOU HAD BETTER JUMP IN NOW

CINE-MUNDIAL

(The export edition of the Moving Picture World)

RATES ON APPLICATION

CHALMERS PUBLISHING CO.
516 FIFTH AVENUE, NEW YORK

WANTED

AT ONCE

A LUFIMIRE PROJECTOR

I Will Pay a Fair Price for
a Machine of This Make

Address
W. R. ANDREWS
c/o M. P. World
516 Fifth Ave., N. Y. City

Guaranteed Rebuilt Moving Picture Machines

We have on hand all makes of rebuilt machines which we GUARANTEE to be in A-1 ADJUSTMENT, all worn parts having been replaced by NEW PARTS.

Simplex, Complete with Lenses and Rheostat, Hand Drive	$125.00
Simplex, Complete with Lenses and Rheostat, Motor Drive	160.00
Power's 6A, Complete with Lenses and Rheostat, Hand Drive	75.00
Power's 6A, Complete with Lenses and Rheostat, Motor Drive	110.00
Power's 6, Complete with Lenses and Rheostat	75.00
Motio, 1908, Complete with Lenses and Rheostat	25.00
Motio, 1909, Complete with Lenses and Rheostat	30.00
Edison Exhibition Model, Complete with Lenses and Rheostat	25.00
Standard, 1915 Model, Complete with Lenses and Rheostat	50.00
Ft. Wayne A. C. to D. C. Generator, used 3 weeks, 110 volt, 60 cyc., 1 phase	200.00

All orders subject to prior sale.

Write today for Particulars and Catalog

Amusement Supply Company
Largest Exclusive Dealers to the Moving Picture Trade
300-302 Mallers Bldg. CHICAGO, ILLINOIS 5 S. Wabash Ave.
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens, and Everything for the Theatre

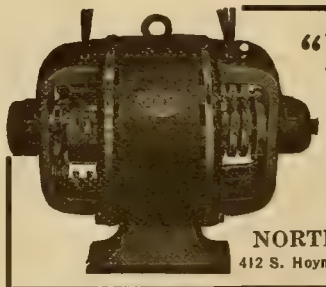
The film that first made motion pictures practical is easily identifiable by the words

"EASTMAN"
AND
"KODAK"

on the film margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

PERFECTION IN PROJECTION **Gold King Screen**
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.—Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA



"MARTIN" ROTARY CONVERTER
FOR REAL SUN-LIT PICTURES
PERFECT REEL DISSOLVING
WRITE FOR FURTHER INFORMATION
NORTHWESTERN ELECTRIC CO.
412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York

Screencraft
BY LOUIS REEVES HARRISON

An invaluable help to the writer who is making a serious effort to evolve stories for screen production.

Of great interest too to the individual who is watching the development of "the silent drama."

$2.00 PER COPY, POSTPAID

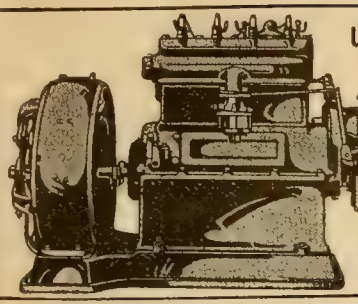
Published and for Sale by
MOVING PICTURE WORLD
516 FIFTH AVENUE, NEW YORK CITY
Schiller Building, Chicago, Illinois
Wright & Callender Building, Los Angeles, Cal.

LABORATORIES and STUDIO

ERBOGRAPH COMPANY
LUDWIG G. B. ERB, President
Producers of
MOTION PICTURE FILMS

COMMERCIAL DEVELOPING and PRINTING

Telephone Audubon 3716
203 to 211 West 146th St., New York City



UNIVERSAL ELECTRIC GENERATOR SET

4 K.W., 60 or 110 Volt. Dependable and Efficient. Smooth. Direct Current, and consequent Flickerless Light. Direct connected to 1 Cylinder, 4 Cycle Engine of unquestioned reliability. By all odds the best for Moving or Permanent Picture work.

Write for Bulletin 26.

UNIVERSAL MOTOR CO.
Oshkosh, Wis.

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street, W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.

Appointed by Agreement Dated 7/8/14 THE OFFICIAL ORGAN of THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

Motor Drive
17"x17"x7"
Weighs but 20 lbs. Takes Standard size reels and film.

Small Town Exhibitors!

When your Electric Current Supply fails—

Attach the De Vry to Storage Batteries and your show goes on without delay.

Any size picture up to 12 feet; any throw up to 75 feet.

Used by Western Electric Co., General Electric Co., Westinghouse Electric Mfg. Co., National Lamp Works.

THE DE VRY CORPORATION, 117 North Fifth Ave., Chicago, U. S. A.

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

MOTION PICTURE DIRECTORY COMPANY

80 Fifth Avenue, New York Phone—Chelsea 3227
425 Ashland Block, Chicago Phone—Randolph 2003

Addressing Multigraphing Printing Typewriting

And Remember THIS

The sum total of the producer's efforts are realized only when the DEVELOPER and PRINTER is equal to the responsibility he undertakes.

EVANS' reputation for absolute perfection and reliability will prove a safe guidepost for you, Mr. Producer.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone St. Nicholas 3443-44

HAVE YOU AND HAVE YOU

Ever stopped to consider why a splendid film subject is sometimes killed in projecting to the screen?

Ever stopped to consider why a poor film subject has many times been improved in projecting to the screen?

The answers are—the OPERATING EQUIPMENT and the SCREEN. Watch your screen results and the box results will take care of themselves. CONSULT

B. F. PORTER, 1482 Broadway (on the Square), at Times Square, New York

WANTED

MOTION PICTURE PROJECTION LENSES

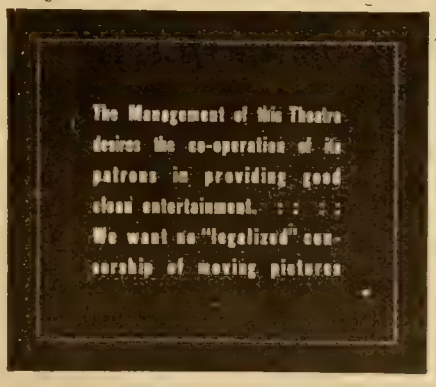
3 to 4 inches in focus in standard size tubes
State number, make and price

LENSES, c/o M. P. World, 516 5th Ave., N. Y. C.

Educate Your Audience to Help Fight Censorship

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.


The Management of this Theatre
desires the co-operation of its
patrons in providing good
clean entertainment.
We want no "legalized" censorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00

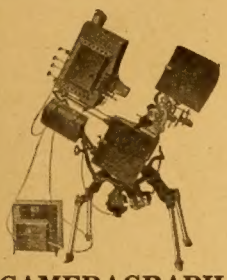
MOVING PICTURE WORLD
516 Fifth Avenue, New York City

WHY not address the moving picture exhibitor in the trade paper that he **buys** and **reads?** ¶You can print a sales message on a hand-bill and the arguments you offer why your goods should be bought will be just as strong in themselves as they could be printed in any other way. But the hand-bill has no standing in the eyes of the man that it reaches, and your sales message loses its punch because it is not received with an advance interest. ¶The MOVING PICTURE WORLD enjoys the highest standing as a medium for advertising in the moving picture trade. Born with the industry, it has progressed steadily with it, constantly playing fair with every person with whom it deals. As a result it has won the complete confidence of the trade. It is preeminently the publication that exhibitors **buy** and **read.** ¶It uses no reduced subscription bait to attract patronage. The MOVING PICTURE WORLD does not believe that exhibitors are interested in something cheap. Its aim has been to maintain the high quality of its service. The best available men in their lines conduct its various departments and "quality first" is the motto to which it subscribes.

THE MOVING PICTURE WORLD

Is the One Sure Bet in the Moving Picture Trade Publication Field.
It is chockful of "Exhibitors' Helps" that Really Help
It Prints the News of the Industry----and its News Stories can be Relied Upon
It Gets Real Results for its Advertisers

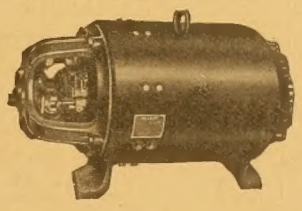
POWER'S



CAMERAGRAPH

-UTE-
GUARANTEE

HALLBERG



MOTOR-GENERATOR

Stands for

PERFECT PROJECTION

We Guarantee

POWER'S CAMERAGRAPH---HALLBERG MOTOR-GENERATOR

EDISON MAZDA "C" LAMPS
REGULAR AND PROJECTION TYPE

VELVET GOLD FIBRE SCREEN
Is the Last Word in Projection Screens

NATIONAL CARBONS
Give Brilliant, Steady Light

ACME PORTABLE PROJECTOR
For the Director's Private Office

Let Us Equip Your New Theatre or Bring Your Present Equipment Up to Date!

Write to any of our branches!! We are at your service

DO IT NOW!!!

Fulco Specialties—P. T. E. Condensers—U. T. E. Film Cement, etc.

WE KNOW HOW TO EQUIP M. P. THEATRES AND WE DO NOT EXPERIMENT AT YOUR EXPENSE

"EVERYTHING FOR THE M. P. THEATRE EXCEPT THE FILM"

BRANCH OFFICES:

New York, N. Y.—729 Seventh Ave.
Boston, Mass.—28 Piedmont St.
Philadelphia, Pa.—1233 Vine St.
Pittsburgh, Pa.—940 Penn Ave.
Cincinnati, O.—115 W. 7th St.
Detroit, Mich.—57 E. Elizabeth St.
Omaha, Neb.—13th and Harney Sts.
Minneapolis, Minn.—16 N. 7th St.
Cleveland, O.—Columbia Bldg.
Chicago, Ill.—154 W. Lake St.
Kansas City, Mo.—K. C. Machine & Supply Co., Inc., 813 Walnut St.

United Theatre Equipment Corporation

H. T. EDWARDS, Pres. J. H. HALLBERG, Vice-Pres.

Executive Offices: 1604 Broadway, New York

Largest Moving Picture Equipment House in the World

"OVER THERE"

The dominant requirement in all things is EFFICIENCY; and to attain this means, in the highest degree, MERIT.

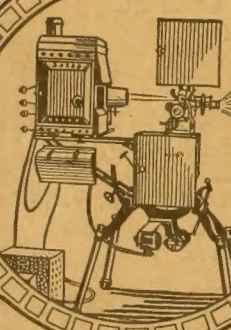
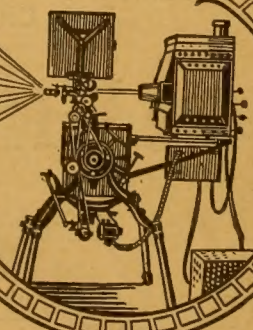
In France, Russia and Italy over 250

of our projectors are being utilized at the many bases of the Y. M. C. A.

Power's Cameragraphs

are recognized as machines that stand the strain and give SERVICE; and over there, where the strenuous conditions demand STRENGTH as never before, they are faithfully

"Doing Their Bit"



NICHOLAS POWER COMPANY
INCORPORATED
PIONEERS OF PROJECTION
90 GOLD ST. NEW YORK